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PLUS: EVENTS.

TRENT WALTER explores a collaborative project which originated in Darwin and Canberra.

NOMAD ART PRODUCTIONS

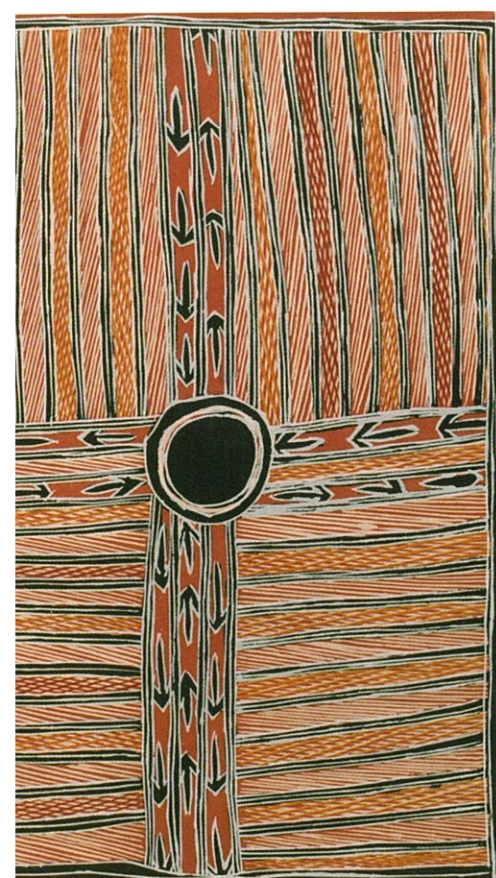
Djalkiri: We are standing on their names is a touring group exhibition organised by Nomad Art Productions, based in Darwin and Canberra. Originating as a cross-cultural printmaking project undertaken in 2009, and coinciding with the 150th anniversary of the publication of Charles Darwin's *On the Origin of the Species*, it includes works by Djambawa Marawili, Marrirra Marawili, Marrnyula Mununggurr, Mulkun Wirrpanda, Fiona Hall, John Wolseley, Jörg Schmeisser and Judy Watson.

There are many things to like about the *Djalkiri* project. First is Nomad's approach to cross-cultural and collaborative projects. Since their foundation in 2005, Nomad has embarked on various excursions in the print medium in collaboration with Basil Hall Editions including *Replant: a new generation of botanical art* (2006) and *Custodians: Country and Culture* (2008). The trip to Yilpara, Blue Mud Bay in north-east Arnhem Land, where much of the work was made, included not only the artists, but facilitators including the printmaker Basil Hall, ethno-biologist Glenn Wightman, anthropologist Professor Howard Morphy and photographer Peter Eve.

And then there are the works on display. Their gap in stylistic approach is bridged by the print medium employed by the artists. Jörg Schmeisser, one of Australia's pre-eminent printmakers, combines etched lines with delicate tonal shading in his multiplate *Mangroves and Notes* (2010). John Wolseley's *Sea wrack: Tide after Tide - Banyiala* (2010), which shares a similar palette to Schmeisser's *Mangroves*, brings together objects from the sea deposited by the tide at the artist's feet. Arranged in the drawing as they appeared on the sand, the objects present an interesting mediation of landscape at Yilpara that is neither didactic nor staid.

Mulkun Wirrpanda's *Yalata* (2010) combines etching and screenprint techniques to portray miny'tji, or sacred designs, of ancestral times in Yolgnu culture. Its vibrant rarrk [cross hatching] patterns shimmer across the picture surface, while the bird-like tracks appear to move away from and towards the well-like motif at the picture's centre. Fiona Hall's *Pandanus - Gungu* (2010), with its explosion of pandanus leaves across the picture plane, is similarly teeming with life, while Marrnyula Mununggurr's *Bawu* (2010) references the flags of Macassan ships, as well as the ocean, sky and sea rights ceremony.

In their examination of the Yilpara landscape, these works fulfil the publisher's aim for the project, namely to "share knowledge and observations of the natural environment from a range of cultural viewpoints". With print publishing such a rare activity in Australia, it is incredible to see such a unique project intrinsically linked with its site. As well as the multifarious responses to it from artists of diverse cultural background and experience. *Djalkiri: We are standing on their names* sets another benchmark for Nomad Art Productions and serves to highlight the possibility and importance of cross-cultural collaboration. □



ata. 2010, etching and screenprint, 50 x 62cm. Courtesy the ictions.

gurr, *Bawu*. 2010, etching and screenprint, 38 x 50cm. nad Art Productions.

VICTORIA HYNES ponders the visceral and the fugitive in an exhibition of works by the Belgian artist.

WIM DELVOYE

Wim Delvoye
Museum of Old and New Art (MONA)
Hobart, Tasmania
10 December 2011–26 March 2012

At Hobart's new 'wunder' museum, Museum of Old and New Art (MONA), the artwork rated most offensive by visitors is the *Cloaca Professional* (2010) by Belgian artist Wim Delvoye. A convoluted construction named after the ancient Roman sewers, it is literally a digestive machine that turns food into faeces. The machine is not for sale, but the artist sells the foul-smelling produce in small jars of resin. Whilst rating high on the 'ick' factor, MONA reports that it is this work that visitors spend most time with in the museum.

Delvoye is an extreme artist who seems to take delight in creating works that provoke and shock. A self-described prankster, the artist appears to be a perfect match for MONA's David Walsh, whose vision for the museum is to court controversy and shake up the Australian art world.

MONA is therefore an ideal venue to host Delvoye's first retrospective show in Australia. What is striking is the breadth and scale of Delvoye's practice. His eclectic oeuvre ranges from industrial machinery, such as cement trucks and earthmovers that have been painstakingly perforated with ornate filigree, to pig skins tattooed with consumer icons, from Louis Vuitton to Coca-Cola, not to mention his 'sex rays' — medical X-rays of sexual acts transformed into stained glass windows.

Delvoye's practice, redolent with irony, juxtaposes themes such as the body versus machine, high art versus popular culture and industrial technology versus traditional craftsmanship. He is a conceptual artist with anti-modernist sensibilities. In works such as *Butagaz 52 Shell 372446* (1987), a gas cylinder decorated with delft blue enamel patterns and *Concrete Mixer (Roses)* (1991), composed from engraved teak wood, the artist challenges the dying art of artisanship in the face of modern industry.

Born in West Flanders in 1965, Delvoye has exhibited his work since the 1990s in major international art festivals, including the Venice Biennale in 1999 and Documenta IX in Germany in 1992, with solo shows across Europe and the US, and at museums such as Centre Georges Pompidou in Paris and the Museum of Contemporary Art in New York.

In recent years, the artist has built monumental architectural towers out of laser-cut corten steel, incised with beautifully intricate gothic filigree. In 2010, one was displayed in front of the Musée Rodin in Paris, appearing like a strange medieval building from a Grimm Brothers fairytale. The megalomaniac artist is now envisioning even larger projects; he has expressed a desire for commissions to build museums and castles.

Whether beautiful or disturbing, serious or satirical, Delvoye's fantastic, outrageous projects are sure to continue making headlines. His irreverent collection of artworks will be a seamless fit for MONA's exhibition space, already dubbed as a 'subversive Disneyland'. □



Top: Wim Delvoye, *Cement Truck*, 2008, laser-cut corten steel, 370 x 250 x 912cm. Photograph MONA/Remi Chauvin. Image courtesy MONA Museum of Old and New Art, Hobart, Tasmania, Australia.

Above: Wim Delvoye, *Butagaz 52 Shell 372446*, 1987, enamel paint on gas canister, 57 x 31cm. Image courtesy the artist and MONA Museum of Old and New Art, Hobart, Tasmania, Australia.