

PARALLEL COLLISIONS

2012 Adelaide Biennial of Australian Art

Fri 2 March to Sunday 29 April 2012

An experiential proposition inspired by art, cinema and literature, the 2012 Adelaide Biennial explores the ways in which ideas emerge, converge and re-form through time. From a floating island of 2000 cut-glass objects to an explosive light installation that clocks in real time human births, deaths and dying stars, this Biennial considers the temporality of the present as it parallels and collides with the past.

Across four physical platforms, *Parallel Collisions* presents 21 commissioned works by some of Australia's leading artists, 21 original texts, a designer, an architect, two curators and an institution, forming a connective tissue that attempts to understand our subjective experience of time.

Within the parallel structure, works have been named an **Incursion**, **Redux** or situated within **The Tracking Shot** to reflect the artists' concerns and the different temporalities and actions of their work:

THE INCURSIONS

Like water through stone, the *Incursions* in the Elder Wing of Australian Art respond directly to the ideas and narratives of the work on display. These works simultaneously collide with their context (or at the very least are placed in contact) as much as they are in parallel with it; their meaning ultimately derived from a network of spatial, historical and contemporaneous associations.

THE REDUX

To unravel further the arrow of time's chronology the *Redux* works are those that return or are brought back; they exist *post-positively* either across both physical platforms (the Elder Wing of Australian Art and the temporary exhibition spaces downstairs) or are repeated within one. Works selected from different periods of an artist's practice not only signal a sustained engagement with specific ideas but in their physical location across the Biennial spaces and collection galleries also point to the elastic and transformative nature of those same thoughts. These works proffer ways of thinking about ideas that shift from one parallel to the next and, in so doing, describe a double shift that also outlines the temporal character of perception. The *Redux* works consider notions of recall, the repeat and, at times, the elusive nature of memory.

THE TRACKING SHOT

Inspired by Alexander Sokurov's film *Russian Ark* (2002), which was famously shot as one continuous sequence, we create a single tracking shot through the downstairs Biennial exhibition galleries at the Art Gallery of South Australia. Walls or partitions are used as edits to situate the viewer in relation to objects and experiences and to divide continuity. In this way we attempt to articulate a process of discovery. For what we seek to emulate from Sokurov's direction is the intense and sensual qualities of this film.

SPECIAL EVENTS:

Saturday, March 3 and Sunday, March 4 2012

A series of artist talks and special events will be held over the opening weekend of the Festival. A parallel collision will be invoked through the artists talks where two artists, whose works sit side by side in the gallery spaces, will momentarily collide in time and space. Program as follows:

Saturday

1.00pm – 2.00pm

TALK: Biennial curators Natasha Bullock and Alexie Glass-Kantor with artist Richard Bell

2.00pm – 3.00pm

ARTIST TALK: Shaun Gladwell and Stephen Bram

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Saturday continued

3.00pm – 4.00pm

ARTIST TALK: Tim Silver and Robert Cook vs Max Pam

4.00pm – 5.00pm

MAZAZINE LAUNCH: das SUPER PAPER by Art Gallery of South Australia Director, Nick Mitzevich

5.30pm – 6.30pm

LECTURE: Philip Brophy, *Colour Me Dead* PART 1

Sunday

1.00pm – 2.00pm

ARTIST TALK: Tom Nicholson and Jonathan Jones

2.00pm – 3pm

ARTIST TALK: Daniel Crooks and Pat Foster and Jen Berean

3pm – 4.00pm

ARTIST TALK: Philip Samartzis and Susan Jacobs

5.30pm – 6.30pm

LECTURE: Philip Brophy, *Colour Me Dead* PART 2

Tuesday, March 6 2012

12.30pm – 1.30pm

Talk by Biennial curators Natasha Bullock and Alexie Glass-Kantor

Tuesday, March 13 2012

12.30 pm – 1.30pm

Talk by project curator Lisa Slade.

Saturday, March 24 2012

2pm – 3pm

Talkin' Up the River: Indigenous artists Jonathan Jones and Yvonne Koolmatrie (Adelaide Biennial: *Parallel Collisions*) and Lorraine Connelly-Northey (*Deadly: In-between Heaven and Hell*) share their river stories with curators Nici Cumpston from the Art Gallery of SA and Renee Johnson from Tandanya.

Sunday, March 25 2012

12pm – 4pm

Big Draw – Evening Shadows: with its much-celebrated history we invite you to help us create the biggest ever drawn version of HJ Johnstone's Evening Shadows – the first work purchased by the Art Gallery of SA, and inspiration for Biennial artist Tom Nicholson. No experience necessary. All materials supplied. Please note the duration for this event is four hours.

PARALLEL COLLISIONS

RICHARD BELL

Incursion in the Elder Wing

THE WORK

Solidarity, 2011–12

installation

Part 1: acrylic on wall, dimensions variable

Part 2: two-channel digital video, duration variable



THE APPROACH

The incursion in the vestibule of the Art Gallery of South Australia has been inspired by one of the most iconic images of the twentieth century – an image that depicts the medal winners on the victory dais following the result of the men's 200-metre sprint at the 1968 Mexico City Olympics. The gold and bronze medallists were the Americans Tommie Smith and John Carlos respectively. The silver medallist was an Australian, Peter Norman. The three were to become lifelong friends.

The story preceding and following the ceremony is extraordinary. It begins with talk of an Olympic boycott by black American athletes in support of the American Civil Rights Movement led by Dr Martin Luther King Jr. Smith and Carlos were expected to finish first and second, but Norman snatched the silver from Carlos a stride or two from the finish. After the race, Smith and Carlos asked Norman's permission to perform their protest. Norman, who had grown up in a Salvation Army home with strong Christian values, willingly agreed. He also asked the Americans about the badges they were wearing – they were the United Nations' Olympic Project for Human Rights badges. Carlos reputedly asked Norman would he wear one, to which the answer was yes. Smith and Carlos returned to the United States to face a hostile reception and ostracism, while Norman's return to Australia was much more low-key. However, he wasn't selected for the Australian Olympic team for the 1972 Munich Olympics. Nor was he invited to walk a lap of honour at the 2000 Sydney Olympic Games with every other living Australian who had won an Olympic medal. This was a hurtful and mean-spirited approach to a champion athlete and an outstanding human being. Peter Norman was a hero for all Australians.

THE BIOGRAPHY

Born 1953, Charleville, Queensland; lives and works in Brisbane (Kamilaroi), Queensland, Australia.

Richard Bell's recent solo exhibitions include *Richard Bell: I am Not Sorry*, Location One, New York (2009); *Richard Bell: Provocateur*, University of Queensland Art Museum, Brisbane (2009); and *Window Shopping*, Gertrude Contemporary, Melbourne (2008).

His work has been included in a number of group exhibitions such as *The Global Contemporary: Art Worlds after 1989*, ZKM Centre for Art, Karlsruhe (2011); *21st Century: Art in the First Decade*, Gallery of Modern Art, Brisbane (2010); the 4th Auckland Triennial (2010); *Terra Nullius*, ACC Galerie Weimar & Halle 14, Leipzig (2009); the 16th Biennale of Sydney (2008); and *The Independence Project*, Galeri Petronas, Kuala Lumpur (2007).

Bell was the 2003 winner of the Telstra National Aboriginal & Torres Strait Islander Art Award and from 2009–10 undertook an international fellowship at Location One, New York. His work is held in a number of private and public collections throughout Australia including the Art Gallery of New South Wales, Sydney; Museum of Contemporary Art, Sydney; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; and Queensland Art Gallery, Brisbane.

Bell is represented by Milani Gallery, Brisbane.

PARALLEL COLLISIONS

STEPHEN BRAM

Tracking shot in the Biennial galleries

THE WORK

Art Gallery of South Australia, north wing, basement, 2012

painted plasterboard, steel and radiata pine

framework, fluorescent lighting

4.5 x 6.1 x 10.5 m approx.



THE APPROACH

The work is a room built within a gallery built within the museum. It is made of ordinary materials: wood, steel and painted plasterboard. The work is abstract; it is not a representation of anything. Its form is determined by the principles underlying a practice, by an idea of a kind of space, and by the limitations of circumstance.

The interior planes of the work are oriented towards three points in space located in the museum. These points are located outside the work and have no special significance except that given to them by the work of art. The work is a room itself rather than an object in a room, although the room is also an object.

The relationship of the museum to the gallery within which the work is built is like that between the gallery where the work is built and the room enclosed by the work.

A gallery is a place full of oppressive, insistent reference. The work is a shelter.

THE BIOGRAPHY

Born 1961, Melbourne; lives and works in Melbourne, Victoria, Australia

Stephen Bram has exhibited extensively in Australia and internationally. In 1995 he undertook a design collaboration with Brearley Foster Architects for the Kelleher House in Melbourne. In 1999 he was awarded an Anne & Gordon Samstag International Visual Arts Scholarship and entered the Independent Study Program at the Akademie der Bildenden Künste, Amsterdam.

His recent exhibitions include *PS 1999–2009*, Kunstruimte 09, Netherlands (2009); *Songs of Sirens*, Ian Potter Museum of Art, Melbourne (2009); *Just Painting*, Auckland Art Gallery, New Zealand, (2006); *Lovely Shanghai Music*, Kunstverein Hannover, Hannover (2005); *Make it Modern*, Australian Centre for Contemporary Art, Melbourne (2005); *Yellow Pages*, Cabinet des Estampes/Mamco, Geneva (2004); *Three-way Abstraction: Works from the Monash University Collection*, Monash University Museum of Art, Melbourne (2003); and *Veze/connections: Contemporary Artists from Australia*, House of Croatian Artists, Zagreb (2002).

His work is held in numerous public and private collections including the Art Gallery of New South Wales, Sydney; Benalla Art Gallery, Victoria; DaimlerChrysler Collection, Berlin; Deakin University, Melbourne; Museum of Contemporary Art, Sydney; and National Gallery of Victoria, Melbourne.

Bram is represented by Anna Schwartz Gallery, Melbourne and Sydney; and Hamish McKay Gallery, Wellington.

PARALLEL COLLISIONS

PAT BRASSINGTON

Tracking shot in the Biennial galleries

THE WORK

A heartbeat away, 2011–12

pigment prints

installation dimensions variable



THE APPROACH

Too much digging into one's motivation runs counter to free-flowing spontaneity, but I do seem to be attracted to the enigmatic. When morphing an image I baulk prior to resolution and may prefer to leave it hovering uncertain and incomplete. Our minds endlessly seek resolution and hence closure exerts magnetic attraction.

My aim is to use this gravitas to spin off towards other possibilities. This work revisits strategies that I have used in the past where I have regulated the visual sense of 'the piece' through syntax and through the use of multiple images, instead of singular images and individual frames. I aim to pitch my images just off the verge of normality, into those dense patches where the commonplace goes awry.

THE BIOGRAPHY

Born 1942, Hobart; lives and works in Hobart, Tasmania, Australia

Pat Brassington's work was the subject of a major survey exhibition at the Lönnström Art Museum, Rauma, Finland in 2008. Her other solo exhibitions include *Cambridge Road*, Institute of Modern Art, Brisbane (2007); *Pat Brassington: Works in Progress*, Ian Potter Museum of Art, Melbourne (2002); and *Gentle*, Australian Centre for Contemporary Art, Melbourne (2001).

Her work has featured in a number of group exhibitions such as *Feminism Never Happened*, Institute of Modern Art, Brisbane (2010); *Supernatural Artificial*, Tokyo Metropolitan Museum of Photography, Japan (2004); 14th Biennale of Sydney (2004); *Anxious Bodies*, Art Gallery of New South Wales, Sydney (2003); *The Lightness of Being: Contemporary Photographic Art from Australia*, Neue Berliner Kunstverein/NBK (1998); and *The Aberrant Object: Women, Dada and Surrealism*, Heide Museum of Modern Art, Melbourne (1992).

Her work is held in major public collections in Australia including the Art Gallery of New South Wales, Sydney; Museum of Contemporary Art, Sydney; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; and Queensland Art Gallery, Brisbane. A monograph on her work by Anne Marsh was published in 2006.

Brassington is represented by Stills Gallery, Sydney; Arc One Gallery, Melbourne; and Bett Gallery, Hobart.

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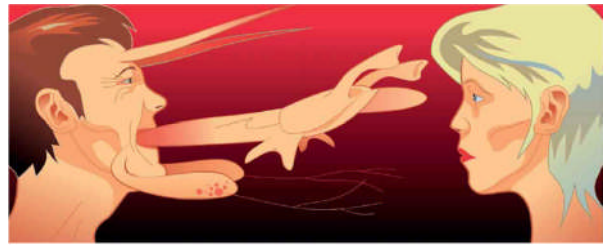
PHILIP BROPHY

Incursion in the Elder Wing

THE WORK

Colour Me Dead, 2010 ongoing

PowerPoint, performance lecture series



THE APPROACH

I work with fairly typical topics: the body, gender, sexuality ... stuff like that. But please don't confuse me with those writers and artists who intend to deliver some sociopolitical service by illuminating the dark politics of 'the world'. I have nothing to contribute to how society might develop healthy attitudes towards sex. I have nothing to say which might help you in your co-dependent abusive relationship. And I've never promoted the idea that psychoanalytic theory is some sort of subliminal controlling fabric of life, love and all forms of social contract.

I don't provide manuals for understanding. I don't form arguments. I'm not here to convince you of anything. I am of no real value within whatever systems you perceive value. I'm not professional and I can hardly type the word 'career'. I have no practice – clinically or artistically. I'm not of your community or network. I don't use the word 'we'. Much of what you say during a dinner conversation – especially if it's something 'you read the other day' – will create a dull pain at the back of my retina. I deal with sperm, blood, chromed plastic, bass, mauve fur, eucalyptus tissues, black lino, elbow joints, the smell of Subway shops at midnight, the sound of rubber lining squeaking in train carriages – and how they are all sexual. I deal with intensely miniscule sensorial fragments that become worlds unto themselves. I am gratefully non-humanist and thankfully parafiliac. I support those who fuck anything that moves. And I identify with those who fuck anything that doesn't move.

If you're OK with this as an 'artist statement', you might find something interesting in what I say in my *Colour Me Dead* presentations. But if you are an economist, an anthropologist, a sociologist, a journalist or a politician, translation notes will not be provided

THE BIOGRAPHY

Born 1959, Reservoir, Melbourne; lives and works in Melbourne, Victoria, Australia

Philip Brophy is an artist, musician, composer, sound designer, filmmaker and writer. In 1980 he formed the experimental group Tsk Tsk Tsk. They toured extensively throughout Europe, the United States and Japan, presenting their work at venues such as the Musée d'Art Moderne, Paris; Time Based Arts, Amsterdam; Institute Unzeit, Berlin; and Mazzo Club, Amsterdam.

After creating a series of short films with Tsk Tsk Tsk, and the experimental short film *Salt, Saliva, Sperm and Sweat* in 1988, Brophy made his feature directorial debut with *Body Melt* in 1993. Brophy was also the instigator and director of the Cinesonic International Conference on Film Scores and Sound Design, and has edited three books produced in association with the conference. He has published widely and curated numerous programmes for the Melbourne International Film Festival. His most recent books are *100 modern soundtracks* (2004) and *100 anime* (2006), published by the British Film Institute, London.

Brophy's work has been included in numerous solo and group exhibitions including VOX, Gertrude Contemporary, Melbourne and Institute of Modern Art, Brisbane (2007); Fluorescent, Art Gallery of New South Wales, Sydney (2004); Art + Film, Centre for Contemporary Photography, Melbourne (2003).

Brophy is represented by Anna Schwartz Gallery, Melbourne and Sydney.

PARALLEL COLLISIONS

ROBERT COOK VS MAX PAM

Tracking shot in the Biennial galleries

THE WORK

Narcolepsy (a novella), 2011–12
artist book, 120pp, edition of 1000
42 x 29.8 x .08 cm



THE APPROACH

Narcolepsy is a disturbingly ambiguous novella in pictures and words by Max Pam (photographer) and Robert Cook (writer). A collision between image and text, it is a journey into a terrain where pathology meets boredom, where horror meets melancholic loss, and where the will to live meets a grossly heavy impulse to self-erasure. The core of Cook's fictional text uses several interlocking motifs to examine aspects of the compulsion to self-harm (in the form of self-burial), its effects on the harmer and its effects on others, and other more oblique issues to do with progress, ambition, contemporary nationalism and personal (and interpersonal) ethics.

Its nuances are explored in individually titled (often self-contained) fragments that focus on a range of connected characters. Central to the fitful story is a sense of 'loaded lapse', of falling into and out of realities. It is this dynamic that gives the novella its allusive title, *Narcolepsy*. This narrative is circled, and topped and tailed by personal first-person observations, reflections and quasi-philosophical asides that ground the quasi-magical realist/surreal story in the real, prosaic world we all share. Again, the narcolepsy trope references a continual slippage between these different zones of meaning, association and action.

Max Pam's photographs frame and extend the texts, pushing the project into a realm of resonantly hallucinatory intensity and imbuing it with a deliberately cinematic quality. These works are taken from various periods of his practice (including images of his immediate family – wife, son and daughter), and are all from the occidental world. In fresh pictorial combinations and pitched against the text, they speak in radically new ways, revealing a barely suppressed human fever to connect. Therefore, rather than mirroring or simply embellishing the text, Pam's powerful works are seductive and bold, enticing and unsettling, counters and extensions of the text's governing logic of brutal, ongoing and unrelieved isolation. Sometimes hand-coloured, these images equally imply a range of other back stories and dreams haunting this novella in image and word

THE BIOGRAPHY: ROBERT COOK

Born 1970 Geraldton, Western Australia; lives and works in Perth, Western Australia

Robert Cook is an artist, art critic and curator. From 1998 to 2001 he was art critic for the *West Australian* and from 1999 to 2009 wrote for *Broadsheet*. His writing has appeared in *Art Papers* (Atlanta) and a number of Australian visual art journals such as *Photofile*, *Un Magazine* and *Is Not Magazine*, as well as many catalogues and books for artists including Andrea Zittel, David Rosetzky and Roger Ballen. Cook has conducted numerous interviews with artists such as John Nixon, Darren Sylvester and Johanna Billing.

Since 2005 he has worked with the artist Matthew Hunt on six issues of the zine *Acquittal Report: 'Start up your manifesto', 'Out now!', 'Once we were Eskimos', 'There is a light surrounding you', 'I am a contemporary artist' and 'Don't show me your poverty'*. In 2010 he collaborated with the artist Lily Hibberd (under the name 'pine needle, cone needle, frost') on *Some Kind of Intermission – Live in Store!* for the Now Right Now! Season of live art at Perth Institute of Contemporary Arts. Most recently he has published three personal essays for Meanjin under the pseudonym Bob Charles. Cook has worked as a curator of contemporary art at the Art Gallery of Western Australia, Perth, and at the Lawrence Wilson Art Gallery, University of Western Australia, Perth.

PARALLEL COLLISIONS

THE BIOGRAPHY: MAX PAM

Born 1949, Melbourne, Victoria; lives and works in Perth, Western Australia

Max Pam is a photo-based artist who has exhibited and published his work extensively over the last two decades. His book *Going east: twenty years of Asian photography* (1992) won the prestigious European book award – the French Prix du Livre – and was featured in Phaidon's *The photobook: a history (vol. 2)* (2006). His most recent publication, *Atlas monographs* (2009), won the 2010 International Photography Book Prize at Photoespana, Madrid. Other major publications include *Indian Ocean journals* (2000), *Ethiopia* (1999) and *Max Pam* (1999).

Pam has held numerous solo exhibitions including *No Hope No Fear*, Foto&Photo, Cesano Maderno, Italy (2008); *Max Pam*, Eaton Fine Art, Palm Beach, USA (2002); *Photoespana*, Madrid (2001); *Striptease*, Art Gallery of Western Australia, Perth (2001); and a 1992 retrospective at the Nara Sogo Museum of Art, Japan.

His work is held in major private and public collections around the world including the Bibliotheque Nationale, Paris; National Gallery of Australia, Canberra; National Museum of Modern Art, Kyoto; Pinault Collection; Saatchi Collection; Venice Institute du Monde Arabe, Venice; and the Victoria and Albert Museum, London.

PARALLEL COLLISIONS

TIMOTHY COOK

Tracking shot in the Biennial galleries

THE WORK

Kulama, 2011

ochre and acrylic binder on linen

150 x 204 cm

THE APPROACH

Fierce defenders of their island, the Tiwi possess an arresting and fluid sense of design that incorporates past and present applications. Timothy Cook began painting in the mid- 1990s and has developed an unequivocally Tiwi aesthetic – by definition, one that yields to an individual sense of innovation and touch while holding fast to origins.



Under the guidance of old Tiwi visual traditions Cook brings a singular intensity to his *Kulama* paintings, which refer obliquely to the late wet season yam ceremony. No longer performed with regularity, *kulama* represents Cook's living memories of the harvest and initiation ritual for young men and women attended by hundreds. The circular motif *kurluwukari* has been variously described as the ceremonial dancing circle of *kulama*, the rings around the early dry season moon and the discs of *parmijini*, the armbands worn during *pukamani* (funeral) and *kulama* ceremonies.

Cook is one of a number of artists working at Jilamara who once referenced the collection of Tiwi paintings and objects made for Charles Mountford at Milikapiti in the 1950s and now in the South Australian Museum. A well-worn facsimile of Mountford's 1958 book *The Tiwi: their art, myth and ceremony* furnished the painting studio in Cook's early painting days, adding another dimension to the Tiwi visual lexicon.

THE BIOGRAPHY

Born 1968, Milikapiti, Tiwi Islands; lives and works in Milikapiti, Northern Territory, Australia

Timothy Cook is an artist who works from Milikapiti (Snake Bay) on Melville Island in the Northern Territory where he has lived all his life. A deep engagement with Tiwi culture and ceremony informs his artistic practice, which he began exhibiting in the late 1990s. His art depicts body paint designs used in the *pukamani* (Tiwi burial) and *kulama* (yam) ceremonies.

In 2011 Cook was selected as a finalist in both the Western Australian Indigenous Art Award and Telstra National Aboriginal & Torres Strait Islander Art Award. His work has been exhibited in numerous solo and group exhibitions around Australia including *Timothy Cook, Seva Frangos*, Perth (2011); *Yingarti Jilamara*, Marianne Newman Gallery, Sydney (2011); *New Works*, Aboriginal and Pacific Art, Sydney (2010); and *Great Icons of Aboriginal Art*, National Gallery of Victoria, Melbourne (1999).

Cook's work is featured in major public and private collections including Artbank; Art Gallery of New South Wales, Sydney; Musee du quai Branly, Paris; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery, Brisbane; and the Museum of Sydney.

Cook is represented by Jilamara Arts & Craft Association, Melville Island, Northern Territory, Australia.

PARALLEL COLLISIONS

DANIEL CROOKS

Tracking shot in the Biennial galleries

THE WORK

A garden of parallel paths, 2012

high-definition digital video, 2:1, stereo
duration variable



THE APPROACH

Trains, tracks, timetables – a lot of the images that I want to make start as very simple propositions; a couple of intersecting lines in a sketchbook, a small picture of a camera and a seemingly innocuous word like ‘parallel’. But realising a simple sketch of (an assumed) perfect physical universe is often incredibly difficult to pull off in the real world.

This work is an attempt to link discontinuous moments of reality into a cohesive and equally valid whole – to make a continuous tracking shot of a discrete world. It is also an attempt to exert absolute control over the camera – to take the perfect precision of the computer-based world and to impose that on a reality that is unpredictable, imprecise and otherwise difficult to control.

By using a motion control track it is possible to maintain the speed of a camera’s movement at a perfectly constant rate. This constancy allows disparate spaces to be seamlessly joined end to end, forming a collapsed sequence of passageways with only a meniscus between, people and moving objects colliding at the boundaries.

In trying to make the temporal physical, time is treated as an equal dimension of space, as a tangible and ultimately malleable substance. What happens when you start to use language that is associated with spatial movement and apply it to temporal movement? Past, Present and Future can slide, bounce, smear, collapse and flutter.

THE BIOGRAPHY

Born 1973, Hastings, New Zealand; lives and works in Melbourne, Victoria, Australia

Daniel Crooks has exhibited widely in Australia and abroad. His numerous solo exhibitions include *Daniel Crooks: Everywhere Instantly*, Christchurch Art Gallery, New Zealand (2008); *One Step Forwards, One Frame Backwards*, Sherman Galleries, Sydney, (2007); *2 Videos & 2 Devices*, Rijksakademie van Beeldende Kunsten, Amsterdam (2005); and *Time Slice*, Centre for Contemporary Photography, Melbourne (2002).

His work was included in the 17th Biennale of Sydney (2010) and has been shown in group exhibitions and public screenings such as *Cubism and Australian Art*, Heide Museum of Modern Art, Melbourne (2009); *Figuring Landscapes*, Tate Modern, London (2008); *Rencontres Internationales*, Reina Sofia, Madrid (2008); and *Primavera*, Museum of Contemporary Art, Sydney (2003). Crooks has undertaken a number of international residencies and in 2004–05 was guest resident at the Rijksakademie van Beeldende Kunsten, Amsterdam. In 1996 he was awarded the City of Stuttgart Prize for Animation at the Stuttgart International Festival of Animated Film and in 2008 won the inaugural Basil Sellers Art Prize.

Crooks’s work is held in public and private collections in Australia and New Zealand including the Art Gallery of New South Wales, Sydney; Auckland City Art Gallery, New Zealand; Australian Centre for the Moving Image, Melbourne; Christchurch Art Gallery, New Zealand; and Museum of Contemporary Art, Sydney.

Crooks is represented by Anna Schwartz Gallery, Melbourne and Sydney.

PARALLEL COLLISIONS

NICHOLAS FOLLAND

Incursion in the Elder Wing

THE WORK

Untitled (Jump-up), 2012

found crystal and glassware, nylon-coated
stainless-steel wire, steel, timber
3 x 4 x 6 m approx.



THE APPROACH

In developing new work for the Adelaide Biennial, I have been drawn to the Mediterranean Island of Santorini, or Ancient Thera, speculated to be the location of mythical Atlantis. In Plato's *Critias*, Atlantis is described as a paradise of advanced culture, beauty and abundance. Archaeological evidence indicates that a remarkable civilisation existed on Thera prior to a catastrophic volcanic eruption dated to 1500 BC, which perhaps brought an end to the great Atlantian Empire.

It is not, however, archaeology or hard evidence that inspires our romantic attachment to Atlantis, but rather our desire to speculate that miraculous places can and do exist. It is with this same romantic and speculative spirit that Australia was first described by Europeans as the Antipodes – a land opposed to reason and void of logic, a place where anything was possible. Speculation seduced early travellers to risk their lives and civility in a quest to experience the wonders of the world beyond the horizon.

Islands, whether they be Atlantis or the Antipodes, can spark our imagination with fantastic creatures and mysterious sceneries. They can also be a place where isolation represents a freedom of mind from the concerns of everyday life. They are in many ways defined by the ocean that surrounds them, where the boundaries between the natural and known and the supernatural, unknown worlds are most likely to disappear.

THE BIOGRAPHY

Born 1967, Glenelg, South Australia; lives and works in Adelaide, South Australia

In 1999 Nicholas Folland was awarded an Anne & Gordon Samstag International Visual Arts Scholarship and participated in the research program at the Piet Zwart Institute in Rotterdam. Recent group exhibitions include *The New New*, Contemporary Art Centre of South Australia, Adelaide (2010); *Colliding Worlds*, Anne & Gordon Samstag Museum of Art, Adelaide (2009); *MCA Collection: New Acquisitions*, Sydney (2009); *Octopus 8*, Gertrude Contemporary, Melbourne (2008); and *2004: Australian Culture Now*, National Gallery of Victoria, Melbourne. In 2002, with an Australia Council Professional Development Grant, he undertook a residency in Barcelona.

Folland has held a number of solo exhibitions including *Without Reason*, Canberra Contemporary Art Space, Canberra (2009); *Doldrum*, Experimental Art Foundation, Adelaide (2005); and *Nameless Fear*, Contemporary Art Centre of South Australia, Adelaide (2003).

His work is held in public and private collections including the Anne & Gordon Samstag Museum of Art, University of South Australia, Adelaide; Art Gallery of South Australia, Adelaide; Latrobe Regional Art Gallery, Melbourne; Museum of Contemporary Art, Sydney; and National Gallery of Victoria, Melbourne.

Folland is represented by Ryan Renshaw, Brisbane.

PARALLEL COLLISIONS

FOSTER & BEREAN

Redux in the Biennial galleries

THE WORK

Unity and fragments (how to be alone), 2012
aluminium, stainless steel and Gerrit Rietveld's
Zig-zag chair c.1937, designed 1934 [designer

Netherlands, 1888–1964; Gerard van de
Groenekan, manufacturer Netherlands, 1904–94,
Utrecht pine, iron, 74.7 x 38.0 x 41.5 cm, Roy and
Marjory Edwards Bequest Fund 2008, Art Gallery
of South Australia, Adelaide 20087F7] 10 x 8 m approx.



THE APPROACH

Our work responds directly to the spatial condition – to the descending staircase into a sub-ground exhibition space and to the threshold between the old galleries and the new. It focuses on notions of verticality and horizontality, and operates on both axes. The form of the sculpture will appear unfinished; like an abandoned structure it signals an aborted attempt to usurp the psychological and physical structures that designate space.

The Gallery's Rietveld chair conjures a specific historical reference, that of De Stijl and its ideology of socialism and utopianism. The use of this chair to fill in a missing panel within the structure shifts the chair's prescribed function, at once underlining its existence as functional object through its incorporation within a sculptural form and inscribing an alternate function as a type of stopgap in the surface. Our work tangentially invites an historical re-reading of the politics of modernism.

THE BIOGRAPHY

Jen Berean born 1981, Calgary, Canada; lives and works in Melbourne, Victoria, Australia and New York, USA

Patrick Foster born 1981, Launceston, Tasmania; lives and works in Melbourne, Victoria, Australia

Pat Foster and Jen Berean have been working collaboratively since 2001. They have undertaken projects and interventions in numerous gallery and museum spaces, as well as realising projects outside traditional institutions. From 2007 to 2009 they were studio artists at Gertrude Contemporary, Melbourne, and in 2010 they held residencies at Fire Station Artists' Studios, Dublin, and Artspace, Sydney.

Recent solo exhibitions include *Double Negatives*, Gertrude Contemporary and Centre for Contemporary Photography, Melbourne (2011); *The Problem with Stability*, Pallas Contemporary Projects, Dublin (2010); *On Public*, Ryan Renshaw, Brisbane (2009); and *Low Expectations*, Murray White Room, Melbourne (2008). They have also been involved in numerous group exhibitions such as with Oonagh Young Gallery at The Dublin Art Fair, Dublin (2010); *Don't Trust the Artist*, Ivan Dougherty Gallery, Sydney (2009); *NEW 09*, Australian Centre for Contemporary Art, Melbourne (2009); *SCAPE: Christchurch Biennial*, Christchurch Art Gallery, New Zealand (2008); and *Structural Decline*, Melbourne Art Fair Project Rooms (2008). Foster and Berean's work has featured in various publications including *Artlink*, *Photofile*, *Art World*, *Art & Australia* and *Frieze*.

Foster & Berean are represented by Murray White Room, Melbourne.

PARALLEL COLLISIONS

MARCO FUSINATO

Redux in the Elder Wing and Biennial galleries

THE WORK

Imperial distortion, 2012

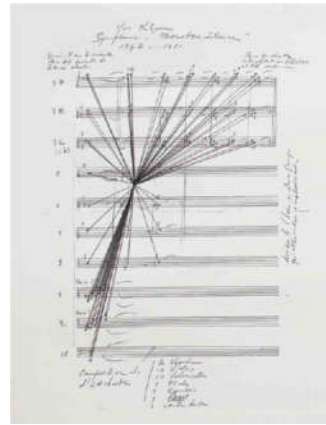
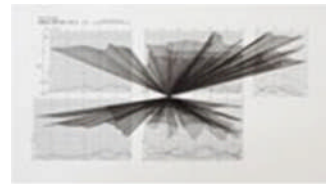
fluorescent tubes, ballasts, aluminium frames,
powered speakers, electrical cables
dimensions variable

Double infinitive 5, 2009

UV halftone ink on aluminium
250 x 500 cm

Parallel collisions, 2008

24-page score for multiple musicians; mixedmedia
on paper
42 x 29.7 cm each



THE BIOGRAPHY

Born 1964, Melbourne; lives and works in Melbourne, Victoria, Australia

Marco Fusinato is a multidisciplinary artist and musician whose work has been exhibited widely in Australia and internationally. His solo and group exhibitions include *Multiple Choice*, Gallery of Modern Art, Brisbane (2010); *NEW 09*, Australian Centre for Contemporary Art, Melbourne (2009); *Sonic Youth etc: Sensational Fix*, Kunsthalle Düsseldorf, Germany, and Museum of Malmö, Sweden (2009); *Still Vast Reserves*, Magazzino d'Arte Moderna, Rome (2009); *Mutlu Çerkez*, Marco Fusinato, Art Gallery of New South Wales, Sydney (2005); *Veze/connections: Contemporary Artists from Australia*, Hdlu, Zagreb, Croatia and Mestna Gallery, Ljubljana (2002); and *Primavera*, Museum of Contemporary Art, Sydney (1998).

He has worked as a curator or co-curator for exhibitions including *Stolen Library* (with Christopher LG Hill), Y3K, Melbourne (2010); *21:100:100: One Hundred Sound Works by One Hundred Artists from the 21st Century* (with Alexie Glass, Emily Cormack and Oren Ambarchi), Gertrude Contemporary, Melbourne (2008); and *You Don't Have to Call it Music: Music by Visual Artists*, Melbourne (2007–09). In 1999, with John Nixon, Fusinato founded the record label Freeway Sound and has released a number of his own experimental recordings and albums.

Fusinato is represented by Anna Schwartz Gallery, Melbourne and Sydney.

PARALLEL COLLISIONS

SHAUN GLADWELL

Redux in the Elder Wing and Biennial galleries

THE WORK

In a station of the Metro, 2006

Lambda Durst print, diptych, framed

2 parts, 56.5 x 56.5 cm each

Pacific undertow sequence (Bondi), 2010

single-channel digital video, 16:9, colour, stereo

sound, 11:21 min

videography: Josh Raymond

sound: Kazumichi Grime

The Pirate Bay, 2011–12

mixed-media on canvas

dimensions and number variable

THE APPROACH

Pacific undertow sequence:

The act of surfing implies the possibility (inevitability) of being dumped. You are held underwater and shaken with terrific force. All sense of direction and control is lost as you confront the immense volume and force of the ocean. Now, depleted of oxygen, anoxia induces panic. You enter a crisis – is this a simulation or actual drowning? Finally you let go and experience bliss amidst clouds of turgid water.

The Pirate Bay:

'Surfing the internet' implies the possibility (inevitability) of being dumped. You are stripped of your work as it is disseminated via endless torrents to the rest of the datasphere. At the same time, you are offered every other work that drifts by. At first, your shattered sense of authorship and ownership induces panic. You enter a crisis – were these works ever yours or have they always been the products and property of others? Finally you let go and experience bliss amidst clouds of turgid data.

In a Station of the Metro:

Within breakdancing parlance, the 'baby freeze' move implies the possibility (inevitability) of being 'unfrozen'. You struggle against gravity and an avalanche of commuters. The human river now threatening to sweep you away induces panic. You enter a crisis similar to that of Butoh: as muscles experience myalgia from exhaustion and overload, is this now the beginning of a raw, naked movement? Finally you let go and experience euphoria amidst eddies of turgid bodies.

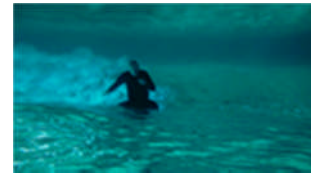
THE BIOGRAPHY

Born 1972, Sydney, New South Wales, Australia; lives and works in London, UK

Shaun Gladwell represented Australia at the 53rd Venice Biennale in 2009 with his work *MADDESTMAXIMVS: Planet and Stars Sequence*. He has exhibited extensively in Australia and internationally. Recent solo exhibitions include *Shaun Gladwell: Matrix 162*, Matrix Exhibition Series, Wadsworth Atheneum, Connecticut (2011); *Stereo Sequences*, Australian Centre for the Moving Image, Melbourne (2011); and *Portrait of a Man: Alive and Spinning/Dead as a Skeleton Dressed as a Mountie*, Georgia Scherman Projects, Toronto (2010).

His work has featured in a number of group exhibitions such as *Hors Pistes*, Centre Georges Pompidou, Paris (2011); *Paradise Lost*, Istanbul Museum of Modern Art, Istanbul (2011); *Adaptation*, The Power Plant, Toronto (2010); *Street and Studio: From Basquiat to Séripop*, Kunsthalle Wien, Austria (2010); *Taking the Pulse of the Next Generation of Video and Film Art*, Pacific Design Centre, Los Angeles (2009); and *Think with the Senses, Feel with the Mind – Art in the Present Tense* at the 52nd Venice Biennale (2007).

Gladwell is represented by Anna Schwartz Gallery, Melbourne and Sydney.



PARALLEL COLLISIONS

SUSAN JACOBS

IncurSION in the Elder Wing

THE WORK

Snake drawing, 2011–12

bronze, single-channel high-definition video, silent

3 parts: 105 x 60 x 2 cm each approx.

THE APPROACH

Snake drawing seeks to explore expanded forms of drawing, investigating the potential between certain levels of control and unpredictability. In holding a living snake and placing it onto a bed of sand, there is an expectation that the movement of the snake's body will mark the surface of the sand. Mark-making is likely to depend on numerous factors, including temperature, animal temperament, texture, human and animal interaction, fear and patience. This action will be filmed and the tracks will be translated as a series of shallow metal relief casts that record various attempts to draw with the snake.



The provision for this type of working process acknowledges the potential for failure and the implicit need for acceptance of potentially less than ideal outcomes. It embodies a type of heuristic learning and focuses on consciousness, aiming to instill a consideration of psychological and physical limitations. Snake drawing allows for considerations of fear to be given material form. It explores relationships between human instinct, motivation, and fear of forces that are beyond our control or things that are foreign to our understanding.

Snake drawing has existed as a concept for several years, in written form and as propositional drawings on paper. The context of Parallel Collisions has triggered the making and situation of this work, to operate among collection objects installed in the Elder Wing of Australian Art where the subtle recurrence of snake iconography is apparent in various works on display. Related to the realm of the portrait and weighted strongly to the ground, the video and sculptural components of this work are positioned to reflect the scale and movement of the body. They encourage a serpentine trajectory through space, marked by the stages of the process that they embody.

THE BIOGRAPHY

Born 1977, Sydney, New South Wales; lives and works in Melbourne, Victoria, Australia

Susan Jacobs completed a Postgraduate Diploma of Visual Art at the Victorian College of the Arts in 1999 where she was awarded the Postgraduate Prize by Jacques Derrida. From 2003 to 2005 she was a board member of the Melbourne artist run initiative Conical Inc. In 2008 she was the recipient of an Australia Council for the Arts Emerging New Work Grant and in 2010 won the Art & Australia/Credit Suisse Private Banking Contemporary Art Award. She is currently a studio resident at Gertrude Contemporary, Melbourne.

Jacobs has held several solo exhibitions including *Half Specific/Not Half Obvious*, Gertrude Contemporary, Melbourne (2011); *Security Illusion*, Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne (2009); and *Ubiquitous Slopes*, Utopian Slumps, Melbourne (2008). She has participated in numerous group exhibitions including *NEW 010*, Australian Centre for Contemporary Art, Melbourne (2010); *Opening Lines*, Gertrude Contemporary, Melbourne (2010); *Risk Potential*, Die Ecke Santiago, Chile (2010); *Broken Fall*, St Paul St Gallery, Auckland (2009); and *The Ecologies Project*, Monash University Museum of Art, Melbourne (2008).

Her work is held in the collections of Methodist Ladies' College, Melbourne; Monash University, Melbourne; Museum für Gestaltung, Zurich; and Victorian College of the Arts, Melbourne.

Jacobs is represented by Sarah Scout, Melbourne.

PARALLEL COLLISIONS

JONATHAN JONES

Redux in the Elder Wing and Biennial galleries

THE WORK

untitled (illuminated tree), 2012

wood, paint, light-emitting diodes, power supplies
and electrical cable
dimensions variable

untitled (marriny), 2012

red gum

200 x 100 x 40 cm each, manufactured by Tom
Mirams and Jam Factory Furniture studio

untitled (Murray-Darling River hang), 2012

paintings from the Art Gallery of South
Australia's colonial collection
dimensions variable



THE APPROACH

Concerned with making a connection to the local, I looked at the landscape of the south-east and the region's main artery, the Murray-Darling River system. The rivers connect both Kamilaroi and Wiradjuri in the upper catchment with Ngarrindjeri at the mouth of the river. This connection is the foundation to the region's traditions, including linguistic commonalities where languages like Kamilaroi and Wiradjuri are set on similar syntax to that of Ngarrindjeri in the south. During the initial stages of colonisation the rivers' connection was evident, with smallpox carried along the river ahead of any contact with white people, severely decimating the population.

Colonial images from the Art Gallery of South Australia's collection that represent Murray-Darling River country are to be reassembled to revision the landscape. This visual essay of the river country serves to offer a new perspective, a remapping of landscape through an Indigenous framework. A prevailing theme is the concept of exploration, an inherent part of the (white) Australian painting tradition. Many of these works witness ancestral lands on the brink of being colonised – trees are cut, land is cleared – with 'Aboriginality' or the 'wild/untamed bush' positioned in the background of these impressive yet propagandist images. A set of exhibition furniture based on marriny, or bark canoes, traditionally made throughout the Murray-Darling Basin, will physically create a new perspective, connecting/reconnecting us with a new/old landscape and highlighting the idea of the river highway.

The fallen tree displaces the Gallery's colonial depictions of the Murray-Darling River country, many of which use the traditional colonial framing device of placing a tree in the foreground. By re-siting the 'position' of the tree, I am challenging western romanticism and perspective, and critiquing the grand, colonial narratives of western art that have been imposed on an Australian setting to create a new Aboriginal framework.

THE BIOGRAPHY

Born 1978, Sydney (Kamilaroi/Wiradjuri); lives and works in Sydney, New South Wales, Australia

Jonathan Jones's work has been included in several major surveys of contemporary Australian art such as *NEW 08*, Australian Centre for Contemporary Art, Melbourne (2008); *2004: Australian Culture Now*, National Gallery of Victoria, Melbourne (2004); and *Primavera*, Museum of Contemporary Art, Sydney (2003).

PARALLEL COLLISIONS

He has participated in numerous group exhibitions including *Close Encounters: The Next 500 Years*, Plug In Institute of Contemporary Art, Winnipeg, Canada (2011) *Erased: Contemporary Australian Drawing*, Asialink, Melbourne and Art Gallery of New South Wales, Sydney, touring exhibition (2009 -11); *Floating Life*, Queensland Art Gallery, Brisbane (2009); *Octopus 9: I Forgot to Forget*, Gertrude Contemporary, Melbourne (2009); *Untitled [Heads or Tails]*, Artspace, Sydney (2009); and *Adventures with Form in Space*, Art Gallery of New South Wales, Sydney (2006). In 2006 he was the recipient of the Xstrata Coal Emerging Indigenous Art Award.

His work is held in major private and public collections including the Art Gallery of New South Wales, Sydney; Australian Centre for the Moving Image, Melbourne; Chartwell Collection, Auckland; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne and Queensland Art Gallery, Brisbane.

www.jonathanjones.com.au

PARALLEL COLLISIONS

YVONNE KOOLMATRIE

Tracking shot in the Biennial galleries

THE WORK

River Dreaming, 2012

sedge grass and river rushes

2 x 2 m approx.



THE APPROACH

At a workshop in the early 1980s with Auntie Dorothy Kartinyeri, I was introduced to the traditional methods of weaving sedge rushes (*Lepidosperma canescens*). This type of sedge grows along the Coorong and Murray River in Ngarrindjeri country and so weaving is linked to the river and its health – when the river suffers, the sedge grass is harder to find; when it flourishes, so do the rushes.

The river, the Coorong, the sea and the lake are the four waters of the Ngarrindjeri and are all connected. Weaving is vital to Ngarrindjeri culture, it sustains us. People would make coiled baskets, baby baskets, burial baskets, mats and traps for hunting eel, fish, yabbies and ducks and today some of the work of the old people still exists in museum collections.

The coil-bundle technique involves using bound bunches of sedge to create the foundation of the object, which is then formed in a continuous spiral by bending and turning the coils back on themselves. With this basic stitch, learned at the one-day workshop in 1981, I have created both traditional objects, like eel traps and yabby traps, and ones incorporating the contemporary aspects of my life. In this way, my work goes beyond the functional and becomes sculptural. The objects I weave, from relief sculptural works like *River Dreaming* to elegant objects displayed in the round, recount stories of life along the river.

THE BIOGRAPHY

Born 1944, Wudinna, South Australia; lives and works in Ngarrindjeri country, South Australia.

Yvonne Koolmatrie's work was included in the exhibition *Fluent* at the 47th Venice Biennale in 1997. She has also been involved in numerous group exhibitions including *Floating Life: Contemporary Aboriginal Fibre Art*, Queensland Art Gallery, Brisbane (2009); *Murray Cod: The Biggest Fish in the River*, Swan Hill Regional Art Gallery, Swan Hill (2006); *Home is Where the Heart Is*, Anne & Gordon Samstag Museum of Art, Adelaide (2001); and *Mapping Identity*, Centre for Contemporary Craft, Sydney (1998). In 2009 she held a major solo exhibition, *Yvonne Koolmatrie: Eel Traps*, at the Anne & Gordon Samstag Museum of Art, Adelaide.

Koolmatrie's works are held in major public collections including the Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia, Perth; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; National Museum of Australia, Canberra and National Museum of Ethnology, Japan.

Koolmatrie is represented by Aboriginal and Pacific Art, Sydney.

PARALLEL COLLISIONS

ROSEMARY LAING

Redux in the Elder Wing and Biennial galleries

THE WORK

groundspeed (rose petal) #17 from the series *groundspeed*, 2001

C type photograph

100 x 195 cm

after Heysen from the series *to walk on a sea of salt*, 2004

C type photograph

110 x 252 cm (image)

Aristide from the series *leak*, 2010

C type photograph

110 x 223 cm

Jim from the series *leak*, 2010

C type photograph

dimensions variable



THE APPROACH

For her series *leak*, Rosemary Laing built an oversized domestic timber house frame on a sheep farm in the Cooma-Monaro district of New South Wales. The frame appears to have somehow fallen upside-down on a mound of gum trees in a paddock, a kind of visual collision between the idea of a pastoral idyllic past and present-day urban infection.

The region where *leak* was undertaken is where both Patrick White and Miles Franklin based novels (*The Twyborn affair* (1979) and *My brilliant career* (1901)) and where George Lambert and Hilda Rix Nicholas made post-Federation landscape paintings. Individual works in the *leak* series are named after characters from White's novel, which tells a story with multiple versions of self and complexities of relationships, with identity as both national and familial, amid cycles of leaving and returning.

The series was originally titled *Mutant chronicles* after a B-grade steampunk sci-fi movie, given that that mutants and aliens had a relationship to the underside of cultural self-representation; that the transformations of the places we inhabit are like the activity of a virus with ourselves as the infecting mutation; and that there is no going back to what is lost along the way (as it was before).

The title *leak* describes the leakage between things including time: past present future; the way images speak to one thing and another, with each impacting on the other; how the past landscape pastoral idyll can be crossed with a present very broadly put suburban-to-global leakage; and how actions have the potential to leak outside of an act itself – or in a way that everything leaks everywhere.

THE BIOGRAPHY

Born 1959, Brisbane, Queensland; lives and works in Sydney, New South Wales, Australia

Rosemary Laing's work was included in the 52nd Venice Biennale exhibition *Think with the Senses, Feel with the Mind – Art in the Present Tense* (2007) and in 2005 a major survey of her work was staged by the Museum of Contemporary Art, Sydney. Laing has held major solo exhibitions including *prostrate your horses: weather and then some*, University of Queensland Art Museum, Brisbane (2009); *Flight*, Frist Center for the Visual Arts, Nashville (2007); *Rosemary Laing*, Domus Artium, Spain (2004); and *Rosemary Laing: A Survey 1995–2002*, Brisbane City Gallery, Brisbane (2003). Recent group exhibitions include *Manipulating Reality: How Images Redefine the World*, Centro di Cultura Contemporanea Strozzi, Florence (2009); *Remote Proximity: Nature in Contemporary Art*, Kunstmuseum Bonn, Germany (2009); 16th Biennale of Sydney (2008); *Janus: Photography's Double Face*, Reina Sofia, Madrid (2007); *Prism: Contemporary Australian Art*, Bridgestone Museum of Art, Tokyo (2006); and the Busan Biennale, Korea (2004). Laing is represented by Tolarno Galleries, Melbourne, and Galerie Lelong, New York.

PARALLEL COLLISIONS

ROB McLEISH

Tracking shot in the Biennial galleries

THE WORK

Gravity stole my eyelid, 2012

5 parts: steel, UV digital print on aluminium,
air-dried clay, epoxy clay, cast epoxy resin and enamel
dimensions variable



Lock up your concepts, 2011

stainless steel
186 x 94 x 5 cm

Have a good time, 2011

cast aluminium, cast epoxy resin
120 x 62 x 104 cm

THE APPROACH

I've been using gymnasts extensively in drawings and collages for a while now and gradually the markings, gestures and defacements that I apply have moved towards musings on sculpture. Essentially, I have been drawing sculptures. Most of my drawing work is grounded in trying to destroy or aggravate an existing image – so it's satisfying when something additional starts to emerge, through repetition, out of destruction.

Gymnasts are showcased as idealised examples of elite dexterity and their wild contortions, especially frozen mid-action, are overtly sculptural. I always wanted to take figuration (being an archetypal artistic pursuit) as a basic cue for the works and then collide, in the making process, a culturally aspirational view of creativity against a wilfully morbid and non-aspirational one. The sculptures do look like they've been crafted, ripped apart and then grafted back together.

Gymnasts prompt a syntax that I can really work with. With gymnasts there's this action – literally this aspirational leap against gravity – that is purported as being expressive and innate, as being effortless and edging towards the awe inspiring/ divine, and yet it's an action that is born of severe regimentation and bound within a crushingly rigid, formal structure. Then there's the glazed veneer of pageant beautification, that on one hand seems completely at odds with the task to be performed, but on the other hand is kind of reflective of, and in keeping with, the rigour of relentless conditioning, repression and containment that gymnastics represents.

THE BIOGRAPHY

Born 1976, Melbourne; lives and works in Melbourne, Victoria, Australia

Rob McLeish has exhibited widely in artist run spaces and galleries across Australia. In 2009–10 he undertook a residency at Gertrude Contemporary, Melbourne. His numerous solo exhibitions include *Gravity Stole My Eyelid*, Neon Parc, Melbourne (2011); *Bung Eye*, Studio 12, Gertrude Contemporary, Melbourne (2010); *Keep Art Evil*, Monash University, Melbourne (2010); *Pissing in the Infinity Pool*, Ocular Lab, Melbourne (2009); *Afterparty*, Westspace, Melbourne (2008); *Step Into the Light*, TCB, Melbourne (2007); and *Fun for One (One for Fun)*, Sherman Galleries, Sydney (2006).

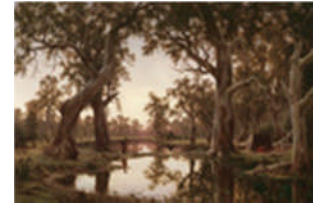
His work has also featured in group exhibitions such as *Autumn Masterpieces*, Centre for Contemporary Photography, Melbourne (2010); *Flowers in the Attic*, TCB, Melbourne (2010); *Tape Worm*, Neon Parc, Melbourne (2010); *Don't Trust the Artist*, Ivan Dougherty Gallery, Sydney (2009); *Life, Death, Thereafter*, Silvershot Gallery, Melbourne (2008); and *Good Mood*, Sophie Gannon Gallery, Melbourne (2007). In 2010 he presented a solo exhibition with Neon Parc at the NADA Art Fair in Miami and in 2010 completed a Master of Fine Arts at Monash University, Melbourne.

McLeish is represented by Neon Parc, Melbourne.

PARALLEL COLLISIONS

TOM NICHOLSON

Redux in the Elder Wing and Biennial galleries



THE WORK

Evening shadows, 2010-12

2 installations of charcoal drawings,
H.J. Johnstone's *Evening shadows*, collection of
painted copies of *Evening shadows* by other artists,
video, offset printed posters, and a public work
consisting of posters dispersed over Adelaide
during the course of the exhibition
dimensions and duration variable

THE APPROACH

Evening shadows encompasses several processes: gathering together the many, many painted copies of H.J. Johnstone's *Evening shadows*, *backwater of the Murray*, South Australia 1880 scattered around Adelaide and amassing them in a salon hang into the gallery traditionally occupied by his painting; an extended drawing process, attempting to re-create in a multi-panel charcoal drawing the negative of the lost photograph on which Johnstone's painting was (arguably) based (Johnstone was a leading commercial photographer in Melbourne and painted *Evening shadows* in London); and extensive historical research in Barmah, Victoria and archives in Melbourne working towards a video work describing the 1939 Cummeragunja walk-off and its history; and a poster-based work 'advertising' the walk-off, which people are invited to display in their front windows or front gardens (like election propaganda), creating a massive dispersed ephemeral work which is public in character but grounded in the domestic.

The project attempts to re-animate a colonial image, to re-cast its imaginary projections into a new set of meanings. This re-animation is a reverse archaeological process, re-creating the painting's source negative through drawing and also 'excavating' another (later) event from within the painting's allegorical narrative. *Evening shadows* works on the liminal spaces of pictures and the strange temporal spaces they embody. The mass of copied paintings not only returns these paintings to the Elder Wing (where they all presumably originated), but it also sets the massive collective duration of these images (like a very prolonged laborious photographic process) against the slither of time that is the painting's subject. The juxtaposition of this mass of paintings and the stack of posters for distribution in this room in the Elder Wing sets two modes of accumulation in relation to one another (the salon hang and the stack, the retrospective and the prospective). It also sets into relation with one another the domestic life of the borrowed copies, the authority of the museum, and the fleeting life of the image on the street (the space into which the posters 'dissolve' during the life of the show).

Just as Johnstone's image is remarkable for its proliferation into people's homes (as posters, other photographic reproductions and painted copies) so too does the poster's call to 'walk-off' address the domestic space, implicating 'home' in the contestation of sovereignty which is the walk off's enduring reverberation.

THE BIOGRAPHY

Born 1973, Melbourne; lives and works in Melbourne, Victoria, Australia

Tom Nicholson's work has been included in several major biennales including the 4th Auckland Triennial (2010); 8th Shanghai Biennale (2010); and 15th Biennale of Sydney (2006). Recent group exhibitions include *Second World*, Galeria Nova, Zagreb and Steirischer Herbst, Graz (2011); *Animism*, Extra City Kunsthal Antwerpen and Muhka, Antwerp (2010); *Still Vast Reserves*, Magazzino d'Arte Moderna, Rome (2009); and *Since We Last Spoke About Monuments*, Stroom den Haag, The Hague (2008).

PARALLEL COLLISIONS

As part of the exhibition *To the Arts, Citizens!* at the Serralves Museum, Porto in 2010, which celebrated the 100th anniversary of the Portuguese republic, Nicholson was commissioned to create a work, Indefinite distribution, a large-scale public action involving two aeroplanes and a mass leafleting action in the city of Porto. He also presented Camp Pell lecture with the writer and historian Tony Birch at Artspace, Sydney, in 2010.

His ongoing collaboration with the New York-based composer Andrew Byrne has been performed in a wide range of venues: in Venice by the Italian contemporary music ensemble L'Arsenale in 2009, in Shanghai in 2010 and in Bath and Melbourne.

Nicholson is represented by Anna Schwartz Gallery, Melbourne and Sydney.

PARALLEL COLLISIONS

PHILIP SAMARTZIS

Incursion in the Elder Wing

THE WORK

Microphonics, 2012

sound installation



THE APPROACH

Microphonics comprises a series of sound recordings of the Art Gallery of South Australia (AGSA) rearticulated throughout the building and its environs to enhance the perceptual awareness of place. In the first phase of the project specialist microphones will be employed to capture the acoustic and spatial behavior of assorted objects and events within the gallery.

Inspired by the stochastic theory of composer and architect Iannis Xenakis, which recognises that natural events can only ever be randomly determined, this project seeks to use the residual noise of the built environment to articulate the full morphological development of sound spectra over time and space. A public building such as the AGSA is often characterised by diffuse acoustics generated by large spaces, compact materials and hard surfaces, underscored by the latent emissions of the industrial infrastructure of air ventilation, fluorescent lighting and plumbing systems. Complex environments such as these are usually received with ambivalence due to their protean and nebulous nature, yet these are the very sounds and spaces that define our everyday experience. By strategically disrupting the natural ambience of the gallery, this work seeks to highlight the pervasive and mutable nature of sound through methods of association, displacement and activation. To achieve this, loudspeakers will be strategically distributed throughout the gallery to render subtle environmental impressions separate to those that usually occur in each space. The intention is to arouse audience attention through the interplay between the natural and the constructed and to demonstrate the manner in which site, sound and space converge to define our experience and memory of place.

THE BIOGRAPHY

Born 1963, Melbourne; lives and works in Melbourne, Victoria, Australia

Philip Samartzis is currently involved as a principal researcher on two projects funded by the Australian Research Council: *Designing Sound for Health and Wellbeing* (2008–11) and *Spatial Dialogues: Public Art and Climate Change* (2011–13). He is currently working in collaboration with Perth-based arts organisation Tura New Music on a four-year research project documenting the social and environmental conditions of Indigenous communities in the Kimberley region of Western Australia.

As an artist he has performed and exhibited widely including presentations at the South African National Museum, Cape Town (2010); National Centre for Contemporary Arts, Moscow (2009); Mori Arts Center, Tokyo (2003); Andy Warhol Museum, Pittsburgh (2002); and Cartier Foundation, Paris (2001). He has curated the festivals *Immersion* and *Variable Resistance*, and a series of international sound art presentations for the Podewil Art Centre, Berlin (2003), San Francisco Museum of Modern Art (2002) and Australian Centre for Contemporary Art, Melbourne (2001).

Samartzis has released five solo albums and has performed with leading international musicians including Seiichi Yamamoto, Gunter Muller, Oren Ambarchi and Eric La Casa.

PARALLEL COLLISIONS

TIM SILVER

Redux in the Elder Wing and Biennial galleries

THE WORK

Untitled (object) (Selleys Woodfilling Putty) #1–#6, 2011–12
archival ink on archival paper
dimensions unknown

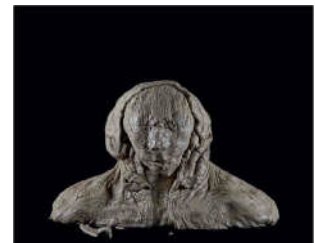
Untitled (object), 2011–12
Selleys Woodfilling Putty
35 x 174 x 69 cm

Untitled (trauma 3), 2011
cast pigmented polyurethane
28 x 18 x 13 cm

Untitled (trauma 4), 2011
cast pigmented polyurethane
43 x 35 x 18 cm

Untitled (trauma 5), 2011
cast pigmented polyurethane
15 x 32 x 17 cm

Untitled (trauma 6), 2011
cast pigmented polyurethane
96 x 65 x 27 cm



THE BIOGRAPHY

Born, Hobart, Tasmania; lives and works in Sydney, New South Wales, Australia

Tim Silver has exhibited widely in Australia and internationally. Solo exhibitions of his work include *Untitled (Sleep)*, MOP, Sydney (2010); *Rory and Coming Around Again*, Breenspace, Sydney (2009); *The Tuvaluan Project*, Centre for Contemporary Photography, Melbourne (2008); and *Killing Me Softly*, Karen Woodbury Gallery, Melbourne (2006). He has participated in group exhibitions such as *Between Site and Space*, Artspace, Sydney, and Tokyo Wonder Site, Japan (2009); *I Walk The Line*, Museum of Contemporary Art, Sydney (2009); *Islands*, Kunsthallen Brandts, Denmark (2009); *Neo-Goth*, University of Queensland Art Museum, Brisbane (2008); *The Independence Project*, Galeri Petronas, Kuala Lumpur (2007); *47th October Art Salon*, City of Belgrade, Serbia (2006); *Random Access*, McClelland Gallery and Sculpture Park, Victoria (2006); *Autofetish*, Newcastle Region Art Gallery, New South Wales (2004); and *Primavera*, Museum of Contemporary Art, Sydney (2002). In 2008 Silver was the recipient of an Asialink residency grant to travel to Kuala Lumpur and recently undertook a residency at Tokyo Wonder Site.

His work is held in the collections of the Artbank; Art Gallery of New South Wales, Sydney; Museum of Contemporary Art, Sydney; and University of Queensland Art Museum, Brisbane.

Silver is represented by Breenspace, Sydney.

PARALLEL COLLISIONS

RICKY SWALLOW

Tracking shot in the Biennial galleries

THE WORK

Recent bronze sculptures, 2011–12

patinated bronze

dimensions and number variable



THE APPROACH

Collecting objects such as modern ceramics, Native American pottery, baskets and Inuit carvings and arranging them in different rooms in our home has, for some time, run parallel to my art practice. This new direction in my work similarly involves a very additive practice of constructing forms, but with more room for improvisation – a daily routine in which constructing pieces from materials at hand can inform new sculptures and lead to different sets and groupings of works. The idea of a cumulative process for me relates to both a collector's logic and the kind of studio pottery production where the sequence and subtle variation in pieces produce unexpected combinations.

There's an archery range adjacent to where we walk our dog in Los Angeles, and that's where I first found the cardboard targets, left on the hay bales by archers after practice. I've been collecting the targets there for a couple of years now; I feel like one of those weird guys scouting the beach with a metal detector trying to find something of value after people depart. The targets are often in various states of decomposition (and pierced differently based on the experience of the archer). Bringing them into the studio marked the first time I had incorporated a readymade form into my work. And there's been a weird sort of liberation in that – the fact that they are made, composed and created by someone else and then collected and recast by me.

I wanted to make something that was more structurally sound and permanent out of these pieces and decided to cast in bronze. The patina of the bronze is an important element – it can dictate the form so differently. Most of my patina references come from ceramic glazes. Bronze is a kind of beautiful alchemical wizardry, which I'm learning more about through working with a great foundry here that indulges my experiments – developing new results from tweaked recipes and accidents.

More recently, the objects I've been making in the studio have utilised both the found archery cardboard targets and various sized cardboard tubes as the basis for simple vessels, lamps and architectural forms. These forms have existed for centuries and are in a perpetual state of redesign and variation. The cylinder is the base form from which all other ceramic forms can be 'pulled'. Often in ceramic classes the instructor slices the pot in half to demonstrate the uniformity of wall thickness. This simple demonstrative form has sparked many of my sculptures. The sculptures have a hollow or empty quality and serve as rudimentary graphic reminders of their functional counterparts, in which the final form bears the various stages of abbreviation.

Parts of the above text were published in Ricky Swallow, *artforum.com*, February 2011

THE BIOGRAPHY

Born 1974, San Remo, Victoria, Australia; lives and works in Los Angeles, California, USA

Ricky Swallow won the *Contempora 5* art award in 1999 and was selected to represent Australia at the 2005 Venice Biennale. In 2009 his work was included in the Phaidon publication *Vitamin 3-D: new perspectives in sculpture and installation*. In 2009–10 his work was the subject of a major solo exhibition at the National Gallery of Victoria, Melbourne. Other solo exhibitions include *Watercolors*, University of Queensland Art Museum, Brisbane and Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand (2009); The Douglas Hyde Gallery, Dublin (2007); Kunsthalle Vienna, Austria (2007); PS1, New York (2006); and Berkeley Art Museum, California (2001).

PARALLEL COLLISIONS

His work has been included in numerous group exhibitions worldwide including *Mythologies*, Museum of Mankind, London (2009); *Soft Sculpture*, National Gallery of Australia, Canberra (2009); *Goth: Reality of the Departed World*, Yokohama Museum of Art, Japan (2007); *Red Eye: LA Artists from the Rubell Family Collection*, Rubell Family Collection, Miami (2007); and *Getting Emotional*, Institute of Contemporary Art, Boston (2005).

His work is held in major international public collections including the Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia, Perth; Auckland Art Gallery, New Zealand; Museum of Modern Art, New York; National Gallery of Australia, Canberra; and National Gallery of Victoria, Melbourne. Swallow is represented by Darren Knight Gallery, Sydney; Stuart Shave/Modern Art, London; Marc Foxx, Los Angeles; and Hamish McKay Gallery, Wellington, New Zealand.

<http://rickyswallow.com/>

PARALLEL COLLISIONS

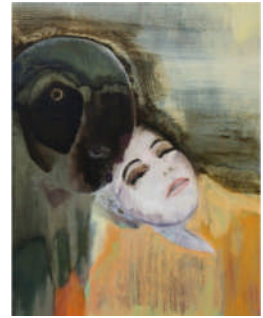
MICHELLE USSHER

Tracking shot in the Biennial galleries

THE WORK

Amaurot's mirror, 2011–12

painting, acrylic, ceramic, wood, fabric, sound
dimensions variable



THE APPROACH

I use stories to bring together seemingly disparate ideas and references. The stories allow loose ends, questions and doubts to exist in a tangible way. I'm attracted to the intangible, to the possibility of multiple ideas existing together that are open in their curiosity, rather than offering a closed definition. The stories give me a flexible boundary so I don't fall off the page yet allow me to avoid being didactic about my ideas.

Amaurot's mirror began with a small phrase 'a mirror in my belly' from Sir Thomas More's *Utopia*, although I read it in a text by Michèle Le Doeuff in *The philosophical imaginary*. I was reading this book as I thought it explored how some incommensurable concepts defy words and are best described in imagery. Simultaneously, I had become aware of hypnotherapy and was intrigued with the exploration of thought through images, the description of these spaces and their possible meanings.

Words conjure images for me, yet More's phrase came to me first as a feeling before an image. I have carried it around since 2002. It recently began to make more sense in relation to quantum mechanics, the holographic principle, string theory and black holes. I'm not interested in science so much, rather the idea that these things offer a more imaginative way of thinking.

THE BIOGRAPHY

Born 1975, Moree, New South Wales; lives and works in London, UK

Michelle Ussher's recent solo exhibitions include *There Are No Ordinary Days*, Credit Suisse, Sydney (2011); *Luciende*, Uplands Gallery, Melbourne (2010) and *Helovanorak*, Perth Institute of Contemporary Arts, Perth (2008). She has been involved in numerous group exhibitions such as *Hysteria, Laughter and a sense of Seriousness*, Galerie Gregor Staiger, Zurich (2011); *An Elaborate Fiction*, Acme Project Space, London (2010); *Freehand: Recent Australian Drawing*, Heide Museum of Modern Art, Melbourne (2010); TarraWarra Biennial, Melbourne (2008); *Too Near Too Far*, Care/of Contemporary Art Centre, Milan (2007); and *Primavera*, Museum of Contemporary Art, Sydney (2005).

In 2005–06 Ussher was a studio artist at Gertrude Contemporary, Melbourne. In 2006 she was awarded the Art & Australia/ANZ Emerging Artist Award and in 2009 participated in the Cité Internationale des Arts studio program in Paris. She was a founding member of the artist-initiated CLUBSproject in Melbourne.

Her work is held in major collections such as Artbank; BHP Billiton Collection; Credit Suisse Collection; and Monash University Museum of Art, Melbourne.

Ussher is represented by KALIMANRA WLINS, Melbourne.

PARALLEL COLLISIONS

NATASHA BULLOCK & ALEXIE GLASS-KANTOR

Curators

THE BIOGRAPHY / NATASHA BULLOCK

Born Melbourne, Victoria; lives and works in Sydney, New South Wales, Australia

Natasha Bullock is Curator, Contemporary Art at the Art Gallery of New South Wales (AGNSW), Sydney. Previously, she worked in various curatorial, research and academic capacities across a number of public institutions in Melbourne, including Monash University Museum of Art, Monash Gallery of Art and Monash University and completed curatorial internships at the Australian Centre for Contemporary Art, and in London at the Camden Arts Centre and Victoria and Albert Museum. Working extensively with Australian and international artists, Bullock has curated more than forty exhibitions that have been presented at the AGNSW and in independent spaces, festivals and universities in Australia and abroad. She regularly writes about contemporary art, commissions' compilation texts and edits journals/readers.

THE BIOGRAPHY / ALEXIE GLASS-KANTOR

Born Sydney, New South Wales; lives and works in Melbourne, Victoria, Australia

Alexie Glass-Kantor is the Director and Senior Curator of Gertrude Contemporary, Melbourne, a highly regarded non-profit contemporary art centre that supports exhibitions, studios, international exchange programs, curatorial research and publications. Previously, Glass-Kantor was a curator at the Australian Centre for the Moving Image, Melbourne and worked in state art institutions, museums, independent spaces and festivals. Glass-Kantor has authored artist monographs and regularly contributes to exhibitions, symposia and journals throughout the Asia-Pacific. An alumnus of the Asialink Leadership Program, she is currently a Board Member for the National Association for the Visual Arts (NAVA). Working extensively with Australian and international artists she has curated more than forty exhibitions including several ambitious international exchanges and collaborative projects in Singapore, Malaysia, China, South Korea, Europe and the United States.

FABIO ONGARATO & DANIEL PETERSON

Fabio Ongarato Design

THE BIOGRAPHY

Fabio Ongarato born Melbourne; lives and works in Melbourne, Victoria, Australia

Daniel Peterson born Melbourne; lives and works in Melbourne, Victoria, Australia

www.fabioongaratodesign.com.au

Partners Fabio Ongarato and Ronnen Goren founded Fabio Ongarato Design (FOD) in 1992. The firm takes an open approach to graphic design, operating across a variety of graphic disciplines, from print to exhibitions and advertising. FOD's approach to design reflects their passion for architecture, photography and contemporary art. They work across a variety of fields, including fashion, corporate, arts and architecture, deliberately crossing the boundaries between them.

Key projects have included an identity for the Australian Centre for Contemporary Art, a major monograph for artist Dale Frank, the Australian edition of *Big magazine* (New York), environmental design for W Hotel Hong Kong and the rebranding and ongoing publication program for Gertrude Contemporary, including *Reason and Rhyme* (2011), *No-Name Station* (2010), *Still Vast Reserves I & II* (2009–10), *and the difference is...* (2009), *21.100.100* (2008) and *The Independence Project* (2008).

PARALLEL COLLISIONS

FOD has won numerous national and international awards, including D&AD and the prestigious ISTD award for their work on *No-Name Station* (2011) and *Lineage: The Exhibition of the Work of Architect Daniel Libeskind* (2001). FOD's work has been profiled in numerous publications, such as *IDEA magazine* (Japan), *Eye*, *Graphics International*, *Grafik*, *Creative* (London), and featured in the Phaidon publication *Area*, which represented the work of 100 of the world's most innovative emerging graphic designers.

JAN VAN SCHAIK

Minifie van Schaik Architects

THE BIOGRAPHY

Born London, UK; lives and works in Melbourne, Victoria, Australia

www.mvsarchitects.com.au

Jan van Schaik is a director of Minifie van Schaik Architects and a lecturer and PhD candidate in the School of Architecture and Design at RMIT University, Melbourne. His approach to practice prioritises the cultural and civic nature of architecture as manifest in projects such as the Centre for Ideas at the Victorian College of the Arts, the Australian Wildlife Health Centre at the Healesville Sanctuary, the Edithvale Seaford Wetlands Discovery Centre for Melbourne Water, a chain of confectionery stores, international urban planning projects, a house for Stefano de Pieri in Mildura and exhibition design for *Dying in Spite of the Miraculous* at Gertrude Contemporary in 2010 and *Star Voyager* at the Australian Centre for the Moving Image in 2011.

Through the World Architecture Workshop, an ongoing research and teaching project with academics and professionals in Australia, France, Japan, Spain, China and the United States, he has harnessed professional and institutional knowledge to unravel intractable global urban problems. The civic component of his practice is also manifest in his role as Chair of the Melbourne City Council Creative Spaces Working Group which manages, curates and develops affordable space for the creative industries across Melbourne and Victoria.