

# WEST BRUNSWICK SCULPTURE TRIENNIAL

## MARCH APRIL

21

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22

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28

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12



OSW Collective  
Terri Bird,  
Bianca Hester &  
Scott Mitchell

March/April 2009

Incorporating 5 sites and  
a series of roaming projects

1. wBST base camp  
135 Union Street  
Brunswick
2. Anstey and Ashton  
Rear 209 Albion Street  
Brunswick  
(entry off laneway)
3. Ocular Lab  
31 Pearson Street  
Brunswick
4. Nikos' Rear Entrance  
access via laneway  
off Orient Grove  
Brunswick
5. 461 Albert Street  
Brunswick

Opening celebrations  
Saturday March 21,  
between 6-8pm at  
135 Union Street Brunswick

Visit [www.osw.com.au/wbst](http://www.osw.com.au/wbst)  
for more details

- Fiona Abicare
- Marcus Bergner
- Stephen Bram
- Matthew Brown
- Mick Douglas
- Mikala Dwyer
- Ardi Gunawan
- Christopher LG Hill
- Lucas Ihlein
- Raafat Ishak
- Susan Jacobs
- Lisa Kelly
- Nick Mangan
- Sally Marsland
- Tom Nicholson
- Spiros Panigirakis
- Nikos Pantazis
- Alex Rizkalla
- Geoff Robinson &  
Jennie Lang
- Saskia Schut
- Helen Walter
- Jude Walton &  
Phoebe Robinson





The west Brunswick Sculpture Triennial (wBST) is a multifaceted event focusing on sculpture and related practices. Co-ordinated by the OSW collective - currently comprised of Terri Bird, Bianca Hester and Scott Mitchell – the wBST presents projects by 24 local and interstate artists. Together with film and sound contributions from many more, the wBST brings together a diverse range of practices including sculpture, installations, video, film, performances, and hosted events.

The wBST arose from a desire to explore the inter-related potential that connects the generation and presentation of art practices brought into focus through localized conditions. These conditions include: the proximity of the wBST sites, [all west of Sydney Road in Brunswick]; the interrelatedness of the participants, drawn from an intergenerational group of peers and associates interested in self-generating possibilities for making their practice public; and the necessary scale that these possibilities bring to the project. As such the wBST gathers together projects and practices that operate at a particular scale of economy celebrating local and/or site responsive or generated approaches to production or presentation. No less ambitious, the local focus of the wBST self-consciously, and with some irony, stands in contrast to its larger scaled namesakes: the Australian Sculpture Triennial and the Melbourne International Biennial

Initially conceived as an exhibition in a lounge room, the wBST expanded to become a platform for experimenting with the conditions of art production and presentation exploring the potential of an inter-related sequence of 'home-scaled' or domestic sites. This sequence of sites comprises backyards, living rooms, kitchens, sheds, an artists' project space, and the network of streets connecting each site of presentation across the neighbourhoods of west Brunswick. These locations provide a chaotic everyday platform for art practice, and invites artists and audiences alike to approach the process of production and reception from within a lived context. This context both connects and contrasts the communal space of public life and the private space of domesticity.

Alongside the question of locality, the wBST explores the relations of public and private realms through acts of hospitality, festivity and DIY approaches to making. Central to the wBST is this economy of the everyday and the connections it enables between individuals. This project emerges from the OSW collective's ongoing interest in art practice that opens up other terrains alongside the familiar means by which art is generated and distributed. Art made from within and in responsive to questions of the local both emerges from and accommodates the rhythms of life that exist alongside it. It is from within this background rhythm that the wBST is generated and presented.

## Sites: 1. 135 Union Street

Positioned as the base-camp of the wBST, 135 Union Street, West Brunswick, houses a hub of projects. In opening the domestic living spaces of this residence to projects and events, the wBST brings into association a mixture of materialities together with considerations of the living conditions of 135 Union Street. These considerations provide a grounding context for a series of site responsive engagements, not only at 135 Union Street but elsewhere.

### Fiona Abicare

Fiona Abicare has developed a pair of photographs instigated in response to documenting the lounge room at 135 Union Street. Through these images Abicare reflects on the coupling of relations entailed in sites, situations, objects and histories.

### Stephen Bram

Two drawings by Stephen Bram feature in the wBST, one in the lounge room and one at Ocular Lab:  
1. *untitled (two point perspective)*, 2009 laser print on paper, A4  
2. *untitled (two point perspective)*, 2009 laser print on paper, A4

### Mikala Dwyer

For the wBST Mikala Dwyer installs a *hanging garden* under the back patio at 135 Union Street. Of this work Dwyer comments:

"Gardening for me is a peculiar practice, and one that necessarily involves a certain degree of violence in its implementation. For sometime I have been exploring this violence through my own dark impulses. This exploration has taken the form of vast indoor hanging gardens, where each plant is isolated in its own transparent microsphere. The ground is suspended, and the plants and their life force gently tortured into adapting to their new lonely worlds. However independent they seem in there isolation they still need care - very, very occasionally a little water is given."

### Bianca Hester

#### *Accommodating Easter Sunday*

Extending from a long-shared interest in cooking as a model for ritual and hospitality and to celebrate the closing of the wBST, Bianca Hester and Saskia Schut collaborate on preparing an Easter Feast. Drawing from a series of ritual cooking techniques, a garden and fire-pit (constructed specifically for the occasion) become a collaborative design undertaking from which animals and vegetables will be transformed by underground fire into a neighbourhood meal between 1 – 5pm.

### Lisa Kelly

*Wild Sown Understorey* is a 'seeding action' conceived by Lisa Kelly specifically for the front yard of 135 Union Street. In February green manure crop-seeds were cast, and the grass left to grow until the close of the wBST. The potential for a shaggy transformation of suburban ground will lay dormant or flourish according to rainfall, becoming a simultaneous ten-week weather index. Using the methods of natural farmer Masanobu Fukuoka, the project plays out in the space between a disturbance to a lawn-scape, land remediation and productivity, the absence of wildness, probable failure and climate change.

### Jennie Lang and Geoff Robinson

Regular collaborators Geoff Robinson and Jennie Lang have developed a new work for the wBST that is a visual conversation between the artists.

Created in accordance with geographic and recording parameters predetermined by the artists, this video 'call and response' uses spatial observations, arrangements, interventions and movement to establish an informal dialogue about form, light and time.

The footage was recorded within each artist's local surroundings – more specifically their home boundaries - and the work was sequentially created in the months preceding the triennial.

### Nick Mangan

Nick Mangan exhibits two works from *The Colony* exhibition in the wBST. In relation to these works he makes the following comments:

"I have come to view objects themselves as tools or conduits existing in the realm between the physical and cerebral world. By rewiring this bridge a plethora of new possibilities can be accessed. I am interested in the reinterpretation of the function of the object and the possibility that it can function against the value intended for it. *The Colony* produced in 2005 - was an investigation into how Polynesian souvenirs - produced for the tourist market - hover between two paradigms. There is a whole history embedded in these objects that belongs to early European colonization that established notions of the exotic, the primitive and the savage. What I find interesting is that the cultures that produce these objects are aware of the myth which they are perpetuating. The result is a cultural signifier that hovers somewhere between the host culture and the guest culture, but belongs to neither. This process forms an interesting loop or feedback, but gets distorted in the middle. Somewhere along the way, it seems that these hollowed out vessels have become lost at sea."

### Sally Marsland

Sally Marsland contributes two works to the wBST, she remarks on her practice in the following terms:

I like pouring. Colour is problematic. I hate making decisions. I'd like to have made Carlo Scarpa's glass. My favourite tool is a Japanese pull saw. I also love my lathe.

### Spiros Panigirakis

*A HEDGED DOMESTIC CONDITION*: A museum trolley is constructed for a painting that hasn't been made, for a domestic situation that doesn't exist. So a propositional model is presented in a West Brunswick lounge room that explores how an artist might go about making a painting about a burnt suburban hedge. After multiple conversations and some afternoon tea in conditions that approximate some, but not all, of the qualities of a romantaxised and somewhat anachronistic salon – the painting might be ready to be wheeled out.

### Saskia Schut

*ANISLETTE*. A true and tested recipe for an aperitif containing in more or less amounts aniseed, cinnamon, vanilla pods, mace, cloves and eau de vie steeped in time. To be served in long stemmed glasses in adjunct to another event during the wBST.

Check [www.osw.com.au/wbst](http://www.osw.com.au/wbst) for dates and times.

### Jude Walton with Phoebe Robinson

*Physical spatial practice (h) and (i)* "The mechanism of rehearsal proposes a nonconsecutive chronological structure. No conclusion is necessarily reached, but nor is the rehearsal a rigidly sequential process. Instead the performers, and we as the audience, can go back and forth in time, starting and stopping and beginning again." Francis Alys in *Politics of Rehearsal*.

Part one: *physical spatial practice (h)*: dancing in the kitchen at 135 Union Street - consists of Phoebe Robinson and Jude Walton making and rehearsing movement material in response to the interior architecture and domestic setting of the kitchen between 1 - 5pm Saturday 28 March.

Part two: *physical spatial practice (i)*: dancing in the garden at 135 Union Street - consists of Phoebe Robinson and Jude Walton transferring and rehearsing the movement material made in the kitchen to the backyard between 1 - 5pm on Sunday 5 April.

People are invited to observe the activity at any time between 1 - 5 on either or both Saturday 28 March and Sunday 5 April for as long as they wish.

## Roaming Projects

### Marcus Bergner

Madrigal linings and epigraphy *in-situ* of the film *bio-box*: A series of film screenings coordinated by Marcus Bergner for the wBST.

All the films presented in these screenings subsume in one-way or another to the generic and familial label: *experimental film*. Expectations of difficulty and impenetrability are inevitably associated with this label and the films that it is attached. Yet such expectations are almost entirely based on comparing these films to, and in opposition with, narrative and documentary film. This approach and response is fundamentally ineffective and misleading, and is questioned implicitly and fundamentally by the screenings at the west Brunswick Sculpture Triennial. A fundamental consideration when approaching experimental film is recognising how elements of suddenness and contradiction are used mimetically and mutuously to bring about different experiences and processes of imagination and radical questioning. Madrigal and marginal at once, the aesthetic and artistic function of these films is reassuringly and unrepentantly based on direct experiences of immanence and uncertainty. A *bio-box* is an anachronistic or *insiders* term for the projection room or boxed in space within a traditional cinema, and from which the films are projected. For these screenings the *bio-box* takes over the entire screening space, and as such invites both imaginary and participatory feats of *auspicious* in-situ. A medley of Super8, 16mm, 35mm and digital films will be projected. The screenings will be located in industrial and domestic locations, often outdoors, and bring together an international selection of films. Including works by: Christoph Janetzko, Gianfranco Baruchello, Esther Stocker, Moucle Blackout, Kurt Kren, Lee Smith, Janet Burchill and Jennifer McCamley, Dore O, Andreas Wutz, Paolo Gioli, Arthur and Corinne Cantrill, Joyce Wieland, Doris Lasch and Ursula Ponn, Jean Marie Straub and Daniele Huillet, Neil Taylor, Tony Woods, Klaus Wyborny, Werner Nekes, Jesper Fabricius, Paul Rodgers, Robin Plunkett, Dirk de Bruyn, Frank Lovece and others. Many of the films have not been screened in Australia before, and the filmmakers have provided work especially for the screenings in West Brunswick.

SUN 29th March, 8.30pm: 135 Union Street (outdoors)

Screening includes:  
*Perforce* by Gianfranco Baruchello  
16mm/DVD, colour, sound, 12mins, 1968  
*Tap Tap Ruin* by Marcus Bergner  
35mm, colour, sound, 5mins, 1990  
*Australia* by Ken Sheperd  
16mm, black and white, 20mins, 1982

*Secession* by Jesper Fabricius  
16mm/DVD, colour, sound, 10mins, 1995  
*Caryatid Row* by Andreas Wutz  
DVD, Colour, Sound, 14mins, 2008  
*Xoanan* by Dore O  
16mm/DVD, colour, sound, 11mins, 1994  
*Untitled* by Doris Lasch and Ursula Ponn  
DVD, Colour, silent, 3mins  
*People Reading* by Robin Plunket  
35mm, colour/black and white, sound, 15min.  
*Birth of a Nation/Gerburd der Nation* by Klaus Wyborny  
16mm, sound, colour, 67mins, 1973

SUN 5th of April 7 pm: Ocular Lab (indoors)

Screening includes:  
*Four films* by Kurt Kren  
16mm, silent, b w/colour, 20mins, 1960-1978  
*All my Life* by Bruce Baille  
16mm, colour, sound, 3mins, 1966  
*Roll Film* by Neil Taylor  
16mm, silent, colour, 5min, 1998  
*Solidarity* by Joyce Wieland  
16mm, colour, sound, 11mins, 1973  
*Dante Quartet* by Stan Brakhage  
16mm, colour, silent, 6mins, 1987  
*O.K. by Moucle Blackout*  
16mm, colour, sound, 5mins, 1987  
*The Room of Chromatic Mystery* by Arthur and Corinne Cantrill  
16mm, colour, stereo sound, 8mins, 2006  
*Moment* by Gregory Markopoulos  
16mm, colour, 7mins, 1970  
*Apple Blossom* by Lee Smith  
16mm, sound/tape, colour, 5mins, 2002

Sat 11th April. 8.30pm: Anstey and Ashton (outdoors)

Screening includes:  
*Untitled* by Doris Lasch and Ursula Ponn  
DVD/super8, b/w, sound, 5mins, 2003  
*Le Mans* by Andreas Wutz  
DVD, b/w, sound, 8mins, 2003  
*The Museum and Library Workers Film Society* by Frank Lovece  
DVD, colour, sound, 20mins, 1992  
*An Accompaniment to a Cinematographic Scene* by Arnold Schoenberg by Jean Marie Straub and Daniele Huillet  
16mm, sound, b/w, 17mins, 1972  
*Unter Schulzathmosphère verpackt* by Doris Lasch and Ursula Ponn  
Super8/dvd, silent, colour, 2000  
*Blond Barbarel* by Dore O  
16mm, 25mins, sound, b/w, 1972  
*223* by Dirk de Bruyn  
16mm, colour, sound, 5mins

*Seeing As Film* by Esther Stocker  
DVD, silent, b/w, 3mins, 2000  
*A film* by Janet Burchill and Jennifer McCamley  
*Un Altro Giorno* by Gianfranco Baruchello  
DVD, sound, colour, 65mins, 2007  
*A New Film* by Tony Woods  
Super 8, colour, sound

### Lucas Ihlein

#### *Get My Goat*

I've always wanted to work with a goat. I don't know why, I just like 'em. When I visited Melbourne last November, and saw the backyard of a particular suburban plot in west Brunswick, the goat idea came back to me. The Goat! All I could think about was The Goat.

Not that I know exactly what to do with it, or even where to go to borrow one. So my wBST contribution is necessarily modest. I plan, simply, to go for a walk with a goat through west Brunswick. Perhaps we will visit some yards, kerbs and median strips; it's likely we will eat some weeds. I imagine we'll have a few conversations along the way.

### See related blog at:

[www.luczoid.com/bilateral/get-my-goat](http://www.luczoid.com/bilateral/get-my-goat)

### Mick Douglas

#### *ride-on-dinner*

Join a swarm of cyclists on a gentle rolling urban meal adventure. We take a slow meal served from pedal-powered vehicles over the duration of an easy early-evening cycle. The ride-on-dinner is a mobile event demonstrating simple pleasures in hospitality and local knowledge whilst feeling the way of food and transport systems. Diners become co-creators riding relationships between individual human body, a temporarily collected social body and the body of West Brunswick and the Triennial. The event is pedalled by anyone who wants to along with the Cultural Transports Collective.

First to roll up, first for dinner.  
5.30pm Saturday 28 March.  
Details: [www.ride-on-dinner.net](http://www.ride-on-dinner.net)

### Raafat Ishak and Tom Nicholson

*Proposition for a banner march and black cube hot air balloon*, a set of sandwich boards dispersed around the different sites of the wBST, is a collaboration between Raafat Ishak and Tom Nicholson. These sandwich boards are part of an ongoing series of forms and events conceived as propositions towards a future public action involving a banner march and a black cube shaped hot air balloon. The balloon tries to follow the march. The march tries to follow the balloon. The action is an endless wandering. The sandwich boards are conceived as anti-balloons in the spirit of this wandering, and in the spirit of the wandering enacted by endless propositions towards an imagined event.

OSW Collective  
Terri Bird, Bianca Hester & Scott Mitchell  
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ISBN 978-0-9805877-9-1

Edited by Terri Bird, Bianca Hester & Scott Mitchell  
Designed by Warren Taylor  
Edition of 1000, offset, printed in Melbourne

OSW would like to thank Warren Taylor for his endless generosity and hours of labour, Simon Taylor and James Deutscher, student volunteers from VCA and Monash University, Charlotte Day, Zara Stanhope, neighbours Penny, Matthew and Levi for their support and enthusiasm, Lara Stanovic, Brunswick Secondary College and all the participating artists for their energy and contribution.

[www.osw.com.au/wbst](http://www.osw.com.au/wbst)



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ARTS  
VICTORIA



OCULAR  
LAB



## 2. Anstey & Ashton

Anstey & Ashton is a new project space initiated by artist Tom Nicholson and Claire Land located at the rear of 209 Albion Street, Brunswick. This space, accessed via a lane running off Albion Street, was previously a wood yard and bears many signs of its past inhabitants.

### Matthew Brown

Matthew Brown contributes a transmission-event to the wBST, he remarks on his project in the following terms:

"I propose to make a radio transmission of the cross section of a sleeping town - the nearest town to where I grew up in The Great Western Tiers, Tasmania. It will feature recorded transcripts of the dreams of local logging and farming community on one given night. It is the first time any research into mass dreaming in a localised area has been conducted."

Check [www.osw.com.au/wbst](http://www.osw.com.au/wbst) for details.

### Ardi Gunawan

Ardi Gunawan reuses materials found on site at Anstey & Ashton and subjects them to processes of reconfiguration. This project continues Guinness's exploration of process-driven collaboration with particular material configurations made available by the situation.

### Christopher LG Hill

Christopher LG Hill co-ordinates a sound event for the wBST on Saturday April 4 commencing at 11am through to 8pm featuring work by: Fabulous Diamonds, Wasted Truth, Matthew Brown & Simon Taylor, Justin K Fuller, Paecees, Hexagon Comet, Moffarfarrah, Faeces, I-Sufferaz (krump performance)

### Susan Jacobs

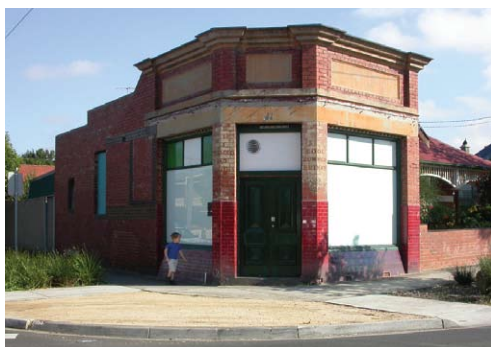
Susan Jacobs' practice is driven by spatial and material considerations and is consistently informed

by processes aligned with drawing. Ideas often generate through problem-solving exercises or self-implied tests in resourcefulness that gradually form their own logic. Jacobs is taking a heuristic approach to working with the inherent condition of the site and it's accumulated debris.

### Helen Walter

Scaffolding is a temporary framework used to support people and material.

A scaffolding structure designed by Helen Walter will be assembled in the long grass of Anstey & Ashton for the wBST. This structural furniture, consisting of a modular system of tubes, couplers and boards, will provide multiple, adaptable permutations to stage and facilitate artworks, performances, screenings and events.



## 3. Ocular Lab

The local focus of the wBST rightly incorporates Ocular Lab inc given its prominence as a site of art production and presentation over the past 13 years - it was a studio for 6 years and has been a project space for the past 7 years.

Situated in a converted corner store the 'white cube' presentation space of Ocular Lab provides both a counter and complementary context to the domestic focus of the other wBST sites. This potential is exploited to stage a project focused on reiteration, repetition and exchanges.

Developed by Fiona Abicare and Terri Bird for the wBST this project resituates works by the artists featured in the lounge room at 135 Union Street: Fiona Abicare, Stephen Bram, Nick Mangan, Sally Marsland and Spiros Panigirakis. The duplication of works by the same artists in differing contexts deploys the potential of doubling to activate each context and practice through repetition. The aim is to elicit from the dilemma of relations correspondences and

disjunctions between works, between works and their context, and between contexts, accentuating the perpetual dissimilarity of sameness.

### Ocular Lab Billboard

An OSW pennant/diagram gradually taken over by Nikos Pantazis and the energies of Nikos Rear Entrance.



## 4. Nikos' Rear Entrance

*Nikos' Rear Entrance* is a garage a gymnasium and a studio

It will be in construction there will be running and jumping music mixing cleaning renovating preparing production stretching squatting pointing pushing pulling flexing parking yoga there will be repetition supersets muscle stimulation core isolating strength training bench presses routines salutations down dogs warrior poses techniques tips programmes bike worshipping cars pulling in skipping neck rolls ab-throws calf raises shoulder grips cubian presses dumb bell rows freestyle training warm ups warm downs optimisation super sets to failure skipping till exhaustion running on the spot star jumps knee tucks ab cycling stretching muscle aches grunting deck inhalations deep exhalations push ups planks chin ups 3 x 20 3x15 3x10 5kilos 10kilos 15kilos 20kilos 30 second intervals spotting strength training cardio vascular and resistance training drills clean jerks crunches falling resting floor work endurance work personal training group exercises

The garage will be used as a space for exercise a parking spot a studio and a hang out space all welcome please contact [nikonkstudios@gmail.com](mailto:nikonkstudios@gmail.com) to participate in group exercise.

Felt flags, made by the participants of the wBST will adorn *Nikos' Rear Entrance* in the manner of a clubhouse display. These flags, made during a one-day workshop prior to the commencement of the wBST,

act to characterize each contributor - rendering in symbolic form their contribution to the project.



## 5. 146 Albert Street

Alex Rizkalla opens his residence for viewing his project *Souvenirs from the Last Century* on the first weekend of the wBST Saturday March 21 and Sunday March 22 from 1 to 5pm. Rizkalla comments, "My praxis is based on an inquiry into language as it folds into objects and images, informed by curatorial practice in museology and constructed narratives in museum collections. Currently my project explores a series of propositions concerned with contemporary ecological issues and the problematisation of collecting and archiving natural and ethnographic objects. All objects used in the collection are sourced from opportunity shops, car boot sales and trash dumps. Many collections are dispersed after the complier of such dies, and circumstances force the beneficiaries to dispose of them. Many objects end up as decorations completely out of context, this is particularly true of natural history and ethnographic items taken as souvenirs. My work rescues, retrieves and re-contextualises these objects as a sort of record / archive of lost diversity both natural and cultural."