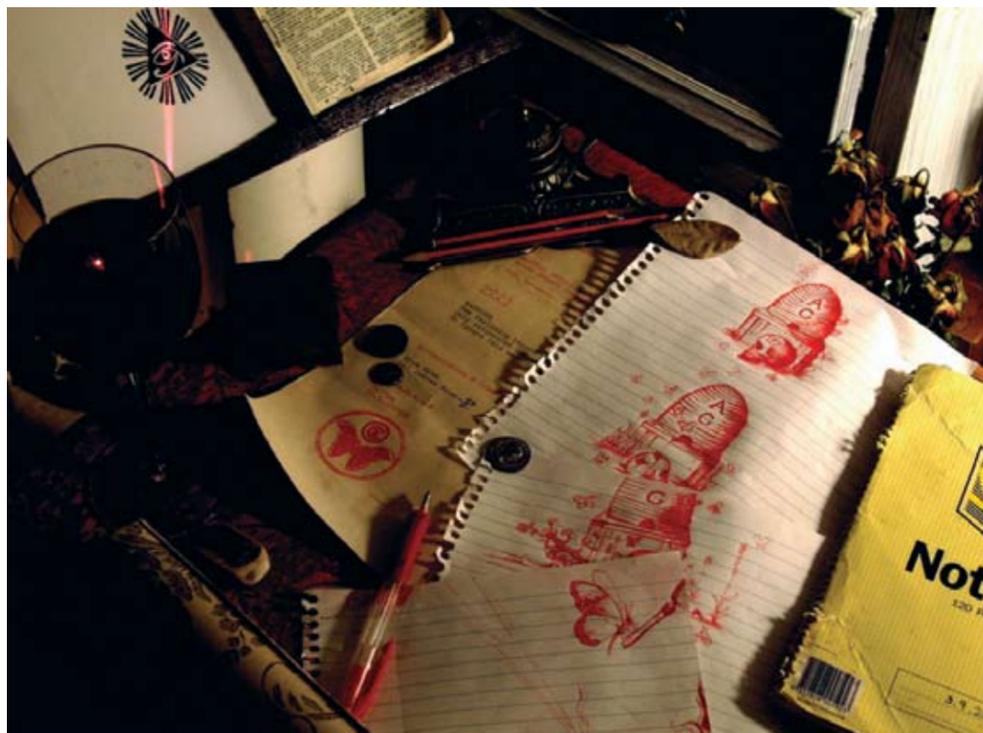


Ric Spencer



Top: Ric Spencer, *Speaker's corner*, 2007
drawing of the installation
Courtesy of the artist

Above: Anthony Kelly, *Overplan 6103*, 2007
digital image
Courtesy of the artist

Front: Brendan Van Hek, *Hotbed*, 2007
timber, acrylic, lighting element
Courtesy of the artist

Consuelo Cavaniglia, born in Rome, Italy in 1971, is a Perth-based artist and emerging curator. She graduated from The University of Western Australia with a Bachelor of Arts (Visual Art and Languages) in 1993 and then completed a Bachelor of Arts (Art) with Honours from Curtin University in 2002. Cavaniglia has exhibited widely in Western Australian art spaces, including: De-function, Moores Building Contemporary Art Gallery, Fremantle (2006); Supermart, Deck the Halls, Collared (2005); and Flux, Lawrence Wilson Art Gallery, Perth (2003). Cavaniglia has curated several exhibitions, including Land of the Giants with Brendan Van Hek, Moores Building Contemporary Art Gallery, Fremantle (2006). Cavaniglia's recent art practice has focused on sculptural and installation works that address ideas about the usage and subdivision of built up spaces and environments.

Anthony Kelly, born in Sydney in 1977, currently lives in Perth and is undertaking a Doctorate in Fine Arts at Curtin University. For the past seven years he has been collaborating with the group known as the Central Bureau. He has participated in a number of group shows including Land of the Giants, Moores Building Contemporary Art Gallery, Fremantle, (2005); Outside Tokyo (ideas about time & space), John Curtin Gallery, Perth, (2003); Hotel 6151, Perth, (2002) and Tactical Intervention Strategies, Perth Institute of Contemporary Arts, Perth (2001). He has also held a solo exhibition, Central Bureau Public Oracle, at Mop Projects Sydney in 2006.

Bennett Miller was born in Perth in 1980. He graduated with a Bachelor of Arts from Curtin University of Technology, Perth in 2001. Since 1998, Miller has participated in a number of group exhibitions, including Flux2, Lawrence Wilson Art Gallery, Perth (2005); Land of the Giants, Moores Building Contemporary Art Gallery, Fremantle (2005); Dust up for the cover up, Bus Gallery, Melbourne (2004); Supermart, breadbox gallery, Perth (2004); Hotel 6151, Perth (2002); and Suburb, Perth Institute of Contemporary Arts, Perth (2000). He has featured in a number of solo exhibitions, including The Golf War, breadbox gallery, Perth (2003); and Unfinished Sympathy, Verge Gallery, Perth (2001). Miller designs for Lord Bimms Menswear and Jethro Trouble Inc.

Tom Müller was born in Basel, Switzerland in 1975 and currently lives in Perth. Müller graduated with a Bachelor of Arts (Hons) from Curtin University of Technology in 2000 and has exhibited extensively in Australia and internationally including: Capital, Sherman Gallery art box, Sydney (2006); and Primavera, Museum of Contemporary Art, Sydney (2005). Müller's practice investigates universally adopted processes and protocols – he has issued worldwide passports on-line, posed as a hotel concierge and opened Supermart (2004), a 'supermarket' for limited edition art works.

Pilar Mata Dupont and Tarryn Gill were born in 1981. After completing their Bachelor of Arts (Art) at Curtin University, Perth, in 2001, they have collaboratively contributed to numerous group exhibitions, including: Oomph, Canberra Contemporary Art Spaces, Canberra (2007); Heart of Gold Project 3, Perth Institute of Contemporary Arts, Perth (2006); De-Function, Moores Building Contemporary Art Gallery, Fremantle (2006); Flux2, Lawrence Wilson Gallery, University of Western Australia (2005); Coalesce Micro Festival, breadbox gallery, Northbridge (2004); Supermart, breadbox gallery, Perth (2004); Red Light District, Images of Desire 3, Staatsliedenbuurt, Amsterdam (2003); and Screen, Biennale of Electronic Arts, Midland Workshops (2002). Mata Dupont and Gill completed a studio residency at the Perth Institute of Contemporary Arts in 2006.

Anna Nazzari was born in Kalgoorlie in 1976. She is currently undertaking a Doctorate of Philosophy in Art at Curtin University of Technology, where she completed a Bachelor of Art (Arts), with Honours, in 2003. Nazzari held a solo exhibition, Gangster, at the Linden Centre for Contemporary Arts in 2004 and has contributed to various group exhibitions including: De-Function, Moores Building Contemporary Art Gallery, Fremantle (2006); From Space to Place, Perth Institute of Contemporary Arts, Perth (2005); Figured Out, The Church Gallery, Claremont (2004) which is touring Australia till 2008; and Hatched National Graduate Show, Perth Institute of Contemporary Arts, Perth (2003). Nazzari completed a residency at the International Art Space Kellerberrin Australia in 2004 and co-curated the exhibition, De-function, with Thea Constantino, in 2006 at the Moores Building Contemporary Art Gallery, Fremantle.

Mark Parfitt was born in Perth in 1974 and is currently undertaking a Masters in Art at Curtin University of Technology, Perth. He obtained a Bachelor of Arts (Art), with Honours, from Curtin University of Technology, Perth in 2006, and a Bachelor of Arts (Social Science) from Edith Cowan University, Perth in 1994. Parfitt has contributed to a number of group exhibitions, including: Long Distance Relationship, International Art Space Kellerberrin Australia, Kellerberrin (2007); Exhibition Loop, Moores Building Contemporary Art Gallery, Fremantle (2007); MATTEReality 2, Moores Building Contemporary Art Gallery, Fremantle (2006); Hatched National Graduate Show, Perth Institute of Contemporary Arts, Perth (2006); and Definition, Kurb Gallery, Perth (2003).

Ric Spencer, born Perth in 1967, holds a doctorate in Creative Arts, completed in 2004, and a Bachelor of Fine Arts, with Honours in 1999, both from Curtin University, Perth. He has contributed to numerous group exhibitions, including: Kraft Aktars, Goddard de Fiddes, Perth (2006); Strange Strolls, Moores Building Contemporary Art Gallery, Fremantle (2005); Holcroft and Spencer project, Moores Building Contemporary Art Gallery, Fremantle (2005); Left [...and left again], collaboration with Lucy Gibson, International Art Space Kellerberrin Australia (IASKA), Kellerberrin and in Testbed2, Leeds Metropolitan Gallery, Leeds (2004); barefoot_[I cover the waterfront], Glasgow Art Fair, Glasgow (2004); Urban Anxiety, 1space, Hong Kong and breadbox gallery, Northbridge (2003) and the Bank, Midland (2002). Spencer has also curated a number of exhibitions including most recently the Pinnacles Ephemeral Art Project for artist David Jones as part of the 2007 City of Perth Winter Arts Festival.

Brendan Van Hek was born in 1968, and completed a Bachelor of Arts (Art) with Honours at Curtin University of Technology in 2001. Van Hek's practice investigates established systems and their impact on processes of renewal; through redefining found objects. Van Hek held a solo exhibition entitled City Building at the Perth Institute of Contemporary Arts as a result of a studio residency, undertaken in 2006. He has contributed to a number of group exhibitions, including: Paper Works, Moores Building Contemporary Art Gallery, Fremantle (2006); Flux2, Lawrence Wilson Art Gallery, University of Western Australia, Perth (2005); Supermart, breadbox gallery, Perth (2004 & 2005); AustrALIENS, Perth Institute of Contemporary Arts, Perth (2003). Van Hek co-curated Land of the Giants at the Moores Building Contemporary Art Gallery in Fremantle in 2005 with Consuelo Cavaniglia.

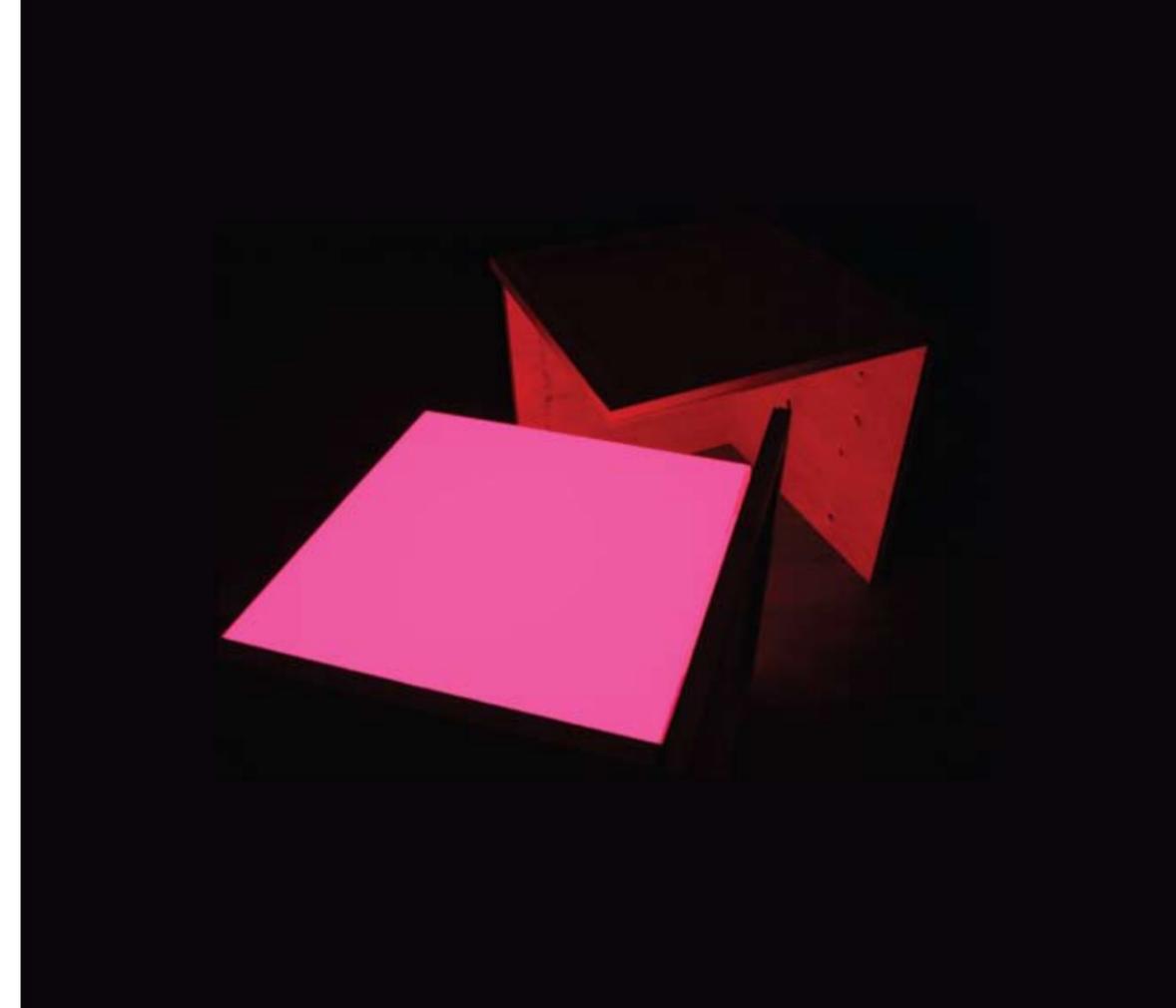
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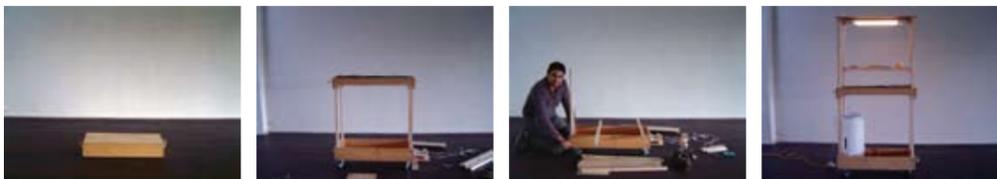
ECONOMY

ANTHONY KELLY
PILAR MATA-DUPONT & TARRYN GILL
BENNETT MILLER
TOM MÜLLER
ANNA NAZZARI
MARK PARFITT
RIC SPENCER
BRENDAN VAN HEK

CURATED BY CONSUELO CAVANIGLIA

1 – 25 NOVEMBER 2007





Mark Parfitt, *Carlisle Buffalo*, 2007
mixed media
Courtesy of the artist

Economy is an exhibition about efficiency. It looks at the idea of dealing with a set of circumstances in an economic and effective manner; that is through a measured set of moves, actions and problem solving tactics. Indeed, to be efficient and economical suggests that a situation needs to be thoroughly considered and all aspects of it need to be equally measured – this involves precise calculation, keen observation and even an element of cunning.

Machiavelli looks to qualities within the animal world and states that ‘...as a prince is forced to know how to act like a beast, he must learn from the fox and the lion; because the lion is defenceless against traps and a fox is defenceless against wolves. Therefore, one must be a fox in order to recognise traps, and a lion to frighten off wolves’ (Machiavelli, *The Prince*, 1513). Machiavelli’s predators and hunters play a tactical game, they consider strengths and weaknesses and plan in the face of a conflict.

The idea of conflict within the exhibition is one that needs to be interpreted in the broadest of terms and the artists represented in Economy range from the macro to the micro – from looking at the politics of war time propaganda through to dealing with conflicting time pressures on a personal daily basis. The common factor here is the way that these artists have looked at conflict through the idea of an economy of moves.

Crates are objects or units embodying efficiency. The participating artists in this exhibition were each presented with a packing crate of identical dimensions and asked to create a work in response to the theme, which would engage the set space of the crate. As ‘economic parameters’ the crates serve a number of purposes; they determine the size of the work, they are used for storage and transport, and in some instances they act as supports for the presentation of the work in the gallery space.

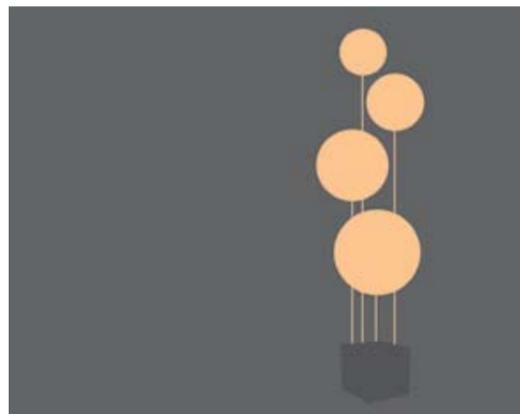
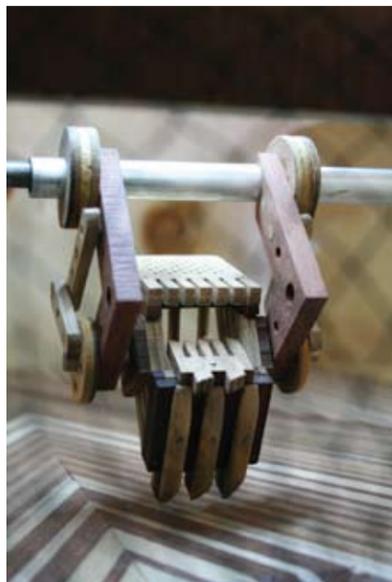
In less practical terms the crate is a confine and a set of boundaries. When presented with a confined space the impulse is to question the boundaries; how are they held together? Is there any give in them? How can these delineations be tested? What happens within this space? What is the potential of this space?

In dealing with set boundaries a field of possibilities and problems arise and while good planning aims to work-through and address a given situation in the most effective manner possible, the efficacy of any particular resolution is not assured, indeed on occasions solutions can sometimes exceed or become larger than the problem. Proportionality is the key here and as Robert McNamara, the US Secretary for Defence during the Vietnam War, said ‘proportionality should be a guideline in war’.

Bennett Miller considers the idea of proportionality and explores military culture in a satirical manner, drawing out the farcical and absurd dimensions of military planning and actions. In past projects Bennett’s work has taken the form of large scale installations that have involved mini-golf and taxidermy animals (the *Golf War* series). In *Romancing the Rhino* Bennett shifts the focus slightly (while continuing to investigate related themes) and presents the improbable scenario of a rhino’s pursuit of wealth, as Bennett himself says the work is about ‘big characters with stupid plans’.

War time scenarios are also investigated in Pilar Mata-Dupont and Tarryn Gill’s collaborative work. Through a series of related works Pilar and Tarryn have developed the *Heart of Gold* project. This is a body of performance and video projects that explores a wide range of ideas and themes including the glamorisation of the military, isolation, Australian Nationalism and the use of female sexuality to disguise propaganda. The focus of the Economy exhibition is translated in this work through dance and choreography, and by what has become an almost signature use of ‘40s war propaganda aesthetics. In Pilar and Tarryn’s case these aesthetics are seductively and lavishly reproduced but are also parodied with a heavy dose of irony and humour.

Staying within a similar historical timeframe Anthony Kelly’s *Overplan 6103* is the Central Bureau’s latest presentation of an investigation into conspiracy theories and secret plans – possibly government generated or potentially devised by bodies that go above any agency of a single nation state. The work takes its aesthetic cues from conspiracy theorists’ explosion charts and extends beyond the space of the crate in a frenzied flurry of notebook pages. These contain notes and recorded information that not unlike alchemical scripts make use of allegories, symbols and codes to describe a plan so overwhelmingly grand and extensive that it is named the *Overplan*.



Left: Anna Nazzari, *Untitled*, 2007 (detail)
mixed media
Courtesy of the artist

Above: Tom Müller, *Life in space*, 2007 (detail)
mixed media
Courtesy of the artist and Galerie Düsseldorf, Perth

In Anna Nazzari’s work the idea of conflict is transferred from the battlefield and transposed to the sporting field. The foos ball table in her untitled work sees the clash of two opposing but identical sides. The adversaries in this soccer game are equally matched on all accounts, making the idea that one team may prevail over the other impossible and futile. While the two sides continue to rival each other, as Anna says, ‘both parties represent the same ideas, strength and efficiency, and these undeniable similarities negate all hope of dominance’.

Dealing more closely with the space of the crate Tom Müller looks at the economy of space in a global sense and considers the careful management of available resources in *Life in Space* by tracing what can be described as the life cycle of the crate – dropped from the sky it opens, fills, expands and then floats back up into the sky returning from where it came, thus completing the cycle. This is an ideal scenario that encompasses serious environmental considerations, but on a more elemental level, it also speaks about human life, indeed Tom’s references to blood and bone in the description of this work relate to a physical as much as a spiritual shift of energy that moves in a cyclical motion.

Staying within the space of the crate Ric Spencer and Brendan Van Hek focus on its limits, sticking within these confines and working through the restrictions they impose. While Ric carves out a space within these restrictions as a safe haven for free speech Brendan looks at how a lack of permissiveness forces certain attitudes to go underground and exist as illicit activities. In *Speaker’s Corner* Ric enlists the assistance of Britt Salt and Lizzie Delfs to create a ‘net’ that delineates a space where, following the tradition of speakers’ corners in public spaces (city squares, parks, etc), views can be freely expressed without fear of institutional recrimination. The viewer is invited to step up to the ‘soap box’ and have a say. The idea of free speech is an important one that in a time of increased social restrictions combined with corporate ownership of media channels is particularly relevant and Ric, as a lecturer and critic, is ideally positioned to consider this theme.

Brendan’s *Hotbed* is a glowing hot pink cube that sits within the space of the crate but cannot be contained by it. Referencing neon signs in red light districts and dim lights in back-room gambling dens the hot pink cube speaks about all the activities and tendencies that are suppressed by our apparently ‘clean’ social order but invariably emerge as an irrepressible underbelly.

Mark Parfitt’s engagement with the crate on the other hand continues his *Carlisle Buffalo* project; looking at his withering front lawn Mark is faced with the dilemma of how to achieve the suburban ideal of a perfect lawn within the small amount of time he has available in his daily schedule. He pulls apart the problem and runs through every possible solution, diarising his approaches and outcomes in a methodical and comprehensive manner; his fastidiousness verges on the absurd. The process that Mark sets up becomes a formula that can be applied to growing lawn as much as it can to finding a parking spot – the outcomes are performative and often involve collaborations (at present there are a number of people who are tending sections of Mark’s lawn), they reference DIY manuals and instructional pamphlets and rely on a humour that is tied to parody.



Top: Bennett Miller, *Untitled image by Jack Riley*, 2007
Courtesy of Jack Riley

Above: Pilar Mata Dupont and Tarryn Gill, *Heart of gold project 4: an excerpt from le triomphe de l’amour*, 2007
production still
Courtesy of the artists

These artists, through humour, parody and varied critical engagement come together in Economy to consider efficiency through action, strategy and movement in order to bring under observation the way we deal with conflict.

Consuelo Cavaniglia