2019 will see Monash University Museum of Art | MUMA continue its commitment to innovation, experimentation and research-based contemporary art and curatorial practice.

'We have collaborated with a range of leading Australian and international artists and our 2019 program reflects our dedication to be at the forefront of contemporary art thinking and practice. We are delighted to present four new major exhibitions that will engage and challenge,’ says Charlotte Day, Director, MUMA.

Shapes of Knowledge
9 February – 13 April 2019

Participants: A Centre for Everything (AU), Asia Art Archive (HK), Chimurenga (SA), Lucas Ihlein (AU), Kym Maxwell (AU), Site for Unlearning (Art Organisation) (NLD) and The Mulka Project (AU)
Curator: Hannah Mathews

Ambitious in scale, Shapes of Knowledge, brings together eight international and Australia projects from artists, collectives and organisations.

This is an exhibition of ideas and approaches. It reflects on the different platforms, spaces and timeframes in which knowledge is produced and shared.

Shapes of Knowledge responds to a growing international conversation around pedagogy and contemporary art. It demonstrates the broad range of visual languages employed and their ability to engage audiences, both inside and outside the gallery.

Each project will be activated at various times either by the artist, a delegate or via other mediums. MUMA is developing an anthology to be published alongside Shapes of Knowledge.

Michael Stevenson: Serene velocity in practice: MC510/CS183
22 May – 6 July 2019

Serene velocity in practice: MC510/CS183 2017 is a major commission by renowned New Zealand artist Michael Stevenson well-known for his sculptural works that ‘excavate the ironies of history through scrutiny of its relics and artefacts’.

Serene velocity in practice is based on two seemingly unrelated academic courses, C510 and CS183, which were modules taught for a short time in Californian higher-learning institutions – one by Vineyard Ministries founder, John Wimber, the other by Silicon Valley entrepreneur and venture capitalist, Peter Thiel.

While seemingly poles apart ideologically, with Thiel’s technology-focused and Wimber’s spiritual, Stevenson’s juxtaposition of them in side-by-side classrooms suggests how they may have more in common than might first be imagined.
Both courses were transformative in their respective fields, and each quickly developed a mass following globally, resulting in best-selling books and a multitude of educational spin-offs and further impact.

MUMA partnered with Auckland Art Gallery Toi o Tāmaki and the Biennale of Sydney 2018 to commission this major new work.

BOOKWORKS
24 July – 21 September 2019
Curator: Warren Taylor

‘A book is a time-space sequence’ – Ulises Carrión

Melbourne is home to a vibrant culture to art publishing. Against the rise of digital media, the printed book has continued, if not grown, in its presence within and about art and its practices.

BOOKWORKS is an exhibition that explores the conceptual, technical and material form of artist books – their history, production, classification and distribution.

Featuring the work of artists, graphic designers, book makers and publishers, the exhibition will host workshops and forums in partnership with MADA’s School of Design, as well as the Public Art Library as an incubator for research and design.

Mariana Castillo Deball
5 October – 7 December 2019

The first Australian exhibition of influential Mexico-born, Berlin-based artist Mariana Castillo Deball is the result of MUMA’s invitation to the artist to undertake a long-term project here.

Castillo-Deball has focussed on the Ediacara Hills of South Australia which is a diverse and exquisitely preserved site of ancient fossilised organisms that represents a significant snapshot of Australia’s geological heritage.

In this major gallery-wide commission, produced insitu and including sculpture and drawing, Castillo-Deball will draw upon the landscape and fossils at Ediacara Hills, as well as existing illustrations speculating on the Ediacaran life. As in previous projects, Castillo-Deball combines practices of art and sciences, to develop new narrative connections and understandings about time, history and evolution itself.

Acknowledgements
Lucas Ihlein’s project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body; the Australian Research Council (ARC); and the NSW Government through Create NSW. The project forms part of “An artist, a farmer, and a scientist walk into a bar...” co-ordinated by Kandos School of Cultural Adaptation (KSCA). Annette Krauss’s involvement in Site for Unlearning (Art Organization) is supported by the Academy of Fine Arts Vienna in the framework of her postdoctoral grant, financed by the Austrian Science Fund (FWF): 495. Alex Martinis Roe’s project has been supported by the MUMA Contemporaries. Her Our Future Network film project was funded by the Graduiertenschule der Universität der Künste Berlin, The Einstein Stiftung, Berlin and the Australian Government through its arts funding and advisory body, the Australia Council for the Arts. Her broader To Become Two project was co-commissioned by If I Can’t Dance, I Don’t Want To Be Part Of Your Revolution (Amsterdam); ar/ge kunst (Bolzano); Casco – Office for Art, Design and Theory (Utrecht); and The Showroom (London). The Our Future Network workshop and salon series was supported by The Kier Foundation. Kym Maxwell’s project, Objects of Longing, has been generously supported by Gandel Philanthropy and Creative Learning Partnerships - A Victorian Government Initiative. The Mulka Project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and has been supported by the MUMA Contemporaries.