

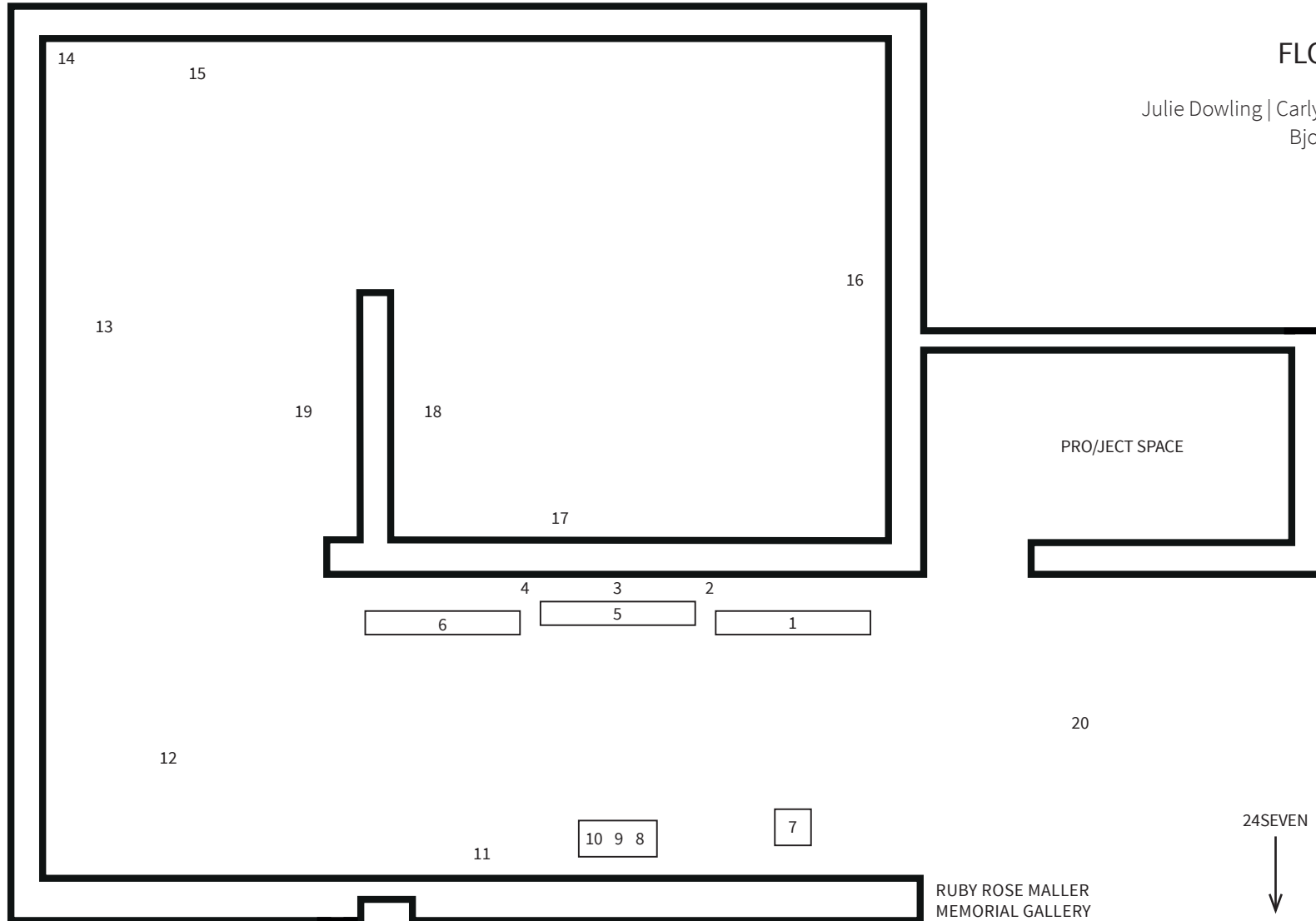
# HERE&NOW18

*Besides, it is always the others who die*

## FLOOR MAP & LIST OF WORKS

Julie Dowling | Carly Lynch | Peter & Molly | Perdita Phillips  
Bjoern Rainer-Adamson | Alex Spremberg  
Curated by Anna Louise Richardson

Lawrence Wilson Art Gallery, UWA  
1 September – 8 December 2018



24SEVEN



# LIST OF WORKS

## RUBY ROSE MALLER MEMORIAL GALLERY

The year 2018 marks the 50th anniversary of Marcel Duchamp's death, as well as 50 years since the *Marcel Duchamp: The Mary Sisler collection* exhibition of his work, which toured to the Art Gallery of Western Australia in 1968. *HERE&NOW18* elicits new interpretations, affinities and oppositions between Duchamp's work and those of contemporary Western Australian artists. The exhibition showcases newly commissioned works from Dr Perdita Phillips, Dr Alex Spremberg, Carly Lynch, Peter & Molly, Julie Dowling, and Bjoern Rainer-Adamson in tandem with the T.D. Picton-Warlow & J.J. Robson Collection of artworks, archival catalogues, prints and ephemera from Marcel Duchamp and items from the State Records Office of Western Australia.

1. **Marcel Duchamp/the Mary Sisler collection/78 works 1904-1963 (incl. illust catalogue), 1967-1976**  
paper documents  
© Australian State Galleries/Art Gallery of Western Australia State Records Office of Western Australia  
The display of this selection of documents for *HERE&NOW18: Besides, it is always the others who die* is courtesy of The State Records Office of Western Australia, the Art Gallery of Western Australia, Auckland Art Gallery Toi o Tāmaki, the Art Gallery of New South Wales, the Art Gallery of South Australia and the Queensland Art Gallery | Gallery of Modern Art.
2. **Marcel Duchamp**  
*Roulette de Monte Carlo (Obligation Monte Carlo)*, 1938  
colour lithograph  
© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris/  
Estate of Marcel Duchamp. Succession Marcel Duchamp/  
ADAGP, Paris. Copyright Agency, 2018  
T.D. Picton-Warlow & J.J. Robson Collection
3. **Marcel Duchamp**  
*Poster of Duchamp and Duchamp-Villon, Musee National d'Art Moderne*, 1967, 1967  
lithograph on paper  
© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris/  
Estate of Marcel Duchamp. Succession Marcel Duchamp/  
ADAGP, Paris. Copyright Agency, 2018  
T.D. Picton-Warlow & J.J. Robson Collection
4. **Marcel Duchamp**  
*L.H.O.O.Q Rasee (shaved)*, 1965  
readymade: playing card with reproduction of the *Mona Lisa*,  
89mm x 64mm, mounted to dinner invitation dedicated to  
Mrs Colette Roberts. Signed and annotated 'rasee' in ink,  
from the edition of approx. 100  
© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris/  
Estate of Marcel Duchamp. Succession Marcel Duchamp/  
ADAGP, Paris. Copyright Agency, 2018  
T.D. Picton-Warlow & J.J. Robson Collection
5. **Marcel Duchamp**  
*Butterfly Book: Complete set of four pamphlets published by  
Georges Hugnet*, 1941  
zincograph with engraving and stencil detail  
**Marcel Duchamp**  
*First Papers of Surrealism 1942, 1942*  
catalogue  
**Marcel Duchamp**  
*VW: Poetry, Plastic Arts, Anthropology, Sociology, Psychology,  
Almanac for 1943*, 1943  
book with chickenwire cover  
**Marcel Duchamp**  
*View: The Modern Magazine*, 1945  
magazine  
**Marcel Duchamp**  
*NOT SEEN and/or LESS SEEN by/of MARCEL DUCHAMP/RROSE  
SÉLAVY 1904-64*, 1965  
catalogue  
**Marcel Duchamp**  
*The Almost Complete Works of Marcel Duchamp 18 June – 31  
July 1966*, 1966  
catalogue  
© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris/  
Estate of Marcel Duchamp. Succession Marcel Duchamp/  
ADAGP, Paris. Copyright Agency, 2018  
T.D. Picton-Warlow & J.J. Robson Collection
6. **Perdita Phillips**  
*Sans colle*, 2018  
altered books  
© Perdita Phillips
7. **Perdita Phillips**  
*fourmi blanche*, 2018  
altered books (special edition *HERE&NOW18* catalogue)  
© Perdita Phillips
8. **Bjoern Rainer-Adamson**  
*Rifle*, 2018  
readymade but modified reconstruction of optima  
typewriter, notebook
9. **Bjoern Rainer-Adamson**  
*Optima decoder*, 2018  
hand engraved brass tool used to decrypt *Quote cards  
encrypted and Rifle*
10. **Bjoern Rainer-Adamson**  
*Leadbox*, 2018  
plywood, lead, collection of clues, explanations and  
ideas from *Rifle*, *Optima decoder* and *Moments of conflict*  
sealed within

11. **Bjoern Rainer-Adamson**  
*Quote cards encrypted*, 2018  
paper, hand typed on modified Optima typewriter  
© Bjoern Rainer-Adamson
12. **Perdita Phillips**  
*Between a shipwreck and an anthill*, 2018  
mixed media installation  
© Perdita Phillips
13. **Bjoern Rainer-Adamson**  
*Moments of conflict (mechanical contention)*, 2018  
plywood, deconstructed Victor mechanical calculator from  
1969 parts reassembled with additional electric motors  
© Bjoern Rainer-Adamson
14. **Perdita Phillips**  
*Gallery dust*, 2018  
dust  
© Perdita Phillips
15. **Julie Dowling**  
*Self Portrait: Code Switch - Mirabaya (Changing Skin)*, 2018  
mica gold, acrylic, glitter with holographic plastic  
© Julie Dowling
16. **Alex Spremberg**  
*The Sound of White, Even*, 2017-2018  
enamel on vinyl  
© Alex Spremberg
17. **Aaron & Etta**  
*The Art Turns to Shit*, 2018  
single channel video/documentary performance on opening  
night  
© Peter & Molly
18. **Peter & Molly**  
*Water Closet*, 2018  
recycled wardrobe, toilet, light, sound  
© Peter & Molly
19. **Carly Lynch**  
*To Strip/To Dress*, 2018  
installation of deconstructed french chair (c1900), horse  
hair, pleated velvet, trimming, interfacing, cotton thread,  
calico, chalk, wool stuffing, hessian fabric/dust, wire,  
upholstery tacks  
© Carly Lynch
20. **Perdita Phillips**  
*Pearl de la pear*, 2018  
fear, background radiation/provocation  
© Perdita Phillips

## PRO/JECT SPACE

This series of videos presents a selection of previous work from the artists in *HERE&NOW18: Besides, it is always the others who die*. Julie Dowling, Carly Lynch, Peter & Molly, Perdita Phillips, Bjoern Rainer-Adamson and Alex Spremberg broach a number of similar themes in their work including visual and verbal puns; the artist as custodian and curator of their oeuvre; spiritualism and invisible forces; kinetics and optics and variations on a single subject or form. The curation of these works aims to enrich our knowledge of the personal and creative context that has influenced these artists and examine their association to Marcel Duchamp.

In order:

**Bjoern-Rainer Adamson**  
*Freedom of Choice*, 2009  
single channel video, sound, 1.01 minutes  
© Bjoern-Rainer Adamson

**Carly Lynch**  
*In the dust...was it Hermes?*, 2016  
single channel video, silent, 3.16 minutes  
© Carly Lynch

**Perdita Phillips**  
*Caution, workers below (termite ouija board)*, 2016  
single channel video, sound (documentation of performative  
sculpture), 1.56 minutes  
© Perdita Phillips

**Peter & Molly**  
*Jargon*, 2017  
single channel HD video, stereo sound, 1.14 minutes  
© Peter & Molly

**Julie Dowling**  
*All or Nothing (Unwankarra Wiya Palatja)*, 2013  
two channel HD digital video, soundscape MP3 format, colour,  
black and white stills, 18.45 minutes  
© Julie Dowling and The University of Western Australia Art  
Collection, University Senate Grant, 2013  
The display of this video has been curated specifically for  
*HERE&NOW18: Besides, it is always the others who die*.

**Alex Spremberg**  
*Gravitea*, 2018  
single channel video (green tea on 365 sheets of A4 paper), 12.34  
minutes  
© Alex Spremberg

## 24/7 SCREEN

**Marcel Duchamp**  
*Anémic Cinéma*, 1926  
35mm film (black and white, silent), 7.00 minutes  
© The Circulating Film & Video Library, The Museum of  
Modern Art

## JULIE DOWLING

*Self Portrait: Code Switch - Mirabaya (Changing Skin)* explores ideas centred around translation, duality and representation. Code Switching is a linguistic term for changing between languages. Dowling explains that this work is about the necessity of code switching her language and gestures around white and non First Nations people: "It can be easy and difficult at times to do this but it's how I make two versions of myself". This is a double self portrait, the one on the right is Dowling's Warida Badimaya matriarchy side weary of assimilation from within her community and culture. The self portrait on the left shakes hands with the right in good humour and reassurance as she enters into the white world in order to translate her community concerns and responsibilities to the world. Dowling says, "It is kind of like shedding skin each time when I return to my family and community". Dowling's work references the performative aspects of Marcel Duchamp's work, duality in his elusive approach to identity with female alter-ego Rrose Sélavy and the desire of the artist to translate the untranslatable.

## CARLY LYNCH

*To Strip/To Dress* is a collection of objects, which appear to be falling or sinking to the gallery floor, while an implied sitter watches on. In response to the process based aspects of Marcel Duchamp's oeuvre, Lynch has teased apart a pompous yet dishevelled French armchair (c1900), which is a stand-in for Duchamp, and then has worked with the remains. By adopting modes of making which include deconstruction, mimicry and replication, Lynch reacts against the problematic gender stereotypes perpetuated in Duchamp's much revered *The Bride Stripped Bare by Her Bachelor's, Even (The Large Glass)* (1915-1923) which are described in *The Green Box* (1934). The rigid symbols contained within Duchamp's *The Large Glass* are replaced by wobbly, fatty, unfixed forms, which are both endlessly malleable and in decay. For example, green velvet is pleated to reflect the fractures in Duchamp's shattered glass, but also starts to look like the pattern of an uncomfortable corset.

## PETER & MOLLY

*What must I do to be holy like you? What can it mean to be holey like me?*

*Water Closet* is the amalgamation of two readymade objects - a closet and a toilet - which have been transformed into a confessional. The work is a shame hybrid that the artists have attempted to reclaim and to queerify. They seek to contest the notion that shame can be contained or dispelled in any single space. Art theorists commonly submit that Marcel Duchamp's work, *Fountain* (1917) is a male object (a urinal), that when upturned mimics a supposedly female object (a vulva or vagina). Molly says: "I contest both of the submissions because I don't use urinals and I have a vagina, but I am not female. I think there's something sacred and transcendent about that. My body is holey and that is holy." Duchamp challenged the notion of the artwork as a precious and untouchable object, 'created' by the artist. In their work, *The Art Turns to Shit*, Aaron and Etta (Peter & Molly's alter egos) seek to make the work as touchable as possible. Participating 'artists' are observed and admired by gallery patrons during the process of gustation, where the act of eating is an apparent substitute for the act of shitting art.

## PERDITA PHILLIPS

*I don't agree at all with the anthill that waits for us in a few hundred years. I still believe in the individual and every man for himself, like in a shipwreck.*

Marcel Duchamp

Asked to work with 'disruption', Phillips has produced five contiguous works. Hidden in the catalogue are slices of a digital model of a clitoris, as a response to Marcel Duchamp's appropriation of the female breast in *Prière de toucher* (1947). In the gallery itself, the materiality of objets trouvés and processes of change and decay are evident. A by-product of termites/ mould eating books (*Sans colle* and *fourmi blanche*) and the collection of *Gallery dust* was fear of the bio-contamination of the gallery. An old termite mound (as dead as, and possibly as old as, Duchamp) was frozen at -20 °C for two weeks to decontaminate it. The installation *Between a shipwreck and an anthill* reverses the interests of Duchamp to arrive at a concern with the environment, collectivity and surviving disaster. It begins with the curious story of the Mary Sisler collection in Perth and the stranding of the collection at the Grace Brothers depot after its exhibition (from October 1968 to July — and possibly as late as October — 1969). It asks, what was this ecological moment and how does it relate to deeper times and present conditions? The overall aesthetic is one of contingency and synchronicity, the relationship between elements building scenarios of connection for the viewer to uncover. The sixth and most crucial work, *Pearl de la pear*, exists as a provocation only. The proposal involved people being alerted to an existing risk that we would normally not think about. The 'fear of fear' was to be the artistic medium.

## BJOERN RAINER-ADAMSON

Rainer-Adamson has created a series of cryptic sculptures from readymade and readyfound objects, exploring new productive and often humorous relationships that respond to Marcel Duchamp's interest in sculptural propositions. *Rifle* is a visually imperceptible, modified readymade that translates typed input into encoded DADA like text. This German typewriter was manufactured by a former gun factory which had to start producing civil products after WWI. *Rifle* references the change in art, catalysed by the horror of war and breaks the rules of written language to make a statement regarding meaning and interpretation in human communication. Who can decrypt the original text hidden in 48 postcards that have been typed on the Optima typewriter? *Quote cards encrypted* appears in the style of an enigma, hiding a quote about contemporary art within its encrypted messages. The artwork is set up to be impossible, it is wilfully confusing and frustrating. *Optima decoder* offers a tantalising hope of clarity but is limited in its capacity. The *Leadbox* preserves its secrets like a time capsule. Concealed inside is frustration, process, failures, clues and research from the preparation for *HERE&NOW18*. Intentionally sealed, it leaves the audience with inaccessible information and mystery. *Moments of conflict (mechanical contention)* repurposes a mechanical VICTOR calculator from 1969, completely deconstructing and reassembling it into an entirely new mechanism. The interplay between component parts of the mechanical construction is representative of the interaction of emotions within an artificial human mind in its shapes and movements. The unspecified individual is involved in multiple conflict situations.

## ALEX SPREMBERG

Spremborg's work is inspired by the everyday. The ordinary objects that we handle on a daily basis often provide the raw materials for his work. From humble matchboxes and ubiquitous cardboard boxes to record covers and the vinyl records themselves as well as newsprint and teabags; all have been altered and incorporated into his practice. The processes Spremborg devises for these objects emphasise their materiality and make the passing of time tangible. With the digitisation of information and the proliferation of social media devices, the amount of data available at any one time has accelerated at a phenomenal rate. It has become difficult to process all the material that we are exposed to - our heads are spinning. *The Sound of White, Even* functions as an analogy to this situation. It presents an installation of 120 spinning records that were painted with a variety of geometric patterns inspired by Marcel Duchamp's *Rotoreliefs* (1926). Among his many interests, Duchamp was attracted to movement and the study of optics and especially the perception of the third dimension. This installation expands his original ideas and explores a great variety of ways of depicting spatial depth on a two-dimensional surface.