

Monash University Museum of Art presents

REGARDING FEAR AND HOPE

Yael Bartana | Janet Burchill & Jennifer McCamley | Willie Doherty | David Griggs | Lucia Madriz
Tom Nicholson | r e a | Lázaro A. Saavedra González | Sriwhana Spong | Lynette Wallworth

GUEST CURATOR: VICTORIA LYNN



Willie Doherty, *Closure* 2005 DVD still
Courtesy of the artist, Alexander and Bonin, New York and Galería Pepe Cobo, Madrid

Exhibition Dates:

Part 1: Faculty Gallery, Caulfield campus 5 July – 28 July 2007

Part 2: Monash University Museum of Art, Clayton campus 4 July – 25 August 2007

Exhibition Opening: Saturday 7 July 2-5pm, Monash University Museum of Art, with opening remarks at 3.30pm by Waleed Aly, writer, lecturer in politics, Monash University, and board member of the Islamic Council of Victoria.

Prior to the opening there will be a discussion in the gallery spaces at 2.15pm featuring exhibition Curator Victoria Lynn, and participating artists David Griggs and Janet Burchill.

Regarding Fear and Hope examines two abiding emotions that are dominating the contemporary political and cultural landscape. Exploring the ways in which artists form connections with this milieu, the exhibition includes works that consider diverse identities, immigration, conflict, surveillance, and the challenging economic and political environments in which we live. This exhibition will feature the work of both Australian and international artists, including Yael Bartana (Israel); Janet Burchill and Jennifer McCamley (Australia); Willie Doherty (Northern Ireland); David Griggs (Australia); Lucía Madriz (Costa Rica); Tom Nicholson (Australia); r e a (Australia); Lázaro A. Saavedra-González (Cuba); Sriwhana Spong (New Zealand) and Lynette Wallworth (Australia).

Regarding Fear and Hope tackles the emotional tenor of our times. The exhibition aims to investigate and register the political and cultural dimensions of these emotional states.

There is an increasing and pervading sense of 'fear' in our midst, made manifest in some of the more extreme attitudes to immigrants and asylum seekers, but also in responses to the abstract notions of change, risk and difference. It is perhaps not so much that we are actually fearful, but that fear itself is more present today, as a concept, a justification, an irritant and a political concern.

A counterpoint to fear is hope – and one of the urgent questions of our time is whether we can have hope or not. Hope is an emotion that many of us have experienced at one time or another. But a sense of hope in the wake of fear is altogether different. Hope requires faith in human behaviour.

As Victoria Lynn has suggested:

This is not an exhibition about 'emotions' in the personal sense of its meaning. *Regarding Fear and Hope* tackles the states of fear and receding horizons of hope. Art has the capacity to convey such states, or at least to respond to them with both aesthetic and ethical means.

The exhibition will be accompanied by a full colour illustrated catalogue featuring essays by exhibition curator, Victoria Lynn and Ghassan Hage, author and Chair of Anthropology at the University of Sydney.

Victoria Lynn is one of Australia's most prominent and distinguished curators and writers. Recent curatorial projects include *Turbulence*, the 3rd Auckland Triennial, 2007 and the inaugural TarraWarra Biennial in 2006. In 2003-4 she held the post of Director, Creative Development at the Australian Centre for the Moving Image (ACMI) and from 2001-2002 she was Curatorial Manager. Prior to her work at ACMI, Victoria was Curator of Contemporary Art at the Art Gallery of New South Wales where she curated more than forty exhibitions including ten exhibitions of international art. The author of two books, ten exhibition catalogues and more than fifty chapters, reviews and articles, Victoria was also Chair, Visual Arts/Craft Board of the Australia Council from 2001-2004 and The Performance Space from 1998-2000. She was the Commissioner of the Australian Pavilion at the Venice Biennale in 2003. Key exhibitions include *Space Odysseys*, (2001), *Voiceovers* (1999), *No Exit* (1996), *Australian Perspecta* (1989, 1991, 1993).

Media Enquires: Melissa Keys, Program Administrator – 03 9905 1618
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Interviews can be arranged with the curator Victoria Lynn.
Alongside local artists, International and interstate artists will also be available for interview as follows: David Griggs 2 & 3 July, r e a 3 & 4 July, Sriwhana Spong 4-7 Jul 2007.



ARTISTS' BIOGRAPHIES

Yael Bartana

Israel, born 1970

Yael Bartana's photographs and videos examine everyday life with an anthropological eye, often focussing on everyday rituals that relate to particular cultural identities. Bartana lives and works in the Netherlands and Israel. Since 2001, Bartana has held regular solo exhibitions in venues across Europe, Israel and the United States. Her work has featured in several significant group exhibitions including, most recently, *Dateline Israel: Recent Photography and Video* at The Jewish Museum, New York, 2007; the 9th Istanbul Biennial, Istanbul, Turkey, 2005; the Busan Biennale, Busan, Korea; the Liverpool Biennial, Liverpool, England and *Time Zones: recent film and video*, at Tate Modern, London, in 2004. Bartana has held residencies and fellowships at a number of venues, including Platform Garanti, Istanbul, Turkey, in 2005; Rooseum - Center for Contemporary Art, Malmo, Sweden in 2003 and The Jerusalem Center for Visual Arts (JCVA), Jerusalem, Israel in 2002. She was awarded the Anselm Kiefer Prize by The Wolf Foundation, Israel, in 2003 and was the 2nd award winner in the Dutch Prix de Rome in 2005, the same year she won the Dorothea von Stetten Art Prize for young artists, organised by the Kunstmuseum Bonn, Germany.

Janet Burchill/Jennifer McCamley, Australia

Jennifer McCamley born Brisbane, 1957

Janet Burchill born Melbourne, 1955

Since 1985 Burchill and McCamley have been frequent collaborators and have had numerous individual and collaborative solo exhibitions both in Australia and internationally. Their art practice interlaces feminist, psychoanalytic, filmic, semiotic and spatial concerns, with language, and the language of art, film and popular culture, central to their work. A major survey of their collaborative works, *Tip of the Iceberg: Selected works 1985-2001*, was held in 2001 at the University Art Museum, University of Queensland, and at the Ian Potter Museum of Art, University of Melbourne. Recent solo projects included *Neon 2005*, Art Gallery of New South Wales, Sydney, and *All That Rises Must Converge*, Anna Schwartz Gallery, Melbourne. Recent group exhibitions include 21st Century Modern, 2006 Adelaide Biennial, Art Gallery of South Australia. Burchill and McCamley have both been awarded a number of international residencies including the Australia Council Studio, Paris, and the Künstlerhaus Bethanien Studio, Berlin, to Burchill; and the University of Sydney Power Studio, Paris, and the Australia Council Studio, Tokyo, to McCamley. They lived from 1992 until 1996 in Berlin, where they were jointly awarded the Berlin Senate Art Scholarship in 1995. They currently live and work in Melbourne.

Willie Doherty

Northern Ireland, born 1959

Willie Doherty's work relates directly to the complexities of living in a divided society. Much of Doherty's work refers to an undercurrent of oppression and uncertainty that for many has been a daily experience of life in Northern Ireland over the last three decades. Through photography and video, he adopts documentary codes and the strategies of documentary and *film noir* cinema, to undermine the boundaries between perception and memory, truth and fiction, creating highly poignant open-ended narratives. Doherty's recent work is beginning to transcend its political specifics to explore wider notions of identity, memory and truth. *Extracts from a File 2000* is a set of forty black-and-white photographs shot at night in Berlin. *Re-Run 2002* shown at the XXV São Paulo Bienal and the Irish Museum of Modern Art, Dublin in 2002, and was selected for the Turner Prize. Recent solo shows include Laboratorio Arte Alameda, Mexico City and *APPARATUS*, exhibited at Galerie Nordenhake, Berlin, and Galeria Pepe Cobo, Madrid. Doherty has participated in a wide range of significant international exhibitions, with recent group exhibitions

including Reprocessing Reality, P.S.1 Center for Contemporary Art, long Island City, NY 2005; The Experience of Art, Italian Pavilion, 51st Venice Biennial, Venice, 2005; 2004 Faces in the Crowd: The Modern Figure and Avant-Garde Realism, Whitechapel Gallery, London; Castello di Rivoli, Museo d'arte Contemporanea, Turin, 2005; 3rd Berlin Biennial for Contemporary Art, 2003; Turner Prize 2003, Tate Britain, London; 8th International Istanbul Biennial, 2003.

David Griggs

Australia, born 1975

David Griggs graduated from Sydney College of the Arts in 1999. In the late 1990s he exhibited with a number of artist-run-spaces in Sydney. In 2006 he had a one-person exhibition entitled *Exchanging Culture for Flesh* at the AGNSW, accompanied by a catalogue text by Fergus Armstrong. In 2005 Griggs also had a solo exhibition entitled *The Buko Police*, at Green Papaya Art Projects while in 2004 he featured in an exhibition at Gertrude Street Contemporary Art Space in Melbourne with a catalogue essay by Paul Curran. In 2006 he was included in the group exhibition *Winners are Gridders*, The Meat Market, Melbourne. He has spent time on the Thai/Burma border and had a residency in Manila in 2005.

Lucia Madriz

Costa Rica, born 1973

This young artist has two streams of work. She creates large circular floor pieces made from corn, rice and beans: the staple Latin American diet. These works deal with the issue of genetically modified crops in Central America, and the domination of the US in Central American agriculture. Now farmers are no longer able to exchange seeds with one another. With rice and corn, civilisation becomes bound to a place. *Red Alert*, 2006 includes the skull and bones of pirates. It is 4 meters in diameter. She links piracy with economic abuse: "it is the same, they just don't come in boats anymore", she says. In *Hispanic*, a 45 sec video, she comments on a wall that is being built between Mexico and the US. People are actually volunteering to help build the wall on the US side. It makes reference to the notion of fear that is promoted in US policy.

Lázaro A. Saavedra González

Cuba, born 1964

Lázaro Saavedra has exhibited in Havana, Basel, Houston and Aachen, Germany. He has had residencies in Philadelphia, Basel, Barbican Centre London, Fukuoka and Houston. Saavedra works in video animation, printmaking, installation and photography. The work proposed is a single channel video projection titled *The Syndrome of the Suspicion*, 2004, 2'57". The work is divided into four screen images of a man's eyes (the artist) gazing from left to right, top to bottom. As one pair of eyes meets the next, the narrative of the gaze shifts through the four screens. In the context of Cuba, the video suggests notions of suspicion, complicity, secrecy, the exchange of information through a 'look' and the notion of big brother is watching you.

Tom Nicholson

Australia, born 1973

Tom Nicholson was born in Melbourne, Australia where he currently lives and works. Nicholson's practice engages cultural and political realms through a variety of 'actions', which appropriate the idioms of protest, propaganda and art history. Recent solo exhibitions include *Flag Time: Marat at his last breath*, Ocular Lab, Melbourne, 2006; and *22.06.1911/30.10.2004: Documents after Marching Season*, The Aurora Project, Regent Theatre / IASKA, Kellerberrin, 2004. The artist has featured in major group exhibitions including *Ghosts of Self and State*, Monash University Museum of Art, 2006; *Zones of Contact: Biennale of Sydney* 2006; *The body. The ruin*, Ian Potter Museum of Art, University of Melbourne, 2005; *2004: Australian Culture Now*, National Gallery of Victoria, Melbourne, 2004, (with Raafat Ishak); and *NEW04*, Australian Centre for Contemporary Art, Melbourne, 2004. In 2005 he was a finalist in the Melbourne Prize for Urban Sculpture.

r e a

Australia, born 1962

r e a was born in Coonabarabran, New South Wales, into the Gamilaraay/Wailwan people and currently lives in Sydney. Her qualifications include: BA, Fine Art, University of New South Wales, Sydney; MA (Visual Arts), Australian National University, Canberra; MSc, Digital Imaging and Design, (CADA), New York University, New York. In 2004 she received a Fulbright Scholarship for research and development in creative technologies and she recently received a New Media Arts Fellowship from the Australia Council for the Arts. r e a's work is held in the collections of the Australian Museum, the Art Gallery of New South Wales and the National Gallery of Australia, among others. Active as a curator and artist, r e a has participated in numerous group exhibitions, residencies and conferences both in Australia and Internationally. She is currently developing a solo touring exhibition in partnership with dLux media arts, Sydney.

Sriwhana Spong

New Zealand, born 1979

A recent graduate of Elam Art School in Auckland, New Zealand Sriwhana Spong works largely in moving image. Her work *Nightfall* won the Trust Waikato National Contemporary Art Award in 2005. Spong's films have a nostalgic hand-held super8 aesthetic which, along with their soundtracks, allude to a different era. Several of her works have looked at Balinese garden shrines, composed of unlikely components such as coke bottles and cigarettes. They replicate those seen in Bali which are used by local people to communicate with their gods. She explains "They are ephemeral, part of daily activity, and have to be done again and again." She also uses low-tech text animation joining groups of related names, for example all the ships lost in the Bermuda Triangle.

Lynette Wallworth

Australia, born 1961

Lynette Wallworth works in video installation, photography and short film. She lives and works in Melbourne, Australia. Selected recent exhibitions include *Invisible by Night*, Melbourne International Festival, 2004; *Still Waiting 1*, Terra Alterius, Ivan Dougherty Gallery, Paddington, Sydney, 2004, which toured to galleries throughout Australia in 2005; *Still Waiting 2*, *InBetween Time Festival*, Arnolfini, Bristol, 2006; and *New Crowned Hope Festival*, Kunsterhaus Vienna. Wallworth was awarded a New Media Arts Fellowship from the Australia Council for the Arts for 2003-4. The fellowship allowed Wallworth to research and develop a new series of installations through residencies in Iran, Massachusetts, Lode Star Observatory, New Mexico. In 2006, she was awarded the inaugural International Artists Fellowship from the Arts Council England to develop new works at the National Glass Centre, Sunderland.

ESSAYIST:

Ghassan Hage is Chair of the Anthropology Department at the University of Sydney. He is the author of *Against Paranoid Nationalism: Searching for Hope in a Shrinking Society*, Pluto Press, 2002, *White Nation*, (Japanese edition, modified with new introduction and new chapters), (translated by Minoru Hokari and Yoshio Shiobara), Tokyo: Heibonsha Publishing, 2003 and *The incredible shrinking society: on ethics and hope in the era of global capitalism*, *The Australian Financial Review*, 7 September, (2001). He was Winner of the 2004 NSW Premier's literary prize and award (Community Relations).



Lynette Wallworth, *Damavand Mountain* 2006 (still)
Commissioned by New Crowned Hope Festival and
courtesy of the artist,
Produced by Forma, www.forma.org.uk



Sriwhana Spong, *Found footage* 2007 (stills)
Courtesy of the artist and Anna Miles Gallery,
Auckland



Yael Bartana, *Odds and ends* 2005 (still)
Courtesy Annet Gelink Gallery Amsterdam