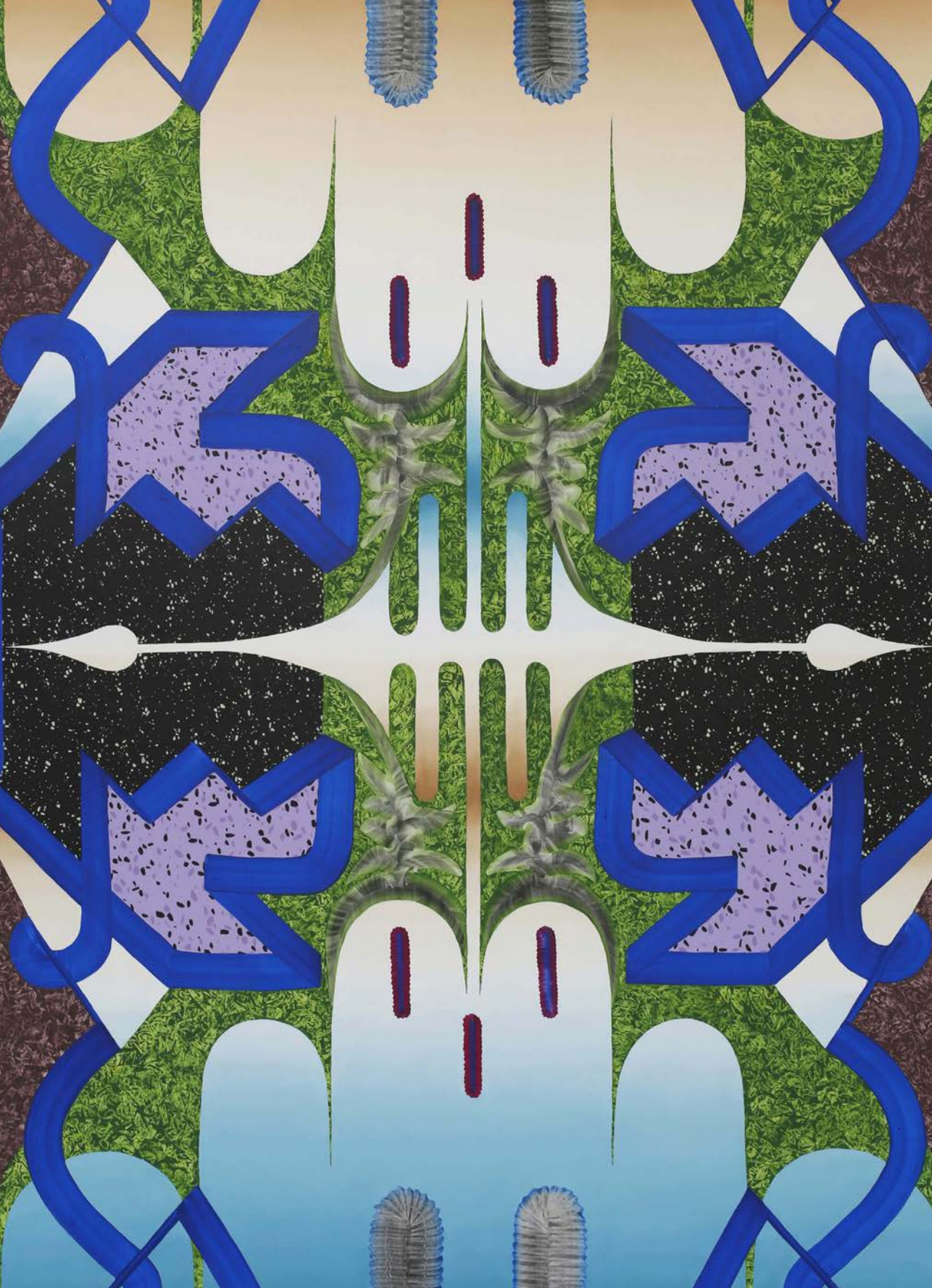




RocoColonial



RocoColonial

ARTISTS: Brook Andrew | Tony Clark | Peter Cooley | Deborah Kelly | Belem Lett |
Jennifer Leahy | Danie Mellor | Marc Newson | Técha Noble & Romance Was Born |
Joan Ross | Justin Shoulder | Esme Timbery | Jenny Watson | Louise Zhang |
CARTOUCHES: Renjie Teoh

An artist initiated project by Gary Carsley
Artist & Senior Lecturer, Faculty of Art & Design UNSW

Presented by Hazelhurst Arts Centre in partnership with
Bathurst Regional Art Gallery

Hazelhurst
ARTS CENTRE

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Bathurst Regional Art Gallery

Foreword

RocoColonial is an artist initiated project by Gary Carsley. The exhibition brings together 15 contemporary Australian artists working across painting, sculpture, design and fashion who explore themes at the intersection of the terms Rococo and Colonial. The works are dazzling and dynamic, playful and outrageous, thought-provoking and powerful.

The close proximity of Hazelhurst Arts Centre to the site of Lieutenant Cook's landing and the first meeting of Aboriginal and European people on the east coast of Australia in 1770 is the reason why it was chosen for the first iteration of *RocoColonial*. A second iteration of the exhibition will be held at Bathurst Regional Art Gallery, the site of the first inland European settlement, from 2 August to 22 September 2019.

RocoColonial has been developed by Hazelhurst Arts Centre in partnership with Bathurst Regional Art Gallery. Congratulations to Gary Carsley for developing such a thought provoking

exhibition and to the artists for contributing to the project. Thank you to Create NSW for their support of regional galleries.

Hazelhurst Arts Centre thanks its sponsors Moran Aged Care, Tradies GyMEA, The Holt Estate and Artwork Transport, and to Sutherland Shire Council for their ongoing support.

Bathurst Regional Art Gallery thanks its sponsors Bathurst Regional Art Gallery Society Inc., Renzaglia Wines, Grass Parrot Vineyards, The Hub, The Victoria Hotel, and acknowledges the funding support of Bathurst Regional Council and Create NSW.

Carrie Kibbler
Curator
Hazelhurst Arts Centre

Sarah Gurich
Director
Bathurst Regional Art Gallery





Paradigms like those associated with Rococo or Colonial often fall heavily, applied to neatly cleaving periods of time into generally immutable categories. While the fixity of these classifications supports their utility to scholars, they also produce a hard-edged separation between epochal divisions, affording them little correspondence to things happening elsewhere in the world at or about the same time.

RocoColonial is an exhibition that materialises in an imagined overlap between the terms and begins by acknowledging that both Rococo and the Colonial are contested and frequently have negative connotations. As designations they are conceived of in this project as intrinsically linked and applied as a provocation, inferring the connectedness of things and linking

Australia to a wider, speculative world of multiple, concurrent histories.

RocoColonial is synaptic: it allows formal associations and historical coincidences to pass backwards and forwards between the slippery stylistic classification Rococo and the vexatious period term Colonial. It is parenthesised by two dates. Firstly, 1770, where the former finally peters out and the latter's beginning accelerates. In that year, in a lavish and wasteful ceremony, Marie Antoinette married the future Louis XVI of France. On the other side of the world, Lieutenant Cook was charting the east coast of Australia.

The second date of note is 1815, when Louis XVI's conservative brothers were being restored to power in France and seeking to reverse the reforms made by the French revolution and Napoleon.

Concurrently in the southern autumn Governor Macquarie was proclaiming and naming on unceded Wiradjuri land the future town of Bathurst.

RocoColonial proceeds from the intersection of these events and links the past to the present in an exhibition that seeks new frameworks for site specificity in a collaboration between the regional galleries of Hazelhurst and Bathurst.

Cartographically speaking, Australia, with the asymmetry of its eastern and western halves, the sweeping curves and counter curves of the Great Australian Bight and the elongated flourishes of its large and small peninsulas, resembles a rococo cartouche. The Rococo, a fluid and ambiguous style, was among the first to articulate a comprehensive approach

to the unity of art and design. Among its many modes of creative expression, was the incorporation of sculpture and painting and it introduced entirely new categories of furniture such as the chaise lounge while carpets, ceramics and wallpaper contributed to the articulation of the sumptuous interior spaces. Derived from the French term *rocaille*, Rococo was initially applied to a form of shell and rock garden ornamentation but later came to be closely associated with Chinoiserie, reflecting the expanding trade with East Asia and the onset of now ubiquitous world-wide production and supply chains.

In the art of the Rococo, play and life are indistinguishable and it introduced a radically new concept of reality; in which dreams, fantasy and foreboding are constantly present elements.



Scholarly responses have more recently acknowledged that behind the façade of affected elegance lurked both an anxiety and a deeply troubled expectation of impending cataclysm. Then as now, issues of globalisation, accelerating inequality and the systematic abuse of power by a ruling elite were threatening the established order of things.

Coincidentally, today many contemporary Australian artists are using similar approaches to question the political, cultural and economic realities of our time. *RocoColonial* features artists and designers, who in their varied practices are destabilising the dream of *Australia Felix* (the lucky country) and whose material and conceptual

language opens up the exemplars of the Rococo and Colonial to contemporary reinterpretation and re-engagement.

Gary Carsley

Artist & Senior Lecturer
Faculty of Art & Design UNSW

previous spread: left: Belem Lett *Paradise Lost* 2016, Esme Timbery *Shellworked Slippers* 2008; middle: Marc Newson *Orgone lounge* 1989, cartouche display design by Renjie Teoh; right: Louise Zhang *Soft Horror II series* 2019 (detail), Romance Was Born & Tècha Noble *Chimera* 2018 and *Galah Show Girl* 2018; all: cartouche display designs by Renjie Teoh
above: Jennifer Leahy *The Deep Surface* 2019 (detail); opposite: Deborah Kelly *Seven Bees* 2019 installation view







Brook Andrew
Mirror IV (stripes) 2017
 sapele timber, paint, block board,
 paper, Perspex, glue
 installation view

Brook Andrew

Noted for his iconic manipulation of archival material, Wiradjuri artist Brook Andrew's inquisitive, interdisciplinary practice primarily foregrounds a process of critical enquiry and disruption into the historical, systematic representations of Indigenous peoples. By re-contextualising images, or fragments of images, he makes visible the ways in which colonial histories are constructed, interpreting history from a contemporary Indigenous perspective. Andrew's intelligent use of collage simultaneously masks and draws attention to individual signifiers, focusing attention on the power of the image and its role in the construction of 'Aboriginality'.

Through the re-contextualisation of selected imagery – symbolic of the archive as a whole – Andrew performs an historical audit, showing the constructed nature of history and identification as arbitrary, rather than fixed or natural. Through a re-examination of the colonial ideology that documented and fabricated the classification of Aboriginality, Andrew reclaims and turns the static ethnographic archive on its head.

There is something about the Rococo style that by its very nature works against clear demarcations and precise definition. Perhaps it was the ambivalence and confusion of Rococo spaces that encouraged a revision of things that had gone before. The folding screen was first popularised in Europe during the Rococo and was often covered with large areas of repeated pattern or sectioned with carved ornamental picture frames opening onto views of distant vistas, society portraits or botanical specimens. The screens were initially imported from China as part of the trade in luxury goods, but by the 1730s they were being manufactured locally all over Europe. Although their use was at first practical over time their refinement multiplied and folding screens undertaken by prominent artists acquired an elevated status and began to form an indispensable part of the rhetoric of the Rococo's distinctive discourse between the artisanal object and the political subject.

Text sources: Chloe Jones, 'Brook Andrew – rethinking Antipodes', *Art + Australia*, 2018; Cynthia Wall, 'Gendering Rooms: Domestic Architecture and Literary Acts', *Eighteenth Century Fiction*, 5: 4, (January 1993).



Tony Clark
Design for Portrait Jewel (Tony) 2015
 synthetic polymer paint on canvas

Tony Clark

In a career spanning four decades, Tony Clark has demonstrated an ongoing interest in landscape and the history of style and taste. Although born in Canberra, Clark grew up in Europe – in London and Rome – emerging as an artist in late-1970s Melbourne. This means that very early on Tony learnt to be serious and considered – admirable qualities he demonstrates to this day and renews through continuous travel and the contemplation long trips by train afford him. Although he studied Art History for a number of years, he describes himself as self-taught as an artist. Now based primarily in Sicily and Germany, Clark views himself as an Australian artist working from an Australian perspective, and he continues to exhibit extensively, both nationally and internationally.

With an obvious reference to classicism, *Floral composition with figures* features 12 individual panels can be rearranged to create a new version of the work each time it is exhibited. *Design for Portrait Jewel (Tony)*, takes the form of hypothetical designs for portrait jewellery. The large-scale works play with the conventions of Wedgwood cameos from the 1700s, with detailed figures framed as busts against a flat backdrop and ringed by circular, jewel-like details.

Clark is peripatetic – which is a rather fancy way of saying he travels from place to place, often completing works for exhibition in his hotel room. The tourist industry developed in the early to mid-18th century out of the concept of the Grand Tour, which at this time was regarded as an indispensable ingredient in the education and culture of young gentlemen. After leaving university, aristocratic and well-to-do middle-class youths would make a pilgrimage to Rome. In addition to the souvenirs of places seen and visited, they gathered antique objects to decorate their future town and country residences. The truncated heads of marble statues began to flow north in the knapsacks and travelling trunks of the first tourists and were often arranged on shelves like the severed heads of aristocrats that were to accumulate at the base of the guillotine a scant few decades later. Then, as now, wealthy merchants and bankers were to rival the state as collectors and as sources of influence and power.

Text sources: Sasha Grishin, MCA Collection Handbook; Albert Boime, *Art in an Age of Revolution 1750–1800*, University of Chicago Press, Chicago, 1990.

Tony Clark is represented by Murray White Room, Melbourne



Tony Clark
Floral composition with figures 2007
 acrylic and permanent marker ink on 12 canvas boards

next page: installation from left
 Tony Clark *Floral composition with figures* 2007; Tony Clark *Design for Portrait Jewel (Tony)* 2015;
 Justin Shoulder *Caenus Cerabrallus* 2007; Peter Cooley *The Big One* 1990





Peter Cooley
Pelican 1 2016
 earthenware

Peter Cooley

Inspired by the landscapes, animals and birds that surround his home in the Blue Mountains town of Leura, Peter Cooley's ceramics explore the terrain between abstraction and realism, object and painting, and, not least, between the tactile and the ethereal. Australian creatures are rendered in the vivid colour and glazes that the majolica (Italian Renaissance tin-glazed pottery) technique facilitates, their surfaces rich in texture, their forms hovering between the familiar and the foreign.

Having first found acclaim as a painter, in recent years Cooley has sought to blur the boundaries between painting and sculpture by articulating the beauty, vibrancy and physicality of landscape through his painterly and textural ceramics.

Highly respected by his peers, Cooley's interpretations of Australian fauna are a radical departure from the work of his predecessors. Cooley admires the Rococo bravura of 18th century Meissen porcelain (the first European hard-paste porcelain) and has said that when he makes his sculptures, he imagines them in ornate interiors of historic palaces.

The Rococo, known in its time as the gout modern or modern taste allowed for a relaxation of strict hierarchical relationships between art, architecture, porcelain, ceramics and furniture; a moment of gaiety and pleasure and a chance for artists to break away from existing models. The rocaille curve is closely associated with both art and nature, and Rococo ornamentation includes numerous natural and artificial forms combined elegantly yet asymmetrically and incompletely. In many respects rock, clay and shell held closely related places within eighteenth-century natural philosophies. Just as a volcano might create new rock forms out of magma, so might the kiln produce new matter in the form of elaborate ceramic shapes. In Vienna's 1,441-room Baroque-style Schönbrunn Palace, the most culturally rich statements about the relationship between memory and forgetfulness are those rooms in which vast displays of painted clay birds and other creatures, real and fictive, remind us that clay is the elemental matter from which the vessel containing human life was wrought as a pinch pot.

Text sources: Eva Czernis-Ryl, *Flamboyance and intensity: Contemporary ceramics of Peter Cooley*, Garland, 2019; Alden Cavanaugh and Michael E. Yonan (editors), *The Cultural Aesthetics of Eighteenth-Century Porcelain*, Ashgate, 2010.

Peter Cooley is represented by Martin Browne Contemporary, Sydney



Peter Cooley
ceramics installation, clockwise from
bottom left: *Black Swan 1* 2012; *Palm
Cockatoo & Corella* 2011; *Lyrebird 1*
2017; *Cassowary 7* 2014; *Pelican 1*
2016; *Glider and Landscape 1* 2017,
earthenware



Deborah Kelly
Venus Envy redux 2019
 dye sublimation print on
 die-cut aluminium, lacquer

Deborah Kelly

Deborah Kelly explores ideas of gender, power and privilege and rethinks our understanding of visual culture. Kelly uses familiar and popular-cultural motifs to create through her unique collage technique a new world of imagery which is both beautiful and disturbing. In recent years her focus has been the reinterpretation of the central figure of Western art: the female nude. In gathering multiple reproductions of the same artworks hand cut from discarded art history books, the differing colour tones, print and paper qualities of the same paintings amusingly undo the authority of the original. The resulting works suggest other lives for these figures – in which they have more agency over their bodies and destinies.

The two garlands in Kelly's *Venus Envy redux* appropriate and recuperate images of Marie-Louise O'Murphy, the 14-year-old model for Francois Boucher's work *L'Odalisque Blonde* (*The Blonde Odalisque*). The subject, a young woman by the name of Marie-Louise O'Murphy, was trafficked into sexual servitude with this painting, and offered like a canapé for the delectation of King Louis XV of France. In *Venus Envy* she is devoted instead to her own pleasure and curiosity.

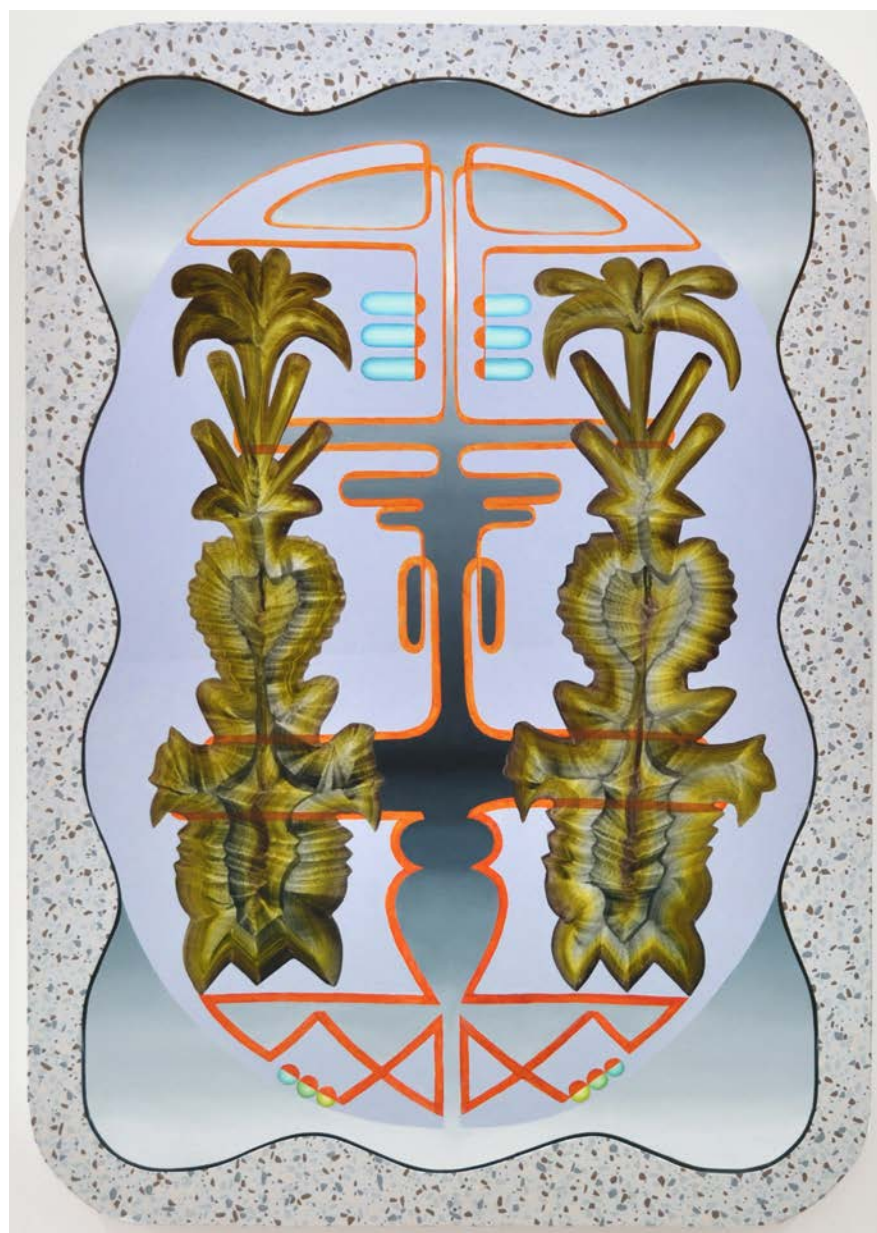
Norman Lindsay is one of the most troubling figures in the history of white Australian art to reconcile to the present moment – for much of his life, his work was considered by the public to be blatant pornography. In a vast output covering a diverse range of media and spanning eight decades, Lindsay represented women more often nude than clothed, who seemingly enacted a range of Rococo costume fantasies as though taken from Boucher's *fêtes galantes* (courtship parties). According to some art historians, Lindsay's racism, sexism and misogyny are balanced by a remarkable graphic capacity. They argue his representations demonstrate that Lindsay's models have the strength to free themselves from constraints imposed upon them by men. If this is true, then the Kelly's central collage *Seven Bees* flanked by garlands is, by extension, a belated conjuring of female autonomy and counter-patriarchal co-operation.

Text sources: Linda Morris, *Artist Deborah Kelly calls out manspreading in novel Instagram exhibition*, Sydney Morning Herald, 8 March 2018; Hannah Forsyth, 'Sex, Seduction, and Sirens in Love: Norman Lindsay's Women', *Antipodes*, 19: 1 (June 2005); M. Charles Blanc, *Les Peintres des fêtes galantes: Watteau, Lancret, Pater, Boucher*, Jules Renouard (editor), Paris, 1854; Discussions with the artist.

Deborah Kelly
(installation view)
left and right: *Venus Envy redux*
2019, dye sublimation print on
die-cut aluminium, lacquer
centre: *Seven Bees* 2019
diamond, natural emerald, tanzanite,
sapphire, holograph from polymer
cash note, 24ct gold leaf, walnut
ink, metallic pigment, honey-based
watercolours, collage materials
and archival glue on cotton Moulin
de Larrocque paper in antique gilt
frame, console table, vase, artificial
flowers







Belem Lett
Pineapples 2019
 oil on aluminium composite panel, pine,
 painted artist frame

Belem Lett

Drawing from the history of decoration and pattern in Europe and South America, Belem Lett's paintings concertina across their substrate in a playful pastiche of references, ranging from Baroque wallpaper to Mayan frescos. This intermingling of cultural and aesthetic histories is kaleidoscopic; specificity of time and place has been stirred. More than an experiment in gestural abstraction, Lett's outlook is a mesmerising glimpse into a parallel history of art – an alien Rococo. Lett's symmetry is reminiscent of computer-generated imagery or Rorschach ink blots. On closer inspection, however, gestural inconsistencies appear, a testament to Lett's keen interest in the fallibility of the handmade. Lett's process of replicating brushwork is as much about deviation as it is about precision and technique. This is a slower meditation than the grand gestures of mid-century abstraction, preoccupied with colour, process and careful craft. Flourishes and textured planes float in space, foregrounded against rainbow voids. Forms that emerge like hallucinations from the symmetry suggest an amorphous functionality.

In Rococo society, the arts were symptomatic of the state of mind of the culture. In its literature particularly, we find spontaneity and unpredictability – an appearance of chance. However, beneath the appearance of random occurrence, as in the throwing of dice, there eventually emerges a concealed order at a deeper level that seems to imply a logic or purpose. As with Lett works, which at first glance demonstrate what seems like a perfectly repeated pattern, on closer scrutiny they reveal an inconsistency and an acknowledgment of fallibility. Also evident in the Rococo and in Lett's work is the 20th century concept of the 'fractal', an irregular shape that nevertheless repeats, and reverse transcribes itself. The unpredictability of the hand rendered finds its counterpart in the 'studied negligence' of the Rococo: such negligence, like the randomness, is genuine and spontaneous but not totally free, since the one is really as studied as the other is constrained.

Text sources: Theodore E. D. Braun and John Aloysius McCarthy (editors), *Disrupted Patterns: On Chaos and Order in the Enlightenment*, Rodopi, 2000; Genevieve Felix Reynolds, *Pipe Dream*, 2018

Belem Lett is represented by Edwina Corlette Gallery, Brisbane



Belem Lett
Paradise Lost 2016
 oil, aluminium powder, luminescent pigment on
 aluminium composite panel, custom artist-made frame
 above: closed; opposite: open





Belem Lett
Civilisation 2018
 oil on aluminium composite panel



Jennifer Leahy

Intrigued by the desire for gemstone fossicking in the geologically rich area of Bathurst, photographer Jennifer Leahy was invited to explore local collections. Through her research, she discovered that female figures in this world historically played an integral role in acquiring specimens of utmost scarcity. The gloved hand in Leahy's photographs hold some of the exquisite treasures fossicked from the central west of New South Wales, washed by the ethereal light passing through the mock Tudor windows of Abercrombie House, an historically significant mansion on the outskirts of Bathurst. Innately alluring and appealing to the archival lusts of their collectors, these stones are held in powerful ways, pointing up and down.

One historical female geological collector of note, who was the inspiration for this work, was Lady Henrietta, the Countess of Powis, the first aristocratic female figure to pursue the 'hobby' of gemstone collecting. Based in India in the late 1700s, she amassed minerals from around the world. Her passion and her ability to weave others into the gossamer web woven by her obsession for that distinct sparkle of precious gems is inspirational.

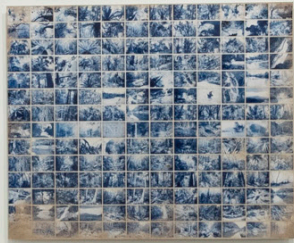
Similarly, several decades earlier, Jeanne-Antoinette Poisson was collecting gemstones in Versailles, France. Nothing we know about the early life of Poisson, the future Mme. De Pompadour, allows us to say anything about her tastes or interests in gemstones in the years before she met Louis XV. Pompadour became passionately involved in the collection of finest available gemstones almost immediately after she was installed as the royal mistress in 1745, as a consequence of having won the King's affection by cleverly disguising herself as a shepherdess during a masked ball. It is reasonable to assume that after becoming the King's mistress, Pompadour, who was later to give her name to a distinctive hairstyle, had limitless resources available to her to pursue the hobby of gem collecting. One stupendous stone to come into her possession now known as Marquise Diamond was according to legend cut by a celebrated jeweller at the command of the King in the shape of her sensuous lips.

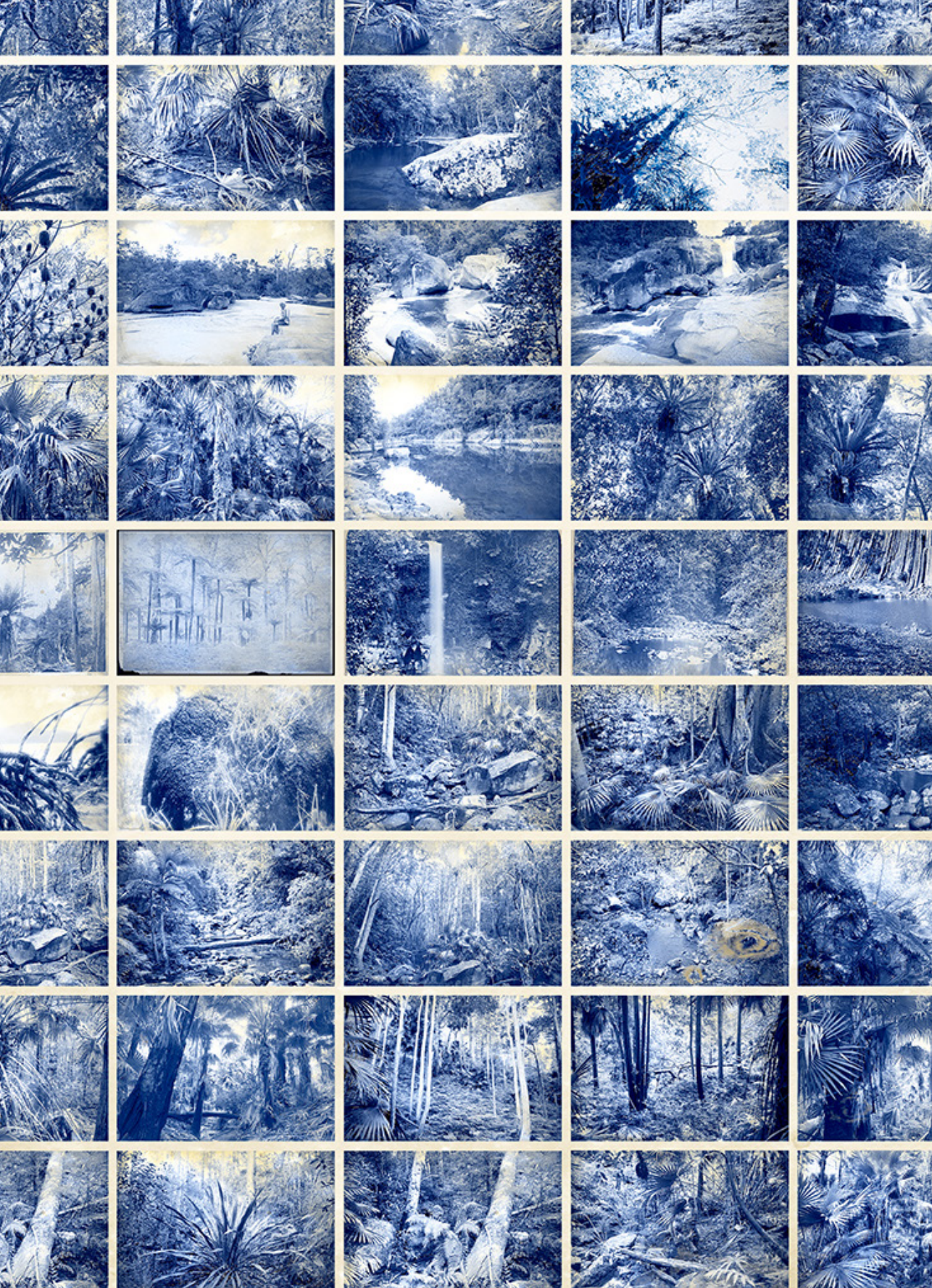
Text sources: Donald Posner, 'Mme. de Pompadour as a Patron of the Visual Arts', *The Art Bulletin*, 72: 1 (March 1990); Marcia Pointon, *Brilliant Effect: A Cultural History of Gem Stones and Jewellery*, Published for the Paul Mellon Centre for Studies in British Art, London, 2010; Jennifer Leahy, Artist Statement.

Jennifer Leahy
The Deep Surface 2019 (detail)
archival prints on photo rag



Jennifer Leahy
The Deep Surface 2019
archival prints on photo rag





Danie Mellor

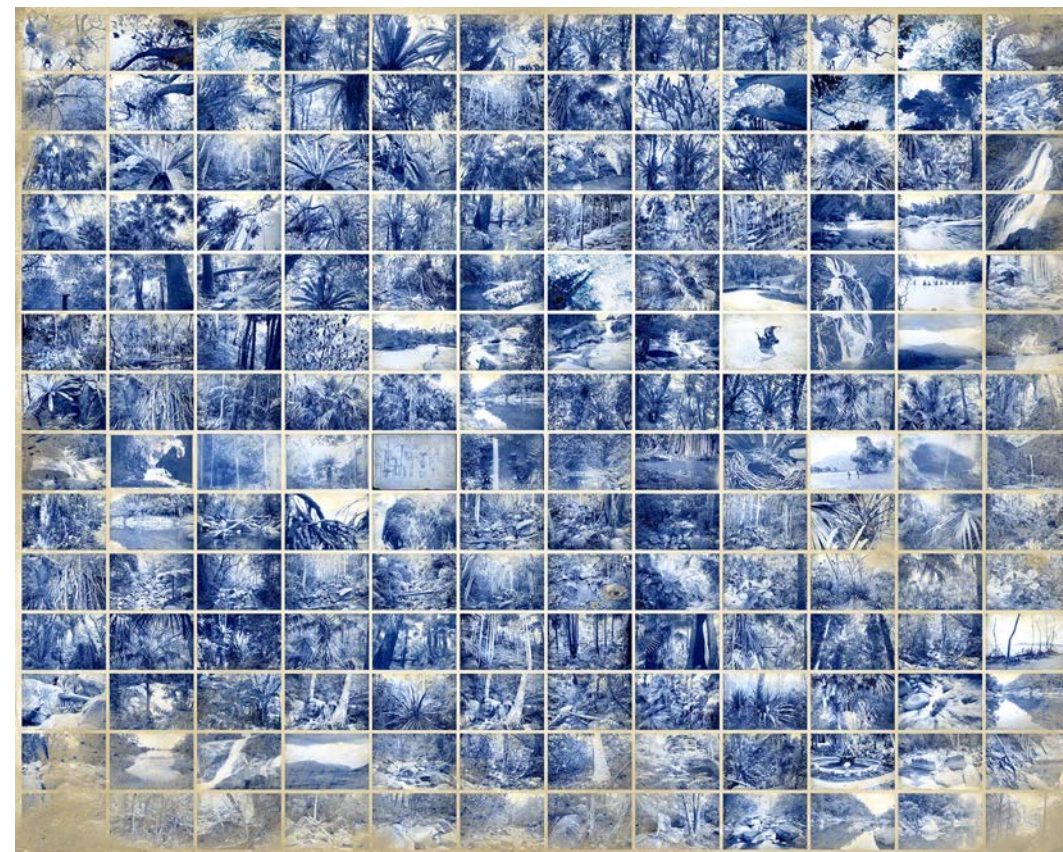
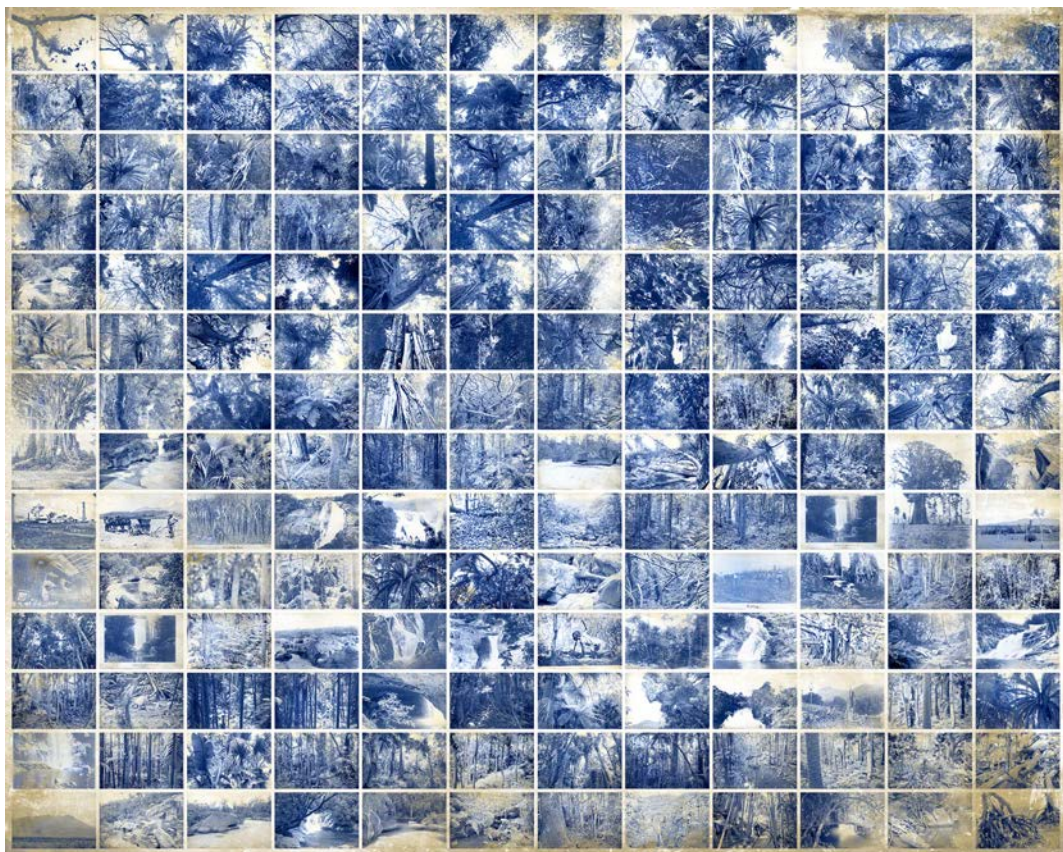
Danie Mellor is descended from the Mamu, Ngagen and Ngajan peoples whose Country lies in the Atherton Tablelands of far north Queensland. Many of his works explore the interaction between people and their relationships with Country, both Indigenous and non-Indigenous, telling stories of the challenge of European settlement in this country and of the passage of history. In The anthology of fragments series Mellor combines contemporary and historical images to suggest a blended authorship, in much the same way that people recount history and events, with multiple, co-existing perspectives.

Mellor's signature style of a blue and white palette references the blue ceramic pattern known as Willow ware, produced by the Spode pottery company that was founded in England in 1770. The distinctive Chinoiserie pattern with exotic landscapes was appropriated from ceramics imported from China. Mellor has commented that he uses blue in much of his work as he considers it to be a colonising colour as it was not used by Aboriginal artists in pre-settlement art.

On first glance, the regular arrangement of Mellor's photographs

in a schematised grid resembles azulejos, the usually blue-on-white Portuguese ceramic tiles. Initially, the Rococo style applied to the tiles was characterised by delicate painting in cobalt blue, enhanced by thin and expressive strokes in manganese that emphasised the importance of drawing. Although azulejos did not originate in Portugal, their extensive uninterrupted use for over five centuries makes them representative of developments in Portuguese art. They were applied in vast compositions, many with shaped edges that today constitute some of the most remarkable and intact Rococo environments in the world. The tin glaze used to ensure the opacity and permanence of the colours has over time proven to be extremely sensitive to atmospheric pollutants and their degradation a benchmark of environmental collapse a concern that also finds expression in Mellor's work.

Text sources: Danie Mellor: Exotic Lies Sacred Ties, Maudie Palmer AO (Curator), Samantha Littlely (Co-ordinating curator), Dr Fiona Nicoll, Hetti Perkins, Lisa Slade, The University of Queensland Art Museum, exhibition catalogue, 2014; Rosie Mitchell, Portuguese art: Portuguese Azulejos, Faculty of Arts, University of Cumbria, UK, 2012; Ana Rodriguez, Mauro Costa Couceiro, Architecture of Shapes and Polymers Tile Reinterpretation, Department of Architecture, FCTUC, University of Coimbra, Portugal, 2017.



Danie Mellor
 above: *Fragments of anthology (the allure of memory)* 2016
 opposite: *Fragments of anthology (the allure of history)* 2016
 C-print on metallic photographic paper
 Editions of 3 + 2 AP



Marc Newson

Marc Newson has been described as one of the most influential designers of his generation. Newson has worked across an extremely wide range of disciplines, and his clients include some of the best-known and most prestigious brands in the world, spanning diverse sectors from manufacturing and technology to transportation, fashion, and the luxury goods sector. His riveted aluminium and fiberglass *Lockheed Lounge* fetched £2,434,500 (AU\$4,529,375) when sold at auction in London in 2015 making it the world's most expensive design object. The prototype for this work was originally exhibited in Newson's first ever exhibition in 1986, and Newson subsequently revisited his concept of the chaise to further explore concepts of ambiguity, fluidity and asymmetry.

These three concepts are also identifying properties of the Rococo and are articulated with great refinement in Newson's *Orgone lounge* 1989 (produced by Cappellini in 2001). The term chaise lounge comes from the

French *chaise longue* or long chair. As an item of furniture, the chaise lounge was perhaps the most refined expression of the Rococo's preference for a fluid, destabilised spatiality.

Evolution in the technical capabilities of furniture makers and new materials have continually improved the capacity of designers to give form to their ideas. For almost the entirety of his professional life Newson has visited and revisited both the subject and the object of the long chair. Their material language and the sophistication of their fabrication has expanded over time and it is only their utility that inhibits the definition of sculpture being applied to them.

Text sources: Marc Newson website, marc-newson.com; *Dictionary of Furniture (2nd Edition)*, ed. Charles Boyce, Roundtable Press Book, New York, 2001.

Marc Newson
Orgone lounge 1989
 fibreglass
 Designed 1989; made by Cappellini, Italy about 2001
 Museum of Applied Arts and Sciences, Sydney



Cartouche display design for Marc Newson's *Orgone lounge* 1989 by **Renjie Teoh**

The originating loci of inspiration for many aristocratic, orientalist display environments in European palaces developed during the Rococo, such as the Porcelain Room at the Royal Palace of Madrid or the Chinese Room at Schönbrunn Palace, Vienna, can be traced back to the accelerating commercial and cultural exchanges between opposite ends of the Eurasian landmass and in particular mid-Qing era architecture and interiors of the Forbidden City in Beijing, China.

The lusciously formed *Orgone lounge* by Marc Newson could be historically contextualised as a luxurious Chinese-style daybed or recliner that would not look out of place when set within the living quarters of a literati or a member of the Imperial family. The spatialised cartouche backdrop draws inspiration from the lavish interiors of a typical palace compound perhaps one facing onto a walled garden or the European equivalent – hortus conclusus, enclosed garden.

The exterior cartouche is shaped like the early map of Australia and positioned as an oyster shell, with the *Orgone lounge* sitting like a Rococo pearl in the centre.

- Renjie Teoh

Marc Newson *Orgone lounge* 1989 (installation)
exhibition display cartouche designed by
Renjie Teoh



Romance Was Born & Técha Noble
Galah Show Girl 2018 and *Chimera* 2018
 (installation detail)

Romance Was Born & Técha Noble

Anna Plunkett and Luke Sales formed Romance Was Born in 2005. As a fashion house, Romance Was Born is probably best known for its incredible clothing collections, but Plunkett and Sales have also designed wallpaper, furniture and toys, produced installations, styled photographic shoots, and created theatre sets and stage costumes. The duo, who are now based in Sydney, create four collections a year as colourful and creative as our country, often collaborating with contemporary artists. In this case, Técha Noble has designed the *Chimera* cape and beaded headdresses for *Chimera* and *Galah Show Girl*.

Plunkett and Sales remain fascinated with the essence of Australian life, culture and society, regularly mining the national identity for inspiration, ranging from native birds and flowers to the Sydney Harbour Bridge and May Gibb's *Snugglypot and Cuddlepup* books. Speaking of growing up in Australia they have noted that 'there is a mental and physical space here that evokes freedom and creativity. I guess we try to capture that with our use of colour and an appreciation of nature.'

Beaded masks in the form of exotic birds and worn both at the back and front of the head were one of the

defining attributes of mid-18th century fancy dress. Large embroidered flowers and feathers of all sorts decorated coats of silk and satin, glittering with precious metallic embroidery. Ribbons were worn on hats, sleeves, petticoat breeches, canes, swords and high-heeled shoes. There were even diamonds on gold buckles. Clothes at Versailles were used to elevate the King and his court far above the rest of humanity. Dress was a political issue and luxury in dress was supposed to be both virtuous and beneficial, since it encouraged the circulation of wealth. Magnificence in dress was the essence of Versailles under Louis XV. Costumes in the form of exotic animals, much like those created by Romance Was Born, detailed with real gold and silver thread were adorned with sufficient jewels to purchase a small mansion in Paris were worn on special occasions and their parts unstitched and re sewn to fabricate different, increasingly mesmerising fabulousness for subsequent festivities.

Text sources: Anna Plunkett and Luke Sales with Georgina Safe, foreword by Kate Sommerville, *Romance Was Born*, 2018, Thames & Hudson, Melbourne; Laurence Benaïm and Catherine Pégard, *Fashion and Versailles*, 2018, Flammarion; Philip Mansel, *Dressed to Rule: Royal and Court Costume from Louis XIV to Elizabeth II*, 2005, Yale University Press, First Edition.

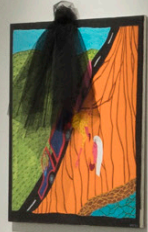


Cartouche display design for
Romance Was Born & Tècha Noble by
Renjie Teoh

These two fantastical creatures are framed by the silhouette of an ornamental birdcage from the time of the Qing Imperial Court in the Forbidden City in Beijing around 1770, the year in which Marie Antoinette married the future Louis XVI of France. This aviary has been reimagined as both a portal and a Rococo cartouche, framing some illusory architecture or quadrature that in turn spatialises an imagined interior inside the Forbidden City. Ironically, the resulting "Birdcage" cartouche now takes on the meaning of a *gilded* cage: how the Forbidden City or Versailles were really gilded prisons for their inhabitants.

- Renjie Teoh

Romance Was Born & Técha Noble
Galah Show Girl 2018 and *Chimera* 2018
(installation view)
chimera cape (illustrations designed by Técha Noble): hand appliqué on satin taffeta, beads;
dress: hand-dyed silk organza, ostrich and rooster feathers, sewn with vintage flocked tulle and raffia, backed on silk organza;
sequin hats (designed by Técha Noble)



RocoColonial

Textual information or descriptions related to the exhibition, displayed below the title.





Técha Noble

Técha Noble's practice unfolds at the intersection between live performance, choreography, visual arts and design collaborations, using the body as an artistic and critical apparatus across these different transmissions. Noble works with ways to humorously extend the natural boundaries of the body into fantastical proportions using gesture, movement, sound and costume prostheses. These choreographic experiments allow her to explore new hierarchies of the body and how life is animated into form using an aggregated corporeality. Mythical beasts and anthropomorphic approaches result in live performance and video installations that include props, textiles and set pieces. Noble is interested in creating perceptual experiences for the audience where selfhood is not fixed, the line between self and other is blurred and the boundaries of the body and what we call nature are contested.

In the 18th century hair was recognised as possessing fundamental communicative and cultural power. At

once a natural extension of the body and a craftable sign, hair served to mark and blur the boundaries between nature and culture, man and woman, human and animal. Emerging from the flesh and yet both of, and without, the body – at once corporeal and a mere lifeless extension – hair occupies an extraordinary position mediating between the natural and the cultural.

Marie Antoinette's hair was a mask of opulence. Extended with wigs and piled nearly a meter above her brow, her hair was so extravagantly done that she could conceal small vases in its mountainous tresses so as to keep the exotic flowers adorning her hairpiece fresh and fragrant. The title of Noble's work *Whispering Heads* suggests the beginning of an uprising and the beheadings of the French Revolution, including that of Antoinette in 1793.

Text sources: Técha Nobel, Artist statement; Angela Rosenthal, 'Raising Hair', *Eighteenth-Century Studies*, 38: 1 (Autumn 2004); Will Bashor, *Marie Antoinette's Head: The Royal Hairdresser, the Queen, and the Revolution*, 2013, Lyons Press.

Técha Noble
Whispering Heads 2019 (next page: detail)
airbrush paint on enamel helmets, synthetic wigs





Joan Ross

The visual and conceptual genius of Joan Ross lies in her aesthetically exciting fusion of the historical and the contemporary. She locates the symbols and desires of Australia's colonial history firmly in the present in order to remind us of colonialism's ongoing presence and effects. Ross takes the complex power relations between Indigenous and colonial, country and capital, luck and exploitation, to disorienting, yet politically potent new heights. She makes succinct connections between art history and contemporary Australian culture, between representation and control, between control and colonialism, all through the deceptively simple medium of animation. Ross presents allegorical, yet sensitively ambiguous, narratives of Australia, where the land, peoples, culture and nature assert, lose, and reassert their dominance over one another.

In the absurd and witty *BBQ this Sunday, BYO*, Ross rearranges Joseph Lycett's 1820s view of Australia as the site for the modern cultural ritual of an Australian summer barbeque with sinister undertones: high visibility vests of the figures indicates an emergency and a smallpox molecule is visible the spirographic images. For Ross, the fluorescent yellow signifies the disastrous effects of colonisation.

Scholars are beginning to challenge the supposed triviality of Rococo painting with its bonneted women and representations of the landscape as an endless garden and its perceived role as the antithesis to the Age of Enlightenment (an intellectual and philosophical movement that dominated the world of ideas in Europe during the 18th century). Some have pointed out that the painters of the Rococo were among the first to embrace progressive ideas about science and, as the first truly secular style, it initiated a closer scrutiny of religious doctrine. The representation of the country as a garden in Rococo painting above all, reminds us that the gardenesque quality of the landscapes in Joseph Lycett's paintings, and by extension the video by Joan Ross, are testament to tens of thousands of years of Indigenous land management and that Australia, not Versailles, is the biggest estate on Earth.

Text sources: Gauvin Alexander Bailey, 'The Spiritual Rococo: Decor and Divinity from the Salons of Paris to the Missions of Patagonia', *Visual Culture in Early Modernity*, Burlington: Ashgate, 2014; Bill Gammage, *The Biggest Estate on Earth: How Aborigines made Australia*, Allen & Unwin, Crows Nest, 2012; Rilka Oakley, *Joan Ross: 20-50% off all plants & animals*, Blue Mountains City Art Gallery, exhibition catalogue, 2015



Joan Ross
BBQ this Sunday, BYO 2011 (still)
digital animation, 5 minutes, edition of 20
Bathurst Regional Art Gallery Collection
previous page (detail) and next page (installation)





Justin Shoulder
Lolo ex Machina 2015
 mixed media sculpture

Justin Shoulder

Justin Shoulder creates mythical beings that have an air of the supernatural. He animates his creatures, peels and unfurls himself as languid larvae, humanoid ghost and post-historic Jurassic gorgeousness. Shoulder skilfully fuses the absurd and scientific in a punk-tech landscape of elements and playthings, creating the natural out of the un-natural and inviting both tragedy and beauty into a conversation that is simultaneously gracious and tense. He takes aim at the anthropocentric dominating energy of our time by evolving and devolving. Justin's spectacular art grew out of the performance art traditions of Sydney's queer club scene, incorporating aspects of his own heritage of Filipino myth and a local performance lineage that results in an unclassifiable and surreal amalgam of performance art, dance, visual art, puppetry and theatre. *Lolo Ex Machina* speaks to Shoulder's longing to connect with his deceased Lolo (grandfather), while *Caenus Cerabrallus* sparkles with a haunting ambiguity.

The significance of the Rococo lies, paradoxically enough, not so much in its very finest works- the exquisite

churches, the magnificent paintings or in the literature of Pope or Parnini - but rather on the deconstructed-ness of life as a mode of spectacle, at the core of which is a deep sense of loss. In the proceedings that we might call 'games' or 'play', the Rococo stresses the collaboration between mimesis (imitation or mimicry) and costumery, representation and abstraction, beauty and horror. From this point of view, what distinguishes the Rococo is that it is neither symbolic, since its loss of belief and transcendence leads it to reject metaphor, nor realistic, since it seeks to euphemize the here-and-now. Just as Shoulder manifests crisis through his creatures and performances, the Rococo also manifests in this way. Metaphorically speaking, it presents as neither ivory nor solid horn but instead as horn polished and stained white and stuccoed, to evoke the shimmering of mankind's lost dreams.

Text sources: Alison Croggon, 'Carriion: The Intimacy of strangeness', *Witness*, 2018, witnessperformance.com; Emma Maye Gibson, 'Keep Calm and Carriion', *RUNWAY*, 2017; Patrick Brady, 'Towards a Theory of the Rococo', *The Comparatist*, 9, (May, 1985).

next page and previous spread:
 Justin Shoulder
Caenus Cerabrallus 2007
 mixed media sculpture





Esme Timberly
Shellworked slippers 2008 (detail)
 shell, glitter, fabric, cardboard and glue
 Museum of Contemporary Art, purchased with funds
 provided by the Coe and Mordant families, 2008

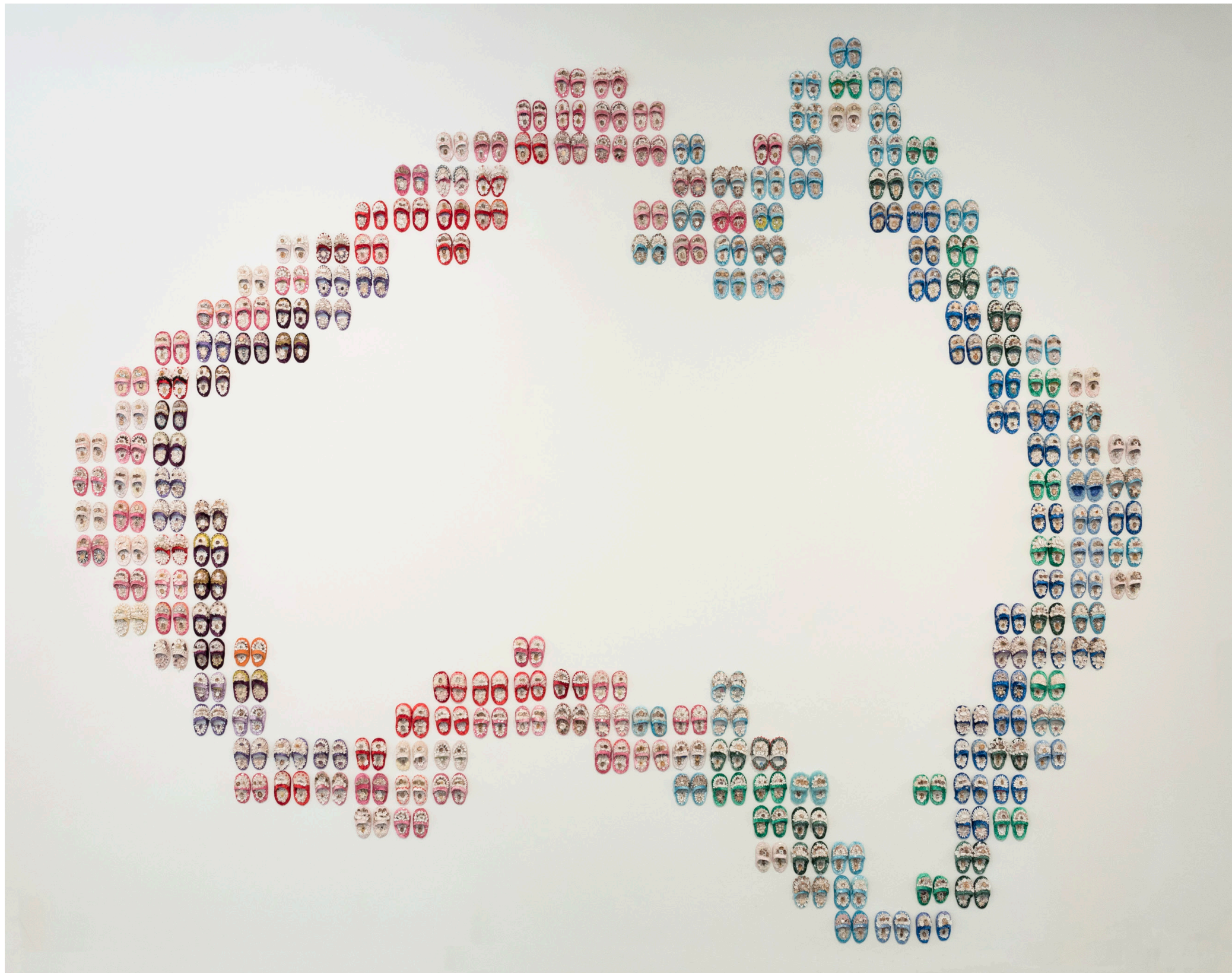
Esme Timberly

Bidjigal artist Esme Timberly's artworks are adorned with shells gathered from the beaches of the New South Wales South Coast. The word Rococo is derived from the word *rocaille*, a term applied to methods of decoration using seashells, pebbles and glass fragments bonded with a mastic or cement and used to decorate grottoes and fountains. Timberly has completed thousands of pairs of shell worked slippers- it is a dazzling conceptual act it is perhaps without equal in the history of Australian art, if for no other reason than its authenticity.

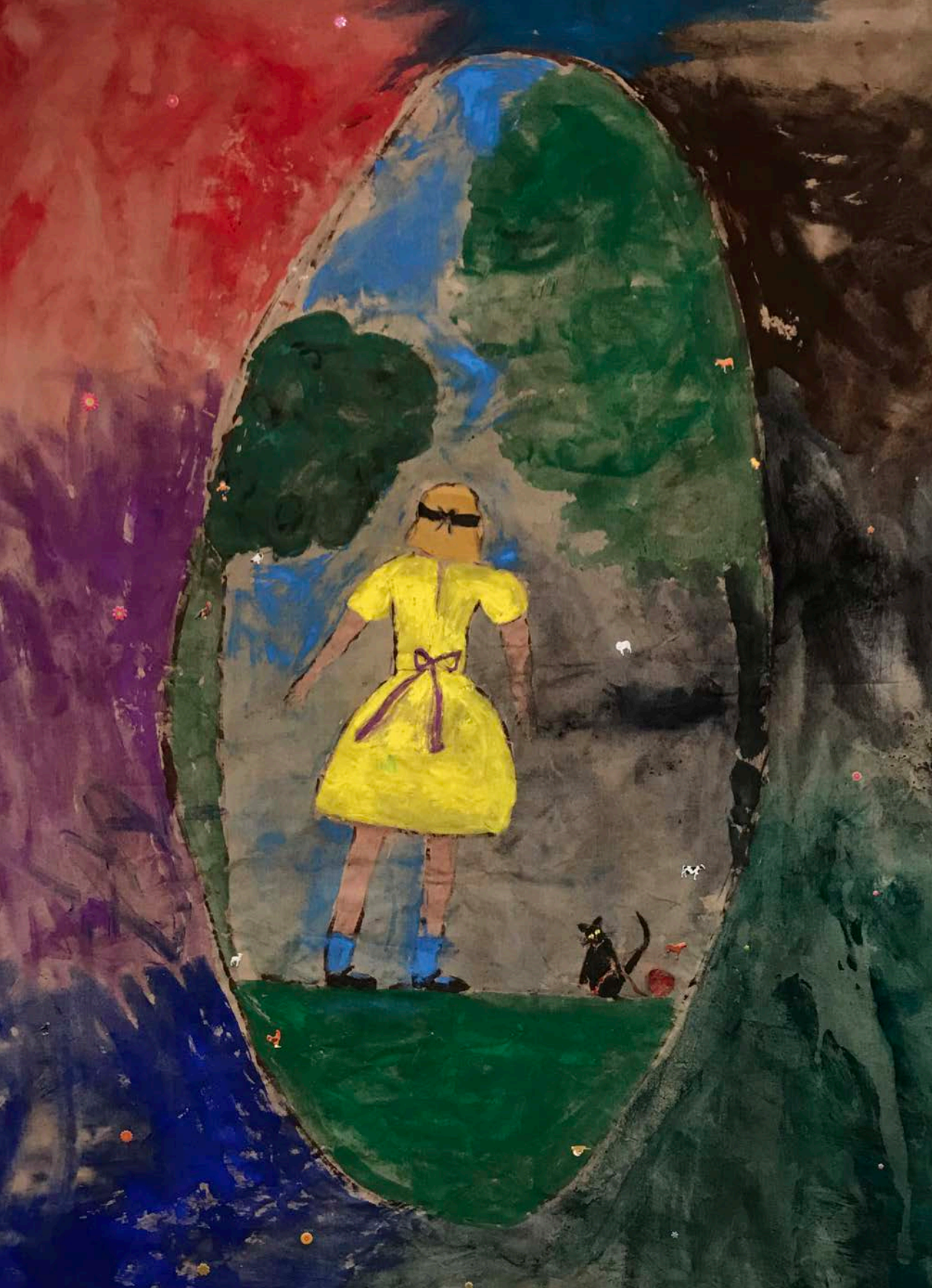
Comprising 200 pairs of shell-covered baby shoes, Timberly's *Shellworked slippers* is a type of memento mori, in this case remembering the 'disappeared' Aboriginal children who were part of the Stolen Generations of Aboriginal children forcibly removed from their families in the 19th and 20th centuries by church and state. Timberly has said of this period of Australia's history: "Not long ago, plenty of kids were taken away from La Perouse ... I knew at least three ... My sister was taken away from La Perouse. She was taken to Bomaderry first, then Cootamundra. She was put to work at Rose Bay for a doctor we think. I used to wonder why she was away."

Shellworked slippers was originally commissioned by Campbelltown Arts Centre for Djon Mundine's *Ngadhu, Ngulili, Ngeaninyagu: A Personal History of Aboriginal Art in the Premier State* and has always been exhibited in a rectangular grid. Its display in *RocoColonial* adopts a different approach by symbolically re-enacting the state-sanctioned taking of Indigenous children from their families, child by child. As a way of acknowledging both the enormity and refinement of Timberly's conceptual approach and the enormity and brutality of stealing Aboriginal children from their families, the architect Renjie Teoh developed this current iteration of the work, and started by removing pairs of slippers from the centre of the formalised rectangular grid. One after the other, he began displacing them to the edges of the work's historical geometry, in the process slowly visualising an empty map of Australia as a Rococo cartouche.

Text sources: Djon Mundine OAM, *The MCA Collection Handbook*; Christiane Hertel, 'The Ends of Allegory: Winckelmann, Rococo and Volcanic Displacement', in Cristelle Baskins and Lisa Rosenthal (editors), *Early modern visual allegory : embodying meaning*, 2007, Ashgate.



Esme Timbery
Shellworked slippers 2008
(installation view)
shell, glitter, fabric,
cardboard and glue
Museum of Contemporary
Art, purchased with funds
provided by the Coe and
Mordant families, 2008
Exhibition installation
cartouche map designed
by Renjie Teoh



Jenny Watson

The advent of punk and the feminist movement in the 1970s were two highly influential factors in the development of Jenny Watson's practice, specifically encounters with the women's art movement in Melbourne that added weight to Watson's increased interest in using autobiographical content. The desire to depict self-portraits and feminine alter egos in her work are a deliberate attempt to produce images and stories that are authentic to the artist. While all art might be said to tell us of its maker, Watson is enormously generous in what she offers her audience of herself. Her confronting confessions repeatedly make her personal history of interior thoughts, doubts, and hurts, open and available to our voyeuristic appetites.

The connections between artists are not always obvious. Both Jenny Watson and Jean Honoré Fragonard have both undertaken paintings of

blindfolded girls. In fact, Fragonard's painting *Blind Man's Bluff* (1760) is one of the greatest treasures of the Toledo Museum of Art. Fragonard was often dismissed for the apparent frivolity of his paintings however, as with many a satirist, Fragonard presents his scenes with relish and excitement. His women tease, flirt and manipulate, they are coquettish without being shallow and it is the men who are foolish. After the French Revolution, the Rococo style became identified with the "old regime" the world of the "corrupt" values of a self-indulgent and privileged class. This was a tragedy because the art of the great pastoral painters stands as one of the highest moments in European painting.

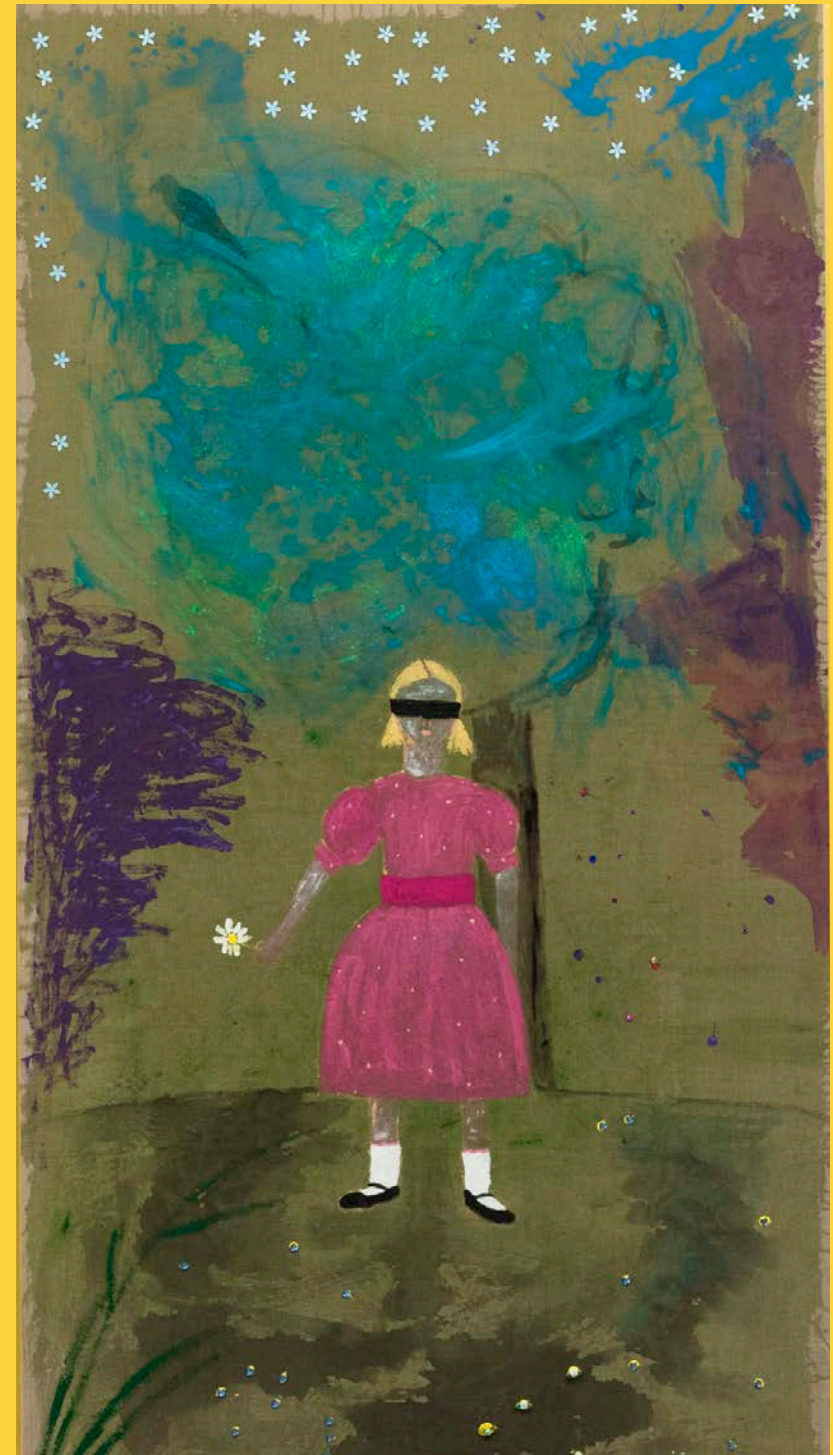
Text sources: Vernon Hyde Minor, *Baroque & Rococo: Art & Culture*, Laurence King, London, 1999; Sally Brand, 'Close to her heart there is a 60s guitarist', *Material Evidence: Jenny Watson*, Griffith Artworks: Brisbane, 2006; *Duty free make-up: Jenny Watson painting*.

Jenny Watson is represented by Roslyn Oxley 9 Gallery, Sydney

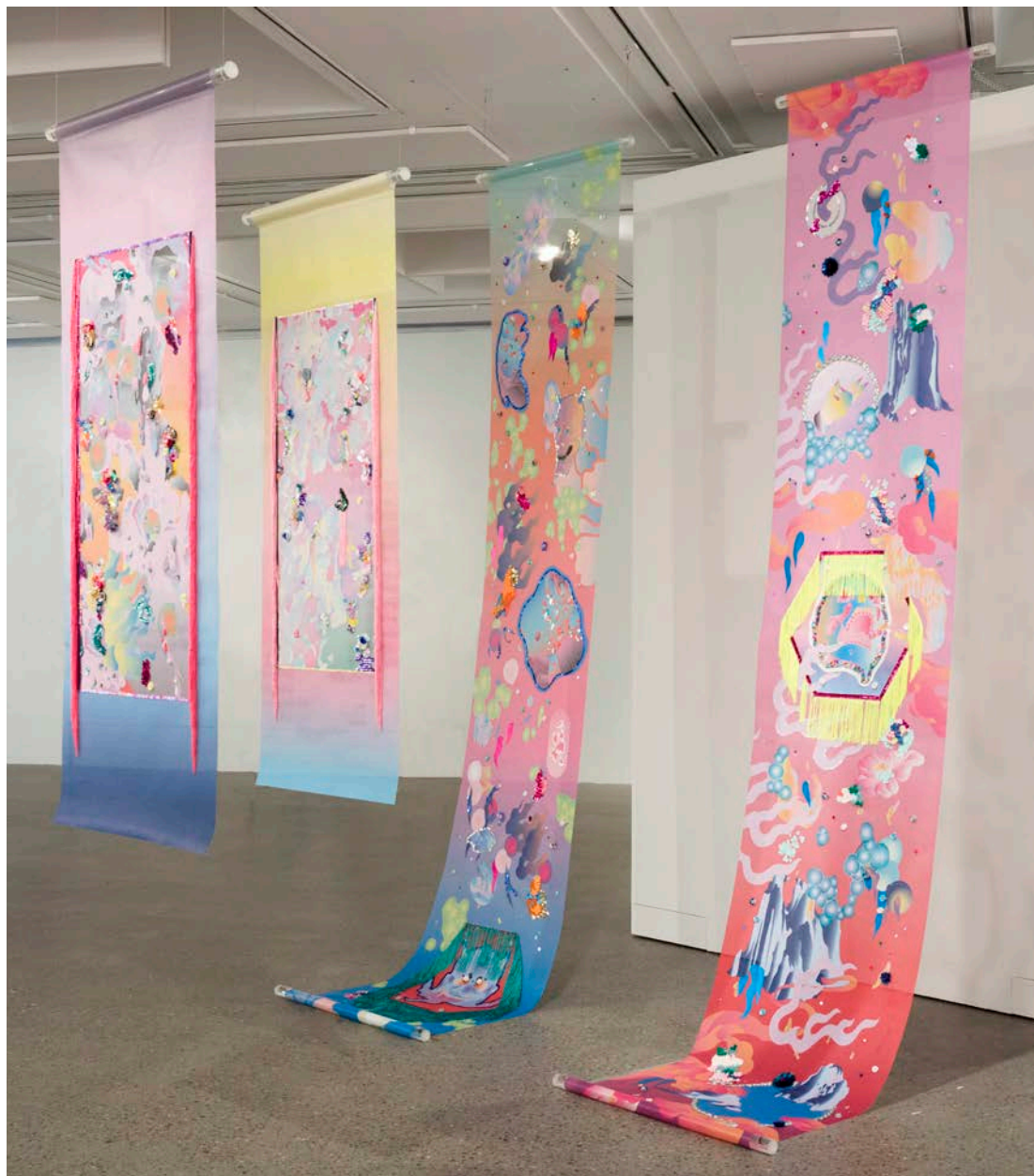
Jenny Watson
Girl in a blindfold from the back, with kitten and ball of wool 2019 (detail)



Jenny Watson
Girl in a blindfold from the back, with kitten and ball of wool 2019
 Japanese pigment, acrylic and cardboard decals on rabbit skin glue-primed
 Belgian linen



Jenny Watson
Girl in a blindfold 2016
 acrylic, pigment, haberdashery attachments on rabbit skin glue-primed
 Belgian linen



Louise Zhang

Soft Horror II series 2019

digital print on UV resistant construction mesh, plastic beads, sequins, tassel trimmings, acrylic rods

Louise Zhang

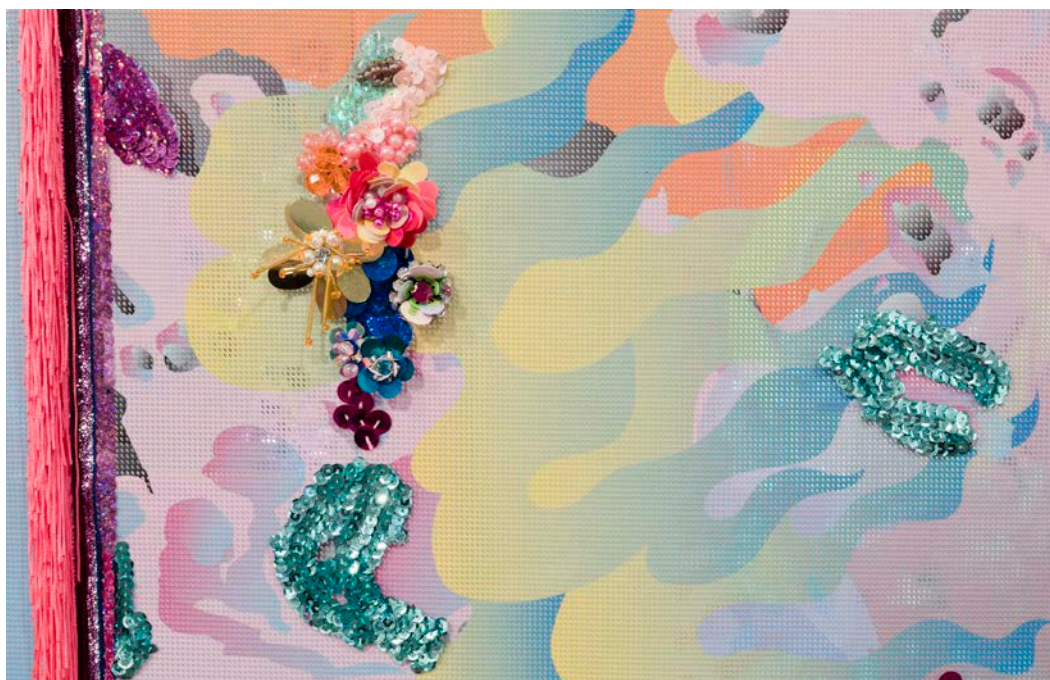
Louise Zhang is a multidisciplinary artist whose practice spans painting, sculpture and installation. With an interest in horror cinema, particularly the body horror genre, Zhang is interested in the dynamics between the attractive and repulsive. By exploring how themes of perceived innocence such as prettiness and cuteness can be contrasted with notions of the perverse and monstrous, Zhang explores the intersection of fear, anxiety and a sense of otherness in the construction of identity. She creates objects that are designed to allure and repel. Depending on your proclivities, her paintings and sculptures could have either or both effects simultaneously. The brightness of her paintings and their playfulness are striking, and their ambivalent forms can be unnerving as she is working in a long tradition of representing the grotesque in art. Her saturated neon pigments are eye-catching, seductive, even cute and friendly.

Physically, Zhang has selected and repurposed various material from China and combined them with grotesque elements of their own invention. Conceptually, the work is based on the memories of a wide variety of images – devilish figurines

and the monstrous creatures seen on Chinese porcelain, lacquerware and silks. In 18th century Rococo, Chinoiserie rooms with their molten, dripping sconces were situated somewhere between fantasy and the collapse of gravity. In the later stages of the Rococo period its characteristic asymmetry allowed Chinoiserie to come to popularity and the dragons and demons of the East became naturalised in the aristocratic salons and grand public and private rooms of the West. The bricolage used in Zhang's work however, in the reliance on memories, both of objects seen or texts read, invites comparison not with mythmaking but with dreaming. As 20th century anthropologist Waud Kracke has argued, dreaming is also a form of bricolage, in the way it depends on a seemingly random selection and combination of distant and recent memories for reuse in metaphorical ways.

Text sources: Rebecca Gallo, *Louise Zhang*, 2015, <https://artereal.com.au/artist/louise-zhang/> ; Louise Zhang, Artist Statement; David L. Porter, 'Monstrous Beauty: Eighteenth-Century Fashion and the Aesthetics of the Chinese Taste', *Eighteenth-Century Studies*, 35: 3, Aesthetics and the Disciplines (Spring, 2002); Petra ten-Doesschate Chu, 'Victor Hugo and the Romantic Dream of China', in *Beyond Chinoiserie*, 2019; Terrence Davis, *Rococo: a style of fantasy*, 1973, Orbis Books.

Louise Zhang is represented by Arterial Gallery, Sydney



Louise Zhang

Soft Horror II series 2019 (above: detail)
digital print on UV resistant construction mesh, plastic beads,
sequins, tassel trimmings, acrylic rods



list of works

Brook Andrew <i>Mirror Series (IV)</i> 2017 sapele timber, paint, block board, paper, Perspex, glue dimensions variable <i>Courtesy the artist and Roslyn Oxley9 Gallery, Sydney</i>	<i>Palm Cockatoo & Corella</i> 2011 earthenware 65 x 33 x 38 cm <i>The Big One</i> 1990 oil and tulle on canvas 89 x 116 cm <i>Courtesy the artist and Martin Browne Contemporary, Sydney</i>	<i>Pineapples</i> 2019 oil on aluminium composite panel, pine, painted artist frame 135 x 94 x 6.5 cm <i>Courtesy the artist and Edwina Corlette Gallery, Brisbane</i>	Romance Was Born & Técha Noble <i>Chimera</i> 2018 appliquéed cape “chimera” hybrid bird/tiger featuring Jenny Kee and Linda Jackson illustrative style iconic faces with artwork designed by Técha Noble. Hand appliquéed and beaded on satin taffeta using bugle and seed beads, beaded in India, made in Paris; sequin “Finch” hat designed by Técha Noble, made in India, hand finished by Phoebe Hyles, Paris dimensions variable <i>Galah Show Girl</i> 2018 feather “galah” inspired dress with hand-dyed silk organza, ostrich and rooster feathers, sewn with vintage flocked tulle and raffia on silk organza, embroidered in India, finished in Australia; sequin “Galah” hat designed by Técha Noble, made in India, hand finished by Phoebe Hyles, Paris dimensions variable	Joan Ross <i>BBQ this Sunday, BYO</i> 2011 digital animation, 5 minutes, edition of 20 Bathurst Regional Art Gallery Collection <i>Courtesy the artist and BRAG</i>	Jenny Watson <i>Girl in a Blindfold</i> 2016 acrylic, pigment, haberdashery attachments on rabbit skin glue- primed Belgian linen 260 x 140 cm <i>Girl in a blindfold from the back with kitten and ball of wool</i> 2019 Japanese pigment, acrylic and cardboard decals on rabbit skin glue-primed Belgian linen 255 x 190 cm <i>Courtesy the artist and Roslyn Oxley9 Gallery, Sydney</i>
Tony Clark <i>Floral composition with figures</i> 2007 acrylic and permanent marker ink on 12 canvas boards 60 x 60 cm <i>Design for Portrait Jewel (Tony)</i> 2015 synthetic polymer paint on canvas 200 x 127 cm <i>Courtesy the artist and Murray White Room, Melbourne</i>	Deborah Kelly <i>Venus Envy redux</i> 2019 dye sublimation print on die-cut aluminium, lacquer 80 x 55 cm each variable <i>Seven Bees</i> 2019 diamond, natural emerald, tanzanite, sapphire, holograph from polymer cash note, 24ct gold leaf, walnut ink, metallic pigment, honey-based watercolours, collage materials and archival glue on cotton Moulin de Larroque paper in antique gilt frame 76 x 60 cm <i>Courtesy the artist</i>	Jennifer Leahy <i>The deep surface</i> 2019 archival print on photo rag 92.5 x 62.5 cm each Danie Mellor <i>Fragments of anthology (the allure of history)</i> 2016 C-print on metallic photographic paper edition of 3 + 2 AP <i>Fragments of anthology (the allure of memory)</i> 2016 C-print on metallic photographic paper edition of 3 + 2 AP <i>Courtesy the artist and Jan Murphy Gallery, Fortitude Valley</i>	Justin Shoulder <i>Caenus Cerabrallus</i> 2007 mixed media sculpture variable dimensions Costume by Justin Shoulder; design construction assistance by Matthew Stegh <i>Lolo ex Machina</i> 2015 mixed media sculpture variable dimensions Costume design and construction by Justin Shoulder; electronics by Nick Wishart; construction assistants Amy Shoulder and Anthony Aitch <i>Courtesy the artist</i>		Louise Zhang <i>Soft Horror II series</i> 2019 digital print on UV resistant construction mesh, plastic beads, sequins, tassel trimmings, acrylic rods <i>Courtesy the artist and Arterael Gallery, Sydney</i>
Peter Cooley <i>Black Swan 1</i> 2012 earthenware 46 x 49 x 45 cm <i>Cassowary 7</i> 2014 earthenware 67 x 37 x 66 cm <i>Glider and Landscape 1</i> 2017 earthenware 43 x 53 x 28 cm <i>Lyrebird 1</i> 2017 earthenware 60 x 47 x 32 cm <i>Pelican 1</i> 2016 earthenware 65 x 34 x 66 cm	Belem Lett <i>Civilisation</i> 2018 oil on aluminium composite panel 224 x 450 cm <i>Paradise Lost</i> 2016 oil, aluminium powder, luminescent pigment on aluminium composite panel, custom artist made frame 152 x 152 cm (open) 152 x 72 cm (closed) Private Collection, Sydney	Marc Newson <i>Orgone</i> lounge 1989 Designed by Marc Newson 1989 Made by Cappellini, Italy c.2001 fibreglass 180 x 75 x 50 cm Museum of Applied Arts and Sciences, Sydney Purchased 2001 <i>Courtesy the artist and MAAS Exhibition display cartouche designed by Renjie Teoh</i>	Esme Timbery <i>Shellworked slippers</i> 2008 shell, glitter, fabric, cardboard, glue variable dimensions 400 slippers (200 pairs) 5 x 9.5 x 6 cm each Museum of Contemporary Art Purchased with funds provided by the Coe and Mordant families, 2008 <i>Courtesy the artist and MCA Exhibition display cartouche designed by Renjie Teoh</i>		Renjie Teoh Exhibition cartouche designs for: Esme Timbery <i>Shellworked slippers</i> 2008, Museum of Contemporary Art; Marc Newson <i>Orgone lounge</i> 1989, Museum of Applied Arts and Sciences; Romance Was Born & Técha Noble, <i>Chimera</i> 2018 and <i>Galah Show Girl</i> 2018



acknowledgements

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RocoColonial

An artist initiated project by Gary Carsley, Artist & Senior Lecturer at the Faculty of Art & Design UNSW
Presented by Hazelhurst Arts Centre in partnership with Bathurst Regional Art Gallery

Hazelhurst Arts Centre
4 May- 30 June 2019

Bathurst Regional Art Gallery
2 August- 22 September 2019

Artists: Brook Andrew, Tony Clark, Peter Cooley, Deborah Kelly, Belem Lett, Jennifer Leahy, Danie Mellor, Marc Newson, Técha Noble, Romance Was Born, Joan Ross, Justin Shoulder, Esme Timbery, Jenny Watson, Louise Zhang
Cartouches: Renjie Teoh

Project team

Gary Carsley: Artist Initiator
Carrie Kibbler: Curator,
Hazelhurst Arts Centre
Naomi Stewart: Assistant Curator, Hazelhurst Arts Centre
Sarah Gurich: Director, Bathurst Regional Art Gallery
Hazelhurst installation team:
Gilbert Grace, Tom Hungerford, Alex Kiers, Spence Messih, Al Poulet, Jenny Tubby, Paul Williams, Chris Zanko

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front cover: Esme Timbery
Shellworked slippers 2008
(detail)

inside cover: Belem Lett
Civilisation 2019 (detail)
foreword: in foreground: Louise Zhang *Soft Horror II series* 2019 (detail), background: Joan Ross *BBQ this Sunday, BYO* 2011 (detail)

opposite: Justin Shoulder,
Caenus Cerabrallus 2007

Hazelhurst Arts Centre acknowledges the Dharawal speaking people of the southern Sydney region as the traditional custodians of the land and pays respect to elders past, present and in the future. Bathurst Regional Art Gallery acknowledges the Waradjuri people as the traditional custodians of the land and pays respect to elders past, present and into the future.



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