

**ROBERT ANDREW**  
born 1965, Perth  
lives and works in Meanjin/Brisbane

***Tracing inscriptions* 2020**

burnt and ochre-dipped branches, string, aluminium, electromechanical components  
dimensions variable

Courtesy the artist and Milani Gallery, Brisbane

Robert Andrew, a descendant of the Yawuru people from the Broome area of the Kimberley, Western Australia, creates sculptural installations which explore tensions between old and new cultural and material forms. Andrew's works reflect his personal relationship to land, culture and language, as well as wider narratives related to the encounter between Indigenous and settler colonial cultural heritages.

A new, site-specific installation for ACCA, *Tracing inscriptions* is an electro-mechanically driven Cartesian plotting system and robotic mechanism which controls the movements of one hundred strings, each tied to ochre and oxide-dipped charcoal branches gathered after local bushfires. Words in Yawuru language are entered into the plotter at one end of this network and output as a large-scale wall drawing at the other. Confounding the binary logic of the grid yet, the words are no longer recognisable in the charcoal traces of the drawing. Instead, as Andrew notes, 'the Yawuru words have the freedom to move and to be unconstrained by the inadequacies of literal, linear, written, English word translations'.

Andrew's combination of highly refined, programmable technologies with raw materials and mineral resources – such as earth pigments, ochres, rocks and soil – also alludes to cultural politics associated with colonial and extraction economies such as archaeology and mining. Equally, *Tracing inscriptions*, suggests the dual suppression and revelation of rich narrative and historical layers.

**MIMOSA ECHARD**  
born 1986, Allègre, France  
lives and works in Paris, France

***Closed eyelids*** 2020

(left – right)

***Dumbs pics 01*** 2020

digital print on fabric, fabric, latex, vinyl polish, acrylic paint  
231.0 x 336.0 cm

***Emergency issues*** 2020

Lambda print, fabric, synthetic glue, mirror, beads, dragon blood sap, bracelet, necklace, packaging, fake pearls, hair ties, copper wire  
140.0 x 160.0 cm

***Wanda*** 2020

Lambda print, fabric, synthetic glue, dragon blood sap, plastic egg, fake hair, necklace, bracelet, hair ties, packaging, capsules, copper wire  
180.0 x 265.0 cm

***J'ai rêvé que je devais faire un exposé sur les disques durs et je me suis réveillée et en fait c'était pas un rêve [I dreamed that I had to give a presentation on hard drives and I woke up and actually it wasn't a dream]*** 2020

stuffing, beads, fabric, digital print, latex, vinyl polish, acrylic paint  
340.0 x 14.0 x 12.0 cm

***Dumbs pics 02*** 2020

digital print on fabric, fabric, latex, vinyl polish, acrylic paint  
183.0 x 165.0 cm

***Margo*** 2020

Lambda print, fabric, synthetic glue, beads, pills, dragon blood tree resin, necklace, plastic egg, silver dress, silk rope, synthetic rope, fake rose petals, mirror, glove, plastic beads  
188.0 x 376.0 cm

(centre)

***Sap (Key)*** 2020

glass beads, light bulb, bracelet, chain, key, electrical wiring  
296.0 x 8.0 x 8.0 cm

***Sap (Lelo)*** 2020

glass beads, light bulb, bracelet, chain, geisha balls, electrical wiring  
292.0 x 8.0 x 8.0 cm

**Sap (Prof d'anglais) 2020**

glass beads, light bulb, bracelet, chain, hair clip, whip, key ring, copper wire, electrical wiring

295.0 x 14.0 x 10.0 cm

**Sap (Spinal) 2020**

glass beads, light bulb, bracelet, chain, glass dildo, acrylic spiral, guitar string, glass vial, electrical wiring

294.0 x 11.0 x 8.0 cm

**Sap (Pearl) 2020**

glass beads, light bulb, bracelet, chain, epoxy resin, plastic beads, electrical wiring

291.0 x 8.0 x 8.0 cm

**Sap (IDeath) 2020**

glass beads, light bulbs, bracelets, chain, fabric, latex glove, silver necklace, gourd plant, electrical wiring

298.0 x 12.0 x 12.0 cm

Courtesy the artist and Galerie Chantal Crousel, Paris

Mimosa Echard combines natural, biological, synthetic and pop-cultural elements to create unpredictable, hybrid paintings, metabolic sculptures and immersive environments. Echard's work encompasses animate and inanimate materials such as medicinal plants, beauty products, bodily fluids, drugs and dietary supplements, jewellery and media imagery. Embedded in lively scenographies and volatile ecosystems, Echard's assemblages harness collective memories, personal experience, studio detritus and laws of nature, offering embodied, subjective, sensory perspectives on contemporary social realities, desires and ways of being.

For *Overlapping Magisteria*, Echard has created *Closed eyelids*, a series of suspended, illuminated sculptural assemblages composed of thousands of glass beads – or 'pearls' – set in dialogue with visceral collage-paintings, membrane-like curtains and soft sculptural floor furnishings which Echard refers to as *boudin* (or blood sausage). Recalling the conditions of the studio and boudoir, and the seductive, illusory spaces of media and screen cultures, Echard's glowing mise-en-scene celebrates the pleasure of the senses; revelling in the confusion of interior and exterior, wet and dry, body and space, identification and desire.

With French artist Michel Blazy, Echard runs the Kombucha Project Center, a living archive of cultural artefacts and mail art embedded in an ever-extending tape of kombucha biofilm. *Closed eyelids* continues this embalming process, as found objects, and diverse social and media imagery, are preserved within skin-like layers, as talismanic life forces and symbols with mysterious, magical and protective properties.

**SIDNEY MCMAHON**  
born 1986, Toowoomba, Queensland  
lives and works in Sydney

***Of sorrow and release* 2020**

nylon ripstop, fabric paint, fans, stepper motors, pulleys, rope, galvanised steel chain, sonic sensors networked relays, open-source micro controllers; two channel digital video, sound

Robotics and programming: About Turn

Sail design and construction: Anthony Aitch

Courtesy the artist

Sidney McMahon works across sculptural installation, video and performance, with an interest in architecture and the body, memory and feeling. McMahon's works bring together seemingly incommensurate cultural contexts and economies – agricultural, industrial, psychological and erogenous – to reflect on the personal narratives that inform the artist's contemporary identity; from an upbringing in regional Queensland to queer cultural references and sensibility.

*Of sorrow and release* is a new installation that choreographs the diverse and complex emotional scales and registers that evolve over time when processing experiences of loss. With this installation McMahon addresses two significant thematic registers: the public sense of sorrow spurred by the climate crisis and recent bushfires; and the personal experience of mourning and celebration that has accompanied the artist's identity transformation. Marked with a bronchial-like patterning, McMahon's installation of monumental sail cloths suspended from the ceiling both billow and collapse according to variable air currents circulating through the gallery. This cycle of activity is responsive to our movement as visitors, triggered by motion sensors located throughout the galleries.

These competing dynamics – environmental, psychological, phenomenological – are further elaborated through a performative two-channel video in which the artist searches for something they both do and do not wish to find. McMahon enacts an obscure series of personal gestures in a sequence of faltering stops and starts, of redundancy and resetting. Through these diverse elements, McMahon asks the question: How do I celebrate the person I am now whilst expressing sorrow for my previous self? The relationship of breathing and anxiety experienced in the bushfires also alludes to the importance of emotional well-being and resilience, and psychological strength through flexibility.

**SAM PETERSEN**  
born 1984, Naarm/Melbourne  
lives and works in Naarm/Melbourne

***I'm still feeling it* 2020**

plasticine, cling wrap  
dimensions variable  
Courtesy the artist

***I'm still feeling it* 2020**

live spoken word performance  
3pm, Saturday 13 March 2021,  
ACCA Galleries and livestream  
[acca.melbourne/programs](http://acca.melbourne/programs)

Sam Petersen is an artist who works across sculpture, installation, spoken word and writing to explore and communicate experiences of living, social relations and access to public space. Petersen's art is often located at the threshold between architecture and the body, evoking multiple physical, sensory and cognitive modes.

For *Overlapping Magisteria*, Petersen has taken on the commanding, authoritative architectural fabric of ACCA's building. In the foyer, Petersen has introduced flesh-toned plasticine and cling wrap into the hard materiality and toughness of ACCA's iconic Corten steel cladding. The same materiality also spills and grows from the recesses of the white cube in Gallery 3.

*I'm still feeling it* registers Petersen's conceptually rich process of thinking through feeling. For Petersen, the malleability of plasticine has become a key means to register traces of the body, as well as more intimate considerations related to touch and sensuality. Petersen has described 'cling wrap as a semi-sexual substance and a film between me and the world that I often feel'.

Petersen's work has a particular spatial dynamic and politic, as the artist notes:

I'm drawn to space because so much of it is cut off to me.  
I need more spaces, both physically and mentally. Making the space I do have,  
sharper, more there to me.  
Making me want to envelop and seep into it.

Sam Petersen has also become known for performance lectures presented live through mediated screen and audio technology that the artist describes as 'rants'. Petersen will present a new spoken work performance on Saturday 13 March 2021, continuing the artist's series of urgent political tracts which affirm an identity and agency in the world, whilst also calling out disablism as a social pathology.

**ISADORA VAUGHAN**  
born 1987, Naarm/Melbourne  
lives and works in Naarm/Melbourne

***Ogives*** 2020

(airlock) hand blown glass, modified dutch flower trolley, beeswax, aged Italian plastic food safe vat, stainless steel cook pot, iron hammer heads, aluminium pot with iron fillings; (ceramics) midfire clay; (feeder) papier-mâché, glass scrim, natural rubber latex, wire mesh, Hardy Street bamboo, pine shavings and wood dust; (fence) finished hardwood, tie wire; (field-ground) re-purposed builders plastic, crushed rock road base, pine shavings and wood dust, kangaroo grass, lucerne hay, pea straw, casuarina branchlets, seed pods, grass hay, lang lang pea gravel, wallaloo park unrefined unfired clay, unfired terracotta, fish oil, vegetable oil, swimming pool salt, moving blanket, bulka bag, hessian sacks, bale twine, Hardenbergia vine; (hexagons) Carr Street pitch; (logs) coir fibre, thread; (manure) plastic, sheep poo; (mycelium trolley) steel trolley, turkey tail mycelium, wire; (props) royal steel; (rubble pile) various fired clay; (shed) bio-plastic, galvanised steel, crushed rock road base, oil, misting system; (sieve) re-purposed galvanised steel, casuarina branchlets, crushed limestone; (sunrake) cast gypsum and glass fibre, steel, fixings; (tanks) fiberglass and plastic, chlorinated water  
dimensions variable

Courtesy the artist and STATION, Melbourne

Isadora Vaughan is a sculptor with a research-driven practice informed by interests in material intelligence and the interdependence of human and non-human life. Vaughan's immersive environments and sculptural language are characterised by the tension between materiality and form, as well as an urgency to find ways of making that are simultaneously productive, resourceful, enveloping and unsettling.

*Ogives* is an ambitious new undertaking that extends Vaughan's long-held interest in the industrial histories, models and impacts of both sculptural practice and land use, from constructivism to farming. Blending together new sculptural forms, industrial and ready-made objects, and rich organic matter, this work is layered with cycles of action and causality, at once destructive and regenerative, each of which sets off subsequent chains of events and consequences. *Ogives* is also a demonstration of Vaughan's wrestling with how to bring ideas to the surface, whilst avoiding fetishisation or neat resolution, so that her work remains in active formation and contention.

The artist welcomes visitors to carefully walk through the gravel surfaced areas of this installation, to carve our own pathways, and perhaps to encourage a deeper connection with, and consideration of the complex ecologies and biodiversity of our surrounding environment.