



Anne Graham

12 February – 6 March 2004

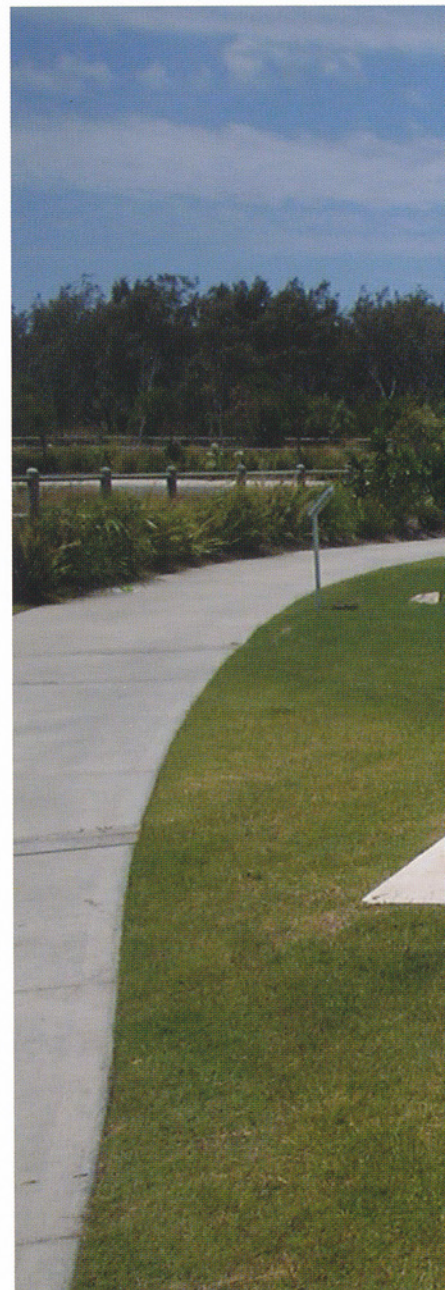
S H E R M A N G A L L E R I E S



PIGGY 2003 (with Roman Rees), leather, polystyrene, calico, dimensions variable
 Museum of Art, BYU University, Utah, USA
 Photograph Andy Von Harten, courtesy Anastasia Rees

opposite:

THE THREE BOWLS 2003 rocks, white concrete, marble dust
 Casuarina Development, project manager Gary Corbett
 Photograph courtesy Tweed River Regional Art Gallery, New South Wales



ANNE GRAHAM: The alchemy of becoming

But this one element in a work that manifests another, this one element that joins with another, is the thingly feature in the artwork.¹

Martin Heidegger

Vitrines, bottles, metal, animal fur, red dirt, combs, horsehair, balls of string, hands, feet, memories, communities: these are just some of the objects and materials of Anne Graham's art. From public artworks in hillside communities in Japan to minimalist sculpture in Martin Place; from food events in Newcastle to the personal and intimate collections of objects in her home, Graham seems always in the process of stimulating intercultural connections and alchemical reactions. In another life she may have been a taxonomist or alchemist, such is her interest in collecting all things weird and wonderful. It is in the meeting of these materials and the conjoining of objects that her work transmutes and becomes a 'thing'.

It is the thing-ness of Graham's work that is uppermost in my mind when I think of her studio with its boxes and displays of combs, fossils, horsehair, rubber and metal, wood and wax, shells and horns, needles and pins, all living and coexisting as a Foucauldian community of monsters and fossils. In Foucault's words, 'the monster provides an account, as though in caricature, of the genesis of differences, and the fossil recalls, in the uncertainty of its resemblances, the first buddings

of identity'.² It is in the poking, prodding and arranging that order is brought to the impending chaos and presents relationships between subject and object, space and enclosure, void and innerness. Foucault says that 'one cannot know the order of things "in their isolated nature"', but by discovering that which is the simplest, then that which is the next simplest, one can progress inevitably to the most complex things of all'.³

In a conversation with the artist, we discussed the notion that if you carry a book around for long enough, the inevitable fingering, opening and reopening of the sensory object causes the words to enter your mind as if by osmosis; that just by being in the constant vicinity of the book you come to know its contents. For the objects and materials in Graham's studio, this too is their fate. If they stay there long enough, they eventually enter her frame of reference; their essence penetrates her thoughts and skin and they are poked, prodded and manipulated into becoming a work of art.

There is an evolutionary process in the creation of Graham's art whereby materials, objects and things come together to form a work, with the sum of its parts occasionally evolving; one assemblage conjoins with another assemblage,⁴ the space they make together forming an intimacy and innerness. Graham interrogates this space and its object relationships through the analysis and process of



becoming, with the resultant assemblages forming an intimate conversation. Objects come together as a conjugal love song – touching, interconnecting, penetrating – performing an act of joining which leaves a pleasurable and lingering stain on your memory and on your skin.

In her essay, 'A thousand tiny sexes',⁵ Elizabeth Grosz refers to the process of becoming as a fluid reorganisation that creates territories, passages or 'cracks between segments so that they may drift and yet something may pass between them'. These passages, cracks, enclosures and spaces in Graham's works are often wrapped, bound, tied or interconnected with a material that pierces (pins and needles); caresses or strokes (combs and rakes); or binds and restricts (elastic and rubber). This piercing, caressing, binding and restricting of singular units into a 'thing' often creates a multiplicity of shapes or a repetition of texture and movement, provoking our vision and senses into simultaneous relaxation and stimulation.

Graham often creates objects and things as a knowing response to life's situations and repetitive processes: a woman's prison; a retirement home; the space under a bridge – the home of the homeless; sewing; making pastry; eating; grooming. It is an individual's memories, possessions and objects that provide a passage to this knowing and it is this knowing that Graham wraps around and inserts into her works.

Similarly, it is in recognising this knowing that a memory unfolds as we look at her work, for these objects and things transgress all boundaries. In working with the animate and the inanimate, persons and things, memories both tangible and intangible, Graham prods and probes not only her objects and things; in confronting the old, the homeless and the strange, she also prods and probes and interpenetrates the memories and emotions that we associate with being part of a community. It is not always pleasant, not always a feeling of ease, but one thing is assured: the thing that you look at, the feeling you get when you experience the work will be hard to shake and, like the book that you may carry around with you, it will penetrate your mind, pervade your senses, and you will come to know it.

Donna Brett
Art Gallery of New South Wales, Sydney

¹ Martin Heidegger, 'The origin of the work of art' (1935), in D. Preziosi (ed.), *The Art of Art History: A Critical Anthology*, Oxford University Press, Oxford, 1998, p. 415.

² Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, Routledge, Oxford/New York, 1966, p. 171.

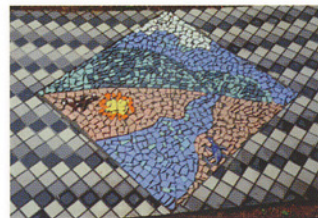
³ *ibid.*, p. 59.

⁴ Thanks to Tom Loveday and Tim Rayner for this insight.

⁵ Elizabeth Grosz, 'A thousand tiny sexes', *Gilles Deleuze and the Theatre of Philosophy*, Routledge, Oxford/New York, 1994, p. 204.



Anne Graham: *Selected Works 1983–2003* installation views, Bond University Gallery
Project manager John Walsh, Gold Coast City Art Gallery, Queensland



SNAKE PATH 2003
ceramic tiles 150 metres long
installation views
Echigo-Tsumari Triennale, Japan
Project manager Sakura Iso
Photographs courtesy Art Front Gallery, Japan
Photograph © S. Anzai

BIOGRAPHY

1969 Diploma of Art and Design, Manchester Metropolitan University, UK
1973 Master of Arts, Royal College of Art, UK
1983 Graduate Diploma of Education, Curtin University, WA
1999 PhD Candidate, Royal Melbourne Institute of Technology, VIC
2003 Head of School, School of Humanities, University of Newcastle, NSW
Currently lives in Sydney, NSW

SELECTED SOLO EXHIBITIONS

2003 *Anne Graham: Selected Works 1983–2003*, project manager John Walsh, Gold Coast City Art Gallery, Bond University Gallery, Gold Coast, QLD
2002 *Memory and Things*, Sherman Galleries Hargrave, Sydney; *Memory and Things*, School of Fine Art Gallery, University of Newcastle, NSW; *The Cultivated Garden*, Hazelhurst Regional Gallery and Arts Centre, Sydney
2001 *Eating and Grooming*, Sherman Galleries Goodhope, Sydney; *Food and Art*, Newcastle Region Art Gallery, NSW
2000 *The Silk Plaza*, Echigo-Tsumari Triennale, Japan
1999 *People in Glass Houses*, Royal Botanic Gardens, Historic Houses Trust, Sydney
1998 *Timepiece*, Sculpture Forum, Canberra; *Tunnel Vision*, Canberra School of Art Gallery, ACT
1997 *The Cooling Tower*, Museum of Sydney, Historic Houses Trust, Sydney; *The Macleay Women*, Elizabeth Bay House, Historic Houses Trust, Sydney; *Transitions*, Melbourne Festival, VIC
1996 *The Chain of Chambers*, for Volt, Brisbane Festival, QLD; *Off the Rails*, Adelaide Festival, curator Erica Green, University of South Australia, Adelaide
1995 *Sweat*, Roslyn Oxley9 Gallery, Sydney; *Sarashi*, Hinode-Machi residency exhibition, Hinode Gallery, Tokyo, Japan; *Steriliser*, Experimental Art Foundation, Adelaide
1994 *Sweat*, street performance, Manhattan, New York, USA
1993 *Through the Glass*, Roslyn Oxley9 Gallery, Sydney; *Lap*, Artspace, The Gunney, Sydney; *Toll*, Penrith Regional Gallery and The Lewers Bequest, Sydney
1992 *Noemata*, Performance Space, Sydney
1991 *Anne Graham*, Roslyn Oxley9 Gallery, Sydney
1988 *Sew What*, Roslyn Oxley9 Gallery, Sydney

SELECTED GROUP EXHIBITIONS

2003–04 *Life Stocking*, Museum of Art, BYU University, Utah, USA; *Memory and Things V*, Library Gallery, University of Newcastle, Ourimbah, NSW; *Tenth Anniversary Japan Cultural Centre Sydney, Celebrating Cross-Cultural Transformations*, Archive project, Powerhouse Museum, Sydney
2003 *Festivus*, Sherman Galleries, Sydney; *Objects and Rituals of the Kitchen*, School of Fine Art Gallery, University of Newcastle, NSW; *Waltzing with Whitlam*, Sydney Opera House Studio, Sydney; *Memory and Things IV*, Newcastle Mater Misericordiae Hospital, Palliative Care and Community Arts Program, NSW; *Memory and Things III*, John Hunter Hospital, Arts for Health, in conjunction with Synergy Arts for Health Conference, University of New South Wales, Sydney
2002 *Festivus*, Sherman Galleries Goodhope, Sydney
Melbourne Art Fair 2002, Sherman Galleries, Royal Exhibition Building, Melbourne; *Group Exhibition*, Sherman Galleries Goodhope, Sydney; *Dressing and Dreaming*, curator Dr Gene Sherman, Sherman Galleries Hargrave, Sydney
2001 *Inaugural Exhibition*, Lake Macquarie City Art Gallery, NSW; *The Cultivated Garden*, Hazelhurst Regional Gallery and Arts Centre, Sydney; *Patricia Wilson Adams and Anne Graham*, School of Fine Art Gallery, University of Newcastle, NSW; *Relative Values: Common Ground*, School of Fine Art Gallery, University of Newcastle, NSW; *Space: Moons*, Penrith Regional Gallery and The Lewers Bequest, Sydney; *7th NICAFA: International Contemporary Art Festival*, Tokyo International Forum, Chiyoda-ku, Tokyo, Japan; *Group Exhibition*, Sherman Galleries Goodhope, Sydney
2000 *Olympic Theme – Pathways*, Maitland Regional Gallery, NSW; *Call and Response*, School of Fine Art Gallery, University of Newcastle, NSW; *Soft House 1*, installation, Newcastle Botanical Gardens, NSW; *Soft House 2: Construction and Process*, International Artists Museum, Poland
1999 *Outbreak: Moon*, School of Fine Art Gallery, University of Newcastle, NSW; *Ten Faces of Australian Contemporary Art*, Czech–Australian Cultural Alliance, Prague

1998 *Something*, Sherman Galleries, Sydney; *After the Bell*, Penrith Regional Gallery and The Lewers Bequest, Sydney; *Construction in Process: The Hide*, International Artists Museum, Melbourne; *Wardrobe*, Perth Institute of Contemporary Art, WA; *Institute of Modern Art*, Brisbane; *Performance Space*, Sydney; *Mad Love Gallery*, Adelaide; *Thin Skin*, Performance Space, Sydney
1996 *Parking: Cabaretta*, Casula Powerhouse Arts Centre and Liverpool Regional Museum, Sydney; *The Tamworth Fibre Biennale: Doing Time*, Tamworth Regional Gallery, NSW; *A Sense of Place*, Bede Gallery for Northern Arts, Newcastle, UK; *Flagging the Republic*, Sherman Galleries Goodhope, Sydney; *The Beggars Banquet*, A Progressive Dinner, Performance Space, Sydney
1995 *Seven Histories of Australia*, Australian Centre for Contemporary Art, Melbourne; *Doing Time*, Casula Powerhouse Arts Centre and Liverpool Regional Museum, Sydney; *Compound Time*, Canberra National Sculpture Forum, Canberra; *The Nuns Pool, Viewers and Audiences*, Wollongong Regional Gallery, NSW
1994 *Working with the Wall*, Ivan Dougherty Gallery, University of New South Wales, Sydney
1993 *Hypothetically Public*, Penrith Regional Gallery and The Lewers Bequest, Sydney; *Black*, Regional Galleries Touring Exhibition; *Fifth Australian Sculpture Triennial*, Melbourne
1992 *Working in Public*, Public Art Project, Artspace, Sydney; *Transgressions*, Australian National Gallery, Canberra
1991 *Dissonance: Aspects of Feminism and Art*, The Wharf, Sydney
1987 *The Third Australian Sculpture Triennial*, National Gallery of Victoria, Melbourne
1986 *Biennale of Sydney*, Pier 2, Sydney

SELECTED AWARDS AND GRANTS

2003 Mayfield Cultural Heritage Study, Collaborative Grant, Imaging Newcastle
2001 PhD Examination in the Creative Arts, RMC Grant, University of Newcastle; *Objects and Rituals of the Kitchen*, RMC Project Grant, University of Newcastle; Conference Establishment Grant, University of Newcastle; *Mnemonic Function of Objects, Materials and Spaces as Constructors of Identity*, RMC Project Grant, University of Newcastle; *Spatial Culture*, Faculty Research Group, University of Newcastle; Artist-in-Residence Program, Newcastle Region Art Gallery
2000 National Association of Women in Construction (NAWIC) Merit Award (for *Passage*)
RMC Conference Travel Scholarship, International Artists Museum, Lodz, Poland
1999 *Mnemonic Function of Objects and Materials as Constructors of Identity*, RMC New Staff Grant, University of Newcastle
1998 Nepean Research Grant to Support Faculty Publications and Visiting Fellowships
1996 Funding to establish UWS Nepean Designated Research Group; *Domestic Space: Its Possession and the Markings of Identity*, Nepean Research Grant
1995 Hinode-Machi Residential Galleries, Tokyo, Japan

PUBLIC COMMISSIONS

2003 *The North Wing Project*, collaboration with Alexander Tzannes and Associates, 21 Pacific Street, Newcastle; *Snake Path*, permanent public artwork, Echigo-Tsumari Triennale, Japan; *The Three Bowls*, permanent public artwork, Tweed River Regional Art Gallery, Casuarina Development, NSW
2002 *Wish Transmitter*, Art Avenue, Tachikawa, Tokyo, Japan; *Tachikawa Calendar*, Art Avenue, Tachikawa, Tokyo, Japan; *Hide and Seek*, Art Avenue, Tachikawa, Tokyo, Japan; *Iwadeyama Station*, permanent public artwork, Iwadeyama, Japan
2000 *Passage*, Martin Place, for the City of Sydney Open Museum and Sculpture Walk

COLLECTIONS

National Gallery of Australia, Canberra
Art Gallery of New South Wales, Sydney
Brisbane City Gallery, QLD
John Curtin Gallery, Curtin University, WA
University of Western Sydney
The Belgiorno-Nettis Collection
Corporate and private collections worldwide

SELECTED BIBLIOGRAPHY

Jill Stowell, 'Domesticity in the extreme', *Newcastle Herald*, 25 October 2003
Jill Stowell, 'Healing hands ever soothing', *Newcastle Herald*, 5 May 2003
Bruce Barber, 'Marking the limit: Re-framing a micro-economy for the arts', *Parachute 106*, Pub Integria, Canada, 2002
Anne Susskind, 'Wear in the world', *Bulletin*, 16 April 2002
Susan Best, 'Anne Graham's Passing Through: Between performance and the object', *Eating and Grooming*, Sherman Galleries, exhibition catalogue, 2001
Susan Best, 'Elemental constructions: Women artists and sculpture in the expanded field', in Adam Geczy & Benjamin Genocchio (eds), *What is Installation? An Anthology of Writings on Australian Installation*, Power Publications, University of Sydney, 2001, pp. 193–95
Anne Graham, 'Soft architecture', in Elizabeth Mossop & Paul Walton (eds), *City Spaces, Art and Design*, Fine Art Publishing, Sydney, 2001, pp. 78–87
Tony Bond, *Food and Art at the Newcastle Region Art Gallery*, Newcastle Region Art Gallery, exhibition catalogue, 2001
Victoria Hynes, *Critic's Picks, Metro, Sydney Morning Herald*, 2–8 November 2001
Anne Loxley, 'Nature's theme from garden to bush can only grow on you', *Sydney Morning Herald*, 10 October 2001
Victoria Hynes, 'Rites stuff', *Metro, Sydney Morning Herald*, 27 July–2 August 2001
Courtney Kidd, 'The casual look, going on nonchalance', *Sydney Morning Herald*, 18 July 2001
Elizabeth Farrelly, 'A walk on the short-sighted side', *Sydney Morning Herald*, 4 June 2001
Martin Thomas, 'The cooling tower', *Uncertain Ground: Essays Between Art and Nature*, Art Gallery of New South Wales, 2000
Juliana Engberg, 'Breadline', *Artlink*, vol. 19, no. 4, 2000
Louise Dauth, *Site*, Parliament House Construction Photography Project, Parliament House, Canberra, 2000
Geraldine O'Brien, 'Ghostly walk in a misty metaphor', *Sydney Morning Herald*, 12 March 2000
Susan Best, 'Elemental constructions: Women artists and sculpture in the expanded field', *Australian and New Zealand Journal of Art*, vol. 1, no. 2, September 2000
Sally Coucaud, 'New look Martin Place', *City of Sydney Quarterly*, Public Affairs Unit, City of Sydney, 2000
Susan Best, 'Public art in the Olympic City', *Architecture Australia*, September–October 2000, p. 82
Dinah Dysart, 'In house intervention', *Art and Australia*, vol. 36, no. 3, 1999, pp. 350–59
Susan Best, 'Art in other spaces', *Watch This Space: A Conference on Public Art*, in Deborah Malor & Heather Johnson (eds), *Australian Journal of Art*, Sydney, 1999, p. 73
Richard Thomas (ed.), *The Bridge, Construction in Progress VI*, International Artists Museum, Melbourne, 1998
Paul McGillick, 'The Bridge, Construction in Progress VI', *Monument*, vol. 2, no. 5, 1998
Charles Green, 'The Bridge, Construction in Progress VI', *Art and Text*, August–October 1998
Sally Coucaud, *Sculpture Walk, Architectural Review Australia*, vol. 6, no. 5, 1998
Peter Emmett, 'Harbourings: Remaking Sydney's industrial landscape', *Australian Perspective: Between Art and Nature*, Art Gallery of New South Wales, Sydney, 1997
Gay Bilson, 'The beggars banquet', *Object*, winter, 1996
Benjamin Genocchio, 'Situations: The work of Anne Graham', *Telstra Adelaide Festival*, 1996
Norrie Neumark, 'A stitch in time', *Photofile*, no. 46, 1995
Susan Best, 'Walla Mulla Park', *Working in Public*, exhibition catalogue, Artspace, 1994
Catriona Moore, *On Women and Sexual Identity*, Allen & Unwin, Sydney, 1994
Susan Best, 'Space and sexuality', *Transitions*, vol. 42, autumn, 1994

cover:

WISH TRANSMITTER 2002
Art Avenue, Tachikawa, Tokyo, Japan
Project manager Toshio Kondo
Photograph courtesy Art Front Gallery, Japan
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