



THE DEVIL HAD A DAUGHTER

4 AUGUST – 1 OCTOBER 2011

CURATOR: KIRRILY HAMMOND

THE EXHIBITION

The Devil had a Daughter reflects an enduring fascination with allegorical, theatrical and macabre imagery apparent throughout the history of printmaking. Drawing upon various forms of printmedia such as the artist's book, performative works, found printed matter, architectural installations, as well as longer standing print traditions, this exhibition aims to open up the definition of printmaking towards an expanded understanding of its role and form in contemporary art.

The Devil had a Daughter is timed to coincide with IMPACT 7, the International Multidisciplinary Printmaking Conference to be held at Monash University from 27–30 September 2011.

THE ARTISTS

PAT BRASSINGTON

TONY GARIFALAKIS

JASON GREIG

PETR HEREL

DYLAN MARTORELL

DAVID NOONAN

MIKE PARR

STUART RINGHOLT

SALLY SMART



AN INTERVIEW WITH THE CURATOR – KIRRILY HAMMOND

Where did the idea for the exhibition come from and how did you come about titling it?

The title of this exhibition is borrowed from Jason Greig's monoprint 'The Devil had a Daughter' 2006*. The idea for the exhibition evolved intuitively, inspired by the work of different artists who used printmaking to express a dark, macabre side of their imagination. The work of Petr Herek, David Noonan and Jason Greig was all pivotal in this process. I was also interested in bringing together work that demonstrates a diversity of print techniques in contemporary practice – such as Mike Parr's performative piece, the found printed material of Tony Garifalakis and Stuart Ringholt and the large assemblages of Sally Smart.

When did you first see Jason Greig's work? And why did this work and its title interest you?

I first came across the work of Jason Greig at Darren Knight Gallery and the Sydney Biennale in 2010. I saw references to artists such as Goya and Redon in Jason's work and thought it would be interesting to explore those links in the work of other contemporary artists. The title 'The Devil had a Daughter' worked well as an exhibition title as it conveys the dark, gothic theme running through all the works in the exhibition, as well as suggesting the uneasy relationship that printmaking is perceived to have with other artforms.

How did you find and then choose the rest of the artists for The Devil had a Daughter?

Quite a few of the works in the exhibition have been selected from the Monash University Collection, which is a rich and inspiring resource to be able to draw from. Other artist's works have been in my mind for sometime and it's great to be able to present them in this context. I had the privilege of working directly with the artists in the final selection of works for 'The Devil had a Daughter', which has been a very rewarding process.

What do you see as the relationship between contemporary and traditional forms of printmaking?

I think there has been an evolution of what can be considered a 'print', from more traditional techniques of etching or screen printing to various computer generated printing techniques that are often used in commercial contexts. I think it's good to maintain an open mind as to what 'printmaking' can mean in contemporary artistic practice – producing an artwork can be a complex combination of old and new approaches to printing.

What is your role at MUMA and what does it involve?

I am the Curator of the Collection at the Monash University Museum of Art. This involves looking after the Monash University Collection, which consists of some 1700 works that are displayed across the various campuses of Monash University as well as in regular exhibitions at MUMA and the Switchback Gallery, Gippsland Centre for Art and Design. The collection is also in demand from other galleries and institutions that lend works for their exhibitions both nationally and internationally. My role is to facilitate the display of the collection in these various contexts, as well as care for new works that enter the collection, ensure the safe storage of all collection works and curate exhibitions as part of the MUMA exhibition program.



What is your previous experience?

I have worked in the arts sector since 1995, with previous positions held at Canberra Museum and Gallery; Megalo Access Arts Print Workshop, Canberra; Australian Pavilion, Venice Biennale; and the National Gallery of Victoria. In 2003 I completed a curatorial Masters degree at the University of Melbourne and in 2005 I was awarded a Harold Wright Scholarship and was able to study the prints & drawings collection at the British Museum, London.

I am also an artist and completed a BAVA (Hons) at Canberra and Glasgow Schools of Art in 1997. I am represented by commercial galleries in Sydney, Canberra and Melbourne, and my work is held in numerous private collections, as well as the Wollongong University, the Australian National University, Latrobe Regional Gallery and the Warrnambool Art Gallery Collections.

How does your practice as an artist influence your work as a curator?

As an artist I have an intimate understanding of the processes, techniques, challenges and rewards of making art, which informs all aspects of my role as a curator. I apply my knowledge of materials to the way I care for works in the Monash University Collection, and I can relate quite directly to the artists that I include in exhibitions. Being a curator allows me to gain insight into a large range of approaches and techniques to making art - it is very rewarding to be able to have both perspectives on artistic practice.

* Jason Greig's title emerged from a combination of sources, including Black Sabbath's 1989 song 'Devil and Daughter', and possibly Peter Syke's 1976 horror film 'To the Devil a Daughter'. Email discussion with the artist 7.4.2011

Please note: the following artist biographies were written by the curator of the exhibition Kirrily Hammond.



PAT BRASSINGTON

Pat Brassington's photographic prints fascinate and repel in equal measure. Eschewing traditional figuration, Brassington utilises digital technologies to transform her bodily subject matter into uncanny forms that subtly blur the boundaries of the real and imagined. Playing with dismembered and mutated forms, she creates abstract, corporeal images and surreal narratives which are both lyrical and perverse.

Brassington was born in Hobart in 1942, where she currently lives and works. In 1985 she received a Masters in Fine Art from the University of Tasmania, and between 1976 and 1981 completed a Bachelor of Visual Arts at the Tasmanian College of Advanced Education. Brassington has held solo exhibitions in many Australian public institutions including Australian Centre for Photography, Sydney, 2002, 1988 and 1987; Ian Potter Museum of Art, Melbourne, 2002; and Australian Centre for Contemporary Art, Melbourne, 2001. Her most recent individual exhibitions include shows at Arc One Gallery, Melbourne, 2010; Stills Gallery, Sydney, 2010 and Criterion Gallery, Hobart, 2009.

Brassington has also participated in significant Australian exhibitions such as the *14th Biennale of Sydney*, Sydney, 2004; *Fieldwork: Australian Art 1968-2002*, Ian Potter Centre: National Gallery of Victoria, Melbourne, 2002 and *Australian Perspecta*, Art Gallery of New South Wales, Sydney, 1989. Her most recent group exhibitions include *Generosity of Spirit*, Queensland University of Technology Art Museum, Brisbane, 2010; *Feminism Never Happened*, Institute of Modern Art, Brisbane, 2010 and *Bal Taschit: Thou Shalt Not Destroy*, Jewish Museum of Australia, Melbourne, 2008.

In 1990 Brassington was awarded the Maude Vizard-Wholohan Art Prize Purchase Award by the Art Gallery of South Australia, and in 1997 she won the Acquisitive Works on Paper Award, Geelong Art Gallery, as well as the Shell Print Award, Fremantle Arts Centre. Brassington's work is held in many public collections in Australia including Art Gallery of New South Wales, Sydney, Art Gallery of South Australia, Adelaide, Monash University Collection, Melbourne and National Gallery of Australia, Canberra.

Pat Brassington is represented by Arc One Gallery, Melbourne and Stills Gallery, Sydney.

POINTS TO CONSIDER:

- Look at the images in the exhibition and describe each image individually. What are the similarities and differences between them? Consider the colour and composition.
- What was your initial response to these images? How have the images been manipulated and how might this influence your response to them?
- Discuss the relationship between the titles and the works of art.
- What questions do these works pose about the body and our relationship to bodies?

LINKS AND REFERENCES:

Stills Gallery

<http://www.stillsgallery.com.au/artists/brassington/>

University of Tasmania

http://www.utas.edu.au/library/companion_to_tasmanian_history/B/Pat%20Brassington.htm

Monash Gallery of Art – Recent Acquisitions

<http://www.mga.org.au/collection/view/collection/24>

Pat Brassington : this is not a photograph

by Ann Marsh, Quintus Publishing, Hobart, 2006.

http://www.arts.tas.gov.au/about_us/projects/current_projects/tasmanian_monographs/pat_brassington

The aberrant object : women, dada and surrealism

Museum of Modern Art at Heide, 1994 (catalogue)



TONY GARIFALAKIS

Drawing on images and motifs from popular media, advertising and subcultures, Tony Garifalakis' work possesses a lively, irreverent and iconoclastic quality. Dedicated to the more sinister aspects of contemporary culture, Garifalakis explores shadowy topics such as radical politics, conspiracies, doomsday prophecies and death metal music. His practice incorporates painting, drawing, sculpture and installation, and mixes black humour with an overwhelming sense of impending doom.

Garifalakis was born in Melbourne in 1964, where he currently lives and works. He completed a Masters in Fine Art (Painting) at RMIT University, Melbourne, in 2000 and between 1983 and 1985 studied for a Diploma in Graphic Design at Victoria College, Melbourne. Recent individual exhibitions include *Mutually Assured Destruction*, Ryan Renshaw Gallery, Brisbane, 2011; *The Misery of Philosophy*, Curro Y Poncho, Guadalajara, Mexico, 2011; *The Philosophy of Misery*, Yautepac, Mexico City, Mexico, 2011; *Cover Ups*, Uplands Gallery, Melbourne, 2008; and *Infinity Land*, Hell Gallery, Melbourne, 2008. Garifalakis also recently curated *Endism* at 24HR Art - Northern Territory Centre for Contemporary Art, Darwin, 2011, which explored the structures of power and authority in the early 21st century.

His work has been presented in a number of curatorial projects and group exhibitions, including *Bela Lugosi's dead*, Death be Kind, Melbourne, 2010; *Cock and Bull*, Margaret Lawrence Gallery, Melbourne, 2009; *Bad Moon Rising 3*, Boots Contemporary, St Louis, USA, 2009; *Neo Goth: Back in Black*, University of Queensland Art Museum, Brisbane, 2008; and *Relentless Optimism*, Carlton Hotel and Studios, Melbourne, 2007. In 2008 Garifalakis undertook an Australia Council studio residency at ISCP, New York, USA. Other residencies include Chiesa di San Leone XI, Venice, Italy, in 2006 and Busqueda Box Studios, Dublin, Ireland, in 1997. Garifalakis' work is held in numerous public collections in Australia, including the Monash University Collection Melbourne; Artbank, Sydney; Museum of Old and New Art, Hobart; and National Gallery of Victoria, Melbourne. His work is also held in private collections in Australia, Europe, UK and USA.

Tony Garifalakis is represented by KALIMANRAWLINS, Melbourne.

POINTS TO CONSIDER:

- How have the *Cover Ups* works have been made. Describe the process. How might this influence the reading or intention of the work? Discuss this in relation to the titles of the works.
- Is there a relationship between printmaking and painting? How is this explored in the *Cover Ups* series?
- Compare the *Cover Ups* works to the *Hello Doomsday* works. What are the differences and similarities in the way the works have been made and the content that is borrowed and addressed?
- Describe how graphic design, music and popular culture have been used in the works of Tony Garifalakis.
- What is the relationship iconography, both in art and the media, and the works Garifalakis has contributed to the exhibition?
- Describe the subversive tactics and role of humour evident in Garifalakis' work.

LINKS AND REFERENCES:

Tony Garifalakis
<http://www.tonygarifalakis.com/>

KALIMANRAWLINS
<http://kalimanrawlins.com/>

Tony Garifalakis: The Doomsday Prophet, Art Collector, 2010
<http://www.artcollector.net.au/TonyGarifalakisTheDoomsdayProphet>

Endism
<http://endism666.blogspot.com/>



JASON GREIG

Jason Greig is one of New Zealand's most significant contemporary printmakers. Renowned for his gothic sensibility, Greig has worked predominantly with monoprints since 1993 to create a range of dark, otherworldly seascapes, landscapes and figurative studies. His work references a multitude of historical, literary, cinematic, fine art and musical influences, as well as his own contemporary context.

Greig was born in Timaru, New Zealand, in 1963. He currently lives and works in Lyttelton, New Zealand. Greig studied printmaking at the Canterbury School of Fine Arts, New Zealand, and obtained Honours in engraving in 1985. Recent individual exhibitions include *Six of the Best*, Hamish McKay Gallery, Wellington, New Zealand, 2011; *The Strange Case of Dr Jekyll and Mr Hyde*, Brett McDowell Gallery, Dunedin, New Zealand, 2010; *Rockumental*, Hamish McKay Gallery, Wellington, New Zealand, 2009; *Argus*, Darren Knight Gallery, Sydney, 2008; and *The Devil made me do it*, Christchurch Art Gallery, Christchurch, New Zealand, 2006.

Greig has also recently been featured in *Van der Velden – Otira*, Christchurch Art Gallery, Christchurch, New Zealand, 2011; *17th Biennale of Sydney*, Sydney, 2010; and *Neo Goth: Back in Black*, University of Queensland Art Museum, Brisbane, 2008. His work is held many public collections in New Zealand including Aigantighe Art Gallery, Timaru; Christchurch Art Gallery, Christchurch; Hocken Library Collections, University of Otago, Dunedin and National Art Gallery of New Zealand, Wellington. He also plays in the Christchurch-based metal band Into the Void.

Jason Greig is represented by Brett McDowell Gallery, Dunedin, New Zealand; Darren Knight Gallery, Sydney and Hamish McKay Gallery, Wellington, New Zealand.

POINTS TO CONSIDER:

- What might be meant when Jason Greig is said to have a 'gothic sensibility'?
- Research the various periods in art history, film and culture that refer to the Gothic. Consider various examples in relation to the work in this exhibition.
- What traditional and contemporary materials and techniques has Greig used to make the works? How do these impact on your visual response to the work?
- Consider the titles of Greig's works. How might appropriation and word play have been used by the artist to inform the work and also challenge traditional understandings of art and in particular printmaking?
- What similarities and differences can you make between the work of Jason Greig, Tony Garifalakis and Dylan Martorell?

LINKS AND REFERENCES:

Jason Greig – Darren Knight Gallery (Sydney)
<http://darrenknightgallery.com/artists/greig/artist.htm>

Jason Greig – Brett McDowell Gallery (Dunedin)
<http://www.brettmcdowellgallery.com/jasongreig.html>

Jason Greig – 17th Biennale of Sydney
<http://www.bos17.com/biennale/artist/45>

Christchurch Art Gallery
<http://christchurchartgallery.org.nz/multimedia/print/digitized-gallery-publications/jason-greig-the-devil-made-me-do-it/>



PETR HEREL

Petr Herel's finely tuned graphic sensibility finds expression in his meticulous drawings, prints and artist books. Characterised by a light touch and depth of inspiration, Herel's practice is informed by a broad knowledge of classic literature and an extraordinary imagination.

Herel was born in Horice, Czechoslovakia, in 1943. He arrived in Australia in 1973 and currently lives and works in Melbourne. Herel studied at the Prague School of Art and Prague Academy of Applied Arts between 1957 and 1969, achieving a Masters of Arts and Diploma of Education. He has held survey exhibitions and retrospectives at Holmes à Court Gallery, Perth, 2001; Drill Hall Gallery, Australian National University, Canberra, 1999; National Library of Australia, Canberra, 1989; and Beaune Bibliothèque, France, 1988. His most recent individual exhibitions include *Metonymy: Drawings, Prints, Artist Books*, Australian Galleries, Melbourne, 2010; and *Séquelle*, Librairie Nicaise, Paris, France, 2009.

Selected group exhibitions include *Constellations*, RMIT Gallery, Melbourne, 2010; *Freestyle Books: Artists' Books from the Collection*, State Library of Queensland, Brisbane, 2008; *Fictions*, Switchback Gallery, Monash University Gippsland Centre for Art and Design, Victoria, 2008; *Graphic Artists*, Galerie Hollar, Prague, Czech Republic, 2004; and *A Decade of Contemporary Australian Printmaking*, The Metropolitan Museum of Seoul, Korea, 1998.

Herel has produced an extensive catalogue of over ninety artist books dating from 1965 to the present. His work is held in public collections across Europe and Australia including Albertina Museum, Vienna, Austria; Art Gallery of New South Wales, Sydney; Bibliothèque Nationale, Paris, France; British Museum, London, UK; National Gallery of Czech Art, Prague, Czech Republic; and National Gallery of Victoria, Melbourne. In 1992 Herel was a visiting Fellow at Monash University, Melbourne, and in 2009 was awarded the Jean Lurçat Prize for artist book of the year by Académie des Beaux-Arts de l'Institut de France, Paris, France.

Petr Herel is represented by Australian Galleries, Melbourne.

POINTS TO CONSIDER:

- What is an artist book? Research the relationship between the artists book and the conceptual art movement of the early 1970s.
- Describe Petr Herel's works and their relationship to the artist's book. Do they relate to or subvert what you have already discovered?
- How are Petr Herel's books made? How does literature inform the printmaking and drawing process in these works?

LINKS AND REFERENCES:

Petr Herel

http://australiangalleries.com.au/ag/artist/petr_herel/

Petr Herel – Artlink

<http://www.artlink.com.au/articles/2636/petr-herel-drawings-prints-and-artists-books/>

Artists Books in the Australian National University Library Collection

<http://anulib.anu.edu.au/about/collections/herel/>

Petr Herel in collections of Museums and Galleries in Canberra

<http://www.museumsandgalleries.act.gov.au/cmag/PetrHerel.html>

Petr Herel in the collection of the Art Gallery of New South Wales

http://www.artgallery.nsw.gov.au/collection/search/?artist_id=herel-petr



DYLAN MARTORELL

Dylan Martorell's multidisciplinary practice is influenced by the natural world, human rituals, ethnography and mythology. His work reflects a mix of cultural influences including Southeast Asian music traditions and the Italian art movement Arte Povera. Whether creating hand drawn screenprints, self-styled musical instruments or sound-based installation environments, Martorell's work is characteristically refined yet improvised; boasting an almost synaesthetic combination of colour, pattern, sound and texture.

Dylan Martorell was born in Lanark, Scotland in 1971 and currently lives and works Melbourne. He has been exhibiting and performing for over ten years. His most recent individual exhibitions include *Agaves de Marco*, Gertrude Contemporary, Melbourne, 2011; *Duppy Housing*, Utopian Slumps, Melbourne, 2010; *Musique Povera*, Heide Museum of Modern Art, Melbourne, 2010; *Splintered Guilders*, Lamington Drive, Melbourne, 2009; *Stolon Tonals*, Black and Blue, Sydney, 2009; *Umbel Ballits*, Craft Victoria, Melbourne, 2008; and *Panter Cluster Rimbone*, Utopian Slumps, Melbourne, 2007.

Martorell's work has featured in many group exhibitions, including *New Psychedelia*, University of Queensland Art Museum, Brisbane, 2011; *In Order Out*, Anna Pappas Gallery, Melbourne, 2010; *yogyabourne / roda roda sound system / south project reflections*, Bus Gallery, Melbourne, 2009 and *Drawing Folio*, Block Projects, Melbourne, 2009.

In addition to his visual arts practice, Martorell is an electro-acoustic musician who plays in Melbourne-based experimental music groups Snawklor and Hi God People. Alongside Tony Adams, Chaco Kato and Ash Keating, Martorell is also a member of the Slow Art Collective, which focuses on waste, environmental issues and the promotion of sustainable art practices.

Dylan Martorell is represented by Utopian Slumps, Melbourne.

POINTS TO CONSIDER:

- Describe the use of line in Dylan Martorell's work. How does his use of line empathise with the subject matter and what is being depicted?
- Can you draw any relationships with the imagery and techniques used by Martorell and those of differing historical and cultural artistic practices.
- Read and research Adolf Loos' 1908 essay 'Ornament and Crime'. Consider it in relation to the wallpaper work (*Hapmoniym V – IV* 2011) of Martorell. What are the, if any, relevant concerns?

LINKS AND REFERENCES:

Dylan Martorell at Utopian Slumps

<http://www.utopianslumps.com/artists/dylan-martorell>

Dylan Martorell

<http://www.hiddenarchive.com/>
<http://dylanmartorell.blogspot.com/>

Dylan Martorell at Museum of Modern Art at Heide

http://www.heide.com.au/Exhibitions/Dylan_Martorell

Dylan Martorell and Rubbish Culture

<http://www.theblackmail.com.au/issue/art/rubbish-culture/>

Dylan Martorell at Gertrude Contemporary

<http://www.gertrude.org.au/exhibitions/gallery-11/upcoming-15/dylan-martorell.pphs>



DAVID NOONAN

David Noonan elegantly explores the inner workings of memory, subtext and sentiment. Bringing together an eclectic assortment of found imagery sourced from film stills, books, magazines and archive photos, his work – which takes the form of panelled sculptures, collages, screenprints, wallpapers and films – blends fact with fiction and myth. Noonan creates false histories and imagined landscapes that are highly evocative, unnerving and captivating.

Noonan was born in Ballarat, Victoria, in 1969. He currently lives and works in London, UK. Noonan undertook Postgraduate Studies at the Victorian College of the Arts, Melbourne, between 1991 and 1992 and received a Bachelor of Fine Arts in Painting from Ballarat University College in 1989. He has exhibited nationally and internationally for almost two decades, including solo exhibitions at the Australian Centre for Contemporary Art, Melbourne, 2009; Chisenhale Gallery, London, UK, 2008; and the Palais de Tokyo, Paris, France, 2007. His most recent individual exhibitions were held at Roslyn Oxley9 Gallery, Sydney, 2011; David Kordansky Gallery, Los Angeles, USA, 2010; and Washington Garcia, Glasgow, Scotland, 2010.

Noonan has been included in significant exhibitions that survey contemporary Australian art, such as the 1999 *Primavera* at the Museum of Contemporary Art, Sydney; and the 1993 *Australian Perspecta* at the Art Gallery of New South Wales, Sydney. Recent group exhibitions and biennales include *The Keno Twins 4*, Villa Merkel Bahnwärter Haus, Esslingen, Germany, 2011; *The Age of Aquarius*, The Renaissance Society at the University of Chicago, USA, 2011; *17th Biennale of Sydney*, Sydney 2010; *Altermodern*, Tate Britain, London, UK, 2009; and *Lost and Found: An Archaeology of the Present*, Tarrawarra Museum of Art, Healesville, Victoria, 2008.

He has undertaken many local and international residencies including Three Walls Residency Program, Chicago, USA, in 2004; Artspace, Sydney, in 2003; and P.S.1 Contemporary Art Center, New York, USA, between 2001 and 2002. His work is held in important public and private collections

including the Art Gallery of New South Wales, Sydney; British Arts Council, UK; Museum of Modern Art, New York, USA; Monash University Collection, Melbourne; National Gallery of Victoria, Melbourne; and the Rubell Collection, Florida, USA.

David Noonan's representatives include Foxy Production, New York, USA; HOTEL, London, UK; and Roslyn Oxley9 Gallery, Sydney.

POINTS TO CONSIDER:

- Describe the use of collage, print and painting that is used in the work of David Noonan. How does the physicality and scale of the work effect your reading of it? Compare this to the other works in the exhibition.
- The images in Noonan's work are both familiar and strange – describe your relationship to them and consider where they might come from.
- How do the references of theatre, vaudeville and the burlesque permeate in the work of David Noonan? Is the source material used to reflect on the nature of art and/or culture?
- What might be our contemporary relationship to theatre and vaudeville?

LINKS AND REFERENCES:

David Noonan at Roslyn Oxley
http://www.roslynoxley9.com.au/artists/29/David_Noonan/

David Noonan at Foxy productions
<http://www.foxyproduction.com/artist/view/12>

David Noonan at MUMA in the exhibition *Films and paintings*, 2005
<http://www.monash.edu.au/muma/exhibitions/past/2005/noonan.html>

David Noonan at the TATE in the exhibition *Altermodern*, 2009
<http://www.tate.org.uk/britain/exhibitions/altermodern/explore.shtm>



MIKE PARR

Mike Parr works across diverse media including performance, photography, sculpture, video, drawing and printmaking. His practice encompasses a variety of philosophical and political concerns, including identity, psychoanalysis and the structure of language. His performances explore the emotional and physical limits of the human body, and often involve acts of endurance and confrontation. Since 1987 Parr has made a significant commitment to printmaking and self-portraiture in collaboration with master printmaker John Loane.

Parr was born in Sydney in 1945, where he currently lives and works. With a practice established in the late 1960s, Parr has an extensive exhibition history locally and internationally. He was a member of the seminal artist-run co-operative Inhibodress Gallery, Sydney, 1970-1972, and his work has been the subject of major survey exhibitions including *Volte Face: Mike Parr Prints & Preprints 1970-2005*, Museum of Contemporary Art, Sydney, 2006; and *Cut Your Throat An Inch At A Time: A Survey of the Work of Mike Parr 1970 - 2005*, Newcastle Region Art Gallery, New South Wales, 2005. His most recent individual exhibitions include *The Hallelujah Chorus*, Anna Schwartz Gallery, Melbourne, 2010; and *The Titled Stage*, Detached, Hobart, 2008.

Parr's work has featured in exhibitions at MOMA: P.S.1, New York, USA, 2006; The Museum of Modern Art, New York, 1984; Serpentine Gallery and Institute of Contemporary Arts, London, UK, 1982; and The Kitchen Centre for Video and Music, New York, 1979. He has also participated in significant Australian exhibitions such as the *First Australian Sculpture Triennale*, La Trobe University and Preston Institute of Technology, Melbourne, 1981; as well as represented Australia at the *39th Venice Biennale*, Italy, in 1980. Parr's most recent group exhibitions include *Let the Healing Begin*, Institute of Modern Art, Brisbane, 2011; *Afterglow: performance art and photography*, Monash Gallery of Art, Melbourne, 2011; *The River Project*, Campbelltown Arts Centre, Sydney, 2010; *4th Auckland Triennial*, New Zealand, 2010; *3rd Moscow Biennale*, Russia, 2009; and *16th Biennale of Sydney*, Sydney, 2008.

His work is held in many public collections, including Art Gallery of New South Wales, Sydney; Monash University Collection, Melbourne; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; and Queensland Art Gallery, Brisbane. There is a substantial body of documentation and critical writing on Parr's work including the recent monographs: Linda Michael (ed.), *Mike Parr Performances 1971-2008*; *The Infinity Machine: Mike Parr's Performance Art 1971-2005* by Edward Scheer; and *Identities: A Critical Study of the Work of Mike Parr 1970-1990* by David Bromfield.

Mike Parr is represented by Anna Schwartz Gallery, Melbourne and Sydney and is a keynote speaker at IMPACT 7, the International Multidisciplinary Printmaking Conference to be held at Monash University 27-30 September 2011.

POINTS TO CONSIDER:

- What is a self-portrait? What does it reveal? What does it hide?
- Discuss the relationship between portraiture, printmaking and performance.
- Discuss the collaboration involved within the practise of printmaking. What is a master printmaker and what is their role?

LINKS AND REFERENCES:

Mike Parr

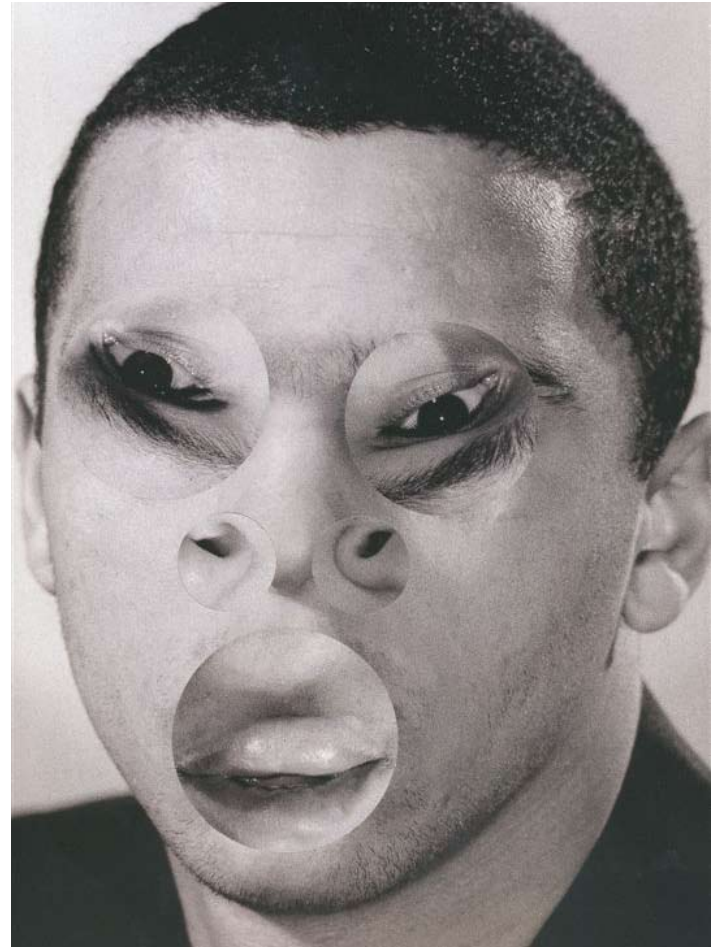
<http://www.annaschwartzgallery.com/works/works?artist=45&c=m>

Mike Parr at the Biennale of Sydney – Slow TV

<http://www.themonthly.com.au/mike-parr-biennale-sydney-1232>

Mike Parr in Real Time

<http://www.realtimearts.net/article/52/6946>



STUART RINGHOLT

Working across a broad range of platforms, Stuart Ringholt's practice is characterised by his use of deadpan humour and an unwavering belief in art as a social enterprise. His performances, video works, collages, sculptures and books deal with personal themes such as mental illness, fear and embarrassment, which are often represented through idiosyncratic self-help environments and absurd situations, set both inside and out of the gallery.

Ringholt was born in Perth in 1971 and currently lives and works in Melbourne. Selected individual exhibitions include *Vitrines*, Anna Schwartz Gallery, Sydney, 2010; *Video Works*, Club Laundromat, New York, USA, 2008; *Low Sculpture*, Anna Schwartz Gallery, Melbourne, 2007; *Pulse* (with Ernst Ellmunter), RMIT Project Space, Melbourne, 2005; *Backfence Jokes*, Display, Prague, Czech Republic, 2005; and *Crimes of the Apple Worms*, Gertrude Contemporary Art Spaces, Melbourne, 2004.

He recently participated in the inaugural 2011 *Singapore Biennale*, as well as the Australian Centre for the Art's *Pop-Up Program*, as part of the 68th *Venice Biennale*, Italy, 2011. Other group exhibitions include *Let the Healing Begin*, Institute of Modern Art, Brisbane, 2011; *Before and After Science*, Adelaide Biennale of Australian Art, Art Gallery of South Australia, Adelaide, 2010; *Experimenta: Utopia Now*, International Biennial of New Media Art, The Arts Centre, Melbourne, 2010; *Still Vast Reserves*, Magazzino d'Arte Moderna, Rome, Italy, 2009; *Too Much of Me: 7 Paths Through the Absurd (With Detour)**, Monash University Museum of Art, Melbourne, 2009; and the 16th *Biennale of Sydney*, Sydney, 2008.

Ringholt's work is held in a variety of public collections, including the Art Gallery of Western Australia, Perth; Monash University Collection, Melbourne; and the State Library of Victoria, Melbourne. In 2006 he self-published *Hashish Psychosis: What It's like to be Mentally Ill and Recover*, which describes Ringholt's drug-induced psychosis during his early twenties and subsequent recovery after extended periods in hospital and psychiatric care.

POINTS TO CONSIDER:

- Describe the relationship between collage, found materials and the artist's book in the work of Stuart Ringholt.
- Why is the work presented in a glass display case? Discuss the idea of the frame and the way it is used in contemporary art.
- Consider ideas of failure, fear and embarrassment – how are these themes explored in the works in the exhibition?
- In the collages, Ringholt swaps the facial features of the portraits in the books. Discuss the act of doing this and its subjective implications.
- Research other works and performances by Stuart Ringholt. Discuss the similarities and differences between the works.

LINKS AND REFERENCES:

Stuart Ringholt at Milani Gallery, Brisbane

<http://www.milanigallery.com.au/artist/stuart-ringholt>

Stuart Ringholt – interview

<http://www.theage.com.au/news/Arts/Out-of-the-abyss/2005/04/26/1114462039888.html>

Stuart Ringholt – The Monthly

<http://www.themonthly.com.au/biennale-sydney-artists-tv-moore-and-stuart-ringholt-conversation-1091>

Stuart Ringholt – ACCA Pop Up at 2011 Venice Biennale

<http://www.accaonline.org.au/StuartRingholtACCAPopUpProgramVenice>



SALLY SMART

Sally Smart makes large-scale collage installations which explore ideas relating to the feminine identity, performance and nature, and incorporate a range of media including painted canvas, felt cut-outs, photographic elements and printed fabric. Inscribed with marks and notations that result from the act of cutting, pinning, staining and stitching, Smart's work exposes and deconstructs the processes that underpin her static yet dynamic installations; all of which have historical and political associations with the traditional activities of women.

Smart was born in Quorn, South Australia, in 1960. She currently lives and works in Melbourne. Smart studied at the Victorian College of the Arts, Melbourne, obtaining a Masters of Fine Arts in 1991 and a Postgraduate Diploma in Painting in 1988. She has exhibited widely in Australia and internationally. Her most recent solo exhibitions include *Flaubert's Puppets*, Postmasters Gallery, New York, USA, 2011; *In Her Nature*, BREENSPACE, Sydney, 2011; *Femmeage Shadows and Symptoms*, McClelland Gallery + Sculpture Park, Langwarrin, Victoria, 2010; *Performativities (Work On Paper)*, Amelia Johnson Contemporary, Hong Kong, China, 2010; and *The Exquisite Pirate (South China Sea)*, OV Gallery, Shanghai, China, 2009.

Recent group exhibitions include *Your Move: Australian artists play chess*, Bendigo Art Gallery, Victoria, 2010; *Stick it! Collage in Australian art*, National Gallery of Victoria, Melbourne, 2010; *No-Name Station*, Iberia Center for Contemporary Art, Beijing, China, 2010; The Garden at 4 A.M., Gana Art Gallery, New York, USA, 2009; and *Treescape*, National Gallery of Australia, Canberra, 2008.

Smart has received numerous awards and grants throughout her career. She was the recipient of the Redlands Westpac Art Prize in 2004 and the National Works on Paper Acquisitive Prize, Mornington Peninsula Regional Gallery, Victoria, in 2000. Smart was a Trustee of the National Gallery of Victoria, Melbourne, between 2001 and 2008; and in 1999 undertook an Australia Council studio residency in London, UK. Her work is held in numerous Australia and international public collections, including the British

Museum, London, UK; Deutsche Bank, Frankfurt, Germany; Museum of New and Old Art, Hobart; and National Gallery of Australia, Canberra. Her work is also held in private collections in Australia, Europe, New Zealand, South America, UK and USA.

Sally Smart is represented by BREENSPACE, Sydney.

POINTS TO CONSIDER:

- Describe the relationship between collage, printmaking, painting and installation in the work of Sally Smart. What materials and techniques does she use and how does this work in exploring ideas of feminine identity?
- How does the construction of the work and its eventual form refer to ideas of performance?
- Smart uses several motifs in her work. Explore the history and meaning of these motifs. What is their relevance in Smart's work?
- Sally Smart perhaps blurs personal, political and art historical narratives. What is achieved by doing this and how does it reflect on contemporary culture?

LINKS AND REFERENCES:

Sally Smart at Breenspace, Sydney

<http://breenspace.com/artists/22/exhibitions/sally-smart>

Sally Smart

<http://www.sallysmart.com>

Sally Smart

<http://www.fehilycontemporary.com.au/sally-smart.html>

Sally Smart in Art and Australia

http://www.artaustralia.com/article.asp?issue_id=8&article_id=15



STARTING POINTS:

MATERIALS, PROCESS AND PRACTICE

- Consider what materials and techniques have been applied to the artworks in this exhibition and discuss them in relation to traditional and contemporary forms of printmaking.
- Discuss the graphic quality of the works in the exhibition. What are the relationships and differences between the exhibited artworks? Consider, compare and contrast the range of artistic responses from varying locations, sites and situations
- In what ways have the artists in the exhibition reflected or challenged artistic or social traditions?

CURATORS, GALLERIES AND MUSEUMS

- The works in this exhibition are drawn from various collections and the artists themselves. Speculate as to how the curator might have gone about selecting the works.
- How have the works been installed in the gallery? Is there a particular work you are drawn to or is there a work that appears to be a 'key' work in the exhibition? Why do you think this?
- Discuss the various ways in which the works have been installed. Consider the use of the frame, plinth and vitrine.

POSSIBILITIES FOR MAKING:

- Use the photocopier to create work that responds to themes or imagery from your favourite film. Enlarge, shrink, lighten, darken and draw on multiple copies to manipulate the imagery. How can you present the imagery as a body of work?
- Find examples of 'found printmaking'. Use this to create work that responds to its content or in turn manipulate the found forms to create work that is unified by your response to it.
- What is a monoprint? Explore different ways of making a simple monoprint that responds to a novel you are reading either at home or in English class.
- Consider the self-portrait. How might you create a self portrait using found materials and discarded objects? How might you present these materials? Consider performance as an element to be used. Record your results.



KEY TERMS

Allegorical: this often refers to a symbolic narrative or a method of representing an abstract idea or meaning through the use of imagery and representation.

AP: is shorthand for Artists Print. Artists Prints usually from the first set of prints by an artist and set aside for the artist. They may or may not be numbered and are usually considered more valuable than those prints in the edition.

Cadaver: is the medical, legal and sometimes literary term used for a corpse that is intended to be dissected.

Collage: an artwork or composition made through the selection, arrangement and sticking down of various papers and fabrics that are either plain, photographic or printed. The term comes from the French 'to glue' and was popularized by Georges Braque and Pablo Picasso in the early 20th century.

Corporeal: refers to the material or physicality of a body.

Dada: is a cultural movement that arose during 1916 in Europe, most notably in Zurich, Switzerland and involved the visual arts, literature, poetry, theatre and graphic design. Dada was a direct reaction against World War I, militarism and the norms of western culture.

Etching: is a printmaking technique where a metal plate is coated with a substance, usually tar, that resists acid and is known as the ground. An image is drawn into the ground using a needle or etching tool, exposing the metal. The plate is submerged in acid and left for a period of time so that the exposed metal creates a groove. These grooves eventually can hold ink so that the image can be printed.

Grotesque: the term comes from the latin word 'grotto' meaning cave or hollow and has been applied to styles of art that refer to imaginative or fantastic human and animal forms. Such works often blend forms with foliage or other figures to create decorative, absurd and/or ugly configurations.

Iconoclasm: the deliberate destruction of religious symbols and/or monuments.

IMP: is the abbreviation of Impressit which is Latin and means printed by thus IMP John Citizen would be the printer of the edition. This is not necessarily the artist.

Macabre: usually refers to works of art that have a grim or grisly outlook.

Monoprint: ink or paint applied onto an already worked plate – this is sometimes plastic. Editions are generally impossible to create using such a technique.

Photocopy release: a technique whereby a release agent such as eucalyptus oil or turpentine is applied to a photocopy to allow the image to be transferred to another material, usually a heavier weight paper or canvas.

OTHER LINKS AND RESOURCES

Impact 7

International Multidisciplinary Printmaking Conference to be held at Monash University from 27-30 September 2011.
<http://impact7.org.au>

What is a print?

Website developed by Museum of Modern art (MOMA)
<http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>

Jake and Dinos Chapman and Goya

http://www.frieze.com/issue/review/jake_and_dinos_chapman/

Prints and Printmaking Australian Asia Pacific

<http://www.printsandprintmaking.gov.au/>

Australian Print Workshop

<http://www.australianprintworkshop.com/default.asp>

Printmaking in the age of Romanticism, Art Gallery of New South Wales

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

Printmaking : a contemporary perspective

By Paul Coldwell
Black Dog Publishing, London, 2010

Collage : assembling contemporary art

By Craig Blanche
Black Dog Publishing, London, 2008

Collage : the unmonumental picture

By Richard Flood - Massimiliano Gioni - Laura J. Hoptman
Merrell, London, 2007

Mike Parr's Self Portraits: Unma(s)king the Self

By Graham Coulter-Smith and Jane Magon

Mike Parr: blood box

By Nicholas Tsoutas, Adam Geczy, Edward Scheer
Published by Artspace, Sydney, 2006

Bleed bled said

By Adam Geczy, Mike Parr and Russell Storer
Power Institute Foundation for Art and Visual Culture, 2003
Essay and interviews with Adam Geczy and Mike Parr by Russell Storer
University of Washington Press, 2011

Performances 1971-2008 (Mike Parr)

By Linda Michael
Schwartz City, 2008

Latemouth: Mike Parr : works on paper 1987-2003

University Art Museum, University of Queensland, 2003