

MELBOURNE FESTIVAL
VISUAL ARTS PROGRAM 2002



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THE HEIMLICH UNHEIMLICH
A HISTORY OF HAPPINESS
SUSAN NORRIE UNDERTOW
THE UNUSED



**Melbourne Festival
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A History of Happiness
Susan Norrie Undertow
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The Heimlich unHeimlich supported by

TIME

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01 THE HEIMLICH UNHEIMLICH

The Heimlich unHeimlich

Juliana Engberg

A child's leg protrudes from a wall. A little leg: sock and sandal shoe on foot. Is this an entry, a birthing; or suffocation, a blockage, an ill-fated attempt to come into being? When you come upon Robert Gober's *Untitled*, this little child's leg, frighteningly real, alarmingly trapped in the gallery wall, you are struck by a range of emotions that move between horror and fascination. Quite frankly, your heart leaps to your throat and your memory repertoire moves into hyperdrive.

Gober's part child takes us back to the primary moment of entry into the world. For the infant that dreadful emergence which forever separates it from its original home – the womb – and the mother place. In seeing Gober's entombed leg – already infant and dressed as if in the world, and yet still umbilical with the wall – we are sent backwards and forwards in a terrifying progression and regression in which the emergence of the self is precarious to say the least.

Gober's *Untitled* plays with FWJ Schelling's concept of the *unheimlich*, which he described as 'everything that should remain secret and hidden, but has come to light'. An idea that was to inform Freud's concept of the uncanny being an effect produced when 'infantile complexes which have been repressed are once more revived by some impression, or when primitive beliefs which have been surmounted seem once more to be confirmed'.¹ Gober's sculpture, itself quite a straightforward three-dimensional rendition of leg and wall, relies upon the viewer's own secret and hidden anxieties to complete the effect and subject of his work.



Robert Gober, *Untitled* 1992, beeswax, cotton, leather, aluminium and human hair, photo by Liz Deschenes, Exhibition copy 17.2 x 47 x 9.5 cm, courtesy of the artist

¹ See Sigmund Freud, 'The "Uncanny"', *The Penguin Freud Library*, Vol. 14, Art and Literature, ed. Albert Dickson (1990), Penguin, pp. 339-376

Gober taps into our unconscious in a number of ways. We are struck, quite reasonably, by the unreasonableness of this vision. That which would be an otherwise quite normal thing to apprehend – a child's leg – is rendered uncanny by its dislocation from the rest of the body we presume buried, or severed, and hidden. Of course we have knowledge of and therefore remember the rest of the body that should be there, and so its absence is more frightening perhaps than the leg itself. We feel implicated in this loss, lack, and this castration of limb from its normal home.

We sense the anxiety of burial, but also recognise the earlier, infantile feelings associated with this fear of being returned to the warm dark place which as Freud clarifies, 'had originally nothing terrifying about it at all, but was qualified by a certain lasciviousness – the phantasy, I mean, of intra-uterine existence'. In other words a return to the womb and the primary sexual site. Even recognising this potentially more satisfactory and sexualised context for burial adds to our feelings of discomfort, of course, and one cannot help but feel that there is an uneasy sexuality implied in the small child's phallic leg.

The success of Gober's work in producing a sense of terror in the viewer is located in his ability to manifest the most real appearing human form and to confuse our sense of what seems rational. We are likely to be fixated by the human hair on the legs, the real cotton socks, and the immaculately made leather sandals. The care and tenderness with which this little leg has been produced adds to the effect of loss.

In this way Gober's *Untitled* also plays in that space explored in Freud's 'Delusions and Dreams in Jensen's *Gradavia*', in which the distinction between what is alive or dead, fact or fiction becomes a pivotal point of investigation that leads to Freud's ideas on fantasy and phantoms. To those familiar with *Gradavia* it cannot fail to impress that in the case of Gober's *Untitled*, the object of our attention is, as it was for the archeologist protagonist of the novel, and for the psychoanalytical archeologist that is Freud, a sandalled foot that becomes the locus of sexual repression and fulfilment: fantasy and fact. *Uncanny*.

In this *Heimlich Unheimlich* exhibition many such uncanny encounters are created by artists whose works manifest those things that have been secret and hidden, and are now brought to light in ways that are unsettling and haunting. It is not only the uncanny that we encounter but a premise hidden within the larger concept of the uncanny: the *heimlich/unheimlich* which manifests itself as either a tame, friendly, familiar, intimate, safe; or fearful, gruesome, ghostly and horrific place.

The *unheimlich house*, rendered in English, as the 'haunted' house was, for Freud, perhaps the most striking psycholinguistic example of something uncanny. And the house was the mother. As Freud explains: 'It often happens that neurotic men declare that they feel there is something uncanny about the female genital organs. This *unheimlich* place, however, is the entrance to the former *Heim* (home) of all human beings, to the place where each one of us lived once upon a time and in the beginning. There is a joking saying that "Love is home-sickness"; and whenever a man dreams of a place or country and says to himself, while he is still dreaming: "this place is familiar to me, I've been here before", we may interpret the place as being his mother's genitals or her body. In this case too, then, the *unheimlich* is what was once *heimisch*, familiar; the prefix "un" is the token of repression.'

And so we see in many instances a psychosexual tension in the works collected here. A tension of repression and hidden anxiety, as well as in certain instances, a tension of the domestically situated. In almost all of the works in the exhibition the spaces and places of domesticity and presumed comfort produce a sense of unease, tension, even terror.

The basement is one such location within the domestic zone that has long been the site of hidden things. Hollywood has exploited this under place in a variety of suspense, horror and psychological dramas. The basement acts as a burial ground down into which the protagonist is often drawn to fight off or conquer predators and repressed fears. A kind of hell, but also a kind of grave: a place potentially containing all the neurosis of infantile anxiety including darkness, silence and abandonment.



Taking a cue from Freud's concept of entombment or burial as a form of intra-uterine desire and repression, Hitchcock in his film *Psycho*, makes the basement quite literally contain the mother who, in order to stop her potent engulfment of son Norman Bates, and in a vicious sexual metaphor, has been stuffed. In *Single White Female*, Bridget Fonda's character, Alison, is stalked by Hedra who wants to be her double/sister/lover/eliminator. In *Silence of the Lambs* serial killer Buffalo Bill, in a gesture towards the entrapped mother/son/mother body of Norman Bates, entombs his victims in his cellar pit where he sews their bodies into his new female self. *Ughhh*.

The cellar is the omnipotent location of the haunted house, the one most likely to combine past and future circumstances – representative of the womb and tomb paradox. It is prominent in the sophisticated psychodramas mentioned above, but especially central in the 'teenage' stalker/slasher horror movie genre. In these films, in which groups of sexually inexperienced schoolies are threatened by shadowy predators who split the unity of the group and force them (boys and girls) into basements to be penetrated by violent slashings and stabbings, we see the cellar as the site of terrifying sexual initiation. One that clearly suggests a sexual coming-of-age, as well as the confusion of sexual orientation in all participants. The cellar in these horror movies remains a violent Oedipal site where the metaphoric mother must be re-entered and then violated in order for the child to achieve separation and sexual maturity.

Callum Morton's basement, pointedly titled by its American term, *Cellar*, references both the horror film genre and the Freudian concept of the uncanny. With its bolted doors that rattle, eerie, (always alien) green light, and *acoustmètre*⁴, Morton's *Cellar* sets up a conundrum of repression and attraction. Even if one is not acquainted with the filmic references that abound in this piece (*The Evil Dead*, *The Cellar*, *Halloween*, *Prince of Darkness*, *Amityville II: The Possession*, *Nightmare on Elm Street*, *Scream*, etc.), it is hard to avoid the sense of lurking menace that Morton constructs.

Callum Morton, *Cellar* 1998
Wood, motor, lights, sound and acrylic paint, 80 x 150 x 50 cm
courtesy of the artist, Anna Schwartz Gallery,
Melbourne and Roslyn Oxley9 Gallery, Sydney

⁴ The term *acoustmètre* refers to a voice or sound dislocated from its visual source; a device used in film making to set up anticipation and suspense. For a discussion of the uses of *acoustmètre* see: Michel Chion, 'The Impossible Embodiment', in *Everything you wanted to know about Lacan... But were afraid to ask Hitchcock*, (ed. Slavoj Žižek), Verso, London/New York, 1992, pp. 195-207

In some ways of course, Morton's *Cellar* is rhetorically, knowingly uncanny: so therefore perhaps not. It falls within the trope of the horror genre somewhat like latter-day horror movies such as *Scream* become evidently semiotic of the genre within which they operate. Nevertheless, *Cellar* performs an uncanny displacement within the situation of the gallery where there is no domestic basement to access and therefore no opportunity for resolution. We cannot enter this subterranean place; neither can we locate the source of this thumping and heaving. We can only remember, perhaps, that Freud has assigned a sexual location for things that go bump in the night, suggesting that this might relate to an occasion of disquieting sexual arousal: 'I do not believe that...any noise was to be heard at all. The woman's situation justified a sensation of throbbing of the clitoris...There had been a "knocking" of the clitoris'.

The way in which Morton's *Cellar* might be read as the female genitalia suggests links beyond film language to famous art historical lower torsos. Corbet's realistic *Origin of the World*, now in the Gare d'Orsay, but once owned by Jacques Lacan, seems a blatant reference; as does Duchamp's *Etant Donne* displaying its female figure with her stoppered up genitals spied through a crack in a door.

Cracks that seep light through doorways, under doors and through mute, oblique windows feature in the miniature clinical corridor spaces created by Lucy Pedlar. Each splinter of light indicates a kind of bodily incision and this seems apt and mimetic in a space that recalls the scientific environment of the hospital or clinic. In Pedlar's work, the etymological shift that occurs between hospitable and hospital indicates the tension between the *heimlich*, friendly, familiar domestic home and the surrogate *unheimlich* home that becomes medicinal, alienating and strange.



Lucy Pedlar, (left) *Observation Room* 2000 (right) *Anteroom b.* 2001
MDF, paint, glass, brass, steel, fluorescent light and carbon transfer
photo by Woody & Quick, courtesy of the artist

Pedlar entombs her corridors and rooms inside the larger structure of a cube wall or sarcophagus-like box and this further emphasises the ways in which we read her structures as commentaries on the body somehow trapped between a pristine, perfect state and an invaded, investigated, haunted site. In this way her works might fall within a commentary that aligns itself with Foucault's investigations into power, medicine and the institutional standardisations of the clinic: a sociopolitical mechanism by which categories of the normal and pathological body were used to control members of the population – in particular, women.

And yet Pedlar controls this clinical space herself in an uncanny flip that sees the hospital as a mysterious unyielding, pathological body made small and almost doll-house like. By obscuring views and resisting the gaze, Pedlar restores this clinical body to its potent psychological dimension suggesting numerous places of repression and anxiety, which seem paradoxically to obtain more potential than the body laid bare by invasive science. In some ways this duplicates Freud's own departure from the panoptical, all-seeing world of Charcot's theatre of hysteria to his commencement of research into the hidden places of the mind, which, while not perfect in restoring the power of the individual against the institution, offered a contract of some mutuality between patient and physician in its pursuit of the 'talking cure'.

Pedlar's halls must be accessed through tiny swinging doors that invite you in, yet leave you perpetually outside their physical space. We are left unrequited in this situation, but faith is restored by the *gestalt* we feel upon apprehending the larger white cube wall that confidently restores us to the real world and the rational, relational dimension.

No such comfort is provided to us in the little room in which we become witnesses to Gillian Wearing's *Trauma*, a work that continues the talking cure established by Freud and takes us into the hidden rooms of the family home in which dreadful memories haunt. Creating a kind of confessional space into which the audience enters, Wearing projects monologues spoken by adults whose faces are hidden by the prosthetic masks of pre-pubescent children.

Gillian Wearing, *Trauma* 2000, video installation, 30 mins duration
courtesy of the artist and Maureen Paley, Interim Art, London



These masks do not obscure the face of the adults completely, but impose themselves upon the face as if to imply the deep imprint of experience that has occurred to these people. The masks are of faces that are youthful, yet hurt; fleshy fresh, but bruised looking. There is a certain sullenness around the mouths, and a sadness around the eyes of these child faces that protect the innocent. The adult voice that speaks from behind the child's face seems weird and disembodied somehow. The tales that they tell of memories repressed, and damage done, go to the very core of abuse, betrayal and the destruction of the trust that should exist between children, adults, family and carers.

Wearing's work is hard; at times unbearably so. She has invited people to confess their previously unspoken, often unacknowledged memories and experiences, promising them anonymity by offering them the safety of disguise. And we cannot 'see' them, but the stories they tell reveal the children within and show the physical weight of personal history on the adult bodies that sit in hunched, protective positions inside the confessional recording booth. The voices behind the masks become small and tentative, afraid of unleashing the ghosts of a past that continue to disturb into the present.

We are placed in the uncanny situation of recognising that once-upon-a-time it was the perpetrator who most often wore disguises rather than victims. At the same time we might register that in the recent genre of TV documentaries, confess-all exposés, and crime re-enactments that it is the victim whose identity is erased by the incident.

For these people the home, which should have been a nurturing and comforting place, has been turned into a ghastly, gruesome place where hiding spots and dark corners contain danger. For the viewer, placed in a dark hiding place, there is the obvious dilemma of being both an invited receiver of these confessions and voyeur. Depending upon the viewer's own experience, the situation that Wearing has created may bring repressed, buried memories to the surface.





The masks worn by the volunteer participants in *Trauma*, with their muffled sound, and the suffocating, airless atmosphere, in this little crypt-like room in which their stories are unearthed, make physical the psychological way in which these people's lives have been buried alive. In some ways *Wearing* leaves us all in a dangerous place.

The water-colour portraits of pubescent boys that have been painted by Cherry Hood seem also to be concerned with the vulnerability of youth. Her technique, which takes its cue from the luminous frescos of Piero della Francesca, the striking frontality which recalls Bronzino and the works by German photographer, Thomas Ruff, and the angelic-androgyny of Carravaggio's models combine to in these works to create a strange and rather confronting dialogue between viewer and picture.

Part of the confronting nature of these works is located in the unsettled, bled and absorbed patches of water colour that run and bruise the faces. What should be pure and serene becomes full of tension and accusation. Sullen ambiguity enters and we are uncertain of the status of these boys who seem to find a place among urchins, street kids and choir boys.

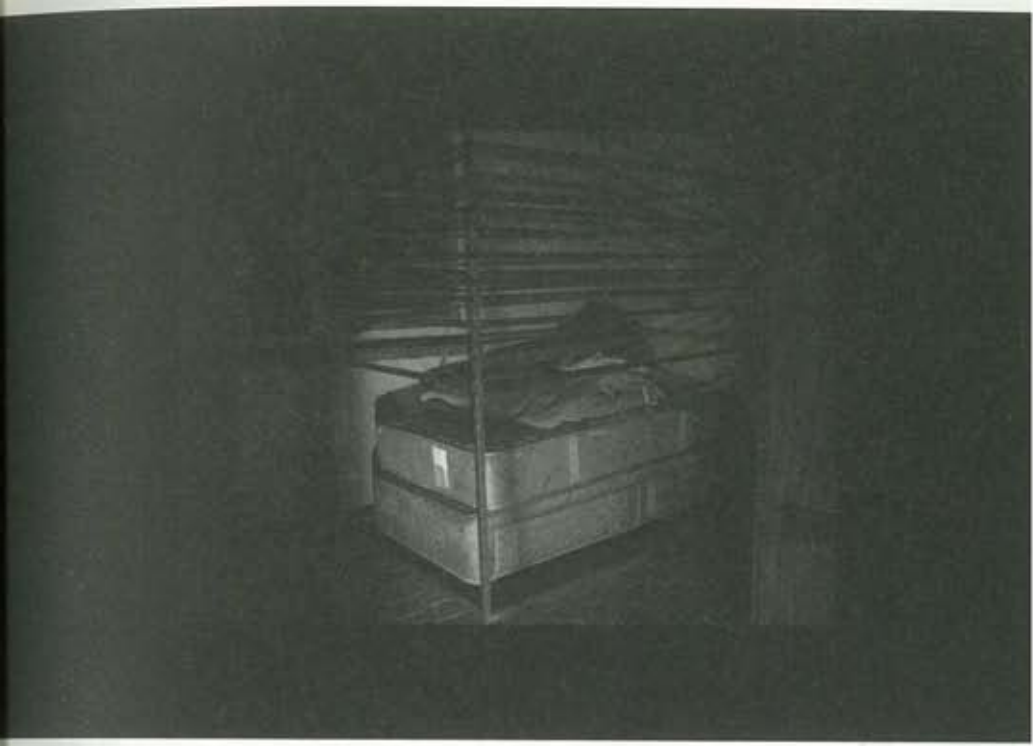
There is unsettling and melancholic atmosphere produced in happening upon the 18 little empty cot beds that make up Kathleen Herbert's *Colony*. In similar fashion to our sense of loss or lack when being confronted by the absence of the child's body in Robert Gober's *Untitled*, we feel a kind of bereavement looking at these skeletal places that should contain presences.

The title *Colony* would usually suggest a settlement of people made particular and separate from others, and in the instance of Herbert's work we might sense that there is also some extinction that has occurred. Because of the kinds of little beds these are, iron, arranged in two rows, regularly spaced, dormitory-like – and all same-sized with no suggestion of a need for family groups or adult sizes – there is also a sense that this colony is of lost children. Perhaps orphans: a word whose Greek and Latin *orbus* roots return us to bereft.

Kathleen Herbert, *Colony* 2000, installation of 18 steel beds, each 34 x 60 cm, dimensions variable, courtesy of the artist

Over page: Simone Landwehr, *Cyberwolf* 2001, Mixed media, 20 x 15 x 8 cm, courtesy of the artist

Carolyn Eskdale, from the series *Boomerang House Photographs*, *Eltham* 2002, v bedroom 2, black and white digital photographic prints, 9 prints, each 20.3 x 30.5 cm, courtesy of the artist



And so these beds of orphans are orphans themselves. Empty of their bodies and abandoned. Like the hospital, the orphanage is a surrogate home. A house without a mother. It was the other Freud, Anna, who put forward the concept that orphans suffered most the lack of the mother/child relationship, although she herself devotedly made it her mission to become that mother surrogate in the variety of homes she established for children. But Herbert's house is neither a mother or child place, but a phantasmic site of loss: a ghost site. An eternal absence.

We are not out of the woods yet. And in encountering Simone Landwehr's three works that relate to the morality tales of Germanic folklore we are thrown into the perplexingly cruel world of deliberately crafted fantasies that feed upon the anxieties of the infant. A hanging doll-child drips over a drain. The ubiquitous wolf from fairy tales blinks its red eyes at us, standing upon a book of morality instructions. Another doll-child appears to be in danger of a falling rock.

Landwehr's works are not direct interpretations of the stories set to make children shiver and conform, behave and be obedient, rather they seem to be the after effects of these inculcations, displaying a lingering set of neuroses about danger, disaster and death. Suffer the little children, indeed.

Carolyn Eskdale's weird and eerie black photographs of her domestic sculptural solutions seem to be inhabitations of a sort that address the uninhabitable corners and architectural dis-accommodations of the home. Beds are entrapped by bars and systems of enclosure. Seats are cordoned off, or delineated in such a way as to force you to consider their unwelcoming attitude. Metal frames abound to partition and deflect zones of contact. It is as if Eskdale is in a struggle with this space. Marking out her own spots. Not yielding to the places the architecture wants you to be.

Eskdale's work has often been concerned with containing the domestic as if it is a memory to be veiled and mourned. In earlier works she has shrouded furniture in fine gauze; furniture that appears elderly and maternal that she has tidied into neatened arrangements that suggest a life that has been put away, stored, beyond its use. These works were imbued with a sombre mood, a kind of tragic aura.

Michelle Williams, *Sunday Afternoon* 2000, video installation
6 minutes 13 seconds duration, courtesy of the artist





Something more unsettling appears to have occurred in this recent site-specific installation in a temporary artists' residence studio/house. Living has not occurred in the house for some time, and Eskdale has not chosen to dwell there either. Instead she has battled with the spaces. Tried to tame them. Attempted to define her own place within the lingering presence of previous inhabitations. In one particular photograph, a self portrait in the house, Eskdale appears like a dark blur: a shadowy apparition who has decided to momentarily pass through.

Michelle Williams' *Sunday Afternoon* also has a shadowy, unsettled atmosphere that orients our view to the floor of a domestic space in which a strange and slow moving scene is played out. Suspensefully manipulated and playing upon our knowledge of the horror film genre as well as alluding to a seamier, salacious kind of flick, Williams constructs an ambiguous encounter.

Williams uses to great effect the areas of domesticity that both hide and entrap. We see under tables, as we did when we were children playing at being hidden/buried and re-playing our life in the primal site. She expertly confuses chair and table legs with that of human and animal to disorient our ability to discern appropriate action. Our sense of alienation is made more acute by the murky colour that blends objects, things and figures together. Anxiety is heightened by the insistent soundtrack, again recalling Freud's hypothesis about anxiety and repetitive noise being part of female arousal.

In fact, nothing at all sinister is taking place in the scene that William's films. But because of our own expectations, loaded up from viewing films, responding to the uncanny framing of this incident which zooms into action in ways that emphasis limbs and skirts lifting, seeing tumbling as struggle, we become over alert to signs that suggest we are witnessing something menacing and sexually forbidden.

If the house is the mother as Freud has suggested, then several of the artists in *The Heimlich UnHeimlich* deal with this embodiment through means of shifting its scale by miniaturisation, shifting its site by relocation, and encountering it as a foreign forbidden pace.

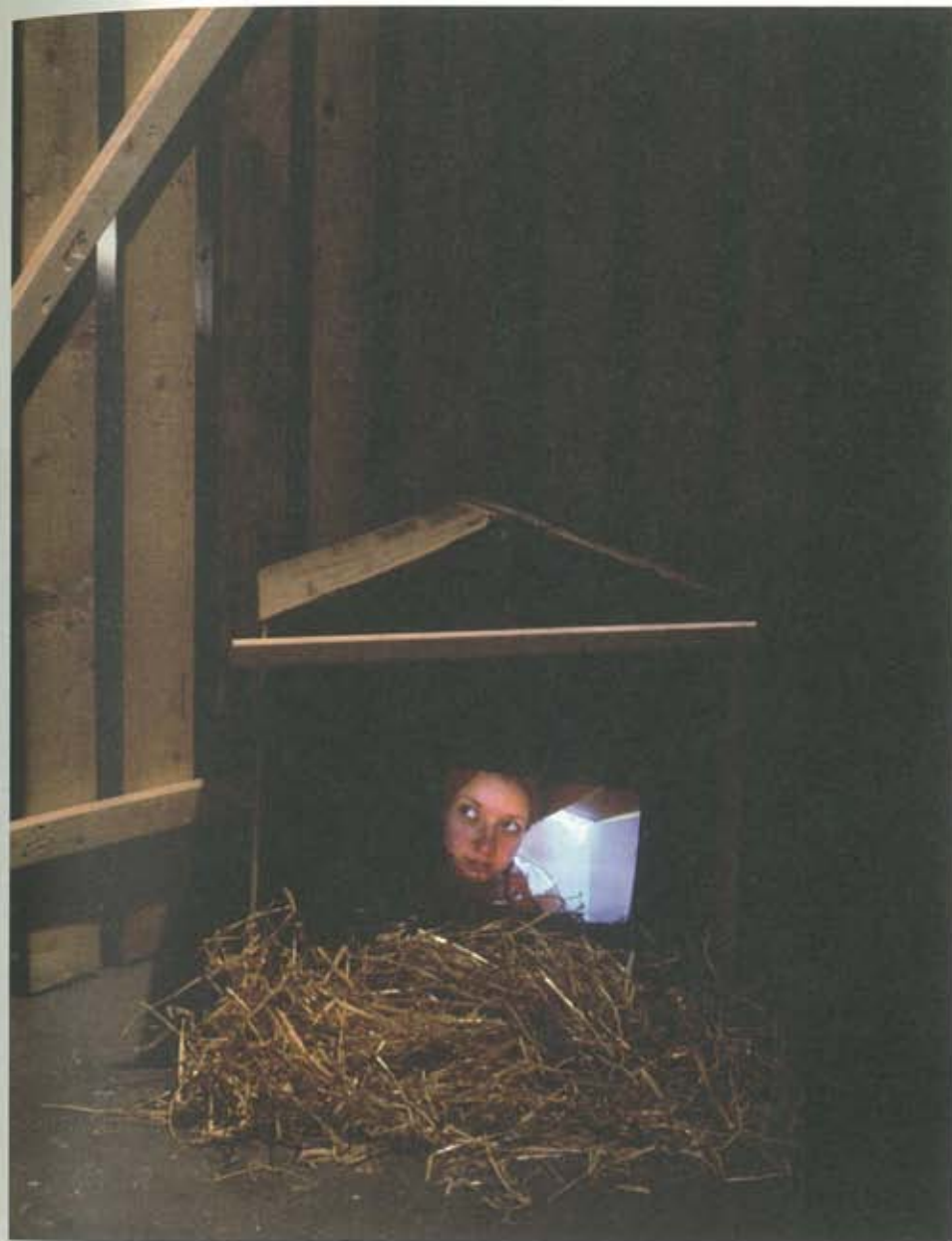
Louise Short's collection of found photographic slides, *American Tan*, which show women pictured with their backs to the camera, standing outside houses, models of houses, and makeshift mobile homes indicate an estrangement between the evidence and the supposed ideal situation of the lady of the house being at home. These women are distinctly not at home and appear outside the construct of domesticity that would assign them roles as housekeepers.

Do they have their backs to the photographer to conceal their identity? Or has some decision been made between photographer and subject that has agreed to the woman remaining without a role, except as observer? These photographs are intriguing in the way they defy conventional posing, which would normally place the subject centre and frontal and display the mutual regard of both maker and made. As observers we are left with a sense of lack in respect of the woman who is denied both a place in the picture or in the house. She is made to be perpetually absent from the frame of domestic and photographic reference.

It is as if the house addresses the photographer rather than the woman. It is as if the home has bypassed her and made a direct contract of desire between the person who looks and captures the scene. The house, like the overbearing mother-in-law, beckons the son beyond his bad object choice woman. The woman in these photo-slides becomes an out-of-character character: a kind of anti-character or a double whose mirror image has been removed. She has no ownership, no place to be and occupies a different plane within the photographic scheme. She is not there.

By contrast, Jill Epstein in her self-portrait as an 'Alice' type is too much there. Too large for the mother-hen-house in which she crams herself. She is uncontainable within the wobbly domestic structure that threatens to push down upon her, too liable to topple the whole thing. Epstein's 'character' has found herself in the hiding place of the womb: snug, but too snug. With head bent on one side and legs and arms twisted round, eyes darting about, she seems ready for her imminent release. But is she? It seems Epstein has created a classic oedipal struggle in which she is the *enfant terrible*.

Jill Epstein, *Home* 2001, video installation, dimensions variable
6 minutes duration, courtesy of the artist





As if to give further evidence to this battle of self-emergence, Epstein engages in a war with other hens in the chicken coop. She throws missiles at these happy chooks who mooch and peck about their own houses until they eventually succumb to the attack and join together in a retreat around the corner of their pen. Does she want their house instead of her own? Does she wish to swap maternal places?

In casting herself in the role of the 'Alice' type, Epstein's indicates an identification with the girl child who is placed underground and into a maze of encounters with absurdity which act as a metaphor for the emergence of self. During this process, Alice becomes both large and small in her adventure as her ego does battle with itself, and in particular, like Epstein, encounters the home (mother) as a place of entrapment, bewilderment and possibly judgement. In creating a self-portrait that is a kind of doppelgänger 'Alice', Epstein appears to re-enact the ego battle in its primary and infantile narcissism. As an adult-child Epstein must encounter the uncanny double she has invented for herself and this produces the aggressive effect of her wilful destruction of the symbolic family unit represented by the chickens.

By contrast, Margaret Dawson's little girl sits next to a small house. As yet it is too tiny to enter and she seems gigantic by comparison. In her other hand she cradles a caterpillar. Perhaps the caterpillar belongs to the house, or needs a house, and the child brings these two entities together.

In the instance of children, the miniature house is a *heimlich* object, a thing to be incorporated into games and fantasy. This little house is a delicate thing, made of paper: therefore fragile. The house is not the belonging of the little girl, but of the artist Dawson. It is she who has made the house, and set the scene. In this way then, we must focus our attention on the authorial narrative of the work, rather than the narrative content the work suggests.

Margaret Dawson, from the series *Looking for the Golden Carp* 2001
colour transparencies, 100 x 110 cm, courtesy of the artist,
CoCA Gallery and Jonathan Smart Gallery, Christchurch

If the tiny house is a *heimlich* object for the child who has received it as a gift and sees in it the opportunity for active dreaming, we must ask ourselves if it remains *heimlich* for Dawson. In the hands of the child the little house has the potential to become animate: part of a game. For Dawson the scene becomes stilled, a snapshot of longing perhaps, and an interesting construction of smaller versions of things that establish nostalgia and desire.

The little girl is a smaller version of the adult that Dawson has become, the little house is a handmade model that represents a concept of ideal. But if we also recall that the house is the mother, then the little girl establishes an uncanny relationship to the maternal figure which has become diminished and fragile. There is nothing irksome in Dawson's picture, and so it is possible to cast it as *heimlich*, and maybe overall nostalgia is that thing that saves the uncanny from descending the stairs into the cellar where it becomes a repressed memory.

In a complex work that involves stairs going up and a small house, tiny shoes and a high bed, and a mirror, Rosslynd Piggott establishes an arrangement that plays with scale and shifts the subject constantly. *High Bed* presents a set of visual conundrums. A bed that cannot be accessed nor slept upon. A white, mute, stoic-faced idealised house put aloft on the bed that may not be entered or lived in. A ladder too precarious to climb, with thin, breakable rungs. A pair of dainty dwarf shoes neatly placed at the foot of the bed left by their owner. A mirror placed above the whole scene, which presents the arrangement as double.

High Bed is both fairy tale and phantasy. It beckons to the child within, but produces an anxious effect of adult neurosis. The child's body has become absent, the adult body has become metaphor. The mother/house – the maison – has been made distant and still: shut up tight like a mausoleum. The shoes with their vagina shapes remain empty and abandoned. The mirror remains constantly vigilant and judgmental over the scene.

Rosslynd Piggott, *High Bed* 1998
Wood, metal, cotton, dacron, satin, perspex and painted walls
370 x 200 x 230, collection: National Gallery of Australia, Canberra



Contradictions abound in this piece that should welcome but deflects. It demonstrates Freud's suggestion that the uncanny, *unheimlich* effect can be produced from things that are familiar when they are encountered as disengaged from their ordinary circumstances. When repressed ideas are given substance through the doubling effect, and when absences occur as a consequence of partial things being revealed.

It seems uncanny too that *High Bed* and its absent inhabitants appears so clean, so white, so ventilated. It is the opposite of the dark cellar. It is the attic. A head space, another place where memories are stored, in boxes and books. The attic is less the place of horror and more the place of rediscovery, and yet it too is established as different from the rest of the house. Shut up. Dismembered. Only accessed in quiet private moments when reveries can be indulged.

In this way *High Bed* is also *heimlich*, in the order of safe haven. *High Bed* perhaps combines again the *heimlich/unheimlich*, showing that they are never so separate. Thinking about the little house on top the bed we might contemplate as Susan Stewart has suggested that 'the Doll-house...represents a particular form of interiority which the subject experiences as sanctuary (fantasy) and prison (the boundaries or limits of otherness, their inaccessibility of what cannot be lived experience).'¹ If the house is also the mother, as Freud has suggested, then we might construe this same contradiction as applying to the maternal bond and judgment.

As the night sky turns starry and the soothing music of the lullaby plays in Nathan Pohio's *Sleeper*, we can rest easy that comfort is still possible, and that children can still sleep tight. That things that go bump in the night will be ignored and the house can be *heimlich*. This is the beauty of the still coming into being infant who has not quite left that place that Freud described as so soft and warm, so wonderfully *heim'lig*.



Nathan Pohio, *Sleeper*, 1999, Video Installation
6 minutes duration, courtesy of the artist

¹ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, Durham, London, 1993, p. 65

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YOKO ONO
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02 A HISTORY OF HAPPINESS

A History of Happiness

Juliana Engberg

'Your pleasure is spasmodic and short lived,' challenges the text of Barbara Kruger's *Untitled*, and perhaps this is the essence of happiness. A fleeting feeling of euphoria that is momentarily graspable which then evaporates into the general miasma of ennui. Kruger's photo-collage, *Untitled (Your Pleasure is Spasmodic and Short Lived)* begins and ends this exhibition. It is both a prologue and coda. It reminds us that happiness is a transitory thing and often the seeking of it is wrought with contradictions. Even a happy life cannot be without a measure of darkness, and the word happiness would lose its meaning if it were not balanced by sadness, reflected Jung. And so we are compelled to move between states of joy and tragedy, and in each we find small things that can produce an opposite effect.

Kruger's work, with its hallmark type-faced script over selected imagery derived from the visual library of advertising illustration, pointedly suggests the universal see-saw of subjectivity. It addresses the all too human condition of unrequitedness, while simultaneously alluding to the specific condition faced by pre-feminist era women. In Kruger's carefully constructed work, the hands which plunge into the washing bucket are blackened; unclean. The bucket, placed on top the chequered linoleum pattern of perfect, polished domesticity sets up the contradiction of domestic perfection and sexual allure and the conundrum of drudgery and desire. Housekeeper or whore? Women are consigned to the extreme margins of experience, leaving a space for hysterical lack and emotional void in the middle.

In the 1960s a new concept hit the pages of the popular press. Named 'Housewives' Neurosis', its symptoms were over fastidiousness, sometimes erratic shopping, and a challenging roller-coaster of emotions that blokes could only sit back in their recliner rockers and wonder at. What's the problem? they would ask. Don't you have all you desire: a new home in the suburbs, children, white goods, a husband who goes to work and brings in a steady income and 'wonder' cleaning products?

As always with Kruger's images there are multi-stable meanings that might be attached. Another way of viewing *Your pleasure...* might be to consider these hands as bloodied, plunging into the bucket in the hope of cleansing. In this way Kruger's image also relates to American domestic politics. The constant issues of governmental abuse of power and political indifference to issues such as AIDS research funding, health and education in favour of military funding, remain constant themes for Kruger.

Barbara Kruger, *Untitled (Your pleasure is spasmodic and shortlived)*, 1983-2002
1275 x 1570 cm, digital photograph, courtesy of the artist





Happiness lies neither in vice nor virtue; but in the manner we appreciate the one and the other...

MARQUIS DE SADE

Nan Goldin's extraordinary photographic chronicle, *The Ballad of Sexual Dependency*, represents the human condition of heroism and tragedy that seeks happiness through dependence on those things bound to destroy us: self-loathing love, accelerated hyper states, the search for that elusive relationship of mutual respect and support that turns ugly and debased. In these works that comprise part of her monumental *Ballad*, Goldin takes us into a world of friendships and lovers who, with unflinching candour, allow Goldin to expose their frailties and personal failures, their private passions and moments of elation.

Goldin never moralises her subjects. They are her intimates, and she theirs, and so there is an astonishing mutual honesty and love in all of these works. Even the ones in which passion seems a desperate, flawed, destructive impulse. In naming this series a 'ballad', Goldin makes use of the episodic form inherent in the genre that takes us from one situation to the next in an ever unfolding drama of calamity and hurt. Love, death and betrayal, which feature prominently in the poetic and musical forms of the genre, are here transposed into visual stanzas in which bodies cling desperately to each other, blurring boundaries of gender, self and other self. Or at other times, seek happiness in intense solitude.

Goldin's forgiving and kind eye seeks out the beautiful within the sometime tawdry settings of the life story. A soft shaft of light bestows serenity over a bed in which violent love has occurred. Tenderness is located alongside emotional indifference in ways that explain mutuality and interdependence. A single large teardrop on a cheek captures all the sadness that betrays the hopefulness of happiness, and yet in its vulnerable bubble produces that punctum of humanity that gives another kind of pleasure. Goldin's works capture feeling in ways that are raw and brutal, while all the time seeing the passionate glimpses of colour, reflection, sensuality and humanity that uplift the moment.

Nan Goldin, *The Ballad of Sexual Dependency: Nan and Brian in bed, New York City 1983*

Over page: *The Ballad of Sexual Dependency: Suzanne with Mona Lisa, Mexico City 1981*

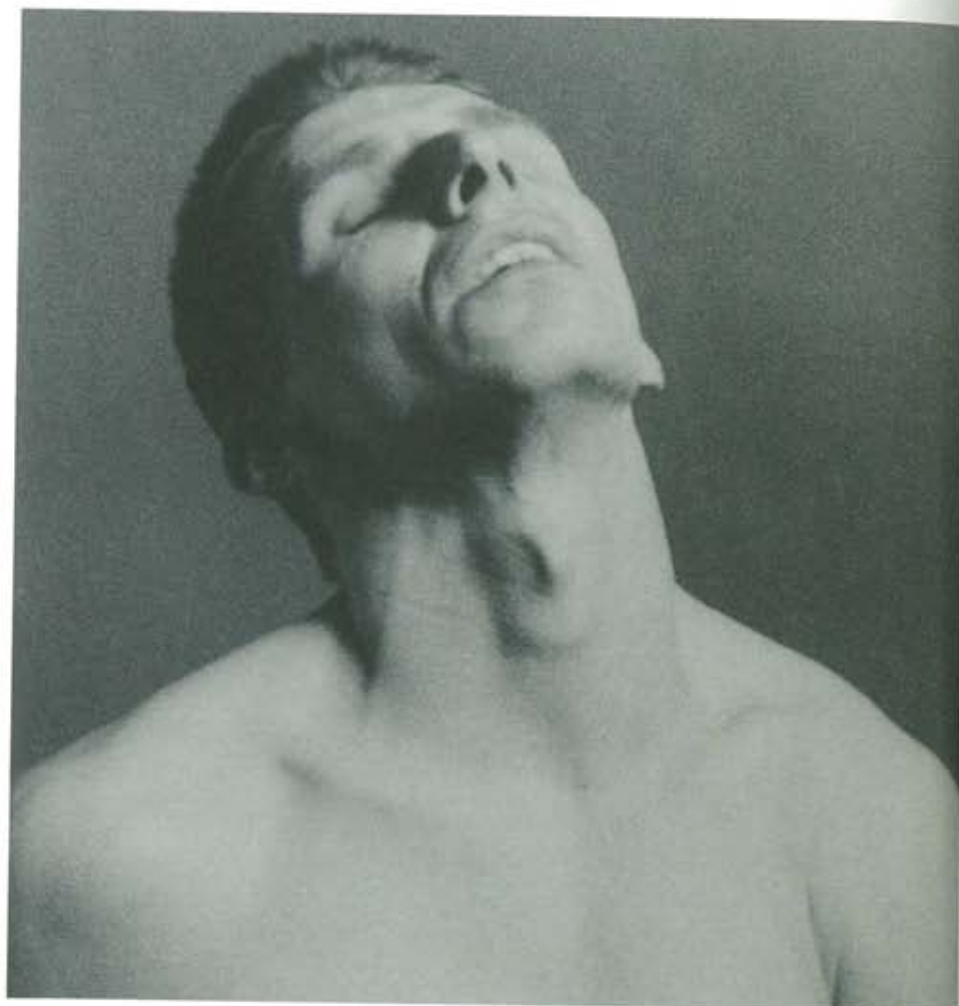
The Ballad of Sexual Dependency: Suzanne crying, New York City 1985

56 of series of 126 cibachrome prints,

each work 11 x 14 inches (28 x 35.6 cm) cibachrome print

Courtesy of The Museum of Contemporary Art, Los Angeles, The Nimroy Family Foundation





Happiness consumes itself like a flame. It cannot burn forever, it must go out, and the presentiment of its end destroys it at its very peak.

AUGUST STRINDBERG

Ecstasy is explored by Robert Mapplethorpe in many of his photographs. In the quivering cut flower at its moment of full blown-ness that paradoxically commences its descent into death. In the sexual moment of *le petit mort* where the body gives over to oblivion.

The exquisite joins with the rapturous in the works of Mapplethorpe. The sacred and profane coexist in his works, as they do throughout the history of art, to perplex our sense of earthly pleasure and heavenly transport. In his photographs of sexual and sensual bodies and flowers Mapplethorpe achieves the amazing balance of serenity and unrest, the baroque and the classical: the 'dirty and pure', as Arthur C Danto would say.

The taut sexual intensity of orgasmic pleasure that is located at the Adam's apple in Larry's stretched, spasmed neck can be historically located within other ecstasies. Larry becomes an equivalent to Bernini's sculptural exploration of sexual and religious transport, *The Rapture of Saint Teresa* (1645–52), which collides the erotic and spiritual. Sex at its heightened peak is portrayed as a kind of trance by Mapplethorpe, reminding us of Calvin's famous exhortation: 'happiness is not good enough for me! I demand euphoria', which in turn reminds us of the complicated joy contemplated within a religion that sexualises its deities.

Robert Mapplethorpe, *Larry* 1979, Gelatin Silver Print, Edition: 5/10
40 x 50 cm, courtesy of The Estate of Robert Mapplethorpe, New York

02 A HISTORY OF HAPPINESS PETER LAND

Happiness, noun. An agreeable sensation arising from contemplating the misery of another.

AMBROSE BIECE

Peter Land's video of a painter falling from a ladder in slow motion, and looped repetitively, is a comic fall from grace that reminds us that the happiness of most people we know is not destroyed by great catastrophes or fatal errors, but by the repetition of slowly destructive little things that keep us within the loop of failure. Catastrophes are often shared experiences, and add to our resilience and our ability to overcome and rise up. It is ultimately the inherent flaws of judgment that keep us trapped within a cycle of behaviour that consign us to unhappy outcomes.

Land's slapstick business also reminds us that our happiness is often, and maliciously obtained, by witnessing the fall of others. This is, of course, the comic displacement that occurs as a result of recognition and memory of an injury or error once experienced which is now the problem of another. And so we laugh out of an unconscious fear, as well as from a conscious relief that we are not the fall-guy this time.

Falling, as we know from Freud, indicates both pleasure and anxiety. Happy falling, he suggests, reminds us of our childhood games of being thrown and caught by safe adults. This is a sensation we seek to repeat when we go high on swings and see-saws. We love the sense of abandon and momentary hovering – the balletic suspension – that comes with the knowledge of our safe landing. In dreams as in life, however, we remove the arms and hands of waiting adults and find ourselves free-falling, uncertain of our fate. Land simultaneously traps his painter within the moment of happiness and humiliation, reminding us perhaps that life's search for equanimity is a precarious balancing act.

Speaking from an art ego complex, one might surmise that Land is also observing the fall from grace experienced by the medium of painting as the primary art form. A form usurped in fact, in recent times, by the fresco effect of video.



IT'S NICE WHEN YOU DECIDE YOU
LIKE SOMEONE AND, WITHOUT
DECLARING YOURSELF, DO WHAT'S
POSSIBLE TO FURTHER HIS
HAPPINESS. THIS CAN TAKE THE
FORM OF GIFTS, LOVELY FOOD,
PUBLICITY, OR ADVANCE WARNING.

*Don't be afraid of misfortune, and do not yearn after happiness; it is
after all, all the same: the bitter doesn't last forever, and the sweet
never fills the cup to overflowing.*

ALEXANDER SOLZHENITSYN

The hand-painted enamel signs that make up Jenny Holzer's *Living* series might be considered a kind of manual for life. In deliberately measured tones and with simple language, Holzer observes ways of being in the world that are concerned with love, fear, safety and pragmatism. There are elements of selflessness and selfishness that coexist in Holzer's helpful hints and observations. Each has its place in the sane negotiation of a life.

Holzer's *Living* series, as its title suggests, could be described as a form of common enlightenment. Wisdom derived through observation and experience. And so in this way, her signs for life fall within reason and deduction and obtain the character of instruction: with a twist. The mundane and profound are companionable and balanced reflections on life's tremendous and tedious moments. Of equal value is perhaps the knowledge to save oneself from fire, or to avoid domestic violence by reading behaviour and situations that could ignite and inflame. Or to observe that penetration can be sexual or surgical, but each has its sensational effect on the body.

Holzer's *Living* series can be positioned within the philosophy of the Stoics, who sought happiness through adhering to the concept of virtuous living while seeing that pursuit as part of a natural order of things. Holzer's natural order takes account of human nature and its inherent flaws of character. It also takes account of the purely practical. Hers is an order of things that navigates life in a modernist's lane pockmarked with the pitfalls of alienation, precarious alliances and coping mechanisms. But it is also a romanticist's lane. One in which, and through the cracks of its trodden path, are revealed moments of unexpected joy, such as can occur through the anonymous act of giving or supporting someone you like. The Stoics believed that to act on behalf of another's interests and happiness is to acquire happiness for oneself.

Like the Stoics, Holzer suggests the way to live a happy life is to understand that life as it occurs, to lead a life that reasons, weighs up the pros and cons, and relinquishes the concept that everything will always be marvellous. Holzer's gift is to turn the potentially negative into a positive.

Jenny Holzer, *Living Signs* 1980-82, 74 enamel signs,
dimensions 21 x 23 inches each sign (53.3 x 58.4 cm)
courtesy of the artist and Chelm and Read Gallery, New York

WHEN YOU'RE ON THE VERGE OF
DETERMINING THAT YOU DON'T
LIKE SOMEONE, IT'S AWFUL WHEN
HE SMILES AND HIS TEETH LOOK
ABSOLUTELY EVEN AND FALSE.

THE SMALLEST THING CAN MAKE
SOMEBODY SEXUALLY UNAPPEALING.
A MISPLACED MOLE OR A PARTICULAR
HAIR PATTERN CAN DO IT. THERE'S
NO REASON FOR THIS BUT IT'S
JUST AS WELL.

The best chance for gains comes through cooperation.

FORTUNE COOKIE

We subscribe a lot to fate: it is a natural part of our relinquishment of responsibility for self and action. How handy it was in the ancient times to imagine that the Fates dictated our destiny and that our flaws were merely a consequence of a mischievous game of manipulation played on high. Chance and luck form a part of most people's thinking, and keep optimism as a potential. Yet wisdom would tend to suggest that one makes one's own circumstances and chooses one's own destiny.

Intrinsic to the projects of Felix Gonzalez-Torres is the concept of generosity and gifting, and in the instance of *"Untitled" (Fortune Cookie Corner)*, the offering provides both food and fortune. Visitors to the gallery are invited to select a cookie and receive their enclosed message. Interpretation of predictions falls within concept of both fate and deliberation. We can choose to construct the meaning of the fortune cookie messages as advantageous and to keep alert to any warnings they might contain.

Social engagement is a key concept in the practice of Gonzalez-Torres. Invariably visitors to the gallery participate in his work through accepting an opportunity to receive his 'gift'. Sometimes these gifts are printed sheets from a 'stack' of photo offset printing; sweets and, on this occasion, fortune cookies. The paper stacks and the arrangements of sweets or cookies, are described by Gonzales-Torres as having an 'ideal' height or weight, to be replenished as necessary from an 'endless' supply. This concept of eternal replenishment functions as symbolic generosity while it alludes to resurrection and the life everlasting, and so it also functions as a form of prayer ritual as well as conceptual action art.

It is important to remember that Gonzalez-Torres made his works during a time in which the AIDS epidemic was part of his own life. The loss of his lover, his friends and his own death gives further meaning to his projects that seek an immortality and replenishment and therefore send a message of personal hope amidst the knowledge of life's fleetingness and fatality.

To accept Gonzalez-Torres's gift means the recipient becomes involved in both the realisation of the art work and the future and fortune it foretells. In each instance the responsibility to participate remains with the visitor. A small gesture towards a mutual beneficence.

Felix Gonzales-Torres, *"Untitled" (Fortune Cookie Corner)* 1990, fortune cookies (endless supply), dimensions vary with installation, approx 10,000 fortune cookies, approx. 91.4 x 25.4 x 152.4 cm, courtesy of the Estate of Felix Gonzalez-Torres and Andrea Rosen Gallery, New York



Happiness is a way of travel – not a destination.

LAO TSZE

Yoko Ono's works began as part of the 1960s Fluxus movement in New York and have links to the instruction projects of the Gutai group in Japan in the 1950s, in particular the works of Saburō Murakami whose instructions invited the participation of visitors and whose work required that participation to activate the meaning of the object. Where Ono's works differ from the more formal conceptualism of Murakami is perhaps in their intent to provide moments of elation or catharsis for the participant. For instance, her famous ladder/affirmation *Ceiling Painting* (1966), in which the viewer is invited to climb a white ladder where at the top they discover a magnifying glass, attached by a chain, hanging from a frame on the ceiling. The viewer uses the reading glass to discover the word: "YES".

Ono's *Cleaning Piece* (River Bed) continues her interest in providing opportunities for participant action and catharsis. *Cleaning Piece* consists of three mounds of stones. Visitors can pick up a stone from the centre and put it in the Mound of Joy or in the Mound of Sorrow. The act of picking up the stone and placing it in the mound you select makes an indelible impression on the mind and directs energy from memory and thought to action in a way that can offer feelings of upliftedness as a consequence of joining in this ceremonial ritual. *Cleaning Piece* offers both displacement and communion and illustrates a sense of balance between sorrow and joy.

A Box of Smile is a piece that depends on the visitor completing the work and finding that happiness is contained within their own actions and choice; that happiness is an act of self-reflection rather than a mirror of another's impressions of you. There is quite a nice idea attached to *A Box of Smile* in as much as you might imagine it as a form of treasure box; a private horde of smiles kept safe for a raining day. Invariably when you open the lid and look into a box with such a title, you are bound to smile from both anticipation and from recognition of your own contribution to this repository of happiness.

Yoko Ono, *A Box of Smile* 1967
sterling silver, mirror
Collection of the artist



Do not speak of your happiness to one less fortunate.

PLUTRACH

Aleks Danko's *Day In Day Out (Homily version)* contains ironic humour and a bittersweet attitude that exemplifies acceptance of one's lot. 'As you know we are pensioners/Day in Day out/24 hours closer to death./ (Russian Humour), Alesandro Danko Senior' hangs like a motto above a small, galvanised iron house on a yawning pedestal.

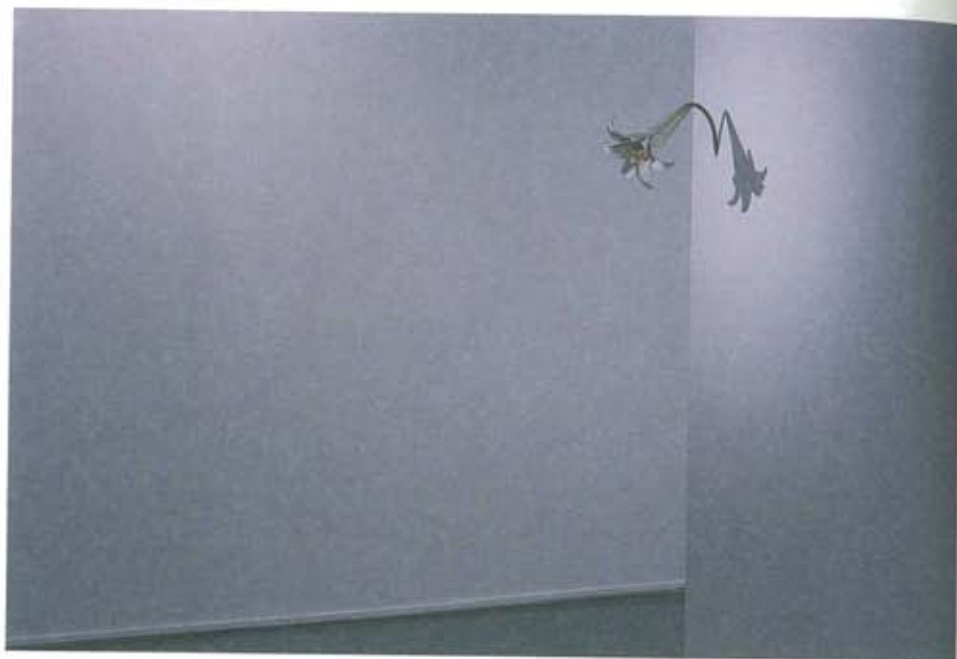
As with so many of Danko's works, there is a mordant wit in *Day In Day Out*, but an affection also for the things that add up to a simple satisfied life: a life well lived, and knowingly mortal. A house, a home, a dwelling is often part of this equation in Danko's works. On the pedestal it is both a trophy to the success of this life, and something awarded high value in life's quest. It acts as a form of portrait bust, standing in for the self.

The work alludes to drudgery. The phrase 'Day In Day Out' suggests a repetitive cycle of activity that seems without the necessary high points to provide lightness out of gravity. But we are reminded that this is Russian Humour, black, bleak perhaps, but funny. A form of speaking in opposites. We are old (but we have lived), we are going to die (but since we know it we do not fear it), we have our house, we have built a life we will die happy in the knowledge that this has been achieved.

There is an element of modesty in this little homily, perhaps even a slight smugness. It does well to remind ourselves that homilies are also sermons and so the yawning pedestal suggests just a touch of humorous irreverence which is perhaps the prerogative of Alesandro Danko the 'junior' whose ambivalence to the happiness of cosy domesticity informs the work.

Aleks Danko, *Day In Day Out (Homily version)*, Edition one 7/7
1991-2, galvanised iron, wood, certificate, Private Collection, Melbourne





Happiness serves hardly any other purpose than to make unhappiness possible.

MARCEL PROUST

Yoshihiro Suda's carved, wooden flowers – the rose, lily, tulip, chickweed, magnolia, morning glory, camellia, and other common plants and flowers – are meticulously made to achieve an astonishing realism. Suda sprouts his creations and their surprising and beautiful appearance from the antiseptic walls, sills and floors of galleries and museums to allude to both natural and unnatural environments. As well as making use of the symbolism of flowers, Suda also views his plants as a form of adapted circumstance. He creates flowers that can survive in the conditions of a gallery and in a particular situation where ordinary nature would not succeed.

The tulip, which Suda situates here in *A History of Happiness*, links symbolically to passion and love, and also to the genre of 'still life', as well as trade and commerce. As it has done for centuries, the tulip performs a further migration that commenced in central Asia to arrive as a cultivated vanity specimen in the Antipodes. As well as providing a moment of beauty for the audience, Suda perhaps reminds us of the passionate lunacy that attended Tulipomania in the 17th century in Holland, where love and lust combined to produce positive and negative effects. Moments of sexually charged theft and injudicious commerce illustrate the double side of hysterical passion.

Suda's tulip – still, serene and forever lasting because of its material manifestation – produces an uncanny yet satisfying reaction in the viewer, who can feel happy in the knowledge that this newly created sculpture of a tulip remains an intact symbol of passionate love at its peak appearance, and so will never wane or perform the mimesis of the little death. Suda's tulip is not a memento mori, but an memento vivan.

Suda's tulip is coloured red and white; these colours represent both the Japanese flag and part of the Australian flag. In this first showing in ACCA, Suda wanted to make explicit our meeting and to offer a gift between nationalities.

Yoshihiro Suda, *Lily*, painted wood,
courtesy of the artist and Entwistle, London and Japan



Robert Owen's chamber of contemplation, *Trace of a Silent Bell*, 1988–1989, promotes a sense of serenity and evokes the seven spiritual tendencies of upliftedness promoted in Buddhism: Mindfulness, Investigation, Energy, Rapture, Tranquillity, Concentration and Equanimity. It is the work in the exhibition that points perhaps most directly to the ideas contained within the teachings of an organised religion. Owen's chamber is a calm point of meditation in which all elements combine to produce a celestial effect of radiance and purity.

In art, Owen's project perhaps links to the sensory rooms of Wolfgang Laib, whose honeysuckle and beeswax installations offer the viewer the sensation of smell and warmth through colour and material, and whose works are imbued with a sense of solitude and solemnity. Like Laib, Owen is drawn to the admixture of material alchemy and transEastern religion, and has founded his own visual, material and spiritual language to construct states of meaning within the classicism of minimalist contemporary art.

Owen's chamber, in this instance, feeds the eye perhaps more than the other senses. Calming platonic blue joins with glistening crystalline illuminated glass and warm bronze to achieve a harmonic energy and pleasurable place in which to send one's thoughts for a moment. The title of the piece evokes a sound not heard but felt, or located in the meditation of heart, mind and spirit joining together to achieve harmony and measured existence.

Perhaps ultimately this is the essence of happiness. To achieve balance in life. To feel life's force and be in step with it. To use one's energy and insight to delve into the mind and heart to bring forth positive things.

Although not an Eastern philosopher, but a foundational Stoic, Epictetus' teachings suggest that the philosophical approach is not so distant from the spiritual. He reminds us that: 'Authentic happiness is always independent of external conditions. Vigilantly practice indifference to external conditions. Your happiness can only be found within....All human beings seek the happy life, but many confuse the means – for example, wealth and status – with that life itself. This misguided focus on the means to a good life makes people get further from a happy life...Remember: the real essence of good is found only within things under your own control.'

Robert Owen, *Trace of a Silent Bell* 1988–89
Tibetan bowl, ink, jasmine oil, glass, bronze egg, light, wood, plaster, 3000 x 5000 x 2000 cm
courtesy of the artist

SUSAN NORRIE

03 UNDERTOW

Undertow

Juliana Engberg

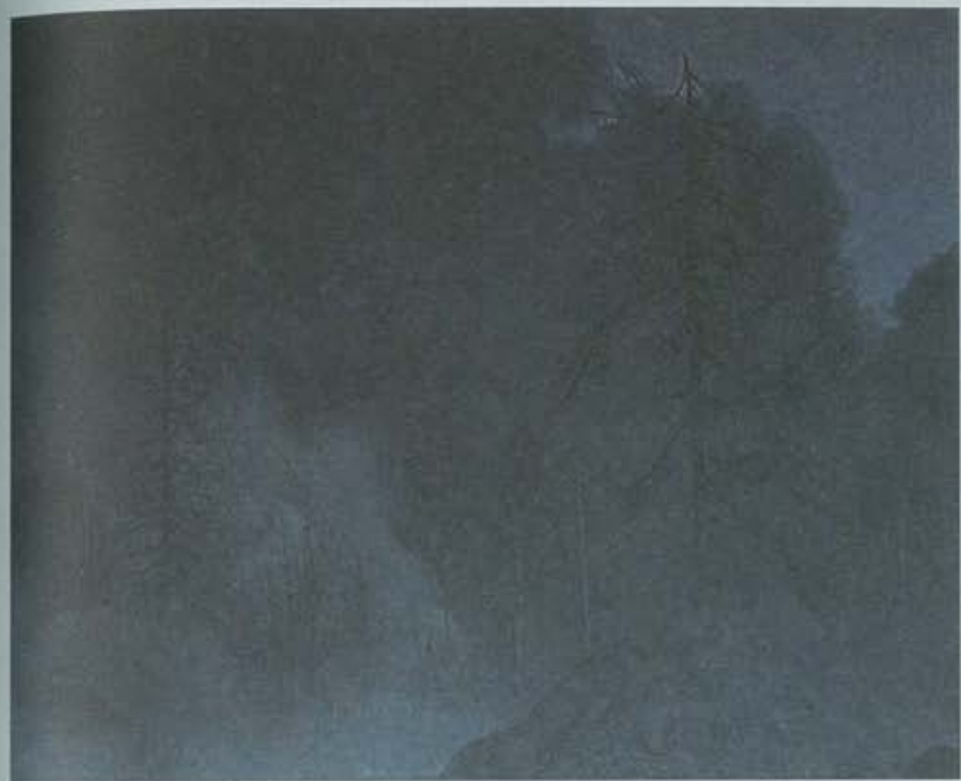
For over a decade now, Susan Norrie's project has been to enact the battle between modernism and its opponents. Key protagonists in this drama have been masculinity, classicism and minimalism, feminism, psychoanalysis, intuition, surrealism, the baroque (therefore ornament), symbolism, and romanticism. In the works of Norrie, these terms are not just art styles but politics. Not just ways of thinking, but ways of being. Not simply adversaries, but strangely entangled symbioses.

Norrie has become increasingly concerned with the concept of modernity as a modality and bureaucratic mechanism that has become defunct and unresponsive to the growing sense of disaster that threatens the future sustainability of the planet and its inhabitants. For her, the organic world has become a pathological body that the technologies of modernism (science, medicine, politics) struggle to cope with. This planet body has a raised temperature, is parched; sweats, is convulsive; is erratic and uncontrollable. It is everything modernism did not want it to be. The earth is fighting back.

The new bodily canon [modernity]...presents an entirely finished, completed, strictly limited body, which is shown from the outside as something individual. That which protrudes, bulges, sprouts or branches off (when the body transgresses its limits and a new one begins) is eliminated, hidden or moderated. All orifices of the body are closed. The basis of the image is the individual, strictly limited mass, the impenetrable façade. The opaque surface and the body's valleys [that] acquire an essential meaning as the border of a closed individuality that does not merge with other bodies and with the world. All attributes of the unfinished world are carefully removed, as well as the signs of the inner life.

Mikhail Bakhtin











In Norrie's practice this hot, paroxysmal, capricious body has increasingly made its presence felt through the rupturing of modernity's slick, smooth surface. She has punched holes in walls to reveal strange protrusions (*room for error* 1993 and *error of closure* 1993/4). At other times, she has pictured the primordial cracks of earthquakes to suggest the earth's own hysteria (*Natural Disasters* 1995); small boxes have had breathing holes poked into their body (*Thread* 1996). Increasingly, Norrie's walls have become mutable, shifting surfaces of the liquiditous kind. Unstable, volatile and petulant. This dispute between modernity and its other often seems in Norrie's works to be as a conflict between the sexes inhabited in the same body.

For instance, the disturbing glass orb trapped in the wall in *room for error*, an elegant glass sphere both an evocation of surrealist, André Breton's 'soap bubble' of unconscious thought, and a suggestive clitoral protrudence (that 'extremely monstrous thing', as French surgeon, Ambroise Paré, named it in 1573) that threatens to expose the inner life of the wall and announce its other, hidden sex.

It is not uncommon for Norrie to combine her thesis of the sexual body, with the political body, and by extension she has long had an interest in issues concerning the environment. *The Natural Disasters* series, as well as involving a study of epilepsy and medical intervention, was also concerned with the earth made convulsive by the imbalances of science, industry and war. In the project *Err* 1999, Norrie overtly studied the relationship between inept, negligent and even malevolent bureaucracy and the environment.



Err, meaning error, blunder, or mistake, took the form of a wall painting, long corridor stool, jam-jar, nuclear dust-catching screens, crow sounds and a video loop of moving images showing the effects and aftermath of nuclear testing. Recalling the turgid painted surfaces of Norrie's earlier works, the video – a bleak, irksome, slow-mo, hallucinogenic moving image, coloured in a putrid toxic-yellow hue – provided a frightening vision of environmental nuclear experimentation. The long stool, a symbol of bureaucracy, indicated the endless waiting for the joint British and Australian governments to finally clean up the toxic waste left in the Australian desert at Maralinga. The jam-jar suggested the homeopathic cure of a jelly made from berries, used in cases of internal radiation. The dust-screens were those ever-present, ambiguous forms that inhabit Norrie's spaces like boxes, easels, cabinets that are always something else. The crow's sound, a faint echo of the evacuated life now banished by the nuclear fallout.

Thermostat 2000 followed the environmental concerns of *Err*, but perhaps more overtly than that project, re-engaged with the physical and psychological body. In *Thermostat*, the earth is reactivated as a living, primordial entity, reasserting itself against a modernism that imagines itself to be more powerful.



Undertow is Norrie's epic essay on the state of things now. Ominous, foreboding and strange, it reveals Norrie's concerns with environmental catastrophe and registers her resurrection of the awesome sublime and the dark side of romanticism in several major video sequences and objects.

It seems apt that Norrie has found her way back to romanticism, an attitude that straddles modernity and ancient mythology, and inhabits contradictory places in our political and emotional landscape. Isaiah Berlin's definition still seems appropriate when he writes: 'Romanticism is the primitive, the untutored, it is youth, life, the exuberant sense of life of the natural man, but it is also pallor, fever, disease, decadence, the *maladie de siècle*...' The world as shown in *Undertow* is both gorgeous and terrifying, seductive yet dangerous. Mad.

In some ways it might be helpful to imagine Norrie's *Undertow* as a form of visual symphony, remembering Mahler's exclamation 'the symphony is the world!'. *Undertow* is the one work composed of several 'elements', each with their own visual tempo building to a crescendo.

The major component in *Undertow* is the huge full-wall projection. A video film that shows the tumultuous sea, inferno forest, looming dust storm, and the modern world engulfed in a drama of apprehension and confusion. Viewers are bound to recognise certain references. For instance, the romantic natural ruin paintings of German artist Casper David Friedrich, with their fir-tree cathedrals and relic architecture are hinted at, but here in Norrie's version a bleaker apocalypse is evoked: the trees glow with chemical fire embers.

The tempestuous atmospheres of Bleichen, Koch and Turner haunt, but in Norrie's vision the radiant, spiritual luminosity of hopefulness is subsumed into a darkness that resonates disaster. End-of-the-world film references (*On the Beach*, *Deep Impact*, *Armageddon*) lurk in the shadows of real-life events such as the dust storm that rolled over Melbourne in 1983: a terrifying moment in which the destruction of the earth seemed an eerie reality. Traffic slowed and processional cavalcade forms, suggesting a state of emergency, a war zone, an evacuation. Darkness descends like a curfew as the world becomes submerged into the floodwaters and sea.

This huge projection 'element' represents Norrie's history painting at this time. It blends all the hallmarks of her practice: tonal, surreal, majestic and engaged with the history of art as well as the history of politics. It is both film and fresco. An illumination that captures our desires and fears, simultaneously. A document that confirms the loop of history repeating itself in epochs of destruction, while it also verifies our belief in the power of the primordial over the disastrous effects of modernity's compulsive progress.

In another projection, nature fights for its life, quite literally, in the image of a bird being drowned in oil. A tragic, fated hero of the battle between ecology and industry: a sacrifice too easily offered by governments and business indifferent to the fragility of the species of the earth.

The volcanic, overheated earth asserts itself and becomes convulsive in one further element. Thick, boiling muck erupts and ejaculates, the mud bubbles splutter and blurt their way to the surface – a writhing, ebullient fit of uncontrollable hot fluid. One after another the molten earth forms its bulbous liquid ballooned surface, expanding and enlarging, until, under its own spasmic pressure, destroys and spends itself. This is the sensuously organic, yet frightening horror of potent liquid emerging out of vulvic folds: so evocatively a symbol of feminine excess. *Capricious, untameable, malodorous*, as Sontag would write in *The Volcano Lover*.



Science is both curse and cure and it must measure this increasingly raging, unpredictable earth body, and so persons protected from radiation and contamination by cover-alls, send weather balloons aloft to monitor and predict the likelihood of the tempest. We think if we can measure we can control. Our modern hearts still believe in the potency of charts even as Geiger counters and Richter scales bounce off the graph.

In Norrie's space also stand those curious box/cabinets that are always present in her projects. This time they contain the apparatus of projection and are therefore like oracle boxes. Fortune-tellers who reveal the future perhaps. In Norrie's own practice these stands reference the 'weather station' of *Thermostat*, and recall her other spindly-legged constructions – the breath box of *room for error*, the shoebox of *Thread 1995*, the *Shudder* cabinets – small bodies that breath, suffocate and yet need to announce themselves – even if muffled.

Two other boxes appear here as elements. The small box carried by Josef K and the large box or trunk dragged through the modern urban landscape by the woman in Norrie's altered sequence from Orson Welles' film version of Kafka's *The Trial*. Squeezed into a tiny hole in the wall here, this is Norrie's reference to the deranged world of politics and bureaucracy. An accusing and accused archive of a place where the innocent are implicated, and the guilty are pawns in the labyrinthine manipulations of government. Do the answers or the problems lie within the boxes? Who can say? This image is a footnote to modernity and its failure to account for its own actions while we lug the dead body of the world behind us.



All is blue-hued and slow-paced: lethargic, shrouded in a miasmic attitude. Norrie's images are dream-like: nightmares and fantasies. Indeed, it would be appealing to think of *Undertow* as a premonition, a prediction: but these things have already happened, in real life as in fiction. This world that Norrie shows us is the terrible feverish, diseased, decadent, *maladie de siècle*, the flip side of the pristine sublime and yet we still find its terror seductive. We are attracted to our own fatality like an out of body experience. We think it (this thing, this disaster, this catastrophe) happens elsewhere (in films, on TV, via cable), we rationalise it and wait for someone else to determine the outcome: wait for the deluge, the big bang, the fade to black and the reprise of the overture.

Beauty and terror, now, just as they did in the Romantic era, register a sense of foreboding and uncertainty. Humankind is pitched between its systems of belief and science, which we elevated above nature, no longer seems powerful enough to counteract the increasing rebellion of an earth in crisis. Norrie leaves us in her dark space where the awesome and sublime are looped together in fateful symbiosis. But...

Like a small refrain out of the corner of our eye, we glimpse a little girl riding high on shoulders, reaching skyward she brushes the pink abundant blossom with her hand. Is this history or future? Redemption or a paradise lost? Nostalgia or hope? The answer will be for us all to determine.

CHARLES ANDERSON
RICHARD BLACK
SAND HELSEL
JENNY LOWE

04 THE UNUSED

tableau economique: fungible Charles Anderson

tableau economique, with its immediate association of the 'tableau vivant', explicitly references Quesnay's 1758 'economic picture' – the first representation and (as it has been argued) invention of 'the economy'.

Fungible forms or fungible assets are those that are capable of being divided, combined or mobilised in an endless evolving dynamic.

What does the economy look like? What are the spaces, places and forms of the economy? Does, indeed, 'form follow finance' and if so, what modes of habitation are possible?

tableau economique: fungible thinks the forms and spaces of the city as functions of the economy, as produced in the multitudinous networks of socio-economic exchange. Eschewing the spectacular city in favour of 'the city' made visible by the appearance and persistence of the extra-territorial, the unused and un-represented – those insistent moments of nonequivalence and abandonment that materialise the otherwise immaterial dynamics and aporias of economic systems (for example, the empty shop front, the vacant lot, the demolished building, the cardboard cities of the homeless and displaced) – this project proposes a city only visible to itself in moments of pain, dysfunction and 'imperfection'.

tableau economique: fungible conceives a particular marginal place as a function of rates of exchange and attempts to render visible this place as it is articulated and transformed into possible living room by financial information data flows.



Water Theatre Richard Black

The project is inspired by the theatre of water spilling across urban and rural surfaces. In particular, I am reminded of instances when water has had a transitory presence through the process of wetting and drying. A short film made by architects, Ray and Charles Eames, in the early 1950s may help elaborate. Entitled *Blacktop*, its subject was the flow of water across an asphalt surface. Using only close-up details, the film was able to convey the dynamic effects of water flow and its interplay with the ground surface. As the details of the ground became submerged below a thin film of water, the yard became momentarily transformed into plain of reflection and transparency.

On a much larger scale, aerial photography charting the floodwaters of the Murray River reveals a similar insight into the drama of fluvial processes. Having escaped the confines of the riverbank, floodwater from the Murray spills outward across a vast floodplain, to find its own level, constrained only by the contoured ground. Once inundated the familiar features of the landscape disappear, such as the meandering profile of the Murray's channel. But the flood-waters also revealed an unfamiliar landscape, in particular an archipelago of islands.

Paul Sinclair, writing about the Murray, has cited people who witnessed the effects of flooding on the Murray and how the floodwater transformed the landscape. One person recalled that 'it was strange indeed how submergence of the landmarks affected the sense of orientation'. These anecdotes are introduced to locate a series of issues that relate to time-based processes and events that form the background to the project for *The Unused*. In Melbourne, the intention is to follow this thematic of water to create an event that will continue to unfold for the duration of the Festival.

The site is a narrow lane that has connections into the city's water infrastructure. A stormwater channel spans the entire length of the laneway, while a network of pipes provides water supply to the surrounding buildings.





The strategy is to infiltrate the water infrastructure to make a 'watertheatre'. A discharge outlet to the storm water drain – the lowest point on the ground surface – forms the centre of gravity for a series of interventions into the water supply system. These are:

Flood – a plug, fabricated from river redgum (a timber known for its dependency upon seasonal floodwaters) is to be inserted into the existing stormwater drain to retard the discharge of water, inundating the ground surface. This forms the most permanent water presence for the duration of the exhibition. **Cascade** – a line of water sprays to release water at periodic intervals onto the treads of the concrete fire stair. **Tower** – a grid of water sprays trace the profile of the steel stair structure to release a mist of water into the volume of the lane, at less frequent intervals than the cascade. **Line** – dripping of water from an overhead cable tray onto the inundated ground below.

Wellington Boots – for wading.

Collectively, these additions have parentage to the service infrastructure of the lane. Colouring of the water supply system reflects the graphic clarity of a service diagram, while the existing service infrastructure lends structural support to the new additions. As a system, these interventions set in motion a process of wetting and drying. It will be the cyclical appearance and disappearance of water stains on the surfaces of the lane that constitutes the drama of this theatre.

Programming the operating schedule of each water device anticipates interaction with other occupations of the lane while also taking the duration of the Festival into consideration. As an architect, I try to engage with the lived dimension of the city and its spaces. This position ultimately challenges the permanence of architecture. I am working towards an architecture that is open to change and modification in use. Water has this quality: it is fluid and dynamic. These qualities are also reflected in the performance of light and people as they pass through the lane. The ultimate theatre will be the anticipated interaction of water and the other transitory occupations of the lane.

Six Walks Sand Helsel

The walk or journey is the vehicle for a range of discussions about how we occupy the public spaces in the city. The walk has the ability to transform the perceptions of those who know how to look. It has a similar structure to the narrative; it is a simultaneous reading and writing of the space. The walk has the ability to fill a space with meaning rather than things.

References: Literature (Beckett, Robbe-Grillet, Baudelaire), Radical Urbanisms (Situationist International, Stalker Group), Fine Arts (Land Art, Surrealism, Dada, Sophie Calle),

The project is structured around six walks, each catering to a different sort of visitor group to the Festival. It is intended that these six voyages will 'bracket' many of the possible readings of the site. In general, they use the familiar language of the gallery as the vehicle to 'frame' these possible interpretations of the city.

Walk 1: Walk through the Ages (Historical Walk)

Duration: Approximately 20 minutes

Degree of difficulty: easy

Walk 2: The Grand Tour

Duration: 10 minutes

Degree of difficulty: easy

Walk 3: The Self-Directed Walk

Duration: 10–30 minutes

Degree of difficulty: audience participation

Walk 4: The Mystery Tour

Duration: variable

Degree of difficulty: quite

Walk 5: The Seated Walk: (The Empty Tour and Night Piece)

Duration: Two 5-minute segments

Degree of difficulty: easy

Walk 6: The Philosopher's Walk

Duration: 30 minutes minimum

Degree of difficulty: (physically), easy



Red-earth plain Jenny Lowe

Red-earth returns to the remote site and the observations/possibilities that arise. The 'Space Between' raises questions about spatial conceptions and duration of time.

After the event in Bowen Lane, Melbourne, some people might, or might not, remember the effect of the red earth that was **dis**-placed in this place. The two canvasses that register those effects form a sort of memory.

Canvas One survives as a back-lit photographic transparency of the reflected light effect it received from the red-earth plain. A timer activates the light to come on at sunset if the sky is clear. This canvas might have the qualities of the idea or the memory of something.

Canvas Two survives as the receptacle of the red earth that was eroded from the **dis**-placed red earth plain. Material evidence.



Margaret Dawson explores aspects of photographic history and characteristics with her images of people. She juxtaposes photographic genres to comment on place and time.

Dawson has worked and exhibited in New Zealand since 1979 and in Australia at ACCA Melbourne 1998–99 *Photo History* and ACP Sydney 1998 *Close Relations*. Her book *The Men from Uncle: photoworks* has sold in Europe, Britain and America since 1997.

She is working in Christchurch, NZ, on touring *The Out of Sight Art & Craft Show* as a result of the William Hodges Fellowship 2000/2001, and developing a new project for another community residency continuing an exploration of genres. There will be a 'retrospective' of her work at the Adam Art Gallery, Victoria University in Wellington 2003.

Jill Epstein is a New York-based artist. She focuses on investigation into personal space via performances. Her work magnifies the tension, behaviour and interpersonal dynamics evoked in a range of situations from kissing to intrusion of one's territorial space. She has exhibited in New York, London, Scotland, Amsterdam and Korea. She will be exhibiting in October in exhibitions entitled *Social Space* (NY) and *Beyond the Shadows* (NY) and in November in a show called *Virus* (San Francisco).

Carolyn Eskdale lives and works in Melbourne. Since 1995, she has worked on a series of installations and constructions in Australia, Europe and Asia with the generic title of 'room'. Her work engages with processes of transformation and re-construction of actual, remembered and imagined living spaces. A constant conceptual undercurrent in her work has been the tension between physical reality and its image. In her room works, screens veil objects and order space, and the work is experienced through the shifting parallax of the viewer's movement. She has recently held solo exhibitions at the Australian Centre for Contemporary Art, Melbourne, and the Canberra Contemporary Art Space. Her work has been exhibited in numerous group shows including commissions for *Claustraphobia* at IKON Gallery,

Birmingham, UK, and *All this and Heaven Too*, the Adelaide Biennial of Australian Art at the Art Gallery of South Australia, Adelaide. In 1994, she was awarded the Power Institute Studio residency, Cité Internationale des Arts, Paris. The work exhibited in *The Heimlich unheimlich* was produced during a residency at Boomerang House, Eltham, as part of the Parks Victoria and Nillumbik Shire Artist in Residence Program.

Robert Gober represented the United States at the 2001 Venice Biennale. He is based in New York. His major recent solo exhibitions have included *Robert Gober: Sculpture + Drawing*, Walker Art Centre, Minneapolis, travelling to Malmö, Washington and San Francisco, and exhibitions at The Aldrich Museum of Contemporary Art, Ridgefield, The Museum of Contemporary Art, Los Angeles, and Museum für Gegenwartskunst, Basel. Gober has participated in group exhibitions around the globe: 2000 *Biennial Exhibition*, Whitney Museum of American Art, New York; *Signs of Life: Melbourne International Biennial*, Melbourne, 1999; *Gothic*, Institute of Contemporary Art, Boston; and *The Carnegie International 1995*, The Carnegie Museum of Art, Pittsburgh.

Kathleen Herbert is interested in exploring the psychological presence of objects. By manipulating scale and stripping objects of their location: she creates a presence through absence. Kathleen Herbert was born in Watford, England in 1973, studied Fine Art at the University of the West of England, Bristol and graduated in 1996. Whilst at University, Kathleen received an ERASMUS award to study in Berlin for four months. Currently based in Bristol at Spike Island, Artspace, Kathleen has recently been awarded a Kicking Off Grant by South West Arts. Other awards include a travel award from the Bristol O'Porto Association. Kathleen has exhibited in the UK and Europe. Exhibitions to date include *The Silk Purse Procedure*, Spike Island & Arncliffe, Bristol; *Highlife*, Architecture Centre, Bristol; *Loca Memoria*, Watershed and Architecture Centre, Bristol; *Artfutures*, Royal Festival

Hall, London; *Dia E Vento*, Teatro do Campo Alegre, Porto, Portugal and BOP, Gallery Calderia 213, Porto, Portugal. Kathleen has recently completed a commission by Bristol City Council to produce an artwork in response to the ecology, history, design and present-day use of Queens Square. Other artists involved in the project were Julian Opie, Elizabeth Wright, Antoni and Allison.

Cherry Hood makes oversized oil and watercolour portraits. Her dark and uncanny vision of adolescence is provocative and disturbing. The beauty and intensity of her paintings is at once subversive and seductive, confronting and magnetic. Hood is the winner of the 2002 Archibald Prize. In 2002, Hood was a finalist for the Doug Moran Portrait Prize and exhibited *Interface* at Mori Gallery, Sydney, as well as participating in The Portia Geach Memorial Award, SH Ervin Gallery, Sydney, and Contemporary Portraiture, The National Portrait Gallery, Canberra. In 2001, Hood exhibited *Watercolour Series IV* at Mori Gallery, Sydney, and was an Archibald Prize finalist. Hood is based in Sydney, and is represented by Mori Gallery, Sydney.

Simone Landwehr's work very much draws on the heritage of the Märchen, the folk and fairytales of Germany, exemplified in the work of the Grimm brothers. The Märchen are morality tales, which in their original form are not the sanitised children's stories of today but rather are laden with violence and sexually charged. She explores how these stories are told and how in turn they create very particular and intimate spaces. Born in Munich, Germany, she went to Great Britain in 1999 in order to complete a Master of Fine Art at the Glasgow School of Art in 2001. She is currently living and working in Glasgow. Her work was exhibited at the Künstlerhaus, Dresden, Germany, (2000), Hunter Gallery, New York (2001) and IONIC.NIFCA.ORG, Nordic Institute of Contemporary Art (2002). In November 2002, she will exhibit at Tramway, Glasgow, with the Darklights Commission.

Callum Morton explores the relationship between public and private space, between local and global culture and between specific and generic forms. He was born in Montreal, Canada and lives in Melbourne, Australia. His work has been exhibited in solo shows at the Santa Monica Museum of Art (1999), Tommy Lund Gallery in Copenhagen (2000), Roslyn Oxley Gallery in Sydney (2001), Karyn Lovegrove Gallery in Los Angeles (2002) and Anna Schwartz Gallery, Melbourne (2002). His work has also been included in *Australian Perspectives* (1995); *The Queen is Dead*, Stills Gallery in Edinburgh (1998); *Signs of Life: The Melbourne International Biennial* (1999); *Feature*, The Govett Brewster Art Gallery in New Zealand (2002); *The (Ideal) Home Show*, Gimpel Fils London (2001); and *Bittersweet* at the Art Gallery of New South Wales in Sydney.

Lucy Pedlar, born 1976, Bristol, studied Fine Art at Leeds Metropolitan University, graduating in 1999. During her degree she won the Edna Lumb Travel Award, which enabled her to spend two months in Northern India studying the architecture of Le Corbusier in Chandigarh. In her second year she studied at Universidad Complutense in Madrid. Shortly afterwards, Lucy discovered she had Hodgkin's disease for which she spent a year receiving chemical and radiation therapy. During her final year at University and since returning to Bristol many of the concerns in her work have been influenced by these experiences. Lucy Pedlar is currently a studio holder at Spike Island in Bristol, where she exhibited in *Squeeze*, curated by Juliana Engberg in January 2001. She has been awarded the Kicking Off Grant and an Annual Award from South West Arts. As well as being a trustee at Spike Island, Lucy co-directs articulate, an educational touring, artists-led initiative which was recently launched at Station, Bristol. Lucy is presently developing a project with the British Centre for Medical Research in London.

Rosslynd Piggott is a Melbourne-based artist who has shown extensively in Australia, Japan, France, Belgium and New York. Recent solo exhibitions have included *Nature in Block* at Gallery 360°, Tokyo (2001) and *Walter Van Beirendonck*, Antwerp (2001), and *This moment in nature: objects recording night* at Sutton Gallery Melbourne. Rosslynd Piggott's work has been included in many group exhibitions, including *Uncommon World* at the National Gallery of Australia, Canberra (2000); *La Cadavre Exquis*, Bendigo Art Gallery, Bendigo (2000); and *Trace*, Liverpool Biennial, Liverpool (1999). Rosslynd Piggott exhibits with Sutton Gallery, Melbourne.

Nathan Pohio investigates his own placement/identity as a young artist of Maori descent living in a contemporary Maori society and the synergies, dualities and conflicts he observes to be found in the everyday. Nathan's work has appeared in *Techno Maori* (2001), a major exhibition of new media art by contemporary Maori artists at City Gallery Wellington and Pataka Museum; *THRASH* at the Experimental Arts Foundation, Adelaide; *Office Space* at the Blue Oyster Gallery; (2001), Dunedin; Art and Industry (2001) Christchurch; *Cineary*, The Physicsroom (2001); *Somewhere in the space between* The High St Project (2000); and *Metafour* The Manawatu City Gallery (1999). Nathan has recently shown work in *WHARE* at the SOFA Gallery and *SCAPE*; both are part of Art and Industry Urban Arts Biennial, Christchurch (2002) and the TAIWHIO series, Te Papa (2002).

Louise Short was born in Ellesmere Port, Liverpool, in 1964. She studied sculpture and photography at Exeter College of Art, graduating in 1986. In 1992, she attended the University of Wales Institute Cardiff, undertaking an MA in Fine Art. She has exhibited widely in Europe and the Middle East. The installation work *Teething Room* was purchased by the Arts Council Collection of England in 1999. Louise Short's interest in collection and commonly used objects/images create poetical metaphors of the self. Her installations and sculptural assemblages often utilise

various forms of dirt and discarded material. Louise Short is director of Station, a temporary Research and Development Context for Art, based on Bristol's docks. She teaches Fine Art at the University of Wales Institute Cardiff.

Gillian Wearing lives and works in London. She was born in 1963 in Birmingham. Her works have been exhibited extensively across Europe and North America. She has held solo exhibitions at Kunstverein Munchen, Munich; Museo do Chiado, Lisbon; Musée d'Art Moderne de la Ville de Paris, Paris; Serpentine Gallery, London; Maureen Paley Interim Art, London; and Centre d'Art Contemporain, Geneva. Wearing's work has been exhibited widely in group exhibitions, including *Biennale de Lyon Art Contemporain*, Lyon; *Milano Europa 2001*, Palazzo della Triennale, Milan; *Century City*, Tate Modern, London; *Intelligence: New British Art 2000*, Tate Britain, London; and *Sensation - Young British Artists from the Saatchi Collection*, Royal Academy of Art, London.

Michelle Williams explores the sensuous and tactile qualities of all the elements within a scene. Her aim is to unnerve and manipulate the emotional nuances of domestic space creating atmospheric films that touch upon our primeval instincts. Born in Britain she has worked in London since graduating in 2001. Her work first came to national attention at the Bloomberg New Contemporaries 2001 exhibition at the Camden Arts Centre, London. Her work has been exhibited at Amsterdam's W139 Gallery (Netherlands 2002) and was screened for the Light Structures series at the Toronto Tranz Tech New Media video festival (2001), at Tate Britain (2002) and The Arncliffe Gallery, Bristol. She has been included in The British Council's Reality Check exhibition to tour London and Eastern Europe in 2002/03. She is currently working in her London studio, both with artist Eleanor Pearce (on a collaborative project, *The Glut Salon*), as well as continuing her own video work.

Margaret Dawson

from the series
Looking for the Golden Corp 2001
 colour transparencies
 100 x 110 cm
 courtesy of the artist, CoCA Gallery and
 Jonathan Smart Gallery, Christchurch

Jill Epstein

Home 2001
 video installation
 dimensions variable, 6 minutes duration
 courtesy of the artist

Carolyn Eskdale

from the series *Boomerang House*
Photographs, Eltham 2002
 i lounge
 ii kitchen
 iii hall
 iv store
 v bedroom 2
 vi bedroom 1
 vii bath
 viii studio 1
 ix studio 2
 black and white digital photographic prints
 9 prints, each 20.3 x 30.5 cm
 courtesy of the artist

Robert Gober

Untitled 1992
 beeswax, cotton, leather, aluminium and
 human hair
 Edition of 4 with 1 Artist's Proof and 1
 exhibition copy
 Exhibition copy
 17.2 x 47 x 9.5 cm
 courtesy of the artist

Kathleen Herbert

Colony 2000
 installation of 18 steel beds,
 each 34 x 60 cm
 dimensions variable
 courtesy of the artist

Cherry Hood

Watercolour series IV,
Untitled #3 2001
 watercolour on paper
 1.2 x 1.6 cm
 private collection, Sydney

Cherry Hood

Watercolour series IV,
Untitled #4 2001
 watercolour on paper
 1.2 x 1.6 cm
 private collection, Melbourne

Cherry Hood

Watercolour series IV,
Untitled #6 2001
 watercolour on paper
 1.2 x 1.6 cm
 collection of Amanda Love, Sydney

Cherry Hood

Watercolour series IV,
Untitled #8 2001
 watercolour on paper
 1.2 x 1.6 cm
 courtesy of Mori Gallery, Sydney

Simone Landwehr

Cyberwolf 2001
 Mixed media
 20 x 15 x 8 cm
 courtesy of the artist

Simone Landwehr

Die Horcherin 2002
 Mixed media
 1700 x 60 x 35 cm
 courtesy of the artist

Simone Landwehr

Pechmarie 2002
 Mixed media
 25 x 15 x 10 cm
 courtesy of the artist

Callum Morton

Cellar 1998
 Wood, motor, lights, sound and
 acrylic paint
 80 x 150 x 50 cm
 courtesy of the artist,
 Anna Schwartz Gallery, Melbourne
 and Roslyn Oxley9 Gallery, Sydney

Lucy Pedlar

Halls are bright, clean and safe 2002
 MDF, automotive paint, glass, brass, steel,
 fluorescent light and perspex
 120 x 350 x 300 cm
 courtesy of the artist

Rosslynd Piggott

High Bed 1998
 Wood, metal, cotton, dacron, satin,
 perspex and painted walls
 370 x 200 x 230
 collection: National Gallery of Australia,
 Canberra

Nathan Pohio

Sleeper 1999
 Video installation
 6 minutes duration
 courtesy of the artist

Louise Short

American Tan 2002
 20 colour slides & projector
 7 minutes duration
 courtesy of the artist

Gillian Wearing

Trauma 2000
 video installation
 30 mins duration
 courtesy of the Artist and Maureen Paley,
 Interim Art, London

Michelle Williams

Sunday Afternoon 2000
 video installation
 6 minutes 13 seconds duration
 courtesy of the artist

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••••• The
 ••••• British
 ••••• Council

Barbara Kruger was born in Newark, New Jersey, in 1945. After attending Syracuse University, the School of Visual Arts, and studying art and design with Diane Arbus at Parson's School of Design in New York, Kruger obtained a design job at Condé Nast Publications. Working for *Mademoiselle Magazine*, she was quickly promoted to head designer. Later, she worked as a graphic designer, art director and picture editor in the art departments at House and Garden, Aperture and other publications. Much of her text questions the viewer about feminism, classicism, consumerism, and individual autonomy and desire. As well as appearing in museums and galleries worldwide, Kruger's work has appeared on billboards, bus stands, posters, a public park, a train station platform in Strasbourg, France, and in other public commissions. Major solo exhibitions have included JCA, London, Magasin, Grenoble, Museum of Modern Art at Heide, Melbourne, Deitch Projects, New York. Her work was the subject of a major retrospective at MOCA, LA and the Whitney Museum of American Art in 2000. She lives in Los Angeles and New York.

Nan Goldin was born in Washington, DC, in 1953. She studied at the School of the Museum of Fine Arts in Boston. She started photographing at the age of 16 and held her first solo exhibition, of early drag queen pictures, aged 19. She is most well known for her long-term photographic record of her immediate circle of friends and acquaintances, *The Ballad of Sexual Dependency*. Goldin's work has been shown in museums, galleries and at film festivals around the world, including the Berlin Film Festival (1986) and the Museum of Modern Art, New York (1991). Solo exhibitions include Fundació La Caixa, Barcelona (1993), Die Neue Nationalgalerie, Berlin (1994), and the Centre d'Art Contemporain, Geneva (1995). In 1996 The Whitney Museum of American Art held a major retrospective of Goldin's work, *I'll be Your Mirror* (that toured to The Netherlands, Germany, Switzerland and the Czech Republic). *Nan Goldin: Devil's Playground* was recently shown at the Whitechapel Gallery, London. Goldin currently lives and works in Paris and New York.

Robert Mapplethorpe (1946–89) was born in Floral Park, New York. He left home in 1962 and the following year enrolled at the Pratt Institute, Brooklyn, where he studied painting and sculpture and received his B.F.A. in 1970. Mapplethorpe had his first substantial shows in 1977, both in New York: an exhibition of photographs of flowers at the Holly Solomon Gallery and one of male nudes and sadomasochistic imagery at the Kitchen. In 1988, four major exhibitions of his work were organised: by the Stedelijk Museum, Amsterdam; the Whitney Museum of American Art, New York; the Institute of Contemporary Art, University of Pennsylvania, Philadelphia; and the National Portrait Gallery, London. Mapplethorpe died due to complications from AIDS on 9 March 1989 in Boston. The Institute of Contemporary Art's retrospective continued to travel after Mapplethorpe's death. Although the exhibition had sparked no controversy at its first two venues, the threat of right-wing objections to the photographs of s/m and homoerotic acts prompted officials at the Corcoran Gallery of Art in Washington, DC, to cancel the show two weeks before its scheduled opening. The exhibition instead travelled to the Washington Project for the Arts, Washington, DC, where it received wide acclaim.

Jenny Holzer was born in 1950 in Gallipolis, Ohio, and lives and works in Hoosick, New York. She is represented by Cheim & Read, Galerie Yvon Lambert and Monika Sprüth Galerie. She studied at Ohio University, Athens, Ohio (B.F.A. 1972); Rhode Island School of Design, Providence, Rhode Island (M.F.A. 1977); Whitney Museum of American Art, New York (Independent Study Program, 1977). Holzer has exhibited extensively in the United States and overseas. Selected exhibitions include solo exhibitions at Galerie Philomene Magers, Munich, 2002; Cheim & Read, New York, 2001; and Neue Nationalgalerie, Nationalgalerie Berlin, 2001. She represented the United States at the XLIV Biennale di Venezia, Venice, in 1990, in an exhibition that travelled to Stadtische Kunsthalle, Düsseldorf; Louisiana Museum, Humlebaek, Denmark; Albright-Knox Art Gallery, Buffalo; and the Walker Art Center Minneapolis.

Peter Land was born in Denmark, where he lives and works. Land studied at The Royal Danish Academy of Fine Art, Copenhagen (1988–94) and later at Goldsmith College, London (1994–5). His work is characterised by the recording and repetition of people (usually the artist) in ludicrous and familiar staged acts, reminiscent of silent film and slapstick comedy. Land's works go to extremes to illustrate the condition of self-exposure and abject failure. The artist has had numerous solo exhibitions and has exhibited recently at Musée d'Art Moderne et Contemporain, Geneva, Switzerland; The Lux, Centre for Film, Video & Digital Arts, London, England; and Galleri Nicolai Wallner, Copenhagen, Denmark.

In her prolific 40-year career, **Yoko Ono** has embraced a wide range of media, defying traditional boundaries and creating new forms of artistic expression. Works from the 1960s to the present include objects and installations; language works, such as instruction pieces and scores; film and video; music; and performance art. Ono has had a number of significant surveys including the Museum of Modern Art, Oxford, and Walker Art Centre, and SFMOMA, San Francisco. She has been included in the Venice Biennale, Sydney Biennale and in numerous survey exhibitions.

Felix Gonzalez-Torres (1957–1996) was a Cuban-born American artist who lived and worked in New York City. His work was the focus of several major museum solo exhibitions in his lifetime and after his death. Retrospectives of his work have been organised by the Solomon R. Guggenheim Museum in New York (1995), the Sprengel Museum in Hannover, Germany (1997), and the Serpentine Gallery in London (2000). Several of Gonzalez-Torres' works were in the *Open Ends* exhibition at the Museum of Modern Art, New York (2001). Gonzalez-Torres had his first one-man exhibition at Andrea Rosen Gallery in 1990, where he continued to show his work until his death. The Andrea Rosen Gallery represents his estate.

Robert Owen was born in Sydney in 1937 and lives in Melbourne. He curated Art and Sound, NSW Conservatorium of Music, 4th Biennale of Sydney (1982); *Dis-Location*, RMIT Gallery (Melbourne 1990). Exhibitions include *From Nature to Art/From Art to Nature*, 38 Venice Biennale (1978); *D'un autre continent*; *L'Australie le rêve le réel*, ARC/Musée d'art Moderne de la Ville de Paris (1983); *Biennale des Feiedens*, Kunsthau Hamburg (1985); *Trace of a Silent Bell*, Palais du Rhin, Strasbourg, France, 1988; and City Gallery (Melbourne 1989); Out of Asia, Heide Park and Art Gallery (Melbourne 1990). His work has been included in numerous exhibitions including the Firth Sculpture Triennial, Melbourne, The Bridge, Melbourne as well as significant solo exhibitions at Anna Schwartz Gallery, Melbourne.

Aleks Danko was born in 1950 in Adelaide, Australia. His career has included exhibitions, performances and publications. A central focus in the work of Aleks Danko has been the experiences, narratives and hidden currents of Australian suburbia, iconic images used in the exploration of these have varied from the garden shed to Australian Rules Football and Vegemite. His gaze is both revealing and critical, positioning these debates and arenas as one of the central dynamics of the construction of the 'Australian' sense of identity; and asking quite what these narratives may reveal of attitudes and inclinations at work within society. He was recently appointed the 2002 Contempora Fellow, at the NGV. He lives and works in Daylesford and Melbourne.

Yoshihiro Suda was born in 1969 in Yamanashi, Japan. He completed a B.A. at Tama Art University in 1992. He has had solo exhibitions at Entwistle Gallery, London (2001); Galerie Rene Blouin, Montreal (2000); New York, Osaka, Tokyo, Paris, Berlin and has been included in numerous group exhibitions, including Facts of Life, Hayward Gallery, London; *Greenhouse Effect*, Serpentine Gallery, London; le Biennale de Montréal, Montreal; *Everyday* Sydney Biennale, Sydney (1998). Suda is best known for his life-size painted wooden flowers and plants. He has stated that 'the philosophy to my work has one Japanese word, "ma". This means "nothing", "between" and "void", yet at the same time mean(s) "something". That is what my work is about. It is about the space which fills the void.' This almost Zen-like approach is evident in this installation of Suda's work, an arrangement also geared to heighten appreciation of the architectural space in which it is shown.

Aleks Danko

Day in Day Out (Homily version)
Edition one 7/7 1991-2
galvanised iron, wood, certificate
Private Collection, Melbourne

Nan Goldin

56 of series of 126 cibachrome prints
each work 11 x 14 inches (28 x 35.6 cm)
cibachrome print
courtesy of The Museum of Contemporary
Art, Los Angeles, The Nimoy Family
Foundation.

*The Ballad of Sexual Dependency: Nan
on Brian's lap, Nan's birthday, New York
City 1981*

*The Ballad of Sexual Dependency: The
Parents at a French restaurant, Cambridge,
Mass. 1985*

*The Ballad of Sexual Dependency: Susan
and Max sunbathing on the beach,
Provincetown, Mass. 1976*

*The Ballad of Sexual Dependency: C.Z. and
Max on the beach, Truro, Mass. 1976*

*The Ballad of Sexual Dependency: Suzanne
and Brian on the bench, Coney Island 1982*

*The Ballad of Sexual Dependency: Suzanne
and Philippe on the bench, Tompkins
Square Park, New York City 1983*

*The Ballad of Sexual Dependency: Suzanne
with Mona Lisa, Mexico City 1981*

*The Ballad of Sexual Dependency: Butch in
the Pension Florian, West Berlin 1984*

*The Ballad of Sexual Dependency: Suzanne
on her bed, New York City 1983*

*The Ballad of Sexual Dependency: Ryan in
the tub, Provincetown, Mass. 1976*

*The Ballad of Sexual Dependency: Roommate,
New York City 1980*

*The Ballad of Sexual Dependency: Suzanne
in yellow hotel room, Hotel Seville, Merida,
Mexico 1981*

*The Ballad of Sexual Dependency: Suzanne
in The Parents' Bed, Swampscott, Mass.
1985*

*The Ballad of Sexual Dependency: Mod kid
with dog, London 1980*

*The Ballad of Sexual Dependency: Brian in
hotel room with three beds, Merida,
Mexico, 1982*

*The Ballad of Sexual Dependency: Mark
Dirt, New York City 1985*

*The Ballad of Sexual Dependency: Kenny in
his room, New York City 1979*

*The Ballad of Sexual Dependency: Dieter on
the bed, Stockholm 1984*

*The Ballad of Sexual Dependency: Brian on
my bed with bars, New York City 1983*

*The Ballad of Sexual Dependency: Bobby
masturbating, New York City 1980*

*The Ballad of Sexual Dependency: Brian
with his head in his hands, Merida, Mexico
1982*

*The Ballad of Sexual Dependency: Warren
and Jerry fighting, London 1978*

*The Ballad of Sexual Dependency: Skinhead
dancing, London 1978*

*The Ballad of Sexual Dependency: Getting
High, New York City 1979*

*The Ballad of Sexual Dependency: Bobby
and Scotty at Jones Beach, New York 1981*

*The Ballad of Sexual Dependency: Nan after
being battered 1984*

*The Ballad of Sexual Dependency: April
crying at 7th and B, New York City 1985*

*The Ballad of Sexual Dependency: Heart-
shaped bruise, New York City 1980*

*The Ballad of Sexual Dependency: Suzanne
crying, New York City 1985*

*The Ballad of Sexual Dependency: Kikki and
Maggie in the Sonesta Hotel, Cambridge,
Mass. 1985*

*The Ballad of Sexual Dependency: Butch
and Jane, New York City 1982*

*The Ballad of Sexual Dependency: Empty
bed in a whorehouse, New York City 1979*

*The Ballad of Sexual Dependency: Shelly
leaving the room, New York City 1979*

*The Ballad of Sexual Dependency: The
Parents' wedding photo, Swampscott,
Mass. 1985*

*The Ballad of Sexual Dependency: Cookie
and Vittorio's wedding, New York City 1986*

*The Ballad of Sexual Dependency: Skinhead
with child, London 1978*

*The Ballad of Sexual Dependency: Picnic on
the Esplanade, Boston 1973*

*The Ballad of Sexual Dependency: Dieter
and Wolfgang at the O-Bar, West Berlin
1984*

*The Ballad of Sexual Dependency: Sun hits
the road, Shandaken, N.Y. 1983*

*The Ballad of Sexual Dependency: Kim and
Mark in the red car, Newton, Mass. 1978*

*The Ballad of Sexual Dependency: Philippe
M. and Risi on their wedding day, New
York City 1978*

*The Ballad of Sexual Dependency: Philippe
H/ and Suzanne kissing at Euthanasia, New
York City 1981*

*The Ballad of Sexual Dependency: David
with Butch crying at Tin Pan Alley, New York
City 1981*

*The Ballad of Sexual Dependency: Buzz and
Nan at the Afterhours, New York City 1980*

*The Ballad of Sexual Dependency: Bruce on
top of French Chris, Fire Island, N.Y. 1979*

*The Ballad of Sexual Dependency: Mary
and David hugging, New York City 1980*

*The Ballad of Sexual Dependency: The Hug,
New York City 1980*

*The Ballad of Sexual Dependency: Nan and
Dickie in the York Motel, New Jersey 1980*

*The Ballad of Sexual Dependency: Friend
tied up with his dogs, Boston 1978*

*The Ballad of Sexual Dependency: Me on
top of my lover, Boston 1978*

*The Ballad of Sexual Dependency: Man and
woman in slips, New York City 1980*

*The Ballad of Sexual Dependency: Roommates
in bed, New York City 1980*

*The Ballad of Sexual Dependency: Skinhead
having sex, London 1978*

*The Ballad of Sexual Dependency: Nan and
Brian in bed, New York City 1983*

*The Ballad of Sexual Dependency: Couple
in bed, Chicago 1977*

*The Ballad of Sexual Dependency: Empty
beds, Boston 1979*

Felix Gonzales-Torres

Untitled (Fortune Cookie Corner) 1990
fortune cookies (endless supply)
dimensions vary with installation
approx 10,000 fortune cookies
approx. 91.4 x 25.4 x 152.4 cm
courtesy of the Estate of Felix Gonzalez-
Torres and Andrea Rosen Gallery, New York

Jenny Holzer

Living Signs 1980-82
74 enamel signs
dimensions 21 x 23 inches each sign
(53.3 x 58.4 cm)
courtesy of the artist and Cheim and Read
Gallery, New York

Barbara Kruger

*Untitled (Your pleasure is spasmodic and
shortlived)* 1983 - 2002
1275 x 1570 cm
digital photograph
courtesy of the artist

Peter Land

Step Ladder Blues 1995
video projection
7 minutes duration
courtesy of the artist and
Galerie Nicolai Wallner

Robert Mapplethorpe

Larry 1979
Gelatin Silver Print
Edition: 5/10
40 x 50 cm
courtesy of The Estate of Robert
Mapplethorpe, New York

Robert Mapplethorpe

Lily 1977
Gelatin Silver Print
Edition: XT
40 x 50 cm
courtesy of The Estate of Robert
Mapplethorpe, New York

Yoko Ono

A Box of Smile 1967
sterling silver, mirror
Collection of the artist

Yoko Ono

Cleaning Piece 1996/1997
white plastic tape, river rocks,
press type or vinyl letters, text
Collection of the artist

Robert Owen

Trace of a Silent Bell 1988-89
Tibetan bowl, ink, jasmine oil, glass,
bronze egg, light, wood, plaster
3000 x 5000 x 2000 cm
courtesy of the artist

Yoshihiro Suda

Tulip 2002
painted wood
courtesy of the artist and
Entwistle, London and Japan

Acknowledgements

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Our thanks to the institutional lenders whose support has made A History of Happiness possible: Museum of Contemporary Art, Los Angeles and the Robert Mapplethorpe Foundation, New York. We are particularly grateful to the artists and their representatives for their collaboration and generosity in lending works to for the exhibition: Nan Goldin; Jenny Holzer, Cheim & Read Gallery, New York; Barbara Kruger; Peter Land, Nicolai Wallner Gallery, Copenhagen; Yoko Ono and Jon Hendricks, Studio One, New York; Robert Owen; Aleks Danko, Sutton Gallery, Melbourne; Yoshihiro Suda, Entwistle Gallery, London and Tokyo and Felix Gonzalez Torres, Andrea Rosen Gallery, New York.

Susan Norrie lives and works in Sydney. Since the early 1990s, she has worked across media, incorporating sculpture, painting, photography and video into her installations. In 2001, she realised a project for Kiasma Museum of Contemporary Art, Helsinki, entitled *Thermostat*. In the same year, she was artist in residence at zKM, Centre for Art and Digital Media, Karlsruhe, Germany, where she made an interactive CD rom entitled *Defile*. Both these recent projects continued her concerns with environmental and man-made disasters.

Greg Ferris is a practicing artist and independent producer working in new media and video. He writes, directs and edits short films, designs websites and interactives, and co-directs and edits music videos.

Robert Hindley is a composer and sound designer. He was also founder of Reach aRound Records. At present he is a tutor at the J M L Academy of Audio Engineering, Sydney.

Catalogue list

Susan Norrie
Undertow (Element 1), 2002
Tokyo, courtesy of the artist and Mori Gallery, Sydney

Susan Norrie
Undertow (Element 2), 2002
Tokyo, courtesy of the artist and Mori Gallery, Sydney

Susan Norrie
Undertow (Element 3), 2002
Russia, Scotland, France and Melbourne
courtesy of the artist and Mori Gallery, Sydney

Susan Norrie
Undertow (Element 4), 2002
Bureau of Meteorology, Laverton, Victoria
courtesy of the artist and Mori Gallery, Sydney

Susan Norrie
Undertow (Element 5), 2002
Rotorua, New Zealand
courtesy of the artist and Mori Gallery, Sydney

Susan Norrie
Undertow (Element 6), 1997–2002
Kafka, courtesy of the artist and Mori Gallery, Sydney

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ABC – Content and Sales Department;
ACCA staff; Brian Scales; Bureau of Meteorology; Channel 9; David Norrie; Ewen McDonald; Greenpeace, Australia; Greg Ferris; Jenepher Duncan; Linda Gregorau; Powerstation; Reva Childs; Robert Hindley; Sam Coates, Big Time Media; Luke Park and Stephen Mori, Mori Gallery, Sydney.

Charles Anderson is an artist with an ongoing obsession with the spatial and transformational poetics of urban ephemera. Anderson has worked across the full range of art and design disciplines and has established ongoing collaborative partnerships with numerous artists, writers, performance makers and musicians, as well as designers, architects and landscape architects. In particular, his practice embraces collaborations that critically intervene to reformulate the spatial and temporal hierarchies that characterise socioeconomic systems and architectural and urban design. Anderson has made work for many publications and participated in many group exhibitions nationally and internationally, ranging from the 9th Biennale of Sydney (1992) at the Art Gallery of New South Wales, Sydney; *Yoin: Reverberations Between Australia and Japan*, at Sagacho Exhibit Space, Tokyo and RMIT Gallery, Storey, Hall Melbourne (1998); to the forthcoming project *Quiet Collision*, at Associazione via Farini, Milan (2003). As well as his ongoing series of ephemeral urban 'placements' performed in such cities as Tokyo, Berlin, New York and Sydney, Anderson's solo exhibitions and collaborative projects include installations at Victorian College of the Arts Gallery, Melbourne (2002); RMIT Project Space Melbourne (2000); Issey Miyake Inc, Tokyo (1998); Centre for Contemporary Photography, Melbourne (1998); Anna Schwartz Gallery, Melbourne (1992/95/98); Spiral Gallery, Tokyo (1993); and the Heidelberg Repatriation Hospital, Melbourne (1992). Anderson has received numerous awards and residencies including the Inaugural Hybrid Arts Fellowship, RMIT University (1995); and Australia Council Residencies in Tokyo (1993) & New York (2000). In 1999, with artist Simone LeAmon, Anderson established *n+1 equals* an interdisciplinary workspace for collaborative practice, research and production. *n+1 equals* generates a kind of 'vagrant work' variously inhabiting the 'worlds' of art, architecture, landscape and urban design, industrial design and couture.

Jenny Lowe is a designer of architectural spaces within architectural and art practice. In her work the slow primordial becoming of the land and its ever-changing spatial configurations are often juxtaposed analogously with the habituated world of our day-to-day existence, in order to find new spaces beyond our preconceptions. Her work is included in the recent publications of *Interstitial Modernism* (2001) and *Drawing Across Boundaries* (2001). Jenny Lowe grew up in Melbourne, Australia and has lived in London for several years. She taught for some years at the Architectural Association, in London, and is currently the Post-Graduate coordinator of Architecture and Interiors at the University of Brighton.

Richard Black is an architect and educator. After working for several architectural practices in Australia and overseas, Richard established his own practice in 1992. His projects explore the potential of time as an agent of change and transformation on site and enclosure. These ideas have been tested at a range of scales, from large scale urban proposals, to building designs, and as installed objects in gallery spaces. His research interests focus on the relationship of architecture and landscape. As part of his PhD, he is working on a series of time based projects which interact with the dynamic water landscape of the Murray River floodplain. His projects have received numerous awards, and have been exhibited and published in Australia and Europe.

Richard has been a lecturer at RMIT since 1995. He is a PhD candidate at RMIT, completed a M.Arch degree (RMIT) in 1998, and has previously spent one year as a postgraduate student in the architectural class of the Städelschule Art Academy, Frankfurt. Richard became a registered architect in 1992. He graduated from Curtin University with a B.Arch (first class hon) in 1988 and was also awarded the W.H. Robertson Memorial Travel Grant.

Sand Helsel was born in New York City. She is a registered architect and Associate Professor of Architecture at RMIT University. She received her undergraduate training at the Architectural Association in London, and her Masters at RMIT where she is currently a PhD candidate.

Sand has taught and lectured extensively throughout Europe, Asia, Australia and America on 'architecture of the expanded field': the relationship between land art, industrial installations, infrastructure, and landscape. She is committed to the collaborative project and believes that the rigid boundaries between the disciplines of art, architecture, landscape architecture, urban design and engineering are both artificial and counterproductive. Installation works addressing this theme and practice include atlas at the Adelaide Festival, Eastern Freeway Reconfigured in Metroscape II and the Australian National Korean War Memorial in Canberra. Work in progress investigates the problem of defining the sustainable project through design informed by technology, a big architecture based upon broader collaboration and curation.

Catalogue List

Charles Anderson
tableau économique: fungible 2002

Richard Black
Flooded Plane 2002

Sand Helsel
Five Walks 2002

Jenny Lowe
Red Earth 2002

Acknowledgements

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2003 – 9 to 25 October

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Visual Arts Program 2002

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We would like to thank all the artists who have contributed works, time and effort towards this year's Visual Arts Program. Our thanks also to our friends and colleagues at RMIT Gallery, ACCA, Gertrude Contemporary Art Spaces and The School of Architecture and Design at RMIT; and to our colleagues in private galleries, and public institutions who have assisted with the loan and logistics of works.

The Visual Arts Program is but a small cog in the big wheel of the Melbourne Festival and we are continuously grateful for the enthusiasm, cooperation and support of the whole team. We love your work!

Special mention and thanks to Crusader Hillis for his smooth coordination of this catalogue and to Rebecca Sloane at Paoli Smith for her design work, and to the ever-patient Forbes Laing for printing.

As always it is a pleasure, and honour, to work within the whirlwind of cultural passion that is Robyn Archer, Artistic Director of this and forthcoming festivals, and to have her curatorial ideas and themes to play with. We thank her for her support of the Visual Arts within her artistic vision.

Juliana Engberg
Geraldine Barlow
Rebecca Coates

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THE HEIMLICH UNHEIMLICH
A HISTORY OF HAPPINESS
SUSAN NORRIE UNDERTOW
THE UNUSED



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