

Overlapping Magisteria

The 2020 Macfarlane Commissions



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Robert Andrew
Mimosa Echard
Sidney McMahon
Sam Petersen
Isadora Vaughan

Curators
Max Delany and Miriam Kelly

Australian Centre for Contemporary Art
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Preface

Here we are at the end of an extraordinary year and about to witness what we hope is a very creative and fruitful period for one of the worst affected sectors, the arts. We are honoured to be able to support these artists in conjunction with ACCA to create new opportunities in this very difficult time.

Our relationship with ACCA is profoundly important to us personally; we see it as a collaboration and a friendship. We are learning to achieve new standards as a donor. We hope that the modes of giving are challenged and altered by the way we give.

This strange year of COVID has made even the smallest things difficult for everyone. In Australia, Victoria was the worst hit and even with international artists unable to attend, small numbers in galleries at any one time, as well as the constant grind of masks, sanitising and awkward coughing, we think this has made this series of commissions all the more powerful – and maybe shines a light on other underlying and frankly terrifying issues that we may have brushed aside during COVID.

Overlapping Magisteria is the second edition of the Macfarlane Commissions in collaboration with ACCA, in a series of three. Each of these commissions aims to provide opportunities and scope for five artists to make work they would otherwise be unable to do. It provides funds to make ambitious work that may lead to further exhibitions and opportunities both interstate and internationally.

The Macfarlane Fund started to honour my late father, through the act of giving to support his first love, art. He was a philanthropist during his tenure as Managing Director of Amcor. He supported artists who worked on paper. He specifically supported artists directly and that is the first principal of the Macfarlane Fund. He was not a fan of unnecessary bureaucracy. We always keep that in mind – the Macfarlane Fund likes to act swiftly, independently and make rules up as we go along.

The Macfarlane Fund is guided by a talented group of professionals engaged in diverse sectors: law, philanthropy, theatre, film, retail, hospitality and public art institutions. They dedicate their time to the tenet that there must be new ways of giving; and that individuals and families can choose their own path. Our family is immensely grateful that they are here for the journey.

Melissa Macfarlane with Helen Macfarlane

Foreword

ACCA is excited to present *Overlapping Magisteria: The 2020 Macfarlane Commissions*, the second edition of a biennial series of exhibitions that supports ambitious projects by contemporary Australian and international artists. Encompassing living organisms, kinetic installations and immersive assemblages, *Overlapping Magisteria* pays attention to multiple ways of knowing, sensing, feeling and interacting with the world, through major new commissions by Robert Andrew, Mimosa Echard, Sidney McMahon, Sam Petersen and Isadora Vaughan. With its rich conceptual layers and textures, and focus on materiality and touch, it is an especially timely exhibition as the city re-emerges from social isolation and lock-down, in a year in which many of us increasingly interacted and communicated through disembodied, virtual networks.

The Macfarlane Commissions series is supported by The Macfarlane Fund, a philanthropic initiative established in 2017 to honour the life of respected Melbourne businessman Donald (Don) Macfarlane, who throughout his life took immense pleasure in the arts. The Macfarlane Fund's primary focus is to offer financial support across the career span of artists. Underpinning its development is a rigorous approach to decision-making, and a commitment to being flexible, effective and responsive to artistic practice and initiatives in a way that challenges and expands upon established modes of giving.

Since the establishment of the Macfarlane Commissions series, it has been an immense pleasure and privilege, and an especially rewarding experience, to work, travel and explore the world of contemporary art, life and ideas with Melissa and Helen Macfarlane. Along with members of The Macfarlane Fund, we thank them for their generous support and commitment to ACCA, and contemporary artists, and for their inspirational leadership and aspiration, not to mention friendship, belief and trust. In this year like no other, the generous support of the Macfarlane Fund – their direct support to artists in the form of artist fees and production funds, as well as to the exhibition itself – has been a lifeline and light on the hill in what are especially challenging times for artists and the cultural sector.

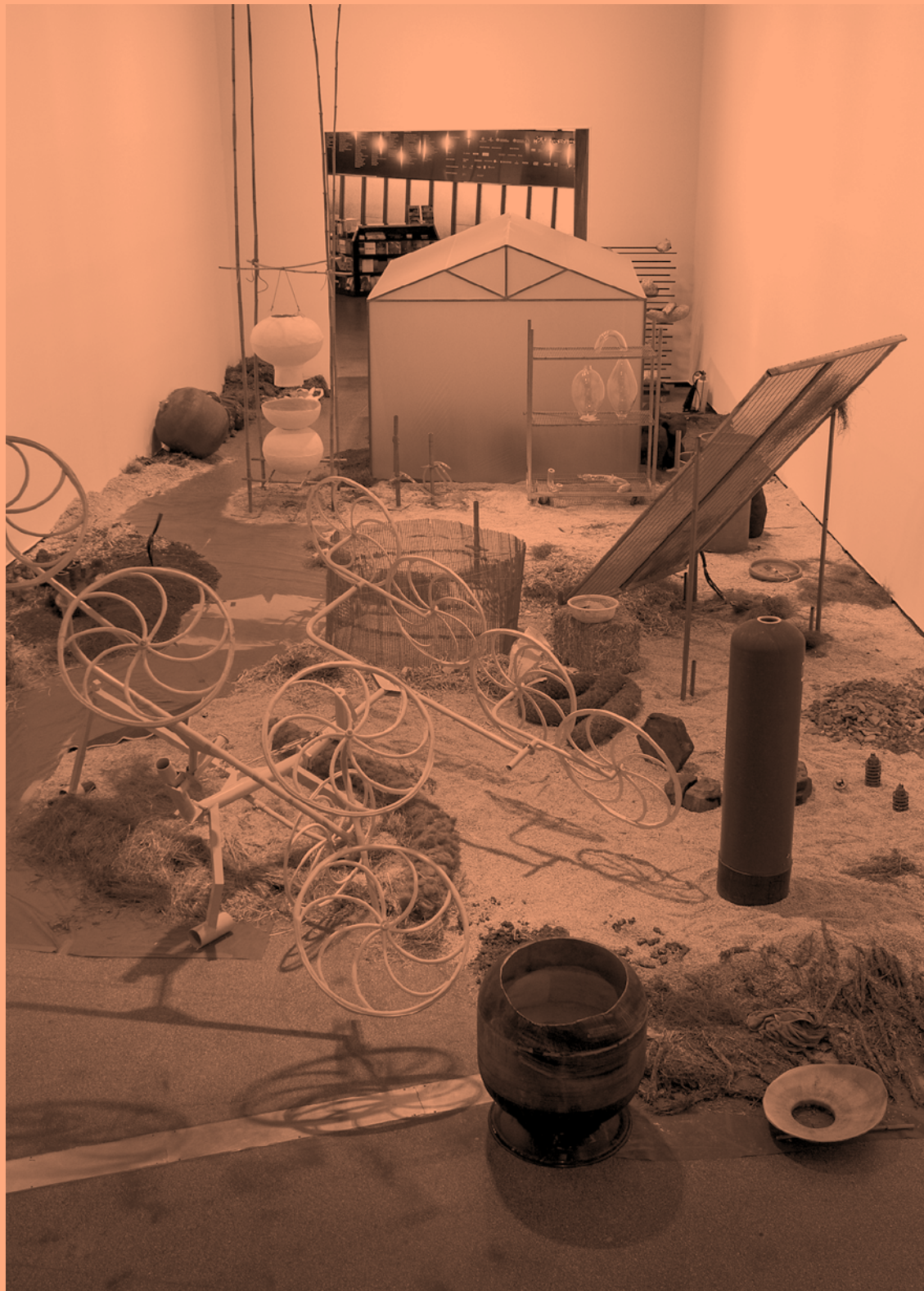
It has equally been a pleasure and privilege to work with the participating artists and inspiring to see their ideas take shape and come to realisation with such spirit and life. We congratulate and thank each of the artists for their visionary work, and look forward to the public reception of their projects over the exhibition season and beyond. We are also delighted to publish new writing related to each of the commissioned projects, and we thank guest essayists Robin M Eames, Ellen Greig, Abbra Kotlarczyk, Tim Riley Walsh and Marion Vasseur Raluy for their remarkable texts and insightful thinking in dialogue with the artists.

We would like to acknowledge the outstanding work of ACCA's Curator Miriam Kelly, with whom it has been a great pleasure to collaborate on the conception and development of this exhibition, publication and all manner of happily overlapping magisteria. Along with Miriam, we would also like to acknowledge Exhibition Manager Samantha Vawdrey for her commitment to bring each of the artist's works to life in the gallery, in collaboration with participating artists and ACCA's extraordinary installation team. We equally acknowledge the professionalism and dedication of all members of ACCA's staff, with whom it is a pleasure and honour to work.

We are grateful to exhibition partners Trampoline – a new association in support of the French art scene, for their support of curatorial research and bringing Mimosa Echard's work to Australia – and to exhibition and media partners Dulux and 3RRR, along with all of ACCA's supporters and partners mentioned further in the publication.

Once again, we thank The Macfarlane Fund for their inspiring leadership and collaboration. Their visionary philanthropy sets an outstanding example in its adventurous and generous commitment to artists, and their partnership with ACCA makes a significant contribution in our mission to support artists to make new, risk-taking and experimental work that challenges our thinking, encourages new perspectives, and connects and resonates with a wide range of communities.

Max Delany, Artistic Director and CEO
Claire Richardson, Executive Director



Overlapping Magisteria Max Delany and Miriam Kelly

Overlapping Magisteria has taken shape, grown and evolved against a backdrop of global environmental and epidemiological events, from bushfires to the pandemic. For an exhibition that initially set out to explore questions of biology, ecology, archaeology and site, as well as laws of nature and ideas of material transformation and shapeshifting, we got everything that we bargained for, and much more. The resulting recalibrations of social activity, borders, and the closures of studios and sites over this year have inevitably imposed themselves on artists' projects. Early on, for example, Isadora Vaughan had intended to plant and tend a crop of endemic grass species to form the terrain of her installation, however the area was subsequently impacted by fire; and the Spanish-based supplier of the plasticine that Sam Petersen works with closed their distribution warehouses indefinitely as a result of COVID-19 disruptions.

Further, as freedom of movement became ever more limited, revised travel plans necessarily led to further revisions. Paris-based Mimosa Echard was set to visit Melbourne to undertake a residency at the Norma Redpath Studios with the University of Melbourne's Centre of Visual Art, to make work with organic cultures, moulds and local plant and medicinal materials; a project inevitably reshaped by border closure and quarantine restrictions. And it was only in the ten days prior to opening that internal state borders opened up in Australia, allowing Robert Andrew and Sidney McMahon to travel to Melbourne to attend the delicate and nuanced process of realising their finely calibrated, kinetic sculptural installations. For Sam Petersen, Melbourne's extended lockdown, curfews and travel restrictions underscored the reality of social isolation that many in our community experience on a daily basis.

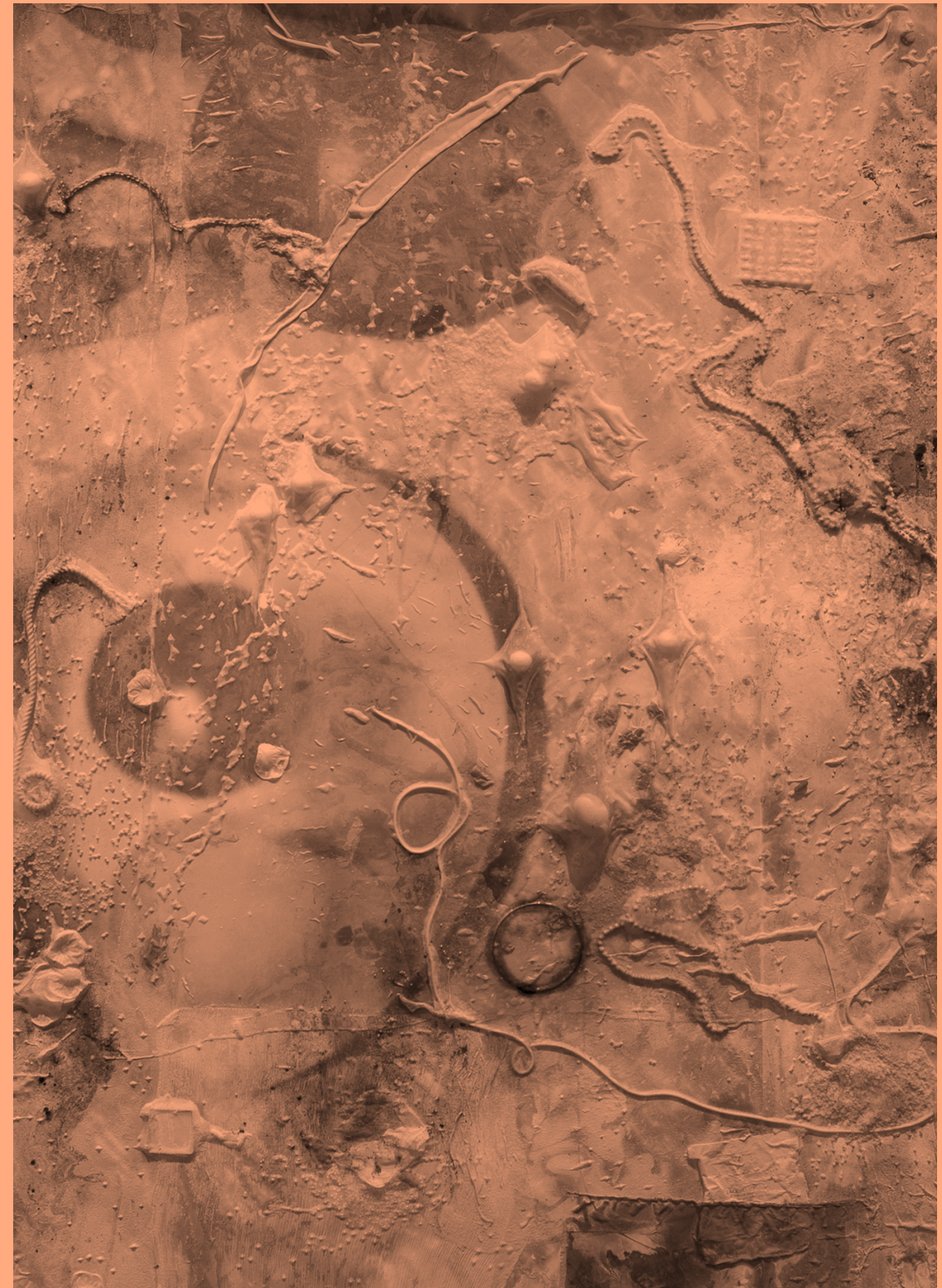
Located at the threshold between architecture and the body, Sam Petersen's *I'm still feeling it* 2020 sets a rich and sensory tone, evoking multiple physical, sensory and cognitive modes that recur throughout *Overlapping Magisteria*. Petersen has taken on the commanding architectural fabric of ACCA's building, introducing flesh-toned plasticine into the tough, hard materiality of ACCA's iconic Corten steel cladding. First encountered in the foyer, the

same oozing materiality also spills and grows from the floor-based recesses in Gallery 3, in contrast to the cool minimalism of the otherwise white cube. This radical horizontality complements the verticality of the foyer-based work, as the work seeps into, or from, these interstitial spaces in counterpoint to ACCA's rigid geometries and scale. Petersen's work has a particular spatial dynamic and politic, turning our attention to the character of public space and questions of independence and interdependency more broadly. As a power wheelchair user, Petersen is necessarily highly attuned to the experience of public space, as so much of it is cut off or limited by social constructions of disability.

I'm still feeling it registers Petersen's conceptually rich process of thinking through feeling, and communication through touch. For Petersen, the malleability of plasticine has become a key means to both echo and register traces of the artist's and others' bodies. Plasticine, as Petersen notes, 'has an oiliness', (a combination of lanolin with petroleum jelly in gypsum), that gives it its distinctive texture and malleability. As Petersen describes, the oiliness of this material 'relates it to skin, and it works best when it has been handled; it takes on body heat and reflects it back to us'.

While drawn to this material quality, in working with the architectural 'skin' and creases of ACCA's steel foyer walls Petersen sought to protect the building by introducing a cling film barrier. The cling wrap is both 'protective, but also suffocating', becoming a metaphor for the film the artist often feels 'between me and the world'. Acknowledging cling wrap 'as a semi-sexual substance' and plasticine as an 'extension of the body', Petersen explicitly chose a flesh-toned material for its connotations with various aspects and histories of the body and sexuality: 'Sexuality is a subject that is very personal, however, it is unfortunately the disabled body that is seen as being problematic by society, and the sexual disabled body even more so'. For Petersen, this work both fucks with and 'is literally fucking' the space.

Intentional and unintentional 'overlapping' play out in the composition of the exhibition, such as the dialogue that emerged between the works of Petersen and those of Mimosa Echard, whose installation *Closed eyelids* 2020 sits between Petersen's works in the foyer and Gallery 3. Recalling the conditions of both the studio and boudoir, Echard has developed a glowing mise-



en-scene that celebrates the pleasure of the senses, and revels in the confusion of interior and exterior, wet and dry, body and space, identification and desire.

Within a low-lit gallery, the multiple elements that make up *Closed eyelids* are illuminated by the yellow and red warmth of suspended sculptural lamps. Composed from thousands of glass beads, toned pink, red and white, they are collectively titled *Sap*. Appearing to trickle and flow from the ceiling to the floor, they evoke the fluids of bodies and trees, speaking to Echard's interest in the inextricable interplay of human and non-human life, and of the importance of the senses and elements being in alignment in order to understand and navigate the world.

Echard's assemblages harness collective memories, personal experience, studio detritus and laws of nature, offering embodied, subjective, sensory perspectives on contemporary social realities, desires and ways of being. Suspended within their cascading form, her illuminated sculptures contain an assemblage of hair clips, crystals and Catholic iconography, as well as sex toys and dildos, and replica DNA strands. They are set in dialogue with visceral collage-paintings, and membrane-like curtains which recall the seductive, illusory spaces of media and screen cultures. The hybrid paintings adhere to the wall like layers of skin, metabolically embalming all manner of materials, and cultural and bodily artefacts, creating a captivating and unsettling appearance, which oscillates between celestial and aerial maps and raw pimply skin, flush with bodily fluids and residues.

This oscillation and imbrication of body and earth, the natural and constructed, and the impossibility of clear distinctions between the two, is echoed in the terrain and sculptural forms developed by Isadora Vaughan within *Ogives* 2020. Vaughan's immersive environment extends the artist's long-held interest in the histories, models and impacts of both sculptural practice and land use. Blending sculptural forms, industrial objects and rich organic matter (such as dirt, hay, oils, water, gravel and clay), *Ogives* refers to theories and practices ranging from constructivism to permaculture, underpinned by an understanding of the world and our surroundings as inextricably influenced by humankind; there is no natural and un-natural, human-made and synthetic, it is all of and within this world.

Ogives seeks to activate areas of ongoing research, from farming production to extractive economies, Indigenous land use and regeneration, and methods of distillation, composting and food storage, for example. Vaughan's installation is not intended as a static diorama, rather, it is layered with cycles of action and causality, at once destructive and regenerative, each of which sets off subsequent chains of events and consequences. In this sense, *Ogives* is also a demonstration of Vaughan's wrestling with how to bring sculptural and ecological ideas to the surface, while avoiding fetishisation or neat resolution, so that her work remains in active formation and contention.

Sidney McMahon's work too is dynamic, variable and in a state of settling and unsettling. *Of sorrow and release* 2020 is an installation that choreographs monumental sail cloths to rise and fall, from ropes and pulleys suspended from the ceiling, and to billow and collapse according to variable air currents which flow from dedicated fans. With an elegance and simplicity of form that belies the complexity of its arrangement and the computational logic of its especially devised series of scores, *Of sorrow and release* registers the diverse and complex emotional scales and stages that evolve over time when processing experiences of individual or collective loss, change and revelation.

McMahon addresses two significant thematic registers within the installation. The first is the individual experience of commemoration that has accompanied the artist's identity transformation over the past year. To further elaborate this, the sails are accompanied by a two-channel video, developed with dancer and choreographer Brooke Stamp, in which the artist's fingers search within and around their own mouth for something that they both do and do not wish to find. McMahon's series of personal gestures – at times sensual and intimate, and at others invasive and unnerving – appear alongside a narrative of faltering stops and starts, of redundancy and resetting. In this interweaving of human, environmental, psychological and computational perspectives, McMahon's installation ultimately responds to the question: 'How do I celebrate the person I am now whilst expressing sorrow for my previous self?'

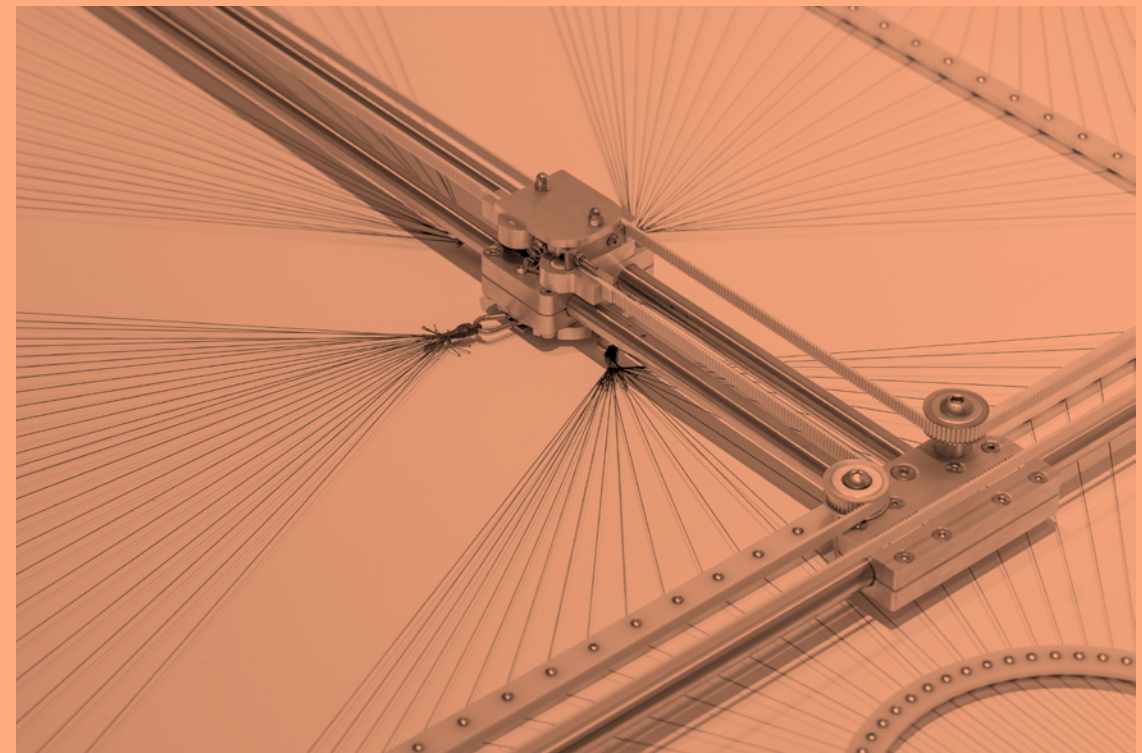
The second register of McMahon's work is the public sense of sorrow spurred by the climate crisis, with particular reference to the experience of the Australian bushfires in the summer of 2019-20. In the

early stages of developing this commission, McMahon, like many in Australia's Eastern States, became acutely aware of the nature and quality of air through its sudden and disturbing visibility, as smoke particles, remnants of charred landscapes, turned the skies orange and opaque. McMahon's three black sails are marked with a green bronchial-like patterning, that appears as they are inflated, and disappears as they collapse. The relationship of breathing and anxiety in this work, experienced both individually as well as collectively over this year, also alludes to the importance of emotional well-being and resilience, and psychological strength through flexibility.

Robert Andrew's kinetic installation, *Tracing inscriptions* 2020, similarly operates on multiple layered registers related to strength and resistance, fire and the elements. A descendant of the Yawuru people from the Broome area of the Kimberley, Western Australia, Andrew creates sculptural installations that explore tensions between old and new cultural and material forms. His works reflect a personal relationship to land, culture and language, as well as wider narratives related to the encounter between Indigenous and settler colonial cultural heritages.

Tracing inscriptions extends Andrew's growing and distinctive sculptural language driven by electro-mechanically driven Cartesian plotting systems, computational ingenuity and robotic mechanisms. In this installation, a bespoke plotter controls the movements of one hundred strings, each of which is tied to charcoal branches, gathered after local bushfires, some of which have been dipped in ochre. Like Vaughan's work, Andrew's material combinations also allude to the politics of colonial occupation and extraction economies on the land, as well as largely Euro-centric cultural disciplines, from archaeology to anthropology and linguistics.

Tracing inscriptions addresses the inadequate understanding of the intersections of human, environmental and machine languages, to reflect on cultures, land usage, bodies, architecture and creative practices marginalised by dominant hierarchies and paradigms. In this work, at one end of the network, Andrew enters a series of words in Yawuru language into the plotter, which broadly relate to concepts of land and place, time and space, but which have no real correlation or equivalence in English in terms of cultural



value and depth of meaning. At the other end of this network of strings, these words are output as abstracted wall drawings. While the charcoal sticks are guided in broad movements by the precise robotic instructions, as Andrew notes, with the irregular form of the raw materials and ochres, and the roles of chance and fallibility, 'the Yawuru words have the freedom to move and to be unconstrained by the inadequacies of literal, linear, written, English word translations'.

Like many works in *Overlapping Magisteria*, Andrew's installation explores the oscillating dynamics between material fact and immaterial language, subjectivity and belief. Equally, as with other works in the exhibition, we are subject to the dynamic interplay between rational, deterministic laws or systems and more open, free or metaphysical values and structures, which proceed according to other more organic, ecological, spiritual and social patterns of behaviour. The exhibition title *Overlapping Magisteria* suggests a position against historical desires to separate science and religion (or metaphysics) as distinct fields of enquiry into the human relationship with the natural world. The title is positioned in counterpoint to the phrase 'non-overlapping magisteria', which was coined by the twentieth century evolutionary biologist and popular science writer Stephen Jay Gould in an attempt to resolve the conflict between science and religion. By explaining how the domain of science is informed by empirical facts of the material world, while that of religion or spirituality is subject to moral, ethical and emotional influences, Gould sought to suggest that each realm is autonomous and independent. That is, without discounting either domain, Gould explained that one magisteria does not aid in an any understanding of the other; they do not overlap.

This exhibition encompasses works that implicitly, and explicitly, imbricate these realms. *Overlapping Magisteria* pays attention to multiple ways of knowing, sensing, feeling and interacting with the world, unsettling the lingering divide between nature and culture towards more complex realms of knowledge and experience. In *Overlapping Magisteria*, newly commissioned works by participating artists encourage us towards an understanding of the inextricable complexity of our world, where one magisteria – be it material, philosophical, sensory or conceptual – does not have dominion or mastery over another, but is instead

interdependent and contingent. After a year that was for so many of us characterised by sensory deprivation and isolation, the artists in *Overlapping Magisteria* have generously layered sight, sound, smell and touch throughout the gallery. We encounter these works as intuitive, social and sensual material responses, aligned with ideas drawn from across disciplinary as well as metaphysical domains, to consider current realities and produce new possibilities, in our perception of a world in flux, transformation and entropy.

Installation views

21–23 Sam Petersen, *I'm still feeling it* 2020

24–31 Mimosa Echard, *Closed eyelids* 2020

32–35 Sam Petersen, *I'm still feeling it* 2020

36–43 Robert Andrew, *Tracing inscriptions* 2020

44–51 Sidney McMahon, *Of sorrow and release* 2020

52–60 Isadora Vaughan, *Ogives* 2020









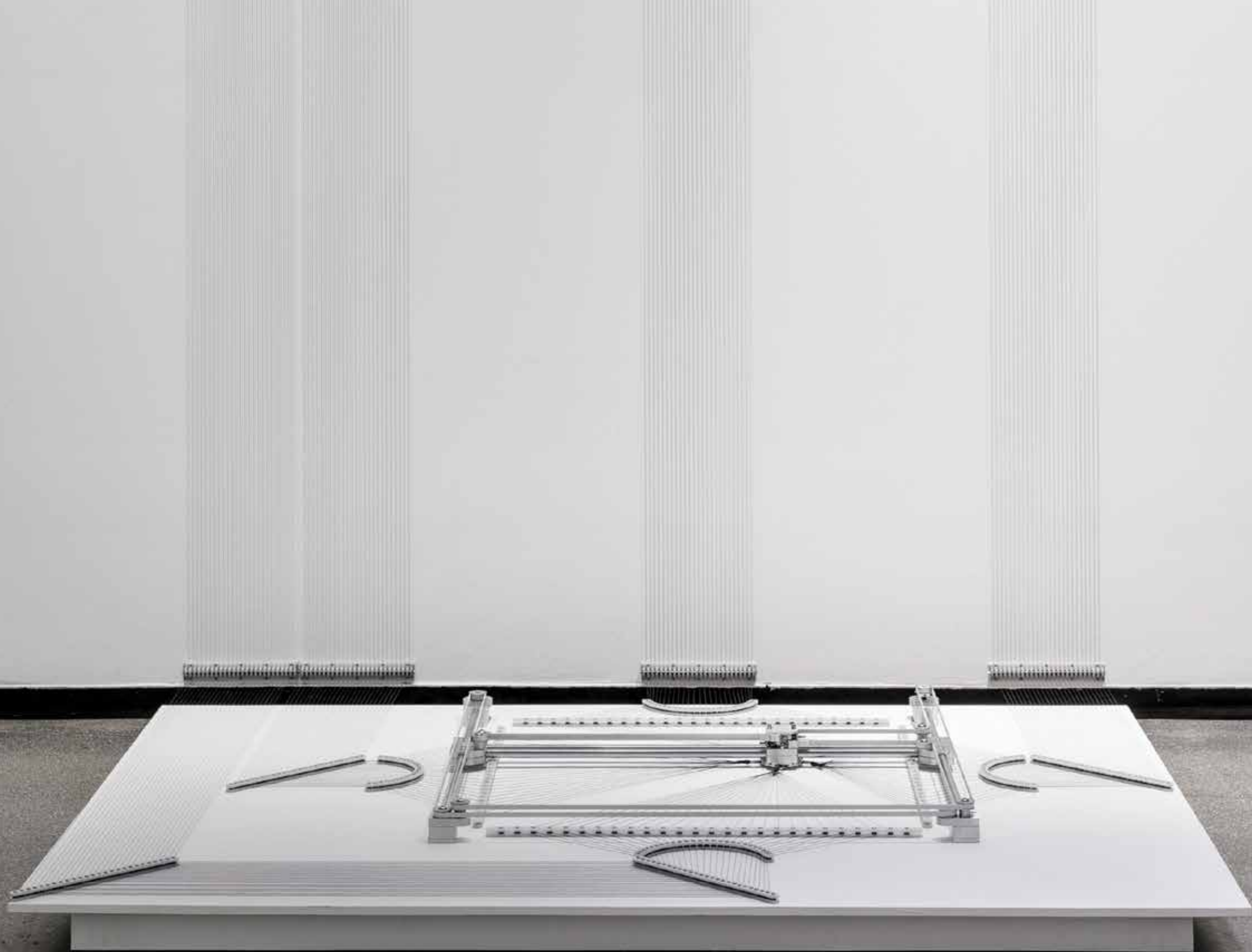
























Where did I



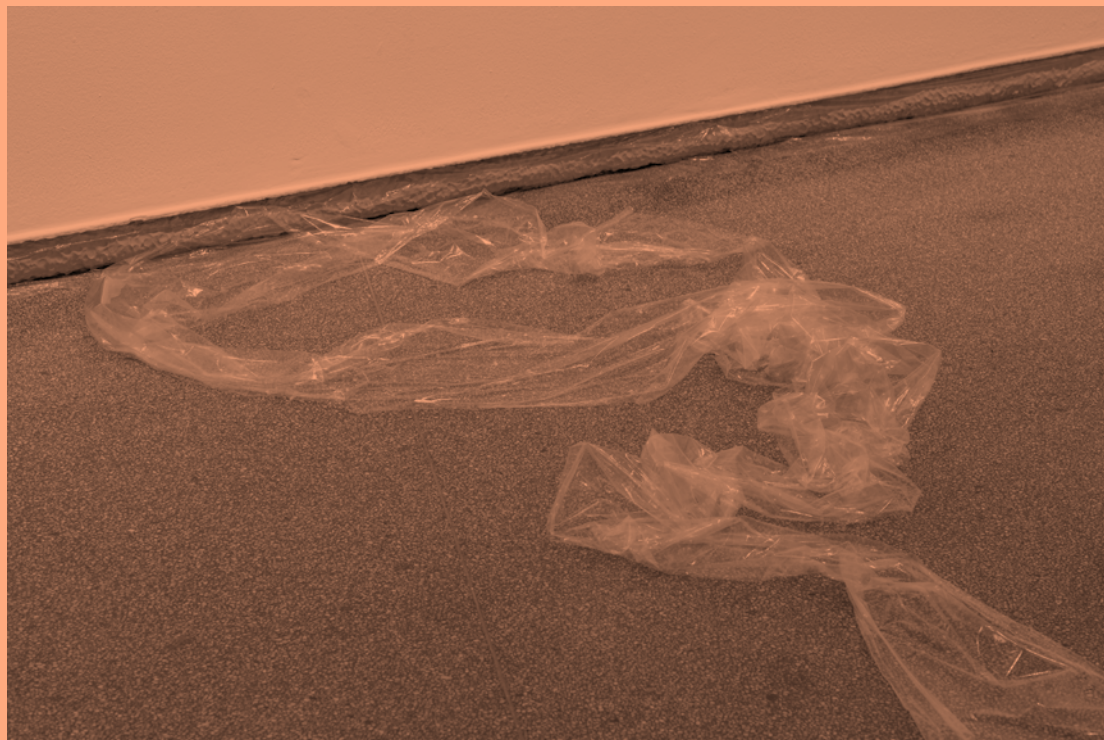






Artists





Sam Petersen: Disabled otherworlds

Robin M Eames

For many of us, it is also a way of 'being in the world,' a world that in many ways was not made for us and actively resists our participation. Through poetry, we are able to remake and reinvent that world.

– Jennifer Bartlett, 'Poetry is a Way of Being in the World That Wasn't Made for Us'¹

Sam Petersen's contribution to *Overlapping Magisteria* is a rebellion, a reclamation, a collision of worlds, and a vision of possible futures. It is also an exploration of body language, physicality, and of communication through touch. Like poetry, art is a language; a form of expression that transcends normative speech and speaks directly to the heart.

Petersen's installation is sensual and fierce, evoking intimacy, yearning, rejection and resistance. In ACCA's slick steel-walled foyer, tender pink plasticine enters through cracks and faults, filling the gaps and changing the nature of the space. The imposing urban architecture has its edges forcibly softened and made strange. Technology turns biomorphic, organic. The building, like the disabled body, becomes a cyborg amalgamation, its meanings altered and repurposed. As Jillian Weise notes, the metaphor of the cyborg has become so far removed from its literal manifestations that it has become a figure of science fiction rather than disability.² Petersen retains a sense of both.

The conflict between the organic and inorganic is one of many conscious ambiguities. Androgynous forms move through liminal territories and subvert binary entry points, destroying and recreating the site – or as Petersen puts it, quite literally 'fucking the building'. The plasticine marked with fingerprints is simultaneously alien and intensely personal. Petersen is absent but present in all the spaces beneath and between, invisible and hypervisible. Plasticine, Petersen says, is 'a great recorder of touch, and then that touch could be put on other things'.

Touch and physicality are central to this work, conveying passion and anathema, otherworldly visions infused with weird and beautiful eroticism. There are many tensions here, between the interior and exterior, between the self and the other. Petersen interrupts and disrupts the industrial geometry of the location, and substitutes features of an alluring, unearthly, but oddly anthropomorphic landscape. In a building characterised by its industrial aesthetic, Petersen reiterates that industry is not impersonal but the product of human labour, and reasserts the presence of disabled workers within a structure we are rarely considered to belong to.

The alterations are irreverent, even brazen, but not without seriousness; a sense of encroaching inevitability remains surging beneath the surface. Disabled art pours through the crevices of the Corten steel cladding with a kind of gentle inexorability. The fluidity of the shapes gives them the appearance of movement, a patient slowness. Petersen pulls the space into crip time, which Alison Kafer calls a 'reorientation'; it is 'flex time not just expanded but exploded; it requires re-imagining our notions of what can and should happen in time, or recognising how expectations of 'how long things take' are based on very particular minds and bodies ... rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds'.³

The dissonant speeds and structures of crip time have perhaps never been more apparent than in the current moment. In a world reshaped by the global pandemic, disabled experiences of social isolation and exclusion are bizarrely universal; for once almost everyone is living on crip time. Petersen's installation provides a return to abnormalcy, a reminder that the pre-COVID world was already in crisis. There are answers, but not exactly resolutions: Petersen's response is one of mutation, adaptation, persistence and continuation in the face of obstacles.

Plasticine is an appropriate medium for a piece grappling with the malleability and multiplicity of space. The plasticine's presence is both an embrace and an invasion. The urban city is a site of exclusion for disabled people, but it is also a site of rapid metamorphosis and expansion, and importantly a site of possibility. As a wheelchair user I often feel that I live in a different

world to my bipedal peers. The map of the city I can navigate has different features: every staircase is a dead end, and every tall threshold becomes a wall. Like Sontag's kingdom of the sick, the world of wheelchair users has porous borders, overlapping with the bipedal world but occupying different space.⁴ I long for that other world as much as I resent – and resist – our exclusion from it. (In reply to Sontag, Sinéad Gleeson offers a sobering reminder: 'the kingdom of the sick is not a democracy').⁵ *Overlapping Magisteria* offers a possible alternative, intertwining love and longing with rage and defiance. In the world not made for us, Petersen suggests transforming the shape of the world itself.

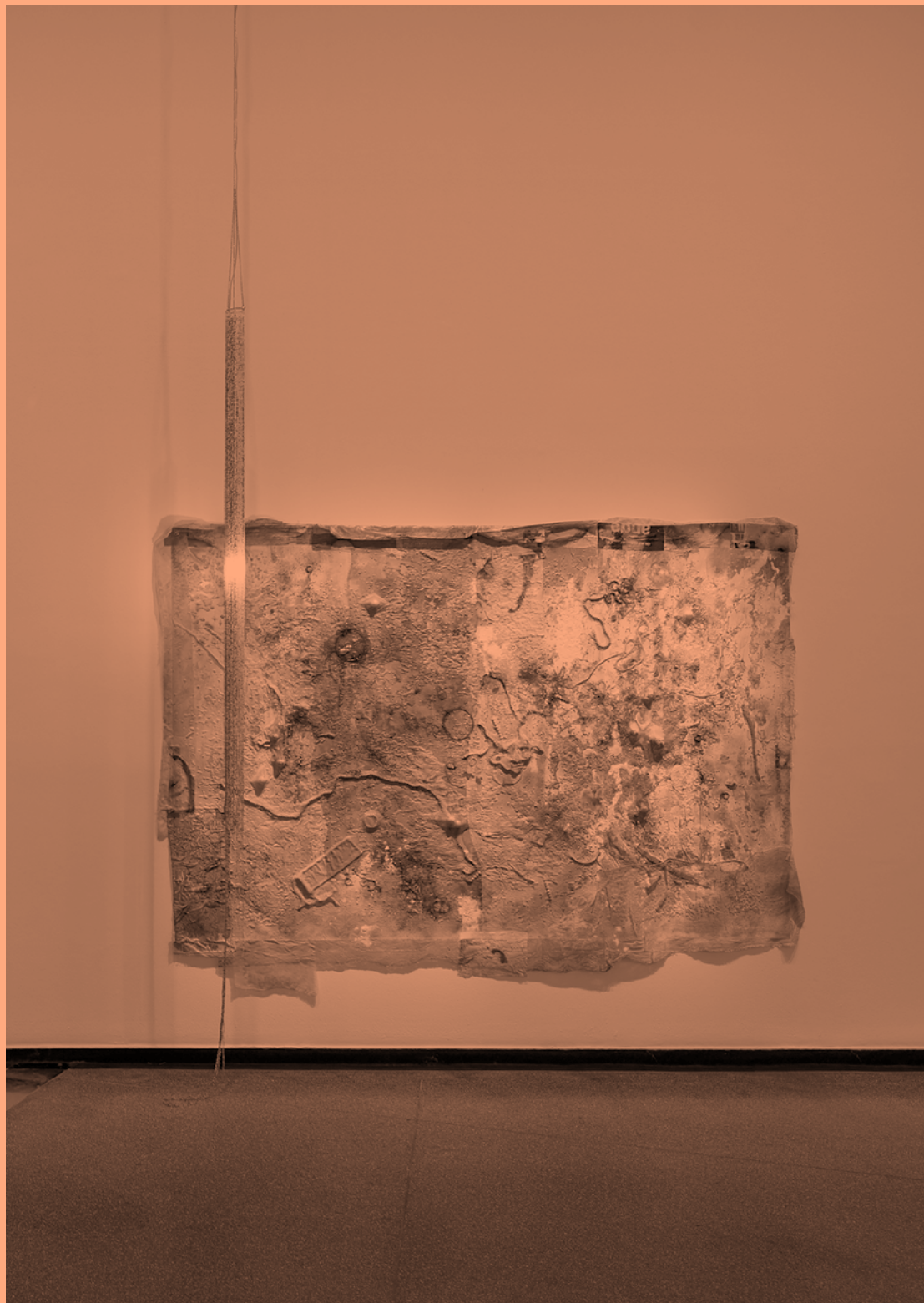
1 Jennifer Bartlett, 'Poetry is a Way of Being in the World That Wasn't Made for Us', *New York Times*, 15 August 2018, [nytimes.com/2018/08/15/opinion/10-poets-with-disabilities.html](https://www.nytimes.com/2018/08/15/opinion/10-poets-with-disabilities.html).

2 Jillian Weise, 'Common Cyborg', *Granta*, 24 September 2018, granta.com/common-cyborg/.

3 Alison Kafer, *Feminist, Queer, Crip*, Indiana University Press, Bloomington, 2013, p. 27.

4 Susan Sontag, *Illness as Metaphor*, Farrar, Straus & Giroux, New York, 1978.

5 Sinéad Gleeson, 'Blue Hills and Chalk Bones', *Granta*, vol. 135, May 2016, granta.com/blue-hills-chalk-bone/.



Mimosa Echard: Blood on my beads Marion Vasseur Raluy

When I enter the studio, the smell of kombucha has enveloped the space. Mimosa Echard regularly feeds it black tea infused with sugar to keep it going. She taught me that when it dries it smells the strongest. These last few weeks the smell has been particularly pungent, heightened by the August heat. Echard often asks people if they would like to participate in 'Project Kombucha', in which contributors send in small objects, works of arts, or texts, which she then soaks and leaves out to dry. Occasionally, one can catch a glimpse of the objects through film, at other times they are swallowed whole. For some ten years or so, Echard has allowed accidents of natural and chemical fluids – emanating from both animate and inanimate beings – to transpire unstaunched in her practice. The inclusion of mould, mushrooms, dried mimosa plants, cherry pits, Barbie heads, elven necklaces and pearls that are common in her works all invoke an imagination that mixes memory, personal knowledge, and mainstream culture.

Some days ago Echard came back from Allègre, her childhood village where her mother still lives. She spent the nights there in a small bed she had set up in the garden. During her stay she began to string glass beads, or as we call them, 'pearls'. Her mother, sisters, and people of the village were also put onto the task. They helped her thread them into strands one or two meters long. Strung together, they form strange blood-stained membranes. That afternoon, after settling some administrative affairs, it was my turn to offer help to Mimosa. She wedged me between two overstuffed cushions in the studio and put on an episode of *The Real Housewives of Beverly Hills* while we got to work. The outcome is seven light-based sculptures of pearls that trickle down to the floor. (We gave them pet names like Kardashian, Chanel, and English Professor). They distinguish themselves by their colour, which, while remaining faithful to a shared palette, runs from dark reds to light browns reminiscent of blood, flesh and pus.

These works remind me of stories about times and places in which it is customary to drink the blood of the dead for regeneration, or

mothers who have given birth to consuming their own placenta. At one time, our forebears would have made pearls from animals: teeth from foxes, hyenas, wolves, reindeer, bears and marmots, cut and drilled to be strung together in a necklace. The first evidence of the existence of strung beads – shells pierced by small holes were bound together to make jewelry – takes us back to 72,000 BCE, to the Blombos Cave in South Africa. The teeth, shells, and glass, refined from sand, were offerings that would later become bartering currency and lead to the birth of language. Later still, ‘pacotilles’ were exchanged for gold or ivory to colonise lands and enslave bodies. In some cultures, pearls are the tears of gods. Today we can find pearls and other gems dematerialised in video games: when one earns extra lives or goes to the next level, sometimes little pearls appear after jumping on the skull of the character as metaphor for their evolution.

Returning to her studio Paris, Echard made three new paintings composed of photographs printed on paper and fabric, and of objects: jewelry, empty pill capsules, elastic offcuts, mirror fragments, Xanax wrappers, vials containing medicinal plant juices, and containers of commercial body serums, from artificial tears and Vaseline, to hand sanitiser. The contents of each painting are secured with the help of natural binders, latex and resin from the dragon blood tree, as well as synthetic glues. The comingling of these fluids also leads to an aesthetic chemical reaction obscuring the various objects and images. On some of these new paintings we find faces of girls on smartphones exchanging their experiences, from painful periods to dreams drawn from an Instagram direct message inbox that Echard oversees, called ‘Sister’. In one of the images we can read: ‘I dreamed that I had to give a presentation on hard drives and I woke up and actually it wasn’t a dream’; information exchanges that are just as much numerical as they are biological. Two ‘eyelid’ membranes frame the girls, leaving one to divine, by way of transparency, the multiple layers of Echard’s ACCA installation, which recalls the numerous fluids secreted by the body and eyes.

From bartered shells and glass to the metallic taste of blood, from the materiality of objects to the dematerialisation of data, Echard’s new works invoke exchanges of fluids and sometimes violent biological processes between humankind and the ecosystem in

which it lives. Leaving the studio, I think that I would like my blood to be transformed into long ichorous strings of stone pearls in blood-drenched colors like Echard’s sculptures. The carmin mucus that spreads in my purple underwear might then be magnified by her imagination, and for an instant, added to the other animate and inanimate fluids that flow through her work.



Robert Andrew, *Tracing inscriptions* 2020 (detail)

Robert Andrew: Different tools, new systems Tim Riley Walsh

An electric body extends throughout the gallery space. One hundred thin threads traverse the walls, ceiling, and floor. This system of filaments navigate various twists, turns, and control points on their precise journey. In places, they are drawn together in slender columns. In others, they are dispersed: arcing off to create regimented, wall-aligned rows. In these rows, each thread is paired with another and, descending together, they connect to either end of a piece of charred wood. Small stones function as counter weights. Following this logic, a fifty-piece orchestra of carbonised forest is assembled.

At the very opposite end – following each strand's return journey – they eventually meet the equivalent of a central processing unit. This unit draws the fibres together, toward a mechanised nexus. This is the heart of this complex structure: a Cartesian coordinate system that influences the movement of all the components. The nexus, or 'cursor', hovers mid-air and moves slowly in two dimensions, articulated on a Y- and X-axis. It goes about its task methodically, 'writing' Indigenous words from an embedded database. It does this though without much thought for posterity: no ink nor graphite records its infinite script.

In its exacting manoeuvres, intricacy, and scale, this vast assembly by the Brisbane-based artist Robert Andrew recalls, in spirit, less visible structures that lie beneath the surface of Australia's colonial society. Machinations that shape and influence perception. As the cursor 'writes', its calligraphy generates a domino effect. It pulls filaments with it, while others slacken. Quite literally down the line, the many objects – dependents of the system's hierarchical scheme – translate the cursor's actions into gestural drawings of their own. Burnt by fire, the edges of charred wooden pieces drag across the gallery walls, leaving behind black marks of their passing. Over time these marks become drawings, though their subject remains undefined.

An important transition takes place in this process: something shifts from tangible though invisible, to abstract and visible. Though the outcome may appear random, its process is a generative one. It is a curious and largely ambiguous machine. Though it is ambivalent, unlike today's ubiquitous devices that veil their processes behind glossy veneers, the raw components and procedure are entirely visible. The 'curtain' is drawn back to allow our full inquisition. And this gesture, in its openness, feels particularly deliberate: the viewer's gaze is welcomed. Overall, the work's affect is mixed: threatening in scale yet inviting in its transparency.

Left with its raw components, the viewer's comprehension of *Tracing inscriptions* develops slowly and in an incremental manner. In this way, his machine echoes our acquisition of language. Individual letters combine to become words, words become phrases, phrases become sentences, and so on. Despite this gradual education, the eventual outcomes of this process can offer only so much. At some point, language eventually fails all of us in different ways: a violent event whose shape extends beyond its limits of expression; an incompatibility with an individual's circumstances; or the erasure of other means of communication that came before it. It is a limited and limiting system, which Andrew's art attempts to reflect. But beyond this, his work evidences that being outside of language does not mean communication simply ceases. Expression persists. Meaning persists.

Such a point is made by Andrew's work in recognition of a long history of linguistic dispossession in this country. At the time of British invasion in 1788, between 300 to 700 Indigenous languages were spoken across the Australian continent.¹ In the 2016 census, around 160 were recorded as being actively spoken at home. A legacy of sovereign communication 120,000 years in the making, half undone in the space of almost 230. In the case of the Yawuru language, which was oral pre-colonisation, its forced rearticulation into a written format using an Anglophonic alphabet brings with it its own particular loss. Andrew, who is a descendent of the Yawuru people of Rubibi (Broome) in the West Kimberley, has an understandable interest in translation and erasure. Recent data indicates around sixty-one active Yawuru speakers – a fragile number, but ten times higher than a

decade earlier.² Though conceived to reflect gradual but pervasive environmental damage, academic Rob Nixon's term 'slow violence' assists in understanding the complex register of colonial destruction like this: not always instant, explosive and visible, its oppression is dispersed across time and space.³

There is a fetid contradiction at the heart of objecting to a process of socialisation into language: it requires first mastering it.⁴ Despite this, something always remains outside of systems of domination. Like the process of attrition that has tried earnestly to rip this legacy apart – and failed – the protracted movement of Andrew's expanded device defies cultural erosion. In this defiance, it generates something new from near-constant sites of resistance and friction. The burnt branches that achieve this are largely collected by Andrew on Country and recall a deep affinity he feels with timber: its embedded history of landscape and place. Touched by fire, they have undergone a process of translation. Rather than 'dead', they are renewed, changed. And from their point of contact on the gallery walls, as raw carbon rubs against blank surfaces, something different slowly emerges, beyond language and beyond violence.

Like its accompanying soundtrack of scratching, percussion, and mechanical whirrs, this system follows a different logic. It resists meaning as understood through language – it is a tool of the new. One of the most persistent lessons of the self-described 'black, lesbian, mother, warrior, poet' Audre Lorde remains that 'the master's tools will never dismantle the master's house'.⁵ At a recent lecture, the inimitable 'mother of Indigenous Studies', Māori scholar Linda Tuhiwai Smith, reflected on Lorde's words, in a way that befits Andrew's work, by adding that as the master's tools were also designed to destroy indigenous cultures, 'We need different tools'.⁶

1 Jane Simpson, 'The state of Australia's Indigenous languages – and how we can help people to speak them more often', *The Conversation*, 21 January 2019, theconversation.com/the-state-of-australias-indigenous-languages-and-how-we-can-help-people-speak-them-more-often-109662.

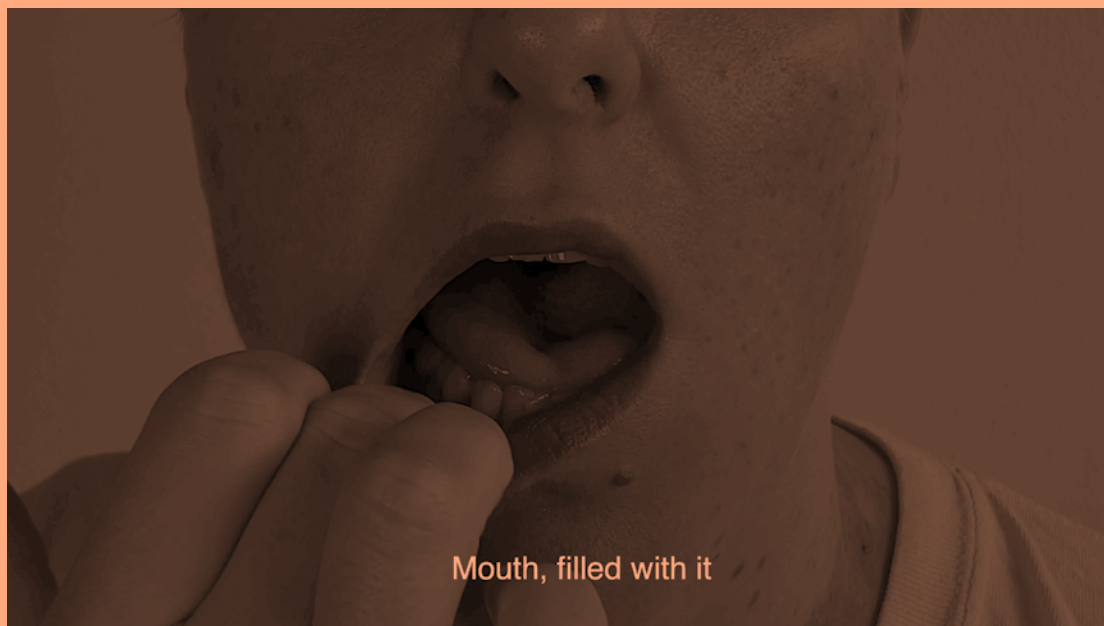
2 Australian Institute of Aboriginal and Torres Strait Islander Studies, 'K1: Yawuru', *AUSTLANG*, collection.aiatsis.gov.au/austlang/language/k1.

3 Rob Nixon, *Slow Violence and the Environmentalism of the Poor*, Harvard University Press, Cambridge, Massachusetts, 2011, p.2.

4 Richard Harland, *Superstructuralism*, Routledge, London, 2003, pp.12–13; as Harland notes: 'The individual absorbs language before he can think for himself [sic]: indeed, the absorption of language is the very condition of being able to think for himself [sic]'.

5 Audre Lorde, *Sister Outsider: Essays and Speeches*, Ten Speed Press, Berkeley, 1984.

6 Linda Tuhiwai Smith, 'Decolonising Cultural Institutions in the 21st Century', *Uneven Bodies* [Symposium], Govett-Brewster Art Gallery, New Plymouth, March 6, 2020.



Sidney McMahon: Protective armour Ellen Greig

*Here is how you bear this flourish.
Bud, I'm buckling to blossoms now.*

– Oliver Baez Bendorf, *Dysphoria*¹

Superheroes are often adorned with a powerful, magical layer of dermis that protects their otherwise common human skin from extreme elements. Some of these 'super skins' are elastic, some are bulletproof. Some offer camouflage, or total invisibility. Others regenerate after being obliterated, or are completely unbreakable. A hero's super skin is often pretty fashionable and faltering too. These superheroes second skins displace the use of 'protective armour' from its origins in militarisation and policing to an imaginary, fantasy place. Their skins act as an extra layer of emotional and physical protection from the world; a new style that is not a law.

Recently, over video call, Sidney McMahon and I talked about forms of protection. What protects someone from the political, emotional and environmental elements that make them feel unsafe? Is this protection found in spaces, in objects, or in other subjects? If you are not a superhero, what extra layers of skin can you embellish yourself in, in order to support you in this world, now, in 2020?

McMahon's work, which includes sculpture, print, video, performance and installation, looks to a queer internal space – one that is often deeply personal – and shares this knowledge with us. In *Of sorrow and release*, McMahon further explores their interest in representations of the body, producing a multi-sensory, temporal installation; a kinetic performance with the only human body your own. The installation comprises three black painted fabric works suspended in space, weighed to the ground with heavy chains. Rooted in their set positions the fabric expands and contracts via the influence of air circulating from multiple fans and hidden motion sensors that survey the gallery for movement. Like three bellowing

skins hung out to dry, McMahon's fabric works move between horizontal and vertical space.

The fabric used in McMahon's work references the material of a jacket that they bought in London in 2017. This jacket is now considered by the artist as their super skin, or protective armour; worn when they require a little more help to face the outside world. In many ways, this new work is an homage: to McMahon's well-worn jacket; and to all things that facilitate the necessary care, comfort and shielding for certain bodies against a sometimes-treacherous, difficult and hostile environment.

McMahon's fabric works twist like torsos in and out of glorious distortion. The works are both submissive and dominant depending on, and responding to, your movement in the gallery space. This installation is not autonomous, it requires you to move within its orbit, triggering the works into transformation. In doing so, McMahon invites you to question your relationship to the gallery space and the bodies moving within it. Fans redistribute air, as if the gallery itself is breathing in and out, and with each inhale manipulating the works ebb and flow – a call, perhaps, for a much-needed redistribution of power within, and outside, the walls of the building. McMahon's installation is commanding, there is no ambivalence about the potential for change and transformation that these sculptures possess.

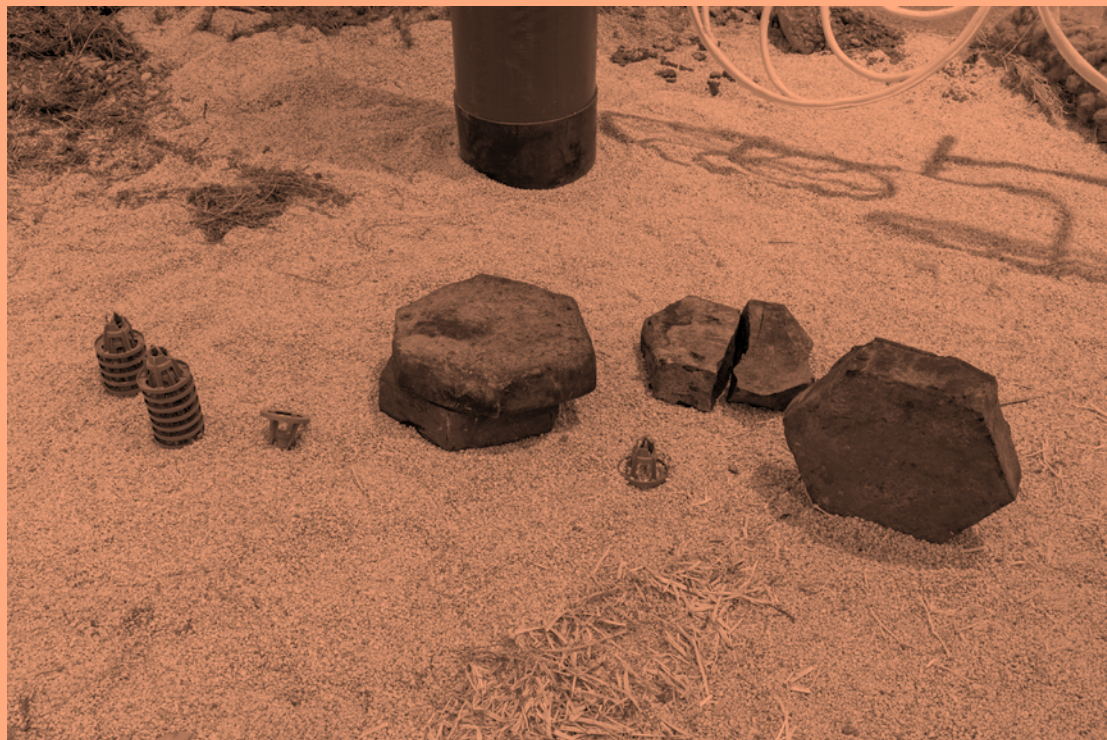
The installation includes a video work depicting McMahon's fingers penetrating their mouth. Their fingers move around, as if they are looking for something that they have misplaced – perhaps a memory, something forgotten but still felt. Their fingers beg for *it* to come out of their mouth, into actuality. And when they find it, this misplaced *thing*, can they forget it? Do they want to? Perhaps forgetting allows for new ways of remembering, and ways of learning to live with the traces that memory inescapably leaves behind. As Jack Halberstam suggests in his reading of memory loss in relation to queer identity, 'can forgetting actually create distinctly queer and alternative futures?'² Can this letting go of sorrow lead to release?

The fabric, or protective armour, that is pushed and pulled at in McMahon's installation is not a heavy burden, but a magic material that gives permission to intimately hold their body in all its

honesty, strength and vulnerability. Like the super skins of heroes, it helps them expose an inner force. It helps them to rearticulate who they are. It helps to reinterpret a memory of what others saw them as. Through this work, McMahon invites various states of sorrow, but eventually gives way to blissful release.

1 Oliver Baez Bendorf, 'Dysphoria', *Poem-a-Day: Academy of American Poets* 8 October 2020, poets.org/poem/dysphoria, accessed 8 October 2020.

2 Jack Halberstam, *The Queer Art of Failure*, Duke University Press, Durham, 2011, p. 78.



Isadora Vaughan: Mud mapping, from bifurcation to canopy Abbra Kotlarczyk

Writing about Isadora Vaughan's new work has been canopied by conditions of absence, liminality and perceived aporia. Early on in our process, Vaughan emailed a vast suite of reference material and images of works in progress – what she referred to as 'brute documentation' and what I interpreted to be: flowforms and landforms; sequential laminas resembling vertebrae-cum-flower-sepals, or a twofold Mezzadro stool; agricultural apparatuses from airlocks to industrial algae processing bags; a gyration of wax-caste wheels; and fired earthenware forms, consistent with the time-engraved surfaces of fossilised cycads. Vaughan was clear, however, that two-dimensional and digital methods were inadequate as a means of communicating her work and its intentions; they were at odds with how her visceral and affective works are made to be experienced – spatially and in the body, as a route toward a deeper and more intuited intellect.

In an attempt to contextualise this material, it occurred to me that I was enacting something of the fundamental function of Vaughan's work. I was being prompted towards a puzzle-piecing of relations and signification redolent of the primacy of her working methodology in systems, mechanics and forces, and in the interrogation of the vital functions of causality and relationality – what the artist describes as 'larger mechanics of social constructs and ideological frameworks'.¹

I began to think about this work as a sequence of topologies: a term that describes an artwork such as Vaughan's, which is conceived as an ecology of various interrelated and constituent parts. Topologies also accounts for the kinds of shape-shifting through deformation, in Vaughan's referencing of agricultural and permacultural practices – 'growing mycelium, slinging bags of fermenting goop' – in the preservation of original deformations of forms and objects related to the so-called 'natural' world.² Furthermore, it applies to the role of the sculptor in summoning what Benjamin Woods refers to as the furnace: the transformative capacities of the pottery kiln, as to

the body's innumerable mitochondrial labours.³ Out of Vaughan's descriptions – 'caressing and forming clay, firing, refiring – over firing' – I trace a textual attempt to get inside the nucleus of the work, via the sumptuous, serpentine mind of the artist whose heuristic hands are actively shaping it.⁴ To create what McKenzie Wark describes as an attempted *field*, rather than a *line* of narration, in the pursuit of preserving traces of thought and affect central to Vaughan's process in the studio and on country, as the work throttles towards public experience in the gallery.⁵

Vaughan has gathered her work under the title *Ogives*, from which I read a metaphoric ciboria for an observed arc of growth and ritual, as much as its intended mathematical reference. This work is a tumescent thicket of odes to bodies and places, from their functions, and similitudes, to bifurcations and spoils. As with her preceding work *Bilirubin Bezoar* at Gertrude Glasshouse, 2019, Vaughan's installation of *Ogives* recalls the *modus operandi* of Hany Armanious' *Year of the Pig Sty* 2001, where her variegated material labours are endowed with the circular and cumulative logic of a self-perpetuating ecology. As a reified reading of this logic, I trace the work in my own body. *Ogives* is a title that deposits an aesthetic operation deep in the guttural antechamber of the mouth – the passageway to the gut. This is the seat for bacterial spillage back into the fields, earthly chambers and waterways that Vaughan's work turns, and turns again.

A process of information exchange evolved between Vaughan and myself at the nexus of the Merri and Edgar's Creeks on Woiwurrung country; a place of constant flux and a mutually frequented site between us. During regular walks here, my mind and body would imbibe, then transude Vaughan's attendant concerns with place. The edges of multiple reference points would congeal while watching gravity work the edges of the dammed-lake down. I could feel its airborne particles mixing with my saliva, reminding me that water molecules share a two-billion year old history with cyanobacteria converting air into oxygen.⁶

The human-modified ancient architecture of the Merri Creek becomes for me a living, embodied mnemonic device that embosoms many of Vaughan's tangential imaginings. This liminal space furnishes a process of writing about the work in absentia – in flirting with its conceptual edges without access

to its interior. The creek is a microcosm for all the ways in which nature can no longer exist. The creek is equal parts contamination and conservation. Furthermore, it becomes a place for meaning-making, alongside Vaughan's own sensorial descriptions of productive deformation – 'melting, collapsing, sanding'.⁷

It is here at the creek's edge that Vaughan's offerings begin to feel a lot like the experience of navigating one's way into – as a means out of – a labyrinth. Walking a labyrinth is an experience akin to getting swept up in sidetracks, eddies, and the digressions implicit in oral storytelling. Rebecca Solnit's work on labyrinths aids in reflecting on the quagmire of tentacular relations that characterise Vaughan's desire for a viewer-oriented engagement with her fields of work. Where feet often appear as material apparatus and/or experiential axiom, navigating a way through Vaughan's work is largely shaped by a process of clarity arrived at under foot. In revealing that in the labyrinth 'metaphors and meanings [are] conveyed spatially', Solnit observes that 'when you seem farthest from your destination is when you suddenly arrive is a very pat truth in words, but a profound one to find with your feet'.⁸

It could be said that Vaughan's works provide a secularised riff on the view that labyrinths are architectural compressions of pilgrimage. *Overlapping Magisteria* is itself a distortion of the view that nets of scientific (factual) and religious (values-based) enquiries do not overlap, and as such is a provocation for the ways that artworks as topologies trace and preserve the often gnarled contours of worldly entanglement. While for Solnit labyrinths offer the potential to be 'real creatures in symbolic space' – a space in which 'reading with one's feet is real in a way reading with one's eyes alone is not' – Vaughan's elaborations offer carefully crafted distortions that augur towards embodied recitations for present and heightened ecological extremis.⁹

1 Isadora Vaughan, Interview with the author, 18 September 2020.

2 Isadora Vaughan, Interview with the author, 5 October 2020.

3 Benjamin Woods, 'Bergson's Spirit: Intimacy's "Negative" Spaces and Times', *Isadora Vaughan: Cunjevoi*, Station Gallery, Melbourne, 2016, p.4.

4 Isadora Vaughan, Interview with the author, 5 October 2020.

5 McKenzie Wark, *Facting and Ficting*, Riga Biennial talk, 2020, rigabiennial.com/en/calendar/mckenzie-wark, accessed 9 October 2020.

6 Victoria Sin, *General Ecology: In Our Bodies*, Serpentine Gallery, London, 2018, serpentinegalleries.org/art-and-ideas/on-general-ecology-episode-1-in-our-bodies/, accessed 16 September 2020.

7 Isadora Vaughan, Interview with the author, 5 October 2020.

8 Rebecca Solnit, *Wanderlust*, Penguin Books, New York, 2000, p.70.

9 *ibid.*

List of Works

Robert Andrew

Tracing inscriptions 2020
burnt and ochre-dipped branches, string, aluminium, electromechanical components
dimensions variable
Courtesy the artist and Milani Gallery, Brisbane

Mimosa Echard

Closed eyelids 2020

Dumbs pics 01 2020
digital print on fabric, fabric, latex, vinyl polish, acrylic paint
231.0 x 336.0 cm

Dumbs pics 02 2020
digital print on fabric, fabric, latex, vinyl polish, acrylic paint
183.0 x 165.0 cm

Emergency issues 2020
Lambda print, fabric, synthetic glue, mirror, beads, dragon blood sap, bracelet, necklace, packaging, fake pearls, hair ties, copper wire
140.0 x 160.0 cm

J'ai rêvé que je devais faire un exposé sur les disques durs et je me suis reveillée et en fait c'était pas un rêve 2020
stuffing, beads, fabric, digital print, latex, vinyl polish, acrylic paint
340.0 x 14.0 x 12.0 cm

Margo 2020
Lambda print, fabric, synthetic glue, beads, pills, dragon blood tree resin, necklace, plastic egg, silver dress, silk rope, synthetic rope, fake rose petals, mirror, glove, plastic beads
188.0 x 376.0 cm

Sap (Key) 2020
glass beads, light bulb, bracelet, chain, key, electrical wiring
296.0 x 8.0 x 8.0 cm

Sap (Lelo) 2020
glass beads, light bulb, bracelet, chain, geisha balls, electrical wiring
292.0 x 8.0 x 8.0 cm

Sap (IDeath) 2020
glass beads, light bulbs, bracelets, chain, fabric, latex glove, silver necklace, gourd plant, electrical wiring
298.0 x 12.0 x 12.0 cm

Sap (Pearl) 2020
glass beads, light bulb, bracelet, chain, epoxy resin, plastic beads, electrical wiring
291.0 x 8.0 x 8.0 cm

Sap (Prof d'anglais) 2020
glass beads, light bulb, bracelet, chain, hair clip, whip, key ring, copper wire, electrical wiring
295.0 x 14.0 x 10.0 cm

Sap (Spinal) 2020
glass beads, light bulb, bracelet, chain, glass dildo, acrylic spiral, guitar string, glass vial, electrical wiring
294.0 x 11.0 x 8.0 cm

Wanda 2020
Lambda print, fabric, synthetic glue, dragon blood sap, plastic egg, fake hair, necklace, bracelet, hair ties, packaging, capsules, copper wire
180.0 x 265.0 cm

Courtesy the artist and Galerie Chantal Crousel, Paris

Sidney McMahon

Of sorrow and release 2020
nylon ripstop, fabric paint, fans, stepper motors, pulleys, rope, galvanised steel chain, sonic sensors, networked relays, open-source micro controllers; two channel digital video, sound
Robotics and programming: About Turn
Sail design and construction: Anthony Aitch
Courtesy the artist

This project is supported by the NSW Government through Create NSW

Sam Petersen

I'm still feeling it 2020
plasticine, plastic cling film
dimensions variable
Courtesy the artist

I'm still feeling it 2020
spoken word performance
Saturday 13 March 2021
Courtesy the artist

Isadora Vaughan

Ogives 2020
(airlock) hand blown glass, modified dutch flower trolley, beeswax, aged Italian plastic food safe vat, stainless steel cook pot, iron hammer heads, aluminium pot with iron fillings; (ceramics) midfire clay; (feeder) papier-mâché, glass scrim, natural rubber latex, wire mesh, Hardy Street bamboo, pine shavings and wood dust; (fence) finished hardwood, tie wire; (field-ground) re-purposed builders plastic, crushed rock road base, pine shavings and wood dust, kangaroo grass, lucerne hay, pea straw, casuarina branchlets, seed pods, grass hay, lang lang pea gravel, wallaroo park unrefined unfired clay, unfired terracotta, fish oil, vegetable oil, swimming pool salt, moving blanket, bulka bag, hessian sacks, bale twine, Hardenbergia vine; (hexagons) Carr Street pitch; (logs) coir fibre, thread; (manure) plastic, sheep poo; (mycelium trolley) steel trolley, turkey tail mycelium, wire; (props) royal steel; (rubble pile) various fired clay; (shed) bio-plastic, galvanised steel, crushed rock road base, oil, misting system; (sieve) re-purposed galvanised steel, casuarina branchlets, crushed limestone; (sunrake) cast gypsum and glass fibre, steel, fixings; (tanks) fiberglass and plastic, chlorinated water
dimensions variable
Courtesy the artist and STATION, Melbourne

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body and the Victorian State Government through Creative Victoria

Artist Biographies

Robert Andrew

born 1965, Perth

lives and works in Meanjin/Brisbane

Robert Andrew is a descendant of the Yawuru people from the Kimberley, Western Australia. Andrew completed undergraduate and postgraduate studies at the Queensland College of Art, Griffith University, Brisbane, receiving a Bachelor of Contemporary Australian Indigenous Art, in 2012 and Fine Arts in 2013, and was awarded a Doctorate in Visual Arts in 2019. Andrew has been a recipient of numerous awards and commissions, including an Experimenta Commission, in partnership with the Australian Network for Art and Technology in 2017. Andrew's works are held in major Australian collections.

Recent solo exhibitions include *Our Mutable Histories*, Ellenbrook Art Gallery, Perth, 2019; *Data Stratification*, Kapelica Gallery, Ljubljana, Slovenia, 2018; *an unforgetting*, Pop Gallery, Queensland College of the Arts, Brisbane, 2018; *Disruptive (ill) logic*, Metro Arts, Brisbane, 2017; *Our Mutable Histories*, Museum of Brisbane, 2017; *Scraping Back My Skin*, Spiro Grace Art Rooms, Brisbane, 2016.

Recent group exhibitions include *Overlapping Magisteria: The 2020 Macfarlane Commissions*, Australian Centre for Contemporary Art, Melbourne, 2020; *Afterglow, Yokohama Triennale*, Yokohama, Japan, 2020; *The National 2019*, Art Gallery NSW, Sydney, 2019; *After Technology*, UTS Gallery, Sydney, 2019; *Make Sense, Experimenta: International Triennial of Media Art* (touring), Latrobe Regional Gallery, Morwell, Victoria, 2019, Tweed Regional Gallery & Margaret Olley Art Centre, Murwillumbah, New South Wales, 2018, Plimsoll Gallery, University of Tasmania, Hobart, 2018, The Lock-Up, Newcastle, New South Wales, 2018, Rockhampton Art Gallery, Rockhampton, Queensland, 2018, RMIT Gallery, Melbourne; *Tree Place*, Noosa

Regional Gallery, Noosa, Queensland, 2018; *Cross-mending*, Outer Space Artist Run Initiative, Brisbane, 2018; *Open Actions*, Enoggera Reservoir, Brisbane; *The Art and Consequence of Collaboration*, South Australian School of Art Gallery, in *Spectra, Art + Science*, 2018, Adelaide, 2018; *Myall Creek and Beyond*, New England Regional Art Museum, Armidale, New South Wales, 2018; *Let's Get Dirt*, Stanthorpe Regional Art Gallery, Stanthorpe, Queensland, 2018.

Robert Andrew is represented by Milani Gallery, Brisbane.

Mimosa Echard

born 1986, Allègre, France

lives and works in Paris

Mimosa Echard received a Masters from the École Nationale Supérieure des Arts Décoratifs in Paris in 2010. Echard is the recipient of a number of grants, awards and residencies including, most recently, at Villa Kujoyama, Kyoto, Japan, in 2019. Echard's works are held in major French and international collections, including Fondation Lafayette, Centre Pompidou, and Fondation Louis Vuitton. In 2021, Echard will present a solo project at Palais de Tokyo, Paris.

Recent solo exhibitions include *Un bout de toi*, Salomon, Martina Simeti, Milan, Italy, 2020; *LUCA – Last Common Universal Ancestor*, (with Michel Blazy), Dortmunder Kunstverein, Germany, 2019; *Friends*, Galerie Samy Abraham, Paris, 2017; *Pulsion Potion*, Cell Project Space, London, 2017; *iDEATH*, Galerie Samy Abraham, Paris, 2016.

Recent group exhibitions include *Dust: The Plates of the Present*, Centre Pompidou, Paris, 2020; *Demain Est La Question*, Galerie Chantal Crousel, Paris, 2020; *Your Friends and Neighbors*, High Art, Paris, 2020; *En Douce*, Gaudel de Stampa, Paris, 2020; *Street Trash*, Friche la Belle de Mai, Marseille, France, 2020; *Fluid*

Desires, Nest, The Hague, Netherlands, 2020; *La vie Dans L'espace*, Musée Régional d'Art Contemporain Occitanie, Serignan, France, 2019; *Laboratoire Espace Cerveau: Station 16*, Institut d'Art Contemporain, Villeurbanne, France, 2019; *Cracher une image de toi / Spitting an image of you*, VNH, Paris, 2019; *Pulpe*, École Municipale des Beaux Arts, Galerie Édouard Manet, Genevilliers, France, 2019; *Jean-Luc Blanc: Turpentine 10*, Art : Concept, Paris; *Mademoiselle*, Centre Régional d'Art Contemporain, Sete, France, 2018; *J'allai ce soir fumer une cigarette sur le sable au bord de la mer*, Galerie Anne-Sarah Bénichou, Paris, 2018; *Secular Icons in an Age of Moral Uncertainty*, Parafin, London, 2017; *The Dream of Forms*, Palais de Tokyo, Paris, 2017; *S2: Independence Day II*, Sommer Contemporary Art, Tel Aviv, 2017.

Mimosa Echard is represented by Galerie Chantal Crousel, Paris.

Sidney McMahon

born 1986, Toowoomba, Queensland
lives and works in Sydney

Sidney McMahon studies include a Bachelor of Fine Arts at the University of Southern Queensland in 2009; a Master of Art Curatorship at in 2011, University of Sydney; and a Bachelor of Fine Arts (Hons) in 2010 and Master of Fine Arts in 2015, both at the Sydney College of the Arts, University of Sydney. McMahon is the recipient of numerous residencies, including at Parramatta Artists Studios from 2016–18, at the Cité Internationale des Arts, Paris, 2017, Studio Voltaire, London, 2017, Wysing Arts Centre, Cambridge, United Kingdom, 2018, and Move Arts Japan and AsialinkArts program between Kyoto and Tokyo, 2018.

Recent solo exhibitions and include *On hope and longing*, Goulburn Regional Art Gallery, Goulburn, New South Wales 2020; *Canter*, Outer Space Gallery, Brisbane, 2019; *On the turning point of becoming*

and returning, MOP Projects, Sydney, 2016, and Peacock Gallery, Auburn; *There's no easy way to say this*, Dominik Mersch Gallery, Sydney 2016; *How to live together*, Wellington St Projects, Sydney, 2015

Recent group exhibitions include *Overlapping Magisteria: The 2020 Macfarlane Commissions*, Australian Centre for Contemporary Art, Melbourne, 2020; *Space Syntax*, Verge Gallery, Sydney, 2020; *Tender rip*, Auto Italia, London, 2019; *Move Arts Japan Artist in Residency Exhibition*, 3331 Arts Chiyoda, Tokyo, 2018; *Day for Night 2018*, in *Liveworks*, Performance Space, Sydney, 2018; *Freedman Foundation Travelling Art Scholarship Exhibition*, UNSW Galleries, Sydney, 2018; *We Are All Connected To Campbelltown (One Way Or Another)*, Campbelltown Arts Centre, Sydney, 2018; °c, Clearview Ltd, London, 2018; *Mrs. Spring Fragrance*, COMA, Sydney, 2018; *Real Real*, with Brooke Stamp, Campbelltown Arts Centre, Sydney, 2018; *From Where We Stand*, Artbank, Sydney, 2018; *Mosaic LGBTIQ Artists of Western Sydney*, Parramatta Artists Studios Gallery, Sydney, 2018; *I Feel You in my Clothes*, as part of *WORK/SHOP*, (with OKYEAH COOL GREAT), Australian Centre for Contemporary Art, Melbourne, 2017; *Social Structures*, Metro Arts, Brisbane, 2017; *Spells of Temporal Stasis*, with Brooke Stamp, The Walls, Gold Coast, Queensland, 2017; *Intrinsic Properties*, Inherent, Belconnen Arts Centre and Ausglass, Canberra, 2017; *When we talk about food, we talk about it with our heart*, with Aunty Beryl Van Oploo and Rebekah Raymond in *We the people*, as part of *Liveworks 2016*, Performance Space, Sydney, 2016; *Parramatta Artists Studios at Artspace*, Artspace, Sydney, 2016; *Freedman Foundation Travelling Art Scholarship Exhibition*, UNSW Galleries, Sydney, 2016; *Passing/Parades*, Success, Freemantle, Western Australia, 2016.

Sam Petersen

born 1984, Naarm/Melbourne
lives and works in Naarm/Melbourne

Sam Petersen graduated with a Bachelor of Fine Art (Painting) from Victorian College of the Arts, Melbourne in 2016, and received a Diploma of Visual Arts, as well as Certificate 3 in Arts Administration, from Swinburne University of Technology in 2011. Petersen is the recipient of a number of awards including in 2016, the Melbourne University VCA National Gallery of Victoria Women's Association Award and Melbourne University VCA Agnes Robertson Scholarship for Painting.

Recent solo exhibitions and site-specific installations include *My Pee is Political*, Darren Knight Gallery, Sydney, 2020; *Snakes Alive*, R. J. Logan Reserve, Melbourne, 2018; *Grey*, Bus Projects, Melbourne, 2017; *I'll Do Angels Instead*, Stockroom, Kyneton, Victoria, 2017; *I'm Not There*, TCB, Melbourne, 2017; *Not too bothered, but how dose this work?*, VCA Artspace, Melbourne, 2016; *Clay Like*, George Paton Gallery, Melbourne, 2016; *Had A Few Too Many 'She's Amazing' Today*, Room IV The Tree House, Melbourne, 2012; *Sick of Trying to Find Where the Roll Starts*, Minnie Wall Projects, 2010.

Recent performances include *My Pee is Political*, in *Polyphonic Social*, Liquid Architecture at Abbotsford Convent, Melbourne, 2019; *What Might be Obvious to Me May Not be Obvious to Others*, in *Language: Interdisciplinary Public Forum*, Ian Potter Museum of Art, University of Melbourne, 2019; *Gaslighting*, in *WTF is Lecture Performance?*, Buxton Contemporary, University of Melbourne, 2019; *I'm Not A Good Girl*, West Space, 2018.

Recent group exhibitions include *Overlapping Magisteria: The 2020 Macfarlane Commissions*, Australian Centre for Contemporary Art, Melbourne, 2020; *Queer Economies*, Bus Projects,

Melbourne, 2019; *Keith and Elisabeth Murdoch Travelling Scholarship Exhibition*, Margaret Lawrence Gallery, Victorian College of Arts, Melbourne, 2019; *With See Hands*, Incinerator Gallery, Melbourne, 2018; *Real Life Fantasies*, West Space, Melbourne, 2017; *Low Roofs Make One Feel Like a Mole In General*, Rearview, Melbourne, 2017; *Hmmm Could be Worse*, pop-up exhibition, Melbourne, 2015; *SPAN*, Stockroom, Kyneton, 2012; *Rejecting the Spectrum*, Level 6 Curtin House, Melbourne, 2012.

Isadora Vaughan

born 1987, Naarm/Melbourne
lives and works in Naarm/Melbourne

Isadora Vaughan completed a Bachelor of Fine Art, Sculpture and Spatial (Honours), at the Victorian College of Art, University of Melbourne in 2013. Vaughan is the recipient of a number of awards and residencies including recently as a Gertrude Contemporary Studio Artist, Melbourne, 2018–19, and at Skowhegan School of Painting and Sculpture, Maine, United States of America in 2016.

Recent solo exhibitions include *Bilirubin Bezoar*, Gertrude Glasshouse, Melbourne, 2019; *Gaia Not the Goddess*, Heide Museum of Modern Art, Melbourne, 2019; *Metabolic Rift*, STATION, Melbourne, 2018; *Tess* (w Clementine Edwards), 55 Sydenham, Sydney, 2017; *Cunjevoi*, STATION, Melbourne, 2016; *Slaty Cleavage*, Chapter House Lane, Melbourne, 2015; *Soil Slag*, TCB art inc., Melbourne, 2015; *Slippery Mattering*, West Space, Melbourne, 2014.

Recent group exhibitions include *Overlapping Magisteria: The 2020 Macfarlane Commissions*, Australian Centre for Contemporary Art, Melbourne, 2020; *Ramsay Art Prize*, Art Gallery of South Australia, Adelaide, 2019; *Sidney Myer Fund Australian Ceramic Award*, Shepparton Art Museum, Victoria, 2019;

Certain Realities, Murray Art Museum Albury, Albury, New South Wales, 2019; *Pleasure Plants*, STATION, Sydney, 2019; *From Will to Form*, TarraWarra Biennial, TarraWarra Museum of Art, Healesville, Victoria, 2018; *A Thousand Times the Rolling Sun*, Beechworth H. M Prison, Beechworth, Victoria, 2018; *Recalcitrant Bodies*, The Honeymoon Suite, Melbourne 2017; *9x5*, Margret Lawrence Gallery, Melbourne, 2017; *Erotisch*, Private residence, Rotterdam, The Netherlands, 2017; *Braided Field*, BSC offsite, Melbourne, 2017; *Floating Grounds*, The Honeymoon Suite, Melbourne, 2016; *Erotic City*, Skowhegan School of Painting and Sculpture, Maine, United States of America, 2016; *Gong Bath Mountain at Wellness and Wild*, Brunswick Sculpture Centre, Melbourne, 2016; *Drawings*, Artery Studios, Melbourne, 2016; *Until one day they killed her, ate her and years went by*, private residence, Melbourne, 2016; *Feeling Material*, c3 Artspace, Melbourne, 2015; *Pestilent Unground; Epidemic Openness*, STATION, Melbourne, 2015; *The Material Turn*, Margret Lawrence Gallery, Melbourne, 2015; *First Thought*, *Best Thought*, SpaceSpace, Tokyo, Japan, 2015; *The Melting Point of Reason*, Margret Lawrence Gallery, Melbourne, 2015; *Melbourne Inaugural Exhibition*, Brunswick Sculpture Center, Melbourne, 2015.

Isadora Vaughan is represented by STATION, Melbourne and Sydney.

Contributors & Acknowledgements

Max Delany is Artistic Director & CEO, Australian Centre for Contemporary Art, Melbourne.

Robin M Eames is a queercrip poet and historian living on Gadigal land. Their work has been published widely, including in *Overland*, *Meanjin*, *Cordite*, and *Lilith*, among others.

Ellen Greig is an Australian-British curator based in London. She holds the position of Senior Curator at Chisenhale Gallery, where she has curated solo exhibitions by artists including Alex Baczynski-Jenkins, Hannah Black, Paul Maheke, Banu Cenneto lu, Lawrence Abu Hamdan, Mandy El-Sayegh, Ima-Aasi Okon and Thao Nguygen Phan, among others. Previously, she has held curatorial positions at Focal Point Gallery, Southend-on-Sea, LUX Artists' Moving Image, London and Liverpool Biennial. She holds an MA in Curating Contemporary Art from the Royal College of Art, London.

Miriam Kelly is Curator, Australian Centre of Contemporary Art, Melbourne.

Abbra Kotlarczyk is based Naarm/Melbourne and maintains a research-based practice that is articulated through modes of art making, curating, editing and writing of criticism, poetry and prose. Her practice is hinged on sensorial and linguistic inquiries that often take place trans-historically through expanded notions of care, queerness, publication, citizenry and embodied poetics.

Tim Riley Walsh is an emerging art historian and curator based in Brisbane. Riley Walsh is the Australia Desk Editor for *ArtAsiaPacific*, Hong Kong, a Post-Thesis Fellow within the School of Communication and Arts, University of Queensland, and Co-Editor of *Gordon Bennett: Selected Writings*, Power Publications, Sydney, and Griffith University Art Museum, Brisbane, 2020. Major curatorial projects include *On fire: climate and crisis*, Institute of Modern Art, Brisbane, forthcoming in 2021. He is a previous contributor to *Frieze*, *Art Monthly Australasia*, *Art + Australia*, *Apollo*, *Runway*, and *Artlink*, and has worked in gallery management, communications, and programming roles at Milani Gallery, Brisbane; Camden Arts Centre, London; and the Queensland Art Gallery | Gallery of Modern Art, Brisbane.

Marion Vasseur Raluy is a curator and writer based in Paris, France, and Associate Curator, organising the residency program at CAPC Musée d'Art Contemporain de Bordeaux (from January 2021). She is currently writing a novel that examines issues of care as they exist in the art world, beginning with personal experience of illness.

Curators' Acknowledgements

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Max Delany & Miriam Kelly

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The 2020 Macfarlane Commissions

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