

BIANCA HESTER

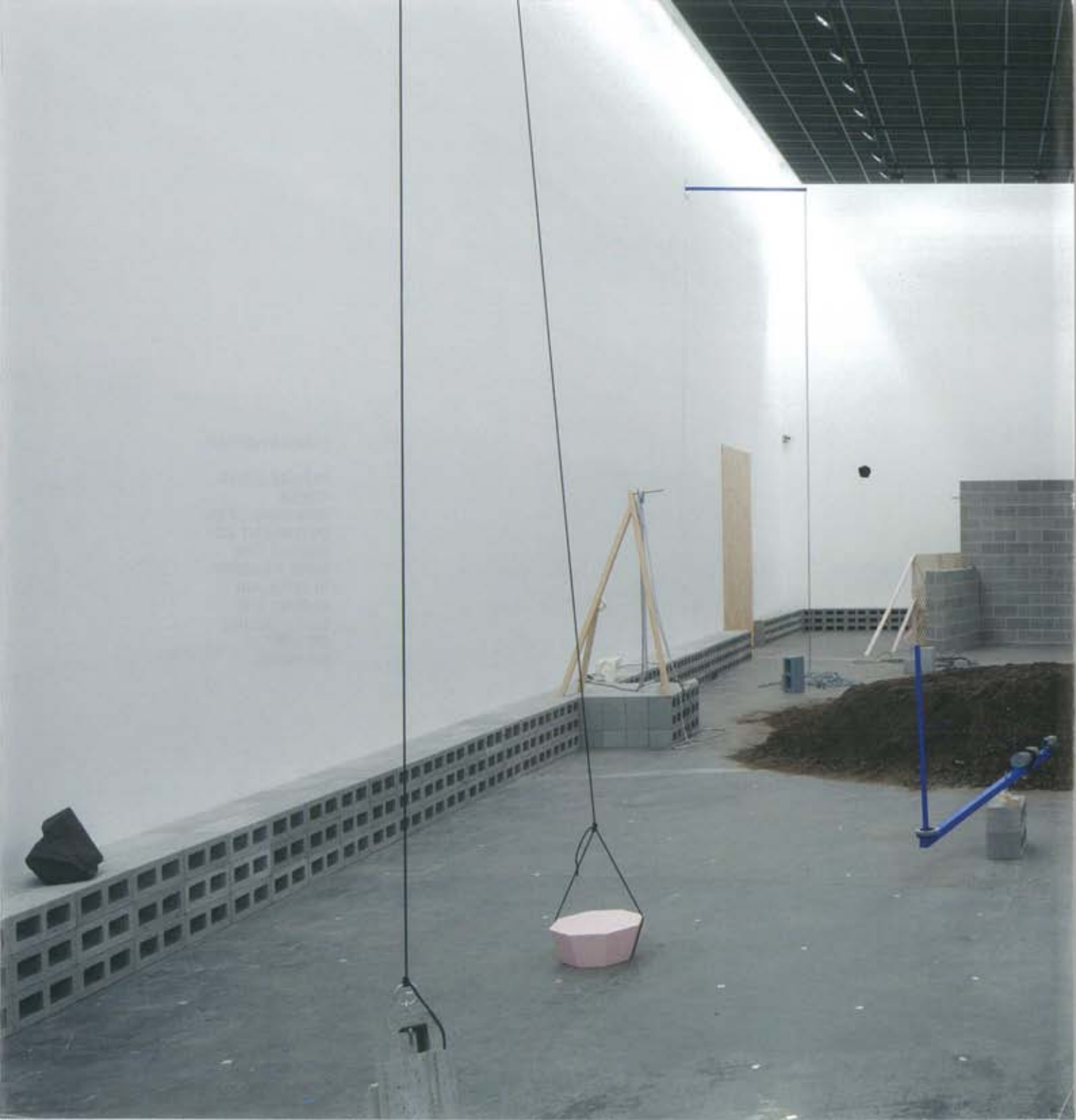
PLEASE LEAVE
THESE
WINDOWS OPEN
OVERNIGHT TO
ENABLE THE
FANS TO DRAW
IN COOL AIR
DURING THE
EARLY HOURS
OF THE
MORNING

ACTIONS
WILL
OCCUR
INTERMITTENTLY

BIANCA HESTER

PLEASE LEAVE
THESE
WINDOWS OPEN
OVERNIGHT TO
ENABLE THE
FANS TO DRAW
IN COOL AIR
DURING THE
EARLY HOURS
OF THE
MORNING

Helen Macpherson Smith
Commission 2010





BIANCA HESTER

PLEASE LEAVE
THESE
WINDOWS OPEN
OVERNIGHT TO
ENABLE THE
FANS TO DRAW
IN COOL AIR
DURING THE
EARLY HOURS
OF THE
MORNING.

6 August – 26 September 2010

Published 2010

© Australian Centre for Contemporary Art

authors: Prof Andrew Benjamin,

Dr Terri Bird, Charlotte Day,

Juliana Engberg, Bianca Hester,

Dr Tom Nicholson

All rights reserved. No part of this publication can be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without prior permission in writing from the publisher. The Australian Copyright Act 1969 (the Act) allows a maximum of one chapter or 10% of this book, whichever is the greater, to be photocopied by any educational institution for its educational purposes provided that the educational institution has given a remuneration notice to Copyright Agency Limited (CAL) under the Act.

Australian Centre for Contemporary Art

111 Sturt Street, Southbank

VIC 3006 Australia

Telephone +61 3 9697 9999

Facsimile +61 3 9696 6630

Email info@accaonline.org.au

Website www.accaonline.org.au

ISBN 978-0-9807779-4-9

FOREWORD

Bianca Hester's *Please Leave These Windows Open Overnight To Enable The Fans To Draw In Cool Air During The Early Hours Of The Morning* is the sixth, and final exhibition in ACCA's series of Helen Macpherson Smith Commissions.

Bianca's epic work utilised ACCA's large room as a field of encounter for the sculptural, performative and transitory. During the exhibition ACCA was filled with audiences attracted by the idea of a primary encounter with the unexpected. It was thrilling.

Associate curator Charlotte Day has worked closely with Bianca to achieve this wonderful exhibition, managing the project with her customary energy and sensitivity.

It was a pleasure working with Bianca, and we congratulate her on the realisation of this handsome and sophisticated new work which joins the eminent alumni of HMS Commissions.

ACCA is grateful to Darvell Hutchinson and the Trustees of the Helen Macpherson Smith Trust for their generous support for this annual project which has enabled ACCA to commission each year a major new work by a Victorian artist. The series has become a much anticipated event in the ACCA program by audiences and artists alike and has, in each instance marked a milestone moment in the selected artists' career. We look forward to working with the Helen Macpherson Smith Trust on new initiatives in forthcoming years.

Kay Campbell
Executive Director

INTRODUCTION

Juliana Engberg

Please leave these windows open overnight to enable the fans to draw in cool air during the early hours of the morning, the title of Bianca Hester's massive project, indicates many of its elements. The suggestion of a flutter of air suggests movement and flux, the polite 'please' proposes an invitation to participate and a request for co-operation, the descriptions 'overnight', and 'early hours of the morning', convey temporality and time transit. It's a good title. Light on its feet. Lyrical even. And like the hand written and computer generated signs that are intended for communal consumption, which pop up in work and institutional spaces where communication is diminishingly face to face, it might be overlooked, disregarded and dismissed.

It is, like Bianca's project, tending towards the ephemeral, yet somewhat official. In the title I like the word cool. It references refreshment, but it has another meaning in art, of course. In relation to Bianca's project both interpretations seem right.

Over several weeks Bianca has transformed ACCA's commission gallery into an eventful place. Her project has enacted a lexicon of sculptural languages that reference movements from before Greco-Roman statuary to the present. Equestrian statues, constructivist towers, minimalist cubes, land art, casting, performance, happenings, video actions, installation, monuments, anti monuments, and sound art are all here in this large, all-encompassing moment. Not so much paradigm shifting, but paradigm activating is what is going on here.

At a glance, and if we looked through the black and white lens that delivers art history, we are apt to see the reference to another ground breaking moment. Bianca's installation, as a totality, links aesthetically to the 1969 exhibition *When Attitudes Become Form*, organized by curator Harald Szeemann, seen at the Kunsthalle Berne and the Institute of Contemporary Arts, London. The informality of works on the floor, leant against walls, hung off rails, freestanding structures and bits of material ephemera are shared by the two installations, 41 years apart.

But Bianca's project stretches before, and after Szeemann's, it reincorporates aspects of practice that relate to skill and technique, which were refused, or broken down in the instance of many participants in WABF. Additionally, Bianca leaps over the conceptual beginnings of 1969 to update her installation with current tactics of contemporary practice.

Importantly, Bianca's project is a solo event, whereas Szeemann's was a group exhibition, organized with the contributions of some 69 artists. This is important because Bianca's project is authored and deliberately formal in its pursuit of the rhetoric of informality. Even while Bianca's project includes collaborative aspects, she is the curator of her own enterprise.

It is easy to be distracted from the highly organised elements of this massive work, by its constituent and contingent parts. Live actions and 'disruptions', as Bianca has termed them, including kids playing soccer against her highly formal Besser block wall, skate boarders negotiating the gallery space, fellow artists lying on the floor, whistles blowing, rugs

being draped and wrapped around bodies, and the arrival, sporadically, of a live horse into the space are seductive in their situational, relational aesthetics. They appeal because of their exploitation of novelty, spectacle and the audience-as-witness; but also because they align Bianca's project with recent theoretical propositions.

But to me, Bianca has very successfully orchestrated her relativities. These organised events of temporality bring attention to the other permanent structures and installations that provide the arena of engagement. And in some marvellous way she has turned the suspect 'theatricality' of all these elements into profound things. Probably because she engages in acts and items of significant art historical weight.

In almost every instance, from the monumentality of a large grey block wall, which acknowledges its historical relationship with the grid of minimalism, as well as the work-a-day materials favoured and valued by minimalists like Judd and Andre; or like her mound of dirt, with its obvious reference to Smithson's earth works; and the draped cloths which allude to Morris' soft sculptures as well as proto feminist works, Bianca reasserts sculptural history and the traditions of practice as it attempts to grow and counter-grow.

Her references are not only international. In having professionals come and build her wall, she reminds us of Australian artist, Dale Hickey, who employed professional fence builders to install a wooden fence around the perimeter of the gallery space. Her horse is not only a gesture to Equestrian statues throughout history, but also a reference to its emergence as a symbol in arte povera, the work of Jannis Kounellis and, more recently the redundant horse of Maurizio Cattelan.

Bianca plays with the language of minimalism in her serialised grids and definite shapes, and sets up mini episodes of gestalt in small objects that the audience can comprehend, only to dismantle this comprehension by twisting the gestalt through the mimetic gesture of casting various items. Things that we assume we know at first sight quickly become mysterious things. Rolls of tape are in fact solid sculptures. Stone is cast plaster. The audience is required to look and re-look, and re-think what they know.


Bianca has understood the scale of the ACCA room, and even while the constituent parts are distributed and various, the totality of her expanded field of sculpture holds the space in a mammoth feat of balance. When disruptions and visitors are not activating the space Bianca's carefully orchestrated arena has a grand repose. The large wall, addresses the fixed high wall of the space, the massive rock holds the narrower opening in place and anchors the items beyond, the Tatlin-esque prop sculptures register a mid height, while the earth sculpture provides a counter balance. Small things have their place, and adjust their place in counter-balance: especially the participants who lie quietly on the floor, on the brick ledge and behind the wall, sometimes obscured from view.

This sculptural formality becomes even clearer when the moment of equine uncertainty enters into the space. The arrival of the horse registers a new and dangerous moment when anything might become unstable and precarious. The intensity of this event is enacted both in the space and by the audience who hold themselves still and quiet

in the presence of a large, living creature. The horse, like all else in this installation, finds its place of balance and relationship with the other items. Under his stand, the mound of earth becomes a sculptural plinth, in front of the besser blocks, the wall becomes a solid plane, the prop sculptures precarious and flimsy and subject to his bulk and whim; the other paraphernalia open to movement.

It reminds us that this is not the natural environment of the horse, and this registers the outside/inside structural language that Bianca pursues. The civic-ness of her sculptures which would be random, but not unexpected in the urban landscape; the community of actions that are normal in the playground; the landscape architecture of rocks and dirt and structure that make up parks and reserves.

Bianca's project is a mammoth thesis: one that manages its historical weight with a lovely levity and grace. It demonstrates a sophisticated understanding of practice trajectory, and when you have that kind of confidence you can break moulds and shift paradigms. At the very least, or most, the horse can nudge the soccer ball with his nose.

An abstract composition on a light gray background. A thick, solid blue line curves from the top left towards the right. In the center, a light pink square is held in place by four small, dark blue rectangular pieces of tape at its corners. The text 'ACTIONS WILL OCCUR INTERMITTENTLY' is printed in a black, sans-serif font in the upper left corner of the pink square.

ACTIONS
WILL
OCCUR
INTERMITTENTLY





















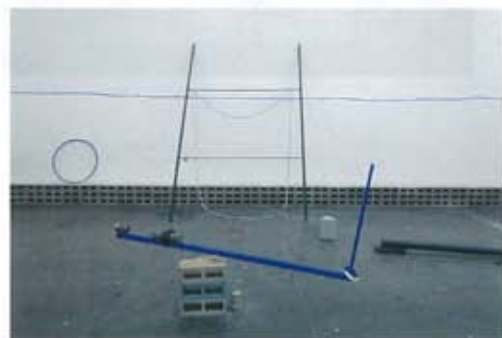








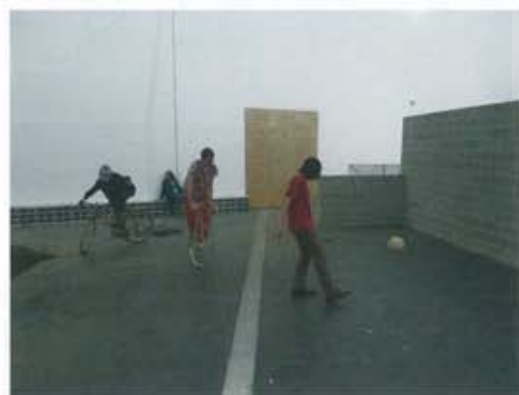
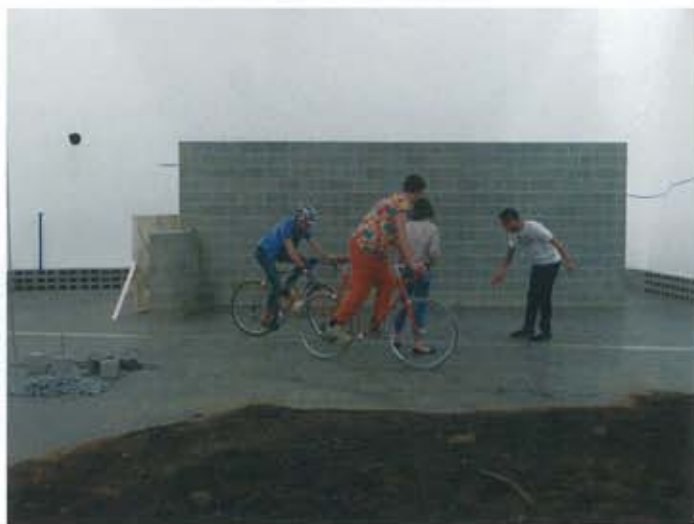










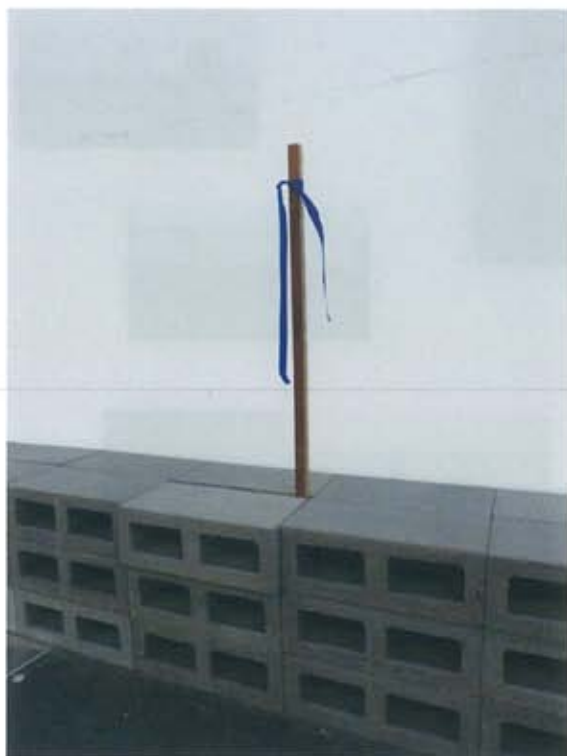








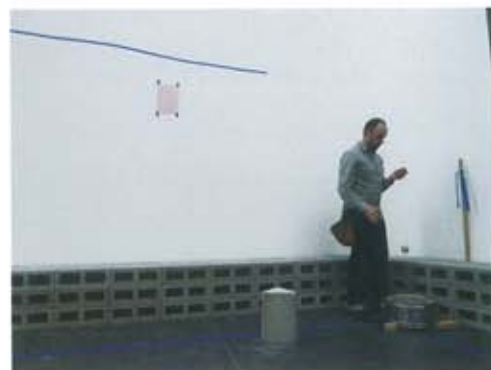














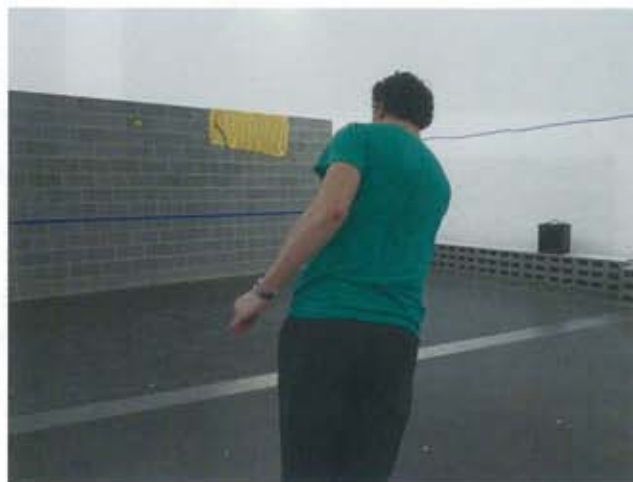


















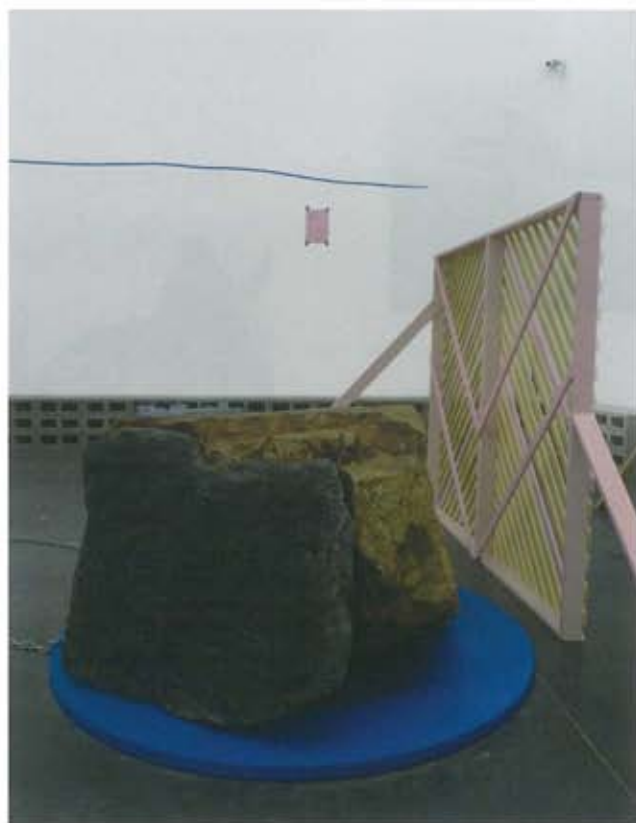
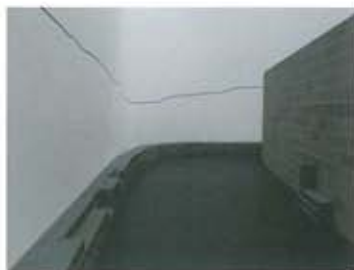
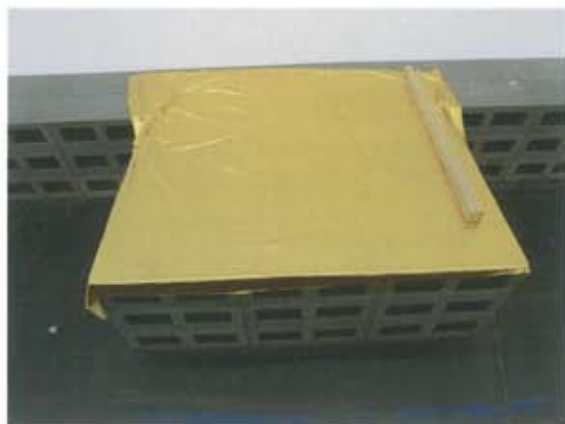


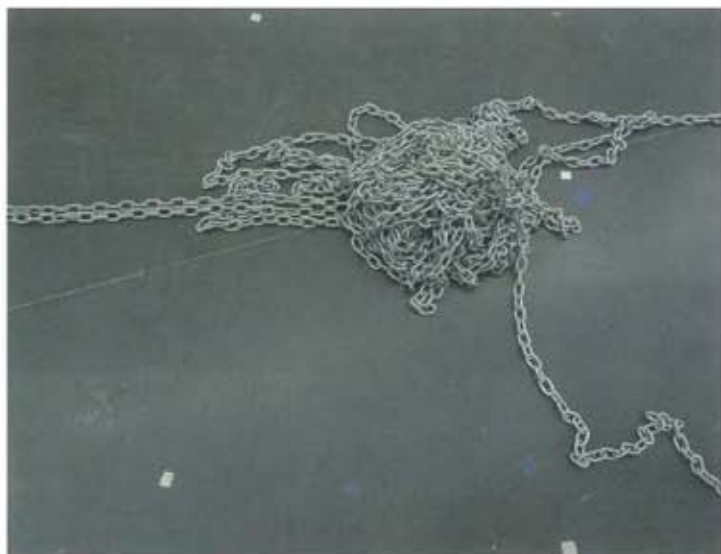








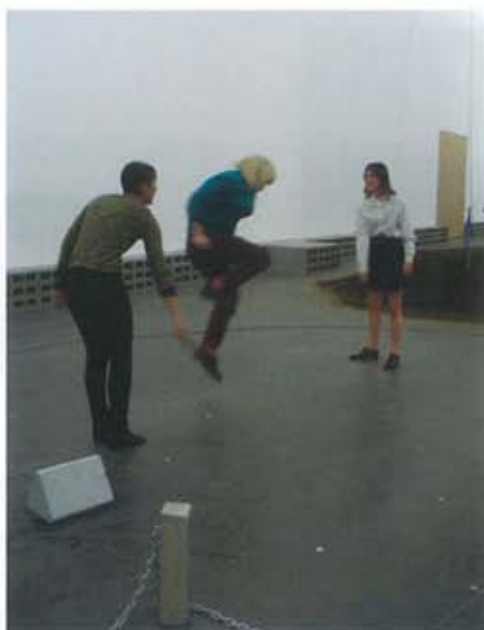






































CONTENTS

FIVE POINTS OF VIEW

Charlotte Day & Bianca Hester

74

THIS CONVERSATION

Terri Bird & Tom Nicholson

79

STALLING

NOTES ON THE WORK OF BIANCA HESTER

Andrew Benjamin

83

NOTES

86

BIOGRAPHY

93

FIVE POINTS OF VIEW

Charlotte Day & Bianca Hester

ONE

Charlotte Day: Can we start with your title for this exhibition? It seems to me that it's a particularly apt description of how you conceive of the relationship between the gallery space and the external world, but it also reflects on your working methodology and the importance of openness to your practice more generally.

Bianca Hester: I stumbled across this text in the Melbourne University architecture library on a hot summer's day in 2007. The sign was pinned to a window that was left ajar above the photocopy machine. I was struck by the relationship the text makes to time, inhuman forces and architecture — and to the interdependence between interiors and exteriors. But also, especially, to the intimate relationship between the human body and the constructed world in which we are enmeshed — a world from which we extract, develop, destroy, tend to, maintain and inhabit in various ways. I took a photograph of this text without knowing what to do with it at the time.

As the current project developed it became more obvious that the text needed to be re-contextualised as a title, not only because it connects with the main elements that are engaged with by the project (i.e., architecture, the body, time, change and process), but also because I'm becoming more interested in working with titles as texts in themselves, as provocations that open things up rather than clarifying or pinning things down.

Concerning the gallery space, I try and approach it more like an opportunity (both in a spatial and a temporal sense) to do something that I could never otherwise do within my domestic, working or public environments for reasons of scale, access and function. This approach — of thinking of an exhibition as an opportunity — has developed primarily through the experience of working in artist-run environments in an organisational capacity, where you gain a great deal of access to space. So this spirit of 'access', or of attempting to open and occupy space in ways other than those necessarily prescribed, has continued to be a current running through my working processes. In many ways, the question of working within this spatial opportunity has become a question of engagement, of experimenting with ways to engage with the limits provided by the space and then testing how to open this engagement up to others. Each project I've made since 1999 has more or less involved being physically present in the space of presentation / exhibition, involving actions such as working within it, hosting a project, maintaining it or performing within it. Also, I don't make work that is ultimately positioned so that I walk away from it as finished or complete. Instead the work is structured around ongoing processes and usually undergoes a series of shifts within the framework of its presentation. It therefore demands that I (and others) become present with or within it, or at least with a part of it.

So I guess this idea of access connects to your point regarding 'openness'. I wonder if you could specify more for me what you mean by openness? I'm assuming that you are referring to the way the project opens up to the involvement of others?

TWO

C: The openness is, yes, 'an openness' to the involvement of other people, although I don't think it is necessarily easily accessible to all people. (Maybe we can come back to this point?) I like your idea of 'opportunity', which is more positive than the broader notion of possibilities, and I could see it operating in the way you occupied the gallery space during the 10 days of installation prior to the opening. It felt like a studio space, with you casting, sewing, constructing, and painting. During this time I was particularly struck with how you remained open about what would be included in the final exhibition — the structure before its occupation by these others. I felt that you held on to this openness for as long as you possibly could! And that you were also open to considering others' opinions of what it might look like. I hadn't experienced such openness put into real practice before.

B: I think of and engage with the process of making/production/construction as ongoing. The event of installation and exhibition is as much a part of the process of production as preparing the work beforehand. Actually, much of the thinking and working things out takes place onsite, in those few days before opening and then beyond. As an example of the work feeding into an ongoing process, over the last couple of years I've attempted to include the process of documenting and recording as a part of the project, not as something outside of it, but a performative action in itself. This became full-blown in this work, to the point that purpose-built structures (those blue, metal camera arms and moveable dollies) were made specifically for the recording process therefore becoming a self-reflexive aspect of the work. They were employed to partially capture events as they occurred, with the idea that the footage would be used later in another project — one thing therefore feeds into another and becomes part of a longer term practice.

Remaining open — to things changing, being re-worked, and to the suggestion of others; both during and then beyond the installation of the work arises from my interest in what I've recently come to understand as a 'progressive method' (by the way, I borrow this term right now from the title of Charlie Sofo's current blog). This strategy has largely been intuitive and 'native' to my working methodology since beginning a practice, but it seems appropriate or useful to name it here. I recently heard someone on late-night radio discussing what it means to engage with processes progressively. They discussed an approach that was responsive — responsive to change, to the unknown or the unforeseeable, to that which enters and which you either ignore or block (or tolerate), or to which you respond in a way that allows that other (person, thing, force — whatever) to transform you.

I'm interested in the generative, proliferating potential of process, and running with that as far as possible. I'm also interested in the generative aspect of encountering what cannot be foreseen. For me, things don't really happen until I get out of the studio and into the situation (in this particular case, the gallery space). This situation presents a whole lot of forces/events to encounter and engage with, and so it's crucial to respond to them as they arise.

I'm also really interested in the fact that you can only 'think' or imagine something to a certain degree; in your mind things are quite abstract and without limitation. But in a real situation there are forces to be reckoned with that you cannot foresee, which you must grapple with onsite. This

is exciting! It's about dealing with the specificity of a spatial, social and temporal situation, the specificity of which reveals itself through a localised embodied engagement. I'm also open to sacrificing my preconceived ideas about how something should end up or be resolved. I want to work that out in the process of being in the middle¹ of a situation. I guess this relates to where I choose to position myself in terms of the question of authorship and related issues of 'intent'. I see my position much more as being in the midst of a network of relations than at a point of origin.

And then in terms of the involvement of other people, well this practice has emerged from a deeply shared, long-term discussion with a few people — namely Spiros Panigirakis, Scott Mitchell, Lisa Kelly, Saskia Schut, Lucas Ihlein and Terri Bird. I regard what I do as extending and inflecting the dialogue that develops from these relationships. So it is really important that they are involved in part of the process somewhere along the line — not all of them of course, but some of them, some of the time.

THREE

C: I get the sense that the people you mention are a ground force or anchor point for a practice that is contingent by nature. I wonder if it would be possible to maintain such openness without such support? Spiros et al. have also been an important audience — maybe that's the wrong word — for your practice. You have generated a lot of your own exhibitions and contexts for showing, along with other colleagues involved through such ARIs as CLUBSproject. This commission for ACCA has opened up and exposed your practice to a broader audience for the first time. (Note: Bianca previously exhibited in the group exhibition *A Molecular History of Everything** (*Well Not Everything) in 2004–05, but this is her first solo project at ACCA). What has this meant for you and how you approached the opportunity?

B: The openness definitely relates to the social context. What do you think? As a very particular kind of participant-observer yourself, do you think that the openness might be able to be maintained without such support?

C: I'm sure it could be but I think that it is relevant, too, that the genesis has come from a particular set of relations.

B: I guess I've never made projects that don't, in some way draw from the involvement of people in some way or another. It's been built into the practice. It doesn't seem special or extra in any way. It's just how it is for this practice, I think most practices do draw from some kind of support base — simply through being involved in something that is larger than yourself or being connected to groups of people that are engaged in something similar to you, like studio neighbours, students, peers, mentors or whatever. This only expands and deepens as you keep working. I think it would be a fantasy to pretend otherwise — that our work does not emerge from a series of connections — whether these are made with people in a contemporary sense or made with work and ideas from deep within history. For me, this is also about where I choose to locate 'subjectivity'; I don't position myself as a subject that is separate, but one located absolutely in the middle, forged through the relations that compose it, saturate it.

I've always brought this idea of a support group into the foreground. But this does not come from a desire to remain safe within a well-defined clique or clan. This is about trying to acknowledge the larger matrix of ideas that one draws from and contributes to — a living culture.² This is a separate issue, though, to opening up the work to 'others', unknown others, a broader audience.

I don't produce work for an audience in the sense that I don't try to cater for an abstract construct or a supposedly 'given' entity. I don't believe that there is an absolute entity that is 'the audience'; rather, it is composed of a stream of individuals. Also I think that an audience is shaped in the moments that it encounters/perceives/engages with a work. It is formed in the process — as is meaning and knowledge. Each individual brings their own experience, modes of perception, assumptions, expectations and knowledge to each and every 'art work' (or any phenomenon) that they encounter. I think of each person who comes to view/engage with a work as a force; this force encounters the force of the work in relationship to the force of the institution, and something happens in that event. What happens is different each and every time. I attempt to make work that operates on a multiplicity of levels so that different people can engage with it differently, or get something from it that would inevitably be different and dependent upon the frame of reference or experience that they bring to the work.

One of the ways that I've approached the work at ACCA differently from the way that I have worked before — in relation to the question of 'audiences' — is through involving the paid invigilators, who host the show on a day-to-day basis. I tried to acknowledge their presence and function (which I was thinking of as performative — they perform a very particular role, as does the work), and so I wrote a set of actions for the invigilators. I tried to locate the invigilators within the work rather than outside the frame. This was definitely an opportunity that I haven't had access to before — working with a willing staff body.

FOUR

C: Yes, perhaps with the exception of Martin Creed's *The Lights Off*, your project has involved invigilators in a more proactive and performative way than would normally be required of invigilators. Although, in reality, they are always the public interface with the work, and here their role is really important and it is significant for both ACCA and your practice to bring it into the foreground!

Do the actions come before or after the installation component? I have noticed that some have appeared and then reappeared across different projects. How do you determine them?

B: Some of the actions were appropriated and developed from a performance made in Adelaide in 2008.³ In particular, one of the instructions was to lie down. Other actions developed in response to the institutional context in which the work was taking place. While some have developed from observing movements that occur in the world on a regular basis; for example, waiting at the traffic lights one day and witnessing a team of construction workers do their thing according to a whistle being blown by the foreman. A golden moment! I loved the potential of appropriating this simple action. Much of my work is sampled from disconnected observations and

events that occur in the world which are then redefined by being built into other contexts (the large brick wall is another, more obviously 'material' example of this).

Actually, the action of lying down, although developed from a previous work, also emerges from a series of observations of people lying down in different situations. For example, while traveling through eastern Africa earlier this year I was struck by the many people lying down, resting, seemingly wherever, in public space — particularly on nature strips. This also happens in places like Spain, but there are often infrastructures built to enable and accommodate this, such as fantastically long stone benches that define the perimeter of public spaces. Lying down in public is a kind of assertion of the body's need, an act that gives the body a moment to rest. I am starting to think of lying down in public as an act of privileging the body and celebrating a mode of passivity or inactivity, in some sense in resistance to the upright and productive body.

In terms of the ACCA work, it was a gesture that was scripted as a way to provide a counterpoint to the more obviously 'active' body that was implied or summoned. The work demanded an obvious physicality: by redefining the space in a way that beckoned you to walk into it and around it; or through the example of the ring of grey besser blocks that ran around the space's perimeter, to sit in and on it; or through taking up other suggested engagements, like kicking a ball. So requesting particular people to lie down within and on parts of the work (wherever they chose to) was an attempt to assert a kind of physicality different to the more functional or 'engaged' body present within the work.

FIVE

C: Although your work is sculptural, you avoid the status of the unique or precious object by mixing up found with made objects, reproducing an object multiple times through casting it, moving objects in and out of an installation and so on. It seems to me, you also actively avoid the application of a specific meaning or reading of your work and that your practice doesn't fit neatly into common thematic structures. So do you see your particular approach to art making as a political stance or one that's at odds with much art around it, and here I'm thinking specifically of the contemporary art market and how your practice connects to that of an earlier generation, specifically to art of the 1960s?

B: The work develops from an affirmation of the partial and process-based or durational nature of 'things' and of being. By being composed of a multitude of relations, actions, bits and pieces, objects, structures, repetitions, appropriations etc., it willfully performs an absolute refusal of a singular, masterful, ocular-centric comprehension that lies at the core of representational logic and practices of reception⁴. This is used as a strategy to open up a realm for making and viewing/receiving that is structured upon something other than such representational modes. So instead, meaning is asserted through the way the work tries to 'address' the space, the context, the viewer, as something that arises in a partial and durational process. It's something that occurs in time and that is slippery and pretty 'un-masterable'. Elizabeth Grosz puts it wonderfully when she announces, in the example of the act of embodied perception, 'everything else remains in obscurity, unperceived and ungnified,' making the world 'fully accessible by no living being'.^{5&6}

An attempt to 'centre' meaning privileges a movement towards identification, based on the logic of unification in which art is subject to an interpretive will that seeks to contain, centre and identify through a linear or narrative 'progression'. I think this is at the heart of an arrogant anthropocentrism. Instead, working with multiple modalities is a tactic used to perform a de-stabilisation of the site of experience in order to bring about an encounter with the indeterminate and the durational. So rather than being reducible to an artist statement, iconic image or validating catalogue essay, meaning instead becomes asserted as a process that can only ever be achieved provisionally. So meaning in this work is not something to be made once and for all, or fixed into place, but becomes an event that crystallises and then dissolves in a perpetual movement.

My position regarding the production of objects is not based in an opposition towards the commercial art market that trades in autonomous/precious object-commodities. I have no 'moral' objection to this, but I think that it does matter where you choose to put your energy in terms of what forms of life you participate in and actively produce. So I'm not idealistically 'anti-commercial' — it would be ridiculous to assert a place for practice outside the commodifying forces of an all-pervasive capitalism from which art, as we know it, is embedded.⁷ Even if you don't make work with a market in mind (as a force at the foreground, structuring the decisions you make), that doesn't mean that the residues (the objects, documents, texts etc.) that result from your activity can ultimately resist the market, the market appropriates everything and anything, whether it be an object or not.

My approach towards art is to take it as a kind of large-scale and ongoing action that enables experimentation with the ways we might make, do, think, say, be together, perceive and become. This has been informed by Holmes and by Rancière, who, in particular, discuss art as possessing the potential for redistributing 'the landscape of the visible, a recomposition of the relationship between doing, making, being, seeing, and saying'.⁸ The crucial factor in this approach is the notion of experimentation, because an experiment is contingent upon unpredictability, where the unknowable and the unforeseeable might occur. I think that at its best art is a practice that allows for the possibility of opening up experimental forms of thinking and practising 'alongside' that which is already known and practised. However, this notion is not used with the rhetoric of opposition, which begins to situate process against product, artist against institution, independent against commercial, inside against out. That's why the idea of working from the 'middle' (discussed previously) becomes useful, because it relates to a strategy that avoids a simplified critique, but which still works to develop a 'critical' kind of relationship to what is given. I think the process of negotiating this is endless, and for me that's the point.

The expansiveness, incompleteness or process-driven emphasis of the sculptural elements is not based in a strategy that is oppositional. Instead, this strategy is structured by an absolute affirmation of the contingency of relations between objects, space, time and contexts of presentation and encounter (the situated and the localised). It's about working with sculpture as 'fluid rather than fixed' and made up of a series of provisional relations in constant re-organisation with one another.⁹

It's here that the approach of artists such as Gordon Matta-Clark become really powerful as a strategy to be appropriated and made useful within a current climate. Matta-Clark asserted an engagement with form that was oriented through activity, operation and process, rather than dealing with form as static. This has many implications from production to presentation, consumption and distribution. So the issue is not about opposing or abandoning form, but about grappling with it in ways that open it up to proliferation and indeterminacy. The potential of this is literally endless.

¹ The middle is the place where multiple forces converge – articulating a swarm of relations. Upon this idea Ronald Bogue writes: 'a theory of revolution that is based neither on beginnings (the conquest of the old system) nor on ends (the implementation of a new system) but on middles... the space(s) in between, the unpredictable interstices of process, movement and invention' (Bogue, 1989: p.105).

² 'Living culture' is an idea developed by the Danish Situationist Asger Jørn, to acknowledge that individual production is inseparable from the collective experiences of a community that lives through an engagement with its ideas and processes.

³ Implements, actions and a scoring of moments, Exhibited as a part of Line Drawing, curated by Dr Linda-Marie Walker, South Australian School of Art, Adelaide, 2008.

⁴ I am indebted to Terri Bird for arriving at this idea – which has emerged through years of practice-led conversation. Terri addresses related issues in the essay wrote with Tom Nicholson *This Conversation*, present within this catalogue.

⁵ Grosz, Elizabeth, 'A Thousand Tiny Architects: Art and the Animal', paper presented to Department of Architecture, University of Sydney, 2008a.

⁶ This quote was originally contextualized in an essay wrote in 2009, regarding the work of Geoff Robinson: *We cannot access the possibilities of the world in its seeming entirety. Our bodies connect with and in turn frame this world by virtue of the limits of our sense organs* (Grosz, 2008a: p.10). *The body's physical limitations are expanded by the virtual capacities of these organs (eyes, ears, hands, nose, tongue), in turn the world becomes strangely 'organized'* (Grosz, 2008a: p.10). *As they stretch us out into the material universe they do so only so far. Thus the sensorium within which we dwell is simultaneously made available and inaccessible by the limits of these organs - far beyond the limits of our perceptual-embodiment "everything else remains in obscurity, unperceived and unsignified" making the world "fully accessible by no living being"* (Grosz, 2008a: p.10).

⁷ To assert this would be a 'reapplication of Romanticism whereby art is conceived as an immediate form of non-capitalist life.' (Martin, 2008: p. 379). The danger in conceptualising art as a practice that somehow exists outside the larger economy is that positioning art as an exceptional or heightened kind of production veers towards a form of Romanticism. It sustains delusions that art can constitute a kind of direct engagement with life disengaged from an all-pervading system of exchange.

⁸ Rancière, Jacques, *The Politics of Aesthetics*, Continuum, London, New York, 2004, p.43

⁹ quoted from an essay written by Anneke Jaspers concerning a work made for Artspace, Sydney titled *enabling constraints*. Her essay is titled *Shadows and Accumulations: enacting a legacy of early conceptualism*, published in Column 5, Artspace, Sydney, 2008, pp.24-25

REFERENCES

- Bogue, Ronald, *Deleuze and Guattari*, London, New York, Routledge, 1989.
- Grosz, Elizabeth, 'A Thousand Tiny Architects: Art and the Animal', paper presented to Department of Architecture, University of Sydney, 2008a.
- Grosz, Elizabeth, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, Columbia University Press, New York, 2008b.
- Hester, Bianca, 'Enabling restraints', essay commissioned by VCA Margaret Lawrence Gallery, Melbourne, 2008.
- Hester, Bianca, 'There there, here now: sound-space, abstraction, embodiment', catalogue essay for Geoff Robinson, Gertrude Contemporary Art Spaces, Melbourne, 2009.
- Holmes, Brian, 'An egalitarian culture by participatory means, for whoever wants to start right now', 2008: <http://brianholmes.wordpress.com/2008/05/02/an-egalitarian-culture/#more-312>.
- Jaspers, Anneke, 'Shadows and Accumulations: enacting a legacy of early conceptualism', Column 5, Artspace, Sydney, 2008.
- Martin, S.J., 'Critique of Relational Aesthetics', *Third Text*, 21, 2007, 369-88.
- Rancière, J., *The Politics of Aesthetics*, Continuum, London, New York, 2004.
- Walker, Stephen, *Gordon Matta-Clark: Art, Architecture and the Attack on Modernism*, I.B. Tauris, London, 2009.

THIS CONVERSATION

Terri Bird & Tom Nicholson

This conversation started some time ago, prompted in part by the pejorative use of the term 'formalist' to describe artworks that seem concerned with little more than the detailing of material, colour, surface, form etc.¹

Tom Nicholson: Whenever we're in a public forum we seem to end up talking about it. I try to resist using the word 'formalist' in a simple, pejorative sense. There are clearly different kinds of formalism, not just the sort that Clement Greenberg advanced. But a cranky anti-formalist lurks within...

Terri Bird: My objection to pejorative characterisations of formalism stems from observations by feminist philosophers, who draw attention to the unconsciously repressed procedures inherent in assumptions that matter is inert, simply a vehicle for form, content or ideas. Luce Irigaray, for example, emphasises the way philosophy forgets the mediums through which its representations take place. She argues there can be no change to the social order that fortifies discriminatory social practices without socialising differently our relationships to matter, and by extension the body, desire, nature and language. The same argument needs to be made for reconsidering the work of matter in relation to the work of art, which acknowledges its activity and how this activity connects to social practices. This requires an account of the conditions that produce signifying practices, which acknowledge the activity of matter, its forming potential. Greenberg's focus on a medium's specificity, the often-quoted flatness or non-illusionistic surface of painting, for example, is problematic because it's predicated on an understanding of matter as merely a means to a transcendent truth; the more transparent the better. The challenge is to articulate the work of matter outside these well-worn tracks of oppositional thinking.

TN: I would start with Manet. I have been quite obsessed with his *Execution of Maximilian* pictures, that extraordinary set of paintings and prints, which depict Emperor Maximilian being executed by firing squad in Mexico, in 1867. Manet is also an artist with a special place in the formalist canon. For Greenberg, Manet is the painter who begins the self-reflexive historical process, which would eliminate all except what is unique and proper to painting — a process that ends with colour field painting. The frank use of paint as a material is certainly something very present in the *Execution* paintings. It is part of how Manet stages his struggle with the painting's subject in successive versions of that contemporary event, the execution of a puppet leader of a failed and illegal colonial invasion, Manet's Iraq. But it is not the formal invention of the painting in its own right that compels us in the *Execution* paintings, but rather the series' relation to a whole set of problems: how we narrate through images the facts of our contemporary life; how we imagine an event that is psychologically close but physically remote; how the 'speed' of real time events and the 'time' of a painting address one another; how regarding and understanding suffering do not always coincide; how images evolve, swinging between the necessity to resolve them internally and an incessant reaching beyond, to other images, to other paintings, to chains of imaginary presences; how our rage at political injustice and the coolness of an image wrestle one another. A formalist

reading of Manet cannot allow these rich (and very current) dimensions of the *Execution* pictures. What is 'live' in Manet — the very things that he could not resolve and that become the subject of the incompleteness of those pictures — is also where Greenberg's account no longer functions. His formalist account collapses at first base. It is autistic.

TB: The *Execution of Maximilian* is an interesting example, and I guess my point would be that it's interesting not simply because of what it narrates, but how. This 'how' concerns the force of what appears, how it is produced through and in relationships with the materiality of painting, as an effect of the operations of various procedures or techniques. This relates to the decisions of what is detailed, or rendered clearly, and what is not — in conjunction with the considered composition of the firing squad, the detached preoccupations of the soldier preparing to deliver the coup de grâce, even the white of the belts and spats on the apparently invented uniform. In addition there is the division of the picture plane, through the positioning of the grey wall, which separates the witnesses from the site of execution. This is the work of the painting, a relationship of matter, technique and appearance, which produces its unresolved singularity, in turn inviting speculation on what it stages. It is through this materiality that it negotiates a relationship between the internal world it depicts and one beyond, where its effects engage with other events, their politics and social practices.

In a similar manner Bianca Hester's installation stages its relationship to an exteriority, albeit through markedly different operations. For example, there is also a grey wall, constructed from cement blocks positioned towards the far end of the gallery at an odd angle, which together with the low perimeter wall, formed with the same blocks, produces an arena. This arena is activated by an array of objects, materials and animate beings — animals and people instructed to carry out actions or simply positioned in the space. Then there is the viewer, who unscripted, spontaneously engages. It is this spontaneous engagement that triggers a whole series of questions about the hospitality of the situation, in terms of the degree to which it needs to be controlled to be hosted. As host, Bianca exercises her authorship, choosing when to alter interventions or restore the work in order to allow others to engage. This 'exercising of agency', the scripted and unscripted participants' agency as well as the artist's, is a process of constant negotiation.

TN: The grey wall at the end of the space is an odd, inadvertent link between Manet's *Execution* and Bianca's work. It's a critical form in her installation, and I found myself walking around it repeatedly. One of the acute passages in the installation is the wall's relationship to the blue line of unbroken masking tape that runs the length of the space, continues around a corner and ends where a small hole has been punched into the end wall of the space. That blue line is very beautifully 'of' the body, attached to the wall at the reach of Bianca's body (it sways and dips as it runs along the wall with the irregularity of the body's work, and then dips down at the corner, where she clearly couldn't stand as close to the wall as she reached up to it). That tape registers the presence of the body through its rhythm, but also draws out this presence into what must be a 40-metre unbroken line, a kind of massively extended or distilled body, a form that conflates registering the gesture of the body and charting that gesture's duration. The grey wall breaks that line. It means that there is no place in the gallery where we can stand and see the blue line from beginning to end — which introduces the idea that

we need to climb the wall and stand on top of it, as this is the only place where the blue line would be fully visible. I found myself moving around the space, mobilised by the relationship between these two forms with such radically different material qualities: one compact and massively heavy, the other so physically light but enormously long. In art historical terms, their relationship suggests the encounter between two ways to figure the body in a sculptural form, a face-off between Carl Andre and Eva Hesse. It also makes me reflect upon the way Bianca's installation swings between an extreme openness and changeability — spaces in which anything might occur — and definitive moments where the artist's decisions cannot be changed but must simply be reckoned with. The grey wall is one of the work's unchangeable forms. It is one of the few forms that has been made and which cannot easily be unmade (unlike the bricks around the perimeter of the space, which are only joined together by gravity). The grey wall breaks the blue line, but also the possibility of everything in that space being reformed endlessly. It performs a refusal.

TB: I wonder what that refusal is? What it refuses, and what effects that refusal produces?

The wall does obstruct an unhindered view of the thin blue line of tape, together with an all-encompassing view of the gallery from a single vantage point. But in doing so it also enables. Like all the elements of the installation, its function is multiple; it participates in the formation of numerous assemblages. In one instance, the wall works as a surface against which to kick or throw a ball. As a wall/ball/sound assemblage it returns the energy with which it is struck, activating a different dynamic than it does as a vertical element or a built form. As a built form it combines with other constructed elements, such as the nearby OSB wall, blocking access to a neighbouring gallery; the tall, leaning, timber frame on which a stitched patchwork fabric hangs; the two timber lattice-like screens with diagonal slats painted pink and beige; and the built form of the gallery itself, revealed by the small hole you mention at the tape's terminus, high up on the back wall. The potential of all the installation's elements produces an operational mobility that elaborates the effects of the work, the relationships it forms, along with the sense or meaning that these provoke.

The wall also mobilises any engagement, as you note; to view the work you have to move around it, or more precisely move around *in* it. The way the work situates its audience, unselfconsciously as yet another element, as a part of the work, is particularly interesting. It's one of the ways the installation creates an ambiguity between what is inside and outside the work of art. This situating of the audience also connects to what the work refuses: a privileging of an ocular-centric relationship that perpetuates a disembodied theatre of knowledge. This refusal is evident in the installation's emphasis on corporeality and materiality, the way it re-imagines matter and bodies as other than an idea of the mind in favour of an active undecidability.

TN: I like the moments in Bianca's installation where her decisions assert themselves in this way — like the wall — and I agree that these paradoxically enable an open-ended process of forming to occur around them, with them or against them. The possibility of the work changing during its life is constrained, and it is interesting because it is constrained, as the work invites our intervention but also resists it,

or guides it. This is part of the problem of how traces of actions beget further actions (an existential problem critical to art but also beyond art, which I think is part of what the work is ultimately getting at). Traces of Bianca's activity create the terms for our own activity in that space. The two wrestle one another in different ways at different moments in the installation, and with different degrees of earnestness and levity.

At the risk of labelling the curious link to the *Execution* pictures, Manet's grey wall is also a refusal, a refusal of illusionism. It screens the landscape behind the scene, and, through the visual rhyme between the wall and the painting's physical surface, forces the scene of the *Execution* into our own space, deflecting the expectation of an illusionistic and distant space back to the viewer who stands before the painting, a kind of invasion of the work's meaning into our own time. This is part of the complex way the work's formal qualities articulate a characteristic internal to the work but they also continually implicate the work and its narrative in the world outside itself. I think Bianca's wall is involved in the same questions. It is part of the way the work shifts subtly between complex relationships internal to the work and implicit links to the world outside the installation. As I spent time with the installation I found myself meditating on these shifts, and the way that the grey wall — and also the pile of dirt and the (almost) immovable rock at the entrance — animate this shifting.

TB: This inadvertent connection of grey walls keeps returning, but I think it's productive. As already mentioned, one of the illusions Bianca's installation denies is the possibility of a singular, masterful comprehension of the work. This refusal operates through various procedures, like the way the installation moves you around, and by activating the potential of each element to participate in multiple assemblages within the work. For example, the blue steel ganties, which act as camera dollies, connect with other blue linear elements in the installation to form one assemblage. At the same time they link with other provisionally placed devices to form another assemblage, devices such as the timber lattice-like screens and the propped timber frame. The refusal of a singular comprehension also takes place through the shifts you mention, in and out of the frame. I'm interested in the connections this shifting stages. As Manet's wall screens the landscape and also forms a stage, so too Bianca's wall is part of her work's staging one on which we are enlisted.

In one sense it's a staging of relations, internal and external, the hinging of worlds as an effect of material operations. The mudstone rock and pile of dirt perform this function, around which the work pivots. In breaking with the world they participate in the formation of multiple assemblages within and between the elements in the installation — what you suggest could be understood in classic formalist terms as solely an internal dialogue. But this would be to miss or misunderstand the *work* they perform. Within the installation they have a presence as objects as well as acting as props. The mudstone sits on a blue disk to which chains are connected, indicating its potential to be repositioned. The pile of dirt is another prop on and around which actions take place. It is also in a state of flux as its contours are continually rearranged. The surface of the mudstone has been replicated through casting processes, connecting with other cast replicas of seemingly 'natural' objects, such as a small tree trunk and rock, and what become, by way of contrast, 'unnatural' objects, such as rolls of tape. But the mudstone and the pile of dirt also retain associations with the world beyond the frame of the gallery.

Both have associations with building industry or urban environment, the persistent reforming of the world through construction. The temporality of this economy contrasts, on the one hand, with the scale of geological time evident in the mudstone, and on the other, with the weeds sprouting in the pile of dirt. The hinging operation these two elements perform isn't a blurring of the boundaries between 'art and life', but a confrontation that oscillates across this threshold.

TN: Not many of the objects in Bianca's installation display a history that precedes the show. The mudstone rock and the pile of dirt (which is distinctly non-pristine and, to me, suggests something excavated for an inner city construction) are exceptional. In the case of the mudstone rock, this exceptional status is extreme; it not only introduces to the show a time outside the space of the show, but also a massive stretch of time, a geologically-scaled process of auto-formation. Of course everything in the show has a 'history'. The masking tape was originally unformed matter, was manufactured by workers somewhere, shipped here, sold somewhere, etc. But the material in the installation — like a product we might buy at our local hardware store — mostly does not articulate this history but rather presents itself as new, as yet-to-be acted upon. The concrete blocks around the perimeter of the space don't seem recycled. They look like they have been bought new. It is the nature of masking tape that it can only be used new. You don't wind the tape up again after you have used it. This quality in the installation — material articulating itself as new — is part of the important distinction between Bianca's work and the environments of Joseph Beuys. It is also part of the installation's very consistent resistance to being read allegorically. One thing does not stand for another, for an idea. It insists upon itself, and upon our relation to it as matter. The strong sense that, for the most part, the material in the installation does not have a history before or outside the work is also important because it privileges the histories the work acquires in the gallery space. The installation has our disjointed (sometimes even solitary) accumulative collective experience of the exhibition as its history, as its duration. I think this is why the mudstone rock near the entrance is an important form. It links the whole enterprise of the installation to another time, and another time scale. It figures our relationship to this other time — and to the world we inherit and bequeath — as the form in the show which, by virtue of its weight, would most resist our intervention, our reforming. As you say, the set-up with the disk and the chain invites us to move it, and specifically seems to invite a group of willing participants to heave it somewhere else in the space. It invites a collective sculptural activity, but its weight expresses a different invitation: to move ourselves around it, to look at it, to think.

TB: It's hard to get past this idea that at some point matter is 'unformed', its indicative of the oppositional thinking I mentioned at the outset. My reference to the boundaries of 'art and life' fall into the same problematic of finding a language to describe the operations of matter in a way that isn't predetermined by a dualistic hierarchy. As you say, everything in the installation has a history, and I think this can be extended to an understanding of matter as never 'unformed'. It's always in some form, just not yet formed or purposefully deployed by us.

Although it's of a different register to the mudstone and pile of dirt, perhaps the other example that has the exceptional status you comment on is the horse, which has entered the installation several times as one of the scripted intermittent actions. While it has the potential to be

read allegorically, it is also oddly disruptive. The unpredictability of an animal out of its milieu has an unsettling stillness that punctures the predominate staging of the installation. It also exploits the confrontation of differing temporalities made evident through the mudstone and pile of dirt. This brings into play something similar to what you remarked on in Manet's paintings: a confrontation between the 'speed' of real time and the multiple temporalities of Bianca's installation.

TN: The duration of Manet's *Execution* pictures as a body of work, registered as an overt incompleteness in the first two versions, is important. It indicates that giving form to something takes place in a duration. The changes that occurred to the image's composition reflected both the flow of information from Mexico to France (the paintings evolved as the facts slowly became apparent) as well as the complicated encounter between Manet's ideas for the painting and the matter of painting itself. In the case of these paintings, this very pronounced duration is set against the violent speed of killing someone by firing squad.

In a related way, I agree that time becomes central to Bianca's installation and what it means. Her work figures facts as processes and asserts an important parallel between perceiving and forming as always *being in a duration, as never finalised*. This linking of perceiving and forming as ongoing processes sets up a very mobile encounter with the installation. The work triggers a constant back and forth between seeing and acting. This back and forth is sometimes funny, sometimes highly serious, but it always takes place through our faculties of imagination. This, I think, is the most profound sense in which the work activates a complex and important relationship between the world inside the work and the world outside it, that relationship which Greenberg's version of formalism cannot allow. The work suggests — or powers — the idea that we might bring to bear these faculties of imagination on the world beyond the work, an ongoing process of inventing and re-inventing the forms of our everyday living.

"Formalist" derives its currency from the writings of Clement Greenberg, the predominant art critic and spokesman for Modernism from the 1930s through to the 1970s. Greenberg maintained, 'the unique and proper area of competence of each art form coincided with all that was unique to the nature of its medium'. [Gregory Battcock (ed.), *The New Art: A Critical Anthology*, New York, Dutton, 1973, p. 68] He argued the specific nature of the medium's unique character evolves over time through innovations in response, or resistance to the conventions associated with specific art forms. These conventions facilitate communication by way of shared forms that necessarily constrain any transformation to take place from within [Clement Greenberg, *Homemade Aesthetics: observations on art and taste*, New York: Oxford University Press, 1999, p. 47]. Through this process Greenberg observed, 'the enterprise of self-criticism in the arts became one of self-definition' [Battcock, p. 68]. Not surprisingly, he focused on the inherited program of technical concerns in the practices he admired, arguing they offered a greater satisfaction because of the way they formalised aesthetic experience. It is this undue focus on a technical agenda and formalised approach to art making that is often referred to today when an artwork is judged to be 'formalist'.

STALLING NOTES ON THE WORK OF BIANCA HESTER

Andrew Benjamin

*Stall.
Stalling.
And, to stall?*

Not merely to install, but stalling as an event — a stall — that combines both place and activity. Delaying while acting, acting while delaying, delimiting areas of activity, housing the elements that are constitutive of the event itself. Stalling, therefore as a form of continuity. Stalling as the creating of spaces, stalls — further stalling, furthering stalling — and therefore creation as the continuity of activity. Stalling as the forestalling of ends. Stalling exists therefore as continuity, as the opening, as the disclosing that takes place within. Stalling as an interruption that does not abandon the need and possibility for direction.¹



Stalling 1

On entering, to the right of the exhibition, a sign is attached to the wall. It forms part of the exhibition without, of course, forming or determining in advance the exhibition as a whole. The sign makes a simple declaration: **ACTIONS WILL OCCUR INTERMITTENTLY**. The words are capitalised. There can be no sense of doubt. Within the space created by the exhibition and here at ACCA, the space, the stall, is created rather than

filled; there will be other events, 'actions' that form part of the exhibition but which only ever occur 'intermittently'. The content of the sign is twofold. In the first instance it announces further occurrences, which while strictly delimited — occurring only on one day or at one time during the day, for example — will nonetheless form an integral part of the exhibition. They have been scripted and participate in the exhibition's rigorous logic. Once it is possible to attribute a logic to the exhibition, then the exhibition as a whole poses questions of relationality, including its constitution as the work of art and as an activity, rather than as the term 'work' designating already completed objects. The presence of a script and an ordered logic underwrites the exhibition as a whole. The challenge is the recovery, thus the continual covering, of that script. To recover a script is to insist there is an organisational logic that informs the exhibition. However, and to note the second element of the sign's content, the script does not yield a description. To invoke a script, as has been suggested, is to evoke complex modes of relationality.

The relation between constitutive elements is one question posed by this exhibition. Equally demanding, are questions raised by the relations between the components constructing those elements. In other words, the traditional post-Duchampian question of the object, while retained, is mediated further by the question of relationality. These questions are a prerequisite to any understanding of what is taking place. Indeed, while it is impossible to forego the use of the word 'object', it should not be thought that these objects are simply given; what is present are sets of relations within and between what are prosaically understood as objects. Each element is a set of relations formed and informed by other sets of relations (objects). Objects exist and they are internally and externally relational. The sign containing the words **ACTIONS WILL OCCUR INTERMITTENTLY** is attached to the wall. The blue tape that positions it cannot be dissociated from the 'same' blue occurring within other sets of relations. Complex modes of relationality endure. (A return will be made to the presence of blue; a presence that cannot be assumed to exist, thus forming and informing the work, other than in the complex of relations in which it is located.)

The sign introduces a sense of expectation. There is, within the measured time of any exhibition viewing, the possibility of actions that can only 'occur intermittently'. In other words, within the time of viewing — tracing, noting, sensing, observing etc. — the complex interplay of elements and objects, unannounced but scripted, is the possibility of a form of interruption already incorporated. What is there becomes, as a consequence, an awaiting stall. These actions are forms of immaterial presence — actions to be realised, defined by potentiality — that become material. Another form of relation is established.

Stalling 2

The sign is read. A body will be standing before a wall in order to read the sign. Walls are a fundamental part of the exhibition, firstly announcing the presence of a space created by the building's architecture. The intersection of the internal walls and the floor creates a line, a line that would have disclosed the place of activity. It is essential to note that this line 'would have disclosed' activity, as a strategy inherent to the exhibition is to defer the line while noting it. The process of noting and deferring occurs by the presence of an ordered line of grey concrete blocks, three blocks in height. Initially it runs alongside the internal wall, and then, beginning to differentiate itself, it creates another line. There is



a moment of separation, introducing a line of difference. In that moment of separation the blocks establish a distance from the wall, which is integral to creating the space as the exhibition. As the line of blocks begins to separate from the wall, what had been possible, namely to sit on the blocks and lean against the wall, is no longer possible. A body that could once have lent now must perch. A different sense of sitting is introduced, the shift minor and yet fundamental. Leaning against the wall, it is transformed and takes on a double quality. In this first instance the wall is no more than a prop, holding up the body and other elements of the exhibition that also lean against it. Here art's work works to subordinate the wall (and the building's architecture) to its own project. As the other line emerges — as the blocks begin to part from the line created by the relationship between wall and floor — not only is the body necessarily repositioned, the wall is reintroduced. This is the second aspect, for now there is a further sense in which the wall is part of the work rather than there housing it.

Towards the end of the exhibition, an end that is equally a beginning, there is another wall. Constructed of cement blocks it cuts the space, creating further spaces or stalls. Walls recall each other. This wall has, at the very least, a doubled-presence; it spaces. It cannot be dissociated from a more generalised understanding of what can be called the 'wall-effect' (space creation), which takes place in relation to the body. Equally, the wall cannot be differentiated from its material qualities. These become the site of relationality. The wall is concrete; equally the wall is grey, it is the site of production in terms of both the concrete blocks having been

produced and the wall itself having been built. It should be added that a concern with production and eschewing the elemental are fundamental to the exhibition. Even the large pile of earth that is so central to the work has to be understood as recontextualising that which has been produced. Earth is the result of specific and identifiable activities. Earth has its own rigorous logic of production. There is, however, another quality to the wall: abstraction. From the chains piled on the floor to the cords hanging from the ceiling, the presence of objects is insistent, their force lying in their material presence, which allows for both external and internal relations. However, force is a quality of objects. When the objects are defined by sets of relations rather than a concern with content, then the work of force is by definition abstract.

Stalling 3

With any artwork, even with the complex modes of presence that define and delimit installed spaces, it would be possible to identify its constitutive elements. Yet here the questions of constitution and what counts as a discrete object are reposed by the work's own activity. Work is activity. Rather than being simply abandoned — as if the material presence eschewed questions of the object — such questions have to be rethought in a significantly different way. The blue of the tape that secures the sign to the wall is repeated, literally. It forms a line. Fixed to the wall, approximately 2.5 metres above the ground, it runs almost the entire length of one side of the space. Various objects contain elements of the same blue colour. A metal rod, for example, is attached at one point to the blocks; a blue plastic tub contains soil and weeds; a series of blue metal rods are joined together to construct a unit that, among other things, supports a projector casting images on the wall. This act of projection has the dual function of further incorporating the wall into the project while integrating the project's documentation into the project itself. The wall is, in part, reworked as a stall; the wall stalling images. There is a blue metal hoop placed on the blocks and which leans on the wall. A large rock is placed on a blue mat. The blue works both to individuate and to establish relations. It is always both. Indeed, once art works beyond the retained necessity of the named object, a necessity that will always allow the object to have been retained, thus installed without stalling, through the reiteration of its being named, then identification and relationality become more complex. Artworks cannot be just described; work is an activity.

While it remains possible to establish relations by noting the presence of blue, it is possible to construct a set of connections affirming relationality within the overall work by starting with concrete, or wood or surfaces. (Other possibilities also exist.) Not only are relations between elements constructed, but elements are themselves individuated, as any one object will always be more than the reiterated presence of one quality.

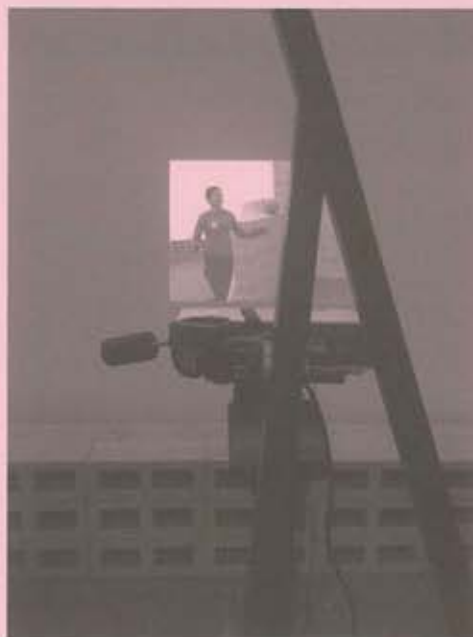
Stalling 4

There exists a generalised cartographical desire, in part explicable in terms of the confluence of information and mastery. The cartographic impulse drives the desire to map as much as it does the desire to list. But it is a desire too easily satisfied. Satisfaction might occur with the production of a plan. Such a response is inherently unsatisfactory; the desire would remain. The plan does not provide an end. Within one specific understanding, the contents of a map or a list are determined in advance by the presence of delimited and named objects. But there are other modes of mapping. Mapping as a form of discovery and of

charting movement in relation to the unnamed. While such a sense of mapping allows for naming and identifying discrete objects, they are only ever aftereffects produced by movement. What is of interest, however, within this conception of mapping is the presence of a sense of movement that is potentially endless. While the list and a certain conception of the cartographical desire – a desire that will be always thwarted – takes as its end states of completion and modes of finality, what cannot be precluded from such a set up are other movements and therefore different, potentially continually different, attempts to trace relations and thus identify objects.

Mapping this exhibition would be just such an undertaking. Internal relations, external relations, the movement of the body through and within the stalls created by the exhibition, allowing the body to stall at a certain moment is to open it up to other possibilities and modes of relationality. These resist mapping while allowing for it. Mapping must remain endlessly incomplete, its possibility being the necessity of its stalling. There is, after all, a relentless logic at work here. It is not a logic completely determined; on the contrary, it is a logic in which 'actions will occur intermittently'. All such actions will continue to allow for other stalls.

¹ I want to thank Dr Tern Bird for taking the time to discuss Bianca Heister's exhibition with me. My own ideas remain profoundly indebted to that conversation.



NOTES

THURSDAY 5th AUGUST

OPENING CELEBRATIONS: An opening occurs to mark the beginning of the exhibition.

BIKE STACK: Using Facebook the night before the opening, a general invitation is extended to those planning to ride to ACCA. It is requested that they push or ride their bikes through the exhibition hall and stack them behind the besser-block wall situated at the far end of the installation

image notes pages 10 - 11

01: film-still taken from mobile camera dolly as one of the recording devices is switched on // **02:** turning on the camera behind the besser-block wall while opening begins on the floor below // **03:** a person rides their bike through the exhibition hall // **04, 05, 06:** a person rides her bike through the space during the opening // **07, 08:** Marie Shoenmaker and Helen Johnson push their bicycles through the crowd towards the besser-block wall situated at the far end of the installation // **09, 10:** people stacking their bikes against the back wall // **11, 12, 13, 14, 15, 16:** video-still sequence taken from over-head camera of people parking their bikes

image notes pages 12 - 13

01: Beth Arnold and Emil Toonen viewing a collection of objects (pine wooden structure, aluminium chain, plaster cast rock, polyurethane casts of masking tape, polyurethane casts of wooden length) temporarily positioned atop the besser-block pier // **02:** Jethro Harcourt viewing the top of a metal chain joined to a metal structure that is painted blue and attached to the wall four meters above head-height // **03:** a person testing out the tension of the cord connecting the painted concrete objects to a pulley in the ceiling // **04:** visitors viewing the opening from the perspective enabled by the arena of besser-blocks // **05:** Jethro Harcourt viewing a collection of objects // **06:** people using the besser-block ring as a seat (with blue metal hoop) // **07, 08:** invigilators using camera dollies to record the evening's events // **09, 10, 11:** towards the end of the opening, people begin to ride their bikes in circles in front of the wall, while others kick balls around // **12:** Dan Bell leaving the opening with his bike // **13, 14, 15, 16, 17:** video-still sequence of people riding and kicking

FRIDAY 6th AUGUST

LAY DOWN: Benjamin Woods

KICK: Veronica Cust, Makiko Yamamoto, Seijiro Nishioka

TAKE PHOTOS: Natalie Holloway

general note: a month prior to the project opening, numerous people were invited to carry out a set of simple actions. An extract of this email frames these actions: *Dear XXXXX, I am writing to invite you to become involved in my current project, presented at ACCA, through physical action. I'm constructing an installation involving architecturally scaled forms, sequences of objects, surfaces, actions and video (see footnotes below for details). Parts of this work are going to be used as backdrops for the staging of a series of simple actions. Video footage of these actions will be made and edits projected back into the installation (these will be partial and fragmented). The idea for these actions is that they will interrupt or puncture the project. They will inevitably become performative, but they will not be publicised as I am hoping that they occur as unpredictable/unexpected events that take place in bursts, without becoming spectacular. Regards, Bianca*

1 architectural forms include: a large besser-block wall at the end of the space, wooden screens and an 'arena' of besser-blocks that will encircle the perimeter of the space

2 sequences of objects include: a boulder, a pile of earth, built and cast objects, wooden structures, a patch of weeds relocated from a disused site in Flemington

3 surfaces: floor-based tape drawing, fabrics

4 actions: will include a ball being kicked, people squatting, people laying down in the space, pushing a car, a horse will enter

5 video: there will be video footage taken of the work in process over time - edits of this will be projected back into the work in a fragmented way

list of scripted actions for invited performers (in no specific order):

FIND A SPOT, ANYWHERE, AND LAY DOWN. STAY IN THAT POSITION FOR AS LONG AS YOU LIKE. YOU CAN DO THIS ONCE OR MULTIPLE TIMES // KICK ONE OF THE BALLS AGAINST THE WALL FOR INDEFINITE PERIODS OF TIME // IF YOU ARE RIDING TO THE OPENING BRING YOUR BIKE THROUGH THE SPACE AND PARK IT BEHIND THE BESSER-BLOCK WALL // RUN AROUND, RANDOMLY, OUTSIDE ON THE GRANITIC SAND. COME INSIDE AND ASCEND THE DIRT PILE SITUATED IN THE MIDDLE OF THE SPACE AND STAY THERE. AS STILL AS YOU CAN - FOR UP TO TEN MINUTES. MOVE OFF THE DIRT AND APPROACH THE WALL. STAND IN FRONT OF THE WALL FOR TEN MINUTES. MOVE BEHIND THE WALL AND STAY THERE FOR AS LONG AS POSSIBLE BEFORE LEAVING // LAY BENEATH ONE OF THE GOLDEN FABRICS FOR AN INDEFINITE PERIOD OF TIME // PUSH THE BLUE METAL CIRCLE BACK AND FORTH ALONG THE TOP OF THE BESSER BLOCK RING THAT ENCIRCLES THE SPACE'S PERIMETER // WALK SLOWLY AROUND THE PERIMETER OF THE SPACE IN AN ANTI-CLOCKWISE DIRECTION. REPEAT THIS CYCLE INDEFINITELY // PUSH A CAR INTO THE SPACE // RUN AROUND THE SPACE FOR AN HOUR // WRAP YOURSELF IN THE COLOURFUL FABRIC AND LAY DOWN SOMEWHERE ON OR NEAR THE BLOCK PERIMETER // WALK AROUND, RANDOMLY, CLAPPING YOUR HANDS AS YOU WANT TO (RHYTHMICALLY, IRREGULARLY OR A MIXTURE OF BOTH) // UNPACK THE PILE OF LOOSE CHAIN. STRETCH IT OUT AS LONG AS IT WILL GO. THEN PACK IT BACK INTO A PILE. DO THIS AS MANY TIMES AS YOU CHOOSE // BEAT THE SNARE DRUM ONCE IN A WHILE IN AN AD-HOC WAY SO THAT IT BECOMES A PUNCTUATION, RATHER THAN A RHYTHM // CYCLE THROUGHOUT THE SPACE FOR AS LONG AS YOU FEEL LIKE // WALK AROUND THE PERIMETER OF THE SPACE WITH A STICK, DRAGGING IT ACROSS THE HOLES SO IT MAKES A SOUND THAT GOES: "BRRRRRR". DO THIS FOR A MINIMUM OF 10 CYCLES // STANDING UP ON THE BLOCK PERIMETER RUN A RING OF BLUE TAPE ACROSS THE WALL SO THAT IT ENCIRCLES THE ENTIRE ROOM

list of scripted actions for invigilators (in no specific order):

WEAR ONE OF THE TEXTILES PRESENT IN THE INSTALLATION // TURN THE LIGHTS ON AND OFF FOR SHORT PERIODS OF TIME // ROLL A SPOOL OF TAPE ACROSS THE FLOOR // SIT WITHIN THE WORK // BLOW THE WHISTLE AT INDEFINITE MOMENTS // ACTIVATE THE VIDEO DEVICES. PUSH THEM THROUGH THE SPACE, TURNING THEM ON AND OFF AS EVENTS OCCUR

list of participants involved in the project (in alphabetical order):

Ernie Althoff, Andrew Atchison, Nick Batty, Olivia Barrett, Mike Barrett, Dan Bell, Eva Birch, Lochie Bradfield, Julie Burleigh, Deanne Butterworth, Mark Close, Hanna Chatwin, Sarah Crowest, Veronica Cust, Matthew Davies, James Deutscher, Jack Dowell, Zoe Drysdale, Tim Gamiin, Alex Gibson, Georgina Glanville, Nathan Gray, Ardi Gunawan, Jethro Harcourt, Bianca Hester, Ian Hester, Christopher Hill, Natalie Holloway, Helen Hughes, Gregory Humble, Helen Johnson, Kiara Kely, Chuan Lim, Alex Mann, Nick Mangan, "Moose", Seijiro Nishioka, Spiros Panigirakis, Joshua Petherick, Lachlan Petrus, Geoff Robinson, Phoebe Robinson, Saskia Schut, Nick Selenitsch, Matthew Shannon, Utako Shindo, Charlie Sofo, Isadora Vaughan, Danae Valenza, Marcin Wojcik, Benjamin Woods, Jason Workman, Makiko Yamamoto

image notes pages 14 - 15

01, 02, 03: Benjamin Woods laying down behind a pier of besser-blocks which supports a collection of objects // **04, 05, 06:** Veronica Cust kicking a soccer ball // **07:** Detail of Benjamin Woods laying down // **08, 09, 10:** video-stills of Makiko Yamamoto and Seijiro Nishioka kicking the soccer ball together in front of the besser-block wall

SATURDAY 7th AUGUST

A SERIES OF SCRIPTED, OVERLAPPING ACTIONS OCCUR BETWEEN

2pm - 5pm

RUN AROUND, RANDOMLY, OUTSIDE ON THE GRANITIC SAND // ENTER THE SPACE: ASCEND THE DIRT PILE. STAY THERE FOR 15 MINUTES. APPROACH THE WALL. STAND IN FRONT OF THE WALL, AS STILL AS POSSIBLE, FOR 15 MINUTES. MOVE BEHIND THE WALL. STAY BEHIND THE WALL FOR 10 MINUTES BEFORE LEAVING THE SPACE (Jack Dowell and his horse Moose) // WALK SLOWLY AROUND THE BLOCK PERIMETER IN AN ANTI-CLOCKWISE DIRECTION // REPEAT THIS CYCLE INDEFINITELY (Saskia Schut) // WRAP YOURSELF IN THE COLOURFUL FABRIC AND LAY DOWN SOMEWHERE ON OR NEAR THE BLOCK PERIMETER (Sarah Crowest) // LAY DOWN, COVERING YOURSELF WITH THE LARGE GOLDEN FABRIC FOR AN INDEFINITE PERIOD OF TIME (Spiros Panigirakis) // WALK AROUND RANDOMLY, CLAPPING YOUR HANDS AS YOU WANT TO (RHYTHMICALLY OR IRREGULARLY OR BOTH) (Lochie Bradfield) // KICK A BALL AGAINST THE WALL, REPETITIVELY, FOR A MINIMUM OF 20 MINUTES (Ardi Gunawan and Kiara Kely) // UNPACK THE PILE OF CHAIN - CREATING A STRETCHED OUT LENGTH, THEN PACK IT BACK INTO A PILE (Helen Johnson) // BEAT THE SNARE DRUM IN AN AD-HOC WAY SO THAT IT BECOMES A PUNCTUATION, RATHER THAN A RHYTHM (Geoff Robinson) // FIND A SPOT, ANYWHERE, AND LAY DOWN // STAY IN THAT POSITION FOR AS LONG AS YOU LIKE (Deanne Butterworth) // WALK AROUND THE PERIMETER OF THE SPACE WITH A STICK, DRAGGING IT ACROSS THE HOLES SO IT MAKES A SOUND THAT GOES: "BRRRRRR". DO THIS FOR A MINIMUM OF 10 CYCLES (Charlie Sofo) // STANDING UP ON THE BRICK PERIMETER RUN A RING OF BLUE TAPE ACROSS THE WALL SO THAT IT ENCIRCLES THE ENTIRE ROOM (Bianca Hester)

image notes pages 16 - 17

01, 02, 03, 04, 05: Moose, the horse, enters with Jack Dowell and they ascend the dirt pile // **06, 07, 08:** Jack and Moose descend the dirt pile and move behind the besser-block wall // **09:** Moose watches from behind the wall // **10, 11, 12:** viewers of the event watch the horse behind the wall // **13, 14:** Moose and Jack return to the dirt pile

image notes pages 18 - 19

01, 02, 03, 04, 05, 06, 07: Dan Bell lays down for an hour. He is framed by a collection of objects ranging from a two-tonne mudstone rock to a section of chain. He talks on his mobile phone throughout the process // **08:** detail of Spiros Panigirakis laying on the floor beneath a golden fabric for thirty minutes, while Sarah Crowest lays beneath a coloured felt-calico fabric in the background // **09:** Spiros Panigirakis lays on the floor beneath a golden fabric while a visitor approaches // **10:** Sarah Crowest laying upon the besser-block ring, beneath a colourful fabric // **11:** detail of Spiros Panigirakis laying beneath a golden fabric // **12, 13, 14, 15, 16, 17, 18, 19, 20:** video-stills taken from video made during the day's events

image notes pages 20 - 21

01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15: video-stills taken from video made during the day's events // **16, 17:** details of Charlie Sofo walking around the space with a blue stick (see script notes above) // **17:** detail of Helen Johnson with chain (see script notes above) // **18:** Detail of Geoff Robinson with snare drum (see script notes above) // **19:** detail of Helen Johnson // **20, 21:** Bianca Hester activating the pivoting camera dolly and the mobile video dolly // **22, 23:** Bianca Hester adhering a blue tape line to the gallery wall (at maximum extent determined by arm's reach) while Saskia Schut walks around the perimeter articulated by the ring of besser-blocks

image notes pages 22 - 23

01: Sarah Crowest wrapped in a colourful felt-calico fabric // **02, 03, 04, 05, 06, 07, 08:** Kiara Kely and Ardi Gunawan kicking a ball against the wall (with Saskia Schut and Helen Johnson carrying out their scripted actions) // **09:** blue plastic drum (recycled from a work by Nicholas Mangan) containing earth and weeds relocated from a dis-used site in Flemington // **10, 11, 12:** details of Ardi Gunawan and Kiara Kely // **13, 14:** (black and white images) the blue plastic drum was filled with earth dug (with Ardi Gunawan) from a patch of land adjacent to the freeway in Flemington and installed on site for three months (allowing time for the local weeds to seed themselves and grow) // **15, 16:** Lochie Bradfield walking and clapping // **17:** Lochie Bradfield listening with eyes closed

MONDAY 9th AUGUST
PHOTOS OF INSTALLATION MADE BY ANDREW CURTIS

image notes pages 24 - 25

01: concrete objects leaning one upon the other (concrete octagon painted pink, concrete triangle, besser-block, concrete triangle, black nylon rope) // **02:** mound of dirt comprised of ten cubic meters of earth redistributed from recent excavations in Melbourne // **03:** collection of objects installed upon the ground and attached to the wall: (GROUND: soccer ball on loan from Samuel Kamara, thirty meters of chain in a pile, a series of cast concrete objects // WALL: a blue metal structure attached to the wall four meters above the ground, supporting a ten meter length of chain) // **04:** (detail) wooden support structure adorned with aluminium chain, cast tape objects and a plaster-cast of a bluestone rock - temporarily situated on besser-block pier // **05:** (foreground) dirt pile, (background) wooden support structure with objects // **06:** collection of mobile objects including: blue barrel accommodating weeds relocated from a disused urban site, soccer ball, blue metal camera dolly, vertical blue metal camera structure attached to a besser-block, silicone rubber object cast from a section of the mudstone rock situated at the entrance of the exhibition space, blue metal steel ring, section of blue masking tape running along the gallery's right-hand wall, section of the besser-block arena // **07:** detail of cast concrete octagon painted pink, connected to a nylon rope threaded through the ceiling // **08:** detail of vertical blue metal camera structure and cast silicone rubber object situated upon the second besser-block pier // **09:** detail of pivoting camera dolly and grey wooden 'H' structure (which was sometimes used as a support for the colourful fabric)

THURSDAY 19th, FRIDAY 20th
KLARA KELVY RUNS AROUND
DAN BELL AND DEANNE BUTTERWORTH LAY DOWN

image notes pages 26 - 27

01, 02, 03: Klara Kelvy runs laps around the perimeter of the space for 30 minutes // **04, 05, 06, 07:** video-stills of Dan Bell laying on the return wall - during this event an invigilator turns the lights on and off // **08:** some visitors rearrange the golden fabric, moving it from one of the besser-block piers, to the grey wooden 'H' structure // **09, 10, 11, 12, 13:** video-stills of Deanne Butterworth laying on the floor // **14, 15, 16, 17, 18:** a visitor to the space tests out the mobility of the blue metal hoop

SATURDAY 21st AUGUST
MARCIN WOJCIK AND GREGORY HUMBLE CYCLE AROUND THE PERIMETER OF THE SPACE FOR TWO HOURS

image notes pages 28 - 29

01, 02, 03, 04, 05, 06, 07, 08, 09, 10: Marcin Wojcik and Gregory Humble cycling around the perimeter of the space while invigilator Jessie Bullivant tends to the pivoting camera dolly in order to record the process // **11:** Marcin Wojcik and Gregory Humble cycling in front of the wall while Ben Lichtenstein and friend play down-ball // **12:** Marcin Wojcik with camera affixed to head-stem of bicycle (assisted by Scott Mitchell) // **13, 14, 15, 16, 17, 18, 19:** Marcin Wojcik and Gregory Humble cycle around the space while Lachlan Petrus kicks the ball against the wall

image notes pages 30 - 31

01, 02, 03, 04: video-stills taken from overhead camera dolly // **05:** Gregory Humble about to encircle the wall // **06, 07, 08:** video-stills taken from fixed camera structure of Marcin Wojcik and Gregory Humble cycling around the besser-block wall // **09:** detail of Gregory Humble // **10:** detail of Marcin Wojcik // **11, 12, 13, 14, 15:** details of the space during the event // **16, 17, 18:** tyre traces left upon the floor

DATE UNRECORDED
INVIGILATOR LAURA CASHMAN PLAYS WITH THE BASKET BALL AS ANOTHER INVIGILATOR FILMS THE PROCESS

image notes pages 32 - 33

01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15: video-stills with basket ball, wall and coloured screen

SATURDAY 4th SEPTEMBER

GEOFF ROBINSON DEVELOPS A 'TWELVE-POINT PERFORMANCE' WHILE ISADORA VAUGHAN RUNS, AND SASKIA SCHUT WALKS, AROUND THE PERIMETER OF THE SPACE FOR AN HOUR

General note: Geoff Robinson develops a performative event that expands upon the experience of working with the snare drum from Saturday 7th August. He uses wooden stakes to articulate 12 points from which to make recordings. Upon this Geoff writes in an email: *"In regards to your suggestion of contributing further to the show I have been thinking of ideas, particularly evolving from the ball and drum sounds I was creating towards the end of the day (on August 7th). If you are still happy for me to contribute to the show I would be keen to go in for 1 hour and perform a sound generating time-work. Partly inspired by the Max Neuhaus piece at DIA: Beacon, I will use the perimeter of the room and the dropping of the yellow ball onto the snare on the ground to mark the time within an hour. I will divide the perimeter into 12 parts of 5 minutes. Within the 5 minutes the ball will drop at an even rate using a clock to time the rate. As I move to each point the ball will drop at an increased rate (i.e the ball will drop once in the 5 minutes for part 1 and every minute in part 2 etc). What will start as a intermittent sonic event will become more sustained leading up to the hour. I would also be keen to sound record the results"*

image notes pages 34 - 35

01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12: stakes positioned at various locations throughout the installation

image notes pages 36 - 37

01: Bianca Hester adheres a fifty-two meter strip of blue masking tape along the floor // 02: detail of recording devices employed by Geoff Robinson // 03, 04: detail of Geoff Robinson making recordings while Isadora Vaughan runs the perimeter of the space for one hour // 05: detail of Geoff Robinson and Bianca Hester // 06, 07, 08, 09: video-stills of event // 10, 11, 12, 13, 14, 15, 16: details of overlapping cycles

Image notes pages 38 - 39

01, 02, 03, 04: detail of Geoff Robinson at the last of the 12-points, dropping the rubber ball on the snare drum, while Isadora Vaughan runs through the space and in turn, past Geoff at intervals // 05, 06, 07, 08: video-stills of Saskia Schut reading while laying on a golden fabric (taken from overhead camera dolly) // 08: detail of golden fabric // 09: detail of Saskia Schut

SATURDAY 11th, TUESDAY 14th SEPTEMBER

DOMENICO DE CLARIO, MARK CLOSE AND SOME (UNKNOWN) VISITORS KICK THE BALL

image notes pages 40 - 41

01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15: video-stills, taken from various camera angles, of Domenico de Clario kicking the soccer ball against the wall // 16, 17: Mark Close kicking the ball against the wall // 18: a group of visitors kicking the ball // 17: a visitor spends some time in the exhibition and manipulates the location of a few of the objects, at one instance he drags the aluminium chain through the space and towards the back of the wall

WEDNESDAY 15th SEPTEMBER, THURSDAY 16th SEPTEMBER SPONTANEOUS EVENTS AND SOME SCRIPTED ACTIONS

image notes pages 42 - 43

01: detail of visitor dragging the aluminium chain through the space and behind the wall // 02: a visitor attempts to scale the wall // 03: a group of visitors build a set of goals with some besser-blocks and play a game of soccer // 04: Moose and Jack Dowell pose on top of the dirt mound // 05: video-still of the void space situated behind the besser-block wall // 06, 07: Zoe Drysdale leads a group of school children behind the back of the besser-block wall // 08, 09, 10, 11, 12, 13, 14, 15: video-stills of school kids playing with the ball at the back of the besser-block wall

image notes pages 44 - 45

01, 02: school kids explore the work and play in front of the camera // 03, 04, 05, 06: Luke Pither and Nicholas Mangan assist Bianca Hester to push a car into the space // 07, 08, 09: Sarah Crowest wraps herself in the colourful fabric and lays upon the besser-block perimeter // 10: Nicholas Seienitsch brings a racket into the space and plays a solo game of tennis against the wall // 11, 12: Jethro Harcourt lays down behind the wall for an hour

image notes pages 46 - 47

01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12: details of Jethro Harcourt laying behind the besser-block wall in relationship to the other objects comprising the installation

FRIDAY 17th SEPTEMBER

BENJAMIN WOODS AND DEANNE BUTTERWORTH LAY DOWN MARCIN WOJCIK AND SEIJIRO NISHIOKA KICK THE BALL WHILE VERONICA CUST LAYS DOWN AND NATALIE HOLLOWAY TAKE PHOTOS THE HORSE ENTERS

image notes pages 48 - 49

01, 02: Benjamin Woods lays down between the decorative screen and the mudstone // 03, 04, 05: Benjamin Woods lays down in the space where the ring of besser-blocks departs from the wall // 06, 07, 08: Benjamin Woods lays down in front of the besser-block wall (with soccer ball and triangular cast concrete form) // 09, 10, 11: various details of Benjamin Woods laying down beneath the golden fabric

image notes pages 50 - 51

01: Benjamin Woods lays down adjacent to the decorative screen and mudstone rock // 02: Veronica Cust lays down on the ring of besser-blocks that mark out the space's perimeter // 03, 04, 05: Marcin Wojcik and Seijiro Nishioka kick the ball together in front of the wall // 06, 07: Deane Butterworth lays down between the pivoting camera dolly and the ring of besser-blocks // 08: Moose and Jack Dowell enter the space // 09, 10: Moose and Jack Dowell enter the exhibition space and ascend the dirt pile

SATURDAY 18th SEPTEMBER

HORSE ENTERS

CHRISTOPHER HILL AND JOSHUA PETHERICK PERFORM FROM THE CABIN OF THE CAR WHILE NATHAN GRAY AND BIANCA HESTER ROOM THE SPACE SOUNDING A TRUMPET AND A WHISTLE

image notes pages 52 - 53

01, 02: the horse ascends the dirt pile, agitated. All of a sudden he stretches out his legs and proceeds to urinate so heavily that that it cascades in two directions and pools on the floor! Witnesses to the occurrence scream in delight // **03:** a group of art students is present during the event and they draw pictures of the spectacle (image of horse by Correne Ludica) // **04:** detail of urine pooling on the floor // **05, 06, 07, 08, 09:** Christopher Hill and Joshua Petherick perform from within the cabin of the car. They process music through a computer program that slows each song down beyond recognition. Initially they play with all doors closed. The sound is heavy. They open the car and the sound floods into the space // **10:** Nathan Gray and Bianca Hester performing trumpet and whistle intermittently, in a call-and-response fashion // **11:** Bianca Hester standing on the ring of besser-blocks, blowing the whistle // **12:** Nathan Gray playing trumpet in response to the amplified sound emitted from the car sound system

DATE UNRECORDED SHIFTS AND ALTERATIONS

general notes: over the duration of the exhibition many of the objects occupied multiple positions, through being used and redistributed during performances, or by the invigilators, or by visitors to the space. Below are some of those objects positioned at different moments during the exhibition's time frame

image notes pages 54 - 55

01: cast polyurethane object of a one meter length of pine positioned on top of a golden fabric // **02:** a tangle of chains and elastic // **03:** sections of chains and cast concrete objects stretched taught across the floor // **04:** section of besser-blocks released from their position within the block-ring and restacked by a visitor // **05, 06:** detail of another section of restacked blocks // **07:** detail of black plaster cast made from a reading taken off a face of the mudstone rock, positioned in front of the same rock // **08:** tangle of chains // **09:** pine support structure accommodating a length of blue dowl // **10:** length of pine positioned on top of two cast concrete objects // **11:** section of the large mudstone rock cast in silicone rubber, positioned on top of a golden fabric // **12:** back corner of the space, framed by a curve of besser-blocks // **13, 14:** section of besser-block ring with mobile camera dolly and blue metal ring

FRIDAY 24th SEPTEMBER

UTAKO SHINDO AND IAN HESTER LAY DOWN

INVIGILATORS HANNA CHETWIN, EVA BIRCH, GEORGINA GLANVILLE AND DANAEE VALENZA PERFORM A SERIES OF RE-ENACTMENTS, OF EVENTS WITNESSED THROUGHOUT THE PROJECT'S DURATION

note regarding invigilator 're-enactment' performance: While talking to Hanna Chetwin one week, I realized that the invigilators had witnessed many events performed by visitors to the space. I wrote an email asking the invigilators to consider using these observations as material for a performance. Following is an extract of this email: *"PERFORMING OBSERVATIONS - Last Friday I visited the space while Hannah was invigilating, and during our discussion she narrated some interesting events generated by audience members which she witnessed that day. It got me thinking that you have all seen people engage with the work in varying ways - and so you each hold a particular memory and experience. I thought it would be interesting to position your observations as a set of starting points for a group performance. The idea is that we schedule a two hour window of time where some of the invigilators meet together in the space to perform out some of the actions/events/movements that you have witnessed over the last six weeks. I think the most generative way to do this is if you each write down a list or 'script' of what you have observed and bring it to ACCA and give this script to one of your co-workers to perform. In the process of translating these memories and then performing them out, an interesting shift will occur. Don't worry about faithfully re-enacting what has occurred - I'm more interested in the generative potential of this process! If you are interested in being involved can you write a script of actions based upon what you have observed? Print this out and bring it along, or email it to me before hand. Arrive at ACCA at 3pm on Friday 24th September to hand your script to a co-worker and in turn to perform someone else's script"*

actions scripted by Danae Valenza:

ACTION ONE: Pick up microphone, sing a song that undulates through different tunes and keys, using a maximum of 6 words as lyrics. These words must include "family" and "enjoyment".

ACTION TWO: Place basketball on top corner of large besser-block wall at the rear of the gallery space. The ball must balance perfectly on the right hand corner of the wall (when facing toward the rear of the gallery space).

ACTION THREE: Use the shiny gold material as a cape. Run through gallery space, impersonating a super hero. Jump on top of large rock near entrance, and assume a 'victorious' pose.

ACTION FOUR: Navigate through the space, whilst rolling the blue metal hoop along the ground. Perform this action for approximately 4 'laps' of the space. Finally, drop the hoop suddenly, and stand close-by, monitoring the movements and sounds that occur as it crashes.

ACTION FIVE: Collect all tennis balls in the gallery, and place them in your lap, your legs may not be crossed.

ACTION SIX: Take the blanket to the wall, lie down with your head resting on the wall and put the blanket over you.

actions scripted by Eva Birch:

ACTION ONE: take the blanket to the wall, lie down with your head resting on the wall and put the blanket over you.

actions scripted by Georgina Glanville:

ACTION ONE: Pick up the golden cast object, hold it in your hands for approximately 10 seconds, then (when it feels right) pass it slowly around your body 5 times. When you have done this, take a stroll around the gallery space while nursing the sculpture. Do this as many times as feels right. Repeat the whole action 3 times.

ACTION TWO: Take hold of the skipping rope by one handle, and gently drag it through the space (roughly in a figure 8 shape). You may repeat this action as many times as you like

actions scripted by Hanna Chetwin

ACTION ONE: Take the patchwork blanket and throw it over the rock, so it covers the top surface completely.

ACTION TWO: Hang the whistle over the lower end of the concrete block wall at the far end of the gallery.

ACTION THREE: Balance the dark rectangular pole up on one of its ends so it can stand without support. Arrange the chains around it in a circle, with the concrete blocks that are attached to the chains standing up as well.

ACTION FOUR: Hang the golden blanket over the silver chain which is hanging on the black wooden 'H' structure resting on the right hand wall (when looking into the gallery space).

ACTION FIVE: Take off your shoes and in your socks, walk around the peripheral wall until you cannot go any further without touching the ground.

ACTION SIX: (NB requires 2 other participants). Play the three-person version of skipping rope (with a person at either end swinging the rope, and the third jumping). Take in turns to jump, with each person jumping until they trip or touch the rope with their foot.

image notes 56 - 57

01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11: details of Utako Shindo laying down at various stages during her action // **12, 13, 14, 15, 16:** details of Ian Hester laying down at various stages during his action // **17:** invigilators Hanna Chetwin, Eva Birch, Georgina Glanville and Danae Valenza reading their scripts prior to re-enacting a selection of actions that had been observed during the exhibition

image notes pages 58 - 59

01: invigilators swapping scripts with Charlie Sofo looking-on // **02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25:** video and photographic stills of invigilators performing their actions (see details in notes above)

SATURDAY 25th SEPTEMBER

PHOEBE ROBINSON LAYS DOWN

THE HORSE ENTERS

ANOTHER 'TWELVE POINT' PERFORMANCE IS ORGANISED - extract from an email from Geoff Robinson extending an invitation to be involved: *"Over the past 6 weeks I have been engaging with Bianca Hester's exhibition at ACCA. Please leave the windows open overnight to enable the fans to draw in cool air during the early hours of the morning". Bianca initially invited me to make sounds with a snare drum that was an object present in the exhibition. This initial invitation opened up to a performance I did several weeks ago where I used the dropping of a ball onto the snare drum to mark the time over the duration of an hour. Within this performance I marked the space with 12 stakes flagged with surveyors tape, I moved from point to point every 5 minutes and increased the rate of the drumming at each point. Bianca and I are organising a performance utilising these 12 points where by 12 people perform sounds at a designated point in the main gallery at ACCA. The performance will be at 3pm on Saturday 25 September. I would like to invite you to participate as one of the 12 performers. All 12 performers will meet at ACCA at 3pm, the 12 stakes will be at the entrance of the exhibition space. Everyone will take a stake and position it anywhere in the exhibition space (i.e. leaning against wall/object, wedged in bricks, placed in dirt etc.) This will be the point at which each performer will set up and begin performing. Each performer can play for a duration of their choice, with the 6pm closing time being the longest anyone can perform. Performers can move their stake to different positions within the performance duration"*

people involved:

Utako Shindo: sound making with body, objects and architecture
Chuan Lim: sounds generated from introduced found objects
Matthew Davis: sustained cymbal
Geoff Robinson: feedback / reintroduced recordings of space
Nick Mangan: physically playing the car - slamming doors, bonnet, hood
Josh Petherick: performing sound/music from within the car using the stereo
Nathan Gray: improvised trumpet
Julie Burleigh: improvised recorder
Bianca Hester: manipulating the metal hoop over ground, assisting it to roll and then drop
Ernie Althoff: tape measures and introduced objects

image notes pages 60 - 61

01, 02, 03, 04, 05: Phoebe Robinson lays down early in the day, between the grey 'H'-frame and the arena of besser- blocks // **06, 07, 08, 09, 10, 11, 12:** the horse enters and climbs the dirt pile to stand beside the car for 10 minutes // **13, 14, 15:** the '12-point performance' commences and Geoff Robinson begins recording the process // **16:** Ernie Althoff with percussion set-up // **17, 18, 19:** Utako Shindo improvising with the dirt and the wall

image notes 62 - 63

01, 02, 03, 04, 05: video-stills made while overhead camera is switched on // **06, 07:** Bianca Hester manipulating metal hoop so that it travels an elliptical pathway before falling to the ground, with Nathan Gray in background (this process was appropriated and extended from one of the observations made by Danae Valenza, of a visitor engaging with the hoop a few weeks earlier - see ACTION FOUR by Danae Valenza in notes on page 90) // **08, 09:** working with metal hoop // **10, 11:** Nicholas Mangan shutting the bonnet in response to the spatial-aural cycles of the metal hoop (the metal hoop made an incredible sound when traveling across the floor - the steel amplified every bit of grit that it passed over. When in motion, the weight of the steel seemed to assist the hoop's resistance to gravity. With minor assistance to set it off, the hoop would continue roll, with its own weight assisting the locomotion. Then when the hoop was left to spin on its own, it would rotate down towards the ground in a mesmerizing pattern, before crashing loudly on the concrete. Someone commented that witnessing the spinning of the hoop helped them better understand how planets orbit in space - in terms of their mass in relationship to the elliptical pathways performed by their trajectories) // **12:** Nathan Gray manipulating chain while Lochie Bradfield observes the process // **13:** Chuan Lim introduces a metal bin found outside the space // **14:** Julie Burleigh on recorder // **15, 16, 17, 18:** video-stills of Nick Mangan slamming car boot softly

image notes 64 - 65

01, 02, 03: Nick Mangan and Joshua Petherick working with and within the car // 04: Lochie Bradfield clapping sporadically and in call-and-response to the other sounds occurring during the event // 05: Nathan Gray on the car roof playing trumpet // 06: Utako Shindo with aluminium chain // 07: Matthew Davies working with sustained cymbals // 08, 09: details of Nicholas Mangan working with the car // 10: Chuan Lim // 11: Lochie Bradfield // 12: detail of the car // 13: Lochie Bradfield // 14, 15, 16: Utako Shindo on the return wall // 17, 18, 19: Utako Shindo in relationship to Chuan Lim

image notes 66 - 67

01: Chuan Lim working with lid of rubbish bin // Geoff Robinson and Nathan Gray // Bianca Hester bouncing ball against wall // 02, 03, 04: details of Chuan Lim and Geoff Robinson // 05: details of Nathan Gray and Chuan Lim // 06, 07: Utako Shindo using the snare drum to ratchet stones thrown by Chuan Lim from the other side of the room // 08: detail of someone's body in motion // 09: Nathan Gray on trumpet // 10: Lochie Bradfield producing percussive sounds with the rubbish bin // 11: Chuan Lim working with the snare drum // 12: Bianca Hester bouncing ball for as long as possible within the space provided by the metal hoop // 13: detail of activity taking place behind the wall // 14, 15, 16: Chuan Lim, Utako Shindo, Nathan Gray in action // 17, 18: Nathan Gray throws the rubbish bin over the wall (the performance reaches a crescendo) // 19, 20, 21, 22: video-stills of Olivia Barrett and Bianca Hester manipulating the ball and the hoop // 23, 24: video-stills of Charlotte Day watching the hoop in process

SUNDAY 26th SEPTEMBER

MATTHEW SHANNON PROPOSES THAT HE BRING SOME FRIENDS TO SKATE IN THE WORK
JAMES DEUTSCHER VISITS THE SPACE DURING THE LAST TEN MINUTES TO PERFORM AN ACTION

note: together with Charlotte Day and Matthew Shannon, we decide to give the last day of the project over to the skaters to do what they want with the space

involving: Matthew Shannon, Alex Gibson, Alex Mann, Tim Gamlin and Nick Baty

image notes pages 68 - 69

01, 02, 03, 04, 05, 06, 07, 08, 09, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23: parts of the work are appropriated into a series of ramps and jumps

image notes pages 70 - 71

01, 02: blocks from the perimeter are used to develop a long jump // 03, 04, 05, 06, 07: details of one of the ramps, using blocks and ply from the store-room // 08: James Deutscher visits the project ten minutes before closing time to perform // 09, 10, 11, 12, 13: video-stills of rotating hoop with James Deutscher running around frenetically // 14, 15: James Deutscher skipping on top of the mudstone rock

BIOGRAPHY

Bianca Hester was born in 1975 and lives and works in Melbourne.

Hester has a PhD from Royal Melbourne Institute of Technology (RMIT), Melbourne (2007), Bachelor of Fine Arts (Sculpture) with Honours from RMIT (1997-1999) and has completed Post Graduate Studies (Autonome Kunst) at the Sandberg Institute, Amsterdam (1999). She has a significant exhibition history both in Australia and internationally including *Fashioning Discontinuities*, Centre for Contemporary Photography, Melbourne (2009), *Only from the perspective of an observer situated upon the surface of the earth does day and night occur*, The Narrows, Melbourne (2009), *projectprojects*, The Showroom, London (2008), *provisional devices for a propositional living space*, Gertrude Contemporary Art Spaces, Melbourne (2007), *project projects: open and hosted 18/5/06 - 14/07/06*, RMIT Project Space, Melbourne and *intensive objects indeterminate events*, Westspace, Melbourne (2002).

Group exhibitions in which she has participated include: *have a look, have a look!*, formcontent, London (2010), *Imprint*, Artspace, Sydney (2009), *Line Drawing*, South Australian School of Art, Adelaide (2008), *The Library Project*, Frankston Library, Victoria (2008), *abstraction, architecture, space*, RMIT Project Space (2007) *Westspace East*, PKW, Singapore (2007), *Active At*, (with OSW) Ocular Lab, Melbourne (2006), *The Molecular History of Everything*, ACCA, Melbourne (2005), *multiple MISCELLANEOUSalliances*, CLUBSproject, Melbourne (2004), *Quiet*, Acqua Space, Savannah, Georgia, USA (2004), *Possible Worlds*, Artspace, Auckland (2002), *The Blindspots We Sometimes See*, Primavera 10, Museum of Contemporary Art, Sydney (2010), *Imagination Travels Faster*, Next Wave Festival, Melbourne (2000), and *Longevity*, Ian Potter Museum of Art, Melbourne (2000).

Hester was one of the founding members of CLUBSproject Inc and is a current member of the collaborative group OSW with Terri Bird and Scott Mitchell. She is a Lecturer in Sculpture and Spatial Practice at Victorian College of the Arts, Melbourne.

Selected publications on Bianca Hester include Dr Adrian Parr, Dr Terri Bird, Caterina Riva and Dr Bianca Hester, *Accommodating spaces, materials, projects, people, videos, actions, objects, thoughts: relatively*, The Narrows, Melbourne, 2009; Anniée-Jaspers, *Shadows and Accumulations: Enacting a legacy of early conceptualism*, Artspace, Sydney, 2009; Dylan Rainforth, *Dancing for Architecture: Provisional devices for the production of a propositional living space*, Gertrude Contemporary Art Spaces, 2007; Carolyn Barnes, *Abstraction, Architecture, Space*, Melbourne, 2007; Lisa Kelly, *Round 2, 3 and 4*, Westspace, Melbourne, 2006; Spiros Panigirakis, *'No not that way, this way'*, Project Projects, RMIT Project Space, 2006.

A full exhibition history and bibliography can be found at:

www.biancahester.net
www.sarahscoutpresents.com

ARTIST ACKNOWLEDGMENTS

Elements of this work were developed and built with others. These elements include:

Besser block perimeter

Laid with assistance from Saskia Schut, Gregory Humble, Ari Dyball, Charlotte Day, Darren Muriz, Caleb Shea, Biatta Kelly, Abdul Abdullah, Jethro Harcourt, Ben Taranto, Isadora Vaughan, Will Heathcote, Laura Whitford, Anna Miller Yeaman

Besser block wall

Built by Anthony Gribb and Damien Gribb

Tape flecks on floor

Laid with assistance from Saskia Schut and Isadora Vaughan

Blue metal structures

Built by Jeph Neal

Multi-coloured fabric

Made with assistance from Chaele Sofa

Weed bucket

Dug in April 2010 with Ari Gunawan on a deused site in Flemington adjacent to a freeway wall

Technical assistance

Mould-making assistance: Beth Arnold, Scott Mitchell and Abdul Abdullah

Construction assistance: Nick Mangin, Brian Soales, Luke Pither, Damien Munt, Jeremy Bakker

Installation volunteers: Steph Pirie, Justin Gayner, Dawn Tan, Lisa Imma, Kofee Ighil, Saskia Schut

Audio Visual assistance: Emma Sullivan

Horse handler

Jack Dowell

Photography

Andrew Curtis
Natalie Holloway
Scott Mitchell
Biatta Kelly
Eva Birch
Hanna Chetwin
Bianca Hester
Timothy Luck

Project participants and performers

Ernie Althoff, Andrew Atchison, Nick Batty, Olivia Barnett, Mike Barrett, Dan Bell, Eva Birch, Lochie Bradfield, Julie Burleigh, Deanna Butterworth, Mark Close, Hanna Chetwin, Sarah Crowell, Veronica Cust, Matthew Davies, James Deutscher, Jack Dowell, Zoe Drysdale, Tim Gamlin, Alex Gibson, Georgina Glenville, Nathan Gray, Ari Gunawan, Jethro Harcourt, Bianca Hester, Ian Hester, Christopher Hill, Natalie Holloway, Helen Hughes, Gregory Humble, Helen Johnson, Klara Kelly, Chuan Lim, Alex Mann, Nick Mangin, "Moose", Seijiro Nishikawa, Spiros Panigirakis, Joshua Petherick, Lachlan Petrus, Geoff Robinson, Phoebe Robinson, Saskia Schut, Nick Seelentich, Matthew Shannon, Utako Shindo, Charlie Sofa, Isadora Vaughan, Daria Valenza, Marcin Wojcik, Benjamin Woods, Jason Workman, Meiko Yamamoto

Gratitude to

Juliana Engborg, Charlotte Day, Terri Bird, Tom Nicholson, Andrew Benjamin, Scott Mitchell, Spiros Panigirakis, Charlie Sofa, Saskia Schut, Olivia Barrett, Nick Mangin, Rory Hyde, Mark Stoner, Simone Siee, Tim Edwards, Jeph Neal, Hillary Jackman, Figo Gamachu, Samuel Kamana, Ian Hester, Eddie Hester, Marjory Hester, Kris Kimpe, Vikki McInnes, Kate Barber, Melanie Upton, Jane Rhodes, Matt Hinkley, Brian Soales, all ACCA staff, the artists from Arty Co-op and staff and students from VCA school of art and all the people who participated in some way to this project!

Special gratitude goes to Charlotte Day, who worked tirelessly and with deep generosity. Without her commitment and energy the project would not have taken the same open-ended shape. She enabled what seem impossible in the stages of planning, to occur in time and space. Thankyou!

PROJECT TEAM

Commissioning Curator
Juliana Engberg

Coordinating Curator
Charlotte Day

Installation team
Jordy Marani
Nick Mangan
Damen Munce
Ned Needham
Luke Pither
Brian Scales

Editing & Proof reading

Kay Campbell
Charlotte Day
Hilary Erickson

Photography

Andrew Curtis
Natalie Holloway
Scott Mitchell
Biatta Kelly
Eva Birch
Hanna Chetwin
Blanca Hester

Catalogue design

Blanca Hester
Matt Hinkley

Printer

BPA Print Group

ACCA'S ACKNOWLEDGEMENTS

ACCA would like to thank Blanca Hester for so fully embracing the opportunity that the Helen MacPherson Smith Commission invites. It has been a great pleasure to work with Blanca on the generation of this project, on this catalogue and throughout the exhibition period. It has been a most lively and dynamic experience involving a great range of ACCA staff, volunteers and participants both from within and outside of the organization.

Thank you to the ACCA crew including Nick Mangan and Ned Needham, and especially to Melanie Upton and ACCA's invigilators and weekend coordinators who took on additional responsibilities on this project. Thanks also to VCA students, Blanca's participants, Tom Kustura from Boral, Drew from Fulton's Garden Supplies, Criss Cross Garden Supplies, Artspace, Sydney and special thanks to Jack Dowell and his horse Moose who was a much anticipated and enjoyed visitor to the gallery.

Thanks to Andrew Benjamin, Terri Bird and Tom Nicholson for their written responses to the project and Spiros Panigarakis for his participation in the public programs.

WRITER'S BIOGRAPHIES

Andrew Benjamin is Professor of Philosophical Aesthetics and Director of the Research Unit in European Philosophy in the Faculty of Arts at Monash University. His most recent publications include: *Of Jews and Animals*, Edinburgh University Press, 2010; *Place, Commonality and Judgment*, *Continental Philosophy and the Ancient Greeks*, Continuum, 2010; and *Writing Art and Architecture*, in press, 2010.

Terri Bird is an artist and a lecturer in the Department of Fine Arts, Faculty of Art & Design, Monash University.

Tom Nicholson is an artist who lives in Melbourne. He is represented by Anna Schwartz Gallery and is a lecturer in drawing in the Department of Fine Arts, Faculty of Art & Design, Monash University.

ACCA BOARD

Naomi Milgrom AO
Chair

Peter Jopling QC
Deputy Chair

Peter Doyle
Honorary Treasurer

Louise Adler AM
Lesley Alway
John Denton
Annemarie Kiely
Sharon Segal

ACCA STAFF

Kay Campbell
Executive Director

Juliana Engberg
Artistic Director

Anouska Phizackles
Administration and
Finance Manager

Lucy McNamara
Administration Assistant

Olivia Barrett
Visitor Services and
Volunteer Program
Manager

Lauren Supple
Philanthropy Manager

David Harris
Corporate Partnerships
Coordinator

Rebecca Frawley
Events and Venue Hire
Coordinator

Jane Rhodes
Assistant Exhibitions
Coordinator

Associate Curators
Rebecca Coates
Charlotte Day
Anna MacDonald
Hannah Mathews

Caitlin Malcolm
Public & Education Program
Manager

Beth Cleary
Schools Education
Coordinator

Matt Hinkley
Designer

Emma Sullivan
Online Communications
Coordinator

Katrina Hall
Publicist

Weekend Gallery
Coordinators
Anthony Hansen
Leah Crossman
Jessie Bullivant

Invigilators
Daniele Valenza
Eva Birch
Leah Crossman
Hanna Chetwin
Cynus Tang
Jessie Bullivant
Jemma Woolmore
Tom Fraser
Laura Cashman
Georgina Glanville
Biatta Kelly
Nick Rebstadt

Front of House
Volunteers
Laura Bailey
Emma Humphrey
Dawn Tan
Georgina Glanville
Nick Rebstadt
Steph Pirie
Biatta Kelly
Jasmine Fisher
Tristan De Rozzi
Monika Bogner
Emily Schlig

Café Staff
Jen Moore
Lillian O'Neil
Enrique Tochez Anderson
Amy Turton

CURRENT ACCA SUPPORTERS

ACCA DONORS

VISIONARY

Nell Baines AO & Diane Baines
Naomi Milgrom AO

LEGEND

Peter Jopling QC
Anonymous

CHAMPION

Tania & Sam Brougham
M. Buffon & S. Clauro
Andrew Cameron
Raphael & Fiona Geminder

GUARDIAN

Cate Blanchett & Andrew Upton
Bill & Jennie Faulkner AM
Jane Michell
Morgan Phos Family Fund
Jane Morley
Museum of Old and New Art (MONA)
Prescott Family Foundation
Andrew Rogers
Harrison Young & Kirsty Hamilton

PATRON

Annamila Fund, a subfund of
Melbourne Community Foundation
Ann & David Bennett
Eva Besen AO & Marc Besen AO
Daniel & Danielle Besen
Jon & Gabrielle Broome
The Michael & Andrew Buxton
Foundation
Lyndsey Cattermole AM
Joan Clemenger
Albert & Debbie Dadon
John Denton & Susan Cohn
Ernst & Young Foundation
Peter Farrell AM
Ken & Lisa Fehily
Fox & Lillie Pty Ltd
Colin Golvan SC & Deborah Golvan
Ginny and Leslie Green
Lesley Griffin
Vivien & Graham Knowles
Ann Lewis AO
Helen & Tony Lewis
Odette Medich
Louise & Martyn Myer Foundation
The Myer Foundation
Mark & Louise Nelson
Nexus Design Pty Ltd
David Payes
ResMed Foundation
Andrew Rettig
Liane Rossler & Sam Marshall
Gary Singer & Geoffrey Smith
Jack & Robert Smorgon Families
Foundation
Irene Sutton
Village Roadshow Limited
Dr Michael Welch
Robyn & Ross Wilson
Roger Wood & Shelley Lasica
Young Presidents' Organisation,
Melbourne Chapter
Anonymous (2)

FRIEND

Andrew & Shadda Abercrombie
Lesley Alway & Paul Hewison
Anna Schwartz Gallery
David Barbies
Michele & Anthony Boscia
Philip & Vivien Brass
Beth Brown & Tom Bruce AM
Robyn & Graham Burke
Verity Byth
Nellie Castan
Laurence Cox AO & Julie Ann Cox
Annette Dixon
Peter & Lalla Doyle
Saul Estlake
Rosemary Forbes & Ian Hocking
Alison Fraser
Martin Ginnane & Ron Binding
Jane Hematrich
David & Megan Laidlaw
Macquarie Group Foundation
Jan Minchin
Dame Elisabeth Murdoch AC, DBE
Susan M Renouf
Ian Rogers & Gail Glatt
Jane Ryan & Nick Kharsas
Michael Schwarz & David Clouston
Dahle Suggitt
Ricci Swart
Leon & Sandra Valk
Janet Whiting and Phil Lukes
Carla Zampatti AC
Anonymous (2)

ENTHUSIAST

Brigid Brock
Robert Buckingham
BGS Educational Services
Lee Matthews
Nicholas Miller
Sarah Morgan
Kenneth Park
David Simpson
Jennifer Strauss AM
Nicholas Thompson
Roger Woock & Fiona Clyne

ACCA FOUNDATION

Guardian
Ann Lewis AM
David & Sonia Payes
The Pratt Foundation on behalf
of Fiona & Raphael Geminder
Steven & Louise Skala

Advocate
Frank Mahlab & Eve Mahlab AO
Josephine Ridge
Mark & Anne Robertson
David & Lisa Thurn

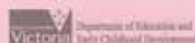
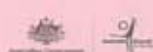
Benefactor
Malcolm & Katrina Allen
Perrin Cullen & Jo Daniels
Leon Davis AO & Annette Davis
John Denton
Ken & Lisa Fehily
Amanda Hall & Nick Edwards
Bruce & Chyka Kestbaugh
Graham & Vivien Knowles
Jane & Donald Morley
Andrew & Judy Rogers
Anna & Morry Schwartz
Gary Singer
The Jack & Robert Smorgon
Families Foundation
Simon Swaney & Carolyn Kay
Philip & Gayle Weedon
Anonymous (2)

Fellow
Peter & Marilyn Bancroft
Robbie Barker
Bambi & Derek Blumberg
Fiona & Greg Carna
David & Patsy Cohen
Jerry & Ann Ellis
Harry & Erica Frydenberg
Stephen & Jane Hains
The Jelbart Family
Dame Elisabeth Murdoch AC, DBE
The Plush Family
Ian Rogers
Rae Rothfield
Harry Seidler AC & Penelope Seidler
John Sheridan
Michael Schwarz
Sotheby's
Michael & Jane Toman
Brad & Vicki Vann

SUPPORTING PARTNER



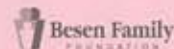
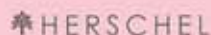
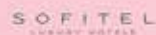
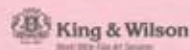
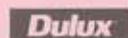
PUBLIC PARTNERS



MAJOR PARTNERS



PARTNERS



SUPPORTERS

