



ARTS
VICTORIA



the Arts Centre
MELBOURNE

BLACK:
BOX
WHITE
CUBE

ASPECTS OF PERFORMANCE IN CONTEMPORARY AUSTRALIAN ART





the Arts Centre presents
**BLACK:
BO:
WHITE
CUBE**

ASPECTS OF PERFORMANCE IN CONTEMPORARY AUSTRALIAN ART



Published in conjunction with the exhibition:

Black Box <> White Cube: Aspects of Performance in Contemporary Australian Art

the Arts Centre, Melbourne
11 June – 25 September 2011

© Victorian Arts Centre Trust 2011
All rights reserved. Except under the conditions described in the *Copyright Act 1968* of Australia and subsequent amendment, no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic or mechanical, photocopying, recording or otherwise, without permission of the publisher.

Published by the Victorian Arts Centre Trust
100 St Kilda Road, Melbourne, Victoria, 3004
www.theartscentre.com.au

ISBN: 978 0 98029586 3

Catalogue:
Author: Steven Tonkin
Contributor: Alison Carpenter
Copy editors: Margaret Trudgeon, Margaret Marshall
Design: Patrick Marris
Printed carbon neutral by Vega Press, Melbourne
Edition: 1,500

Cover image
MIKE PARR
The College of Cardinals, 2005
performance photograph (detail)
180.0 x 120.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

Title Page
THE KINGPINS
Polyphonic Ring Cycle, 2009
video still (detail)
Courtesy the artists and Neon Parc, Melbourne

ACKNOWLEDGEMENTS

Black Box <> White Cube has been made possible through the support and assistance of many individuals and organisations. Sincerest thanks are extended first and foremost to the participating artists for their commitment, passion and enthusiasm for the exhibition: Philip Brophy, Jon Campbell, Rose Farrell and George Parkin, The Kingpins (Angelica Mesiti, Técha Noble, Emma Price and Katie Price), Magda Matwiejew, Jill Orr, Deborah Paauwe, Polixeni Papapetrou, Mike Parr, Anne Scott Wilson, Alexia Sinclair, Darren Sylvester, Linda Tegg and Judith Wright.

I would also like to acknowledge the following individuals; Nic Brown, Collections Manager, Flinders University Art Museum; Lisa Havilah, Director, Carriageworks, Sydney; Fiona Salmon, Director, Flinders University Art Museum; Stephen Zagala, Curator, Monash Gallery of Art; and Professor Anne Marsh, Director, Art Theory Program, and Associate Dean of Research, Faculty Art and Design, Monash University, who has made an unparalleled contribution to our knowledge of performance art in Australia.

Gratitude is expressed to the private collectors who have generously loaned works, and to the following commercial galleries for their support: Anna Schwartz Gallery, Melbourne and Sydney; Arc One Gallery, Melbourne; Artcell, Sydney; Jenny Port Gallery, Melbourne; Karen Woodbury Gallery, Melbourne; Nellie Castan Gallery, Melbourne; Neon Parc, Melbourne; Sophie Gannon Gallery, Melbourne; Sullivan + Strumpf, Sydney; Sutton Gallery, Melbourne; The Narrows, Melbourne; and Uplands Gallery, Melbourne.

Black Box <> White Cube implicitly recognises the unique focus of the Public Art Collection on the creative intersections between the visual and performing arts. Sincerest gratitude is therefore extended to Mr Leon Velik and Mrs Sandra Velik, who, as long-term supporters of the Arts Centre, have generously provided the opportunity to commission new works of art by Jon Campbell and Judith Wright for this Collection and the exhibition.

I would also like to express thanks to my colleagues at the Arts Centre and acknowledge their involvement and support: the Collections, Research and Exhibitions team – Janine Barrand, Director; Tim Fisher; Fiona Bennie; Margaret Marshall; Margot Anderson; with special gratitude to Alison Carpenter, Registrar, for *Black Box <> White Cube*, and Theo Strasser and John Ferguson, for their installation and technical expertise. Thanks also to Kate McKillop, marketing; Jessica Bendell, publicity; Neil McIrvine, Patrick Marris, graphics and catalogue design; and Susanne Williamson, philanthropy.

Lastly, I would also like to mention the contributions of Mark Ashkanasy Photography; Greg von Menge Framing; Glengarry Painting; POD Museum and Art Services; Soundcorp; Malcolm Thomas for his exhibition design; and Margaret Trudgeon for her invaluable editorial advice.

Dr Steven Tonkin, Curator,
Public Art Collection and *Black Box <> White Cube*

CONTENTS

■ Art Performance <> Performance Art.	4
■ So You Wanna be a Rock’n’Roll Star.	10
■ Movement + Metaphor	16
■ Still Theatre.	22
■ Endnotes.	28
■ Checklist	30



ART PERFORMANCE <> PERFORMANCE ART



Black Box <> White Cube explores some of the creative intersections that have taken place between art and performance in contemporary Australian art. Taking performance art and post-object practice of the 1970s as a starting point, the exhibition endeavours to show how music and dance, staged photography and film, theatricality and the spectacle of performance infuse vitality into the multi-disciplinary character of contemporary Australian art.

Exploring these relationships between the visual and performing arts is an ongoing theme within the Arts Centre's *Icons & Insights* exhibition program, particularly with respect to theatre, dance and popular music, which are strengths of the nationally significant Performing Arts Collection. *Black Box <> White Cube* is structured around four sections: Art Performance <> Performance Art, 'So You Wanna be a Rock 'n' Roll Star', Movement + Metaphor, and Still Theatre.

When art and performance coalesced into 'performance art' in the 1970s it was explicitly 'live art by artists'.¹ As respected Australian author Anne Marsh succinctly stated in her study of the art form: 'Performance art is a visual art practice which is

located in a specific time and place and usually involves the presence of the artist before his or her audience'.²

The artist's 'body' was central to the physical presentation and critical discourse surrounding performance art, as was the attendance, and in many cases participation, of the audience. From its inception, performance art was seen as a radical alternative art practice, yet also one with an art historical lineage that could be traced back to the early 20th-century movements, Dada and Futurism.³ In the decades since the 1970s performance art has continued to morph and evolve, defying simple categorisation and instead becoming celebrated for its expansive multi-disciplinary nature.

In response to the media saturation of contemporary culture a key debate has arisen over the last decade about the relationship between 'live' performance – the so-called 'real' event – and 'mediatised' performance. This latter category refers to the reproduction, documentation and circulation of performance through photographs, audio and video recordings, and 'televisual' communication, which can be expanded to encompass digital media and the internet in the 2000s.⁴



<< MIKE PARR
Cathartic Action: Social Gestus no. 5 (The 'Armchop'), 1977
performer: Mike Parr; co-performers: Felizitas Parr, Julie Brown
photographer: John Delacour
inkjet print
120.0 x 150.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

↙ MIKE PARR
The Emetics (Primary Vomit): I am Sick of Art (Red, Yellow and Blue), 1977
performer: Mike Parr;
photographer: John Delacour
inkjet print
120.0 x 140.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

↗ MIKE PARR
Drip Blood from Your Finger onto the Lens of a Camera ... Until the Lens is Filled With Blood (film stills), 1972
performers: Mike Parr, Peter Kennedy;
camera: Ian Stocks, Aggy Read
inkjet print
120.0 x 140.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

^ MIKE PARR
UnAustralian, 2003
performer: Mike Parr;
co-performer: Garry Manson
photographer: Paul Green
inkjet print
120.0 x 180.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

An outcome of this has been a theoretical dismantling of the distinction between the 'documentary' record (as a supplement of the 'live' event) and the 'theatrical' presentation (a performance staged specifically for the camera), particularly when it has been claimed that 'performance art is constituted [into culture] as such through the performativity of its documentation'.⁵ In light of this debate *Black Box <> White Cube*, titled in reference to the so-called 'black box' of the cinema or theatre and the 'white cube' of the art gallery, presents a self-conscious, mediated staging of art and performance, and performance art.

In Australia performance art was one of the radical post-object practices to emerge within the incubator of alternative art spaces in the 1970s, firstly at the artist-run collective Inhibodress in Sydney, then later at collegiate venues, such as the Ewing and George Paton Gallery at the University of Melbourne and the Experimental Art Foundation in Adelaide.⁶ The vanguard of Australian performance artists were Tim Johnson, Kevin Mortensen, Jill Orr, Mike Parr, Stelarc and Ken Unsworth, who were subsequently joined by others, including Barbara Campbell, Aleks Danko, Bonita Ely, Lyndal Jones, Bob Ramsay, Julie Rrap and Arthur Wicks.⁷

It was not until the 1990s, however, that the first authoritative history of Australian performance art was published, with Anne Marsh's *Body and Self: Performance Art in Australia, 1969–92*. In the last few years there has been renewed interest in the history of Australian performance art and its legacy. The impact of the wider debate concerning performance and its documentation can be seen in the recent survey, *Afterglow: Performance Art and Photography* (2011) at the Monash Gallery of Art, curated by Stephen Zagala.⁸

Some of the key protagonists of the 1970s, including Mike Parr and Jill Orr, are still active performers within the field. Marsh suggests that the political nature of their recent works, such as Parr's *Close the Concentration Camps*, 2002, and Orr's *The Sleep of Reason Produces Monsters – Goya*, 2002, provide exemplars for younger artists who want to voice their personal angst against the system through performance.⁹

In a career spanning four decades **Mike Parr** casts a monumental shadow over Australian performance art.¹⁰ He was instrumental in establishing Inhibodress, which during its short existence from 1970 to 1972, was the local outpost for global conceptualism and the centre for Australian post-object practice. With an ambitious program of exhibitions, installations and performances, Inhibodress was also the venue for Parr's own early investigations and idea demonstrations. As the artist stated, 'performance enables me to think'.¹¹ Parr was well informed and connected with the international scene, finding creative affinities with US contemporaries Dennis Oppenheim, Vito Acconci and Lawrence Weiner. Weiner's seminal artist's book, *Statements* (1968), presented a conceptual strategy linking language and performance, which Parr was able to adopt himself, as evidenced in his notebooks dating from 1971.¹²

JILL ORR >>
***Bleeding Trees*, 1979**
performer: Jill Orr; photographer: Elizabeth Campbell
Type C print
60.0 x 78.0 cm
Courtesy the artist and Jenny Port Gallery, Melbourne





Ash, 2002

Ash, 2002

Type C print

Courtesy the artist

Since the late 1970s Parr has self-consciously considered the dialectical relationship between his live performances and his archive of notes, photographs, films, drawing and prints.¹⁴ Yet because the documentation seems to distribute the trauma of a performance, and may even contradict his own memory of the event, Parr feels that photographs can reveal 'unconscious or blocked aspects' of a performance, and therefore provide the cyclical impetus for new work.¹⁵

At the time Orr stated:

The potent images of Orr's performances, such as *Bleeding Trees*, 1979, *Love Songs*, 1991, and *Marriage of the Bride to Art*, 1994, have resonated through the history of Australian performance art. She is also articulate when reflecting on the mediation of performance art through photography:

Like Parr, contemporary world events have provided the impetus for some of Orr's most thought-provoking recent work, as both an actor and director. *Ash*, 2002, for example, was a solitary performance installation created when she was a rural artist-in-residence. Her body provided the parchment onto which she scribed her peaceful and idyllic 'lived' experiences, juxtaposed with the horrific media accounts of the contemporaneous war in the Middle East. *The Sleep of Reason Produces Monsters* – Goya, another work conceived in response to Middle East conflict and the suffering of innocent victims, was filmed over an intense eight-hour performance in 2003. In this work Orr surrounded herself with piles of fresh, fleshy meat bones, setting herself the task of collecting and creating sculptural monsters from these raw materials. Her increasingly irrational responses over the course of the performance became a personal metaphor for the insanity she was witnessing on the television.¹⁹



The Sleep of Reason Produces Monsters –
Goya (video still), 2002–03

performer: Jill Orr; camera: Pete Brownstein;
sound: Steve Bell
single channel video; duration 10:21 min
Courtesy the artist and Jenny Port Gallery, Melbourne

SO YOU WANNA BE A ROCK 'N' ROLL STAR

Over recent years the Arts Centre has initiated a number of major exhibitions celebrating icons of Australian popular music, including Kylie Minogue, Nick Cave and Peter Allen, the rock legends AC/DC, as well as the broad survey show *Rock Chicks: Women in Australian Rock*. These exhibitions have captured the public's imagination. In a similar manner, music, whether rock, pop or techno, has been the inspiration and creative impetus behind the work of many visual artists, whose activities often also extend to playing in bands and recording albums.²⁰

The links between music and art present a richly textured history, with the parallels between classical music and abstract painting explored in a recent exhibition at the Arts Centre: *Sight & Sound: Music & Abstraction in Australian Art* (2010) (curated by Steven Tonkin). Rock or pop music, on the other hand, evokes a completely different 'visual' sensibility, and is inextricably linked with popular culture and/or subcultures. Artists as music fans, compulsive collectors (e.g. Kathy Temin's *My Kylie Collection*), musicians and performers, epitomise the multi-disciplinary pursuits of contemporary artists.

Jon Campbell's work is layered with references to Australian popular culture and music, and 'even more specifically' the local Melbourne scene – the bands and records that provided the musical diet of his youth. While still at art school

in the early 1980s Campbell and his mates formed The King Jerklews, followed later by Gloss Enamel. He currently performs as part of the duo, Olympic Doughnuts.

Music is a constant thread in Campbell's work. The ingredients include album covers, posters, phrases and setlists, which the artist reconfigures as works of art.²¹ As he has stated:

I guess rock 'n' roll had the vibe, the feel, the looseness that I was thinking about for my art. It did have storytelling, it was connected closely to the audience, if you had the desire you could do it, it had a simplicity to its structure, kinda like painting – three chords, guitar, drums, vocals, verse, chorus, paint, brushes, canvas – but became complex in what you did with it, how you made it interesting or different from the next guy. It seemed obvious to make music part of the subject matter ...²²

Over the last decades, the phrase 'So you wanna be a rock 'n' roll star' has provided Campbell with the source for both text-based and pictorial works. The painted original of 1990, now in the collection of National Gallery of Victoria, has been revived in subsequent stylised versions, such as the collaged album cover, *Rock 'n' Roll Stars / Rolling Stones*, 2003, and a new work on paper, *So You Wanna be a Rock 'n' Roll Star*, 2011, commissioned for the Arts Centre's Public Art Collection with the support of Leon and Sandra Velik.

<> JON CAMPBELL

So You Wanna be a Rock 'n' Roll Star, 2011

synthetic polymer paint and watercolour

pencil on paper

96.0 x 102.0 cm (irregular)

Commissioned with the assistance of

Leon and Sandra Velik in 2011

the Arts Centre, Public Art Collection

Image: Mark Ashkanasy Photography



GLOSS ENAMEL PERFORMING AT THE
PALAIS THEATRE, ST KILDA, 2008

Performers: Jon Campbell,
Matt Griffin and Chris Dyson
Photographer: Ross Waterman

Image: Courtesy Jon Campbell



Another personality within the Melbourne art-music scene is **Philip Brophy**, a driving force behind the experimental collective →↑→ (Tsk Tsk Tsk) (1977–82). The group's projects included *Punk Band*, *Venetian Rendezvous* and *Nice Noise*, the latter conceived about being in a rock band and 'exposing and glorifying the structural tactics of commercial music'. Another creative guise was *Asphixiation*, formed to critique 'What is this thing called "Disco"?' Outcomes of this project were an installation at the George Paton Gallery in 1980, an album released on Brophy's first label, Innocent Records, in 1981, and a pop video clip, *Aural / Oral Risk*, the following year, as well as inclusion in the decade-defining exhibition *Popism* at the National Gallery of Victoria, 1982.²³



Brophy's multi-faceted career has encompassed the roles of musician and composer, filmmaker, writer and cultural critic. In the last decade he has manifested his critical exploration of the aural/visual dichotomy of the music video in his *Evaporated Music* projects, and the immersive audio-visual installation, *Fluorescent 1*. First 'shown' at the Art Gallery of New South Wales in 2004, in this work Brophy took the Glam rock iconography and transgender persona epitomised by David Bowie's Ziggy Stardust and twisted and amplified it to a theatrical extreme.²⁴ Since 1999, Brophy's own Sound Punch label has released fifteen titles, covering the diverse range of the artist's audio interests, including 'film music', scores, solo and collaborative ventures, and surround soundscapes.

Well known for his highly stylised photographic work, in recent years **Darren Sylvester** has turned, or rather tuned, his attention to popular music of the 1970s and early 1980s. This began with his music video work, *You Should Let Go of a Dying Relationship*, 2006, in which he recast himself as the lead singer in the video clips for David Bowie's 'Heroes' of 1977 and Kate Bush's 'Wuthering Heights' of 1978.

Pursuing his musical aspirations with recaptured teenage enthusiasm, the artist taught himself to play keyboards, write songs and sing, as well as produce records, resulting in the release of his self-titled limited edition vinyl LP record in 2008 and commercial CD in 2009.²⁵ Following this album, the artist re-created a working drum machine identical to the one popularised by the British band New Order in the early 1980s. Sylvester's sculptural yet functional *Drum Machine*, 2009, which he has used in his own performances, materially and symbolically combines music and art.

DARREN SYLVESTER ➤
Promotional poster for
Darren Sylvester CD, 2009
42.0 x 29.5 cm
Courtesy the artist



◀ **PHILIP BROPHY**
Promotional poster for Sound
Punch Records, c. 2002
106.0 x 74.0 cm
Courtesy the artist

Sylvester's two related photographic works, *Take Me To You* and *Take Me To You Again*, 2009, mimic staged pop video performances. About these works he reflects:

I wondered what it would be like to have been a singer on [*Countdown*, or the British equivalent, *Top of the Pops*] after many years performing, trying to recapture the same emotion and then to do it on television, which is even further removed from live performance ... Does it matter if an audience knows how authentic a performance is? ... I remember watching music programs as a teenager with the excitement of a musical hero on television and I didn't care if it was real or fake; just seeing them was enough.²⁶

Over the last decade Sydney-based performance group **The Kingpins**, comprising Angelica Mesiti, Técha Noble and sisters Emma and Katie Price, have made a reputation for their outrageous video works, public interventions and live 'faked' performances. In their work, elements of contemporary and popular culture are reconfigured into grotesquely theatrical performances, swathed in pastiche, parody and mimicry.

The music video clip has provided creative fodder for The Kingpins, as in *Versus*, 2002, a subversive reinterpretation of the classic 1970s track 'Walk this Way', re-released by US hard rock outfit Aerosmith and Run-D.M.C. in mid-1980s. More recently, in *The Great Undead* 'live' lip-syncing tour, filmed at the Nantes Biennale in France in 2007, The Kingpins took to the stage with gusto to perform their dance routines to a pre-recorded mash-up set from various music genres.

The Kingpins combine music and dance in their cleverly orchestrated, public intervention, *Welcome to the Jingle*, 2003, and in the highly stylised video installation work, *Polyphonic Ring Cycle*, 2009, created in response to the statement, 'What I think about when I think about dancing'.²⁷ In this work familiar hits from the 1980s are converted into tacky mobile phone ringtones, to which The Kingpins perform their own synchronised dance routines, effectively straddling two of the key themes explored in *Black Box* <> *White Cube*.

THE KINGPINS >>

(ANGELICA MESITI, TÉCHA NOBLE,
EMMA PRICE, KATIE PRICE)

The Great Undead (production still), 2007

single channel video; duration 20:00 min

Courtesy the artists and Neon Parc, Melbourne



MOVEMENT + METAPHOR



ANNE SCOTT WILSON
Every Day I Wait, 2010
 digital print
 88.0 x 75.0 cm
 Courtesy the artist and Arc One Gallery, Melbourne

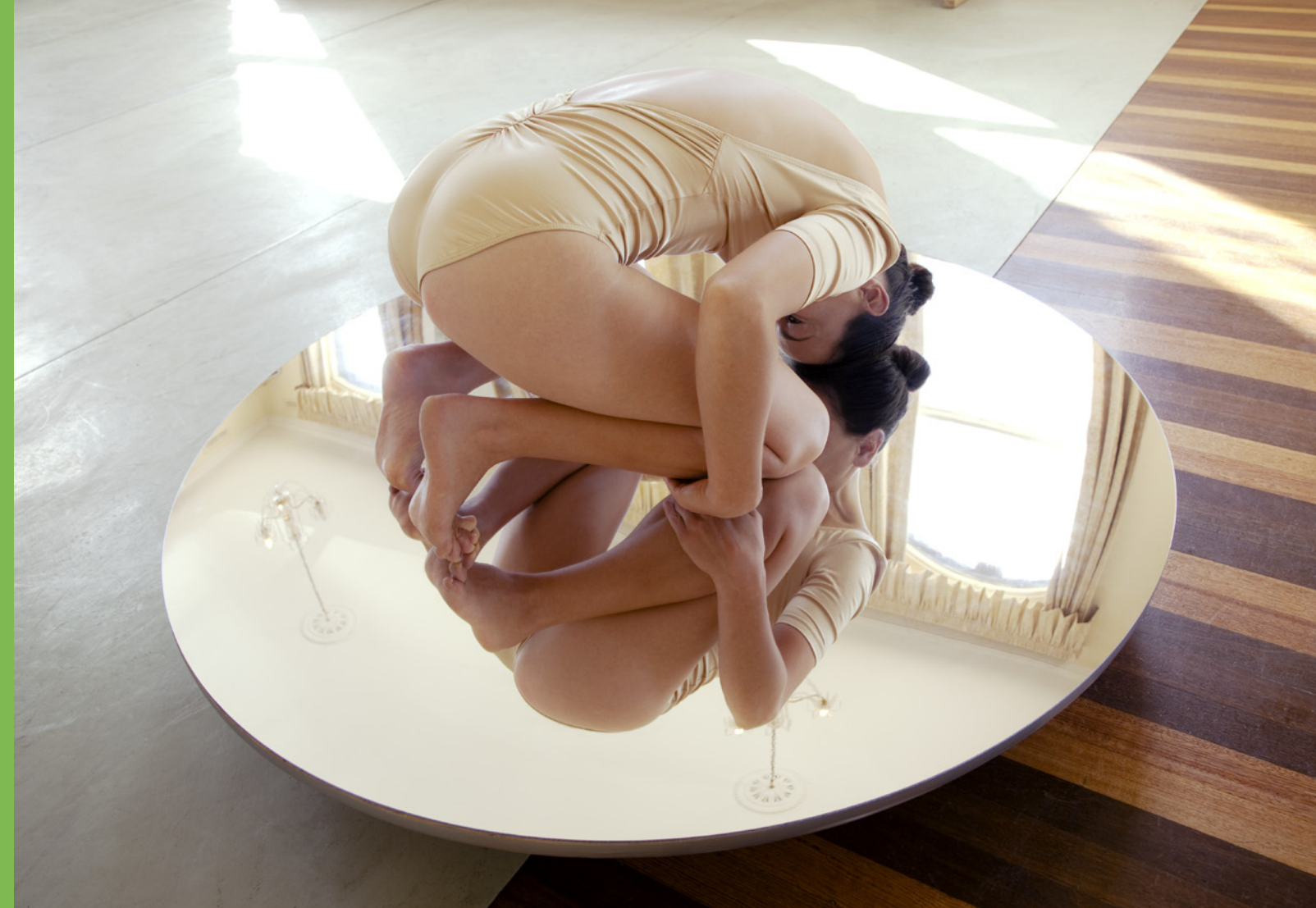
LINDA TEGG ➤
Dancer (rotation), 2009
 inkjet print
 76.0 x 100.0 cm
 Courtesy the artist

Classical ballet and contemporary dance have provided the creative impetus for a number of works in the exhibition by artists who have drawn upon their own personal experiences as the foundations for these works. **Anne Scott Wilson** danced with the Queensland Ballet and the Victorian Ballet Guild prior to concentrating on her visual arts practice:

My practice has been influenced by theatre, cinema and ballet ... My work often uses my experiences as a dancer, the efforts taken to perform to explore the psychology of performance itself ... As a dancer I learnt the discipline of endurance and repetition, embodying a language that reflects emotional states and cultural trends. As an artist I have the opportunity to look more deeply into the way memory functions within the body and how emotion is stored and expressed through movement.²⁸

In the video work, *In Your Own Time*, 2006, Wilson took on the role of choreographer. She worked with a young contemporary dancer who was instructed to dance while listening to his iPod until he could dance no more. Despite the matter-of-fact presentation of the video work, Wilson imbues it with references to the classical ballet *Giselle*, in which female spirits, who in life were jilted by their lovers, impose their retribution on unfortunate males, who are forced to dance to death. Likewise, *In Your Own Time* runs its inevitable course, concluding when the performer collapses off the stage in a state of physical (and mental) exhaustion.

Wilson's more recent installation, *Every Day I Wait*, 2010, is: an exploration into the nature of performance, unmasking the illusion of transcendence associated with ballet. It is a testing out of the relationship between image and representation, questioning how the figure in the image can convey the lived experience (or not) ... There is a dichotomy between the appearance of the ballet dancer and the physical effort required to achieve the illusion of weightlessness.²⁹



A past principal dancer with The Australian Ballet, Lisa Bolte is the performer in *Every Day I Wait*, who as Wilson has conceded, 'lived her dream'. In her installation Wilson has therefore 'used evidence of the daily grind of ballet technique in her legs and the sound of her pointe shoes to talk about anticipation of transcendence and its earthly counterpart'.³⁰

Linda Tegg's *Dancer*, 2009, has its origins in the artist's own reminiscences of childhood ballet classes. Tegg conceived her work around the manipulated forms that dancers strive for in order to embody a visual ideal, commenting: 'For dancers this means a lot of time in the mirror, looking at themselves in relation to others. The experience of looking is of interest to me, as a space to both explore and image.' Tegg therefore wanted to concentrate on 'the experience of looking and being looked at, and what can happen to an audience during this experience'.³¹

The installation of *Dancer* comprises two films playing simultaneously on back-to-back screens, depicting the subject (the dancer) seated motionless in a crouched position, head downcast, described by art critic Robert Nelson as being ‘somewhere between a Degas and a Rodin [statue]’. In the first film the seated figure slowly rotates upon a mirrored pedestal, while in the second the viewer slowly circulates around the subject with camera in hand. A complicit bond is established between subject and viewer, and as stated by Nelson, ‘although she doesn’t intercept our gaze, we sense that she knows that we’re looking at her. It is a performance, like ballet itself, designed to be looked at.’³²

To the backdrop of the cinematic classic *The Red Shoes* (1948) and Hollywood’s recent *Black Swan* (2010), **Magda Matwiejew**’s short artist’s film *Pretty Ballerina*, 2010, is replete with iconography and symbolism. The film traces a dancer’s journey from childhood dream to her becoming a prima ballerina. However, it is not intended to be a critical discourse of ballet *per se*, but rather traverses a number of broader issues as a ‘meditation on ideas of female beauty, employing ballet shoes as a metaphor for these ideas’.³³

Pretty Ballerina is layered with complexities and contradictions, surreal imagery and art historical references (evidence of Matwiejew’s own background as a painter). There is an inevitable ‘dark’ conclusion to the film, of art and suffering, or suffering for art, which forcibly jerks the viewer back from their intoxicated seduction by the imagery (or imaginary) journey. Complementing the film is a series of sumptuous digital prints, depicting a self-reflective dancer in *Le Miroir*, 2010; a metaphor of misery in *Chaines*, 2010, while in *Plumage*, 2010, a seated dancer is surrounded by the objects that define her identity and give her life meaning.³⁴



MAGDA MATWIEJEW ➤
Plumage, 2010
digital print
60.0 x 80.0 cm

Courtesy the artist and Karen Woodbury Gallery, Melbourne



JUDITH WRIGHT
The Stager #1, 2011
 synthetic polymer paint on handmade Japanese paper
 101.0 x 101.0 cm
 Commissioned with the assistance of Leon and Sandra Velik in 2011
 the Arts Centre, Public Art Collection
 Image: Carl Warner



JUDITH WRIGHT
The Stager #2, 2011
 synthetic polymer paint on handmade Japanese paper
 101.0 x 101.0 cm
 Commissioned with the assistance of Leon and Sandra Velik in 2011
 the Arts Centre, Public Art Collection
 Image: Carl Warner

Judith Wright's early career as a dancer with The Australian Ballet in the late 1960s has resurfaced in a number of her video works over the last decade, including *One Dances*, 2003, and more recent collaborations involving Janet Vernon and Graeme Murphy in *Between*, 2007, and Dame Margaret Scott in *The Stager*, 2008. These films could be described as meditations though dance. They are captivating and contemplative works, unfolding at a skilfully measured pace, so that the viewer becomes acutely aware of the passing of time and the considered movements of the performers, who are acting out personal stories with universal resonance.

In observing *The Stager*, artist and writer Jill Barker commented:

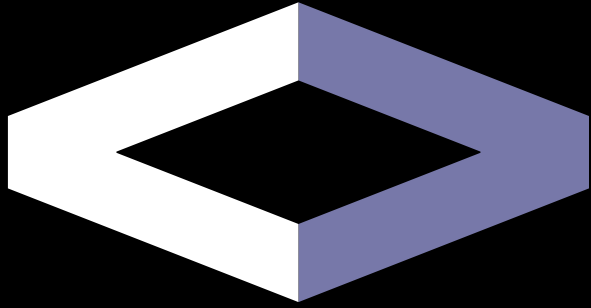
From the lights and marble of a theatre foyer to the exuberant fabric, surfaces are visual and tactile prompts for memory in this video ... The stager's feet, in costume, at once shift to their familiar shape of performance; memory is at home in her body. We are not given precise details of the stager's memories, but we can sense the triumph of their fulfilment as she reanimates the inner homescape of memory. She sits in companionable synergy with her past as the curtain comes down.³⁵



JUDITH WRIGHT
The Stager (video still), 2008
 performer: Dame Margaret Scott; camera: Peter Wright
 single channel video; duration 6:00 min
 Courtesy the artist

To complement *The Stager*, Wright has recently created two new paintings on paper for the Arts Centre's Public Art Collection, commissioned with the support of Leon and Sandra Velik. These works are naturally connected to the film, somewhat like stills; however, the specific moments captured as lasting images undoubtedly reveal the artist's personal connection with the meaning they convey. A pictorial duality is also established between the two works, with the opacity of the subject's physical body (her legs) paired with the translucent layering of her thoughts and/or memory. The works are therefore not just portrayals of the performer in *The Stager*, but appear to be invested with self-reflection and autobiographical references to the artist herself.

STILL THEATRE



The intertwined nature of performance art and photography has led some commentators to suggest that the prevalence of 'performative' photography in contemporary art practice is a 'direct descendent of live performance'.³⁶ In her recent extensive study of contemporary Australian photography since 1980, Anne Marsh clearly articulates that 'the idea that the camera is a mute witness – an objective eye – has been undermined by a recognition that all photographs are framed and staged in some way'.³⁷ As a result, she argues that the 'performativity of photography' is widely evident in theatrical, constructed and manipulated photographs, where the artist takes on the role as the central character, or operates behind the scenes like a movie or theatre director.³⁸

On the international stage, US photographer Cindy Sherman's series of *Untitled Film Stills*, 1977–80, marks a defining moment in the history of performative photography. This approach was embraced in Australia from the early 1980s onwards in the work of Anne Zahalka, Tracey Moffatt and collaborative duo **Rose Farrell and George Parkin**, among others.³⁹ Farrell and Parkin are contemporary artists with a penchant for the arcane. Their performative, or as they prefer to term it, 'constructed' photography has referenced cinema, in their *Film Noir* series of 1985, as well as mythology and religious imagery in the *Repentance* series of 1988, and more recently, *Random Acts*, 2004–05. Another thematic thread woven through their oeuvre is the depiction of unfathomable (and often torturous) medical practices through the centuries, as in *Transfusion*, 2003.

As Farrell and Parkin state:

We refer to ourselves as performance artists because frequently we are the participants in the photograph, but our performance is strictly for the camera. There is no audience. Our sets and constructions are based on historical

imagery and our interest in hidden symbolism, which was once commonly understood. However over the centuries we have lost this ability to 'read' pictures. Allegory, alchemy and mythology are all put into the mix on a subconscious level so that our works are imbued with a story that the viewer can engage with, except that as there is only one image, the viewer must construct the story surrounding it ... Like a good Greek tragedy, we imbue our work with dramaturgy ...⁴⁰

Emerging from the Dark Ages of their previous work, their *Restoration* series represents a pictorial Renaissance. In *The Silk Weaver*, 2006–07, the subject, dressed in period costume with coiffured wig, reclines pale and ill, in need of treatment and a tender touch. To create the photograph Farrell and Parkin created an elaborate set of canvas and paint with papier-mâché props, constructed in their living room (studio). The logistics of the photographic process has taken the artists years to master.⁴¹ As Dylan Rainforth perceptively concluded, 'the term 'home theatre' is rarely so apt, especially when it is also a home operating theatre – one capable of operating on so many levels too: conceptual, rhetorical, retinal and spatial'.⁴²



**ROSE FARRELL AND
GEORGE PARKIN** ➤
The Silk Weaver, 2006–07
Type C photograph
139.0 x 100.0 cm
Courtesy the artists and
Arc One Gallery, Melbourne



◀ **ALEXIA SINCLAIR**
*Marie Antoinette –
The Extravagant Queen*, 2005
LED metallic print
63.5 x 63.5
Courtesy the artist

Among Australian photographers, **Polixeni Papapetrou** and Deborah Paauwe are acclaimed for their explorations of childhood and adolescence as a means of addressing broader social issues (although their work has also been wrongly maligned in the public hysteria concerning the representation of children in art). Papapetrou's own children have been active collaborators in her work over the last decade, cast, for example, as Alice in her *Wonderland* series of 2004. In her *Phantomwise* series of 2002–03, a subjective spotlight was focused intently on her masked daughter as she assumed her pose as Queen Elizabeth I. Childhood role-play is most often about acting (or action), yet in this work Papapetrou's daughter is frozen in time, and conveys a stoic dignity well beyond her years.⁴³

As Papapetrou's children have grown up, the games and environments have invariably changed, from the dress-up and make-believe realm of fantasy, to games of consequence played in the world outdoors. Most recently, the transition from childhood to adolescence has been captured in the series *Between Worlds*, 2009, and *The Dreamkeepers*, 2011.⁴⁴

POLIXENI PAPAPETROU
Elizabeth I, 2003
selenium toned gelatine silver print
100.0 x 100.0 cm
Purchased in 2008, Maxwell and Merle Carroll Bequest
the Arts Centre, Public Art Collection
Image: Licensed by VISCOPY, 2011



For **Deborah Paauwe** this uncertainty of adolescence has provided a rich repertoire of themes and images. She stated: This sense of floating between stages [childhood and adulthood] is what fascinates me. As children we live in the moment, but also look forward into the unknown. As adults we can drift back and forth between memory and the present. We are the sum of our experiences and, as an adult, childhood always exists for us in memory. It is this state of ambiguity that surrounds identity that intrigues me.⁴⁵

As illustrated in *Wonder Wish*, 2002, one of Paauwe's recurrent pictorial strategies has been to crop her images, giving the viewer only part of the picture, so that they have to piece together a narrative. She explained: Every moment has the potential to shift depending on the attitudes we bring to it. What interests me is the impossibility of fixing the meaning of any image in any definite way. It is the tension that hovers over meaning that I hope informs my work. I am fascinated by what lies outside the frame, what is excluded from our view.⁴⁶

DEBORAH PAAUWE
Wonder Wish, 2002
Type C print
120.0 x 120.0 cm
Purchased in 2003
the Arts Centre, Public Art Collection
Image: Licensed by VISCOPY, 2011



POLIXENI PAPAPETROU >>
The Wanderer, 2009
pigment ink print
105.0 x 105.0 cm
Courtesy the artist
Image: Licensed by VISCOPY, 2011





While Farrell and Parkin, Papapetrou and Paauwe are well-established practitioners, digital technologies have opened up the theatrical possibilities for a younger generation of photographers, including Melbourne artist Samantha Everton and Sydney-based **Alexia Sinclair**. In her celebrated series *The Regal Twelve*, 2005–07, and *The Royal Dozen*, 2009–10, Sinclair mined the histories and personalities of her subjects. ‘As my work is usually based on a narrative, it involves imagining characters who role-play within the drama of each [image].’⁴⁷ *The Regal Twelve* portrays female figures from history who were renowned for their beauty and strength, or their cunning and cruelty. The series spans 2000 years from Cleopatra, ‘the Seductress’, to Alexandra Romanov, the last Tzarina of Imperial Russia. Sinclair layers her images with symbols and symbolism, as in the opulent setting for Marie Antoinette, whose pose re-enacts the memorable, yet deplorable phrase, ‘Let them eat cake’.

At the end of 2010 Sinclair completed a work on their male counterparts, *The Royal Dozen*. When embarking upon this series, she designed the outfits and accessories in the manner of a traditional costume designer. Sinclair conceived her ideas on paper with pen and watercolour, after which she spent hours at the sewing machine making the costumes, before taking the first of thousands of photographs, which she crafted together in PhotoShop to create fantastical portraits. Among the notable warriors, monarchs and legendary figures, the inclusion of Napoleon Bonaparte presented an opportunity for the slightly built Sinclair to cast herself as the model in a cleverly staged and constructed self-portrait.

Still photography, still theatre, the photographic lens captures the legacy of performance art in contemporary Australian art, as well as the creative synergies between art and performance, celebrated in *Black Box <> White Cube*.

Dr Steven Tonkin
Curator, Public Art Collection

<< DEBORAH PAAUWE
Endless Coil, 2008
giclée print
120.0 x 120.0 cm
Private collection, Melbourne
Image: Licensed by VISCOPY, 2011

ALEXIA SINCLAIR
Elizabeth I – The Virgin Queen, 2007
LED metallic print
63.5 x 63.5 cm
Courtesy the artist **V**



ALEXIA SINCLAIR
Napoleon Bonaparte – Emperor of the French, 2010
LED metallic print
63.5 x 63.5 cm
Courtesy the artist **V**



ART PERFORMANCE <> PERFORMANCE ART

1. R. Goldberg, *Performance: Live Art Since the '60s* (rev. edn), Thames & Hudson, London, 2004, p. 12.

2. A. Marsh, *Body and Self: Performance Art in Australia, 1969–92*, Oxford University Press, Melbourne, 1993, p. 2.

3. *ibid*; see also R. Goldberg, *Performance Art: From Futurism to the Present* (rev. edn), Thames & Hudson, London, 2001; A. Heartfield (ed.), *Live Art and Performance*, Tate Publishing, London, 2004.

4. See P. Auslander, *Liveness: Performance in a Mediatized Culture*, (2nd edn), Routledge, Abingdon, Oxfordshire, 2008, pp. xi–xiii, 1–9; see also Goldberg, *Performance*, pp. 32–5.

5. P. Auslander, 'The performativity of performance documentation', *PAJ: A Journal of Performance and Art*, vol. 28, no. 3, 2006, pp. 1–10.

6. For an analysis of 'experimental performance and conceptual, post-object and avant-garde art' at the Experimental Art Foundation, see Marsh, *Body and Self*, pp. 53–93, n236–8; A. Marsh, 'Performance art at the George Paton Gallery', in H. Vivian (ed.), *When You Think About Art: The Ewing and George Paton Galleries, 1971–2008*, Macmillan Art Publishing, Melbourne, 2008, pp. 190–207.

7. See A. Marsh, 'Body art, shamanism and Western ritual', in Marsh, *Body and Self*, pp. 96–140, n238–41, concerning the work of Mike Parr, Stelarc, Jill Orr, Kevin Mortensen and Ken Unsworth. It is worth noting that Parr, Orr, Stelarc and Mortensen were included in Goldberg, *Performance*, pp. 111, 119–20.

8. A. Marsh, 'Performance art and its documentation: a photo/video essay', *About Performance*, no. 8, 2008, pp. 15–29, in which she admitted that Auslander's argument had forced her to reflect upon her earlier position stated in *Body and Self*, see note 2; see also R. Keeham, 'Double agents: Complication in recent performance', *Art and Australia*, vol. 47, no. 1, 2009, pp. 146–53.

9. A. Marsh, 'Extreme acts: Live, remade and remediated', *Eyeline*, no. 69, 2009, pp. 37–42.

10. See D. Bromfield, *Identities: A Critical Study of the Work of Mike Parr, 1970–1990*, University of Western Australia, Nedlands, 1990; M. Parr, *Performances 1971–2008 / Mike Parr*, Schwartz Media, Melbourne, 2008; E. Scheer, *The Infinity Machine: Mike Parr's Performance Art 1971–2005*, Schwartz Media, Melbourne, 2008.

11. M. Parr, email correspondence with the author, March 2011.

12. Bromfield, *Identities*, pp. 54–5. Parr's original notebooks/folders are now held in the Post Object Collection at Flinders University Art Museum.

13. Scheer, *The Infinity Machine*, p. 4.

14. See Parr's commentary on *Black Box: The Theatre of Self Correction Part I* at the Art Gallery of New South Wales, as part of *European Dialogue*, Third Biennale of Sydney, 1979, in Parr, *Performances 1971–2008*, cat. 108; see also E. Scheer, 'It's OK if you weren't there: Mike Parr and performance documentation as remediation', in L. Seear and J. Ewington, *Brought to Light II: Contemporary Australian Art, 1966–2006*, Queensland Art Gallery, Brisbane, 2007, pp. 90–7.

15. M. Parr, email correspondence with the author, March 2011.

16. See discussion of Orr's performances in Marsh, *Body and Self*, pp. 121–30, n240–41.

17. J. Orr, 'Artist's statement', in R. Lindsay, *Relics and Rituals* (exh. cat.), National Gallery of Victoria, Melbourne, 1981, n.p.

18. J. Orr, artist's statement: *Bleeding Trees*, www.jillorr.com.au, accessed 22 December 2010.

19. J. Orr, in discussion and artist's statements supplied to the author, March 2011.

SO YOU WANNA BE A ROCK'N'ROLL STAR

20. *Art > Music: Rock Pop Techno*, Museum of Contemporary Art, Sydney, 2001, curated by Sue Cramer.

21. For a comprehensive survey of Campbell's art (and music), see L. Radford and J. Rawlins, *Jon Campbell: Book*, Uplands Publishing, Prahran, 2010.

22. *ibid.*, p. 39.

23. For documentation of Tsk Tsk Tsk projects, see P. Brophy (ed.), *Made By →↗→*, self-published, Northcote, 1983.

24. See extended discussion in S. Lowry, 'Philip Brophy: Dissonant juxtaposition and poetic estrangement', *Broadsheet*, vol. 36, no. 1, 2007, pp. 48–51.

25. Sylvester's album was first 'exhibited' along with his video work, *I Was Last in The Carpenters' Garden*, 2008, in *Contemporary Australia: Optimism*, Gallery of Modern Art, Brisbane, 2008–09; see A. Goddard, 'Darren Sylvester: Close to you', in *Contemporary Australia: Optimism*, Queensland Art Gallery, South Brisbane, 2008, pp. 212–15.

26. D. Sylvester, artist's statement supplied to the author, December 2010.

27. *What I think about when I think about dancing*, Campbelltown Arts Centre, Campbelltown, 2009, curated by Lisa Havilah and Emma Saunders.

MOVEMENT + METAPHOR

28. A. Scott Wilson, artist's statement, 2010, www.annescottw.com, accessed 10 March 2011.

29. *ibid.*

30. A. Scott Wilson, artist's statement and email correspondence with the author, March 2011.

31. L. Tegg, artist's statement and email correspondence with the author, December 2010 and March 2011.

32. R. Nelson, 'Perpetual pirouette is a novel spin', *The Age*, 22 July 2009, p. 14.

33. R. Watts, 'Pretty Ballerina', May 2010, www.magdamatwiejew.net, accessed 11 March 2011.

34. See also A. Crawford, 'Review: En Pointe: Magda Matwiejew', *Artlink*, vol. 30, no. 4, 2010, p. 95.

35. J. Barker, 'Judith Wright: The Stager', in *Silver-lined: Contemporary Artists and the Performing Arts Collection*, (exh. cat.), Victorian Arts Centre Trust, Melbourne, 2008, n.p.

STILL THEATRE

36. Goldberg, *Performance*, p. 98.

37. A. Marsh, *Look: Contemporary Australian Photography since 1980*, Macmillan Art Publishing, South Yarra, 2010, p. 10.

38. *ibid.*

39. *ibid.*, pp. 354–65.

40. R. Farrell and G. Parkin, email correspondence with the author, February 2011.

41. See D. Soumilas, 'A singular vision', in D. Soumilas and D. Rainforth, *Farrell & Parkin: Topography of a Collaborative Mind* (exh. cat.), Glen Eira City Council Gallery, Caulfield South, 2010, pp. 5–13.

42. D. Rainforth, 'Rose Farrell and George Parkin: Home (operating) theatre', *Artlink*, vol. 28, no. 3, 2008, p. 22.

43. See S. Tonkin and C. O'Donoghue, 'When visual and performing arts align', in *Silver-lined*, n.p.

44. Susan Bright, 'Between Worlds', in *Between Worlds: Polixeni Papapetrou*, self-published, Melbourne, 2009, n.p.; see also the recent online catalogue, A. Foster, *Tales from Elsewhere: Polixeni Papapetrou*, Australian Centre for Photography Limited, Paddington, 2011, www.acp.au/papapetrou, accessed February 2011.

45. D. Paauwe, 'Interview with Alasdair Foster', *Photofile*, no. 70, Summer 2004, p. 17.

46. *ibid.*, p. 18.

47. A. Sinclair, 'A sneak peek into *The Royal Dozen*', www.alexiasinclair.com, accessed 12 November 2010.

CHECK:LIST

Compiled by Alison Carpenter, Registrar, *Black Box* <> *White Cube*

The checklist is ordered alphabetically by artist, then chronologically by date of work; measurements are given in centimetres, height x width x depth, size of work, unless otherwise specified.

Philip BROPHY

born Melbourne 1959, lives and works in Melbourne

Selected material from *Asphixiation, 1980–82*

performers: →↑→ (Philip Brophy, Maria Kozic, Leigh Parkhill, Jane Stevenson, Ralph Traviato)
posters, sound recording on vinyl
various dimensions
Courtesy the artist

Asphixiation: Aural / Oral Risk, 1982

performers: →↑→ (Philip Brophy, Maria Kozic, Jane Stevenson, Ralph Traviato)
single channel video; duration 3:28 min
Courtesy the artist

Made by →↑→, 1977–1982, 1983

artist's publication
29.7 x 21.0 cm (closed); 29.7 x 42.0 cm (open)
Courtesy the artist

Selected material from *Sound Punch records, 1999–2011*

posters, sound recordings on CD and DVD-R
various dimensions
Courtesy the artist

Jon CAMPBELL

born Northern Ireland 1961, arrived Australia 1964,
lives and works in Melbourne

Rock 'n' Roll Stars / Rolling Stones, 2003

album cover and enamel marker
29.5 x 31.0 cm
Purchased in 2006
the Arts Centre, Public Art Collection

Save our Pool / Record Society, 2003

album cover, synthetic polymer paint and enamel marker
30.3 x 30.3 cm
Purchased in 2003
the Arts Centre, Public Art Collection

Self-portrait (Buffalo Springfield), 2003

coloured pencil on paper
26.2 x 25.0 cm
Purchased in 2003
the Arts Centre, Public Art Collection

24 Happening Hits, 2003

album covers and pencil
31.7 x 31.5 cm
Purchased in 2003
the Arts Centre, Public Art Collection

Classic #1, 2005

synthetic polymer paint on composition board
45.0 x 32.0 cm
Private collection, Melbourne

Setlist, 2009

artist's book
34.0 x 24.0 cm (closed); 34.0 x 48.0 cm (open)
Courtesy the artist and The Narrows, Melbourne

Selected material from *The King Jerklews, Gloss Enamel and Olympic Doughnuts, 1984–2011*

performers: The King Jerklews (Jon Campbell, Peter Chellew, Nick Grant, Frank Moylan); Gloss Enamel (Danny Butler, Jon Campbell, Chris Dyson, Matt Griffin, Des Hefner, Ian Hill, Frank Moylan); Olympic Doughnuts (Jon Campbell, Matt Griffin)
photographs, posters, flyers, vinyl records, tapes, CDs and ephemera
various dimensions
Courtesy the artist

So You Wanna be a Rock 'n' Roll Star, 2011

synthetic polymer paint and watercolour pencil on paper
96.0 x 102.0 cm (irregular)
Commissioned with the assistance of Leon and Sandra Velik in 2011
the Arts Centre, Public Art Collection

Rose FARRELL

born Brisbane 1949, lives and works in Melbourne

George PARKIN

born Corowa, New South Wales, 1949, lives and works in Melbourne

Transfusion, 2003

performer: George Parkin; camera: Rose Farrell
single channel video; duration 5:45 min
Courtesy the artists

Transfusion, 2003

Type C photograph
100.0 x 146.0 cm
Collection of Gosia Wlodarczak and Longin Sarnecki, Melbourne

The Silk Weaver, 2006–07 (Restoration series)

Type C photograph
139.0 x 100.0 cm
Courtesy the artists and Arc One Gallery, Melbourne

THE KINGPINS

Angelica MESITI

born Sydney 1976, lives and works in Sydney

Técha NOBLE

born Sydney 1977, lives and works in Sydney

Emma PRICE

born Sydney 1975, lives and works in Sydney

Katie PRICE

born Sydney 1978, lives and works in Sydney

Welcome to the Jingle (video still), 2003

Type C print
40.5 x 60.0 cm
Courtesy the artists and Neon Parc, Melbourne

The Great Undead (live performance), 2007

performers: The Kingpins (Angelica Mesiti, Técha Noble, Emma Price, Katie Price)
single channel video projection; duration 20:00 min
installation; dimensions variable
Courtesy the artists and Neon Parc, Melbourne

Polyphonic Ring Cycle, 2009

performers: The Kingpins (Angelica Mesiti, Técha Noble, Emma Price, Katie Price)
single channel video; duration 9:00 min; costumes
installation; dimensions variable
Courtesy the artists and Neon Parc, Melbourne

Magda MATWIEJEW

born Germany 1956, arrived Australia 1958
lives and works in Melbourne

Pretty Ballerina, 2010

director and producer: Magda Matwiejew; performer and choreographer: Sheree Mathews; original score and sound: Paul Fletcher; lighting and camera: Ian Dart; animation and special effects: Magda Matwiejew
single channel video; duration 7:30 min
Courtesy the artist and Karen Woodbury Gallery, Melbourne

Chaines, 2010

digital print
90.0 x 60.0 cm
Courtesy the artist and Karen Woodbury Gallery, Melbourne

La Magie, 2010

digital print
60.0 x 80.0 cm
Courtesy the artist and Karen Woodbury Gallery, Melbourne

Le Miroir, 2010

digital print
60.0 x 80.0 cm
Courtesy the artist and Karen Woodbury Gallery, Melbourne

Plumage, 2010

digital print
60.0 x 80.0 cm
Courtesy the artist and Karen Woodbury Gallery, Melbourne

Trois Masques, 2010

digital print
60.0 x 80.0 cm
Courtesy the artist and Karen Woodbury Gallery, Melbourne

Jill ORR

born Melbourne 1952, lives and works in Melbourne

Selected images from *Bleeding Trees, 1979*

performer: Jill Orr; photographer: Elizabeth Campbell
Type C prints
60.0 x 78.0 cm (framed)
Courtesy the artist and Jenny Port Gallery, Melbourne

Ash, 2002

performer: Jill Orr; photographers: Bruce Parker and Joanne Haslam
Type C prints
112.0 x 72.0 cm (framed)
Courtesy the artist and Jenny Port Gallery, Melbourne

The Sleep of Reason Produces Monsters – Goya, 2002–03

performer: Jill Orr; camera: Pete Brownstein; sound: Steve Bell
single channel video projection; duration 10:21 min
installation; dimensions variable
Courtesy the artist and Jenny Port Gallery, Melbourne

Deborah PAAUWE

born United States of America 1972, arrived Australia 1985,
lives and works in Adelaide

Wonder Wish, 2002

Type C print
120.0 x 120.0 cm
Purchased in 2003
the Arts Centre, Public Art Collection

Endless Coil, 2008 (Carousel series)

giclée print
120.0 x 120.0 cm
Private collection, Melbourne

Restless Mystery, 2008 (Carousel series)

giclée print
120.0 x 120.0 cm
Courtesy of the artist and Sutton Gallery, Melbourne

Polixeni PAPAPETROU

born Melbourne 1960, lives and works in Melbourne

Court Beauty, 2002 (Phantomwise series)

selenium toned gelatine silver print
100.0 x 100.0 cm
Purchased in 2008, Maxwell and Merle Carroll Bequest
the Arts Centre, Public Art Collection

Elizabeth I, 2003 (*Phantomwise* series)
selenium toned gelatine silver print
100.0 × 100.0 cm
Purchased in 2008, Maxwell and Merle Carroll Bequest
the Arts Centre, Public Art Collection

The Wanderer, 2009 (*Between Worlds* series)
pigment ink print
105.0 × 105.0 cm
Courtesy the artist

The Philosopher, 2011 (*The Dreamkeepers* series)
pigment ink print
105.0 × 105.0 cm
Courtesy the artist and Nellie Castan Gallery, Melbourne

Mike PARR
born Sydney 1945, lives and works in Sydney

Notebooks (volumes 1 & 2), 1971–
typescript on paper and black and white photographs in plastic sleeves
in two ring binders
31.0 × 25.5 × 4.0 cm (closed); 31.0 × 51.0 × 4.0 cm (open)
Gift of Emeritus Professor Donald Brook
Collection: Flinders University Art Museum, Adelaide

**Drip Blood from Your Finger onto the Lens of a Camera ...
Until the Lens is Filled with Blood (film still), 1972**
performers: Mike Parr, Peter Kennedy; camera: Ian Stocks, Aggy Read
inkjet print
120.0 × 140.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

Bubble Gum, 1974
performer: Mike Parr; photographer: Felizitas Stefanitsch
inkjet print
120.0 × 180.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

Integration 3 (Leg Spiral), 1975
performer: Mike Parr; photographer: George Goldberg
inkjet print
180.0 × 120.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

Integration 14 (Red Vomit), 1975
performer: Mike Parr; photographer: George Goldberg
inkjet print
120.0 × 150.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

Cathartic Action: Social Gestus no. 5 (The ‘Armchop’), 1977
performer: Mike Parr; co-performers: Felizitas Parr, Julie Brown;
photographer: John Delacour
inkjet print
120.0 × 150.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

The Emetics (Primary Vomit): I am Sick of Art (Red, Yellow and Blue) Blue, 1977
performer: Mike Parr; photographer: John Delacour
inkjet print
120.0 × 140.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

Mother / Father Self Portrait, 1993
performer: Mike Parr; photographer: Paul Green
inkjet print
180.0 × 120.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

UnAustralian, 2003
performer: Mike Parr; co-performer: Garry Manson;
photographer: Paul Green
inkjet print
120.0 × 180.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

The College of Cardinals, 2005
performer: Mike Parr; photographer: Paul Green;
digital manipulation: Felicity Jenkins
inkjet print
180.0 × 120.0 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

**The Third Body Program (Cathartic Action: Social Gestus no. 5
(The “Armchop”), 1977; Wrapped in my own Words, 1977;
and The Emetics (Primary Vomit): I am Sick of Art
(Red, Yellow and Blue) Blue, 1977), 1979**
performers: Mike Parr and others; camera: Misha Nussinov;
sound: Matt Butler; editing Mike Parr
single channel video
Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

Anne SCOTT WILSON
born Brisbane 1954, lives and works in Melbourne

Every Day I Wait, 2010
performer: Lisa Bolte
single channel video projection and 5 channel sound
installation; dimensions variable
Courtesy the artist and Arc One Gallery, Melbourne

Every Day I Wait, 2010
digital print
88.0 × 75.0 cm
Courtesy the artist and Arc One Gallery, Melbourne

Alexia SINCLAIR
born Newcastle, New South Wales, 1976, lives and works in Sydney

Marie Antoinette – The Extravagant Queen, 2005
(*The Regal Twelve* series)
LED metallic print
63.5 × 63.5 cm
Courtesy the artist

Catherine the Great – The Enlightened Empress, 2007
(*The Regal Twelve* series)
LED metallic print
63.5 × 63.5 cm
Courtesy the artist

Elizabeth I – The Virgin Queen, 2007
(*The Regal Twelve* series)
LED metallic print
63.5 × 63.5 cm
Courtesy the artist

Isabella of Spain – The Catholic, 2007
(*The Regal Twelve* series)
LED metallic print
63.5 × 63.5 cm
Courtesy the artist

Selected designs for The Royal Dozen, 2009–10
ink and watercolour on paper
29.5 × 42.0 cm (sheet)
Courtesy the artist

Costume for Napoleon Bonaparte – Emperor of the French, 2010
coat, cuffs, pants, sash, bicorne with fanned ribbon
various dimensions
Courtesy the artist

Napoleon Bonaparte – Emperor of the French, 2010
(*The Royal Dozen* series)
LED metallic print
63.5 × 63.5 cm
Courtesy the artist

Darren SYLVESTER
born Sydney 1974, lives and works in Melbourne

Selected material from Darren Sylvester LP and CD, 2008–09
sound recording on vinyl and CD; duration 39:00 min; poster
Courtesy the artist

Drum Machine, 2009
mixed media (foam, wood, vinyl, wool, aluminium) and electronic
components; custom made ABS plastic case
150.0 × 90.0 × 90.0 cm (installed); 43.0 × 34.0 × 13.0 cm (case closed)
Courtesy the artist

Take Me To You, 2009
lightjet print
90.0 × 120.0 cm
Courtesy the artist

Take Me To You Again, 2009
lightjet print
90.0 × 120.0 cm
Courtesy the artist and Sullivan + Strumpf Fine Art, Sydney

Linda TEGG
born Melbourne 1979, lives and works in Melbourne

Dancer, parts 1 & 2, 2009
performer: Hannah Fox
two channel video; duration 5:50 min
Courtesy the artist

Dancer (dancer), 2009
archival inkjet print
76.0 × 100.0 cm (framed)
Courtesy the artist

Dancer (mirrors), 2009
archival inkjet print
76.0 × 100.0 cm (framed)
Courtesy the artist

Dancer (rotation), 2009
archival inkjet print
76.0 × 100.0 cm (framed)
Courtesy the artist

Judith WRIGHT
born Brisbane 1945, lives and works in Brisbane

The Stager, 2008
performer: Dame Margaret Scott; camera: Peter Wright
single channel video; duration 6:00 min
Courtesy the artist

The Stager (video stills), 2008
Type C prints
36.0 × 59.5 cm
Courtesy the artist

The Stager #1, 2011
synthetic polymer paint on handmade Japanese paper
101.0 × 101.0 cm
Commissioned with the assistance of Leon and Sandra Velik in 2011
the Arts Centre, Public Art Collection

The Stager #2, 2011
synthetic polymer paint on handmade Japanese paper
101.0 × 101.0 cm
Commissioned with the assistance of Leon and Sandra Velik in 2011
the Arts Centre, Public Art Collection