When John Kaldor suggested that ACCA might like to work with Kaldor Art Projects to realize a major exhibition by acclaimed artist Ugo Rondinone we could not have been more delighted. ACCA’s interest in Ugo’s projects stretches back several years. Indeed, Ugo’s first showing in Melbourne, SHADOW OF FALLING STARS and STILL SMOKING, PART 3, was as part of Artistic Director, Juliana Engberg’s Melbourne Biennial exhibition Signs of Life. Ugo’s exhibition CLOCKWORK FOR ORACLE contributes to ACCA’s international program of single artist commissions.

Ugo traveled to Melbourne in 2002 to see the new ACCA in its final stages of preparation and decided then that he would like to make a new installation for Melbourne to add to, and compliment the exhibition being organized by the Museum of Contemporary Art in Sydney. CLOCKWORK FOR ORACLE presents several new projects devised specifically for exhibition at ACCA.

We are most grateful for the generous initiative of Kaldor Art Projects supported by John Kaldor and Naomi Milgrom in enabling CLOCKWORK FOR ORACLE to be manifest at ACCA. We are grateful too for the assistance provided by Eva Presenhuber and Markus Rischgasser at Galerie Eva Presenhuber, Zürich; Matthew Marks Gallery, New York and significant private collectors including Hauser & Wirth Collection, St. Gallen, who have made works available.

Our mutual institutional interest in seeing two integrated, yet different Rondinone exhibitions in Melbourne and Sydney encouraged a spirit of cooperation between ACCA and the MCA and we have been very happy to work closely with Director, Elizabeth Ann Macgregor and Curator, Russell Storer on many of the overlapping elements of the exhibitions.

We are also grateful to John Giorno who accompanies Ugo to Melbourne to deliver readings of his works as part of our spoken word series for Midsumma Festival 2004.

In developing his projects for ACCA Ugo has worked closely with our artistic team, and in particular Project Manager, Geraldine Barlow who has overseen the exhibition preparations in great detail. Our warm thanks to Ugo for his wonderful works, for devising and adapting works specifically for ACCA, his attention to all aspects of the manifestation of the exhibition, and for his unflagging enthusiasm to work with us.

Kay Campbell
Executive Director
Ugo Rondinone's dazzling, hypnotic target paintings lure us into a momentary state of ecstatic suspension. We are pulled, like synesthetes toward their licorice swirls to savour the sensation of candy thick colours that disperse and dissolve like fairy floss. Yet there is something of the placebo about these delectable visual bonbons. They excite, yet deflect reflection: they satisfy because they humour our desire for diversion and visual entertainment. And yet they are solipsistic in their structure. A round, around and round they go.

These visual delights are akin to, or perhaps even representative of the 'elusive whirling medley of stirred-up colours' that Marcel Proust proposes as a metaphor for the euphoric effects of having tasted, and experienced desire in the form of a Madeleine. But like Proust's struggle for metaphor, ever trying to reconcile and rejoin taste and sensation, Rondinone's rondos seduce and abandon their viewer in a vertiginous trance.

It is a part of Rondinone's construction of deliberate emotional contradiction that he entices his viewers by the inclusion of almost impossibly happy colours. In earlier projects, Rondinone constructed walls that allowed city views through lolly pink, syrupy yellow, and caramel glass windows. These rosy views operated a strange rebound effect. And so while the world could be seen, and even enhanced by the imposition of cheery hues, as a viewer, one found oneself internalized and further distanced from the spectacle: forced by circumstance to contemplate Rondinone's slow-mo video loops of solitary walkers and film snippets. An endlessly, self-referential system of languidity.

Rondinone, at times, uses the hallucinogenic, potentially glad making qualities of colour to enhance introspection and produce feelings of wistfulness. Tempo adds to this feeling of ennui. While the painted targets are fast, his cast of clowns release their mood slowly, despondently. Rondinone is an artist who creates atmospheres of dreaminess. His video works obtain the quality of slow reverie or sleep-walking. His photos are pensive, but swifter, because they accumulate to become abstractions, strangely resisting the viewer's grasp of the detail they offer.

Rondinone's visual language converses with many sources. He travels the decadent, sometimes sad making modern streets with the poets Baudelaire, Mallarmé, Valéry, and Verlaine. He proposes the seclusion and introversion of Proust, Camus, Carver and Nugent. He follows the imaginative and rare world of A\'Rebours. He funks up with the Euro mod sensibilities of Antonioni and the downbeat Kino aesthetics of Fassbinder. His homage to artists includes everyone from, as Warhol would put it, A to B and back again. His is a dialogue with the motivations and outcomes of modernity, and he travels like an artistic pilgrim through its twists and turns.

Rondinone's is an investigation of captivation and reminds us of the slowed up pace, and emptied out scenarios of Antonioni's hip classic, BLOWUP, that paradoxically fixate even while they offer a sense of void. In fact there is a great similarity between Antonioni's and Rondinone's repertoire of signs. Each situate the clown as a kind of maverick onlooker, operating outside the narrative sequence. Antonioni has his troubadour clowns circulate around the wasteland of urban space: Rondinone deposits his clowns at the margins of his other enterprises. The clown is part of a heritage of outsider commentary that stretches from Aristophanes to Pagliacci to Bruce Nauman making segues to Baudelaire and Beckett. For Rondinone the clown is a transient presence, always waiting in a dormant, possibly judging potential, wearied by the burden of carrying the meta-narrative.
Rondinone has a fondness for the material texture of modernity: the appearance of wood grain, and brickwork. These material surfaces feature in many of his scenarios as a form of readymade sculptural situation, or as installation props. In CLOCKWORK FOR ORACLE we encounter the textures of wood, stone, concrete, tiles, glass and steel that become labyrinthine, sculptural passages through which Rondinone's characters walk as if beckoned by some psychic muse. In Rondinone's vision these hard, often discredited surfaces obtain a strange, even beautiful poetic appearance. The city becomes stoic and somehow peaceful. More mutable and fluid than we normally give it credit for.

But there is a second tempo introduced here. Rondinone splits his screen into two complimentary, yet competing tracks, so that the ease with which we might engage this poetics of space is made more difficult, at times disjunctive. Rondinone's characters circulate the same route, but will never join together. Light and dark, feminine and masculine, inside and out reinforce his use of the paradox: the condition of enquiry that hinges on the being and nothingness of existentialism. In CLOCKWORK FOR ORACLE we witness the traverse of day to night, night to day and encounter movement in slow counterpoint. As one protagonist ascends another descends; the slow pan of the static background creates a visual tension against the greater fluidity of human movement, which runs in counter directions. Rondinone's cinematic direction pushes and pulls our attention so that all remains unstable and uncertain. We are never confident about just where we are fixed.

Duality is a constant in Rondinone's output. We experience it in his gentle, bleached photo installation SLEEP in which a young man and woman, each in multiple, separate frames, appear to travel towards and apart from each other. Androgyny here is implied and tension is applied in the deliberate separation of these two. Romance is indicated and yet there is nothing to suggest it except for the desire that is imbedded in the gaps of meeting. They hover at the edge of space: at the horizon, on the shore line. Time is drawn as infinity and as specific, and both co-exist in this cluster of suspended animation. Within their own movement in space and time, Rondinone causes his characters to rotate against themselves: this way, then that. All remains in flux and is therefore full of potential.

In CLOCKWORK FOR ORACLE, Rondinone builds into this scenario of two, a third tempo, a repetitious musical refrain – from Islands by Philip Glass – so that we are not lulled into passive acceptance of this poetic perambulation. The music traps us in a tight moment and causes our sense of infinite reverie to be tightly wound around our spot, even while the walkers slow-stride on. From time to time the world spins, buildings and sky become another rondo effect, a de-stabilising swirl of pattern giving greater emphasis to the way the music fixes us in time space.

The fatigued feel anxiety in the lethargy of their being. Rondinone's characters seem weighed down with a kind of modern malaise. Weariness descends upon the scene, and as the title suggests a form of mechanical living is invoked. CLOCKWORK FOR ORACLE reminds us of the Kubrick film, A Clockwork Orange, taking its meaning from the English expression for a person who has lost the operation of free will and operates programatically or mechanically.

But 'clockwork' also refers, quite evidently to the concepts of time and duration. CLOCKWORK FOR ORACLE is a beautiful, precision enacted time-piece, designed to encounter a day, traverse its space, and suggest a physical dimension for this concept of time/space in complicated multiplicity. CLOCKWORK FOR ORACLE seems to seek expression of Bachelard's idea that 'psychic continuity poses a problem and [it]
seems [to us] impossible not to recognize the need to base complex life on a plurality of durations that have neither the same rhythm nor the same solidity in their sequence, nor the same power of continuity.

Looking at Rondinone's output it becomes clear that he is engaged with the endless quest to answer Valéry's question: 'who will tell me how, all through existence, my whole person has been preserved? What was it that carried me, inert, full of life and spirit, from one end of nothingness to the other?' The target paintings named for the day on which they are completed; the clowns, titled according to the days of the week; the windows with their hypnotic soundtracks intoning 'everyday sunshine', 'ten years on'; the video installations with their enigmatic titles like poems, evocative of a moment, a glimmer, a sound, all attempt to offer answers to this philosophical query. Rondinone establishes ways to identify the moments of passage in which, to paraphrase Bachelard, the rhythm of ideas and song gradually command the rhythm of all things.

In looking at SLEEP and CLOCKWORK FOR ORACLE we become aware that Rondinone also proposes parallel and different zones of time and space. For instance we might make the assumption that his human protagonists walk in the same place simultaneously, and yet there is nothing to indicate that this is so, with the exception that they follow the same route. We never see these men and women together; there is no moment in which their trace enters the space of the other. Rondinone introduces a very sophisticated concept of potential sedimentary time in a similar way to the spiralling accounts of trapped and mutable time proposed by writers like HG Wells, and more recently W H Sebald.

Rondinone's massive sculptural X, TWENTYFOURHOURS, marks the spot in both time and space. It is the unit of measurement that helps us negotiate temporality – noon to noon – it provides a meter for the traverse of light to dark to light which completes itself and multiplies itself endlessly. X marks the spot in enigma and waits for itself to return to its point of origin in completed circularity. It is also the abstract maker of time. X marks a conceptual spot and marks a place to be filled in by many things.

TWENTYFOURHOURS breaths in regular long inhalations and exhalations reminding us of the poem by Jorge Guillen: Air that I breath deeply/So many suns made dense/And, for more avidity/Air where time is breathing.

TWENTYFOURHOURS makes its conversation with minimalism. It is impossible to encounter this massive environmental X without referencing Ronald Bladen's The X conceived for the Cocoran Gallery's Scale as Content series of sculptural installations in 1967. At the time dismissed as gigantic, and rude to the space and provoking, in the minds of critics at that time, that scale was not analogous with content, Bladen's The X was consigned, along with Tony Smith's Smoke (of the same series) to the art historical archive. Rondinone not only pulls The X back into its historical position, as he has also done with Smoke in his Kunsthalle Vienna installation, he helps us to understand Bladen's interest in both the architectural environment and the sculpture as a form of body within, and pushing against space.

It is somehow typical of Rondinone that he seeks dialogue with Bladen, (an outsider Minimalist, and friend of Beat poet Ginsberg) who advocated making art that could capture the sublime experience of natural phenomena; an attitude that resisted Minimalism's rejection of transcendental meaning. Moving matter through space and time, Rondinone returns the inherent humanism in Bladen's The X back to its
point of genesis. Undoubtedly with its respiratory drama TWENTYFOURHOURS assumes the life force of interior manifestness, which causes us to encounter our own being.

TWENTYFOURHOURS lends speculation to the black, mute masks that also populate this installation. Made from rubber, cast from the wooden, reproduction versions hawked by Parisian street sellers, these symbolic faces seem ready to answer our questions. Each mask is titled MOONRISE with a subtitle referring to a month of the lunar calendar. The position of North is written on verso. This is Rondinone’s own zodiac of totems: July becomes the wise visage of a gorilla man; January a goat-headed man; June a round, moon-head; March a batman head, and so on.

The Zodiac is one of those calendars that cultures have devised to align themselves with the larger cosmos and to assist them to negotiate their way through the lunar year. Every day the zodiac offers a prophecy to the ready. Tips on the celestial state of things; suggestions about ways to negotiate the day with grace and certainty, and warnings against obstacles.

Are these the oracles the exhibition’s title refers to? These stoic containers of time, culture, religion, mysticism, occult, who, like their Greek counter-players deliver their secrets in the structure of X, ten, hexameter.

Recent science tells us that the famous Oracle of Delphi was positioned above a geology of trance inducing gases emanated from the earth through fissures in the rock. The poet priestesses would inhale the naturally occurring hallucinogens and see visions that were then delivered as prophecy. The scrambled messages were recorded and interpreted by resident poets who wrote them as verse that might then be further decoded by those seeking answers to the imponderable questions of life and choice.

Rondinone re-engages trance and hallucination; poetry and reverie; mystics in the form of shabby clowns, voodoo priests and sojourners. Anima and animus are brought together. He recreates the enigma and force of the oracle, that stoic monolith at the beginning of Kubrick’s Space Odyssey 2001 that possesses all knowledge and represents all time, which has become long and stretched and languid in formlessness. Through our engagement with Rondinone’s visual poems we are drawn into a connection with sensation anew. Compelled by the hypnotic qualities of his lush, varied and captivating world we are like the swirling targets: a round, around, and round we go…made alive again, taking in the air where time is breathing.
1. TWENTYFOURHOURS 2004
detail, ACCA, Melbourne 2004

2. TWENTYFOURHOURS 2004
MOONRISE 2003
SLEEP 1999
installation view, ACCA, Melbourne 2004

3. MOONRISE. north. november 2003
ACCA, Melbourne 2004

4. MOONRISE. north. february 2003
ACCA, Melbourne 2004

5. MOONRISE. north. september 2003
ACCA, Melbourne 2004

6. MOONRISE. north. october 2003
ACCA, Melbourne 2004

7. MOONRISE. north. august 2003
ACCA, Melbourne 2004

8. MOONRISE. north. january 2003
ACCA, Melbourne 2004

9. MOONRISE. north. july 2003
ACCA, Melbourne 2004

10. MOONRISE. north. march 2003
ACCA, Melbourne 2004

11. MOONRISE 2003
detail, ACCA, Melbourne 2004

12. TWENTYFOURHOURS 2004
MOONRISE 2003
installation view, ACCA, Melbourne 2004

13. MOONRISE 2003
installation view, ACCA, Melbourne 2004

14. TWENTYFOURHOURS 2004
MOONRISE 2003
installation view, ACCA, Melbourne 2004

15. CLOCKWORK FOR ORACLE 2004
installation view, ACCA, Melbourne 2004

16–19. CLOCKWORK FOR ORACLE 2004
details, ACCA, Melbourne 2004

20. IF THERE WERE ANYWHERE BUT DESERT. SATURDAY 2000
SLEEP 1999
No. 243 (ZWEIUNDZWANZIGSTERM AERZZWEITAUSENDUNDEINS) 2001
installation view, ACCA, Melbourne 2004

21. All moments STOP here and together we become every memory that has ever been 2002.
IF THERE WERE ANYWHERE BUT DESERT. SATURDAY 2000
SLEEP 1999
installation view, ACCA, Melbourne 2004

22. No. 243 (ZWEIUNDZWANZIGSTERM AERZZWEITAUSENDUNDEINS) 2001
CLOCKWORK FOR ORACLE 2004
installation view, ACCA, Melbourne 2004

23. SLEEP 1999
installation view, ACCA, Melbourne 2004

24. SLEEP 1999
detail, ACCA, Melbourne 2004
BIOGRAPHY

Ugo Rondinone combines the sublime funkiness of popular culture with the melancholy of ennui to produce works that take us into a hallucinogenic state of mind and a pensive state of heart. His is an artistic adventure through the various motivations of modernism. In his works we see minimalism become massive, and pop optics in new operations. We encounter the outsider through the forlorn character of the clown. The mask of primitivism is also the mask of the sexual underground. Urbanism becomes a social sculpture through which we walk to connect.


SELECTED BIBLIOGRAPHY

Daniel Kurjakovic, Vittorio Santoro (eds.) Heyday (exhibition catalogue), Centre d’art Contemporain, Geneva, Memory/Cage Editions, Zürich, 1996
Gerald Matt (ed), Ugo Rondinone: NO HOW ON (exhibition catalogue), Kunsthalle Wien, Vienna, 2002
Russell Storer, Ugo Rondinone, OUR MAGIC HOUR (exhibition catalogue), Museum of Contemporary Art, Sydney, 2003
LIST OF WORKS

TWENTYFOURHOURS  2004
stained plywood, steel and sound
600 x 700 x 100 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

CLOCKWORK FOR ORACLE  2004
3 videowalls of 24 monitors,
stencilled hessian, sound
3 walls, each 356 x 238 x 45 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. january  2003
cast rubber
42 x 18 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. june  2003
cast rubber
30 x 25 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. july  2003
cast rubber
42 x 26 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. august  2003
cast rubber
32 x 23 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. september  2003
cast rubber
30 x 20 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. october  2003
cast rubber
53 x 17 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. november  2003
cast rubber
49 x 18 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. february  2003
cast rubber
36 x 16 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. march  2003
cast rubber
45 x 17 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. april  2003
cast rubber
35 x 17 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA

MOONRISE. north. may  2003
cast rubber
35 x 16 cm
courtesy of the artist and Galerie Eva
Presenhuber, Zürich, Switzerland and
Matthew Marks Gallery, New York, USA
All moments STOP here and together
we become every memory that has
ever been   2002
plexiglas
160 x 150 x 3 cm
private collection

No. 243 (ZWEIUNDZWANZIGSTERMAERZZ
WEITAUSENDUNDEINS)  2001
acrylic on canvas
220 cm diameter
private collection

IF THERE WERE ANYWHERE BUT DESERT.
SATURDAY  2000
fibreglass, paint, clothing
89 x 122 x 137 cm
private collection

SLEEP  1999
165 white wooden framed C-prints,
117 hung at ACCA
frame dimensions variable,
installation at ACCA 1150 x 550 cm
Hauser & Wirth Collection, St. Gallen,
Switzerland
ACKNOWLEDGEMENTS

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John Brash

ACCA would like to thank:

We are immensely grateful to Ugo Rondinone for his creativity, enthusiasm, swift thinking and commitment. Ugo has been a delight to work with, attentive to all details, willing to pitch in and immensely charming.

A heartfelt thank-you to our installation team — CLOCKWORK FOR ORACLE has required much inventiveness, great good humour and a generous amount of elbow grease. Our builder Brian Scales should be beatified for his work on the X, his care and craftsmanship are exceptional. Ned Needham and Nick Devlin also worked beyond fatigue and through pungent brown to create a lustrous deep umber surface. Mark Van Zyl cheerfully supported the building and staining activities. Andrew Richardson and Matt Hinkley assisted the building and preparation processes and Mark Galea offered his expertise in preparation, hanging and stenciling. Our thanks to Neil from Nathan Wrot Iron for creating the support structure for the X and also to Rob of Australian Carpet Dying.

Our special thanks also to John Giorno for his gentle support; we are very pleased that he was able to come to Melbourne to participate in CLOCKWORK FOR ORACLE.

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When it comes time to photograph the exhibition, we look forward to seeing our long time collaborator John Brash of Fotograffiti. We are very pleased to be working again with our immensely good-humoured printer Forbes Laing of GT Graphics.

We have relied upon the long distance support and collaboration of Ugo's Gallery in Zürich: Galerie Eva Presenhuber. We would like to offer special thanks to Eva Presenhuber, Glen Frei and in particular Markus Rischgasser for his careful attention to the evolution of the exhibition.

Our thanks also to Peter Gilder and Elizabeth Flynn working with John Kaldor and to Julie Skaro working with Naomi Milgrom.

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Above all we are enormously grateful to John Kaldor and Naomi Milgrom, whose generosity, care and enthusiasm have not only brought an exceptional international project to Melbourne but also supported a major new evolution in Ugo's practice.
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