

Our Lucky Country (difference)

HAZELHURST + MOP PROJECTS

Our Lucky Country (difference)



Our Lucky Country (difference)

Hazelhurst Regional Gallery & Arts Centre
9 December 2006 – 4 February 2007

HAZELHURST + MOP PROJECTS

- | | | | |
|----|--|----|---|
| 5 | Suffering your own image
George + Ron Adams | 6 | Our Lucky Country (difference)
Daniel Mudie Cunningham |
| 14 | Ron Adams | 46 | Adam Norton |
| 18 | Liam Benson and
Manizé Abedin | 50 | Nana Ohnesorge |
| 22 | Maria Cruz | 54 | Anna Peters |
| 26 | Elizabeth Day
in collaboration with
Margaret Day | 58 | Nuha Saad |
| 30 | Sarah Goffman | 62 | Huseyin Sami |
| 34 | Michelle Hanlin | 66 | Soda_Jerk |
| 38 | Newell Harry | 70 | George Tillianakis |
| 42 | Ruark Lewis | 74 | Mimi Tong |
| | | 80 | Acknowledgements |



View of the gardens and cottage
at Hazelhurst Regional Gallery &
Arts Centre

Suffering your own image

George + Ron Adams, MOP Projects

Watching the news last night, oh boy... it was actually a special on the ABC about 50 years of reporting the news. Sad, but again it confirmed that dates and names change with time, but very little else does. Seeing that we've never quite learned from history, this project takes a look at things from an individual's perspective – through the eyes of personal difference.

The unrest that occurred in Cronulla, Maroubra and other parts of Sydney in December 2005 sparked in many people the need to consider some kind of response. Many of the issues raised were seen as black & white, both racially and culturally motivated – them against us, from all sides. However, a broader and more distilled view of those events realised quite quickly the bigger picture of 'difference' and of the need for more understanding, tolerance and respect to be generated within and between different individuals and communities.

Suffering your own image is a condition dealt with from birth, some of us have red hair or a big nose, some are tall, some short, fat or thin, it goes on and on... it always has. Through fashion and non-fashion we are dictated to as being not thin enough or never the right height, let alone having curly hair when we need it straight...

What now? To fit in, image can be taken to the extreme – tattooing, body piercing, cross dressing, or whatever... but no, again variations and hybrids of this kind seem to cause even more public outcry of ridiculous proportions. Oh what to do???

By employing humour and participation as key motivators, and in partnership with Hazelhurst, over the next 12 months MOP Projects will present two exhibitions that 'bookend' an extensive and innovative artist-in-residence programme. The project addresses issues of 'self' and cultural difference as perceived through the work of 17 selected artists. Throughout 2007 the planned residency programme will challenge these artists, and those with whom they interact either socially or artistically, to participate in the production of new work. By placing the artists in unfamiliar and different contexts it is intended that this process will impact on and add value to community, individual or group perceptions of 'difference'. Artwork made as a result of the residencies will form the basis around which the second exhibition, scheduled for December 2007, will be curated.

Of course the likelihood that this project will correct such ingrained and worldly issues is small. But there is clearly an opportunity to present a program of exhibitions and artist driven activities that will challenge and promote a greater understanding of cultural difference to a wide audience.

Our Lucky Country (difference)

Daniel Mudie Cunningham

As preparation for this essay I interviewed all the artists in *Our Lucky Country (difference)* to research their approach to making work for this landmark exhibition. When drafting questions, I deliberately posed a broad 'wild card' question, the kind that may be asked in a vox pop segment of a cheesy travelogue: *Is our country lucky?* Generally the responses were positive, with most agreeing we are lucky.

Sun, surf, sex, sand. Yes, we live in a lucky country.

But despite the good, most artists also presented the flip side: the current political regime, the threat of terrorism, the plight of the indigenous, widespread racism, homophobia, and among other things, insubstantial support for culture and the arts. Only a few artists critiqued the concept of luck. 'It is a pity we focus on luck instead of talent,' said Anna Peters. 'If you're just being lucky, it's a fragile state because one day you might not be lucky.'

Luck is so deeply and ideologically embedded in understandings of Australian life, and certainly functions as the founding principle of Donald Horne's classic study of Australian life in the 1960s, *The Lucky Country* (from which this show borrows its title). A teetering state of affairs, luck is dependent on chance and fate, is temporal and promiscuous – it comes and it goes and is rarely faithful.

For me, luck was part and parcel of being born in Australia. My family moved from Melbourne to Sydney in the early 1980s, landing in the southern Sydney suburb of Hurstville. It was there I attended an evangelical church at Sutherland and frequented Cronulla Beach many summer weekends (if it was raining I'd often watch a battered VHS copy of *Puberty Blues* instead). During this time I was frequently reminded by family, school and church how lucky we are. *How lucky I am.*

Thinking back, it's so clear now that this conception of luck was coloured white and straight, despite the ethos of multiculturalism becoming contained in a vocabulary of rampant political correctness. I remember when part of Hurstville was being developed into rows of high rise apartments, my younger brother who was barely ten-years-old, told me cynically that 'the Asians were moving in'. Had he worked that out himself or heard it from the grownups? The latter seemed most likely. But then again, when you're a white Christian working class family with Irish convict origins, it's entirely acceptable to couch everything in fairly racist terms when your whiteness signifies instant unmarked privilege. *We're the lucky ones...*

Being asked to write for this project is both exciting and daunting. Thinking of my relationship to the Sutherland Shire stirs up a whole host of memories, which unsurprisingly highlight how I grew up identifying difference and otherness as whatever didn't subscribe to a hegemonic conception of privileged Christian heterosexual whiteness (however much it was kept warm for me by a blanket of sexual denial). Even if we were proudly working class, lacking conspicuous economic privilege, we could still pledge allegiance to a heroic 'battler' mentality and be assured some nationalistic sameness. If the 'battler' image was painted with an undercoat of 'mateship' and sealed with 'luck', all ideological bases could be covered and it would make for a pretty picture. Privilege, thus, cuts through class divides as long as deeply entrenched Aussie values take centre stage. Difference is granted, as long as it can be negotiated as a surface effect, merely skin deep, with cultural origins being roadblocked at every turn.

Our Lucky Country (difference) examines the complex issues of difference and how it manifests in Australia's richly multicultural society. Showcasing artists from backgrounds of cultural difference, curators George and Ron Adams, asked them to examine and respond, in their idiosyncratic way, to the issues highlighted by the Cronulla race riots. The curators insist that a serious intellectual engagement with cultural difference, in all its multifarious forms, can be negotiated through play. Humour is often the best medicine when making sense of social unrest.

Any exhibition about cultural difference will prompt an engagement with the origins of place, space and race. *Of the Earth* (2006) by **Elizabeth Day** and **Margaret Day**, is a series of grass sculptures spelling out the place names from which artists in the show originate. Linking places as diverse and distant as Saigon and Manila with Melbourne and Canley Vale, Day literalises the roots and soil of earthbound origins as the links we have as individuals, families and communities to the land. A collaboration between daughter and mother, the grass is a cultural garnish for a phantom family tree converging diversity and interconnectedness.

Nana Ohnesorge's *Coming to Australia* (2006) negotiates the tenuous relationship the artist has to her German origins. A stag emerges through a dark backdrop framed by Australian flora and fauna painted in our national colours. Ohnesorge's painting encapsulates the hybrid identities migrants negotiate in the process of oscillating between having an awkward relationship with their country of origin and upholding naively utopian views of Australia as a 'lucky country'.

Born in London but raised in Australia, **Huseyin Sami** has also made work engaging with cultural origins and the effects of migration. While traveling through London, Cyprus and Turkey in 2006, Sami met some family members for the first time. The new connections forged with family are documented in his photographic series, *I am but I'm not* (2006) in order to understand his own divergent cultural identity and gain a sense of belonging. In a broader sense, Sami is addressing the culturally constituted forces that define an individual's association with their own heritage.

The migration experience entails the transportation of literal, cultural and psychological baggage. If unattended that same baggage has another meaning. **Adam Norton** cleverly unites the loaded connotations of baggage in his installation *Autonomous Rescue Craft (ARC Mark I-III)* (2006). Three canoes are constructed out of secondhand suitcases and configured, Norton says, like a 'sad huddled family'. Evoking the experience of the refugee, Norton's fragile escape craft seems unlikely to succeed. Reminding viewers that white settlers probably arrived at Australia over 200 years ago with suitcases, Norton eloquently reveals the turbulent consequences that 'throwing off baggage' can have for refugees.

Sarah Goffman's installation also incorporates baggage: the disposable plastic kind. Like a makeshift quilt of brands and logos displayed proudly at a country fair, Goffman has constructed a large drop-sheet entirely from plastic shopping bags and suspended from the ceiling. A cardboard cut-out Police car is parked nearby accompanied by a Police radio reporting crime as it unfolds. Closer inspection reveals it's actually a 'Polite' car, humorously implying the race-based intimidation often exercised by institutionally ordained authority figures. Despite its functional inertia, the car is also environmentally polite contrasting the problem of the plastic bag. Goffman also incorporates a socially *impolite* 'bearded lady' self-portrait to celebrate her difference as a white woman made visible by facial hair. 'Being white the Police don't randomly pull you over,' says Goffman. 'And fat women are paradoxically more invisible than most.'

Invisibility is also important to **Nuha Saad's** work. *Soft Landing* (2006) consists of column structures made from pressed metal with upholstered padded interiors. Safety booths for those whose racial difference singles them out, the booths are decoratively painted in light pastel colours and ensure a measure of invisibility and retreat from a hostile, threatening or discriminatory gaze. Like public change rooms, the booths have short doors which expose an occupant's feet, evoking beach environments like Cronulla where the politics of place have become racially specific.

Like Saad, **Ruark Lewis** has made work which responds directly to the Cronulla area. Lewis, who grew up in the Sutherland Shire, has devised politically charged work that critiques the narrow-minded nationalistic ideologies of territorialism that spark events like the Cronulla race riots. *Euphemisms for a Riotous Suburb* (2006) is a list of one-liners devised by citizens of the area in response to the riots, giving the community agency and a voice of their own. *Banalities for the Barricade* (2005) is a performative work utilising language and movement techniques and documented on video during the installation of the work. Playing with issues of entitlement, Lewis's third language construction is called "I sympathise fundamentally with those Australians who are insulted when told we have a racist and bigoted past... FCUK YOU". By cross-referencing the creole in fashion and US political sloganeering, Lewis appeals to a kind of double writing which preys on the idea of misinformation.

Newell Harry also responds directly to the Cronulla race riots through issues of entitlement and by engaging with word play. *The Natives are Restless* (2006) is a white titular neon sign which aims to invert the derogatory colonial meaning of the phrase by placing the burden of being an uncivilised 'native' on those with a tribalist mentality. The sign also suggests the politics of white 'native entitlement' – sentiments that blatantly ignore how Australia has been built on invasion. If being 'native' also means 'to be of the soil or land', then 'native entitlement' doesn't belong to the whites who desperately lay such claims.

Liam Benson and **Manizé Abedin** also challenge conceptions of the 'native' in their photographic self portrait *Try Hard Indian* (2006). Costumed in cultural signifiers of Indian culture and Native American 'Indian' culture, Benson and Abedin critique the blurring of cultural specificity when it is commodified. Dress ups for Benson are always a camp affair, evidenced by the allusions to the disco cloning of the Native American 'Indian' by the Village People in the late 1970s. For Abedin, who originates from Bangladesh, the images reference the way she is often mistaken as Indian or Aboriginal – in both images she dons traditional dress from both cultures. Simulating glamour portrait photography popular in shopping centre photo studios, Benson and Abedin revel in the performed signs of cultural difference, only to reveal their ideological artifice.

Performative identity play is also important for **George Tillianakis**. *Always A Blank Fucking Canvas & The Ghetto Jesus Of Blacktown* (2006) depicts the artist wearing a dress, a blackened mouth and asleep in a public suburban environment. Inspired by the quote, 'We have eyes but we not see', spoken by the Kabbalah figure, King David, Tillianakis stirs up our self-destructive vulnerabilities by suggesting how we are often blind to our surroundings and incapable of speaking the truth.

In *Picnic at Wolf Creek* (2006), the mystery of what happened to the girls who disappeared at Hanging Rock in 1902 is finally revealed. According to pop culture remix pirates **Soda_Jerk**, they were all slaughtered by *Wolf Creek's* psycho bushman, despite a heroic rescue mission by Mad Max. Sampling clips from different periods of Australian film to create new narrative space, Soda_Jerk paradoxically emphasise the self-reflexivity of collage over the often more immersive cinematic language of narrative montage. Cinematic representations of Australianness become, for Soda_Jerk, remixable readymades that, through recombination, generate new meanings and associations. When collapsed, seemingly disparate sources of popular culture reveal for Soda_Jerk points of cultural and representational continuity.

Forging pop culture interconnectedness through quotation, Soda_Jerk illustrate how no more than six degrees of separation divide images, let alone the individuals who create them. Referencing this popular idea and also drawing on collage techniques, **Mimi Tong's** *Six Degrees of Separation* (2006) is a series of photographic collage and ink drawings depicting undulating urban landscapes. Localising the dizzying stimuli of cities within architecture rather than the passing bustle of crowds, Tong creates a dynamic tension between spatial connectedness and alienation – a familiar trope of life in large multicultural cities that simultaneously erase and embrace difference.

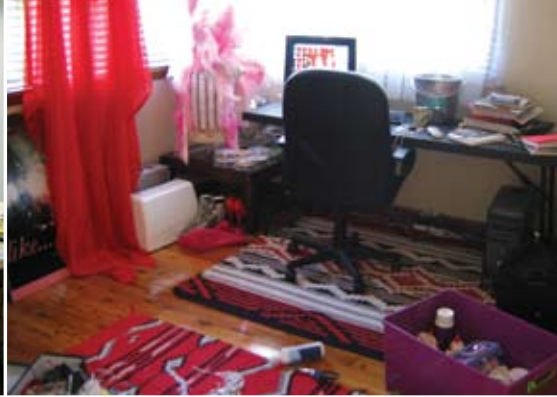
The impact of space and place in constituting the traits of difference is also important for **Michelle Hanlin**. Painted in a style that merges kitsch, fantasy and naïve stylings, *Run to the Hills* (2006) and *Run for your Life* (2006) depict blonde and brunette hair severed from the head and engaged in a battle for world domination. Both paintings present alternate outcomes, with the blonde running for the hills in one and the brunette making her escape in the other. If you listen closely, an unobtrusive reference to Iron Maiden's metal classic *Run to the hills, run for your life* can be heard. Hanlin uses hair-colour prejudice as a metaphor for the absurdity of more serious forms of discrimination.

Perhaps Hanlin will one day collaborate with **Ron Adams** in ensuring redheads can also wage their unsung battle. As a child, Adams' first encounter with discrimination was witnessing his grandmother being rudely called 'copper top' for having red hair. Such experiences inform Adams' text painting *Truth is Stranger than Fiction* (2006). Referencing the title of Robert Wyatt's 1975 album *Ruth is Stranger than Richard* and drawing on a stylised Constructivist aesthetic, Adams reclaims the torments that arise when suffering your image due to physical difference. If Adams and Hanlin don't wage war on hair-colour-phobics, they'll always have music to paint.

No stranger to painting text, **Maria Cruz** presents two works that reflect her interest in the politics and poetics of money. *The Letter* (2006) is a large text painting asking the citizens of Sutherland shire if they will lend her one dollar so she can make art from the impressions of the coins received. Promising to return the dollar upon completion of the task, Cruz's painting suggests how our common interest in money unites and divides us. A second painting, *Propaganda* (2005) depicts coins falling from the sky like a religious painting or a painting with a 'message'. Preoccupation with luck, lotteries, instant wealth and accumulation, suggested by pennies plummeting from heaven, is a happy distraction imaged as propaganda.

Much of the work in *Our Lucky Country (difference)* humorously engages with serious social and cultural issues. But no where is this humour more deadpan than in the work of **Anna Peters**. Simply rendered cartoon characters act as speech ballooned conduits for the artist's idiosyncratic interpretation of aspects of society. One example of Peters' social concerns is when a serious subject is given light treatment. So the depiction of the cartoon as being frivolously serious and seriously frivolous is one of the best ways to comprehend difference, especially when the social and cultural realities on which such distinctions rest are too painful. It's certainly very Australian to not say what you mean and mean what you say. And if the artists brought together for this show are anything to go by, then having the last laugh can be cathartic and contagious.

Daniel Mudie Cunningham is an independent writer and curator based in Sydney and the Blue Mountains.



Ron Adams

Born 1959 in Sydney
Lives in Sydney

SOLO EXHIBITIONS

2005: *CUT*, MOP Projects, Sydney
2004: *Before and after Science*, Peloton, Sydney
2003: *(Architectonics) Cluster*, MOP Projects, Sydney

GROUP EXHIBITIONS

2006: *Take Off*, Hebel 121, Basel, Switzerland
2005: *ARTLANGUAGE*, Schoalhaven arts festival, curated by Ruark Lewis
2005: *New Australia Art, No Worries*, Raid Projects, Los Angeles, USA

PUBLICATIONS

2006: Daniel Mudie Cunningham, *Shelf Life*, exhibition catalogue, MOP Projects, Sydney
2005: *Runway*, Issue 6: 'Watching', The Invisible Inc., Artspace, Sydney
2005: Ron Adams, *CUT (Again & Again)*, exhibition catalogue, MOP Projects, Sydney



FOLLOWING PAGES

Robert Wyatt, *Ruth is Stranger Than Richard* (Virgin Records, 1975). Cover illustration by Alfreda Bengé.

Truth is Stranger than Fiction
2006
Acrylic on canvas, 200 x 150 cm

Again & Again
2006
Acrylic on linen, 150 x 120 cm

RULE
US
STRANGE
RICHARD

OVER
BERN
AGGAIN

Liam Benson

Born 1980 in Sydney
Lives in Sydney

SOLO EXHIBITIONS

2006: *Werewolves*, MOP Projects, Sydney

GROUP EXHIBITIONS

2006: *Overt Compensation: Reloaded*, Depot Gallery, Sydney (also curated)

2005–06: *Horsepower*, Liverpool Regional Museum, Sydney

2005: *Designfesta: Through a Stranger's Eyes*, Tokyo

PUBLICATIONS

2006: Daniel M Cunningham, 'Guerrilla Girls', *Runway*, Issue 8 'Trash'

2006: TVS, Naomi's Wonderground, Episode 1, 16 April

2005: Christopher Dean, 'Horsepower', *Carry on up 'THE FARM'*, *The History of Warwick Farm*, Liverpool Regional Museum, Sydney

Manizé Abedin

Born 1980 in Dhaka, Bangladesh
Lives in Sydney

GROUP EXHIBITIONS

2003: *Decoding Sub-cultures*, Blacktown Arts Centre, Sydney

2003: *Cheesy Love*, First Draft, Sydney

2003: *I'll show you mine if you show me yours*, Tapp Gallery, Sydney

PUBLICATIONS

2003: Adnan Begic, *Decoding Sub-cultures, an Exploration of New Media Arts in Western Sydney*, exhibition catalogue, Blacktown Arts Centre, Sydney

2002: *Structurally Unsound*, *University of Western Sydney*, exhibition catalogue

DANCE PERFORMANCES

2001: South Indian classical dance *Bharatanatyam* on Channel 31 (now TVS)

2000: Opening Ceremony in the Sydney Olympics representing the Australian Bangladeshi Community

1999: Performed *Bharatanatyam* on Bangladesh Television

FOLLOWING PAGES

Ned and Fatima

2006

Production photography, 21 x 15 cm

Try Hard Indian

2006

Production photography, 21 x 15 cm

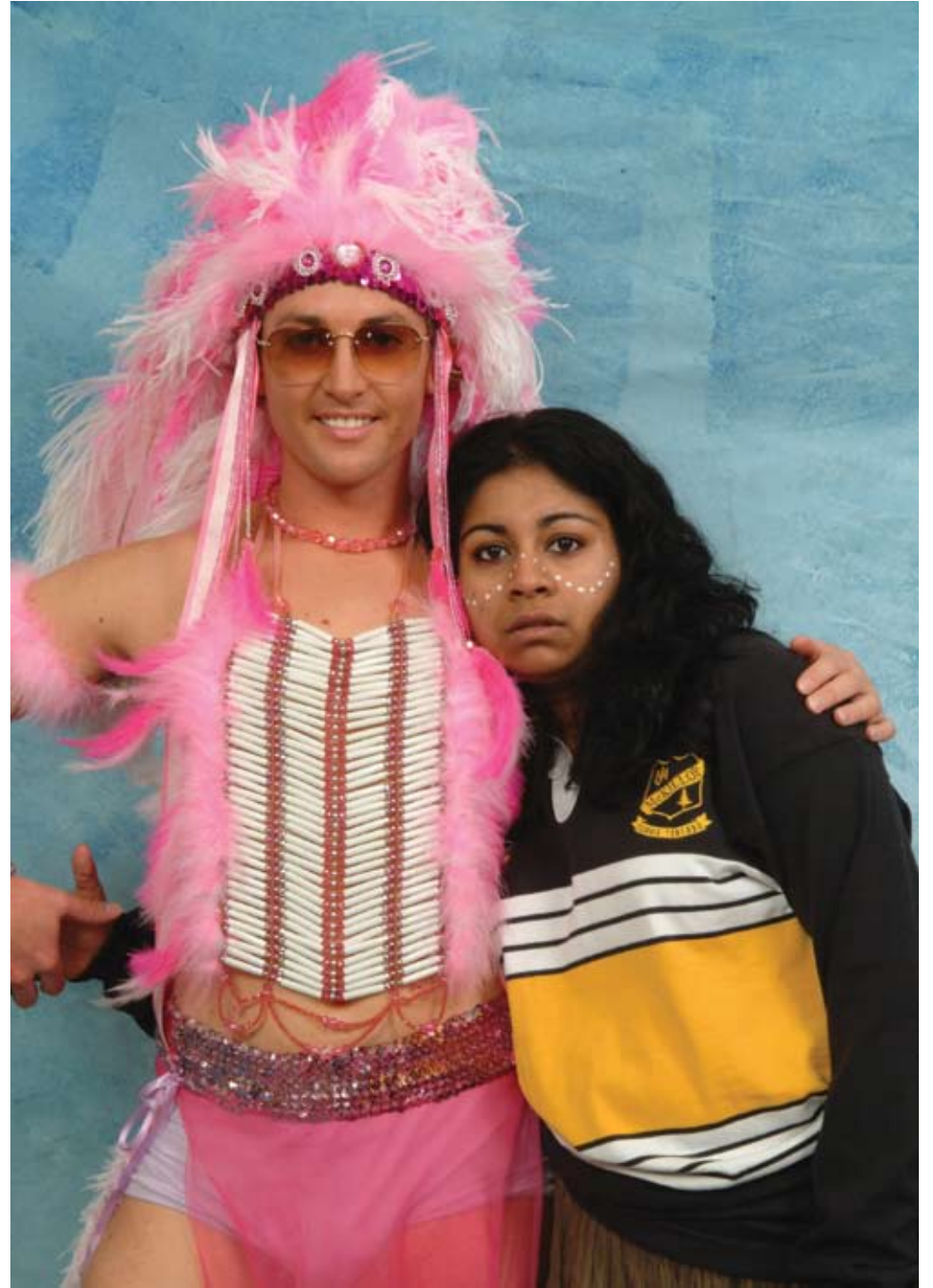
Locals

2006

Production photography, 21 x 15 cm

Photos: Munchies Photography





Maria Cruz

Born 1957 in Manila, Philippines
Lives in Sydney

SOLO EXHIBITIONS

2006: *one million dollars*, Artspace Sydney
2005: *Give me Something*, Gertrude
Contemporary Art Spaces, Melbourne
2004: *Nothing in this World*, Kaliman
Gallery, Sydney

GROUP EXHIBITIONS

2003: *Pearl* (two-person exhibition) with
Stefan Selser, Cross Art Projects, Biennale
of Sydney Satellite exhibition
2002: *Freespace*, Provinciaal Centrum voor
Beeldende Kunsten Hasselt, Belgium
2002: *Painting as Paradox*, Artists Space,
Green Street, New York, USA

PUBLICATIONS

2004: Eve Sullivan, *Nothing in this World*
exhibition catalogue, Kaliman Gallery,
Sydney
2004: Ann Finnegan, *Shangri-La Collective*,
exhibition catalogue, Artspace, Sydney
2003: Eve Sullivan, "Ways of Saying", *Art &
Australia*, vol.41 no.1 Spring



FOLLOWING PAGES

Palette

2002
Oil and coins on canvas, 36 x 26 cm

one million dollars

2006
Acrylic, MDF board, plaster, muslin, electric
wire, electric socket, dimensions variable.
Installation view and detail. Photo:
Siltersalt Photography



Elizabeth Day

Born 1954 in Wigan, UK
Lives in Sydney

In collaboration with

Margaret Day

Born 1928 in Standish, UK
Lives in Tasmania

SOLO EXHIBITIONS

2006: Conny Dietzschold Gallery, Cologne
2004: Conny Dietzschold Gallery, Cologne
and Sydney
2005: *Notes on the castle*, Tin Sheds
Gallery, University of New South Wales

GROUP EXHIBITIONS

2006: *For Matthew and Others: A Journey
into Schizophrenia*, Campbelltown Art
Gallery, Sydney
2006: *Helen Lempriere National Sculpture
Award* (finalist), Werribee Park, Victoria
2005: *Seven Beauties*, Tin Sheds Gallery,
University of Sydney

PUBLICATIONS

2006: Anne Loxley, *For Matthew and Others:
A Journey into Schizophrenia*, exhibition
catalogue, Campbelltown Gallery and Ivan
Dougherty Gallery, Sydney
2006: Dr Alan Cholodenko, *Helen Lempriere
National Sculpture Award*, exhibition
catalogue, Werribee Park, Victoria
2000: Duncan Fairfax, *View from Sixty Third
Floor*, Australian Council and CAST, Hobart



FOLLOWING PAGES

Elect(ricity)

2000
Found object

Process work for *Of the earth*, for the
exhibition at Hazelhurst Gallery, Sydney
(2006)

Installation in hothouse for CAST
exhibition, Hobart (2000)



Sarah Goffman

Born 1966 in Sydney
Lives in Sydney

SOLO EXHIBITIONS

2003: *Hotel Module*, Canberra
Contemporary Art Space, Canberra
2003: *I wish I were bigger*, Scott Donovan
Gallery, Sydney
2002: *Swell*, Block Gallery, Sydney

GROUP EXHIBITIONS

2006: *It's a new day* Artspace, Sydney
2005: *Situation*, Museum of Contemporary
Art, Sydney
2005: *Seven Beauties*, Tin Sheds Gallery,
Sydney

PUBLICATIONS

2005: Bec Dean, *Situation*, *Un-Magazine*,
Issue 5, Spring, p.13
2006: Ann Finnegan, 'Good times &
friendship: Artist initiatives and relational
aesthetics', *Art Monthly*, June, no.190,
pp.18-24
2006: Guest Editor with Elvis Richardson
Photofile magazine, 'Archive' Issue no.78

FOLLOWING PAGES

Brand identity

2006
Plastics, sellotape, 4 x 3 m

Polite car

2006
Cardboard, paint, wood, 2-way radio
scanner, 2.5 x 4 m

Self portrait

2006
Watercolour on paper 80 x 45 cm





Michelle Hanlin

Born 1972 in Melbourne
Lives in Sydney

SOLO EXHIBITIONS

2005: *Advance Australiana*, First Draft
Gallery, Sydney
2002: *Exotic Dog Week* (exhibiting with
Lauren Dy), Block Gallery, Sydney

GROUP EXHIBITIONS

2006: *Rectangular Ghost*, Roslyn Oxley9
Gallery, Sydney
2005: *Alien Invasion*, MOP projects, Sydney
2005: *Where the Wild Things Are*, UTS
Gallery, University of Technology, Sydney

PUBLICATIONS

2006: Andrew Frost, 'Art Review:
Rectangular Ghost', *Art and Australia*,
Vol.43, No.4, Winter 2006, p.594
2006: Holly Williams, 'Artist Profile:
Michelle Hanlin', *The Australian Art Market
Report*, Issue 20, Winter, p.43
2006: The Art Life, 'Towards A Unified
Theory of Everything', *Runway*, Issue Seven:
'Copy', May, p.34



FOLLOWING PAGES

Run to the Hills

2006
Gouache on canvas, 101 x 101 cm.

Coat of Arms (Split Swamp)

2005
Acrylic on canvas, 101 x 101 cm.
Collection: Artbank.

Coat of Arms (Sheba Mini-Yak)

2005
Acrylic on canvas, 101 x 101 cm.
Private collection.

Photos: Silversalt Photography



Newell Harry

Born in 1972 in Sydney
Lives in Sydney and Port Vila, Vanuatu

SOLO EXHIBITIONS

2006: *Batman does Robben Island the Volk/Folk Way: A night of Slides and Slides*, Henry's Shebeen, Gugulutu, Cape Town
2006: *I would have a lot to do, but I don't do much*, MOP Projects, Sydney
2003: *Nomadic Interventions*, Demeter Helios Bakery, Sydney

GROUP EXHIBITIONS

2006: *The Year in Art*, SH Ervin Gallery, Sydney
2006: *Rectangular Ghost*, Roslyn Oxley9 Gallery, Sydney
2005: *Alien Invasion*, MOP Projects, Redfern, Sydney

PUBLICATIONS

2006: Andrew Frost, 'Rectangular Ghost', *Art and Australia*, Vol. 43. No. 4, p. 594
2006: Sunanda Creagh, 'Open Gallery', *Spectrum, Sydney Morning Herald*, February 4-5, p. 29
2005: Amanda Rowell, *Alien Invasion*, exhibition catalogue, MOP Projects, August



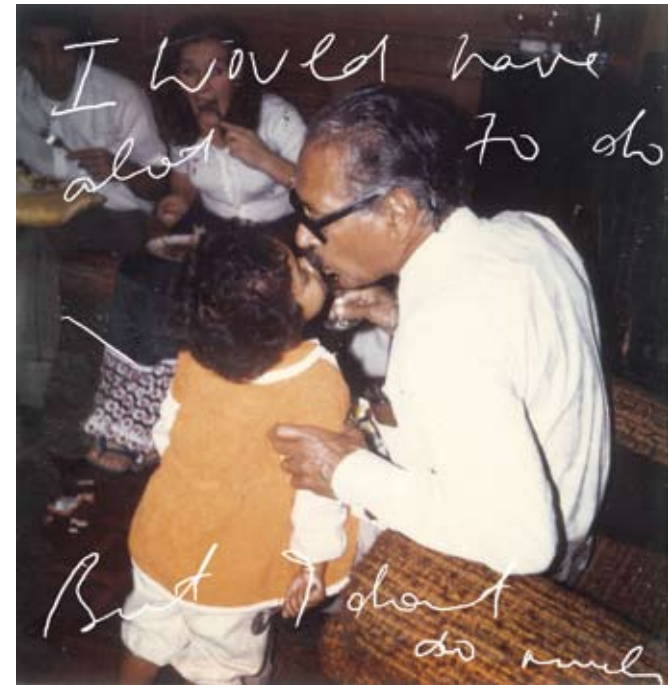
FOLLOWING PAGES

THE NATIVES ARE RESTLESS

2006
Neon, overall installation dimensions
variable, text height 10 cm

**Sulphur Bay March: John Frum Day
(February 15), Tanna, Vanuatu 2005**
2005
Photographic print, 30 x 42 cm

**More restless natives (Bondi 1976).
The artist and his grandfather**
2006
Photographic print with handwritten text,
25 x 25 cm



More restless natives (Bondi 1976). The artist and his grandfather

'It's not easy being green'

Kermit the Frog

A Black and White flick. South Africa, 1885, Coupla days before Rorkes Drift: 100 British soldiers (all dressed in that ridiculous red gear + bearskins) surrounded by 100,000 Zulus. It's been a long hot day and dusk is fast falling. General Lord Upper-Class-Chinless-Wonder turns to his Batman: '...Corporal, it's a little too quiet for my liking. The natives are up to something and I don't like it... our relieving forces are still 2 days away'.

Right on cue the sound of a chant, gradually rising, can be heard. Slowly but surely, it reaches a deafening intensity: 100,000 Zulus all belting out their challenge – the prelude to battle. Just as the soldiers think they can stand it no more, the chanting ceases completely. Absolute silence. Almost audible in itself the Zulus are now hushed. Then, the sound of war drums starts again, gathering pace gradually until it surrounds our self-righteous defenders.

Again, our General turns to his loyal sidekick: 'Smith, man, I tell you I don't like it, not one bit – the sound of those drums'. At which point all goes quiet and a Zulu pops up from behind bush not 50 yards distant – 'Egad! He's not our regular drummer'.

Altered text from: Joke # 824, posted by Randall Woodman: www.humour.com/joke_824

Ruark Lewis

Born 1960 in Sydney
Lives in Sydney

SOLO EXHIBITIONS

2006: *Transcriptions*, Charles Nodrum
Gallery, Melbourne
2003: *The Silhouettes*, Art Gallery of South
Australia, Adelaide
2001: *RAFT*, Sprengel Museum, Hannover

GROUP EXHIBITIONS

2006: *Zones of Contact: Biennale of Sydney*,
Museum of Contemporary Art, Sydney
2005: *Interesting Times*, Museum of
Contemporary Art, Sydney
2004: *Organisation for Cultural Exchange
and Disagreement*, Western Front,
Vancouver

PUBLICATIONS

2006: Reuben Keehan, 'The Expanded Field
of Language', *Eyeline*, No.60
2002: Rachel Kent, 'Translation Acts', *Art &
Australia*, Vol.40, No.3
1999: *Depth of Translation-The Book of
Raft* (with Paul Carter), NMA Publications,
Melbourne



FOLLOWING PAGES

**"I sympathise fundamentally with
those Australians who are insulted when
told we have a racist and bigoted past...
FCUK YOU"**

2006
Ephemera

Banalities for the Barricades I – XII
2005

I. Timber, acrylic, metal frames (350 x
18 cm). Installation dimensions variable.
II. Installation and performance text for
video, duration variable. Photo: Ryan Leech

Euphemisms for a riotous suburb
2006

Ephemera



EUPHEMISMS FOR A RIOTOUS SUBURB

1. I am directing this message to all you racist people
2. It's time the media stops calling the recent events 'race riots'
3. Shame on all you idiots
4. The attacks against 'people of middle eastern appearance'
5. It breaks my heart
6. I think what happened over the weekend was not Aussie-like at all
7. I am a 22 year old Lebanese Muslim
8. The damage that was done
9. I am sick to death of the lack of real news
10. I lived in Sydney for 35 years
11. I am a 38 year-old male who has travelled the world
12. I strongly believe the rioting was the cause of racism.
13. Australia isn't a racist country?
14. Who the hell is John Howard kidding?
15. I would like all Australians to take note
16. This whole situation has interested me
17. Before the past few weeks
18. My wife has been trying to talk to me
19. What I have seen on TV
20. Stop reporting this issue
21. We as Australians have never made an effort
22. If there was more of a deterrent
23. I am an Irish Australian living in Europe
24. As a Frenchman I am very pleased to see
25. I just want to say that I am Lebanese catholic.
26. I feel that the media is mostly to blame
27. I think the media and the police are very much responsible
28. I think people have forgotten
29. The new terrorist laws enforced by the Howard government
30. Yes there is a bigger cultural problem.
31. Incidents like the one at Cronulla
32. I am 21 years old
33. I am not a racist person.
34. The whole thing disgusts me.
35. As much as I deplore the riots
36. It amazes me
37. I was born in Australia
38. As warned 30 years ago
39. multiculturalism is an idealist theory
40. Multiculturalism was a mistake.
41. Australians have had enough
42. People have gone too far
43. I think yesterday's violence was disgusting
44. Australia has never had a race problem,
45. This is a problem
46. so why are they so bloody surprised?
47. I think racism is very evident across Australia.
48. The angry locals have humiliated Australia.
49. This kind of thing has been brewing
50. Good on the boys in Cronulla
51. As a former resident of The Shire

Adam Norton

Born 1964 in Saffron Walden, UK
Lives in Sydney

SOLO EXHIBITIONS

2005: *Generic Escape Capsule*, MOP
Projects, Sydney
2005: *The Amplified Man Project II*, Pictura,
Dordrecht, The Netherlands
1997: *It's Crowded on the Balcony*, DFWT
Gallery, London

GROUP EXHIBITIONS

2006: *FLIGHTPATH*, Kings ARI, Melbourne
2005: *Brainstorms*, GRANTPIRRIE, Sydney
2000: *Stealth*, The Red Gallery, Hull, UK

PUBLICATIONS

2005: Dominique Angeloro, 'Nuke 'em all',
Sydney Morning Herald, June 10
2004: Dominique Angeloro, 'Quantum leap',
Sydney Morning Herald, November 5
1997: Martin Herbert, 'It's Crowded on the
Balcony', *Time Out London*, August 20-27



FOLLOWING PAGES

Autonomous Rescue Craft [A.R.C. – Mark I–III]

2006
Mixed media (suitcases, oars, rope, hose,
chair parts), dimensions variable

Generic Escape Capsule [G.E.C.]

2005
Wardrobe and mixed media, 187 x 153 x
50 cm

Radiation Suit

2004
Lead, rivets, buckle, studs, 170 x 120 cm



Nana Ohnesorge

Born 1955 in Stuttgart, Germany
Lives in Sydney

AWARDS

2006: Winner of the MCQ International Art Prize, Sydney
2005: Awarded Paris Residency, Degree Show, National Art School, Sydney
2005: Recipient of the Reg Richardson Travelling Scholarship

GROUP EXHIBITIONS

2006: *Kedumba Drawing Prize*, Kedumba Gallery, Wentworth Falls, NSW
2006: *Blake Prize*, National Art School Gallery, Sydney
2005: *Sulman Prize*, Art Gallery of NSW, Sydney

PUBLICATIONS

2006: Tracey Clement, 'Metropicks', *Metro*, *Sydney Morning Herald*, Feb 17-23
2006: Adam Cullen, *Gorgosity Made Flesh*, MOP Projects Exhibition Catalogue, Feb 2
2006: Sunanda Creagh, 'Open Gallery', *Spectrum*, *Sydney Morning Herald*, Feb 4-5

FOLLOWING PAGES

Coming to Australia

2006
Acrylic, oil, pigment pen and oilstick on linen, 167 x 129 cm

The Matterhorn Project

2005
Acrylic and oil on canvas, 140 x 106 cm.
Winner of the MCQ International Art Prize (2006)

Beware

2006
Found object, fake fur, baked polyform clay, resin, plastic, enamel paint, glue, epoxy glue and bone, cardboard barrel, aluminium, mirror, acrylic paint, 104 x 56 x 56 cm





Anna Peters

Born in Melbourne
Lives in Sydney

SOLO EXHIBITIONS

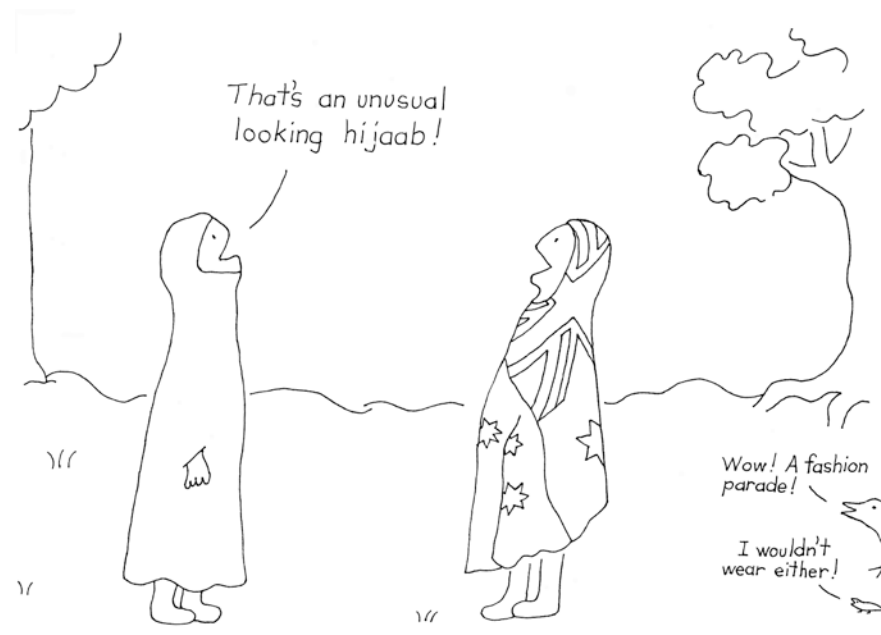
2005: *On A Roll*, MOP Projects, Redfern, Sydney
2003: *Humour Plus*, Front Room, Chippendale, Sydney

GROUP EXHIBITIONS

2006: *Eldorado*, Downtown Art Space, Adelaide
2005: *Dead Famous, New Australian Painting*, Raw Art Gallery, Berlin
2004: *Out of the Blue*, MOP Projects, Redfern, Sydney

PUBLICATIONS

2006: *Eldorado*, MOP Projects, Redfern, Sydney
2005: *Runway*, Issue Six: 'Watching', pp.16-17
2004: Reuben Keehan, 'Out of the blue', *localART*, Issue #16, October, pp.3-4 and back cover



FOLLOWING PAGES

Fashion Parade

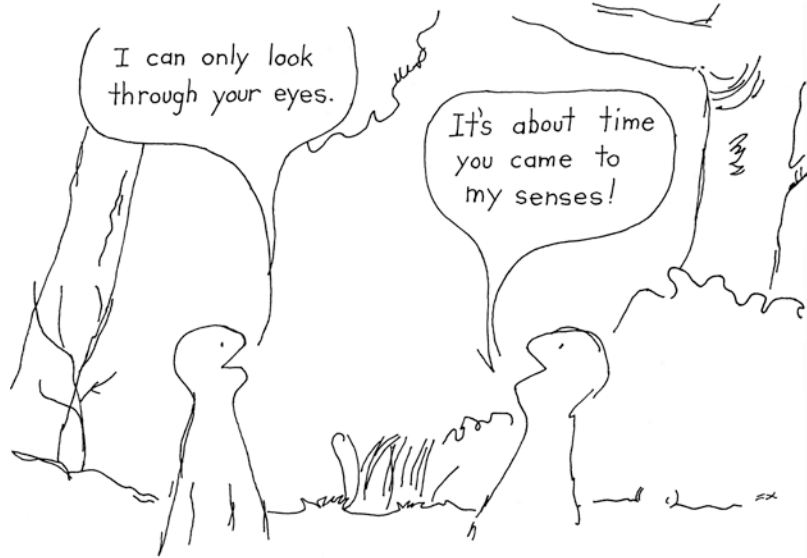
2006
Pen on paper, 21 x 29.7 cm

I can only look through your eyes

2006
Pen on paper, 21 x 29.7 cm

Fun bag

2006
Pen on paper, 29.7 x 21 cm



I just got my 'Australian values fun bag'!

Wow! What's in it?



(There's a hat with corks,

That's a bit old hat!

a framed photo of John Howard, one stuffed wombat, a CD of '100 versions of Advance Australia Fair' by famous Australian artists, and a vomit bag! - just joking.



Nuha Saad

Born in Sydney
Lives in Sydney

SOLO EXHIBITIONS

2006: *Patterned Space*, Esa Jaske Gallery, Sydney
2005: *Intersecting Geometries*, Artspace, Sydney (collaboration with Mimi Tong)
2004: *Lines of Incidence*, MOP Gallery, Sydney

GROUP EXHIBITIONS

2006: *Hardware*, UTS Gallery, University of Technology, Sydney
2006: *Lucky 7*, James Dorahy Project Space, Sydney
2005: *Room 35 Turns 8*, Gitte Weise Gallery, Sydney

PUBLICATIONS

2006: Tracey Clement, 'Art', *Sydney Morning Herald*, June 2.
2006: 'Hardware', Sydney Magazine, *Sydney Morning Herald*, October Issue, p. 116.
2006: Mark Titmarsh, 'Shapes of inhabitation: Painting in the expanded field', *Art Monthly*, May, pp. 27-32.

FOLLOWING PAGES

Modelscape

2006

Acrylic on wood, 180 x 240 x 13 cm

Sketch for a new city

2006

Acrylic on wood. Four pieces: 12 x 73 x 3 cm each piece

Landscapes of Gallantry 2

2006

Acrylic on wood. Three pieces: overall dimensions 40 x 110 x 40 cm





Huseyin Sami

Born 1979 in Enfield, UK
Lives in Sydney

SOLO EXHIBITIONS

2005: *Floatatious*, Artspace, Sydney
2005: *The United Paper People*, Sherman
Art Box, Sherman Galleries, Sydney
2004: *The Honeymoon is Over*, Peloton
Gallery, Sydney

GROUP EXHIBITIONS

2006: *Our Lucky Country*, Hazelhurst
Regional Gallery, Sydney
2006: *Hardware*, UTS Gallery, Sydney
2006: Maeda Project Space, CCA
Kitakyushu, Japan

PUBLICATIONS

2004: Tracey Clement, *Object*, Issue 45
2004: *Primavera*, exhibition catalogue,
Museum of Contemporary Art, Sydney
2004: Lenny Anne Low, 'Artist Sculpts new
vision', *Sydney Morning Herald*, August 30



FOLLOWING PAGES

I am but I'm not (The Brits are here)
2006
Inkjet print on photographic paper,
13 x 18 cm

I am but I'm not (Fortune Teller)
2006
Inkjet print on photographic paper,
13 x 18 cm

**I am but I'm not (If you squint it could
almost be the Blue Mountains)**
2006
Inkjet print on photographic paper,
13 x 18 cm



SODA_JERK

Dan Angeloro

Born 1977 in Sydney
Lives in Sydney

Dominique Angeloro

Born 1979 in Sydney
Lives in Sydney

SOLO EXHIBITIONS

2006: *Pixel Pirate 2: Attack of the Astro Elvis Video Clone*, Chauvel Cinema, Sydney
2006: *This is Pop Tronic (Back to the Future Dub)*, Artbox, Sherman Galleries, Sydney
2005: *Super Sonic Bionic Robot Voodoo Power*, Phatspace, Sydney

GROUP EXHIBITIONS

2006: *Moving Image 1*, Domain theatre, Art Gallery of New South Wales, Sydney
2006: *SynCity*, Australian Centre for Photography, Sydney
2005: *Kiss of the Beast*, Queensland Art Gallery, Brisbane

PUBLICATIONS

2006: Andrew Frost, 'Soda_Jerk Revolutions', *Art & Australia*, Vol.44 No.1, Spring
2006: Ross Harley, 'Soda_Jerk vs RCH Throwdown', *Photofile*, Issue 78
2006: Andrew Frost, 'Undiscovered Artists', *Australian Art Collector*, April-June



FOLLOWING PAGES

Picnic at Wolf Creek

2006

Stills from digital video, duration 6 mins



George Tillianakis

Born 1981 in Sydney
Lives in Sydney

SOLO EXHIBITIONS

2005: *CURTAINS: the excavation process*,
Artspace, Sydney
2004: *The Casula Tapes*, Casula
Powerhouse Arts Centre & Liverpool
Regional Museum, Sydney

GROUP EXHIBITIONS

2006: *Clearing Customs (1/2 Doz.)*, Museum
of Sydney
2004: *Swoon*, Australian Centre for
Contemporary Art (ACCA), Melbourne
2003: *HATCHED*, *National Graduate Show*,
Perth Institute of Contemporary Arts

PUBLICATIONS

2005: Sally Breen, 'Dress Code',
Un Magazine
2004: Ann Finegan, 'Confessional (Enjoying
the Abject): The Courtney Love Song', *The
Casula Tapes*, Casula Powerhouse Arts
Centre & Liverpool Regional Museum,
Sydney
2004: Rebecca Coates, 'George Tillianakis',
Swoon, Australian Centre for Contemporary
Art (ACCA), Melbourne



FOLLOWING PAGES

**Always a Blank Fucking Canvas &
The Ghetto Jesus of Blacktown**

2006
Digital stills from the video performance
work, duration 13 mins



Mimi Tong

Born 1978 in Sydney
Lives in Sydney

SOLO EXHIBITIONS

2005: *Box Folding*, Sherman Artbox,
Sherman Galleries, Sydney
2005: *Folding Interface*, MIR 11, Melbourne
2000: *Squarepusher Experiment*, RubyAyre
Gallery, Sydney

GROUP EXHIBITIONS

2006: *Hardware*, UTS Gallery, Sydney
2006: *+Plus Factors*, collaboration with
Inverted Topology, Australian Centre for
Contemporary Art (ACCA), Melbourne
2005: *Intersecting Geometries*,
collaboration with Nuha Saad, Artspace,
Sydney

PUBLICATIONS

2006: Mark Titmarsh, 'Shapes of
inhabitation: Painting in the expanded
field', *Art Monthly*, No.189, May
2005: Mimi Tong, *Mimi Tong Works 1999–
2005*, Sydney
2000: Simon Ingram, *Squarepusher
Experiment*, exhibition review, *LIKE
Magazine*, No.12



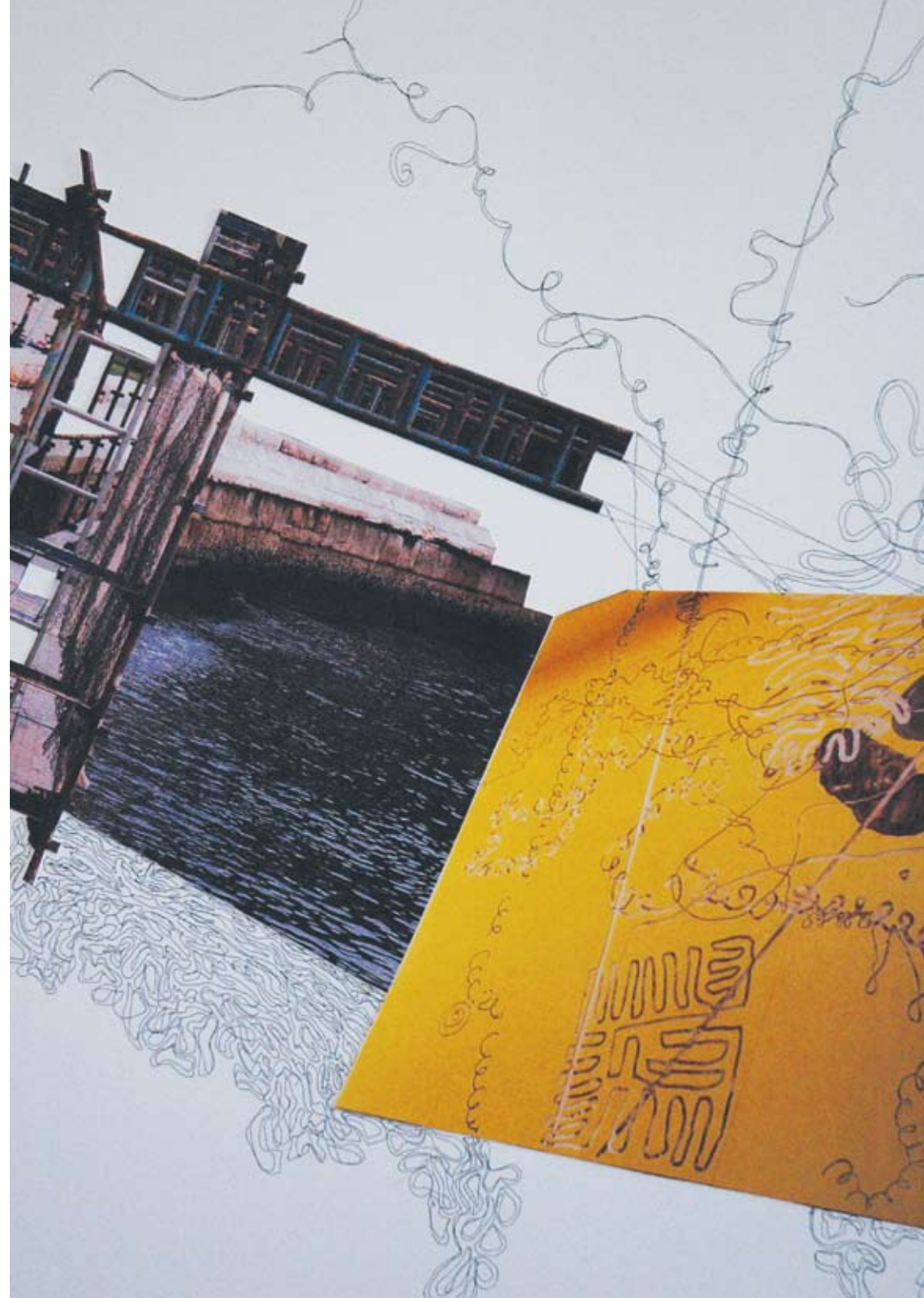
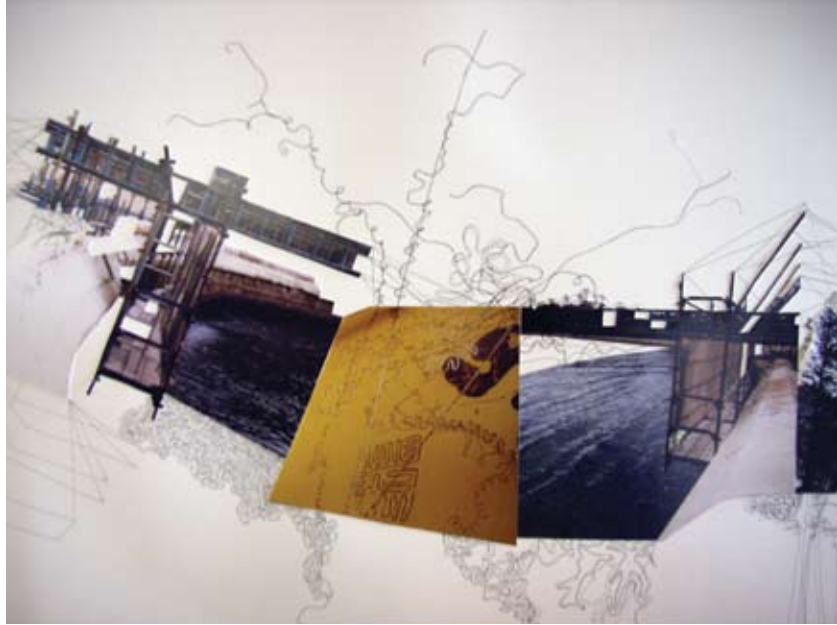
FOLLOWING PAGES

6 degrees of separation

2006
Photographic collage and ink on paper.
Drawing one: 102 x 66 cm

6 degrees of separation

2006
Photographic collage and ink on paper.
Drawing two: 77 x 58 cm





Our Lucky Country (difference)
ISBN 0-646-46879-0
Co-published by Hazelhurst Regional Gallery
& Arts Centre and MOP Projects

Hazelhurst Regional Gallery & Arts Centre
782 Kingsway, Gymea NSW 2227 Sydney
T: 02 8536 5700
hazelhurst@ssc.nsw.gov.au
www.hazelhurst.com.au
Director: Michael Rolfe

MOP Projects
Room 16, Level 2, 617 Elizabeth Street
Redfern 2016 NSW Sydney
mop@mop.org.au www.mop.org.au
Directors: George + Ron Adams

Our Lucky Country (difference)
Hazelhurst Regional Gallery & Arts Centre
9 December 2006 – 4 February 2007

Ron Adams, Liam Benson and Manizé Abedin,
Maria Cruz, Elizabeth Day (in collaboration
with Margaret Day), Sarah Goffman, Michelle
Hanlin, Newell Harry, Ruark Lewis, Adam
Norton, Nana Ohnesorge, Anna Peters, Nuha
Saad, Huseyin Sami, Soda_Jerk, George
Tillianakis, Mimi Tong

Curators: George + Ron Adams
Catalogue essay: Daniel Mudie Cunningham
Catalogue design: Ricafeli
Print Production: Gavan Sandford @ Playbill

Ron and George would like to thank the
Sutherland Shire Council, Michael Rolfe,
everyone at Hazelhurst Arts Centre, the
artists, Ricardo Felipe, Gavan Sandford, Lisa
McGuigan and everyone that's ever been
to MOP Projects Redfern. Many thanks in
particular to Anna Peters, Nuha Saad, Mimi
Tong, Nana & Holger, Adam & Sam, Daniel &
Drew, Mitch Cairns, Don & Ingrid, Dom & Dan,
Richard & Stephanie & Sam, Vasili, Daniel &
Adam (from the other side) for having to put
up with us, and on and on...

Sarah Goffman would like to thank Elvis and
PJ. Soda_Jerk would like to thank Sam Smith.

Maria Cruz is represented by Kaliman Gallery,
Sydney. Elizabeth Day is represented by Conny
Dietschold Gallery, Sydney and Cologne.
Ruark Lewis is represented by Charles
Nodrum Gallery, Melbourne.

All images courtesy of the artists.

© Copyright 2006. Hazelhurst Regional Gallery,
MOP Projects, the writers and the artists.

This project has been assisted by the Visual
Arts & Crafts Strategy, an initiative of the
Australian, State and Territory Governments.

This project has been assisted by the
Australian Government through the Australia
Council, its arts funding and advisory body.



MOP Projects



Ron Adams

Nana Ohnesorge

**Liam Benson and
Manizé Abedin**

Anna Peters

María Cruz

Nuha Saad

**Elizabeth Day
in collaboration with
Margaret Day**

Huseyin Sami

Soda_Jerk

Sarah Goffman

George Tillianakis

Michelle Hanlin

Mimi Tong

Newell Harry

Essay by
Daniel Mudie Cunningham

Ruark Lewis

Curated by
George + Ron Adams

Adam Norton

HAZELHURST + MOP PROJECTS