



**NOTES  
FROM  
THE  
FIELD.**

12 September to  
11 October 2014

**Maria  
Antelman**

*(New York)*

**George  
Egerton-Warburton**

*(Los Angeles)*

**Dara Gill**

*(Sydney)*

**Sandra Selig**

*(Brisbane)*

**Alexandre Singh**

*(New York)*

**Charlie Sofo**

*(Melbourne)*

**Michael John  
Whelan**

*(Berlin)*

**Nina Yuen**

*(New York)*

Curated by Melissa Keys

Margaret Lawrence Gallery  
Victorian College of the Arts  
The University of Melbourne

NOTES  
FROM  
THE  
FIELD.

The Margaret Lawrence Gallery is delighted to present *Notes from the field*, an exhibition that brings together a number of significant contemporary artists, from Australia and abroad, whose work incorporates a kind of artistic fieldwork. Curated by Melissa Keys, *Notes from the field* considers the rational and scientific impulse to observe, record, collect, measure and catalogue.

A central premise of fieldwork, of course, is that understanding is founded in personal experience, and *Notes from the field* is very specific in this regard. Not only have many of the works in this exhibition devolved from the daily lives – and day-to-day comings and goings – of the artists, but the curator herself has also embarked on a sort of fieldwork in its development. Artists have been invited, and artworks specifically requested or commissioned through a type of gleaning process; one that has been very intentional, but open and flexible enough to allow for the unsought to enter. Keys has also reflected these strategies in the catalogue essay herein, which performs in the manner of a ledger as much as it reveals the ideas behind the project.

*Notes from the field* is an ambitious project, both in terms of its conceptual scope and its physical scale, and I would very much like to thank the following people for their involvement: Melissa Keys for developing and realizing this stunning exhibition with such insight and consideration; the artists Maria Antelman, George Egerton-Warburton, Dara Gill, Sandra Selig, Alexandre Singh, Charlie Sofo, Michael John Whelan and Nina Yuen for their remarkable work; Stephen Banham of Letterbox for his wonderful catalogue design; the artists' galleries for their support; Sylvain Sorgato for his impeccable installation of Alexandre Singh's work; Kay Abude and Scott Miles for their ongoing commitment to the Margaret Lawrence Gallery.

I am especially pleased to present this exhibition in the context of an art school – more specifically, an art school within a university – where the very notion of research-based art practice is constantly called into question. I would argue that *Notes from the field* reflects a new attitude towards research-based practice that shifts focus away from particular fixed forms and offers, instead, a series of agile and open-ended modes. As such, I very much look forward to continuing the dialogue in and around this exhibition.

Vikki McInnes  
Director, Margaret Lawrence Gallery

**NOTES  
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FIELD.**

It may be one of those pseudo facts or popular scientific mythologies, however there is a figure with some currency that runs something like this: 98% of stimulus and phenomena available to the human mind must be filtered out for us to apprehend and focus at any given moment. Moreover we are only aware of a tiny portion of this filtering activity – almost all of the sifting and assembling, pattern recognition, narration and other sensory and mental shorthand takes place unconsciously, prior to shaping and informing everything one self consciously registers.

This idea is central to the rationale that underlies *Notes from the field*. Taking its cue from the natural and social sciences the exhibition brings together a number of artists whose practices draw on the human impulse to observe, record, collect, catalogue and narrate the events and environment that surround us. However, in the hands of the artists participating in this exhibition, these processes, methods and techniques typically used to organise, construct and regulate information are themselves rewired and instead pursued for disassembly. In their new role they offer possibilities for unsettling and liberating

uncertainties creating a sense of irrationality, humour and of wonder.

Alexandre Singh's complex interconnected flowchart *Assembly Instructions: The Pledge: Leah Kelly* (2011) is derived from an interview the artist conducted with neurobiologist Leah Kelly. This conversation between artist and scientist is an evocative starting point for Singh's installation, which expands in multiple directions through the use of a wide range of references and materials. Images sourced from an array of books, magazines and the internet are assembled to make meticulous collages that suggest a complex web of ideas, themes, associations and sensations. Each collage is scanned by the artist to ensure pictorial cohesion – or a seamless combination of parts. The scanned and framed images are then arranged on the gallery wall and interlinked by small hand drawn dots to form fantastical diagrammatic compositions that illustrate the artist's inventive interpretation of his conversation with Kelly about the nature of cognition. This pictorial map references aspects of neurological research and theories in somewhat surrealist and absurdist ways. It explores the mechanisms underpinning how we read and sense things, the ways the brain is wired to see and not see, and our cognitive ability to simultaneously observe, apprehend and integrate the visible and abstract dimensions of experience. Singh's *Assembly Instructions: The Pledge: Leah Kelly* locates us all as participants in the ongoing creation of narrative fictions that are the very tissue of our lives.

Maria Antelman is interested in how advancing technologies have altered not only the ways that we perceive and engage with the world, but also how we remember, store and process information and experiences. *Moonlight Serenade* (2009) is comprised of an animated suite of black and white photographs taken by NASA's lunar orbiters during the 1960s. Sent out into space to photograph the surface of the moon in preparation for an eventual landing, these survey probes captured and mapped close to 99% of the lunar surface. While Antelman's project alludes to our drive and desire to know and chart things beyond our direct perceptual experience, these images (and many like them since) have come to form the basis of our collective sci-fi imagination, a kind of shared interstellar imaginary. The dark shadowy images are accompanied

by found fragments of sound including bursts of short wave radio transmissions, Morse code, numbers, letters, fragments of music and muffled speech. These combine to generate an unsettling confusion and even a sense of alienation. The amalgam of sounds (sourced from the internet) and the extraordinarily detailed historic images of the surface of the moon are at once familiar and unimaginable, awe inspiring and eerie. On one hand the work alludes to our exponentially increasing access to data and knowledge, and our ability to witness and observe things unfolding from afar – on the other, the complex, barely decipherable clamor evokes a parallel fear of an inaccessible technological, scientific and bureaucratic codified, classified world of power. Through her re-combinations of found images and sounds, the artist stimulates our compulsion to identify patterns and meaning, echoing her view that ‘we are predisposed to create patterns in order to read, to understand, and to keep chaos in order’.<sup>1</sup>

Antelman’s sound work *Mnemotopia* (2011), continues her fascination with the mind and the organisation of information and knowledge. This piece consists of a two-part narrative performed by two speakers, one female the other male. The female voice speaks of her ‘memory palace’ – a repository of memories and images collected over the course of her life. She refers to this palace as if it is failing and falling into a state of disrepair and ruin. In contrast the male speaker utters what appears to be memorised lists of data such as numbers, cards, people and things that suggests a process of mnemonics – techniques used to aid memory recall, which are largely used by people who take part in memory sports where participants compete to memorise large volumes of information.

Structured by the beat of a metronome, *Mnemotopia* alludes to the mind as a vast fluctuating repository of recollections and information, some meaningful, some incidental or arbitrary. The work poetically explores how our individual worlds are in constant construction and change as memories and impressions dynamically shift and alter over time, in turn re-shaping our experience of self and our environment. Antelman’s often-disjunctive combinations of image and sound generate questions about the very systems and processes through which we constitute the world, and what we really ‘know’.

Dara Gill’s *NOW Counter (current Birthrate/Deathrate)* (2011) draws on global population data produced by the Washington DC based Population Reference Bureau (2011), which estimated that every second approximately four people are born and an average of two die. Gill animates this data by presenting it on two screens that sit side by side, each one flashing the word ‘NOW’ at the estimated rate of births on the left screen and deaths on the right. The rhythmically flashing text amplifies the sensation of the passage of time and evokes the transience, at full scale, of humanity’s existence. The impact is mesmerising and unsettling.

Using ubiquitous screen technology, Gill gestures to things we can calculate and comprehend and things we cannot. *NOW Counter* highlights the steady rise of the human population, which prompts one to reflect on the earth’s limited resources and the questions of overcrowding, conflict, health and the survival of other living species.

I.  
Maria Antelman,  
*Capsule Spaces:*  
*A discussion between*  
*Haris Kanellopoulou*  
*and Maria Antelman,*  
*Kaput, Art Magazine,*  
*issue 11, Athens, Greece,*  
*2011.*

Rigorous science, data and real concerns about population underpin the work. At the same time, the piece taps into our existential anxiety about death and the fragility of human life by reducing individual experience to faceless quantitative – almost binary – data. Panoramic in scope, the work, nonetheless registers individual lives as a single flash, reducing the relationships, memories, feelings, thoughts and experiences that fill our days and make us who we are into a mere fraction of a second.

*A Perfect Circle* (2012) by Michael John Whelan reflects his longstanding interest in the history of science and ideas, film and photography. It makes use of silent archival footage from scientific and educational films, cut into fragments and inventively re-spliced together. A small circle painstakingly etched near the centre of each individual film cell nervously jumps and quivers as the reel runs, registering each unique mark in the unfolding imagery. These forms suggest the kind of hand drawn circles that one might make around a pertinent piece of information to draw one's attention and to focus one's gaze.

Whelan's wavering forms flicker across an array of images that describe great and sometimes dubious human endeavors and technological achievements – from nuclear power stations and satellite dishes, sites of industry, to poignant footage of a child in an infirmary. These spectral forms are incised into images of scientists at work, looking through telescopes and surrounded by books, deep in thought and conversation. Whelan's work combines an air of quiet awe, a sense of faith in humanity with a poetic longing and an ominous sense of dread. Throughout, the viewer remains in a curious state of suspension unsure of exactly what it is that we are being shown, and what it is that we are expected to see. While his work seems alive with a sense of human ingenuity and progress we are also confronted by the fact that we cannot forecast the future; our advances and achievements are double edged, uncertainty and mystery prevail.

Sandra Selig's ongoing series of 'cut poems' take shape from old illustrated scientific texts and magazines. Selig uses a scalpel to whittle away at the words until only brief sequences remain, and only a fragment is left of the page. After this subtractive process, the remaining paper has a sculptural quality and the words take the character of brief poetry or meaningful allusions. For this exhibition Selig turns her hand to pages from *The Comet is Coming* (1980) a black and white publication by the late British science writer Nigel Calder. A narrative about the science history and folklore of comets and visible atmospheres, the book was produced in the lead up to the appearance of Halley's comet in our night sky. As one views the 'cut poems' we are encouraged to contemplate the difference between what is visible and what has been excised, between what can be seen and what is absent and lost.

Like her cut poems, Selig's folded collages are made with pages from magazines in this case with images of the cosmos including: galaxies, stars and planets along with vivid blue fields of ocean and sky. However, instead of using a scalpel, Selig folds these pages into origami-like configurations interwoven with geometric patterns. These modest beautifully folded forms suggest the complexities of the very architecture of time and



space – and act as meditations on the poetics and abstract nature of thought. Displayed in the gallery both these exquisite sculptural forms and the cut poems sit a few millimetres out from the wall. The slight relief creates intriguing shadows, evoking the gaps and space that exist between knowledge and experience and, perhaps, the thinker and their thoughts.

George Egerton-Warburton's absurdist video *Boredom is a desk with human legs in a fish spa* (2012) features an actor (David Wells) performing as a series of highly theatrical roles while skipping, jumping and spinning around a field. Seamlessly shifting from one character to the next, Wells performs a disjointed series of monologues told from the perspectives of a farmer, a king, a woman concerned with the preservation of her youth, a baby being born and an individual concerned with a crash on Wall Street. Combining remembrances and observances, these characters speak on subjects as diverse as the ice age, electronic transfers and rainforests of noodles. The nonsensical spoken word is accompanied by an intense, fragmented musical score and visual effects that move between colour and black and white, with subtitles abruptly appearing and disappearing in a range of languages also communicating little of sense. Yet the work is strangely moving and deliberately disorienting, emerging from the artist's interest in synesthesia. Tracking the actor, a soundman moves in and out of frame, like a paparazzo, a documentary maker or an anthropologist recording a bizarre, never before seen cultural phenomena in motion.

Emerging from daily walks and localised 'field trips', Charlie Sofó's practice explores the world of his inner urban neighborhood with a gentle curiosity and playful humour. Primarily process driven, his practice can be seen as a series of ongoing investigations that encompass the methods of collecting, measuring, gathering, recording, sensing and observing. Engaged mostly in what the artist refers to as the act of 'noticing', Sofó's close looking attends to unexpected and easily overlooked detail, in his surroundings, finding enchantment and meaningful significance in the minutiae of daily routine and everyday unremarkable things.

In 20 *Public Notice-boards* (2014) Sofó presents an array of 20 thumbtacks, scattered in a constellation, pinning a piece of industrial felt to the gallery wall. As its name indicates, the work is sourced from 20 different notice boards, which he found across Melbourne. It reads like an abstracted blank map, possibly referencing the locations from which the pins may have been sourced. As an old-fashioned form of collective information-sharing, public notice boards are often used to promote local services and community events and, as such, the precisely placed pins suggest a structure or web of networks – a kind of communal cartography. The work can also be seen to reflect the exploratory ethos and condition of the artist, engaged in the method and habit of roaming, searching, sensing and 'noticing', including a process of gathering and taking samples along the way.

In 10 *Gaps* (2014) Sofó attends to the dark narrow spaces that he observes between inner urban buildings and terrace house type dwellings. Often climbing over fences to enter private front yards, the artist measures each cavity before returning to his studio

to cut polystyrene blocks to precisely recreate the dimensions of the gaps. Returning to each site, he then tests the accuracy of his measurements by sliding and pressing the polystyrene into the voids, then removing them to present in the gallery, abraded and soiled with traces and material evidence of these interstitial spaces. It's a kind of archaeology of absence, where the spaces or gaps are made tangible. The process – part sculptural, part performative – explores the spatiality of daily life in a highly eccentric and irreverent way.

In Nina Yuen's vignette *Raymond* (2014), shot in the lush surrounds of Hawaii, we are drawn into an intimate tale of a life measured and recounted through reflections, fleeting memories, observations, mathematical calculations and the gentle play of the imagination. During the course of the film, Raymond, the narrator (who is also the artist's father), calculates the number of miles that he has travelled during the years of Yuen's education, driving her between their home and her school. While climbing a tree, Raymond estimates the volume of fruit that he has collected over the course of seventeen years of harvests; he then contrasts this with the number of calories that he has consumed throughout his life. These calculable, measurable facts of Raymond's existence are interspersed with memories of Yuen's childhood – observations on nature, mortality and the passage of time. Images of curious book titles from self-help and philosophy publications flash before our eyes, including *The Web that has no Weaver*, *The Wisdom of Insecurity* and *Thoughts are Things: the things in your life and the thoughts behind them*, along with pictures of the cosmos and theories about the origins of the universe. Yuen's film is tinged with a tenderness and yearning. It presents a personal world of wonder where everything has its measure and is part of the mysterious beauty and cycle of all things.

Composing their work using everyday found objects, images and routine simple gestures, the artists featured in *Notes from the field* create humorous, poignant and haunting works that confound and rewire the habitual and commonsensical ways we establish meaning and make sense of the world.

Melissa Keys  
September 2014

THE WORKS

ALEXANDRE  
SINGH

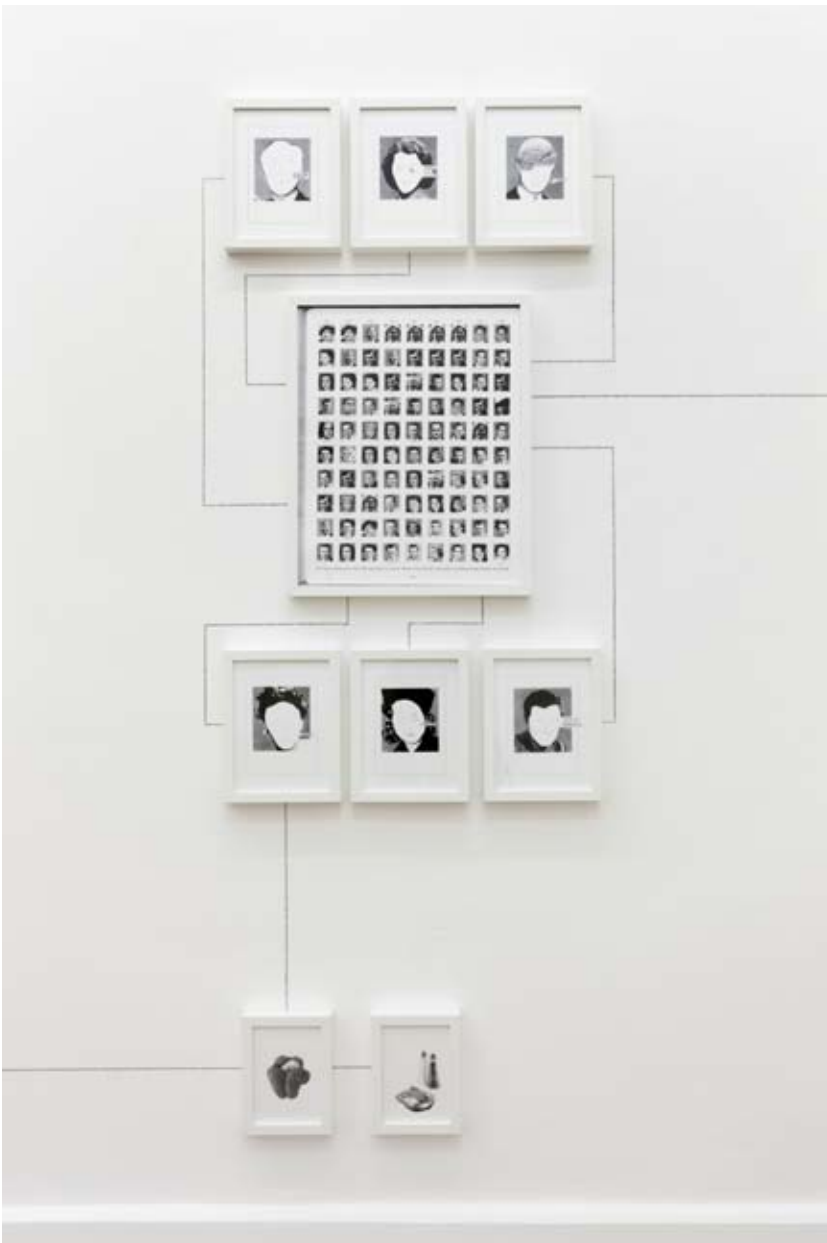


ALL IMAGES  
Alexandre Singh  
*Assembly Instructions*  
(*The Pledge-Leah Kelly*),  
2011

37 framed inkjet  
ultrachrome archival  
prints and dotted pencil  
lines, 2011 installation  
view Drawing Center  
New York  
(January 2013)

Photo:  
Genevieve Hanson  
Courtesy Spruth Magers,  
Art:Concept, Metro  
Pictures, Monitor





ALL IMAGES  
Alexandre Singh  
*Assembly Instructions*  
(*The Pledge*- Leah Kelly)

installation view  
Nassauischer  
Kunstverein Wiesbaden  
(November 2012)

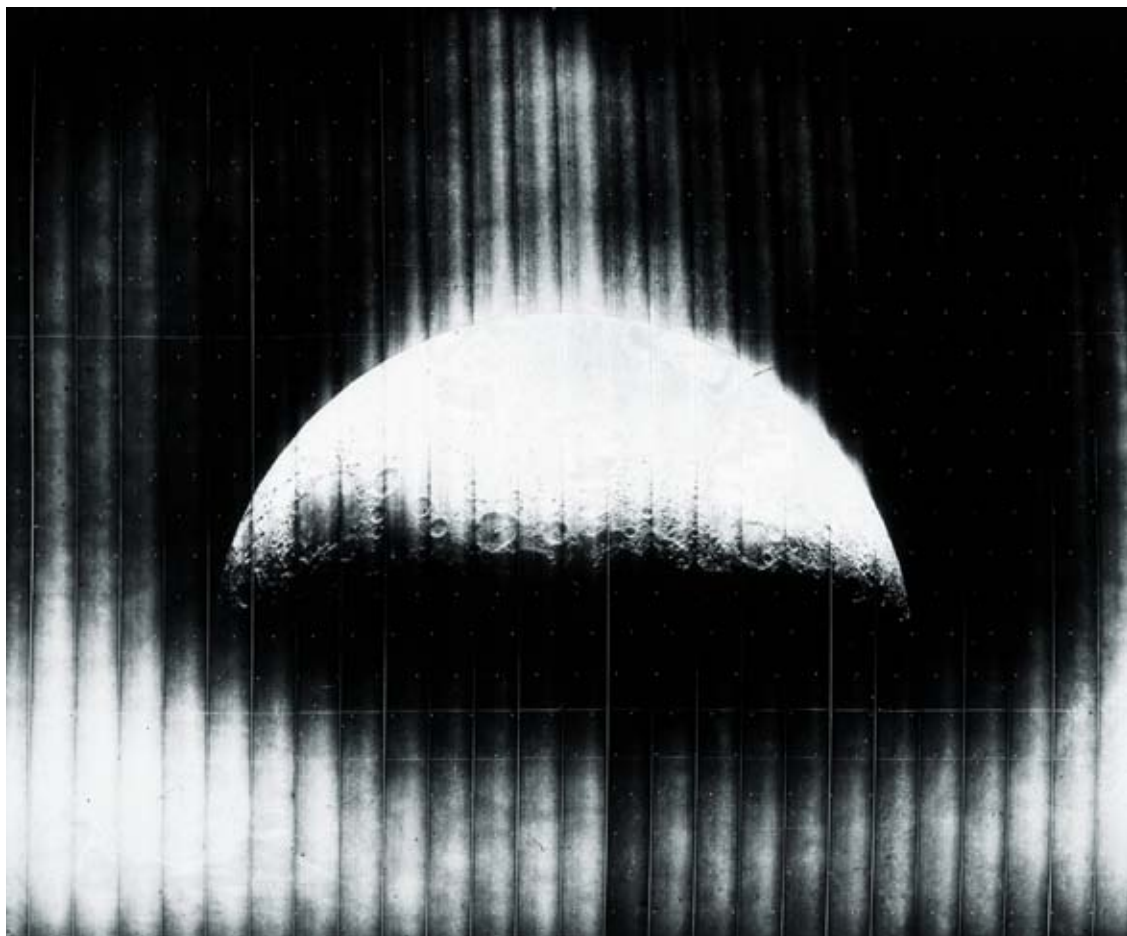
Photo Credit  
Thorsten Jansen

37, framed inkjet  
ultrachrome archival  
prints and dotted pencil  
lines, 2011

Courtesy Spruth Magers,  
Art: Concept, Metro  
Pictures, Monitor



MARIA  
ANTELMAN



Maria Antelman  
Stills from *Moonlight  
Serenade*, 2009

HD video,  
duration 6:03 mins

Courtesy of the artist  
and THE APARTMENT,  
Athens





DARA  
GILL

Dara Gill  
*NOW Counter*  
*(Current Birthrate/  
Deathrate: Four Births  
Per Second, Two Deaths  
Per Second)*, 2011

Video, modified LCD  
televisions  
48.0 x 33.0 cm (each)  
Endless loop  
Courtesy of the artist



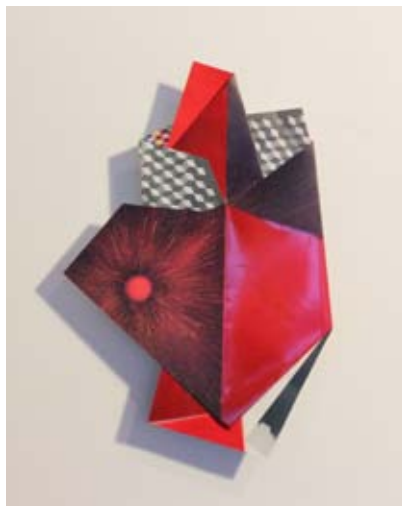
MICHAEL  
JOHN WHELAN

Michael John Whelan  
Still from  
*A Perfect Circle*, 2012

hand scratched 16mm  
film transferred to DVD  
colour, silent,  
duration 5:00 mins  
Courtesy of the artist  
and Grey Noise, Dubai



SANDRA  
SELIG



Sandra Selig  
*interleaves*  
(from ongoing suite)  
2013-14  
book pages, enamel  
paint, adhesive  
dimensions variable  
Courtesy of the artist  
and Milani Gallery,  
Brisbane and Sarah  
Cottier Gallery, Sydney



would arrive

would carry

would race

would bring

would at first

would turn blue

would fail

would begin

Sandra Selig

*would arrive*, 2014

book page

15 x 23cm unframed

Courtesy of the artist

and Milani Gallery,

Brisbane and Sarah

Cottier Gallery, Sydney



broken chain of belief





Sandra Selig

*broken chain of belief*,  
2014 (front)

book page

15 x 23cm unframed

Courtesy of the artist  
and Milani Gallery,  
Brisbane and Sarah  
Cottier Gallery, Sydney

Sandra Selig

*broken chain of belief*,  
2014 (back)

book page

15 x 23cm unframed

Courtesy of the artist  
and Milani Gallery,  
Brisbane and Sarah  
Cottier Gallery, Sydney

GEORGE  
EGERTON-WARBURTON







George Egerton-  
Warburton

Still from *Boredom is  
a desk with human legs  
in a fish spa*, 2012

Video, duration: 7:20 mins

Courtesy of the artist

Charlie Sofo  
20 *Public Notice-boards*,  
2014  
Map pins, industrial felt  
200.0 cm x 100.0 cm  
Courtesy of the artist  
and Darren Knight  
Gallery, Sydney,  
Australia



Charlie Sofo  
*10 Gaps*, 2014  
Polystyrene forms  
with accretions  
Dimensions variable  
Courtesy of the artist  
and Darren Knight  
Gallery, Sydney,  
Australia



NINA  
YUEN

# THOUGHTS are THINGS

THE THINGS IN YOUR LIFE AND  
THE THOUGHTS BEHIND THEM





Nina Yuen  
Still from *Raymond*,  
2014  
video projection  
Duration 11:30 mins  
Courtesy of the artist  
and Lombard-Freid  
Projects, New York,  
USA





*Maria Antelman was born in 1971 in Athens, Greece and lives and works in Palo Alto, California and New York City, USA*

Antelman holds a BA (Honours) in Art History from Complutense University, Madrid, Spain, 2000 and a MFA from Columbia University, New York, USA, 2011. She participated in a residency at the International Studio and Curatorial Program, New York, in 2005. Antelman's solo exhibitions

include; *Stigmergy* (with Ajay Kurian), 247365 Gallery, New York, 2013; *The Amateurs*, The Agency, London, 2013; *Capsule Spaces*, curated by Charis Kanellopoulou, The Eugenides Foundation, Athens, Greece, 2011; *Superstars are Fading*, The Apartment, Athens, Greece, 2010; *tah pagh taHbe*, Hallwalls Contemporary Art Centre, Buffalo, New York, 2009; *Maria Antelman*, The War Museum, Athens, Greece, 2008; *Maria Antelman* (with Tamar Helpert), Jack Hanley Gallery, San Francisco, California, 2008.

She has also participated in numerous group exhibitions including; *Private Matters*; Apex Art, New York, 2014; *But the Clouds*, Room East, New York, 2013; *Neither a Lie nor a Confession*, Court Square, Long Island, New York, 2011; *Polyglossia*, curated by Marilena Karra, Onassis Cultural Centre, Athens, Greece, 2011; *Untitled: A Group Show*, The Apartment, Athens, Greece, 2011; *Atmospheres*, curated by Lara Pan, Galerie Pengee, Montreal, Canada, 2010; *Group Show*, curated by Matt Keegan, Miriam & Ira D. Wallach Art Gallery, Columbia University, New York, 2010; *Solaris*, curated by Cecilia Alemani, Gio Marconi Gallery, Milan, Italy, 2009; *And Now?*, curated by Christina Petrinou, Greek State Museum, Thessaloniki, Greece, 2009; *Bay Area Now 5*, Yerba Buena Center for the Arts, San Francisco, California, 2008; *Out of This World*, curated by Murray Horne, Wood Street Galleries, The Pittsburgh Cultural Trust, Pennsylvania, 2008; *We interrupt your program*; curated by Marcia Tanner, Mills College Art Museum, Oakland, California, 2008; *In present Tense*, National Museum of Contemporary Art, Athens, Greece, 2007; *Majuscule*, Gavin Brown's Enterprise, New York, USA, 2007; *Human Game: Winners and Losers*, curated by Francesco Bonami, Fondazione Pitti Image, Florence, Italy, 2006; *Unwrapping the Wing*, curated by Devon Dikeou, *The Invisible Museum*, Denver, Colorado, 2006; *Anthropocentrism*, curated by Anna Printezi, BAC Festival, Barcelona, Spain, 2006; *Telling: Recent Video Art from San Francisco*, curated by Kristen Evangelista, Southern Exposure, San Francisco, California, 2005. [www.theapartment.gr](http://www.theapartment.gr)

*George Egerton-Warburton was born in 1988 in Kojunup, Western Australia and lives and works in Los Angeles, USA.*

Egerton-Warburton holds a BA (Honours) from Curtin University, Perth, 2009 and is currently undertaking a MFA at USC Roski School of Fine Arts, Los Angeles. He was a studio resident at Gertrude Contemporary, in Melbourne, Victoria from 2012-2014 and completed a residency at the

British School in Rome funded by the Australia Council for the Arts in 2012.



Egerton-Warburton's recent solo exhibitions include; *Administration is Just Oulipian Poetry*, Perth Institute of Contemporary Art, Perth, 2014; *Steaming Ties*, Artspace, Auckland, New Zealand, 2013; *Dog*, Gertrude Contemporary, Melbourne, 2013; *Living with Living*, Sutton Project Space, Melbourne, 2012.

Selected group exhibitions include; *far and wide: narrative into idea*, curated by Jasmin Stevens, UTS Art Gallery, Sydney, 2014; *Circulating Collections*, curated by Michael Eddy and Emi Uemura, the former Sapporo Court of Appeals, TPP Museum, Hokkaido, Japan, 2014; *John Fries Memorial Prize, 2014 Finalists exhibition*, curated by Sebastian Goldspink, UNSW Galleries, Sydney, 2014; *Hang In There*, curated by Christopher L G Hill, Slopes, Melbourne, 2014; *Melbourne NOW*, National Gallery of Victoria, Melbourne, 2013; *Public Thinking*, curated by Susan Gibb, 55 Sydenham Rd, Sydney, 2013; *John Fries Memorial Prize, 2013 Finalists exhibition*, curated by Sebastian Goldspink, Gaffa Galleries, Sydney, 2013; *The Third/Fourth Melbourne Artist Facilitated Biennial*, Margaret Lawrence Gallery, Melbourne, 2013; *The Stalactite Love Review*, Perth International Arts Festival, University of Western Australia, 2011; *The Chicken Stampede* as part of *The Next Wave Festival*, curated by Jeff Khan, Melbourne, 2010; *Yellow Vest Syndrome*, curated by Jasmin Stevens; Fremantle Arts Centre, 2009; *Corso Aperto*, San Francesco, Lake Como, Italy, 2008; *Public Improvisations*, Fabbrica Del Vapore, Care of, Milan, 2008. [www.gew-portfolio.blogspot.com.au](http://www.gew-portfolio.blogspot.com.au)

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**Dara Gill was born in 1986 in Sydney, Australia where he currently lives and works.**

Gill holds a BCA in Visual Art & Design from the University of Wollongong, 2007 and a BA (Honours) in Fine Art (Sculpture) from the University of New South Wales, Art and Design, Sydney, 2009.

His solo exhibitions include; *Non-Sense*, Barry Keldoulis Gallery, Sydney, 2012; *In action*, Inaction Kings ARI, Melbourne, 2012 and MOP Projects, Sydney, 2011; *Unwish*, Firstdraft Gallery, Sydney, 2010.

Recent group exhibitions include; *John Fries Memorial Prize, 2013 Finalists exhibition*, curated by Sebastian Goldspink, Gaffa Galleries, Sydney, 2013; *The Impossibility of Possibility*, curated by Sarah Wermeister, Bus Projects, Melbourne, 2012; *Near Earth Art*, curated by What, Wollongong City Gallery, NSW, 2012; *We Need You, You Need Us*, curated by Georgie Meagher, Tin Sheds Gallery, Sydney, 2012; *Redlands Westpac Art Prize*, NAS Gallery, Sydney, 2012; *Young Art Taipei 2012*, Sheraton Hotel, Taipei, 2012; *SafARI 2012*, curated by Danielle Robson & Nina Stromqvist, Alaska Projects, Sydney, 2012; *As Brave As You*, curated by Gemma Messih, Kudos Gallery, Sydney, 2012; 20/20, curated by Robert Cook, Damien Minton Annex, Redfern, 2011, *Hatched National Graduate Exhibition*, Perth Institute of Contemporary Art, Perth, 2008.

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

**Sandra Selig was born in 1972 in Sydney, New South Wales and lives and works in Brisbane Australia.**

Sandra Selig holds a Bachelor of Arts, Visual Arts, (Honours), Queensland University of Technology, Brisbane Australia, 1995; and a Master of Arts (Research) Visual Arts, Queensland University of Technology, Australia, 1999. She completed a

residency in Japan Tokyo funded by the Australia Council for the Arts in 2008 and participated in the International Artist in Residence Program, Guernsey College of Further Education, Art and Design, St Peter Port, Guernsey, Great Britain in 2004.

Selig's solo exhibitions include; *Be Some Other Material*, Artspace, Sydney, 2011; *waves depend on us (light from Tokyo)*, Milani Gallery, Brisbane, 2009; *invisible surround*, Milani Gallery, Brisbane, 2008; *surface change*, Bellas Milani Gallery, Brisbane, 2007; *ground*, Bellas Milani Gallery, Brisbane, 2006; *circuit*, Institute of Modern Art, Brisbane, 2006; *one is to one*, Bellas Milani Gallery, Brisbane, 2005; *Light from Elsewhere*, the Gallery, Guernsey, UK, 2004; *Grafts and clusters*, Bellas Milani Gallery, Brisbane, 2003; *span*, Museum of Brisbane, Brisbane, 2003; *frequency*, Artspace, Sydney, 2002; *Surface Tension*, Gertrude, Melbourne, 2001.

Her group exhibitions include; *Contemporary Australia: Women*, curated by Julie Ewington, Queensland Art Gallery, Gallery of Modern Art, Brisbane, 2012; *Build me a city*, curated by Vivonne Thwaites, Australian Experimental Art Foundation, South Australia, 2012; *New Psychedelia*, curated by Sebastian Moody, University of Queensland Art Museum, Brisbane, 2011; *Freehand: Recent Australian Drawing*, curated by Linda Michael, Heide Museum of Modern Art, Melbourne, 2010; *Before and After Science: Adelaide Biennale of Australian Art*, curated by Charlotte Day and Sarah Tutton, Art Gallery of South Australia, Adelaide, 2010; *In the Space of Elsewhere*, curated by Deborah Smith, Stanley Picker Gallery, Kingston University, London, 2008; *NEWo8*, curated by Anna MacDonald Australian Centre for Contemporary Art, Melbourne, 2008; *Handle with Care: Adelaide Biennale of Australian Art*, curated by Felicity Fenner, Art Gallery of South Australia, Adelaide, 2008; *Abstraction, Architecture, Space*, curated by Justin Andrews, RMIT Projects Space + Spare Room, Melbourne, 2008; *Paper*, curated by Hannah Mathews, Perth Institute of Contemporary Art, Perth, 2006; *Mornington Peninsula Work on Paper Award*, Mornington Peninsula Regional Gallery, Victoria, 2006; *Personal Other World*, Canberra Contemporary Art Space, curated by David M Thomas, 2006; *Primavera*, curated by Vivienne Webb, Museum of Contemporary art, Sydney, 2004.

[www.milanigallery.com.au](http://www.milanigallery.com.au) | [www.sarahcottiergallery.com](http://www.sarahcottiergallery.com)

**Alexandre Singh was born in 1980 in Bordeaux, France and lives and works in New York City, USA.**

Singh holds a BFA from Ruskin School of Drawing and Fine Art, Oxford University, United Kingdom, 2001 and an MFA from the School of Visual Arts, New York, 2005. He has also undertaken studies at the Skowhegan

School of Painting and Sculpture in Madison Maine, 2006.

Recent solo exhibitions include; *The Chorus*, Art: Concept, Paris, 2014; *The Humans*, (theatre play) Performa Biennale 13, Brooklyn Academy of Music, New York, 2013; *The Pledge*, The Drawing Center, curated by Claire Gilman, New York, 2013; *The Humans*, Witte de With, Rotterdam, 2012-2013; *Assembly Instructions (Emotional Pornography)*, *Iproclaim, you proclaim, we proclaim*, (performance), Stroom den Haag, Netherlands, 2012; Alexandre Singh & Liesbeth Levy, *Autor de Woody Allen*, (performance), La Nuit Blanche, Paris, 2012; *The Dialogues of Objects*, Art Basel 42: Statements, Basel, 2011; *La Critique de L'Ecole des Objets*, Palais de Tokyo, Paris, 2011; 3 Lectures + 1 Story = 4 Evenings, Performa Biennale 09, White Columns, New York, 2009; *Assembly Instructions (Tangential Logick)*, Harris Lieberman Gallery, New York, 2009; *The Marque of the Third Stripe*, Monitor Gallery, Rome, Italy, 2008.

Singh has participated in numerous group exhibitions across the globe. These include; *Black Sun*, Devi Art Foundation, New Delhi, India, 2013-14; *Despite our Differences*, Foundation Hippocrene, Paris, 2013; *Crossing Mirrors*, Rosenblum Collection, Paris, 2013; *The Causes of Things*, CNAP Centre national des arts plastiques, Brussels, 2013; *The Booklovers*, Elizabeth Foundation, New York, 2013; *Lost in LA*, Municipal Art Gallery, Los Angeles, 2012; *Diagram*, Schaubilder, Bielefeld, Germany, 2012; *Now's the Time: recent Acquisitions*, Solomon R. Guggenheim Museum, New York, 2012; *Re-opening*, Deweer Gallery, Otegen, Belgium, 2012; *Unrest*, Apexart, New York, 2012; *Wide Open School*, Hayward Gallery, London, 2012; *Bucharest Biennale 5*, Bucharest, Romania, 2012; *Crime is on both sides*, Galerie Stereo, Poznan, Poland, 2012; *The Greater Cloud*, Netherlands Media Art Institute, Amsterdam, 2011; *Beyond*, KUMU Art Museum of Estonia, Tallin, Estonia, 2011; *The Logic of Association*, PS1-MoMA, Queens, New York, 2010; *Free*, New Museum, New York, 2010; *Fax*, New Galerie, Paris, 2010; *Manifesta 8*, European Biennale for Contemporary Art, Region of Murcia, Spain, 2010; *Out of the Box*, Emily Harvey Foundation, New York, 2010; *Acts are for Actors*, Southfirst Gallery, Brooklyn, New York, 2010; *100 Years (version #2)*, PS1-MOMA, Queens, New York, 2009; *Breathless*, Vienna Market Hall, Vienna, Austria, 2009; *Whose Territorial Imperative?*, The Guild, New York, 2009; *A new high in getting low*, John Connelly Presents, New York, 2007; *East International 17*, Norwich Gallery, Norwich, United Kingdom, 2007; *Slow Burn*, Galerie Edward Mitterand, Geneva, Switzerland, 2006; *Paper Deviations*, *The Propostion*, New York, 2005; *Romantic Detachment*, PS1-MoMA, Queens, New York, 2004.

Alexandre Singh's work is held in various collections including; Centre National des Arts Plastiques, Paris; Solomon R Guggenheim Museum, New York; Frac des Pays de la Loire, Carquefou, France; The Museum of Modern Art, New York.

[www.metropicturesgallery.com](http://www.metropicturesgallery.com) | [www.spruethmagers.com](http://www.spruethmagers.com)

**Charlie Sofó was born in 1983 in Melbourne, Victoria where he currently lives and works.**

Sofó holds a BA (Honours) from the Australian National University School of Art, Canberra, 2005 and an MFA from the Victorian College of the Arts, The University of Melbourne. He

is currently a studio resident at Gertrude Contemporary, in Melbourne, (2013–2015).

His recent solo exhibitions include; *corn chip, mobile phone, figure print, incense stick*, Craft Victoria, Melbourne, 2012, *I Wish I Were Smaller*, Darren Knight Gallery, Sydney, 2010; *I wander*, curated by Sue Cramer, Heide Museum of Modern Art, Melbourne, 2010; *Facts*, Utopia Slumps, Melbourne, 2009.

Recent group exhibitions include; *Melbourne NOW*, National Gallery of Victoria, Melbourne, 2013; *Everyday Magic*, Queensland Art Gallery, Gallery of Modern Art, Brisbane, 2013; *Reinventing the Wheel: Ready-made Century*, Monash University Museum of Art, Melbourne, 2013; *Regimes of Value*, curated by Elizabeth Gower, Margaret Lawrence Gallery, Melbourne, 2013; *Desire Lines*, curated by Juliana Engberg, Australian Centre for Contemporary Art, Melbourne, 2012; *NEW12*, curated by Jeff Khan, Australian Centre for Contemporary Art, Melbourne, 2012; *Volume One*, curated by Glenn Barkley, Museum of Contemporary Art, Sydney, 2012; *Experimenta: Speak to Me, 4th Biennale of Media Art*, curated by Abigail Moncrief, RMIT Gallery, Melbourne, 2012; *Unguided Tours: Anne Landa Award for Video and New Media Arts*, curated by Justin Paton, Art Gallery of New South Wales, Sydney, 2011; *Tell Me, Tell Me: Australian and Korean Art 1976–2011*, curated by Glenn Barkley and Inhye Kim, National Museum of Contemporary Art, Seoul, South Korea and National Art School Gallery, Sydney, 2011; *Three Imaginary Boys*, curated by Geoff Newton, Neon Parc, Melbourne, 2011; *Sudden Gestures or Noises*, curated by Caterina Riva, Artspace, Auckland, New Zealand, 2011; *No Place to Hide*, curated by Peter Fay, Macquarie University Art Gallery, Sydney; *Friends*, TBC art inc. Melbourne, 2010; *New World Records*, curated by Helen Johnson and Nick Mangan, Sutton Gallery, Melbourne, 2009.  
[www.darrenknightgallery.com](http://www.darrenknightgallery.com) | [www.charliesofoblogspot.com.au](http://www.charliesofoblogspot.com.au)

**Michael John Whelan was born in 1977 in Dublin, Ireland and lives and works in Berlin, Germany.**

Whelan holds a Diploma of Photography from the Institute of Art, Design and Technology, Dun Laoghaire, Ireland, 2001, a BA in Fine Art from the Institute of Art, Design and Technology,

Dun Laoghaire, Ireland, 2002 and a MA in Fine Art from Chelsea College of Art and Design, London, 2004.

Whelan's recent solo exhibitions include; *Michael John Whelan*, curated by Eamonn Maxwell, Grey Noise Gallery, Dubai, 2014; *Foreign Surprise*, Boetzelaer, Nispen, Amsterdam, 2013; *The sun shone on the nothing new*, Lismore Castle Arts, St Carthage Hall, Lismore, 2013; *Understanding Magnetism*, Grey Noise Gallery, Dubai, 2012; *The Birth and Death of Stars*, Boetzelaer Nispen, London, 2012; *Under the Receding Wave*, Kunstverein Bochum, 2009; *Dirt. Geometry*, Reimann le Bègue Galerie, Düsseldorf, 2008; *The Meeting*, video installation, Clifford Chance, London, 2005. Whelan has also

presented at the following art fairs; *Art Dubai* with Grey Noise, Dubai, 2014; *Unseen Fair Amsterdam*, Amsterdam, 2014; *Art Dubai* with Grey Noise Gallery, Dubai, 2013 and *A Petite Fair* with Boetzelaer Nispen, Amsterdam, 2013.

His group exhibitions include; *The Language of Human Consciousness*, with artists; Rasheed Araeen, Monir Fatimi, Sol LeWitt & Keith Tyson, Athr Gallery, Jeddah, Saudi Arabia, 2014; *Geisterstädte – Utopie – Architektur*, with artists; Gordon Matta-Clark, Cyprien Gaillard, Marina Abramovic and Ulay, Monica Bonvicini & John Smith, presented by Julia Stoschek Collection and KAI 10, Arthena Foundation, Abraham Building, Neuss, Germany, 2014; *Past, Favorite, Recent*, Boetzelaer Nispen, Amsterdam, 2014; *LISTE 18*, Grey Noise, Dubai, 2013; *Backwards into Paradise*, (with Olaf Nicolai & Tamara Grcic), Hannover, Germany, 2012; *Artissima 18*, with Grey Noise, Dubai, 2011; *Taste my photons*, with artists; Ruth van Beey, Bert Dankaert, Eric Jan van de Geer, Sabrina Jung & Ingo Mittelstaedt, curated by Wim Bosch, Noorderlicht Gallery, Groningen, 2011; *Where Gravity Makes You Float*; with artists; Kristina Bengtsson, Henrik Menne, Josefine Lyche & Sinta Werner, curated by Silja Leifsdottir, Grimmuseum, Berlin, 2010; *Void*, with artists; Thomas Dillmann and Benjamin Ruboff, curated by Christopher Kivelitz, Galerie Robert Drees, Hannover, Germany, 2010; *Trace*, with artist Paul Jackson, The Arts Gallery, London, 2007; *Field*, with artists Clodagh Emoe, Martina Mullaney and Michael Sheppard, Contemporary Art Projects, London, 2005.

Michael John Whelan's work is held in the following collections; University of the Arts, London Collection; MLP Collection, London; Institute of Art, Design and Technology Dun Laoghaire Collection as well as numerous private collections.

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

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**Nina Yuen was born in 1981  
in Hawaii and lives and works  
in New Jersey, USA.**

Yuen holds a BA from Harvard University, Boston, Massachusetts. She completed a residency at the Rijksakademie, Amsterdam in 2010 and is currently completing her MFA at Bard College, New York, USA.

Yuen's recent solo exhibitions include; *Nina Yuen*, De Appel Arts Centre, Amsterdam, Netherlands, 2014; *Nina Yuen*, Chinese Arts Centre, Manchester, United Kingdom, 2013; *The School*, Lombard Freid Projects, New York, 2012; *Lucid Dreaming*, Stedelijk Museum, Amsterdam, Netherlands, 2011; *White Blindness*, Kunstverein, Wiesbaden, Germany, 2011; *Good Morning*, Kunsthuis SYB, Beesterzwaag, Netherlands; *An Imaginary Relationship with Ourselves*, Portland Institute of Contemporary Art, Oregon, USA.

Yuen has participated in the following group exhibitions; *The Eye*, Amsterdam, Netherlands, 2013; *Home WHERE?*, Lombard Fried Projects, New York, 2012; *The Storytellers: Narratives in International Contemporary Art*, Stenersen Museet, Oslo, Norway, 2012; *Genius without Talent*, De Appel, Amsterdam, Netherlands, 2011; *The Talent Show*, Paradiso, Amsterdam, Netherlands, 2011; *Feminist Media Activist*, New Media Festival, Seoul, South Korea, 2010; *Performance Palais*, Paradiso, Amsterdam,

Netherlands, 2010; *P for Performance*, Performance, Rotterdam, Netherlands, 2010; *Knotty Thoughts*, NIMK, Amsterdam, Netherlands, 2010; *Children's Biennale*, Kaap, Utrecht, Netherlands, 2010; *Junk*, International Biennale for Young Art, Moscow, Russia, 2010; *The Girl Effect*, Lombard Freid Projects, New York, 2009; *Performance*, Manifestacao Internacional, Belo Horizonte, Brazil, 2009; *De-narrations*, PanAmerican Art Projects, Miami, Florida, 2009; *Levento*, Fies Factory One, Trentino, Italy, 2008; *Grand Opening*, Institute of Contemporary Art, Boston, 2006; *A Night with Louise Borque*, Institute of Contemporary Art, Boston, 2005.

Yuen has also presented work at numerous film festivals including the *Rotterdam Film Festival*, Rotterdam, Netherlands, 2013; *Kino Lab*, Warsaw, Poland, 2012; *Kassel Documentary Festival*, Kassel, Germany, 2011; *OK Video Festival*, Jakarta, Indonesia, 2011; *Sequences Festival*, Reykjavik, Iceland, 2011 and at the *Images Film Festival*, Toronto, Canada, 2008, amongst many others. [www.lombardfreid.com](http://www.lombardfreid.com)



# NOTES FROM THE FIELD.

## ARTISTS

Maria Antelman  
George Egerton-Warburton  
Dara Gill  
Sandra Selig  
Alexandre Singh  
Charlie Sofó  
Michael John Whelan  
Nina Yuen

## CURATOR

Melissa Keys

Margaret Lawrence Gallery  
12 September – 11 October 2014

Published by Margaret Lawrence Gallery

Authors: Directors introduction by Vikki  
McInnes, curatorial essay by Melissa Keys

## DESIGN

Stephen Banham, Letterbox

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artists and their respective galleries.

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are those of the authors and not necessarily of  
the publishers.

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for their generous participation and  
contribution to the *Notes from the field*  
exhibition. A special thank you to Charlie  
and Sandra for making new work.

I am most grateful to the Margaret Lawrence  
Gallery team for their ongoing support  
and collegiality throughout the exhibition  
development process; Director Vikki McInnes,  
Scott Miles, Kay Abude and Laura Castagnini.

I would also like to thank the many individuals  
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Gallery Hours:

Tuesday to Saturday 12-5pm

ARTS  
VICTORIA



VCA  
Victorian College  
of the Arts

## COVER

Michael John Whelan

Still from *A Perfect Circle*, 2012

hand scratched 16mm film  
transferred to DVD, colour, silent,  
duration 5:00 mins

Courtesy of the artist and Grey Noise,  
Dubai