Australia
53rd International Art Exhibition
LA BIENNALE DI VENEZIA
When Shaun Gladwell returned from western New South Wales in early 2009 he had accumulated images that were to signal an extension to his work that was included in the exhibition *Think with the Senses – Feel with the Mind* at the Venice Biennale 2007. For Venice 2009 Shaun is our artist for the Australian Pavilion.

Shaun’s involvement with the landscape – and urban spaces – holds recognition of the sense of place we Australians have in the history of our nation’s art. But his inquiring temperament and his keen interest in the role of the culture of his own generation and the role of the culture of his own generation in contemporary life – both its ideas and participants – are indicative of the reach of his imagination. He has transformed the Pavilion into a personal tableau that explores his unique sense of allegory – of place and time – which includes the artist himself as central to its iconographic presence.

Venice is important to contemporary Australian art. It is an inspiring context in which our cultural introspection – the things we value – is seen in an international context and given over to an enthusiastic public every two years. Again, as in recent years, Australia’s presence in Venice continues beyond its Pavilion. The nearby Ludoteca is the second venue and each of the artists exhibiting there has, in remarkably different ways, produced work dealing with reflections that are personal, cultural and environmental.

Clare Healy and Sean Cordeiro’s massive installation consumes the chapel of the Ludoteca – its monumentalism and its stillness are like a *memento mori* as it alludes to transience and impermanence. Vernon Ah Kee’s work represents themes of contemporary social and cultural politics, of Indigenous exclusion. But here the modern representation of this exclusion is explored through long-standing emblematic symbols that are representative of white Australian culture. In viewing Ken Yonetani’s installation it is impossible not to think of environmental beauty or to feel for its vulnerability.

Four very different Australian artists in Venice mark our visual arts community’s commitment to a now well-established pattern of supporting Australian culture in an international context. And this is prompted by the warm reception and keen critical interest in Australian art; something also enjoyed by architecture, literature, film and music. As with other participants in Venice, this positive attention takes place in an environment where vainglory and nationalism are cast aside and where the emphasis on the value we have in our artists is pre-eminent.

Australia’s participation in the Venice Biennale reflects the nature of support for the arts from a range of sources – government, corporate, individual and philanthropic – where none sits as mutually exclusive from the other, conscious in its commitment.

I gratefully acknowledge the generous assistance of our many public and private funding partners. I also warmly thank the artists, Tania Doropoulos (project manager for Shaun Gladwell) and Felicity Fenner (curator for *Once Removed*) for their dedication and commitment to presenting Australia’s exhibitions at the Venice Biennale 2009.

Doug Hall AM

Commissioner

Doug Hall AM is the former Museum Director for the Queensland Art Gallery where he was responsible for the creation of the Gallery of Modern Art and the Asia-Pacific Triennial of Contemporary Art.
Shaun Gladwell

MADDESTMAXIMVS – Planet & Stars Sequence 2009

Shaun Gladwell’s MADDESTMAXIMVS, in the Australian pavilion for the 2009 Venice Biennale, brings together the artist’s trademark slowed-footage video installations of figures undertaking acts of physical virtuosity, with sculptural works and interventions into the fabric of the Pavilion itself. The result is a project rich in visual experience and conceptual interplay between elements. Developed over a two-year period, MADDESTMAXIMVS marks a shift from Gladwell’s earlier focus upon urban environments and engages instead in a performative, personal exploration of the boundaries and possibilities of a human relationship to the Australian hinterland. At the same time, MADDESTMAXIMVS also looks at differing experiences of time and being, in particular through the relationship of the human body to its immediate environment.

Gladwell’s first video exhibitions featured works that pictured the artist himself tracing the ocean wallows and crashes (an act of ‘picturing turbulence’ as the artist later described it). Key elements that have developed through Gladwell’s subsequent practice were already apparent in his early video works. Most crucially, the works pictured (or took the viewpoint of) figures performing in outdoor, public spaces, on one hand disrupting the social and architectural functions and conventions of those spaces, on the other physically articulating their own experiences of place. This has continued over the past decade as Gladwell has worked with various performers – not just in Australia but also in Brazil, Europe, Japan, Korea and New Zealand – picturing physical disciplines associated in part with youth and street cultures.

The conceptual rigor and visual formalism of Gladwell’s video works has ensured that they never function as simple glorifications of urban street practices such as skating or subsequently BMX riding, break-dancing, capoeira, taekwondo and the like. From the outset Gladwell eschewed the fast and furious popular representations of such activities. This continues to result in poetic, hypnotic and meditative representations that produce two-channel video. Projected on either side of a suspended screen, the work effectively links both levels of the Pavilion, and is an ongoing project under which Gladwell conceives, produces and exhibits a number of works. Gladwell’s subsequent practice were already described it). Key elements that have developed through Gladwell’s video work. This is represented with a new intensity in Gladwell’s MADDESTMAXIMVS project, in which the artist’s shifts focus to the richly Redolent Australian outback, entering a long-standing set of discourses regarding land, place and space in Australian culture.

Begun in earnest in 2007, MADDESTMAXIMVS takes its local cues from sources as varied as Sidney Nolan’s ‘drought’ paintings and director George Miller’s Mad Max film trilogy, and is an ongoing project under which Gladwell produces and exhibits a variety of works in different configurations (these works include photographs, sculptural installations, lithographs and drawings, as well as video pieces). Gladwell’s Australian Pavilion installation features a range of works, produced two-channel video. Projected on either side of a suspended screen, the work effectively links both levels of the Pavilion; and is an ongoing project under which Gladwell conceives, produces and exhibits a number of works. Gladwell’s Australian Pavilion installation features a range of works, including video and sculptures. These major video works are effectively links both levels of the Pavilion. The Venice Pavilion project is completed by a new multi-channel video work – Centred Pataphysical Suite (2008) – comprising a tower of monitors, each featuring the image of a different performer spinning on the spot utilizing their particular discipline (skateboarding, break-dancing, classical dancing, BMX riding); a sculptural work incorporating ‘live’ real-time footage on a monitor of the inside surface of a rotating human skull (Endoscopic Vanitas, 2009); and the latest of Gladwell’s ongoing series of Planet and Stars Sequence projects, involving both footage (Planet and Stars Sequence: Barrier Highway, 2009) and residue (Absolute Event Horizon, 2009) of an aerosol-painting work undertaken by the artist kneeling on the shoulder of an outback highway.

Each of these pieces is a major work in its own right. They share the space of the Pavilion that is itself treated by the artist as a form of sculptural vessel, conveying a coherent yet vigorously associative expression of a place and its history, in this case no single work dominates any other, but located as it is at the centre of the Pavilion, to be viewed from both sides and so requiring the viewer to return, approach and circle it more than once. Interceptor Surf Sequence will without doubt linger in one’s memory. Here a camera tracks the same black V8 ‘Interceptor’ car driven by Mel Gibson’s ‘Max’ character in Mad Max 1 and 2. The Venice Pavilion project is completed by a new multi-channel video work – Centred Pataphysical Suite (2008) – comprising a tower of monitors, each featuring the image of a different performer spinning on the spot utilizing their particular discipline (skateboarding, break-dancing, classical dancing, BMX riding); a sculptural work incorporating ‘live’ real-time footage on a monitor of the inside surface of a rotating human skull (Endoscopic Vanitas, 2009); and the latest of Gladwell’s ongoing series of Planet and Stars Sequence projects, involving both footage (Planet and Stars Sequence: Barrier Highway, 2009) and residue (Absolute Event Horizon, 2009) of an aerosol-painting work undertaken by the artist kneeling on the shoulder of an outback highway.

Dr. Blair French
Dr. Blair French is Executive Director, ArtSpace Visual Arts Centre, Sydney.
Shaun Gladwell
1972 Born Sydney, Australia
1996 Bachelor of Fine Arts (Honours First Class), Sydney College of the Arts
2001 Masters of Fine Art (Research), College of Fine Arts, University of New South Wales, Sydney
2001–02 Associate Research, Goldsmiths College, University of London, UK
Represented by Anna Schwartz Gallery
www.annaschwartzgallery.com

Selected Solo Exhibitions
2009 Australian Pavilion, 53rd Venice Biennale, Italy
Shaun Gladwell
2008 Shaun Gladwell: Double Voyage, Anna Schwartz Gallery, Melbourne
Shaun Gladwell
2007 MADDESTMAXIMVS, Sherman Galleries, Sydney

Recent Projects
2008
Cycles of Radical Will, Imperial Slacks Gallery, Sydney

Selected Group Exhibitions
2009 Rising Tides: Film and Video Works from the MCA Collection, Sydney, Museum of Contemporary Art, San Diego, USA
CODE EMPIRE: 8 continents, 10 biennales, 20 artists, Contemporary Art Centre Vilnius (CAC), Lithuania
2008 Illlegalimage, Museum of Image and Sound, Sao Paulo, Brazil
Figurine Landscapes, touring, ArtSwing, New Forest, Tats Modom, London; Showroom, Sheffield; Chapter Arts, Cardiff; Brighton Cinematheque; Bureau, Salford; Dundee Contemporary Arts; Viva, Birmingham; EMG Liverpool; gallery of Modern Art, Brisbane
Taipei Biennial, Taipei Fine Arts Museum, Taipei
Revolutions – forms that turn, 2008 Biennale of Sydney, Australia
Summer Exhibition: Gallery 8, curated by Tracey Emin, Royal Academy of Art, London, UK
Zombie Surfers, solo project space, London, UK
Screenings, Artist as Performer: Part II, Haunch of Venison, London, UK
The Mind is a Horse, Bloomberg Space, London, UK
MUTE: Storm Sequence, Bastard, Oslo, Norway
Streetworks: Inside Outside Yokohama, Asian Touring Project, Chulalongkorn Art Centre, Bangkok, Thailand; Valentine Willies, Kuala Lumpur, Malaysia; Substation, Singapore

2008-07 Wave Front, Australian Contemporary Art Scene, Tokyo Wonder Site, Shibuya, Tokyo, Japan
2006-07 27th Bienal de Sao Paulo: How to Live Together, Sao Paulo, Brazil
Busan Biennale 2006: Everywhere, Busan Museum of Modern Art, Busan, South Korea

2007–08 Space for Your Future, Museum of Contemporary Art, Tokyo, Japan
2006 27th Bienal de Sao Paulo: How to Live Together, Sao Paulo, Brazil
Busan Biennale 2006: Everywhere, Busan Museum of Modern Art, Busan, South Korea

Wave Front, Australian Contemporary Art Scene, Tokyo Wonder Site, Shibuya, Tokyo, Japan

Australia 53rd International Art Exhibition

Think with the Senses – Feel with the Mind – Art in the Present Tense, 52nd International Art Exhibition, 52nd Venice Biennale, Italy

 מרחב המדה - מייסות ב 혹 ציונה, בא耜יראום, במונארד, במוזיאון טריונל אָאָטאר, אוֹס, נורוֹו

Once Removed
Vernon Ah Kee
Ken Yonetani
Claire Healy & Sean Cordeiro

The Ludoteca, Castello
Once Removed

The installation evokes a post-apocalyptic landscape in which everything is bleached white and has perished. Here, the excesses of life are intricately tied to self-destruction and death. Sweed Barrier Reef, for example, describes the fatal consequences of using the natural environment as a dumping ground for consumer-driven industry.

Vernon Ah Kee’s surf narratives and wall texts have a similar imperative to create order from apparent despair – in his case a pessimism that has arisen from racial oppression. Evading the familiar visual traditions of Aboriginal art and adopting instead a conceptual lexicon invested with wry humour, Ah Kee removes the possibility for the kind of cultural pigeonholing that can separate Aboriginal from non-Indigenous art. Anger at the displacement of Australia’s Indigenous and Torres Strait Islander populations is clearly spelled out here. Vernon Ah Kee’s surf narratives and wall texts have a similar imperative to create order from apparent despair – in his case a pessimism that has arisen from racial oppression. Evading the familiar visual traditions of Aboriginal art and adopting instead a conceptual lexicon invested with wry humour, Ah Kee removes the possibility for the kind of cultural pigeonholing that can separate Aboriginal from non-Indigenous art. Anger at the displacement of Australia’s Indigenous and Torres Strait Islander populations is clearly spelled out here.

The aesthetic framework for his practice is drawn from Asian culture, particularly cultural traditions that make a spectacle of ordering nature, such as the Japanese Zen garden. Despite its sparse, serene arrangement, the installation evokes a post-apocalyptic landscape in which everything is bleached white and has perished. Here, the excesses of life are intricately tied to self-destruction and death. Sweed Barrier Reef, for example, describes the fatal consequences of using the natural environment as a dumping ground for consumer-driven industry.

The installations by Ah Kee and Yonetani explore Australian socio-political issues that have global significance beyond national borders. The site-specific installation, Life Span, by Healy and Cordeiro, conversely gathers the world’s dreams, fears and desires into a neatly ordered stack, devised and positioned in response to the distinctive art and architecture of its ecclesiastical Venetian setting. There are 195,774 videos in this towering monolith, their combined viewing time equal to the world’s average human life span of 66.1 years. Collectively the content of this VHS monument narrates on the human condition, on the meaning of life and on mortality. This installation disproportionately commands the small church and substitutes film for religious doctrine as a vehicle for finding quietude and spiritual fulfilment. The juxtaposition between popular videos and the church setting serves to heighten the significance both of the work and of the church, the stack of obsolete media an apt metaphor not only for society’s centred packaging of experience and emotion, but also for the ultimate transience of life itself.

Felicity Fenner
Curator, Once Removed

Together these works critique society’s voracious consumption and commodification of objects, places and people. The displacement inherent to each work’s subject matter is echoed in the incongruous context of the exhibition site and sometimes by unexpected parallels with Venice itself. Water, for example, is a key theme in the work of Ah Kee and Yonetani. Ah Kee proposes the unlikely repose of the beach and its culture by Australia’s original inhabitants, while Yonetani’s sugar reef conjures the destruction of underwater environments brought about by human activity. Both works resonate with the predicament of Venice, where the physical environment is endangered by tourists in their utopian search for a place that is fast disappearing. Collectively, the fantastical aspect of the works in Once Removed invites a suspension of disbelief, as does Venice itself, because things are not as they seem. Intrinsic to all is allusion to what lies beneath the surface, unseen and unformidable.
Cant Chant
Cant Chant (Wegrewhere) proposes an improbable story about Aboriginal surfers reclaiming one of Australia’s most populated beaches. Interspersed with violent allusions to historical executions of Indigenous people, it is a surreal, fairy-tale narrative, given that in modern Australia racial alienation is often most evident in the context of iconic cultural sites, such as the beach.

Biography
Born 1967, Innisfail, Australia
Lives and works in Brisbane, Australia
Vernon Ah Kee was born in North Queensland and is of the Kuku Yalandji, Waanj, Yidindji and Gugu Yimithirr peoples. He received his doctorate in visual arts from Queensland College of the Arts in 2007. Ah Kee’s conceptual text pieces, videos, photographs and drawings are a critique of Australian popular culture from the perspective of the Aboriginal experience of contemporary life.

Artist Representation
Milani Gallery, Brisbane
www.milanigallery.com.au
Sweet Barrier Reef

Sweet Barrier Reef is an installation about coral bleaching, made from white sugar and inspired by the form of a Japanese Zen garden. A symbol of colonisation and modernisation, sugar also represents human desire and consumption, both of which fuel the industries impacting disastrously on fragile ocean environments.

Biography
Born 1971 Tokyo, Japan
Lives and works in Katoomba, Australia

Australian-based Japanese artist Ken Yonetani creates sculptural installations made from ceramics and other similarly fragile materials. His work draws on the traditions of his Japanese cultural heritage to address contemporary environmental crises facing many parts of the world.

Artist Representation
Dianne Tanzer Gallery, Melbourne
www.diannetanzergallery.net.au
Life Span
195,774 VHS video cassettes are arranged to form an incongruous monumental block inside the church. The amount is significant: the combined running time is enough to literally record the average person’s life of 66.1 years. Life Span is the physical representation of what may flash before one’s eyes before death.

Biography
Claire Healy
Born 1971, Melbourne, Australia
Lives and works in Sydney, Australia and Berlin, Germany

Sean Cordeiro
Born 1974 Sydney, Australia
Lives and works in Sydney, Australia and Berlin, Germany

Claire Healy & Sean Cordeiro explore the space between creation and consumption, questioning the layers that disguise the simple economics that underscore our increasingly complex lives. Their site-specific investigations of certain places are also investigations into the perception of the way things shift. Their art material is often found on site, recycled and reused in works that ponder the material and immaterial value of everyday objects.
The Balnaves Foundation

The Balnaves Foundation is supporting Australia’s representation at Venice Biennale for the second time. In 2007, the Foundation supported Callum Morton’s project at Palazzo Zenobio, Valhalla.

Founded in 2006 by Neil Balnaves the Foundation disperses over $2 million per annum to organisations that aim to create a better Australia through education, medicine and the arts with a focus on young people, the disadvantaged and Indigenous communities.

The Foundation is Exhibition Patrons of Sculpture by the Sea and has a partnership with the Art Gallery of New South Wales through a programme of exhibitions of contemporary and historical sculpture.

The Foundation is the principal donor of the Australian Centre for Contemporary Art and also supports the McClelland Gallery & Sculpture Park in Melbourne. Assistance to the arts is also provided through Kaldor Art Projects and as a Major Partner of the Biennale of Sydney, Australia’s largest international art exhibition.

The Foundation helps to broaden community access to the arts by financing the Open House Program at the Sydney Opera House, which targets disadvantaged communities, and a free program for teenagers at the Museum of Contemporary Art, Generation Next.

Support for medicine consists of grants with St Vincent’s Hospital, Northcott Disability Services, the Children’s Hospital at Westmead and a major grant of $500,000 to finance research into childhood cancer by young scientists at the Children’s Cancer Institute of Australia. In 2008, Bond University was the recipient of a substantial grant that assisted to build a very successful state-of-the-art Multimedia Learning Centre for its students.

In 2009, the Foundation will also award scholarships for Indigenous students to study medicine at the University of New South Wales. It also supports Indigenous arts through the grant made to Tjanpi Desert Weavers.

www.balnavesfoundation.com

UBS

UBS is one of the world’s leading financial firms, serving a discerning international client base. UBS is a leading global wealth manager, a leading global investment banking and securities firm, and one of the largest global asset managers. As an integrated firm, UBS creates added value for clients by drawing on the combined resources and expertise of all its businesses. UBS combines financial strength with a global culture that embraces change.

UBS is deeply committed to the promotion of excellence and innovation in the arts and maintains a number of longstanding sponsorships of arts and cultural projects around the world including Australasia.

Leaders in the artistic and cultural world share qualities, such as innovation, creative thinking and commitment to excellence, that are also integral to the bank’s success. These values underpin the partnerships that UBS has developed with the Art Gallery of NSW, National Gallery of Victoria and Sydney Theatre Company.

UBS is proud to have supported the work of contemporary Australian artists through its partnership with the Australia Council’s Venice Biennale project since 2005.

www.ubs.com
The Queensland Government’s Arts Queensland and QIAMEA

Queensland Government agencies, Arts Queensland (AQ) and the Queensland Indigenous Arts Marketing and Export Agency (QIAMEA), are in partnership to support Queensland artists and arts professionals in the Venice Biennale 2009.

Arts Queensland is dedicated to supporting and growing Queensland’s vibrant and innovative arts sector. QIAMEA strives to establish Queensland Indigenous arts as a significant force in international and domestic art markets through promotional and export activity.

Together, AQ and QIAMEA are also partners in Backing Indigenous Arts, an investment of $10.73 million to support the Far North Queensland Aboriginal and Torres Strait Islander arts industry.

Queensland participants in the Venice Biennale 2009 are supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Arts NSW

The vision of Arts NSW is to foster a spirited arts and cultural environment that values our artists and our heritage, builds community, excites our imagination and inspires our future.

Arts NSW advises the Government and develops policy on all aspects of the arts and cultural activity in NSW.

Through the financial assistance of the Arts Funding Program, Arts NSW serves arts and cultural organisations, artists and members of the public. Its management of projects, venues and capital expenditures supports the operation and viability of arts and cultural organisations.

Arts NSW is part of the Department of Arts, Sport and Recreation.

www.arts.nsw.gov.au

Qantas

Qantas is committed to supporting, exploring and sharing the art and culture of our region and world. Qantas supports the arts and arts organisations across Australia and in the global community to this most important forum for contemporary visual art.

Maddocks

Maddocks with almost 400 people, and offices in Melbourne and Sydney, Maddocks offers legal expertise to a range of clients from industry sectors including infrastructure, financial and other services, and all levels of government.

Maddocks is proud to have supported the Australia Council’s Venice Biennale project since 2001. The firm’s cultural values of diversity, collaboration, innovation and a rigorous pursuit of excellence underpin everything the firm does.

www.maddocks.com.au

Griffith University

Griffith University is one of Australia’s most innovative universities in the fields of creative and performing arts, education, environment, health and science. Specialist art and design teaching facilities are based at Griffith’s Queensland College of Art in Brisbane and the Gold Coast. Griffith Artworks, via The Queensland College of Art Gallery generate curatorial, publication and public event programming at the student and community interface.

www.griffith.edu.au

Arts Victoria

The Victorian Government is once again delighted to support Australia’s participation at the 2009 Venice Biennale of Art.

The Venice Biennale is the world’s most important forum for contemporary visual art. Victoria has had a close association with the event – and Australia’s representation – for more than a decade. Previous Australian representatives include Howard Arkley, Lynjal Jones, Patricia Piccinini, Ricky Swallow, Callum Morton and Daniel Von Sturmer. They are among many contemporary artists whose art and careers have been developed in Victoria and who continue to have their presence felt internationally. Through Arts Victoria’s International Program, the Victorian Government provides opportunities for the local arts community to build international networks and present their work on the world stage. In 2009, we are proud to enable Victorian arts professionals to experience the Biennale first hand, and to develop contacts and relationships with international peers – an invaluable opportunity.

I wish all the Victorian and Australian participants every success in Venice in 2009.

Lynne Kosky MP

Minister for the Arts

www.arts.vic.gov.au

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The Australia Council for the Arts thanks the following supporters of the Venice Biennale 2009 exhibitions:

Arts Queensland

www.indigenousarts.qld.gov.au

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Australian, State and Territory Governments.

Arts and Craft Strategy, an initiative of the 2009 Venice Biennale are supported by the Visual Islander arts industry.

Queensland Aboriginal and Torres Strait

Together, AQ and QIAMEA are also partners to establish Queensland Indigenous arts as a significant force in international and domestic art markets through promotional and export activity.


www.oneworld.com

Griffith University

www.maddocks.com.au


www.arts.vic.gov.au

Lynne Kosky MP

Minister for the Arts

www.arts.vic.gov.au
Acknowledgements

The Australia Council would like to acknowledge the special and important contribution by the College of Fine Arts, University of New South Wales (COFA) and Schwartz Media. We are greatly appreciative of their support and commitment to Australia’s participation at the 53rd International Art Exhibition in Venice.

COFA is one of Australia’s premier art and design schools located in Sydney, Australia. Shaan Gladwell, Claire Halay and Sean Cordeiro are graduates of COFA – their Australian representation at the Venice Biennale highlights the crucial role of training institutions in the development of the next generation of artists, designers and theorists. Additionally, COFA has actively supported a group of Art Education students to develop an interactive education toolkit supporting young people to directly engage in the creative process with the artists exhibiting in 2009. COFA has also supported a postgraduate group of Master of Art Administration students to work as part of the planning and installation team for Once Removed on the ground in Venice, through the leadership of curator Felicity Fenner.

The Australia Council also acknowledges the important contribution of Schwartz Media in publishing a special artist book focusing on Shaun Gladwell, which will launch at the 2009 Venice Biennale. Schwartz Media manages an independent Melbourne-based publishing house, which has a distinguished reputation for quality Australian non-fiction books.

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Dr. Clinton Ng

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Front & Back Cover
Shaun Gladwell
Apology to Roadkill 1–6, 2007–2009
Production still
Courtesy the artist and Anna Schwartz Gallery
Photography: Josh Raymond
Cinematography: Gotaro Uematsu

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Shaun Gladwell
Negative Silverton Hotel Position, 2009
Found images
Courtesy the artist and Anna Schwartz Gallery

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Shaun Gladwell
Interceptor Surf Sequence, 2009
Production still
Courtesy the artist and Anna Schwartz Gallery
Photography: Josh Raymond
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Planet and Stars Sequence: Barrier Highway, 2009
Production still
Courtesy the artist and Anna Schwartz Gallery
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Colour Test: Mundu Mundu Planes, 2009
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Video production still
Courtesy the artist and Milani Gallery
Photography: Vernon Ah Kee

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Vernon Ah Kee
Cant Chant (Wegrewhere), 2007–2009
Video production still
Courtesy the artist and Milani Gallery
Photography: Vernon Ah Kee

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Ken Yonetani
Sweet Barrier Reef (detail), 2008
Sugar 110 x 1200 x 360 cm
Installation view, Adelaide Biennial of Australian Art
Courtesy the artist and Dianne Tanzer Gallery
Photography: Ken Yonetani

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Claire Healy & Sean Cordeiro
Decayed Estate, 2004
Entire found detritus from artists’ warehouse
500 x 1000 x 800 cm
Glashaus Gallery, Weil am Rhein, Germany
Courtesy the artists and Barry Keoghs Gallery
Photography: Christian Schuy

Page 20
Claire Healy & Sean Cordeiro
Wohin (backpack – Past Times), 2006–2007
6 lambda prints, 23x42 cm each, edition of 20,
Installation of entire deconstructed caravan
and euro pallets
Dimensions vary
Collection: private museum, Tasmania
Courtesy the artists and Barry Keoghs Gallery
Photography: Claire Healy & Sean Cordeiro

Inside Back Cover
Vernon Ah Kee
Cant Chant (Wegrewhere), 2007–2009
Video production still
Courtesy the artist and Milani Gallery
Photography: Vernon Ah Kee

Artist Images
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Extensive information is available on the fully interactive website. To keep up to date with the Australian representations at Venice please join our mailing list at:

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