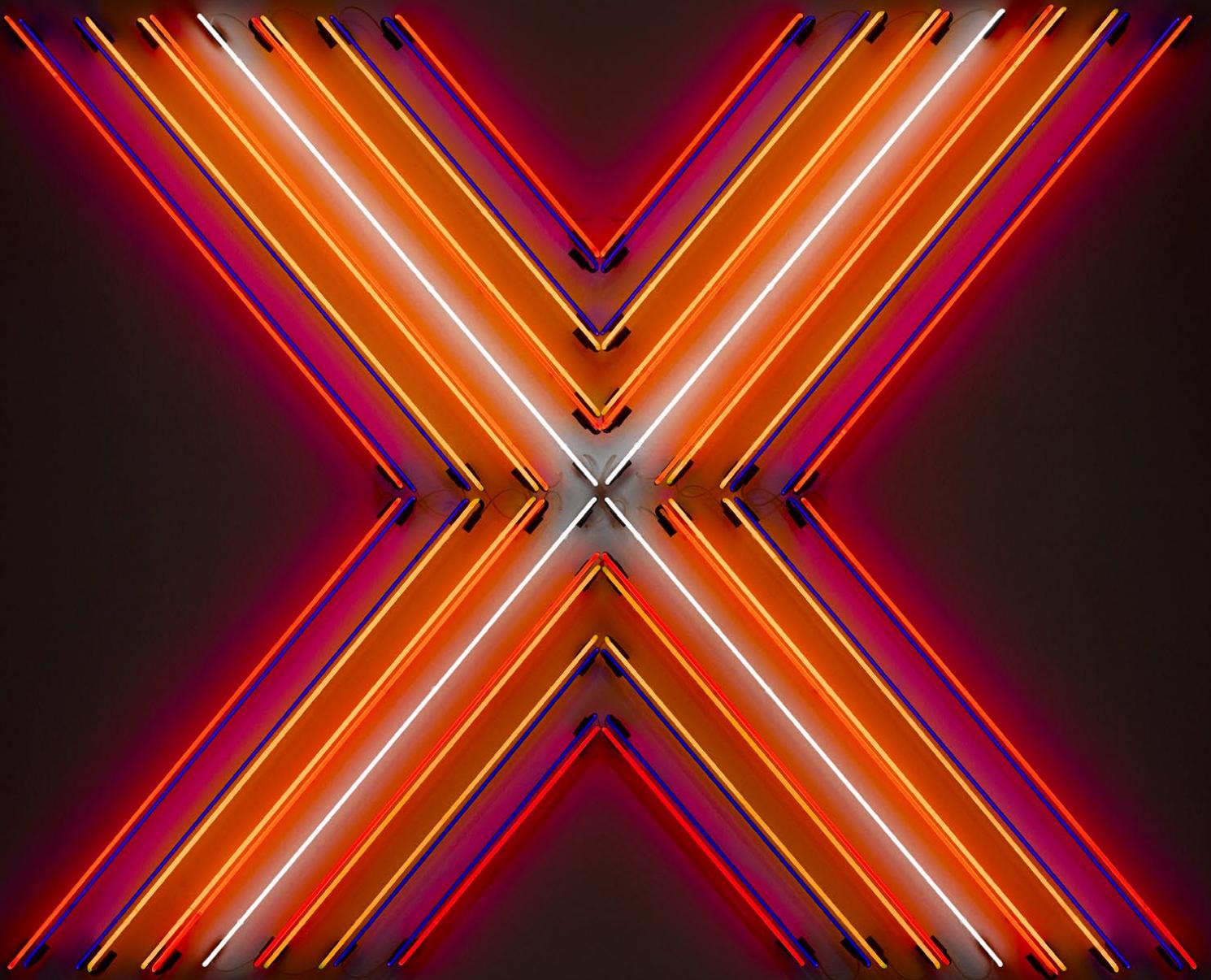
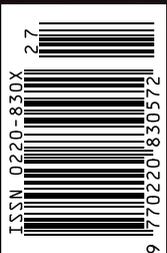


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Peter Atkins, Eric Bridgeman, Simon Denny, Cherine Fahd,
Fiona Foley, Theaster Gates, Alice Lang, James Lemon,
Dan McCabe, Colin McCahon, Genevieve Felix Reynolds,
SPRING1883, Sydney Contemporary, Ambera Wellmann & more

UPFRONT

NEWS and PREVIEWS



BEATRIZ GONZÁLEZ: A RETROSPECTIVE

Pérez Art Museum Miami

Beatriz González: *A Retrospective*, on now at Pérez Art Museum Miami (PAMM), is a major survey spanning six decades of this major Colombian artist whose work is recognised for its focus on the cultural and political issues of her country. This is the first career retrospective in the United States and features over 150 works from 1960 to the present. González is often identified with the global Modern Colombian Art movement due to her iconoclastic method of appropriating images associated with Western art history, as well as the commercial printing and mass media outlets of her native Colombia. Her focus on indigenous, rural and displaced communities is a recurring theme in her work. Highlights of the exhibition include González's 1965 painting, *Los suicidas del Sisga II & III*, which takes imagery from an infamous photograph of two lovers, left behind after they drowned themselves in the Sisga dam to preserve their love; and *Los papagayos* (1986), which is famous for its depiction of the corrupt leaders of Colombia during that time. This exhibition is part of PAMM's mission to present art and stories from historically underrepresented communities, from the African diaspora to the Latin American and Latinx communities. In 2018, PAMM introduced the Latin American and Latinx Art Fund, an affiliate group created to support exhibitions and programming at PAMM for Latin American and Latinx artists. *Beatriz González: A Retrospective* runs at Pérez Art Museum Miami until September 1, 2019 before travelling to the Museum of Fine Arts, Houston, in October 2019.

pamm.org



Right
MIKALA DWYER AND
JUSTENE WILLIAMS
Red Rockers, 2010
video still

Courtesy the artists,
Anna Schwartz
Gallery, Melbourne,
Roslyn Oxley9 Gallery,
Sydney and Sarah
Cottier Gallery, Sydney

Left
BEATRIZ GONZÁLEZ
*Apocalipsis
camuflado
(Camouflaged
Apocalypse)*, 1989
oil on paper
150 x 150 cm

Courtesy @ Beatriz
González Archives

Bottom
Ballarat International
Foto Biennale

BAUHAUS NOW!

Buxton Contemporary, Melbourne

A new exhibition at Buxton Contemporary explores the enduring legacy of another, very different 20th-century art movement: Bauhaus, which came out of the German art school the Staatliches Bauhaus that operated from 1919 to 1933. With its focus on bringing crafts, arts and architecture together in the pursuit of a total work of art – *Gesamtkunstwerk* – it became one of the most influential modern design movements. *Bauhaus Now!*, curated by Ann Stephen, reveals a range of contemporary experiments inspired by the Bauhaus diaspora. Artists and students from several art, design and architecture schools across The University of Melbourne exhibit forms of creative play, while questioning and challenging conventional ideas and practices. A video performance installation by artists Mikala Dwyer and Justene Williams, inspired by the Bauhaus diaspora forced to flee Germany, has at its heart a thistle garden. The garden is surrounded by banners and video, screening apparitions of the Bauhaus masters Johannes Itten, Lothar Schreyer and Paul Klee, alongside a number of their students, including projections of George Adams-Teltscher, Friedl Dicker-Brandeis, Ludwig Hirschfeld-Mack and Gertrude Herzger-Seligmann. All sing from coffins, with music inspired by Lothar Schreyer's Bauhaus musical score. Elizabeth Pulie has created a new series of woven wall hangings inspired by the Bauhaus weaving workshop. There is also a focus on Bauhaus archival source material including postcards, drawing, magazines and prints, to highlight the Bauhaus legacy in Australia through three former students who came to Australia: Herzger-Seligmann, Adams-Teltscher and Hirschfeld-Mack. *Bauhaus Now!* runs until Sunday October 20, 2019 at Buxton Contemporary, The University of Melbourne, Southbank.

buxtoncontemporary.com



THE BALLARAT INTERNATIONAL FOTO BIENNALE

Founded in 2005 and now in its 14th year, the Ballarat International Foto Biennale is regarded as one of Australia's preeminent photographic festivals and attracts significant international and Australian artists. In 2019 it shifts its focus to photographers who present the world in unconventional ways and in unpredictable circumstances. One of the key headline exhibitions is by photographer and social activist Liu Bolin, entitled *Camouflage*, which will feature alongside a mid-career retrospective of key photographic works by Indigenous Australian artist Dr Fiona Foley. *Who are these strangers and where are they going?* is curated by Djon Mundine OAM, and was commissioned to coincide with the International Year of Indigenous Languages.

Other program highlights include: *To The Moon and Back*, a celebration of the 50th anniversary of the Apollo 11 moon landing at the Ballarat Municipal Observatory and Museum; a personal, historical and cultural interrogation of the reproductive rights of women by award-winning Spanish photographer Laia Abril; an Australia-first solo exhibition of one of Israel's most prominent photographers, Adi Nes; *Bauhaus Foto*, which will mark 100 years since the establishment of the iconic Bauhaus school; *Capital*, a photographic exhibition curated by Naomi Cass, held at Ballarat's new National Centre for Photography; Give Us This Day, a showcase of the work of two of the world's leading documentary photographers, Lauren Greenfield (US) and Vanessa Winship (UK); and an outdoor program which will transform the entire city into an open-air gallery. The Biennale runs from August 23 until October 20.

ballaratfoto.org



YHONNIE SCARCE

NGV Architecture Commission

Contemporary artist Yhonnie Scarce and Melbourne architecture studio Edition Office have been announced as the winners of the 2019 National Gallery of Victoria Architecture Commission for their scheme titled *In Absence*. The annual NGV Architecture Commission is an open national competition which invites architects to create a site-specific work of temporary architecture, activating the NGV's Grollo Equiset Garden. For 2019, architects were encouraged to submit ideas focusing on multidisciplinary thinking, collaboration and audience engagement. Yhonnie Scarce's and Edition Office's project *In Absence* is an architectural installation that invites audiences to better understand the long histories of Indigenous construction, design, industry and agriculture prior to the arrival of Europeans, including the permanent villages and dwellings of many Indigenous communities.

The timber tower conceals two dramatic internal voids adorned with thousands of black glass yams by Yhonnie Scarce, who belongs to the Kokatha and Nukunu peoples of South Australia. Scarce said: "This pavilion does not recognise the term 'Terra Nullius' – instead it celebrates the structures that were built long before the colonisation of Australia. There were many Aboriginal builders of 'houses', aquaculture infrastructure and long-term agriculture that has existed for thousands of years. This commission is an amazing opportunity to acknowledge and celebrate the builders of such infrastructure and their enduring legacies." The NGV Architecture Commission 2019 will be on display at NGV International from November 2019.

ngv.gov.vic.au



Top
In Absence
Courtesy of
Yhonnie Scarce
and Edition Office

Right
LARA MERRETT
High Stakes, 2019
Courtesy the artist
and UQ Art Museum

Far right
CLAUDE MONET
*On the beach at
Trouville [Sur la plage
à Trouville]*, 1870
oil on canvas
38 x 46 cm
Bequest of Michel
Monet 1966
Musée Marmottan
Monet, Paris
© Bridgeman Images

LARA MERRETT

UQ Art Museum

Sydney-based artist Lara Merrett has created a new commission for University of Queensland Art Museum. *High Stakes* (2019) is a project in two parts. It began as a temporary outdoor studio on the grounds in front of the Art Museum where, over 10 days in April/May, the artist hosted the university student community in a painting workshop. Participants painted canvases hoisted on a harvested bamboo frame, in a strategy to make visible the practice of painting for the public. The second part of the project sees the work move inside the museum. The installation is comprised of two nine-metre bamboo ladder structures, a series of seven movable bamboo pods and more than 60 painted drop sheets, which hang over the rungs of the ladder structures. The ladder is secured at a slight angle against the wall to enable viewers to walk beneath it, if they dare. The drop sheets slung over the lower rungs of this ladder are accessible to the public – visitors can hang and remove them and use them in the space. A series of seven bamboo tripods comprising 21 poles will rest flat on the ground and can be erected by visitors. The bamboo poles will be tied together in groups of three, ready for the public to lift into place and secure with Velcro. The work invites the audience to 'play' with the poles and painted canvas drop sheets to create different environments and cubby house structures in the gallery. *High Stakes* is on exhibition from July 26 until December 14, 2019.

art-museum.uq.edu.au

MONET: IMPRESSION SUNRISE

National Gallery of Australia

As arguably one of the most popular movements in 20th-century art history, Impressionism's capacity to captivate audiences is seemingly undiminished some 147 years later. It is easy, however, to forget what an iconoclastic movement it proved to be. *Monet: Impression Sunrise*, on now at the National Gallery of Australia, is an exhibition focused on one specifically defining artwork: Claude Monet's iconic masterpiece *Impression, Soleil levant*. Painted in 1872, from the artist's hotel window in Le Havre, it captures an impression of the rising sun over the busy harbour port. Critically reviled at the time, it gave rise, and a name, to a new aesthetic movement. This pivotal work is at the heart of the exhibition curated by the Scientific Director of the Musée Marmottan Monet, Marianne Mathieu, and specifically shines a spotlight on Monet as an art radical. Some 60 works have travelled from Paris to elaborate the influence of other artists on Monet, including key paintings by JMW Turner, James McNeill Whistler and Eugene Boudin, as well as Impressionist contemporaries such as Alfred Sisley and Berthe Morisot – one of the few women of the Impressionist movement. The exhibition is organised by the Musée Marmottan Monet, Paris – home to the largest collection of artworks by Monet in the world, including more than 100 paintings donated by Michel Monet, the artist's son – in association with the National Gallery of Australia and Art Exhibitions Australia. *Monet: Impression Sunrise* is on display at the National Gallery of Australia until September 1, 2019.

nga.gov.au





2019 JACKSON BELLA ROOM COMMISSION

Museum of Contemporary Art, Sydney

Liam Benson is the 2019 Jackson Bella Room Commission artist for the Museum of Contemporary Art, Sydney, and the eighth artist since it was established in 1993 by MCA patrons the late Dr Edward Jackson AM and Mrs Cynthia Jackson AM, and the Jackson family, in memory of their late daughter and sister Belinda. The annual commission is intended to engage audiences with contemporary art through sensory experience. Past artists include Kathy Temin, Lara Merrett, Kate Beynon and David Capra. Benson is a multidisciplinary artist whose practice incorporates performance, photography, video and textiles. *hello, good to meet you* (2019), which takes the form of a large, colourful soft sculpture, came out of a multi-year collaboration with Riding for the Disabled Association NSW's Tall Timbers Centre in Box Hill. The title of the work, which resembles a 'mane', suggests the secret language of horses when they recognise a friend. The commission builds on Benson's interest from an early age in horses, which have featured throughout his photographic and textile practice as powerful symbols of strength, fortitude, loyalty and protection. Visitors are also invited to don a series of wearable sculptures – fringed with tassels, suggesting manes or forelocks – that evoke traditional clothing associated with horse riding with the purpose of inspiring creative action through movement. Visitors can create their own choreographies or respond to one another through dance, finding new ways to communicate through their bodies and encouraging agility, balance, coordination and strength. The work is accompanied by a video of the work with the riding school, featuring music composed by George Tillianakis.

mca.com.au



Left
Installation view
RANDOM
INTERNATIONAL
Rain Room
Barbican, London

Right
ROSS TAYLOR
Easy walker, 2019
pencil on paper
84 x 118 cm
Courtesy the artist
and Sophie Gannon
Gallery, Melbourne

Bottom
Left to right
Polixeni Papapetrou
published by Thames &
Hudson Australia

Polixeni Papapetrou
*Study for Hattah Man
and Hattah Woman*,
from the series *The
Ghillies*, 2013
pigment ink print
70 x 105 cm



ROSS TAYLOR

Sophie Gannon Gallery, Melbourne

Ross Taylor's new exhibition at Sophie Gannon, *A Foreign Affair*, is his second with the gallery. Taylor, who was born in the UK and has studied at the Akademie der Bildenden Künste in Munich, is known for a practice that interweaves personal stories, fictional characters and imaginary settings. Last year, the 2018 work *Magical tropical splash* – a Technicolour ode to turquoise swimming pools, lush palm trees and pink surfaces – was a finalist in the Sunshine Coast Art Prize. His new work continues this flair for colour and composition. *Wake and Bake* renders a beachside setting in neon-bright yellow and oranges that are ever so slightly sinister while angular shapes butt up against each other in *Matinee*, a painting that toys with perspective via a dazzling array of purple, pinks and reds. Next year, the artist will present a show at the Bendigo Art Gallery, his first at a public institution. *A Foreign Affair* shows at Sophie Gannon Gallery until August 10, 2019.

sophiegannongallery.com.au



ROBIN BOYD: DESIGN LEGEND

Heide II, Bulleen

An important survey exhibition at Heide forms part of the centenary celebrations for one of Australia's most respected and best known architects, Robin Boyd. Author of the influential text *The Australian Ugliness* (1960), a polarising text then and now, Boyd is widely regarded as one of the nation's first public intellectuals and media celebrities. Throughout his illustrious career he designed more than 300 projects, from residences to civic buildings, including Featherston House, belonging to designers Gant and Mary Featherston. *Robin Boyd: Design Legend*, presented in the modernist building Heide II, explores some of Boyd's key design themes and principles through ten of his most remarkable houses, including Featherston House (1967–9), the influential House of Tomorrow (1949) and Boyd's own house in Walsh Street, South Yarra (1958). The exhibition also offers insight into his work in other disciplines, from publishing and broadcasting to furniture and exhibition design. As well as photographs and drawings of each of the 10 houses, the exhibition includes architectural models created by RMIT architecture students; a short film on Boyd produced specifically for the project by Earl Carter and Garry Emery; a new range of Boyd furniture made under licence by KFive+Kinnarps; and original archival material. *Robin Boyd: Design Legend* is accompanied by a tailored public program, a highlight of which is a series of open home events at a number of the houses featured in the exhibition. *Robin Boyd: Design Legend* runs from August 3 to October 27, 2019 at Heide II, Bulleen, Victoria.

heide.com.au



TARNANTHI

The Art Gallery of South Australia

Tarnanthi (pronounced tar-nan-dee) is The Art Gallery of South Australia's annual showcase of contemporary Aboriginal and Torres Strait Islander art from across the country. In 2019 it will feature over 1000 artists from across the nation, curated by Barkindji artist and curator Nici Cumpston. This year's showcase coincides with the fourth Tarnanthi Art Fair, drawn from 50 art centres across the country, including Tjanpi Desert Weavers. Tarnanthi Art Fair provides visitors with the opportunity to acquire works of art, with 100% of the proceeds going to the artists and art centres. The 2019 exhibition includes artists ranging from 15 to 81 years of age, with work spanning painting, photography, printmaking, carving, sculpture, moving image, works on paper and textiles. Works by Yolju artists form a key component of the AGSA exhibition; *Gurrutu* (a title for a knowledge system that connects people and the universe across time) includes work from artists working through Buku-Larrngay Mulka Centre, at Yirrkala in north-east Arnhem Land. Guest curated by Wiradjuri/Kamilaroi artist Jonathan Jones, *Bunbambanga: Aboriginal agriculture in the south-east* is the first ever representation through visual art of the research into pre-colonial land-use practices by award-winning Australian author and academic historian Bruce Pascoe. Jones unites historical landscape paintings and drawings from around the country with rarely seen Aboriginal agricultural tools from museum collections. A number of projects from the APY Lands will also be featured in Tarnanthi 2019, from moving-image works to photography, installation, sculpture and painting. Tarnanthi runs from October 18, 2019 to January 27, 2020.

agsa.sa.gov.au

RAIN ROOM

Jackalope Art Collection

An art installation that takes the form of a 100-square-metre field of continuous rainfall will be installed temporarily in Melbourne in a specially purpose-built pavilion. *Rain Room* was conceived by Random International, a collaborative studio with an experimental practice within contemporary art, founded by Hannes Koch and Florian Ortkrass. It is an experiential artwork; millions of water droplets respond to the participant's presence, ceasing to fall wherever movement is detected, allowing the viewer to be fully immersed in the rain while simultaneously protected from it. *Rain Room* is an installation that both deprives and intensifies the senses. *Rain Room* is a permanent part of the Jackalope Art Collection, under the umbrella of the Jackalope Hotel group. The 'Jackalope Pavilion', designed by March Studio, is a space through which Jackalope can showcase public art and activations in an urban context. "*Rain Room* can be seen as an amplified representation of self-created environments," say Koch and Ortkrass. "It's an artwork that you inhabit, and as such, it can elicit any number of different socio-behavioural dynamics. Each iteration of the work has been altered in some intangible way by the space and context in which it has been shown, whether through the scent of the water, the fabric of the architecture, or the behaviour of the public." *Rain Room* has previously exhibited at The Barbican, London (2012), the Museum of Modern Art, New York (2013), the YUZ Foundation, Shanghai (2015), the LACMA, Los Angeles (2017), and at the Sharjah Art Foundation (2017). In Australia, *Rain Room* will be presented in association with the Australian Centre for the Moving Image (ACMI). *Rain Room* is on sale now for a season running from August 2019 to the end of Summer 2020.

jackalopehotels.com/art/rainroom



POLIXENI PAPAPETROU



POLIXENI PAPAPETROU

Thames & Hudson Australia

The late Polixeni Papapetrou (1960–2018) is the subject of a new Mini Monograph: part of a series that includes Del Kathryn Barton, edited by curator Natalie King, Enterprise Professor at the Victorian College of the Arts, University of Melbourne, published by Thames & Hudson. The books are a departure from traditional weighty tomes; they are small in scale and each one is 96 pages. For each monograph, one luminary from another field has contributed a brief essay; and Melbourne-based playwright, screenwriter and novelist Joanna Murray-Smith has written about Papapetrou. Born in Melbourne to Greek immigrants, Papapetrou's experience of feeling like an outsider in a then-predominantly Anglo-Saxon culture led her to question definitions of identity. Her sympathy for otherness remained a key element of her life and work. As a photomedia artist, she made images exploring the relationship between history, contemporary culture and identity. Her photographs of children dressing up, most often her daughter Olympia – with whom she created a staggering amount of work – performing and wearing masks, sought to explore the portrayal of childhood identity. The book is an eloquent introduction to this Australian artist's considerable legacy. *Polixeni Papapetrou*, \$29.99, published by Thames & Hudson Australia.

thamesandhudson.com.au