

The background is a solid red color with several large, solid blue circles scattered across it. The circles are of varying sizes and positions, creating a pattern. The text is white and positioned in the upper left and center areas.

Education Notes

Melissa McGrath (Acting) Education Program Manager

One Place After Another: AC4CA

15 November - 21 December, 2014

PICA West End Gallery & Upstairs Spaces

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PICA West End Gallery & Upstairs Spaces

Darryn Ansted, Guillaume Bouley, Julianne Clifford, Julian Goddard, Daniel Göttin, Jeremy Kirwan-Ward, Zora Kreuzer, John Nixon, Helen Smith, Alex Spremberg, David Tremlett, Jan van der Ploeg, Jurek Wybraniec

One Place After Another: AC4CA is major exhibition uniting 13 artists from the Australian Centre for Concrete Art (AC4CA) group with all new site-specific large-scale wall paintings. Since its conception in WA in 2002, this international collective has been leading a global conversation with artists across generations and hailing from Perth, Fremantle, Melbourne, Amsterdam, London, Basel and Dijon.

The driving and uniting concept for the group is to transform outdoor community spaces with striking site-specific non-representational works painted directly on urban walls, often with the help of friends and art students. Often the works are temporary and have since been painted over to make room for new projects by someone else in the group. It's collegiate, open-ended and moves with the times and conversations around public art.

This full-colour, up-scaled expanded painting show will take place in and around the galleries and spaces of PICA.



Image: Jan van der Ploeg, *WALL PAINTING No.358, MWMW, 2013*.

AN INTERVIEW WITH AC4CA ARTIST ALEX SPREMBERG

Acting Education Program Manager – Melissa McGrath
October 2014



Alex Spremberg, *Orthogonal Dawn*, 2011

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

I have a varied practice that is influenced by my life, what is around me, and the history of Painting /Art. Sometimes it starts with an idea, sometimes with the characteristics of the materials that I am working with.

Did you undertake your usual process in making work for this exhibition? How does this work sit within your broader 'body of work'?

Being part of the AC4CA occupies a specific aspect of my art practice. We have been painting walls in this way for twelve years and these works are based on a concept that is influenced by the specifics of the wall.

How do you classify your work?

Painting
Printmaking
Photography
Digital work
Sculpture
Designed objects
Installation
Site-specific

How do the formal, stylistic and technical elements of visual language/art making contribute to the function or meaning/s in your work?

My practice is based on ideas and the experience of working with materials and processes.

What are three art elements & design principles that you feel you have used most prominently in relation to your work for this exhibition.

Line
Colour
Space

What effects do digital technologies versus craft/making have on your art practice and in particular your work(s) for PICA?

The idea is a few years old and has been reinterpreted for this wall. The technical details and drawings were all made digitally. It's a great tool to visualize the outcome and try different versions.

How evident or present are your personal beliefs and values within your art? Explain.

Values and beliefs characterize a person but my work is not personal, it is not about me.

Outsourcing work to manufacturers has often become a common practice in contemporary art practice, especially when using building, printing or computer technologies. Does this aspect affect your practice and art pieces? How?

Sure, there are many skills that I have no command over. I will go to a specialist who is able to get the results that I am looking for.

Collaboration with other artists, is also often seen in contemporary art. This can be with other arts practitioners in visual art or other creative disciplines, cross disciplines e.g. science or with industry professionals. Has this impacted on your practice? If you do collaborate, please tell us about the process of collaboration and how this is different to working on your own? Who did you collaborate with for your PICA exhibition?

The AC4CA is a group of artists that have similar understanding about art and are influenced by non-objective and concrete artworks and ideas. We have been painting walls around Fremantle for 12 years. The group comprises artists from various European countries and Australia.



Alex Spremberg, AC4CA Project 7, 2003

Would you call your work (or elements of it) postmodern?

Or are there other art movements you draw from that help contextualize your work better? Explain in detail.

Our work is based on concrete art and non-objective art practice. Relating to these theories and practices a long time after they were developed is bound to inspire moments of irony and paradox.

Can you name any artists or other practitioners who have influenced your practice and describe how these influences have impacted on your work?

Franz Erhard Walther who was my Professor at art school influenced my sensitivity to materials and processes. Karl Wiebke, friend and fellow artist, influenced my work and thinking through many discussions.

What effect/s would you like this exhibition to have on viewers? Do you think responses will vary depending on people's social and cultural backgrounds? Do you imagine your work will be challenging to any particular viewers?

I would like people to look, ponder, look again and enjoy what they are seeing and maybe think how strangely our perceptive faculties are conditioned.

How do you define innovation, and what is innovative about your artwork and/or your practice?

Innovation occurs against a background of historical achievements. To put a new spin on an old topic is innovative, as it re-interprets historical precedents and adds new elements.

Is there a quote that you think sums up an idea expressed in your artwork, or is particularly pertinent to your process as an artist?

Everything is just as it is yet it is different than it appears

How do you think younger audiences will engage with your work (i.e. primary school students)?

Hopefully they will look and wonder

Any other points you would like to add about your art, your practice or your exhibition at PICA, that you would like the public, students and educators to know?

Exploring material processes over time is one of my main artistic activities. This exhibition emphasizes another aspect of my practice.

AN INTERVIEW WITH AC4CA ARTIST DANIEL GÖTTIN

Acting Education Program Manager – Melissa McGrath
October 2014



Ganiel Göttin, *Wallpainting*, 2003

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

For an installation or an exhibition I usually begin with the research on the spatial conditions and possibilities. By working that way, I can develop a concept relating to the given space or wall. The spatial information leads to a possible solution for the existing site. This mode of working enables the use of standard elements resulting in specific works, which can vary in different places and projects.

Did you undertake your usual process in making work for this exhibition? How does this work sit within your broader 'body of work'?

The process in making the work for this exhibition is based on the already existing spatial situation. Two wall parts on the left and on the right side of the main north wall will be included in the main wall-painting creating a new situation. The concept for the wall-painting is that the use of two overlaying geometric systems on the wall will result in a 'simultaneous collaboration' between wall/space and the art work itself. A temporary entity will be perceived equally at the same time.

How do you classify your work?

Drawing
Painting
Printmaking
Sculpture
Installation
Site-specific

How do the formal, stylistic and technical elements of visual language/art making contribute to the function or meaning/s in your work?

The function of my work is based on general geometric elements used by human culture for the whole of history. The elements I work with are owned by no one and everyone at the same time. They reflect a common language every one can use and understand. Formal, stylistic and technical aspects result from the given existing spatial situation I work with.

What are art elements & design principles that you feel you have used most prominently in relation to your work for this exhibition.

Line
Shape/form
Proportion
Rhythm/pattern
Space

What effects do digital technologies versus craft/making have on your art practice and in particular your work(s) for PICA?

Digital technologies appear partly during the development of a concept. The working process consists of handmade sketches, drawings and plans (often in scale), scanning, copying, testing and changing on the computer. It has sometimes the quality of a 'digital' collage.

How evident or present are your personal beliefs and values within your art? Explain.

My beliefs and values in art have the same priority as life. Both life and art should be close to each other, existing in the same reality, or even congruent.

Outsourcing work to manufacturers has often become a common practice in contemporary art practice, especially when using building, printing or computer technologies. Does this aspect affect your practice and art pieces? How?

Yes, sometimes. When executing artworks in public space, fabricating material that only can be done by machines. Sometimes it is a combination of outsourced work and handwork.

Collaboration with other artists is also often seen in contemporary art. This can be with other arts practitioners in visual art or other creative disciplines, cross disciplines e.g. science or with industry professionals. Has this impacted on your practice? If you do collaborate, please tell us about the process of collaboration and how this is different to working on your own? Who did you collaborate with for your PICA exhibition?

There have been collaborations with artists, who work in a similar or in a quite different way than I do. Some collaboration has been with painters, who paint on canvas rather than working on site. As for the PICA there has not been a specific collaboration.

How do you envisage your work sits within the context of contemporary art in Australia, and/or in the world? Would you call your work (or elements of it) postmodern? Or are there other art movements you draw from are help contextualize your work better? Explain in detail.

In the context of contemporary art in Australia and in the world, I understand my work as site specific in equal reality to the given space. My work is based on modern parameters and basic geometry, transformed into contemporary space and time.

Can you name any artists or other practitioners who have influenced your practice and describe how these influences have impacted on your work?

Kurt Schwitters' use of every(day) material equally in value; Donald Judd's clear definition of 3 dimensions, defined use of material, complex simplicity.



Ganiel Göttin, *Ozaca Tape*, 2012

What effect/s would you like this exhibition to have on viewers? Do you think responses will vary depending on people's social and cultural backgrounds? Do you imagine your work will be challenging to any particular viewers?

People's social and cultural backgrounds certainly have an influence on their perception. My work might challenge the viewer's understanding of visual art as a representation of the world. My work reflects reality as such - something existing like everything else exists. As a part of our reality instead of a new reality.

How do you define innovation, and what is innovative about your artwork and/or your practice?

Innovation could appear in front of you, not far away. The simple complexity might be innovative compared to a complicated creation. Personal choice being transformed into objective language is innovation.

Is there a quote that you think sums up an idea expressed in your artwork, or is particularly pertinent to your process as an artist?

Art work can be complex without being complicated.

How do you think younger audiences will engage with your work (i.e. primary school students)?

Time today is occupied by digital reality, this is true of art as much as any other human activity. The static aspect in my work articulates a real existence in life's reality, a congruent moment here now, where acceptance of a given situation can evoke new steps and developments possible. Movement in my art might be rather worked out and created by the students than being consumption of movement.

Any other points you would like to add about your art, your practice or your exhibition at PICA, that you would like the public, students and educators to know?

I like my art being created with basic elements, built as an open language accessible to everyone interested.

AN INTERVIEW WITH AC4CA ARTIST DARRYN ANSTED

Acting Education Program Manager – Melissa McGrath
October 2014



Darryn Ansted, *Occupy 02*, 2012, Oil on Linen, 70 x 51 cm, Photograph courtesy of Casey Ayres.

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

I approach art making in a variety of ways. However, I often use drawing to draw out the idea.

Did you undertake your usual process in making work for this exhibition? How does this work sit within your broader 'body of work'?

My wall painting is typically the result of the repositioning of the deconstructed planes of a grid into a projection of an impossible architectural space, using a palette and materials informed by the site. In this case, the development of the idea is uniquely inspired by the architecture of John Grove and artistic methodology of El Lissitzky—to create the dynamic relation of flat planes (planes that are flat with the surface) to those that appear to be in space. Producing a wall painting inside a museum allows me to employ the use of assemblage/collage elements and have a little more visual complexity; so this project expands my practice of wall painting organically. Many elements are interchangeable between my wall painting work and my easel painting work (which has fewer limitations and usually more physical and ontological layers).

How do you classify your work?

Drawing
Painting
Sculpture
Installation

How do the formal, stylistic and technical elements of visual language/art making contribute to the function or meaning/s in your work?

In a wall painting, there is a certain way the viewer relates to the painting and a certain boldness of industry required to activate this, which limits the palette. However, this limitation can be very stimulating. An analogy might be in comparing a simple and powerful modern song to a complex Chopin composition. A wall painting benefits from simplicity. In this case I use the space of the wall painting for producing a situation that is impossible in actual space and playfully interwoven with architectural and historical reference points.

What are art elements & design principles that you feel you have used most prominently in relation to your work for this exhibition.

Line
Tone
Texture
Shape/form
Colour
Space
Harmony
Proportion
Balance
Rhythm/pattern
Movement
Contrast
Emphasis/focal point

What effects do digital technologies versus craft/making have on your art practice and in particular your work(s) for PICA?

For me as a painter, 'digital' and 'craft' are categorical separations on the viewers' side of the artwork only. I see the alphabet of painting as unlimited. If I am in the desert I will use sand. If I am in Silicon Valley I will use a supercomputer. Developing this work involved using Photoshop as well as using the hand tools of woodwork... but it mostly involved using my mind.

How evident or present are your personal beliefs and values within your art? Explain.

I believe that painting is a discipline in which it is hard to hide who you are - and this can make it a difficult activity. With a degree of visual literacy, a viewer would be able to have a broad picture of my

beliefs and values and I hope also a screen for some projection of their own.

Collaboration with other artists, is also often seen in contemporary art. This can be with other arts practitioners in visual art or other creative disciplines, cross disciplines e.g. science or with industry professionals. Has this impacted on your practice? If you do collaborate, please tell us about the process of collaboration and how this is different to working on your own? Who did you collaborate with for your PICA exhibition?

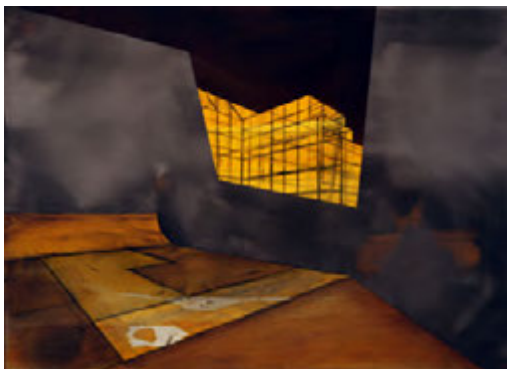
Collaboration is very exciting but painting is also historically a discipline premised on an individual's encounter with existence. However, it is also historically heavily informed by critical reception and a feedback loop or discursive context of like-minded individuals, peers and/or art critics.

How do you envisage your work sits within the context of contemporary art in Australia, and/or in the world?

Would you call your work (or elements of it) postmodern?

Or are there other art movements you draw from are help contextualize your work better? Explain in detail.

The context of contemporary art in Australia has informed the flat and ironic elements in my painting, which one might loosely characterise as at least stylistically symptomatic of an inhibited postmodernism. However, I am interested in embracing more architectural and representational, even diagrammatic influences present in contemporary painting, which often jettisons irony. However, I am also interested in the artifice that postmodernism, perhaps inadvertently, left behind as irony retired from centre stage in the past decade.



Darryn Ansted, *Displacement Painting 02*, 2013, Oil on Linen, 70 x 51 cm

Can you name any artists or other practitioners who have influenced your practice and describe how these influences have impacted on your work?

For a long time, I have been particularly interested in German objective traditions in painting from *Neue Sachlichkeit* to Socialist Realism and the artwork of Gerhard Richter but more recently I am becoming interested in more of the German subjective traditions in the practices of more expressive artists. In this particular work, I was thinking about El Lissitzky.

What effect/s would you like this exhibition to have on viewers? Do you think responses will vary depending on people's social and cultural backgrounds? Do you imagine your work will be challenging to any particular viewers?

A wall painting exhibition creates a special kind of experience. I think this exhibition will be full of powerful wall paintings. I hope that my contribution both negotiates with and contradicts the other works in the exhibition in an intellectually stimulating way for the viewer. I hope that responses vary between viewers and some interesting readings of the work activate it in exciting ways.

How do you define innovation, and what is innovative about your artwork and/or your practice?

In truth, this artwork is actually made, rather than being merely thought, in order that its innovation happens in the experiencing of it-in its reception, by viewers. Therefore, we cannot say now if it will be innovative. We must look back on it from the future and decide that it was or was not innovative. This is also because this painting is not premised on new material technology (using a new kind of paintbrush) but instead rather on knitting together concepts into a new idea. Now, it is perhaps only privately innovative for me, in its networking together of far flung ideas.

Is there a quote that you think sums up an idea expressed in your artwork, or is particularly pertinent to your process as an artist?

There are many quotes that I reflect on while working. Some of the quotes of Socialist Realism that see the painter as a worker, nothing more and nothing less,

are quite funny though: 'work hard, relax culturally' and 'artists are to abandon individualism and the fear of strict discipline as petty bourgeois attitudes'. Ironically, these are views late capitalism borrows from Socialism. I also try to generate my own quotes, so I don't feel like the passive receptacle of ideas generated elsewhere in earlier times. I try to embrace the stark expression of Haiku in ruminations about painting and the state of the world today but I also usually throw these fish back into the sea.

How do you think younger audiences will engage with your work (i.e. primary school students)?

My work attempts to activate many basic elements of visual perception available to people without specific knowledge. I hope the viewer will be moving around the work, scanning, speculating, visually combining, guessing and studying.

Any other points you would like to add about your art, your practice or your exhibition at PICA, that you would like the public, students and educators to know?

Art takes many forms and contemporary art is perhaps the most intellectually demanding and esoteric of those forms; that is neither good, nor bad, not inherently better nor worse than anything else in the toolkit of human communication, expression and representation. However, like the novel it provides a faculty for experience and indulging its intellectualism and esoteric nature, even simplistically, is probably imperative to a healthy and happy civil society that can imagine other ways of seeing and being.

AN INTERVIEW WITH AC4CA ARTIST DAVID TREMLETT

Acting Education Program Manager – Melissa McGrath
October 2014



David Tremlett, *AC4CA Project 16*, 2010

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

With an idea for a space then finding the materials.

Did you undertake your usual process in making work for this exhibition? How does this work sit within your broader 'body of work'?

This is one way I work, always drawing with different materials.

How do you classify your work?

Drawing

How do the formal, stylistic and technical elements of visual language/art making contribute to the function or meaning/s in your work?

They always contribute.

What are art elements & design principles that you feel you have used most prominently in relation to your work for this exhibition.

Line
Shape
Colour
Proportion
Balance

What effects do digital technologies versus craft/making have on your art practice and in particular your work(s) for PICA?

Digital technologies have a useful effect on my work.

How evident or present are your personal beliefs and values within your art? Explain.

They are always in the background.

Outsourcing work to manufacturers has often become a common practice in contemporary art practice, especially when using building, printing or computer technologies. Does this aspect affect your practice and art pieces? How?

Do not outsource except for prints. Just have the assistance of good draughtsmen.

Collaboration with other artists, is also often seen in contemporary art. This can be with other arts practitioners in visual art or other creative disciplines, cross disciplines e.g. science or with industry professionals. Has this impacted on your practice? If you do collaborate, please tell us about the process of collaboration and how this is different to working on your own? Who did you collaborate with for your PICA exhibition?

Work on my own most of the time, so is always a pleasure to work with others.



David Tremlett, *Two Tone*, 2012

How do you envisage your work sits within the context of contemporary art in Australia, and/or in the world?

Would you call your work (or elements of it) postmodern?

Or are there other art movements you draw from are help contextualize your work better? Explain in detail.

Should work well within Australian context as I have worked in Australia many times and it is a big influence. 60-70's Conceptual Art is where I started.

Can you name any artists or other practitioners who have influenced your practice and describe how these influences have impacted on your work?

Piero Della Francesca, Bramante, Malevich, Popova, Duchamp, Lewitt

What effect/s would you like this exhibition to have on viewers? Do you think responses will vary depending on people's social and cultural backgrounds? Do you imagine your work will be challenging to any particular viewers?

It should be very challenging for all public as the non-figurative is often provocative

How do you define innovation, and what is innovative about your artwork and/or your practice?

Finding a new answer for a difficult question.

Is there a quote that you think sums up an idea expressed in your artwork, or is particularly pertinent to your process as an artist?

If walls could talk what would they say?

How do you think younger audiences will engage with your work (i.e. primary school students)?

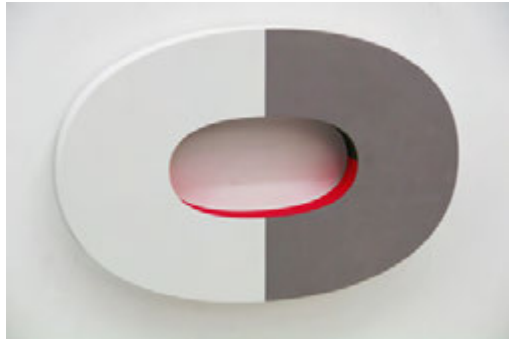
With trepidation and maybe curiosity.

Any other points you would like to add about your art, your practice or your exhibition at PICA, that you would like the public, students and educators to know?

Just enjoy and ask themselves some questions.

AN INTERVIEW WITH AC4CA ARTIST HELEN SMITH

Acting Education Program Manager – Melissa McGrath
October 2014



Helen Smith, *Blue Highway #4*, 2013

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

I begin with a concept and all artworks that eventuate are an extension of this one concept.

Did you undertake your usual process in making work for this exhibition? How does this work sit within your broader 'body of work'?

The oval form has been used repeatedly throughout my art practice, appearing in 2002 in AC4CA project #5, located in Pearse St, North Fremantle and in the an ongoing series of Pink Interventions which are intended as a sort of hard edged, minimalistic tag. These oval shapes of painted interior wall paper, called "Chesapeake White Orchid", are placed amongst existing graffiti as a hard edged interruption in the street conversation. These works located in the urban landscape originate from the ideals set up by Theo van Doesburg that investigate self referential, pure forms.

How do you classify your work?

Painting

How do the formal, stylistic and technical elements of visual language/art making contribute to the function or meaning/s in your work?

The sans-serif Font Blue Highway, designed by Ray Larabie, is inspired by 20th Century North American road signs and the shape utilised is basically the letter O placed on its side. In the wall-work proposed for the exhibition *One Place After Another* the oval occupies the entire

space, it's very size and shape is defined by the dimensions of the wall. The smaller oval within the first sets up an optical dynamic, as the viewer plays with cognitive responses to the perspective of the natural world.

What are three art elements & design principles that you feel you have used most prominently in relation to your work for this exhibition.

Space
Shape
Colour

What effects do digital technologies versus craft/making have on your art practice and in particular your work(s) for PICA?

A computer was used to set up an image of the finished work for curatorial purposes

How evident or present are your personal beliefs and values within your art? Explain.

Concepts of minimal form is evident in the work

Outsourcing work to manufacturers has often become a common practice in contemporary art practice, especially when using building, printing or computer technologies. Does this aspect affect your practice and art pieces? How?

No outsourcing is necessary



Helen Smith & Jeremy Kirwan-Ward, *Untitled*, 2012

Collaboration with other artists, is also often seen in contemporary art. This can be with other arts practitioners in visual art or other creative disciplines, cross disciplines e.g. science or with industry professionals. Has this impacted on your

practice? If you do collaborate, please tell us about the process of collaboration and how this is different to working on your own? Who did you collaborate with for your PICA exhibition?

The PICA work was not a Collaboration but in the past I have collaborated with artist Jeremy Kirwan-Ward and architects on Public art projects

How do you envisage your work sits within the context of contemporary art in Australia, and/or in the world?

Would you call your work (or elements of it) postmodern?

Or are there other art movements you draw from are help contextualize your work better? Explain in detail.

The concrete art movement founded by Swiss Artist Theo van Doesburg better describes the work

Can you name any artists or other practitioners who have influenced your practice and describe how these influences have impacted on your work?

Imi Knoenel, Sol le Witt, John Nixon, Blinky Palermo are all minimal artists of influence along with architects Mies van der Rohe

What effect/s would you like this exhibition to have on viewers? Do you think responses will vary depending on people's social and cultural backgrounds? Do you imagine your work will be challenging to any particular viewers?

The work crosses social and cultural backgrounds and hope fully asks a question rather than giving an answer

How do you define innovation, and what is innovative about your artwork and/or your practice?

The work is site specific and addresses each site differently

How do you think younger audiences will engage with your work (i.e. primary school students)?

Hopefully they will enjoy the scale of the work and think about art differently

AN INTERVIEW WITH AC4CA ARTIST JEREMY KIRWAN-WARD

Acting Education Program Manager – Melissa McGrath
October 2014



Jeremy Kirwan-Ward, *Even a Dark Heart Beats Lightly*, 2013

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

All materials and methodologies are determined by the idea.

How do you classify your work?

Painting

How do the formal, stylistic and technical elements of visual language/art making contribute to the function or meaning/s in your work?

Obviously, all of those aspects are integral in the making process

What are three art elements & design principles that you feel you have used most prominently in relation to your work for this exhibition.

Colour
Line
Rhythm/pattern

Collaboration with other artists, is also often seen in contemporary art. This can be with other arts practitioners in visual art or other creative disciplines, cross disciplines e.g. science or with industry professionals. Has this impacted on your practice? If you do collaborate, please tell us about the process of collaboration and how this is different to working on your own? Who did you collaborate with for your PICA exhibition?

I collaborate from time to time with Helen Smith but not for the PICA show.

What effect/s would you like this exhibition to have on viewers? Do you think responses will vary depending on people's social and cultural backgrounds? Do you imagine your work will be challenging to any particular viewers?

It would be good if the viewers looked at it as it is intended, art for it's own sake rather than a narrative, and yes, the response could be different depending on different backgrounds.

Is there a quote that you think sums up an idea expressed in your artwork, or is particularly pertinent to your process as an artist?

A painting is not a description of an experience - it is an experience.

How do you think younger audiences will engage with your work (i.e. primary school students)?

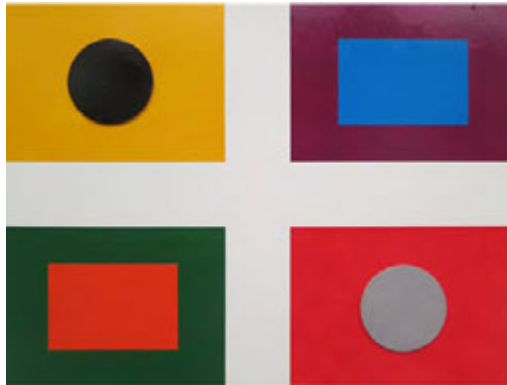
Hopefully they will enjoy it.



Jeremy Kirwan-Ward, *Treelines*, 2013

AN INTERVIEW WITH AC4CA ARTIST JOHN NIXON

Acting Education Program Manager – Melissa McGrath
October 2014



John Nixon, *Flag for an Abstract Commune 1*, 2008-2013

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

My work is based on the idea of formal geometric abstraction. The work in this exhibition has been developed in relation to the specific properties of the wall I have been given to work on. I have presented 3 basic geometric shapes sized in relation to the specific scale of the wall.

Did you undertake your usual process in making work for this exhibition? How does this work sit within your broader 'body of work'?

The wall paintings are an applied form of the principles involved in my normal paintings, drawings and collages.

How do you classify your work?

Painting
Site-specific

How do the formal, stylistic and technical elements of visual language/art making contribute to the function or meaning/s in your work?

The work presented at PICA is part of the formal visual language of art making.

John Nixon, *AC4CA Project 6*, 2003

What are three art elements & design principles that you feel you have used most prominently in relation to your work for this exhibition.

Colour
Shape/form
Contrast

What effects do digital technologies versus craft/making have on your art practice and in particular your work(s) for PICA?

None

How evident or present are your personal beliefs and values within your art? Explain.

I believe art should be simple, clear and pragmatic with a purposeful appreciation of both the minimal and the beautiful.

Outsourcing work to manufacturers has often become a common practice in contemporary art practice, especially when using building, printing or computer technologies. Does this aspect affect your practice and art pieces? How?

I make my work myself.

How do you envisage your work sits within the context of contemporary art in Australia, and/or in the world?

Would you call your work (or elements of it) postmodern?

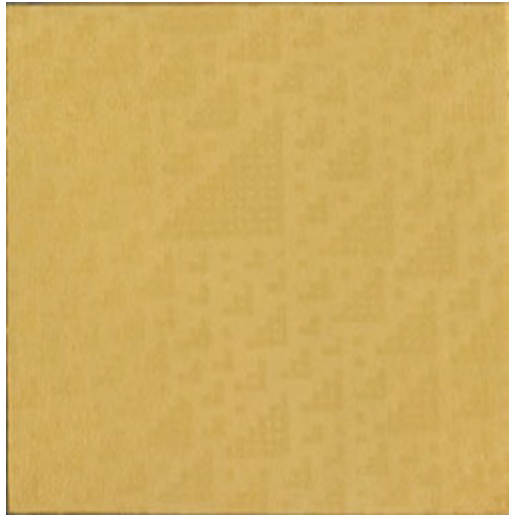
Or are there other art movements you draw from are help contextualize your work better? Explain in detail.

My work is not post modern. I am interested in the historical presence of modernism and it's continual relevance to today's culture.



AN INTERVIEW WITH AC4CA ARTIST JULIANNE CLIFFORD

Acting Education Program Manager – Melissa McGrath
October 2014



Julianne Clifford, *Untitled (Something About Nothing)*, 2012

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

Concept determines the outcome, including predetermining process and methodologies

Did you undertake your usual process in making work for this exhibition? How does this work sit within your broader 'body of work'?

Yes. I always begin with a found image or diagram and then translate or reconfigure it into something new. For the PICA work I began with a found bitmap which was retrieved from a public domain website which produces random and unique bitmaps on demand. This was then reconfigured to articulate the wall site and dimensions

How do you classify your work?

Painting

How do the formal, stylistic and technical elements of visual language/art making contribute to the function or meaning/s in your work?

They are the work. There is no underlying narrative or hidden meaning. The design pattern shapes and colours have their own effect without having to mean anything

What are three art elements & design principles that you feel you have used most prominently in relation to your work for this exhibition.

Shape/form
Rhythm/pattern
Contrast

What effects do digital technologies versus craft/making have on your art practice and in particular your work(s) for PICA?

I view my work as post digital meaning the newness of digital media and technologies has faded and they are now in common use and are just part of everyday art making. This means analogue and digital approaches can blend together without privileging one to the exclusion of the other. In my work I reconfigure a found digitally produced image using common everyday digital technologies and render it by hand into paint. Digital and analogue are iterative and this forms the basis of my conceptual approach.



Julianne Clifford, *AC4CA Project 10*, 2008

How evident or present are your personal beliefs and values within your art? Explain.

Entirely not evident as the work is about the effect of the design, pattern, shapes and colours

Outsourcing work to manufacturers has often become a common practice in contemporary art practice, especially when using building, printing or computer technologies. Does this aspect affect your practice and art pieces? How?

In a previous wall work I outsourced the shapes to a signwriter and had them cut out of adhesive vinyl. This was because it achieved the effect I was after better than paint. The clear vinyl reflected light in a way that the pattern was only revealed by the changing light source as the viewer moved in front of the work

Collaboration with other artists, is also often seen in contemporary art. This can be with other arts practitioners in visual art or other creative disciplines, cross disciplines e.g. science or with industry professionals. Has this impacted on your practice? If you do collaborate, please tell us about the process of collaboration and how this is different to working on your own? Who did you collaborate with for your PICA exhibition?

No collaboration with AC4CA work to date.

How do you envisage your work sits within the context of contemporary art in Australia, and/or in the world?

Would you call your work (or elements of it) postmodern?

Or are there other art movements you draw from are help contextualize your work better? Explain in detail.

I view it as post digital. 1. Because digital technologies are totally incorporated into the everyday and 2. I am more influenced by Kenneth Goldsmiths notion of uncreativity which conflates postmodern ideas of appropriation and intertextuality with digital technologies common today such as photoshop, mixing, mashing and multiple means of replication. 3. I am more influenced by Kenneth Goldsmiths notion of uncreativity which conflates postmodern ideas of appropriation, intertextuality into a more contemporaneous digital.

Is there a quote that you think sums up an idea expressed in your artwork, or is particularly pertinent to your process as an artist?

“Some writers confuse authenticity, which they ought always to aim at, with originality, which they should never bother about.” - W. H. Auden

AN INTERVIEW WITH AC4CA ARTIST ZORA KREUZER

Acting Education Program Manager – Melissa McGrath
September 2014



Zora Kreuzer, *Friedrich*, 2013

Describe your approach to art making. Do you begin with an idea, a concept, an issue, or do you start by exploring materials and/or processes?

Usually I see something in public space which attracts my attention, like a special shape or colour combination. From this first impulse I then develop a piece. It can be on the wall or on the canvas. But the idea for the work is finished before I start working on the piece itself.

Did you undertake your usual process in making work for this exhibition? How does this work sit within your broader 'body of work'?

My work for the PICA exhibition fits into the concept of my art. It is about using the space itself to create a new feeling for a place using bright colours. Also the shape, the rays I use a lot.

How do you classify your work?

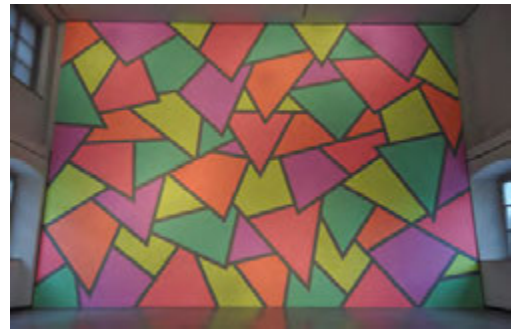
Painting
Printmaking
Environments
Installation
Site-Specific

What art elements & design principles do you feel you have used most prominently in relation to your work for this exhibition.

Line
Contrast
Space
Shape/Form
Colour

What effects do digital technologies versus craft/making have on your art practice and in particular your work(s) for PICA?

In my work I don't use a lot of digital technologies. I prefer to work it out with my hands and paint it or use more old materials like fluorescent tubes.



Zora Kreuzer, *Candy Shards*, 2013

How evident or present are your personal beliefs and values within your art? Explain.

My personal belief that art makes people feel better and it gives them another sense of life is very present in my art, through my use of all kinds of colours. Colour has a big influence on people's senses. To expand the effect I use the whole space to work with. So the viewer is always in the work or surrounded by it. Like that the viewer can contemplate on the work and the work is having a bigger effect on them.

Collaboration with other artists, is also often seen in contemporary art. This can be with other arts practitioners in visual art or other

creative disciplines, cross disciplines e.g. science or with industry professionals. Has this impacted on your practice? If you do collaborate, please tell us about the process of collaboration and how this is different to working on your own? Who did you collaborate with for your PICA exhibition?

Through collaborations with other artists you can create completely new works, because you have different concepts of making art. I collaborate a lot with artists. It gives me a chance to see my work from a different angle and to be open for new artworks. In the PICA show I will make a work on my own. But all the works in the show will have an effect on each other.

How do you envisage your work sits within the context of contemporary art in Australia, and/or in the world?

Would you call your work (or elements of it) postmodern?

Or are there other art movements you draw from are help contextualize your work better? Explain in detail.

My work refers to Colour Field Painting of the 60s and to elements of Minimal and Concrete Art. This is my background and to this I add more contemporary aspects to it like Neoncolours. I also don't follow any rules of modern art forms, I have my own.

Can you name any artists or other practitioners who have influenced your practice and describe how these influences have impacted on your work?

One of my favorite artists is Frank Stella. He painted in the 60s with Neon Colour on shaped canvases. The paintings are so big, that they have nearly the effect of a wallpainting. I think this of colour, shape and space is exceptional. These works always give me a reason to make art.

What effect/s would you like this exhibition to have on viewers? Do you think responses will vary depending on people's social and cultural backgrounds? Do you imagine your work will be challenging to any particular viewers?

With the work I like to create a space which refers to an interior of a club, but in an abstract way. Because of the black walls of the screen room, the work will be quite dark, but will be cheered up with the use of colour. I would like to make people feel attracted to enter the room because of the glowing colours.

How do you define innovation, and what is innovative about your artwork and/or your practice?

Everything can be innovative, you just have to create a new energy about it. But it could be created with very old materials. It is about how you put it together and how you present it. I use a lot of old designs or logos and redevelop them into my artwork. The way I present it on the wall for example and the choice of colour is then my innovation.

Is there a quote that you think sums up an idea expressed in your artwork, or is particularly pertinent to your process as an artist?

Neoncolour, which I perceive as the colour of light is the reason why I make art, it gives me power and a sense of life.

How do you think younger audiences will engage with your work (i.e. primary school students)?

I think they will like it because of the fluorescent colours and the simple big shapes.

Questions For Students:

What emotional response do you have to these artworks?
What is your first impression?

What is your eye drawn to first? - Then where does it go?
How does the painting guide or direct the way you look at it?

Identify and examine the way formal elements of shape, material and colour have been explored through the work of the AC4CA artists.

Compare and contrast the AC4CA Artists use of abstraction with traditional concrete artists like *Theo van Doesburg*, *Josef Albers* and *Bridget Riley*.

Do you consider these paintings to be about something?
Discuss the term non-referential.

Reflect upon and describe how viewing these wall-based paintings impact the audiences' gallery experience and reception.
How would this compare to an exhibition of paintings hung on the wall in frames?

How has the artist integrated the works into the architecture of PICA?
What does this say about space, place, architecture, geography and galleries?