

ADELAIDE FESTIVAL 2014

Fr 28.02.14 - Su 16.03.14

# WORLDS IN COLLISION

Adelaide International 2014



Education Resource

Presenting Partner



SAMSTAG  
MUSEUM

# Worlds in Collision

## Adelaide International 2014

Benedict Drew (UK)  
Joana Hadjithomas & Khalil Joreige (LEB/FRA)  
Susan Hiller (UK)  
Paul Laffoley (USA)  
Rä di Martino (ITA)  
Katie Paterson (UK)  
Fred Tomaselli (USA)  
Artur Żmijewski (POL)

Anne & Gordon Samstag Museum of Art  
Fri 28 Feb – Fri 28 Mar  
(Daily 10am – 5pm)

SASA Gallery  
Fri 28 Feb – Sun 16 Mar (Daily 10am–5pm)  
Mon 17 Mar – Fri 28 Mar (Mon to Fri 11am – 5pm)

Australian Experimental Art Foundation  
Fri 28 Feb – Sun 16 Mar (Daily 10am–5pm)  
Tue 18 Mar – Sat 29 Mar  
(Tue to Fri 11am – 5pm, Sat 2pm – 5pm)

Contemporary Art Centre of SA  
Thu 27 Feb – Sun 16 Mar  
(Daily 10am – 5pm)  
Tue 18 Mar – Sun 30 Mar  
(Tue to Fri 11am–5pm, Sat to Sun 1pm – 5pm)

Download the free festival app to enhance your experience. See page 36 for details.

# Acknowledgements

This visual arts education resource was written by Lindy Neilson.

Thanks to Rayleen Forester, Visual Arts Manager, and Monte Masi, Visual Arts Coordinator, for their assistance in preparing these materials, and to Richard Grayson, Visual Arts Curator for his vision in conceiving and creating *Worlds in Collision*.

Thank you to the artists whose works present young people with many possible journeys through which to look, feel, think, learn and imagine.

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# About this resource

This educational resource is designed to support visual arts teachers wishing to engage with the Adelaide International 2014 with their students.

It contains materials which will be of interest to teachers prior to their visit and to assist in guiding student investigations during and after the exhibition experience.

The For Teachers pages (pg 36-39) contain information for planning student visits and suggestions for guiding student viewing and response. The Artists' pages include the following for each artist:

- “ description of work/s
- “ brief background information
- “ key ideas and statements
- “ links to artists' websites and exhibition reviews

Suggestions for engaging with each artist's work with a focus on:

- “ looking
- “ responding
- “ imagining

Ideas and materials for further exploration including:

- “ additional resources, including text, web and apps
- “ suggested topics for student investigations

Practical information about travelling to exhibition venues can be found on page 40.

# Introduction

## ABOUT THE EXHIBITION - FROM A VISUAL ARTS EDUCATION PERSPECTIVE

The Adelaide International 2014 *Worlds in Collision*, complements and contrasts with *Dark Heart*, the 2014 Adelaide Biennial of Australian Art. It presents a unique opportunity for visual arts teachers and students to engage with a diverse selection of inspiring contemporary work by significant international artists.

As its title suggests *Worlds in Collision* offers a variety of world views through the work of nine artists shown across four sites. This collective art offering has the potential to profoundly impact students' understandings of how artists think, work and create in the 21st century.

*Worlds in Collision* invites us to enter into the worlds of the artists' imaginations and be swept away by their explorations of alternative possibilities. Curator Richard Grayson has selected artists who:

*"...suggest new ways of modelling and imagining the world, who map the edges of what is known, and who investigate the potentials of what might lie beyond."*

## KEY IDEAS

Through its focus on international contemporary art practice the exhibition will enable insights into the concerns of a selection of artists working today. There is a sense of the artist's work as a journey of discovery... of the inner self, of contemporary political events, uncovering recent history and travelling beyond the earth's atmosphere. In the 21st century visual artists continue to ask the 'big' questions 'why' and 'what if'.

*"Ideas of how science and technology – along with their methodologies of collection, comparison, analysis and indexing – can act as portals to wider dimensions is a theme in the exhibition. In turn, these dimensions are perhaps those we cannot yet know or map. Nor are they necessarily entirely knowable..."*

Richard Grayson, Adelaide International catalogue, p16

## WHAT SORT OF WORK IS IT?

The Adelaide International 2014 is about big ideas explored and encountered in large-scale works. Much is configured as installations which will provide immersive experiences; as much about being in the work as looking at it. Beyond the visual the viewer will also be sensorily engaged with sound, time and space.

Contemporary digital technology is inherent in several of the works which invite us to reconsider the screen and expand our thinking about established patterns of receiving information. Screens can deliver everyday facts and realities, but can also take us beyond the real.

*“Artists have a function. Otherwise we wouldn’t be here. We’re part of a conversation. It’s our job to represent and mirror back the values of the culture in a way that people haven’t seen before.”*

Susan Hiller

<http://www.theguardian.com/artanddesign/2011/jan/30/susan-hiller-tate-britain-interview>

Hiller uses a multi-screen installation as a means to convey her research into the phenomena of near death experiences. In Benedict Drew’s installation one encounters an unsettling ebb and flow of digital energy. Being at the digital frontier can be both disturbing and fascinating, depending on how you look at it.

There is also work which is hand-crafted and beautiful such as Fred Tomaselli’s detailed mixed media collages with their Pop art echoes. Paul Laffoley’s complex visionary images call for detailed observation and can be admired for the dedication and technical skill required in their creation.

The notion of worlds beyond everyday experience can be found in Katie Paterson’s tracking of a fragment of the moon as it orbits the earth. Rà di Martino’s photographs record the remains of imaginary worlds found in abandoned Star Wars sets in the North African desert.

Joana Hadjithomas and Khalil Joreige work collaboratively to unearth the past and bring it into the present. The Lebanese Rocket Society project shows how artists can work with historical material and bring it to life for a contemporary audience.

Artur Żmijewski reminds us that:

*“Art is, above all, thinking, participation in public life, reacting to the problems of this society.”*

From an interview with Cecilia Alemani in Mousse Magazine

<http://mousemagazine.it/articolo.mm?id=483>

His simultaneous screenings of documentary film of recent public events including demonstrations, rallies and parades in several continents bring us back to now and pose questions about our interpretations of democracy and freedom.

## WHAT OPPORTUNITIES DOES IT OFFER FOR VISUAL ARTS LEARNING?

For some the Adelaide International 2014 will confirm a view that contemporary art is a complex and intriguing form of cultural production. While collision suggests the exhibition's potential to clash with and challenge preconceived views of what art should be, it also provides a key reason for visual arts educators to visit. Many arts teachers will recall seeing an exhibition in their school days that forever changed their appreciation of art; *Worlds in Collision* may well be the exhibition that does it for today's students in 2014.

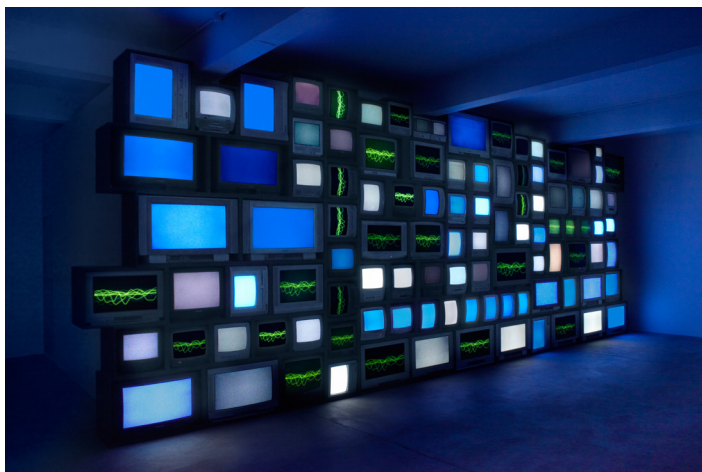
*Worlds in Collision* has much to offer the visual arts student with a willingness to enter into the artists' brave new worlds. These worlds are enthralling and mind-blowing, presenting encounters which will change how students think about artmaking. The work is relevant to young people, their interests and imaginations with the potential to be a springboard for students' own artmaking and visual studies.

Contemporary visual arts students are prolific users of digital technology. Contact with the work of artists exploring and using technologies in exciting ways can inspire their own creative production.

*Worlds in Collision* shows that artists can be dreamers and visionaries engaged with and investigating possible answers to the perplexing questions of life. It proposes a rich array of ideas through multimedia experiences and bodies of work which enable the viewer to interact with pieces of considerable scale and meaning.

Artists continue to invent ways to communicate which are beyond words and inspire us to expand our own imaginations and world views. From an educational perspective *Worlds in Collision* will be fertile ground for deep and memorable visual arts learning.





CHANNELS, 2013

Audio-visual installation

## Susan Hiller (UK)

### DESCRIPTION

“*The work consists of a wall of more or less obsolete televisions stacked on top of each other. The televisions periodically fuzz to life showing blue screens, white noise, and, on some channels, the vocal signals from interviews with people who have undergone near-death-experiences.*”

William Kherbek in Port magazine, March 2013

<http://www.port-magazine.com/art-photography/susan-hiller-channels/>

### ARTISTS' BACKGROUND

Hiller is an US-born artist who has been living and working in Britain for some 40 years. Much of her work since the 1980s has been installation-based and has included homages to artists and thinkers who have inspired her including Yves Klein, Marcel Duchamp and Joseph Beuys. In 2011 Hiller was recognised with a major retrospective exhibition at the Tate Gallery in London, at which time she was described as one of Britain's most influential contemporary artists.

## KEY IDEAS

With her background in anthropology Hiller has long been interested in human behaviour including psychic, out-of-the-ordinary experiences such as ghosts, auras and UFO sightings. Her work is about discovering and trying to understand what some would see as being on the edge of everyday life. She has stated that she was drawn to visual art because it was mysterious and irrational.

Hiller reminds us of the role artists can play in interpreting experiences in alternative ways to that of science and conventional wisdom. She describes this approach as 'paraconceptual' (conceptual plus paranormal) art.

Conceptual art is a practice where artists emphasise ideas and processes more than the finished work.

Hiller explains how visual artists use visual means rather than words to explore ideas.

## ARTIST'S STATEMENT

*"If talking and thinking were sufficient, and working with ideas was enough, why make art?"*

Susan Hiller

# Susan Hiller

## For Students

## LOOKING

Take time to experience Hiller's work - this will involve looking, feeling and thinking. Before you talk about it with anyone else take time to record your initial impressions of the work. The following may help you as starting points for recording your response.

*I had the feeling of...*

*It reminds me of...*

*The main idea seems to be about...*

*What I find intriguing about this work is...*

## RESPONDING

- “ Write your own response to the artist’s statement.
- “ Look up the dictionary definition of ‘channel’. How does this add to your understanding of the work?
- “ Find out more about conceptual art, perhaps by investigating one of the artists who has inspired Hiller. Collect examples of conceptual art and compile these along with your own writing about it.
- “ Consider ways in which artists can use sound to convey ideas about memory and experience. How does the use of sound alter or enhance the experience of the visual aspect of Hiller’s work *Channels*?
- “ Do you think installation is an interesting way of working as an artist? Why?

## IMAGINING

- “ As an artist you have been offered the opportunity to recycle Hiller’s installation once the Adelaide Festival is over. What would you do? Using words and/or sketches explain how you might reorganise or re-use the TV sets and the images you would choose to project. Write a brief description of your key ideas for the wall text to accompany the display of your work.
- “ You may develop further ideas for your own visual investigations from your exploration of Hiller’s ideas and work. You could record these in your visual study or as part of the developmental work for your folio.

## KEYWORDS

- “ Installation
- “ Conceptual art

## FURTHER EXPLORATION

### Artist’s website

<http://www.susanhiller.org/about.html>

### Artist’s background

[http://www.susanhiller.org/PRESS/press\\_sculpture\\_magazine.html](http://www.susanhiller.org/PRESS/press_sculpture_magazine.html)

### *Channels*

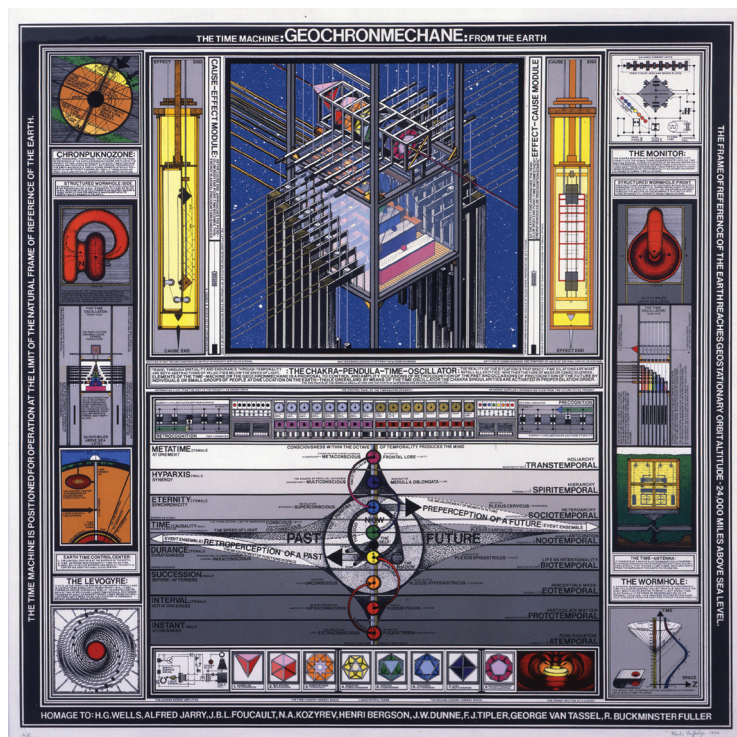
<http://www.port-magazine.com/art-photography/susan-hiller-channels/>

### Tate Gallery

<http://www.theguardian.com/artanddesign/2011/feb/06/susan-hiller-tate-britain-review>

### Conceptual Art

[http://www.moma.org/learn/moma\\_learning/themes/conceptual-art](http://www.moma.org/learn/moma_learning/themes/conceptual-art)



GEOCHROMECHANE: THE TIME-MACHINE FROM THE EARTH, 1990  
Oil, acrylic, and vinyl lettering on canvas, 126 x 126.3 cm

## Paul Laffoley (USA)

### DESCRIPTION

..

Laffoley's original images are diagrammatic paintings with complex structures involving finely-detailed abstract and realistic forms overlaid with lettering. They reveal his interest in wide-ranging areas of inquiry including astrology, philosophy, science and spirituality. *Geochronechane: The Time-Machine from the Earth* (1990) is a diagram for building a working time machine.

## ARTIST'S BACKGROUND

Paul Laffoley has a background in classics and undertook architectural studies at Harvard University (USA). He started painting early in life and spent much of his time at school making paintings of cartoon characters. In 1971 Laffoley founded The Boston Visionary Cell which aimed “to develop and advance visionary art.” He has been exhibiting his work for more than 40 years and in 2013 Ken Johnson at The New York Times described him as one “of the most unusual creative minds of our time.”

[http://www.nytimes.com/2013/01/18/arts/design/paul-laffoley-the-boston-visionary-cell.html?\\_r=0](http://www.nytimes.com/2013/01/18/arts/design/paul-laffoley-the-boston-visionary-cell.html?_r=0)

## KEY IDEAS

Laffoley compiles extensive hand-written journals from his research and uses these as the basis for his diagrammatic paintings. Some of his work incorporates a circular mandala-like motif as a structure around which to organise his thinking. He also uses charts and diagrams to convey his complex ideas. This has been a perennial challenge for artists; the task of translating concepts of considerable breadth and depth onto a two-dimensional surface. The works are very time-consuming to produce, taking between one and three years to complete.

He is seen as a *visionary* artist in reference to his interest in mystical and spiritual themes from the ‘inner’ world. He has also been included in exhibitions of *outsider art* due to the unconventional aspects of his work. Laffoley is interested in an extensive range of topics including alchemy, UFOs, time travel, utopia, and science-fiction movies.

The *outsider art* label refers to artists who lack formal art training and operate outside of the mainstream art world. While Laffoley did not study visual art beyond school he has exhibited regularly since the 1960s, although his work was not widely known until the 1990s.

## ARTIST'S STATEMENT

*“I always had a sense of liking diagrams, from the time I was studying architecture. Architecture is built diagrams, basically. And so it meant that you had something that could move from the ideal into the real. Any sort of working drawings are simply diagrams. Architecture encourages your imagination to work that way... I’ve kind of always done diagrams. It helped me think.”*

From an interview with Robert Guffey in Paranoia Magazine, January 2013

# Paul Laffoley

## For Students

### LOOKING

Laffoley's work is incredibly complex so you may only have the opportunity to look at one or two works in depth. Take time to read the text on the work and contemplate the visual symbols. You may encounter unfamiliar language so you might want to record some of the text to look up later.

### RESPONDING

- “ Laffoley creates art to express what is often beyond words. Record your impressions of his work and the insights you have gained from exploring it.
- “ Compare your interpretation of the work with another student.
- “ Making your own drawings or diagrams of Laffoley's work may help you to remember it for further investigation.

### IMAGINING

- “ Imagine you had the opportunity to interview Paul Laffoley. What questions would you ask the artist about his work?

### KEYWORDS

- “ Mandala
- “ Visionary art
- “ Conceptual art

### FURTHER EXPLORATION

Artist's website

<http://paulaffoley.net/>

Review

<http://www.kentfineart.net/news/2013/02/05/paul-laffoley-visionary-art-unstuck/>



#### NO MORE STARS (STAR WARS), 2010

Series of ten archival pigments on  
baryta paper, 30 x 30 cm



## Rä di Martino (ITA)

### DESCRIPTION

..

*"This is a series of photographs taken in the abandoned movie sets of the film saga Star Wars, filmed through the years in different locations in the south of Tunisia. Unexpectedly those sets have been left on location, probably because in the middle of nowhere and... have now become ruins, almost as some sort (of) strange archeological sites."*

Rä di Martino

<http://www.radimartino.com/>



## ARTIST'S BACKGROUND

Di Martino is an Italian-born artist and film-maker who has lived in New York, London and Turin. Her work has been shown internationally in galleries and at film festivals. Her understanding of film history has informed her work and to some extent explains her fascination with the strange unreality of these discarded desert film sets. Works from this series will also be seen at the Tate Modern gallery in London during 2014.

## KEY IDEAS

Landscape artists of the past often travelled in search of 'picturesque' subject matter for their work and students of art history will be familiar with the 'pastoral' tradition of idealised rural scenes of gentle green hills inhabited by plump, contented cattle.

In the contemporary art scene we are accustomed to artists finding visual poetry in ways and places we might not have seen or considered before.

Di Martino heard about and sought out these landscapes, almost as an archeologist seeks ruins of past civilisations. They appear ancient and futuristic at the same time; and while they are just over 30 years old they were designed for a place in an imaginary future.

There is a strange eeriness in these empty scenes which pose questions to the viewer. They remind us that in contemporary Western life we are sometimes more interested in artificial places than authentic ones. Some children dream of visiting theme parks, others spend significant amounts of time playing in fantasy computer worlds.

Di Martino shows us a world which is unreal but real at the same time.

## ARTIST'S STATEMENT

*"I just liked the poetic potential of those ruins... these are not real ruins, of course. They are just rubbish that has been left by a richer country in a poor country. But at the same time, they have a monumentality about them because they resonate with our childhood memories."*

R   di Martino interviewed in The Guardian, March 2013



# Rä di Martino

## For Students

### LOOKING

Di Martino's landscape photographs may be unlike any landscapes you have seen before.

*What do you see?*

*What questions do you have when you look at these photographs?*

*What do you imagine may have happened here?*

### RESPONDING

- .. Record as many adjectives as you can to describe the landscapes in di Martino's photographs.
- .. Write a poem or short prose piece using these adjectives to describe your response to this work.
- .. Invent a scene which could take place in one of di Martino's photographs. Make drawings of the key characters and/or write a brief outline of your story.
- .. If you are a Star Wars fan you might like to write about what di Martino's photographs mean to you.

### IMAGINING

- .. Imagine you are an archeologist who discovers one of these sites in 50 years' time.

### KEYWORDS

- .. Archaeology
- .. Landscape

## FURTHER EXPLORATION

### Artist's website

<http://www.radimartino.com/>

### Interview

<http://www.theguardian.com/artanddesign/2013/mar/06/luke-skywalker-house-ra-di-martino>

### Article

<http://au.phaidon.com/agenda/photography/articles/2013/january/28/ra-di-martinos-remains-of-an-imaginary-world/>

A Star Wars fan Brady Walters has published a book of images about his journey to some of the same sites as di Martino

<http://www.blurb.com/books/2407541-stars-of-the-desert>

### You might also be interested in...

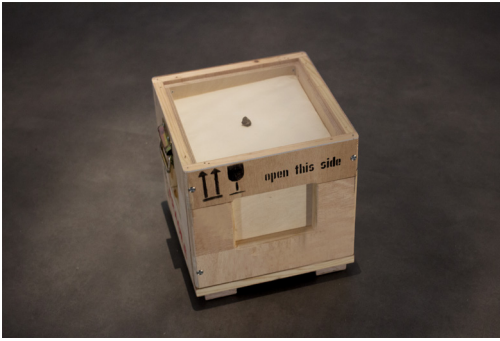
Tracy Moffatt, a contemporary Australian artist who works in both film and photographic media.

[http://www.roslynnoxley9.com.au/artists/26/Tracey\\_Moffatt/profile/](http://www.roslynnoxley9.com.au/artists/26/Tracey_Moffatt/profile/)

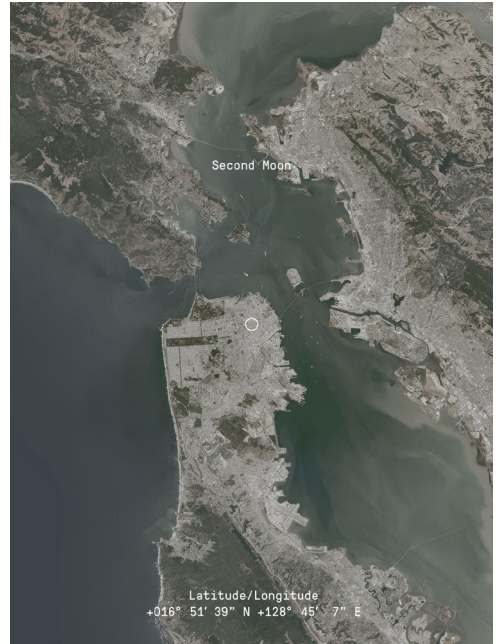


NO MORE STARS (STAR WARS), 2010

Series of ten archival pigments on baryta paper, 30 x 30 cm



SECOND MOON, 2013-14  
Lunar meteorite, box



## Katie Paterson (UK)

### DESCRIPTION

“ ‘Second Moon’ is a project that tracks the cyclical journey of a small fragment of the moon as it circles the Earth, via air freight courier, on a man-made commercial orbit. The moon fragment launched from the British Science Festival in Newcastle upon Tyne on a year-long journey from September 2013 to August 2014. This one year journey will see the parcel moving in an anti-clockwise direction across the UK, China, Australia and the USA. Orbiting at approximately twice the speed of our Moon, over one year Second Moon will orbit the Earth 30 times.

<http://www.creativeapplications.net/iphone/second-moon-by-katie-paterson-now-on-a-journey-around-the-earth/>

## ARTIST'S BACKGROUND

Katie Paterson was born in Scotland and lives in Berlin. In the process of researching and making her work she has collaborated with astronomers, astrophysicists and nanotechnologists. She was University College London's first artist in residence in the department of physics and astronomy during 2010-11. In 2013 she was awarded an Honorary Fellowship at Edinburgh University in recognition of her major contribution in fostering collaboration between the arts and sciences.

## KEY IDEAS

Katie Paterson has said that her work deals with nature, space, time and the wider cosmos. It reminds us of the experience of looking up at a clear, star-filled sky and pondering the vastness of the universe. Paterson acts on those ponderings and develops creative projects which investigate her ideas about the moon and stars. Spending time in Iceland was a source of inspiration for some of her recent work.

*"Watching the midnight sun, the changing light and weather patterns... I began to really look to the sky and get a sense of the billions of other planets and life forms that likely exist. From there I immersed myself in astronomy, astrophysics and cosmology, as well as geology..."*

Katie Paterson in an interview with Mark Sherrin  
in November 2013

<http://hyperallergic.com/94053/the-moon-in-a-box/>

Reviewers have described her works as cosmic investigations and commented on her ability to translate complex astronomical concepts into accessible, poetic artworks. In *Second Moon* Katie Paterson combines art and science in a work which inspires the viewer to wonder about both the immensity of space and the origins of life.

## ARTIST'S STATEMENT

*"In Second Moon, the Moon rock itself is not remarkable – it is the size of a small pebble – but it has fallen all the way to earth, it once belonged to the Moon which affects our planet and all of us. This small stone travels around our planet and in our minds becomes a new planet. It will 'orbit' the earth in a very ordinary way, nevertheless, where our imagination takes us can be totally out of the ordinary. "*

Katie Paterson in an interview with Mark Sherrin  
in November 2013

<http://hyperallergic.com/94053/the-moon-in-a-box/>

# Katie Paterson

## For Students

### LOOKING

Have a long look at what is in the gallery and take time to read the accompanying texts. Once you understand the ideas behind this work you will find that you can see images in your mind of the two moons orbiting the earth.

### RESPONDING

- “ Find out about the *Second Moon* app for iPad, iPod & iPhone here: <https://itunes.apple.com/au/app/katie-paterson-second-moon/id689631753?mt=8>
- “ If you have access to the app you might like to document the progress of the second moon on a world map or with your own drawings. Watch out for when the second moon visits Adelaide! (It might be during the Festival!)
- “ *Second Moon* is literally ‘out of this world’ – has this artwork inspired you to think about time, space and the cosmos? Record your ideas in writing and or drawing.

### IMAGINING

- “ Think about ways that you could make maps or drawings to show the orbits of the two moons.

Record your own ideas for art projects which could explore the atmosphere beyond the earth.

### FURTHER EXPLORATION

#### Artist's websites

[www.katiepaterson.org](http://www.katiepaterson.org)    <http://secondmoon.katiepaterson.org>

#### Articles and reviews

<http://www.jamescohan.com/artists/katie-paterson/articles-and-reviews/>

#### Interview with the artist

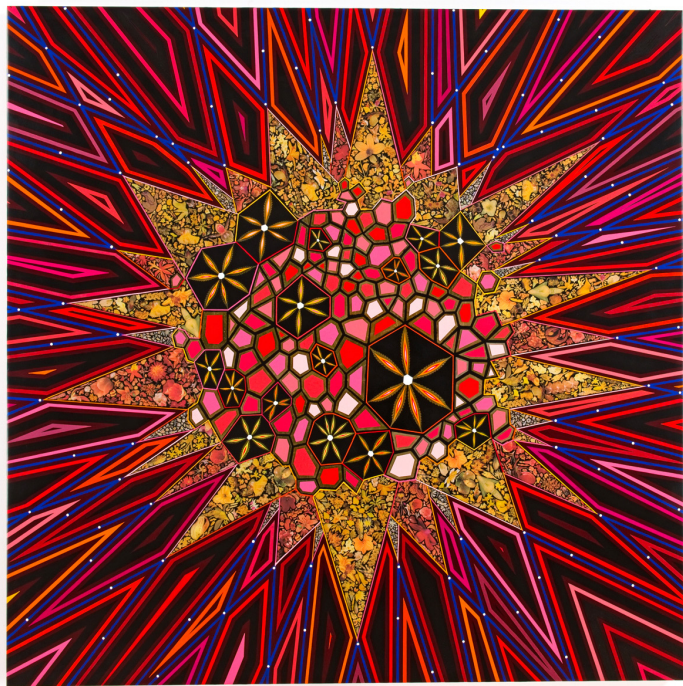
<http://hyperallergic.com/94053/the-moon-in-a-box/>

For those with a keen interest in finding out more about the moon you might want to look at Katie Paterson's other moon-related projects on her website. You will also find some interesting facts here:

<http://nineplanets.org/luna.html>

<http://space-facts.com/the-moon/>

<http://www.space.com/19619-top-10-moon-facts.html>



BLACK STAR, 2013

Mixed media and resin on wood panel, 152.4 x 152.4cm

## Fred Tomaselli (USA)

### DESCRIPTION

“

Tomaselli's works are intensely detailed, brightly coloured mixed-media collages, composed of multiple cut-out images from magazines overlaid with painted patterning and sealed with clear resin. He has also created works using the front pages of the New York Times newspaper, in response to articles of social importance. Tomaselli has drawn over the photographs with vivid patterns, partially obscuring the original image.

## ARTIST'S BACKGROUND

Fred Tomaselli grew up in southern California, USA, in the 'shadow of Disneyland'. He has lived and worked in New York since the 1980s. His work can be seen as a fusion of influences, shaped by both artificial theme park culture and a deep fascination with nature. As a youth he was involved in surf culture and learnt to use resin while making surfboards with his friends. His hobbies include gardening, kayaking and bird-watching. His work has previously been seen in Australia at the 17th Biennale of Sydney (2010).

## KEY IDEAS

Fred Tomaselli creates works that are mesmerising, jewel-like and intricately detailed. His work has been described as 'psychedelic', and in his early years he was affected by 1970s counter-culture. He has a thorough knowledge of art history and has also been influenced by folk art and popular culture. His works have echoes of bricolage, an approach in which artists make do with materials at hand, as well as decoupage; the craft of decorating an object or surface with paper cutouts which are later sealed with a clear varnish or resin.

Tomaselli shows us that artists can work with everyday materials and transform them through their imaginations.

*"I want people to get lost in the work. I want to seduce people into it and I want people to escape inside the world of the work... I throw all of my obsessions and loves into the work."*

From an interview with Robert Ayers, ARTINFO, October 2006

<http://1234paint.blogspot.com.au/2010/09/words-to-think-about-fred-tomaselli.html>

It could be said that Tomaselli has developed a distinctive visual language with which to communicate his obsessions to a 21st century audience. His work is also very methodical as the artist has collected a vast archive of digital images sourced from the Internet which he prints onto quality papers as the basis for his collages. He has said that he likes working with his hands and sees himself as a builder of images.

*"The way I arrange nature in my work mimics the way I arrange nature in my garden, he said... there's this constant give and take. You're arranging imagery, making aesthetic choices. Gardens, like paintings, evolve over time."*

From an interview with Dorothy Spears in the New York Times, October 2006

[http://www.nytimes.com/2006/10/08/arts/design/08spea.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2006/10/08/arts/design/08spea.html?pagewanted=all&_r=0)

## ARTIST'S STATEMENT

*"There's this idea that all art alters perception. You enter the space of the picture and are swept away into that world and taken out of your world."*

Fred Tomaselli, in an article by Stewart Oksenhorn in the Aspen Times

<http://www.aspentimes.com/article/20090816/ASPENWEEKLY/908149970>



# Fred Tomaselli

## For Students

### LOOKING

Take the time to look at Tomaselli's work, firstly from several metres away and then from close-up. What do you see when you are close-up that is different to the view from further away?

### RESPONDING

- “ Record the title and date of a work that interests you. What do you like about this work?
- “ What do you find intriguing about the work?
- “ Tomaselli has said that he likes working with his hands to construct his collages from numerous tiny pieces. How is working with your hands to make art different to working with a computer?

### IMAGINING

- “ You might like to take a front page of a newspaper or magazine and transform it with your own visual images. Think about how you could change the message or the story.
- “ Do you have an obsession or a topic you are fascinated by? Collect multiple images related to your topic and experiment with collaging them together to create a new image.

### KEYWORDS

- “ Collage
- “ Decoupage



## FURTHER EXPLORATION

### Website

<http://www.jamescohan.com/artists/fred-tomaselli/>

### Video of the artist talking about his work

<http://vimeo.com/18563515>

UK fashion house Mother of Pearl has collaborated with Fred Tomaselli for one of its collections

<http://patternbank.com/mother-of-pearl-and-fred-tomaselli-collaborate/>

### You might also be interested in...

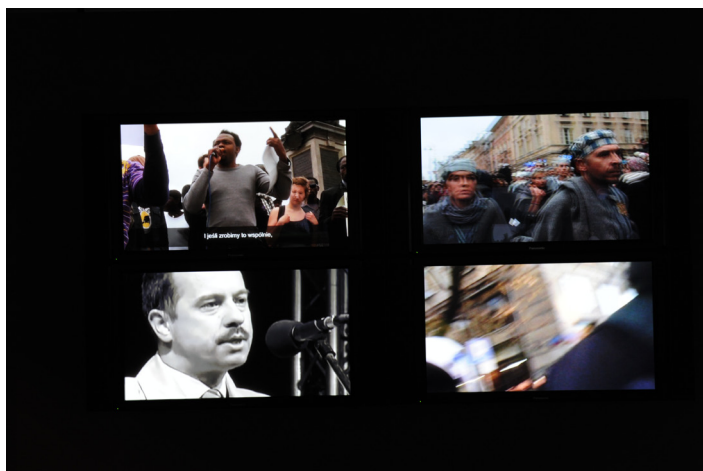
The work of Renaissance painter Guiseppe Arcimboldo who created portraits made up of fruits, vegetables, flowers and fish.

<http://www.giuseppe-arcimboldo.org/>



**GUILTY, 2005**

Perforated archival digital print, 33 x 33 cm



DEMOCRACIES, 2009-12  
Exhibition view at CCA  
Ujazdowski Castle, Warsaw  
2012



## Artur Żmijewski (POL)

### DESCRIPTION

..

*Democracies* presents the simultaneous screening on 34 monitors of documentary films which record rallies, parades and protests by interest groups from diverse political viewpoints in Europe, Israel and the West Bank during 2009-12. Viewers are able to listen to the sound of individual films or experience the clamour of all the videos at the one time.

## ARTIST'S BACKGROUND

Artur Żmijewski is a Polish artist who uses photography and film to critically explore social, political and psychological issues in contemporary society. He has undertaken documentary and experimental film projects in his examination of human behaviour, which at times has included the re-staging of historical events. Żmijewski has been described as "...one of the most consistently challenging, provocative and profoundly thoughtful artists working today."

<http://www.cornerhouse.org/art/art-exhibitions/artur-zmijewski>

## KEY IDEAS

In his work Żmijewski is concerned with human nature and social reality; why people behave as they do, both historically and in contemporary life. He believes that to be socially useful art must operate in the real world.

Democracy is 'rule by the people', which in modern Western societies like Australia is understood to mean that people have the right to vote to elect their government, as opposed to rule by a dictator, monarch or totalitarian state. Most modern democracies also accept that individuals have a right to gather and protest peacefully. Poland has only experienced democratic government in fairly recent times, and there are still many countries where daring to protest may result in imprisonment, torture or death. Żmijewski's work reminds us that the freedoms we experience in Australia are not widespread.

The multi-screen format shows that there are a multiplicity of beliefs, ideals and viewpoints in today's world. The work's title *Democracies* underlines this simultaneous existence of multiple realities.

In choosing a 'documentary' style Żmijewski has recorded public events as they have unfolded before him. As an artist, he has made choices about which gatherings to document, the particular clips to show and the manner of presentation.

## ARTIST'S STATEMENT

*"This is what I see as the artist's responsibility, one who directly answers questions which others are even afraid to pose."*

From an interview with Cecilia Alemani in Mousse magazine

<http://moussemagazine.it/articolo.mm?id=483>

# Artur Żmijewski

## For Students

### LOOKING

Take the time to firstly experience the installation as a whole. Record what you see and hear. Then, focus in on an individual video. Record what you think is happening in the film.

### RESPONDING

- “ What messages does Żmijewski’s work convey to you about human behavior?
- “ Do you think Żmijewski is observing or commenting on the gatherings he has recorded in his films? Explain your thoughts.
- “ Have you ever been involved in a public parade or demonstration? How was your experience similar or different to what is portrayed in this artwork?
- “ What understanding of ‘democracy’ have you developed through viewing Żmijewski’s work?

### IMAGINING

- “ If you had the opportunity to make a documentary film about an aspect of contemporary Australian life what would you choose to record? Write a brief outline of your film proposal.
- “ Think about the places in Australia where crowds of people gather that could be interesting places for filming. Create a story board to show some of your film ideas.

### KEYWORDS

- “ Democracy
- “ Documentary

## FURTHER EXPLORATION

### Artist interview

[http://camera-austria.at/camera/uploads/2009/09/CA107\\_ArturZmijewski.pdf](http://camera-austria.at/camera/uploads/2009/09/CA107_ArturZmijewski.pdf)

### Review

<http://www.frieze.com/issue/review/artur-mijewski/>

### About democracy

<http://johnkeane.net/36/topics-of-interest/democracy-a-short-history>

### You might also be interested in...

Simon Terrill is an Australian artist who creates large scale photographic works exploring the idea of crowds.

<http://www.simonterrill.com/>



DEMOCRACIES, 2009-12

Video stills



A CARPET, 2012  
Tapestry rug, archive,  
documents, three videos

## Joana Hadjithomas & Khalil Joreige (LEB/FRA)

### DESCRIPTION

..

*The Lebanese Rocket Society* is an installation in several parts which documents historical information and the artists' creative investigation of aspects of a Lebanese space project from the 1960s. It includes a carpet based on a 1960s postage stamp of the rocket project, as well as images from the original project's photo album and the transportation of a recreated rocket through contemporary Beirut.

### ARTISTS' BACKGROUND

Hadjithomas and Joreige are artists and filmmakers whose collaborative work has focused on explorations, representations and history of their home country, Lebanon. They have produced visual artwork, documentaries and feature films, which often refer to the forgotten and untold stories of lives overshadowed by civil war. Their film *Je veux voir* (I want to see), premiered at the Cannes Film festival in 2008 and was selected as the Best Singular Film of the year by the French critics. They live in Beirut (Lebanon) and Paris (France).

## KEY IDEAS

*The Lebanese Rocket Society* project began with the discovery of a 1964 postage stamp with an image of a rocket with a Lebanese flag on it. This set the artists on a journey of research into an almost forgotten story from their country's past. They uncovered how a group of students from a Beirut University had, in the 1960s, designed and launched rockets into the Lebanese sky.

A rocket today is mostly viewed as a weapon of war. In the 1960s when humankind was first sending rockets to the moon they symbolised hope and idealism, the exploration of new frontiers and a future of possibilities. In Lebanon such dreams were largely erased by the civil wars (1975-1990).

*The Lebanese Rocket Society* project can be seen as a gesture which recognises those dreamers of the 1960s and their courage and optimism in launching their ideas into an unknown space. This is also the wider project of artists; to bravely cast ideas forward and see what happens.

## ARTIST'S STATEMENT

*"These gestures of rebuilding the rocket and restaging its passage through the city differ from a traditional reenactment... what we are talking about is different. It is not a repetition or an illustration. Rather, it is an experience: it consists in introducing an element from the past into today's reality and seeing what happens."*

<http://www.e-flux.com/journal/on-the-lebanese-rocket-society-2/>

# Joana Hadjithomas & Khalil Joreige For Students

## LOOKING

Take the time to view the various elements in the installation. Record your thoughts about aspects you find interesting. The following may help you:

*this installation is comprised of...*  
*this work made me think about...*  
*what I find intriguing about this work is...*

## RESPONDING

- .. What have you learnt through your experience of Hadjithomas and Joreige's installation?
- .. What do you think about the way the artists have presented and recreated historical material in this work? In what other ways could you tell this story?

## IMAGINING

- “ Think about an event or story from the past (either in Australia or another country you have lived in) that you would like to research and tell people about today.
- “ If you chose an installation format, what are some of the ways that you could present your material?
- “ Write a brief proposal outlining the key ideas for your installation.
- “ How does the presentation of historical material by artists differ from the way it might be presented in a history museum?

## KEYWORDS

- “ Collaboration
- “ Installation =

## FURTHER EXPLORATION

### Artist's website

<http://hadjithomasjoreige.com>

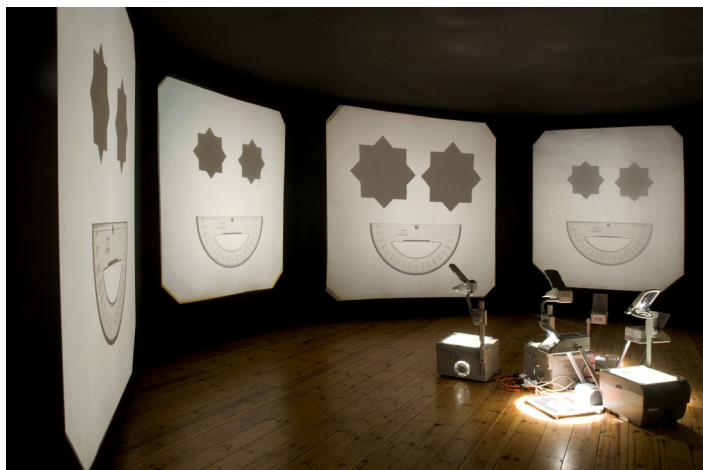
### About the project

<http://www.e-flux.com/journal/on-the-lebanese-rocket-society-2/>

### Artists' interview

<http://www.ibraaz.org/interviews/20>





THE PERSUADERS, 2011-14  
installation views at CIRCA  
Projects, Newcastle upon  
Tyne



## Benedict Drew (UK)

### DESCRIPTION

“

*The Persuaders* is a multi-room installation that incorporates old and new technology, sound, light and movement.

*Through the use of environmental stewardship, a single screen video will give breathing instructions that will induce a sense of calm and well being. Sculptures will act as empathetic mascots. Faces will greet you with a smile. Old technology will mimic slightly newer technology. A complaint about the world will be lodged.*

[www.benedictdrew.com](http://www.benedictdrew.com)

## ARTIST'S BACKGROUND

Benedict Drew was born in Australia and has lived and worked in the UK for many years. He has a background in visual art and experimental music. His work has been across video, sculpture, installation and sound, including solo and group exhibitions, performances, radio and music festivals. He has a history of collaborations with artists and musicians, including composing soundtracks for artist's films and as curator of the London Musicians Collective's annual festival of experimental music. In 2013 he was selected by *Art Review* magazine as a future great, as an artist whose work offers new perspectives on current debates.

## KEY IDEAS

Drew's work explores our relationship with technology through installations which have been described as mesmerising and disorientating. The participant enters a fantastic world of light, sound and moving images, in which the senses are confronted by an intense stream of information and audiovisual stimuli.

The work echoes our experience of the digital and physical world. The immensity of it can be overwhelming, we are fascinated yet repelled. On one level this is an everyday quandary, are we in control of technology or have we been drawn into and manipulated by the digital realm? *The Persuaders* immerses the audience in an unsettling encounter that intensifies the dilemma in condensed time and space.

*"You'll be watched, and in some way controlled.  
You might want to resist this, but no matter how, you'll find  
yourself reacting.*

*You'll respond to visual and sonic elements that hold a material  
form, and you will reciprocate the activity of those technological  
devices awaiting you.*

*Hearing the voices of data streams."*

From exhibition text by Marialaura Ghidini for *The Persuaders*  
at CIRCA Projects, Newcastle upon Tyne, 2011

## ARTIST'S STATEMENT

*"The Internet is sublime in the sense that it is a vast seemingly  
infinite space that I don't understand but I am drawn to like a  
moth to a light..."*

[http://www.benedictdrew.com/works/DREW\\_POSTER\\_ARTWORK.pdf](http://www.benedictdrew.com/works/DREW_POSTER_ARTWORK.pdf)

# Benedict Drew

## For Students

### LOOKING

Look, notice, feel, listen, absorb, sense, observe, engage...  
breathe in, breathe out

### RESPONDING

- “ Were you *persuaded*? Describe your experience of Benedict Drew’s installation.
- “ Some artists use signs and symbols to represent ideas. How has Benedict Drew used objects & images to explore our relationship with technology?
- “ One art writer described *The Persuaders* as creepy while another felt it was hypnotic. What do you think? Share your impressions with other students. Work in a small group to create a collaborative response in spoken or written poetry.

### IMAGINING

- “ Imagine what your computer might say to you if it could talk...
- “ Develop your own ideas for an immersive installation that explores how we interact with technology.

### FURTHER EXPLORATION

Artist’s website

[www.benedictdrew.com](http://www.benedictdrew.com)

About *The Persuaders*

<http://circaprojects.org/programme/benedict-drew-the-persuaders/>

Review

<http://www.thisistomorrow.info/viewArticle.aspx?artId=1215>

Benedict Drew’s choice links to cartoons, music and other online ephemera.

[http://thewire.co.uk/in-writing/the-portal/benedict-drew\\_s-portal](http://thewire.co.uk/in-writing/the-portal/benedict-drew_s-portal)

You might also be interested in...

Patricia Piccinini, a contemporary Australian artist whose work explores aspect of contemporary science and technology.

<http://www.patriciapiccinini.net/>

# For Teachers

## BEFORE YOU GO

Visual arts teachers are encouraged to use this resource and its links alongside the *Worlds in Collision* and Artists' Week catalogues in preparation for visiting the exhibition with students. While this resource contains considerable background information, if possible, previewing the work in person is advised.

*Worlds in Collision* is suitable for secondary students with particular interest for senior students. The exhibition is relevant to the investigations students undertake in their folios and individual visual studies. See advice on the next page for visiting exhibitions with middle years students.

Exhibition curator Richard Grayson has been recorded talking about the exhibition themes and the work of individual artists. You can find the links to these short videos here: [http://www.adelaidefestival.com.au/2014/visual\\_arts/adelaide\\_international-worlds\\_in\\_collision](http://www.adelaidefestival.com.au/2014/visual_arts/adelaide_international-worlds_in_collision)

NB: The links to artists' websites and reviews included in this resource may lead to some material containing mature and adult themes. Teachers may wish to preview these links before sharing them with school students.

## WORLDS IN COLLISION ARTISTS AT ARTISTS' WEEK

Artur Żmijewski, Benedict Drew, Susan Hiller, Khalil Joreige and Ră di Martino will be participating in panel discussions during Artists' Week. Check the program here: [http://www.adelaidefestival.com.au/2014/visual\\_arts/artists\\_week](http://www.adelaidefestival.com.au/2014/visual_arts/artists_week)

## ADELAIDE FESTIVAL APP

Download the Adelaide Festival app for free from iTunes or Google Play for extra *Worlds in Collision* content including interviews and videos.

## LOOKING AT AND ENGAGING WITH CONTEMPORARY ART

Engaging with the artworks in the Adelaide International 2014 calls for serious, slow looking and contemplation. Installations are immersive propositions which can engage the senses and take time to experience.

Where possible encourage students to approach the artworks quietly and individually at first, allowing time to gather first impressions before participating in conversation, documentation or response. Art which is 'on the edge' can be bewildering at first view, so having an open mind and a willingness to take a 'long look' is a useful guide for viewing.

While art is primarily visual, it also connects with the heart and the mind. The viewing experience involves several dimensions encountered through looking, feeling and thinking. Teachers may wish to make a selection from the following when framing questions to guide their students' viewing.

..

### Looking

What do you see? What do you notice? What catches your attention? What do you enjoy about looking at this work?

..

### Feeling

How does it make you feel? What is your impression? What is the mood of the work? What aspects of the work create an emotional response?

..

### Thinking

What do you think about when you look at this work? What questions does it ask? What ideas does it explore? What is curious or unusual about this work? Why do you think the artist made this work?

Further questions to guide student viewing can also be found in the individual artists' pages.

## RESPONDING

Student responses to contemporary art can take various forms including written and practical exploration. While traditional art education approaches to analysing and interpreting artworks can be applied to the *Worlds in Collision* offerings, the contemporary nature of the works also allows for experimental responses.

The suggestions for responding on individual artists' pages are designed to foster student thinking about the role of contemporary art and make connections with their own experiences and knowledge.

The proposals for imagining are intended to further develop student interests and allow for creative investigations into the exhibition themes. These could lead to practical work back in the art room.

## IDEAS FOR ENGAGING WITH THE EXHIBITION WITH SENIOR STUDENTS

The following topics may be useful as guiding statements for considering visual art exhibitions in the Adelaide Festival 2014 and in developing visual studies for students.

- “ Contemporary visual artists can invite us into imaginary worlds.
- “ Artists today work with technology in ways that can be both poetic and confronting.
- “ In contemporary art ideas are what matter.
- “ Artists can be visionaries whose work can take us beyond the everyday.

## LINES OF ENQUIRY

These sample questions may be relevant for teachers in planning exhibition visits and post-visit activities. They could be adapted as individual written tasks, for students working in pairs or small group discussions.

Art on the edge can disturb and challenge. What works at *Worlds in Collision* did you find the most challenging to engage with? Explain your responses to these works and how they challenged your ideas about art.

Installations are the most relevant visual art form for today's world. Do you agree? Discuss with reference to works you have experienced in *Worlds in Collision*.

Screen culture is how we communicate in the 21st century. Explain how artists in *Worlds in Collision* have used screen-based formats to explore and communicate their ideas.

Describe your *Worlds in Collision* journey – what did you find inspiring, poetic and/or weird in the artworks you viewed? How has your understanding of visual arts grown or changed through the *Worlds in Collision* experience?

Write a review for a youth arts blog to encourage young people to visit *Worlds in Collision*. You might want to elaborate on ‘must see’ artworks and your advice for viewing the works.

Which *Worlds in Collision* artwork did you find the most inspiring? Undertake further research into the artist's work and ideas – present your findings in a paper or digital format.

Create a mind map to show the key themes and ideas in the work of several artists. Include sketches, diagrams and found images.

Teachers may wish to adapt student activities from the individual artist's pages.

There are some challenging works in the Adelaide International 2014 and teachers may wish to preview the exhibition prior to visiting with students, so that they can plan learning activities and consider which works are the most appropriate for their students.

## Further research

### Online contemporary art resources and apps

- .. 2014 Adelaide Biennial website  
<http://adelaidebiennial.com.au/>
- .. Museum of Contemporary Art, Sydney  
<http://www.mca.com.au/>
- .. Art Gallery of New South Wales - online contemporary art resources  
<http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/contemporary-art/>
- .. Art Gallery of New South Wales - free contemporary art app  
<http://www.artgallery.nsw.gov.au/visit-us/plan-your-visit/mobile-and-wifi/contemporary-app/>
- .. Australian Centre for Contemporary Art - contemporary art space  
<https://www.accaonline.org.au/>
- .. Australian Centre for Moving Image  
<http://www.acmi.net.au/>
- .. Screen Space - a Melbourne gallery which focuses on screen-based work  
<http://www.screenspace.com/screenspace.html>
- .. Queensland Art Gallery / Gallery of Modern Art - free app and online tours  
<http://www.qagoma.qld.gov.au/visiting-us/itours>
- .. Museum of Old and New Art, Hobart - app  
<https://itunes.apple.com/au/app/mona-foma/id489738922?mt=8>
- .. Tate Britain online art glossary  
<http://webarchive.nationalarchives.gov.uk/20120203094030/http://www.tate.org.uk/collections/glossary/>
- .. Tate Britain - modern art terms - free app  
<http://www.tate.org.uk/context-comment/apps/tate-guide-modern-art-terms>
- .. MOMA New York - free apps  
<http://www.moma.org/explore/mobile/artlabapp>

# Practicalities

## BOOKING

Teachers are advised to book in advance for exhibition visits and are asked to contact each *Worlds in Collision*: Adelaide International exhibition venue individually. See below for venue contact details.

## GETTING THERE

The Anne & Gordon Samstag Museum of Art and SASA Gallery are located on the University of South Australia's City West campus, North Terrace, Adelaide. The Australian Experimental Art Foundation is located in close proximity within the Lion Arts Centre.

They can be visited via the free city tram and alighting at the City West stop.

The Contemporary Art Centre at Parkside can be reached by taking the 190B bus towards Mitcham to Stop 1 Unley road, then a 2 minute walk along Clyde St and turning left onto Porter St.

## EXHIBITION VENUES

### Anne & Gordon Samstag Museum of Art

University of South Australia, 55  
North Terrace, Adelaide  
(08) 8302 0865

<http://w3.unisa.edu.au/samstag/>

Fri 28 Feb – Fri 28 Mar  
(Daily 10am – 5pm)

### SASA Gallery

Level 2, Kaurna Building, City  
West Campus,  
University of South Australia,  
Hindley St, Adelaide

<http://www.unisa.edu.au/Business-community/Arts-and-culture/SASA-Gallery/>

Fri 28 Feb – Sun 16 Mar  
(Daily 10am – 5pm)  
Mon 17 Mar – Fri 28 Mar  
(Mon to Fri 11am – 5pm)

### Australian Experimental Art Foundation

Lion Arts Centre, North Terrace  
(West End), Adelaide  
(08) 8211 7505

<http://www.aeaf.org.au>

Fri 28 Feb – Sun 16 Mar  
(Daily 10am – 5pm)  
Tue 18 Mar – Sat 29 Mar  
(Tue to Fri 11am – 5pm, Sat 2pm – 5pm)

### Contemporary Art Centre of South Australia

14 Porter Street, Parkside  
<http://www.cacsa.org.au>

Thu 27 Feb – Sun 16 Mar  
(Daily 10am – 5pm)  
Tue 18 Mar – Sun 30 Mar  
(Tue to Fri 11am – 5pm, Sat to Sun 1pm – 5pm)



# List Of Works

## SUSAN HILLER

### CHANNELS, 2013

*Audio-visual installation*

## PAUL LAFFOLEY

### THE WORLD SELF, 1967

*Oil, acrylic, and vinyl lettering on canvas inset with plexiglass, mirror, and fluorescent light, 156.2 x 155.8cm*

### THE ZODIAC WHEEL, 1967

*Oil, acrylic, and vinyl lettering on canvas, 126 x 126cm*

### THE FLOWER OF EVIL, 1971

*Oil, acrylic, and vinyl lettering on canvas, 125.7 x 125.7cm*

### GEOCHRONMECHANE: THE TIME

### MACHINE FROM THE EARTH, 1990

*Silkscreen on rag, from an edition of 75, 81.2 x 81.2cm*

### THE FIVE PRINCIPLES OF GEEZER ART,

### 2003

*Ink, acrylic, collage, and vinyl lettering on board, 78.7 x 78.7cm*

### THE PARTURIENT BLESSED MORTALITY OF PHYSIOLOGICAL DIMENSIONALITY:

### ALEPH-NULL NUMBER, 2004

*Giclee print on rag, 45.4 x 63.2cm*

### THE PHYSICALLY ALIVE STRUCTURED ENVIRONMENT: THE BAUHARQUE, 2004

*Ink, acrylic, vinyl lettering, and collage on board, 79.1 x 79.1cm*

### COSMOGENESIS TO CHRISTOGENESIS, 2005

*Acrylic, ink, collage, and vinyl lettering on board 79.1 x 79.1cm*

### MEL'S HOLE, 2008

*Oil, acrylic, sand, collage, and vinyl lettering on canvas, 97.8 x 97.8cm*

### THE COPENHAGEN CAT PARADOX, 2008

*Oil, acrylic, ink, and vinyl lettering on canvas, 95.2 x 95.2cm*

### THE SEXUALITY OF ROBOTS, 2010

*Acrylic, ink, collage, and vinyl lettering on board, 79.1 x 79.1cm*

### ECTOPLASMIC MAN, 2011

*Ink, acrylic and vinyl lettering on board, 53.6 x 53.6cm*

## RÄ DI MARTINO

### NO MORE STARS (STAR WARS), 2010

*Series of 10 archival pigment prints on baryta paper, 30 x 30 cm*

### NO MORE STARS (ABANDONED MOVIE PROPS), 2011

*Series of 5 archival pigment prints on cotton paper, 60 x 60cm*

# List Of Works

## KATIE PATERSON

### SECOND MOON, 2013

*Lunar meteorite, box*

*Second Moon has been commissioned by Locus+ in partnership with Newcastle University and Tyne & Wear Archives & Museums. Supported by Arts Council England, Adelaide Festival, Newcastle City Council, Mead Gallery and the Yorkshire Sculpture Park. Produced by Locus+ with production support from Elmsly. App design by Fraser Muggeridge studios and Supermono.*

## BENEDICT DREW

### THE PERSUADERS, 2011-14

*Audio-visual installation*

## FRED TOMASELLI

### GUILTY, 2005

*Perforated archival digital print,  
30.5 x 24cm*

### AUG. 31, 2005, 2009

*Silkscreen over digital print,  
30.5 x 36.5cm*

### SEP. 15, 2005, 2010

*Silkscreen over digital print,  
30.5 x 36.5cm*

### NOV. 11, 2010, 2011

*Silkscreen and inkjet print,  
38.1 x 44.1 cm*

### JULY 5, 2012 (STUDY) 2012

*Silkscreen and inkjet print,  
32.5 x 22.5cm*

### HEAD, 2013

*Mixed media and resin on panel,  
228.6 x 167.6cm*

### BLACK STAR, 2013

*Mixed media, and resin on wood panel  
152.4 x 152.4cm*

### AFTER MIGRANT FRUIT THUGS, 2008

*Wool background, silk birds with metallic  
thread detail, 248.9 x 162.5cm*

## ARTUR ŹMIJEWSKI

### DEMOCRACIES, 2009-12

*34 screens with video and sound*

## JOANA HADJITHOMAS

## & KHALIL JOREIGE

### A CARPET, 2012

*Tapestry rug, archive documents, three  
videos, 555 x 278 cm.*

### RETAGED N° 0-8, 2012

*Series of nine c-print photographs,  
70 x 100 cm*

### EXCERPTS FROM THE PRESIDENT'S

### ALBUM, 2013

*Three videos*

# Image Credits

Susan Hiller

*courtesy the artist, Timothy Taylor  
Gallery and Matt's Gallery, London.*

Paul Laffoley

*courtesy the artist and Kent Fine Art,  
New York.*

Ră di Martino

*courtesy of the artist, Monitor Gallery,  
Rome and Tryon St. Gallery, London.*

Katie Paterson

*courtesy of the artist, photograph  
© MJC.  
courtesy of the artist, Locus+ Archive.*

Fred Tomaselli

*courtesy the artist and James Cohan  
Gallery, New York/Shanghai.*

Artur Żmijewski

*courtesy the artist, Foksal Gallery  
Foundation Warsaw and Galerie Peter  
Kilchmann, Zurich.*

Joana Hadjithomas & Khalil Joreige

*courtesy the artists and In Situ/ fa-  
bienne leclerc, Paris; The Third Line,  
Dubai; CRG, New York.*

Benedict Drew

*courtesy the artist and Matt's Gallery,  
London.*

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