

DRAWING LINES IN THE SAND

JULIA DAVIS

ELIZABETH DAY

CHRISTIAN EDWARDES

LISA JONES + DEREK ALLAN

GEOFF KLEEM

ADAM NORTON



CURATED BY CLAIRE TAYLOR

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DRAWING LINES IN THE SAND

Drawing Lines in the Sand is an exhibition on Cockatoo Island of installation projects developed by Julia Davis, Elizabeth Day, Christian Edwardes, Geoff Kleem, Adam Norton and Lisa Jones in collaboration with Derek Allan. Cockatoo Island is the largest island in Sydney Harbour. Post-European colonization the site has been radically reshaped by successive institutions. It has previously been a prison, reformatory and government shipyard. This exhibition uses a number of spaces on the Eastern Apron of the island within the former Industrial Precinct, an area that foregrounds a lot of the current authority's "revitalization" projects and conservation efforts. The artists have engaged with Cockatoo Island's inscribed history in a way that avoids some of the buildings and spaces being used as merely a backdrop to the artwork whilst also avoiding a didactic or interpretive approach towards the island's heritage on the other extreme. Instead the artists in *Drawing Lines in the Sand* have approached the island as a context tangentially. The individual projects are discussed in the main section of this catalogue, but below is an introduction to some of the connections between the works in the exhibition.

In the Western imaginary, the maroon on the desert island is both removed from society and seeks to reproduce an idealized form of it. However, the island in this context is intimately bound with a colonial worldview—Defoe's Crusoe assumes complete dominion over "his" island and any people he encounters there. In the image of the island is the contradiction inherent within European colonial expansion. Contemporary discourse was dominated by the desire to create utopian societies but colonialism as enacted was anything but. Cockatoo Island has been administered by a number of different institutions, many of which reflect the particular form of colonialism enacted in Australia. The island's convict, colonial and industrial history encapsulates what Elizabeth McMahon describes as, "the Western colonial tropism of island territories as condensed sites of acquisition, containment and control", whilst representing not only the inversion of the utopian island trope but the condensation of a lot of the contradictions and inversions that the early Australian colonies represented to Europeans at the time. Many of which have persisted in the Australian imaginary. McMahon claims that this imaginary is primarily geographic and the endurance of terms such as the *Island Continent* to refer to Australia, highlight the centrality of the island as a mobilizing trope in the construction of this imaginary. What links the works in *Drawing Lines in the Sand* is an exploration of a number of paradoxical and contested spaces that move between the specific context of Cockatoo Island and the legacy of its various institutions, different island tropisms and their role in Australian identity, and the logic of the Western modernism.

Themes related to interiority and exteriority recur throughout the exhibition. Elizabeth Day's work is perhaps the most explicit in this. Her installation *CAUTION! THE LAW IS NOT ALWAYS JUST* is largely comprised of barrier mesh fencing erected throughout several of the cavernous buildings in the industrial complex. These relate to Cockatoo Island's history of institutional regimentation of behaviour as well as what Day describes as "a stepping up in the intensity of 'lines' drawn around us" in contemporary public space. At its periphery, Day's installation seamlessly extends the proliferation of existing "safety" demarcations and fences already on the site. Her barriers enclose spaces, surround disused equipment, highlight multiple layers of abandoned signage, reinforce existing fences, and in some instances Day uses them to open up a number of areas that are usually restricted to the public. The barrier mesh appears to perform a function but there



are many instances where the lines of the tape and fencing meander off. Day creates multiple focus points where an accumulative intensity reveals what seems like the practical implementation of a kind of administrative logic gone awry. Kleem asserts that the correlate in his work renders the functional *dysfunctional*. Cockatoo Island's now abandoned spaces were all built, excavated or reappropriated for particular purposes. Both Kleem and Day's works speak to the way in which utility and order would have once overarched all activity on the island—in the period from the construction of the convict-cut grain silos to when Australia's primary naval dockyard was finally decommissioned—as well as to the site's resistance now that it is largely obsolete and is in the process of being reinvented as a kind of museum project to its own heritage.

Day's work can also be read as an attempt to resist the logic of modernism as manifested in “the grid”, which Melanie Daniels explores in the main section of this catalogue. This has echoes throughout the exhibition. In Julia Davis' salt wall a grid is faintly visible that follows the internal mesh structure supporting the cast. This ghosting on the crystalline surface belies a chemical reaction corroding the internal frame. In *A Ship Aground*, Christian Edwardes's creates the illusion of the cartographer's grid overlaid on what reads as the ocean surrounding the ship. The role of the grid in mapmaking and surveying is also alluded to in Adam Norton's *Virtual Reality Simulator*, where a grid across the floor is a key component of the installation. It speaks to the architecture of the spaces that abound within computer games but also the related virtual spaces used for military training and remote engagements: in particular the coordinate-grid feedback used in missile guidance. Within the installation, this grid defines and confounds the perception of space within the room and, like Geoff Kleem's installation, Norton avoids following the architectural lines in the space. Kleem's installation, can be read as either fundamentally against architecture, in the sense that it contradicts modern architecture's dictum “form follows function”, or as having pushed modernism's logic to the point that it reveals its inherent contradictions. Interiority and exteriority in this work is primarily bound to the materials but also in the way the installation occupies the space. The space between the supports is close enough that viewers are reluctant to pass in and around them individually, effectively directing circulation to the periphery of the space and prohibiting mobility in its centre, creating a simultaneously open and closed structure. In terms of material and form, there is the prosaic relationship of the steel interior to the micron of 24-karat gold on the surface. It is the steel that provides the “form” that gives the architectural supports the structural integrity to stand up and span the space between the floor to ceiling, ie. the ability for them to “function”. The gold exterior confounds this relationship and instead relates to the way in which “Form” can alternately relate to the non-material abstract that we recognize across a class of things—the ideal or archetype.

In Adam Norton's work, exteriority is considered in several different ways, most notably also in terms of a dialogue between form, function and appearance. This is primarily explored in relation to the role played by armour, camouflage and decoy in combat. It also relates to the role of the public exhibition of military hardware in attempting to create or seeking to minimize the perception of threat—this is predicated on the appearance of the capability of the weapon rather than necessarily its effectiveness if it were to be deployed. In Norton's work, a number of different scales are considered from the proximity of a visitor's own body to a “to-scale ‘decoy’ tank”, through to the scale of naval production on Cockatoo Island during the majority of the twentieth century and perhaps to the more abstract notion of the war machine. At its core, the work questions, for example, what are the boundaries of the individual or nation state, and the boundaries between the



real and virtual, the body and machine? Christian Edwardes’ work employs scale in a very different way rendering grand narratives in souvenirs and knick-knacks, largely to subvert some of the conventions on which his images are based. The vitrines themselves appear as miniatures when installed in the grounds. Some of them can be seen as encapsulating the epic failure of various explorers in the early colonial period but they primarily refer to the mythologizing of place perpetuated in the absence of situated knowledge. They relate as much to the prefiguring in the European imagination of the antipodes and *Terra Australis* well before the European “discovery” of Australia, as to how Australia has been variously represented and imagined subsequently from, and in relation to, the UK.

In one of the works by Julia Davis, titled *Surface Tension*, the former shoreline of Cockatoo Island is marked with a wall of salt. It fills a large interior doorway and forms a deceptive barrier since it is in fact accessible from both sides. Both here and in Elizabeth Day’s work, there is a sense in which they mark boundaries rather than erect barriers, since they collapse and conflate interior and exterior. It is also significant that Davis’ work connects the architectural interior of a sandstone building that is being eroded by the salt in the sea air with a dual sense of land interior. In Davis’ other piece on the island, a video installation titled *Horizontal Fall*, the viewer follows a journey into a remote salt mine. The deep underground space revealed, the mineral formations and the pervasive surrounding darkness recall the void that Tournier’s character Robinson seeks in *Friday, or the Other Island*. In this rewriting of Robinson Crusoe, it is in the figurative depth of the interior of the desert island and not on its shores, that the main protagonist reconciles himself to his mortality and enforced solitude. The island’s interior is also repeatedly treated as a metaphor for the interior of the body, particularly this underground space within the rock. This is strongly echoed in Lisa Jones and Derek Allan’s installation *Inner Soundings* in Cockatoo Island’s Dogleg Tunnel. In this work many different types of interiority are reflected on: interiority of mind, interior of the body, the interior of the island. On an experiential level, the installation directs your attention back onto your body: within the first half of the tunnel, as soon as your eyes adjust to the darkness you become aware of the soundscape’s sub-bass reverberating through your own body as well as vibrating through this interior space that has been cut through the bedrock of the island. After you turn at the bend in the tunnel, its darkest point, the sound becomes less enveloping and more remote. In this second part of the tunnel, you become increasingly aware of the sound of your own footsteps at the same time that the origin of the audio recording becomes more evident: the noise of an MRI machine in the process of scanning. The topography of this space connects powerfully with that explored in parts of Davis’ video work and both speak to the hard labour involved in excavating the spaces largely with hand tools. The soundscapes in the two works, however, could not be more different. *Horizontal Fall* is dominated by a deep silence that is penetrated by occasional machinery and footsteps in within the arterial tunnels of the mine and then, in contrast, by the sound of water seeping through the rock and salt crystals being crushed underfoot in some of the other spaces being reclaimed by salt formations. Davis’ video installation is reflected in a pool of water on the floor. At times it is almost impossible to distinguish whether the sound of water dripping is on the soundtrack of *Horizontal Fall* or within the installation space. Despite being highly sheltered within this bunker, through any of the quiet parts of the video you are acutely aware of the sound of the harbour alongside the building. In this way the shoreline is incorporated into the work, albeit in a very different way to the reference to the historic shoreline in *Surface Tension*. These interfaces of rock and salt are reiterated on different registers in both works and speak to the processes of accretion and erosion that create marine



sedimentary rocks and also extract salt from the same rocks once formed. The salt and sand(stone) here connect a site on the coastal periphery to the continental desert centre. This is the second, quite different, sense of land interior that Davis’ work brings into play. The use of salt in Davis’ practice is deliberate in relating to a materiality of Australia’s interior and shifting perceptions of that space. Salt is pivotal to the notion of a dead centre and Davis’ use of this material speaks as much to Australia’s naturally occurring salinity as to its intensification from changes in land use since European settlement. Amongst these changes in land use are mining, which has probably been the most significant factor in changing non-Indigenous Australians’ perceptions of the continental interior.

Both Davis and Day share a consideration of ecology within their broader practice and engage with contrasting or incompatible conceptions of place, land and resources as a reflection of different ways of seeing the world and our place within it. Day’s installation in the Turbine Hall is centred around a large fragment from the *Of The Earth* series. The way in which this series explores interconnectedness between migration, place and identity has been extensively discussed elsewhere but the isolation of this fragment within the vast Turbine Hall highlights Day’s ongoing dialogue with displacement and “uprootedness”. The text in the fragment spells out “THE LAW IS NOT ALWAYS JUST” and Day is explicit in citing that this work refers to the imposition of English common law over Indigenous law. In this sense the text speaks to the source of contention in the foundation of modern Australia and the lack of recognition of the First Australians: the declaration of *Terra Nullius*. The grass roots are surrounded by double layers of barriers that create a bounded space but direct particular points of entry and access around that space, reflecting on how the law has recognized and treated those for whom migration was/is not a choice. In this way the work refers to the transportation of convicts (and what seem to us now as their disproportionate punishments compared to the crimes for which they were sentenced), to the historic displacement of Indigenous Australians within the country, through to perhaps some aspects of contemporary “border protection” policy in Australia and what constitute legal channels for seeking asylum.

The phrase “drawing lines in the sand” implies setting limits or boundaries; assertions of authority intended to end dialogue. In contrast the act of drawing on the ground is perhaps the earliest form of drawing: these ephemeral gestures exemplify the working nature of mark making, its immediacy and the desire to communicate where spoken or written language fails. Some site-specific practices could be thought of as revealing or (re)framing marks that have been left on that site over time, making visible their effects or legacy. The artworks in *Drawing Lines in the Sand* engage with many different layers of Cockatoo Island’s institutional heritage, and in the case of Davis and Jones/Allen also its topography, and in doing so consider a number of different physical and conceptual boundaries and borders. The artworks reflect on a number of contradictory and conflicting extremes that explore the island topos in a uniquely Australian context. McMahon describes this topos as “a paradoxical and contested space, one that represents a condensation of the tension between land and water, centre and margin, and relative to a national perspective, between reflective insularity and an externalising globalisation”.

[Elizabeth McMahon, “Encapsulated Space: The Paradise-Prison of Australia’s Island Imaginary”, *Southerly* 65:1, pp. 20-29].

Claire Taylor is an independent curator. Prior to migrating to Australia in 2003, she organised a number of art projects in alternative spaces and the public domain in London. In Australia, her curatorial experience has included curating a site-specific exhibition in Taylor Square for the 2008 Sydney Mardi Gras, projects for the City of Sydney’s 2008 By George! laneways program, researching the Revolutionary Reader for the 2008 Biennale of Sydney, and developing the Public Art Strategy for two precincts of the City of Sydney’s Laneway Revitalisation Program. Curatorial development of *Drawing Lines in the Sand* was undertaken on a self-directed residency at Banff Arts Centre, Canada. Claire established the curatorial consultancy Greyspace in 2007 and has been a director of Peloton since 2008.



JULIA DAVIS

Julia Davis' work encompasses a wide range of processes and contexts. The primary focus of her research explores the perceptions of and relationships between objects, places and spaces. She questions how these perceptions underpin our sense of self and place. Within this context, she investigates the notion that landscape is cultural space. Her recent work explores the viewer's experiential reading of space as well as ideas of temporality and duration.

Davis' work on Cockatoo Island is comprised of two main parts.

Part 1: "Surface Tension" is an opaque wall of cast salt filling a large doorway in the Convict Workshops. Using a process that the artist has developed to cast salt to produce a rock-like consistency, the salt wall continues to crystallize and grow during the exhibition with changing humidity. Natural and projected light throw shadows of viewers onto and through the salt wall. The constantly changing surface of the wall reveals rhythms of nature on a human timescale whilst connecting to the vast timescales involved in the tides that have shaped the rock that has formed the island. Since European settlement, the island has been radically reshaped by labour rather than forces of nature, with major sections quarried out and other areas built up. The Convict Workshops sit on what used to be the edge of the island. In this location the salt wall marks where the land used to meet the water.

Part 2: "Horizontal Fall" is a video installation projected in one of the bunkers on Cockatoo Island, with its image reflecting in a pool on the floor. *Horizontal Fall* explores a journey into the salt-encrusted tunnels of a 17th-Century salt mine in Wieliczka, Poland. The viewer is led through a series of industrial spaces into an underground mineralogical space explored in exquisite detail. The first part of the video is a vertical descent into the mine. In a later section, horizontal tunnels unfold in glimpses of light shone from miners' headlamps. Time here is expressed through the physicality of the rock and the marks left on it by generations of labour, forming a kind of bridge between the site of the film with the mining of salt and the site of the exhibition with the quarrying of rock on Cockatoo Island. Another section of the video reveals details of spaces within the mine where salt deposits have re-formed in previously mined areas, bringing the work back to a meditation on geological time. The darkness and close atmosphere of the installation bunker connects with the claustrophobic deep underground space filmed.

Together the works reflect on the passing of time and resonate with how perceptions of Australia's ecology and landscape have shifted with changing understanding of its water table and salinity, linking this coastal site to the salt deposits in the interior of the Australian continent.

During the past ten years, Julia Davis' work has been installed in salt lakes, deserts, coastal precincts and parklands as well as within galleries and the built environment. In 2002 she was awarded the AGNSW Director's Prize at Sculpture by the Sea and in 2007 was the winner of the Helen Lempriere National Sculpture Award. She has undertaken commissions for Marrickville Council, Sydney Water, and the University of NSW. Recent residencies include Fraser Studios in Sydney and IASKA in WA. Julia Davis is represented by Conny Dietzschold Gallery.





ELIZABETH DAY

Against a backdrop of an accelerating world of transplantings, mobilities, mutations and metamorphoses, Elizabeth Day's site-specific installation works usually define paths of active engagement in relation to historical, industrial, institutional and gendered historical strata of information. Day has recently been writing a Doctorate that more specifically considers the role of migration and travel (and its metaphors) in the development of creativity. A key image in her subjective narratives is that of the conceptual traveller across disciplines and the implicit importance of this mobility in a world under threat. Much of her recent practice references earth. She proposes that art can be considered as ecology and the artist as an ecologist, as the transplantation/transplanter of the creativity of earth into the creativity of art. Here art becomes commensurate with, and faithful to, what earth is.

Elizabeth Day's installation, "CAUTION! THE LAW IS NOT ALWAYS JUST (II)" marks out designated areas across Cockatoo Island with barrier mesh, resulting in a giant drawing through the Industrial Precinct that creates small no-go zones, physical barriers, dead-ends and paths leading to areas of interest in some places and leading to nowhere in particular in others. Day is interested in how, increasingly, we experience the all-seeing-eye of the law in the use of cameras in many public spaces and a stepping up in the intensity of the "lines" drawn around us. The delineations of barrier mesh and OH&S regulations play with such borders and constraints on a bureaucratic and physical level. Building on previous work the artist has done about, or within, prisons, Day's installation also connects the site's penitentiary use with other layers of the island's inscribed history of institutional containment and regimentation of behaviour. This traverses the site's convict and reformatory history, labour conditions during the main shipbuilding era, through to the Harbour Trust's current use of barriers and fences to designate what areas are accessible to the public. It also refers beyond the specific institutions at different times on the island to the larger system of government and interests represented by that exercise of power. In this respect it points to Australia's continued use of islands and off-shore facilities for the detention of asylum seekers and further afield, places such as Guantanamo Bay that are beyond the law in many respects. This is reflected on more explicitly in the part of Day's installation in the Turbine Hall. A third of the way down the hall is one of her grass-roots pieces, cast into which are the words "THE LAW IS NOT ALWAYS JUST". The turf is framed by a cordon just wide enough for one person at a time to walk around in much the way you would view a coffin lying in state. This turns the whole building into a kind of mausoleum. Among the injustices it refers to is perhaps the most erased history of the island and the imposition of colonial law over indigenous law.

Elizabeth Day is currently undertaking a Creative Arts Doctorate at the University of Western Sydney. She has exhibited extensively in Australia including public art projects for Art & About (City of Sydney) and Sculpture by the Sea (Tasmania). Recent exhibitions include Casula Powerhouse (NSW), the Liverpool Biennial (UK), Port Macquarie Hastings Regional Gallery, Tin Sheds Gallery, MOP Projects (Sydney), Northern Territory University Gallery (Darwin), CAST (Hobart), Newcastle University Gallery, Artspace (Sydney), UTS Gallery (Sydney), Hazelhurst Regional Gallery, Campbelltown Regional Gallery, Cross Arts Projects (Sydney), Bathurst Regional Art Gallery, Tasmanian Museum and Art Gallery (Hobart), Academy of Fine Arts (Vienna). Elizabeth Day is represented by Conny Dietzschold Gallery.



“CAUTION!”

Like theologians of the Apocalypse, Slavoj Žižek marshals the term “End Times”, but to characterise the brink on which the world is at present sitting.

That brink is a crisis of an ecological, economic and/or bio-genetic nature.

In the face of it, the world has witnessed an increase in the levels of anxiety and chaos; and institutions now legislate far more than before.

Fear manifests in caution, heightening Occupational Health and Safety laws, themselves possibly a result of this increased anxiety and chaos.

Moreover, according to Arjun Appadurai, who utilises the recent retheorisings of chaos to describe the proliferations now occurring, population movements and migrations are expected to become more chaotic.

And barriers seem to be increasing and increasingly pervasive.

In such a light, and drawing forth from the cast grass piece *The Law is Not Always Just (I)*, *Caution!: The Law is Not Always Just (II)* deploys the mesh used at the side of roads, building sites and other places of movement and turbulence.

It seems every day of the week some new barrier occurs in our streets that may denote a change, a council ruling or even a new bi-law demanding observance.

The spatial world is increasingly full of striated orderings and delineations.

“STOP HERE!”

And for some invisible reason beyond us: “DON’T TURN RIGHT!”

This work rebels quietly.

It notices and asks us to reconsider these transformations and the deeper layers they may be signifying, especially that the place of exhibition, Cockatoo Island, was once the land solely of the Aboriginal people, before the English established its prison here, its law displacing and obliterating Aboriginal law.

The island became a place of industry and wartime machinery and now a museum of sorts, preserving the short history of the island.

The regulated, ruled, gridded space perhaps now exists as and for what??

At the least, for the “unruly” artist to throw caution to the winds, graphically drawing attention, via these meshes (from China no less!) that now demarcate our streets in the most inconspicuous of ways, to the increasing regulation of not only our urban landscape but ourselves.

It asks too if it could be that the grid even in a certain sense rebels against gridding, against itself even, and that is at work in the mesh.

In accordance with the theoretical revising of chaos, it asks too could it be that chaos is never not at work in the grid itself, in the mesh.

Could it be that, as Alan Cholodenko offered this concise definition of chaos—chaos is not only the predictability of unpredictability but at the same time the unpredictability of predictability—and it is that that is at work in the grid of the mesh?

Or better, at play?

For Day that unpredictably resides in the fact that these utilitarian devices harbour a latent aesthetic play of form and colour that animates our environment even while executing their function of demarcation, a play *The Law is Not Always Just (II)* itself seeks to exhibit and play with.

Melanie Daniels



CHRISTIAN EDWARDES

Christian Edwardes' work explores the representation of place through drawing, mapmaking and digital photography. In the last twenty years the notion of space has been the subject of immense interest in the sciences, humanities and the arts. The destabilizing of ideas of space as a geometric extension in which a teleological account of historical events “unfold” has opened up the possibilities for new imaginings of space as multi-vocal, simultaneous and embodied. Edwardes' research focuses on how these reconfigurations of space and place have opened new dialogues between art practice and critical geography, and new ways of understanding and representing our environment.

Edwardes' installation for Cockatoo Island, “Travelling Landscape-Objects”, extends a body of recent work reflecting on the unstable separation between localized and globalized space and notions of “home” and “abroad”. The installation is a series of photo-collages largely made from souvenirs and knick-knacks. In dome-mounted vitrines, these photographs have been embedded in the grounds of the island. The works bring together a number of associative references to place, travel, tourism and heritage through oblique allusions to the plaques, site maps and keepsakes often found at historical sites. In Western culture the image of the island often becomes a trope for the idealized. Cockatoo Island, and the Island Continent that it is emblematic of, starkly opposes these readings. Many of the scenes in “Travelling Landscape-Objects” follow idealizing art-historical genres from the early colonial period. In others, these conventions are rendered on some of the objects depicted within the scene. What predominates is recurrence of the Arcadian tradition of picturesque landscape. Ken Taylor claims this approach in early colonial Australian painting was, “central to the act of the colonists constructing a known place (*terra cognita*)”.¹ *Landscape* in this context follows Simon Schama's interpretation as “signif[y]ing] a unit of human occupation”.² In Edwardes' series, however, the colonial surveying the countryside turns out to be a garden gnome; the hunt tableau is confined to the side of a mug, making its way through a terrain of fur; rather than the epic journey of a maritime fleet, a miniature ship trapped in a bottle runs aground; and the centre stage of a natural history scene is occupied by a porcelain bird. Each forms a distinctive turn on a pictorial genre tied to the colonial period. They emphasize the way in which both objects and images can act as representations of place, which then in turn can have a life of their own: circulated, interpreted and acting as the basis of narrative. The series form narrative links between the site of the exhibition, the site of the artist's upbringing, and mythologies surrounding European attitudes towards Australia that interrogate the legacy of the colonial world view.

Christian Edwardes is a Senior Lecturer in Fine Art at the Arts University College in Bournemouth, and is currently studying for a PhD at Chelsea College of Art and Design, London, having completed a BA (Hons) in Fine Art at Liverpool John Moores University in 1995, and an MA in Fine Art (Painting) at Central Saint Martins College of Art and Design in 1997. He has had recent exhibitions at the text+work gallery, Bournemouth, Aspex Gallery Intro Space, Portsmouth, and the Work gallery, London.

1. Ken Taylor, *Country and Landscape*, exhibition catalogue, National Library of Australia, 2006, p 2.

2. Simon Schama, *Landscape and Memory*, London and New York, 1995, p 10.





LISA JONES + DEREK ALLAN

Much of Lisa Jones' work revolves around the mind-body duality and draws on sources as diverse as Leonardo's anatomical drawings and medical imaging to maps as metaphors of body systems. Using formal compositional elements from these sources she transforms them into hybrid assemblages that shift between macro and micro, organic and machinic, the beautiful and the abject.

"Inner Soundings" is Jones' first collaboration with Derek Allan, a sound designer, and is a response to the experience of having an MRI brain scan. The installation is not intended to recreate the experience of having a scan but relates to the lasting impression of the physical presence of the sound created by the scanner. Working with recordings taken from a range of different noises the MRI machines produce in the course of scanning, the installation creates an intense sound-scape and journey for visitors through "Dogleg Tunnel". This quarried tunnel links two sides of Cockatoo Island and cuts through the main mass of sandstone rock with a significant bend part of the way through. Using the average time it takes to walk the length of the tunnel, three minutes, the audio builds in intensity the further from natural light and deeper into the tunnel visitors are from either entrance, building to a peak at the bend in the tunnel. This is the darkest point and is in the depths of the island's interior. Alienating, industrial, mechanical layers of sound are mixed with murmurings of voices in a piece that links physical and metaphorical interiority. Closely related to Jones' earlier *Mind Maps* series, *Inner Soundings* explores the intersection of states of mind and a kind of topographical imagination. The *Mind Maps* are three-dimensional "islands" derived from graphs of brain waves during sleep, exploring the gap between mind and what can be mapped of the brain or brain function. They also reflect on communication between the right and left hemispheres of the brain and the artist's migration from the northern to southern geographical hemispheres, bringing memory and place further into play. For many, the experience of having an MRI scan is claustrophobic: the tunnel of the scanner a place where the only retreat from what is happening to your body is to escape into your imagination, a type of isolation that is a common theme of much island literature. The experience of the soundscape within the tunnel retains a sense of claustrophobia but also relates to the interior of the body. Jones' accompanying video, *Head Spin*, maintains an emphasis on mapping the interior of the body and the sensation of hearing parts of the MRI scanner rotating around you. At times the projected image of repeated brain cross-sections literally looks like a propellor: one of the many ship parts that would have been made on Cockatoo Island. Similarly, the heavy repetitive base of *Inner Soundings*, most audible as you enter the tunnel, is like an echo in the bedrock of Cockatoo Island of the hundreds of engines, turbines, drills, that would have once been deafening across it.

Lisa Jones is a Sydney based artist. She has been a finalist in the City of Hobart Art Prize, Adelaide Perry Prize for Drawing, Jacaranda Acquisitive Drawing Award (Grafton), the ABN AMRO Emerging Artist Award and the Woollahra Small Sculpture Prize. Previous exhibitions include UTS Gallery, Tin Sheds Gallery, SH Ervin Gallery, Conny Dietzschold Gallery, Orange Regional Gallery, Form Gallery (Perth), George Petelin Gallery (QLD), Blindside (Melbourne), and the School of Fine Arts in Canterbury (NZ). She has been a director of Peloton since 2006. Lisa Jones is represented by Conny Dietzschold Gallery. Derek Allan is a sound designer with over 20 years experience in the audio production industry. He is the Managing and Creative Director of audio production house ZigZag Lane, whose clients include Andrew Denton's Zapruder's Other Films, ABC TV, Foxtel, Fairfax Digital, Channels Seven, Nine and Ten and SBS. Derek has recorded and mixed hundreds of projects for TV, radio, cinema, online and the public space. He is also the producer/sound designer for SonicGuides.com, creating cinematic walking tours employing a mix of music, sound effects and voice to bring social history to life.





GEOFF KLEEM

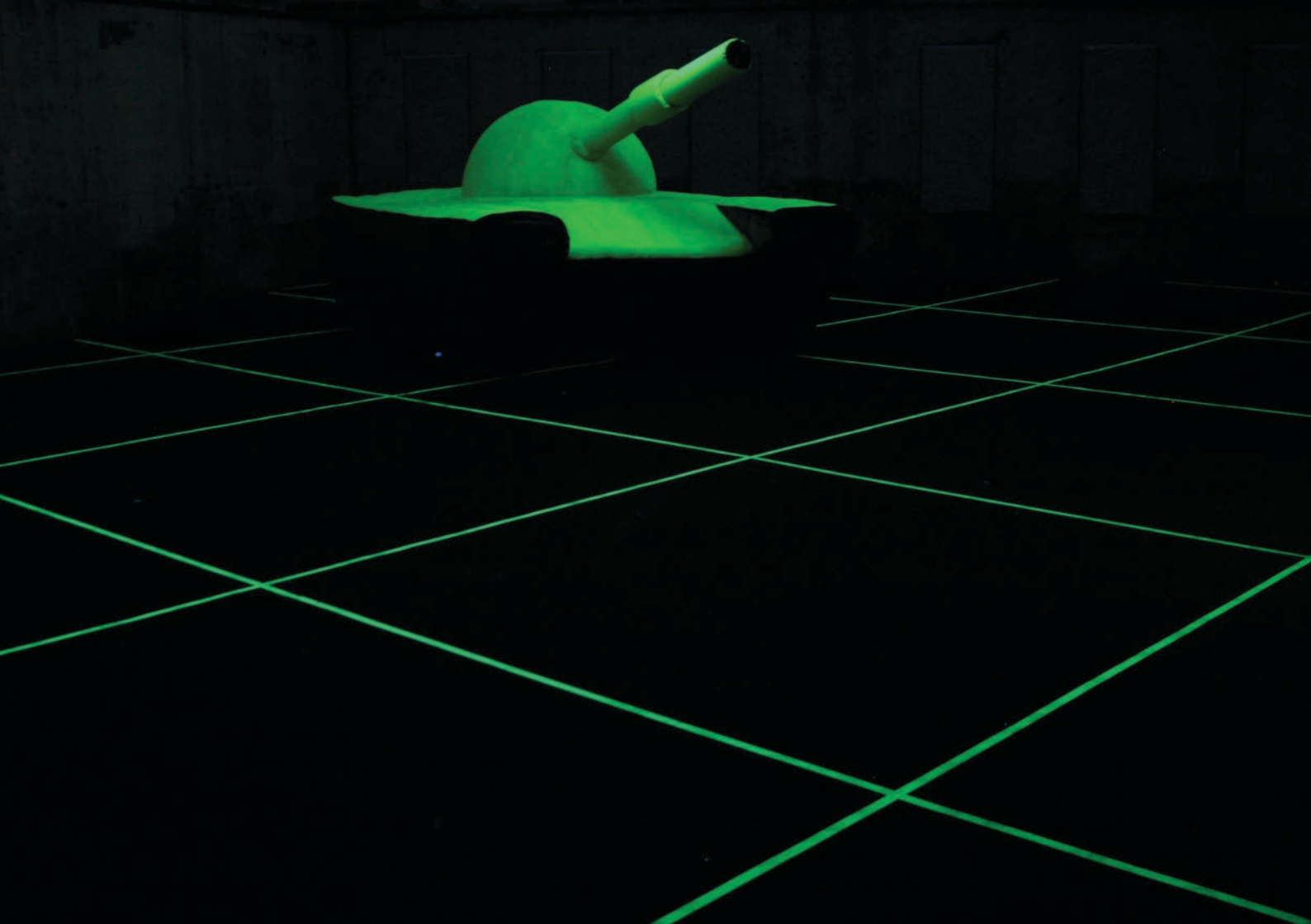
Geoff Kleem's work is concerned with the relationships generated between the viewer, the art work, the architectural circumstances of the work and the viewer experience. Tanya Petersen has described his practice as, "produc[ing] installations that question our consumption of, and investment in, photography's idealised reflections of the world ... Kleem's practice is both photographic and sculptural. It occupies the representational space of the post-photographic—the ever shrinking divide that separates the real world from its image. His hybrid installations engage and subvert both the abstract formalism of high-modernism and the metaphysics of minimalism. In playful meditations on the meaning of art, his work effectively turns the modernist mantra 'form follows function' on its head ... Many of his sculptures look like industrial prototypes designed with a built-in lack of utility. These objects are (super) models of art. Resembling functional equipment and furniture they appear glamorous yet purposeful, temporarily hiding their true (artistic) meaning. The ersatz visual authority they possess, however, ensures they literally make spectacles of themselves. This performative display ultimately discloses their intent to us, showing them to be signs built for contemplation, rather than as things made for practical use. The actual use-value of Kleem's sculptures is generated by their self-reflexive aesthetic—in their ability to symbolically function as a commentary on their own status as art objects ... The double vision enacted by Kleem's works offers us a glimpse into our own perceptual mannerisms. Their laconic wit and skilful execution challenge our habits of looking, constantly testing our faith in appearances while affirming our belief in the transcendent properties of art".¹

In this exhibition, Kleem's untitled installation is comprised of a number of architectural supports spanning the floor to ceiling of a building that once stored all the small engineering components—every size of nut, bolt and screw imaginable—for the naval shipyard on Cockatoo Island. The components, like all the buildings in the Industrial Precinct, were made or built for specific purposes. They were not designed with any aesthetic in mind but simply for their utility. Similarly, scaffolding and support structures as they are used on or within existing buildings are intrinsically logical and reflect purely practical concerns. To Kleem they illustrate a symbiotic relationship created between the structure and the building. Kleem's installation in this exhibition is one of a number of works where Kleem follows the logic of support structures until they lose coherence. The architectural supports, or "screw jacks", in this installation are far from standard: they are custom-manufactured pieces that have been redesigned by the artist, and each part has been plated in 24 karat gold. These supports appear to hold up the out-of-bounds storey above, as if a temporary stop-gap measure trying to help conserve the termite riddled building. This appearance is further confounded by the fact that if the screw jacks were made entirely from the gold the scaffolding would be too soft to bear any weight. Kleem has transformed the architectural supports from something of utility into an artwork, rendering them *dysfunctional*.

Geoff Kleem's work is represented in most state and national art galleries in Australia. He has exhibited extensively in the US, including at PS1, New York; Europe, including MAK, Vienna; and in Australia, including exhibitions at Artspace (Sydney), Perth Institute of Contemporary Art, Monash University Gallery, the Art Gallery of New South Wales, University of Queensland Art Museum, UTS Gallery, Heide Museum of Modern Art, SH Ervin Gallery, Tin Sheds Gallery, ICAN, and the Museum of Contemporary Art (Sydney). Geoff Kleem is represented by William Wright Artist Projects.

1. Tanya Peterson, "Geoff Kleem", *Australian Art Collector* (April–June 2004), pp. 184–185.





ADAM NORTON

Adam Norton takes science and technology with their associated belief and power structures as the starting point for much of his work. Through humour and displacement Norton has explored UFOs, nuclear technology, space exploration and the industrial complex. Norton's art reflects his increasing disbelief, amazement and sometimes dismay at the world around him. He prods and pokes at the analogue past and the ways in which the future has been historically represented in an attempt to discover meaning that might have a bearing on the present. His practice spans a variety of media, including painting, artist books, installation and performance.

We are now very used to seeing and believing in the virtual worlds encoded within sci-fi films, computer games, and even instructional video. However, the dawn of this technology was the green wire-framed worlds of Military Bombing Technology. "Virtual Reality Simulator" attempts to reproduce the look of a simulated military exercise or event, using a real 3-dimensional installation, with military props.

The work makes comment on the dehumanizing nature of modern warfare and the increasing role of imaging technology (and mediation more generally) in this process. By employing some of the technology used by the military in simulations, visitors are placed in an immersive environment outside of most civilian experience but which is uncannily familiar from the now-common scenes in TV and print news of military engagements "seen" through the green spectrum footage of infrared night-vision. Whilst we reluctantly talk about propaganda in contemporary conflicts, this work touches on the role of the spectacle and its orchestration in carefully managed media access. This is a very different type of theatre of war. Norton plays with the long history of the exhibition of military hardware and its role in creating psychological threat. The viewer can stand right in front of a to-scale "decoy" tank. This proximity is confronting in the scale of the tank but disarming in the fact that the tank is a soft inflatable. This speaks to the relationship between armour and the body, or "soft machine", as well as to the notion of software. The installation questions the nature of military use of "games", "exercises" and "simulations", as well as the way in which technology is often used to make less "real" the experience of actual combat. The artist makes reference to the US military use of video gaming in recruitment and training as well as the increasing tendency for strikes to be launched on remote enemies from high-tech control rooms or "from the safety of an armchair in the Pentagon". The piece also raises more broad issues about the nature of reality and simulation in an progressively mediated world, where "experience" is increasingly constructed through the screen of technology.

Adam Norton has exhibited extensively in Australia. He has had solo exhibitions in the UK and the Netherlands and shown work in the USA, Germany, Poland and Malaysia. In 2008 he was commissioned by the City of Sydney to launch a fleet of tanks on an un-suspecting population. Recently Norton has contributed works for exhibitions at Griffith University Art Gallery, (Brisbane), TarraWarra Museum of Art (Victoria), Performance Space, (Sydney), and UTS, (Sydney). Adam Norton is represented by Gallery 9 in Sydney and Gallersmith in Melbourne.



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- 4: Julia Davis, *Surface Tension*, 2012. Cast salt, steel, light. Installation view, Convict Workshops, Cockatoo Island. Photo: Virginia Lee. Courtesy of the artist and Conny Dietzschold Gallery.
- 6: Elizabeth Day, *THE LAW IS NOT ALWAYS JUST (I)*, 2010. Dried grass roots (50 x 600 cm), bollards and plastic tape. Installation view, Turbine Hall, Cockatoo Island. Photo: Claire Taylor. Courtesy of the artist and Conny Dietzschold Gallery.
- 8: Julia Davis, *Surface Tension*, 2012. Installation view, Convict Workshops, Cockatoo Island. Photo: Richard Glover. Courtesy of the artist and Conny Dietzschold Gallery.
10. Julia Davis, *Horizontal Fall*, 2009–2012. HD Video still. Courtesy of the artist and Conny Dietzschold Gallery.
11. Julia Davis, *Horizontal Fall*, 2009–2012. Single Channel HD Video projection (13 minute loop), stereo sound, water. Installation view, Bunker 106, Cockatoo Island. Photo: Richard Glover. Courtesy of the artist and Conny Dietzschold Gallery.
12. Elizabeth Day, *CAUTION! THE LAW IS NOT ALWAYS JUST (II)*, 2012. Barrier mesh, pennants, plastic tape, and bollards. Installation view, Buildings 139 and 140, Cockatoo Island. Photo: Claire Taylor. Courtesy of the artist and Conny Dietzschold Gallery.
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