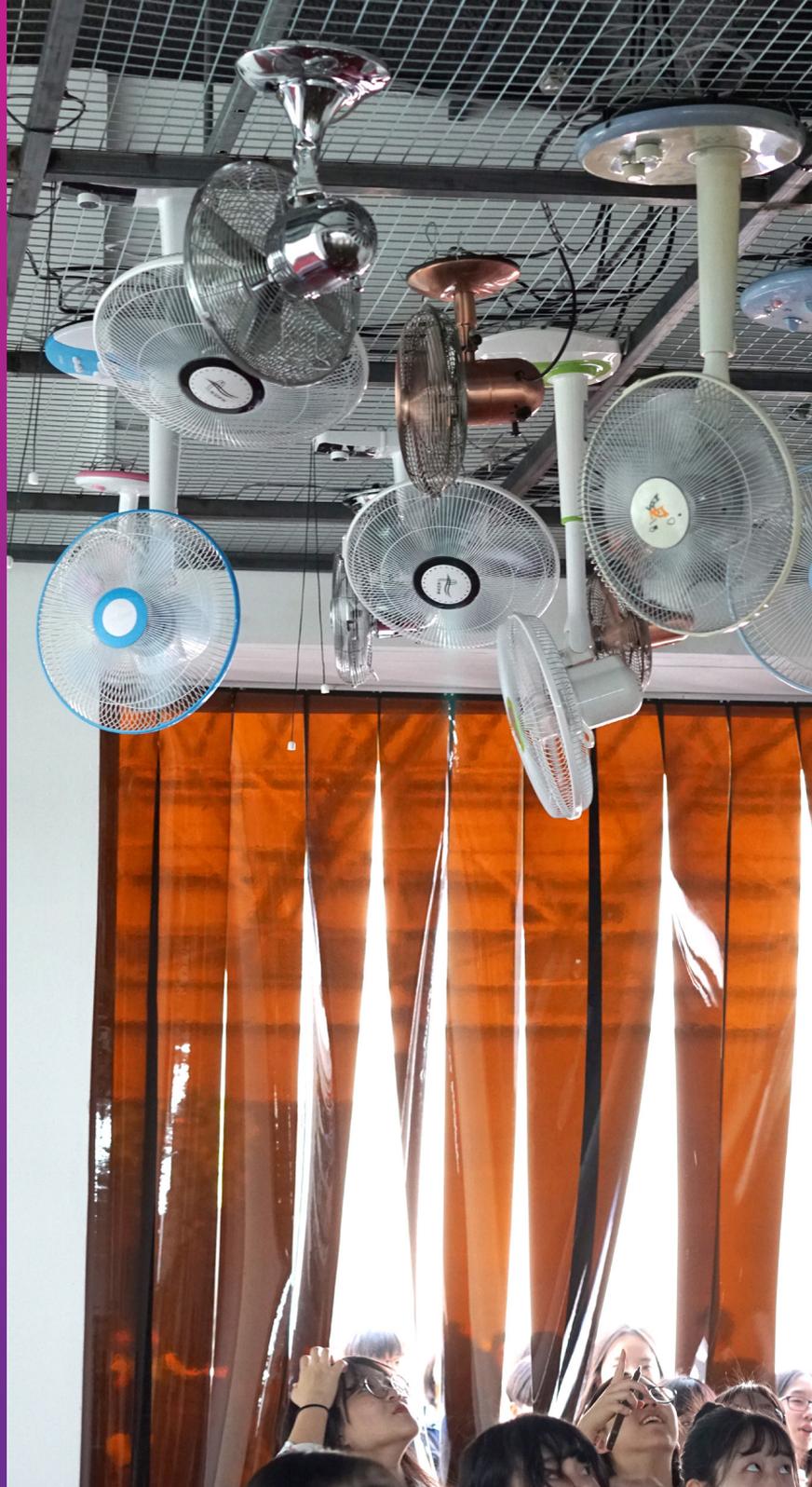


EXHIBITIONS & EVENTS GUIDE
February—July 2017

IMA
BRISBANE





Since 1975, the Institute of Modern Art (IMA) has been Queensland's leading independent forum for art and its discourses. Our innovative and diverse programs embed the international in the local and engage the local internationally.

The IMA has museum grade, climate controlled gallery spaces in which we present an ambitious program of exhibitions and events, free and open to everyone. We concentrate on commissioning new works by Australian and international artists at pivotal points in their practices, as well as connecting underrepresented artists with wider audiences.

Cover Image: Céline Condorelli, *À Droite et à Gauche (Sans Lunettes) [On the Right and on the Left (Without Glasses)]*, (2016). Installation view, Gwangju Biennale. Photograph by Johann Arens.
Above: Installation view, *Frontier Imaginaries* (2016). Photograph by Sam Cranstoun.

A WORD FROM THE DIRECTORS

This year, we are delighted to be working with a diverse and visionary group of artists. Their approach to materials, space, and ideas will regularly transform the Institute of Modern Art (IMA) and give us new tools for perceiving the world. It promises to be a year of both playful aesthetic adventures that push the limits of art, and careful critiques of the challenges facing us in these uncertain times. We look forward to sharing these utterly captivating artistic visions with you this year.

Visitors to the IMA can expect another active and multi-faceted program of talks, tours, screenings, music events, and hands-on workshops. Our partnerships with Room40, Liquid Architecture, and the Queensland Film Festival will continue, bringing carefully curated programs of experimental sound, short film, international features and much more. We are also excited about a new partnership with Flying Arts to deliver programs for young people, as well as our new series of workshops. Through these, IMA will offer you the chance to hone your own skills in presenting your practice, handling and hanging art, and writing grants.

Please note that we are extending our hours to be open 11am to 6pm Tuesday through Saturday, with late nights the first Thursday of every month.

We look forward to a year of play, learning, reflection, and most of all art at the IMA.

Aileen Burns & Johan Lundh
Executive Directors



Willem de Rooij *Ebb Rains*

11 FEBRUARY–25 MARCH

Ebb Rains is the first solo show in Australia of the highly influential Berlin-based Dutch artist **Willem de Rooij**. The exhibition brings together works ranging from textiles to sound and video installation that together reflect on the Dutch colonial presence in the Asia-Pacific region and make subtle reference to more recent instances of empire and intervention in the natural world.

Image: Willem de Rooij, *Ebb Rains* (2017).



Fiona Tan *Nellie*

1–29 APRIL

Fiona Tan is an Australian/Dutch/Indonesian artist who is renowned for her rich and complex videos and installations. The IMA presents *Nellie* (2013), a work in which Tan explores the relationship between the Asia-Pacific and Europe. *Nellie* takes its point of departure from the imagined life of a forgotten woman, Cornelia van Rijn, who was the daughter of the famed 17th century painter Rembrandt Harmenszoon van Rijn. At the age of 15 she emigrated to Batavia, present day Jakarta.

Image: Fiona Tan, *Nellie* (2013), film still. Courtesy of the artist and Frith Street Gallery.

Liam O'Brien *Possessions*

1–29 APRIL

2015 Jeremy Hynes Award recipient **Liam O'Brien** presents his recent video installation, *Possessions* (2016). The work combines tropes from the cinematic genres of horror and science fiction in a timely exploration of technology, free will, and identity.

The Jeremy Hynes Award is a biannual prize of \$10,000 for an emerging Queensland artist with an experimental practice. It is given in the name of the late artist **Jeremy Hynes** with the generous support of the Hynes family. Another prize will be awarded in late 2017.

Image: Liam O'Brien, *Possessions* (2016), video still. Courtesy of the artist and Sullivan+Strumpf.



Céline Condorelli

6 MAY–15 JULY

Image: Céline Condorelli, *Corps à Corps [Head On]*, (2016).
Installation view, Gwangju Biennale. Photograph by Johann Arens.

Two newly commissioned works by the London-based artist **Céline Condorelli** will be central to her first solo show in Australia. Condorelli will treat the galleries as case-studies in what an exhibition can be, creating diverse environments where everything from climate to furniture are integral features.

The new works are produced by the IMA in collaboration with the 11th Gwangju Biennale and are supported by the Keir Foundation.



Material Politics

6 MAY–15 JULY

Image: Jemima Wyman, *Aggregate Icon* (B&W Medium): Protester against the G20 summit, London, 1st April 2009 (stripped beanie), Performer supporting protesters against police brutality in Taksim Square, Turkey, 5th June 2013 (mime gun), Million Mask March, Missouri, United States of America, 5th November 2014 (B&W Guy Fawkes), Protester against G8 summit, Rostock, Germany, 4th June 2007 (barcode mask) (2016).

Material Politics is a group show focusing on artists who are using everyday materials and approaches to explore issues of ecology, inequality, and sovereignty. The show takes inspiration from the influential IMA exhibition *Recession Art and Other Strategies* (1986/7) curated by Peter Cripps. Artists in *Material Politics* include Gabriella Mangano and Silvana Mangano, Archie Moore, Keg de Souza, and Jemima Wyman & Zach Blas, amongst others.

SAVE THE DATE!

Winter Gala **SATURDAY 22 JULY**

Save the date for the IMA's much anticipated third annual winter gala. Proceeds directly support artists to realise their most ambitious work at the IMA. Tickets available soon via ima.org.au.

Image: IMA Winter Gala, 2016. Photograph by Jeff Anderson.





Image: *Radha La Bia (The Real Housewives of Newtown)* (2016). Photograph by Josh Bentley.

First Thursdays

FIRST THURSDAY OF EVERY MONTH 6–9PM

Artists play host at the IMA on the first Thursday of the month. Join them for some unmissable evenings of art, music, dance, food, and cultural experiences!

2 March: RADHA LA BIA

Radha La Bia is a persona portrayed by **Shahmen Suku**. Shahmen was born in 1987 in Singapore and arrived in Australia in 2009. He is a performance artist based in Sydney, exploring racial and cultural identity, gender roles, the home and the kitchen, food and storytelling. Growing up in a modern matriarchal Indian family in Singapore, Shahmen processes his feelings of displacement from home as Radha La Bia, the Diva from India, who entered the country by dubious means.

Radha La Bia the Diva from India explores her multiple perspectives on migration, culture, race, colonisation, and gender through her performances. Radha creates holistic experiences that encompass culinary science and spatial dynamics that are spiced with the adventures of her palate.



6 April: JEMIMA WYMAN & ZACH BLAS

Image (l-r): Jemima Wyman, *Thronging Bluff Face* (2014); Hannah Brontë, *Still / Rise* (2016).

4 May: HANNAH BRONTË



1 June: CHANTAL FRASER

Image (l-r): Chantal Fraser, *Maiden Militia* (2009); ΣGG√EIN, *Drinky, Pinky, Stinkenba* (2016), video still.

6 July: ARCHIE MOORE & DAVID M THOMAS

In Colour

2017 LECTURE SERIES

Why don't we talk about colour in art anymore?

Colour was once central to the understanding of art. Up until the 1970s, no art critic could be taken seriously without the mastery of colour names, hues, tints and shades. After the 19th century, when colour in art was inseparable from symbolism, approaches to colour, as well as its absence, defined many art movements of the early- to mid-20th century. Following the mid-1900s however, feelings shifted. Colourful art (minimalism, hard edge painting, and of course, colour field painting) came to be associated with high modernism, and specifically, the dominant tastes of formalist art critics. By the end of the 1970s, colour field painting was all but dismissed as kitsch, and its decline marked the dismantling of the power and influence of critics such as Clement Greenberg specifically and modernism more generally.

Given this history, contemporary art has an uneasy relationship with colour. Though artists continue work in full colour, nobody seems to be talking about it. Is contemporary art colour-blind or even *chromophobic*?

Our 2017 lecture series *In Colour* looks at the often-neglected topic of colour in contemporary art. A distinguished and diverse line up of speakers explore how and why colour matters, linking it to a variety of issues including race, politics, history, religion, technology, and gender.

The year begins with exciting contributions by **Sue Best**, **Andrew McNamara**, and **Diana Young**. The series is curated by IMA Senior Manager, **Madeleine King**.

Image: *The theory and practice of landscape painting in water-colours. Illustrated by a series of twenty-six drawings and diagrams in colours, and numerous woodcuts* (1871).



MONO

A program of sound curated by Lawrence English of Room40.



13 April, 7pm: MONO 23 TERRE THAEMLITZ

Tickets: FREE (book at ima.org.au)

Terre Thaemlitz is an award winning multi-media producer, writer, public speaker, educator, audio remixer, DJ and owner of the Comatonse Recordings record label. Her work combines a critical look at identity politics—including gender, sexuality, class, linguistics, ethnicity, and race—with an ongoing analysis of the socio-economics of commercial media production. She has released over 15 solo albums, as well as numerous 12-inch singles and video works. Her writings on music and culture have been published internationally in a number of books, academic journals and magazines. As a speaker and educator on issues of non-essentialist Transgenderism and Queerness, Thaemlitz has lectured and participated in panel discussions throughout Europe, the US, and Japan.

22 March, 7pm: MONO 22 CRYS COLE & MIKE COOPER

Tickets: FREE (book at ima.org.au)

crys cole is a Canadian sound artist working in composition, improvised performance and sound installation. Generating subtle and imperfect sounds through haptic gestures, she creates textural works that continuously retune the ear and delicately seek to both reveal, and obscure the intricacy of seemingly mundane sounds and actions.

Mike Cooper is one of the UK's leading musical explorers. Over his lifetime he has amassed a catalogue of music that spans blues, folk, exotica and avant-electronics. His work has been described as post-everything. He travels to Brisbane to present his latest work, *Raft*, which traces 20th century histories of solo ocean voyage.





Queensland Film Festival

Screenings presented at the IMA in partnership with Queensland Film Festival.

The Queensland Film Festival is dedicated to showcasing the best of contemporary international cinema in all its forms, and re-energising local film culture by providing a stimulating environment for thinking and talking about the moving image.

QFF2017 will be held at the historic New Farm Cinemas, 13–23 July, alongside the IMA.

Image: Alexander Carver & Daniel Schmidt, *The Island Is Enchanted With You* (2015), film still.

18 February, 3pm: SHELTERING ISLANDS

29 April, 3pm: SPELEOGENESIS

15 July, 1pm: HISTORICAL BODIES

11 March, 2pm: DYKETACTICS
Three films by Barbara Hammer

3 June, 3pm: THE UNITY OF ALL THINGS

13-23 July: QFF2017

IMA Workshops

Hands-on workshops and masterclasses facilitated by the best in the field will help you take your art practice, project, or career to the next level.

25 March: COMMUNICATING YOUR PRACTICE

Tickets: \$30 / \$20 members (or \$75 / \$50 for all three workshops in the series)

Perfect your skills in professional studio visits, artist talks, artist statements, and marketing your practice to a variety of audiences.

8 April: AUDIO-VISUAL INSTALLATION 101

Tickets: \$30 / \$20 members (or \$75 / \$50 for all three workshops in the series)

Become a pro at setting up single- and multi-channel video and sound installations! This hands-on workshop covers the most common technical set-ups and practical know-how, including safety protocols and equipment maintenance.

22 April: HANGING & HANDLING 2D ART

Tickets: \$30 / \$20 members (or \$75 / \$50 for all three workshops in the series)

For professional artists, as well as art collectors and enthusiasts wanting to present their two-dimensional artworks in the best possible way. The workshop will involve an introduction to hanging framed and unframed artworks under a number of conditions. Learn the correct hanging height, handling protocols, and other tricks of the trade.

25 April & 2 May: ARTS GRANT WRITING MASTERCLASS

Tickets: \$80 / \$60 members for the full course

This two-part hands-on masterclass is an informative and motivating opportunity to develop your grant-writing skills, aimed at arts professionals, artists, curators, and writers. Attendees will get in-depth consultation and guidance from IMA Executive Directors **Aileen Burns** and **Johan Lundh**, and IMA Senior Manager **Madeleine King**, who collectively bring over two decades' experience working in the arts and not-for-profit cultural sector, where grant funding is competitive and increasingly crucial.

12–13 May: ART ENQUIRER

Tickets: Residential students – \$295 for two days (2 nights), fully inclusive /
Day students – \$195 for two days

Art Enquirer is a young artist development program in critical writing skills especially for senior students of visual arts from Queensland state and non-state high schools. Join us as a residential or day student to engage with inspiring art and learn from industry mentors.

Art Enquirer is a collaboration between the **IMA** and **Flying Arts**. Deadline 17 March. Limited places available.

This program is for students completing Year 12 in 2017. More details and applications at <http://flyingarts.org.au/whats-on/artenquirer/>

IMA Publications

The IMA is a leading contemporary art publisher, producing artists' monographs and in-depth readers.

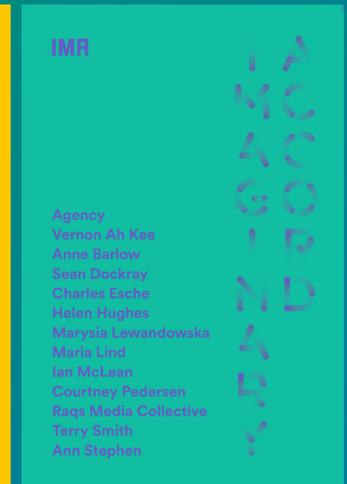
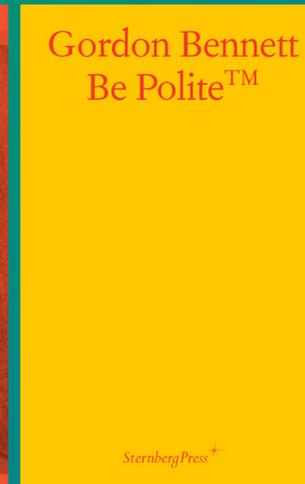
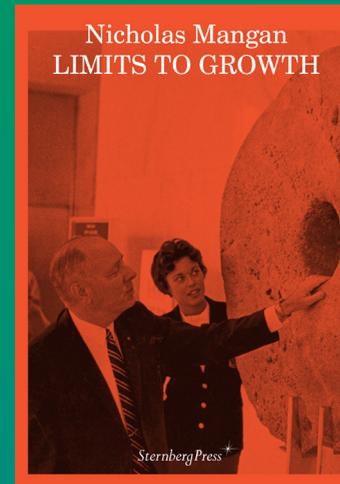
NICHOLAS MANGAN: LIMITS TO GROWTH

This publication accompanies the survey exhibition *Limits to Growth* by Australian artist **Nicholas Mangan**, which was initiated by Monash University Museum of Art (Melbourne), the Institute of Modern Art (Brisbane), and Kunst-Werke (Berlin). The exhibition and book bring together four of Mangan's most significant works of the past seven years and a new commission: *Nauru – Notes From a Cretaceous World* (2009–10), *A World Undone* (2012), *Progress in Action* (2013), *Ancient Lights* (2015), and *Limits to Growth* (2016). Featuring an in-depth series of conversations between the artist and independent curatorial office **Latitudes**, and essays by **Ana Teixeira Pinto** and **Helen Hughes**. The book is richly illustrated with documentation of Mangan's artworks and historical source material.

GORDON BENNETT: BE POLITE

Gordon Bennett: Be Polite follows the exhibition of largely unseen works on paper by one of Australia's most visionary and critical artists, **Gordon Bennett** (1955–2014). The exhibition and publication are the first to present the work of Bennett since his untimely death, and has been listed as among the top twelve critical readings of 2016 by *artasiapacific*. Though rarely seen in exhibition contexts, Bennett's drawing and writing formed the foundation of his practice. Paper was often the site where imagery, words, and ideas found their first expression before being combined into the large-scale conceptual paintings for which Bennett is known.

This publication brings together three newly commissioned essays by art historian **Ian McLean** and curators and arts writers **Helen Hughes** and **Julie Nagam** alongside documentation of Bennett's works on paper and a selection of paintings and other pieces to which they relate. The selection of works are drawn from the Estate of Gordon Bennett, comprising drawings, acrylic/gouache and watercolour paintings, poetry, and essays from the early 1990s through to the early 2000s; a period that produced work of remarkable force and revealed the artist's working methods, research focuses, and ultimately his ambitions for his work.



IMAGINARY ACCORD

Edited by **Aileen Burns, Madeleine King, and Johan Lundh**

Is an art institution only an imagined entity—a temporary constellation of agreements, negotiations, and arrangements—or is it something more fixed? *Imaginary Accord* both documents and reinvigorates the fortieth anniversary activities of the IMA, Australia's oldest independent public gallery. Bringing together the findings of a year of inquiry, this publication includes new contributions that sit aside talks originally presented at the IMA as part of a nine-part lecture series and two-day symposium, *What Can Art Institutions Do?*, which have been reformulated for this volume. Contributions by **Agency, Vernon Ah Kee, Anne Barlow, Sean Dockray, Charles Esche, Helen Hughes, Marysia Lewandowska, Maria Lind, Ian McLean, Courtney Pedersen, Terry Smith, and Ann Stephen**. Artists featured are **Agency, Vernon Ah Kee, Gerry Bibby** (with **Janet Burchill** and **Jennifer McCamley**), **Zach Blas, Ruth Buchanan, Peter Cripps, Céline Condorelli, Sean Dockray, Goldin+Senneby, Marysia Lewandowska, Ross Manning, Raqs Media Collective, and Hito Steyerl**.

16–19 March: MELBOURNE ART BOOK FAIR 2017

Join us at the **National Gallery of Victoria** where we will be participating in Australia's biggest art publishing event of the year! Our stand at the Melbourne Art Book Fair will feature some of our best IMA and Motto titles, as well as limited editions by artists. We will also be launching new IMA publication, *Imaginary Accord*.

ACKNOWLEDGEMENTS



Dedicated to a better Brisbane



creative
partnerships
australia

The IMA is supported by the Queensland Government through Arts Queensland, the Australian Government through Australia Council for the Arts, and the Visual Arts and Craft Strategy, an initiative of the Australian Federal, State, and Territory Governments. The IMA is a member of Contemporary Art Organisations Australia.

The IMA's 2017 exhibition program has been generously supported by Australia Council for the Arts; Arts Queensland; Brisbane City Council; Creative Partnerships Australia; the Keir Foundation; Mondriaan Fund; and our Commissioners Circle and Supporters Group.

VISIT THE IMA

INSTITUTE OF MODERN ART

Ground Floor, Judith Wright Centre
420 Brunswick Street
Fortitude Valley
Brisbane QLD 4006

OPENING HOURS

Tuesday–Saturday 11am–6pm

Extended hours:
First Thursday of
every month 11am–9pm

The gallery is closed during exhibition changeovers, on public holidays, and over the Christmas/New Year break.

OFFICE HOURS

Monday–Friday 9am–5pm

ACCESS

The gallery entrance is on the ground floor of the Judith Wright Centre of Contemporary Arts, on Berwick Street. There is wheelchair access and an accessible toilet with baby changing facilities also located on the ground floor. We welcome guide and support dogs. The staff at reception are happy to answer any questions you may have on the exhibition and access.

PARKING

Nearby parking lots include Wilson Parking, Berwick Street (opposite the IMA); King's Parking, Warner Street; Chinatown Car Park, Ann and Wickham Streets; and Chinatown Mall, Alfred and Alden Streets.

INSTITUTE OF MODERN ART

Free Public Art Gallery

OPENING HOURS

Tuesday–Saturday 11am–6pm

First Thursday of every month 11am–9pm

ADDRESS

Ground Floor, Judith Wright Centre

420 Brunswick Street

Fortitude Valley

Brisbane QLD 4006

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