2018 PROGRAM PREVIEW

Image: Lili Reynaud Dewar, TEETH, GUMS, MACHINES, FUTURE, SOCIETY, Museion, Bolzano, Italy © Marina Faust
MUMA’s 2018 artistic program will launch in February with a major retrospective of the work of Melbourne-based, Turkish-Cypriot artist Mutlu Çerkez (1964–2005). The year will continue with Unsettlement, a group exhibition featuring works by Australian and international artists that looks at the ways in which art and architecture converge, followed by Robert Smithson: Time Crystals, the first exhibition in Australia dedicated to the work of American artist Robert Smithson (1938–1973), guest curated by Dr Amelia Barikin and Professor Chris McAuliffe and co-presented with UQ Art Museum. To finish the year MUMA will present a fantastic double bill with the work of one of France’s most daring and exciting artists, Lili Reynaud-Dewar with her most recent project TEETH, GUMS, MACHINES, FUTURE, SOCIETY, alongside a major work by New Zealand-born artist Alicia Frankovich.

After a successful showing at MUMA in April–July and Griffith University Art Museum, Brisbane, in July–September this year, a condensed iteration of Christian Thompson: Ritual Intimacy will be presented at the South Australian School of Art Gallery by the Anne & Gordon Samstag Museum of Art to coincide with the Adelaide Festival in March. The full exhibition will then open at UNSW Galleries, Sydney, in May 2018. Seeing voices, a MUMA and NETS touring exhibition that explores the voice and its agency in contemporary art will continue its second year of the three-year tour, opening at Mildura Arts Centre in March 2018 before travelling to Cairns Regional Art Gallery and Riddoch Art Gallery, Mt Gambier, later in the year. Seeing voices will feature live performances at each venue by artists Rosie Isaac, Erik Bünger and Sean Dockray respectively.

In 2018 we will unveil significant public art projects by Megan Cope and Natasha Johns-Messenger, as well as a new banner project by Mikala Dwyer.

The Monash University Collection remains at the heart of MUMA’s activities and in the new year we look forward to sharing the writing project (Another) Fifty artworks from the Monash University Collection. We are delighted to be working with guest curator Belinda Briggs (Curatorial Assistant, Shepparton Art Museum) to produce new writing in the First languages of the Monash University Collection, a language program that sees texts on works from the collection authored in the first language of the artists. These projects continue MUMA’s commitment to commissioning, collecting and researching contemporary Australian art.

We look forward to kicking off the 2018 program on Sunday 28 January with Breadwoman Variations at MPavilion presenting the extraordinary Anna Homler as part of her Australian tour of Hobart, Melbourne and Sydney, in MUMA’s Sound Spaces collaboration with Liquid Architecture and MOFO 2018. Further details of MUMA’s Boiler Room and Sound Spaces programs will be released in early 2018.

We wish you all the best for the New Year and look forward to seeing you in 2018!

Charlotte Day
Director, MUMA
**Mutlu Çerkez: 1988–2065**
MUMA | Monash University Museum of Art
10 February – 14 April 2018
Curators: Charlotte Day, Hannah Mathews and Helen Hughes

*Mutlu Çerkez: 1988–2065* is an exhibition and monograph that survey the art and life of Mutlu Çerkez, the Turkish Cypriot Australian artist who lived and worked in Melbourne until his untimely death in 2005.

Çerkez was an influential artist who, during his lifetime, had a significant impact on the Australian and international art worlds. His work incorporated traditions of conceptual art, minimalism and monochrome painting but made its own internal logic its primary reference point while strenuously resisting a reduction to any single style.

*Mutlu Çerkez: 1988–2065* brings together the artist’s key remaining works loaned from public and private collections across Australia as well as from the artist's family. The accompanying monograph features newly commissioned essays by Francis Plagne, Max Delany and the exhibition’s curators. It will also include an illustrated catalogue raisonné.

*Mutlu Çerkez: 1988–2065* has been generously supported by the Australian Government through the Australia Council, its arts funding and advisory body, and the Besen Family Foundation.

**Unsettlement**
MUMA | Monash University Museum of Art
28 April – 7 July 2018
Curators: Charlotte Day, Shelley McSpedden and Elise Routledge

*Unsettlement* looks to where art and architecture converge. The exhibition focuses particularly on understandings of power, presenting works that confuse architecture’s functionality, undermine its authority or explode its mythologies. From subtle gestures of reclamation to more radical remodelling, the exhibition makes us alive to the social, economic and political structures that inform the built environment. *Unsettlement* reflects on the effects of accelerating globalisation and mass urbanisation, the legacies of colonial occupation, and the dominant infrastructures that shape our lives.

*Unsettlement* registers the material force and histories of architecture and encourages a productive sense of upheaval, precariousness and re-appraisal. The exhibition includes works by Australian and international artists. Featured artists include Jasmina Cibic, Archie Moore, Callum Morton and Naufus Ramirez-Figueroa.


Image: Mutlu Cerkez, *Untitled 26963 13 July 2038 1994*, synthetic polymer paint on canvas, 76.0 x 49.5 cm, Courtesy of Anna Schwartz Gallery, Melbourne. Photo: Andrew Curtis.
Robert Smithson: Time Crystals
UQ Art Museum, Brisbane
10 March – 8 July 2018
MUMA I Monash University Museum of Art
21 July – 22 September 2018
Guest curators: Dr Amelia Barikin (The University of Queensland) and Professor Chris McAuliffe (Australian National University)

Robert Smithson: Time Crystals is the first exhibition in Australia dedicated to the work of American artist Robert Smithson (1938–1973). Best known for his radical land art of the 1960s and early 1970s, Smithson is now widely recognised as one of the most influential artists of the twentieth century. Inspired by ideas of crystalline geometry and non-biological time, he redefined abstraction and challenged art history, declaring that ‘Nature gives way to the incalculable cycles of nonduration.’

Featuring new research on the artist’s practice, Time Crystals presents sculpture, photography, film, drawings and texts borrowed from major Australian and international collections. It also includes the most extensive display of Smithson’s manuscript and archival material to date drawn from the Robert Smithson and Nancy Holt Papers at the Smithsonian Institution’s Archives of American Art.

This exhibition is made possible through support from the Terra Foundation for American Art. It has been developed in cooperation with the Holt-Smithson Foundation.

Robert Smithson: Time Crystals is a partnership between The University of Queensland Art Museum and Monash University Museum of Art.

Lili Reynaud-Dewar: TEETH, GUMS, MACHINES, FUTURE, SOCIETY
MUMA I Monash University Museum of Art
6 October – 15 December 2018
Curator: Hannah Mathews

French artist Lili Reynaud-Dewar’s most recent project TEETH, GUMS, MACHINES, FUTURE, SOCIETY comprises a film and expanded installation of sculptural objects and text-based works. The project revolves around two interconnected cultural icons: ‘grills’ or teeth jewellery made of precious metals that are a status symbol in the rap and hip hop scenes; and Donna Haraway’s futurist essay A Cyborg Manifesto 1985.

In this Australian première of her work, Reynaud-Dewar boldly ties these seemingly disparate elements together by appropriating grills as a ‘cybernetic’ prosthesis and means of social emancipation which she connects to Haraway’s essay and its focus on the cyborg as a way beyond the binary mindset of dichotomies such as nature/culture, man/woman, right/wrong, truth/illusion and self/other, envisioning a future without discrimination.

TEETH, GUMS, MACHINES, FUTURE, SOCIETY was originally commissioned by the Kunstverein in Hamburg, Museion in Bolzano, and de Vleeshal in Middelburg.

Image: Lili Reynaud Dewar, TEETH, GUMS, MACHINES, FUTURE, SOCIETY, Museion, Bolzano, Italy © Marina Faust

Alicia Frankovich
MUMA I Monash University Museum of Art
6 October – 15 December 2018
Curator: Hannah Mathews

With an interest in post-humanist thinking, Alicia Frankovich seeks to de-centre the experience of the audience through the medium of the exhibition. Working with performance, sculpture, video and time-based kinetic mechanisms, she draws our attention to the temporal and sensory elements at play within a space, collapsing the primacy of our experience as humans into a field rich with other energies, histories and relationships.

MUMA will present a body of Frankovich's work drawing on elements from her recent exhibition, Outside Before Beyond at the Kunstverein Düsseldorf combined with new sculptural forms and performative sequences.

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Breadwoman Variations: Anna Homler & Special Guests Lilian Steiner and Samuel Karmel
MPavilion
Sunday 28 January 2018, 6–9pm
Presented by Liquid Architecture, MUMA and MPavilion in association with MOFO 2018

Sound Spaces will open in 2018 with a special collaboration with Liquid Architecture to present Anna Homler in January as part of her Australian tour of Hobart, Melbourne and Sydney. Homler will be chanting her divining speech and lyrical melodies with special guests Samuel Karmel and Lilian Steiner in a series of very special quasi-theatrical, fully mythic, ritualistic performances of Breadwoman.

Since 1982, Anna Homler has incanted the character of Breadwoman – an ancient storyteller housed in bread that emerged out of the downtown Los Angeles performance art scene. Of the language of Breadwoman, Homler explains ‘I think of English as lettuce and my own language as bread.’ Kneading language into music, toys into instruments, Homler’s vocal, visual and performance practice explores alternative means of communication and the poetics of ordinary things.