

# **cover versions.**

## Mimicry and Resistance



Foreground: Super Critical Mass  
(Julian Day and Luke Jaaniste)  
*Moving Collected Ambience*, 2014  
Background: Kerrie Poliness  
*OMG*, 2014

# **cover versions.**

## Mimicry and Resistance

11 November 2017 – 14 January 2018

Arthur Merric Boyd and Neil Douglas  
Michael Candy  
Maria Fernanda Cardoso  
Marco Fusinato  
Percy Grainger and Burnett Cross  
Yuki Kihara  
The Kingpins  
LOUD+SOFT (Julian Day and Luke Jaaniste)  
Frédéric Nauczyciel  
Soda\_Jerk vs The Avalanches  
Super Critical Mass  
Christian Thompson  
Jemima Wyman  
  
Curator Anna Briers



LOUD+SOFT  
*Turning the Tables*, 1997–



# mayor's welcome.

Greater Shepparton City Council is delighted to present *Cover Versions: Mimicry and Resistance*, as Shepparton Art Museum's major summer exhibition.

Cover versions, usually associated with music, here take on many different forms. The thirteen artists in the exhibition tackle the subject in a variety of ways, looking at nature, technology, sociology and – of course – music.

Arts and culture play a vital role in our community. They bring people together, forging strong community connections, and offer different ways to view the climate in which we live. In this exhibition, key works invite members of the community to get involved, collectively, as discussed more fully in the catalogue essays.

In Shepparton we are located in a unique part of regional Victoria. At this time of year we are surrounded by the flourishing agriculture that in part defines us, and which contributes to our economic prosperity – from our budding orchards to our golden fields of Canola that enliven the landscape. This is an agricultural history to be proud of. Artists are dealing with this and other topics of local relevance in rich and meaningful ways.

We are delighted that SAM continues to work with key partners in the region, from wineries to local choir groups. This coming together showcases the spirit of our community. We thank all the artists for taking part in the exhibition. We also thank the SAM staff, all those involved in this publication, and the community members who have given their time to make this exhibition what it is.

We encourage you all to be part of SAM.

*Cr Dinny Adem*  
Mayor, Greater Shepparton City Council

# director's foreword.

A day in the life of a gallery is never dull, and rarely the same as the next. On any one day visitors to SAM enjoy and are inspired by art. This may be through one of our education activities with primary or secondary school groups, such as the SAM Scholars program that supports VCE art students across Greater Shepparton. Or it may be through one of our public activities, which range from yoga and wellbeing groups for mums and babies in the galleries, to speed dating, to practical workshops for all ages and stages. These programs are a core part of the temporary exhibitions and SAM Collection shows that we present. We encourage community members and visitors to get involved, and become part of the rich range of activities and creative outlets that SAM offers every day.

SAM is delighted to present *Cover Versions*, our major summer group exhibition, and to provide SAM audiences a myriad of opportunities to get involved. Shepparton is known for its strong musical networks, as host city for the National Piano Awards, and as home to varied community musical groups and choirs. It seemed particularly appropriate to present an exhibition with music at its core, to tap into this rich seam of activity that engages so many in the Shepparton community.

*Cover Versions* starts with musical sounds, appropriation, remixing and mimicry. It features a number of artists and collaborative groups who invite community participation. Being part of creating these works will forge unforgettable experiences of collaboration that will live on after the event. A participatory sound art project by Julian Day and Super Critical Mass, for example, involves members of our musical communities coming together as an impromptu choir. They will serenade us at the exhibition opening in a series of sonar responses to artworks in the SAM Collection.

Other works, such as the artificial flowers of Michael Candy's *Synthetic Pollenizer* (2017) take us out of the gallery. These flowers appear in the rich yellow Canola fields of Dookie at Tallis Winery, prompting us to rethink the marvels of both bees and robo-genetics in the pollination of key agricultural crops. These are topics of our times, presented in a unique part of regional Victoria.

*Cover Versions* has been curated by SAM Senior Curator Anna Briers, and we thank her for finding artworks that reward the curiosity of visitors, both inside and outside the galleries. I would also like to acknowledge SAM's wonderful staff members, including our casuals, install crew and fabulous volunteers. All areas of the organisation work hard to make an exhibition of this kind possible, and all have contributed to the project with great enthusiasm and professionalism. We especially thank all the artists and their gallery representatives for participating. We hope that visitors to this exhibition experience a timely reflection on the way that music, and its resonances across various art forms, echoes, permeates and informs so many aspects of our day-to-day lives.

This publication extends the key themes and ideas explored by artists in the exhibition. Along with related education activities and public programs, it encourages visitors to read more deeply about the show and the artists, and to more closely consider the issues underpinning key works. We would particularly like to thank our contributors: Joel Stern, Director of Liquid Architecture, for his insightful essay that 'uncovers' some of the great musical inspirations of the twentieth century; and Anna Briers, whose essay presents a curatorial framework for the selection. Thanks too to SAM Curatorial Intern, Kylie Bowden, for her compilation of the biographical data and list of works for the exhibition catalogue, and to Jasmin Tulk for her work on the catalogue design.

Finally, we would like to acknowledge our government partners for their ongoing support of SAM's programs, along with our corporate sponsors, media partners, donors and patrons. Without visionary champions and supporters, SAM could not present bold and ambitious programs in our ongoing mission to work with leading contemporary artists of our times, and to engage and inspire our cultural communities.

Dr Rebecca Coates  
Director, Shepparton Art Museum





Soda\_Jerk vs The Avalanches with  
Chris Hopkins and Sam Smith  
*The Was*, 2016

# uncover versions.

Joel Stern

*They weren't covering the song, they would say; they were 'correcting' it.*

– Ray Padgett on Devo's version of The Rolling Stones' *Satisfaction*

The cover, by definition, must follow the original in chronological terms. It cannot precede; it can only arrive after the original. But the flow of meaning between the two is bidirectional. Original and cover can each have a transformative effect on the other.

The original transforms the cover, making it legible both as an imitation and as a departure from the source. In the encounter with the original, the cover becomes 'unoriginal'. Comparing the cover to the original allows us to hear what is added, transformed, amplified, or muted in the copy. The cover repeats the original but differently, making audible the gap between the two.

Equally, the cover transforms the original. The cover works backwards, helping us to more clearly grasp the context of the original – the time, place and conditions of its production – sounding the contrast between the two. The original becomes original only in relation to the copy. It becomes the first version. In the cover we hear strands of the original – exaggerated, unanticipated details previously buried or inaudible, which were always already there in the background. Once heard in the cover, they are difficult to unhear in the original. Unexpected and uncanny resonances occur in these spaces between cover and original, repetition and difference, imitation and departure.

## Wave Form

The classic origin story of Australian composer and polymath Percy Grainger and his notion of 'free music' is that, in 1892, at age eleven, floating on Melbourne's Albert Park Lake, he had the revelation that music as he knew it was profoundly limited – in terms of pitch, rhythm and form – when compared with the fluid, complex and unpredictable movement of the water. At that moment, in an act of intense sonic imagination, Grainger recast the visual form of the waves as sonic objects, audible 'waveforms'. The bewitching ripples and currents of the lake gave Grainger a clue as to how 'free music' might sound. However, actually producing that music would take a number of decades, requiring first the invention of new instruments, or machines, designed for purpose.

It is an irony that in order to create music that replicated nature Grainger turned to electronic devices and technologies so far from nature. The *Kangaroo Pouch Tone Tool*, sketched and built by Grainger with physicist Burnett Cross in 1952 (remade by artists Rosalind Hall and Michael Candy in 2016) employs eight analogue oscillators, manipulated by paper graphs, discs and metal arms, to produce the gliding tones and beatless rhythms intrinsic to Grainger's notion of freedom. The 'free music machines', idiosyncratic and unique as they are, are part of a broader story of electronic synthesisers, and that history is instructive here. As instruments, synthesisers have oscillated historically between two antithetical assignments: to imitate and mimic already-existent music; and to generate entirely new, never-before-heard, and futuristic sounds. Even today, they continue to perform both of those functions. In that sense they are musical time machines, constantly synthesising present into past and future.

Mobilising the backwards–forwards logic of the synthesiser might help us return to something vital in the origin story of free music. Albert Park Lake is, of course, itself highly unnatural, having been filled only in 1890, two years before young Grainger's revelation, with water diverted from the Yarra River. In that sense, it is also an imitation, a synthesised lake replicating one found in nature. When Grainger stared into that fake lake what he saw in the ripples was not nature, but, rather, the contours of an instrument on which his expression of freedom could be played.

## Noise of the Layers

Marco Fusinato's *Mass Black Implosion* works might be understood as literal cover versions. Since 2007 the artist has been drawing over the top of scores by avant-garde composers in ways that literally 'cover' (with fine black lines) the original works and in doing so radically transform their meaning. The implosion technique is simple and structurally consistent. Fusinato drafts perfectly straight lines that connect every note in the score to a specific point on the page where all the lines coalesce. This technique produces a layered image in which the appropriated score remains discernible but is overlaid in a way that singularly reorients its focus.

The scores Fusinato uses are by canonical figures in experimental music: John Cage, Mauricio Kagel, Iannis Xenakis, Cornelius Cardew, etc., and the ethos of these composers is integral to understanding his implosions. These composers, and others of their milieu, were animated by the idea of unlimited sonic possibilities, an open horizon towards which one might advance through force of thought and conceptual innovation. This utopian energy and imagination is communicated in the visual complexity, distinctive languages and unorthodox systems of the scores each composer produced.

What does it mean for Fusinato to cover these supremely visionary scores? As cover versions, the *Mass Black Implosion* drawings are radical in several different ways. First, they minimise the individual genius dimension of the scores by imposing a common visual procedure that renders each score, in all its material and conceptual brilliance, effectively equivalent. Second, they reorient or invert the what you might call the positive energy flow of the score, which normally moves out towards the viewer and into the world, by sucking it inwards towards the score's own centre. Third, they provocatively obliterate the sonic temporality of the scores, inviting us to imagine an impossibly cacophonous and entangled music in which the noise of every note in the piece is sounded simultaneously. As a conceptual sonic proposition, this is a very extreme remix.

These moves can all be understood as negations and, as covers, Fusinato's versions do some violence to their originals. However, this negative pressure, while destructive, is also transformative and energising. Striated and cut with new marks, the original scores vibrate in the background of Fusinato's new images. What we hear now is something more complex. We hear the noise of the layers and the phantom emissions that oscillate through them. This immaterial noise is reanimating, recomposing the scores on which it feeds. It is the sound of divergent spaces and temporalities in flux, becoming multiple.

## Cover Records

Multiplication and replication, movements from one to many, are essential to the works of Julian Day and Luke Jaaniste. *Turning the Tables* (1997–), a piece that the duo have been playing and replaying in various forms since the late 1990s, incorporates multiple record players with the records playing back simultaneously in hacked and disrupted ways that produce unexpected results. A quick lesson: record players are constructed with three main parts; the turntable or revolving base on which the record sits, the tone arm which,

conventionally, moves from the outer edge to the centre of a record in a spiral, and the needle which rests directly on the record registering its grooves. Day and Jaaniste see these as multiple sites for intervention. Their favoured technique is to place small objects, affixed fixed roughly with Blu-Tack, to the surface of records, so that while the turntable spins, the arm and needle get constantly stuck, causing sounds to repeat, distort and fragment. As these 'foreign objects' loosen and are pushed towards the centre of the record, the arm and needle slowly progresses but with a disordered flow, producing what Day has called 'shattered spectralism'.

Record players, and before them gramophones, have been the basis for many key works in the history of avant-garde music and sonic art, notably John Cage's *Imaginary Landscape* works of the 1930s, Milan Knizak's 1960s *Broken Music* experiments, and Christian Marclay's 1980s vinyl pieces like *Record Without a Cover*, an LP issued without a sleeve so that the degradation inherent to transporting, storing and playing the record became part of the work. Where Day and Jaaniste innovate is in using numerous copies of the same record within each performance installation, a strategy they introduced in around 2009. This approach transforms the outcome from discordant collage to something more forensic or analytical. We hear the original, but refracted through multiple vantages, or points of listening. Their 2017 version uses several copies of *Hooked on Classics*, a 1981 oddity in which London's Royal Philharmonic Orchestra covers classical songs with a disco beat. Day and Jaaniste understand their piece as a cover of a cover; they reproduce their own earlier work, while also covering, or remixing, the Orchestra's cover version of various classics. This abundance of covering brings to mind critic Simon Reynolds's observation that we are in a time of deep 'recreativity', with more and more facsimiles produced from the mass of available cultural material. For Reynolds this is a melancholy state, indicative of an impasse caused by a surfeit of influences, over-consumption. *Turning the Tables* is both a product of this malaise – of too much

everything – and a response or possible path through it. While Day and Jaaniste share Reynolds's anxiety, for them the diagnosis of the illness is also the cure: even more of the same. Recreativity as a *pharmakon*: both medicine and poison. In embracing recreativity they push it towards certain thresholds, where it might produce something unexpected: a new space open to the possibility of transformation.

*Joel Stern is Artistic Director of Liquid Architecture, a PhD candidate in Curatorial Practice at Monash University, and plays foot pumps in the band Sky Needle.*



Maria Fernanda Cardoso in  
collaboration with Ross Rudesch Harley  
*Hojas y Ramas, Leaves and Branches*, 2010

# cover versions.

## Mimicry and Resistance

Anna Briers

Our networked digital age is oversaturated with imagery and ideas that are constantly circulated, appropriated and born anew. With the easy accessibility of portable online devices, and the incessant reposting, retweeting and memeing of online content that this enables, the barrier between the virtual and actual worlds is becoming porous.<sup>1</sup> The Internet is ever-present, and users interact with content that is increasingly mediated, and with increasing immediacy and speed. This digital mode of engagement characterises our interactions with the world, and as such it is impossible to ignore it in discussions around contemporary art and the work that artists are making now.

This exhibition explores the notion of the copy in this context, looking at art that takes an existing idea to create new originals, or challenges its existing meanings and histories. Through acts of mimicry and appropriation, as well as impersonation, re-performance or reiteration, the thirteen selected artists and collectives investigate the 'cover version' and its subversive potential within the digital age.

Using mediums ranging from sound art and video to photography and installation, these artists draw upon the histories of music, popular culture and the internet, ethnography and the natural world. New site-specific commissions highlight the discourse in the context of regional Victoria, from robotic flowers in golden Canola fields to community choirs that interpret the SAM Collection and the museum's architecture musically.

A series of fluid, intersecting ideas inform the works in this exhibition. In the natural world animals use mimicry as a mode of camouflage for the purposes of survival, a mode echoed in technological simulations. In music, the cover version is realised as the re-

performance, sampling or development of an existing piece towards an expanded version or new original. In popular culture, the performing and visual arts, impersonation is often used for social commentary, political subversion and the construction of identity. And in the online domain the appropriation, alteration and viral dissemination of web-based content is used as both homage and critique.

### Mimicry in Nature and Technology

Animals often use mimicry or camouflage as a self-defence mechanism to ward off predators, for reproductive purposes or for survival. Mimesis can evolve within a single species or occur between species and the resemblances can be visual, auditory, olfactory or behavioural.<sup>2</sup> For example, the Australian lyrebird is renowned for its powers of mimicry, used for the purposes of proclaiming territory and courting a mate. Known as the chameleons of the bush, lyrebirds are able to emulate an array of natural and artificial sounds – from the songs of other birds, through to the ringtones of a mobile phone, the growl of a chainsaw or the click of a camera shutter.

*An Earthenware Charger* (c.1948–58), is a plate wheel-thrown by Arthur Merric Boyd and decorated by Neil Douglas. These artists belonged to the Murrumbidgee circle of artists active in the 1920s to 1950s, based at the Boyd family property Open Country, then in outer suburban Melbourne, where Arthur Merric Boyd established the AMB Pottery. This small platter from the SAM Collection depicts a lyrebird set in a lush fernery using painterly gestures in earthy tones. A prominent feature is the bird's spiralling tail, co-opted into a stylised motif and echoed in the bushland surrounds. Representations of the bush and its inhabitants are a recurrent theme in AMB Pottery's

oeuvre, evidencing the makers' ongoing interest in creating a uniquely Australian visual language. Since the production of this work, the Superb lyrebird (*Menura novaehollandiae*) has become ubiquitous through its representation on the back of the 10-cent coin, introduced in 1966.

Maria Fernanda Cardoso's practice reflects an ongoing fascination with the intersection between art and biological science, often exploring the mimetic worlds of insects and plant life.<sup>3</sup> *Stick Insects on Branch* (2004–08), and *Hojas y Ramas, Leaves and Branches* (2010), are two video works made in collaboration with Ross Rudesch Harley. Both are silent vignettes that depict the skeletal twigs of tree branches in close-up. As time progresses, the presence of the stick insects becomes apparent, as we come to see their bodies as independent entities that echo the textures and structures of their habitat. Twigs and leaves become animated as the insects sway in the breeze like foliage. Their subterfuge is so impeccable that they are known as the 'phantoms of the forest'; the name of their taxonomical order – Phasmatodea – is appropriately derived from the Ancient Greek word *phasma*, meaning an apparition or phantom.<sup>4</sup>

While these video works evidence nature impersonating itself, contemporary media artist Michael Candy's *Synthetic Pollenizer* (2017), harnesses technology to connect with biological processes. Candy was commissioned to research, develop and trial a series of robotic flowers that work in concert with the local ecosystem to attract bees, thus increasing the pollination of nearby flora. Originally devised in consultation with a resource ecologist, the work is a conceptual intervention in real-world ecological systems using networks of cybernetic flowers.<sup>5</sup> It materialises the futuristic speculations of American poet Richard Brautigan in his poem of 1966, *All Watched Over by Machines of Loving Grace*, which imagines a symbiotic relationship between technology and nature.<sup>6</sup> Candy's work takes this idea as a poetic point of departure.

*Synthetic Pollenizer* sprouts a series of finely crafted robotic flowers that resemble the four-petalled Canola flower in hue and form. Bees are attracted by a reservoir of honey water that connects to the flower through a series of tubes. A motion sensor camera recognises their presence and a small trigger dips into the reservoir to reward the bees for landing. The flower then deposits Canola pollen onto the bee before it departs on its journey. Bees are relatively easy to train, and communicate with other members of the colony through a sophisticated choreography known as the 'waggle dance', via which they are able to transmit the distance, direction and quality of potential food sources by angling their bodies in a manner that mathematically correlates to the sun.

Candy's replica flowers were first installed in the vibrant yellow Canola fields next to Tallis Wine Cellar Door, in the regional town of Dookie just outside Shepparton. Known as the 'food bowl of Victoria', Shepparton is dependent on pollination for the health of its agricultural economy. Recent local discussion has focused on the environmental and economic impacts of bee scarcity and more broadly, colony collapse, an issue that is also the subject of much global debate.<sup>7</sup> During the exhibition the project will be situated in Carlton, in the urban rooftop beehives of Melbourne-based apiarist Honey Fingers, where a motion-sensor camera will broadcast a live video feed of the bees' activities on YouTube.<sup>8</sup> The stream can be viewed by audiences in the gallery at SAM, or on their smart phones, tablets or computers across the duration of the exhibition.

This work harnesses innovative new technologies towards ecological outcomes, furthering the possibilities for experimental media art practice with real world applications. It can be understood both as an art experiment that attempts to correct an environmental imbalance using agricultural technology, and as a project that tracks the symbiotic relationship humans have with bees, proffering possibilities for the future through an act of mimicry. There is a poetic synchronicity too, between the mass collectivism and

communications of bees and the networked nature of *Synthetic Pollenizer's* transmission process. Utilising the internet as vehicle for art extends the work beyond the walls of the museum.

Rather than mimicking natural behaviour, composer Percy Grainger (1882–1961) and physicist Burnett Cross (1914–1996) sought to translate natural phenomena into sonic form. In a series of 'free music' experiments conducted in the mid-twentieth century, they developed innovative instruments such as the *Kangaroo Pouch Tone Tool* (1952), (also known as *Hills and Dales*). Their aspiration was that this instrument would emulate the sound structures of lapping waves and the undulating contours of the Adelaide Hills (which Grainger had earlier attempted to sonify through a series of coloured graphic notational scores).<sup>9</sup> The 'hills and dales' are articulated as rolls of brown cardboard in the instrument, visually demonstrating the composers' attempts to 'play the landscape'. The curved forms of waves and rolling hills were imagined as gliding tones, resulting in an entirely new and subversive musicality.

The 'free music' machines pushed the boundaries of western musical structures through a resistance to the conventions of rhythm and key signature. The sounds achieved resembled the pulseless phrasing of human speech, with an oscillating pitch not too dissimilar to that made by a theremin. This was accomplished through a bricolage of electronic oscillators that were combined with an array of everyday materials, such as skateboard wheels, vacuum cleaner parts, a sewing machine belt and an electric drill. Groundbreaking for their time, these machines and their music are significant historical precursors to contemporary electronic music and sound art.

This version of the *Kangaroo Pouch Tone Tool* (2016), shown in this exhibition is a reproduction by musician and composer Rosalind Hall and artist Michael Candy. It was commissioned by the Grainger Museum and the Melbourne Festival, enabling the museum to protect the original instrument while at the same time

broadening audience access to the sonic experience it offers. These reproductions illustrate the diverse readings that can occur when artistic works are replicated, covered or re-performed in a different space, time or context.

## Remix, Re-performance and Reiteration

*Moving Collected Ambience* (2014–), is an ongoing participatory sound art project devised by Julian Day and Luke Jaaniste of Super Critical Mass. Known for its ephemeral performances at a number of Australian and international institutions, Super Critical Mass builds communities of performers as a means of exploring the relational and territorial properties of sound.

Originally performed at the Museum of Contemporary Art Australia, Sydney, *Moving Collected Ambience* will be restaged at SAM for the opening of *Cover Versions*. Again it involves an impromptu choir of local singers and music enthusiasts and links to a continuum of past and future performances. Each time it is performed the work undergoes a unique shift and accrues new layers of meaning determined by the impact of the new context and the decision-making of the participants.

Like Grainger and Cross's 'free music' machines, the performance resists conventional musical structures such as time signature and key. Following a set of instructions, participants make sounds in response to works on exhibition and the architecture of the museum, as they wander through the galleries. In place of the traditional stave with its linear structure and musical notation, SAM's building and collection effectively become the score. As a previous participant noted:

When you stopped at an artwork, you hummed. If another person joined the group, we synchronised our breathing and hummed together. If a third

person joined, we all hummed together, then opened our mouths to produce an 'aahhh' sound. Once someone left the trio we returned to humming. Proximity to the artwork effected humming pitch: low tones for closer, higher pitched for further away.<sup>10</sup>

During these repetitive vocalisations the work shifts according to the social dynamics at play – whether people join or leave the group, for instance. The architecture also informs the directionality of sound, its volume, and how the viewer hears it depending on where they are in the space. The process opens up the possibility of collaborative authorship and flattens the conventional hierarchy between composer and performer, artist and audience. At SAM it also casts members of a regional audience as performers, giving them (unaccustomed) agency – it is not the usual pre-packaged show.<sup>11</sup> In these ways, *Moving Collected Ambience* presents musical composition as a socially engaged practice aligned with Nicolas Bourriaud's concept of 'relational aesthetics', where audience participation completes the artwork.

*Turning the Tables* (1997–), also by Julian Day and Luke Jaaniste under the name LOUD+SOFT, is a sculptural work in which seven turntables continuously play *Hooked on Classics*, a 1981 album of cover versions. They use found materials (in this case loops of electrical wire laid across the vinyl discs) to create a point of resistance, so the journey of the needles across the records is disrupted, producing a new musical sequence that builds and shifts with every rotation. Their intervention disrupts the sequence of the tracks and various components of the score such as chordal progressions and rhythm. By embracing chance and accident, the sculpture creates a perpetual cover version that invents itself over and over.

Similarly, Marco Fusinato takes an existing score and its musical directives as a visual and conceptual springboard that expands on the original version. *Mass Black Implosion* (Material, Cornelius Cardew) (2007), appropriates *Treatise* (1963–67), a 193-page graphic score by seminal avant-garde composer Cornelius

Cardew. Using his own invented visual language as a means to empower the performer, Cardew aimed to push the boundaries of musical representation and its relatively predictable performance.<sup>12</sup> Fusinato has drawn a series of thin black lines extending from each individual note of Cardew's score, which converge at one central point. Through re-imagining the composition of the score both musically and as an artwork, Fusinato re-articulates and abstracts the visual and sonic possibilities intended by Cardew, suggesting a central implosion of noise where every note is played simultaneously in a cacophony of sound. The work brings to mind a collapsing star, an apocalyptic moment, or the convergence of time in quantum psychics. These anarchic, two-dimensional works represent the core of Fusinato's practice, as they visualise the performances of extreme noise, a feature of his installations and solo performances as well as collaborations with black metal musicians such as Striborg.

## Impersonation as Subversion in Gender and Identity

Performance group The Kingpins also samples from a diverse array of musical genres, including metal, rap and popular music. A feminist art collective, the group often uses mimicry to subvert constructs around gender and sexuality.

In the video work *VERSUS* (2001), The Kingpins cover a cover version, through lip-syncing. The work is a re-performance of the music video clip *Walk This Way* by rap outfit Run-DMC, itself a cover of an Aerosmith song originally released on the 1975 album *Toys in the Attic*. Run-DMC's version, made in 1986, was one of the earliest examples of a mash-up, and helped revitalise Aerosmith's fading career, while simultaneously bringing hip hop into mainstream pop consciousness. Melding rock and hip hop, it contributed to the evolution of an entirely new genre known as rap rock.<sup>13</sup>

*VERSUS* explores the tension between the original and its subsequent copies as a mode of feminist subversion by deconstructing and impersonating the language of sexist music video clips. Re-performed as a drag parody of macho musical tropes by an all-female artist collective, it invokes gestures from heavy metal and hip hop, using elaborate costuming, lip-syncing and cock-rock posturing to examine and poke fun at popular culture. Cultural theorist Homi K. Bhabha has noted that 'the enactment of mimicry exposes the necessary maintenance of the stereotype, as something that must remain fixed and be continually repeated in order to be sustained as truth throughout the passing of time.'<sup>14</sup> The Kingpins' mimicry illuminates the constructed nature of gender roles as perpetuated by the mainstream music industry. Made as a music video, a form that can be easily replicated, copied, burnt, or shared via YouTube, their cover version acts as a disruption and plays a different tune. Nonetheless, while their imitation is intended as cultural critique, it also operates as tribute, by an art collective of die-hard music fans.

*A Baroque Ball (Shade)* (2014), by Frédéric Nauczyciel documents the ballroom scene of the queer-trans (LGBTQI) community in Paris. It portrays the cultural phenomenon of voguing, a dance form that developed in African American and Latin American communities of urban ghettos and prisons, emerging out of Harlem before spreading widely across the United States in the late 1980s.<sup>15</sup>

This video work depicts an impromptu competitive 'dance off'. Flamboyant and highly camp, it is filmed in one continuous take. The performers strut sassily across the frame, pausing intermittently to 'strike a pose', impersonating the glamorous posturing of models from fashion magazines, most famously *Vogue*. The dancers' physical vocabulary is hyperbolic, with pouting lips, sashaying hips and a flurry of feathers, fishnets and hot-pants. This style is heightened by the baroque soundtrack, Antonio Vivaldi's *The Four Seasons* (1720–23), a work with the cultural associations of high art, yet one of the most popular

and recognisable classical pieces ever produced due to its incessant re-production and re-performance.

Voguing uses mimicry and appropriation as a means of homage and subjective expression, as well as a tool of political subversion and survival. In this work ballroom dancing serves as the platform for an impersonation of the behavioural codes and stereotypes of the white cultural elite. Mimicry allows the performers to escape into a fantasy world divorced from the harsh realities of impoverishment and life in the ghetto. Voguing also functions as a means of creating identity and identification as each participant competes for trophies as a representative of a surrogate family known as a 'house', thereby reaffirming a sense of community purpose and belonging.<sup>16</sup> Nauczyciel purports that 'voguing is a dance that inverts the symbols of white power'.<sup>17</sup> Paradoxically, through co-option and impersonation, it affirms queer culture and identity. Inevitably, the form was re-appropriated by the Anglo queer community in succeeding decades, as well as by popular music icons such as Madonna, with her single *Vogue* released in 1990.<sup>18</sup>

In his photographs from the series *Museum of Others*, Christian Thompson also uses mimicry and impersonation to challenge and disrupt symbols of white colonial power. As one of Australia's leading indigenous artists, Thompson is known for his multidisciplinary approach that interrogates issues around colonialism, race and identity.

In these works, Thompson positions Western explorers, anthropologists and ethnologists as the outsider. Using black-and-white historic portraits, the artist co-opts the visages of Captain James Cook and Walter Baldwin Spencer, among others, by peering through a mask depicting their faces. Through this gesture he replaces their colonial gaze with an Indigenous one, firmly addressing the spectator.

Displayed for the first time in a museum-style cabinet, at SAM these photographs link even more strongly with their museological histories and

anthropological associations, though unhinging them in the process. Anthropology evolved out of the Age of Enlightenment and is often criticised as being complicit with the reproduction of colonialist ideologies and agendas. Indigenous artists like Thompson, however, employ a form of reverse anthropology in their work, attempting to reveal something of the anthropology of the coloniser, as opposed to being primarily about the study of the exotic 'Other'. By Othering the representatives of colonial power in this series, Thompson further subverts both the implied power structures and their histories of display.

Sāmoan born *fa'afafine* artist Yuki Kihara also draws on strategies of reverse anthropology to address exploitative colonial histories and power relations. Her work *Culture for Sale* (2014), references the Sāmoan people's participation in the Völkerschauen, a form of exhibition or human zoo where indigenous people from around the globe were displayed for the entertainment of a European audience from 1875 until the 1930s.<sup>19</sup> Historian Anne Dreesbach has noted that the Völkerschauen was predicated on the assumption of European cultural superiority, reinforcing a recursive cycle of stereotypes such as the 'noble savage', the 'erotic pacific belle' or the primitive, exotic 'Other'.<sup>20</sup>

The multimedia installation consists of five video screens, each portraying a Sāmoan dancer in traditional regalia, replete with feathered headdresses and bodies inscribed with tribally significant tattoos. Conceptualised as a kind of 'pay-per-view' postcolonial peep show, the dancers can be activated with the insertion of an Australian twenty-cent coin into a slot. The process gives the playful arcade game format an insidious and incendiary twist: history repeats itself and again; Indigenous bodies are put on display to perform at the spectator's or owner's command.

*Culture for Sale* reproduces the mechanisations of capitalism and the power relations inherent in the colonial gaze, while highlighting the superficiality of commercialised cross-cultural exchange.<sup>21</sup> It

also implicates the viewer through processes of reverse anthropology, challenging them to consider the implications of this kind of exchange in a contemporary context. *Culture for Sale* asks: Whose culture is for sale? Who is in the position to buy it? What is at stake? This powerful work treads a knife-edge that risks reproducing the same racist paradigms the artist is critiquing, leveraging off an unnerving tension derived from replicating colonial exhibition models.

## Appropriation in Popular Culture and the Internet

In the internet age, the appropriation, alteration and viral dissemination of web-based content is a ubiquitous activity that reveals the cultural output and communication habits of a digital generation. This methodology underpins the work of artist collective Soda\_Jerk, whose samples from internet memes, cinematic and pop cultural histories create alternative narratives.

Soda\_Jerk's *The Popular Front* (2011), explores the lifespan of memes and their diversity of meanings. This video work appropriates Bob Dylan's 1967 music video *Subterranean Homesick Blues*, a counterculture anthem reproduced endlessly on YouTube. Replacing Dylan's cue cards with the titles of the most circulated internet memes of the moment, Soda\_Jerk bends time by inscribing an anachronistic version of archival history that situates Dylan's video as the original meme, recalling parodies seen before the internet age such as the video for *Mediate* by Australian rock band INXS from the album *Kick* (1987); or Tim Robbins' political mockumentary *Bob Roberts* from the 1990s.

Soda\_Jerk's approach connects with a strain of net art known as 'pro surfing', the copying and pasting of web content in tribute or homage to produce expanded copies or new originals. Writer Marisa Olson has paralleled this impulse with the bricolage

of the Dadaists and Surrealists, as a web-based form of collage.<sup>22</sup> In *The Popular Front*, the artist collective inscribes moving images with new collectively produced meanings, releasing them onto the internet made anew.

This strategy also informs *The Was* (2016), made by Soda\_Jerk in collaboration with renowned musicians and samplers The Avalanches, which the artists describe as 'part experimental film, part music video and part concept album'.<sup>23</sup> Using a linear plot structure, *The Was* is composed of a vast array of characters and scenes from filmic history, fused together in uncanny juxtapositions to create new narratives and imagined futures. *The Was* intervenes into viewers' cinematic memories, accrued personal associations and nostalgia through an act of montage. Upping a middle finger to copyright licensing laws, Soda\_Jerk takes many liberties and no prisoners in its remixing of found cultural material and its readings.

Also drawing on an internet archive, Jemima Wyman's work is grounded in the use and signification of pattern in relation to global activist histories. Her multidisciplinary practice spans textiles, installation and collage, which she uses to examine the aesthetics of protest and the notion of collective identities or communal skins. In so doing, she has amassed a substantial archive of images of masked protesters and liberation armies downloaded from the internet. *Aggregate Icon (RBW)*— (2016), (see pp 44-45 for full title) is a mandala-like collage comprised of hand-cut imagery from this archive.

The monumental work folds out from its centre as a complex matrix of activist adornment crossing borders, movements and ideologies. Balaclava-clad figures, synonymous with the anarchist black bloc or Russian activists Pussy Riot, intersect with the lattice patterns of the Keffiyeh scarf associated with Palestinian nationalism or the Free Gaza movement. Tie-dyed patterns from 1960s counterculture coalesce with camouflage worn by an Indigenous land rights demonstrator. Paisley scarves lifted from the union

movement are juxtaposed with Guy Fawkes masks, an activist trope with a diverse history of appropriation and reappropriation popularised by the graphic novel-cum-film, *V for Vendetta* (2005).<sup>24</sup> After being appropriated by the hacker group Anonymous in 2008, the Guy Fawkes mask has become a ubiquitous symbol of dissent through its use in Occupy Wall Street and other protest events.

Executed in a palette of red, black and white (drawing inevitable parallels with communism, anarchism and the histories of the Russian avant-garde) *Aggregate Icon (RBW)*— reads as a kaleidoscopic distillation of activist energy, which reinscribes a sense of power in numbers through collective action. It resembles an emblem of resistance or a portal into imagined futures of political optimism. With an extremely long title that cites the date, movement and location of each demonstration, Wyman diminishes the possibility of the work being severed from its contexts and reduced to pure aesthetics or ornamentation.

\* \* \*

While many of the artists discussed in this exhibition explore mimicry as a mode of activism and resistance, the signs and symbols of protest and revolution are frequently appropriated by the advertising industry for economic ends. Taken out of context and re-circulated, meaning and intention can be emptied out for the purposes of selling products. Think Che Guevara lip balm, or the recent Pepsi Cola advertisement that portrayed Kardashian half-sister Kendall Jenner ending a riot by proffering a can of Pepsi to police, a pastiche of familiar protest footage from the United States. The advertisement was subsequently retracted after an internet backlash arguing that the advertisement trivialised the Black Lives Matter movement and the protest movement in general.

Nevertheless, the artists in *Cover Versions: Mimicry and Resistance* employ a number of artistic strategies that revolve around the notion of mimesis as a means of survival and subversion. While some draw from

biological science and our relationship between nature and technology, others embrace impersonation and replication as a means of challenging stereotypical constructs around race, gender and ethnicity. The re-performance of existing musical pieces is used to explore the impact of divergent contexts, spaces and their resultant meanings, highlighting the possibilities afforded by collaborative authorship as an artistic methodology. Referencing our broader cultural context and the constant circulation of imagery in the internet age, other artists draw on remix, sampling, or memeing – in tribute or homage, to produce expanded copies or new narratives.

Anna Briers

Senior Curator, Shepparton Art Museum

- 15 Léuli Mazyar Luna'i Eshraghi, *Ua numi le fau*, exh. cat, Gertrude Contemporary, Melbourne, 2016, p.7.
- 16 The social networks and lifestyle of the ballroom communities in New York are portrayed in the documentary *Paris is Burning*, released in 1990 by Miramax Films.
- 17 Léuli Mazyar Luna'i Eshraghi, *Ua numi le fa*, p.7.
- 18 Ibid., p.7.
- 19 The Sāmoan participation in the Völkerschauen occurred from 1900 to 1914, during the German administration of Sāmoa.
- 20 Anne Dreesbach, *Colonial Exhibitions: Völkerschauen and the Display of the Other*, EGO European History Online, 2015, <http://ieg-ego.eu/en/threads/backgrounds/european-encounters/anne-dreesbach-colonial-exhibitions-voelkerschauen-and-the-display-of-the-other>. accessed 3/10/17
- 21 *Culture for Sale*, 2014, was originally devised to explore the commercialisation of Sāmoan culture in the wake of the fiftieth anniversary of the Independence of Sāmoa in June 2012.
- 22 Marisa Olson, 'Lost not found: the circulation of images in digital visual culture', in Lauren Cornell and Ed Halter (eds), *Mass Effect, Art and the Internet in the Twenty-First Century*, MIT Press, Cambridge, MS & London, co-published with the New Museum, New York, NY, 2015, p.162.
- 23 Soda\_Jerk artist statement, [http://www.sodajerker.com.au/video\\_work.php?v=20130227175938](http://www.sodajerker.com.au/video_work.php?v=20130227175938). accessed 4/10.2017
- 24 The film *V for Vendetta*, released in 2005 by Warner Bros, was based on the 1988 comic *V for Vendetta* by DC Comics.

## ENDNOTES

- 1 'Memeing' is derived from 'meme', described in the *The Oxford Dictionary* as 1) An element of a culture or system of behaviour passed from one individual to another by imitation or other non-genetic means. 2) An image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by internet users, often with slight variations.
- 2 Robert C. King, William D. Stansfield and Pamela K. Mulligan, *A Dictionary of Genetics* (7th ed.), Oxford University Press, New York, 2006, p.278.
- 3 Ashley Crawford, 'Maria Fernanda Cardoso: small wonders', *Art Collector*, Issue 56, April–June 2011, <http://www.artcollector.net.au/MariaFernandaCardosoSmallwonders>. accessed 25/09/2017
- 4 Steve Trewick, 'Stick insects', *Te Ara – the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/stick-insects/print>. accessed 25/9/2017
- 5 Michael Candy, in conversation with the author, 29 April 2017.
- 6 The poem was published in a collection of the same name: Richard Brautigan, *All Watched Over by Machines of Loving Grace*, Communication Company, San Francisco, CA, 1967, n.p.
- 7 See Rhiannon Tuffield, 'Bees could boost business', *The Shepparton News*, 24 February 2017, <https://www.sheppnews.com.au/2017/02/24/75807/bees-could-boost-business> accessed 25/2/2017
- 8 For more information see <http://honeyfingers.com.au/>. accessed 15/9/2017
- 9 Andrew Hugill, 'Percy Grainger: a pioneer of electronic music' in Suzanne Robinson and Kay Dreyfus (eds), *Grainger the Modernist*, Ashgate Publishing, Farnham, Surrey, 2015, p.210.
- 10 'Naomi Gall, Writer Sings for Her Supper', *Art Guide*, 13 September 2016, <http://artguide.com.au/art-plus/writer-sings-supper>. accessed 1/10/2017
- 11 Andrew Hugill, 'Percy Grainger', p.208.
- 12 Cornelius Cardew was an English experimental composer who founded The Scratch Orchestra, 1969, later abandoning his experimental activities in favour of left wing politically motivated 'peoples liberation music'. For a realisation of Cardew's *Treatise* see [https://www.youtube.com/watch?v=Rp\\_O6QPz7pQ](https://www.youtube.com/watch?v=Rp_O6QPz7pQ). accessed 2/10/2017
- 13 Simon Price. 'Walk this way: how Run – DMC and Aerosmith changed pop'. *The Guardian*, 2016 <https://www.theguardian.com/music/musicblog/2016/jul/04/walk-this-way-run-dmc-aerosmith>. accessed 16/9/2017
- 14 Homi K. Bhabha, 'The other question', *The Location of Culture*, Routledge, London & New York, 1994, p.66.

Arthur Merric Boyd (ceramicist)  
Neil Douglas (decorator)  
*An Earthenware Charger*, c.1948–58



Michael Candy  
*Synthetic Pollenizer*, 2017

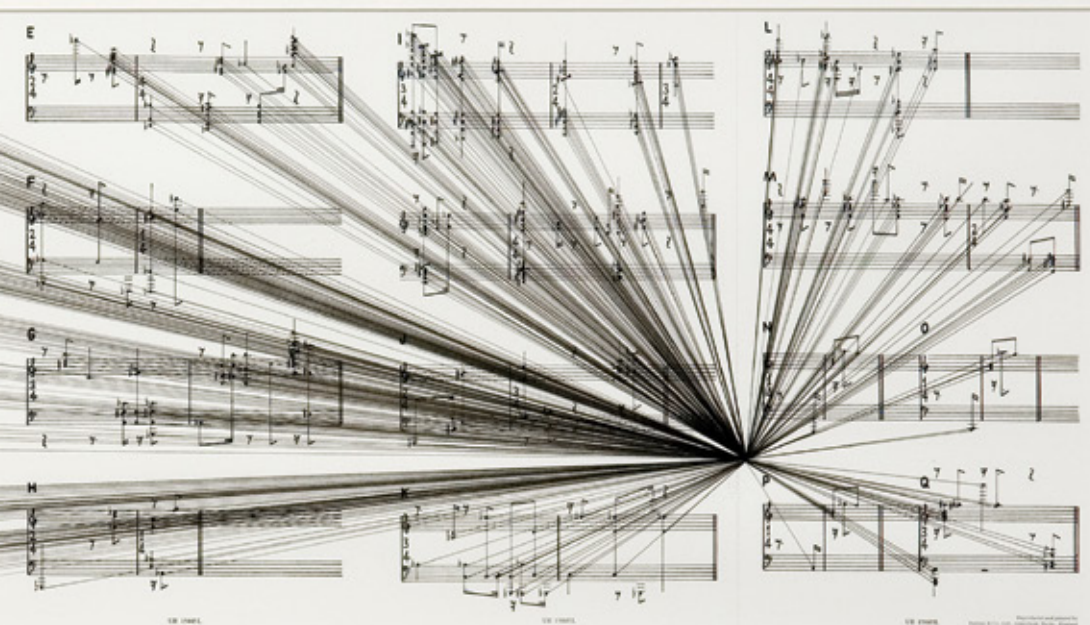




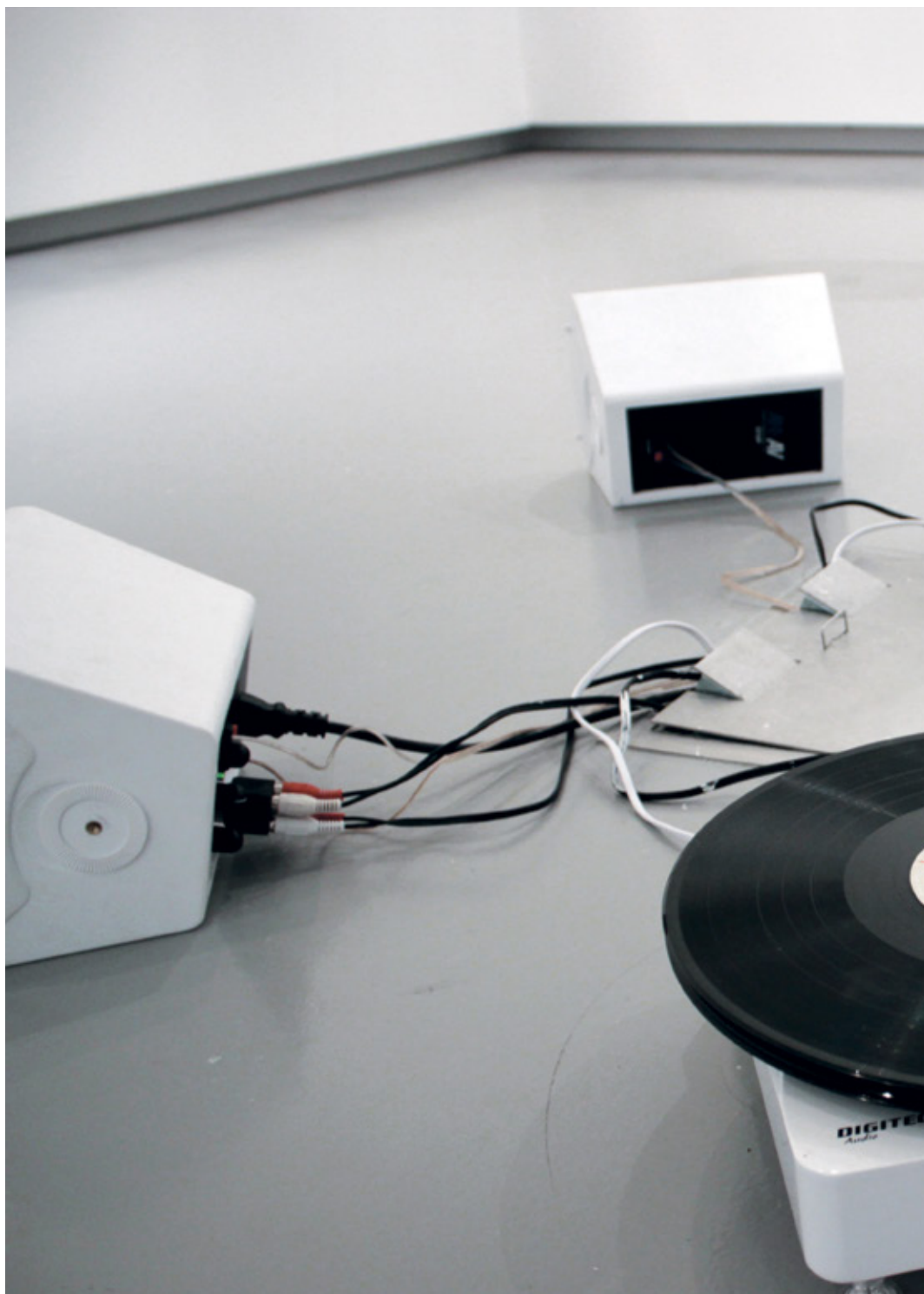
Michael Candy and Rosalind Hall;  
design by Percy Grainger and Burnett Cross  
*Kangaroo Pouch Tone Tool*, 2016







Marco Fusinato  
*Mass Black Implosion*  
(Material, Cornelius Cardew), 2007





LOUD+SOFT  
*Turning the Tables, 1997–*

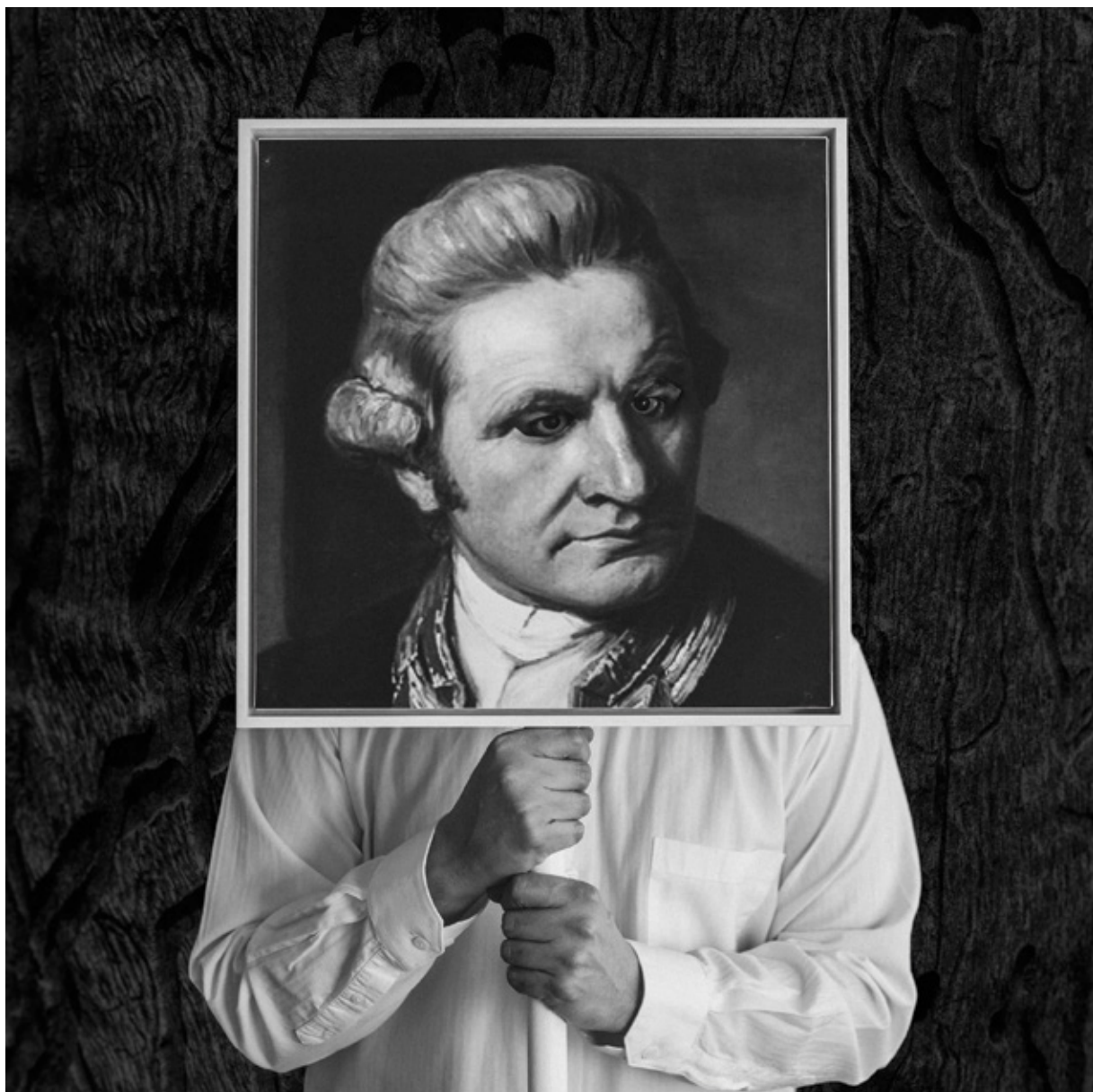






Frédéric Nauczyciel  
*A Baroque Ball (Shade)*, 2014







Christian Thompson  
*Othering the Explorer, James Cook, 2016*  
*Othering the Ethnologist, Augustus Pitt Rivers, 2016*



INSERT 20c TO WATCH ME DANCE



INSERT 20c TO WATCH ME DANCE



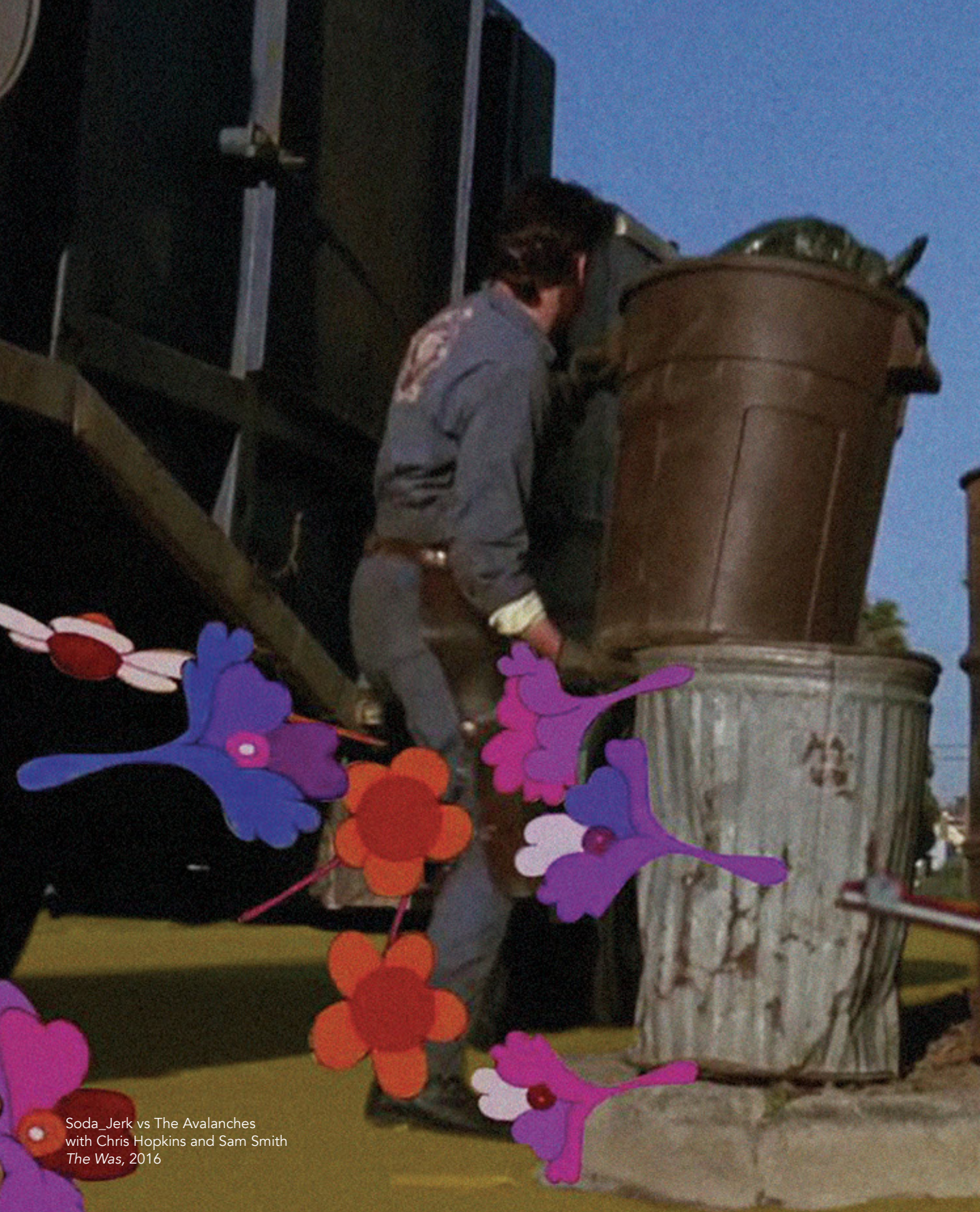
INSERT 20c TO WATCH ME DANCE



INSERT 20c TO WATCH ME DANCE







Soda\_Jerk vs The Avalanches  
with Chris Hopkins and Sam Smith  
*The Was*, 2016



ELECT CONNORSMAN



FOR A BETTER





Jemima Wyman  
*Aggregate Icon (RBW)*—,2016

## arthur merriç boyd and neil douglas.

Arthur Merriç Boyd: Born 1920, Melbourne, Australia Died 1999, Melbourne.  
Neil Douglas: Born 1911, Wellington, New Zealand. Died 2003, Nhill, Victoria.

Arthur Merriç Boyd belonged to one of Australia's most significant artistic dynasties and was one of Australia's most renowned early studio potters. In 1944, with partners John Perceval and Peter Herbst, Boyd established the Arthur Merriç Boyd Pottery in the semi-rural suburb of Murrumbidgee. In 1950, Herbst left the partnership to pursue an academic career, and painter and naturalist Neil Douglas took his place, having worked at the studio for some time. The pottery closed in 1958.

Notable exhibitions include: *Making History: The Boyd Family*, Heide Museum of Modern Art, Melbourne (2017); *Outer Circle: The Boyds and the Murrumbidgee Artists*, National Gallery of Victoria, Melbourne (2014); *Murrumbidgee Pottery at Heide*, Heide Museum of Modern Art, Melbourne (2014); *Federation: Australian Art & Society 1901–2001*, National Gallery of Australia travelling exhibition (2001); *Neil Douglas: An Artist in Nature's Garden*, Heide Museum of Modern Art, Melbourne (2003); *Arthur Boyd: Family and Friends*, Cairns Regional Gallery, travelling exhibition (1997); *Arthur Boyd Retrospective*, Art Gallery of New South Wales, Sydney (1993); *Australian Decorative Arts 1788–1988*, National Gallery of Australia, Canberra (1988).

Ceramics from the Arthur Merriç Boyd Pottery are held in numerous public and private collections, including: National Gallery of Victoria, Melbourne; Heide Museum of Modern Art, Melbourne; National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Tasmanian Museum and Art Gallery, Hobart; and Shepparton Art Museum, Victoria.

## michael candy.

Born 1990, Durban, South Africa.  
Lives in Brisbane.

Michael Candy is a new media artist. Through the deconstruction and analysis of everyday devices, he has developed a system of 'instinctive engineering' that he uses to investigate interaction technologies.

Recent solo presentations include *Ether Antenna*, Bus Projects, Melbourne (2017); and *Digital Empathy Device*, The Walls Art Space, Gold Coast, Queensland (2016). Selected group exhibitions include *Kathmandu Triennale*, Nepal (2017); *Le Cube Prix*, Paris (2016); *16th International Media Art Biennale: Test Exposure*, WRO Art Center, Wrocław, Poland (2015); *Instrument Builders Project 3*, National Gallery of Victoria, Melbourne (2014); *Next Wave*, New Low and Bus Projects, Melbourne (2014); *Foundations Edge*, QUT Art Museum, Brisbane (2013); and *Catching Light*, *19th International Symposium on Electronic Art*, Campbelltown Arts Centre, Sydney (2013).

Candy has undertaken residencies across the country and internationally, including the 2016 Asialink Arts Residency, a three-month residency with the Robotics Association of Nepal, Kathmandu (2016); HAWAPI, Huepetue, Peru (2015); Hackteria Lab, Yogyakarta, Indonesia (2014); Kochi artist-in-residency (AIR) program, Fort Kochi, India (2014); *Instrument Builders Project 1 & 3*, Yogyakarta, Indonesia (2013); *The Depot*, First Draft, Sydney (2013); and *Splendid Arts Lab*, Lismore, New South Wales (2011).

In 2015 Candy won the WRO Award as part of the *16th International Media Art Biennale*, Wrocław, Poland; and later the 2016 PRIX Cube, International Digital Art Prize for Emerging Artists, Paris. Candy is a member of the collective Golden Solution. His work is held in private collections such as the Justin Art House Museum (JAM), Melbourne.

## maria fernanda cardoso.

Born 1963, Bogotá, Colombia.  
Lives in Sydney.

Maria Fernanda Cardoso's artistic practice is characterised by the use of unconventional materials, and draws on references from art history, popular culture and scientific theories of biodiversity. Her work reveals a longstanding interest in the natural world and our ambiguous relationship to it.

Notable Australian and international solo exhibitions include: *Maria Fernanda Cardoso: Banco de la República's Art Collection*, Bogotá, Colombia (2013); *Masters of Disguise*, Fremantle Arts Centre, Perth (2011); *Maria Fernanda Cardoso: Death Becomes Her*, Chelsea Art Museum, New York (2006); *ZOOmorphism: Maria Fernanda Cardoso*, Museum of Contemporary Art Australia, Sydney (2003); *Cardoso Flea Circus*, New Museum of Contemporary Art, New York (1998).

Selected group exhibitions include: *A Working Model of the World*, UNSW Galleries, Sydney (2017); *On the Origins of Art*, Museum of Old and New Art, Hobart (2016); *Out of Hand: Materialising the Digital*, Powerhouse Museum, Sydney (2016); *Contingent Beauty: Contemporary Art from Latin America*, Museum of Fine Arts, Houston, TX (2015); *18th Biennale of Sydney: All Our Relations*, Sydney (2012); *Dead or Alive: Nature Becomes Art*, Museum of Arts and Design, New York (2010).

Cardoso represented Colombia at the 2003 Venice Biennale, Italy. Her work is held in public collections including the Tate Gallery, London; National Gallery of Australia, Canberra; San Francisco Museum of Modern Art, San Francisco, CA; Museum of Contemporary Art, San Diego, CA; Museo de Arte Moderno de Bogotá, Colombia; and Museo de Arte Contemporáneo, Bogotá, Colombia.

Cardoso is represented by Arc One Gallery, Melbourne, and Sicardi Gallery, Houston, TX.

## marco fusinato.

Born 1964, Melbourne, Australia.  
Lives in Melbourne.

Marco Fusinato is an artist and musician whose work has taken the form of installation, photographic reproduction, performance and recording. His overall aesthetic project combines allegorical appropriation with an interest in the intensity of a gesture or event.

Recent solo exhibitions include: *Constellations*, ICA Singapore, Singapore (2015); *The Colour of the Sky has Melted*, Institute of Modern Art, Brisbane, and Artspace, Sydney (2012); *Mutlu Çerkez / Marco Fusinato*, Art Gallery of New South Wales, Sydney (2005); *Photographs: Sun Series*, Centre for Contemporary Photography, Melbourne (2005); *Multu Çerkez AND Marco Fusinato*, Gertrude Contemporary Art Spaces, Melbourne (2003); and *Marco Fusinato and Thurston Moore: TM/MF*, Australian Centre for Contemporary Art, Melbourne.

Selected group exhibitions include: *The National 2017: New Australian Art*, Museum of Contemporary Art, Sydney (2017); *The Score*, Ian Potter Museum of Art, The University of Melbourne, Melbourne (2017); *All the World's Futures: 56th International Art Exhibition at the Venice Biennale*, Italy (2015); *Soundings: A Contemporary Score*, Museum of Modern Art, New York (2013); *The Imminence of Poetics*, 30th São Paulo Biennale, Brazil (2012); *Spectral Arrows*, Glasgow International Arts Festival, Scotland (2012); *Freehand: Recent Australian Drawing*, Heide Museum of Modern Art, Melbourne (2010); and *NEW09*, Australian Centre for Contemporary Art, Melbourne (2009).

Fusinato's work is included in private collections and in public collections throughout Australia, including the National Gallery of Victoria, Melbourne; Museum of Contemporary Art Australia, Sydney; Art Gallery of New South Wales, Sydney.

Fusinato is represented by Anna Schwartz Gallery, Melbourne.

## percy grainger and burnett cross.

Percy Grainger: Born 1882, Brighton, Australia.  
Died 1961 White Plains, NY.  
Burnett Cross: Born 1914, New York, NY.  
Died 1996 White Plains, NY.

Percy Aldridge Grainger was a performer, composer, experimental musician and folk-song arranger whose legacy places him squarely in the firmament of Australia's musical greats. A megastar of the European, North American and Australian stage, he commanded huge fees and attracted sell-out shows for his concert piano performances. His most famous work was an arrangement of the folk song *Country Gardens*, a smash hit that he grew to detest.

Grainger made his concert debut in 1894 at age twelve, departing for Europe soon after to study piano and composition at the Hoch Conservatorium in Frankfurt. He moved to London in 1901, and it was here that he began performing at major concert venues and festivals, as well as writing the first of his own very popular compositions. Grainger's fame continued to grow with his move to America in 1914, where he toured extensively and performed at the White House through three Presidencies.

The latter part of his life was dedicated to the establishment of the Grainger Museum at the University of Melbourne, which opened in 1938. From 1946 to 1958 Grainger collaborated on a series of 'free music' experiments with physicist Burnett Cross. Grainger considered the free music machines to be his most important contribution, and they are widely considered as historical precursors to electronic music.

## yuki kihara.

Born 1975, Sāmoa.  
Lives in Auckland, New Zealand, Sāmoa and Sydney.

Yuki Kihara is one of New Zealand's leading multidisciplinary artists. She is of Sāmoan and Japanese descent, and her work explores the varying relationships and intersections between gender, race, sexuality, culture and politics.

Kihara has exhibited in numerous exhibitions internationally. Solo presentations include: *Coconuts That Grew From Concrete*, Artspace, Auckland (2017); *A Study of a Sāmoan Savage*, Te Uru Waitakere Contemporary Art Gallery, Auckland (2016); *Undressing the Pacific*, The Hocken, University of Otago, Dunedin (2015); *Salt8: Shigeyuki Kihara*, Utah Museum of Fine Arts, Salt Lake City, UT (2013); *Shigeyuki Kihara: Living Photographs*, The Metropolitan Museum of Art, New York (2008).

Selected group exhibitions include the *Honolulu Biennial*, Hawaii (2017); *Ua numi le fau*, Next Wave Festival, Melbourne (2016); *8th Asia Pacific Triennial of Contemporary Art (APT8)*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2015); *Daegu Photo Biennale*, Daegu Culture & Arts Centre, South Korea (2014); *Sakahana: 1st International Quinquennial of New Indigenous Art*, National Gallery of Canada, Ottawa (2013); *Made in Oceania: Tapa – Art and Social Landscapes*, Rautenstrauch-Joest Museum, Cologne, Germany (2013); and the *4th Auckland Triennial*, Auckland Art Gallery Toi o Tāmaki, Auckland (2010).

Kihara's work is held in a number of private collections, and in public collections including Museum of New Zealand Te Papa Tongarewa, Wellington; Auckland Art Gallery, Auckland; Gus Fisher Gallery, University of Auckland; Queensland Art Gallery | Gallery of Modern Art, Brisbane; University of Cambridge Museum of Archeology and Anthropology, Cambridge, UK; and the Metropolitan Museum of Art, New York.

Kihara is represented by Milford Galleries, Dunedin, New Zealand.

## the kingpins.

Angelica Mesiti: Born 1976, Sydney, Australia. Lives in Paris.

Técha Noble: Born 1977, Sydney, Australia. Lives in Sydney and Berlin.

Emma Price: Born 1975, Sydney, Australia. Lives in Sydney.

Katie Price: Born 1978, Sydney, Australia. Lives in Sydney.

The work of artists' collective, The Kingpins, flip between live performance, gallery-based video projection and installation. They use humour and parody to comment on urban experience, drawing attention to the ever-present fabric of popular culture, mass media and marketing hype.

Established in 2001, the group has presented works nationally and internationally. Selected exhibitions and performances include: *Black Box White Cube: Aspects of Performance in Contemporary Australian Art*, Arts Centre, Melbourne (2011); *Rising Tide*, Museum of Contemporary Art, San Diego, CA, and Museum of Contemporary Art, Sydney (2009); *Shifting Identities*, Kunsthau Zürich, Switzerland (2008); *Under the Influence: Art and Music*, QUT Art Museum, Brisbane (2008); *Playback*, Musée d'Art Moderne de la Ville de Paris, Paris (2007); *Liverpool Biennial 2006*, Polished T Gallery, Liverpool (2006); *Rhapsody Happens*, Gertrude Contemporary Art Spaces, Melbourne (2006); *I Thought I Knew but I was Wrong: New Video Art from Australia*, Australian Centre for the Moving Image, travelling to Bangkok, Singapore and Seoul (2004); *Do You Believe in Reality?* Taipei Biennial, Taipei Fine Arts Museum, Taiwan (2004); *Gwangju Biennale: Grain of Dust, Drop of Water*, Gwangju, South Korea (2004); and *The World May Be (Fantastic): 13th Biennale of Sydney*, Sydney (2002).

The Kingpins' work is held in private collections in Australasia and Europe, and in public collections including the Museum of Contemporary Art Australia, Sydney, and the Art Gallery of New South Wales, Sydney.

The Kingpins are represented by Neon Parc, Melbourne.

## frederic nauczyciel.

Born 1968, Paris, France. Lives in Paris and Baltimore, MD.

Inspired by dance and cinema, Frédéric Nauczyciel's principal artistic mediums are photography, video and performance. He explores the complexity of social life in both rural and urban settings, while reflecting the dynamic tensions of sexuality, power and hybridisation.

Nauczyciel has exhibited in France and internationally. Recent exhibitions include: *La peau vive*, Musée d'art et d'histoire de Saint-Denis, France (2017); *Red Shoes*, Palace Film Festival, Chicago, IL (2017); *Ua numi le fau*, Next Wave Festival, Melbourne (2016); *The Fire Flies*, FotoFest International, Houston, TX (2015); *H.M.U. Voguing*, Center Pompidou, Paris (2013); *The Fire Flies*, Centre Pompidou, Paris (2013); *Les Rencontres d'Arles 2013: Arles in Black*, Rencontres internationales de la photographie, Arles, France (2013); *Location(s)*, Musée d'Art Contemporain du Val-de-Marne, Paris, France (2012); *Our Time Ahead: Anachronism and Utopia in the French Countryside*, Musée de la Chasse et de la Nature, Paris, Honfleur Gallery, Washington, DC (2012); *Le Temps devant*, Centre d'art et de photographie de Lectoure, Paris (2011); and *Demeure Intime*, Palau de la Virreina, Barcelona, Spain (2010).

Nauczyciel's work is included in the collections of the National Contemporary Art Fund, Centre national des arts plastiques, France; Musée d'Art Contemporain du Val-de-Marne, Paris, France; Musée de la Chasse et de la Nature, Paris; and the Kadist Foundation, France.

## soda\_jerk vs the avalanches.

Dan Angeloro: Born 1977, Sydney, Australia. Lives in New York.

Dominique Angeloro: Born 1979, Sydney, Australia. Lives in New York.

Formed in Sydney in 2002, Soda\_Jerk is two sisters who approach sampling as an alternate form of making history. Working at the intersection of documentary and speculative fiction, their archival practice takes the form of films, video installations, cut-up texts and lecture performances. In 2016 they collaborated with The Avalanches, an Australian electronic musical group who formed in Melbourne in 1997 which has achieved significant critical and commercial success.

Recent national and international exhibitions include: *Afro-tech and the Future of Re-Invention*, HMKV Hardware MedienKunstVerein, Dortmund, Germany (2017); *Into the Unknown: A Journey Through Science Fiction*, Barbican Centre, London (2017); *Fellow Travelers*, apexart, New York, NY (2017); *Unrealpolitik*, Co-Lab Projects, Austin, TX (2017); *Synthetic*, Australian Centre for Photography, Sydney (2017); *Hacking/Modding/Remixing as Feminist Protest*, Miller Gallery at Carnegie Mellon University, Pittsburgh, PA (2017); *Red Green Blue: A History of Australian Video Art*, Griffith University Art Gallery, Brisbane (2017); *Astro Black*, SPACES, Cleveland, OH (2017); *Moving Histories // Future Projections*, Museums & Galleries of New South Wales (2017); *New World Order*, Casula Powerhouse, Sydney (2016); *The Carousel*, Videotage, Hong Kong (2016); *Hollywood Burn*, Wagga Wagga Art Gallery, New South Wales (2016); *Video oediV*, Campbelltown Arts Centre, Sydney (2016); *Boom Cut Guerilla*, Tank Art Space, Marseille, France (2016).

Soda\_Jerk's work is held in the collections of Artbank, Sydney, Melbourne and Perth; and in the Art Gallery of New South Wales, Sydney. The group is the recipient of the third Ian Potter Moving Image Commission and will premiere the film *Terror Nullius* at the Australian Centre for the Moving Image in March 2018.

## super critical mass. loud+soft.

Julian Day: born 1975, Bendigo, Australia.  
Lives in New York, NY.

Luke Jaaniste: Born 1977, Sydney, Australia.  
Lives in Brisbane.

Super Critical Mass is an ongoing participatory project directed by artists and composers Julian Day and Luke Jaaniste. Its ephemeral site-specific performances cross the boundaries between performance, music and art, using sound and social connection to frame public places as heightened sites for interaction.

The pair also works under the name LOUD + SOFT, creating object-based performances and installations using defunct playback devices such as turntables and CD players.

Australian and international projects include: *This Is A Voice*, Museum of Applied Arts and Sciences, Sydney (2017); *2017 California-Pacific Triennial*, Orange County Museum of Art, Newport, CA (2017); *Sonic Social*, Museum of Contemporary Art Australia, Sydney (2014); *8th Asia Pacific Triennial of Contemporary Art (APT8)*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2015); *Art & About*, Hyde Park, Mitchell Library, Martin Place, Sydney (2015); *Supersonic Festival*, Library of Birmingham, Birmingham, UK (2013); *CUSP: Designing into the Next Decade*, Casula Powerhouse, Sydney (2013); *Spitalfields Music Festival*, Old Spitalfields Markets, London (2012); *FutureEverything Festival*, Manchester Cathedral, Manchester, UK (2012); *Aurora Festival*, Blacktown Arts Centre, Sydney (2012); *Audio Architecture: Sounds of the City*, Arts Centre Melbourne, Melbourne (2012); *MATA Festival*, Central Park, New York (2011); *Liquid Architecture Festival (LA201)*, Brisbane (2010); *Arts House Meat Market*, Melbourne (2010); *CarriageWorks*, Sydney (2008).

Projects under the name LOUD + SOFT include: *Reinventing the Wheel: The Ready-made Century*, Monash University Museum of Art, Melbourne (2013); and *Nighttime*, Performance Space, Sydney (2009).

Super Critical Mass's work is held in the collections of Orange County Museum of Art, Newport Beach, CA and the Museum of Contemporary Art Australia, Sydney.

## christian thompson.

Born 1978, Gawler, South Australia.  
Lives in London.

Christian Thompson is a Bidjara man of the Kunja Nation in southwest Queensland. One of Australia's foremost multidisciplinary Indigenous artists, his work explores identity, cultural hybridity and history.

Thompson has exhibited both nationally and internationally. Significant solo exhibitions include: *Christian Thompson: Ritual Intimacy*, Monash University Museum of Art, Melbourne (2017); *Christian Thompson: Dead Tongue*, Koorie Heritage Trust, Melbourne (2015); *We Bury Our Own*, Pitt Rivers Museum, Oxford, UK (2012).

Group exhibitions include: 'Why Not Ask Again: Arguments, Counter-arguments, and Stories': 11th Shanghai Biennale, Power Station of Art, Shanghai, China (2016); *Everywhen: The Eternal Present in Indigenous Art from Australia*, Harvard Art Museums, Cambridge, UK (2016); *Australian Exotica*, Monash Gallery of Art, Melbourne (2016); *8th Asia Pacific Triennial of Contemporary Art (APT8)*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2015); *Art as a Verb*, Monash University Museum of Art, Melbourne (2014); *UnDisclosed: 2nd National Indigenous Art Triennial*, National Gallery of Australia, Canberra (2012); *The Beauty of Distance: Songs of Survival in a Precarious Age: 17th Biennale of Sydney*, Sydney (2010); and *Culture Warriors: National Indigenous Art Triennial*, American University, Washington, DC (2009).

Thompson's works are held in Australian and international public collections, including the National Gallery of Australia, Canberra; Museum of Contemporary Art Australia, Sydney; National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney; Aboriginal Art Museum, Utrecht, The Netherlands; and Pitt Rivers Museum, Oxford, UK, as well as in numerous private collections.

Thompson is represented by Gallery Gabrielle Pizzi, Melbourne, Sarah Scout Presents, Melbourne, Michael Reid Gallery, Sydney, and Berlin and Future Perfect, Singapore.

## jemima wyman.

Born 1977, Sydney, Australia.  
Lives in Brisbane and Los Angeles.

Jemima Wyman's practice encompasses performance, video, photography and painting. Her most recent work focuses on patterns and masking used by marginalised groups to gain power. Through this work she investigates visual resistance: specifically camouflage as a formal, social and political strategy in negotiating identity.

Wyman has exhibited widely in Australia and internationally. Solo exhibitions include: *Jemima Wyman: Tactical Frivolity*, Artspace, Mackay (2016); *Pattern Bandits*, Queensland Art Gallery of Modern Art, Brisbane, travelling exhibition (2014); and *The Declaration of Resemblance and Fluid Insurgents*, Institute of Modern Art, Brisbane (2009).

Notable group exhibitions include: *Green Room: Material Politics*, Institute of Modern Art, Brisbane (2017); *The National: New Australian Art*, Carriageworks, Sydney (2017); *Conflict: Contemporary Response to War*, UQ Art Museum, Brisbane (2014); *Direct Democracy*, Monash University Museum of Art, Melbourne (2013); *Volume One: MCA Collection*, Museum of Contemporary Art, Sydney (2012); *The Unexpected Guest*, Liverpool Biennial FACT, Liverpool, UK (2012); *Panorama*, Casula Powerhouse, Sydney (2012); *Inner Voices*, 21st Century Museum of Contemporary Art, Kanazawa, Japan (2011); *The Beauty of Distance: Songs of Survival in a Precarious Age: 17th Biennale of Sydney*, Sydney (2010); *Contemporary Commonwealth*, Australian Centre for the Moving Image, Melbourne (2006); and *Primavera*, Museum of Contemporary Art, Sydney (2005).

Wyman's works are held in the collections of the Museum of Contemporary Art Australia, Sydney; 21st Century Museum of Art, Kanazawa, Japan; and the National Gallery of Australia, Canberra.

Wyman is represented by Milani Gallery, Brisbane and Sullivan + Strumpf, Sydney.

# list of works.

All works are copyright the artists unless otherwise stated.

Super Critical Mass (Julian Day and Luke Jaaniste)  
*Moving Collected Ambience* (2014–)  
 participatory sound work  
 duration variable  
 Commissioned by the Museum of Contemporary Art Australia and Performance Space, Sydney (2015).  
 Museum of Contemporary Art Australia, purchased with funds provided by the MCA Foundation (2015)  
 courtesy the artists and Museum of Contemporary Art Australia, Sydney

Maria Fernanda Cardoso in collaboration with Ross Rudesch Harley  
*Hojas y Ramas, Leaves and Branches* (2010)  
 HD video of female children's stick insects (*Tropidoderus childreni*) and spiny leaf insect (*Extatosoma tiaratum*) on branch  
 6 min 55 sec  
 courtesy the artists and Arc One Gallery

Maria Fernanda Cardoso in collaboration with Ross Rudesch Harley  
*Stick Insects on Branch* (2004–08)  
 HD video  
 10 min 50 sec  
 courtesy the artists and Arc One Gallery

Arthur Merric Boyd (ceramicist) Neil Douglas (decorator)  
*An Earthenware Charger* (c.1948–58)  
 earthenware and glaze  
 34.8 cm diam  
 Shepparton Art Museum, acquired with the assistance of Carrillo and Ziyin Gantner (2016)  
 © Bundanon Trust

Michael Candy  
*Synthetic Pollenizer* (2017)  
 brass, resin, pollen, synthetic nectar, active mechatronics, web enabled camera

Documentation  
 digital video  
 4 min

Online broadcast  
 YouTube live stream from remote pollenizer  
 Commissioned by SAM, Shepparton Art Museum (2017) courtesy the artist, Honey Fingers, and Tallis Wine Cellar Door

Michael Candy and Rosalind Hall; design by Percy Grainger and Burnett Cross  
*Kangaroo Pouch Tone Tool* (2016)  
 steel, brass, PVC pipe, paper roll, sewing machine belt, electronics  
 156.3 x 57 x 40.8 cm  
 courtesy the artist and the Grainger Museum, The University of Melbourne

Marco Fusinato  
*Mass Black Implosion (Material, Cornelius Cardew)* (2007)  
 ink on archival facsimile of score  
 59 x 92.5 cm (framed)  
 Shepparton Art Museum, purchased (2011)

LOUD+SOFT  
*Turning the Tables: Future Tense* (2017–)  
 turntables, vinyl records, wire, metal, mirrored acrylic  
 installation dimensions variable  
 courtesy the artists

The Kingpins  
*VERSUS* (2001)  
 single-channel video  
 5 min 30 sec  
 courtesy the artists and Neon Parc, Melbourne

Frédéric Nauczyciel  
*A Baroque Ball (Shade)* (2014)  
 from the series *House of HMU*  
 HD video, colour  
 5 min 13 sec

Filmed at the Centre Pompidou in (2013)  
 In memoriam Alain B.  
 courtesy the artist

Christian Thompson  
*Othering the Explorer, James Cook* (2016)  
*Othering the Ethnologist, Augustus Pitt Rivers* (2016)  
*Othering the Anthropologist, Walter Baldwin Spencer* (2016)  
*Othering the Critic John Ruskin* (2016)  
*Equilibrium* (2016)  
 from the series *Museum of Others*  
 Type-C prints on metallic paper  
 125 x 125cm (framed)  
 courtesy the artist and Michael Reid Contemporary Art Gallery, Sydney / Berlin

Yuki Kihara  
*Culture for Sale* (2014)  
 interactive video installation  
 5 video screens with coin actuators  
 installation dimensions variable  
 courtesy the artist and Milford Galleries, Dunedin, New Zealand

Soda\_Jerk  
*The Popular Front* (2011)  
 digital video  
 38 min 7 sec  
 Commissioned by Artbank  
 courtesy the artists

Soda\_Jerk vs The Avalanches with Chris Hopkins and Sam Smith  
*The Was* (2016)  
 digital video  
 13 min 40 sec  
 courtesy the artists

Jemima Wyman  
*Aggregate Icon (RBW) from centre to periphery, clockwise: Free-Gaza protester, Palestine, 5th May 2012 (Che Guevara t-shirt), Anti-government protester, Milan, 14th December 2010 (screaming skull), Union member*

protester against labour and fiscal reform, Madrid, 31st March 2012 (striped t-shirt), Indigenous land rights protester, Caledonia, 28th February 2006 (camo hoodie), Protesters occupying city hall against the shooting of Michael Brown put a keffiyeh on the George Washington Statue, Chicago, 11th August 2012 (statue), Supporter of the Syrian uprising recording fellow protesters, Beirut, 15th August 2011 (moustache facemask), Protesting NATO at summit, Chicago, 20th May 2012 (badge), Anti-government protester in solidarity with jailed freelance photographer Ahmed Humaidan, Bahrain, 1st March 2013 (black keffiyeh), College student stages performance against air pollution, Xi'an, China, 5th December 2013 (dust mask), Anti-austerity protester clashing with police, Greece, 29th June 2011 (sling-shot) May Day Protester, Bogotá, Colombia, 1st May 2013 (Che Guevara flag), A 'Sister of perpetual indulgence' at the hunky Jesus contest, San Francisco, 24th April 2011 (spotted nun), University student against Venezuelan president Hugo Chavez, Caracas, 26th January 2010 (red fabric over eyes and mouth), Supporter of Michael Brown, Ferguson, Missouri, 10th August 2014 (dreadlocks), Zapatista Children protesters, Chiapas, 5th May 2015 (six at a desk), G20 protester, Canada, 26th June 2010 (heart glasses), Pro-government supporters, Thailand, 30th November 2013 (Yingluck and Thaksin printed shirts), Zapatista, Chiapas, 8th March 2011 (black belt), Albanian celebrating 100 years of independence from the Ottoman Empire, 28th November 2012 (red and black face paint), Protesting grand jury decisions in police-involved death of Eric Garner, Berkeley, California, 6th December 2014 (holding doughnut), Protesting the disappearance of 43 students, Chilpancingo, Mexico, 11th November 2014 (profile red bandanna),

Palestine youth protesting Israel's military occupation, Beit El settlement, 28th January 2016 (Popular Front for the Liberation of Palestine headband), Anti-NATO protestor, Prague, 21st November 2002 (Che Guevara mask), Pro-Palestinian protesters, West Bank, 11th October 2015 (group wearing keffiyehs), May Day protester, Oakland, California, 1st May 2012 (occupy mask), Zapatistas, Chiapas, 15th August 2013 (red and white spotted cape), Anti-Fascist protester, Bulgaria, 17th November 2013 (anti-Fascist flag), Anti-Nuclear protester at Tokyo Electric Power Co. headquarters, 27th March 2011 (Nuclear No Thanks), Anti-government protestor, Bangkok, Thailand, 9th June 2013 (bandanna Guy Fawkes mask), Protester against the shooting death of teenager Michael Brown, Ferguson, Missouri, 13th August 2014 (white t-shirt mask), High school student protests lack of quality education, Santiago, Chile, 15th March 2012 (red t-shirt mask), Unknown (hoodie with patches), Millions Mask March, London, 5th November 2015 (Guy Fawkes mask with camo), Protesting at the RNC for good jobs, healthcare, affordable education, equality and peace, Tampa, Florida 27th August 2012 (A's painted-on shirt), Free Pussy Riot supporter at the Russian Embassy, London, 17th August 2012 (rabbit mask), Black Block group defending anti-Morsi protesters, Egypt, 11th February 2013 (red face on black masks) (2016) hand-cut digital photographs 173 cm diameter courtesy the artist and Sullivan + Strumpf, Sydney

# image credits and captions.

Cover

Foreground: Super Critical Mass  
(Julian Day and Luke Jaaniste)  
*Moving Collected Ambience* (2014–)  
participatory sound work  
Background: Kerrie Poliness  
OMG (2014)

graphic film on wall  
Installation view, *MCA Collection:  
Today Tomorrow Yesterday*, Museum  
of Contemporary Art Australia, Sydney  
(2016)  
image: Hospital Hill  
© Kerrie Poliness/licensed by Viscopy  
(2017)

pp.4-5, pp.30-31  
LOUD+SOFT  
*Turning the Tables* (1997–)  
performance in *Reinventing the Wheel:  
The Readymade Century*, Monash  
University Museum of Art, Melbourne  
(2013)  
image: the artists

pp.8–9 pp.42-43  
Soda\_Jerk vs The Avalanches with  
Chris Hopkins and Sam Smith  
*The Was* (2016)  
image: the artists

p.13  
Maria Fernanda Cardoso in  
collaboration with Ross Rudesch Harley  
*Hojas y Ramas, Leaves and Branches*  
(2010)  
image: the artist

p.23  
Arthur Merric Boyd (ceramicist) Neil  
Douglas (decorator)  
*An Earthenware Charger* (c.1948–58)  
image: Jamie Durrant

pp.24-25, p.53  
Michael Candy  
*Synthetic Pollenizer* (2017)  
image: the artist

p.27  
Michael Candy and Rosalind Hall;  
design by Percy Grainger and Burnett  
Cross  
*Kangaroo Pouch Tone Tool* (2016)  
image: Peter Casamento

pp.28-29  
Marco Fusinato  
*Mass Black Implosion (Material,  
Cornelius Cardew)* (2007)  
image: the artist and Anna Schwartz  
Gallery, Melbourne

p.33  
The Kingpins  
*VERSUS* (2001)  
image: the artist

pp.34-35  
Frédéric Nauczyciel  
*A Baroque Ball (Shade)* (2014)  
image: the artist

pp.36-37  
Christian Thompson  
*Othering the Explorer, James Cook*  
(2016)  
*Othering the Ethnologist, Augustus Pitt  
Rivers* (2016)  
image: the artist and Michael Reid  
Contemporary Art Gallery, Sydney /  
Berlin

pp.38-39  
Yuki Kihara  
*Culture for Sale* (2014)  
image: the artist and Milford Galleries,  
Dunedin, New Zealand

pp.40-41  
Soda\_Jerk  
*The Popular Front* (2011)  
image: the artists

pp.44-45  
Jemima Wyman  
*Aggregate Icon (RBW)*—— (2016)  
image: the artist and Sullivan + Strumpf,  
Sydney



Michael Candy  
*Synthetic Pollenizer*, 2017 (detail)

# sam.

Shepparton Art Museum

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**sam.**

Shepparton Art Museum



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