

MONDAY 3 FEB TO FRIDAY 7 FEB, 2014

<b>6:00 PM</b> Incorporator Gallery	<b>Exhibition Opening</b> Victoria's Big, Mooney Ponds CuriousWorks <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents
<b>1:00 PM - 2:00 PM</b> Rusby Smorgon Gallery	<b>Meet-Eat</b> , film screening and lunch CuriousWorks <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents
<b>2:00 PM - 3:30 PM</b> Rusby Smorgon Gallery	<b>Random Methodologies</b> , (hour talk) Tiffany Bishop COLLECTIVE <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents
<b>4:00PM - 5:30 PM</b> Incorporator Gallery	<b>Artworks and Exchanges I</b> , artist panel discussion and Exhibition Support Group Monica Mack, Richard Eason (chair), and artists, Georgina Lee, David Brazier, Kelda Free
<b>7:00 PM</b> Rusby Smorgon Gallery	<b>HOPE Walk with Kate Just</b> Leaving from Rusby Smorgon Gallery at 6:30pm
<b>7:30 PM</b> Rusby Smorgon Gallery	<b>Exhibition Opening</b> 45 Monks at St. Footscray
<b>8:00 PM</b> Performance Space	<b>The Other Film Festival</b> , fully accessible film screening CuriousWorks <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents
<b>8:00 PM &amp; 9:30 PM</b> 8:00 PM Performance Space	<b>The Other Journey</b> , sensory audio adventure CuriousWorks <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents
<b>9:00 PM</b> FCAC Lawn	<b>Open Discussion</b> , artist-run initiatives navigating bureaucratic systems and professional economies Auckland Old Folks' Association
<b>9:00PM - 10:00 PM</b> Amphitheatre	<b>Safest Cinema</b> Moses Iles and Martin Hadley
<b>FRIDAY 7 FEBRUARY</b>	
<b>8:00 AM</b> FCAC Lawn	<b>Stand Up Live Down</b> Sean Durham of Auckland Old Folks' Association
<b>12:55 PM</b> through lunch hour Performance Space	<b>Hand Hold Job</b> Mark Harvey of Auckland Old Folks' Association <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents
<b>1:00 PM - 2:00 PM</b> Performance Space	<b>Meet-Eat</b> , film screening and lunch CuriousWorks <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents
<b>2:00 PM - 3:30 PM</b> Rusby Smorgon Gallery	<b>Artworks and Exchanges Artist Panel 2</b> <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents Monica Mack, Richard Eason (chair), Peter Burke, Louise Lavarack, Auckland Old Folks' Association
<b>8:00 PM &amp; 9:30 PM</b> 8:00 PM St. Nicholas	<b>The Other Journey</b> , sensory audio adventure CuriousWorks <a href="http://www.ryblook.com/EA/">To go book go to www.ryblook.com/EA/</a> #Rybookevents

An exhibition of *Diabetes* presented by the Centre for Culture Perception, University of Melbourne and Footscray Community Arts Centre. *Artworks and Exchanges* (see overleaf) by Monica Mack and Richard Eason (chair), CuriousWorks and Richard Lee, Incorporator Gallery with curatorial advice from Judith Lillie, Footscray Community Arts Centre, Alison Lusk, ACFA, and Simone Shi, VCA, University of Melbourne.

ARTWORKS AND EXCHANGES

Spanning the two exhibition sites connected by the Maribyrnong River, Footscray Community Arts Centre and the Incorporator Gallery, *Artworks and Exchanges* explores the 'social turn' in contemporary art by showcasing new and re-presented community-engaged art works.

The exhibition takes as its starting point the examination of arts engagement in both form and content. Exploring ideas of intervention and participation in community-based arts, a range of forms are presented in the exhibition including live art, site-specific performance as well as the display of material artworks as 'archives' or residue in the gallery.

This 'social turn' draws on recent paradigms in contemporary art, which challenge the traditional 'haves' of formal gallery audience spectatorship.

Some intend a political consequence by critiquing art world and corporate hierarchies while others apply critical literacy, humour, or storytelling as strategy.

The week-long exhibition at the Incorporator Gallery (IG) stages an 'archive' of artworks, re-presenting installations, documentation, and other remains produced from the artists' works. Meanwhile, at Footscray Community Arts Centre (FCAC), *Spectres of Evaluation* (an international conference rethinking art, community and value) provides a platform for playful artist interventions, social exchange, and performative actions. Residue produced from these live artworks will occupy FCAC until 23 February 2014.

challenges the divide between community art and 'high art' by inviting the audience to participate with young artists. Also confronting the authority of the art gallery is Monica Mack's *Exhibition Support Group*, drawing parallels between sport and art spectatorship through participatory-guided tours with custom paraphernalia.

Peter Burke and Louise Lavarack invite debate regarding evaluation of art in their 'tongue-in-cheek' picket line *Over the Barricade*. Change Media's *The Elephant Strikes Back* also extends this playfulness through critical literacy. Their works examine the potential for harm in community-based arts through trading cards and a 'swap-meet'.

A sedulous version of Yoko Ono's telephone piece by Ronch Willner and Tunni Kraus, *press #* connects users to a teleprompter system that narrates a 'choose your own adventure,' exploring the role of power and ego within creative culture. A temporary outpost on the banks of the Maribyrnong River struck by The Auckland Old Folks Association invites participatory art for conversations, foot padding and performative activities. Also breaking out of the gallery into public space is *Knit HOPE* by Kate Just. Photographs of her collaboratively knit banner and community walks provoke thoughts about safety, visibility, collective agency and optimism.

Survive the Surveillance also incites questions regarding public space through clusters of Benjamin Cittadini's handmade non-operative cameras installed on the grounds of the galleries.

More traditional mediums of video, audio, and theatre to capture stories are also extended in *Artworks and Exchanges*. The Other Film Festival offers a fully accessible screening of some of the best international and Australian international short films concerned with the lived experience of disability. Stories are also narrated through CuriousWorks' *The Other Journey* sensory adventure and *Meet+Eat* lunchtime films. Finally, Bridget Nicholson's *Wominjeka Connections* presents delicate shoe-like objects and stories of connection to land, residue from a recent indigenous festival and participatory project.

*Artworks and Exchanges* challenges us to re-think the genre of community-based arts by presenting works that can also speak to contemporary aesthetic, that communicate political intent, and extend new forms of participatory art.

SITE MAP



Kate Just (VIC), Monica Mack (VIC), Georgina Lee (VIC), Change Media (SA), CuriousWorks (NSW), Bridget Nicholson (VIC), Benjamin Cittadini (VIC), Zachary Gough (CAN/USA), The Other Film Festival (VIC), Ronch Willner & Tunni Kraus (VIC), Peter Burke & Louise Lavarack (VIC), David Brazier & Kelda Free (WA/UK), tBC (Infrared) Bishop COLLECTIVE (VIC), Sean Durham, Alex Montshik, Cat Ruka, Danny Butt, Mark Harvey (NZ).

FCAC: CuriousWorks, IG: CuriousWorks, KMIT, Victorian Artists Society, VicHealth, Incorporator Gallery, Footscray Community Arts Centre, Victoria University

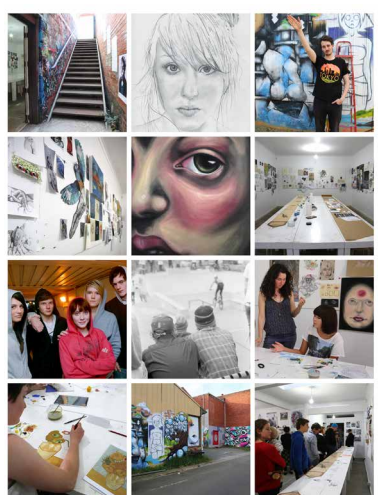


Image: Collection of workshop images, 2013, Tiffany Bishop COLLECTIVE (tBC)

CREATIVE STUDIO LABORATORY FCAC, WORK ON PAPER, IRL

**Random Methodologies, See me Hear me Know me**

Tiffany Bishop COLLECTIVE (tBC), Victoria, Australia

*Random Methodologies* is an active 'creative studio laboratory' which engages the audience in ways that challenge traditional relationships in their consumption of art.

Mentored by Tiffany Bishop, young tBC artists in residence facilitate participatory art making through aesthetic, interactive game concepts accompanied by two-dimensional artworks.

As a dialogic artwork, *Random Methodologies* confronts artistic conventions and tensions head on and demands the audience take tBC's mode of art making seriously. The artists, the work, and the gallery space connect in a way that illuminates and challenges our perception about what art is, where it is made and who can make it. Presenting tBC as a working studio within the gallery context invites engagement in critical conversations about art practice and process.

tBC is a provocative arts model that engages young people and established artists in ambitious and experimental cross-disciplinary practices. tBC proposes a 'new status' for young artists, offering them opportunities to engage with dominant culture and a 'new aesthetic' for community-based art, one that actively contests the historical divide between community and contemporary arts practices. This contested line and the desire to be taken seriously inspires and drives the group's practice and outcomes. tBC is an artist run initiative that offers young people a studio environment to locate their arts practice and to launch creative careers, in Belgrave, Victoria.



Image: Knit HOPE, 2013, Kate Just



Image: Committee Hall, Auckland Old Folks' Association

PHOTOGRAPHS AT FCAC AND IG, COMMUNITY WALK AT FCAC

**Knit HOPE**

Kate Just, Victoria, Australia

"Women... Men... Are you interested to actively enact your desire to live safely and happily in your urban environment? Join this walk behind a retro-reflective, night visibility knitted banner that spells HOPE. Experience what it feels like to rove a/your neighbourhood with optimistic intention."

*Knit HOPE* engaged over 70 residents from Leeds, London and Colchester in public knitting events to create a large scale high visibility knitted banner that spells HOPE.

Provoking thought about issues surrounding safety, visibility, collective agency and optimism in public space, the banner was used in a series of HOPE walks in public at night. As the winner of a British Council Realise Your Dream Award for 2013, Kate Just travelled to the UK to work with artists, knitters and community groups to produce the public, performative contemporary artwork *Knit HOPE*. The project involved the creation of a large scale high visibility knitted banner that spells HOPE in block letters and subsequent HOPE walks in public at night with it. The work was created in response to recent international coverage of random acts of violence against women

in supposedly 'safe' neighbourhoods in India, Australia and the UK and the debates and discussions that this coverage provoked. The word HOPE was chosen because hope for safety, happiness and freedom is a universal drive. HOPE is also the name of her young daughter, so the project is coloured with a mother's personal wish for her daughter's future. The banner was community knitted in fluoro yellow bricklayer's line and silver reflective yarn in special events in Leeds, London and Colchester. The colour schemes and materials refer to visibility garments worn by police, construction workers and cyclists. The creation of the banner in public knitting events and subsequent 'marches' in public with it, prompted thinking and activity around safety, visibility, collective agency and optimism in public space.

Image: Knit HOPE, 2013, Kate Just



SCULPTURE AND SOUND INSTALLATION AT FCAC AND IG

**Wominjeka Connections**

Bridget Nicholson, Victoria, Australia

*Wominjeka Connections* presents residue material produced from a participatory project delivered at the 2014 Wominjeka Festival at Footscray Community Arts Centre.

By enveloping participants' feet in clay, Bridget Nicholson engages people in a dyadic exchange to produce delicate shoe-like objects imprinted with physical traces of each participant. Conversations about connection to land and country, recorded by the artist during her working process, are integrated into the installation.

*Wominjeka Connections* extends an ongoing art project entitled *Touch this Earth Lightly*, which seeks to engage individuals on a one to one basis to elicit feelings associated with connection to country, and the various variety of sentiments and understandings of human connection

to land, environment, the natural world, and/or the non-human. The project works by engaging people through touch: by wrapping participants' feet in clay whilst at the same time recording a conversation that seeks to extract the nature of an individual's connection. Bridget has been working on site-specific installations for the past decade, combining made artifacts with sound. Bridget's work focuses on using organic materials, a craft based making process, and engaging with others through their bodies to extract emotional response to contemporary ideas. Her interest is primarily on the human non-human relationship, place, space and the environment.

Image: Clay M Rivers, 2010, Bridget Nicholson

PHOTOGRAPHY AND SOUND INSTALLATION AT IG

**Satpula Super Series**

David Brazier & Kelda Free, Western Australia and UK

"While on residency in New Delhi, we hired a professional commentator to call a game of cricket played regularly by teenagers on a piece of land between a slum and the ancient Satpula Dam. A crowd gathered as the Hindi commentary was broadcast live across the dusty pitch. The event marked the culmination of two months work with residents of a slum."

**Asylum Records**

David Brazier & Kelda Free with Advent Sorrow, Western Australia and UK

"In 2013 we had a studio at Fremantle Arts Centre, WA. The building holds a unique place in the city's social imaginary."

with us over several nights in the building. The collaboration spawned two tracks: an untitled dark ambient track channeled directly from within the institution's walls that features onsite recordings, orchestral and piano work, and *Like a Moth to the Flame* which tells a story of loss and grief inspired by the historical account. The tracks have been cut to limited edition 10" vinyl and album artwork has been designed by us. The tracks have been played on local WA radio, on their arts and culture program as well as on the weekly *Mental Hour*.

Image: Satpula Super Series 2, 2010, David Brazier and Kelda Free

FULLY ACCESSIBLE FILM SCREENING 6 FEB, 8:00 - 9:30PM FCAC

**The Other Film Festival presents...**

The Other Film Festival, Victoria, Australia

The Other Film Festival presents a selection of some of the best contemporary Australian and international short films concerned with the lived experience of disability.

All films will be captioned and audio described. Live captioning will be provided during an introduction by the festival's Director, Rick Randall, and after the screening for audience discussion. AUSLAN interpreters will also be available during the discussion.

The Other Film Festival is Australia's only international disability film festival. The festival showcases contemporary Australian and international cinema produced by, with or about people with a disability. The Other Film Festival is produced and presented by Arts Access Victoria, the state's leading arts and disability organisation with 40 years' experience managing community cultural development projects. The organisation pursues an agenda of inclusion and participation in the arts for people with a disability.

- FRIDAY**  
**DEAF RIDER**  
William Mager, 2010, 2 min, Canada, UK
- AUSTIC DISSENTANCE**  
Eric Bell, 4 min, Australia, Canada
- BEAUTIFUL**  
Carmelene Coy Smith, 2010, 13 min, Canada, Australia
- 10-4**  
Ray Norant, 2011, 6 min, Documentaries, UK
- SINNY BOY**  
Joan Bell, 2011, 12 min, Drama, UK
- JUST BE FRANK**  
Eric Bell, 2010, 10 min, Documentaries, Australia

Image: Just Be Frank, film still, 2010, Eric Bell

TEMPORARY OUTPOST ON THE GROUNDS OF FCAC AND VIDEO AT IG

**Auckland Old Folks' Association**

Sean Curran, Alex Montshik, Cat Ruka, Danny Butt, Mark Harvey, Auckland, New Zealand

The Auckland Old Folks' Association will constitute a temporary outpost of the Old Folks Association Coronation Hall on the banks of the Maribyrnong River.

All are welcome to visit their camp for conversations, discussion, foot padding and performative activities. The short-lived shelter - a cluster of small tents - will become a gathering place for infernal knowledge-sharing about intergenerational art practices and projects, with performance events and site-specific investigations by participating artists.

The Auckland Old Folks Association was incorporated in 1945 to foster gatherings among its members "irrespective of status or creed" in a hall designed for that purpose. In 2011, the Association's purposes were extended to support arts and cultural production, with a particular interest in performance and intergenerational cultural exchanges.

The Association's organising committee consists of Sean Curran (Coordinator), Alex Montshik, Cat Ruka, Danny Butt, and Mark Harvey, all of whom have extensive histories in performance and visual/media arts in New Zealand. The committee aims to invite the public to *Spectres of Evaluation* into a discussion on intergenerational work and the governance of community facilities. They will also produce performative interventions during their time in Footscray, including hosting a project with the collective Local Time.

Image: Committee Hall, Auckland Old Folks' Association





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SENSORY AUDIO ADVENTURE, 6 & 7 FEB, FCAC

## The Other Journey

CuriousWorks, New South Wales, Australia

The movement of refugees and immigrants across the world is usually relayed through statistics, news bites, policy and campaign.

Through these channels, public responses generally alternate between scorn and pity. *The Other Journey* relies instead on the intimacy, dignity and compromise that surround the individual's decision to flee - and the courage, risk and transformation it takes to belong again to a new community.

Audiences hear verbatim stories of three people who fled war in Sri Lanka to rebuild their lives in Australia. We like

to think of *The Other Journey* as an arts adventure. The multi-sensory and interactive environment built around the audio journey invites the audience to fully immerse themselves in the work and consider the stories not from their own perspective - but that of the community. *The Other Journey* is just one part of *The Lanka Project*, a long-term creative collaboration between CuriousWorks and members of Sydney's Sri-Lankan Australian community <http://lankaproject.net>

FILM AND PARTICIPATORY LUNCH, 6 & 7 FEB, FCAC

to see book [www.theotherjourney.com](http://www.theotherjourney.com)

## Meet+Eat

Through a stunning collection of beautifully crafted and intimate films made with the community, film project *Meet+Eat* encourages a deep and personal conversation about diversity in our communities.

Each episode in the series uses the act of sharing a meal as a way of getting people from different walks of life to sit down and have a yarn. It's only when we're invited into someone's home to share a meal that we are able to get a fuller picture of a person. The films visit issues of immigration, displacement, identity, inter-cultural and inter-generational exchange, personal history, cooking, eating and new friendship.

Image: *The Other Journey*, CuriousWorks, 2011, photography by Guido Gensler

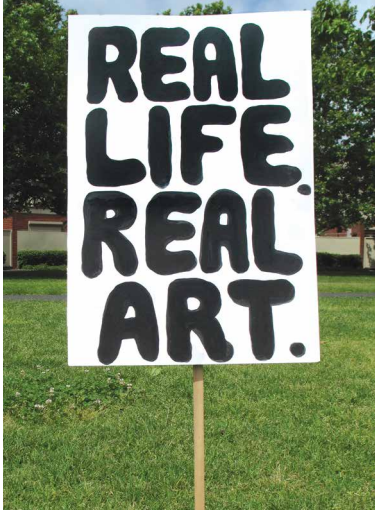


Image: *Over the Barricade*, 2014, Peter Burke & Louisa Lavarack

## The Elephant Strikes Back

Change Media, Jennifer Lyons-Ried, Carl Kiddell, South Australia

*The Elephant Strikes Back* is a Change Media initiative, supported by the Department for Critical Illiteracy. The Department invites you to take part in a swap-meet investigation to build your own typology of harm in Community Arts and Cultural Development (CACD).

Critical literacy is an essential tool for CACD practice in a colonial context. This Typology of Harm is Change Media's artistic response to a set of questions we posed after years of highly successful glorious failures. This cross-media artwork includes:

- Video presentations: A series of Department of Critical Illiteracy (DCI) videos offering advice on risk adversity and harm reduction for CACD stakeholders.
- Art installation: Introducing the prototype "Typology of Harm" with NICE [Negative Indicators Commonly Experienced] cards, interactive display and series of wall posters. The artwork will feature a selection of risk/harm archetypes combined with strategy scenarios, rules for the gameplay and collectable trading cards.
- Live art interventions with DCI representatives: test your CACD skills; get pre-approved by the Department for Critical Illiteracy and get ready for business in a fully commodified sector. The interventions may feature cardboard pop-up display, "bridge the gap" challenges and the latest tips on how to conceptualise your work to suit funding requirements.

Image: Typology of Harm, NICE and prototype, 2011, Change Media

## Surveil the Surveillance

Benjamin Cittadini, Victoria, Australia

*Surveil the Surveillance* incites questions surrounding the transformation of public spaces, from communal places for everyday life, to designated, monitored and artificially mediated places.

Efflorescent clusters of handmade non-operative cameras are installed on the grounds of the Footscray Community Arts Centre and the Incinerator Gallery.

Safety - with its implied observation and monitoring, provides for the maintenance and propagation of an aestheticized, "de-socialised" public space. The stabilisation of public art, social engagement, and community consultation.

*Surveil the Surveillance* extends Benjamin Cittadini's use of creative strategy to explore the contested boundaries of public art, social engagement, and community consultation.

Image: *Surveil the Surveillance*, 2011, Benjamin Cittadini

## press # and Untitled wall drawing

Ranah Wilner and Tami Kraus, Victoria, Australia

A seditious version of Yoko Ono's telephone piece, *press #* connects participants to a teleprompter system that narrates 'a choose your own adventure' by providing prompts to personal responses.

The work explores how communication is often reduced to binary choices - agree or disagree - and seeks to reduce complex qualitative emotional states to simple quantitative decisions, rating responses from 0 through 9.

In doing so, the installation opens a space for exploring the consequences of particular modes of communication and technology on human connection and community as well as the way we construct ourselves as individuals. Self-evaluation and reflection tests the boundaries of aesthetic/human exchange, questions the value of the absence of face-to-face communication

and explores the role of power and ego within our creative culture. The installation will be situated at a discrete non-key area of the Spectres of Evaluation conference (FCAC). The installation will activate at intervals and will allow conference attendees to answer the phone and make personal value judgments on bizarre and humorous situations. A mirror opposite the phone will allow participants to view themselves while considering their particular response. Meanwhile, at the Incinerator Gallery, the artists will install a wall illustration charting the system employed to produce *press #*.

Image: Telephone Chair (see Owa Adamsen), 2011, Ranah Wilner & Tami Kraus

## Exchange Rate: Bourdieu, a conference currency of social capital

Zachary Gough, USA/Canada

First conceived for the Spectres of Evaluation conference, Bourdieu is a medium of exchange for social capital.

At the beginning of Spectres of Evaluation, the currency is distributed in correlation with the hierarchies present amongst delegates: keynote gets the most, presenters and panelists get lots, artists get some, attendees get just a bit, and the general public get none at all.

Participants are invited to exchange the currency for information and items of social value in whatever way they see fit. Email addresses, ideas, inspiration, influence, contact information, inside jokes, url links, gifts are bought, sold and traded in Bourdieu.

Participants are encouraged to discuss how they generate power in an art context, who accumulates social capital in socially-engaged

work. At the end of the conference, participants use their wealth of Bourdieu to bid in a silent auction for prizes rich in social capital.

Participants evaluate the project's success by submitting an evaluation form to the artist along with a quantity of Bourdieu. Thus, participants who accumulate more Bourdieu (who have more social capital) have a greater say in determining the project's success. The project aims to reveal the economy of social and cultural capital already present at the conference. It also shows how our economies of power mimic or operate under similar rules to our financial economy. Further, the project presents currency as an abstracted representation of our social relationships and explores the danger of quantifying value.

Image: Exchange Rate: Bourdieu, a conference currency of social capital, 2014, Zachary Gough

## Over the Barricade

Peter Burke and Louisa Lavarack, Victoria, Australia

*Over the Barricade* is a tongue-in-cheek picket line installed in the grounds of the Footscray Community Arts Centre and the Incinerator Gallery, which directly engages in the debate around the evaluation of art.

*Over the Barricade* employs tactics of pseudo-protest and humour to engage in a discussion with the issues at the Spectres of Evaluation conference, the artwork draws attention to the paradoxes and questions raised by socially engaged art practices: the disjunction between art, audiences and art language; and the vast gap between art and real life.

Established artists who exhibit widely in Australia and overseas, Burke and Lavarack are well known for their individual art practices, and have collaborated on several projects over recent years. Burke's performative strategies employ marketing tactics and fictional personae to critique conventions of, and conversations surrounding, art and its consumption. Lavarack's roots are in spatial practice; she explores the relationship between figure and landscape, challenging our perception of social and imaginative realms.

Image: *Over the Barricade*, 2014, Peter Burke & Louisa Lavarack



Image: Telephone Chair (see Owa Adamsen), 2011, Ranah Wilner & Tami Kraus

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## Awake to Coffee, PIT (People Interacting Together), Valuable Assets, Dear Applicant

Georgina Lee, Victoria, Australia

Using everyday office utility, language and culture, Georgina Lee's autobiographical work explores the pressures, trials and misgivings of existing in the corporate sphere.

Repositioning corporate platforms, from career fair booths to coffee carts, Lee's work prompts evaluation of human interaction, economies of status, and ideologies we accept to make a living.

*Awake to Coffee* plays on the sentiments, thought processes and questions that a person asks themselves when they evaluate the meaning and value behind their everyday routines. Deploying a coffee cart and barista at the Spectres of Evaluation conference, Lee's strategy is to disseminate corporate motivation slogans to delegates on disposable coffee cup sleeves. Messages such as "Go get 'em, tiger!" and "You are doing the best you can!" prompt

quiet consideration. In *PIT (People Interacting Together)*, Lee installs a corporate water dispenser in gallery, encouraging patrons to engage in social rituals that routinely take place in corporate office environments.

At the Incinerator Gallery, Lee's focus shifts to trials and misfortunes of pursuing graduate employment with *Valuable Assets and Dear Applicant*. Her personal experiences are on display, including 18 rejections from potential employers. Meanwhile, Lee has created a career fair booth in the gallery. While the booth's merchandise promises a range of personalized services for would-be highfliers, from coaching in corporate lingo, to tips to make resumes stand out, it remains unattended. Lee is out to lunch.

Image: *Awake to Coffee*, 2014, Georgina Lee

## Exhibition Supporters Group

Monte Masi, South Australia

Monte Masi will lead a participatory-guided tour of the works. Become part of the Exhibition Supporters Group and barrack for Art, like you were at the footy, the cricket, or the tennis.

Gallery attendees are invited to respond to artworks using forms of spectatorship common to the sporting match, teasing out some of the more productive resemblances between sport, art, work, and leisure.

Participants will be provided with a snack and a certificate of participation at the end of the tour.

*Exhibition Supporters Group* reflects on two distinct social forms: the spectatorship of sporting contests and the group critique session that is common in art education. Both these processes of looking involve both viewing and speaking, and produce meaning through shared perception and critical dialogues. These kinds of 'collective looking' involve significant labour and are acts of community support and encouragement. These forms work to establish what is present and respond to what is present: the development

of a perspective as a form of work. In this sense, this shared looking is connected to commentary, documentary, and history. Fans and teammates support their club through the watching of games and the vocalising of opinions, and the art school critique is seen as an important step in an artist's development as they receive critical responses from an audience of peers.

Sports have traditionally been positioned as having the potential to create political agency, but also encouraged complicity in existing systems of inequality. As communication itself is increasingly colonised under a paradigm of cognitive capitalism, how can we find a space within which we can come together and truly exercise our own criticality and subjectivity? Can looking at this history of sports - alongside the critical project of contemporary art - help us to envision an expanded, more fantastical notion of what critique actually is, or could be?

Image: Exhibition Supporters Group, 2011, Monte Masi, photograph by Steph Falder

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Participants are encouraged to discuss how they generate power in an art context, who accumulates social capital in socially-engaged

work. At the end of the conference, participants use their wealth of Bourdieu to bid in a silent auction for prizes rich in social capital.

Participants evaluate the project's success by submitting an evaluation form to the artist along with a quantity of Bourdieu. Thus, participants who accumulate more Bourdieu (who have more social capital) have a greater say in determining the project's success. The project aims to reveal the economy of social and cultural capital already present at the conference. It also shows how our economies of power mimic or operate under similar rules to our financial economy. Further, the project presents currency as an abstracted representation of our social relationships and explores the danger of quantifying value.

Image: Exchange Rate: Bourdieu, a conference currency of social capital, 2014, Zachary Gough

## Awake to Coffee, PIT (People Interacting Together), Valuable Assets, Dear Applicant

Georgina Lee, Victoria, Australia

Using everyday office utility, language and culture, Georgina Lee's autobiographical work explores the pressures, trials and misgivings of existing in the corporate sphere.

Repositioning corporate platforms, from career fair booths to coffee carts, Lee's work prompts evaluation of human interaction, economies of status, and ideologies we accept to make a living.

*Awake to Coffee* plays on the sentiments, thought processes and questions that a person asks themselves when they evaluate the meaning and value behind their everyday routines. Deploying a coffee cart and barista at the Spectres of Evaluation conference, Lee's strategy is to disseminate corporate motivation slogans to delegates on disposable coffee cup sleeves. Messages such as "Go get 'em, tiger!" and "You are doing the best you can!" prompt

quiet consideration. In *PIT (People Interacting Together)*, Lee installs a corporate water dispenser in gallery, encouraging patrons to engage in social rituals that routinely take place in corporate office environments.

At the Incinerator Gallery, Lee's focus shifts to trials and misfortunes of pursuing graduate employment with *Valuable Assets and Dear Applicant*. Her personal experiences are on display, including 18 rejections from potential employers. Meanwhile, Lee has created a career fair booth in the gallery. While the booth's merchandise promises a range of personalized services for would-be highfliers, from coaching in corporate lingo, to tips to make resumes stand out, it remains unattended. Lee is out to lunch.

Image: *Awake to Coffee*, 2014, Georgina Lee