

REMEMBERS
TOMORROW

HOW
YESTERDAY

How Yesterday Remembers Tomorrow

ARTSPACE

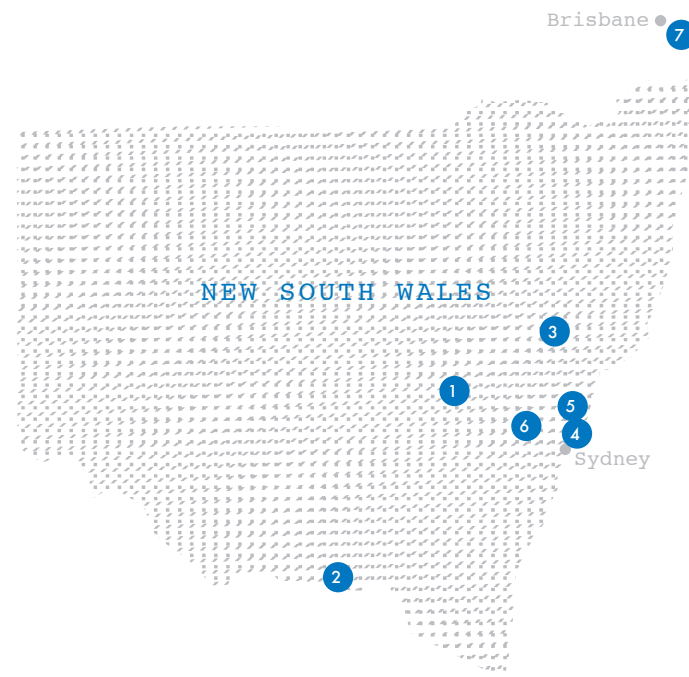
**Museums
& Galleries
NSW**

How Yesterday Remembers Tomorrow presents the work of six artists and collaborative partnerships who have come to prominence both nationally and internationally over the past fifteen years. All began their careers in New South Wales, most still being based, at least in part, in the state. As well as providing an introduction to the work of these artists for audiences outside of metropolitan Sydney, the exhibition highlights the manner in which an artist's practice develops through time. This development can, on occasion, be dramatic, taking place over short, concentrated periods. This has been the experience of the artists featured here, who have all been recipients of the Helen Lempriere Travelling Art Scholarship at some stage during the period 1997–2011. This scholarship, presented by the New South Wales Government (and supported by the Helen Lempriere Bequest, managed by Perpetual), and with its annual finalist exhibition presented at Artspace, has provided them with rare and invaluable professional development opportunities that the artists themselves reflect upon directly within this publication, and that as exhibition curator Mark Feary suggests might be discerned in various ways through looking at the pairings of artists works in the exhibition itself.

How Yesterday Remembers Tomorrow is touring to seven regional galleries and cultural centres across New South Wales and Queensland in 2012 and 2013. Artspace Visual Arts Centre and Museums & Galleries NSW are delighted to have this opportunity to partner on the development, presentation and tour of this dynamic exhibition of the most intriguing and sophisticated of practices in contemporary art. We thank the staff of both our organisations who have brought their range of expertise and shared energy together to allow this project to be realised. We extend our thanks also to the artists who have all responded so positively to the exhibition concept; to their representatives and other lenders to the exhibition; to the host galleries and cultural centres; and to the New South Wales Government through Arts NSW for their generous support of the exhibition and tour.

Blair French
Executive Director
Artspace Visual Arts Centre

Michael Rolfe
CEO
Museums & Galleries NSW



How Yesterday Remembers Tomorrow
Tour dates subject to change.
Check www.artspace.org.au
for up-to-date information.

- 1 **Orange Regional Gallery**
23 March – 6 May 2012
- 2 **Albury Art Gallery**
22 June – 29 July 2012
- 3 **Muswellbrook Regional Arts Centre**
3 August – 2 September 2012
- 4 **Manly Art Gallery & Museum**
12 October – 18 November 2012
- 5 **Gosford Regional Gallery**
1 December 2012 – 27 January 2013
- 6 **Blue Mountains Cultural Centre**
8 February 2013 – 17 March 2013
- 7 **Redland Art Gallery, Queensland**
7 April 2013 – 19 May 2013

How Yesterday Remembers Tomorrow

To look backward for a while is to refresh the eye, to restore it, and to render it more fit for its prime function of looking forward.

Margaret Fairless Barber

How Yesterday Remembers Tomorrow casts a selective gaze upon a number of artists who have been recipients of the Helen Lempriere Travelling Art Scholarship. Through inviting some of the previous awarded to present an earlier work alongside one of their most current works the exhibition attempts to reflect upon how an art practice shifts and changes over time. Such developments may involve the adoption of new media and the integration of new research interests to address evolving concerns. Within this constantly shifting process many other elements might be abandoned and forsaken as other ideas and directions gain traction. The framework of this project is to present how the relegation and culmination of creative tendencies might manifest within the relationship between two works from different periods within an artist's oeuvre.

The scholarship in its current form emerged out of the New South Wales Travelling Art Scholarship and before that the New South Wales Society of Artists Travelling Scholarship which was established in 1900. It has over this time retained a similar focus toward a relatively consistent goal, of enabling a visual artist to broaden their perspectives through travel, research and professional development

opportunities. It is difficult to imagine that those associated with awarding the scholarship at the beginning of the last century employed the term professional development opportunities with the same ubiquity that it has since the 1990s been engaged. The opportunity was more likely to have been framed around the notion of seeing the world and expanding one's cultural horizons. Inevitably, such travels would have involved exposure to the work by canonical European artists, and the museums, cathedrals and mansions within which their revered works would have been located. At a time when Australia was formidably cast in the shadow of its distance and separation from the United Kingdom and Europe, such travel offered the possibility of experiencing firsthand the structures, systems and culture upon which Australia was being quite rigidly modelled. For an artist to undertake travel and research within Europe enabled both enormous opportunity in terms of cultural and art historical exposure. Yet it would also reinforce a Eurocentric lineage and system of modes regarding how landscape, and indeed all representation ought be approached. Such automatic and unquestioned deference toward the superiority of European cultural production has arguably receded, yet the possibilities of encountering the work of international peers and the contexts within which their work draws is still as vital as ever for young artists. It enables the potential to more objectively consider how their work might reflect its specific context but also how it could operate or relate to a more expansive international frame.

There is a logical and well-established museological tradition of displaying an artist's oeuvre through a chronological approach. Through this arrangement, the progressions and divergences within an artist's practice are rendered quite explicit, so that the audience almost need not take cognisance of anything other than the works directly to the right and left of any given work. A survey of this nature is developed incrementally through a logical, if perhaps, unimaginative process of displaying everything in the order it was produced. *How Yesterday Remembers Tomorrow* departs from this model by situating just two works in relation to one another to allow the relationship between the works to meander and be more abstractly considered. It is infrequent for younger artists to be afforded the opportunity to look back upon one of their earlier, possibly less resolved works, indeed for that to be considered of importance, and positioned as such, with regard to the future development of their practice. The early works within this project are, in many cases, part of the projects for which the scholarship was awarded, representative of these practices at that moment at which they would thereafter dramatically shift. These early works represent the *before* in advance of the *after*, or alternatively, the yesterday that precedes tomorrow.

While this particular project focuses upon a selection of artists who have received a particular scholarship, the focus is not solely on this scholarship, but rather on the idea of a watershed moment within an artist's practice. This is perhaps different to a pivotal creative moment within an artist's work and more of a point of importance in enabling an expansion of the conditions for the creation of work. It is the moment which allows a scenario for dramatic change, one which avails new opportunities and experiences, to shift not only the development of their practice, but also more broadly, with regards to its impact on their way of understanding the world. *How Yesterday Remembers Tomorrow*, in spite of

the paradoxical connotations of its title, suggests the recollection of the possibilities, abstract and hopeful, before such a possibility has been presented. It could be argued that within an artist's practice every individual and discreet project follows on from the previous project, while also becoming the testing ground for all proceeding works. Each work culminates all works which have preceded it while simultaneously foregrounding all works which will come after it. This is not to suggest that all works are of equal importance or significance within the way an artist's practice develops, but rather, to recognise that they are all involved and necessary within the shaping of a continuum, which can only be considered in retrospect.

How Yesterday Remembers Tomorrow acknowledges the linkages between an artist's work and how latter projects invariably emerge out of, and are informed by, earlier works. Inevitably, some conceptual and formal concerns are retained within an artist's practice while other aspects are dispensed with. The project attempts to indicate how visual, conceptual and aesthetic concerns might migrate across different mediums to reveal an approach that might function and be evident in, many forms of artistic production. This heightens the notion that just as every particular problem requires a different solution, so too may various ideas be realised in a multitude of forms. This is not to suggest that solutions are singular and readily apparent, but rather that the manifestation of an idea may have a vast range of alternative solutions. There is no right path. So too is this the case within an artist's practice, which develops as a series of experiments, decisions and solutions that tend in certain directions, with each decision paving the way for all of the options which might emerge out of it and be determined by it. *How Yesterday Remembers Tomorrow* revisits the past to situate the present and to indicate how the future might unfold.

Mark Feary
Curator



*It's a Long Way to
the Top, 2009*
production still

The Quick and the Dead,
2011
installation view, Anna
Schwartz Gallery, Sydney

All works courtesy of
the artist and Anna
Schwartz Gallery,
Melbourne & Sydney

Lauren Brincat is a Sydney artist, most recently working in Berlin. Through her practice she navigates her own physical and cognitive limits, continually pushing herself to the edge of her ability and demonstrating the urge to move beyond all limitations. Recent performance works including *I'm Walking Here*, *100 Blocks*, 2010 and *Warmup Laps* (2010) have seen a focus on activity as artwork; while in *It's a Long Way to the Top* (2009) the artist used the landscape as a means to measure the self while creating a visual metaphor for perseverance and determination. Brincat's work has been shown in the group exhibitions *Nothing Like Performance*, Artspace, Sydney, 2011; *Social Sculpture*, 2011 and *Make a Scene*, 2009, both Anna Schwartz Gallery, Sydney; as well as at the MONA FOMA festival, Hobart, 2010. • Lauren Brincat was the 2009 Helen Lempriere Travelling Art Scholarship recipient.

<laurenbrincat.com>

What activities did you use your scholarship to undertake? What destinations did you travel to?

I used the scholarship to undertake a mentorship with Swedish artist Johanna Billing, as well as research and make new work. I traveled to Europe to be based in a part of the world where I could interact with Johanna and also research my own work and make work in new surroundings. I based myself in Berlin for the first six months and moved to Paris and Stockholm for the last six months of the year I spent away.

Why were you attracted to these particular locations in terms of the work you were making at that time?

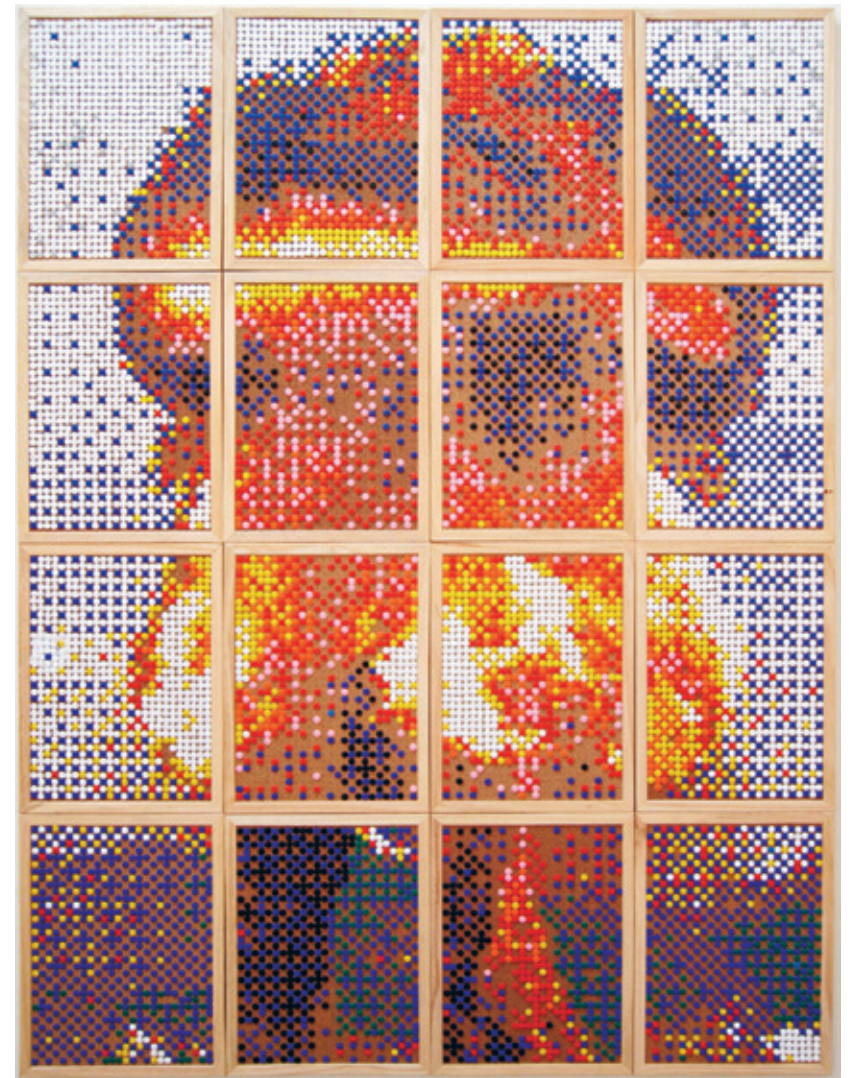
I was attracted to the idea of a displacement. I arrived in Berlin at the start of winter and the whole time I stayed it was frozen and bleak. It was a huge change for me and pushed my work as a result. I was attracted to the myth and the affordability of Berlin, it was also the perfect central and creative base to travel to projects in Europe to partake in my mentorship with Johanna. I travelled to Brussels, Rome, Köln, Pulheim and Stockholm to be involved in her projects. I also travelled to Milan, Venice and Prague for research and exhibitions. Berlin provided a very creative and stimulating, although at times difficult, environment to work in. It was a good challenge and welcome change, although not one I had totally expected.

Did you create work while you were on the scholarship or did you use the time to undertake research?

I undertook both work and research. I felt like I was on a European art excursion. I saw masses and masses of art in all kinds of institutions and spaces, commercial and artist-run, as well as the type of productions and processes that were being heavily practiced. It was a fantastic means of exploring the depth in areas I already enjoyed, particularly performance and conceptual art of the 1970s. Johanna was a fantastic contact for facilitating the 'next' thing. People felt inclined to show me or take me to see works and exhibitions or artists as a result of the relationship I had with Johanna. I had several exhibition commitments whilst I was travelling, which meant I had to produce work in spite of the circumstances. It proved to be a very productive time and a very influential period for growth and change in the subject of my work. I created a lot of work whilst away, purely because I had the luxury of time and funding, with incredible and influential exposure to art and life previously unknown.

What are you working on now and hoping to work on in the future?

I am working now on a few exhibitions including a solo show at Anna Schwartz Gallery. It includes some works I made whilst away and some that I had been waiting to return to Australia to produce. I am also busy working on some new works that are challenging in different ways. I still have half of my scholarship to undertake, which I hope to use in a completely different way. Travelling to witness culture, creativity and completely different environments that I hope will impact my practice in a stimulating and productive manner. I hope to visit Mexico, Egypt, India and Arizona and then place myself into a Swedish residency for a productive period of 'making'.



*The Cordial Home
Project, 2003*
C-type LED print
set of six photos
Photo: Liz Ham

1st Draft, 2009
corkboard, drawing pins
All works courtesy of
the artists and Gallery
Barry Keldoulis, Sydney

Claire Healy & Sean Cordeiro explore the space between creation and consumption, questioning the layers that disguise the simple economics that underscore our increasingly complex lives. Their site-specific investigations of certain places are also investigations into the perception of the way things shift. Their art material is often found on site, recycled and reused in works that ponder the material and immaterial value of everyday objects. The artists' explorations into formality, materiality, accumulation and transition manifest in works that relate closely either to the site in which they are presented or from whence they derive. In recent years they have exhibited extensively both nationally and internationally including *Par Avion*, Frey Norris Gallery, San Francisco, 2011; *Are We There Yet?*, Corcoran Gallery of Art, Washington DC, 2011; *Once Removed*, 53rd Venice Biennale, 2009; and *Contemporary Australia: Optimism*, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 2008. • Claire Healy & Sean Cordeiro were the 2003 Helen Lempriere Travelling Art Scholarship recipients. <claireandsean.com>

What activities did you use your scholarship to undertake? What destinations did you travel to?

Our scholarship year was very varied. We had the chance to experience many different things such as visiting LEGOLAND in Billund, Denmark, exhibiting at Siddhartha Gallery in Kathmandu, living in a squat in Basel, visiting Ars Electronica, checking out a scrap aeroplane merchant in Innsbruck, printing a book in New Delhi, making apple juice using a belt-driven antique press in Zurich from apples that we had picked, eating stinky tofu in Taipei, taking a two-week trek in the Himalayas, visiting Dia:Beacon in upstate New York, watching Muay Thai in Bangkok and visiting the bath houses of Budapest.

Why were you attracted to these particular locations in terms of the work you were making at that time?

Our lifestyle really influences our work and vice versa. Our work was already exploring issues of Nomadism and impermanence so our travels transposed these influences onto a global vista.

Did you create work while you were on the scholarship or did you use the time to undertake research?

We did both. We were able to spend a substantial amount of time in Nepal and Switzerland, where we were able to create works and exhibit. We were also able to visit institutions and immerse ourselves in different cultures. It was a truly excellent and memorable year.

How has the program of activities you undertook impacted the kind of work you are now making?

To be sure. Sometimes ideas take a very long time to germinate. For instance we only recently created our work *Par Avion* (2011) a work that is basically a Cessna 172 which we cut up into postable-sized pieces and sent to a gallery in San Francisco. The genesis of this work lies in our visit to an aeroplane scrap merchant in Austria during our scholarship.

What are you working on now and hoping to work on in the future?

We are currently working on our survey exhibition that will take place at the newly refurbished Museum of Contemporary Art in October 2012. There will also be a new work in the show but it is too early to say exactly what it will look like. We will also have a solo show at Gallery Barry Keldoullis to coincide with the survey exhibition and we are currently doing tests on the medium that we want to use for that show.

Can you discuss a little bit about the nature of your collaborative practice?

Our collaborative processes are pretty organic really, conversations over breakfast, woodwork over brunch, huddling over a laptop during childcare hours. Someone comes up with an idea, it gets shelved for a while, the idea is added to, and mulled over, kind of like the way they score goals in soccer, an opening is set up and someone kicks the ball between the posts...



*Oh Captain, my Captain
(dead albatross), 2005*
c-type photograph

after the deluge, 2010
installation view,
GRANTPIRRIE, Sydney

All works courtesy of
the artist and Sarah
Cottier Gallery, Sydney



Todd McMillan is a Sydney-based artist whose photographic and video works address the futility of the individual in the face of nature. His carefully produced images and actions feature the artist as a solitary figure confronting situations that investigate the limitations of human emotions and physical ability. Recent solo exhibitions include *no more light*, 2011, *ague*, 2009 and *Let down*, 2007, all at Grantpirrie Gallery, Sydney. Recent group exhibitions include *Move: The Exhibition*, Queensland Art Gallery/Gallery of Modern Art, 2010; *Rising Tide: Film and Video Works From The MCA Collection*, Museum of Contemporary Art, Sydney and the Museum of Contemporary Art, San Diego, 2009; *X-Ray*, The Perseverance, London, 2009; and *Neo Goth: Back in Black*, University of Queensland Art Museum. • Todd McMillan was the 2006 Helen Lempriere Travelling Art Scholarship recipient.

What activities did you use your scholarship to undertake? What destinations did you travel to?

I used the scholarship initially to travel to Belgium, where I worked with Koen Wastijn. An artist I admired greatly, Koen set me up with a studio and introduced me to a lovely group of artists including Peter Lenaerts, with whom I have maintained a long-standing working relationship as well as a genuine friendship. Peter has since met, fallen in love with, married and recently had twins with an Australian friend of mine. Oh love. While in Belgium, the art writer Andrew Frost sent me a message: 'I am in Canberra and just saw a couple in matching raincoats that read: Belgium, where rain is typical.'

That about summed it up. I got depressed. Grew a beard and learned how to use Final Cut Pro. From Belgium I went to Copenhagen to discover that Peter Land now lived in Malmö, Sweden. I travelled on a train to see him often. He was funny, but had a bad knee. Denmark was expensive so I moved to London to work with Michael Landy. Having stated that I had previously been working with Peter Land and upon seeing my largely sea based oeuvre, Mr Landy politely asked if I was 'taking the piss'. After a timid beginning we eventually got on well.

Why were you attracted to these particular locations in terms of the work you were making at that time?

My work is largely melancholic by nature. The attraction to Belgium, Denmark, Sweden and England was largely based on the fact that the artists I most wanted to meet in the world lived there. Each artist I selected to work with had a touch of the 'sads' about them and their chosen locale reflected this character.

Did you create work while you were on the scholarship or did you use the time to undertake research?

I created two bodies of work while on the scholarship. I made *Let down* (2007), a series of videos based on Beckett's trilogy while traveling back and forth between Brussels and Berlin. I also later produced *ague* (2009) a work referencing Lord Byron's poem 'Written after Swimming from Sestos to Abydos' which saw me attempt to swim the English Channel.

How has the program of activities you undertook impacted the kind of work you are now making?

Having met and worked with artists that influenced me as a student and to be able to have a one-on-one critique with the work I was making changed forever the way I made things.

What are you working on now and hoping to work on in the future?

Sad birds and songs.



First House (The Optimist), 1984/2009
restored drawing

Frame Drag 1988/2009/2024,
2009-ongoing
production still

All works courtesy of
the artists

Ms&Mr are artist duo Stephanie and Richard nova Milne who approach their practice as a form of domestic science fiction. Recent collaborative exhibitions include *XEROX MISSIVE 1977/2011*, Art Gallery of New South Wales, 2011–12; 808.838/*grandfather paradox*, Artspace, Sydney, 2010; *Physics Is Pate*, The Physics Room, Christchurch, 2009; *There There Anxious Future*, 2009 and *Heavy Sentimental*, 2007, both Kaliman Gallery, Sydney, 2009 and 2007; and *The Woman Who Mistook Her Husband For Art*, Francis Baker-Smith, Sydney, 2004. Group exhibitions include *La Mainmise/ The Grip*, Kadist Foundation, Paris, 2011; *Awfully Wonderful: Science Fiction in Contemporary Art*, Performance Space, Sydney, 2011; *Primavera*, Museum of Contemporary Art, Sydney, 2008. • Ms&Mr were the 2005 Helen Lempriere Travelling Art Scholarship recipients. <msandmr.net>

What activities did you use your scholarship to undertake? What destinations did you travel to?

We used the opportunity to contact French conceptual artist and academy award winner Pierre Bismuth. We suggested undertaking a mentorship with him, to which he responded that he had never heard of such a thing, but he was quite chuffed that two Australians knew of him and had essentially offered to assist him. We knew he lived in Brussels, but as it turned out, he would be living in New York for six months working towards three simultaneous solo shows, two with Mary Boone Gallery and the other at Team Gallery. The mentorship was quite varied and unstructured, we did everything from hanging out, to making visits with architects for constructing sculptures to accompanying him to countless openings or meetings with his galleries. The scholarship allowed us the flexibility to join him there in New York, as well as organising a residency in Brooklyn in order to facilitate making our own new work.

Why were you attracted to these particular locations in terms of the work you were making at that time?

In our case, the location wasn't the deciding factor, however we couldn't have asked for a better place to totally absorb what the mentorship offered. It was our first trip overseas together and New York's tightly packed network of galleries and museums alone was an education. We also had a balance of two worlds, Pierre's universe and our discreet universe. Manhattan was about working with Pierre and going with him to openings and gallery visits, and then we'd catch the subway across the river to Brooklyn where we were making our work and meeting other local and international artists involved with the residency program we were doing.

Did you create work while you were on the scholarship or did you use the time to undertake research?

It was a very productive time and we made a lot of work. It was the first extended period that we

weren't working other jobs, and even though the mentorship had moments of absorption, it was a luxury to focus almost entirely on our practice. It helped us develop our discipline, creating our own routine and working schedule. The Brooklyn residency included a very spacious studio, and we could shoot videos there so we experimented a lot, which really changed our approach to the medium. We were, at the time, working towards a solo show at Kaliman Gallery, and we returned to Sydney to exhibit the show at the conclusion of our residency.

How has the program of activities you undertook impacted the kind of work you are now making?

Observing Pierre's economic approach to concept and execution as well as his professionalism has helped shape some aspects of what we aspire to in our own practice. Although, it also confirmed for us how different our processes were, particularly in the area of production. We realised that, for us, conceptual development occurred just as much through our activation of the material processes as it does prior to execution. So, we embraced the necessity of the studio practice.

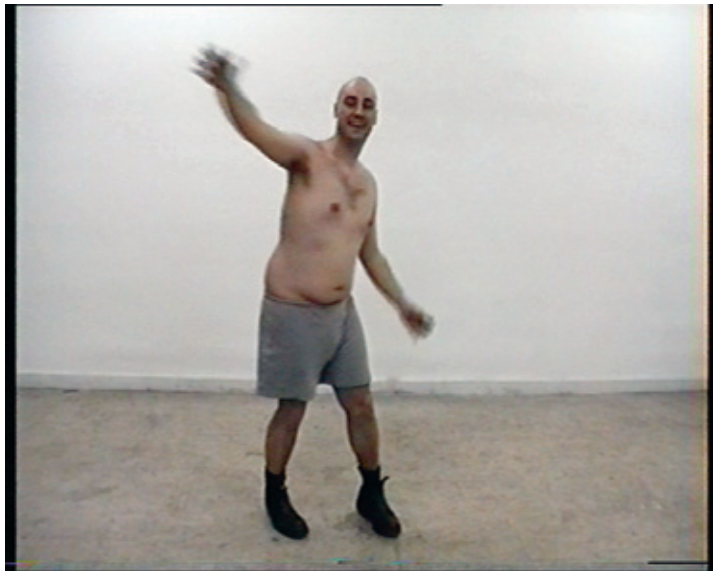
What are you working on now and hoping to work on in the future?

Due to the increasing time-labour involved in our work, we tend to work on a couple of projects at one time. Last year we worked on a very involved project that engineered a multi-temporal encounter between an archival version of the dead science fiction author Philip K. Dick and newly recorded material of his last ex-wife Tessa Dick. This was only the second time we'd adapted our retroactive collaborations to biographical archives not belonging to ourselves, and this is leading to

other related projects we are now developing. The first incarnation of *XEROX MISSIVE*, as a 4-channel video, was completed a couple of months ago and exhibited at the Art Gallery of New South Wales. There is a second part to the project that we are currently working on which involves sculptural elements, text and two-dimensional works.

Can you discuss a little bit about the nature of your collaborative practice?

We intuitively started working together when we met in 1998 and we've been working exclusively in this way since about 2002. Though we both have strongly distinct personalities, we've always felt a singular output from the work we make. Working with another person has a kind of occulted quality, and we're constantly seeking to create augmented relationships through our work that couldn't exist beyond it. Our work suggests an obsession with intersecting subjective realities and the collaborative condition itself, and when connected to fields like neuropsychology or physics, we like to regard it as a form of experimental science fiction.



Hamburger Boygroup, 2000
production still

*Attempting to approach
fanaticism-Red Sox*, 2010
production still

All works courtesy the
artist and Sarah Cottier
Gallery, Sydney; and
KalimanRawlins Gallery,
Melbourne



Tony Schwensen is a Sydney-born artist based in Boston. Paralleling political correctness and everyday experiences with artistic and cultural orthodoxies, Schwensen's interdisciplinary art practice examines the underside of cultural life, specifically the intersection of artistic values and economies of production and distribution. Recent solo exhibitions include *Change without chaos* (now more than ever), 2010, Uplands Gallery, Melbourne; *Regret, remorse, repent*, Le Lieu, Quebec City, 2010; *Post colonial cluster fuck* (collaboration with Trace Collective), Artspace, Sydney, 2009; *Exasperations*, Sarah Cottier Gallery, Sydney, 2009; *Cy and Dusty: Big Pinko* (with Andre Stitt), Campbelltown Arts Centre, 2009. Recent group exhibitions include *Live Action New York*, Grace Exhibition Space, New York, 2010; *Points d'impact*, Piano Nobile, Geneva, 2009; *Off the Strip*, Contemporary Arts Center, Las Vegas, 2009; *Terra Nullius*, ACC Galerie, Weimar, 2009; *Revolutions: forms that turn*, Biennale of Sydney, 2008; and *Contemporary Australia: Optimism*, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 2008. • Tony Schwensen was the 1998 Helen Lempriere Travelling Art Scholarship recipient.

What activities did you use your scholarship to undertake? What destinations did you travel to?

The scholarship provided the opportunity to be an artist 24/7 without having to worry about finances and day jobs. I remember well the feeling that came with being able to go to the bank and draw out money without wondering if it was payday. This was such a change, and the peace of mind that this enabled allowed me to really spend extended time thinking about what I had been doing, and why I had done so, and to seriously consider the what, why and the where to from here.

During the scholarship I was based primarily in Rotterdam in the Netherlands, at a wonderful artist-run initiative (in Dutch terms this is primarily a studio complex with accommodation for visiting artists) housed in an abandoned school building on the south side of Rotterdam. The members of the collective were a wonderful, hospitable and helpful group of

artists, with other visiting artists coming from Germany, England, Poland and Russia. The studio complex was phenomenal, I had a classroom as a studio and recall being completely overwhelmed to have so much space at my disposal. I spent a lot of time sitting on a chair in a large empty room, thinking and reading Beckett.

I travelled frequently around the Netherlands to visit museums and galleries as well as Austria, Germany, France, Spain, Belgium, England and Ireland visiting exhibitions and meeting people in bars while attempting cross-lingual conversations as well as enacting a series of unpublicised performances in public spaces. I worked as an assistant on a number of projects with the artists in the collective I lived in, as well as doing videography for my mentor, a Dutch artist named Toine Horvers.

Why were you attracted to these particular locations in terms of the work you were making at that time?

My work at that time in 1998 was very much based in considerations of the Australian vernacular as it is manifested through the objects and accoutrements that are used automatically in the construction and enactment of suburban Australian life. The performative aspect of my practice at that point was something that was still in development, yet in some ways already evident in my sculptures and installations. I had been working with performance and video performance from 1996 onwards, back when video was VHS and was not as ubiquitous as it is today. I purchased my first video camera (a VHS-C) in 1998, and this was a tool that I began to rely on and explore in depth from this time on.

The bonus of living somewhere like the Netherlands was that almost everyone speaks English, (contrarily this made learning Dutch very difficult) so it was possible to negotiate life, and it was also possible to recede, to hover three feet off the ground in a way through being in public spaces where you do not understand either the conversations or the social mores, which was a really enriching experience. Being in contact with Toine provided me with both a social context and valuable conversation about our work and thought processes.

Did you create work while you were on the scholarship or did you use the time to undertake research?

I spent most of my time in the studio, where I made a lot of work, most of which I destroyed, undertook a lot of reading and research and spent a lot of time looking and thinking. It was in Rotterdam that I

formed the genesis of the research questions that I later worked on throughout my candidature in the PhD program at Sydney College of the Arts, which I commenced a couple of years after returning to Australia.

How has the program of activities you undertook impacted the kind of work you are now making?

It certainly provided a really strong foundation for my practice, conceptually, formally, physically and historically. The experiences I had during the course of the scholarship have continued to inform my work, and of course, having the opportunity to experience firsthand many of the collections of the museums and galleries was a truly significant one.

What are you working on now and hoping to work on in the future?

I am at the beginning of a new research project that will examine the culture and cognition of both acculturated and traumatised hominids, its expression in both performative behavioural terms and visual expressions and the parallels that exist and can be proposed for human hominids. I am negotiating residencies at ape language research centres and primate sanctuaries in the United States and at field observation centres in Africa to begin a series of collaborations, with both human and non-human hominids.



Cameraman, 2010
installation view, Art
Gallery of NSW, Sydney

Video Camera
[HDW-F900/3], 2007
installation view,
Artspace, Sydney
photo: silversalt
photography

All works courtesy of
the artist

Sam Smith Sam Smith is a video and installation artist currently based in Berlin. At once an artistic critique of cinema and an exposure of the technology behind video imagery, Smith's practice integrates sculptural forms and moving image. He is interested in the capacity of film and video installation to distort our sense of time and space through the manipulation of filmic narratives. Recent solo exhibitions include *Cameraman*, Momentum, Berlin, 2011; *Objects and Slides*, GRANTPIRRIE, Sydney, 2011; *Cameraman*, Art Gallery of New South Wales, Sydney, 2011; *Into The Void*, 24HR Art, Darwin, 2011; *Permutation Set*, Artspace, Sydney, 2010; and *Into the Void*, Trove, Birmingham, 2009. Recent group exhibitions include *Conversations from here*, 3+1 Arte Contemporânea, Lisbon, 2011; *Awfully Wonderful: Science Fiction in Contemporary Art*, Performance Space, Sydney, 2011; and *Come Hither Noise*, Freemantle Arts Centre, 2009. • Sam Smith was the 2007 Helen Lempriere Travelling Art Scholarship recipient.

samsmith.net.au

What activities did you use your scholarship to undertake? What destinations did you travel to?

The scholarship allowed me to devise a two-part program. Firstly from 2008 to 2009, I undertook an artist mentorship with American artists Luis Recoder and Sandra Gibson in New York. Then, in 2011, I completed a second artist mentorship with the German artist Florian Zeyfang in Berlin.

Why were you attracted to these particular locations in terms of the work you were making at that time?

The attraction of these two cities came out of a desire to experience two different art capitals. I was interested in how each city could filter the ideas of a project, although the way I wanted to engage wasn't pre-determined. I felt that it was important to stay open to locational influences.

Did you create work while you were on the scholarship or did you use the time to undertake research?

Both in New York and Berlin I conducted research that led to the creation of new works. During my time in the USA I produced *Into The Void* (2009), a work that uses montage, multiple exposure and digital compositing to build a tangent narrative. The protagonist of the video searches New York for works of International Klein Blue and a location that reflects the site where Yves Klein famously staged *Le Saut dans le Vide* (*The Leap into the Void*) (1960). The work culminates in a time-based recreation of Klein's famous jump, with the artist hovering not only in space but also in time, suspended in a digital loop.

During my time in Berlin I shot *Cameraman* (2011). This two-channel video installation presents a sequence of events that take place between a film set, a cameraman's apartment and an artist's studio. The fractured narrative involves two camera lenses, one real and one sculpted by the artist. One channel of the video conveys the action of

the film set and its protagonists; the other interweaves the perspective of the film being shot, the 'film within the film'. Integral to this work was research into shooting partially on 16 mm film for the first time and also the production of a series of plaster cast film lenses that then formed part of the narrative.

How has the program of activities you undertook impacted the kind of work you are now making?

Through the scholarship I was able to have the time to develop major works. For example, *Cameraman* was the outcome of a nine-month production period. It was this extended period of intensive practice that was a unique experience for me.

What are you working on now and hoping to work on in the future?

I am currently looking closely at the mechanics of cinematic apparatus in relation to montage. I have just completed a work titled *Frame, Lens* (2012), a two-channel moving image work that seeks to interrogate the temporal and spatial possibilities

of two cameras in one location and the relationship of lens, to frame, to action. Shot simultaneously on a 16 mm film camera from 1975 and a contemporary digital cinema camera, the actions of the director and the movements of the camera apparatus explore the physical space of an interior room. The two cameras act as both the capture device and subject matter, with their age, mechanics, optics and recording media delivering a unique perspective to each channel. The room within the film becomes a space to explore cinematic language reduced to its most basic, that of composition and montage. The director operates the action from within the frame, while controlling the tension between the camera-object and the camera-angle. *Frame, Lens* sets up a reflexive loop where the role of each device is reversed on the opposing screen. The circular forms of each lens appear in compositional contrast to the rectangular frames of the screens. This geometry is doubled within the set: a black circle and a black rectangle in the 16:9 ratio of an image frame.

List of works in the exhibition

Lauren Brincat

It's a Long Way to the Top, 2009
single channel
performance video
8 minutes 3 seconds

The Quick and the Dead, 2011
taxidermic cobra,
timber, acrylic, rope
dimensions variable

All works courtesy of
the artist and Anna
Schwartz Gallery,
Melbourne & Sydney

Claire Healy & Sean Cordeiro

The Cordial Home Project, 2003
C-type LED print set of
six photos
50 x 67 cm each

1st Draft, 2009
cork board, drawing pins
160 x 120 cm

All works courtesy of
the artists and Gallery
Barry Keldoulis, Sydney

Todd McMillan

Oh Captain, my Captain (dead albatross), 2005
C-type photograph
120 x 84 cm
after the deluge, 2010
projector, projector
plinth, HD video, media
player
dimensions variable

All works courtesy of
the artist and Sarah
Cottier Gallery, Sydney

Ms&Mr

First House (The Optimist), 1984 / 2009
restored drawing,
acrylic, ink and pencil
on school issued paper
45 x 60 cm

First House (The Pessimist), 1986 / 2009
restored drawing,
acrylic, ink and pencil
on school issued paper
41 x 58.5 cm

Frame Drag 1988/2009/2024,
2009-ongoing
2 channel installation
with sculptural elements
Archived VHS, HDV and
animation, 16:9
3 minutes 57 seconds

All works courtesy of
the artists

Tony Schwensen

Hamburger Boygroup, 2000
VHS-C transferred to DVD
25 minutes

Attempting to approach fanaticism-Red Sox, 2010
single-channel HD video
2 hours

All works courtesy the
artist and Sarah Cottier
Gallery, Sydney; and
KalimanRawlins Gallery,
Melbourne

Sam Smith

Video Camera [HDW-F900/3], 2007
plywood, pine, acrylic
91 x 147 x 46 cm

Cameraman, 2010
2 x synchronised HD
projections
31 minutes

All works courtesy of
the artist

Acknowledgments

How Yesterday Remembers Tomorrow Project Staff Artspace

Blair French
Executive Director

Mark Feary
Exhibition Curator
and Manager

Tracy Burgess
Education Coordinator

Caraline Douglas
Communications and
Publications Coordinator

Paul Greedy
Technician

Ricardo Felipe,
Ricafele Design
Exhibition publication
design and branding

Printing: ~~Hogan-PrintXXX~~
Image processing:
Spitting Image

Artspace Visual Arts
Centre
43-51 Cowper Wharf Road
Woolloomooloo NSW 2011
Sydney Australia
T+61 2 9356 0555
F +61 2 9368 1705
artspace@artspace.org.au
www.artspace.org.au

How Yesterday Remembers Tomorrow Project Staff Museums & Galleries NSW

Michael Rolfe
Chief Executive Officer

Rachel Arndt
Gallery Programs and
Touring Exhibitions
Manager

Lillian Lim
Gallery Programs and
Touring Exhibitions
Coordinator

Jasmin Dessmann
Gallery Programs and
Touring Exhibitions
Officer

Museums & Galleries NSW
Level 1
43-51 Cowper Wharf Road
Woolloomooloo NSW 2011
Sydney Australia
T+61 2 9358 1760
F+61 2 9358 1852
Freecall 1800 114 311
(Regional NSW only)
www.mgnsnsw.org.au

How Yesterday Remembers Tomorrow is supported by the NSW Government through Arts NSW as a result of the Visual Arts and Craft Strategy. An Artspace exhibition toured by Museums & Galleries NSW.

Museums & Galleries NSW is assisted by the NSW Government through Arts NSW and by the Australian Government through the Australia Council, its principal arts funding body.

Artspace is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments; by the New South Wales Government through Arts NSW; and by the Australian Government through the Australia Council, its principal arts funding body.

Artspace is a member of CAOs (Contemporary Arts Organisations Australia) and Res Artis (International Association of Residential Art Centres).

How Yesterday Remembers Tomorrow
ISBN 978-1-920781-48-4
Published by Artspace Visual Arts
Centre Ltd

© 2012 Artspace, the artists and authors. This publication is copyright. Except in the context of research, study, criticism, or review, or as otherwise permitted by the Copyright Act, no part may be reproduced by any process without written permission.

Artspace Visual Arts Centre is a leading international studio residency-based contemporary art centre, housed in the historic Gunner Building in Woolloomooloo fronting Sydney harbour. Artspace presents an annual program of gallery-based exhibitions as well as touring and off-site projects; hosts artist residencies; runs a range of public program and education activities; and publishes extensively on contemporary art and culture.

Museums & Galleries NSW (M&G NSW) is the key advocacy and support body for a dynamic mix of galleries, museums and Aboriginal cultural centres in both metropolitan and regional areas throughout the state. As part of the National Exhibitions Touring Support Australia network, M&G NSW is committed to the delivery of best practice touring exhibitions of contemporary visual culture to remote and metropolitan communities throughout NSW and Australia.

ARTSPACE

**Museums
& Galleries
NSW**

Lauren Brincat

Claire Healy & Sean Cordeiro

Todd McMillan

Ms&Mr

Tony Schwensen

Sam Smith