

Deloitte.

**MAKE IT
MODERN**



Make It Modern

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cover image:

Callum Morton
Tropicana, 2003
digital print, edition of 30
94.5 x 169.5 cm (image size)
Courtesy of Anna Schwartz Gallery

MAKE IT MODERN

Lisa Anne
Stephen Bram
Louisa Bufardeci
Emily Floyd
Rebecca Ann Hobbs
Raafat Ishak
Laresa Kosloff
Andrew McQuaiter
Callum Morton
David Noonan
Susan Norrie
Stuart Ringholt
Darren Sylvester
Gabrielle de Vietri

Curator: Juliana Engberg

Foreword

The *Make it Modern* exhibition is the first in an innovative series of New Australian Art Exhibitions for 2005/06 that is to be exhibited at Deloitte's new Melbourne premises within the Queen Victoria precinct.

I am sure that an exhibition of this calibre will provide our people and our clients with the opportunity to engage with and view a broad variety of work from some of Australia's most exciting emerging artists. The artists and their works should engage our people to think beyond their daily corporate environment.

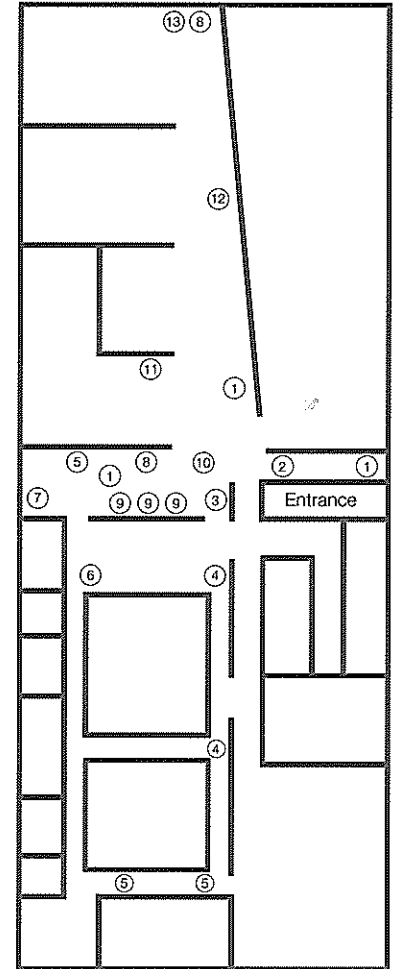
Deloitte's new premises and office environment provide an excellent space for emerging artists to showcase their work, whilst simultaneously enthusing our people about the endless possibilities contained within contemporary art.

Deloitte is grateful to Juliana Engberg, Artistic Director at the Australian Centre for Contemporary Art (ACCA) for curating this provocative exhibition of contemporary art for us.

Frank Ford
Managing Partner - Victoria

Floor Plan

1. Stuart Ringholt
2. Darren Sylvester
3. Stephen Bram
4. Lisa Anne
5. David Noonan
6. Raafat Ishak
7. Emily Floyd
8. Laresa Kosloff
9. Callum Morton
10. Louisa Bufardeci
11. Andrew McQualter
12. Rebecca Ann Hobbs
13. Susan Norrie
14. Gabrielle de Vietri (ambient)



Stuart Ringholt

A man stands in an office lift with other travellers. They exit, leaving him alone. He exhales to the extent of his capacity. This action and image are alarming, cathartic and funny in equal, yet unsettling measure. Suggesting both a methodology for the release of tension, and a symptom of stress, Stuart Ringholt adds to his catalogue of works that deal with issues of emotional equilibrium through actions which are embarrassing yet brave.

In the corporate environment of high risk and professional tension, his works produce a kind of therapy. The laughter, or gasp his works elicit, enables the viewer to perform their own liberating action.

Ringholt's other works, his books and mirror panels, are replete with blind-spots and visual splits, which cause the viewer to double take and adjust their apprehension of complete images. In looking at these works, the viewer seeks self-identification and narcissistic confirmation, only to have a gaze returned upon them through these odd, specular eyes cut-into, and added onto, the representational surface. The mirror is cracked wide apart by these double visions that amalgamate the eye and the gaze where the ego is usefully sundered.

Thinking about his image books, with their accelerated associations, wounds and subliminal manipulations of speed and drag, which focus our attention on physiological perception, I am drawn to the newly emerging cognitive research investigating the brain activity of creative people. Science can now demonstrate that in creative individuals, synaptic brain activity is super-rapid, which accelerates the potential for heightened lateral connections. From such speedy associative potential emerges inventiveness and discovery – and art. Ringholt's works are terrific, in both definitions of the word. Fabulous, compelling and vivid; but equally scary, traumatic and hysterical.



William Street, 2005,
digital video/dvd
04:37 min, colour/sound
Courtesy of the artist

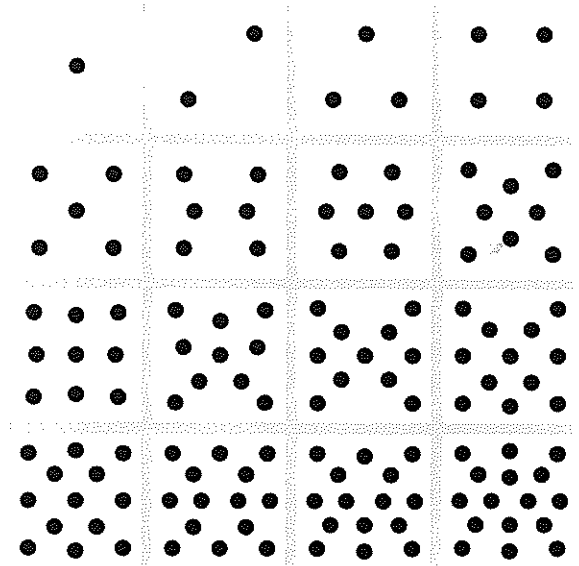
Darren Sylvester

Crisp and still, Darren Sylvester's photographic images seem somewhat unreal in their ability to slice apart life's infinite moments. But within that moment of capture, Sylvester's photos imply a vast reservoir of emotions, signs and narratives.

We encounter a boardroom occupied by protagonists. One man, on the left side of the table, stares down a group of three others on the right. This seems innocuous enough, a common scene played out in any number of corporate environments, any day of the working week. But Sylvester's photo, with its attention to detail works the generic to transcend it and suggest something more particular.

We look for indications of what kind of face-off this might be. An altercation? An interview? A presentation? The guy on the left seems more relaxed – together – while the group on the right appears uptight and tense. This seems contradictory to the group dynamic of power residing with the many. In contrast to him, their hands are clutched tight with knuckles showing strain, their faces are taut with a certain anxiousness that is supposed to imply poise and control. Are the left and right of this arrangement political in some way? Maybe the clue lies not only in the body language of the people, but also in the title *The Performance Wage Cannot Motivate Me Anymore*.

Sylvester also offers *Ideal Standing Positions for Elevator (1-16)* for consideration while you wait opposite the Deloitte lifts. Like *The Performance Wage Cannot Motivate Me Anymore*, there is an implied politic and sociology in this work, which illustrates the way in which we choose to not engage.



The Ideal Standing Positions For Elevators (1-16), 2001
acrylic

50 x 50cm each

Courtesy of the artist and William Mora Galleries,
Melbourne and Sullivan+Strumpf, Sydney

Stephen Bram

Stephen Bram's subject is space: space as defined by architecture, perspective, abstraction, framing, positive and negative openings, logic and, perhaps most importantly, scientific deceit. Bram's paintings, whether they be large wall murals, or small canvas or board works employ sparseness and an economical design and palate to create intriguing contemplations. And these are contradictory considerations, played with great skill by Bram.

Bram's works, even though they play the cool, abstraction card of the geometric thesis, are actually quite emotional spaces. You might almost give them a Byzantine accreditation. His shapes implode, explode, yet manage to keep together and avoid disintegration in ways that are compelling. This holding together of the dynamic space that Bram constructs, is as much the work of the viewer as it is of the shapes that optically shift within the picture plane, because we seek to maintain the logic of the world that we understand.

The observer works hard to resist the chaos that might be allowed into Bram's visual presentation. As the anamorphic geometric shapes pull apart the design, so the viewer's mind pushes them back into an understood frame of reference. And so coloured shapes, white spaces and paint, become rooms, and solids to describe a world of organized Cartesian principles: architectural and rational, like modernism itself.



Untitled (Two Point Perspective), 2004
acrylic on canvas
101.5 x 76.5 cm
Courtesy of the artist and Anna Schwartz Gallery

Lisa Anne

Corridors in visual art are interesting metaphors, especially when they are pictured as seemingly infinite. They convey the idea of both the indeterminate journey through life, and the entrapment of a defined space that appears enclosed and stubbornly linear as a system. In this sense then, the picturing of the generic corridor proposes a conundrum of movement and stasis.

Lisa Anne deliberately leaves bland and empty her corridor space, and all trace of specificity is removed to emphasize the 'trope' of the corridor. It becomes that linguistic 'blind alley' that infers a rhetorical inflection. Made sterile and without trace of its users, a time frame, or a brand marker, the corridor becomes a place devoid of history or identity.

While this is true, so are the undeniable connections we make through our knowledge of popular culture, spatial archetypes and classical references. It is virtually impossible to not acknowledge the filmic references that attach to the corridor. For instance, Kubrick's *The Shining*, in which the corridor becomes a symbolic transit between phantasmic encounters and safety. Or Antonioni's *L'Avventura*, where the frustratingly extended scene of Claudia running along a corridor, seeking the lost protagonist, establishes the Oedipal opening that ruptures a sense of endless journeying. The doors that punctuate the procession of the corridor suggest possible openings to a labyrinth of potential encounters that nevertheless remain mysterious and unattainable.

Of course the corridor alludes to places of transit, such as hotels, where libidos are hidden; but equally to office environments in which deals lurk in private chambers. Those who remain trapped in the modern corridor are forever excluded from the secret business behind closed doors.



SoHo, New York, 2002
Lambda Print
50 x 40 inches
Courtesy of the artist

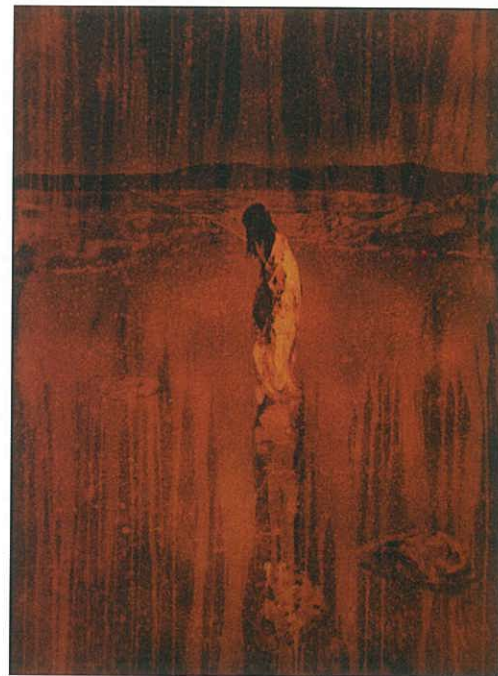
David Noonan

As much as anything, David Noonan's works are concerned with concepts of aesthetics and, in particular, the aesthetic condition of the 'cool'. Attached to this broad investigation is a tighter focus on an investigation into design, fashion, film and music as forms of capricious modernity. Noonan's works, which range over media, also roam between different styles of modernity in a deliberate effort to contradict the idea of the 'modern' being drawn within the linear boundaries of the grid and modular form.

Noonan's works gesture towards the dandy aesthetic, the Gothic, the hippy fin de siècle styles of mock-Tudor, and east-meets-west kaftan. They suggest Antonioni's films and the swinging '60s, the California dreaming of the peace generation and the weird rural fantasia of bands like Jethro Tull. Noonan's further extrapolations of these already nostalgically mixed and stylistically enmeshed genres identify the pathological strain of counter-classical forms that resurface from time to time.

In this sense it might be said that Noonan's modernism is the emotional counterpoint to the generally accepted sense of the 'modern' being an example of rationalist, tectonic thinking and design. It is no accident, for instance, that these more emotive styles rise up in times of political and social unrest.

The Deloitte office environment provides a ready-made background for Noonan's gentle and hip subversions. Housed in Melbourne's newest modern icon, designed by Lyons architects, this modern block is a typical curtain wall building, all glass, chrome and sleekness.



Untitled, 2005
Fabric painting
30 x 42 inches

Courtesy of Uplands Gallery, Melbourne and
Roslyn Oxley9 Gallery, Sydney

Raafat Ishak

In certain ways Raafat Ishak's paintings are fantasies. Linear, and non-painterly, his works employ the anti-spatial appearance of design in their devotion to flat blocks of colour and untreated void spaces. While this is true, it is also the case that his shapes, and built-up culminations of colours, tend to suggest architectural solids and urban outlines.

There is often an admixture of western and eastern silhouette, which can be construed from his stylized horizon. This combination is undoubtedly provocative and identifies the drift of the modular (modernist) architectural style from the ancient East to the modern West, and back again.

Ishak likes to situate his painted boards in odd spots and awkward places. Their occupation of the architectural province can be thought of as a form of colonisation - a kind of territorial takeover. In this sense Ishak's works suggest a form of opportunism.

In the instance of the Deloitte office environment, Ishak has elected to construct his colony of shapes around the, as yet, under-occupied zone of the kitchen dispensary: a watering hole of sorts – therefore a kind of oasis. In the making of actual cities and colonies, the areas of greatest dispute and those most contested tend to be near water.



Victory gate, 2003
acrylic on MDF
40 x 25 cm
private collection

Courtesy of the Artist and Sutton Gallery, Melbourne

Emily Floyd

Like most good businesses, Emily Floyd has developed a strategic sense of her market place and how to infiltrate and command it. Floyd's subject is art and its interface with society. As such she is concerned with art as a by-product of creative capital, in which a civic society wishes to invest in order to secure for itself a sense of civility and sophistication.

Her works therefore declare, in much the same way as a corporate prospectus, her intent and business aim, which is to place her product within the grasp of the masses, through an interaction with the taste market, and social desires of bourgeoisies.

Floyd's works often cast the artist in the role of 'outsider' in an effort to articulate the oft-thought proposition that the artist remains outside culture and society to critique it-and to promote its betterment through this critique. The concept of 'infiltration' inherent in her title, again suggests a kind of interaction by stealth. In this instance the 'bourgeoisie' can be understood as the collector or patron.

As Floyd herself has suggested, 'The collector is constructed as a patron of ideas, a voyeur, and an extravagant aesthete able to accumulate objects that lack everyday utility. The artist acts as a craftsman whose obsessive creations provide a metaphor for the value and necessity of hard work. The self-image of the artist is that of a philosopher and a political subvert, yet financial necessity leads the artist to a highly specialized form of interior decoration.'



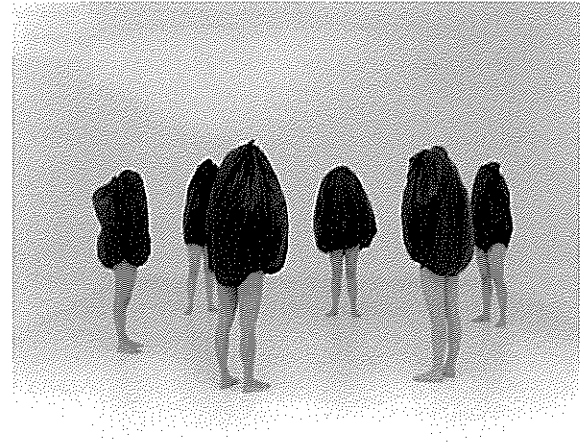
A strategy to infiltrate the homes of the bourgeoisie, 2005
painted wood
installation view
Courtesy of the artist and Anna Schwartz Gallery

Laresa Kosloff

The construction of modernism as a set of abstract, yet tangible shapes can be traced through the twentieth century. But perhaps most vividly, the colour, space and shape experiments of the Bauhaus, in Germany, provided the blueprint for the sturdiest of modernist trajectories. In Melbourne that legacy is all around us: in the primary colours employed by DCM architects, in the stylish swish of Frederick Romberg's buildings, and in the modernist glass-curtain wall buildings, of which Deloitte's home in the BHP Billiton building, is a most apposite current example.

Laresa Kosloff continues to investigate aspects of modernism in several of her film and video works showing here. In her 8mm film, *Stock Exchange*, she investigates and exploits the grid of modernism in an effort to animate the building 'machine' and those trapped inside it. The results are a fascinating contradiction between control and desire, surveillance and introspection, which might be commonplace in the work situation.

Her video project *Deep & Shallow* also references the early design and painting experiments of the Bauhaus. Kosloff's figures - clad in what appear to be black hessian bags that enclose their upper body, but leave their legs naked - arrange themselves around a set of molecular 3D line and dot, square and solid space diagrams. Her figures enact deep and shallow space, in a renovated action of performance painting and theatrical sculpture. The paintings of Surrealist Jean Miro, the theatre costumes of Bauhaus designer Oscar Schlemmer, and drawings of Paul Klee, all seem to be evoked in Kosloff's playful performance, which in turn refers to the modernist workshop of experimentation.



Deep & Shallow (detail), 2004.
Looped DVD
5.18 min
Courtesy of the Artist

Callum Morton

Callum Morton's glitzy, impossibly synthetic, digital print series *Interbau Wow Wow* sees architecture's ground-breaking iconic buildings given the Venturi treatment, and transformed into the painted sheds of the trans-aesthetic.

Morton draws our attention to the adaptability of these classic modernist styles. He also cleverly alludes to certain conceptual similarities between the old and the new usage he has assigned. Hero of Scandinavian modernism, Finnish architect Alvar Aalto's iconic apartments have been given the Disney cobble treatment and converted into *Lancelot* - a Best Western Inn. Marcel Breuer's failed Venezuelan resort combined with Le Corbusier's *Unité d'Habitation* and Melbourne's own Southern Cross Hotel have been flamenco-fied and turned into Morton's *Tropicana*. Morton blends together the highbrow and the kitsch, in much the same way as faux Los Angeles architecture has done, to produce a new hybrid form.

The title of this series *Interbau Wow Wow* sounds like the music titles from the slick disco years of synthetic mixes and scratch, as exemplified by Malcolm McLaren, and groups like Bow Wow Wow. Morton acknowledges the Po-Mo moments of creative interfusion and quotation that provided a popular beat to the high falutin' theories.

Morton's new drive-by is a Disney strip, a fantasy and fetish: a tomorrow-world today, where unique forms have become globalised generics and vacant spaces. In some ways Morton makes us see that the adaptive cubic architecture of modernism has found its new use as a container of consumerist culture: body-less, external; all places and no-place.



Best Western, 2003
from the series *Interbau Wow Wow*
digital print, edition of 30
115.2 x 189.7 cm

Holiday Inn, 2003
from the series *Interbau Wow Wow*
digital print, edition of 30
115.2 x 189.7 cm

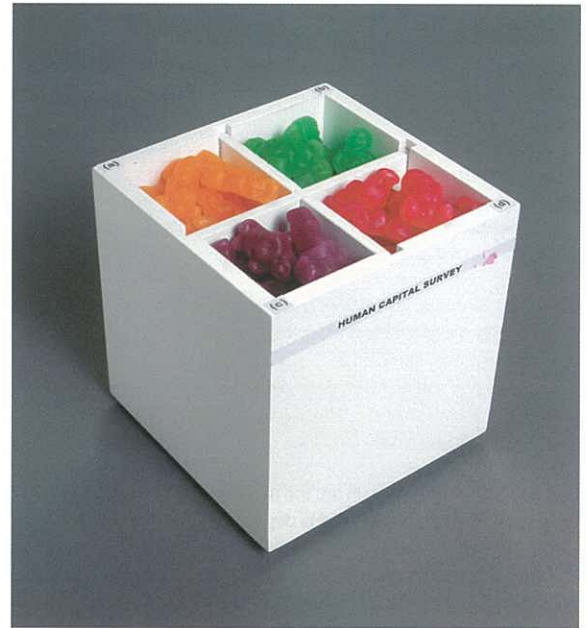
Courtesy of the artist and Anna Schwartz Gallery

Louisa Bufardeci

Deloitte prides itself in understanding the value of people. As Deloitte's own prospectus tells us: "Performance is powered by the effective use of capital: financial capital, technological capital and human capital. In a world in which businesses must compete in an ever-wider arena while doing more with less, human capital is emerging as the most challenging to secure, the most elusive to quantify and the most critical to success."

As 'human capital' is elusive to quantify and difficult to procure, Louisa Bufardeci has created a 'Human capital survey', for the Deloitte front desk. Human capital, in this instance, is illustrated by a container filled with jelly babies, in a range of primary colours. These colours naturally direct our attention to modernism and its devotion to the colourful grids of efficiency, which in turn have their direct application in graphs and diagrammatic information systems. As she always does, Bufardeci plays the modern design off against the humanity it represents.

By illustrating her concept of human capital as an edible, and obviously depleting resource, Bufardeci asks us to consider our decision to consume. Of course, to not consume is to court the idea that the human capital will reach its use-by date - go stale - and become redundant.



Human capital survey, 2005
Pencil box, jelly babies
10 x 10.5 x 10 cm

Courtesy of the artist and Anna Schwartz Gallery

Andrew McQualter

Since the beginning stage in his practice, Andrew McQualter has signalled an interest in systems and construction. Early works by McQualter pursued 3-dimensional means to explore the way things come together to create harmony and useful arrangements.

Of late McQualter has turned his interest to a less tangible, more ephemeral form of art making - wall paintings. While his projects may leave no long-term trace in space or on walls, his interest in systems of communicating and the outcomes of these things has become even more pronounced and robust than previously.

McQualter illustrates an ethos of shared responsibility, consultation, usefulness and assistance in these fragile wall paintings. Ideas are workshopped between participants who sit facing each other, or who try to adapt and make use of some object between them. Or ideas are transported like material in a wheelbarrow; thoughts are given speech bubbles and diagrammatic structure.

But, as is often the case with art, the material choices of the artist are equally as important as what is depicted. In the instance of McQualter's works, the process of erasure intended in these works - which will eventually be painted over and lost - reflects the fragility of communication between people, and of long-term success. These are things that must be treasured while they last.



Studies for the shape of government, 2005 (installation view)
temporary installation at Newcastle Regional Art Gallery, NSW
graphite and synthetic polymer paint on wall,
collaborative drawings, documentation
Courtesy of the artist and Scott Donovan Gallery, Sydney
photograph Alan Chawner

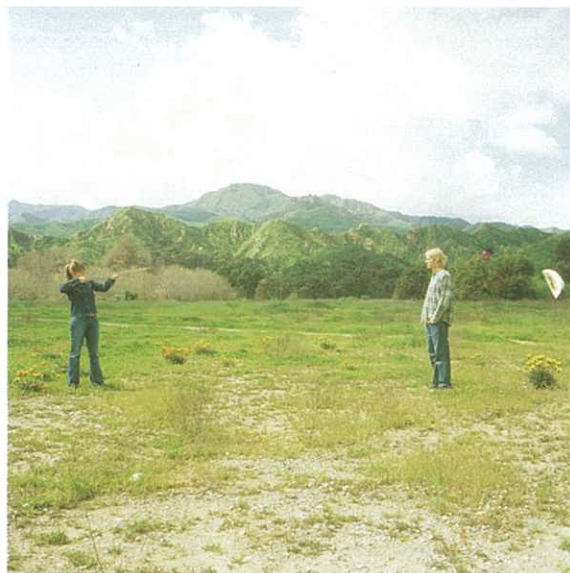
Rebecca Ann Hobbs

The photographic situations set up by Rebecca Ann Hobbs invariably deal with relationships of mutuality and trust. They are therefore also about the potential breakdown of these things, and as a consequence, open up gaps for fear and failure. *Pot Shot* is a good example, in which the now legendary action of trust between William Tell and his son is re-enacted as a kind of duel between a modern couple.

Undoubtedly there is a kind of playfulness – a sort of Cowboys and Indians’ acting-out – inferred in Hobbs’s Arizona showdown. We recognize a Hollywood-type of staging in the scene as the guy’s hat blows off his head, while the woman holds a steady, yet unmenacing aim with what appears to be a prop rifle.

But alongside this playfulness, there is a slightly more sinister atmosphere that creeps into the picture. *Pot Shot* infers a less than serious attempt to do harm, but in the realm of the relationship between people, it is the equivalent of bickering. Perhaps not immediately harmful, but potentially a gathering drama which may miss its funny-bone target unless the protagonists are careful.

There is often a sense of inappropriateness in Hobbs’s situations. A man lying between the legs of a woman and looking up her skirt gives us an uncomfortable feeling of being collusive with a gaze that is a little too lewd for our liking. And yet there is evidently a mutual agreement and faith between these two people. Hobbs hones in on the delicate balance between the private and public gaze in this instance, and addresses the taboos of interaction. In the workplace, where trust is necessary between team members, and decorum should be maintained at all times, Hobbs’s works provoke an unsettling reaction.



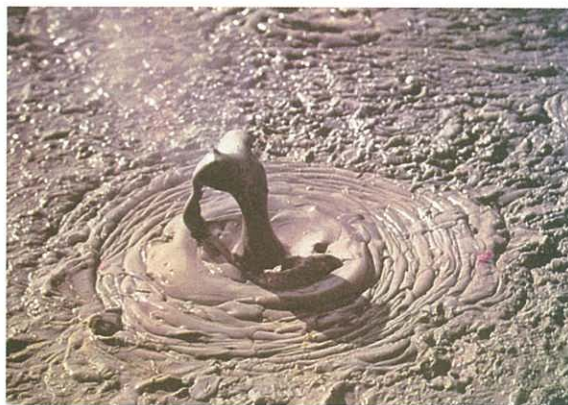
Pot Shot, 2005
Lightjet Type C print
50 x 50 cm,
Courtesy of the artist

Susan Norrie

Susan Norrie's film *Thermostat* plays in a loop of slow, bleached out, haunting footage that shows smoke billowing forth and vapours spiralling: industrial gushings that resemble the earth's own thermal blows and expulsions. People drift haplessly into and through this tyrannical, chimerical, chemical landscape that threatens to engulf them in catastrophe: daytime sleepwalkers in a daze of industrial mayhem.

Thermostat blends all the hallmarks of Norrie's practice: tonal, surreal, majestic and engaged with the history of art as well as the history of politics. It is both film and fresco and a document that confirms the loop of history repeating itself in epochs of destruction. It also verifies our belief in the power of the primordial over the disastrous effects of modernity's compulsive progress.

As always Norrie is concerned with the earth as a pathological body, which may revive and fight its way back from the biological bleakness imposed upon it by man's interventions. And so we also see mud bubbles splutter and blurt their way to the surface – a writhing, ebullient fit of uncontrollable hot fluid: the earth reasserting itself, if alarmingly, in a heated excess. Perhaps this is a warning that the temperature is rising, in an environment where the pitch for profits ignores the long-term cost of tampering with, or disregarding the signals from, the natural environment.



Thermostat 4 (Mud Pool) (detail), 2005
looped video
Courtesy the artist and Mori Gallery

Gabrielle de Vietri

When artists puts things into an art gallery context, which would otherwise be in the world, this is understood as a form of critical displacement. Art exists to provide a mirror to the world so that we may look upon those things that construct our social being, and observe and closely scrutinize them.

So what occurs when art is placed back into the real world? When it borrows the language and methodology of communication from the situation in which it will place itself. These are some of the questions provoked by Gabrielle de Vietri's *Announcements* – played over Deloitte's PA system. De Vietri's project hopes to insinuate itself into the corporate environment in an unobtrusive, even collusive manner.

Working with the ethos of improvement that typifies the ambition of the corporate entity, and using the language of self-help and personal awareness, de Vietri has created a number of 'useful' encouragements that will be broadcast sporadically throughout the public areas of Deloitte. "Discover who you really are", "Make stress work for you" and "Develop a sense of identity" seem benign enough persuasions, even hopeful statements, especially delivered by the silky voice of the disembodied commander.

And yet, there is something sinister in these intrusions into the corporate psyche: a Big Brother quality. Are these messages intended to create purpose in the individual, or is it part of a ploy of collective pacification? "Live well" quite evidently, is caught between competing agendas of the simple life and the life made well by wealth and success. "Improve your family, your life, and the world at large" similarly calls to the instincts of the bread winner and yet pulls at the consciousness of those who know that such benefits are often not economically determined, but reside in non-tangible, emotional gifts.



Announcements / Commandments (cope with loss), 2005
Hourly announcements and vinyl lettering
dimensions variable
Courtesy of the artist

List Of Works Exhibited

Lisa Anne

41 51'N 87 39'W
#1
Chicago, Illinois
2002
Lambda print
50 x 40 inches

41 51'N 87 39'W
#2
Chicago, Illinois
2002
Lambda print
50 x 40 inches

SoHo, New York
2002
Lambda print
50 x 40 inches

Harrisonburg,
Virginia
2002
Lambda print
50 x 40 inches
All works courtesy of
the artist

Stephen Bram

*Untitled (Two Point
Perspective)*, 2004
acrylic on canvas
101.5 x 76.5 cm
Courtesy of the artist
and Anna Schwartz
Gallery

Louisa Bufardeci

*Human capital
survey*, 2005
Pencil box, jelly
babies
10 x 10.5 x 10 cm
Courtesy of the artist
and Anna Schwartz
Gallery

Gabrielle de Vietri

*Announcements /
Commandments*,
2005
Hourly announce-
ments and vinyl
lettering
dimensions variable
Courtesy of the artist

Emily Floyd

*A strategy to infiltrate
the homes of the
bourgeoisie*, 2005
paint and wood
dimensions variable
Courtesy of the artist
and Anna Schwartz
Gallery

Rebecca Ann Hobbs

Photoshoot, 2004
Lightjet Type C print
50 x 50 cm

Signal, 2005
Lightjet Type C print
50 x 50 cm,

Pot Shot, 2005
Lightjet Type C print
50 x 50 cm

90 Degrees, 2004
Lightjet Type C print
50 x 50 cm

Push, 2004
Lightjet Type C print
50 x 50 cm

Balance, 2004
Lightjet Type C print
50 x 50 cm
All works courtesy of
the artist

Raafat Ishak

Ascent and Descent,
2005
110 x 330 cm
Acrylic on MDF
Courtesy of the Artist
and Sutton Gallery,
Melbourne

Laresa Kosloff

Deep & Shallow,
2004
Looped DVD
5.18 mins
Courtesy of the artist

Andrew McQualter

Untitled, 2005
synthetic polymer
paint, pencil on wall
dimensions variable
Courtesy of the artist
and Scott Donovan
Gallery, Sydney

Callum Morton

Holiday Inn, 2003
from the series
Interbau Wow Wow
digital print, edition
of 30
115.2 x 189.7 cm

Tropicana, 2003
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Best Western, 2003
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digital print, edition
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115.2 x 189.7 cm
All works courtesy of
the artist and Anna
Schwartz Gallery

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