

# NEW13

THE  
BALNAVES  
FOUNDATION

## Education Kit

Benjamin Forster

Jess MacNeil

Alex Martinis Roe

Sanné Mestrom

Scott Mitchell

Joshua Petherick

Linda Tegg

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ACCA's NEW series began in 2003 in order to create opportunities for Australian artists whose work was developed sufficiently and confidently through the smaller art space system and was ready for the greater public exposure ACCA could provide.

Every year NEW commissions new works and enables professional development opportunities for artists by providing them with curatorial expertise and financial assistance to help realise their plans in the exciting spaces of ACCA.

NEW is not a thematic exhibition and artists do not need to have common purpose or ideas linking their projects.

Instead, the emphasis is on the individual projects to be captivating and for these projects to have scope enough that the ideas of the artist engage the audience and break new ground.

## The Curator

NEW13 is curated by ACCA's Associate Curator Charlotte Day, who has a wealth of experience across the contemporary art sector, through working at ACCA, the Centre for Contemporary Photography and Gertrude Contemporary. She has curated the Adelaide Biennial (2010) and TarraWarra Biennial (2008) as well as Callum Morton's project for the 2007 Biennale and Ricky Swallow's for the Australian Pavilion at Venice in 2005. In 2013 Charlotte has been appointed as Director of the Monash University Museum of Art (MUMA).

NEW13 offered Charlotte the opportunity to meet with a broad range of artists and she has selected seven artists to exhibit in NEW13. While not working to a theme, the project will reflect on particular artistic practices: sampling, cutting up and copying material, stretching and condensing time and space, adding to and adapting things, re-looking at technology from unexpected perspectives, and form new viewpoints on art and related historical events.

"My approach to curating NEW is to start without any preconception of what form or shape the exhibition may take, concentrating on using the opportunity to undertake a program of studio visits and meetings with artists to discuss their work and ideas for works that they would like to make.

I am drawn to artists who are willing to take risks and push an idea as far as they can, who continually question the decisions they make and aren't afraid to change course if need be to arrive at the best outcome.

Even though NEW is not a thematic exhibition, certain tendencies emerged from the research undertaken and I have used these as a guide to the final selection of artists. Therefore there are a number of threads in NEW13: studies of the behaviour of the body moving through space and time, the idea of each reproduction as a new form of life that relates to the original but is its own unique entity, an exploration of the politics of representation, the notion that progress may not necessarily be in one direction and that a more linear and lateral approach may be required in which media and history is revisited and a dialogue created.

The commissioning process involved in the first instance inviting the artists to participate in NEW. We then met on-site and the artist was given a period of time to reflect on what work they would like to propose for NEW13. We then discussed possibilities and decided on a route. Importantly, the process is continually evolving and subject to changes along the way. Good communication between artist and curator can insure that project can be supported and realised as envisaged, and a corresponding floor plan developed."

**CHARLOTTE DAY**

# Benjamin Forster

## Lives and works in Perth

Arrangement of extra-linguistic factors 2013  
deconstructed LCD screen, custom electronics, radio, lamp, speakers, MP3 player, quartz

Dysgraphia 2013  
deconstructed LCD screen, custom electronics, rock

Universal Grammar ( Chomsky ) 2013  
custom USB keyboard

Constellation ( \_\_\_\_\_ of the  
Phaistos Disk ) 2013  
custom electronics, 16 oLED screens

Benjamin Forster works with everyday technologies and sometimes literally pulls them apart, while also devising ways to reprogram them to convey new insights and poetic conclusions. His practice explores drawing, bringing together digital and biological technologies, installation and print to trace the boundaries of logic, economy and the role of the artist in art making.

Forster was selected for Museum of Contemporary Art, Sydney's Primavera, 2012. He has also exhibited at Perth Institute of Contemporary Art, Canberra Contemporary Art Space, First Site Gallery, RMIT, Melbourne, eMerge Media Space, Townsville, 2010 and at 24HrArt, Darwin. In 2010 he was awarded a studio residency at PICA and SymbioticA Research Residency. Forster graduated from the Australian National University in 2008 with a Bachelor of Visual Arts with First Class Honours, majoring in Printmedia and Drawing.



For NEW13, Forster has made a series of 'incomplete propositions' that explore the inherent paradoxes of language. On the wall of gallery 3 he has created a constellation of 16 tiny LCD screens, each only 2.5cm wide. He has individually programmed each screen to randomly run through the 45 symbols of the Phaistos Disk. Somewhat resembling Egyptian hieroglyphs, each screen tears apart the symbols before reconstituting them for a split second.

On a large square table, Forster has arranged three works that also deconstruct and reprogram technology to draw our attention to the problems around communication and language.

A laptop sits on the table with a USB stick attached that is programmed with Noam Chomsky's theories of generative grammar. It acts as a fake keyboard - relentlessly typing and editing an evolving essay into notepad on the computer. The essay is generated live and will never be the same. On a deconstructed LCD screen, with all its components visible, text that Forster has written is continuously typed out whilst simultaneously dissolving.

Another LCD screen, raw and without backlight is held up by several quartz crystals (used in radios, watches and computers) and is illuminated by a desk lamp. Forster has set up three microphones in the space, using the RGB colour model in which red, green, blue create an array of colour. Each microphone provides one colour. One is listening to a radio (tuned into a talk back station), another to a sample of Pirahan (an Amazonian language that challenges Chomsky's ideas of grammar), and the last listens to the space and any incidental noise. These three sources mix together to create a responsive and colourful image. All circuitry and material that makes this function is visible and raw on the table.



# Jess MacNeil

Lives and works in London

Disruption Continuum 2013  
16mm film

6:00 minutes, looped



Jess MacNeill works with video, painting, installation and photography. She uses slow motion, editing and looping of video footage to document the passage of people through locations and in time. In her well-known video work *The Swimmers* (2009) the actual swimmers are removed while the effect of their regular lapses in a seawater pool is juxtaposed against the unregimented abandonment of the open sea backdrop.

Jess MacNeil has exhibited extensively throughout Australia and internationally, including the 18th Biennale of Sydney, 2012; *Speak to Me*; 5th International Experimenta Biennial of Media Art, RMIT Gallery, Melbourne, 2012; *Volume One*: MCA Collection, Museum of Contemporary Art, Sydney, 2012; *Wonderland*, Museum of Contemporary Art Taipei, 2012; as well as in exhibitions in Seoul, Taipei, Bangkok, London, Los Angeles, Beijing, Brisbane and San Diego. In 2007-2008 she was selected for *Primavera*, Museum of Contemporary Art, Sydney and *Samstag Museum of Art*, Adelaide. Jess MacNeil holds a Bachelor of Visual Arts, Honours from the Sydney College of the Arts and a Masters of Visual Arts from the Sydney College of the Arts. In 2008 she completed a Graduate Affiliate Programme at the Slade School of Fine Art in London.

For *NEW13* MacNeil detoured from her usual digital format to 16mm film, exploring human movement through space and across time in the wintery landscape of London's Trafalgar Square. Shot over one day, the people who cross the square generate what happens in the work. MacNeil has used the Trafalgar Square site in a previous work, *Revolution* (2011). Filmed in High definition video, the human figures walking through the square were digitally removed, with the surrounding landscape filling their silhouettes. In *Disruption Continuum* MacNeil recreated these digital effects utilising analogue and painterly processes. Unlike *Revolution*, in this work she fills the spaces left empty by absent figures with swirls, textures and patterns created with glass paint and bleach, giving the film a material, tactile and painterly feel.



# Alex Martinis Roe

Lives and works in Berlin

and the most famous  
time, the salon was a  
and pleasure for women  
today, because in that  
politics were based on  
s, and the salons were a  
itical plotting. Not for  
al parties and other



The Practice of Doing 2012 - 2013  
recorded voices, headphones, chairs,  
carpet  
47:15 minutes

A Gift of Acknowledgement 2013  
Voices from the Milan Women's  
Bookstore Collective were recorded  
reading Alex Martinis Roe's favourite  
passages from their collectively  
authored book, *noncredere di avere  
dei diritti: la generazione della libertà  
femminile nell'idea e nelle vicende di  
un gruppo di donne* published in 1987

directional speaker, text animation,  
data projector  
9:59 minutes

To Be Two / To Become Two 2013  
*Libreria delle Donne di Milano, non  
credere di avere dei diritti: la generazi-  
one della libertà femminile nell'idea e  
nelle vicende di un gruppo di donne,*  
Torino: Rosenberg & Sellier, first  
edition 1987, this edition 2005

The Milan Women's Bookstore  
Collective, *Sexual Difference: A  
Theory of Social-Symbolic Practice,*  
Bloomington and Indianapolis: Indiana  
University Press, 1990

powder-coated steel, glass, MDF

Alex Martinis Roe is interested in the activation of feminism as a collective way of thinking and behaving. Her theory based practice involves setting up and documenting ephemeral events and activities, for example, interviews, demonstrations and performances rather than the creation of objects. These projects are designed to bring people together, and to reflect on the quality and affect of people's relation with texts, activating the practice of theory.

Alex Martinis Roe has exhibited at Artspace, Sydney, Ian Potter Museum of Art and Monash University Museum of Art, Melbourne, Bibliothekswohnung and Atelierhof Kreuzberg, Berlin, Pallas Projects, Dublin, FormContent, University College and ICA London, Seoul Art Space Geumcheon, Seoul, Heidelberger Kunstverein, Heidelberg and Perth Institute for Contemporary Art. In 2006-7 she was a resident at Gertrude Contemporary Art Spaces, Melbourne; in 2011 undertook a residency at Seoul Artspace Geumcheon; and since 2009 has lived and worked at Kunsthaus KuLe, Berlin. Martinis Roe graduated from Monash University in 2005 with a Bachelor of Fine Arts with First Class Honours, and completed her PhD Fine Arts at Monash University in 2011.

For NEW13 Alex Martinis Roe's project *The Practice of Doing* will re-contextualise the radical feminist practices devised by the Milan Women's Bookstore Collective in a sound installation featuring stories of friendship and mutual support that fosters entrustment as a way for women to relate to each other. A video projection features excerpts translated from a book written by the Milan Women's Bookstore Collective in 1987. An accompanying soundtrack narrates the projection in Italian. Chairs arranged in a circle have a similar format to the collective's space, avoiding hierarchical interactions and supporting collegial and equal engagement. The audience is able to sit and listen on headphones to a collection of stories about interactions and relationships between women from different fields and times in history, including Hillary Clinton and Aung San Suu Kyi, Virginia Woolf and Vita Sackville West and Lady Gaga and Marina Abramovic. Each details relationships that have fostered shared inspiration, support and respect between the women involved.



# Sanné Mestrom

Lives and works in Melbourne

Still life with nine objects, 1954 2013  
ceramic, steel

Still life with small white cup on the left, 1931  
2013  
ceramic, steel

Weeping Woman 2013  
aluminium, bronze, internal irrigation, water



Sanne Mestrom draws from 20th century iconic modernist works to explore psychological, emotional and cultural significance attached to them. She explores how value is accorded to objects or how they may become substitutes for particular values or beliefs. By reinterpreting the formal tropes of painting through sculpture, Mestrom investigates how art objects and images are always tied to their cultural and art historical contexts. She creates imperfect casts and copies of objects in contrary materials, making a bronze version of a plastic original, or plaster version of stone sculpture. The role of copying, or repeating something, in a process of deferral as she describes it, is important to her practice, making room for new relationships outside of ideas of uniqueness or originality.

Mestrom has extensively exhibited throughout Australia and New Zealand, including at Monash University Museum of Art, The Substation, Gertrude Contemporary and Utopian Slumps, Melbourne, Chalk Horse, Sydney, Bendigo Regional Gallery, Gippsland Regional Gallery, Enjoy Public Art Gallery, Wellington, ARI, Auckland and Gallery 64Zero, Christchurch. She won the John Fries Memorial Prize 2011, and was the recipient of Siemens Fine Art Award 2006. Sanné Mestrom holds a PhD in Fine Art from RMIT University and completed a Graduate Certificate in Public Art from RMIT in 2011.

For NEW13, Mestrom used sculptural processes of assemblage, casting and copying to forge new connections and relations with key moments in art history. She focused on two modernist masters, Pablo Picasso and Giorgio Morandi, painters exploring the space between figuration and abstraction, in very different styles. In response to key works by each of these well-known artists Mestrom created what she has coined 'three dimensional collages' that reinterpret the ethos of these original works; their form, significance, original context and continuing cultural influence.



# Scott Mitchell

Lives and works in Melbourne

New Millennium Fountain 2013  
computer controlled mirrors, sunlight, HDPE  
plastic,  
plywood, existing building structure



Scott Mitchell's cross-disciplinary art projects involve practices of hacking, modding and DIY construction, and are often concerned with the social nature of objects and how they can be remade as places of diverse activity. He is particularly interested in public space and communal practice, and exploring reusability and exchange. He creates information resources to share his DIY projects and discoveries with other communities of creators and users.

Scott Mitchell has exhibited widely as both an individual artist and as part of the collaborative group OSW (Open Spatial Workshop - including Dr Bianca Hester and Dr Terri Bird). As a member of OSW, he was awarded the 2005 Melbourne Prize for Urban Sculpture for the sculptural work groundings. He has exhibited at UTS Gallery, Sydney, Australian Experimental Art Foundation, Adelaide; and in Melbourne at Conical, Gerturde Contemporary, Craft Victoria, Monash University Museum of Art, Uplands Gallery and as part of Next Wave and the 2011 State of Design Festival. Scott Mitchell graduated from Fine Art (RMIT) in 2000 and completed a PhD in Industrial Design in 2011.

For NEW13 Mitchell has brought the sunlight into the cavernous galleries at ACCA via a series of strategically placed mirrors. Since the beginning of January, Mitchell tracked the passage of sun light through out the day through the three windows and entryways into ACCA. He also conducted tests on how he could harness this precious and fleeting light source and channel it into the far recesses of ACCA's largest gallery. He has installed multiple mirrors on the building exterior and through the exhibition spaces to produce a precious beam of light that illuminates two sculptural objects made from fragile plastic bags in the gallery space.



# Joshua Petherick

## Lives and works in Melbourne

Glass Tables II: Truancy Cycle

Pt 1. 2013

(soap, carbon, copper, salt, perfume, nickel, glass, dust, iPhone, flatbed scanner)

Glass Tables II: Truancy Cycle

Pt 2. 2013

(auto paint, hair, pocket lint, perfume, copper, polyurethane, nickel, key, dust, iPhone, flatbed scanner)

Glass Tables II: Truancy Cycle

Pt 3. 2013

(argan oil, wax, glass coat, salt, polyurethane, balm, dust, iPhone, flatbed scanner)



Joshua Petherick's practice explores ideas around reproduction, image generation and proliferation, pushing the boundaries of any given device beyond its designed capability. He uses a variety of mediums including sculpture, assemblage, collage, drawing, video, audio and installation to critically appraise the ways we encounter and value technology, objects and imagery.

Joshua Petherick has presented solo exhibitions at Melbourne's Neon Park, ACCA at Mirka Tolarno, Conical and Y3K Gallery, as well as at Croy Nielsen, Berlin and The Vanity, Los Angeles. Internationally his work has also been exhibited at The Common Guild, Glasgow, Tate Modern, London, CAPC Musée d'art Contemporain de Bordeaux, France as well as at Artspace, Sydney, Salamanca Arts Centre, Hobart, and NGV International, Melbourne. In 2011-2012 he held a studio residency at Gertrude Contemporary.

For NEW12 Joshua Petherick has extended on the series he created for Gertrude Contemporary's Studio 12. The Glass Tables videos use everyday office/studio devices of production and looking to create what Petherick has described as "a conversation between an iPhone and a flatbed scanner."

Both devices are relieved from their normal function as informative aid or service and instead examine their own processing. The thumbnail vision of a smart phone pressed against the glass of the scanner reveals the limitations of what can be focussed upon or pulled into frame, and draws attention to the negative space of their absent tracking. Petherick used Photoshop with various resolution settings and photo balances to produce different results through the phones lens. The imagery is similar to a painting or still photography as the movement in the work is minimal. There is also a sculptural quality in the imagery due to the deserted home and studio detritus such as coins and oils that have been placed on the scanner. Petherick chose objects that had qualities of reflection or semi-transparency as they increased the reflections bouncing around the lens and surfaces. The imagery is mesmerising, as we search but cannot really see exactly what we are looking at.

The sound component is a combination of scanner drones and ambient room sound overlaid with a synthesised version using a Roland synthesiser. It is punctuated at the moments of the imagery quickly changing by the sounds of moving the phone or lamp or objects across the glass of the scanner. The sound is abrupt, breaking the soft lull of the synthesised drones, reminiscent of machines resetting or sudden movements of the body. The Glass Tables installation is simultaneously relaxing and unnerving.



# Linda Tegg

Lives and works in Melbourne



Linda Tegg uses performance and video to carefully observe subjects, often highly trained animals or dancers. Both are expected to be beautiful, disciplined performers and Tegg captures them in contradictory situations. These studies draw our attention to the interplay between 'real' and 'performed' behaviour and culturally conditioned ideals. Tegg's use of framing devices such as a plinth in her work *Goat Studies* and the location of a horse the *Alliance Francais* gallery translate her subjects into living sculptures.

Linda Tegg has presented solo exhibitions at MARSO Galleria and Echo Galeria in Mexico City, as well as Utopian Slumps and Dianne Tanzer Gallery, Melbourne, Neue Gallery, Bern, Alpineum Produzentengalerie, Luzern and Contemporary Art Centre of South Australia Project Space, Adelaide. Selected group exhibitions include The Arts Centre, Melbourne, Cité Internationale des Arts, Paris, HetWildeWeten, Rotterdam, Designfesta, Tokyo, Arts-Apporia, Osaka and Sotheby's, New York. Tegg holds a Bachelor of Arts, Honours (Photography) from RMIT University, Melbourne. She completed a Master of Visual Arts in 2008 and a Master of Fine Art at the Victorian College of the Arts 2010.

For NEW13 Linda Tegg made use of the National Gallery of Victoria's entrance court as monolithic stage set to produce a new version of 'Tortoise,' a work she has previously created in Mexico City and Brisbane. This work features dancers performing under a mirrored exoskeleton, becoming both a sculptural form and a distinct organism. The mirrors reflect the surroundings and offer innumerable perspectives on its environment.



# VCE curriculum links & activities

## Art

Unit 3 Area of Study 1: Analytical Frameworks

Contemporary Framework: Discuss the concepts in each artists work. What are the similarities and differences in how each NEW13 artist has approached the production of their work, the role of the audience and the 'art object'

## Art

Unit 4 Area of Study 1: Discussing and Debating art

How might Alex Martinis Roe's artwork form a social and political discourse? Sanne Mestrom's work deals with ideas around copies and originality. Is a copy of an artwork less valuable than an original?

## Studio Arts

Unit 1 Area of Study 3: Ideas and Inspirations

Sanné Mestrom uses iconic works from art history as inspiration and subject matter in her works. Use the artists' technique of selecting an existing painting or drawing and reinterpreting it in 3D form using a variety of materials and techniques; for example, ceramics, casting, assemblage.

## Studio Arts

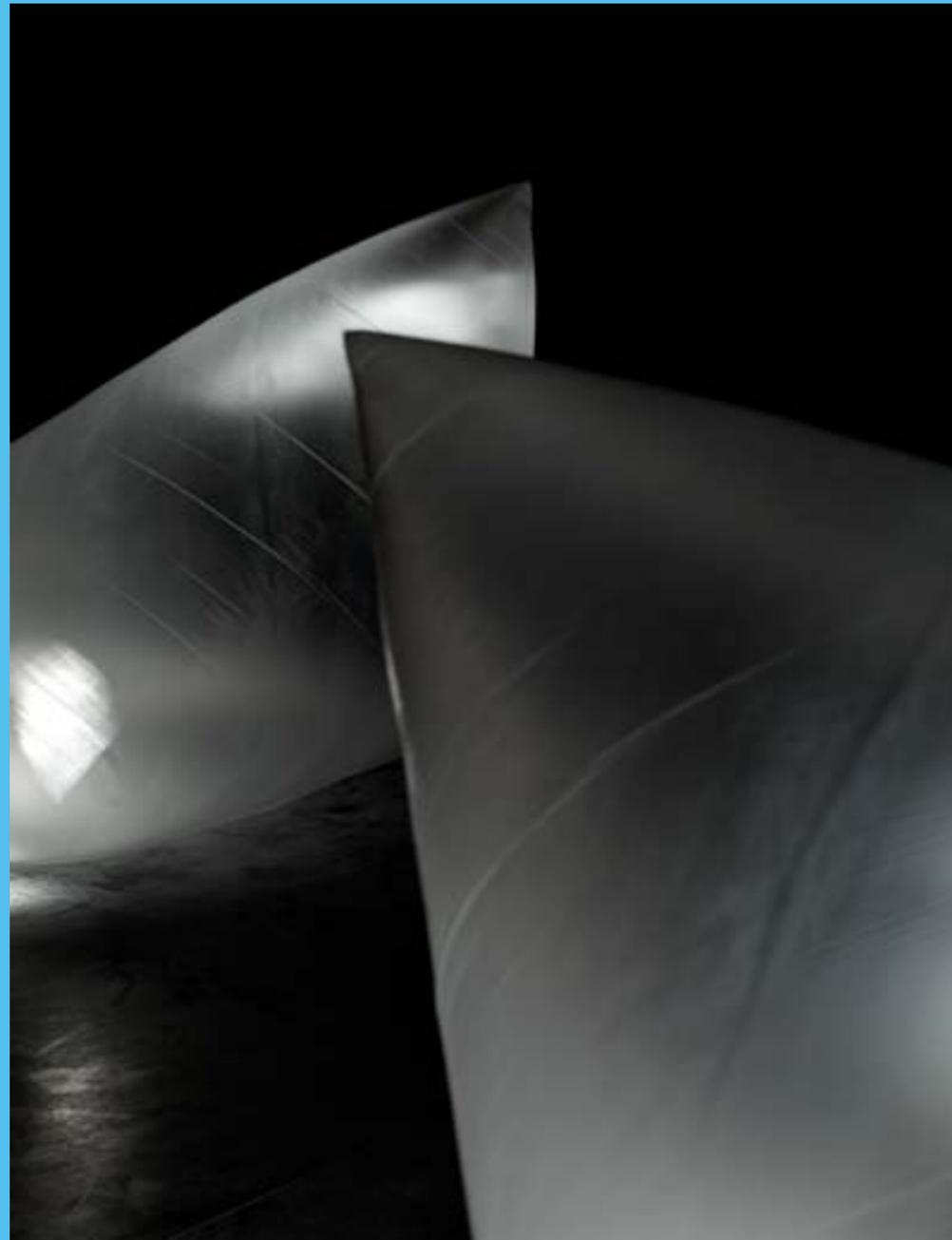
Unit 3 Area of Study 3: Professional art practices and styles

Discuss the ways in which Jess MacNeil has developed and combined elements of her painting and digital video skills to produce her new work. In what ways does Disruption Continuum relate to her earlier works?

## Studio Arts

Unit 4 Area of Study 3: Arts Industry Contexts

Investigate ACCA's annual NEW exhibition series. Write a review about NEW13, discussing the role of the curator in selecting and commissioning the artists and creating a curatorial rationale as well as managing the projects and exhibition design.



# Further Reading

## Benjamin Forster

<http://emptybook.net/>

<http://www.mca.com.au/news/2012/10/10/focus-primavera-2012-artist-benjamin-forster/>

## Jess MacNeil

[www.jessmacneil.com](http://www.jessmacneil.com)

<http://netsvictoria.org.au/jess-macneil/>

<http://www.mca.com.au/collection/artist/macneil-jess/>

## Alex Martinis Roe

<http://alexmartinisroe.com/>

[w3.unisa.edu.au/samstag/scholars/scholars13/roe.asp](http://w3.unisa.edu.au/samstag/scholars/scholars13/roe.asp)

[www.artspace.org.au/gallery\\_project.php?i=161](http://www.artspace.org.au/gallery_project.php?i=161)

## Sanné Mestrom

[www.mestrom.org/](http://www.mestrom.org/)

<http://10-12.utopianslumps.com/artists/sanne-mestrom>

<http://www.chalkhorse.com.au/artists.php?a=MESTROM&s=1>

## Scott Mitchell

<http://www.openobject.org/>

<http://www.theage.com.au/entertainment/art-and-design/shedding-sunlight-on-diy-art-20130311-2fwbp.html>

## Joshua Petherick

[joshuapetherick.com/](http://joshuapetherick.com/)

[http://www.croynielsen.de/CN\\_JPartist.html](http://www.croynielsen.de/CN_JPartist.html)

## Joshua Petherick (continued)

<http://www.theblackmail.com.au/issue/2010/06/vertical-sleep/>

## Linda Tegg

[www.lindategg.com/](http://www.lindategg.com/)

<http://www.neuegalerie.ch/Linda-Tegg-Mexico.html>

# Visiting ACCA

ACCA's free education programs are available for Primary, Secondary and Tertiary groups between 10am - 4pm from Monday to Friday.

Maximum 25 students per group for THINK and MAKE programs.

Bookings are required for both guided and self-guided School and Tertiary groups.

## OPEN HOURS

Tuesday to Friday 10am - 5pm

Weekends & Public Holidays 11am - 6pm

Monday by appointment

Open all public holidays except Christmas Day and Good Friday

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