



MONASH UNIVERSITY MUSEUM OF ART
EDUCATION KIT

MUMMA

NETWORKS CELLS AND SILOS

1 FEBRUARY - 16 APRIL 2011

NATALIE BOOKCHIN

CHRIS BOND

DOROTHY BRAUND

HEATH BUNTING

MUTLU ÇERKEZ

JOHN DUNKLEY-SMITH

MIKALA DWYER

GALI YALKARRIWUY GURRUWIWI

ROGER KEMP

AARON KOBLIN

HILARIE MAIS

NICK MANGAN

ANDREW MCQUALTER

JAN NELSON

KERRIE POLINESS

KOJI RYUI

SANDRA SELIG

BRYAN SPIER

MASATO TAKASAKA

MICHELLE TERAN

JUSTIN TRENDALL

KIT WISE

TJADUWA WOOD

The Exhibition

NETWORKS (cells & silos) explores connections between artistic and visual representations of networks – and the rapidly evolving field of network science.

Contemporary art and network science allow us to visualise a myriad of connective models, to explore shared network structures of radically different origins – physical, perceived and designed – spanning the diverse realms of biological networks, as well as engineered, information, cognitive, semantic and social networks.

In a world of vast, interconnected flows of information, we are joined to each other in a myriad of ways, uniquely able to relate different bodies of data and knowledge. We increasingly live between the paradigms of network, cell and silo, more connected to each other than we've ever been, yet perhaps also more isolated. *NETWORKS (cells & silos)* asks whether a deeper understanding of network patterns and dynamics will allow us a greater capacity to choose and manage change.

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Koji Ryui
*Extended network towards the happy end of
the universe 2007-2011*
installation view



Chris Bond
End painting 2010
oil on linen panel
26.5 x 39.1 cm
Courtesy the artist and Nellie Castan Gallery, Melbourne



Chris Bond
Strike out at the end 2010
oil on linen panel
32.2 x 29.1 cm
Courtesy the artist and Nellie Castan Gallery, Melbourne

CHRIS BOND b. 1975

Melbourne based artist Chris Bond is known for his meticulously detailed paintings of classic paperbacks that refer to personal, pictorial and modernist abstraction, freely playing with ambiguity and narrative. For this exhibition, what appears to be discarded, worthless torn and creased gallery invitations and catalogues are in fact highly rendered trompe l'oeil oil paintings on linen. The folds and creases of the catalogue covers mimic and collide with the cover imagery of a lightning bolt, mirroring both networks of neurons in the brain and electrical paths in a stormy night sky.

Recent individual exhibitions include: Watchers, Nellie Castan Gallery, South Yarra, 2009; White, Nellie Castan Gallery, South Yarra, 2008; Retrospective 2000–2004, Bus, Melbourne, 2004; and Original Title: Translated, Gertrude Contemporary Art Spaces, Melbourne, 2003. Recent group exhibitions include: Shilo Project, The Ian Potter Museum of Art, University of Melbourne, 2009; The Counihan Connection, Counihan Gallery, Melbourne, 2009; and New 08, Australian Centre for Contemporary Art, Melbourne, 2008

References:

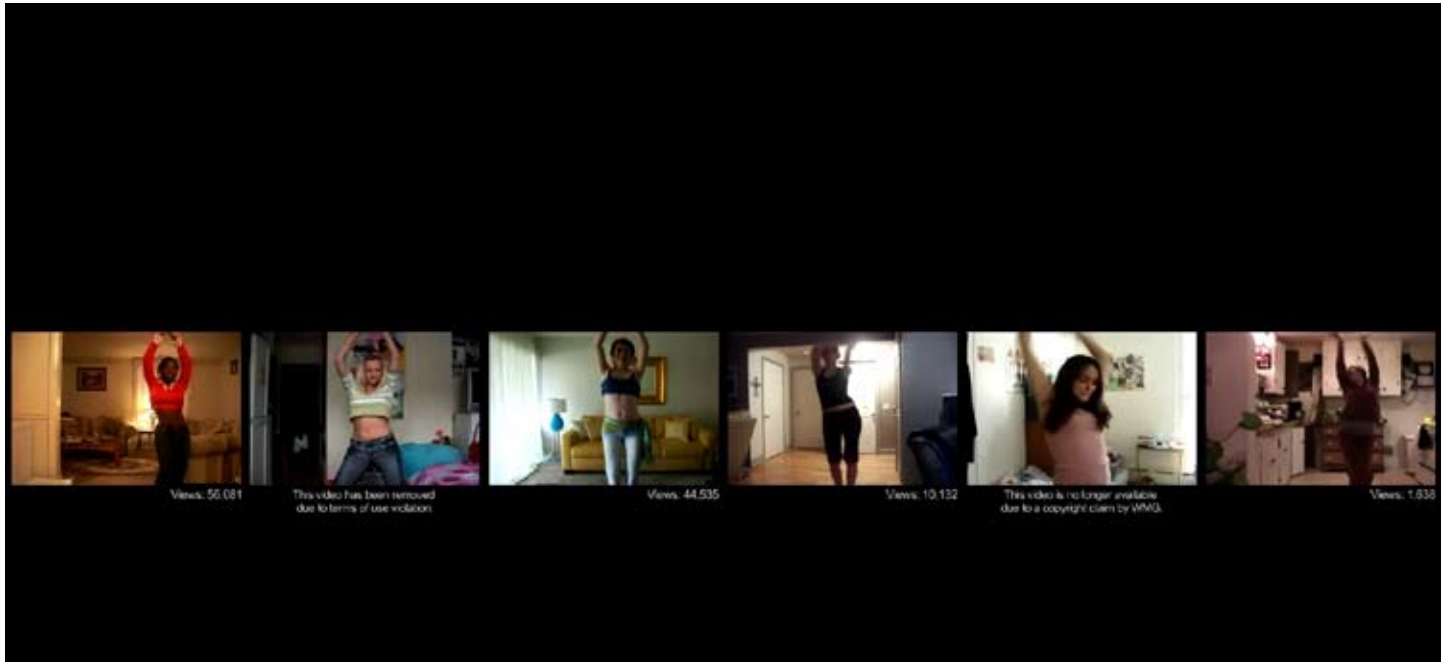
<http://chrisbond.com.au/>

www.nelliecastangallery.com

Jason Beale, Chris Bond [online]. *Art Monthly Australia*, no. 215, Nov 2008, p.48. <http://search.informit.com.au/documentSummary;dn=193839781613075;res=IELHSS>

Points to consider:

- Examine the way Chris Bond has created his works included in the exhibition. How does this process effect the reading of the work?
- What is the relationship between the titles and the works of art?
- How do you think these works relate to the overall concept of the exhibition *NETWORKS (cells & silos)*?



Natalie Bookchin
Mass Ornament 2009
Single-channel HD video installation, 5.1 surround sound
7 minutes 12 seconds, looped
Courtesy the artist

Natalie Bookchin b. 1962

American born artist, Natalie Bookchin lives and works in Los Angeles and is known for her work in new media. She is the director of the Media and Photography Program at California Institute for the Arts. Bookchin works independently and collaboratively and is interested in addressing the death of photography via the proliferation of images as data on the internet. For the exhibition, Bookchin has sourced samples of YouTube postings of bedroom dancers, collecting and then editing them to generate a new choreographed routine that turns the isolated dancers into a collective ensemble.

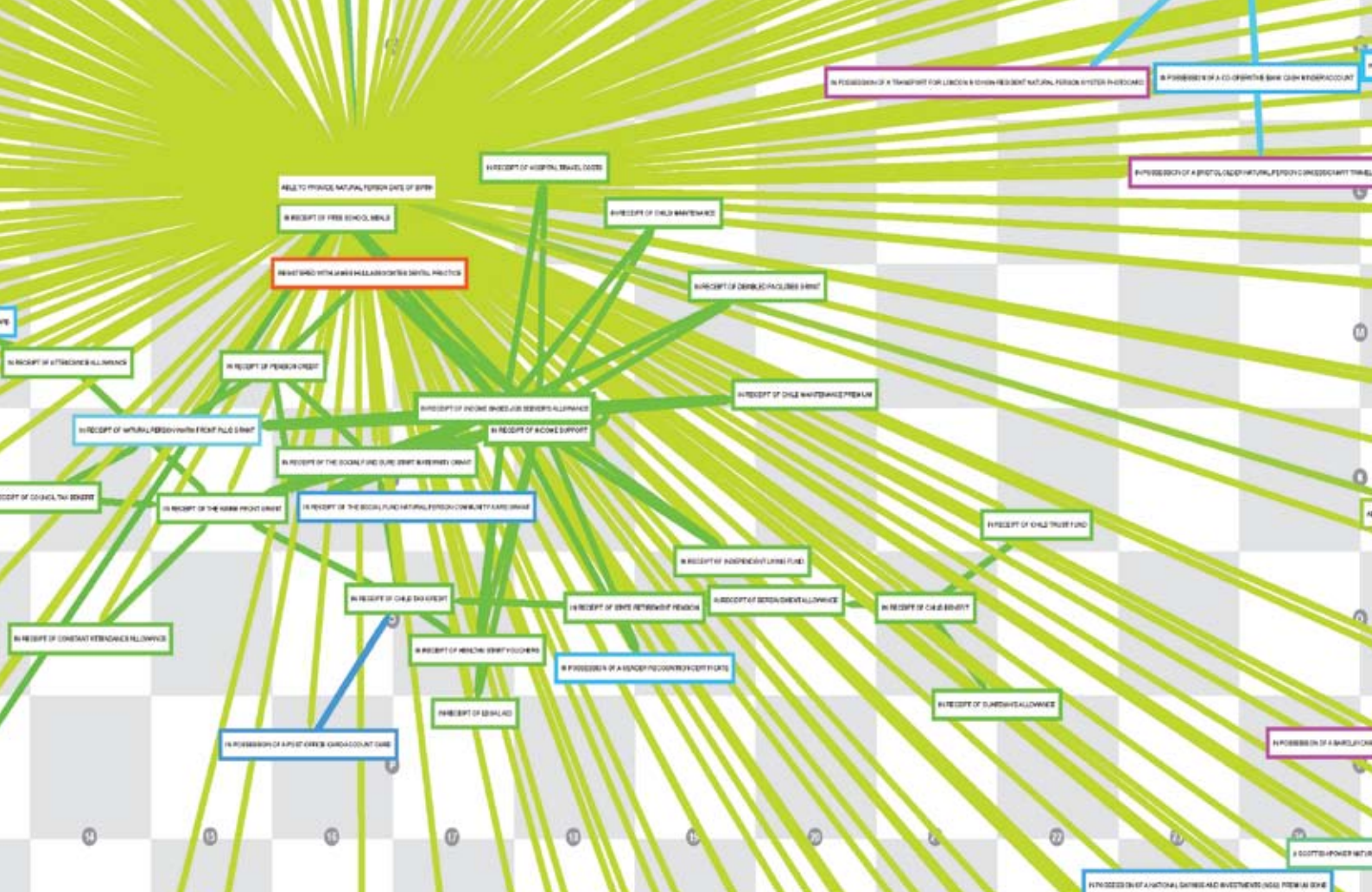
Recent individual exhibitions include: Los Angeles County Museum of Art, California 2009; Museum of Contemporary Art, Rijeka, Croatia 2009; Institute of Contemporary Art, Philadelphia 2009; Whitney Museum of American Art, New York 2003. Recent group exhibitions in 2010 include: Hacking the City; Museum Folkwang, Essen, Germany and Art@network, il Museo Laboratorio di Arte Contemporanea at Rome University.

References:

<http://www.bookchin.net/>
<http://www.fondation-langlois.org/html/e/page.php?NumPage=289>
Information on Mass Ornament:
<http://bookchin.net/projects/massornament.html>
Interview with Natalie Bookchin:
<http://rhizome.org/editorial/2009/may/27/dancing-machines/>

Points to consider:

- How do you respond to this work when thinking about the ideas of 'public' and 'private'?
- Are there differences and similarities between traditional ideas of theatre and online avenues of entertainment such as YouTube and Facebook?
- When considering these forms of entertainment and social exchange, what links and connections can you draw to Bookchin's work?



Heath Bunting
The Status Project A1072 Able to provide a natural person date of birth, 2010
 digital print (detail)
 Courtesy of the artist

HEATH BUNTING b. 1966

Heath Bunting was born a Buddhist in Wood Green, London, UK and is able to make himself laugh. Heath Bunting maps the data sets or common characteristics used to define individuals, and their place in, or against larger systems. Bunting's *Status Project* 2006-2011 presents a series of beguiling graphs, webs and universes of associated data sets. They are revealing whilst also reaching a level of absurdity in attempting to relate radically different but inter-related information.

Recent individual exhibitions include: Stone Vs Drone, Bblackbox, Basel, Switzerland 2010; Status Project, Arnolfini, Bristol, UK 2010. Recent group exhibitions include: Electron To Election, Centre For Cultural econtamination, Belgrade, Serbia 2010; tools for actions, Canadian Centre For Architecture, Montreal, Canada 2008.

References:

- www.irational.org/heath/
- Natalie Bookchin writes about Heath Bunting:
http://art.teleportacia.org/exhibition/miniatures/about_heath.html
- Interview with Heath Bunting:
<http://www.nettime.org/Lists-Archives/nettime-l-9708/msg00098.html>

Points to consider:

- When first looking at the work, how do you respond to it? How does the format of the work influence your reading of it?
- What is meant by the term psychogeography? How does this relate to Bunting's work?
- How is humour or the absurd evident in the work in the exhibition?
- Compare Heath Bunting's data to those found in the mass media and newspapers. What is the purpose of these visualisations and how can they skew our perceptions of politics, social and economic conditions?



Mikala Dwyer
Outfield, 2009
Installation view Roslyn Oxley 9 Gallery, Sydney
Courtesy of the artist and Roslyn Oxley 9 Gallery, Sydney

Mikala Dwyer b. 1959

Mikala Dwyer lives and works in Sydney and lectures in painting at the Sydney College of the Arts. Dwyer explores notions of time, space and reality, borrowing ideas from science, architecture and clairvoyance. She makes installations that resemble superstitious or ritualistic monuments such as Stonehenge, and ancient wonders of the world such as the Hanging Garden's of Babylon. Her sculptures are often fabricated from recycled household objects such as pantihose, PVC pipes, cardboard, dirty ashtrays, band-aids, sequined fabrics, plastic, and modelling clay. For *The Additions and Subtractions* 2010 included in the exhibition, a clairvoyant was initially consulted when generating the work. By doing this, Dwyer somewhat relinquishes artistic control further opening up avenues of improvisation, experimentation and chance.

Recent individual exhibitions include: Swamp Geometry, Anna Schwartz Gallery, Melbourne, 2008; Black Sun Blue Moon, Spielhaus Morrison Galerie, Berlin, Germany, 2007; and The Additions and Subtractions and the Hanging Garden, Galerie Wascherie, Potsdam, Germany, 2007. Selected group exhibitions include: De Overkant/ Down Under: The Hague Sculpture 2007, The Hague, The Netherlands, 2007; and Mystic Truths, Auckland City Gallery, Auckland, NZ, 2007.

References:

www.mikaladwyer.com

www.annaschwartzgallery.com

www.roslynnoxley9.com.au

Artist talk (produced by Caddie Brain and Tega Brain, COFA Online):

http://www.bos17.com/page/mikala_dwyer.html

Education resource – *2010 Adelaide Biennial of Australian Art – Before and After Science*:

http://www.artgallery.sa.gov.au/agasa/home/Learning/docs/Biennial_ed_kit_web.pdf

Points to consider:

- What are the materials and objects used to make this installation? Are these traditional sculptural materials? Why would these objects have been chosen?
- How have the objects been arranged? How does this affect your response to the work?
- Consider the title of the work. How might this relate to the idea that artworks are not fixed and can be reconfigured for different spaces and sites?



Nicholas Mangan
Colony 2005
 axe, shovel & hammer handles, stained dowel, western red cedar, found teak forks and spoons
 155.0 x 155.0 x 400.0 cm (dimensions variable)
 Monash University Collection
 Purchased 2005

Nicholas Mangan b.1979

Nicholas Mangan lives and works in Melbourne. His work considers the histories of places and things, and the circulation of their subsequent ideas and traces in the world – through trade, construction and consumption. Mass produced ornaments and kitsch kitchen items sold as tourist souvenirs are but one example of this. Often these familiar items are transformed, altered and rebuilt to form new objects and sculptural installations that refer to both the technological and the ritualistic as in his work *The Colony* 2005.

Recent individual exhibitions include: Nauru, Notes from a Cretaceous World, Sutton Gallery 2010; and Studio 12, Gertrude Contemporary Art Spaces in 2001 and 2001. Recent group exhibitions include: 2010 Adelaide Biennial of Australian Art: Before & After Science, AGSA, 2010; Stick It! Collage in Australia Art, NGV 2010; Balnaves Sculpture Exhibition, AGNW 2006; and Primavera, Museum of Contemporary Art, Sydney, 2004.

References:

www.suttongallery.com.au

Melissa Amore, review of Nick Mangan – The Mutant Message, Sutton Gallery, Melbourne, 2006:

<http://www.artlink.com.au/articles/2945/nick-mangan/>

Emerging Artist – Nick Mangan:

http://www.artaustralia.com/emergingartist_nickmangan.asp

AGNSW – Nicholas Mangan – Between a rock and a hard place:

http://archive.artgallery.nsw.gov.au/exhibitions/archived/2009/nicholas_mangan

<http://artnews.com.au/details.php?e=1560>

Points to consider:

- What materials and objects have been used in this installation? How have they been reconfigured and altered? How does this process influence your reading of the work?
- What is the relationship between the work and its title?
- Consider the habits of red ants and termites? What is the relationship between their process and some of the ideas surrounding the work?
- How does this work fit within the context of the exhibition *NETWORKS (cells & silos)*?



Koji Ryui
Extended network towards the happy end of the universe 2007-2011
detail
Courtesy the artist and Sarah Cottier Gallery, Sydney and Uplands Gallery, Melbourne

Koji Ryui b. 1976

Koji Ryui was born in Kyoto, Japan and currently lives and works in Sydney. His practice employs found commonplace materials which may be considered detritus from our daily lives. Ryui playfully unfolds structural and sculptural possibilities of these materials introducing amorphous forms that often appear fragile and temporary. Embracing the unmonumental if not the banal quality of these materials, links are made between systems and aesthetics we might otherwise overlook.

Ryui repeats and arranges these objects in space to create peculiar environments and accidental narratives. In his installations, relationships or spaces between objects are equally as important as the objects themselves.

Recent individual exhibitions include: Moai (with Huseyin Sami), Gallery 4A, Sydney 2009; Mutual Obligation, Artspace Sydney 2009. Recent group exhibitions include: Dynamo Hum, Sarah Cottier Gallery, Sydney 2009; Group Show, Sediton Gallery, Sydney 2009; and Problem Solving: Express Yourself, Uplands Gallery, Melbourne 2009.

References:

www.sarahcottiergallery.com

www.uplandsgallery.com

Points to consider:

- What materials has Koji Ryui used to create this installation? How have these materials been transformed?
- How has the installation been installed? How does this effect the way you relate to the work?
- What structural forms, both natural and man-made, does Ryui's work refer to? How does this relate to the exhibition?



Bryan Spier
Shadowmath 2010
New descending 2010
Each: synthetic polymer paint on linen
120.0 x 100.0 cm
Courtesy the artist and Sarah Scout, Melbourne

Bryan Spier b.1975

Born in Canberra, Bryan Spier lives and works in Melbourne. His painting practice investigates the possibility of drama and narrative in abstraction via repetition, colour relationships, perceptual tricks and spatial ambiguity. A sense of play is evident in more recent works where a fluid and spontaneous use of paint and 'incidental shape' tracing have been employed. Spiers draws on references to Op Art, Colourfield painting, Science Fiction, decorative arts and design.

" I think of my paintings as puzzles or visual toys. They are images to be manipulated by the viewer; reconfigured, recomposed, expanded upon. Trajectories of change are implied by repeated shapes and graded colour transitions. They describe a continuum to be followed to its logical conclusion outside of the picture plane. This leads to the dissolution of the image, proposing new images yet to be made."
Bryan Spier

Recent individual exhibitions include: *Expandable Paintings*, Sarah Scout 2010; *Dots and Pithy Sequences*, Ryan Renshaw Gallery, Brisbane 2009; and *Rules*, Seventh Gallery, Melbourne 2008. Group exhibitions include: *This Way Up*, Canberra School of Art Gallery 2010; *Abstract Now*, Shepparton Art Gallery 2010; *Strange Frames*, Sydney Non-Objective, Sydney 2010; and *Chromaphobia*, Ryan Renshaw Gallery, Brisbane 2009.

References:

www.bryanspier.com

www.sarahscoutpresents.com

An interview with Bryan Spier: <http://www.funkiblog.nl/interviews-reports/3432-interview-bryan-spier>

Michael Ascroft on Bryan Spier: <http://www.sarahscoutpresents.com/images/stories/docs/text%20by%20michael%20ascroft.pdf>

Points to consider:

- Describe the paintings. How do you think they have been made?
- How has the history of art, in particular geometry and abstraction, influenced the work?
- What is the relationship between the titles and the paintings? Consider Marcel Duchamp's *Nude descending a staircase*?
- Is there a relationship between Spiers' work and that of Masato Takasaka?

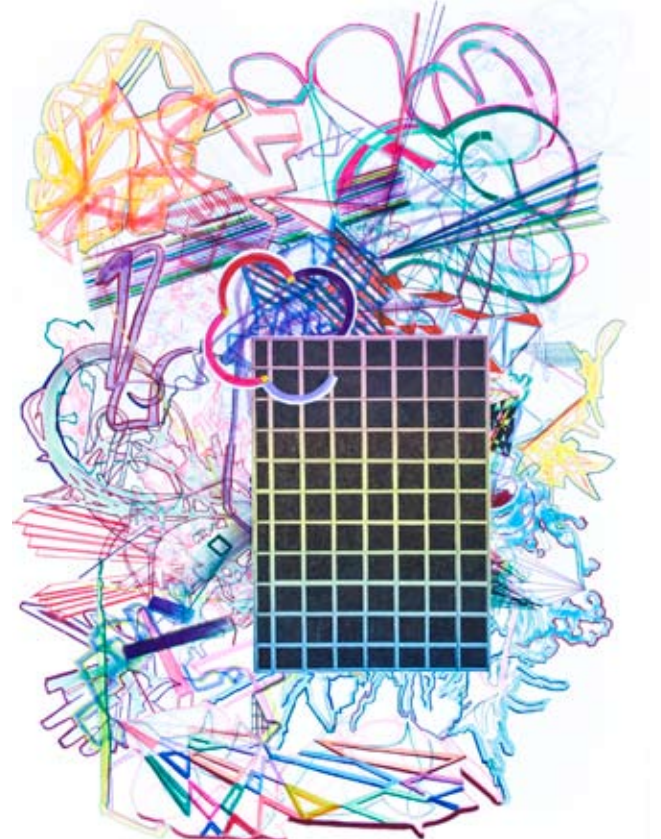


Masato Takasaka
Information Superhighway 2006-2007
fibre-tipped pen and pencil on paper
75.0 x 55.0 cm
Private collection

Masato Takasaka b. 1977

Masato Takasaka lives and works in Melbourne. His practice has been described as rhizomic and explores the ready-made and the 'already made' through the use of found materials, exhibition paraphernalia and guitar magazines.

Recent individual exhibitions include: Post-structural Jam (Shut Up! We know you can play!...), Metro Arts, Brisbane 2010, Y3K Gallery, Melbourne 2009 and From the edge of insanity, SNO Contemporary Art Projects, Sydney 2008. Recent group exhibitions include: New Psychedelia, University of Queensland Art Museum, Brisbane 2011 and READY OR NOT IT'S 2010, Los Angeles County Museum of Art, California, USA 2010.



Masato Takasaka
Let's get metaphysical 2006-2007
fibre-tipped pen and pencil on paper
75.0 x 55.0 cm
Collection of Geoff Newton

References:

The Narrows exhibition: <http://www.thenarrows.org/archive/2007/7.shtml>

Lisa Radford, 'Whats the difference to you?', *unMagazine*, 3.1, June 2009, p.9. <http://unmagazine.org/un/un3.1.pdf>

Masato Takasaka's work was included in the exhibition and catalogue for Cubism & Australian Art at Heide Museum of Modern Art: http://www.heide.com.au/exhibitions/cubism_australian_art?exhib=38

Helen Hughes, 'Masato Takasaka-Never-endism' *unMagazine*, 3.2 December 2009, p.22-24. http://unmagazine.org/un/un_3.2_web_final2.pdf

Mellisa Loughnan visits Masato Takasaka's studio in 2010: <http://theinternetnetwork.com.au/#post/masato-takasaka-studio-visit>

A review by Justin Andrews: http://www.justin-andrews.info/html/masato_takasaka_review.html

Takasaka setting up his installation at Ocular Lab in 2007 (filmed by Danny Lacy): <http://www.youtube.com/watch?v=mhUQnTlo7Qo>

A conversation between Masato Takasaka and Danny Lacy: <http://www.ocularlabinc.com/newwork.pdf>

Points to consider:

- What is a rhizome? How does this relate to Takasaka's work in the exhibition?
- What materials has Takasaka used to make the drawings? What process do you think was used to make the drawings? Why have pins been included in the framed works?
- How does thinking about balance and anarchy effect the way you think about these works? How does this then link to the idea of networks or visual forms of information?



Installation view, artists left to right:
Kit Wise, Dorothy Braund, Sandra Selig, foreground Mikala Dwyer *Additions and subtractions*, 2011

AN INTERVIEW WITH THE CURATOR: GERALDINE BARLOW

Where did your interest in networks come from?

I've long been fascinated by network maps of human relationships – the graphical representation of something seemingly so complex and multi-layered. The structure of the brain and how this relates to theories of mind is also an area of personal interest. Our society, bodies and relationships are all made up of different kinds of networks, and artists are often interested in mapping out these structures. I realised some time ago that the visual representation of networks might make for an interesting exhibition, from this point on I collected and 'tested' different ideas of what the exhibition might include.

How is this explored in the exhibition?

Human relationships feature in some of the works in the exhibition, but not all. I hope the exhibition offers a wide variety of links between people's familiar world and daily experiences on the one hand, and more abstract ideas on the other.

There are a number of works from the Monash University Collection included in the exhibition. Can you tell us about these and why you selected them?

The Monash University Collection is a great source of inspiration. Any artwork considered closely opens up in surprising ways and offers unexpected insights. Thinking about the works in the collection over an extended period is a great luxury.

Dorothy Braund's work *Christ with the disciples listening* 1966 was given to the University in 1974. It is a very balanced formal painting of a series of shaded circles and ellipses. At first glance it is simple and seems to

represent a ring of figures, their heads and bodies gathered together. On closer examination it is not so clear where one figure ends and another begins, as a whole the clustered forms seem to operate more like a cell. Historically this cell of men and the ideas attributed to them has had a profound impact.

Through the composition and balance of abstract form, the artist has created a complex representation of the relationships between people: the ways in which we are both connected to each other, and yet might also circulate ideas in a tight 'Chinese whispers' type circle. This work was painted in 1966, long before our current awareness of social and telecommunications networks, but it still offers insights into our contemporary world and the way we relate to each other.

How did the new gallery space affect the installation of the exhibition?

The exhibition was slowly forming in my mind, even as Kerstin Thompson's elegant galleries were being designed and built. The gallery offers a wonderful armature and character for the exhibition to work with, hopefully in the manner of a conversation. Kerstin was very interested in reflecting the essential structure of the building, not erasing what was pre-existing. The exhibition like-wise has an interest in structural models, geometries and patterns – in finding a balance between the regular and the warped. In the central corridor or spine of the gallery, Thompson has chosen to leave the mechanical services exposed and to allow the pre-existing structure of the building to be a form of ornament. Many of the artists in the exhibition also have an interest in the relationship between structure and ornament, found form and design.



Installation view, artists left to right:
Jan Nelson, Heath Bunting, Kerrie Poliness

STARTING POINTS

Materials, Process and Practice

- The artists in this exhibition use a wide range of materials and techniques to make their work, as well as many sources of inspiration. What are some of the sources for their ideas? How are materials and techniques applied to the artworks in this exhibition in relation to the context of 'networks'?
- What links are drawn between: the macro and micro, iterative processes, painting and data visualisation, found materials, references and text, installation, and photography?
- What are the relationships and differences between the exhibited artworks? Consider, compare and contrast a range of artistic responses from varying times, locations, sites and situations.
- In what ways have the artists in the exhibition reflected or challenged artistic or social traditions?
- Compare and contrast the works of two artists in the exhibition and discuss the differences in their work taking into consideration the formal elements. How do these formal properties influence and contribute to the meanings of the work? How does the form of the work connect to title of the exhibition *Networks (cells and silos)*?

Curators, Galleries and Museums

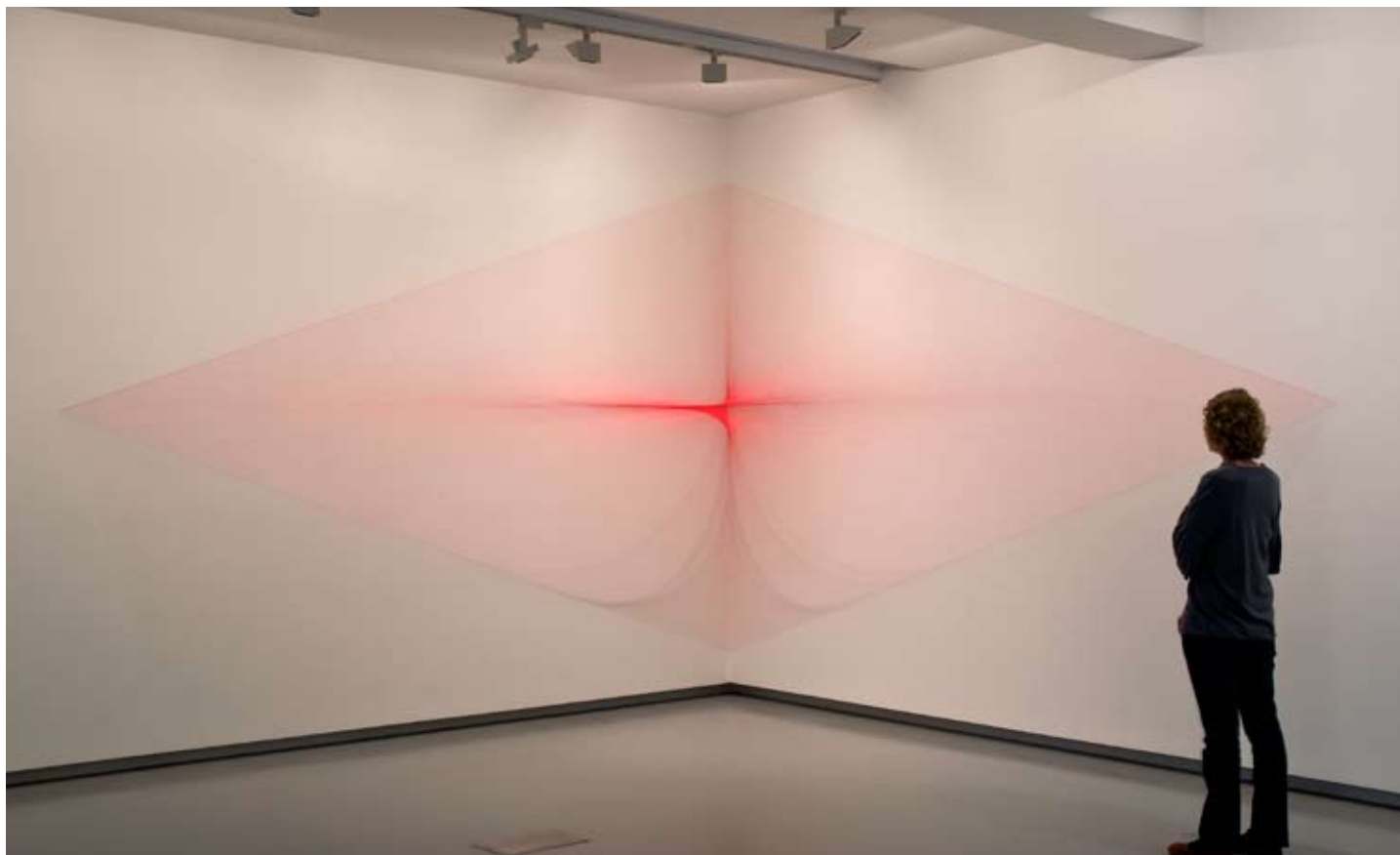
- How has the curator influenced our ideas of what a 'network' might be?
- What is the role of public galleries, curators and artists within the set of broad and established gallery networks and systems?

Art, Science, Information and Knowledge

- What relationships are there between art and science? How is this explored in the exhibition?
- What is interdisciplinary practice? How do artists, curators and public galleries engage and participate in this type of network?
- What is information? What is knowledge? How is information presented visually and how do we compare and interpret these types of information?
- What information networks do you use in your life? How could these be mapped or used to make artworks?

Possibilities for making...

- What are the networks in your life? How would you represent them in an artistic context?
- What communities are represented in the exhibition? How do these works reflect on ideas of personal and collective identity?
- Use found objects and everyday materials to create a work that responds to your ideas about networks and the things that connect us. Consider the transformative properties of the materials you choose.
- Create a 'Six Degrees of Separation' map including responses from the whole class, or more simply your friends and family. Who are you connected to in six steps or less?



Sandra Selig
heart of the air you can hear 2011
spun polyester, nails, paint
280.0 x 560.0 x 285.5 cm
Courtesy the artist and Milani Gallery, Brisbane

GLOSSARY

Abstract: Non-representational art that is often created by simplifying or altering forms, shapes and objects.

Aesthetics: a branch of study that deals with beauty and taste.

Assemblage: a process where a three-dimensional form is constructed using several disparate elements or things grouped together to be considered as a whole.

Cell: a small compartment, place or basic structural or functional unit that serves as part of larger structure or movement.

Juxtapose: to align or put side by side.

Installation: can describe both the way an artwork is placed in an exhibition and refer to the genre of site-specific, three-dimensional art works designed to influence the perception of a space.

Interdisciplinary: drawing from two or more fields of study or experience.

Interpolation: constructing new data points, information that is inserted or introduced.

Iteration: a single execution of a set of instructions that should be repeated, to do or say again, a repetitive performance.

Macro: extremely large in scale, scope or capability.

Micro: extremely small in scale, scope or capability.

Modernism: is a Western art movement (c.1860–1970) that challenged social, political, religious or artistic values of previous eras. Modernist art is often thought of as embracing the concepts of constant innovation, originality and linear progression.

Network: an interconnected system of things or people.

Network science: a new and emerging scientific discipline examining interconnections among diverse physical or engineered networks, information networks, biological networks, cognitive and semantic networks, and social networks.

Postmodernism: a late twentieth century concept that reacted against modernism, challenging traditions and concepts such as progress, originality and history. Humour, irony and appropriation are common tactics and/or stylistic features of postmodernism.

Subject matter: what is represented in the artwork - object, form or narrative.

Technique: how an artist uses media or materials.

OTHER LINKS AND RESOURCES

Geraldine Barlow *et. al*, *Networks (cells & silos)* exhibition catalogue, 2011, Monash University Museum of Art

An article about Albert-László Barabási and Network Science:

Dale Keige, *Looking for the Next Big Thing*, [http://www.nd.edu/~alb/Public%20Relations/NextBigThing\(Barabasi\)_NDMag,Vol36,No1,49-53\(Sprg07\).pdf](http://www.nd.edu/~alb/Public%20Relations/NextBigThing(Barabasi)_NDMag,Vol36,No1,49-53(Sprg07).pdf)

A documentary on Network Science and Albert-László Barabási by Annamaria Talas:

How Kevin Bacon Cured Cancer, 2009, <http://eureka.australianmuseum.net.au/5922F63E-0C6F-11DE-8ECFB1A28161CAF7/displayPageEntry>

D. J. Watts. *The "new" science of networks*. *Annual Review of Sociology*, 30, 243-270 (2004) <http://www.annualreviews.org/doi/pdf/10.1146/annurev.soc.30.020404.104342>