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NEW12

Katie Lee
Ross Manning
Angelica Mesiti
Bennett Miller
Kate Mitchell
Charlie Sofo

NEW12

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PRESENTED BY:



Foreword

In 2003, when Artistic Director, Juliana Engberg conceived the first NEW during ACCA's inaugural year in Southbank, she called it NEW03 anticipating that it would become an annual event. Ten years later we are celebrating the 10th anniversary of this much anticipated commissioning exhibition.

We have seen wonderful and varied editions of NEW over the years, but the core concept remains true to the original vision. Each year NEW provides us with a fresh perspective on current arts practice by showcasing the work of young artists at a crucial point in their career. Each artist is given the opportunity to make a dream work for the ACCA spaces. The impressive alumni of the NEW series is testament to the success of this formula, and now includes many of Australia's best mid-career artists

Each year a guest curator also gets to make their dream exhibition — by selecting the artists, guiding them through the commissioning process and working with the fabulous ACCA team. The supportive and collaborative nature of NEW is one of the reasons we have always resisted making it into a prize exhibition.

This year's guest curator, Jeff Khan, has brought together a wonderful show with selected artists Katie Lee, Ross Manning, Angelica Mesiti, Bennett Miller, Kate Mitchell and Charlie Sofo. The exhibition demonstrates the lively engagements of current practice, with a particular emphasis this year on spatial and performative gestures.

Jeff has been especially assisted on the ACCA team by Exhibition Manager, Jane Rhodes, and our team of installers, designers and media experts. Thanks to the encouragement and support of Neil Balnaves and The Balnaves Foundation, ACCA was enabled to assist Jeff to take a more national view for NEW12 by travelling nationally and including artists from Sydney, Brisbane and Perth as well as Victoria.

As well as nurturing the talents of artists and curators, NEW provides an opportunity for a range of arts writers. We hope you enjoy the essays commissioned to respond to the NEW12 artworks.

Many thanks to our Presenting Partner, The Balnaves Foundation, a visionary philanthropic organization which has supported NEW since 2009. Neil and Diane Balnaves, Hamish Balnaves and the other Foundation Trustees are committed to enabling and fostering young talent. We are proud and honoured that the NEW series is a major project in their development strategy.

Kay Campbell
Executive Director

NEW12

Jeff Khan

Although their works vary considerably in concept, form and intent, the artists in NEW12 are united by a feeling of liveness that runs through their work. This manifests in different ways in each artist's practice. Whether presenting modified video documents of performances by the artist or their collaborators, drawing inspiration and material from their everyday lives or addressing the viewer's own corporeal presence through experiments in architecture and scale, each work reverberates with traces of movement and the potential for action. The inquisitive approaches adopted by the artists implicitly connect the gallery with the wider world, creating a field of interconnected activity that invites us to consider our place in both arenas.

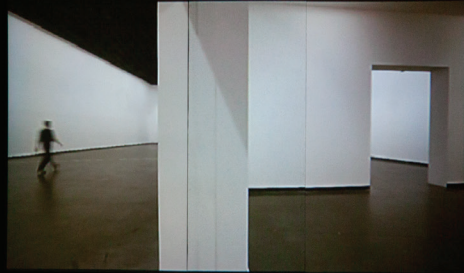
An interest in performance has long underpinned Angelica Mesiti's practice. Mesiti trained as a dancer before studying visual art at Sydney's College of Fine Arts, where she co-founded the celebrated artist collective The Kingpins. The Kingpins' performance and video works spectacularly deconstruct the codes of gender and sexuality that circulate in our hyperactive Western world, examining their connection with a wider cultural and political arena through performances that are as razor-sharp as they are engaging and accessible. In recent years, Mesiti's solo practice has honed this interest in performed identities and the transformative potential inherent in every body. Employing a lush, filmic visual language, Mesiti turns her camera to everyday subjects, capturing them in heightened states of reverie and reflection. In creating a cinematic frame for their actions, Mesiti draws out certain qualities that might go unnoticed or unexamined in the pulse of a moment, or in the speed, media-saturated world in which we are immersed.

Citizens Band, her work for NEW12, consists of four cinematic portraits, woven together into a mesmerising sound-and-video installation. Its four subjects are migrants from disparate corners of the globe, who have made their home in different cities in the Western world. As each portrait plays out, we are privy to an idiosyncratic and extraordinary musical performance, drawn from the subjects' homelands and translated (and transmuted) into the new geographic and cultural arena in which they find themselves. With striking emotional power, Citizens Band reveals the way that cultural memory is held in the body, and how its manifestation shifts with the body's movement through space, time and culture. The work's dynamism and virtuosity calls to mind the writings of British author David Mitchell, particularly his debut novel *Ghostwritten*, which moves episodically across the globe, surveying a series of characters who are largely unaware of each others' existence. Rather than a universalising sermon on humanity's 'oneness', Mitchell's work — as with Mesiti's — reveals the prevailing forces of migration, globalisation and flux that shape our current historical moment. This paves the way for us to examine the minutiae of how cultural identity transforms through individuals' experience of larger forces, in turn transforming both subject and history. The work is a discordant yet beautiful symphony for an age of dislocation and diaspora.

Ross Manning's expanded artistic practice traverses instrument building, sound art, kinetic sculpture and installation. The different strands of his creative output are united by a low-fi sensibility and a love of the ad hoc, which nonetheless produce works of remarkable beauty and complexity. At the core of his work lies the re-appropriation of mass-produced consumer electronics and everyday technologies: omnipresent items that litter our lives but whose unremarkable design and mute presence render them beneath our notice, relegated to the realm of pure function. With the inquisitive zeal of the home inventor, Manning tinkers and experiments with these products, deconstructing them and recombining their component parts into new assemblages that utilise the energy they produce, but which also free their utilitarian logic into circuits and effects that are much more fantastical and uncanny.

Spectra and Spectra II, Manning's two works for NEW12, are large, mobile-like structures. Suspended above head height, they occupy the lofty upper reaches of the ACCA gallery with a beguiling, ever-shifting landscape of light, material, air and motion. Each wood or aluminium 'arm' of these works holds a coloured fluorescent tube and the head of an oscillating fan pointing inwards into the sculpture. These are powered by ordinary extension cords, which loosely snake up and around their host structures. As the fans whirl and spin, cross currents of air are created, gently propelling the arms back and forth in a perpetual, multi-directional orbit. Consequently, they throw arcs of different coloured light onto the walls and floor — coalescing, combining and separating. When viewers move close, their shadows are swept onto the gallery walls and into this luminous, heady circuit. They split, multiply and change colour as the Spectra swing overhead. This final stage of the work's logic — the viewer stepping in to complete the circuit — is important. It brings our bodies into direct conversation with the work and invites us to ponder the extraordinary effects produced by the reconsideration of these very ordinary objects.

With an arresting precision, Bennett Miller's Behavioural Ecology — his installation for NEW12 — extends and refines his ongoing inquiry into the relationship between human and animal. Specifically, Miller is interested in the way we humans position animals to consolidate and perpetuate our own social and political power hierarchies, and, in turn, the ways we read ourselves in animal behaviours and societies. While live animals have (often literally) occupied and animated much of Miller's previous work, Behavioural Ecology casts an eerie stillness into the gallery to drive his point deeper. Miller's reconstructed 'enclosures' are inspired by the strikingly modernist designs of the Berlin Zoo. There, individual cells with elaborate, geometrically tiled walls house bizarre interior architectures composed of chains, barrels and various man-made apparatus. Far from the simulated nature crafted by many of today's zoos, the miniature worlds of these enclosures are curiously formal, abstracted and dreamlike.



What are the principles that govern this deliberate and curiously oblique design scheme? Our temporal distance from modernism, and Miller's displacement of the zoo's architecture into the gallery, allows us to ponder the strange amalgam of human design and animal scale that these enclosures represent. Le Corbusier's notion of the house as a 'machine for living' comes to mind, but these are structures that humans have built for captive animals. If they are machines for living, they are also machines for apprehending, for maintaining a certain stasis or status quo in the interests of demonstrating one species' superiority over others. A similar hierarchical play evident in the writings of Charles Darwin and his archrival Richard Owen has lately been of interest to Miller. To varying degrees, both scientists posited animals as evolutionary stepping-stones to humanity, and, by inference, inferior and subjugated in the order of evolution. But even as the zoo functions to reinforce this hierarchy, the strangeness of these 'habitats' casts doubt, unravelling our certainty about our place in the world and inviting us to see ourselves in a different light.

Katie Lee is also interested in the latent power imbued in architecture and the built environment. Her focus, however, is firmly on the human body, and on redirecting the immediate experience of the viewer in the gallery space in order to question our level of agency and freedom in the wider constructed world.

Working site-specifically in the ACCA galleries, Lee has responded to the angular infrastructure of the institution by creating a series of architectural gambits, collectively titled *It's not me, it's you*. Central to these is a large panel of ultra-glossy acrylic suspended in the middle of the room, which reflects the viewer and their situation within the scheme of the building, while also affording a view through to the other side. This slippage in orientation — the simultaneous perspective of being in two places at once — is disorienting and alerts us to aspects of the space that we might not have immediately noticed. The gallery's authoritative function — directing audiences through the exhibition spaces and creating a platform for the clean separation between viewer and art object — becomes destabilised, our presence within it questioned. Other elements of Lee's installation reference the material language that defines our physical engagement with the world — hand rails, braces, structural fixtures and more — but through a performative sculptural twist, the work shifts them ever so slightly beyond functional recognition. This change in registration, played out at an architectural scale, transforms the straight-faced, directive functionality of Lee's materials into a speculative, open field. Invoking both institutional austerity and a kind of crooked humour, Lee's installation addresses the gallery visitor with one eyebrow raised, inviting us to consider a different kind of movement through the world.

Lee is interested in intervening in the continuum of body and architecture that controls our experience of the spaces we move through. As such, she often conceives of her work in terms of performance, and the orientation of her own body in the spaces she works with is the usual starting point for her installations. In this way, while evoking the language of minimalism in the pared-back (if skewed) sense of form and function, Lee's installations hum with the latent potential of activation. This tension between performance and stillness is expanded in a collaboration between Lee and dancer/choreographer Kyle Kremerskothen. Working with Lee, Kremerskothen enacted a series of bodily gestures and actions in response to the empty ACCA galleries, giving voice to their affective qualities. The consequent video works are peppered throughout the galleries at odd intervals — small interruptions in the regular (and regulating) flow of the institution.

The travails of the modern everyman and everywoman hold a continuing fascination for Kate Mitchell. Manual labour, work, mundane tasks and stoic endurance are all touchstones of her practice. Although these activities are something that most of us deem a necessary evil or a means to an end, Mitchell is fascinated by their ritualistic inscription into our lives and culture. Through performances that exaggerate and decontextualise the execution of these tasks, she explores the possibilities that lie at the outer edges of our everyday lives and routines.

Mitchell's *Venetian Blind Morse Code* is exactly as it proclaims: an invented language by which occupants of facing buildings can communicate, albeit at a laborious pace dictated by the repeated opening and closing of said venetian blinds, signifying each letter of the alphabet. *Venetian Blind Morse Code* looks demanding to execute and is confusing to decode. Nonetheless, there is a certain covert glee in the communication enabled by Mitchell's system, in the way it circumnavigates our hyper-fast systems of digital communication, those endless streams of email, telephone and SMS messages that fuel both our working and leisure lives, demanding immediate responses and coming with implicit strings of power and surveillance attached. Mitchell's large-scale video *Get Into It* — her second work for NEW12 — expands this feeling of escape with an even more miraculous feat devised and performed by the artist. In the video, Mitchell uses toilet plungers to scale the sheer surface of a 4 metre-high 'building' that has been photographed, printed onto wallpaper, and plastered onto an enormous film-set-like scaffold structure. The constructed nature of this scenario contrasts what is a genuinely Herculean feat by Mitchell. Here, her obsession with effort, toil, and action reaches its zenith as she disappears into the upper window of the structure and triumphs over the limits of the everyday.

Charlie Sofo takes everyday life — his own and those that he observes around him — as the foundation of his practice. Sofo's work explores the intersection of commonplace gestures, objects, and relationships with the expansive aesthetic and relational possibilities offered by art history and art making. This process produces a visual language that is at once humble and full of wonder, proposing a refreshed vision of the personal worlds we construct for ourselves.

Sofo's installation for NEW12 playfully yet thoughtfully collates the dust and debris of daily life: the disposable items that we possess, utilise, then disregard with such seamless integration into our lives, and their presence on and around our person, seems like an entirely natural extension of ourselves. Yet these things — tissues, juice bottles, string, socks, and the like — are bound up in larger systems of production, circulation, and ultimately selection by us as individuals. Whilst being considered relatively worthless in ordinary economies of value and exchange, they are subject to an idiosyncratic interplay of capitalist production and distribution systems with personal choice which — even if in minute and unassuming ways — works differently for everyone. Sofo's sculptures, which collide a high modernist formal and material language with a selection of expended or discarded everyday objects, speak directly to this tension. Even as his sculpted glass and wire 'plinths' create an unlikely (perhaps unworkable) support for the items they bear, they speak of the unconscious creativity inherent in acts of shopping, collecting, and accumulation. A diaristic video work completes the installation, in which Sofo 'performs' the function of each of the objects he has gathered. Particularly telling is a passage of the video in which a succession of friends, studio mates and acquaintances lift and hold the artist himself, turning the tables on the user, who becomes the object. The distinctive way each person lifts Sofo, and the form produced by the combination of holder and held, talks powerfully to his sculptures, animating the threshold between consumption and object to reveal its invisible flair and imaginative potential.

By employing strategies of liveness and performance (or, indeed, drawing our attention to their absence) in the development and realisation of their projects, the artists of NEW12 invite us to experience their work in a variety of ways, and sometimes from multiple perspectives. These works rarely offer us the straightforward role of passive observer, but rather that of participant, voyeur, intruder and citizen. They alert us to the possibilities that might arise if we engage in an active relationship with the work — and with the world. For art, like life, is alive and in a constant state of flux, needing both our careful negotiation and unbounded imagination.

Katie Lee





It's not me, it's you

Jan Bryant

Katie Lee is concerned with the way in which our bodies, thrust as they are into this strange and calculating world, are pushed into shape by a variety of pre-existing forces: urban structures that overtly or covertly direct our movement through the city, cavernous spaces that overwhelm the body with abysmal intent or swallow us up with well-meaning intimacy, and by implements that twist our bodies through repeated use and that demand disciplinary order, inculcating a way of being, acting, feeling.

This rub of utilitarian design with certain psychological affects runs throughout Lee's work. While living in Vietnam many years ago, she came across sets of hand-forged shackles. It was not only their sculptural form that fascinated her, but also the way the human touch was still evident in the hand-crafted marks embedded in the iron. The traces of the maker were persistent reminders of the capacity of one person to have force over another. Perhaps, therefore, it is with inexplicable madness that we not only imagine but also actualise these self-regulating systems; we become responsible for the corrosion of our own autonomies.

For *It's not me, it's you*, Lee invited dancer Kyle Kremerskothen to respond to the empty space of the gallery. As a sculptor and installation practitioner, Lee's work always begins at this seemingly blank, physical point. But a space is never empty. A gallery space comes loaded with the interests, ideologies and restraints of the institution and the curators, as well as with all the limitations imposed upon public spaces by the numerous regulatory bodies. The memories of past installations cling to the space, too, and there are wider contemporary discourses that feed back into the concept, into the making and so on. The artist will face all of this before an association with the dancer can begin to foment.

The relationship between dancer and artist in *It's not me, it's you* is a complex and delicately poised one. As a general observation of their separate practices, Lee re-forms the objects and systems that condition and change our bodies, while Kremerskothen reactivates the body's actions. It is as though, to use a photographic metaphor, they are each disclosing the negative/positive relations of the image. With this shared understanding, lists of abstract words were exchanged and negotiated as triggers for the project. The dancer, therefore, isn't another material for the artist to form in relation to the other elements that make up the installation; the dancer's experiences, his particular way of moving, his own concerns were all brought to bear upon the space. And yet, the final work remains the conception of the artist. This finely calibrated relationship, which respects the independence and skill of the dancer but gives final agency to the artist, is crucial in understanding the work. It is a collaboration that moves between subjectivities, without quashing the role or intentions of the dancer, or the overall material and conceptual concerns of the artist, even though each has been informed and changed through the processes of the work's realisation.

Lee and Kremerskothen agreed that the artist would cut into the flow of the dancer's movement. She would edit and dissect it into tiny gestures that would then be projected in the space and also released as fragmentary flashes of recorded light throughout the wider gallery rooms, subliminal suggestions of past actions.

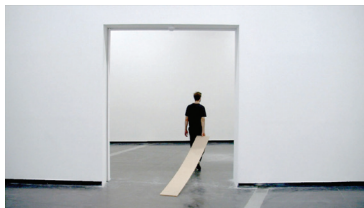
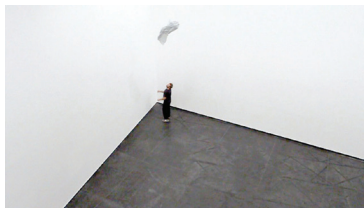
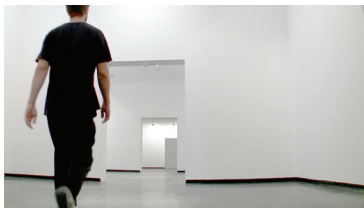
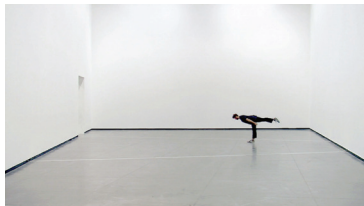
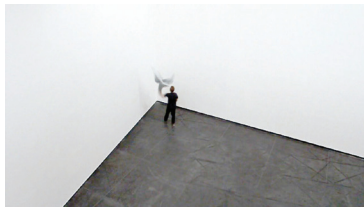
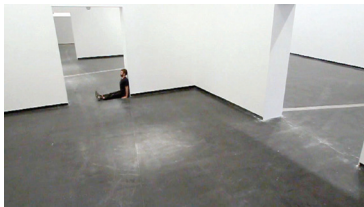
Oscillating between transparent and opaque states, the screens in the installation — the projections and the acrylic surface — divide the space while leaving its dimensions and shape visible. Crucially, this allows the viewer's concentration to shift between different images and senses of time. The viewer's own movements and reactions are initially apparent on the reflective surface of the acrylic; they are happening now, in lived time, unedited or messed around with by the artist. But a shift in focus to the projection on the far wall sinks the viewer from a reflective surface to the depths of the pre-recorded movement of the dancer. Its sense of duration and of time are both radically disrupted at the editing stage.

At this point it is worth re-anchoring these ideas to the central concerns of Lee's wider practice. With the opaque and transparent screens that allow us to freely choose between the space, the dancer's footage and our own image, Lee has offered a certain degree of perceptual emancipation. And yet, the visitor's movement through the space has been severely curtailed by the physical presence of the acrylic and other objects. *It's not me, it's you* speaks to a condition of Western urban life — we carry on in the belief that our existences come with high degrees of self-determination, while then installing objects and systems that severely limit our autonomy.











Ross Manning





Ross Manning's Spectra

Danni Zuvela

We are no longer the objects of a given objective world, but projects of alternative worlds. From the submissive position of subjection we have arisen into projection. We grow up. We know that we dream.¹

Ross Manning's work encompasses kinetic sculpture, instrument-building, light art and experimental music performance. Technological curiosity is a recurring theme in his work, which is expressed in his persistent inquiry into the creative and affective possibilities of everyday materials. Manning explores the potential of common domestic objects to act as tools for changing our perception of familiar phenomena. The key phenomenon, to which he returns repeatedly, is light.

In a suite of works known as Spectra, Manning's gently moving illuminated mobiles, constructed of fluorescent tubes and oscillating fans, propagate a shifting pattern of coloured-light projections through the gallery. The rotating tubes project ephemeral beams of fluorescent light, changing hue as they move. Shadows appear like quadruple colour negatives, as primary colours combine on the walls, their transpositions revealing how a prism of colours lurks within white light.

The playful, dynamic motion of these artworks places them in the tradition of kinetic art, while their exploitation of the language of artificial light also brings them into the domain of light art and minimalism. But where minimalism is associated with precision, even severity, Manning's use of electric light sources has a different tone. Formal reduction combines with a certain contingent, ad hoc sensibility; in place of coolly high-tech gloss, a disarmingly simple aesthetic derives from the artist's choice of commonplace materials. The uncomplicated nature of the materials and their frank, unconcealed presentation also resonate with other resourceful DIY movements, such as Arte Povera, which similarly seek to find the poetic within the prosaic.

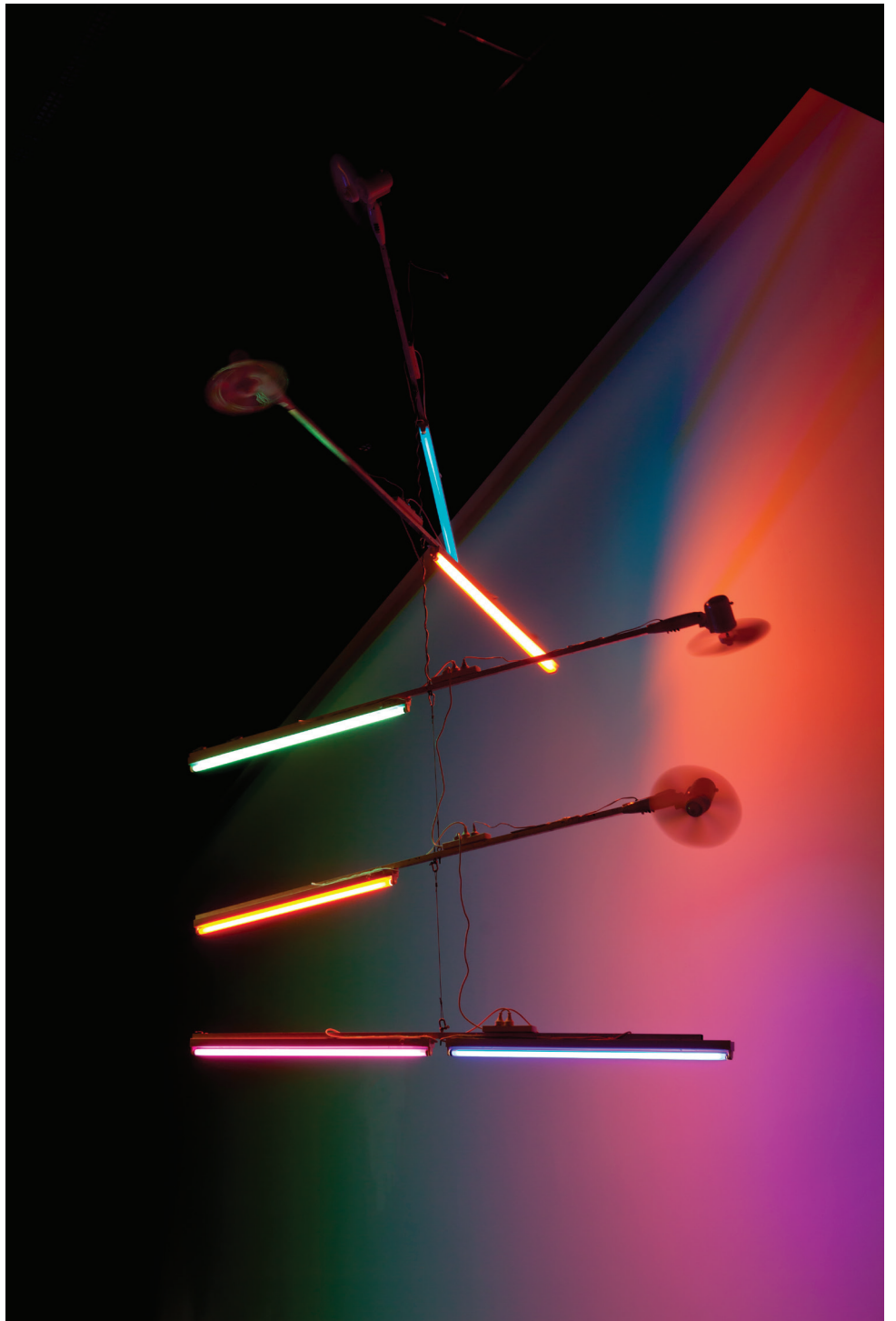
As a study of the properties of light, these mobiles also reference a long-running conversation around optical science and human perception. In the 17th century, Isaac Newton's famous experimentum crucis (crucial experiment) with colour refraction demonstrated that prisms do not qualitatively transform white light, but rather separate it into its constitutive components — the colours of the spectrum. Manning's mobiles perform a kind of reversal of this Newtonian experiment: with the added element of time, the base primary colours of the angled fluorescent tubes come together at certain moments to temporarily create pure white light. As the light sources oscillate, this performance of chromatic recomposition shifts and transforms according to the tube's relation to the space and to the body of the spectator.

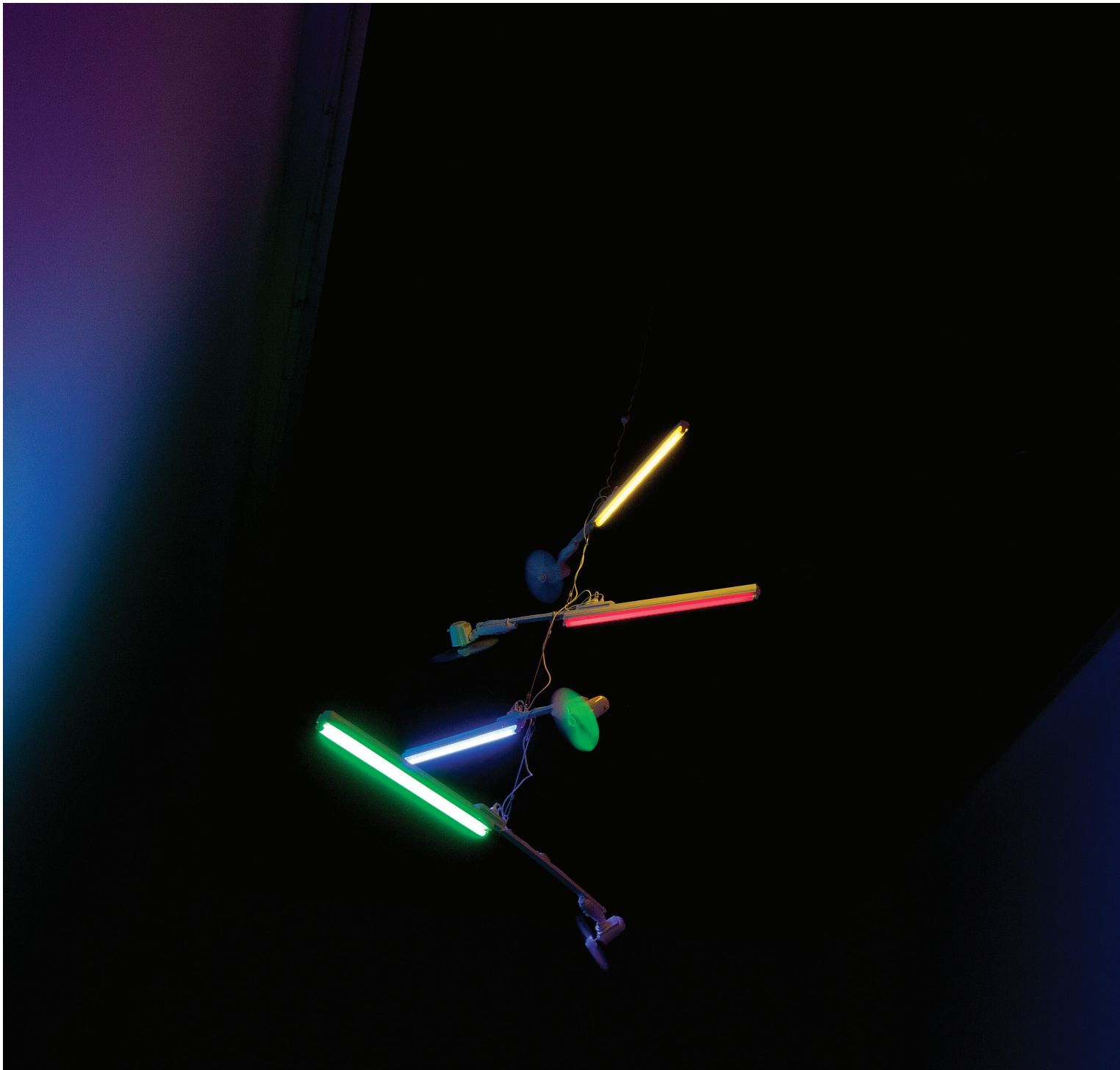
Despite some artists' disavowal of transcendental readings of their work, light art often invites associations with the numinous, the ineffable and the spiritual, due to its immaterial and atmospheric effects. In

the case of Manning's work, the definition of aerial space by the play of luminous, coloured emanations is rooted in a genuinely scientific inquiry. Yet his organic manipulation of quotidian materials works to subtly critique the coercive power of 'high' technology in contemporary life. Manning's bohemian optics create new metaphors, stripping the idea of projection back to its primary elements, while offering the spectator the opportunity to luxuriate in the radiance of improvised colour harmonies. Soliciting our wonder, these shifting constellations seem to confirm the proposal of English scientist-philosopher Alfred North Whitehead that 'the energetic activity considered as physics is the emotional activity entertained in life' (1919).

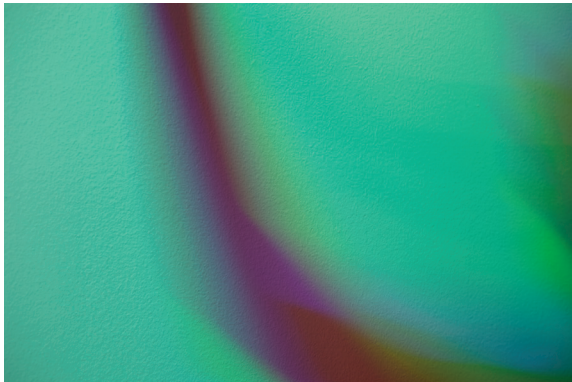
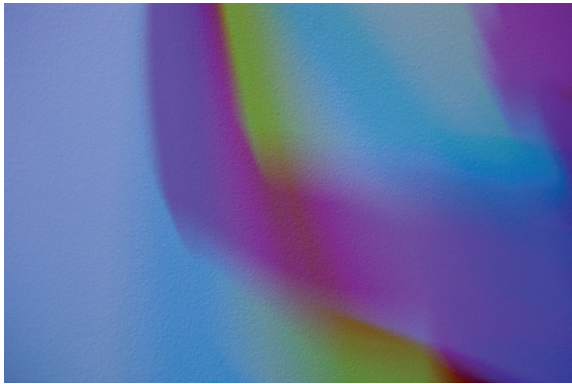
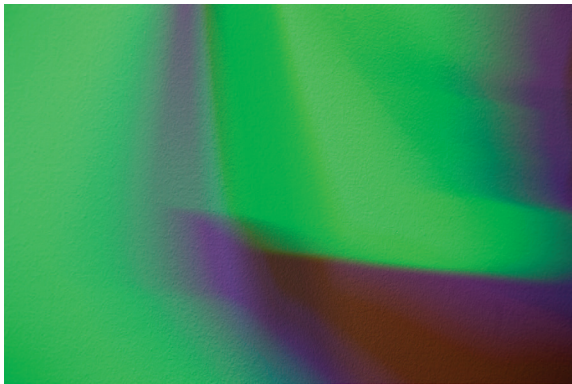
In Spectra, life enters art literally, in the kinetic animation of objects and the undulating beams of light. Life also enters art psychically through the elevation of unassuming materials, materials charged with the energies of infinite permutation. Manning's mobiles suggest that his real interest lies less in the creation of the art object per se, and more in the production of occasions to realise particular intensities — in this case, the experiential possibilities of contingent light.

¹ Flusser, Vilém 1996, 'Digital Apparition', in *Electronic Culture*, edited by Timothy Druckrey, Aperture, New York, p. 242–46.











Angelica Mesiti





Rapture and Rupture: Angelica Mesiti's Citizens Band Juliana Engberg

The intensity of Angelica Mesiti's Citizens Band derives from its exploration of three body states combined. The first is an exploration of the body as a physical entity in which emotion and cognition happen. The second, the demonstration of the body as a site of 'first person,' with a unique inner life and cultural history; and the third, the transformation of the body as it is involved with other bodies in the phenomenal world – that is, as Heidegger would suggest, being-in-the-world. This intensity is multiplied through the transport of rhythm, sound and music that flows from the inner body into the social space of the community, which carries with it, culture into culture.

Mesiti's four films confirm the rapture and rupture of the diasporadic. The rapture is held in the trance-like, transcendent reverie performed by each of her musicians, who pull from deep inside them a memory trace that manifests as music. The rupture is created by the dislocation of content to context and of person to place.

Mesiti's 'band' is made up of four individual films, which document the performances of musicians who work outside official structures of presentation. Cameroonian Geraldine Zongo drums the water in a Parisian public pool. Algerian Mohammed Lamourie sings and plays his Casio keyboard in the Paris Metro system. Sudanese Asim Goreshi whistles in his Brisbane taxi cab. And Mongolian Bukhchuluun Ganburged (Bukhu) plays the Mongolian morin khuur (horse-head fiddle) and throat sings on a Newtown corner. Each player delivers a distinct sound, with a particularity of technique that is inflected with its cultural origin.

Arranged as a video ensemble of four screens facing inwards, Mesiti syncopates all performances and compresses the audiences' concentration. We witness each performer individually, before a cacophony is produced by playing the four soundtracks together.

Individually, Mesiti's films are portraits. Like early painted and photographic portraiture there is a kind of rural topography formed in the background of her subjects, even while their physical foreground locates them in a newer urban setting. But in this instance the background is located in the repertoire of the imaginary. Asim Goreshi's taxi and suburban location seem to evaporate from the mind's eye to become a vast open plain through which birds fly, trees flutter and wind blows. These images are held in his head and flow from the variegated and complicated whistle sounds he makes. The Parisian pool, which is the surrogate water for the river that is the original home of Geraldine Zongo's drumming, is, through the arc of Zongo's performance, inundated in the mind of the viewer with an imaginary of another place.

As likely as not, this effect of imagery (for me: river, heat, birds, a kind of strange asymmetric pulsation that cannot be located in the tempos of Western music) is obtained from the concentrated and iconic view Mesiti bestows upon her subjects. As viewers we are permitted a special, distilled opportunity to listen to Zongo's percussion sounds and to focus upon her powerful internalisation, to the exclusion of the normal hubbub of the swimming pool atmosphere. It is the same for each of Mesiti's musicians.

Mesiti produces a kind of hermetic space in which her protagonists exist and to which we direct our attention. Zongo, Lamourie, Goreshi and Bukhu seem held between places and cultures. While they play their music, theirs is an authentic, enchanted moment of inner life to which we bare witness. The musicians are temporarily not-in-the-world (of Paris or Brisbane or Newtown) but in themselves, and returned to a place encoded in their musical entrainment, which keeps vivid the places of exile. Mesiti's filming — close up, focused on the face, exemplifying the private moment — enhances this out-of-place-ness.

Mesiti's project is a metaphor for the processes of assimilation that become the coming-into-being of the immigrant and exiled. The quest of the diaspora is to move from the isolation of out-of-placeness into being-in-the-world; to place behind them a life known and lived in order to begin again, to be in the world of a new place and culture; to eventually enter into the social, communal space of another life. To 'start a new life' is a common phrase of the immigrant.

Desirable transition from one to other place should not be at the expense of, or bear the loss of, cultural heritage. In the best migrations cultures mix and grow richer for the multiple and newly formed societies that emerge from mutual learning. After we witness each player and discover the distinctive, rhapsodic cultural trance at the centre of their performances, Mesiti dislodges the bodies of the performers, and disperses these distinctions by bringing all music together to produce a cacophony. The portraits disappear, dissolving into the expanded community of sounds. The films are now abstracted scenography from the sites of the performances, with the musicians absent, disappeared and blended into the community. The finale is a new polyphony: both the hopeful overture and the coda lament of the assimilating.

Further Reading: Judith O Becker, *Deep Listeners: Music, Emotion and Trancing*, Indiana University Press, 2004, p.8



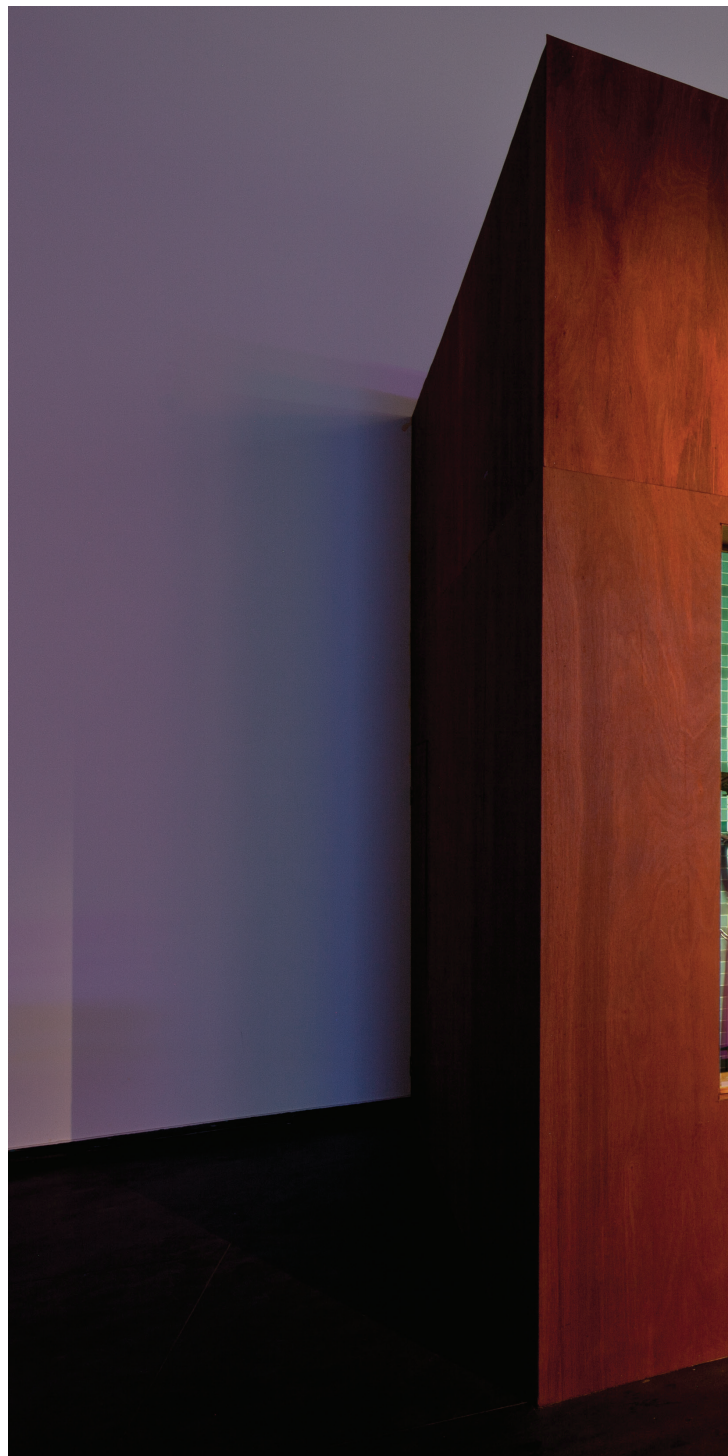








Bennett Miller





Miller's Tierpark Justin Clemens

Bennett Miller is perhaps best known for his fabulous Dachshund U.N. (2010), shown at Melbourne's 2010 Next Wave Festival. The work was a scaled architectural replica of an old UN office in Geneva, populated by 47 national delegates to the Commission on Human Rights, played by — sausage dogs. Prior to that, Miller constructed mini-Golf War courses, which literally replayed events from the US invasion. More recently, he has been exploring greyhound racing in Northam, Perth: as he says, 'we don't know whether the dogs enjoy racing or not,' but some (not all) people are making a lot of money from it.

For NEW12, he has reconstructed Berlin Zoo enclosures for primates, in which tiles and bars are ornamented with fragments of nature. You can see the themes: mimesis, breeding, warfare, gaming and politics.

Human history is a history of breeding programs. Humans don't only breed animals, such as cows, sheep, dogs and horses, for their meat, milk, wool, speed, power or beauty, but breed themselves and each other. If there are many motives and techniques that support such breeding programs, the paradigm-case is aristocracy, for whom dynasty — the expansion and consolidation of property, power and prestige over generations — is guaranteed by lineage, by arranged marriages and by opportune graftings of good stock. No wonder aristocrats are obsessed with breeding animals, whether of the four- or two-footed varieties, and whether providing companionship or prey. The fine horse, the dog, the falcon are traditional aristocratic accoutrements. Other creatures provide edification and entertainment. Part of the glory of aristocracy is to present its breeding, so to speak: the capture and display of wild animals as a show of force.

Historian and psychiatrist Henri Ellenberger, following Gustave Loisel, distinguishes five major periods in this history.¹ The first is that of ancient tribalism, in which wild beasts were caught for pleasure. The second is the time of the paradeisos — a word that will become our paradise — that of the ancient Persian rulers, who held animals as gifts, for hunts, for ceremonies and for art. The third is the time of the medieval and Mesoamerican menageries: Lord Montezuma kept a palace of animals and humans, jaguars and wolves, dwarves and hunchbacks. It was also during this period that the menagerie became a research centre for scientists: Louis XIV's magnificent menagerie at Versailles placed the animals at the disposal of savants, who depicted and dissected the beasts. The fourth period follows the French Revolution, ushering in the classical zoological garden, in which diverse animals are enclosed for the public's delectation, much like artworks are then enclosed for the same public in the modern museum. Charles Darwin was a big fan of the London Zoo, founded in 1829 on the inaugural French model. The fifth period sees the cages of the zoo replaced, insofar as that is possible, with a re-creation of the animals' 'natural habitat'. Ellenberger makes the

point — as the title of his article, 'The Mental Hospital and the Zoological Garden,' suggests — that the techniques for breeding, keeping, showing and experimenting-upon animals are continuously and simultaneously applied to the human herd as well.

Given this history, it is an unpleasant expectation that humans will themselves routinely be captured and exhibited like animals. As recently as 1906, the Congolese pygmy Ota Benga was exhibited in the Bronx Zoo alongside an orangutan. If this is an imperialist post-evolutionary dehumanisation of Benga, it is also, paradoxically, a dehumanisation of the animal. Did spectators themselves think Benga was only there to reassure them that their own lives were not animal, that they do not live out their everyday existences in a domestic zoo? It is significant that monkeys and sub-anthropoid apes have always been among the most popular exhibits at zoos, along with the great cats. Even if it is only since Darwin that we have known that humans are monkeys, the clear anatomical similarities and mimetic consonances have always gotten humans excited about their relatives (even down to common idioms such as 'aping' and 'monkeying around'). Yet there have always been evolutionary dissenters too. Take the 'most deceitful and odious' Richard Owen, who coined the word 'dinosaur' and thought, despite himself promulgating a theory of species-becoming, that men were incontrovertibly not monkeys.

But humanity's epochal breeding and display programs go even beyond this. As philosopher Peter Sloterdijk writes in a controversial article titled 'Rules for the Human Zoo,' since Plato:

there have been discourses which speak of human society as if it were a zoo which is at the same time a theme park: the keeping of men in parks or stadiums seems from now on a zoo-political task. What are presented as reflections on politics are actually foundational reflections on rules for the maintenance of the human zoo... people are not forced into political theme parks but, rather, put themselves there. Humans are self-fencing, self-shepherding creatures.²

We should think about this history whenever we contemplate Miller's works — however humorous, enjoyable or beautiful. Looking at their structure, it is possible to read the modernist grid as something other than a utopian social experiment: more a transferral of zoological cage design. The cages are empty of life, so remember as you look: human beings are animals who put themselves in cages in order to image and imagine themselves free.

¹ See H. Ellenberger, 'The Mental Hospital and the Zoological Garden,' in J. Klaitz (ed.), *Animals and Man in Historical Perspective*, Harper and Row, New York, 1974, p. 59–92.

² P. Sloterdijk, 'Rules for the Human Zoo: a response to the Letter on Humanism,' *Environment and Planning D: Society and Space*, vol. 27, 2009, p. 25.











Kate Mitchell





Kate Mitchell, Escape Artist

Bec Dean

Kate Mitchell can often be found within the frames of her work, working on something. Conscious observation of this is usually preceded by an internal recognition that she appears to be working on something. Indeed, she brandishes all the signifiers of an Australian at work: the Hard Yakka blue twill singlet, the chambray shirt and the Rossi boots. She also situates herself in performance contexts that are, by their nature, intrinsically connected to notions of manual labour: the farm, the dam, the shed and the plywood workshop. And yet in most of these documented performances, the labour she undertakes only serves to undermine her position as labourer, as she subjects herself to visual gags and pratfalls usually found only in silent cinema: sawing a hole in the floor around herself, running on the top of a floating barrel and scaling a ladder while chopping through the rungs beneath her. They are tasks for which she has set herself up to fail.

Whether Mitchell is consciously critiquing her position as a young, female artist in the still-blokey world of serious conceptual art-making is not made clear but the work still can be enjoyed with the same simple amusement as a one-liner (tish-boom). Her NEW12 installation ruptures the logic and inevitability of these previous performances for camera, proposing something rather more fantastical, in that her efforts might, in fact, lead to success. In this work, Mitchell undermines the resolute façades of institutional architecture, creating opportunities for material destabilisation, which tears at the fabric of reality.

On the large wall of the ACCA gallery space, a billboard-sized video projection shows the artist scaling the computer-generated façade of a fortress-like building with the assistance of toilet plungers. Mitchell's progress up the wall challenges basic laws of physics, and eventually she disappears into one of the 'windows'. Rather than seemingly inevitable failure, we are presented with a miraculous, logic-bending image of escape. It is as if the mock-stone walls are flattened by the act of filming, and Mitchell's self-representation — of personal failure or success — is simply a question of choice.

In Mitchell's installation, re-videoed versions of two dilapidated high-rise office buildings face off as stark monoliths of institutional banality — two seemingly closed systems. But it becomes evident that the artist has re-animated the two-dimensional images with subtle movements; venetian blinds being drawn closed and open convey a sense of habitation, individual life and idiosyncrasy that challenges the monotonous, bureaucratic entities. What unfolds, however, is a seemingly endless communiqué from one building to the other, which could be deciphered as morse-code, if one took the time to read the code-breaking book inserted into the video walls. The deliberately frustrating and time-consuming process of translation, which seems far from the encryptions of espionage, leads one to consider whether the buildings' residents are coordinating an escape, sending messages of love or simply asking for a cup of sugar or a glass of milk.

Scrutiny of the codes within the work reveals that the two communicators are actually versions of Mitchell herself. In a further unlikely twist, the dialogue between the two Mitchells was written while the artist was under hypnosis. Mitchell devised a series of questions for herself about why she was so obsessed with work — and, indeed, obsessed with making works about work. The resulting dialogue — translated into a tortuously slow form of 'venetian blind morse-code', and (perhaps) partially decoded by the exhibition visitor, is a complex meld of reality and fantasy: the banal world of the everyday infused with the mysterious workings of the subconscious and the imagination.

The combination of banality and absurdity in the work of Kate Mitchell encourages a deeper engagement with the stuff of her work, its materiality and its ability to represent her as an artist and as a fallible anti-hero. With the abundance of popular imagery of male superheroes, defying gravity and surviving the worst of possible conspiracies and injuries, Mitchell creates a foil in Australian work-wear, which simply questions how these images are construed. Through flattening processes using re-photography and video, she questions the relationship of photo-media to reality. Do we express the currency of our times through the tools we possess, or do we simply fabricate and fantasise alternatives that perpetuate a patriarchal and institutional system?







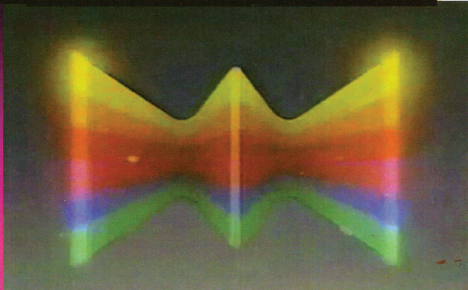
I AM YOUR
FINANCIAL
ADVISER.
QUESTION ME.

Passion

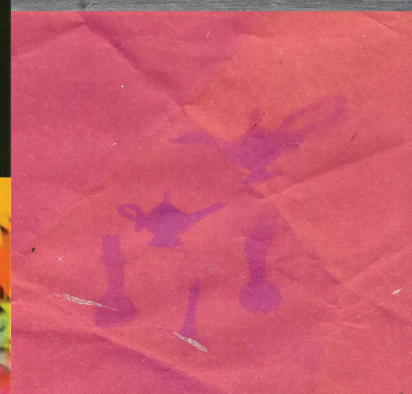


LATE

IT WILL
TELL YOU
WHAT IT
WILL DO



Crazy Good
DiscMat



**HIGH
ANXIETY**



EMOTION EMOTION EMOTION EMOTION EMOTION EMOT



EVERY ORGANIZATION
HAS RULES
FOLLOW
THEM



**TOTAL LIQUIDATION
OUT OF BUSINESS**

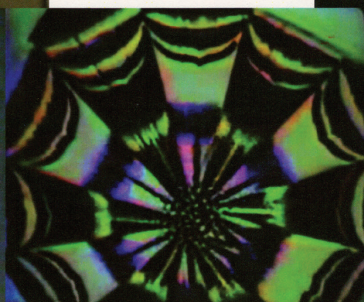
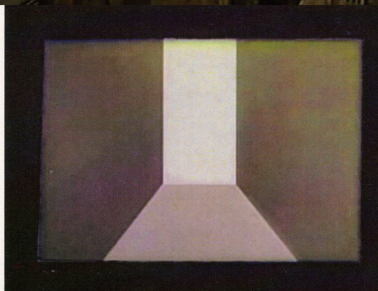


THE MOST
INTENSELY REALISTIC PORTRAYAL
OF YOU
EVER SEEN.



Relevance

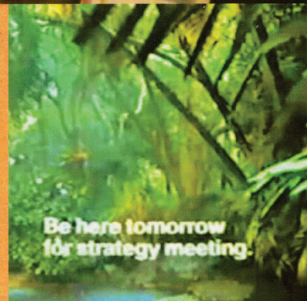
~ Why is this important?
~ What does it all mean?
~ Who cares about this idea?



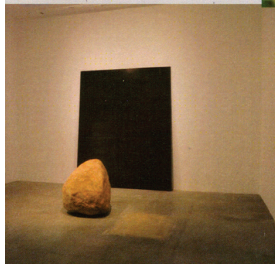
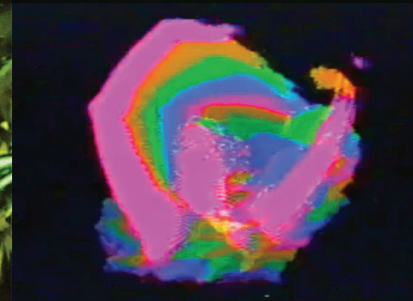
OOPS, IT'S
AN ACCIDENT



THIS DAY
WILL
NEVER
HAPPEN
AGAIN



Be here tomorrow
for strategy meeting.



Do more!

"This may not answer
all your questions but it
is the best I can do now.

THE END

Charlie Sofo





How I Learned to Stop Worrying and Love Sculpture

Jacqueline Doughty

Search for 'Andy Warhol' and 'hamburger' on YouTube and you'll find four minutes of footage in which Warhol slowly and self-consciously eats — you guessed it — a hamburger. In the absence of a gripping narrative, Warhol's measured actions hold the viewer's attention until the final frame: opening the paper bag, unwrapping the burger, unscrewing the ketchup-bottle lid, shaking the bottle to extract its contents, and on it goes. The ceremonial seriousness with which banal actions are enacted upon an equally banal object is curiously compelling.

Performing a similar balancing act in three dimensions, Charlie Sofo foregrounds and formalises the unremarkable detritus of everyday life. Rubber bands, masking tape, paper scraps, string — items so ubiquitous that we barely notice them — are integrated into meticulous, finely calibrated assemblages and constructions. While Sofo describes the selection of these objects as arbitrary, this is countered by the care with which they are presented.

Sofo amplifies this interplay between informality and precision in a series of new works that hinges upon elaborate methods of display. Taking the strategies of the shop window as a starting point, he recasts metal racks, wire memo holders and glass shelves as baroque forms, exaggerating the originating objects to such a degree that it's easy to lose sight of their supportive function. CD racks are re-imagined as improbably tall steel rods, bent out of line as if hit by lightning; elongated memo holders are massed on a low platform, bearing a crop of lone socks, crumpled gum wrappers and shreds of bubble wrap; vertical panes of glass balance on their sides, offering an impractically thin support surface for which the displayed object must be grooved and slotted, modified to meet the demands of the pedestal.

There is a hint of comedy in the flourish with which these devices present their humble bounty, but something else is at play here. Installed in clusters, these unlikely structures create repeated but varied lines and planes. Demonstrating an attention to form, volume and spatial relationships, they are strongly reminiscent of — let's just come right out and say it — sculpture. While Sofo claims not to have used this word in relation to his practice in the past, he does so now, but cautiously, half jokingly, conceding that the distinction is perhaps overstated. His current works do not diverge so radically from his earlier constructions, in which bookmarks tiled the surface of a table-like, multi-coloured tesserae; rubber bands dangled from a tree of dowel rods; and antibiotic pills formed nodes in a network of bamboo sticks. Found objects are the focus of these works, certainly, but not as singular treasures, or even as part of a collection: they are material. Sofo's work has always displayed an exacting eye for the aesthetic and constructive potential of 'stuff'.

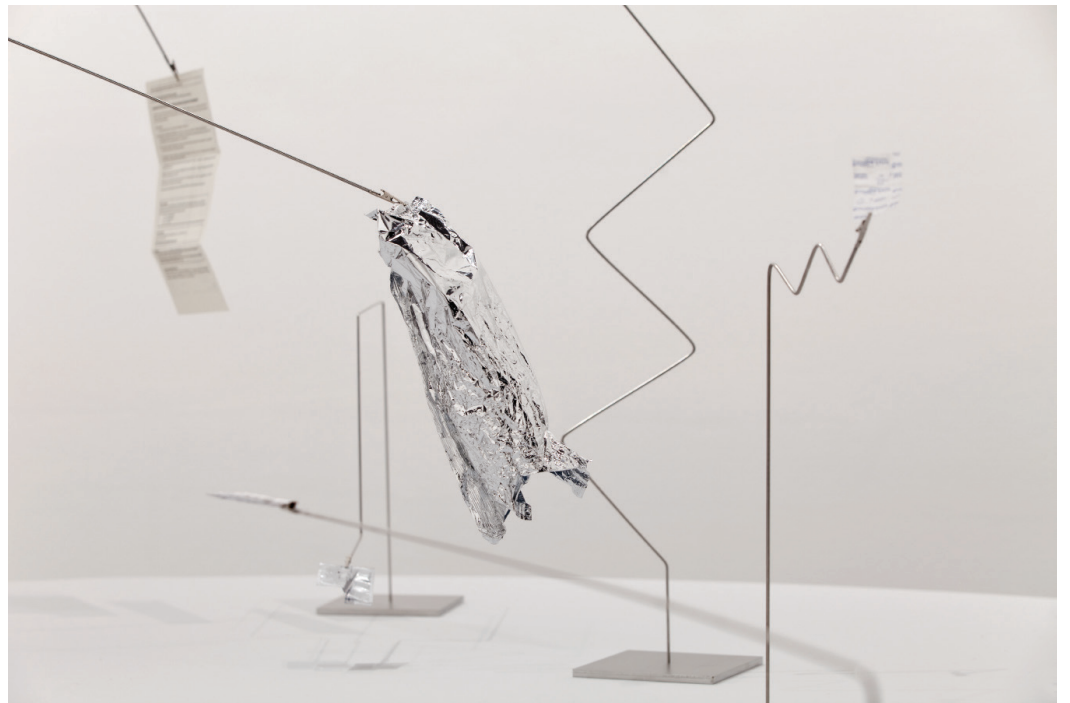
In these new works, the difference lies in the choice of materials. Metal and glass are iconic sculptural media, more commonly seen in the clean, reductive structures of minimalism or in the formal experiments of modernism. Heavy and difficult to cut and shape, they speak of skilled workmanship and an enjoyment in testing the properties of materials. These concerns are not commonly associated with an expanded model of sculptural practice in which minimally altered objects, socially engaged processes and simple gestures prevail. And yet with Sofo's characteristic lightness of touch, heavy materials lose their weight. From a distance, the wire holders almost disappear, as do the panes of glass, their volume lost in translucency. Meanwhile, the steel rods teeter on end like a copse of crooked saplings, dwarfed by the expanse of the gallery.

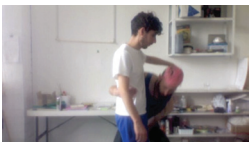
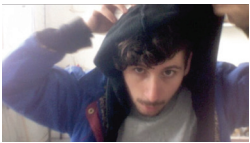
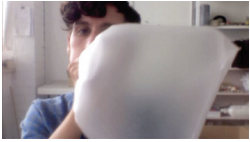
There is levity, too, in Sofo's motley selection of objects: items that have been discarded and retrieved — a tissue, an old SIM card, toilet paper rolls, dental floss, a condom wrapper, an iPhone cord. Once pristine white, they are now grey with wear, visibly used. They are creased, soiled, maybe even a bit grubby, bearing traces of the body and leading our thoughts back to ourselves and our daily relationship with objects. Which brings us back also to Andy Warhol's hamburger.

The final element of Sofo's installation is a video that restyles Warhol's durational films for our internet generation. Like a teenager proclaiming his existence from the safety of his bedroom, Sofo sits in front of a webcam in the studio and carries out a series of actions involving objects: striking a match, eating a muffin, inflating a plastic bag, blowing the seeds from a dandelion. These activities shift our attention from aesthetics back to utility. We, more than any other species, negotiate our environment through objects. In fact, the use of tools is one of the defining characteristics of humanity. While we have a tendency to load hardworking objects with symbolic freight, for the most part, we simply use them. This notion of interaction with objects is elemental to the work of Charlie Sofo. Whether as a figure of the way we navigate the world, or of the way artists manipulate materials, what matters is the active, tactile interface between person and thing, at the same time both profound and profoundly ordinary.











Katie Lee

Katie Lee lives and works in Melbourne. Lee is interested in the continuum of body and architecture that defines our movement through the built environment. Her sculptural and architectural installations incorporate a performative flair, balancing the imposing visual language of institutions with a sideways humour that challenges their function.

Selected solo shows:

Still Movement, Studio 12 Gertrude Contemporary, Melbourne, 2012, Building a Scaffold for Democracy, Platform, Melbourne, 2011, Drawing Boundaries, Walking Lines, RMIT Faculty Gallery, Melbourne, 2009, Intersection I and Intersection II, in collaboration with Dean Linguey, Asialink residency Vietnam and Conical Inc., Melbourne, 2007, Space <> Volume, RMIT First Site, Melbourne, 2006, Hang, Conical Inc., Melbourne, 2005, Section, Westspace, Melbourne, 2005.

Selected group shows:

A Condition of Change, Sarah Scout Gallery, Melbourne, 2011, Anthropological Bricolage, Utopian Slumps, Melbourne, 2010, Non-Negotiable, RMIT Project Space, Melbourne, 2010, Risk/Potential, Die Ecke Contemporary Art Space, Santiago, Chile, 2010, Broken Fall, NewCall, Auckland, New Zealand, 2009, Guidelines, Next Wave Festival, Melbourne, 2008, Making Sense, Bus, Melbourne, 2008.

Selected bibliography

Jan Bryant, Katie Lee, Nigel Smith, 'Baptists Place: 3 Responses', Un Magazine 5.2, 2011, p.40-50, Emily Cormack, Opening Lines, Gertrude Contemporary, 2010, Jan Bryant, 'Broken Fall', Matters 2, NewCall Publications, Auckland, 2009, p.5-12, Searching for Art Amongst the Ruins, RMIT Postgraduate Book, Melbourne, 2007, Ross Moore, The Age, 21 December, 2007, Robert Nelson, 'Metro', The Age, 6 May, 2005, Charles Waterhouse, The Mercury, 4 April 2000.

www.katielee.com.au

Ross Manning

Ross Manning lives and works in Brisbane. Manning has a background in instrument building, experimental sound and sculpture. His current focus is on kinetic installation and optical works that play upon the effects of light, movement and sound, with particular attention to the ways energy moves from one form to another. Manning's work explores the ephemeral nature of technology, its relationship to our everyday lives, and its latent creative potential.

Selected solo shows:

Spectra, Milani Gallery, Brisbane, 2012, Gleaning the Cube, Milani Gallery, 2010, Brisbane 3 songs, MONA FONA, Hobart, 2010, Double Refraction, Lismore Regional Gallery, Lismore, 2010, Sunshine and Zincaloom, Ptarmigan space, Finland, 2009, Input Ruins, Milani Gallery, Brisbane, 2009.

Selected group shows:

New Psychedelia, University of Queensland Art Museum, Brisbane, 2011, The Festival of New Primitive, Spec Space, Brisbane, 2011, The Churchie National Emerging Art Prize. 1st place, Queensland, 2011, The Plastic Arts & Rukus, both at Wandering Room, Brisbane, 2011, Out Hear, Footscray Art Centre, 2011, Phyco Subtropics, Gertrude Contemporary, Melbourne, 2010, Primavera 09, Museum of Contemporary Art, Sydney, 2009, Come Hither Noise, Fremantle Arts Centre, 2009, Batteries Not Included, Australian Centre for Photography, Sydney, 2009, Fresh Cut, Institute of Modern Art, Brisbane, 2008.

Selected bibliography:

Dani Zuvela, Spectra, catalogue essay, Milani Gallery, Brisbane, 2012, Sarah Werkmeister, Double Refraction, catalogue essay, Lismore Regional Gallery, Lismore 2010, Mark Gomes, 'New Everyday Automata', catalogue essay Primavera 09, Museum of Contemporary Art, Sydney, 2009.

Ross Manning is represented by Milani Gallery, Brisbane

Angelica Mesiti

Angelica Mesiti lives and works in Sydney. Her work has performance at its core. Mesiti's video installations employ the visual language of cinema to capture everyday subjects in heightened states of reverie, reflection and action. Through this amplifying frame, Mesiti's works reveal the transformative potential inherent in every body.

Selected solo shows:

The Line of Lode and Death of Charlie Day, 24HR Art Darwin, 2012, The Begin-Again, C3West Project commissioned by The Museum of Contemporary Art, Sydney and Hurstville City Council, 2011, Natural History, Gallery 9, Sydney, 2010, Heritage Park, Heritage Week Film Commission, Campbelltown Arts Centre, 2010, The Line of Lode and Death of Charlie Day, Broken Hill Regional Gallery, New South Hill, 2008

Selected group shows:

Volume 1: MCA Collection, Museum of Contemporary Art, Sydney, 2012, 17th International Art Festival Videobrasil: Southern Panoramas competitive exhibition, Sao Paulo, 2011, London Australia Film Festival (Artists Film program) The Barbican London, 2011, Videonale 13: Festival for Contemporary Video Art, Kunstmuseum Bonn, 2011, Rencontres Internationales Paris/Berlin/Madrid, Centre Pompidou Paris, Auditorium of the Ministerio de Cultura Madrid, Haus der Kulturen der Welt Berlin, 2010, No Soul For Sale, Tate Modern, London, 2010, Experimenta Utopia Now: Biennale of Media Art, Federation Square, Melbourne, Carriageworks Sydney, Museum of Old and New Art Tasmania, 2010, 58th Blake Prize (winner), NAS Gallery, Sydney, 2009, Play: Portraiture and Performance in Recent Video Art from Australia and New Zealand, Adam Art Gallery New Zealand and Perth Institute of Contemporary Art, 2006.

Selected bibliography:

Rachel Kent & Abigail Moncrief, Angelica Mesiti: The Begin-Again, C3West and Museum of Contemporary Art, Sydney, 2011, Daniel Mudie Cunningham, 'The Begin-Again', Runway, Issue 19: Life, Winter 2011, p.67-69, Jacqueline Millner, 'Decentralising Cultural Capital', Broadsheet, Vol. 40 No. 2, June 2011, p.141, Virginia Baxter, 'Re-inventing the city: Hurstville, Singapore, Blacktown, Manilla', RealTime, Volume 103, June-July 2011, p.2-3 Steve Meacham, 'From drag king to Dragon town via Paris', Sydney Morning Herald, 29 March, 2011, Angela Bennetts, 'Natural History', Runway, Issue 16: Disappearance, 2010, p.70-74, Ashleigh Wilson, 'For winner Angelica Mesiti, the Blake Prize rocks', The Australian, 4 September, 2009, Adam Fulton, 'How videos killed the painting stars at the Blake Prize', Sydney Morning Herald, 4 September, 2009, Aaron Kreisler, 'Faraway So Close', Listener New Zealand, 14 January, 2006, p.49, Tanya Peterson, 'Serial 7's', Eyeline Contemporary Visual Arts #47, Summer 2001-2002.

www.angelicamesiti.com

Bennett Miller

Bennett Miller lives and works in Perth. His work dissects the relationship between humans and animals, with a particular focus on the ways that humans position animals to consolidate our own place and power in the world. He works across sculpture, installation, video and performance, often incorporating live animals into the development or presentation of his projects.

Selected solo exhibitions:

Dachshund U.N., Next Wave Festival, 2010, New Works, Chalkhorse, Sydney, 2009, The Dogs Bark but the Caravan Rolls On, Canberra Contemporary Art Space, 2007, Ed Devereaux, IASKA, Kellerberlin, WA, 2006.

Selected group exhibitions:

Winners are Grinners, Meat Market, Melbourne, 2006, Grudge Match, Gertrude Contemporary, Melbourne, 2006, Flux2, Lawrence Wilson Art Gallery, Perth, 2005, Hotel 6151, Perth, 2002.

Selected bibliography:

Kate MacNeill and Barbara Bolt, 'The 'legitimate' limits of artistic practice', Real Time 104, 2011, Michelle Griffin, 'Sit! Sausage dogs join UN assembly', The Age, 14 April 2010, p. 3, Was war da los, herr Miller? Der Spiegel, No.23, June 2010, p.47, Penny Modra, 'Dachshunds wanted', Sunday Age, 10 May 2009, p.20, Hannah Mathews, 'Undiscovered – Bennett Miller', Australian Art Collector, Issue 44, April/June 2008, p162-163. Marco Marcon, 'Winners are Grinners in Perth', Art Monthly, No 201, July 2007, p.13, Ted Snell, 'Office Politics Put Into Perspective', The Australian, 28 March 2006, p.17, Ric Spencer, 'Seeing Is Believing', West Australian, 30 July 2005, p.12-13, Emily Wong, 'Land of the Giants', Un Magazine, Issue 6, 2005, p.64-65.

Bennett Miller is represented by OK Gallery, Perth

Kate Mitchell

Kate Mitchell lives and works in Sydney. She works across performance, video, and photography, constructing situations that often test her endurance and physical limits, and which transform everyday tasks into fantastical feats of survival and triumph.

Selected solo exhibitions:

Magic Undone, Artspace, Sydney, 2012, Don't Touch My Rocks, Chalk Horse, Sydney, 2009, I Am Not A Joke, Chalk Horse, Sydney, 2008.

Selected group exhibitions:

Social Sculpture, Anna Schwartz, Sydney, 2011, Finalist, Helen Lempriere Travelling Art Scholarship, Artspace, Sydney, 2011, The Grip, Kadist Art Foundation, Paris, 2010, Phenomenonononononononon, Sydney College of the Arts Gallery, Sydney, 2010, Friends, TCB, Melbourne, 2010, The Night of the Sunglasses, Manzara Perspectives, Istanbul, Turkey, 2009, The Horn of Plenty: excess and reversibility, Para-Site, Hong Kong, 2009, Urban Screenings, Federation Square, Melbourne, 2008

Selected bibliography:

Charlotte Day, Social Sculpture, exhibition catalogue, Anna Schwartz Gallery, Sydney, 2011, Rachel Kent, 'Social Sculpture', Arts Asia Pacific, July/August, Issue 74, 2011, Antonia Maggia Gilardino, 'Palmistry Vs Sign Language', Artnet, 18 January, 2010, Dougal Phillips, The Grip, exhibition catalogue, caKadist Art Foundation, 2010, Ivan Rhules & Tom Melick, 'Career Change', Un Magazine, 2010, p.34-38, Rachel Fuller, 'Self Help for the Super Hero', Runway Magazine, Issue 14 Futures, 2009, p.16-21.

Charlie Sofo

Charlie Sofo lives and works in Melbourne. His practice reframes everyday life through processes of sculpture, assemblage, performance and installation. Sofo's work invites us to consider the ordinary anew, questioning our widely-held systems of value and exchange.

Selected solo exhibitions:

I wander, Heide Museum of Modern Art, Melbourne, 2010, I wish I were smaller, Darren Knight Gallery, Sydney, 2010, Facts, Utopian Slumps, Melbourne, 2009, Something like a human, ANCA, Canberra, 2007, Containers, Canberra Contemporary Art Space Manuka, 2007.

Selected group exhibitions:

Unguided Tours, Art Gallery of New South Wales, Sydney, 2011, Tell Me, Tell Me: Australian and Korean Art 1976-2011, National Museum of Contemporary Art, Seoul, 2011, Sudden gestures or noises, Artspace, Auckland, New Zealand, 2011, No room to hide, Macquarie University, Sydney, 2011, New World Records, Sutton Gallery, Melbourne, 2009.

Selected bibliography:

Liang Luscombe, 'Walking is not a medium, it's an attitude', Un Magazine, Issue 5.2, 2011, p.9, Jeff Khan, 'Unguided Tours', Art & Australia, Vol 49 No 1 Spring 2011, Somaya Langley, 'Unguided Tours, Anne Landa award exhibition', RealTime Arts, Issue 104, 2011, Amy Spiers, 'Intimate encounters with the public — Charlie Sofo's B.E.D. and Jason Maling's The Vorticist', Un Magazine, Issue 4.2 2010, p.25, Dunja Rmandic, 'Charlie Sofo: Facts', Artlink, March 2010, p.120, J. McDonald, 'That 70s show', Sydney Morning Herald, July 16-17, 2011, Dan Rule, 'I Wander', The Age, 5 May 2010, P. Sharkey, 'Facts', Un Magazine, Issue 4.1, 2010, p.107-110, M. Stein, 'Sofo So Good', theblackmail.com.au, June 2010.

Charlie Sofo is represented by Darren Knight Gallery, Sydney

List of works

KATIE LEE

It's not me, it's you 2012
five-channel video, duration variable
acrylic, chalkboard paint, rubber, steel,
timber

courtesy the artist

Supported by



ROSS MANNING

Spectra 2012
fluorescent lights, fans, wood, steel cable
300 x 250 cm
Monash University Collection
Monash University Museum of Art

Spectra II 2012
fluorescent lights, fans, aluminium, theatre
gels, steel cable
500 x 300 cm
courtesy the artist and Milani Gallery,
Brisbane

ANGELICA MESITI

Citizens Band 2012
four-channel video installation, high-
definition video, 16:9, PAL
4.1 surround sound, 21:25 mins

courtesy the artist

Performers
Lois Géraldine Zongo
Mohammed Lamourie
Bukhchuluun (Bukhu) Ganburged
Asim Gorashi

Paris Crew
Cinematographer: Bonnie Elliott
Sound recordists: Alessandro
Angius, Gerald Ladoul, Maciek Hamela
Production manager: Martine Caron

Sydney Crew
Cinematographer: Bonnie Elliott
Camera assistant: Elena Sarno
Sound recordist: Richard Boxhall
Executive producer: Bridget Ikin
Producer: Jodie Passmore
Editor: Angelica Mesiti
Composer for 'Cacophony': Stefan Gregory
Sound mix : Liam Egan
Colourist: Trish Cahill



This project was supported by a creative
fellowship from The Australian Film
Television and Radio School and The
Australia Council for the Arts.

AFTRS acknowledgments:
Sandra Levy, Jo-anne McGowan, Chris
McKeith, Martin Armiger, Fiona Whalley,
Lisa Olesen, Luke Doolan

This project was supported by The
Australia Council for the Arts.



Produced by

felix
MEDIA

BENNETT MILLER

Behavioural Ecology 2012
mixed-media installation
dimensions variable

courtesy the artist and OK Gallery, Perth

Bennett Miller's project for NEW12 was
supported by The Abbotsford Convent and
the Mitcham Tile Centre

THE ABBOTSFORD CONVENT



KATE MITCHELL

Get Into It 2012
single-channel high-definition projection
2:24 mins looped, 4:3, colour
silent

Venetian Blind Morse Code 2012
two-channel high-definition digital video
18:00 min loops, 16:9 portrait, colour
silent

Venetian Blind Morse Code 2012
eight-page A5 booklet, colour

courtesy the artist

CHARLIE SOFO

Stainless steel, glass, laminated chipboard,
super glue, compact discs, LCD screen,
video, rock, plastic, aluminium, tissue,
paper, tape, sim card, rubber, dental floss,
ear phones, USB drives, corn thin, cat
magnet, circular plinths, paint, alligator
clips, blu tac, plant matter, fifty cent coin
2012
mixed media
dimensions variable

courtesy the artist and Darren Knight
Gallery, Sydney

Acknowledgments

JEFF KHAN

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KATIE LEE

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