

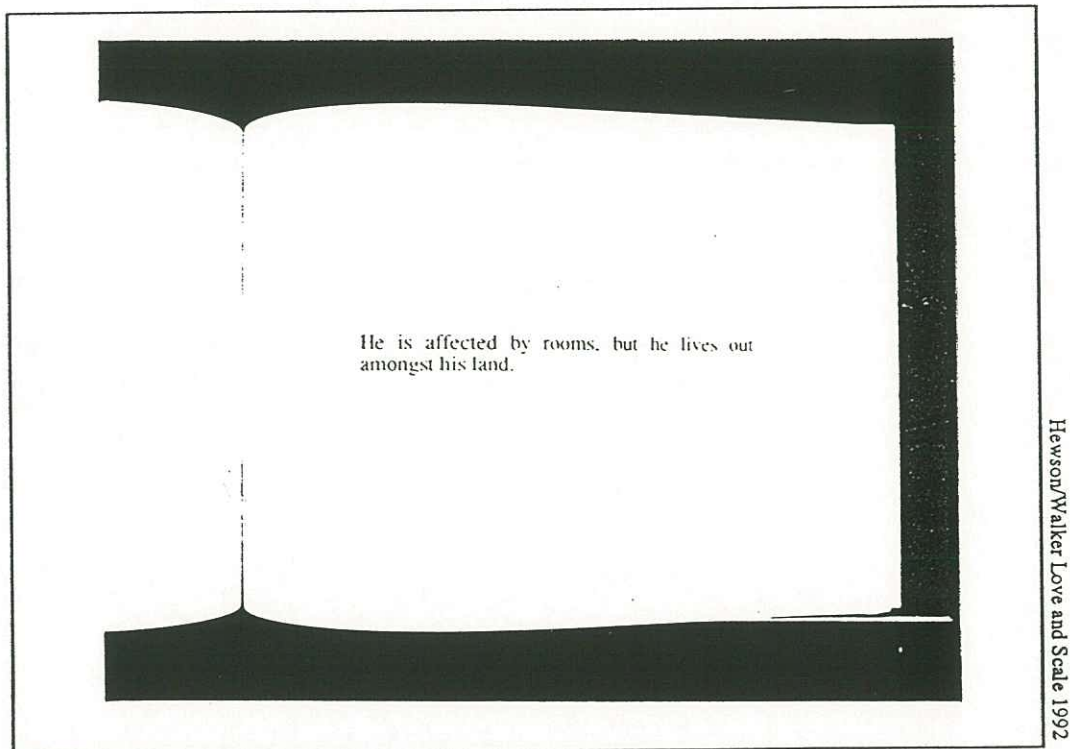
Australian Centre for Contemporary Art

Location

MEDIA RELEASE

FOR IMMEDIATE RELEASE

Exhibition Dates : 13th November - 20th December 1992



LOCATION is an exhibition of contemporary Australian photo-based work. The exhibition draws on the works of 12 artists from around Australia. How these artists, individually and separately approach, understand and then represent their positions and locations in our urban and rural environments is the basis of the exhibition. The locations they describe become "sites of speculation".

In Location photography is not used as a device for documentation. These sometimes awesome, dramatic and romantic images show these artists reinventing the photograph through various strategies of manipulation: overworking the negative, the surface, and transforming the actual photograph into a object for contemplation.

LOCATION investigates the position of photography in contemporary art in recent decades by concentrating on the "object status" of the photograph.

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AFFILIATED WITH MONASH UNIVERSITY

Location Media Release continued:

Included in LOCATION are:

Ed Burton
Rosalind Drummond
John Dunkley-Smith
Graham Hare
Hewson / Walker
Ewen McDonald
Geoff Kleem
Ian North
Robyn Stacey
David Stephenson
Kevin Todd
Anne Zahalka

With the assistance of Asialink, LOCATION is presently being prepared for tour throughout South East Asia and Japan. Venues will include Jakarta, Manila, Kuala Lumpur, Bangkok, Singapore and Japan. The tour is scheduled for early 1993, and will serve to further the exchange of art, artists and ideas between Australia and Asia.

LOCATION is a project of ACCA and Asialink.

For further information and press liaison contact ACCA:

Tel (03) 654 6422
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IMAGES CAN BE MADE AVAILABLE FOR REPRODUCTION

EXHIBITION CURATOR:

Juliana Engberg is a Melbourne-based curator and writer.

Ms. Engberg is currently the Assistant Director of the Australian Centre for Contemporary Art and Monash University Gallery. She was the founding editor of Agenda Magazine and is currently Co-Editor of Binocular with Ewen Mc Donald. Ms. Engberg recently curated an exhibition titled "Vietnam" which successfully toured Vietnam recently.

ARTISTS:

Ed Burton.

Burton is a Melbourne based artist who uses photo-media in a variety of ways to question the relationship between maps, economics, sociology and politics. Burton's work offers the opportunity to explore a variety of propositions about time, place, community and space.

Rozalind Drummond.

Drummond's large photographic works explore the city, its people, its buildings and streets, and the "city within the self". Drummond obsessively fixes the city, allowing the viewer to look, stare, anticipate and imagine. But by using blurred, manipulated and cropped images, Drummond emphasises the image as photo, forcing the viewer to question the familiarity of the otherwise romantic images.

John Dunkley-Smith.

Dunkley-Smith's images are created by fusing multiple slide projections. In fusing and juxtaposing the different locations of St. Kilda and Santa Monica, Dunkley-Smith poses the question of whether his "sites of speculations" are one and the same.

Graham Hare.

Hare utilises photographic techniques (gum bichromates) that were primarily used by the late Nineteenth Century and early Twentieth Century pictorialist photographers. Instead of clear, sharp representation Hare creates images that evoke our subjective experiences, memories and associations.

Hewson/Walker.

Hewson/Walker are Adelaide artists who work collaboratively. Hewson/Walker work with photo images and books. Their work is a romantic exploration of locations discovered through photos. Text is integral in their work, as is the object status of the photos they use.

Geoff Kleem.

Geoff Kleem's work is concerned with architectural space, the manipulation of spatial elements, and the very literal transformation of a site or location. His work also plays on the notion of installation. Kleem's Cibachrome and C-type photographs, which de-emphasise the substance and dimensionality of the space, are of the painted sections of semi-industrial urban interiors.

Ewen Mc Donald.

Ewen McDonald's work involves the use of maps, symbols, and the repetition of these, to reconstruct the area of Champagne, with which he is familiar. In many senses his work could be said to be diaristic. His work is sculptural and installation orientated.

Ian North.

North's large photographs make the viewer, conscious of his/her own preconceived notions about projected and unified "place". In many ways North actively attempts to dislodge our assumptions about place. North paints over the black and white images with eerie yellows and disconcerting magentas and crimsons. Whilst this calls attention to the actual photograph, its surface and materiality, North is also actively reconstructing the image and object. His images are european in feeling and as the titles imply, are about "other" places.

Robyn Stacey.

Stacey's work deals with, and responds to, the technological potential of the-human-eye photo/computer manipulations. Her works involves the use large colour C-types. Her static images explore the fictitious "territories of the metropolis". Her art encourages a consciousness of the darker side of technology, a technology that often dictates the social landscape in which we live.

David Stephenson.

David Stephenson's is a Tasmanian based artist whose large, and monumental black and white images explore the panoramic Australian landscape. His images are majestic, imposing and suggest the monumentality and sublimeness of 19th Century painters visions of place, such as the German painter Casper Fredrich.

Kevin Todd.

Todd's work literally enables him to position himself in Tasmania. Having been born in Ireland, Todd, through his work, is constructing his own sense of history and identity. His 'albums' are made from aerial map images and semiotic signs of civilisation, and within the gallery context, and arranged as they are, on perspective stands, the maps as signs demand a different reading.

Anne Zalalka.

Zalalka's colour transparencies and light boxes, that are reminiscent of those that line underground subways, transport terminals and commercial centres deal with issues of place, and particularly with constructed places. Her images are of cars, freeways, tunnels, isolated figures, displaced human presences, and the city.

The Australian Centre for Contemporary Art.

ACCA is a non-commercial art space. ACCA provides an annual program of exhibitions and related events, including lectures and performances, that focus on contemporary Australian and international visual and performing art practices. In 1991 ACCA was affiliated with Monash University. ACCA is jointly funded by the Victorian Ministry for the Arts and the Visual Arts/Craft Board of the Australia Council.

Asialink.

Asialink was established in 1990 as a joint initiative of the Myer Foundation, the Commission for the Future and the Asian Studies Council. Asialink's charter is to foster and encourage a more Asia-aware and Asia-literate Australia. Their Visual Arts policy is to develop and manage programs which will promote the exchange of art and artists between Australia and Asia.