

# MELBOURNE

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Issue 027  
March 2005  
\$6.95

## Mark Webber

Formula for  
Success

## Swedish Style

Scandinavian cool  
heats up the city

## Off the Runway

Fashion through the lens

ISSN 1447-4107



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# BAX TO THE WALL

Life as an emerging artist is difficult; there's the uncertainty of the next pay cheque, how the work is going to be received, and the constant scramble for grants. But, as we've discussed in MELBOURNE previously, this is a city in which art comes naturally. It's familiar territory for up-and-coming painter Matthew Bax who is exhibiting this month at St Kilda's Über Gallery. Splitting his time between Melbourne and Munich, Bax finds a great deal of inspiration here.

## How does Melbourne inspire your work?

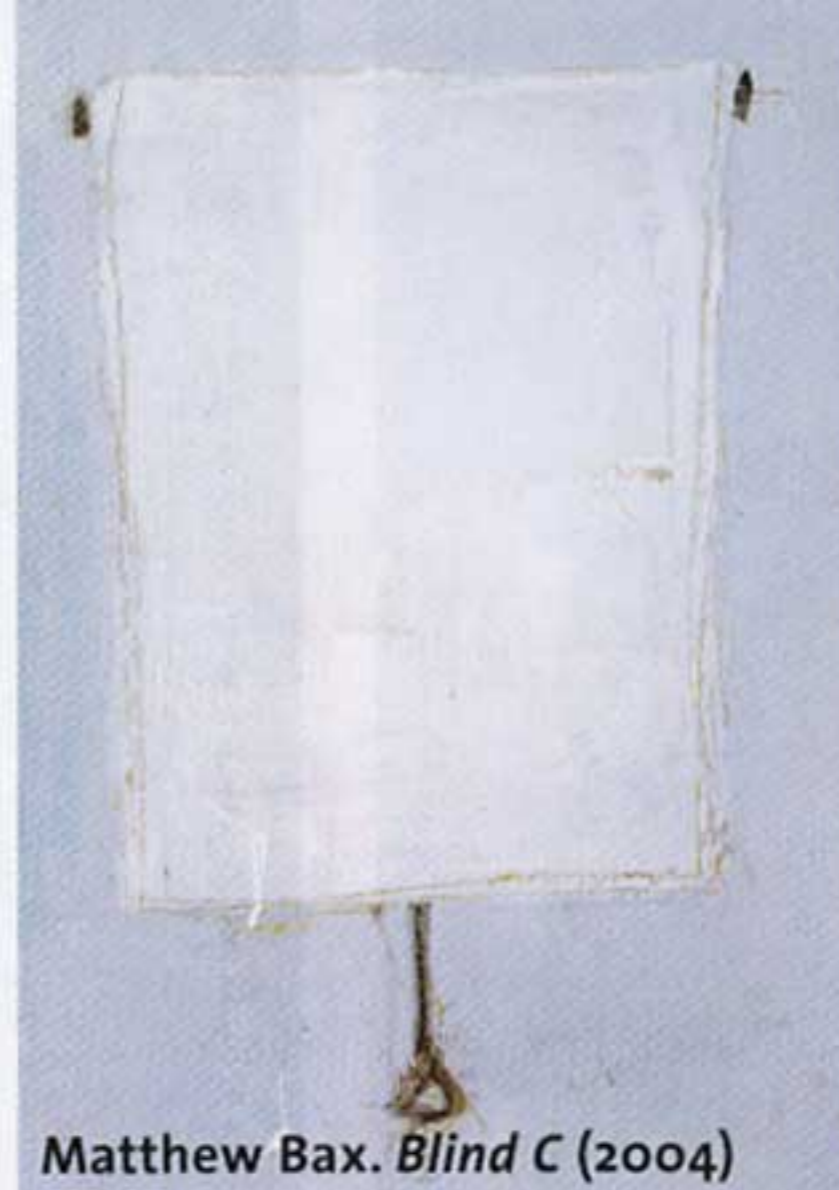
My first real mature body of work was inspired by Melbourne, especially the Flinders Street Station underpass and its toilets. I should clarify this response before eyebrows are raised – I mean the rustic, cold clinical design of them, the way the dirty water from above makes its path down the tiles, the fact that the 'do not spit' sign is still there. My first solo show in Munich was predominately made up from works taken from Melbourne subjects.

## Is art in Melbourne healthy?

Definitely, we are spoilt with the variety and calibre of commercial galleries. Our museums are extremely well supported and we have collections we really should be proud of. I would just like to see art form a bigger part of our lives here as it does abroad.

## What are the artistic differences between Munich and Melbourne?

Art is a lot more a part of life in Munich. But I think the biggest difference is the variety of people who collect art. All age groups and types – it's really not an unusual thing to collect art. The commercial gallery environment here needs to work at becoming more approachable for the community – one cannot start collecting if they are intimidated about walking in the doors of a gallery. KH



Matthew Bax. *Blind C* (2004)



Matthew Bax. *Blind A* (2004)

## O2O Radar



Lucy Guerin's *Aether*

## LOST IN THE AETHER

In a world constantly logging-on, dialling-up and plugging-in, one has to ask: has communication become too sophisticated for words? To examine the issue of how we deal with information overload despite our increasingly sophisticated means, eminent Melbourne choreographer Lucy Guerin has created her latest contemporary dance project *Aether*.

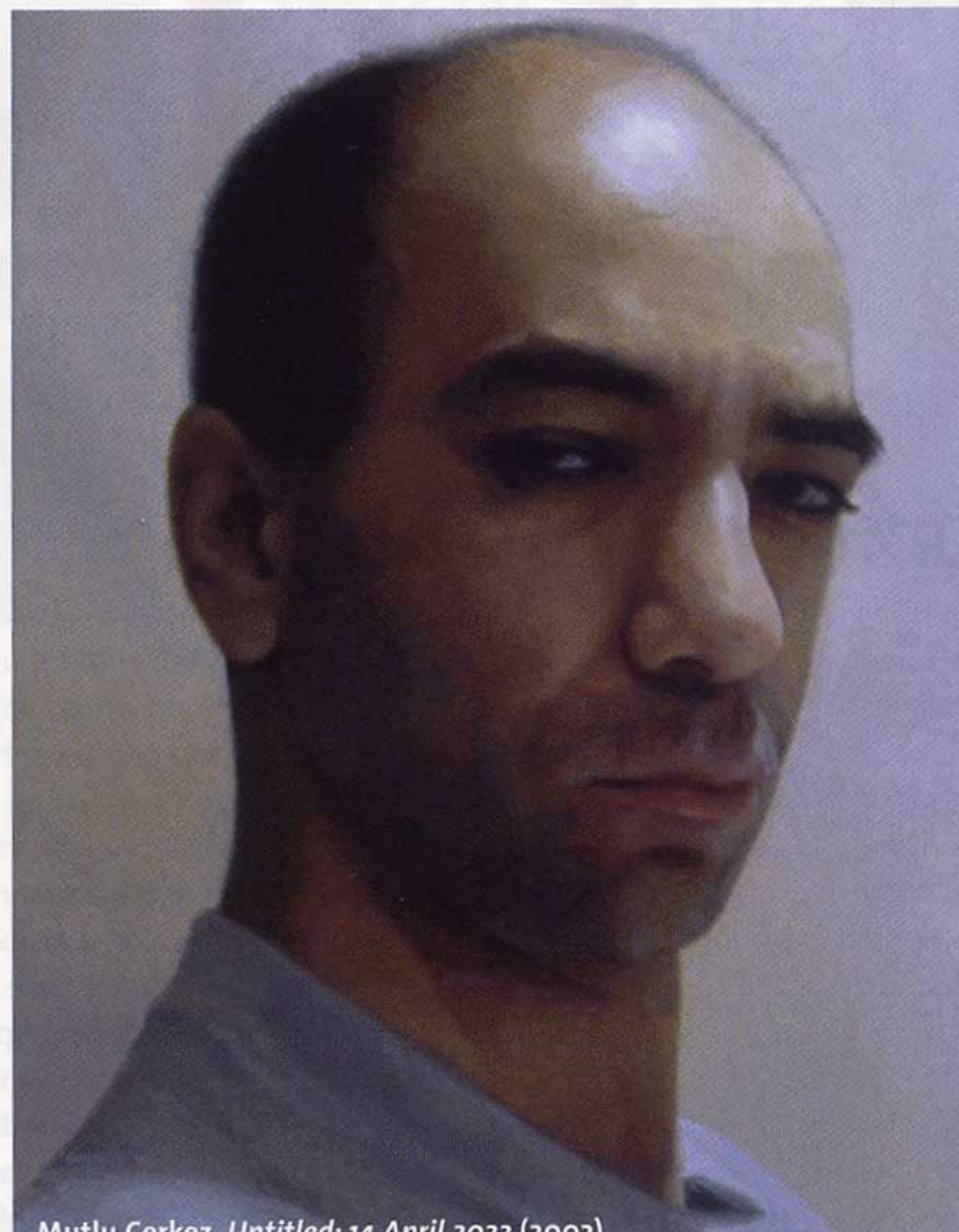
"In day-to-day life we are presented with a barrage of data and information and the way we communicate is determined by which of this information we choose to take in or block out," Guerin explains. Unlike many of Guerin's past works, which focused on movement, *Aether* combines sound and data projection as equally important parts. "This project is very detailed with the combination of sound, projections and complex movements and the audience is forced to choose what they accept or reject and to edit their own version of the work."

Projectionist Michaela French brings her technical expertise to *Aether* using an accumulation of data and information that is projected on a screen at the back of the stage to connect the work's movement to its high-tech subject matter. The sound aspect, produced by Scottish sound designer Gerald Mair, is made up of a range of electronic sounds from the real world. "It's about human relationships and interaction," Guerin explains. "Despite all the ways we have of communicating with others, we still find it hard to reach people." TH

## NEW ALL OVER

Despite the depth and breadth of Melbourne's art scene, it's often the most well known and enduring artists that receive the greatest publicity and draw the biggest crowds. But amongst it all, and in relative obscurity, the Australian Centre for Contemporary Art (ACCA) continues to exhibit amazing examples of modern art by Australia's brightest new talents. This month ACCA hosts its third annual *NEW* exhibition with six major commissions from a selection of outstanding young artists, including the brilliant Mutlu Çerkez – known for his intense self-portraits (below). Hand-picked by guest curator Max Delaney, the artists are encouraged to push the boundaries as contemporary galleries around the world seek ambitious and innovative projects. This directive has seen many previous *NEW* recipients picked up by overseas and commercial galleries.

"Many of the projects have had longer lives in other exhibitions here and overseas and have gone on to be purchased by major collections," explains ACCA's Artistic Director Juliana Engberg. "It is clear that in helping the *NEW* artists make a work of ambition they have a project that sustains interest over a number of years." TH <[www.acca.org.au](http://www.acca.org.au)>



Mutlu Cerkez. *Untitled: 14 April 2023* (2003)