

S01E05

WORD OF MOUTH by Dr Peter Hill

MATT BAX is a painter and modern-day street artist - navigating the city with multi-coloured posters, erasing capitalist imagery on the streets of Berlin, Singapore, and Melbourne. CAMERON BISHOP mixes socialist politics with video art and installation, in this case the 2005 Cronulla beach riots, the rise of Scott Morrison, and the classic text Death in Venice. CHRIS BOND'S installation The Devil's Spit is a museum-like display of art objects and ephemera, curated from the remnants of an abandoned caravan found in the early 1970's. Bond has long been an advocate of fictional play, a technique that allows him to inhabit the bodies and minds of invented artists and writers as a means to create new work. MATTHEW CALVERT makes neo-geo sculptures that memorialise the needless deaths on our roads, using fragments of smashed windscreens in his very personal sculptural narratives. MICHAEL CANDY is an Adventurist. He flew from the Gold Coast to Paris and attached his Digital Empathy Device to the head of the Goddess of Liberty Statue in the Place de la Republique. When a bomb explodes in Syria, the statue starts to weep. GARY CARSLEY turns a queer eye on botanical exploration and discovery in a shower of purple rain. JON CATTAPAN is one of several artists in the show exploring surveillance strategies. In this painting (accompanied by his recent experiments in 3D printing) he looks at night vision cameras in Timor Leste. DAMP is an ongoing, ever-changing collective that grew out of the VCA art school, often working in the area of "aesthetic vandalism". JACQUELENE DRINKALL'S work is an intelligent mash-up of astrology, telepathy, and Scatter Art. In this work she channels the life and death of aviator Amy Johnson who died in a storm, flying over the Thames with a broken compass. Access her accompanying video through telepathy. PHIL EDWARDS says that "Although my art practice is primarily painting and installation-based, a strand of it is the designing of fictional posters." Two of these are exhibited here, and can be scanned on your phone to access Phil's other obsession with experimental music. CERI HANN'S work is involved with contemporary aspects of "Potlatch", or of gifting artworks to others, many of which are exhibited here. PETER HILL'S Superfictions exist in the gap between installation art and literary fiction. Motivated by both chance and doubt he draws disparate

strands together through strategies of psychogeography and collegial meetings in Plato's Cave - "Linking Drinking With Thinking." IAN HOWARD is another artist involved with military surveillance and his strategies see him taking rubbings from Chinese tanks and American aircraft. STEPHEN HURREL works across a range of media and subject matter. In this exhibition he responds to "Tourism" in Sri Lanka, as a result of a recent residency there. Elsewhere he works with video, and a long interest in the sea and shipping. MOLLY KENT takes "self-doubt" as the main theme of her work. Most of her back-catalogue of interventions and products can be viewed on Instagram @mollyhkent. ADELINE KUEH is one of several WORD OF MOUTH artists who have an alter-ego - in her case "Lulu". This small work grew from the discovery of an abandoned video tape in a vacated sex parlour in Singapore. She often uses large-scale video projection, and artistic experiments with the four other senses, especially "smell". Another important Superfiction by URICH LAU was first shown in the Singapore Biennale and - invoking the help of a famous, local news reader - creates the illusion that Singapore's main art museums have been closed through lack of funding. MARITA LILLIE returns us to the world of surveillance with research undertaken at RMIT University. Chance and voyeurism play a part in this complex project that rewards close attention. CLARE McCRACKEN is another interventionist who travelled from Melbourne to Shanghai in a cargo ship in the footsteps of a distant ancestor. This work reflects the journey in a visual and a diaristic way. anna nangle is a 21st Century Psychogeographer who leaves behind traces and clues to her projects, in this case a set of ponchos to guard against the rain, produced for a major project in Sydney that involved a lengthy derive on foot, by bus, and on a chartered ferry. A real Magical Mystery Tour. BRIGITA OZOLINS revisits a project she made for the Venice Biennale in 1997, when she placed mass-produced stickers around the main biennale sites. "Important Idea was inspired by a line from the Hal Hartley film, Trust (1991)," Ozolins says, "in which one of the characters makes the statement, 'We're not fucking important - we're just a crap idea.'" POPE ALICE (aka Luke Roberts) says about the work in WOM: "The image on the vestment is taken from an original Ojuelos, El Toro 'Aztlán' stone worn by HDH Pope Alice as a solar plexus pendant and purported to be 8,000 years old. It features an image of what appears to be an astronaut communing with

a human figure with elongated skull (homo capensis?).” PATRICK POUND is fascinated by coincidence, multiples, patterns of human and animal behaviour, chance, books and collecting. Several of these aspects come together in this work in which half of the books have the word “Light” in their title, and the other half “Dark.” The central book contains light and dark. MICHAEL VALE, known for his Smoking Dog persona and accompanying video, in this show brings us two surrealist paintings from deep within his formidable imagination. LOUISE WEAVER explores the fictional nature of artists possessing only one “style”, moving effortlessly from multi-coloured sculptures of fauna, to luscious abstract paintings.

WORD OF MOUTH Melbourne curated by Dr Peter Hill
On view till 26 October 2019