



A DIFFERENT TEMPORALITY: ASPECTS OF AUSTRALIAN FEMINIST ART PRACTICE 1975-1985

13 OCTOBER - 17 DECEMBER 2011

GUEST CURATOR: DR KYLA MCFARLANE

THE EXHIBITION

A Different Temporality brings together feminist approaches to temporality in the visual arts, with a focus on late 1970s and early 1980s Australia. Rather than an encyclopaedic summation of feminist practice at that time, selected works reflect prevalent debates and modes of practice; with a focus upon the dematerialisation of the art object, the role of film theory, and the adoption of diaristic and durational modes of practice, including performance, photography and film.

Spanning a decade within two decades, and marking a significant time for feminist art practice in Australia, *A Different Temporality* presents a materially and politically diverse selection of works by selected artists that engage with temporality as both metaphor and subject. Whilst their respective works may not openly exemplify an overriding logic, their durational emphasis brings together feminist approaches to history and experience, as well as conceptual investigations of cinematic time and montage, ephemerality and event, repetition and flow - forms and ideas which continue to resonate in the present.

A Different Temporality continues MUMA's commitment to considering the recent history of contemporary art since the 1960s and is presented in association with the 2011 Melbourne Festival.

THE ARTISTS

MICKY ALLAN

JANET BURCHILL AND JENNIFER MCCAMLEY

BONITA ELY

SUE FORD

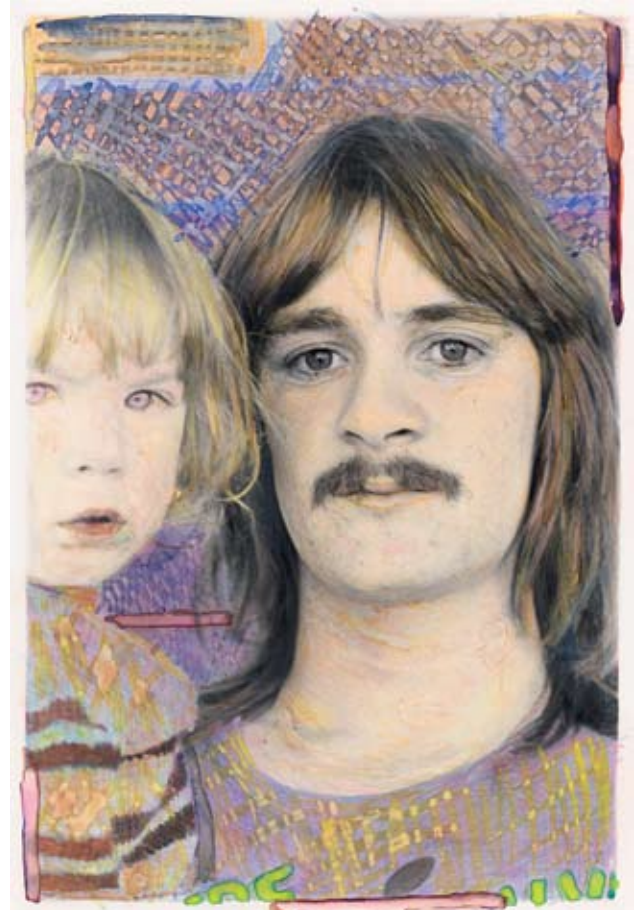
HELEN GRACE

LYNDAL JONES

JENNY WATSON

MELBOURNE
FESTIVAL





MICKY ALLAN

Born Melbourne, 1944, lives and works Canberra.

Micky Allan has focussed predominantly on painting, works on paper and installation throughout her career; however, her best-known work from the 1970s and 80s is in photography. Working outside regular photographic circles, she developed the unconventional practice of hand-painting her photographs, which personalised her work and undercut photography's claim that it was able to mechanically and objectively record reality. Allan often bases her work on notions of travel or cycles of change, drawing from places and cultures she has known.

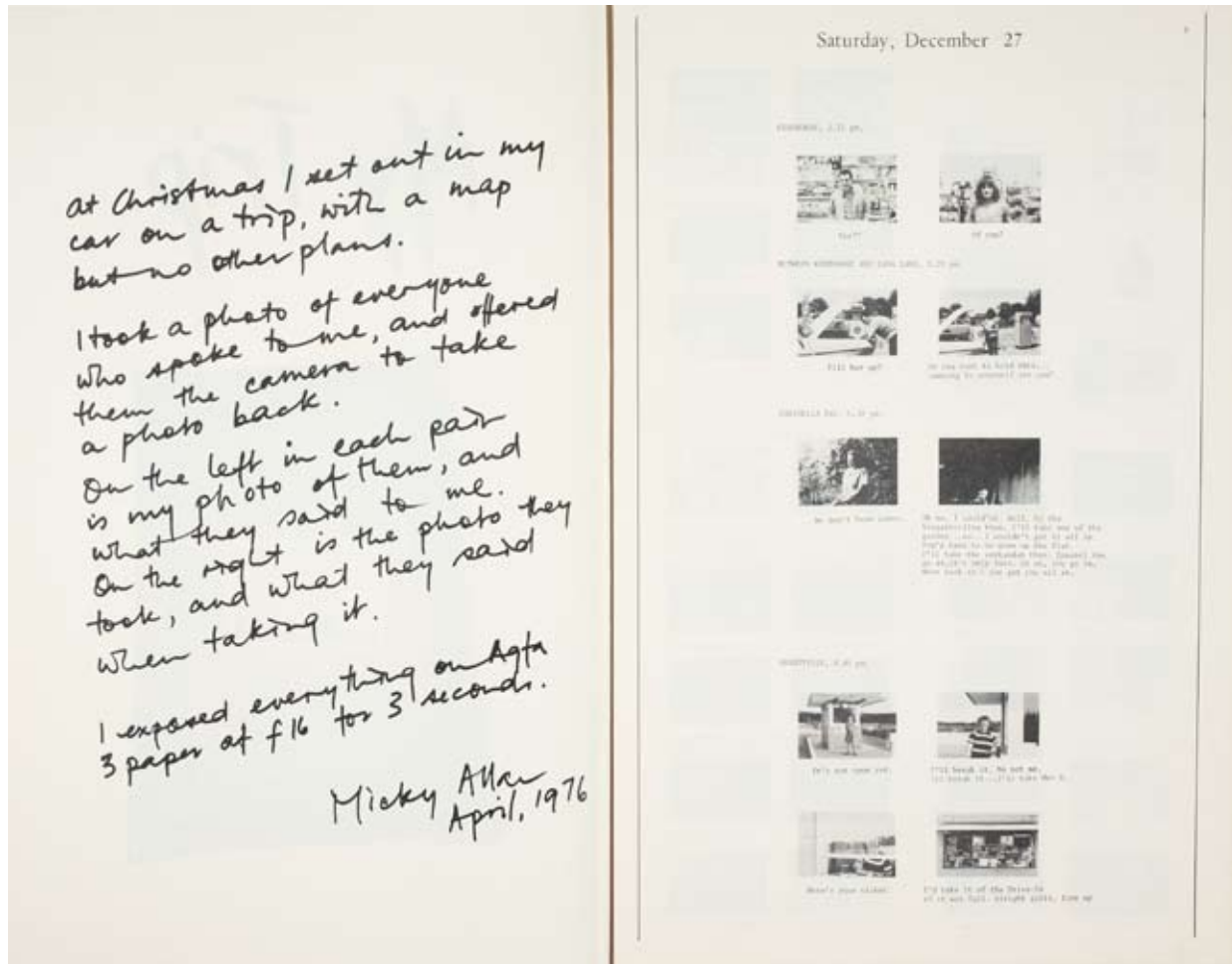
Allan studied at the National Gallery of Victoria Painting School in the late 1960s before designing sets, costumes and posters for Melbourne's Pram Factory, a progressive experimental arts and theatre space. She started photographing the performances in 1974, having learnt to process photographs from her housemate of the time, Virginia Coventry.

Allan's *My trip* was shown at the Experimental Art Foundation, Adelaide, in the 1976 Survey of Post-Object Art in Australia, which included Bonita Ely and Sue Ford, amongst others. She held her first solo exhibition in 1978, *Photography, Drawing, Poetry: A Live-in Show*, at the Ewing and George Paton Galleries, the University of Melbourne, and then Watters Gallery, Sydney, where she was then living. This was followed by solo exhibitions at the Art Gallery of South Australia, *Landscapes and People on the Edges of Landscapes*, in 1979 and the National Gallery of Victoria, Melbourne, *Botany Bay Today*, in 1980. 1980 also saw Allan participate in group exhibitions *Contemporary Australian Drawings and Prints* and *Reconstructed Vision: Contemporary Works with Photography*, at the Art Gallery of New South Wales, *Australian Contemporary Photography* at the Art Gallery of South Australia and *Drawn and Quartered: Australian Contemporary Paperworks* and *On Paper: Survey 12*, at the National Gallery of Victoria.

In 1981, Allan was included in *Australian Perspectives '81* at the Art Gallery of New South Wales and she moved to Adelaide to lecture in photography at the South Australian College of Arts. In 1983, Allan departed for Vence in the south of France, to take up residence in the Australian studio at the Michael Karolyi Foundation, where she consolidated her return to painting.

Highlights of Allan's subsequent career have included the exhibition *Micky Allan: Perspective 1975-1987* at the Monash University Gallery, Melbourne 1987, *Art From Australia: Eight Contemporary Views*, which toured to Bangkok, Jakarta, Manila, Kuala Lumpur and Singapore in 1990, *Spirit + Place: Art in Australia 1861-1996* 1996 and *Making it New: Focus on Contemporary Australian Art* 2009, both at the Museum of Contemporary Art, Sydney.

Micky Allan is represented by Helen Maxwell Art, Canberra.



POINTS TO CONSIDER:

- In 1979 Micky Allan was an artist at residence at Sydney University and stated that she 'saw photography as a form of social encounter, that what happened at the time between you and whom you photographed was extremely important'.

Discuss the link between what is being represented and the idea of community or 'the social'.

- Discuss the use of the photograph in relation to this form and its importance as a medium.
- What is a travel diary? How does Micky Allan both use and subvert the typical form of the travel diary to discuss the relationship between the traveller, artist and place in the work *My trip*?
- Consider the relationship between the photograph, the diary, mapping and the notions of home and place. What links these forms and ideas and how do they differ?
- How might have the context of this work changed over time? What issues would the work have highlighted at the time of its production?
- Consider this Sontag quote in reference to Micky Allan's work *People of Elizabeth town*:

'To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt.' (Sontag (1977), *On Photography*)

LINKS AND REFERENCES:

- Micky Allan
www.mickyallan.com
- Micky Allan at the Art Gallery of NSW
<http://www.artgallery.nsw.gov.au/work/12.1987.a-b/>
- Micky Allan
'Travelogue', *iEureka! Artists from Australia* (exhibition catalogue), Arts Council of Great Britain, London, 1982
- Pam Brown
'Micky Allan's Family Room', *Artlink*, vol.2, no.1, 1982
- Gary Catalano
The Bandaged Image, Hale and Iremonger, Sydney, 1983
- Suzanne Davies
'Micky Allan, Photographer', *Lip*, 1978-79
- Memory Holloway,
'The many faces of woman', *The Australian*, 6 June 1978
- Arthur McIntyre
'Through the Lens Sweetly', *Art and Australia*, June 1979
- Arthur McIntyre
'The manipulations of photography', *The Age*, 21 August 1981
- Naomi Cass
Travels without my Aunt, 200 Gertrude Street, Melbourne, 1985



JANET BURCHILL AND JENNIFER MCCAMLEY

Janet Burchill born Melbourne, 1955, lives and works Melbourne.

Jennifer McCamley born Brisbane, 1957, lives and works Melbourne.

Janet Burchill and Jennifer McCamley have worked collaboratively and individually as artists since the mid 1980s. Their practice embraces a wide variety of media including sculpture, photography, film, video, neon and works on paper. Throughout Burchill and McCamley's combined career, they have critically engaged with the history and forms of modernist art and their relationship to everyday life, as reconsidered through feminist, psychoanalytic, filmic and spatial discourses. The language of art and spoken language have often been central themes within their work.

Janet Burchill graduated from the Sydney College of the Arts with a Bachelor of Arts (Visual Art, Sculpture and Film) in 1983. Jennifer McCamley studied a Bachelor of Arts (Communications) at the University of Technology, Sydney, graduating in 1981; more recently, she completed Honours in Conservation Ecology at Deakin University, Melbourne, in 2002.

Burchill and McCamley have been exhibiting individually and collaboratively since the mid-1980s. They became involved in a wide range of independent and collaborative curatorial, publication and super-8 film projects, including Various Artists Ltd., an independent artists' group founded by Burchill and artist Kate Farrell, which showed the work of its members and initiated exhibitions of other artists' work.

Highlights of their collaborative practice since the 1980s have included receiving the Australia Council's Kunsterhaus Bethanien Scholarship in 1991, which took them to Berlin where they lived and worked until 1997. Solo exhibitions include *Neon* at the Art Gallery of New South Wales, Sydney 2005 and a major survey exhibition, *Tip of the Iceberg: selected works 1985-2001*, developed by the University of Queensland Art Museum, Brisbane 2001, which travelled to the Ian Potter Museum of Art, University of Melbourne, the same year. Significant group exhibitions in which they have shown include *21st Century Modern: 2006 Adelaide Biennale of*

Australian Art, Art Gallery of South Australia, Adelaide 2006, and *Raised by Wolves*, Art Gallery of Western Australia, Perth 2007. The artists have also participated in a number of exhibitions at the Monash University Museum of Art, including *Regarding Fear and Hope* 2007, *The Ecologies Project* 2008 and *Primary Views: Artists Curate the Monash University Collection* 2008-2009. Janet Burchill and Jennifer McCamley are represented collectively in numerous Australian public collections, including the Art Gallery of New South Wales, Sydney, Art Gallery of Western Australia, Perth, Museum of Contemporary Art, Sydney, National Gallery of Australia, Canberra, National Gallery of Victoria, Melbourne, and Tasmanian Museum and Art Gallery, Hobart.

Burchill and McCamley are represented by Anna Schwartz Gallery, Melbourne and Sydney.



POINTS TO CONSIDER:

- What is an archive? Consider its varying forms and varying purposes in relation to Janet Burchill and Jennifer McCamley's self-archive.
- Consider the use of Super 8 film. What is its contemporary equivalent or manifestation?
- Consider this quote from Susan Sontag in relation to Janet & Jennifer's work:

'...like every mass art form, photography is not practiced by most people as an art. It is mainly a social rite, a defense against anxiety, and a tool of power' (Sontag, *On Photography*, p.8).

- Consider the relationship between sexuality, performance and photography. How is the feminine subject represented in the work of Janet Burchill and Jennifer McCamley?

LINKS AND REFERENCES:

- Janet Burchill & Jennifer McCamley in Art Collector
http://www.artcollector.net.au/Assets/555/1/31_burchill_mccamley.pdf
- Janet Burchill & Jennifer McCamley at Anna Schwartz Gallery
<http://www.annaschwartzgallery.com/works/works?artist=7&c=m>
- Janet Burchill & Jennifer McCamley at the Art Gallery of New South Wales
<http://www.artgallery.nsw.gov.au/work/95.1998/>
- Janet Burchill
'Artist's page', *Kerb Your Dog*, Sydney, 1983
- Felicity Collins
'Reading Against the Grain: Independent Feminist Filmmaking and the Black Hole', *FILMNEWS*, November/December 1983
- Gary Sangster
Making Appearances: Julie Brown, Janet Burchill, Bonita Ely, Stelarc, John Young (exhibition catalogue), Artspace, Sydney, 1985
- Ted Colless
'Janet Burchill', in Anthony Bond, *Australian Perspectives '85* (exhibition catalogue), Art Gallery of New South Wales, Sydney, 1985, pp.113
- John Young
'PULSATIONS', *On The Beach*, spring, 1984



BONITA ELY

Born Mildura 1946, lives and works Sydney.

Bonita Ely is one of the leading figures of Australian environmental art and has exhibited urban interventions, sculpture, painting, drawing, printmaking, photography, video and performance since 1972. Her performances of the 1970s and '80s explored human relationships to the natural environment, as well as each other, and made use of invented personas such as the cheerful cooking demonstrator in the *Murray River punch*, combining environmental and feminist critique.

Ely studied at the Caulfield Technical School in the mid 1960s before undertaking a Diploma of Fine Arts (Sculpture) at the Prahran College of Fine Arts, graduating in 1969. Between 1973 and 1975, she lived in New York, returning to Australia with the material for her first significant interdisciplinary installation, *At Home With The Locust People*, presented at the West Street Gallery, Sydney.

In 1977 Ely received a Special Projects Grant from the Visual Arts Board of the Australia Council to research a pristine Australian landscape as a vehicle of culturally encoded significance, which led to the *Mt. Feathertop Project*, presented at Art Projects, Melbourne 1979 and the Institute of Modern Art, Brisbane 1981. In addition to *Murray River punch*, her examinations of complex environmental issues, using invented personas, included the methodical secretary photocopying an exponentially degenerating photograph of Tasmania's Lake Pedder in *Controlled Atmosphere*, held at Artspace, Sydney 1983.

Womanhood and pregnancy were addressed in performances, such as *Breadline* 1980, *Dogwoman Communicates with the Younger Generation* 1982 and *A Mother Shows Her Daughter to the Universe* 1982. The *Dogwoman* lectures, in which she barked, whined and growled, used slides of artefacts depicting dogs from Berlin's public art collections and environs, which she had documented while in residence at the Kunsterhaus Bethanien, West Berlin, in 1981-1982.

Following the 1980s, Ely completed a Master of Art (Fine Arts) at the Sydney College of the Arts, Sydney University, in 1991. She exhibited *Juggernaut* in the Asian Biennale of Contemporary Art, Dhaka, Bangladesh 1999 and presented the solo exhibition *The Murray's Edge* at the Art Gallery of New South Wales 2009. Ely is currently a PhD candidate at the University of Western Sydney and Head of the Sculpture, Performance and Installation Department of the College of Fine Arts (COFA), University of New South Wales, where she is a founding member of the Environmental Research Institute for Art (ERIA).

Her work is held in many public collections across Australia, including the Art Gallery of New South Wales, Sydney, National Gallery of Australia, Canberra, and Queensland Art Gallery, Brisbane, and overseas, including the Bibliotheque Nationale, Paris, France, The British Museum, Department of Prints and Drawings, London, UK, Central Art Gallery, Beijing, China, Museum of Modern Art, New York, USA, National Museum of Western Art, Tokyo, Japan, and the Stedelijk Museum, Amsterdam, the Netherlands.

Bonita Ely is represented by Milani Gallery, Brisbane.

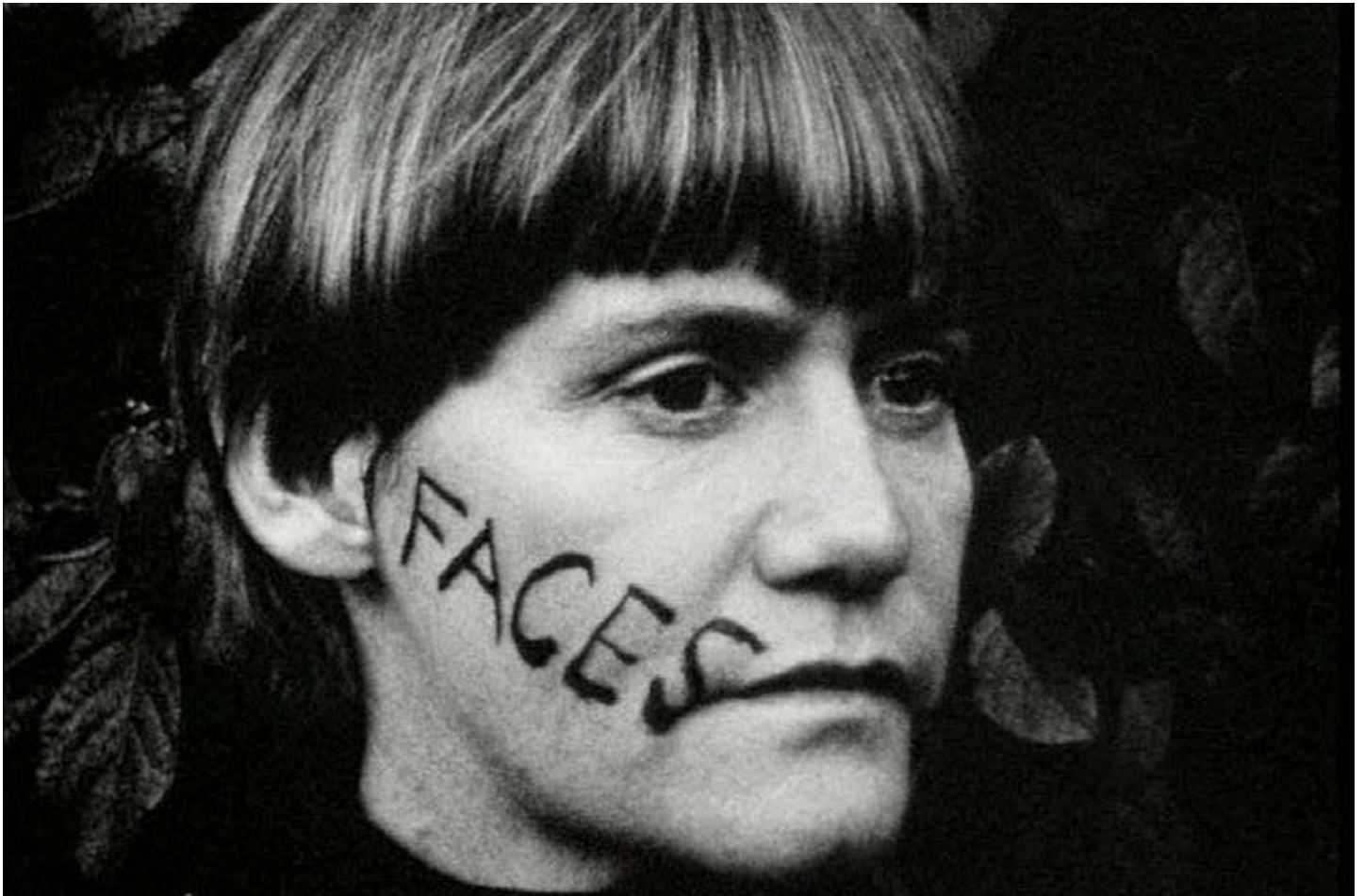


POINTS TO CONSIDER:

- Bonita Ely draws attention to environmental issues through her performance in *Murray River Punch* 1979. Describe what this is and how this is enacted in the video. What familiar characters does Ely refer to?
- Bonita Ely translates her work into various mediums while exploring a particular issue. What materials and methods have been used in the works in the exhibition and what does this achieve? Are different ideas or aspects of an idea explored by doing this? Can you provide examples?
- Discuss ideas about place, identity and community in reference to Ely's work. Compare this to the work of Sue Ford and Micky Allan. What are the similarities and differences in their approach?

LINKS AND REFERENCES:

- Bonita Ely
www.bonitaely.com
- Graham Surgeon
The Development of Australian Sculpture, Thames and Hudson, London, 1978
- Janine Burke
'Site Specific: Bonita Ely's Landscapes', *Island Magazine*, 1981
- Jill Graham
'Rebels and Precursors' by Richard Hause and 'Murray/Murundi by Bonita Ely' (book review), *Art & Text*, autumn, 1982, pp.71-81
- Jenny Boulton & Tess Brady
After the Rage, Tutu Press, Adelaide, 1983
- Gary Catalano
The Bandaged Image: A Study of Australian Artist's Books, Hale and Ironmonger, Sydney, 1984
- Paul Taylor (ed.)
Anything Goes: Art in Australia 1970-1980 (exhibition catalogue), Art & Text, Melbourne, 1984, pp. 62-63
- Jane Kent & Anne Marsh (eds.)
Live Art Australia and America, Self published, Adelaide, 1984
- Anthony Bond
'Mainly Sculpture', in *Australian Perspectives '85* (exhibition catalogue), Art Gallery of New South Wales, Sydney, 1985



SUE FORD

Born Melbourne, 1943, died Melbourne, 2009.

With a career spanning more than four decades, Sue Ford's multidisciplinary practice encompassed photography, filmmaking and photomedia. Her work explores issues of identity, gender, the passage of time and the possibilities of reshaping perceptions through the more accessible mediums of film and photography. Ford's images of her friends and relatives, as well as her beguiling self-portraits, serve not only as vivid historical documents of the times but provide a window into the social and political upheaval which impacted Australian society from the 1970s onwards. Her work is significant not only in the realm of feminist photography but also in the wider context of art photography in Australia.

While working as a delivery girl for a photographic studio in the early 1960s, Ford began taking her own photographs and made her first short film, *Low Deposit, Easy Terms*, in 1969. She studied photography briefly at RMIT in the 1960s and won an Ilford Scholarship to study at the Victorian College of the Arts in 1973. In 1974, she became the first female photographer to hold a solo exhibition, *Time Series*, at the National Gallery of Victoria, which toured to the Australian Centre for Photography, Sydney, the following year. In 1980, Ford co-founded Reel Women, a collective of women film makers that imported international films, organised late night screenings and festivals, ran film-making workshops and provided an editing facility in its Carlton office. Ford presented *The Photobook of Women* at the Art Gallery of New South Wales 1982 and was curated into a number of important group exhibitions, including the 1982 *Biennale of Sydney, A Decade of Australian Photography 1972-1982*, Australian National Gallery, Canberra, and *Continuum '83*, G Art Gallery, Tokyo, both in 1983.

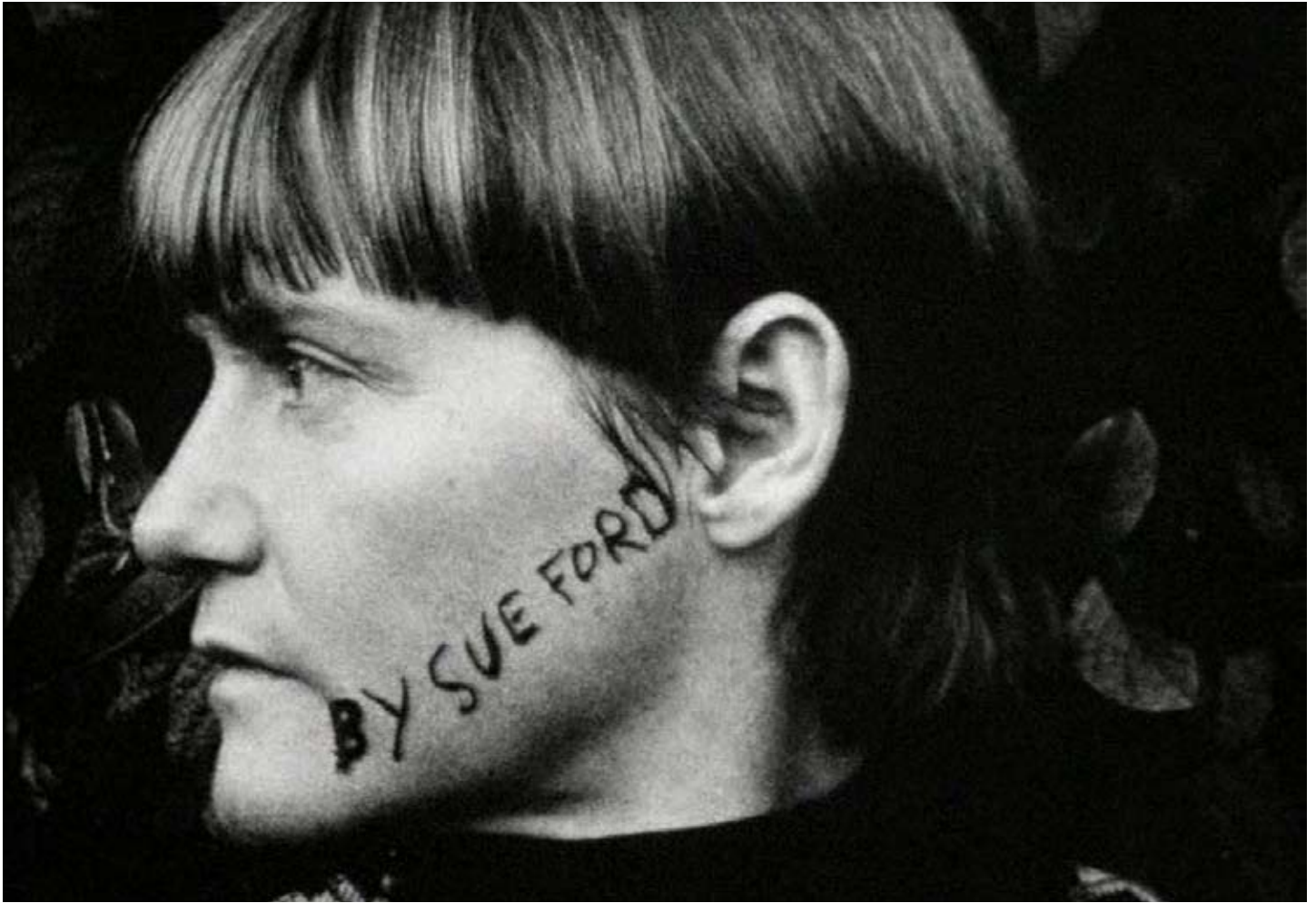
In the late 1980s and 1990s Ford began teaching photography, which took her around the country, including to the remote Tiwi Islands. Her significant solo exhibitions included *A Sixtieth of a Second*, National Gallery of Victoria 1988, *The Witches Letter*, National Gallery of Australia 1992,

Time Surfaces: Colour Laser Prints by Sue Ford, National Gallery of Victoria 1994 and *Sue Ford: A Survey 1960-1995*, Monash University Gallery 1995.

Faces 1976-1996, made with her son Ben Ford, was exhibited as an installation at the Australian Centre for Photography, Sydney, and awarded Best Australian Film at the Melbourne International Film Festival in 1997; it also featured at the opening of the Australian Centre for the Moving Image in 2002.

In 2004, Ford received an Australia Council for the Arts Fellowship to catalogue her extensive photographic archive and she had begun working with the Monash Gallery of Art on an exhibition that would include photographs of women from the 1960s-70s and her previously unexhibited long-term project, *Self-portrait with camera*, a series of 47 self-portraits taken between 1960 and 2006. *Sue Ford: Time Machine* opened posthumously in April 2011.

Sue Ford is represented in public collections across Australia, including the Art Gallery of New South Wales, Sydney, Australian Centre for the Moving Image, Melbourne, National Gallery of Australia, Canberra, National Gallery of Victoria, Melbourne, and the Art Gallery of South Australia, Adelaide.



POINTS TO CONSIDER:

- Discuss the relationship between documentary film and Sue Ford's approach to exploring time and identity. What are some of the similarities and differences? How does the context of presentation potentially change the reading of the work?
- Discuss the idea of time – past and present, identity and history as found in the work by Sue Ford and Ben Ford, *Faces*, 1976-1996?
- Sue Ford often documented friends, family and used her life experiences as content for the production of work. Discuss this as a feminist strategy and why it may be considered so.

LINKS AND REFERENCES:

Sue Ford
www.sueford.com.au

Sue Ford at Monash Gallery of Art (MGA)
<http://www.mga.org.au/exhibition/view/exhibition/86>

Sue Ford at Centre for Contemporary Photography (CCP)
<http://www.ccp.org.au/flash/2009/11/sue-ford/>

Geoffrey De Groen
'Photography is a Cool Blue Line', in *Conversations with Australian Artists*, Quartet Books, Melbourne, 1978

Jenepher Duncan (ed.)
Women and Art: Into the Eighties, Monash University, Department of Visual Arts, Melbourne, 1980

Memory Holloway
'Reel Women: Narrative as a Feminist Alternative', *Art & Text*, No.3, 1981



HELEN GRACE

Born Warrnambool, 1949, lives and works Sydney.

Helen Grace has been exhibiting photographs and creating films since the late 1970s. She draws on past situations to reflect on the present, overtly weaving together the values of art and politics. She has played an active role in the development of photography, cinema, cultural studies and education in Australia and Asia for 30 years and, as a respected academic, has published widely in these areas.

Grace studied philosophy at Melbourne University, then History and English at the University of Newcastle before leaving for London in 1975, where she studied cinema at the Polytechnic of Central London and was a member of the Hackney Flashers Photography Collective. Returning to Australia in 1976, she worked as a freelance photographer, exhibiting in the *Women's Show* Experimental Art Foundation, Adelaide 1977, *Mothers' Memories, Others' Memories*, University of New South Wales Gallery and *Security Show*, Ewing and George Paton Galleries, University of Melbourne, both in 1979, and the *Lovely Motherhood Show*, Experimental Art Foundation 1981. During this time, she established the Blatant Image Group with Sandy Edwards, Victoria Middleton and Lynn Silverman, was active in the Sydney Filmmakers Co-op and took up a teaching position at the Sydney College of the Arts in 1981.

Her film *Serious Undertakings* 1983 received the Reuben Mamoulian Prize for Best Short Film and the Greater Union Award for Best Film in General Category at the Sydney Film Festival, Best Experimental Film, Non-Feature Section, at the Australian Film Institute Awards and an Honourable Mention at the American Film Festival in New York. Grace presented the *Working Pictures* at the Australian Centre for Photography, Sydney, and was included in film programmes for *D'un autre continent: l'Australie, le rêve et le réel* at the ARC/Musée d'art moderne de la Ville de Paris, both in 1983, and *Australian Visions*, part of the Exxon International exhibition at the Guggenheim Museum, New York 1984.

Between 1989 and 2003, Grace worked at the University of Western Sydney, establishing the Theoretical Studies Department and Postgraduate Studies Unit in the Faculty of Visual and Performing Arts, as well as helping set up the Centre for Cultural Research. She was included in the Canadian tour of the exhibition *Aurora Australis: Film and Photographic Works* organised by Presentation House Gallery, Vancouver 1990 and *From the Empire's End: Nine Australian Photographers*, Circulo de Bellas Artes, Madrid 1991.

Grace completed her PhD at the University of Sydney in 1993 and, in 2006, she moved to Hong Kong to establish the Masters Program in Visual Culture Studies in the Department of Cultural and Religious Studies at the Chinese University of Hong Kong. She presented the solo exhibition *IPO: Emotional Economies* at John Batten Gallery, Hong Kong 2009 and has now returned to Australia.

Her work is held in the collections of the Art Gallery of New South Wales, Sydney, National Gallery of Australia, Canberra and the Art Gallery of South Australia, Adelaide.



POINTS TO CONSIDER:

- In the work *Serious Undertakings*, Helen Grace utilises (among other cinematic devices) montage, fact and fiction and art historical references to reflect on culture, politics and the construction of history. What other devices does Grace use in the construction of the film? Discuss the use of these devices and their application, and how they affect the construction of meaning?

- How does this film break with traditional forms of documentary and remind the viewer that the film itself is a construct?

- Discuss the following voice over used in the opening of the film:
Woman's voice: She wanted to make a film about childcare.
Man's voice: I'd rather make a film about the Baader-Meinhof gang than about childcare.

What point is Grace attempting to make, or rather, what connections is Grace trying to establish for the viewer?

- Consider the work *Xmas dinner series* 1979. What is being depicted and how was it documented? How does this work relate to the film *Serious Undertakings*? Consider the idea of the domestic and the everyday and its representation in artistic practice. How might its representation be considered a Feminist strategy? What sociological issues does it draw attention to?

LINKS AND REFERENCES:

Notes on *Serious Undertakings*
<http://aso.gov.au/titles/documentaries/serious-undertakings/notes/>

Helen Grace at the Art Gallery of New South Wales
<http://www.artgallery.nsw.gov.au/work/308.2002.1.a-b/>

Helen Grace
'Australian Womens' Health Centres', *Spare Rib*, August 1978

Helen Grace
'Newcastle Cleaners Strike', *Scarlet Woman*, 1978

Helen Grace
'Violation: A Suitable Case for Treatment?', *Filmnews*, vol.11, no.10, October 1981

Helen Grace & Ann Stephen
'Where Do Positive Images Come From?', *Scarlet Woman*, no.12, March 1981

Helen Grace
'Beyond Social Concern', *Art Network*, no.5 Summer/Autumn 1982

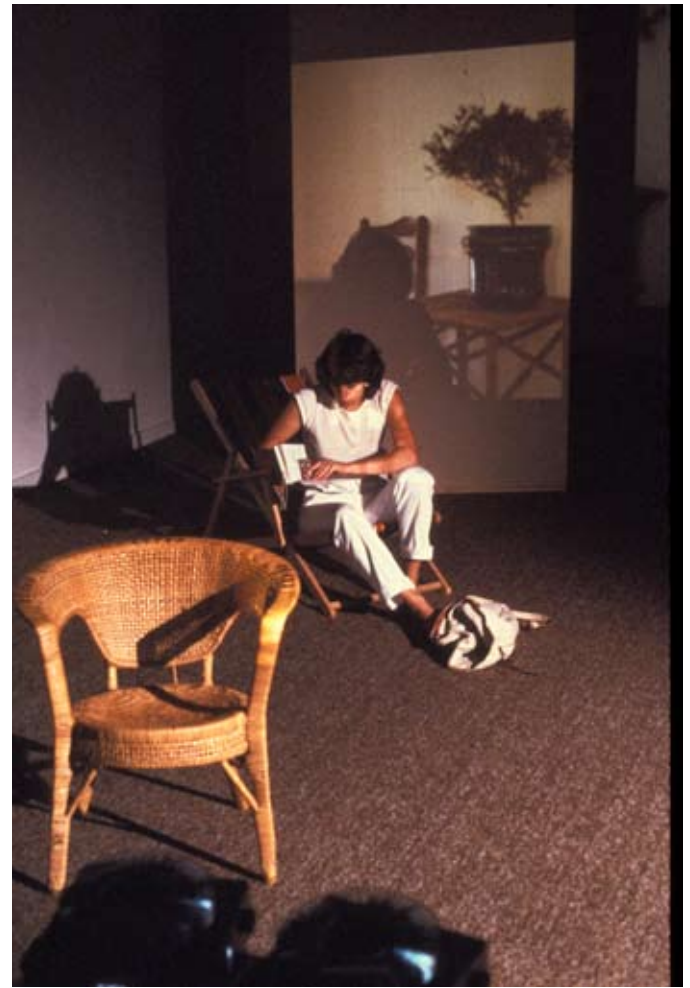
Helen Grace
"The Public Wants Features!": The Creative Underdevelopment of Australian Independent Film Since the 1960's', *Filmnews*, vol.12, nos11/12, November/December 1982

Helen Grace
'Towards the Realm of the Merely Enjoyable: Politics & Fiction', *Filmnews*, vol.12, no.3, March 1982

Sylvia Lawson
'Serious Undertakings: Demolitions, Deconstructions', *Framework*, no.24, spring 1984

Helen Grace
'Framing Photography', *Photofile*, Winter 1985

Helen Grace
'The Repetition of Difference', *Photofile*, Spring 1985



LYNDAL JONES

Born Sydney 1949, lives and works Melbourne.

Working at the forefront of video and performance art in Australia since the 1970s, Lyndal Jones has focused on context, place and empowerment using personal stories and memories. With a background in theatre and dance, performance has been a key element of her art practice; however, her projects often unfold over or document long periods of time.

Jones completed a Bachelor of Arts Diploma of Education at Monash University in 1971. Between 1974 and 1976 she lived in London, where she studied movement at the Laban Centre for Movement and Dance. Jones commenced the *At home* series in 1977, giving five performances over four years at venues in Melbourne, Canberra and New York.

In 1980, she designed and taught the first Australian course in Performance Making at the Victorian College of the Arts, where she was Lecturer in Performance Studies and Movement until 1988. Jones began the *Prediction pieces*, a decade-long performance series incorporating slide and video installations, in 1982. *Prediction piece 5* was presented in *Continuum '83: The 1st Exhibition of Australian Contemporary Art* in Japan and *Prediction piece 7* was included in the Los Angeles Olympic Arts Festival, as part of the exhibition *Australia: Nine Contemporary Artists*, and at the Edinburgh College of Art for the Edinburgh Festival in 1984. Among the other major exhibitions of the period in which her work was shown are *European Dialogue: The 3rd Biennale of Sydney* in 1979, *Vision in Disbelief: The 4th Biennale of Sydney* in 1982 and *Australian Perspecta '83* at the Art Gallery of New South Wales in 1983.

Jones's major projects in subsequent years have included *From the Darwin translations* 1993-2000, concerned with sexual selection and a woman's view from the end of the 20th century, and *Tears for what was done* 2002-2005, on the politics of emotion. She represented Australia at the *2001 Venice Biennale* with a site-specific video installation, *Aqua profunda: Life at the deep end* and completed a PhD in Visual Art at the Royal Melbourne

Institute of Technology in 2005, where she is now a Professor in the School of Media and Communication. In 2008, the Australian Centre for Contemporary Art staged a major survey of her work, *Lyndal Jones: Darwin with Tears*.

Jones is currently engaged in *The Avoca Project*, centred on an environmentally sustainable house in the rural Victorian town of Avoca, which she commenced in 2005 and will complete in 2015. The community-based performance *Rehearsing catastrophe: The Ark in Avoca* 2010 will be restaged in Sydney for *All Our Relations: The 18th Biennale of Sydney* in 2012.

Her work is held in the collections of the Australian Centre for the Moving Image, Melbourne, Museum of Contemporary Art, Sydney, and the Queensland Art Gallery, Brisbane.

Lyndal Jones is represented by Anna Schwartz Gallery, Melbourne and Sydney.



POINTS TO CONSIDER:

- Discuss Lyndal Jones' use of the archive and documentation of her performances in reference to the work of Janet Burchill and Jennifer McCamley. What are some of the similarities and differences with regards to their works and this form of presenting past works?
- Consider the personal and domestic nature of the actions and performances presented. Jones has reflected that 'In each of the works this content is formalised and constantly reorganised to avoid presenting a particular point of view (that of the artist) and to allow, instead, the audience to engage in active reflection and speculation'. Has this been achieved? How do you engage with the work and what is your response to it?
- How might performance art be considered a way for artists to critique dominant modes of representing the female body (both now and then)? How has Jones' dealt with the issue of the body, its representation and its relationship to space?

LINKS AND REFERENCES:

Lyndal Jones at Anna Schwartz Gallery

<http://www.annaschwartzgallery.com/works/works?artist=37&c=m>

Lyndal Jones at ACCA Darwin with Tears: An interview with Julie Copeland

<http://www.abc.net.au/rn/artworks/stories/2008/2280948.htm>

Lyndal Jones at the 49th Venice Biennale, 2001

<http://www.gap.net.au/job-detail.aspx?ID=53>

Keith Gallasch

Aqua Profunda: art in the deep end: Lyndal Jones at the Venice Biennale

RealTime issue #43 June-July 2001 pg. 6-7

<http://www.realttimearts.net/article/43/5837>

Kevin Murray

'Lyndal Jones at Sea', *Art Monthly* May, 59: 21-22 (1994)

<http://www.kitez.com/texts/ljones.htm>

Daryl Chin

'Lyndal Jones: On the Road Again', *Live*, no.4, New York, 1980

Suzanne Davies

'Art in the Age of Mechanical Reproduction', *Art Network*, no.7, spring 1982

Adrian Martin

'Scenes', *Art & Text*, no.6, 1982

Scott McQuire

'An Interview with Lyndal Jones', *Issues in Contemporary Art: Identity, Sexuality, Technology*, Faculty of Arts, Deakin University, Melbourne, 1978

Michael Spens

'Double Take in Edinburgh', *Studio International*, vol.197, no.1007, 1984

Suzanne Spinner

'At Home: A Series of Solo Performances by Lyndal Jones', LIP, Melbourne, 1980

Paul Taylor

'The Strategy of Presence in two Works at the Triennial', *Art Network*, nos 3 & 4, 1980



JENNY WATSON

Born Melbourne 1951, lives and works Brisbane.

Jenny Watson has always drawn directly from life experience for her painting, taking the psychological states triggered by travel, ambition, professional practice and personal life as her subject. In the early 1970s, many of her paintings and drawings featured her immediate surroundings, family, friends, loved ones, suburban houses and animals, depicted in varying degrees of realism. By the late 1970s she had established her preoccupation with what she refers to as post-conceptual painting, working with the possible relationships between text and image.

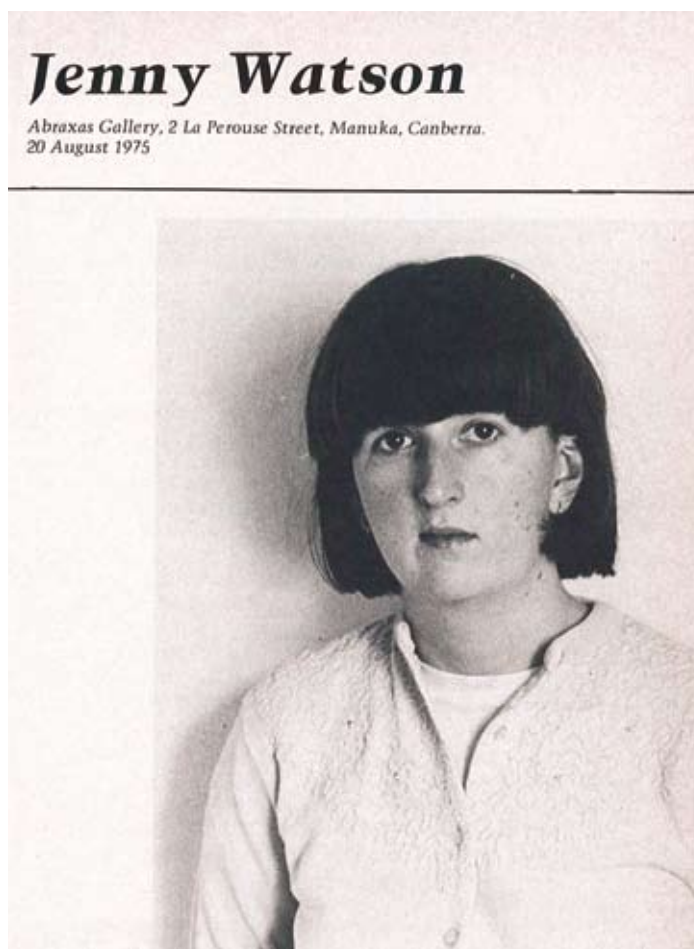
After obtaining a Diploma of Painting at the National Gallery of Victoria Art School in 1972 and a Diploma of Education at State college of Victoria in 1973, Watson established her career with a succession of commercial exhibitions. Between 1978 and 1984, she was a partner in Melbourne artist-run space Art Projects and she was included in a succession of major exhibitions including *Australian Perspecta '81* at the Art Gallery of New South Wales, *Vision in Disbelief: The 4th Biennale of Sydney*, the influential exhibition *Popism* at the National Gallery of Victoria, both in 1982, *D'un autre continent: l'Australie la rêve et le réel* at the ARC/Musée d'art moderne de la Ville de Paris, France 1983, *Private Symbol: Social Metaphor: The 5th Biennale of Sydney* 1984 and the *3. Internationale Triennale der Zeichnung* at the Stadt Kunsthalle in Nürnberg, Germany 1985. In the same year, the University Gallery, University of Melbourne, presented *Jenny Watson: Paintings and Drawings 1972-1985*.

Among the highlights of Watson's subsequent career are the *Sixth Triennale of India* in Dehli 1986, for which she was awarded the Gold Medal, and the solo exhibitions *Paintings with Veils* and *False Tails* for the *1993 Venice Biennale*, *Made in Europe* at the Ulmer Museum, Germany 1995, *Child's Play* at the Yokohama Museum of Art in Osaka, Japan 2003 and in 2005, *Material Evidence: Jenny Watson, Works on Fabric 1981-2005* at the Dell Gallery, Queensland College of Art, Griffith University, Brisbane, where she has been Adjunct Professor of Painting since 2002. In 2012, the Ian Potter

Museum of Art, University of Melbourne, will present her first career survey since 1985, *Here, there and everywhere*.

Watson is represented in most of Australia's public and university collections as well as international collections including the Chartwell Collection, Auckland, New Zealand, Ghent Museum, Belgium, Nagoya City Art Museum, Nagoya, Japan, Ulmer Museum, Germany, Vienna Academy of Arts and Craft, Austria, and the Yokohama Museum, Japan.

Jenny Watson is represented in Australia by Anna Schwartz Gallery, Melbourne, Greenaway Gallery, Adelaide, and Roslyn Oxley9 Gallery, Sydney.



POINTS TO CONSIDER:

- Describe the works by Jenny Watson included in the exhibition. What materials have been used? What is being depicted? How does this relate to other works in the exhibition and ideas explored including the diary and representation?
- In the late 70's Watson stopped using canvas as a means to paint on. Why might this have been considered a feminist strategy?
- Consider the term temporality. How might Jenny Watson's works be considered in reference to the theme and how it has been explored?

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AN INTERVIEW WITH GUEST CURATOR – KYLA MCFARLANE

Your PhD thesis looked at the relationship between feminism and photography, can you discuss the impetus for this exhibition and how it expands upon your earlier research interests?

In my PhD, I looked at a very particular aspect of feminist art practice in Australia which was the relationship between feminism, photography and psychoanalytic theory. I traced the work of a few artists including Pat Brassington, Anne Ferran and Julie Rrap across the 1980s and into the 1990s, looking at how their engagement with this theory (which was quite prominent in the 1980s) had changed, been maintained, or ended. As part of the thesis, I did a bit of an overview of how photography and feminism had become intertwined around this time – part of the big post-modern shift towards ‘critiques of representation’.

I’d always wanted to expand upon these interests, and not just in relation to photography. So I went back to the general research I’d done around feminist art in Australia around that time, and took some time to look closely at journals such as *LIP*, an important feminist arts publication that was published by a collective from 1976-84, as well as previous exhibitions around feminist art in Australia, such as *Frames of Reference* held at Artspace in 1991. In the end, with the focus of the exhibition being on temporality and time-based media, photography has remained a central point of focus.

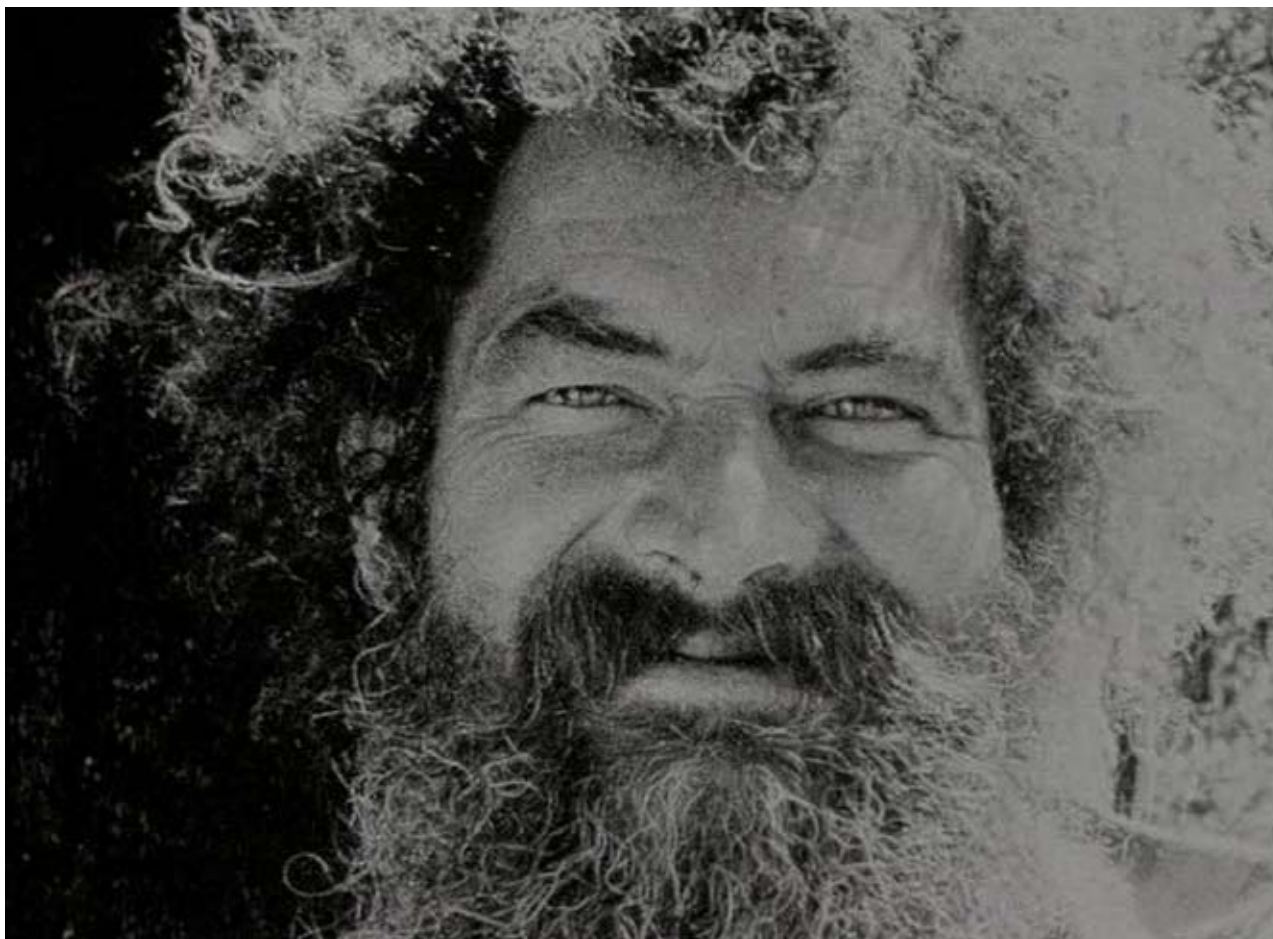
The artists in the exhibition have both parallel and intersecting practices. How did you select the artists for *A Different Temporality*?

It was really tough, to be honest. There were many artists doing significant (and often undervalued) work and a great number of activities happening across the country around that time. There is great potential for an encyclopaedic survey of this period of feminist practice to be done in

Australia, something like *WACK! Art and the Feminist Revolution*, presented and toured by the Museum of Contemporary Art, Los Angeles 2007, which billed itself as ‘the first comprehensive, historical exhibition to examine the international foundations and legacy of feminist art’, focusing on ‘the crucial period 1965-80, during which the majority of feminist activism and art-making occurred internationally.’

I knew I had limited resources, time and gallery space, however, but that MUMA’s university context allows for quite a rigorous approach to the recent history of Australian art. So I tried to think about how I could bring a number of different feminist approaches, debates and activities in the visual arts together with a relatively small number of artists. It seemed too much like building silos to do an exhibition that looked at the shift from a sociological feminism to theoretical approaches, for example as, in many ways, these different approaches overlapped, or the divisions were not so clear, or some artists folded a number of approaches and positions into their practice over time. What did seem to clearly emerge in my research, was that lots of artists – many of whom were making quite different work – showed an interest in temporality – to time as both a medium and a metaphor for feminist ideas and approaches. Artists were taking up temporal media to make their work – photography, film, performance – but were also looking at concepts such as the cycle of life; history and memory; the fragmentation of the diary; repetition as a way of describing the routine of domestic life, etc. So it was a thematic that allowed me to bring artists together, but also let their differences play out alongside each other.

So I ended up including artists who used photography and film, and had a critical approach to the role of the camera – Micky Allan, Helen Grace and Sue Ford; artists working in different ways with performance, such as Bonita Ely and Lyndal Jones; artists like Jenny Watson who were interested in diaristic fragmentation and memory; and others who were working in film, or were taking on the ideas of film theory at the time, such as Janet Burchill



and Jennifer McCamley, as well as Helen Grace, too, in her film *Serious Undertakings*. So there's a wide range of approaches and media in there. And you can also see in the exhibition, that even artists working within the same post-materialist mode of performance, such as Ely and Jones, had very different ideas about why it was significant and how it might be utilised in their practice. Including a smaller number of artists also allowed me to show bodies of work from most of the artists, rather than just a single example of their work. This has been really important in showing the shifts and variety of work in their own practices across time, and even at the same time!

What is the significance in choosing works from, as you have described it, a decade within a decade – 1975-1985?

I liked the idea of spanning both the 1970s and 1980s, but from their mid-points. There was a great deal of activity in these two decades, but I was interested to see that Lucy Lippard, the American art critic and historian, visited Australia in '75, which was also International Women's Year. She gave slide lectures to women-only artists and her visit was a significant event that mobilised a lot of further activities, such as the formation of the Women's Art Register here in Victoria. The WAM chapters (women's art movements) were also active at this time in Sydney, Melbourne and Adelaide, and, as I mentioned earlier, *LIP* was published across these years.

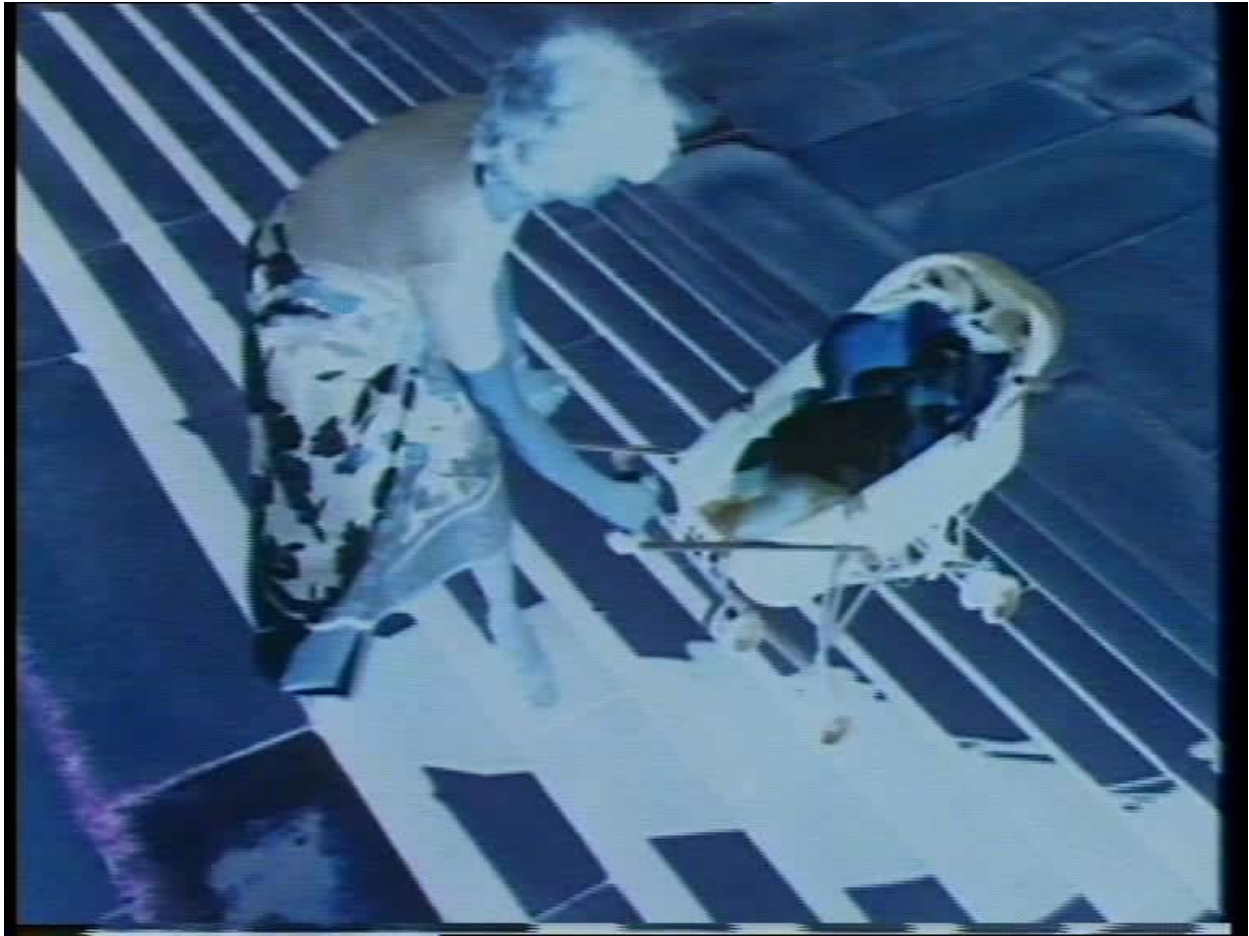
Another big influence during these years for the exhibition was the visit of the American artist Mary Kelly in 1982. Her process-based work *Post-partum document 1973-79*, focussing on the first five years of her son's life, was exhibited in *Vision in Disbelief: The 4th Biennale of Sydney* and at the George Paton Gallery, University of Melbourne. At the end of the decade, the feminist film critic Laura Mulvey visited and gave a lecture at the George Paton Gallery in Melbourne – it seemed fitting to begin with Lippard and end with Mulvey, whose film-based critical approach was quite different to Lippard's advocacy of a 'feminist aesthetic' – this was evidence of some of the shifts that had occurred in feminist practice across those years.

How long have you been working on the exhibition and are there any noticeable differences between its inception and the final installation?

I began work on the exhibition about eighteen months ago when I was in my former role as Curator-Exhibitions at MUMA. When I left MUMA in November last year, I changed my role to guest curator, completing it as a freelance project for the MUMA program. I'd also been thinking more broadly about presenting a feminist exhibition at MUMA since I started working there in 2005! So it's been a while in its gestation. I guess the main shift between inception and installation is that, as with any exhibition, things get quite pared back from your original idea. It's a process of refinement, as you become more sure of what your conceptual approach is, you are very much led by the artists and their work – studio visits shored up my decisions about what might be included, and the artists were very generous in digging back into their archives to find works that they thought would be good for the exhibition. And then, of course, there are practical things that happen, such as some works not being available to loan, or others coming out of the woodwork that you didn't know about. I think the show, whilst pared back in terms of the number of artists I might have originally wanted to include, is very much richer in its content because of that direct input from the artists themselves. Whilst it's an archival exhibition, all of the artists except for Sue Ford (who died in 2009, but who was working until that time) are still practicing.

Could you refer to any younger artists who might be specifically influenced by, or follow the tangents established by the artists in this exhibition?

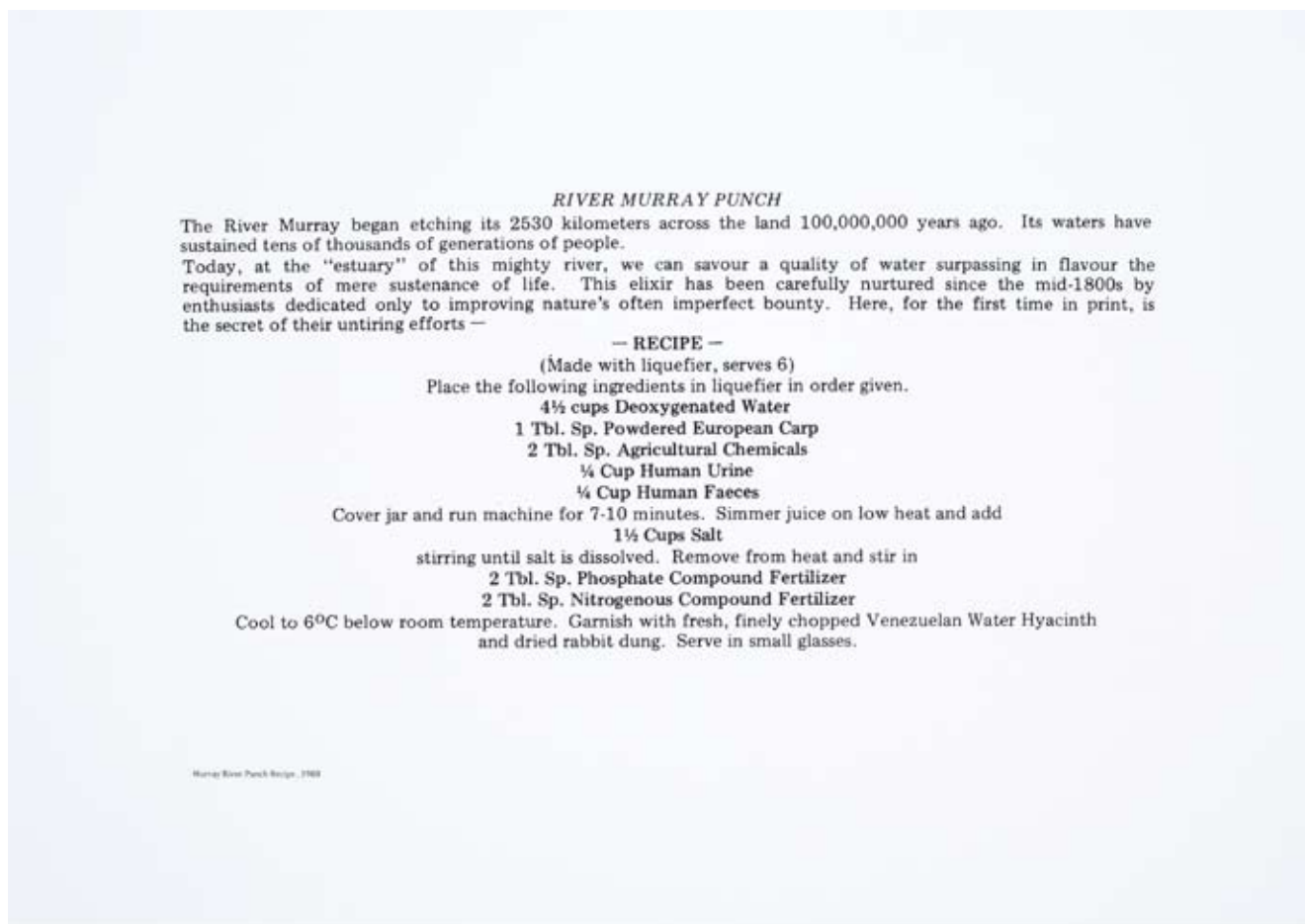
I think the move towards relational, or social practices is one influence that is very clear today. Micky Allan's 1976 work *My trip*, for example, can be seen as a very early example of a work that focuses on the encounter and process, rather than the finished product. And Bonita Ely's very rigorous and extended engagement with the Murray River in her *Murray River*



Project 1977-ongoing pre-empted many other projects concerned with the environment. There are also many artists working with performance who have been influenced by women artists from our recent art history. I think people will be surprised and intrigued to see how much of contemporary practice still hinges upon the ideas and practices from around this time. You can see this played out in the work of a range of contemporary artists in the exhibition *Power to the People: Contemporary Conceptualism and the Object in Art* which is on at ACCA at the same time as *A Different Temporality*.

You used to work at MUMA, could you discuss how your approach to curating might be different in the context of a contemporary art organisation such as CCP versus that of the University Museum?

My approach hasn't shifted that much, to be honest. The experience and relationships with artists I built at MUMA continue to develop in my new role as Associate Curator at CCP, where we work with contemporary practice. CCP obviously has a focus on photo-media, so that's one thing to consider when I develop exhibitions there. Also, we don't have climate control so we're restricted in some of the loans we might be able to request. The CAOS sector is a little leaner when it comes to resources and we are not a collecting institution like MUMA is, so being resourceful and creative is really important when developing projects. I'm learning a lot about sponsorships, for example. There is also a faster turnaround between shows, which always makes life interesting!



STARTING POINTS:

MATERIALS, PROCESS AND PRACTICE

- The materials and processes used by the artists in this exhibition are predominantly concerned with the use of performance, photography and film. What is the relationship between these materials and processes and the idea of temporality? What is the relationship between these things and feminist art practice?
- Consider the materials and process used in this exhibition and compare it with similar uses by their international contemporaries including artists such as Marina Abramovic, Joan Jonas, Gina Pane, Valie Export, Yoko Ono and Mary Kelly.
- Consider the materials and processes used in this exhibition and compare it with similar uses by recent artists such as Anastasia Klose, Alex Martinis Roe, Cindy Sherman, Janine Antoni, Julie Rrap, Gabriella and Silvana Mangano. How might the change in materials or processes used alter the ideas associated with identity, gender and place?
- Discuss the relationship between the performance and documentation of the performance. Consider some of the problems of re-presenting works after their initial showing. How might this also change over longer periods of time?
- What are the relationships and differences between the exhibited artworks? Consider, compare and contrast a 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 at the time (between 1975-1985) and now?

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 presenting media works in varying forms, as video, as a projection, as photographic stills and as an archive.
- This exhibition could be considered as taking a thematic (perhaps two) approach to the practices of the artists included in the exhibition. What does this mean? What are the advantages and disadvantages of this approach?

POSSIBILITIES FOR MAKING

- Consider the idea of representing the self in multiple ways? How might you do this using found video (from YouTube for example) with video/film that you record yourself.
- A dissected diary - using the camera, record a day, an hour and a minute in your life. How do the records differ? Consider ways of presenting the information/document.
- What is an archive? Consider the archive as a representation of a personal experience. How might you present what you have collected?
- Construct a performance or written text based on an action you may consider banal or repetitive. Using the body, how might you alter perception or reference to this action? Consider using the methods that involve duration, absurd narrative and elements of chance to create a work that can then be documented via video, still photography or sound recording.

KEY TERMS & PHRASES:

Dematerialisation: is a contested term in art that initially refers to a concept explored in the article 'The Dematerialisation of Art' by John Chandler and Lucy Lippard published in *Art International* in 1968. In the article, Chandler and Lippard refer to the changing form of the art object due to the practices of conceptual art, and suggest that the art object may become obsolete.

Diaristic mode: a diaristic mode of practice refers to works that are made in a similar fashion to that of keeping a diary, generally with the assumption that this will then be exhibited or published. This mode could be in the form of the written word, sound, photographic or video documentation.

Durational mode: an artwork that is made over a period of time that could be described as either persistence or existence. Such a work can be experienced in real time, via performance or through subsequent documentation.

Ephemerality: lasting for only a very brief time.

Feminism: is a theory that aims for social, political and economic gender equality. It may also refer to the collection of movements that act on behalf of the rights and interests of women.

Feminist art practice: as above, with the primary concern of highlighting the interests and rights of women within art practice.

Homogeneous: refers to ideas, objects or properties that are uniform in composition.

Lucy Lippard: born in 1937, Lippard is a well known writer and curator, who was an early champion of feminist art.

Montage: refers to a technique used in film and video where short cuts and edits are made in order to disrupt the usual durational narrative mode of film.

Mode of practice: way of working.

Oppositional: in opposition, resistance or contrast to something else.

Paradigm shift: refers to the change from one way of thinking to another. It may be considered to reflect the transformation of thought via agents of change through revolution or metamorphosis.

Plurality: usually refers to the idea of multiple meanings or ideas co-existing.

Psychoanalysis: is a method of psychological theory, therapy and enquiry developed by Sigmund Freud in the late 19th Century. In a general sense, it aims to treat psychological disorders through the investigation of both conscious and unconscious elements in the mind by attempting to bring repressed fears and conflicts into the conscious mind. Psychoanalytic theory was adopted by artists as an influence in the 1970s and 1980s as a way of thinking about subjectivity in relationship to artistic practice.

Temporality: refers to the existence of things within or in relationship to time.

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