DIRECT
DEMOCRACY

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Laylah Ali
Hany Armanious
Natalie Bookchin
A Centre for Everything
DAMP
Destiny Deacon
Alicia Frankovich
Will French
Gail Hastings
Alex Martinis Roe
Andrew McQualter
John Miller
Alex Monteith
Raquel Ormella
Mike Parr
Simon Perry
Carl Scrase
Milica Tomić
Kostis Velonis
Jemima Wyman

Curator: Geraldine Barlow

MONASH University
Museum of Art

Milica Tomic

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'One Day, Instead of One Night, a Burst of Machine-Gun Fire Will Flash,
if Light Cannot Come Otherwise' (Oskar Davico – fragment from a
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– Belgrade, 3 September 2009 2009

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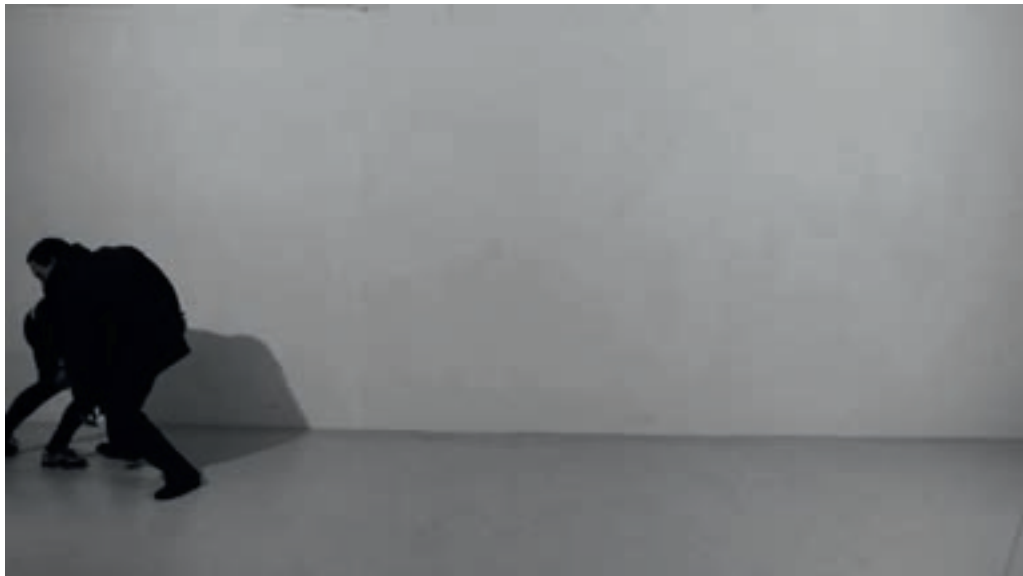
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Group 5:

BAT TALK, NIGHT SOUP AND ROMANCE

Wednesday 13 February 6-10pm 2013

Group 3:

NEIGHBOURHOOD MAPPING, PESTO and LA RÉVOLUTION SURRÉALISTE

Wednesday 16 January 6-10pm 2013

A Centre for Everything

ALTERNATIVE EDUCATION, PARTY FOOD POLITICS and THE HOUSE

26 April - 6 July 2013 at MUMA

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Alternative education, Party food politics and The house 2013 and installation view
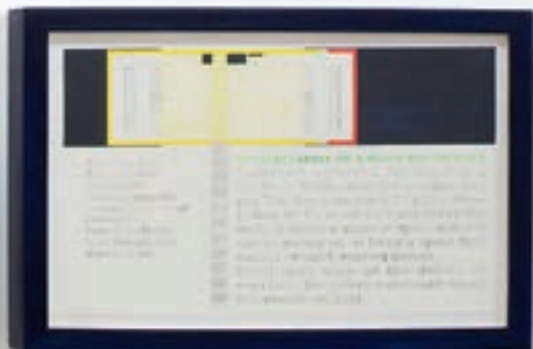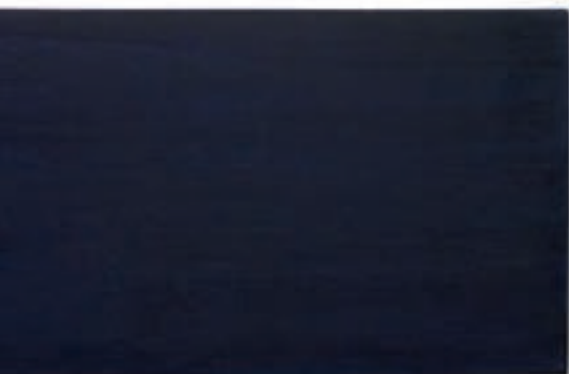
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Whacko the diddlyo 2007

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The goodie hoodie family 2007, left
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Space holder for a yellow, white and red space 2012

ENCYCLOPAEDIA OF A SPACE PUT ON HOLD

Parliament adjourned, the House in a deadlock divide, after the question was put That the space Block 3? x 3? x 80cm (yellow for 70, white for 2 and red on the end), is either a waste of space without use to society or, in being a space that cannot be used, enables society.
Until such time as the debate is resumed, the before mentioned space will remain on hold.
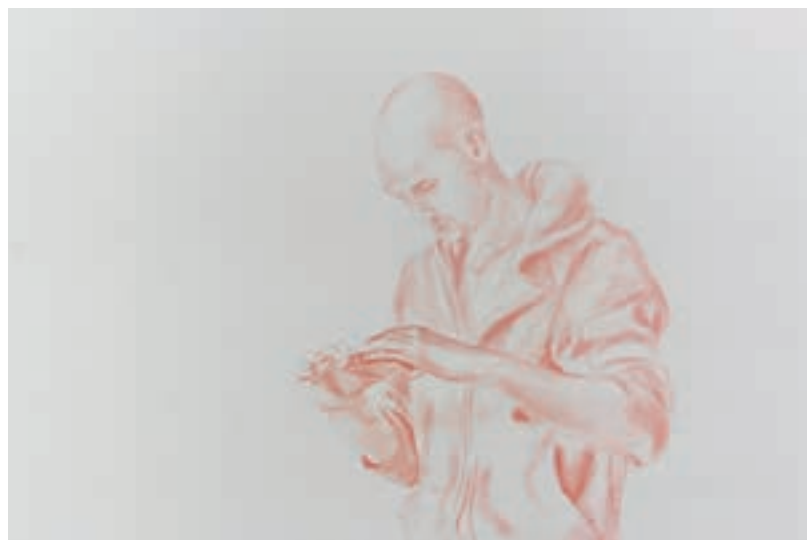
Andrew McQualter
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A Partial Index 2012 (installation view, Daine Singer, Melbourne, and details)

Carl Scrase
The generative power of opposites 2009

151. Paul Wellstone?
152. Unable to recognize and Th... their enemies.
153. ~~destis~~ Unlivable.
154. Pregnant with potentially seven mice.
155. A snooty, removed expression all your character —
156. ~~snobbish ism~~ Stuck up - ism.
157. Taliban related stress versus Al Qaeda (?) stress.
158. Bright's disease.
159. Difficulty in denying reflexive image making impulse.

Laylah Ali

pages 60-63
Untitled (from Note drawings series) 2008

342. Adorned = distracting.
343. Unadorned = vulnerable, true, needing adornment.
344. "A rectangle of blue water."
345. The War; references to The War; photos documenting; conversations pertaining to.
346. Buggered (buggered).
347. For two days, they just stared at him.
348. Spread-eagled in a matter-of-fact, non-exploitative way.
349. Unhappy in the same way.
350. (The robot) sinking in 12 to 15 feet of icy water.
351. #350 also tells you what to do.
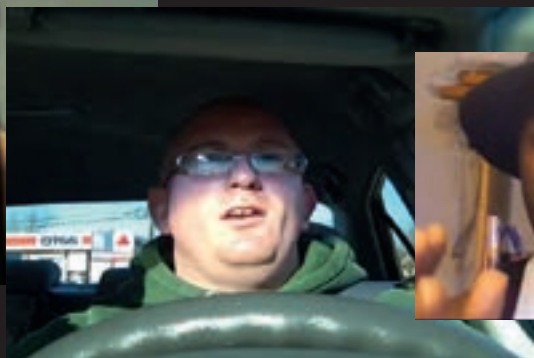352. (Such as: "Swim in a Mexican cave.")

DAMP (Narelle Desmond, Sharon Goodwin, Debra Kunda and James Lynch)
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Untitled pencil 2010
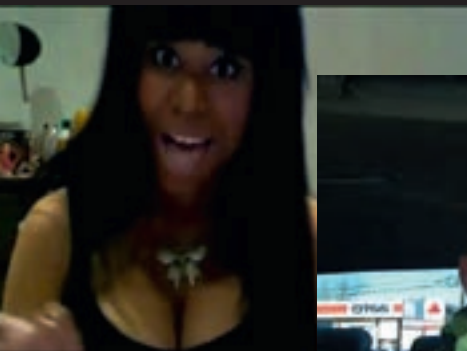
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pages 68-73
Now he's out in public and everyone can see 2012 (installation view,
Los Angeles Contemporary Exhibitions, and screen details)

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Black Jack 2008

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Public address 2007

page 81
Direct Democracy installation view, artists left to right: Will French and DAMP

Alex Monteith
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Chapter and verse 2005

Foreword

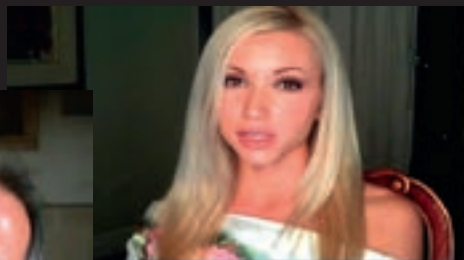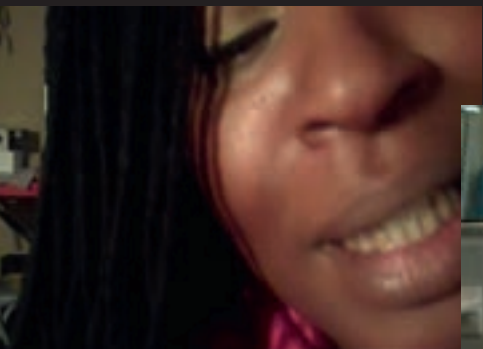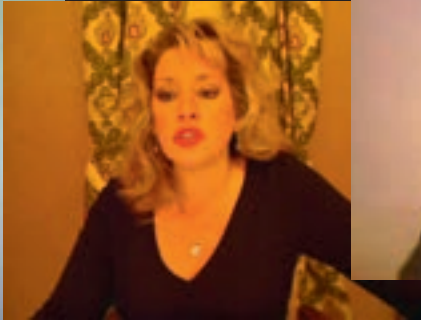Monash University Museum of Art is delighted to present *Direct Democracy*, which continues MUMA's ongoing series of thematic and discursive exhibitions, such as *Networks (Cells & Silos)* and *Liquid Archive*, that extrapolate research and practices of particular relevance to the contemporary context. Curated by MUMA's Senior Curator Geraldine Barlow, *Direct Democracy* looks to the evolution of new democratic models in emerging and established democracies. Recent political shifts such as the Arab Spring, the global financial crisis and Occupy form a ground against which earlier struggles for autonomy and self-determination are explored.

Direct Democracy is a reconsideration of what we may consider to be at the heart of democracy although not necessarily its incarnation in representative democracy. During a period when many populaces, including 'the Australian people', are seriously questioning the politics of government, and the influences on decision-making, *Direct Democracy* is a timely reflection on both the power of the individual as well as groups to challenge and disrupt the status quo and affect change.

Direct Democracy involves newly commissioned and existing work by a great diversity of artists, alongside selected works from the Monash University Collection. I am especially grateful to the artists, some of whom have developed new works for the exhibition, for their outstanding contributions, particularly to Natalie Bookchin and Kostis Velonis, who travelled from Los Angeles and Athens respectively to install their works. I would also like to thank the artists' representative galleries for their support in the research and development of this project. I am equally appreciative of the generosity of many lenders to the exhibition for the loan of significant works.

An ambitious international project, *Direct Democracy* has involved extensive research, planning and logistics, and I would like to acknowledge Geraldine Barlow for her vision, commitment and professionalism in bringing the exhibition and associated publication to fruition. I am grateful to Jane Button, Assistant Curator, Francis E. Parker, Curator Exhibitions, and Patrice Sharkey, Assistant Curator/ Registrar, for their excellent project management and catalogue production. I also acknowledge the contributions of MUMA's other staff, installation crew and our wonderful team of volunteers, a number of whom assisted artist Andrew McQualter in installing his wall drawings across the galleries. Many thanks must also go to Max Gillies for officially opening the exhibition.

Finally, I look forward to the exhibition contributing to the ongoing conversation between MUMA and different areas of research within Monash University and beyond through the engagement of various academics and their students with our Education and Public Programs.

Charlotte Day
Director, MUMA

Direct Democracy
Geraldine Barlow

As individuals we are capable, but so much more so when we act together. The collective body is a complex mechanism: a layering of systems, societies, generations, inheritances and innovations. Groups of human beings have developed numerous models to identify with each other, work together, build societies and exercise power. Democracy is just one of these; with a long history of development. Today technology and globalisation are impacting upon democratic processes, as are cultural, social and intergenerational change. Western liberal democracies are increasingly marked by a sense of fragmentation, disempowerment and distrust, governments are not being given clear mandates to act and there are very few issues where political consensus can be achieved. There are critical decisions to be made; there is collective energy to be harnessed. How can we actively revitalise, rebuild and own this collective body? What is the place of democracy in this process and what opportunities are there for the development of existing and new democratic mechanisms?

   Direct Democracy explores these questions through the work of nineteen contemporary artists and artist collectives. The exhibition is informed by recent and contemporary events, but also looks back to earlier historical hinge-points where people pushed against the existing social order and achieved change. The artists in *Direct Democracy* engage different intellectual and aesthetic processes: sometimes through humour, parody or pantomime; by foregrounding processes of social negotiation; by accentuating visual codes of social, tribal or national identification; by finding new relationships between the present and the past and new relationships between the personal act of bearing witness and the formation of larger shared historical narratives. *Direct Democracy* seeks to create an expanded space for reflection, awareness, engagement and agency around these ideas and ideals.

   Democracy can often seem anything but direct. In Australia, as a representative democracy we elect others to form government and act on our behalf. We know there are significant visible and invisible concentrations of power. Both locally and globally the question of where and how power is exercised is increasingly unclear. The body politic remains a complex of tribal allegiances, deeply articulated veins of influence, invisible centers and restless peripheries. Whilst adopting different 'identities' the major political parties battle for the middle ground swing votes with either similar or undeclared policies, and are differentiated largely through the politics of personality. To participate in politics and particularly to take on a leadership role is to face intense public scrutiny and critique. Plurality and difference are rarely negotiated and very few issues are the subject of bi-partisan co-operation or decisive action. We elect representatives on our behalf and then very often treat

them with contempt. Co-operation and solidarity do not seem to be strengths of our contemporary political culture, and yet they are still very much part of how we would like to see ourselves. An exploration of the conditions for co-operation and engagement is one of the key concerns of this exhibition. The protestors involved with the Occupy movement, or those who took to the streets in Greece, Egypt, Syria and Spain more recently each have very different political aims, they have faced different levels of threat to their personal safety, and yet all represent the collective potential of action to engage and re-shape the shared social fabric. This process may not always occur so visibly, it may not have rational or clearly articulated aims, it might involve bloodshed and enormous personal sacrifice, it may be necessary to achieve a greater good, or in fact lead to little real change. The true moment and impact of such expressions of shared resistance can be very hard to read from within. From the comfort of an Australia deeply concerned with the protection of security and privilege such scenes of passion and potential self-sacrifice are both unsettling and inspiring. What kind of society could we forge if we were to achieve a similar concentration of energy?

One of the earliest large scale expressions of democracy occurred in the city-state of Athens, a direct democracy, where citizens, a limited number of elite male landowners, gathered together to discuss key questions of state and vote directly upon the actions to be taken. Over two and a half thousand years later, we live in a very different world. Australia is a representative democracy where all citizens of age are legally required to vote to elect representatives in each house of parliament. Our last opportunity to vote directly on a particular issue was the 1999 Referendum when we voted against becoming a republic; referenda in Australia have only rarely been passed. But the rapid evolution of digitally connected communities now offers opportunities for the development of new models of directly democratic decision making and citizen participation in the processes of governance. New models for the formation of community and identity also allow us to better think beyond traditional perceptions of national and cultural interest.

Melbourne collective DAMP test group dynamics, revealing the strains and negotiations required for a group to achieve consensus and accomplish particular tasks. Like an absurdist prop, their work *Untitled pencil* 2010 requires individuals to work together to lift and control an oversize grey-lead pencil. A balance of skills is required to use it: co-ordination, practice, leadership, and the capacity to work as a part of a team, to put the needs of the group before those of the individual. To lift the pencil is in some ways like bearing a body, an activity with ceremonial and performative aspects, whilst awkward and somewhat humorous this wooden inanimate thing also becomes a vehicle for the potential difficulties and importance of group expression.

Andrew McQualter is a keen observer of human behaviour and social systems, he has developed a clear and careful visual language designed to gently clarify

and impart information. He presents two wall drawings in *Direct Democracy*, each a study of how individuals might work together: to push collectively, to literally reshape the world in which we live. It can be difficult to bring such order to the universe of possibility, to see the links between different systems and to move beyond past habits. McQualter's diagram wall-paintings use simple forms such as arrows to describe complex processes, allowing us to recognise our own aspirations within a world of considerable confusion.

Gabrielle de Vietri and Will Foster have created a structured process through which to engage the unknown. Their collaborative project 'A Centre for Everything' has been operating since 2012. Each meeting of the project involves bringing together three different elements, expressed via a Venn diagram of three overlapping circles. Past projects include: *Show & Tell, Ethiopian Cuisine and Verbal Geography*; *Fimo, Tacos and Alternative Economies*; and *Origami, Samosas and Clubs*. A schematic drawing is created for each event and distributed via email, an open group of people largely unknown to each other meet, often in the artists' home to talk, make, eat and learn. For this exhibition the artists will create the work *Group 7: Alternative education, Party food politics and The house* 2013; inviting a number of special alternative education groups to meet in the gallery, hosting a workshop to draw the single remaining domestic house at the centre of the Monash University Caulfield campus, and inviting votes from visitors to the exhibition on ingredients which might be gathered together to create a meal at the end of the exhibition. A Centre for Everything has developed a kind of focus group poetic, allowing them to link the global and the local, expert opinion and personal experience. Fluidity, change and unknown outcomes are invited through a series of carefully structured events.

Natalie Bookchin might be seen to work in the opposite direction, from the vast borderless spaces of the internet she watches, compiles and composes, creating highly structured synchronized multi-screen installations from her viewing of thousands of video blogs. *Now he's out in public and everyone can see* 2012 is a chorus of many voices. In a darkened space people speak, sometimes one at a time and sometimes in unison.They discuss a prominent black man, but the particular subject of their observations is unclear. Bookchin has drawn from commentary on a number of men; she notes that there is a slippage when people move from one person or incident to draw conclusions about another entirely different situation. She remarks that the video bloggers whose content she works with are often speaking the scripts of the mass media, but are standing in front of an unmade bed. There is something particularly raw about the meeting of the personal and the political in the universe of views Bookchin orchestrates, in this 'peanut gallery' the views of the bloggers swirl about, diverging and converging. Bookchin listens carefully and then works with her material trying to move beyond familiar and polarized positions to create new opportunities for dialogue and conversation. There are interesting ironies

at work here, from the isolation of their living rooms and bedrooms Bookchin's subjects engage the political and seek a form of social debate. Bookchin herself cuts and crafts the words of others, a composer interested in revealing a deeper truth from the patterns suggested by her content.

Artists often take their cue from a close reading of the materials they work with. Greek artist Kostis Velonis works with the materials of a builder, bricks, lengths of timber and an array of hammers. If a brick is a foundation or foundational material and if it were to have a voice, it might say, 'set me and my kind to work and we will give you shelter and a home, but release us from the established order, use us as missiles and we will be the agents of resistance, renewal and change'. *Untitled (life without tragedy)* 2009 presents a basic sculptural sketch of a forum, with a series of stepped black benches resting upon a base of brick, a place for citizens to meet, converse and come to decisions. Velonis also explores other forums of assembly and influence. *Who might rebuild* 2013 presents a long array of hammers, some yoked or constrained by a timber board. As a tool the hammer amplifies the impact of a blow, thereby extending the capacity of the individual, and also the society of which they are a productive component. These works have a particular poignancy given the contemporary situation of Greece, a key seat of the democratic tradition, where in the wake of the global financial crisis, unemployment is now widespread.

A long plank of timber suggests the body of an individual in Alicia Frankovich's work *Slow dance* 2011. The plank moves up and down against the wall, animated, but also trapped in a repetitive movement by the adapted motor and cord which control it. Frankovich is interested in the behaviour of individual bodies, as well as what happens when they meet. Her work *Bisons* 2010 establishes a kind of ritual engagement based upon the rugby tackle, but also evoking the way a matador might approach a bull, or a ceremonial dance between two parties. Pairs of partnered protagonists engage, balance shoulder to shoulder and push against each other, moving backwards and forwards in space. There is a sense of contest as well as partnership. There is no winner in this dance, only a negotiated push and pull. The contest requires both participants to play by the rules, and yet there is also room for innovation and the unexpected. In the work *Girl with a pomegranate* 2012 Frankovich suspends a pair of white worn runners and as a counterbalance a single crimson pomegranate – the seeds of new life, an inheritance, weigh against a measure of footsteps. A loaded bomb of seeds and a pair of shoes worn to protect and extend the potential of the body are cradled together in the air, humble carriers of potential.

Hany Armanious presents a point of rupture or unexpected narrative flux between traditions. In *Mystery of the plinth* 2010 an oversized pair of marble feet appears to have broken free from its base. The gallery offers a series of clues to an open ended mystery. It would seem that a person of our own scale was once within the statue but has now disappeared; the traces of their presence alluded to in the terracotta

debris on the gallery floor. From what looks like a black rubber mat at the front door of a house, we see the god of the sandals has been forming the columns and pediment of a model of the Parthenon, elevated on two white polystyrene ladders. From materials associated with base bricks and packaging Armanious evokes Athena and democracy as a legacy of the ancient Greeks, while also suggesting that it is the work of this moment to carry these traditions forward.

It can be difficult to forge a path of our own. Milica Tomić walks through the streets of Belgrade with a shopping bag in one hand and a semi-automatic rifle on her other shoulder. She passes through busy city streets, nobody stops her. Is this a piece about trauma, amnesia, past events or the daily potential for violence? Tomić's work is titled *One Day, Instead of One Night, a Burst of Machine-Gun Fire Will Flash, if Light Cannot Come Otherwise (Oskar Davico – fragment from a poem). Dedicated to the members of the Anarcho-Syndicalist Initiative – Belgrade, 3 September, 2009.* As we watch Tomić stride through the city, we hear interviews she has recorded with those who fought during World War II to establish the Communist Yugoslav state: 'One had to unite and move all the nations and nationalities to resist in a single movement the Fascist occupier. […] Partisan units came into being as a communist party army, not as any party's army but as the army of the people. Throughout the war we fought for peace, for the unity of Yugoslavia. […] That which I did is still within me. […] If I were born again I would follow the same path.'

How do we situate ourselves in relation to the events of the past? How do we put ourselves into the shoes of the victims, the perpetrators, the observers and those who didn't realize what was happening, couldn't look or were occupied elsewhere? These are questions for this moment as well as to exercise when thinking about the past.

Alex Monteith reflects upon the impact of the Troubles in the small Northern Irish town of Castlederg, where she was born, in her experimental film *Chapter and verse* 2005. The opening scene borrows from Samuel Beckett's *Godot*: 'A country road. A tree. Evening'. We hear a man read the names of individuals killed and the dates of their death and circumstances as we observe a country road at dusk: punishment shootings, booby trap car bombs in the main street, murdered by terrorists. Black smoke rises, a non-event against a view of a local intersection – this could almost be our own local community. Monteith brings the impact of this contest for autonomy and identity close to us. She shows us Belfast wall paintings and murals emblazoned with the UVF of the Ulster Volunteer Force, black hooded men with guns celebrate in 2001 in paint and parades. By 2003 many of these murals have been removed. Monteith offers vivid fragments from a conflict which has shaped a society for generations. She chooses not to create an overarching narrative but instead allows pieces of information to move against each other; sometimes they are visceral and direct, at other times more abstract, more about sorrow, loss and

the inexplicable. The Irish flag flies on the light posts of some streets, the British on others, dusk falls and cars pass.

An enormous union jack has been dyed black in Will French's work *Black Jack* 2008. In a play upon the connection between his surname and broader questions of identity French has also worked with the French tricolor. French often chooses to work with materials with their own aura and history, finding in them a rich starting point that he can then convert into more mysterious material narratives. Blackening this flag French pushes it beyond the contrasts and divisions it has more often signaled. Similarly for his work *In a different light* 2010 he takes an Australian flag and puts it behind orange treated Perspex, a simple act which is enough to remake a familiar national icon in the colours of the Aboriginal flag.

Raquel Ormella also works with the Australian flag, deconstructing and unfolding a singular icon, seeking to open up the familiar and create new spaces of potential. *Direct Democracy* brings together Ormella's 2012 work *Poetic possibility* and her new work *Imperative* 2013. *Poetic possibility* is made from two overlaid Australian flags, sections of the synthetic material of each have been singed out, creating a lacy transparency at a distance. Ormella plays between the positive and the negative: the PO of poetic fall from one layer to be read as a negative space, they are borrowed below to form the first letters of possibility. We read the title of the work as if from the other side, an irony given the raw inside/outside marker the Australian flag has become, with resurgent popularity as a tattoo. *Imperative* uses a language of insistent demand, but is largely blank. As we near a national election, there is much that is presented as imperative, with very little detail offered to fill in the picture.

The divisive and coded use of the national flag as a symbol of exclusion, rather than inclusion, has led a number of artists to create strategies to open up, question and parody its use. In the wake of the 2005 Cronulla Riots, Destiny Deacon created her *Fence Sitters* series. As with many of her works, this series featured herself, her friends, family and her collection of dolls variously draped in Australian flags and tea towels, with white stockings over their heads and mouths ridiculously marked with vivid stains of lipstick. Deacon works with the visual language of pantomine, play and silliness, but the humour in her work is both black and blak, she mocks mainstream uncommitted fence-sitters, who at the same time dress in the garb of nation. Despite the fierce humour of her work it is also marked by a sense of grief and vulnerability, her titles unpick the potential for a suburban calm: *The goodie hoodie family* is joined by *Whacked to sleep* and *Whacko the diddlyo*, all 2007. A violent undercurrent cuts against nursery rhyme sweetness.

Jemima Wyman also moves between pantomime, spectacle and protest. Her 2008 paintings from the *Combat* series draw upon images and video footage of the Zapatista independence movement of southern Mexico. Wyman distils the bright colours and patterning typical of indigenous dress, to a palette of black, white and

red. Rows of balaclava and shawl-clad rebels in brightly coloured woven skirts hold sticks in the air against a field of rippling pattern; the threatening quality of the mask or balaclava keeps unlikely company with a sense of spectacle and celebration. Pattern and paint allow Wyman to accentuate and fold together the rhythms that pulse through very different geographic and historical events.

John Miller's *Tour scrums: Protesting black and blue* 2007 has a strong sense of visual rhythm due to the paired image format of this dual screen work. As if in stereo a slightly different perspective of the same event registers on each screen, the soundtrack to the work reminds us of the action of camera and shutter, layering these sounds together with sound and radio recordings of the 1981 protests against the Springbok tour of New Zealand. These protests challenged and reshaped the identity of the society in which they occurred, as well as placing pressure upon the South African State. A cross-section of the population recognized that sport between nations was deeply connected to politics and protested in solidarity with black South Africans. Apartheid is now, officially at least, a relic of the past, but a very recent past. In *Tour scrums* protestors face riot police with home-made wooden shields stenciled with words such as Amandla and Soweto and the clenched fist used to signal defiance and solidarity in South Africa, they wear bike helmets and newspaper under their clothing for protection from police batons, some protestors wear masks also. As with Wyman's paintings these gatherings of protestors create a sense of event, even celebration, with their stenciled motifs of resistance and flags. These are moments when the usual dynamics of power are in flux, moments of heightened adrenaline and vulnerability.

Alex Martinis Roe presents the relationship between identity, resistance and voice as a kind of endless feedback loop in her work *Megaphone for anti-vertical demonstration* 2010: a brick, a megaphone and a flag – produced by Victorian Trade Halls Council in 2006 for the 150th anniversary of the 8-hour working day campaign – are placed informally on the gallery floor. Martinis Roe gathers together three of the key signifiers or props which, since the industrial revolution have been used to challenge the existing order. On the gallery floor, rather than carried by a crowd, these objects evoke the potential for collective action.

The megaphone is also the basis for Simon Perry's work *Public address* 2007. Massively over-scaled, the sound of snoring emanates from this device: sometimes a regular doze, and at other times the more alarming shudder of a grand apnea, silence and then the resumption of the doze. Perry's enormous megaphone is apt in a society where there seems to be a constant contest to be heard, and yet a strong ground of apathy or boredom. Is there anyone really listening in the public sphere, or are we all safely segmented into audiences dozing through only the news we expected to hear? Sleep is one way we can choose to dim our awareness of the pain of others, to screen out the many voices, debates and decisions to be made, to reduce the democratic process to an occasional visit to the ballot box.

Mike Parr opens up a complex space of empathy, horror and visceral response in his performance *Close the Concentration Camps* that took place in 2002 at the Monash University Museum of Art. Parr sits in the gallery whilst his lips and mouth are painstakingly stitched closed; his face is pulled and distorted as the surgical thread is drawn through the skin. This work was made in response to the desperate actions of asylum seekers held in detention while their cases were processed, often over many years in closed proceedings. The Australian populace, politicians and media were engaged in a cycle of fear and hysteria which continues to unfold today. Parr evokes a terrible history in his title for this work, to watch the thread pulled through his skin is gruesome and yet his patience, his stillness, is something we might not have imagined. Art can sometimes rewire our response to what we thought we knew of the world.

Tenderness and violence, a mundane flow of things to be remembered and strangely sutured bodies: Laylah Ali brings together unexpected human qualities and experiences in her *Note drawings* 2008. Ali presents a startling array of characters: mysterious, pathetic, apparently powerful, ruptured, most likely wise or just a little foolish. We delight in an array of differences between each of her people, differences in physique, skin colour, the details of hair style or demeanour. Dress marks out the members of one group from another. Ali's characters are abstracted, as if from a cartoon, but her visual language constantly shifts: Are the two dark-eyed men in the ku-klux-clan like hoods bad, or the victims of some strange experiment involving their kidneys? Such questions unfold against listed notes that the artist has recorded in the course of her daily life; incidents from the press, perhaps read or heard on the radio, notes to oneself, notes about the artistic process, and conversations between notes.

How do we make sense of this complex world of beauty, difference, cruelty, kindness and potential? Carl Scrase has created a work that situates itself at either extreme of a particular expressive spectrum. The hand gesture for peace, when reversed is read more aggressively as 'up yours'. *The generative power of opposites* 2009 is a giant white inflatable hand fourteen metres long (or tall depending on how it is exhibited). The peace sign associated with 1970s flower power is still used publicly as a collective expression of pleasure, very often as people perform to the camera with friends. Likewise the opposite gesture is seen when a subject doesn't want to be photographed. While they have a long pre-history, these gestures are anchored in a more recent culture of swift and coded responses, of flashes of hopefulness amidst boredom, resistance amidst apathy. Scrase proposes these opposites as a generative power.

Gail Hastings offers an abstracted map of the ayes (yellow), the nos (in red) and a space in between in white, in her 2012 work *Space holder for a yellow, white and red space*. What is the purpose of this space in between? Hastings maps out a sculptural volume for each side of the proposition, black lozenges from afar, red and

yellow within, we must peer inside from the space in between. As Hastings' work states, 'Until such time as the debate is resumed, the before-mentioned space will remain on hold'.

What is our place in the formative debates of this moment, and the future? Democracy is a form of collective decision making in perpetual evolution. In this contemporary age of fast paced technological and social transformation new forms of discussion, debate, decision making and governance are emerging. They are being developed by groups and individuals with an interest in negotiating decision making processes and relationships between complex systems, by those with an agenda and those driven purely by curiosity. The modeling and development of such processes must be paired with equally challenging and more difficult to measure developments in our individual perspectives on matters of collective responsibility, history, justice, identity and public debate. Art and literature allow us to process not only information, but also the emotions, rituals and inherited narratives that shape our sense of the world. Becoming more aware of these patterns, and ensuring we are conscious agents in how they are repeated and renewed is vital. Such intelligence must be forged by each of us as individuals; it requires creativity and a diversity of solutions. *Direct Democracy* presents just one such universe of possibility – to be further expanded in quiet reflection, debate and conversation, perhaps even in as yet unknown forms of action.

List of Works

Laylah Ali

Untitled (from *Note drawings* series) 2008
gouache, coloured pencil and ballpoint pen on paper
14 drawings: 30.0 x 21.5 cm each
Courtesy of the artist

Hany Armanious

Mystery of the plinth 2010
pigmented polyurethane resin, epoxy, polystyrene, silicone
dimensions variable
Courtesy the artist, Roslyn Oxley9 Gallery, Sydney, and Foxy Production, New York

Natalie Bookchin

Now he's out in public and everyone can see 2012
18 channel simultaneous SD video installation
duration: 16 minutes
Courtesy of the artist

A Centre for Everything (Will Foster & Gabrielle de Vietri)

Group 7: Alternative education, Party food politics and The house 2013

Alternative education
public roundtable discussion
MUMA, 2-4pm, 11 May 2013

The house
presentation and plein-air drawing session
MUMA, 1-4.30pm, 8 June 2013

Party food politics
democratically elected meal
MUMA, 5-8pm, 6 July 2013

Venn board 2013
plywood and chalkboard paint
183.0 x 108.0 x 80.0 cm

Voting booth lectern 2013
plywood and voting slips
103.0 x 34.0 x 32.5 cm

Origami, samosas and clubs 2012

Fimo, tacos and alternative economies 2012

Neighbourhood mapping, pesto and La révolution surréaliste 2013

Show & tell, Ethiopian cuisine and verbal geography 2013

Bat talk, night soup and romance 2013
5 archival inkjet prints on cotton paper 308gsm

25.0 x 25.0 cm each

Courtesy of the artists

DAMP (Narelle Desmond, Sharon Goodwin, Debra Kunda and James Lynch)

Untitled pencil drawing: Collaborative drawing
MUMA, 2-4pm, 27 April, 25 May, 22 June 2013

Untitled pencil 2010
graphite, acrylic and enamel on timber
240.0 x 15.0 x 15.0 cm
Courtesy of the artists

Destiny Deacon

The goodie hoodie family 2007

Whacked to sleep (A) 2007

Whacko the diddlyo 2007

3 light jet prints from Polaroid originals
80.0 x 100.0 cm
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

Alicia Frankovich

Bisons 2010
HD video projection, black and white, sound
duration: 3 minutes 11 seconds

Slow dance 2011
engineered mechanism with motor, string and wood
dimensions variable

Girl with a pomegranate 2012
shoes and laces, string, pomegranate
dimensions variable
Courtesy of the artist and Starkwhite, Auckland

Will French

Black Jack 2008
antique wool Union Jack, Tasmanian oak frame
180.0 x 360.0 x 8.7 cm (framed)
Collection of Les Fallick, Sydney

In a different light 2010
reused wool fabric, rope, canvas and linen, yellow-tinted Perspex
64.0 x 114.7 x 4.4 cm (framed)
Courtesy of the artist

Gail Hastings

Space holder for a yellow, white and red space 2012
watercolour and pencil on paper, oil, pencil and acrylic on wood
32.0 x 200.0 x 32.0 cm
Courtesy of the artist

Alex Martinis Roe

Megaphone for anti-vertical demonstration 2010
megaphone, eco-brick, flag (produced by Victorian Trade Halls Council in 2006 for the 150th anniversary of the 8-hour working day campaign. Supplied by Brian Boyd, Secretary Victorian Trades Hall Council)
30.0 x 40.0 x 80.0 cm (approx.)
Monash University Collection
Purchased 2010

Andrew McQualter

Changes 2013
Mass push 2013
dimensions variable
acrylic paint on wall
Installed by Andrew McQualter with Stephanie Luo, Rachel Schenberg, Christopher Sciuto and Rebecca Vaughan
Courtesy of the artist and Daine Singer, Melbourne

John Miller

Tour scrums: Protesting black and blue (from 1981 archived material) 2007
2 channel synchronised video installation
duration: 32 minutes
Courtesy of the artist

Alex Monteith

Chapter and verse 2005
experimental documentary, non-linear, 16 mm film, CCTV video
duration: 84 minutes
Courtesy of the artist

Raquel Ormella

Poetic possibility 2012
flag, cotton, polyester
160.0 x 200.0 cm (irreg.)
Campbelltown Arts Centre Permanent Collection

Dialectical #1 2013
polyester
235.0 x 180.0 cm
Courtesy of the artist and Milani Gallery, Brisbane

Mike Parr

Close the concentration camps 2002
Performance/installation, MUMA, 12-6pm, 15 June 2002
installation in 3 parts: video documentation, duration: 9 minutes 43 seconds; 80 digitised slides of 'Not the Hilton', duration: 29 minutes 26 seconds
4 offset prints
prints: 84.0 x 59.4 cm each, edition 2/4
Monash University Collection
Gift of the artist 2002

Simon Perry

Public address 2007
fibreglass, steel, rubber and sound
200.0 x 140.0 x 140.0 cm
Collection of ResMed Ltd., Sydney

Carl Scrase

The generative power of opposites 2009
canvas inflatable, blowers
1400.0 x 700.0 x 700.0 cm
Courtesy of the artist and John Buckley Gallery, Melbourne
Production support by the Australia Council, Lismore Regional Gallery and Splendour in the Grass Festival

Milica Tomic

'One Day, Instead of One Night, a Burst of Machine-Gun Fire Will Flash, if Light Cannot Come Otherwise' (Oskar Davico – fragment from a poem). Dedicated to the members of the Anarcho-Syndicalist Initiative – Belgrade, 3 September 2009 2009
single channel video; printed documentation on paper
duration: 10 minutes
Courtesy of the artist

Kostis Velonis

Untitled (life without tragedy) 2009
found bricks, plywood, wood, acrylic
33.0 x 31.0 x 34.0 cm

Who might rebuild 2013
hammers, plywood, acrylic
40.0 x 500.0 cm

Courtesy of the artist

Hammers loaned from the Hand Tool Preservation Association of Australia (HTPAA) and Marcos Davidson, Melbourne

Jemima Wyman

Combat 02 2008
poured acrylic on canvas
2 parts: 200.0 x 320.0 cm (overall)
Private collection, Melbourne

Combat 06 2008
poured acrylic on canvas
169.0 x 200.0 cm
Private collection, Brisbane

Combat 08 2008
poured acrylic on canvas
168.0 x 213.0 cm
Artbank Collection

Combat drag 2008
video, colour, sound
duration: 8 minutes
Courtesy of the artist and Milani Gallery, Brisbane

Biographies

Laylah Ali

Born Buffalo, New York 1968
Lives and works Williamstown,
Massachusetts

Ambiguous and confounding, Laylah
Ali's paintings are often animated
by socio-political issues and current
events, juxtaposing everyday objects
such as sneakers, Band-Aids and
dodge balls with themes of political
resistance and betrayal.

Recent individual exhibitions
include: *The Greenheads Series,*
Williams College Museum of Art,
Massachusetts, 2012; *Note Drawings,*
Spencer Gallery, Endicott College,
Massachusetts, 2012; and *Drawings,*
Jaffe-Friede Gallery, Hopkins Center
for the Arts, New Hampshire, 2012.
Recent group exhibitions include:
Thenceforward, and Forever Free,
Haggerty Museum of Art, Wisconsin,
2012; *Under the Influence: The
Comics,* Lehman College Art
Gallery, New York, 2012; *The Air We
Breathe,* San Francisco Museum of
Modern Art, 2011; *Painting Between
the Lines,* CCA Wattis Institute for
Contemporary Arts, California, 2011.

www.ellenmillergallery.com

Hany Armanious

Born Ismalia, Egypt 1962; arrived
Australia 1968
Lives and works Sydney

Working across installation, sculpture
and works on paper, Hany Armanious
remodels the everyday in an oddly
lyrical way to reveal the energy,
sensation and perversity embedded
within inanimate things. In Armanious'
choice and treatment of materials
nothing is sacred; his mergers of
forms, substances and metaphors are
simultaneously archaic and modern,
formal and informal, uncanny and
concrete.

Recent individual exhibitions include:
The Plagiarist of My Subconscious,
Southard Reid, London, 2012; *Hany
Armanious: The Golden Thread*,
Monash University Museum of Art,
Melbourne, 2012; *The Golden Thread,*
Australian Pavilion, 54th Venice
Biennale, 2011; and *Birth of Venus,*
Foxy Production, New York, 2010.
Recent group exhibitions include:
Cast Recording, Prism, Los Angeles,
2013; *Chinatown: the sequel*, ltd Los
Angeles, 2012; *Mutatis Mutandis,*
Secession, Austria 2012; *You, Your
Son & Shadow,* Anderson Gallery,
Virginia, 2012; and *2010 Adelaide
Biennial of Australian Art: Before &
After Science*, Art Gallery of South
Australia.

www.foxyproduction.com
www.roslynoxley9.com.au

Natalie Bookchin

Born The Bronx, New York 1962
Lives and works Los Angeles

Natalie Bookchin works at the intersection of documentary, narrative and new media to create complex video installations that address the social, political and aesthetic ramifications of mass connectivity and the digitalisation of our labour and lifestyles. Bookchin has been a faculty member of the Photography & Media Program in the Art School at California Institute of Arts since 1998.

Recent individual exhibitions include: *Now he's out in public and everyone can see,* Los Angeles Contemporary Exhibitions, 2012; and *Testament,* Los Angeles County Museum of Art, 2009. Recent group exhibitions include: *Experimenta: Speak to Me, 5th International Biennial of Media Art,* RMIT Gallery, Melbourne, 2012; *TV Night: Cookies (or: a Eulogy to Privacy)*, Loving Art. Making Art, Tel Aviv, 2012; *The Whole World is Watching*, Centre National d'Art Contemporain, Grenoble, 2012; and *NETWORKS (Cells & Silos)*, Monash University Museum of Art, Melbourne, 2011.

bookchin.net

A Centre for Everything

Gabrielle de Vietri & Will Foster

Established Melbourne 2012
Live and work Melbourne

A Centre for Everything is a collaborative project run by Gabrielle de Vietri and Will Foster. Open to anyone who wishes to participate, the project occurs as a series of regular evening events modelled on a Venn diagram of disparate interests that manifest as workshops, discussions or activities, and always involve something to eat.

De Vietri's own art practice involves people and language, often in video and performance. Recent projects have looked at self-presentation through non-verbal and verbal communication; and the ways in which language is used, interpreted and manipulated to create or distort meaning. De Vietri recently returned from the Australia Council's Künstlerhaus Bethanien residency in Berlin.

British-born Foster is an artist and independent curator with a background in environmental and socially engaged art. His projects have taken form as temporary and mobile structures, and the curation of multifunctional social spaces and events in both urban and rural environments. Major projects have taken place in Berlin, Fykse, Glasgow, Istanbul and Melbourne. Foster is currently Visual Arts Program Manager at The Substation, Melbourne.

www.centreforeverything.com
www.gabrielledevietri.com
www.willfoster.co.uk

DAMP

Narelle Desmond, Sharon Goodwin, Debra Kunda & James Lynch

Established Melbourne 1995
Live and work Melbourne

Originally formed as a drawing workshop at the Victorian College of the Arts, Melbourne, DAMP has maintained a fluid membership, with an alumni numbering over seventy. DAMP's performances, actions and installations explore the potential of working collaboratively. Frequently irreverent and occasionally anarchic, DAMP's projects are always imbued with a sense of fun.

Recent individual exhibitions include: *Some Like It Boxed*, TCB artinc., Melbourne, 2010; and *Scene 1*, Heide Museum of Modern Art, Melbourne, 2008. Recent group exhibitions include: *Bristol Biennial 2012: Storytelling*, UK, 2012; *or either silver lining* TCB artinc., 2012; *Gertrude Studios 2010*, Gertrude Contemporary, Melbourne, 2010; *6th Asia Pacific Triennial of Contemporary Art*, Gallery of Modern Art, Brisbane, 2009; and *Wayfaring*, Latrobe University Museum of Art, Melbourne, 2009.

Destiny Deacon

Born Maryborough, Queensland 1957
Lives and works Melbourne
K'ua K'ua and Erub/Mer peoples

Destiny Deacon's creative practice incorporates photography, performance, video and installation. Her work explores identity politics, often appropriating black dolls and golliwogs as a means of contesting stereotypes of Aboriginal people and the innocence of these kitsch figures.

Recent individual exhibitions include: *Going Strait,* Roslyn Oxley9 Gallery, Sydney, 2012; *Pose-a-rama*, Roslyn Oxley9 Gallery, 2011; and *It's Playblak Time,* ArtSpace Pro Art, Hallein, Salzburg Festival, 2010. Recent group exhibitions include: *Crossing Cultures: The Owen and Wagner Collection of Aboriginal Australian Art,* Hood Museum of Art, Dartmouth, Australia, 2012; *Land, Sea and Sky: Contemporary Art of the Torres Strait Islands,* Queensland Art Gallery / Gallery of Modern Art, Brisbane, 2011; and *THE PHANTASM*, Foxy Production, New York, 2011.

www.roslynoxley9.com.au

Alicia Frankovich

Born Tauranga, New Zealand 1980
Lives and works Berlin

The work of Alicia Frankovich tests the potential and limitations of the human body through sculpture, installation and photographic media. Experimental in nature and context, Frankovich explores social and personal relations through the use of gesture and movement.

Recent individual exhibitions include: *Bodies and Situations*, Starkwhite, Auckland, 2012; *Gestures, Splits and Annulations*, Künstlerhaus Bethanien, Berlin, 2011*;* and *Effigies*, Dunedin Public Art Gallery, 2010. Recent group exhibitions include*: Artists' Proof #1*, Monash University Museum of Art, Melbourne, 2012; *The Walters Prize* 2012, Auckland Art Gallery Toi o Tāmaki; *The Obstinate Object: Contemporary New Zealand Sculpture*, City Gallery, Wellington, 2012; *Lost in Translation*, One Night Only, Oslo, 2012; *Dublin Contemporary 2011: Terrible Beauty – Art, Crisis, Change & The Office of Non-Compliance*; and *Burn what you cannot steal*, Galerija Nova, Zagreb, 2011.

www.aliciafrankovich.com

Will French

Born Melbourne 1981
Lives and works Sydney

Will French's multi-disciplinary practice addresses a broad range of issues and ideas, from the personal to the political. With a keen interest in the resonance of objects in the world, French often utilises accessible objects, amplifying their reading through a slight modification or significant intervention as a way to explore their history and sense of materiality.

Recent individual exhibitions include: *Ok?,* Institute of Contemporary Art, Sydney, 2013; *Feint Echo,* Firstdraft Gallery, Sydney, 2012; and *Winner Take All,* Grantpirrie, Sydney, 2010. Recent group exhibitions include: *Golden Rough* (with Lauren Brincat), Alaska Projects, Sydney, 2013; *Project 13,* Anna Pappas Gallery, Melbourne, 2013; *Like,* Casula Powerhouse Arts Centre, Sydney, 2012; *The Drawing Show,* Breenspace, Sydney, 2012; *Nothing Like Performance,* Artspace, Sydney, 2011; *1.85 Million – Art Peripheries,* Campbelltown Arts Centre, Sydney, 2011; and *Luxurious Time & Space,* Tokyo Wonder Site Project, 2010.

www.willfrench.com.au

Gail Hastings

Born Perth 1965
Lives and works Sydney

Gail Hastings' practice is associated with 'sculptural situations' that bring new meaning to the everyday. Constituted from arrangements of canvas, objects and softened watercolour, these architectural-like constructions engage the viewer's perception in unexpected ways that defy a singular frame of reference.

Recent individual exhibitions include: *[Space Holder],* Broken Hill House, Sydney, 2012; *Space You Can't Sit On: The Space in Today,* Broken Hill House, 2011; and *Encounter: Stephen Sinn*, Broken Hill House, 2011. Recent group exhibitions include: *Less Is More: Minimal and Post-Minimal Art in Australia*, Heidi Museum of Modern Art, Melbourne, 2012; and *Minimalism and Applied II: Dialogues of Contemporary Art with Aspects of 20th Century Design and Architecture*, Daimler Contemporary, Berlin, 2011.

www.gailhastings.com.au

Alex Martinis Roe

Born Melbourne 1982
Lives and works Melbourne

Alex Martinis Roe's practice engages the structure and nature of communication. Embedded within a politics of sexual difference, the 'art' of conversation and its manifestation is often at the heart of her practice.

Recent individual shows include: *Autobiography of a Collective,* Society, Sydney, 2012; *Collective Biographies,* Bibliothekswohnung, Berlin, 2012; and *non-writing histories*, Artspace, Sydney, 2012. Recent group shows include: *NEW13*, Australian Centre for Contemporary Art, Melbourne, 2013; *Post-Planning*, Ian Potter Museum of Art, The University of Melbourne, 2012; *Letters from the Field,* Atelierhof Kreuzberg, Berlin, 2012; and *Genealogies; Frameworks for Exchange,* Pallas Projects, Dublin, 2011.

www.alexmartinisroe.com

Andrew McQualter

Born Newcastle, New South Wales 1970
Lives and works Melbourne

Andrew McQualter's installations and collaborative projects are concerned with making the connection between things visible. McQualter is interested in the act of conservation as a metaphor for the relationships that we create and maintain with each other, our culture, our institutions and history.

Recent individual exhibitions include: *Sketches and Certainties*, Daine Singer, Melbourne, 2013; *A realised gesture,* Shepparton Art Museum, Victoria, 2013; *A Partial Index,* Daine Singer, 2012; and *New Work,* TCB artinc., Melbourne, 2009. Recent group exhibitions include: *Occasional Miracles,* Shepparton Art Museum, 2013; *Permanent Collection Display,* National Gallery of Victoria, Melbourne, 2012; *Volume One: MCA Collection,* Museum of Contemporary Art, Sydney, 2012; *City within the City,* Gertrude Contemporary, Melbourne, 2012; and *NETWORKS (Cells & Silos)*, Monash University Museum of Art, Melbourne, 2011.

www.dainesinger.com

John Miller

Born Auckland 1950
Lives and works Auckland
Ngaitewake ki te Tuawhenua hapu of
Ngapuhi. Tauwhara marae, Waimate
North, Bay of Islands.

John Miller is a photographer and a
self-described 'sympathetic observer'
of anti-war, civil rights, anti-apartheid,
anti-nuclear and Māori political
protests. He has captured some
momentous events and moments
in the struggle for peace. In 2003
Miller received a Media Peace Prize
Lifetime Award in recognition of his
photography and its role in helping to
promote peace.

Recent individual exhibitions
include: *Where Hope and History
Rhyme*, Rutherford House, Victoria
University of Wellington, 2012;
*Whakawhanangatanga - Making
Familial Connections*, Northart
Gallery, Auckland, 2012; *John Miller
– Photographer,* Nathan Homestead,
Manurewa, Auckland, 2012; and *Wha
Tekau Tau, The Struggle Endures,*
Pierre Peeters Gallery, Auckland,
2011. Recent group exhibitions
include: *Māori, their treasures have
a soul*, Quai Branly Museum, Paris,
2012; *E Tū Ake: Standing Strong,*
Te Papa Tongarewa Museum of
New Zealand, 2011; *Photo Histories*,
Govett-Brewster Art Gallery, New
Plymouth, 2009; and *Bastion Point:
The Exhibition 30 Years On*, Auckland
Central Library, 2008.

Alex Monteith

Born Belfast 1977
Lives and works Auckland

Alex Monteith's artworks are made
amidst contemporary sports, culture
and social activities, often taking
place in large-scale or extreme
geographies. Through actions,
performances, situations and time-
based media such as film, video and
sound, Monteith's work explores
territorial, political and physical
thresholds.

Recent individual exhibitions
include: *Alex Monteith: Temporary
Mechanisms,* Gow Langsford Art
Gallery, Auckland, 2013; *Exercise
Blackbird: Alex Monteith,* Museum fur
Moderne Kunst am main, Frankfurt,
2012; and *Alex Monteith: Rena,*
Tauranga Art Gallery, 2012. Recent
group exhibitions include: *Material
Traces: Time and the Gesture in
Contemporary Art*, Leonard & Bina
Ellen Art Gallery, Montréal, 2013;
Sarai Reader 09, Devi Art Foundation,
New Delhi, 2013; and *Contact,*
Frankfurter Kunstverein, Frankfurt,
2012.

www.alexmonteith.com

Raquel Ormella

Born Sydney 1969
Lives and works Sydney

Raquel Ormella works at the
intersections of art and activism.
Embracing a diverse range of
activities such as video, painting,
installation and drawing, her work
is characterised by its aesthetic
refinement, critical self-awareness
and persistent consideration of the
ethical roles and responsibilities of
the artist.

Recent individual exhibitions
include: *Walking through Clearfells,*
Uplands Gallery, Melbourne,
2010; and *She went that way,*
Artspace, Sydney, 2009. Recent
group exhibitions include: *Social
Networking,* Queensland Gallery of
Modern Art, Brisbane, 2012; *Change,*
Monash University Museum of Art,
Melbourne, 2010; *In the Balance:
Art for a Changing World,* Museum
of Contemporary Art, Sydney, 2010;
Zen to Kawall: The Japanese Effect,
QUT Art Museum, Brisbane, 2010;
and *Tokyo Story,* Tokyo Wonder Site,
2010.

www.milanigallery.com.au
www.raquelormella.com

Mike Parr

Born Sydney 1945
Lives and works Sydney

Mike Parr works across diverse media including performance, photography, sculpture, video, drawing and printmaking. His practice encompasses a variety of philosophical and political concerns, including identity, psychoanalysis and the structure of language. His performances explore the emotional and physical limits of the human body, and often involve acts of endurance and confrontation.

Recent individual exhibitions include: *Edelwiess*, Kunsthalle Wein, Vienna, 2012; *Mike Parr: Brain Coral*, National Art School Gallery, Sydney, 2012; *The Golden Age*, Anna Schwartz Gallery, Sydney, 2011; and *The Hallelujah Chorus*, Anna Schwartz Gallery, Melbourne, 2010. Recent group exhibitions include: *Less is More*, Heide Museum of Modern Art, Melbourne, 2012; *Self-Consciousness: Contemporary Portraiture*, Monash University Museum of Art, Melbourne, 2012; *Let the Healing Begin*, Institute of Modern Art, Brisbane, 2011; and *Afterglow: Performance Art and Photography*, Monash Gallery of Art, Melbourne, 2011.

www.annaschwartzgallery.com

Simon Perry

Born Kent 1962
Lives and works Melbourne

Simon Perry is well-known for his large-scale public art works which are predominantly site-specific, and often address elements of their environment with a gentle humour. Perry is currently head of sculpture at RMIT University.

Major public art commissions in Melbourne include: *The simple life*, Melbourne City Square, 2004–05; *Threaded field*, Docklands Stadium, 1999–2000; *and Public purse*, Bourke Street Mall, 1994. Recent group exhibitions include: *Basil Sellers Art Prize exhibition,* Ian Potter Museum of Art, The University of Melbourne, 2012; *Woollahra Small Sculpture Prize*, Woollahra Council Gallery, Sydney, 2010; *Drawing of the world: world of drawing*, Museum of Art, Seoul, 2009; *Heat: art and climate change*, RMIT Gallery, Melbourne, 2008; and *The unquiet world*, Australian Centre for Contemporary Art, Melbourne, 2006.

www.rmit.edu.au/staff/simonperry

Carl Scrase

Born Melbourne 1983
Lives and works Melbourne

Carl Scrase is an Australian artist, activist, writer and social entrepreneur, who believes in the importance of creativity, and how it can lead to positive social, cultural and political change. In 2011 he took part in the Foundation for Young Australian's Young Social Pioneers program. Scrase is also an active member of both the Occupy and Real Democracy movements. *Generative Power of Opposites* was commissioned by Splendid Arts Lab, Byron Bay, New South Wales, in 2010.

Recent individual exhibitions include*: I am the left eye, you are the right - together we can move forward*, Branch, Sydney, 2013; and *SYMMETRICAL SPIRIT GUIDES AND FRACTAL ALCHEMY*, John Buckley Gallery, Melbourne, 2009. Recent group exhibitions include: *New Psychedelia*, University of Queensland Art Museum, Brisbane, 2011*; and Sub12*, The Substation, Melbourne, 2010.

carlscrase.tumblr.com

Milica Tomić

Born Belgrade 1960
Lives and works Belgrade

Milica Tomić's work centers on researching, unearthing and bringing to public consciousness issues related to political violence, memory and trauma.

Recent individual exhibitions include: *Milica Tomić*, Museum of Contemporary Art, Belgrade, 2010; and *Safety on the Road*, Charim Gallery, Vienna, 2010. Recent group exhibitions include: *TRUST,* Center for Art and Creativity, Dortmund, 2010; *Transitland*, Moscow Museum of Modern Art, 2010; *GENDER CHECK: Femininity and Masculinity in the Art of Eastern Europe*, National Gallery of Art, Warsaw, 2010; *MyWar*, Edith Russ Site for Media Art, Oldenburg, 2010; and *On Normality: Art in Serbia*, The Katzen Arts Center at American University, Washington DC, 2009.

milicatomic.wordpress.com

Kostis Velonis

Born Athens 1968
Lives and works Athens

Kostis Velonis is a sculptor with a background in architecture. Through the language and underpinnings of Modernism, Velonis takes up the narratives of political histories to both engage and re-evaluate the aspirations and ideals of democracy.

Recent solo exhibitions include: *Building the Stage*, Omikron Gallery, Nicosia, Cyprus, 2011; *Loneliness on Common Ground: How Can Society Do What Each Person Dreams,* National Museum of Contemporary Art, Athens, 2010; and *How can one think freely in the shadow of a temple*, Kunstverein, Hamburg, 2009. Recent group exhibitions include: *Newtopia: The State of Human Rights*, Kazerne Dossin Museum and Documentation Centre of the Holocaust and of Human Rights, Mechelen, Antwerp, 2012; *Melanchotopia*, Witte de With Contemporary Art Center, Rotterdam, 2011; and *A Rock and a Hard Place: 3rd Thessaloniki Biennale of Contemporary Art*, State Museum of Contemporary Art, Thessaloniki, 2011.

kostisvelonis.blogspot.com

Jemima Wyman

Born Sydney 1977
Lives and works Brisbane and Los Angeles

Jemima Wyman works across installation, video, performance, photography and painting. Through these media Wyman examines visually-based resistance strategies employed within protest culture and zones of conflict. Her works explore the formal and psychological potential of camouflage and masking in reference to collective identity.

Recent solo exhibitions include: *Piecing Together Core Concerns,* Milani Gallery, Brisbane, 2012; *The Will to Deceive,* Milani Gallery, 2010; and *The Declaration of Resemblance and Fluid Insurgents,* Institute of Modern Art, Brisbane, 2009. Recent group exhibitions include: *The Unexpected Guest,* Liverpool Biennial, 2012; *Panorama,* Casula Powerhouse, Sydney, 2012; *Inner Voices,* 21st Century Museum of Contemporary Art, Kanazawa, 2011; *New Psychedelia,* University of Queensland Art Museum, Brisbane, 2011; *The Open Day Book Exhibition*, Los Angeles Contemporary Exhibitions, 2011; and *17th Biennial of Sydney, The Beauty of Distance: Songs of Survival in a Precarious Age,* 2010.

jemimawyman.wordpress.com
www.milanigallery.com.au

MUMA Staff
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Geraldine Barlow, Senior Curator/Collection Manager
Sarah Morris/Jill Winfield, Program Administrator
Kirrily Hammond, Curator – Collection
Francis E. Parker, Curator – Exhibitions
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Jane Button, Curatorial Intern
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Schenberg, Anastasia Starzynski, Chris Sciuto, Nicola Surr, Rebecca Vaughan

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Design & Architecture
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MONASH University
Museum of Art