



LIQUID ARCHIVE

19 JULY – 22 SEPTEMBER 2012

CURATOR: GERALDINE BARLOW

LAURENCE ABERHART
BASHIR BARAKI
ADAM BROOMBERG &
OLIVER CHANARIN
JOYCE CAMPBELL
ZOE CROGGON

MATHEW JONES
LEAH KING-SMITH
NICOLA LODER
MAHA MAAMOUN
RICKY MAYNARD
TOM NICHOLSON

PATRICK POUND
RAQS MEDIA COLLECTIVE
XOCHITL RIVERA NAVARRETE
ZINEB SEDIRA
[THE USER]
KIT WISE



INTRODUCTION

Archives allow us to measure the flow of time, to find patterns in the way time eddies, echoes and repeats.

Liquid Archive traces connections between traditional notions of the archive, emerging technologies and the ways in which memory and personal experience are incorporated into larger histories. The exhibition explores how contemporary artists are working with the archive, and how technological and cultural transformation impact upon knowledge and memory.

Liquid Archive aims to reflect something of the archive as we experience it today: between analogue and digital, in a state of escalating accumulation, movement and flux.

Liquid Archive continues MUMA's ongoing series of thematic survey exhibitions exploring specific discursive trajectories of relevance to wider social and political contexts. Curated by MUMA's Senior Curator Geraldine Barlow, *Liquid Archive* brings invited projects together with key works from the Monash University Collection, and features the work of eight international artists or collectives and nine artists from Australia.

EXHIBITION DATES

19 July – 22 September 2012

Opening function: Saturday 21 July 3-5pm

With opening remarks at 4.00pm by **Professor Nikos Papastergiadis**, Professor, School of Culture and Communication at the University of Melbourne.

PUBLIC PROGRAMS

Archive State Symposium

Saturday 28 July 11.00am – 4.30pm
Faculty of Art, Design & Architecture
Monash University Caulfield Campus

\$30 full / \$20 conc.

Bookings essential: muma@monash.edu or 03 9905 4217

Faculty of Art, Design & Architecture Lunchtime Art Forum 2012 Emmanuel Madan [The User] (CAN)

Wednesday 25 July 12.30pm
Lecture Theatre G1.04
Art & Design Building
Monash University Caulfield Campus

Free event

For further details and additional public programs see
www.monash.edu.au/muma/events

MEDIA

For all media enquiries please contact Rosemary Forde rosemary.forde@monash.edu



PARTICIPATING ARTISTS

LAURENCE ABERHART (NZ)
BASHIR BARAKI (AUS)
ADAM BROOMBERG & OLIVER CHANARIN (UK)
JOYCE CAMPBELL (NZ)
ZOE CROGGON (AUS)
MATHEW JONES (AUS)
LEAH KING-SMITH (AUS)
NICOLA LODER (AUS)
MAHA MAAMOUN (EGY)
RICKY MAYNARD (AUS)
TOM NICHOLSON (AUS)
PATRICK POUND (AUS)
RAQS MEDIA COLLECTIVE (IND)
XOCHITL RIVERA NAVARRETE (MEX)
ZINEB SEDIRA (FRA)
[THE USER] (CAN)
KIT WISE (AUS)

CURATOR BIOGRAPHY

Geraldine Kirrihi Barlow is Senior Curator and Collections Manager at MUMA, where she has worked since 2004. Geraldine is of Irish, Maori and English descent, of the Ngapuhi iwi. She worked for the Australian Centre for Contemporary Art, the Melbourne International Festival of the Arts, the Melbourne International Biennial and Heide Museum of Modern Art before moving to MUMA. Geraldine's recent projects include focus exhibitions with Claire Lambe, Gabriella Mangano and Silvana Mangano, Brook Andrew and Arlene TextaQueen. Geraldine has developed the major thematic exhibitions *Networks (Cells and Silos)*, surveying connections between artistic and naturally occurring representations of networks and the rapidly evolving field of network science; *Too Much of Me: 7 Paths through the Absurd (with Detour)**, an absurdist study of the excesses of self-reflection; *The Ecologies Project*, curated together with Dr Kyla McFarlane and featuring the works of 40 artists from Australia and New Zealand; *Before the Body – Matter*, exploring perceptions of the body; and *Ghosts of Self and State*, an exhibition interested in drawing out our constructions of self and state, the citizen and the body politic. She has also contributed numerous written works to journals, exhibition catalogues and artists' monographs.

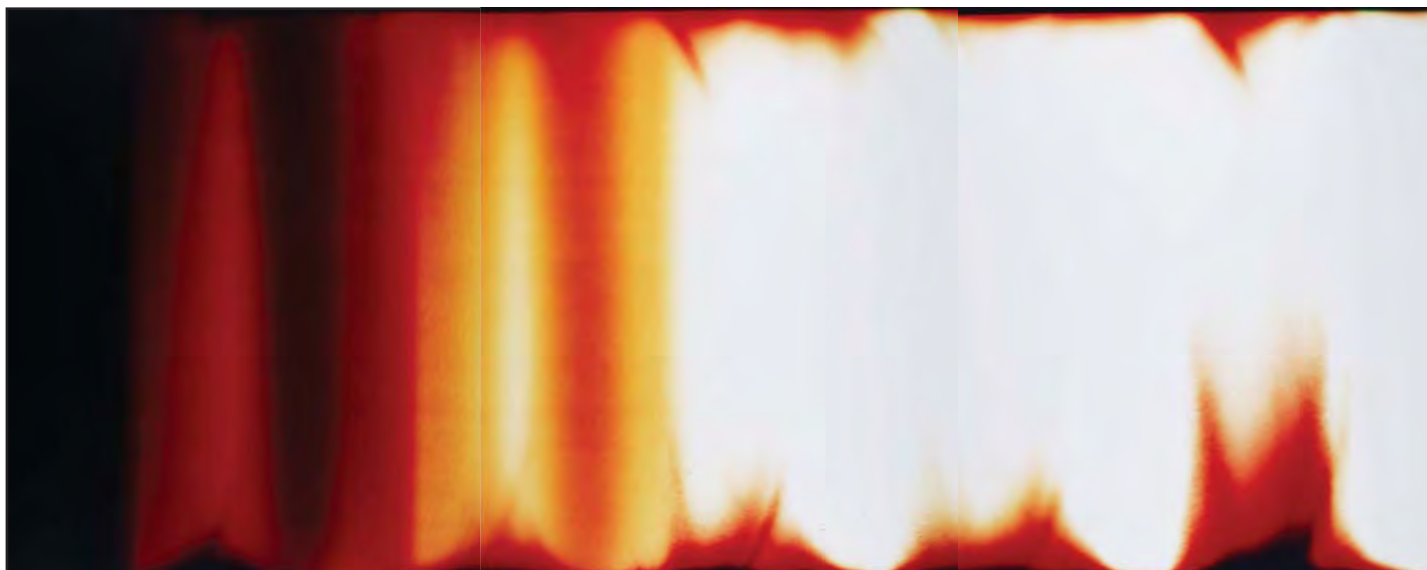
CATALOGUE

The exhibition is accompanied by a fully illustrated 142 page cloth-bound publication, produced by Monash University Museum of Art with essays by Geraldine Barlow and Julie Bacon.

RRP\$20

A full PDF of the *Liquid Archive* catalogue is available upon request, together with high resolution images.

Extracts from the curator's essay are reproduced in grey insets on the following pages.

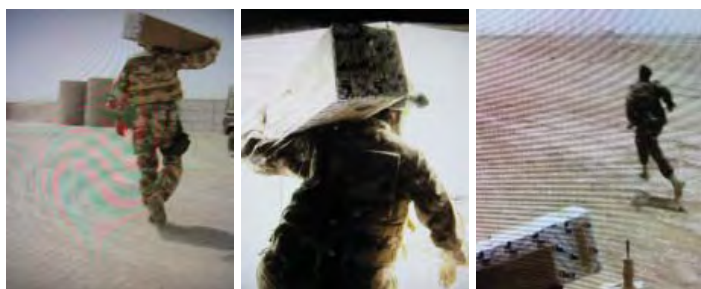


ADAM BROOMBERG & OLIVER CHANARIN BIOGRAPHY

London-based duo Adam Broomberg and Oliver Chanarin's art practice takes the form of archival interventions and experimental photojournalism. Indeed, with combined degrees in the history of art and sociology (Broomberg), and philosophy and artificial intelligence (Chanarin), the pair bring a thoughtful, polemical agenda to documentary photography. Fascinated with what goes unseen in a photograph, Broomberg and Chanarin regularly confront histories, ethnicities, nationalities and locations, and challenge the classic idea of photography as a document of the social condition.

Broomberg and Chanarin have been collaborating for over a decade. They currently teach at the School of Visual Arts in New York and are Visiting Fellows at the University of the Arts, London. Their work is represented in major public and private collections including International Center of Photography, Musee de l'Elysee, Saatchi Gallery, Shpilman Institute for Photography, Stedelijk Museum, Tate Modern, and Victoria and Albert Museum. They have exhibited widely and produced a number of books that examine the language of documentary photography, the latest of which is *War Primer 2*, published in 2011 by MACK.

For more information, see www.broombergchanarin.com



THE WORK

The Brother's Suicide, June 8th 2008 2008
unique C-type
76.2 x 600.0 cm

The Day Nobody Died 2008
DVD film
23:06 min

All works courtesy of the artists

Adam Broomberg and Oliver Chanarin explore the limits of representation in their work *The Day Nobody Died* 2008. In June of that year Broomberg and Chanarin travelled to Helmand province in Afghanistan as official war artists. They were embedded with British troops charged with maintaining order in an area that has long been a Pashtun heartland and Taliban stronghold. *The Day Nobody Died* has two primary components: a long box containing a roll of photographic paper, a section of which was exposed to the light every day, and a 23 minute film tracing the return journey of the roll of paper from the artists' studio to Kandahar, and then the military base, via armoured vehicles, trucks and helicopters. The film conveys a sense of the dust and dryness of Afghanistan, the physicality of logistics, equipment and machinery, the vulnerability of an individual in the face of such an apparatus, and the difficulty of accurately representing the complexity of the war. The boxed roll of paper becomes an absurd and poignant witness. The effects of the light upon its surface establish a blank rhythm of all that is unseen and impossible to represent ... Writing about the section of photographic paper exhibited in *Liquid Archive* Broomberg and Chanarin note:

The Brother's Suicide was exposed on the second day we were in Helmand. That day a group of Afghani soldiers receiving training from the British army were ambushed, the entire group of eight men were killed. One of these soldiers had a brother who was based in Camp Bastion where we had just arrived. On hearing the news of the ambush he took his gun and shot himself in the chest. *The Brother's Suicide* is the exposure we made in Camp Bastion in response to these events.



JOYCE CAMPBELL BIOGRAPHY

Joyce Campbell is an interdisciplinary artist working in photography, sculpture, film and video installation. Utilising obsolete photographic techniques, Campbell examines the interactions between ecosystems, geology, and human and cultural systems.

Campbell works between Los Angeles and Auckland, and is a lecturer at Elam School of Fine Arts, University of Auckland. Selected exhibitions include *Te Taniwha*, Hastings City Art Gallery, Hawke's Bay, New Zealand, 2012; *Incheon International Women's Biennale*, Korea, 2007; *Brittle City*, Gallery 727, California, USA, 2005; +64, Künstlerhaus Bethanien, Berlin, Germany, 2002; and *Deep Down*, Govett-Brewster Art Gallery, New Plymouth, New Zealand, 2001.

For more information, see www.joycecampbell.com

THE WORK

Te Taniwha 2010-12
installation of Daguerreotypes
each: 12.7 x 17.8 cm
Courtesy of the artist

Highly light sensitive and physically fragile, Daguerreotypes were the first form of popular commercial photography. Joyce Campbell's project *Te Taniwha* 2010-12 uses the Daguerreotype to document the waterway near the small community of Te Reinga, between Te Urewera and Wairoa on the north island of New Zealand, close to where Campbell was raised ... Campbell's work records something beyond the tangible world. We see rocks, ferns and gullies, deep shadows, the silhouettes of trees, and the white spray of water as it moves over the rocks into the air – like mist or the suggestion of something glimpsed in motion ... Having worked with Daguerreotypes for some years, in *Te Taniwha* Campbell chooses a subject precisely because it cannot be captured with precision: the waters move as a white blur over the rocks and the chemical traces on the Daguerreotype's surface form another layer of liquid residue. *Te Taniwha* shows us so much that is impossible to fix and reminds us of the essentially fluid quality of time.



ZOE CROGGON BIOGRAPHY

Zoe Croggon is a Melbourne-based artist who recently graduated from the Victorian College of the Arts, University of Melbourne. Having study ballet throughout her formative years, Croggon draws upon her experience to make photcollages that test the limits and synergies between the human body and its environment.

Recent exhibitions include *Future Now*, The Substation, Melbourne, 2012; *Totes West*, Footscray Community Arts Centre, Melbourne, 2011; *Mainly Everything*, TCB art inc., Melbourne 2011; and *Debut VII*, Blindside, Melbourne, 2011.

For more information, see www.zoecroggon.blogspot.com.au

THE WORK

Halves 2011–12
installation of photcollages
each: 59.0 x 42.0 cm
Courtesy of the artist

Zoe Croggon patches together multiple fragments of time. Working with photographs found in old books and magazines as a form of popular image archive, the series *Halves* 2011–12 brings images of the human form in motion into dialogue with representations of the landscape. By doing so, Croggon opens up unexpected links and transfers of energy. The form of a wave hitting a rock becomes an arc of water as it splashes over someone's face. The image of the face is cut; we can see that the mouth is wide open but no other features are revealed. There is a sense of violence in this amalgamation of parts as if the latent, or potential, qualities of each image have been revealed by Croggon's unsettling graft. In another work, *Challenger* 2012, the distinctive smoke and debris of the 1986 space shuttle explosion seem to morph and relay into the arched bodies of two ballet dancers. We see only a slice of the dancers' bodies: the head of the male dancer is stretched back and the chin begins at the very point where one section of a smoking trail of debris is cut off. Croggon brings different worlds and moments into collision, suggesting unexpected affinities of energy and form.



PATRICK POUND BIOGRAPHY

Patrick Pound is an artist-collector who engages the acts of collecting and editing as a mode of artistic practice. Amassed across years of obsessive and meticulous searching and scavenging, his archives feature everyday items, found photographs and other ephemera which have been indexed into a myriad of categories: people in the wind, people holding photographs, people in front of their houses, garden lawn chairs, picnics, circular things, and so on. These painstakingly accumulated collections present fragments of the world, which have been reorganised in search of a greater order or logic.

Melbourne-based Pound has held recent solo exhibitions at Fehily Contemporary, Melbourne (2011), and Grantpirrie Gallery, Sydney (2010). He has been included in many local group exhibitions including *Present Tense: An Imagined Grammar of Portraiture in the Digital Age*, National Portrait Gallery, Canberra, 2010; *On Life after Death, DEATH BE KIND*, Melbourne, 2010; and *Perfect for Every Occasion: Photography Today*, Heide Museum of Modern Art, Melbourne, 2007. Pound's work is held in numerous public and private collections including Auckland Art Gallery, New Zealand; Dunedin Art Gallery, New Zealand; National Gallery of Australia, Canberra; and National Gallery of Victoria, Melbourne.

THE WORK

Portrait of the wind 2010–ongoing
collection of photographs presented as a site specific installation
dimensions variable

The museum of air 2012
selected items from the artist's collection presented as a site specific installation
dimensions variable

All works courtesy of the artist and Fehily Contemporary, Melbourne

Pound's *The museum of air* 2012 will be presented in MUMA's central corridor, a space in the interstices of the more formal galleries, where the lower ceilings are slung with the galvanised steel air-conditioning ducts charged with maintaining a stable museum environment. *The museum of air* includes the photographic collection Pound has assembled, *Portrait of the wind* 2010–ongoing. The full collection numbers over 500 photographs of people which, often inadvertently, also feature the wind. For *The museum of air* Pound has brought together a vast array of material in intricately interconnected subcategories: books and albums, aerograms and air pillows, blowfish and asthma inhalers ... Placed together, this arcade of redundant items make up a series of entwined lists of many of the ways one might think of air. From a porcelain flautist to an air bubble caught in a glass paperweight, all of these things poetically, sometimes comically, convey the idea of air.



RAQS MEDIA COLLECTIVE

BIOGRAPHY

Raqs Media Collective was founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta, who graduated together from Mass Communications Research Centre, Jamia Milia Islamia University, in Delhi, India.

Recognised as unique cultural figures, Raqs Media Collective are simultaneously researchers, philosophers, documentary filmmakers and new-media artists. They make videos, high-tech objects, installations and online media projects that explore a world reshaped by globalisation. Some of the many themes explored in their work include the urban landscape, the meaning and uses of media and technology, the nature of knowledge and the idea of creativity.

Since their introduction to the art world in 2002's *Documenta 11*, Raqs Media Collective have exhibited in many prestigious gallery institutions, including Centre Pompidou, Paris (2011); Hayward Gallery, London (2010); Tate Britain, London (2009); and New Museum, New York (2009); as well as numerous significant international festivals, including Istanbul Biennial (2007), Sydney Biennial (2006), Guangzhou Triennial (2005), and Venice Biennale (2005, 2003). In 2008 Raqs Media Collective co-curated *Manifesta 7*.

For more information, see www.raqsmediacollective.net

THE WORK

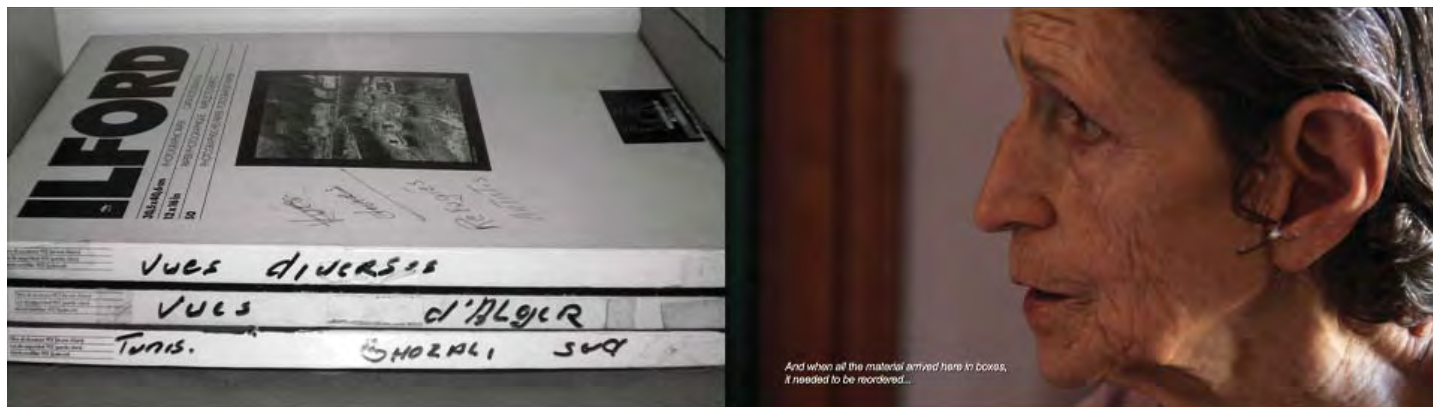
Strikes at Time 2012

synchronised diptych video projections with sound
18:30 min

Courtesy of the artists and Frith Street Gallery, London

Raqs Media Collective describe *Strikes at Time* 2012 as 'a lucid dream, readings from an occasional anonymous journal, and a long walk at the edge of the city of the night'. The two-screen video installation questions the flow of time, as divided into working days, weaving portions of French philosopher Jacques Rancière's *The nights of labour* together with handwritten texts from a worker's diary. The diary is a discrete and intimate document; in poetic form it captures a sense of the voice of one individual struggling to think and act independently, to use the night hours outside of the working day for another, higher purpose. The diary captures a sense of change, as well as ennui, with the varied entries often closing with the line, 'Everything else is just as usual'.

Strikes at Time is robustly contemporary – with its views of the city and factories at night; global – incorporating multiple cultural sources; *collaborative* – produced by Raqs Media Collective in conjunction with CyberMohalla Ensemble; as well as mythic – with a place for Yaksha and Yakshi, the mythological guardians of wealth. *Strikes at Time* is both in the moment and yet also represents a larger flux of moments, illustrating the tensions between stasis and change, as well as the document and other emerging technologies.



ZINEB SEDIRA BIOGRAPHY

Zineb Sedira works between Algiers, Paris and London. Primarily autobiographical in nature, her work explores issues of identity, belonging and collective memory from the vantage point of her own background as a French woman of Algerian descent living and working across multiple countries. Combining photography, video and installation, she questions the oral transmission of history, the reception of codes and symbols associated with Muslim identity, and the ways in which one might negotiate these cultural markers.

Gardiennes d'images – which is featured in *Liquid Archive* – was first presented at Palais de Tokyo, Paris, in 2010. Other selected exhibitions include *Elle@centrepompidou*, Centre Pompidou, Paris, 2009; *Still Life: Art, Ecology and the Politics of Change*, Sharjah Biennial 8, United Arab Emirates, 2007; *Stranger: First Triennial of Photography and Video*, Institute of Contemporary Photography, New York, USA, 2003; *Self-Evident: Making the Self the Subject of Art from 1970 to the Present Day*, Tate Britain, London, 2002; and *Authentic/ex-centric: Africa In and Out Africa*, 49th Venice Biennale, Italy, 2001. Sedira was made a *Chevalier des Ordres des Arts et des Lettres* by the French Ministry of Culture in 2009.

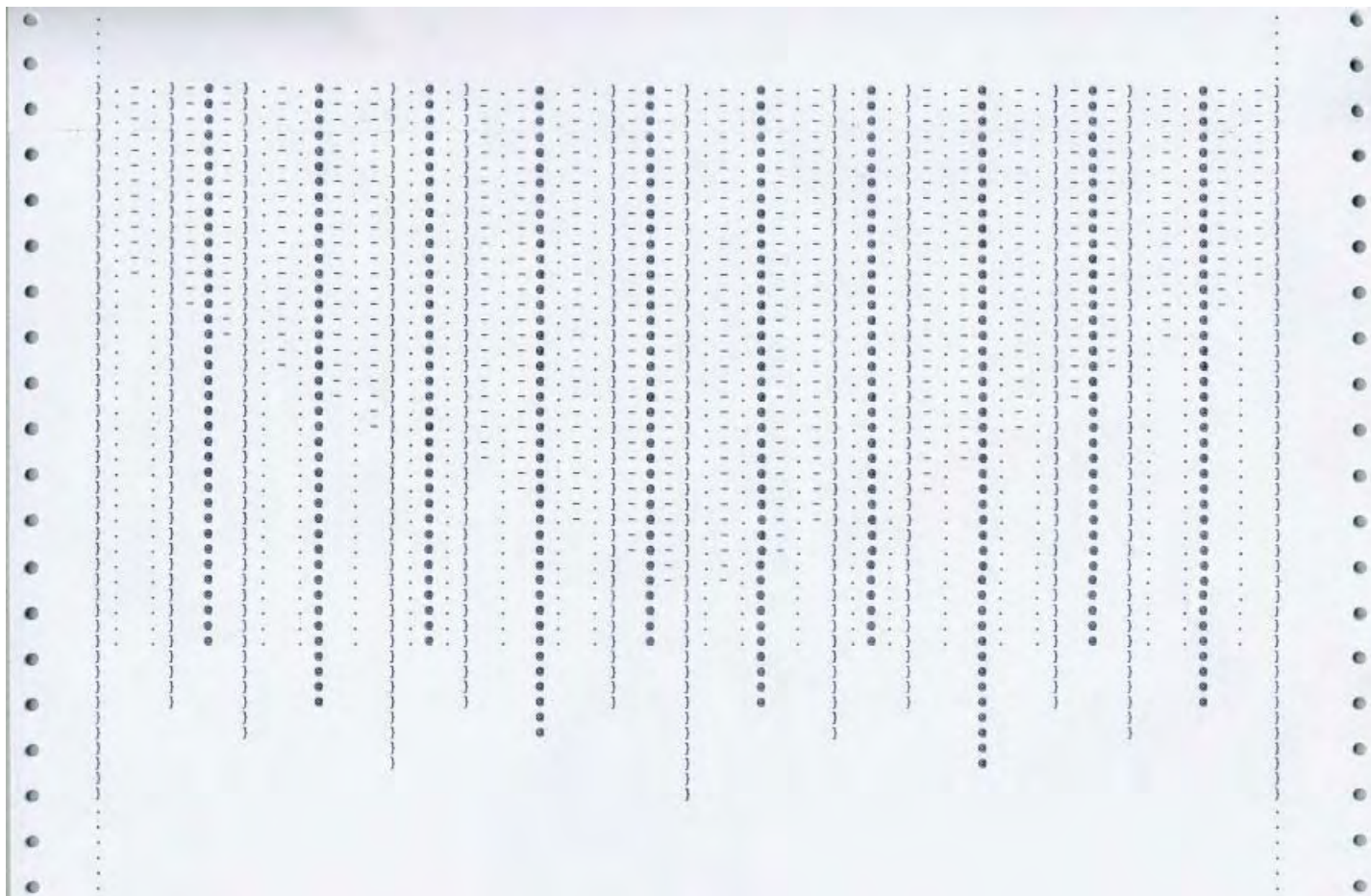
For more information, see www.zinebsedira.com

THE WORK

Gardiennes d'images 2010
three screen video projection with sound
Part I: Double projection, 16:9 format, 19:00 min
Part II: Single projection, 16:9 format, 30:00 min
Courtesy of the artist and kamel mennour, Paris

Gardiennes d'images 2010 by Zineb Sedira offers a moving portrait of Safia Kouaci, the custodian of the photographic archive of Safia's late husband Mohamed. It is an intimate work which takes the form of a conversation between the subject and the artist ... At the core of *Gardiennes d'images* is a love story; Sedira's subject Safia talks of her life with Mohamed, their work for the Algerian government in exile during the battle for independence and Mohamed's role as the official photographer for the resistance. The archive she cares for is significant, it is the only photographic record that documents the struggle for independence from within, rather than being the work of a visiting photo-journalist ... Safia reflects on the importance of archives:

Because normally archives... archives must not change. They are archives, so they must not change, or be shelved, or thrown away, because there is another history, or a change of staff. There is in an archive, there is no change. It is always the same archive and it remains until the end of time.



[THE USER] BIOGRAPHY

[The User] is a Canadian art collective comprised of architect and installation artist Thomas McIntosh, and composer and sound artist Emmanuel Madan. Formed in Montréal in 1997, [The User] takes its name from a term employed by our technocratic society, especially in design-related fields such as engineering, architecture and software development. Regularly re-imagining relationships between technological systems, culture and human experience, the duo's collaborative projects are striking and ambitious.

[The User] has exhibited extensively around the world since 1998. Most recently, their work was featured in *The Québec Triennial 2011: The Work Ahead of Us*, Musée d'art contemporain de Montréal, Montréal, 2011, and *Madde - Is ik II*, Borusan Müzik Evi, Istanbul, Turkey, 2011. Their project *Symphony for dot matrix printers* – a version of which is presented at MUMA – was nominated for the Nam June Paik Award by Kunststiftung North Rhine-Westphalia in 2004.

For more information, see www.undefine.ca/en/artists/the-user



THE WORK

Quartet for dot matrix printers 2004

four dot matrix printers and personal computers, ASCII text compositions, network server, microphones, sound system and office furniture
dimensions variable
Courtesy of the artists

Quartet for dot matrix printers 2004 by [The User] is a piece of music composed specifically to be played on four models of dot matrix printer and presented as a room-scale installation. Like an instrument, each printer offers its own interpretation of the numbers, letters and punctuation marks selected by the artists to operate as the score, master-code and absent out-put of the work. The printers do not spool and print onto paper. Instead they are fitted with stereo microphones through which the movements of the printer head are captured, spatialised and amplified. This is a quartet devised to be performed without musicians; a network server controls the printers. Visitors to the installation walk into and through a multidimensional experience of sound and data – composed and relayed to the ear, and through the body. Machines, not people, play *Quartet for dot matrix printers* and yet it moves us. At one point the room is almost silent, then a single printer head stirs. As it goes to work, the amplified sound begins to fill the space and then the other printers join in, invisibly cued.