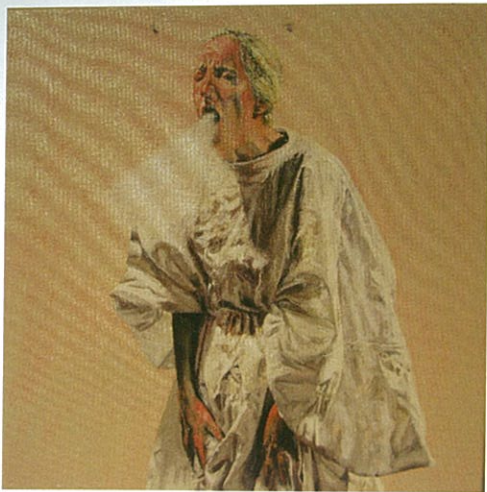


ART MONTHLY

A U S T R A L I A





Tasmania

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Super Critics

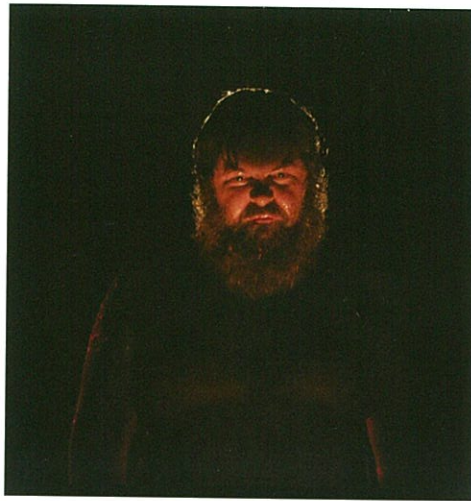
Recognising the lack of arts writing platforms in the state, a new authorless arts writing blog, *Supercritical*, has emerged to generate discussion around local arts. Their manifesto explains their rationale of anonymity, stating 'We believe critical debate is crucial to a vibrant contemporary art practice, but in a small arts community it's risky to say what you really think'. Thus far a lot of writing has centred around the David Cross-curated public arts program *Iteration: Again* though there is a promise that the writers will take no prisoners in their future approach, tackling everything from major museum shows to the more intimate emerging arts initiatives. Visit the blog at <http://supercriticalart.wordpress.com>

CAST's 18th birthday party

Contemporary Art Services Tasmania (CAST) have now been in existence 18 years and to celebrate they're throwing a frivolous coming-of-age birthday party in place of their annual members' exhibition. Participants have been asked to contribute a birthday card of any medium, to be hung on the wall, stood on a plinth or projected as a video card. To get your card in the gallery you will be required to become a member of CAST, a small price to be included in what could be the most happening exhibition/party of the year. The event will be held at CAST Friday 9 Dec. and includes spot performances, special events, ephemera from the last 18 years of CAST and much, much more. Entry Forms available from the CAST website: www.castgallery.org

Pig skins, cloacae & trucks @ MONA

From 10 Dec. to 2 April 2012 the first Australian retrospective of Belgian artist Wim Delvoye (b.1965) will be hosted at MONA. Currently cited as the most hated work according to museum's visitors, *Cloaca Professional*, 2010, the gastrointestinal technological wonder that is fed by the museum staff in order for it to defecate and produce that realistic public bathroom odour has had such effect that it is has incited a reaction to include more of its brethren and the artist's other, similarly affecting works such as tattooed pig skins, X-ray images of copulating couples and rats, bronze sculptures and a Gothic-style, full size, laser-cut corten steel *Concrete Truck*, 2008.



Cacophonous List for FOMA

As if anticipating the abhorrent smells to drive the art-hoards outside of the museum, directly following the Delvoye retrospective is MONA's annual sound and art festival MONA FOMA. Taking place at the recently refurbished PW1, the event kicks off 13 to 22 Jan. 2012. The line-up has now been released, with big name acts such as PJ Harvey, Amiina, and The Dresden Dolls set to take stage alongside a range of experimental music, dance, opera, performance art and visual arts including BalletLab, Andrea Centazzo, Pierre Henry, IHOS, Ryoji Ikeda, Daniel Mudie-Cunningham, Nell, Toshimaru Nakemura, Susan Philipsz and Trondheim Jazzorkester. Tickets can now be purchased, with daily passes, festival passes and individual show tickets available on the MONA website: www.mona.net.au

GASPing Gillard

The Glenorchy Arts & Sculpture Park (GASP) has been officially opened by Prime Minister Julia Gillard. Situated on the Derwent estuary system, at Elwick Bay, this fascinating development confronts the notion of public art with nous and eloquence. During the ceremony PM Gillard noted the precinct's combined social, environmental and economic benefits. Leading up to the opening Executive Officer Pippa Dickson has worked alongside and in consultation with public figures such as state architect Peter Poulet, Glenorchy Mayor Adriana Taylor, and curatorial development advisor and ACCA artistic director Juliana Engberg, as well as many other artistic and community-focused individuals. Although the Andrew Ashton-designed pavilions



1/ Amanda Davies, *Purge I*, 2011, oil on linen, 36 x 36 cm. Photo courtesy of the artist

2/ Andrew Harper, *Hieronymus*, 2011, video still, Photo courtesy of the artist

Both works showing in Shotgun at CAST, North Hobart until 27 November.

3/ Fernando do Campo, *Do It Again*, 2011, oil and acrylic on canvas, 90cm x 90cm. do Campo's exhibition *Since We Last Met* is at the Inflight ARI Paddy Lynne Memorial Space during November.

4/ Louise Josephs, *Leftovers*, 2011, digital print. Showing in *The Darkened Room*, Entrepot Gallery, UTAS, throughout November.

may already be luring the public to the once-maligned stretch between Montrose Bay and Wilkinson's Point, the commissioning of local, national, and international artists is a long-term process that will continue to build the vitality of the area. Recently, the Turner Prize winning sound artist Susan Philipsz undertook an exploratory site visit to the area in the leadup to creating her work for MONA FOMA.

Inflight to QANTAS

Congratulations go to QANTAS foundation Art Encouragement Award recipient, Anthony Johnson. Johnson won the award on the back of what can be considered a prophetic solo exhibition at Inflight ARI. The artist is planning to travel to Italy next year to further his specific and often comedic investigations into materiality and its context after completing his Masters of Visual Arts at the University of Tasmania School of Arts.

Museum/Dust

Star/Dust, the education-focused trio of solo contemporary art exhibitions supported by Detached Cultural Organisation and exhibited at the Tasmanian Museum & Art Gallery, is presenting its final incarnation. With the TMAG shepherding its collections off to make room for its redevelopment, local artist James Newitt is set to take advantage of the museum's dormant archives, offering an insight into the perpetuating myth of the Tasmanian tiger. Visitors of *To Catch a Tiger* may question whether these objects are museological display or part of a film set as Newitt employs his expert documentarian skill. Runs 5 Nov. to 12 Feb. 2012.