

acca 2004

public and education programs

acca & gertrude contemporary art spaces present:
international artist talks: amanda rodrigues alves & thomas mulcaire

Date: Thursday 24 June
Time: 6.00-7.30pm
Venue: ACCA 111 Sturt Street Southbank
Free event (limited seating)
Bookings & enquiries:
Kate Barber (03) 9697 9999
Jeff Khan (03) 9419 3406

Visiting international artists **Amanda Rodrigues Alves** (Brazil) & **Thomas Mulcaire** (South Africa) will give an illustrated presentation on their professional art practice and discuss their collaborative project: 'Project for Sydney' (2004) part of the **Biennale of Sydney 2004: On Reason and Emotion** (June 4 - August 15). The fifty-one artists included in the Biennale of Sydney invite viewers to re-engage with their senses and experiences. Curator **Isabel Carlos** has brought together artworks which encourage audiences to think about the mysterious operations of perception and how human beings come to meaning.

Amanda Rodrigues Alves Born 1976, São Paulo, Brazil
Lives in São Paulo and Cape Town
Amanda Rodrigues Alves makes art with a political edge. She has been involved in large scale collaborations to produce performances and billboard projects.

Thomas Mulcaire Born 1971, Johannesburg, South Africa
Lives in Cape Town and São Paulo
Thomas Mulcaire is interested in how museums and institutions function. In the past he has been a curator but is now an artist. His practice explores the way spectators view and interact with exhibitions and exhibition spaces.



Above: Amanda Rodrigues Alves, *The Taro Reader* (2000), Performance, duration variable, performance view: Salão Cultural FAAP, 2000
Below: Thomas Mulcaire and Joseph Kpobly, *Library of Congress* (1998-2003), Film set, dimensions variable, installation view: South African National Gallery, Cape Town, 2003

'Project for Sydney' (2004)

Amanda Rodrigues Alves and Thomas Mulcaire's work for the Biennale is a text painting called 'Project for Sydney' (2004). Amanda Rodrigues Alves describes the project: 'Between 2000-2003 part of my artistic practice happened within a group called MICO. Initially the group got together to discuss political, cultural and social problems reinforced and perpetrated in the celebrations in 2000 of 500 years since the "discovery" of Brazil. From these discussions came a series of artistic manifestations/urban interventions in São Paulo in which text was almost always used as the means of communication. We used sentences or words which we found in the city itself or which we came across in newspapers or magazines. Sometimes we paraphrased statements or slogans directly connected with the issue we were discussing at the time. We started to call this practice 'dislocation'. We felt that when a text, word or sentence (or any object) was dislocated from its original place, that place in some way became evident and alive again. That which seemed emptied of meaning or dead through over-exposure, was refilled with questions, which led to a re-appropriation or a renewed awareness of that space.'

My artistic research since then has incorporated the potentiality of text as a direct and poetical form through which to express ideas. I also took with me an interest in working in partnerships. Aside from enlarging the field of research, collaboration engages and sometimes disarms questions of authorship and originality in the process of creation. Thomas originally invited me to collaborate with him on a project which involved the translation into English of correspondence between the Brazilian artists Lygia Clark and Hélio Oiticica, and the presentation of this correspondence at the Biennale of Sydney. That project didn't work out, but during our translation discussions and research we came across some phrases which interested us, and which we decided to work with in the space we were given.'

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Admission FREE
wheelchair access

Gallery hours 11am-6pm
Tuesday to Sunday
Mondays by appointment
Open public holidays except
Good Friday & Christmas Day



This program has been generously supported by:

The South Project

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acca 2004

public and education programs

in conversation

artist talk: john nixon, carolyn barnes & robert owen

Date: Thursday 17 June

Time: 6.00-7.30pm

Venue: ACCA 111 Sturt Street Southbank

Free event

Bookings: (03) 9697 9999 (limited seating)

John Nixon, one of Australia's foremost abstract and conceptual artists will discuss his practice, ideas and inspirations in an informal conversation with **Carolyn Barnes** and **Robert Owen**. John Nixon's E.P.W (Experimental Painting Workshop) was begun in the late 1970s as an independent investigation into the practice of painting: specifically focusing on the histories of the monochrome, constructivism and minimalism.



John Nixon, *EPW: Orange* (1998-99)

Image courtesy the artist and Sarah Cottier Gallery, Sydney

More recently he has restricted his work to the exclusive production of orange paintings; a project which continues a history of idealism. EPW: Orange (1998-99) has achieved a peculiar balance between objective, prosaic methodology and utopian buoyancy of feeling. John's work has been the subject of countless solo and survey exhibition in Australia and overseas. His work is widely recognized internationally. He has also been a huge influence on recent generations of young Australian artists and he is well known for his commitments and collaborations. Discussion will focus on Nixon's commission for ACCA and his continued interest in art + life as manifest through a deliberate and on-going program of painting as an everyday activity and as a process of purist pursuit.

exhibition program

John Nixon: EPW 2004 (29 May - 25 July)

As part of ACCA's ongoing commissioning program John Nixon has been invited to make a new work for exhibition in ACCA's commission hall. Nixon will expand his EPW (Experimental Painting Workshop) and evolve further permutations of this investigation into paintings which may be environments, objects, constructions, banners, found objects: ad infinitum. The heroic scale of ACCA's hall matches the epic endeavour of this artist whose unswerving adherence to the potential imbedded in the early experiments of constructivism, monochrome-ism and reduction will instruct a new audience about the continuing search for potential within modernism.

SWOON (29 May - 25 July)

Leslie Eastman, Dale Frank, Christopher Langton, Sean Meilak, Jan Nelson, David Rosetzky, George Tillianakis with new writing by **George Dunford, Jennifer Lee, Rose Mulready, Kate Reeves, Sean M Whelan**

Groovy and gorgeous, SWOON encounters rapture from the sacred to the profane to the discodelic. Trance, ecstasy, and hypnosis all play a part in art that attempts to elevate the viewer beyond the mundane of the everyday and maximises the minimal field. Hedonistic yet heavenly, acting as an artistic alternative to the utopianism of Nixon's constructivist-led EPW program, SWOON offers a liminal moment of encounter. Passion and the poetic are permitted to bleed into the space where faults and frisson create moments of elevated states.



Jan Nelson, *Walking in Tall Grass, Hannah* (2004)

Image courtesy the artist and AnnaSchwartz Gallery, Melbourne

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