



*Colliding
Islands*

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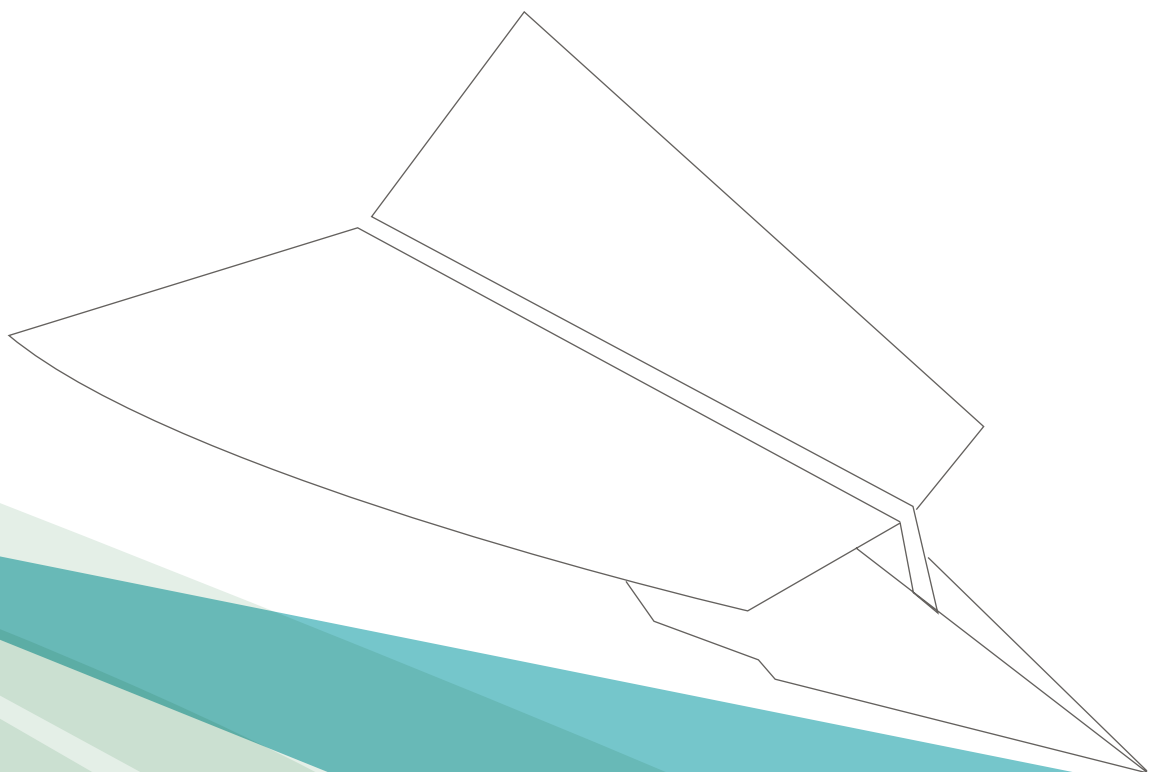
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Foreword

by Kevin O'Brien

What is Land?

It promises identity and joy, but also silence and sadness.

It anticipates poetry and inspiration, but also ugliness and hopelessness.

It reports possession and ownership, but also dispossession and custodianship.

It enables meaning and life, but also meanness and death.

For the past decade, property has been traded at an alarming rate. Carved up parcels of land, as defined by the surveyor's peg, bought and sold at ridiculously inflated prices. Auctions attended by eager punters eyes glazed on the prize. A most vulgar yet popular form of investment. The golden period of economic rationalism. It is not unreasonable to argue that had the same kind of investment been made in our next generation - we may well have avoided the seething youth the Cronulla riot s initiated. A generation disenfranchised by greed.

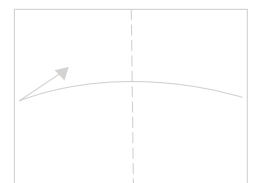
The Oxford Dictionary, the most esteemed reference for the English language, defines landscape as scenery as seen in a broad view. It then defines scenery as the natural features of the landscape especially when picturesque. This is followed by a definition of picturesque as beautiful or striking to look at. The early landscape painters of the 1880s, particularly those of the Heidelberg school, sought the picturesque. They could only see beauty through a European prism - light, mountains and other Europeans. It can be argued that the absence of

Aborigines (and therefore their definition of beauty) from this period of work was due to their perceived ugliness. Landscape is a concept derived from censorship.

In 1770, Lieutenant James Cook sailed the Endeavour along the south-eastern coast of Australia. On the 29 April, after firing a volley of shots at approaching Aborigines, Cook landed at the Kurnell Peninsula. Departing shortly after, Cook sailed north, mapping the coastline until finally arriving at Possession Island on the 22 August. On this day, Cook claimed the entire coastline he had just surveyed as British territory, legitimized by the legality of terra nullius - or empty land. Fires lit by the Aborigines, preceded his route and signaled the imminent danger. The ownership of land damned an entire people.

Country is an Aboriginal Idea. It is an Idea that binds groupings of Aboriginal people to the place of their ancestors, past, current and future. It understands that every moment of the land, sea and sky, its particles, its prospects and its prompts, enables life. It is revealed over time by Camping in it and guides my way into architecture. There is no disenfranchisement, no censorship and no ownership. Country is a belief. It is my belief.

What is yours?



Colliding Islands

by Louise Rollman

The exhibition *Colliding Islands* explores the complex, and sometimes ambivalent, relationship we have with local and international landscapes. The combined artworks investigate the shifting cultural significance of landscape from traditional concepts of nature to the socio-urban topography of contemporary identities. In effect, they reflect the collisions with technology and question how constructed environments are ordered and defined.

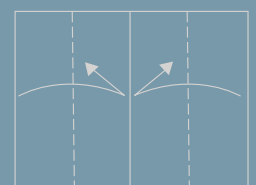
In Australia, the landscape genre has been characterised by immersive personal experiences of the country. Originally the tradition transplanted a nostalgic, colonising view, reminiscent of the mother country onto the landscape. Gradually it mitigated changing attitudes to the Australian bush from that of a harsh, uninhabitable environment that required subjugation, to a more sensitive and conservation focused exploration, reflective of national debates.

Contemporary depictions of landscapes recall the generic pre-determined architecture of urban centres and connected public spaces that are continually recycled and re-adapted. In-between public spaces, or sometimes ruins, such as construction or demolition sites, warehouses and media landscapes, have become sites where economic activity, developing cultural practices and identity are co-opted regularly. Engagements with contemporary landscapes, both natural and urban, are interpreted and re-interpreted through site-specificity: the history, geographical environment, politics and demographics of a particular location. If the artist is successful, s/he travels often working on more than one site-specific project at a time, globe-trotting as a guest tourist.

The practice, while facilitating a deeper comprehension of a place, has simultaneously dislocated artists. The methodologies of defining and occupying our spaces have shifted, ultimately deconstructing and remodelling both real and imagined territorial boundaries. The space one occupies is not necessarily the primary space of debate. Today, the landscapes that surround us are simultaneously informed by local and international histories and politics. This is reflected in contemporary art landscapes and connected identities, which are multi-layered; distinctions between actual and imagined have become increasingly blurred.

For Jillian Conrad the physical world is considered a language formed by layers of time, architectural choices and design opportunities. Her installed works explore the threshold between the object projected outward and the inwardly focused observer. The installation *Theory Field* (macro), a kind of 'field of rocks sheltering small lights' is an inversion of the *Wormhole* (micro) shimmering cave. It consists of mortar mix (concrete and rock formed by nature and design) sourced locally from a ubiquitous demolition/ construction site. The work generates a tension between the heavy awkwardness of the mortar mix and the delicacy of the squashed and obscured glass light bulbs. For Conrad, the deliberate contradiction of materials mirrors the accumulation of experiences and gives shape to intangible inner habitats.

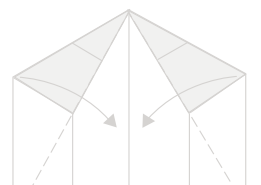
The intense, overlapping, vibrating lines of Heeseop Yoon's installed drawings challenge the processes of perception. The seemingly imagined forms question what is real. Typically drawing with masking tapes and Mylar (plastic film), the artist re-formulates and compresses the dimensions of





Jillian Conrad

Wormhole, 2009
Glitter, 3/4" diameter

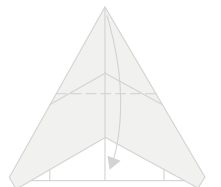


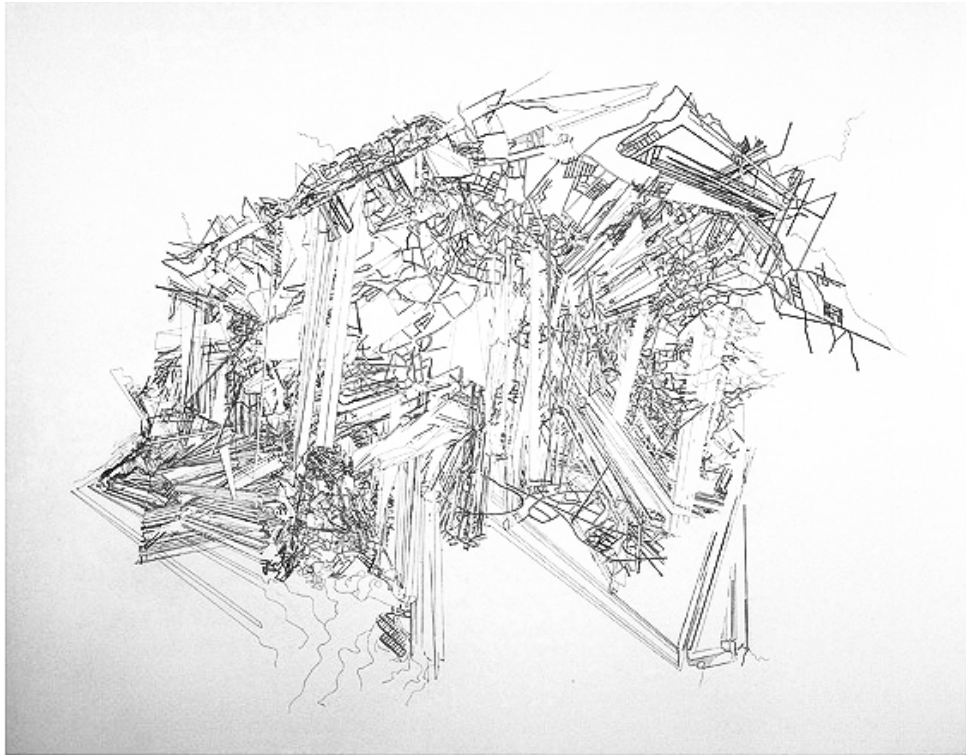


7.

Olivier Dollinger

Reverb, The Norma Jean Project, 2003
Digital video projection, 15min

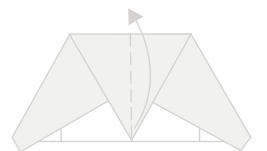


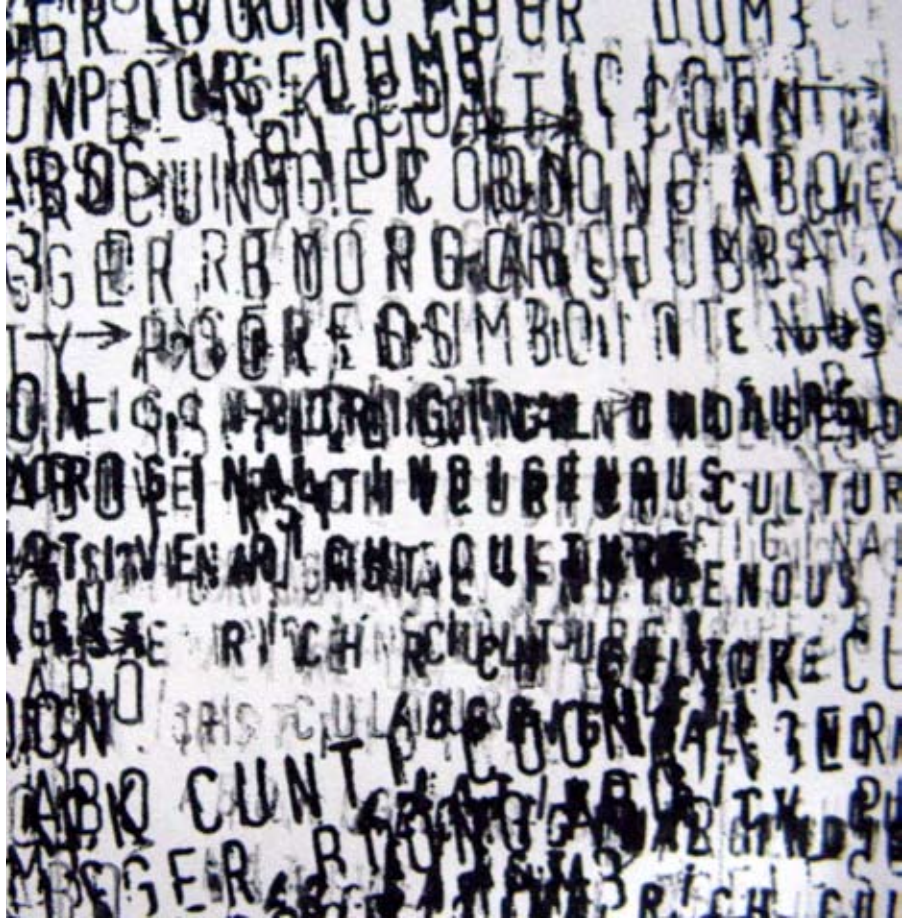


David Hamill

Series 4 version 6.11, 2007

Watercolour and ink on paper, 55" x 65"





Archie Moore

Poor-traits, 2009
Ink on paper, each 200 x 50cm





Heeseop Yoon

Junkshop, 2009

1/8" Black masking tape on Mylar, 3.34 x 6.56m



Biographies

Jillian Conrad received her BA from St. John's College, Santa Fe and her MFA in sculpture at Rhode Island School of Design. In 2006 she was awarded a studio in the Marie Walsh Sharpe Art Foundation Space Program, and in 2007 a residency at the Santa Fe Art Institute. In 1995 she received a prestigious Thomas J. Watson Fellowship to study abroad for a year in the UK, Denmark, Israel and India. Her work has been featured in a number of exhibitions including 'Here and Elsewhere' at the Bronx Museum, 'Hollow Mountain' at Real Art Ways in Hartford, Connecticut and 'Open Maps' at Coburn Gallery at Colorado College.

Olivier Dollinger is based in Paris. Previous solo exhibitions have included 'Global sunset' La Vitrine, Paris (2008), 'Screenmemory' Galerie Toxic, Luxembourg (2007) and 'Reverb' CREDAC, Ivry-sur-seine, France (2003). Recent group exhibitions include 'FIAC Cinéma' Palais de Tokyo, Paris and 'Enlarge your practice' La Friche Belle de Mai, Marseille (both 2007).

David Hamill has recently been included in 'Outpost' (2008) Johansson Projects Oakland, CA, 'Landscape Architects' (2007) The Arts Center of the Capital Region, New York State and 'Sprawl' (2006) Bank Gallery, Los Angeles. He has also received awards from the Pollock-Krasner Foundation, the Headlands Center for the Arts and the Marie Walsh Sharpe Art Foundation. He received his BFA from the State University of New York at Purchase in 1995 and his MFA from the San Francisco Art Institute in 2004.

Archie Moore named after the famous African-American boxer, exhibits nationally and internationally. His work communicates a deep understanding of cultural content from an urban viewpoint. His interest in language developed from negative childhood experiences, which he now deconstructs, altering their meanings. In 1998 he completed a Bachelor of Arts at the Queensland University of Technology, and in 2001 was awarded a Millennial Anne & Gordon Samstag International Visual Arts Scholarship to undertake a non-degree research program at the Academy of Fine Arts, Prague, in the Czech Republic. In 2008, he was a finalist in the Xtrata Emerging Indigenous Art Award.

Louise Rollman is an independent curator. In 1999 she established Satellite Space, a project space that specialised in facilitating emerging forms. Curatorial projects have included 'Nomads & Residents' (limited ed. pub.) (2009), 'Unit-197' (cat.) (2001-02) Brisbane/Melbourne, and 'polemic' (cat.) (2000). In 2006 Louise was a recipient of the Lord Mayor's Young and Emerging Artists' Fellowship and in 2006/7 was the first Australian curator-in-residence at the International Studio and Curatorial Program (ISCP) New York.

Heeseop Yoon was born and raised in Seoul, Korea. She has received a BA from Chungang University in Seoul, Korea and her MFA at City College of New York. She has exhibited in museums and galleries internationally including MASS MOCA, MA; Seoul Arts Center, Seoul; Median Art Center, Beijing; and March, New York. Yoon has also participated in several residencies that include Marie Walsh Sharpe, Skowhegan School of painting and sculpture, Artist Alliance Inc. and Atlantic Center for Arts. She is currently living and working in New York.



List of Works

Jillian Conrad

Theory Field, 2009

Mortar-mix (rock and concrete rubble) and lights,
variable dimensions

Wormhole, 2009

Glitter, 3/4" diameter

Olivier Dollinger

Reverb, The Norma Jean Project, 2003

Digital video projection, 15min

David Hamill

Series 4 version 6.13, 2007

Watercolour and ink on paper, 55" x 65"

Series 4 version 6.11, 2007

Watercolour and ink on paper, 55" x 65"

Series 3 version 3.8, 2006

Watercolour and graphite on paper, 90" x 55"

Archie Moore

Poor-traits, 2009

Ink on paper, each 200 x 50cm

Heeseop Yoon

Junkshop, 2009

1/8" Black masking tape on Mylar, 3.34 x 6.56m

Acknowledgements

Colliding Islands

Curator: Louise Rollman

Jillian Conrad (US), Olivier Dollinger (FRN), David Hamill (US), Archie Moore (AUS) and Heeseop Yoon (KOR/US)

14 February – 15 March 2009

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Louise Rollman

Independent Curator

Melanie Schafer

Graphic Designer / Illustrator

Touring Venues

Wangaratta exhibitions Gallery

24 July - 29 August 2010

Gympie Regional Gallery

5 January - 19 February 2011

Latrobe Regional Gallery

9 April - 5 June 2011

Lake Macquarie City Art Gallery

10 June - 25 July 2011

Artspace Mackay

2 December 2011 - 29 January 2012

Toowoomba Regional Art Gallery

9 February - 25 March 2012

Caboolture Regional Gallery

29 June - 29 August 2012

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