PRESENTED BY MONASH UNIVERSITY MUSEUM OF ART IN ASSOCIATION WITH MELBOURNE FESTIVAL

MEDIA KIT

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

13 OCTOBER - 17 DECEMBER 2011

MICKY ALLAN | JANET BURCHILL AND JENNIFER MCCAMLEY | BONITA ELY | SUE FORD |
HELEN GRACE | LYNDAL JONES | JENNY WATSON

GUEST CURATOR: DR KYLA MCFARLANE
INTRODUCTION
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.

Presenting the work of Micky Allan, Janet Burchill and Jennifer McCamley, Bonita Ely, Sue Ford, Helen Grace, Lyndal Jones and Jenny Watson, 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.

Dr Kyla McFarlane observes: ‘The diverse – sometimes oppositional – approaches to political and cultural debates by these women artists shows us something of the complex recent history of feminist art practice in Australia. But their shared interest in “time” – seen in their adoption of mediums such as film, performance and photography, and in their engagement with everyday experience and the cycle of life – places them at the forefront of innovative art practice.’

MUMA’s Director Max Delany suggests that the exhibition is ‘well over-due’. He continues: ‘Focussing on a critical, albeit under-represented, period in recent contemporary art practice, A Different Temporality invokes a radical history and dynamic body of work, of particular relevance to the social turn in current art practice, which we hope will stimulate new debates and further action and reflection’.

CATALOGUE
The exhibition will be accompanied by a full-colour publication, which has been generously supported by the Gordon Darling Foundation. It will include a new contribution to the scholarship on Australian feminist art history from Dr Kyla McFarlane as well as reviews and supporting texts from the 1970s and 80s, including notably, a previously unpublished interview conducted by Janet Burchill and Jennifer McCamley with the American conceptual artist, feminist, educator, and writer, Mary Kelly, in 1982.

EXHIBITION DATES
13 October - 17 December 2011
Opening function: Saturday 15 October 2011 3-5pm.
With opening remarks by Professor Meaghan Morris, Department of Gender and Cultural Studies, University of Sydney, and Chair Professor of Cultural Studies, Lingnan University, Hong Kong.
ARTIST BIOGRAPHIES

MICKY ALLAN
Micky Allan started taking photographs in 1974 after joining a loosely formed feminist collective at Melbourne’s Pram Factory, a progressively experimental arts and theatre space. Her background in painting led her to the unconventional practice of hand-painting her photographs, which personalised her work and undercut photography’s claim to mechanically and objectively record reality.

JANET BURCHILL AND JENNIFER MCCAMLEY
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 in works that critically engage with the history and forms of modernist art and their relationship to everyday life, reconsidered through feminist, psychoanalytic, filmic and spatial discourses.

BONITA ELY
Bonita Ely is one of the pioneers of Australian environmental art and has been exhibiting urban interventions, sculpture, photography, performances, painting, image and text, video and drawing since 1972. Her performances of the 1970s and 80s explored human relationships to the natural environment and made use of invented personas such as the cheerful cooking demonstrator in Murray River Punch 1980-81.

HELEN GRACE
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.

SUE FORD
Sue Ford (1943 – 2009) was one of the most important practitioners in the first wave of Australian feminist photographers and filmmakers in the 1970s. She regularly took pictures of friends and family for social and political ends, frequently turning the camera on herself. Ford was the first Australian photographer to have a solo exhibition at the National Gallery of Victoria in 1974.

LYNDAL JONES
Lyndal Jones is a pioneer of new media, video and performance art in Australia, known for creating long-term projects which initially focus on performance and then video installation. She uses personal stories and memories to explore desire, attraction and sexual selection. Jones represented Australia at the 2001 Venice Biennale.

JENNY WATSON
Jenny Watson developed painterly and thematic solutions in the 1980s, using sparse paint on delicate fabrics, often with supporting text panels, which bridged the intense, politicised punk aesthetic of the 1970s and the later developments of postmodernism. Her practice has always drawn directly from her life experience and her career spans the significant theoretical shifts that have occurred through the last three decades. Watson represented Australia at the 1993 Venice Biennale.

Helen Grace, Xmas dinner series 1979
19 gelatin silver photographs (detail) courtesy the artist
PUBLIC PROGRAMS

Artists Bonita Ely & Micky Allan
Tuesday 18 October 12.30 - 1.30pm
Monash University Museum of Art, Caulfield Campus

Film, Post-material practise and Feminism
A panel discussion chaired by Anne Marsh, with artists Helen Grace, Lyndal Jones, Janet Burchill and curator Dr Kyla McFarlane
Wednesday 19 October 6.00-7.30pm
Monash University Museum of Art, Caulfield Campus

Artist Janet Burchill
Saturday 12 November, 12.30-1.30pm
Monash University Museum of Art, Caulfield Campus

All events: free entry
Bookings essential: muma@monash.edu or
03 9905 4217

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

MEDIA

For all media enquiries please contact Rosemary Forde on 03 9905 4360 or
rosemary.forde@monash.edu