

Frenzy Episode, 2010



foreword

In May 2009 I found the Australian journal 'Artlink' prominently displayed in a university library in Kuala Lumpur in Malaysia. On the cover was Agnieszka Golda's stark image from the exhibition 'Raising the Dead' (2008), demonstrating that she and Martin Johnson have a wide audience for their vivid mixed-media images and sculptures. Striking powerfully through the imagination, Golda draws on her emigrant Polish childhood for ritual practices and inter-cultural worlds that have moved with a surprising élan into Australian installation spaces.

This monograph presents a series of three exhibitions developed collaboratively by Agnieszka Golda and Martin Johnson. It describes a wonderful tracery of not quite recognisable anthropomorphic creatures who inhabit oddly constructed and disjointed spaces. Together Golda and Johnson have utilised crocheted and printed textiles, carved wood and painted aluminium to form strange dwellings, figures and passages. Like Golda, Johnson studied visual art at North Adelaide School of Art, South Australia and then at RMIT, Melbourne. Since 1996, both have collaborated in notable exhibitions in Krakow, Poland, in Adelaide and Wollongong, and have been invited to create 'Last Exile' installation at Wollongong City Gallery in June 2011.

Dr Ruth Fazakerley's research and art practice span Australian contemporary urban public art, painting and sculptural installation. In her essay here she positions Golda and Johnson's work in a wider context.

Agnieszka Golda's trajectory points out the importance of university art schools in developing leading artists who are also influential scholars and teachers. In 2007 she enrolled in a Doctor of Creative Arts degree, and in 2008 she was appointed to a lectureship to run the forward-looking Textiles Studio in the Faculty of Creative Arts.

The distinctive aesthetic force of collaborative process is underpinned by Golda's discerning scholarship in opening up 'sensography', a terrain that explores both art practice and the emotional, affective resonances it engenders. I am moved and delighted to have participated in the refractory mirrored realms of her texts and the shimmer of her artworks.

Professor Diana Wood Conroy
Faculty of Creative Arts
University of Wollongong