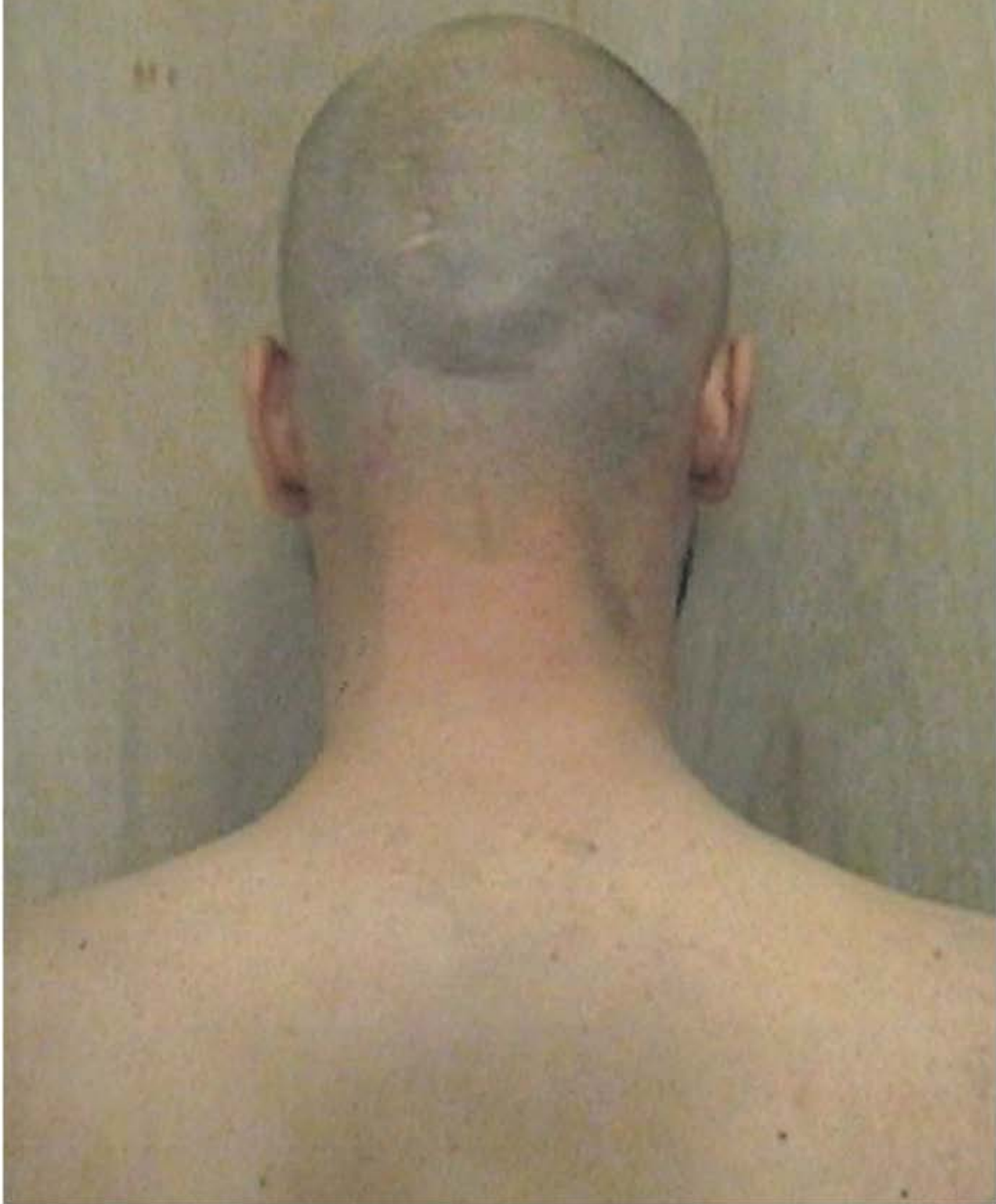


CYCLE TRACKS WILL  
ABOUND IN UTOPIA



Cycle Tracks will Abound in Utopia  
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# CYCLE TRACKS WILL ABOUND IN UTOPIA

Ingrid Book and Carina Hedén, Louisa Bufardecì,  
Christian Capurro, Emily Floyd, Alban Hajdinaj,  
Nora Martirosyan, Chad McCail, Martin McIrerney,  
Callum Morton, Rachel Ormella, Pia Rönicke,  
Katya Sander, Tony Schwensen, Dmitry Vilensky,  
Danielle van Vree, Guan Wei, Kan Xuan,  
Carey Young.



Last week Juliana and I met to discuss her new exhibition *Cycle Tracks* will Abound in Utopia. After she briefed me about the artists we took a walk through the space. We'd just spent an hour talking about the idea of utopianism and then suddenly we were at the coal face, to use a cliché, in the factory – and I found myself deeply moved by the sight of room after room filled with artists literally making their work: among the screens, the paint tins and the permanent markers. Guan Wei, with a card in his hand, was drawing the face of the wind on a white wall. The remarkable space that Louisa Bufardeci was painting of tilting walls and multicoloured sticks was being prepared with teams of assistants, including her father. Racquel Ormella's white board project – an immensely detailed account of a week in the world of environmental activists – was being painstakingly transcribed from source materials into a labyrinth of strategic history.

What moved me was both the materiality of the work and the labour and effort involved. If this exhibition asks "can we still believe in the idea of *utopia*?", then these artists in this space have indeed made a utopian space – a space that is collaborative, dialogic, humane, forward looking and deeply emotional.

It was fashionable, certainly in the last two decades of the twentieth century, to celebrate the end of ideology – here and now in the twenty-first century we discover that ideology hasn't shriveled. Indeed the notion of *believing* in ideas is one of the powerful themes of this exhibition.

If the end of the last century saw the erosion of the values we once felt underpinned a fair society: public education, public housing, public health services, shared resources, care for the environment, and the right to freedom of movement, then this exhibition asserts the importance of the principle of the *public good*, the civic and civil society.

This is a show about how we live. It may well have offered the viewer a dark, bleak view of the world. Yet despite the challenge of this moment in history, the curator and these artists have made an optimistic exhibition, a show about debate and engagement. It's an exhibition that is witty, irreverent, and finally hopeful.

You might well ask, why utopianism now? Well perhaps now is most urgently a time for *utopianism* – to imagine, to put it very simply, a better world.



So here art confronts the corporate culture – Carey Young announces, 'I am Carey Young and I'm a Revolutionary' – but we discover she's in training – a motivational coach is offering her advice on presentation, or she's taking her ladder and cards to Speaker's Corner, or she's playing the celebrity artist to an empty company auditorium. In the nexus between the artist, society and capital Carey Young leaves us pondering the role of the artist in the twenty-first century. Is the artist an agitator, a collaborator, a provocateur, or a detached observer?

I've described the exhibition as optimistic – that's not to say it's not tough – Tony Schwensen hitting his head against the wall, repeatedly, is not for the faint hearted – it asks a quite explicit question of the viewer: how long do we need to keep banging our heads against this wall? Christian Capurro documents meticulously the inequalities of capitalism. Dmitry Vilensky's video is a marvelous, textured essay on work, power, philosophy and intellectualism.

At the beginning of the twentieth century artists felt the challenge was to create a 'renovated humanity'. The writer, H.G. Wells thought that salvation would be aeronautical – that the old earth of self-antagonisms would disappear once men in planes could see the world from above and therefore would be able to look beyond borders and barriers to the common concerns of humanity. A century on the aeronautical view evades too many of us – the 70% who supported the current Prime Minister's policy on asylum seekers, the 'Coalition of the Willing' who marched into Iraq and have yet to find the weapons of mass destruction and so on.

In his novel *In the Days of the Comet* Wells imagined a green fog would envelop the earth causing dramatic change – men would doze off, wake up refreshed, morally reformed. And under the influence of this green fog – a new world would be constructed – its economy socialist, its architecture gleaming modern, no more greasy slums or smoking chimneys, instead blissful consortia of garden housing, new cities with names like Golden City or City of 1000 spires, 'and men will weep to enter their gates, so fair they are, so gracious and so kind.'

When we think of utopia, a notion with a long history in Western thought, we think of a world which – according to George Kateb in *Utopia and its Enemies* – 'is permanently without strife, poverty, constraint, stultifying labour, irrational authority, sensual deprivation, ...with peace, abundance, equality, consonance of men and their environment.' *In Cycle Tracks will Abound in Utopia* we find the elaboration of both the social problem and the utopian possibilities – as Richard Dyer argues 'so scarcity, exhaustion, monotony, manipulation and alienation are set against abundance, energy, intensity, transparency and community.'

In that equally bleak period of the 1930s Bertold Brecht wrote; 'They won't say the times were dark/Rather: why were the poets silent.' In 2004 the artists are not silent.

One can assume it was no accident that Juliana Engberg decided to stage such a provocative and thoughtful exhibition about utopianism prior to a federal election. I can think of no more important ideas to reflect upon in the current climate. And it is not surprising that it is the artists that ask these questions when the rest of society has pressed the *mute* button.

My thanks to the artists and the curator for a genuinely important exhibition.





Utopias provide an inventory of desires and determinations. At least one paradox arises from this history and its influence continues to trouble us. Visions of perfect societies and idealised forms mark utopian projects but these works bear a critical relationship to the political and social conditions under which they are formed. Utopia is bound to its shadowy twin: an origin of contemporary imperfection. Our history of utopian implosion or "failure" is not a sign of idealism's necessary impossibility but of its necessary entwinement with the tangled threads of flawed beginnings. Working with utopian or dystopian projects might mean working with both elements, the one state embedded in the other. These strands float on our contemporary philosophical, political and artistic horizons, allowing us to dream and think otherwise amidst our less than perfect contemporary world.

The modern repository of European ideal states began in earnest in the sixteenth century. Through this period architects and artists produced a number of theoretical paper designs. It was not until the final decade of this utopian dreaming that an ideal city was realised: the town of Palmanova built by the Republic of Venice in Friuli in the years 1593 to 1598. Venetian engineers designed Palmanova as a military garrison. The program renders it a little less than utopian. Whilst the brief bears the stamp of pragmatism, the form aspires to perfection, and in this way Palmanova qualifies as a dystopic utopian project.

The polygonal plan presents a model of idealised geometry. Upon closer inspection the form offers a double bind. Its carefully serrated edges are architecturally tidy but more pragmatically, a defensive response to improvements in armament technology. Streets radiate from a central point, augmenting the geometric organisation and facilitating rapid communications and troop movements. The central focal point instates a model of centralised power and the defense of sovereignty. Geometrically ordered symmetry turns out to be a neat military strategy.

Palmanova offers an image of fortress utopia and within its boundaries unimpeded movement forms a frictionless space where constant flow never encounters material obstacles. This design produced by engineers concerned with traffic issues establishes an important precedent. The double project of defensible boundaries and internal transparency inheres in the utopian tradition.

Palmanova's fortress-like qualities can be compared to another sixteenth-century literary utopia: Thomas More's imaginary island state. In More's project, nature provided the necessary conditions of enclosure and containment, forms designed and constructed by "culture" at Palmanova. Sixteenth-century European societies were riven by civil strife, warfare and disunity and utopias were peaceful sites, an antidote to this violent and disruptive experience. Given their origins it seemed difficult to imagine unfortified utopias. Nevertheless this imperative meant that only certain citizens immigrated to these ideal places. In order to preserve their perfection utopias had to be isolated from contaminating, external conditions and most importantly, be defended from outsiders.

The image of fortress utopia continues to reverberate in our contemporary heritage. Guan Wei's *House of Dreams* depicts a series of small islands, surrounded by floating boats and drowning people striving to reach landfall. A human chain forms across the lower part of the largest island. These androgynous figures set their arms in semaphore positions. Their gestures appear mysterious and ambivalent. Are these humans beckoning the sailing and drowned outsiders or performing military exercises in preparation for the border's defense? The struggling figures in waves or boats stand in sharp distinction to the poised rigidity of the upright islanders.

Guan Wei's work suggests that contemporary utopias may be alive and unwell in the form of wealthy, post-industrial cultures. Those who enjoy this beneficent lifestyle project it to the rest of the world but remain anxious to defend their good fortune and slow or defensive to share its riches with the less fortunate. We can see the visibly permeable boundaries of Guan Wei's large island state but surveillance seems to guarantee its impenetrability.

Vigilance marks utopian projects. The theme of external and internal surveillance is apparent in many idealised cities or communities. Thus an edge of anxiety pervades these projects, including the famous, early factory town of Chaux, begun in 1771. From 1771 until the revolution the French architect Claude Ledoux designed and supervised the town's redevelopment.<sup>1</sup> Chaux, in the province of Lorraine, was incorporated into the royal administration's reformation of manufacturing. As part of this project Ledoux was appointed Inspector of Salt Works. Salt, a luxury commodity was a peculiar utopian premise. In the biblical account its production is miraculous and punitive. Lot's wife broke the injunction on looking back and was transformed into a pillar of salt. Chaux's planning principles supplemented surveillance with rationalisation. Ledoux's township was marked by an attempt at all seeing visibility, a kind of god's eye at human scale.

The disposition of buildings such as the central administration block and the gatehouse peripheries provided architectural sites for overseeing the workers. Moreover by rationalising salt production in zoned areas the various tasks achieved a greater regulation. This unusual form of zoning was no doubt driven by difficulties in controlling production as well as the ideal of rational, well-managed and efficient work. In previous years the charcoal burners had proved troublesome, disappearing into the forest if they did not achieve their required rate of pay. Under Ledoux's "improvements" a number of alleys were built and these criss-crossed the forest, opening it to inspection.

By including the forest and the river in his plan Ledoux envisaged nature as an antidote to culture. Landscape ameliorated the effects of industrial manufacturing. However in so doing the natural world was also rationalised and surveyed. Nature became a "useful" resource for human activity and the engines of capital. Wood and water were integral to salt production.

The inclusion of nature within utopias or the location of idealised places within natural settings continues to be a theme in contemporary thought. Raquel Ormela's artwork *130 Davy Street* is marked by these tropes. Environmental societies' attempts to preserve the landscape in the face of its value as a commodity resource raises some ironies. As Ormela's work demonstrates, a large, organised, efficient infrastructure is necessary to these campaigns.

Utopian, political activism exists outside nature in order to conserve it as a place of minimal human incursion, but contemporary organisational technologies are called into service in order to preserve untainted sites from such an encroachment. If wilderness areas are to be maintained in a relatively pure state they can only be visited by few humans. Transparent and open access would destroy the fragile landscape. Perhaps we merely need to know they exist, like the promise of utopias. But their status as ideal places defended from incursion by outsiders picks up another thread in the utopian tradition.

Ideal manufacturing towns located in natural settings proliferated with the pace of industrial capitalism. Katya Sanders' work cleverly reminds us that capitalism itself, with its dreams of continually expanding profits and the benefits of perpetual change is also a utopian premise. Unsurprisingly ideal towns and capitalist techniques of manufacture came together in a number of industrial new towns designed and sometimes built throughout the nineteenth and early twentieth centuries. Utopias persisted as well at a micro-scale in the urban centres. Whilst we might classically remember social reformist schemes enacted on those with the least amount of social and economic capital, the middle-class home also became a site of possible perfection. And uncannily enough nature returned as an image in these schemes.

In Britain, designers and proselytizers such as Henry Cole and Owen Jones drove the project to reform domestic manufactures and household taste. William Holman Hunt's painting *The Awakening Conscience* (1854) portrays a glittering, hard-edged interior of shiny, manufactured homewares. In contrast Jones, Augustus Welby Pugin, William Morris and others revived more sparse, historical precedents to shape an image of a more reductive interior, apparently purged of the worst excesses of bourgeois capitalism.

In Morris's plain wooden *Settle* of around 1865 or one of his floral wallpaper designs from 1864 medievalism is commemorated as an image of the virtual, idealised and nature-dominated arcadian past. Wallpaper it seems can be a utopian condition. It is of course a strictly controlled and sanitised medievalism, interpreted and repackaged, without remnants of the black death, witch burning, the domestic incarceration of women and the crusades. History as a form of utopian longing emerged in the nineteenth century. Utopias had hitherto taken the form of idealised or rationalised geometry and nature. Now culture provided another model, albeit of a society in harmony with the natural world.

History however did not predominate for long. Famously the past was exiled as the early twentieth-century utopias looked bravely forward and claimed to reject history. However time returned and took its own revenge. Modernist utopias experienced some remarkable time lags between conception and built realisation. Pia Ronicke's Bredang site realised the 1920's modernist dream under the aegis of the 1960's post-war welfare state. Contemporary political realities not idealised conditions drove these projects towards reduced costs, and this also compromised the architectural possibilities. Some of these effects are recorded in her quiet artwork.

But modernist architectural utopia's historical origins can be remembered in order to contextualise modernism's achievements. Le Corbusier's *Plan Voisin* (1925) may look like several minimalist icebergs of inhumane planning, but it

was a vast improvement on the disordered, unsanitary, polluted and unregulated conditions of nineteenth-century industrialised cities. His skyscrapers promised a vertical utopia, isolated from the ground plane and positioned closer to the sunlight and fresh air. Not only the apartments but also the view itself contained a utopian premise as the citizenry viewed the city from above. Urbanism could be detached from one's living space and presented as an ordered realm.

There are of course no mess, rubbish or maintenance issues in utopia. Under modernism, building materials and their condition of manufacture become an expression of social desire. Le Corbusier's buildings at the Weissenhof Siedlung exposition of 1927 offer up housing in the form of smooth white walls, horizontal glass fenestration and the rationalised modules of industrial aesthetics. Buildings however require maintenance. Le Corbusier's vision reminds us that stasis is part of the trouble with utopia. Once perfection is achieved it does not need to be modified. A model of eternal stasis does not foresee material or social change.

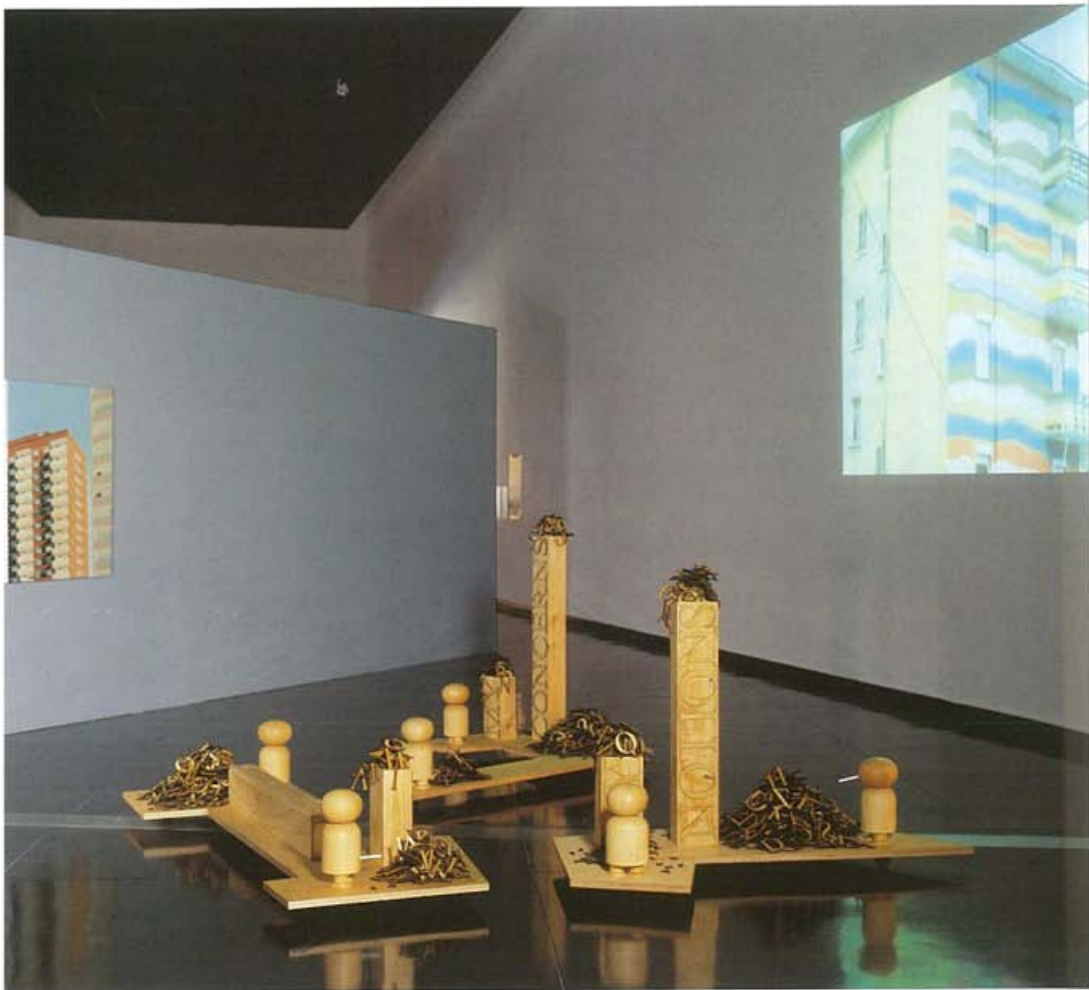
Modernism's failure, particularly in the realm of social housing was a *cri de coeur* in the late 60s and one rallying point for post-modernist critique. Le Corbusier's low-rise housing estate of Pessac (1924-26) could be trotted out as an example of this failure as the photographs of the inhabitants' modification to Le Corbusier's forms seemed to indicate. Architecture however is always subject to material and social change. Perhaps architectural utopias are only perfect if they exclude humans. Even though they provide an antidote to contemporary habitation in order to maintain their state of physical perfection, utopias must be uninhabitable or lived in by scrupulous, cleaning obsessed, home-maintenance types. Of course older utopias, such as Plato's dealt with these issues by providing a slave underclass.

Modernism is a large category encompassing many activities. In the decade preceding Le Corbusier's housing experiments Walter Burley Griffin and Marion Mahony devised an ideal plan for Australia's new capital city. Their design for Canberra has been described as an "activist utopia".<sup>2</sup> The city's realisation would be completed by the active participation of its citizenry, in apparent contrast to modernist schemes focusing on the determinist application of architectural form.

The Griffins' plan clearly laid out the instruments of democracy located in a central triangle. The Judiciary building stood on the lakeshore, behind it the Bureaucracy was arranged around a court of honour, and both Houses of Parliament were sited on a natural podium, each house clearly represented. The Capitol building crowned the apex of the triangle, flanked on either side by the official residences of the Prime Minister and the Governor General respectively.

As James Weirick observes the Capitol Building was a place for the people and a figurative embodiment of the spirit of the Commonwealth. It was a place of assembly, an archive and a site for the celebration of significant national achievements. These forms articulated the component parts of democracy. Furthermore the various checks and balances of a democratic process would





be read and completed by another element: the citizens who moved through the landscape. The inhabitants were thus central figures in the realisation of the utopian premise.

The Griffins' city plan has been described as a figure of self-evident truth. Visibility, an old utopian trope was called into service to safeguard political process. In its visible display of various institutions and those they claimed to represent, transparency was an important element. After reading David Marr and Marion Wilkinson's account of the Tampa episode and the infamous discussion of the "children overboard" story, one is left bewildered and angry by the failure of certain citizens to disclose knowledge.<sup>3</sup> Half-truths, prevarication, bureaucratic secrecy, excluded judiciary and delayed or suppressed information suggests that Canberra approximates a Byzantine labyrinth rather than transparent form. The Griffins' scheme of visible checks and balances looks painfully and sweetly endearing when placed beside such ruthless realpolitik.

One recent addition to Canberra's built environment resurrects Australia's utopian longings but with a sharp-edged complexity afforded by history's intricate landscape: a terrain of failure and perversion as well as dreaming. The landscape architects Richard Weller and Vladamir Sitta have designed a Garden of Australian Dreams for the National Museum of Australia (completed 2001). Various devices map the Australian landscape including surveyor's poles and English and indigenous place names. Massacre sites are also included. In contrast to the utopian tradition of self-evident meaning and transparent organisation, this place contains numerous stories, fragments, elisions and incompatible accounts. The dystopic outcomes of certain European dreams of the Antipodes prevail.

Here history redirects utopic and dystopic fragments, marshalling the past in order to secure a future horizon. Perhaps one utopic fragment in contemporary life is the work of inscribing certain stories in public places. Against exclusion and spin-doctoring, stories return to form a public record and a zone of discussion. The unproblematic, self-evident truth of the utopian tradition mutates into the work of listening to various accounts and pondering their differences. Utopian aspirations remain entwined with their flawed realisations but the messiness of the world has finally intruded to trouble the ruthless order of utopia.

<sup>1</sup> I have depended on the account provided by Anthony Vidler, Introduction, *CN Ledoux: L'Architecture Edition Ramee*, New York: Princeton Architectural Press, 1983, vi-ix.

<sup>2</sup> For this observation and the following description I am indebted to James Weirick, *Don't You Believe It: Critical Response to the New Parliament House*, Transition, 27/28 (Summer/Autumn 1989), 37-38.

<sup>3</sup> See David Marr and Marian Wilkinson, *Dark Victory*, Crows Nest, New South Wales: Allen and Unwin, 2003.





The title, *Cycle Tracks will Abound in Utopia* is lifted from HG Wells' *A Modern Utopia*. Written in 1905 Wells' speculation is possibly one of the last optimistic social fantasies of this literary genre, which was commenced by Thomas More's *Utopia*. Wells wrote at the commencement of the twentieth century – an era that became devoted to the implementation of those ambitious reforms in economics, politics, architecture and urban design only imagined by the previous centuries' industrial and social philosophers.

While these real reforms were commenced, literature mostly turned its back on the concept of an optimistic, utopic place and began to colour the concept of Utopia as dark and domineering. The rise of communism, the advent of WW1, and the proliferation and sequence of totalitarian governments encouraged writers of the literary genre to shift from optimism to pessimism. The concept of 'dystopia' became the common social fantasy. *We*, written in 1920 by Russian author Yevgeny Zamyatin, can be seen as a prototypical example, and most evidently an influence on George Orwell whose bleak 1984 became the model for most novels of the 'big brother' ilk.

*Cycle Tracks will Abound in Utopia* suggests the round-about that is the pattern of utopian philosophy and implementation during the twentieth century. The exhibition seeks to illustrate this complex, even chaotic collision of ideology, philosophy and imagination by creating a dynamic space of visual and physical interaction. To wander through the exhibition is to move around and between the collision of ideas. It is a polemical space, a place of debate, discussion and speculation that deliberately meanders around its own point.

In the plan of the exhibition rhetorical revolution is set against revolutionary rhetoric; environmental activism is juxtaposed with the nostalgic wilderness; labour is placed within capitalism and created in collaboration with corporation; the concept of community and refuge is complicated by the creation of alienating modernity and cubic repetition.

At the beginning of the 21st century much social experiment can be seen to have failed. Ideology appears to have taken a back place while fundamentalism emerges as dangerous idolatry. The cycle tracks return on themselves and it might be felt that we have lost our direction and way forward. The artists in the exhibition have no finite answers to this current situation, but it is clear they seek a new engagement with social ideas and ideals. Anti-didactic, the projects presented in *Cycle Tracks will Abound in Utopia*, present complicated maneuvers to create the need for dialogue, investigation, collaboration and action. In this sense the concept of the avant garde is resurrected, perhaps as not merely fashionable, but functional in a philosophical way.



And so it is important to consider what role we give to and do we impose upon artists in society. In some ways this is a central query inside the project of Carey Young who cleverly positions herself as simultaneously inside, and outside the system of economic, social and political influence. 'I am a Revolutionary' she rehearses and repeats at the coaxing of her corporate

speech coach who relishes the word, which for him becomes a sequence of syllables to be seductively tumbled through. 'Rev-o-luti-ary' he encourages 'again'. For him the term is a buzz word, a push button word that can win you over. But for the artist, dressed in the uniform of corporate suit, standing in the midst of the chrome and glass environment of big business – the Corbusian dream space of commerce – she is inculcated, inducted and implicated in an economic environment of mutual necessity. Big business needs creativity and 'outside the square' thinking, and artists need corporate backing. Is it possible then, Carey asks by her actions and words, for artists to remain the seers and the speculative ones; those who take society to its next utopian stage?

Young's project infers the proclamations of the avant garde of the twentieth century – artists, architects, writers, philosophers, and dreamers – who created the paper utopias that formed the basis of twentieth century innovation and which big business has now adopted and adapted to its own ends. Her repetition of the phrase 'I am a Revolutionary' is a sly reference to the formalist serialization and repetition to be found in the modernist scheme of cubic building, minimal sculpture, and of course, the industrial and standardized production in which she is imbedded.

Writing about her own project Young says: 'Referring to the iconography of Joseph Beuys, especially his lecture-based works, *I am a Revolutionary* presents Young and her trainer in a somewhat pathetic quest for a 'radical' position. The work refers to the ways in which modes of dissent have become increasingly commodified, with Che Guevara's face, for example, a familiar icon on t-shirts or advertising hoardings and 'revolution' a familiar boardroom mantra in these days of increasing business competition. It seems there is no 'outside' left, no clear position for critical distance that is not soon incorporated back into the flow of capital around the globe. *I am a Revolutionary* points to this in a cyclical sense: the artist and her helper appear suspended in a continuum of repetition, effort and belief that change may be possible.'

Carey's video project *Getting to Yes* sees the artist situate herself in an empty corporate auditorium. She is apparently rehearsing her acceptance speech. A speech she will deliver to the captains and stakeholders of this 'mighty corporation' she has recently been invited to join. The space is coloured blue. Corporate blue, perhaps even platonic blue, in the mode of transcendence. If we recall Julia Kristeva's theory of blue, we might also see this as an ego phase colour: the artist and corporation mingling to form a new entity and identity.

*Getting to Yes* delivers a monologue about the steady progression of the corporate takeover of artistic enterprise. As a companion piece to *I am a Revolutionary*, it indicates the symbiosis that frequently occurs between art and industry, which might be viewed as a positive progression towards greater support for the arts, or a kind of neutralization of the independence and radical status of art: the double edge of corporate interest. Young's artistic persona is the grateful recipient of corporate largess: they have purchased her works, displayed them in the board room, reproduced them in the annual prospectus, sponsored an opening, brought the artist together with their 'people' in a

creative workshop, and, finally, have created a job for her inside the business so that creativity and productivity can co-habit. It sounds ideal, and yet everything about Young's presentation makes us recoil. Our expectation of artists remains at odds with this smart suited woman who seems genuinely thrilled to be so accepted into the corporate mainstream.



Mutual support underpins the utopian concept and throughout the twentieth century has been pursued in various ways, not least by the formation of entities such as the United Nations, which was created as replacement of the super empire nations and as ballast against the emergence of splinter rebellion states. Out of this utopian global government has emerged the concept of non-government organisations (NGOs): support groups that propose to prop up the world against the burden of its social woes.

Louisa Bufardeci's *Team Joy* is both a metaphor and a manifestation of this mutual support structure. Her brightly coloured, rainbow-effect room of toppling striped walls and spindly, striped sticks illustrates the heavy burden of the world carried by these inadequate, yet hopefully created support entities. Bufardeci uses the colourful visual codes of statistical charts, geo-political graphs and modernity to offer a picture of the world. Each nation is identified by a colour and its internet country code. Each band of colour represents, by increments of 4.8mm width, the number of NGOs the country belongs to. The corresponding sticks that prop up the walls are painted with the colours of their membership countries. Bufardeci has created a space full of wonder and trepidation.

Equally interesting as the visual manifestation of the project, is the labour and mutual effort and contribution that has made the project possible. Like the thing it represents, *Team Joy*, required the assistance of many workers, some paid, others volunteers...even family members. It needed the corporate sponsorship and backing of a paint manufacturer. Watty! paints provided 237 different colours in gallons of paint. Members of the gallery team worked as go-betweens to secure this corporate interest and coordinate other project collaborators. *Team Joy* was constructed by carpenters, and metal fabricators, the artist, and her assistants, over a period of many weeks, working part and full time.

There is, of course, a certain poetic futility insinuated by the project's ephemerality. This monument to mutual support is destined for the scrap heap and for the recycle bin. And yet, as its title suggests, there was a joy in the enterprise and the artistic outcome, just as there is a kind of joy in the pursuit of a world that attempts to tilt the weight of its social problems upwards rather than down, however precarious and transitory this effort might be.



Erasure of effort and fleeting pleasure is also contained in the wall painting of Guan Wei and his small artist team. *Home of Dream* illustrates the migratory and hopeful journey of those who seek the utopian other place. Set against the white backdrop of the wall, which might make reference to the lingering White

Australia Policy of an insularly focused nation, Guan Wei's mural of boats and people, wind personifications, guarding dragons and small island nations seems both topically and topographically located, while remaining timeless and utopian (no place).

Guan Wei's people are curious and ambiguous with their single orifice, suggesting both eyes and mouth, despair and need, calling and crying. And their attempts to bring their little, over-laden boats within reach of the larger island seem destined to be read in the context of the current debates about Australia's response to refugees and asylum seekers. While some of his vessels seem sturdy enough to make the journey without mishap, several bodies have been lost to the water. Efforts are made to haul them back on board, but some have been abandoned to the dragon, others left behind to languish in the white water wall of indifference. Meanwhile the inhabitants of the destination island seem unclear in their posture: either greeting with open arms or defending with outstretched defensive bodies.

Guan Wei, who arrived in Australia from China after the Tiananmen Square massacre, knows better than many, perhaps, that people, whether they are forcibly set adrift or voluntarily embarked, travel with hope and carry with them not only a belief in finding a better place, but also a desire to contribute to a better place. His decorative and simple tale, unfolding like a scroll, serves to remind us that the island utopia, Australia, has been built upon such dreams and aspirations.

In the face of the current social indifference as demonstrated by the policies of exclusion and fear, is it any wonder that at times people of a different ethos feel as if they are banging their heads against the wall? Tony Schwensen's action, made for video, involves the artist hitting his head on a wooden wall until he can do so no more. The hollow repetitive thud of his skull on the pale ply becomes like a ritual drumming, wearing both protagonist and viewer down.

Often Schwensen's artist persona is naked but for his daggy gray underdaks, and seems stripped naked back to vulnerability. In this video performance we see only his shaved head and back – a ritualized appearance - referencing those in incarceration through history, and emphasizing the physical endurance and pain associated with endless brutality.

There is of course a deliberate methodical, mechanized action that Schwensen evokes. He is the modern alienated machine-age man: so much the plank of utopian/dystopian thinking. Like Carey Young's repetition of 'I am a Revolutionary' that indicates the grid of modernity, Schwensen uses the steady thud of his head to indicate the monotony and restriction of movement that one might associate with a functional, machine-age run amok.



Part of socialist utopian thinking was to imagine that people would be happy with a streamlined and equal kind of life. In urban planning and architecture this concept extended to the geometric patterns explored by artists of the avant garde.



Modernism coincided with a need for new social and political solutions. Architecture gave modernism a strong actualized position and presentation. Social renovation went hand in hand with public housing, and socialist governments embraced the technologies that could provide affordable, durable and equal dwellings for enlarging populations. The Swedish, Australian and British governments, in particular, embraced the experiments of Adolf Loos in Austria, Le Corbusier, and the Bauhaus architects, among others, and welcomed the new architecture as a solution to everyday social issues.

Whereas in other countries modernist architecture was the style employed for more exclusive building projects, in democratic socialist countries the modern functionalist style was used for public schools, housing, and civic offices, and came to be identified strongly with the welfare state and the social democracy movement. The 1930s utopia of modernity led to the postwar development of the welfare state. The provision of housing was one of the most important tasks, and architects were charged with the task of designing the framework of the new Folkhem - the 'people's home'. The radical transition from scarcity to economic security, from countryside to neighborhood centers, from craft to industry, won international acclaim.

Pia Ronike's project, *A Place Like Any Other Place* investigates one of these modernist architectural housing developments in Bredan, Sweden. Two films, shown simultaneously on separate monitors, offer contrasting perspectives on the functionalist residential and park environment built near Stockholm in the late 1960s. In one film, interviews with tour guides, architects, historians and white residents are interspersed with historical planning-for-the-future footage, which suggest a positive, utopian view of Bredan and the planners' original vision. In this version the garden setting is well utilized. Families play, cyclists glide and pedestrians stroll around the leafy spaces that have been carefully designed around the gardenesque concepts of town and country. Older people speak of a strong sense of community. Parents think it is a good environment in which to bring up children.

The second set of interviews present less utopian positions. Discussions with members of this mixed racial community reveal social problems: single mothers lack necessary government support; blacks, Arabs and other residents of color distrust local politicians and feel disenfranchised. Young adults want to leave. Old residents are fearful about security and alienation. The barren and hard form wasteland of the modern architectural oasis has become a forlorn and alienating place cut away from life and facilities. Concrete, revered by the architectural historians as beautiful, functional and decorative is considered brutal, anti organic and relentlessly ugly by these residents.

Ronike presents a balanced point of view - allowing both the dream and the reality of Bredan to be considered. And so we are forced to consider the proposal that it is not necessarily the functionalist, cubic, rational architecture and its garden setting that produce the outcomes of social disenfranchisement, but that perhaps, and in fact, the vertical city merely replicates the linear inequalities of the metropolis in its attempts to respond to the ever shifting social, racial and economic circumstances of modern life.



Nora Martirosyan's interviews with children of Armenian refugees articulate the strong desire for a sense of community that is sometimes absent from the urban island. They speak nostalgically, possibly repeating the backward longing of their parents, about the friendliness and warmth of people in the rural towns of Armenia. Their sense of belonging is shaped by the idea of a horizontal village in which people play, work and cultivate in a mutually helpful effort. Martirosyan's subjects are pitched between the circumstances of their new alienating urban setting and a kind of fantasy of village, which is part of the diaspora narrative of most immigrants. Nevertheless it suggests many ways in which the public housing and vertical city can be improved and enhanced as a communal space.



In Australia, such modernist building as exemplified by Bredan, became the 1960s public housing projects of inner urban Melbourne. Set against the city's relatively low rise appearance, these housing blocks marked the inner neighbourhoods like towering grids of blankness. In many ways the opportunity was there to create a set of shared gardens, even productive cultivation zones between the domestic towers which would have provided a type of community or village life for newly arrived immigrants - many who had travelled from small agrarian based places. And yet the government's sense of standardisation could not accommodate the notion of individual and communal gardening plots. Instead, generic landscaping and unimaginative planting beholden to concepts of visibility and safety created bland, uneventful areas through which people passed, but rarely congregated as if in a piazza or common.

Martin McInerney's paintings of the 'Commission Flats', as they became known because they were owned by the State Housing Commission, emphasise the regular, geometric pattern and almost abstract appearance of these dwellings for people. His paintings make clear the connections between architecture and the art that inspired it. These are the areas of alienation where people become their own isolated islands, unable to communicate; an idea that Danielle van Vree explores in *Help*, her scenario of unrequitedness.

Emily Floyd's islands of architectural concepts, fashioned from building blocks and cut wooden letters, make a vertical city of the notions, concerns and intentions of architectural theory and rhetoric. But like the actual architecture and theory-speak they reference, these vertical containers of meaning and social attempt cannot comfortably accommodate the burden of all they carry. In a playful metaphor of excess and non-containment, Floyd's letters tumble out of their box containers and spill upon the island platforms. Ruinous and excessive, they become the deregulated mass that cannot be willed into neat geometrics.

Callum Morton's *The Heights*, a scaled down balcony façade of a standardised set of flats, straddles architecture, sculpture and painting to reinforce the symbiosis of these idioms. Mute and peculiar in its shift of scale and stoic face, Morton's wall sculpture is both a social comment and an artistic conversation. Morton draws upon the early social minimalism of American artist, Dan Graham, who discovered the ready-made serialisation inherent in domestic dwellings

which finds its companion in the geometrically formalised works by Sol LeWitt, Donald Judd and Robert Morris. Morton's potential, yet deflecting 'inhabitations' make clear the connection between the body and the object which was to form the basis of much minimalist work: itself the hybrid, and precociously advanced child of earlier architectural and painterly abstract experiments.

The bleakness of these blank, silent faces of the unseen masses has become the subject of numerous artists over the past several years. Pia Ronike and Callum Morton's projects represent a particular late twentieth century investigation that seeks to tie the century's ends together in formal and psychological ways. Other artists have sought to investigate, and indeed, infiltrate this cubic world of humanity in theatrical and artistic interventions with the hope to re-humanise and soften the relentlessness of modernity's formal front.

One such public intervention becomes both the scenography and the protagonist in Alban Hajdinaj's brief video soliloquy for a woman who lives in an apartment in Tirana. His brief four minute film looks upon the woman at her window as she looks out at the surprising vision of newly painted, brightly coloured external walls on the buildings surrounding her. *Eye To Eye* encounters the reality her real life and the utopian attempt of visiting artists from elsewhere. The script is a gentle meditation. Not a rebuke, but a pondering of this well intended interventionist artistic phenomenon. The script narrates:

*'On September 2003 the second Tirana Biennial took place. One of its projects was the intervention of international well known artists on the facades of the city./ She sits here every day./ Things have changed a lot outside her window since she was a child./ She concentrates her sight on the very recent changes./ One morning she was surprised to find all colourful buildings around. / She heard that some celebrated artists had painted those buildings like they were canvas./ She asks herself what urged those artists to paint the buildings of her town this way./ She knows that the buildings were already ugly and perhaps they wanted to make them look better. / Unexpectedly she wonders whether she lives inside a painting which a giant hand or eye can arrange / She asks herself what urged those artists to paint the buildings of her own town this way as it wishes. / Is she or the other people and animals around as well as cars and everything else, small bits of a whole set performed by the Big Eye / She tries to perceive the distance that The Eye needs to grasp the whole space inside which she stands. / No doubt, The Big Eye wouldn't distinct her amidst the darkness of her room while she can point it out quite clearly right in front of her. / She sits here every morning.'*



If housing seems a pressing concern and an artistic legacy of modernism, then the environment appears to surround this twentieth century phenomenon as both relic and future: Eden and Utopia. Paradise lost and regained.

Raquel Ormella and the collaborative team of Hedén & Book present the two ends of the environmental spectrum. Hedén and Book have documented the activities of a number of nature and environment clubs and societies. They follow the tours and workshops of the Wild Mushroom Society and the Bark Bread Making tour, they document the wild flower picking and lectures performed by the Wild Flower Society. Each video piece is like an oasis of environmental culture that is under threat of extinction. Older people impart knowledge to their younger followers in the hope that nature and its cultural legacy and environmental importance will be preserved and valued into future generations.

Of course what becomes evident quickly, is the lack of sustainability inherent in these nature groups. They are small. The environments and flowers and fungi that they are devoted to are in minute supply and have become curiosities rather than being central to life as it is lived now. The arduous and time-consuming efforts required to harvest these specimens frustrates our sense of modern efficiency: the laborious efforts required to harvest enough bark to make the bark bread seems inefficient and the outcome dubious in the modern scheme of things. Hedén and Book show an environmental engagement that has become historical and almost museum like. These are fantasy oases of activity. Nature as a kind of bell jar of experience.

Raquel Ormella on the other hand is involved in the political environmental movement of the wilderness society, which sees its activity as part of a battle against the obliteration of forests and heritage listed areas under threat of destruction by logging and global development. Her 'whiteboard' project – a series of delicate, intricate drawings done with spirit markers on whiteboards – document, depict and disclose the activities of the Tasmanian branch of the Wilderness society.

Passing through, and moving around her labyrinth of whiteboards, one becomes intensely aware of the very vulnerable surface of the works. The slightest touch can obliterate hours of artistic labour. Her boards become like the environment itself. Sensitive and defenseless against aggressive intervention, and not necessarily replenishable.

Likewise her boards with their detailed strike maps, interior schemes, strategy lists, SWOT analysis diagrams, and scatological doodlings, become a kind of palimpsest of the history of this group, from its volunteer, enthusiast beginnings to its current day corporatised identity with brand power, logos and slogans. Like an imbedded war correspondent, Ormella records the facts while trying to remain objective and non partisan; but as an actual participant in collective protests and environmental activism she is also a kind of double agent.

The environmental cause is a vexatious one, as has been recently affirmed in the Federal election, where the Labor party sought to win over the Green vote by backing an environmental package, yet lost the critical traditional labour vote because loggers felt betrayed by a party who had turned their backs on, for them, the fundamental issue of jobs and livelihood. Ormella's project demonstrates in a number of ways, the symbiosis between big business, corporate behavior and the strategic activities of the emerging

environmentalists. She also leaves traces of the movement's less sophisticated beginnings. Here and there, erasures indicate the unfolding of history while other parts are obliterated and forgotten. Or like the ghostly figure of Gandolf, whose half besmirched figure hides behind a more updated board, cast aside and abandoned. Tree huggers out; business plans in.

At the heart of utopian philosophical thinking during the twentieth century were the concepts of socialism, communism and capitalism. Each was believed by its supporters to produce systems of social equality and financial betterment for the greatest numbers. But it is socialism that endures in various ways through the twentieth century and shapes a generally consensual movement towards social and economic equality. Socialism has endured not so much because it promoted the best and fairest social cause and outcome, but because it effectively oscillated between utopian, revolutionary dreaming and more scientific, industrialized implementations, and therefore adapted to suit the more extreme positions of communism and capitalism as politics and money dictated.

When walls fall and when the distribution of wealth becomes again feudal, disguised as globalisation, we must at the beginning of a new century ask questions about the validity of any of these social, political and economic positions. The advent of a technological world, shrunk by communication and travel has redefined and redistributed wealth and power. Global communication set upon the internet highways has increased the opportunities for the displacement of labour from the profit it produces in a way unimaginable at the turn of the last century. In the call centers of the new techno-world no-space becomes every space: boundary-less and abstract.

It is therefore fruitful and necessary to re-examine some of the ideological beliefs held sacrosanct during the twentieth century. Dmitry Vilensky's video installation essays the philosophy of revolutionary socialism. In several parts – a video of a street protest, a video of a political rally addressed by Toni Negri, a video of Russian factory workers on the production line coming to and from work, a graffiti-ed prop wall and a give-away newspaper – Vilensky's project moves around, between and against the propositions of labour and capital. In part it demonstrates – in the awestruck devotion of the intelligentsia assembled to hear Negri, and in the circularity of the tropes of protests and the repetitiveness of the workers' day in a mutually needful symbiosis – Marx's concept that 'Philosophy cannot be realized without the superseding of the proletariat, the proletariat cannot be superseded without the actualization of philosophy.'

But it is worth remembering that this is not just a set of documentary footage, but art incorporating real life, the work of others and the apparatus of reproduction. As such it moves into a different value system and exemplifies an interrogation of labour and philosophy, while it performs the agit-prop of revolutionary speak. Yet it becomes a rarified commodity as an iconic art work: a philosophical object. In this way Vilensky also creates that special, unique labour that Negri believes to be the salvation of the worker. Like much socialist revolutionary discourse, Vilensky's contribution is dense, multi-layered and inconclusive. It is produced in the spirit of debate and discussion to re-ignite



those utopian dreams commenced by Marx, Engels, Feuerbach and Hegel and continued by Negri, Foucault, Deleuze and Guattari. Dmitry has written his own declaration which best describes his effort: 'Only creativity can liberate the individual from exploitation and alienation. ... All of what is best in culture is never produced under compulsion or order, nor is it dictated by the tides of intellectual fashion. Real creativity is a celebration, a feast. ... it opposes the acceptance of norms that regulate the everyday cycle of production and consumption. ... Art is that which disrupts the established order, giving rise to creative chaos, from which utopian forms for a new society can emerge. Culture renews its development when it sets the goal of transforming society's whole.'



Art remains quixotic and unique in this labour/productivity/profit/value complex. Christian Cappuro's 'Christian Capurro et al. *Another Misspent Portrait of Etienne de Silhouette 1999-2004. A mass collaborative erased magazine with notations of time and value and a program of sites & talks 267 hrs 49 mins 5 sec...\$AUD 11,349.18...over 250 people*' poses questions about the value of labour, and the value of the art object: the value of individual effort and the value of mass effort; the value of a mass produced item now altered to become unique and rare.

In asking over 250 people to manually erase the printer's ink from the pages of a standard glossy-mag (men's Vogue), then asking them to value their labour according to their current salary worth, Capurro increased the value of the magazine from its original newsagents retail value of \$5.99 to \$AUD 11,349.18. While this value added increase is measured against the cumulative labour cost, it is harder to estimate the worth of the magazine as an 'art work'. Its altered status as unique rather than mass produced buys into the authenticity/rare value system talked up in the art market place. One could estimate that Christian Capurro's *Another Misspent Portrait of Etienne de Silhouette 1999-2004* would fetch a significantly higher price than its material and labour cost. Or perhaps not. Issues of aesthetics intervene in this kind of transaction. Maybe the object is not appealing enough. And yet it has obtained the surface tension of a relic: battered, handled, used. It has the special patina of its makers and of those who have devotedly come to touch and observe it. The question must be asked: can this labour of creativity elevate the industrial object to greater value status?

Capurro's project also serves as a ready cross-reference for the inequality of labour and profit and the inequality of labour and worker's worth. Same task, same skill required, and yet each page has a unique value system based on the range of variables of time and individual economic status as applied through the industrial charter. So one page is worth \$15.30, another 75 dollars, and another 0: an art worker, a 'professional' and a volunteer. Capurro becomes the capitalist in this scenario. He has used other people's labour to make his original investment manifold. But this is paper wealth: Capurro can only capitalize his investment if he sells on the open market place, and at the right price.

'What is Capitalism?' asks the interviewer in Katya Sander's video vox-pop. Good question. Hard answer. We no longer feel absolutely secure in knowing what capitalism is when we consider the complexity of Capurro's experiment and when we consider the dominance of democratic socialism and encounter the increasingly seismic shifts between globalisation and local economies.

Set inside a mirrored room Sander's projection of her interrogation of passers-by, in the drab landscape of a rural fringe establishes an empty kind of continuum. Ad infinitum, the landscape and concept of capitalism seems to go on, yet to where? What are its boundaries, its definitions, the structural apparatus anymore? The interviewees are not much help in giving answers to these questions. They prevaricate, ruminate, and offer vague suggestions as to the value and shape of capitalism. Sander's project seems to suggest we are trapped in it and yet we cannot see it clearly, cannot find its limitation, nor its centre. 'It is having enough money to buy what you want', suggests one person helpfully. Maybe so, but set against this barren no-place one might ask how useful would anything be. Sander situates her project outside the commercial enterprise, and away from the commodities marketplace to insinuate the chimera that is the capitalist's dream.



At this century's beginning we find ourselves in search of new ideologies to take us forward with renovated utopian hope. The traditional labour movements need to reassess what constitutes a worker and for whom they struggle. Globalisation brings about a situation in which the people that toil are removed from the immediate view of those who profit, and indeed even those who purchase commodities. The dire consequences of allowing business to prioritise short view profits need to be weighed against the potential environmental catastrophe that will accrue to the world if strategies are not globally employed to counter environmental degradation.

The massive and complex drift of homeless, exiled and refugee peoples presses upon all developed nations so that greater attention must be given to assisting the positive restructuring of the hemorrhaging countries from which these people flee. We have a need to learn from the previous century's errors and successes. To understand that community is not constructed from bricks and mortar alone, but from psychological and social needs met with sensitivity and generosity.

The artists in *Cycle tracks will Abound in Utopia* propose no answers or immediate quick fix solutions to some of the problems they investigate. But they have reopened the dialogue of utopian thinking, and have created a necessary new set of paths to follow and contemplate. As they always have been, art and creativity at this time remain precious and provocative pursuits; future focused while historically framed. We see the trace of history through these projects, even while they write over the top of certain past events to create a new story.











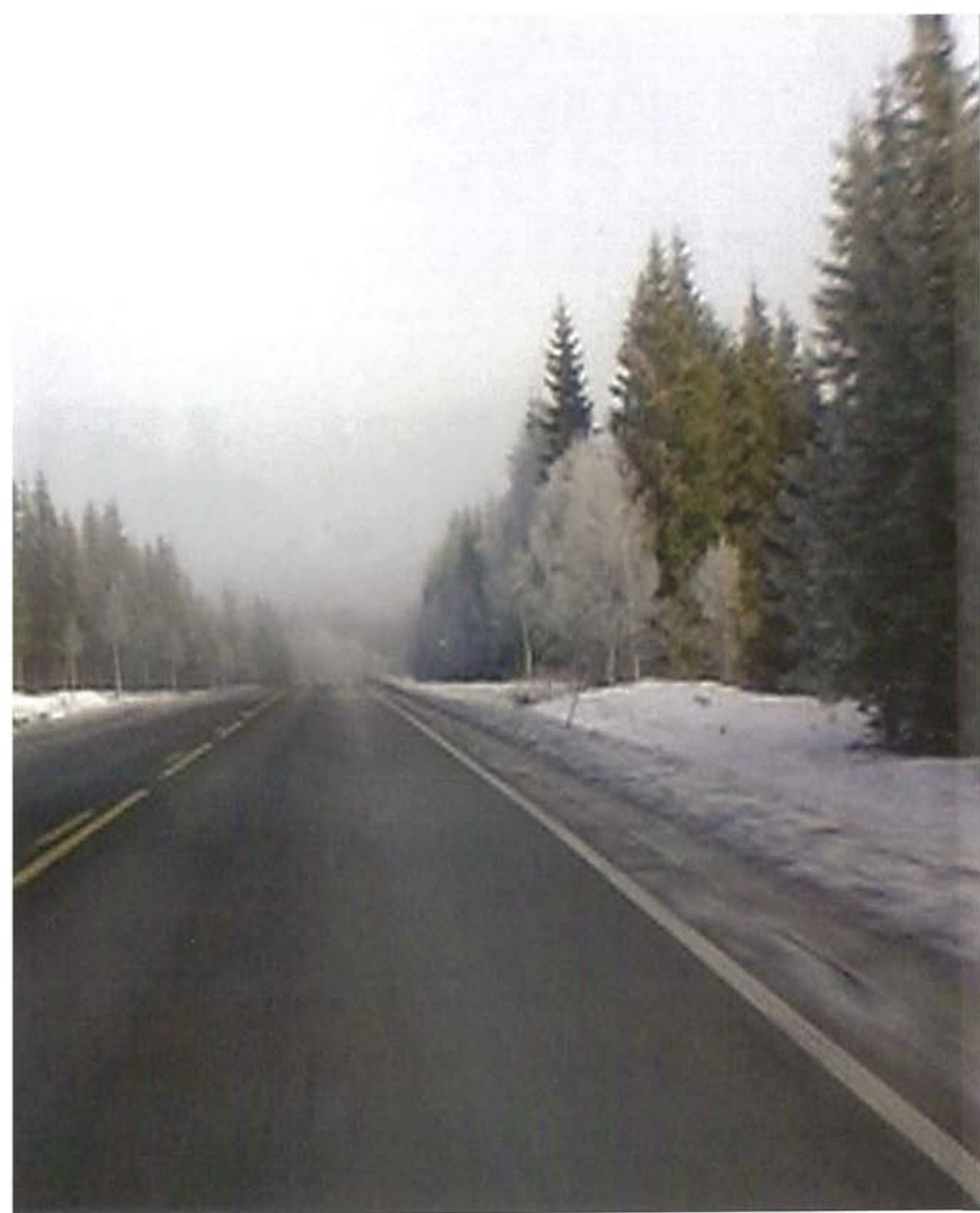








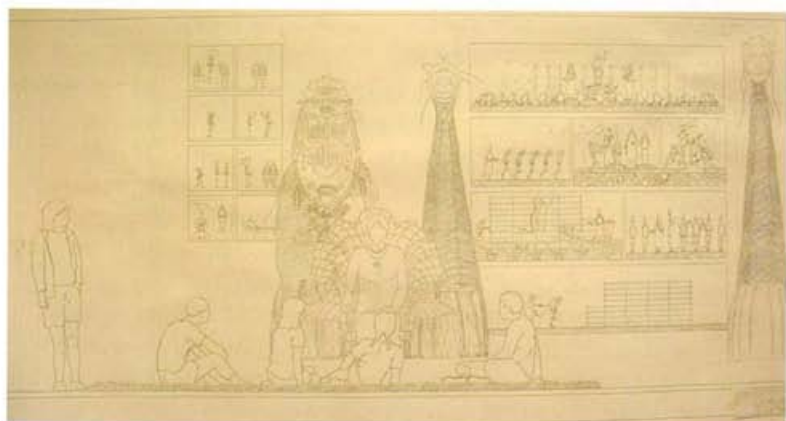
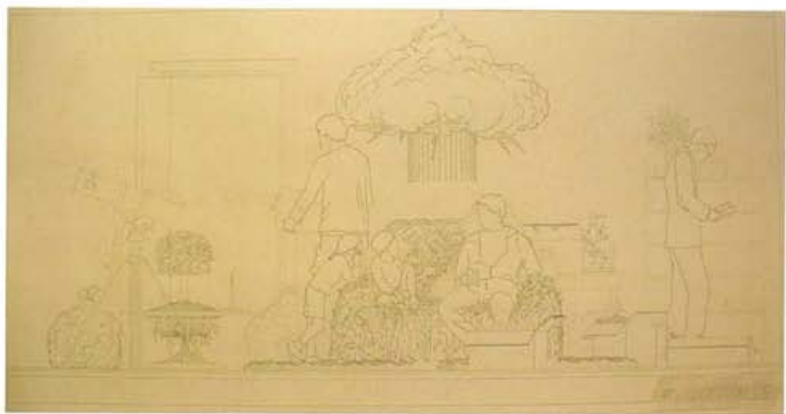








'On September 2003 the second Tirana Biennial took place. One of its projects was the intervention of international well known artists on the facades of the city./ She sits here every day./ Things have changed a lot outside her window since she was a child./ She concentrates her sight on the very recent changes./ One morning she was surprised to find all colourful buildings around. / She heard that some celebrated artists had painted those buildings like they were canvas./ She asks herself what urged those artists to paint the buildings of her town this way./ She knows that the buildings were already ugly and perhaps they wanted to make them look better. / Unexpectedly she wonders whether she lives inside a painting which a giant hand or eye can arrange / She asks herself what urged those artists to paint the buildings of her own town this way as it wishes. / Is she or the other people and animals around as well as cars and everything else, small bits of a whole set performed by the Big Eye / She tries to perceive the distance that The Eye needs to grasp the whole space inside which she stands. / No doubt, The Big Eye wouldn't distinct her amidst the darkness of her room while she can point it out quite clearly right in front of her. / She sits here every morning.'









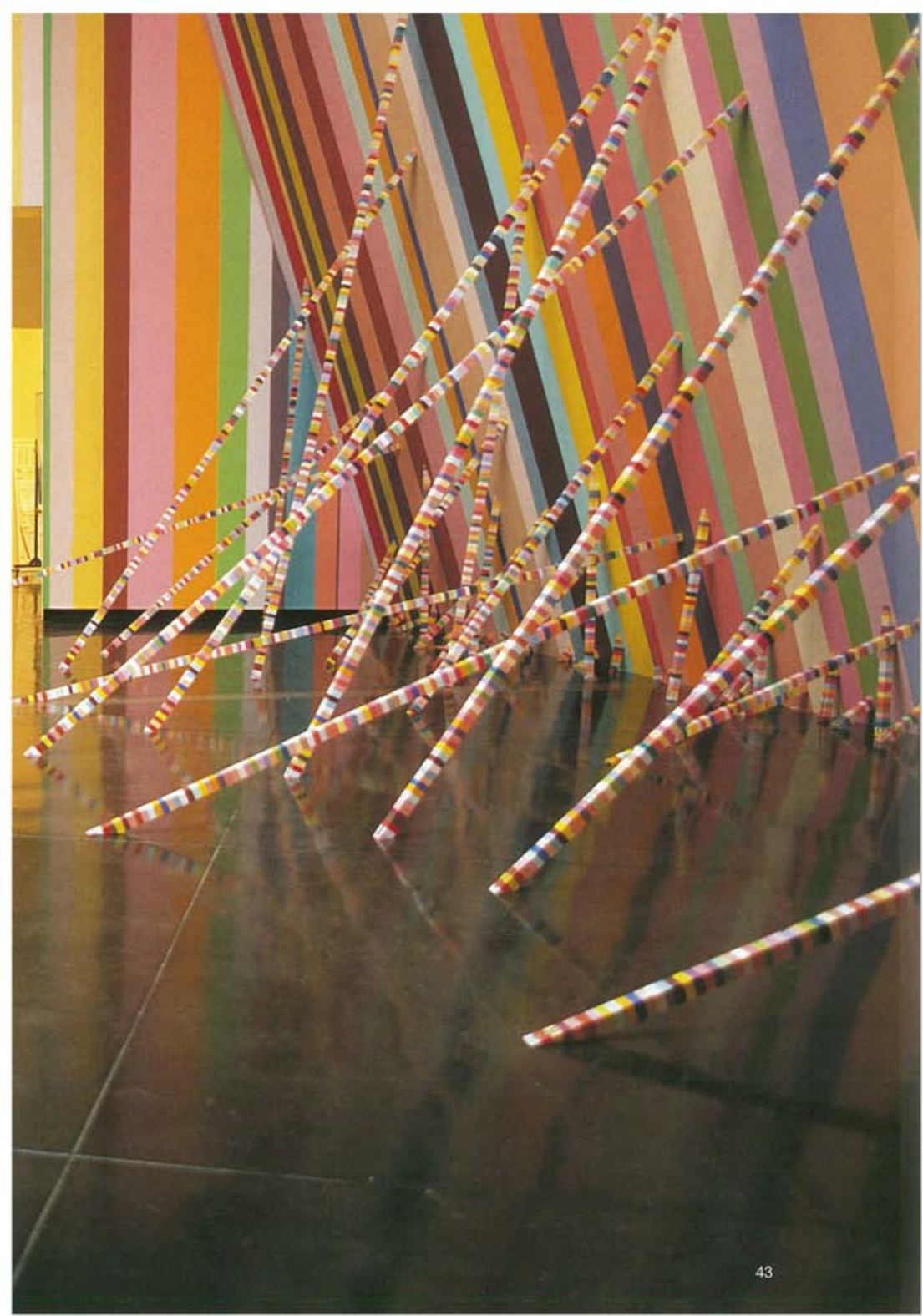












ANOTHER MISSPENT PORTRAIT OF ETIENNE DE SILHOUETTE  
1999–2004 Christian Capurro et al

The work: A 246 page *Vogue Hommes*, September 1986, #92 (with Sylvester Stallone cover) erased by hand by 250 or so people. This remnant of a five-year mass collaborative erasure project is being shown at various sites throughout 2004, with accompanying talks by invited speakers.

Informed by what people do, by the exchanges we make in our lives, both with our time and our labour, and how that is valued, this artefact of *disproportionate expenditure* (and *disproportionate attention*) could be seen as embodying the residue of those less tangible or 'pictureable' things in our lives brushing up against a culture obsessed with the idea of visibility.

Its (un)making: Different individuals were asked to completely and anonymously erase, with a rubber, a page of this intact magazine. They were also asked to write in pencil on the page both the *time* it took them to do this and whatever *monetary value*, translated into an hourly rate(s), they currently received for their time. The sum of these expenditures gave each page a nominal value which, when added to that of all the other pages, established a value, of sorts, for the work as a whole. The shortest time taken to erase a page was 9 minutes while the longest was around 3.5 hours. The value accrued 'on' each page ranges from nothing in a number of instances (some contributors were receiving no calculable money for their time) to one page 'worth' over \$US1000. These disparities are central to the work.

The sum: 267 hours 49 minutes and 5 seconds... valued at \$AUD11,349.18...

Some questions: What is valued in the work we do and how is this determined?

How do you hold onto a sense of yourself when you are always negotiating the value of your time with others? And, what is the cost?

What is time well spent?

How many disproportionate investments do we make?

What does it mean when the more you work at something the less it appears yours and the more like everyone else's it becomes?

To which images do we succumb?

Site #7: *Cycle Tracks will Abound in Utopia*, ACCA 07.08.04 – 26.09.04

Site Talks: Christian Capurro, Sunday 5th September 3pm Bernhard Sachs/Office of Utopic Procedures, Thursday 16th September 6pm Adam Bandt, Sunday 19th September 3pm.

Site #6: *The Home of Louisa Bufardeci* 22.06.04 – 10.07.04

Site Talk: Saturday 10th July 3pm  
Speakers: Collaborators (the et al) on the (un)making of *AMPEdS* respond to the work in an open discussion.

Site #5: Collins Place Eyecare 04.06.04 – 19.06.04

Site Talk: Saturday 5th June 1.30pm  
Speakers: Libby Brown (with Tony Perry), "Remains to be seen: R.E.M. and Eyeglasses of Kentucky."

Site #4: Victorian Trades Hall Council 11.05.04 – 30.05.04

Site Talk: Saturday 15th May 3pm  
Speaker: Adam Bandt, "The secret life of the commodity: Labour, rates of pay and the value of 267 hrs, 49 mins and 5 secs of work."

Site #3: Salvation Army Family Store, Abbotsford 20.04.04 – 08.05.04

Site Talk: Saturday 24th April 3pm  
Speaker/Performer: Penny Trotter performs Dr. Ross Moore's, "The dust of words: Christian Capurro's squandered *Vogue*."

Site #2: Fitzroy Public Library 30.03.04 – 18.04.04

Site Talk: Saturday 3rd April 3pm  
Speaker: Christian Capurro on the *AMPEdS* project; its origins, artistic and social context and its (un)making.

Site #1: Worksense Haircutters 09.03.04 – 27.03.04

Site Talk: Saturday 13th March 5pm  
Speaker: Tom Nicholson, "Actions and traces: Contemplating Christian Capurro's *Another Misspent Portrait of Etienne de Silhouette as a drawing*." Launch: Studio 9, Gertrude Contemporary Art Spaces, 7pm 05.03.04

A signed A1 poster has been editioned to fund this project (see website). They will be available at all the talks for \$20, from ACCA during the exhibition and, from Gertrude Contemporary Art Spaces 9419 3406 and West Space Inc. 9328 8712 throughout 2004.

For details on the project and the year-long program of sites and talks visit, [www.christiancapurro.com](http://www.christiancapurro.com)  
email, [mail@christiancapurro.com](mailto:mail@christiancapurro.com) or  
contact Christian Capurro (m) 0418 997 610.



66 minutes @ \$15.95 p/h = \$17.55

5511113 © SAC

113 minutes @ \$65  
\$45  
\$16.05  
\$ 5.71



96 min @ 113.50



*Fitzroy library reading, site #2, 2004*



*Salvos site talk #3, P. Trotter, 2004*



*Handing over, Clifton Hill, 2000*



*Andreas erasing, Berlin, 2001*



*8 hours, site #4 VTHC, 2004*



*Louisa at home, site #6, 2004*  
*All photos by Christian Capurro*

#### **Acknowledgements**

This project is generously supported by the City of Yarra, Click Systems, West Space Inc. and Gertrude Contemporary Art Spaces where Christian is currently a studio artist.

Christian would also like to thank ACCA for their support at this site, Virginia Murdoch for the website, Alex Denman and the team at Urchin Associates, all the other site hosts and speakers and, of course, the collaborators on the project for their time, their energy and their many and varied exchanges that shaped the work. Most importantly, thanks Libby for seeing it for what it could be and for seeing it through with me.

















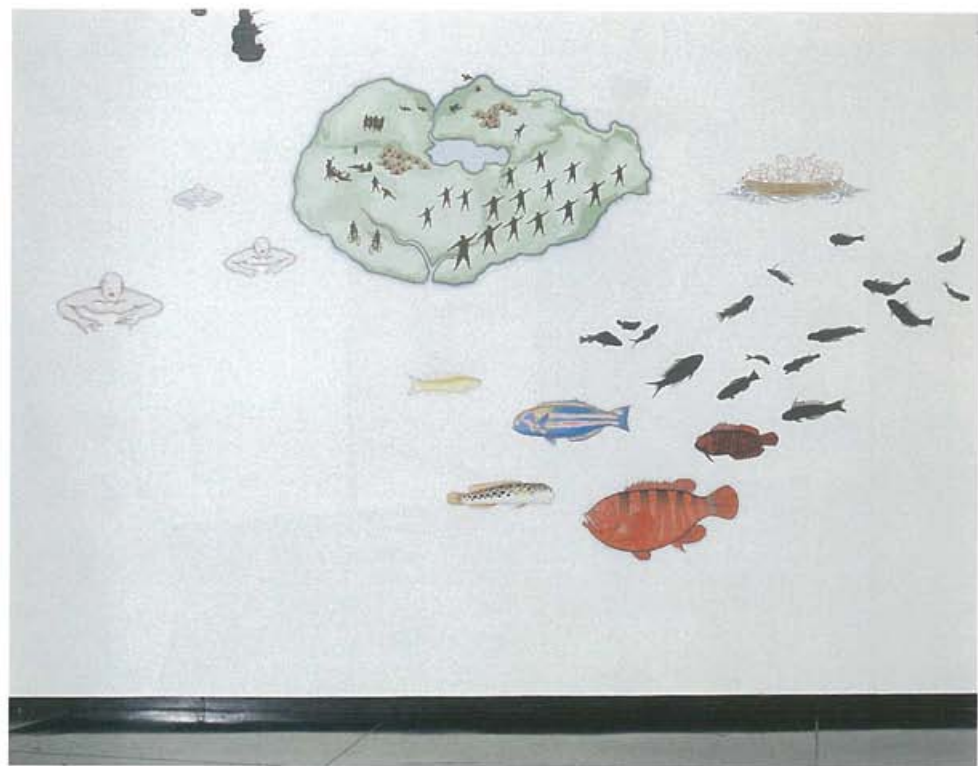
trust\*

Take  
one ↓

















Ingrid Book and Carina Hedén  
*Wildflower Day* 2002

5 videos

*The Useful Plant Society*

100 Years 2002

57 minutes 40 seconds

*A Trip with the Norwegian*

*Mushroom Society* 2002

54 minutes 24 seconds

*How to make Bark Bread* 2002

57 minutes 17 seconds

*Is it Dangerous to go for a Walk*

*in the Mushroom Forest?* 2002

42 minutes 30 seconds

*Wild Flowers Day* 2002

42 minutes 20 seconds

courtesy of the artists

Louisa Bufardeci

*Team Joy* 2004

Installation

acrylic paint on wood,

nails, adhesive labels

information sourced from

[www.cia.gov](http://www.cia.gov)

975 x 897 x 500cm

courtesy of the artist and Anna

Schwartz Gallery, Melbourne

## ARTS VICTORIA

### WATLYL

Louisa Bufardeci would like to thank Geraldine Barlow, Catherine Brasier, Giuseppe Bufardeci, Christian Capurro, Patricia Denis, Nick Devlin, Angela Duffy, Matt Hinkley, Jess Johnson, Shuling Kuo, Charlotte McInnes, Lyn Nagara, Lucy Piggan, Jaana Sahling, Brian Scales, Camille Serisier, Meredith Turnbull, Gabrielle de Vietri, Deborah White, Di Whittle, Simon Zoric and all of the staff at ACCA.

Christian Capurro et al.

*Another Misspent Portrait*

*of Etienne de Silhouette*

1999-2004

A mass collaborative erased

magazine with notations of time

and value and a program of sites

& talks 267 hrs 49 mins 5

sec...\$AUD 11,349.18...over 250

people magazine 30 x 45 x 2

(open state) base - variable

sites / talks variable

courtesy of the artist

Emily Floyd

*My Notions, My Concerns,*

*My Intentions* 2004

installation, plywood, huon pine,

beeswax and linseed oil

110 x 150 x 950cm

courtesy of the artist and Anna

Schwartz Gallery, Melbourne

Alban Hajdinaj

*Eye to Eye* 2003

video on dvd, colour, sound,

subtitles

4 minutes 30 seconds

courtesy of the artist and gb

agency, Paris

Nora Martirosyan

*Interviews Marseille* 2003

video

15 minutes

courtesy of the artist

Chad McCail

*Uninhibited* 2004

*Sympathetic* 2004

*Fair* 2004

*Enthusiastic* 2004

*Aware* 2004

*Loving* 2004

6 drawings each

pencil on white paper

91 x 46 cm

courtesy of the artist and Laurent

Delaye Gallery, London

Martin McInerney

*Carlton Flats I* 2004

Acrylic on canvas

122 x 92cm

courtesy of the artist and Jackman

Gallery, Melbourne

Callum Morton

*The Heights* 1995 / 2004

wood, steel, glass, render, enamel

200 x 875 x 70 cm

courtesy of the artist and Anna

Schwartz Gallery, Melbourne

Raquel Ormella

*130 Davy Street, Hobart* 2004

white boards, permanent and

white board markers,

clacrom and acrylic paint

dimensions variable

courtesy of the artist and

Mori gallery, Sydney

Raquel Ormella would like

to thank the staff and volunteers

of the Wilderness Society

Tasmania, especially Heidi

Douglas and Jill McCulloch.

The production of her work

was supported by Jessie Brett,

Andrew Sunley-Smith, Jess

Johnson, Camille Serisier

and Terry Hayes.

Pia Rönické

*A place like any other* 2001

3 photographs

30 x 40 cm

2 channel installation

21 minutes and 16 minutes

34 seconds

courtesy of the artist and

gb agency, Paris



KUNST >

Danish Arts

Katya Sander

*What is Capitalism?* 2003-2004

10 minutes 14 seconds

projected as video in installation

with two mirrors

(Staged after script based on real

interviews with other persons)

Appearances, either as voice,

image or both: Matthew

Buckingham, Sharon Hayes,

Laura Horelli, Maryam Jafri, Lars

Mathisen, Steen Møller

Rasmussen, Nina Sander, Katya

Sander, Stephan Sander, Meagan

Sullivan, Simon Sheikh, Axel

Wieder, Emilie Weiss and August

Sander Weiss Camera: Steen

Møller Rasmussen, Sound:

Jon Paludan and Katya Sander

courtesy of the artist



KUNST >

Danish Arts

**Tony Schwensen**

*Banging your head against  
a wall* 2004  
video

62 minutes  
courtesy of the artist

**Dmitry Vilensky**

*Negation of Negation* 2003  
three channel video installation:  
including the video works  
'Production line', 'Screaming',  
'Tony Negri Speaks', and wooden  
wall with graffiti and newspapers  
courtesy of the artist produced  
with generous support of Center  
for Contemporary Art, Nizhny  
Novgorod; Kiasma Museum for  
Contemporary Art, Helsinki and  
the workgroup 'What is to be  
done?'. Back wall by Shane and  
Simon.

**Danielle van Vree**

*Lost* 2001  
video,  
4 minutes 18 seconds  
courtesy of the artist

**Guan Wei**

*Home of Dream* 2004  
acrylic on wall  
420 x 14000 x 800 cm  
courtesy of the artist and  
Sherman Galleries, Sydney

Guan Wei would like to thank  
Liwen Liu, Heitong and  
Baokang Zhao

**Kan Xuan**

*Kan Xuan Hill* 1999  
video,  
1 minute 13 seconds  
courtesy of the artist

**Carey Young**

*Everything You've Heard  
is Wrong* 1999  
video 6.35 minutes,  
colour, sound  
Commissioned by the  
Photographers' Gallery, London.  
Courtesy of the artist and IBID  
Projects, London.

**Carey Young**

*I am a Revolutionary* 2001  
single channel video, colour,  
sound, 4.08 minutes.  
Commissioned by Film & Video  
Umbrella in association with  
John Hansard Gallery  
Courtesy of the artist  
and IBID Projects, London.

**Carey Young**

*Getting to Yes* 2001  
single channel video: colour,  
sound, 4.22 minutes  
Commissioned by Film & Video  
Umbrella in association  
with John Hansard Gallery  
Courtesy of the artist  
and IBID Projects, London.



**Ingrid Book and Carina Hedén**

Ingrid Book was born in Malmö, Sweden in 1951 and Carina Hedén in Mora, Sweden in 1948. The pair have worked collaboratively since 1987 on photographic, video and installation projects. Both live and work in Oslo, Norway. Selected solo exhibitions include: *Temporary Utopias* at The National Museum of Contemporary Art in Oslo, Norway, 2003; *Farmer's Garden*, Foto Galleriet, Oslo, Norway, 2003 and *The Fruit Culturalist* at Hamnmagasinet, Varberg, Sweden, 2000; *Sugar*, Akershus Artist's Centre, Lillestrøm, Norway, 1999 and *Nocturne*, UKS Artists Centre, Oslo, Norway, 1992. Selected group exhibitions include: the 26th *Biennial de Sao Paulo in Brazil* and 3. *Berlin Biennale* for Contemporary Art, Berlin, Germany, 2004; *Art to the People*, Riksstillingen, Norway, *More Places Forever*, Lillehammer, Norway, 2004 and *Utopia Station*, Venice Biennale, Venice, Italy, 2003. Selected bibliography: J. Ekeberg (ed.), *A Monument Out of Sight: Art to the People*, Oslo, 2003 and *Temporary Utopias*, (exh. cat.), The National Museum of Contemporary Art, Oslo, 2003.

**Louisa Bufardec**

Louisa Bufardec was born in 1969 in Melbourne, Australia. Selected solo exhibitions and projects include: *The Unbearable Weight of Ordinary Things*, 18th Street Arts Complex, Santa Monica, USA, 2002; *Cold Storage*, Anna Schwartz Gallery Melbourne, Australia, 2001 and *Colourphonics*, Project Space, RMIT University, Melbourne, Australia, 2001. Selected Group exhibitions include *Public/Private Turnatanu/ Tumataiti*, the 2nd Auckland Triennial at the Auckland Art Gallery in New Zealand, 2004 and *Skin Quartet*, (with David Young) as part of the Melbourne International Arts Festival at Anna Schwartz Gallery in Melbourne, 2003. Selected bibliography: C. Troup, 'The Scope of Governing Values', *Public/Private Turnatanu/ Tumataiti*, the 2nd Auckland Triennial, (exh. cat.), Auckland Art Gallery, New Zealand, 2004 and C. Troup, *Surveying Skin Quartet*, *Orifice*, (exh. cat.) Melbourne International Arts Festival, 2003.

**Christian Capurro**

Christian Capurro was born in 1968 in Dampier, Western Australia. He currently lives and works in Melbourne, Australia. Selected solo exhibitions include the ongoing project *Another Misspent Portrait of Etienne de Silhouette*, 1999–2004, held in multiple venues throughout Melbourne; *Gorgonia*, Studio 12, Gertrude Contemporary Art Spaces, Melbourne, Australia, 2003; *White Breath*, West Space, Melbourne, Australia, 2000. Selected group exhibitions include: *Performance Anxiety*, Ocular Lab, Melbourne, Australia, 2004; *Gertrude Studios 2003*, Gertrude Contemporary Art Spaces, Melbourne, Australia, 2003; *Capurro, Ellis, Hutchinson and Parsons*, 1st Floor, Melbourne, Australia, 2003 and *Raw Hin*, Gallery Kobo Chika, Tokyo, 1999. Selected bibliography: 'After Images', *Meanjin*, v.62, no.2, 2003 and T. Nicholson, *Garnish* (a suite of graftings), *Linden*, review, *LIKE art magazine*, n. 4, Spring, 1997.

**Emily Floyd**

Emily Floyd was born in 1972 in Melbourne, Australia. She currently lives and works in Melbourne, Australia. Selected solo exhibitions include: *Thank You, Oh Beneficent One*, Anna Schwartz Gallery at The Depot in Sydney, Australia, 2003; *It's because I talk too much that I do nothing*, Anna Schwartz Gallery, Melbourne, Australia, 2002 and *The Cultural Studies Reader: 38 Topics For a Group Show*, Studio 12, Gertrude Contemporary Art Spaces in Melbourne, Australia, 2001. Selected group exhibitions include: *Fraught Tales: Four Contemporary Narratives*, Ian Potter Centre, National Gallery of Victoria, Melbourne, Australia, 2003; *Still Life: The Inaugural Balnave Foundation Sculpture Project*, Art Gallery of New South Wales, Sydney, Australia, 2003; *NEW03*, Australian Centre for Contemporary Art, Melbourne, Australia, 2003; *Possible Worlds*, Artspace, Auckland, New Zealand, 2002 and *Travels in Time*, 200 Gertrude Street, Melbourne, Australia, 2001.

**Alban Hajdinaj**

Alban Hajdinaj was born in Tirana in 1974, where he currently lives and works. Selected solo exhibitions include, &: gb agency in Paris, France, 2004; *Art Fiera*, Bologna, Italy, 2004. Selected group exhibitions include, *Blood and Honey*, Sammlung Essl Museum, Klosterneuburg, Vienna, France, 2003; *Present Perfect*, &: gb agency, Paris, France, 2003. *Manifesta 4*, European Biennial of Contemporary Art, Frankfurter Hof, Frankfurt, Germany, 2002 and the travelling exhibition, *Becoming*; *Contemporary Art in the Balkans*, Chappelle de la Sorbonne, Paris, France, the National Gallery, Tirana, Albania and the National Gallery, Ljubljana, Slovenia, 2002. Selected bibliography: *Blood and Honey*, (exh. cat.), Sammlung Essl Museum, Vienna, France, 2003 and *Manifesta 4*, European Biennial of Contemporary Art, (exh. cat.) Frankfurter Kunstverein, Frankfurt, Germany, 2002.

**Nora Martirosyan**

Nora Martirosyan was born in Yerevan, Armenia in 1973. She currently lives and works in Montpellier, France. Martirosyan works with video, film and photography, presented as exhibitions, screenings and performances. Selected presentations include, *Lyon International Film and Video Festival*, France, 2003; *Festival International Cinema Méditerranéen Montpellier*, France, 2003; *Festival International du Film de Belfort*, France, 2003; *Le Cinema des Cineastes*, Paris, France, 2003 and *Cinemateks Festival*, USA, 2003. *PEK Festival Den Haag*, the Netherlands, 2002; *Panorama 3*, Le Fresnoy, Studio National des Arts Contemporains, France, 2002; and *Worldwide Video Show*, Sign Gallery, Groningen, The Netherlands, 2002.



**Chad McCall**

Chad McCall was born in Manchester, England in 1961. He currently lives and works in Edinburgh, Scotland. Selected exhibitions include: *Slow and Steady*, Mamco Museum of Modern and Contemporary Art, Geneva, Switzerland, 2004; *Independence*, South London Gallery, London, England, 2003; *micro/macro*, British Art 1996–2002, Muscumok/Kunsthal Budapest, Budapest, Hungary, 2003; *Sanctuary*, Gallery of Modern Art, Glasgow, Scotland, 2003; *Snake*, Laurent Delaye Gallery, London, England, 2003; *Because I was fine in my head*, South London Gallery, London, England, 2000; *Protest and Survive*, Whitechapel Art Gallery, London, England, 2000; *Signs of Life Melbourne Biennial*, Melbourne, Australia, 1999; *Sampling*, Ronald Feldman Fine Arts, New York, U.S.A., *Evolution is not over yet*, Fruitmarket, Edinburgh, Scotland, 1999. Selected bibliography: J. Engberg, *Signs of Life, Melbourne International Biennial 1999*, (exh. cat.), Melbourne, Australia, 1999.

**Martin McInerney**

Martin McInerney was born in Melbourne in 1968, where he currently lives and works. Selected exhibitions include: *Emerging Artists* Jackman Gallery, Melbourne, Australia, 2004; *Blue*, Jackman Gallery, Melbourne, Australia, 2003; *Urban*, Jackman Gallery, Melbourne, Australia, 2003; *Six*, Artholes Gallery, Melbourne, Australia, 2003; *People and Places*, Artholes Gallery, Melbourne, Australia, 2003; *Smug – a response to our social malaise*, Collingwood Gallery, Melbourne, Australia, 2002 and *Trips to the country*, Collingwood Gallery Melbourne, Australia, 2002.

**Callum Morton**

Callum Morton was born in Montreal, Canada in 1965. He currently lives and works in Los Angeles, USA. Selected solo exhibitions include: *More talk about buildings and mood*, Museum of Contemporary Art, Sydney, Australia, 2003; *Habitat*, National Gallery of Victoria,

Melbourne, Australia, 2003; *Gas and Fuel*, Anna Schwartz Gallery, Melbourne, Australia, 2002 and *The Big Sleep*, Karyn Lovegrove Gallery, Los Angeles, USA, 2002. Selected group exhibitions include: *Face Up: Contemporary Art from Australia*, Nationalgalerie im Hamburger Bahnhof, Berlin, Germany, 2003; *The Heimlich Unheimlich*, RMIT Gallery, Melbourne, Australia, 2002; *Fieldwork: Australian Art 1968 – 2002*, Ian Potter Centre, National Gallery of Victoria, Melbourne, Australia, 2002 and *Bittersweet*, Art Gallery of New South Wales, Sydney, Australia, 2002. Selected bibliography: C. Green, 'Callum Morton' in *Artforum*, March, New York, 2000, C. Campbell, 'Callum Morton: Santa Monica Museum of Art' in *Flash Art International*, v.11, n. 208, October, 1999; J. Engberg, *Signs of Life, Melbourne International Biennial 1999*, (exh. cat.), Melbourne, Australia, 1999 and S. Koop, *More talk about buildings and mood*, (exh. cat.), Museum of Contemporary Art, Sydney, Australia, 2003.

**Raquel Ormella**

Raquel Ormella was born in 1969 in Sydney, Australia where she now lives and works. Selected solo exhibitions include: *Pick Me*, Mori Gallery, Sydney, Australia, 2003; *Living in other peoples houses*, Gertrude Contemporary Art Spaces, Melbourne, Australia, 2002; *While Sleeping*, Mori Gallery, Sydney, Australia, 2000. Selected group exhibitions include: *Poetic Justice*, 8th Biennale of Istanbul, Turkey, 2003; *Feedback*, Monash University Museum of Art, Melbourne Australia, 2003; *The difference is the gap*, ARTSPACE, Auckland, New Zealand, 2003; *Cidades*, 25th Sao Paulo Biennale, Brazil, 2003; *Bittersweet*, Art Gallery of New South Wales, Sydney, Australia, 2002; *Temporary Fixtures*, Artspace, Sydney, Australia, 2001. Selected bibliography: C. Day, *Feedback*, (exh. cat.), Monash University Museum of Art, Melbourne, Australia, 2003 and W. Tunicliffe, *Bittersweet*, (exh. cat.), Art Gallery of New South Wales, Sydney, Australia, 2002.

**Pia Rönické**

Pia Rönické was born in Roskilde, Denmark in 1974. She currently lives and works in Copenhagen, Denmark. Selected solo exhibitions include: *Without a Name*, & gb agency, Paris, France, 2004; *Landscapes of Resistance*, Trafo Gallery, Budapest, Hungary, 2004; *Six Architects: An Architectural Rorschach Test* (collaboration with Michael Bears), Lunds Kunsthall, Sweden, 2004 and *A place like any other*, Tommy Lund Gallery, Copenhagen, Denmark, 2002. Selected Group Exhibitions include: *Architectural Adventures*, Overgaden, Institute of Modern Art, Copenhagen, Denmark, 2003; *Utopia Station*, Venice Biennale, Venice, Italy, 2003; *Present Perfect*, & gb agency, Paris, France, 2003; GNS, Palais de Tokyo, Paris, France, 2003; *Manifesta 4*, European Biennial of Contemporary Art, Frankfurt, Germany, 2002. Selected bibliography: Exhibition review, *Frieze*, n.69, September, 2002 and 'New Settlements', *Frieze*, n.61, September, 2001.

**Katya Sander**

Katya Sander was born in Denmark in 1970. She currently lives and works in both Copenhagen, Denmark and Berlin, Germany. Selected Solo exhibitions and projects include: *Match*, (with Andrea Geyer), Esbjerg Kunstmuseum, Denmark, 2004; *Double Cinema*, ISCP, New York, USA, 2002; *Languages of 82%*, Tommy Lund Gallery, Copenhagen, Denmark, 2001; *All the house in the area...*, Whitney ISP, Open Studios, New York, USA, 2000. Selected group exhibitions include: *Blind Date II*, Contemporary Art Space, Tokyo, Japan, 2004; *Efterårsudstillingen*, Charlottenborg, Copenhagen, Denmark, 2003; *Social Sectors*, Exnergasse, Vienna, Austria, 2002. Selected bibliography: W. Jahn, 'Hamburg – Aussendienst' in *Art Forum*, January, 2001 and L. Bang Larsen, 'Safety Guarantee', in *Art/Text*, n.64, 1999.

**Tony Schwensen**

Tony Schwensen was born in 1970 in Sydney, Australia, where he currently lives and works. Selected solo exhibitions include: *Lag*, Artspace, Sydney, Australia, 2004; *Portable Table Dancing Shooting Gallery*, Gertrude Contemporary Art Spaces, Melbourne, Australia, 2003; *Errors of Judgement*, Sarah Cottier Gallery, Sydney, Australia, 2003; *Ain't nothin' but, BAD Projects*, Rotterdam, The Netherlands, 2001; *Hamburger Boygroup*, Galerie Philip McConchie, Monaco, 2001. Selected group exhibitions include: *Post Contemporary Painting*, Institute Of Modern Art, Brisbane, Australia, 2004; *Video Hits*, Queensland Art Gallery, Brisbane, Australia, 2004 and *Surface Tension – The Artist in the Image*, Australian Centre for Photography, Sydney, Australia, 2004. Selected bibliography: J. Markou, *Portable Table Dancing Shooting Gallery*, (exh. cat.), Gertrude Contemporary Art Spaces, Melbourne, Australia, 2003. M. Titmarsh, 'Time and Tide', *Art Monthly*, n.160, June, 2003.

**Dmitry Vilensky**

Dmitry Vilensky was born in 1964 in St. Petersburg, Russia. Selected exhibitions and projects include: *Watch out! Contemporary Art from Moscow and St. Petersburg*, Contemporary Art Museum, Oslo, Norway, 2004; *Faster than History*, Museum of Contemporary Art KIASMA, Helsinki, Finland, 2004; *Moskau Kino*, ita Gallery, Berlin, Germany, 2003; *Art Klyazma*, Festival of Contemporary Art, Moscow, Russia, 2003; and *Baltic Babel*, Rooseum Contemporary Art Center, Malmö, Sweden, 2002.

**Danielle van Vree**

Danielle van Vree was born in 1969 in Den Haag, The Netherlands. Selected exhibitions include: *Performance Festination (Sometimes You Just Stop, live video performance)*, Smart Art Space, Amsterdam, the Netherlands, 2003; *De kleine Parade*, Fries Museum, Leeuwarden, the Netherlands, 2003 and *Thresholding (with*

*Waiting again, performance)*, Smart Art Space, Amsterdam, the Netherlands, 2002. Selected film and video screenings include: *Lost & Crossing*, Gasthuis, Amsterdam, the Netherlands, 2001 and *Where are you when you are thinking*, Perdu, Amsterdam, The Netherlands, 2001.

**Guan Wei**

Guan Wei was born in 1957 in Beijing, China. He currently lives and works in Sydney, Australia. Selected solo exhibitions include: *Island*, Sherman Galleries Goodhope, Sydney, Australia, 2002; *Domino Arrivals*, Sydney 2000 Olympics Arts Festival, Sydney, Australia, 2000; *Nesting, or Art of Idleness*, Museum of Contemporary Art, Sydney, Australia, 1999. Selected group exhibitions include: *Face Up: Contemporary Art from Australia*, Nationalgalerie im Hamburger Bahnhof, Berlin, Germany, 2003; *Osaka Triennial 2001*, Contemporary Art Space, Osaka, Japan, 2001; the 7th NICA International Contemporary Arts Festival, Tokyo, Japan, 2001; *Lines of Descent: the Family in Contemporary Asian Art*, Queensland Art Gallery, Brisbane, Australia, 2000 and the 3rd Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia, 1999. Selected bibliography: M. Chel, 'A Passage to Australia', in *Face Up: Contemporary Art from Australia*, (exh. cat.) Nationalgalerie im Hamburger Bahnhof, Berlin, Germany, 2003.

**Kan Xuan**

Kan Xuan was born in Xuan Cheng, China in 1972. She currently lives and works in Beijing, China. Solo exhibitions include: *Video Art*, Chinese European Art Center, Xiamen, China, 2002. Selected Group exhibitions include: *Panorama Da Art Brasileira 2003*, Sao Paulo Modern Art Museum, Brazil, 2003; *New Zone, Chinese Art*, Zacheta National Gallery, Warsaw, Poland, 2003 and *One Move*, Apeldoorn Contemporary Art Museum, the Netherlands, 2003.

**Carey Young**

Carey Young was born in Lusaka, Zambia in 1970. She currently lives and works in London. Selected exhibitions and projects include: *Dust to Dust*, Charlottenborg Palace, Copenhagen, 2003; *A Short History of Performance – Part II*, Whitechapel Gallery, London, 2003; *Business as Usual*, John Hansard Gallery, Southampton, England, 2001/2002; *Nothing Ventured*, fig-1, London, England, 2000; *Media City Seoul – Seoul Biennale 2000*, Metropolitan Museum of Art, Seoul, Korea, 2000 and *Continuum 2001*, Centre for Contemporary Art, Glasgow, Scotland, 2000. Selected bibliography: J. Slyce 'Nothing Ventured', in fig 1 *Retrospective Catalogue*, London, 2001; J. Millar, 'Escape', in *Media City Seoul 2000*, (exh. cat.), Seoul, 2000 and E. Dexter, *CRASH!*, (exh. cat.), Institute of Contemporary Arts, London, 1999.

## ACKNOWLEDGEMENTS

### ACCA

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### The artist's galleries

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