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2013

# Swells of Enchantment

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## Publication Details

A. Golda and M. V. Johnson Swells of Enchantment 2013 24HR Art Darwin Solo exhibition - 24HRArt: The Northern Territory Centre for Contemporary Art 3 May to 1 June

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### RESEARCH IMPACT STATEMENT

#### Research Background

*Swells of Enchantment* is an installation oriented towards themes of the otherworldly, a preoccupation largely shaped by the artists' enduring interest in mining the imaginary, the supernatural, the anthropomorphic and the mythical, drawn from traditional Eastern European folklore. These sources are explored through contemporary installation as a means of challenging well-established Western epistemologies that separate inner and outer territories such as Cartesian dualism, theories of embodiment, scientific models involving psychoanalytical approaches and the Western hierarchy of the senses (Howes 2005).

#### Research Contribution

The artists propose that those scholarly tendencies that separate the senses: feeling from thought, emotion from reason, rationality from irrationality, and public from private, all stem from patriarchal systems of knowledge based on a politics of exclusion, including a

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# Swells of Enchantment

## Abstract

Through a collaborative mixed-media installation, Golda and Johnson activate a critical space about the ways in which migrant and non-migrant artists can address the entanglement between the felt and socio-political dimensions of migratory and intercultural living in Australia.

## Keywords

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## Disciplines

Arts and Humanities | Law

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### Research Contribution

The artists propose that those scholarly tendencies that separate the senses: feeling from thought, emotion from reason, rationality from irrationality, and public from private, all stem from patriarchal systems of knowledge based on a politics of exclusion, including a politics of gender (Ahmed 2004; Classen 2005). Thus, *Swells of Enchantment* conjoins immersive with fragmented narrative and ritualistic modes of contemporary installation art to construct a critical space for encounters with alternative worlds and to express a form of resistance towards dominant systems of knowledge that not only situate beliefs in other worlds as irrational, but which seek to disparage, repress and dislodge alternative world views and their histories from memory.

### Research Significance

Accepted for inclusion through a competitive peer-review selection process in the triennially funded 24HRArt: the Northern Territory Centre for Contemporary Art's annual program, the work is also the subject of a self-authored chapter (A. Golda) in *Handbook of Textiles*, (forthcoming) Bloomsbury Publishing, London edited by international leaders in contemporary textile art, J. Jefferies, H. Clark & D. Wood Conroy.

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## Program: Feb-Jun 2013

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**Cornelius Delaney**  
*Psychic Hairdo*

**8 Feb - 9 Mar 2013. Opening at 6pm Fri 8 Feb.**

Zebras and poisonous caterpillars. That stark black and white just don't sit right in the environment—like cane toads and capitalism. There's a golden view to Dripstone Cliffs in the afternoon, set against the urbanization and the industrialization, the ugly-fication, awfulization and cyclone fences. Mountainous clouds in the build-up and the beautiful strangeness of it all. It's the war years and the hits just keep on coming.

**Image:**

**Title:** *If Wishes Were Horses*, 2012.

**Media:** Oil on canvas, W180cm H150cm.

Courtesy the artist.



**Ian Hance**  
*Wasted and Marginalized*

**8 Feb - 9 Mar 2013. Opening at 6pm Fri 8 Feb.**

Depicting the car wreck in the landscape, Hance explores the periphery of Darwin and investigates the concepts of the marginal and the abject. Working on the outskirts of Darwin at Leanyer Swamp, his paintings critique societies' use or misuse of wasteland and un-occupied space. Influenced by Fred Williams, he represents these saline wasteland areas, that have resisted suburban development, with flat slabs of colour and tones. Adopting Australian Gothic techniques, Hance creates a scatological appearance in his paintings that relate to the decomposing and rusty subjects.

**Image:**

**Title:** *Abject objects*, 2012

**Media:** Oil on canvas, 60 x 90 cm

Courtesy the artist.



**Rebecca Arbon**  
***Subaqueous Knit***

**8 Feb - 9 Mar 2013. Opening at 6pm Fri 8 Feb.**

A pixel is the smallest controllable element of a digital picture represented on a screen - a stitch is the smallest and controllable element in a knitted work. "The composition of both stitches in a knitting pattern and the pixel composition of digital images are arranged as a grid of squares." Through pixilating images of knitted works, Arbon explores the relationships between the handmade form and the digital image.

**Image:**

**Title:** *Subaqueous Knit 3. Vedio still, 2012*

**Media:** DVD

**Courtesy of the artist.**



**Anthony Spry**  
***Made Manifest***

**8 Feb - 9 Mar 2013. Opening at 6pm Fri 8 Feb.**

Spry presents a collection words produced with recycled materials inspired by the 'wabi sabi' aesthetic from Japanese culture that embraces the beauty in 'imperfection' and the 'rawness' of the organic. The works are suggestive of a personal journey, emerging from pop imagery and internalized scribbles - a new aesthetic that lies somewhere between heart and mind.

**Image:**

**Title:** *The Boats (details)*

**Media:** Oil painting and drawings on recycled fabric

**Courtesy of the artist.**



**Vernon Ah Kee, Alison Alder, Bindi Cole, Fiona Foley, Dan Jones,  
Chips Mackinolty, Fiona MacDonald, Sally M Mulda, Amy Napurulla,  
Brendan Penzer, Deborah Vaughan, Jason Wing. Curator Djon  
Mundine OAM with Jo Holder**  
***Ghost Citizens: Witnessing the Intervention***

**22 Mar - 20 Apr 2013. Opening at 6pm Fri 22 Mar.**

*Ghost Citizens: Witnessing the Intervention* is about the removal of citizen rights by the Federal Government Intervention in the Northern Territory (2007 to 2012) seen through the practices of Indigenous and non-Indigenous artists. Ghost Citizens looks at the return to protectionist policy and the willful diminishing of an Indigenous participatory voice - the loss of citizenship rights; of the right to homelands; and self-determination.

**Image:**

**Installation shot of artwork by Alison Alder and Bindi Cole at Ghost Citizens.**

**Courtesy of CrossArt Projects.**



**Simon Cooper**

***Past Perfect Future Continuous***

**22 Mar - 20 Apr 2013. Opening at 6pm Fri 22 Mar.**

During an artist residency in Taiwan, Cooper was struck by the relationship between past, present, future, cultures and clothes. In trying to capture elements of Taiwan's rich complex cultural identity through clothing, Cooper creates portraits that reflect his own cultural and aesthetic prejudice.

**Image:**

**Title: *Annie & Hugo* , 2011**

**Media: Photographic print, 100 x 70cm**

**Courtesy of the artist.**



**Tom Halliday**

***Window Shopping***

**22 Mar - 20 Apr 2013. Opening at 6pm Fri 22 Mar.**

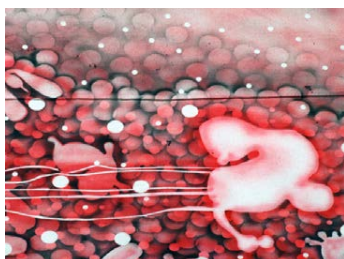
Through projected animation of mannequins, Halliday takes a glimpse into a world inhabited by beautiful, stern, plastic people - figures who attract the eye with their seductive and glamorous affectations but who also repulse, with their cold stylised and sterile visages that reveal materialistic and simplistic desires.

**Image:**

**Title: *Mannequin***

**Media: Digital photography**

**Courtesy of the artist.**



**Agnieszka Golda & Martin Johnson**

***Swells of Enchantment***

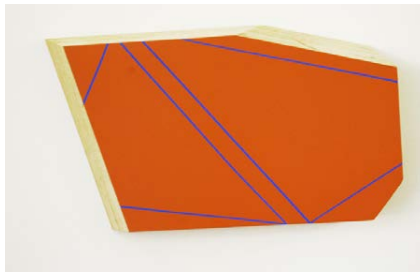
**3 May - 1 Jun 2013. Opening at 6pm Fri 3 May.**

Through a collaborative mixed-media installation, Golda and Johnson activate a critical space about the ways in which migrant and non-migrant artists can address the entanglement between the felt and socio-political dimensions of migratory and intercultural living in Australia.

**Image:**

**Title: *Swells of Enchantment*, 2013**

**Media: Installation detail, wood, resin, cotton crochet, dimensions variable.**



**Gareth Jenkins**  
*ob.jec.ti.fy*

**3 May - 1 Jun 2013. Opening at 6pm Fri 3 May.**

A body of new work created during an international artist residency recently completed at the School of Creative Arts, Charles Darwin University, Jenkins considers the concept of painting within the context of an object-based practice.

**Image:**

**Title:** *Untitled as yet*, 2013

**Media:** acrylic on plywood, H50xW40xD6cm

**Courtesy of the artist**



**Rebecca Agnew**  
*Eve and Eve*

**3 May - 1 Jun 2013. Opening at 6pm Fri 3 May.**

Using compound narratives satirically distorting fact and fiction from an otherworldly perspective, Agnew tells a story of Eve and Eve through stop-animation, drawing and installation. Eve and Eve fall in love in paradise but as dramatic addictions to vanity and jealousy unfold, paradise is lost. In the meantime, a suicide bomber suffers a confused sense of identity in following orders of an indoctrinated mission - faced with conflicting decisions and her sense of worth, she faces her immortality at the expense of good and evil.

**Image:**

**Title:** *Eve and Eve (video still)*, 2012

**Media:** Stop-animation, 12.28 mins



**Mark Daniel**  
*Once Upon a Toy Town*

**3 May - 1 Jun 2013. Opening at 6pm Fri 3 May.**

Painted in the style of Saturday morning cartoons and in reference to the story of Happy (in red pants) and his Toy Town adventure, Daniel's works compel the viewer on a journey back through childhood memories.

**Image:**

**Title:** *On Reopen Night everyone came... including the sky bikers*, 2012

**Media:** Acrylic paints on canvas, 92cmx92cm

**Courtesy of the artist**

