Opening Address
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This evening you will be encountering the work of six very different artists brought together as artist scholars. We are witness to the translation of their experiences.

Oscar Wilde once said: “Experience is the name one gives to ones mistakes”: however, in this exhibition I believe there is a much more positive view of experience as a form of art and as research.

If there can be a link across such a disparate range of unique approaches to content and media, you might like to consider that these artists are exploring their experience of place.

Space is the reality, place is the construct. If you think about it, everything is inescapably emplaced. There is birthplace, place of work, place of leisure, and place of events such as the hospital, the street, the pub, and the home etc. The sense and description of place is yet another one of the authorities that mark our existence.

So in this exhibition what are the places that these artists take us to?

**ANNA SABADINI**
Anna Sabadini makes paintings that depict a quiet corner of the world, everyone’s Garden of Eden, the backyard - we see a shed, awnings, clothes, and, of course dappled light. The artist places us at the threshold of this environment about to enter this familiar place, but if you look closely at the arrangement of marks, the artist makes this almost prosaic setting become unstable and hallucinatory. The artist seems to want this place to disappear. So into this quiet world comes disquiet in much the same way as artists such as Bonnard and Vuillard.

**PAULINE WILLIAMS**
Pauline Williams also employs the domestic environment to make what is a living room. Quite literally this is a *LIVING* room. Here the closed confines of the space starts to vibrate in much the same way as a musical instrument. Noises become embodied in the viewer, activating and enmeshing the viewer into the environment. The effects are extraordinary and visceral.

Perhaps Williams and Sabadini have been influenced by Gaston Bachelard’s writings. He is a much loved philosopher for artists. He speaks about the power of dwelling, the power of the lived environment: he speaks about how habitation leaves echoes and resonances that can be felt.
In the 21st century another French Philosopher, Marc Auge, has influenced a number of cultural workers. He talks about the ubiquity of non-place in the world of “the Glocal” - we are no longer global but local at the same time! The erasure of place informs the work of S. Chandrasekaran and Kalin Kosturkov.

S.CHANDRASEKERAN
S.Chandrasekaran enjoys a grandiose theatricality. We become uneasy witnesses to a number of mysterious rituals that have been parachuted into a range of settings, from the white cube into the street of various urban locations. The artist is addressing a common 21st century condition: the Diaspora. This is the spread (chosen or imposed) away from the idea and reality of home. This work is a response to exile and an attempt to re-inscribe identity through repeated actions. It is through repeated actions that humans believe they can touch the spirit.

The performative element is often overlooked in the every day engagement with the computer screen. Louise Mulvey in the 1980s spoke about the sexualised nature of the gaze and our scopophiliac tendencies.

KALIN KOSTURKOV
Kalin Kosturkov takes us into the infinite variety of the virtual world. The computer is “I BOX” or the “ME BOX”, the false promise of interconnectivity that we all now throw ourselves into. Rather than going to the cinema to communally project our desires into to the spectacular, we can now do this as isolated individuals logging on. Kosturkov has made a series of reactive images, placing his head into the darkest of places. These knowingly obscene, politically incorrect images highlight the ongoing absurdities of the dominant hetero-patriarchy.

JINMI LIN
Jinmi Lin presents four meticulously crafted, movable objects designed to be placed onto the body. Uncomfortable accoutrements, these works hurtle the viewer back into the world of 1970s retro chic. In these tiny works, Jinmi Lin embraces the dreams of high modernism whose dictates insisted that the world would be made whole through the eternal forms of geometry.

KIM STANLEY MEDLAN
Kim Stanley Medlan’s bravura installation takes audiences to the ultimate site of place: the body and its workings. We enter a glamorous “L” shaped avenue featuring 48 floating biomorphic shapes- slippery, blobby things like livers and kidneys and hearts and drops of blood. Look closely at these shapes - containers not only of precious life forces but of words - Medlan’s objects not only act as memento moris but as reminders of the role of language in our lives always acting upon the body.

I would like to congratulate the staff of John Curtin gallery for the sympathetic and professional attention to detail that makes this exhibition even more special. Because of their work, we get to see other perhaps hidden aspects of the work of these six artist scholars: Medlan, Jinmi Lin, Kosturkov, Chandrasekaran, Sabadini and Williams. They not only deal with place, but their works hint at some of the other key explorations of the early 21st century. In this exhibition we see the confluence of the mundane and deadpan with the epic and spiritual. There is work that addresses the problematised nature of identity and origin. There are little bits of love, war and geopolitics. There is the links between design and desire and so much more.

It gives me great pleasure to open this exhibition.