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Forward

by Zara Stanhope



What's in a name? After Kings was established I continued to wonder whether the title of this artist-run initiative was more than a reference to its address. Did the label designate an ambition to be at the head of the field, or the belief that the original members of Kings had already made it?

A decade of operation has demonstrated that the changing constitution of artists has been a succession of people concerned with making Kings relevant for the long hall, irrespective of any other meanings implicit in the nomination of monarchy. The title is possibly a misnomer, as Kings has operated more along the lines of republican rule.

Today Kings is one of the longest running artist organisations in Melbourne. Ten years younger than West Space and Platform, when it was established Kings was part of a flourishing of new artist associations that included Ocular Lab, Seventh Gallery, Bus Projects and TCB art Inc. amongst others. However, Kings is unique amongst

these other organisations in having been dedicated to sustaining both a public exhibition space and artists' studios. Today we are familiar with the growth of independent artists initiatives. They present an ever-expanding array of art practices that follow the specific interest of their constituents across exhibiting, performance, publishing, socialising, research, study gatherings, forms of education-based practices, and protest and activism. Artist-run initiatives have become familiar as key forms of political economy in the arts.

Since day one Kings has undoubtedly been a part of the Melbourne art world. Ten years on its role is clear even if its title remains provocative. This ARI has focused on supporting practice and the art public in two ways. The city studio spaces have been workplaces for a large number of artists at crucial points of development in their practices. The gallery space has presented a diverse range of new work, offering development and presentation opportunities for artists

and informing new audiences. In addition, Kings holds a unique place for its support of moving image work.

A publication such as this offers the benefit of looking back over the trajectory of an organisation. This retrospective view places the contribution of Kings in clear view. Reviews of the production and experience of art at Kings highlight how the organisation has enabled artists to operate as part of a discipline and not an industry. The many people behind Kings have supported a loose constellation of material and social processes that engaged with a wide community of practice and its discourses.

Kings has sustained its organisation and us as viewers through changing times. This publication reinforces an understanding of Kings not as monarchically superior to the people but as an important player in the making of cultural community.

Zara Stanhope is a Principal Curator at Auckland Art Gallery Toi o Tamaki.



Introduction

by Anabelle Lacroix

Indulge.

Can we think of Artist Run Initiatives (ARIs) as indulgent spaces? Are they indulgent in the way they create a shared space for artists to exhibit outside of the system of the art institution? When they are run by volunteers and based on a do-it-yourself economy?

ARIs are a privilege; since the 1980s ARIs have played a role of significance in the production of Australia's cultural capital. In fact, this publication is indulgent in itself by aiming at putting-down an oral history, at reflecting on different aspects of the ARI itself and its longevity.

It's our 10-year anniversary! Is that a relief? Knowing that a volunteer-run, not-for-profit space is still alive and active? Is Kings institutionalised? How do we consider the history of its exhibitions? These are questions I wanted to share.

Two important things come into play in ARIs, a commitment to collaboration¹ and belief².

These commitments happen inside as well as from the outside – by visitors – and are discussed in essays by Dunja Rmandić and Kate Warren. It's also seen along the way with collective projects such as the series of exhibitions *End, Half life, No Return and Risk* curated by the Kings committee in 2005, the exchange with Edinburgh Sculpture Workshop in 2007, and emerging artist programs in 2010 and 2012.

At its inception, Kings focused on showing video art and photography (and a few other wild projects!), in response to a need felt by its founding members.

Amy Marjoram reflects on the legacy of video at Kings and Kyle Weise shows how the use of the space can reflect on a shift in direction of the gallery. Nowadays, Kings has expanded as a host for organisations that have their own focus, such as DUDSPACE and The Melbourne Video Art Society (MVAS). Kings is dedicated to reflect on the practice of contemporary art, since 2012 Kings moved to a 6 months rotating thematic programs of exhibitions and events.

ARIs live in the moment, and are often not primarily concerned with archives. As a simple matter of fact – and by unknown circumstances – Kings’s archives have been mostly lost.

This publication exists as an open narrative, offering prompts for reflection on the ARI but also as props for the reader. It almost exists as a film script where the narrative is to be acted upon and completed through fiction.

ARIs are social spaces as much as they create space for exhibitions, and most of you will have a different experience of the space and of this publication. I leave it with you, readers, to fill in the gaps, navigate through your own memories and –perhaps filmic – imagination.³



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The King is dead. Long live the King!

Anabelle Lacroix

Committee Member 2011-2013

[1] “A commitment to collaboration sustains pockets of Melbourne’s art community” Daniel Palmer writing on the opening of Conical in “ARIs Fighting It”, *RealTime Issue* #45, Oct-Nov 2001 <http://www.realttime-arts.net/article/45/5950>

[1] “If the members know what the organisation holds as its core values, and the members live these values, then it will survive through rough times. As artist run spaces move into the realm of artist run institutions [...]”, Brett Jones, “Why artist run space?” in Din Heagney (ed.), *Making Space, Artist Run*

Initiatives in Victoria, 2007, p22.

[1] One can only stress the Do-It-Yourself nature of this enterprise! oh Only If you can swing it, footnotes on that essay

[1] Amelia Douglas, catalogue essay, *Killing Time*, 2010, unpaginated.

[2] Douglas, 2010.

[3] Amy Marjoram, ‘Engagingly awkward proximities,’ *Real Time*, 86, August – September 2008, p. 46.

[4] Hope Mašino, catalogue essay, ‘Robert’s Your Father’s Brother,’ 2013, p. 1.

[5] Mašino, 2013, p. 2.

[6] Amy Marjoram, ‘Preview of Lacknes’, (Lou Hubbard, Gertrude Contemporary Art Spaces), *Photofile*, 86, March – June, 2009, p. 12.

[7] Marjoram, 2009, p. 12.

[8] Matthew Nash, ‘Where in Manhattan will Lee part with this little red ball?’, *Big Red & Shiny*, Issue 25, 2005, unpaginated.

[9] Artist statement by Brown Council www.browncouncil.com

1.

JOURNAL

ARIs: Past present and future

In Conversation with
Brendan Lee and Brie Trenerry.



"FANTASTIC..."

BT- So, I thought we'd start off with a bit of reminiscing about the ARI's in Melbourne, late 1990's, early 2000's, when we were getting started and were still at RMIT, or just finishing, perhaps pre Kings days before the gallery was a reality, do you remember what was happening?

BL- Pre Kings days there was the Old Westspace in Footscray.

BT- Was Roar still there?

BL- Roar, I think Roar was on its last legs. There was Ether and Nicotel, which was above Dantes in Fitzroy...

BT- Oh I remember that, I didn't know the name.

BL- I think that was Peter Henderson and Phil Edwards, and a few other guys from RMIT and that became another ARI after that, cant remember the name and then after that there was 1st Floor, obviously one of the bigger ones, the

bigger influences; then there was Grey space in the lane between Flinders St and Flinders Lane, MASS gallery and there was Torque.

BT- That's the one I was trying to think of, that showed a lot of big names before they were big- Daniel Von Sturmer, Dave Noonan, Starlie Geike, Ricky Swallow, run by Sandra Bridie, Jennifer Mills, Kieran Boland. Then there was Ocular lab, Clubs inc., Platform in Degreaves St and BUS gallery.

BL- There were lots popping up, and they were pretty good, but not all the same standard as say a commercial space. They were a bit shabby, they had fluoro lighting, no tracks.

BT- I remember that too.

BL- The walls were really patchy, and you know, they seemed to be a cowboy set up when you weren't sure if they were open.

BT- Low budget, need to know basis, if you knew about it you'd go there- they all were back then I think. So what do you think drove the rise of the ARI's at that moment in time? We're talking mid to late nineties.

BL- There was a reaction to not being able to get shows in institutions- the institutions were all locked shops, so you had, you know, you couldn't get a show at Gertrude St or CCP, or ACCA because they seemed to have just a few people that they were prepared to show over and over again..

BT- I definitely remember feeling quite angry and helpless actually and very naive.

BL- A lot of the artists were being taken from commercial spaces so if you weren't represented you had no hope!

BT- And they; CCP, ACCA, Gertrude St, were the CAOs, [Contemporary Art Organisations] the next level up for contemporary art exhibition, not like the ARI's, they [CAOs] had government funding and ARI's didn't at that time?

BL-Yeah, they didn't have any funding and it seemed like a lot of the CAOs network were taking their artists from the commercial galleries, so you had no way to get into Gertrude St or CCP unless you were represented and you had no way of being represented unless you had a show in a commercial space, so it reached a boiling point where there were so few commercial galleries, and there was a lot of empty space and a lot of artists not represented.

BT- What were the commercial spaces? There weren't many were there from memory, the big names I mean? Anna Schwartz, Tolarno, Australian Galleries, Robert Lindsay? They were mostly on Flinders Lane?

BL-They were very few and far between- it was also following on from 2 recessions so the only people, the only galleries who were seemingly independently wealthy that could afford to run commercially, didn't have the younger spaces like Neon Parc or Uplands around, like it is now, as

competition that could afford to run on a shoe string. You had to have a lot of collateral behind you. But there was a lot of empty space so artists started setting up galleries because they could.

BT- Because it was very cheap- the rent was cheap. I mean look at 1st Floor being in Fitzroy- you couldn't do that now, and we're talking the 90's there, so it was easier I guess, but still, in relative terms, you're still talking about artists with little cash to pay rent.

BL- It was very cheap. In about 2000 a lot of the galleries started to close, there was the property bust after the .com boom -and the property bust went on. I'm sure they're somehow aligned, but the property market just dropped right out and a lot of galleries either closed up or decided they could move and afford to take over better properties. So CCP could afford to move residence, because the shops were taking over the main commercial strips and so CCP closed down and 1st floor shut down; because from what you could gather, apartments were going into these buildings. So what nor-

mally happens after a property bust is developers come in and renovat buildings to sell them as apartments, which is what happens to a lot of galleries. Gertrude St somehow survived that, miraculously really, because Deans art owned the building and didn't sell it, but anything else was going to be sold. Then the government stepped in and started funding the spaces because there was a fear they were going to be lost.

BT- Because these spaces brought so much cultural activity to those suburbs, brought people in, created businesses, a community. Everything local government could possibly want and supporting the idea of free enterprise with minimal funding?

BL- The galleries were gentrifying the areas and adding value to areas that were once considered worthless. So it was a cheap way of adding value into property prices, you know, having art galleries there. So, for example, around 2001, 2002, the artists that were at the Mazda building, also came under the pressure from the property developers.

BT- So that was the crew that became Kings? [Laughs] For the audience -you know, who don't know the history of the space. There were about 20 of us up there at that time in those strange lockable spaces and then the insurance issue popped up. It was an incredible building, insane, huge. We had half of the top floor and the other half had been sealed off, but left as it was from the 1970s. On the very last day we got to walk through, there was a cornucopia of 70's furniture in timber paneled boardrooms, amazing stuff in there, they'd just locked it in as it was- like the Mary Celeste, you expected to see a cigarette butt still burning in one of those beautiful, heavy Ellis ashtrays from that era.

BL- Yeah, then the insurance issue popped up but also the building was being potentially sold-to developers and so consequently its taken 10 years and finally they've got some apartments in there!

BT- Finally! 10 years.

BL- They had so much paperwork and legal bits and bobs to go through and we could have stayed there the whole time, but we started to build, we wanted to build as a competitor to Gertrude Street. We wanted it to be bigger and have professional walls [laughs].

BT- Mind you I remember the name we had at Mazda wasn't too great at the time- I think we were going to call it ABCD? Cos that's what was written on the glass door in the middle of the space and it was 'site specific' naming?

BL-That was the conference room!

BT-Yeah! Where DAMP used to meet

BL-Yeah the DAMP space! But yeah I don't think we actually had a name... for the gallery.

BT- It was the working title for the gallery, ABCD gallery. Not a great name...

BL- I think Frank and Gavin (Gavin Smith) got to the point where they'd

removed the asbestos tiles from the floor [laughs] and we'd mapped out where the walls would be and we'd decided that we'd have three spaces the same size as Gertrude Street main space, so it was to be one third larger than Gertrude St and built from scratch. So we got to the marking out of the floor stage, and were then so lovingly asked to move on.

BT- Yeah and it was quite a quick process I remember, there wasn't much time between when we were asked to leave and when we had get out and I remember it being chaotic and then we went on a massive hunt for the new building because it wasn't just the gallery we were moving, we hadn't even built that- it was the studios, but we had a dream. Before we moved out we decided we wanted to take everybody with us and set up a new studio. Annie Wilson and I went looking for real estate and we eventually found Kings-after a long fruitless search we found fruit!

BL- And we knew...

BT- And we knew it was the right place because as we drove around the back to park, there was...there was [laughing] one of those inflatable kiddie swimming pools and they were hosing it out, it'd been used for mud wrestling at the Dallas Bar, so that was ... I saw it as a sign really, a portent.

BL-Yeah, a sign there was prospective income that could be made if times got lean again...

BT -Yep a different kind of gallery... [laughing]

BL- You'd have people coming up the stairs wondering what the gallery was, and it wasn't the gallery they were after!

BT-I was propositioned more than once when I was living there- it is King Street.

BL- But Kings used to be a restaurant called 'Rembrants'.

BT- Another sign

BL- You could just see the word 'ants' on the wall...

BT- [Laughs] So there were so many art references that it was just beyond belief.

BL- And it was a gallery after it was a restaurant and the gallery...

BT- A sculpture gallery wasn't it?

BL- Yeah and I asked what the name was and they said 'I dunno, Rembrants' and then it was a multimedia space that had collapsed because of the dot-com boom so there were network cables all over the joint but I remember the selling point was, for the rest of us, because Brie and Annie had convinced us it was great, because of the pool, but when we went in there and saw.....

BT- The bathroom!!!!

BL- Went up the stairs and saw the bathroom and thought, this can be our corporate meeting space! We can sit in the bath to have meetings!

BT- It was enormous! It was a dual shower and spa.

BL- Yeah with a rooftop penthouse! Which we all took turns in living up there at some point but no meetings were ever conducted up there ever.

BT- No never actually! Marcel Cousins had his studio up there making tons of work -he was already with a commercial space and he'd been in Japan doing a PhD, and Richard Griggs made his amazing compressed cardboard carvings there.

Initially though, when we got there we just made studios and where the gallery is now there was a company called 'Out 4 Fame' (a hip hop label) they had what is now gallery 3, behind a glass brick wall and there were hip-hop dudes coming in and out all the time. I made a commercial DVD with them, which I saw in a 99c bin at JB a year later and someone else had taken credit for it. I was still thrilled- a so bad video credit! I also remember the big glass wall and the carpet and that, what do you call it? Peek a Boo dinner service?, Strange hole in the wall for dinner service with barn doors?, What

I remember most, thinking about how we had no start up cash, is that Frank [Guarino] took on the lease for the whole thing, he took that responsibility because no one else wanted to do it and Kings wouldn't have got off the ground if he hadn't done that.

BL- Yeah, Frank did all of that and the construction and vinyl, amazing, really, without that we would have been the cowboys with the dodgy walls and crap lighting. Anyway we used that space downstairs as a filming space and to make our artworks and I made a TV commercial down there.

BT- It was a great production space, plenty of room.

BL- But Kings was about to open and we still didn't have enough money to finish ...something...anything off.

BT- It was always tight wasn't it, financially...

BL- We needed more money for lights, yeah that's what we needed, we wanted to get the proper lighting, so we had a fundraiser,

BT- Didn't we bring the tracks from the Mazda building?

BL- We brought some of the tracks but also I bought a track- it was a bit here and a bit there but what we had was our list of things that we wanted to have for the space and we kept on going back to it all the time, whenever we could we'd source pieces for it but they had to be right, they weren't just hobo style sort of hand me down things, it was all done professionally. Even down to painting the floor for the first show and the floor was all sealed. Properly. We had video surveillance, so we could be up in the studios and watch the downstairs space so we could be up in the studio and no one had to sit the space because you could watch from upstairs. You didn't have to work so much back then- cost of living was quite low. [laughs]

BT- Yep, I remember living on 40c for an entire week! We did also run the Work for the Dole program out of there, while I was on the dole. That confused the Salvos a bit. It did help with funding our administration 'creatively', filling gaps when rent wasn't forthcoming. At the

time we were running the production house and I think Public Hangings too around that time, but money was pretty scarce. Lots of video production was happening at that time.

Annie Wilson created the Work for the Dole scheme that ran out of Kings and it was a stroke of genius. We taught digital video to other artists and anyone else interested in digital media having to do mutual obligation requirements for Centrelink. It was a perfect arrangement- they could do their artwork, upskill, use all our equipment, learn editing and video production and we could sign them off legitimately and get paid a modest wage. We produced a video made by everyone on board in the program every six months that had to be shown to Centrelink -they loved it! Lots of the people who went through the scheme ended up working in film and television, it was amazing really and it also helped pay the rent.

BL- And we had artists moving through the studios as well and we'd alternate when the charges went up between the gallery and the studios, it was usu-

ally static for around two years, which helped a bit.

BT- Then we really built Kings!

BL- Brie's Masters became one wall, and we conveniently had water damage so the carpet could be removed.

BT- That flood was horrendous! They didn't clean the gutters in the roof before we moved in, and one day after a night of torrential rain I arrived at 8am, opened the front door and it was like a waterfall down the stairs, out to the street- my printer, all the colours had come out in big CMYK lines across the floor- quite beautiful actually.

BL- Then I had a show at Gertrude St.

BT- A Matter of Time?

BL- So I built the walls to fit Kings exactly, I figured if I was going to spend money it might as well be reused so, measured it all up and that became the main wall at Kings, [Gallery 1] so we had one of Brie's walls, (now the division between gallery 1 and 3) one of my walls and Lily Hibbard had a show

at TCB called Burning Memory and one of those walls became the AV alcove [gallery 3] and the front wall when you walk in to Kings on the right that has the names of the artists on it.

BT- We had the perfect crew: Frank Guarino, a man who did vinyl signage and lettering for a living, took on the lease and made it all happen, Annie Wilson who was very savvy; negotiating with people and getting money into the space, creating financial and artistic opportunities and then Marcel in the penthouse studio, always working for the gallery, always producing work, and myself living and working there, doing the administration, making videos and happy to work 3 days a week solidly, balancing the books, helping with installs, interacting with the artists because it was a community, and Brendo, you were marketing- lots of publicity, forging the relationships with other spaces and getting the name out. For me, I remember it felt like being a mentor in a way, it was a good time. I'm getting nostalgic.

BL- It was a good time. [laughs]

BT- There's a few things I want to discuss in light of what we've already talked about; one is the state of ARI's now; and then the future model of ARI's in comparison with those times that we've experienced. We had those partnerships with ACCA, CCP, other institutions in general and it seems to me that ARI's are different now, there's a different model operating, what are your thoughts on that?

BL- Well, I think back to when all the changes were happening, and when CCP and 1st floor closed down and between Grey Space and TCB, a whole new generation of artists were coming through and taking hold of the art scene, and starting it from scratch, I mean there was the new ACMI built and everything was being rejuvenated, you know, Westspace was going to move;

BT- This was about 2004-5?

BL- 2003 - 2004 it started, and so everyone thought the model had shifted at this point, everyone could do things for themselves, you didn't need to have the backing of the institutions and I kind

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of feel that the institutions themselves had lost the link, with their grass roots artists and so they opened up as well at that point, and we forged a lot of ties; linkages or partnerships we could call them these days, where even the CCP recognized that Kings was predominantly a photographic and video space although we did have other shows there that were what we predominantly specialized in, professionalized. So when they were closed they were directing artists towards us, and being that we'd based ourselves loosely on the

legacy of 1st Floor, as well in that we wanted to have a caliber of art work in there that looked, and was, really as good as a lot of the shows that were going on, that,, to me, looked a bit ad hoc.

BT- You mean in other spaces? Other galleries? What do you mean by ad hoc?

BL- A bit makeshift, So I think also, what was happening with myself was being part of Public Hangings, being

sent around Australia, to interview video artists, it meant I brought them back to kings,

BT- For those who never saw it, Andrew McKenzie, who was content producer for Channel 31, had a nationwide contemporary art program called Public Hangings. People from each state or territory in Australia would send video content, and the show had about 100,000 viewers. Annie Wilson became the editor for the Melbourne segment,

and I was the series editor/sometimes videographer, always wrapping it up for broadcast. Daniel Von Sturmer made the title sequence-Brendan produced his own segment on video art and was flown around to interview artists. We ran the post-production out of Kings ARI.

We built a dedicated video space and started to get funding- Melbourne City and Ozco grants, which we used for exhibitions so the artists did not have to pay rent. We felt that was really important, that was the goal basically.

BL- So, the focus with a lot of our funding was to bring artists from different ARI's to Melbourne to be represented at Kings, in Melbourne. We realized that Melbourne was perceived to be the art capital of Australia, and these artists were unrepresented. We felt we were a focal point, we wanted to be the first point of contact when artists came to Melbourne. So they'd want to go to Kings first, or they knew of Kings and from that point they could go out to the other ARI's and be part of it, so

rather than being an insular space we wanted to be more of an open door, more of a collaborative space within the community.

BT- That was actually how we got one of our board members, James Dodd from Adelaide, getting him involved, he became our chairperson as well.

BL- A lot of the institutions realized that too, and they realized that Kings was national and in some sense were a bit more national than some of the CAOS spaces were, because we were quite approachable as well.

BT- So again, looking back at that time and coming back to now- and also I'd like to touch on what the role of the ARI was back then; I read an article recently that was written in 2008, a blog actually, that someone wrote and they were saying that ARI's aren't needed anymore. To me that's strange, it was always about having a space where it didn't have to be commercially viable, you could freely express ideas and experiment, maybe fuck up, without having to worry about whether you'll

be collected or picked up by a commercial gallery. Do you think that's changed and what do you think is happening now?

BL- The role of the ARI used to be a place where you could put on your work and have it on display with like-minded people coming to look at your work. It didn't really branch out to new audiences and I think that was a bit of a utopian dream, it was like, people who were into video would go to spaces predominantly showing video, they wouldn't go to every ARI, they'd go to shows based on what their niche was. If you had no niche, you wouldn't want to be just a random ARI because there were so many at one point.

BT- Popping up everywhere, and still are.

BL- You could categorize them all- its very similar to a lot of commercial spaces, you know what you're going to get before you go in there, and that can be said with everything at the moment, but if you're showing with like minded people, for people who have an interest

in your specific art medium, there was nowhere really to show; and remember, back then, back in our time [the 90's], there was virtually no video shown in galleries, that was seen as multimedia and quite a low art form. Like street art or chalkies on the pavement or something, it was not seen as being an art form in itself, it was kind of like try hard television.

BT- I remember that sense of no commercial viability -it felt a bit backward compared to the international galleries, not trusted. And now I guess there's a lot of students coming up through VCA or RMIT or wherever and pretty much go into a commercial gallery system- That didn't happen so much when we were coming through. You did your time in the ARI's to get into a CAOS then you might get to a commercial space, or be collected by a museum if the stars are aligned or some shit. I don't ever remember really worrying about getting into a commercial space-I think I was just glad to be out of an institution and making something happen that felt real.

BL- Yeah, There's a lot of money slushing around now, people are grabbed when they're in art school, when I was in the states, people were being grabbed in 1st year and then they were primed, and so you didn't really have to do any time, you were just a product, being sold and manipulated by a commercial art gallery,

BT- Kind'a makes sense in the current climate.

BL- It makes complete sense, but I kind of see the point of the guy in 2008 saying there's no point, in ARI's anymore in that there was also a property collapse once again, where you could create your own space and these days with your crowd sourcing, and your pop up....

BT- Pozible campaigns etc?

BL- Back in our time, it was very much a similar kind of thing, but without the internet, you weren't sourcing it from the internet, you were sourcing it from your peers, who you knew you had contact with physically,

BT- You had to be resourceful, I remember we were always running new businesses, we were constantly initiating things to get the funding for the space.

BL- Yeah and Kings made all its money from selling beer and wine.

BT- And studio rent- I was 'the toe cutter'.

BL- [laughs] So a lot of our goals, in order to prop up the gallery were that we knew how many wine sales or beer sales we had to make to keep our budget bottom line, and putting on a lot of group shows in summer we knew a lot of alcohol would be sold, right down to positioning the bar in a prime place to maximize the access to it.

BT- Also participating in festivals, like NextWave and Fringe and whatnot, I think we had 400 people through for Lane McCormick's work for Nextwave.

BL- Every single one, every single festival. That was an aim of ours, to be everywhere and be represented

on every panel and at every university everywhere where artists could engage.

BT- Yeah, we also did a lot of talks, a lot in the universities, to students, when we'd only just been students, just figuring it out.....now can we talk about the future of ARI's?

BL- I'm older now, and I think that an ARI is a place where you can legitimize your practice, rather than just a place you put on a show just for the sake of it, it's where you've been testing and planning a show and you're ready to release it, put it up for criticism. I think that's the role of an ARI now, rather than being a place where people go and give you positive affirmations about your work,

BT- Which tended to be the case, it was so out of control when there were so many ARI's with artists on the committee and by extension so many directors and members being curators or artists themselves, a lot of incentive to be positive if there's no one looking over your shoulder. Just another thing on your CV.

BL- Now it's not possible to get out and see as many shows as there are out there, but I think a lot of the criticism, a lot of the art criticism is gone, because the literary voice has been diminished by the internet, you don't go to one source anymore for your information,

BT- You mean the big critics with newspaper columns being super-ceded by bloggers and social media sharing?

BL- There's so many micro bloggers that have no real influence, no input, it's terrific when someone comes out to your show and they write about it, that's fantastic, but you have to have definitive sources that you go to, where you say, this person here's been writing for 20 years, knows they're stuff, and you know has praised your work because of ...1,2 &3 not because the show was great, blah, blah, blah, drank 5 beers, saw so and so, that's when art becomes fashion, that's the problem that you get with blogging about art, instead of being critical about art.

I think that's why Lily Hibbard and I set up UN magazine, to be critical, pre-

dominantly about work in ARI's because there wasn't any of that critical debate going on. And then it was ALL critical debate and now it seems like the pendulum swung back the other way, where people have gone the other way, schizophrenically putting art work out there....

BT-.....and writing and curating as well.....

BL- And doing little bits and pieces, which I have no qualms about, I do the same thing myself, it's just the sheer lack of legitimacy I think, even down to the institutions I think, you don't really have much faith in them anymore,

BT- Isn't that sort of a global issue in that area that we're looking at? Beyond art, everything to do with legitimacy, authenticity, has been fragmented to a degree?

BL- People aren't willing to take responsibility anymore, so they're delegating, no, including everyone, and everything- I think that's what crowd sourcing is; that you just put it out there for everyone to share, which is great, but then you don't really get any specialization..

BT- Its that complete democratization which was predicted in the 80's as well but we never thought it would go this far so quickly – the internet wasn't there!

BL-So the future, I do quite like the offsite or site-specific based art projects.

BT- Like pop ups?

BL- Well, a pop up is a site specific space.

BT- I think BUS was thinking of an actual BUS that drove around Australia, and then there's the amazing idea in America where they have the train going across the states exhibiting video-sounds like something anyone might have thought of, but to put it in motion, is what its about. So I think there'll be more of that-accessing a new audience, a broader audience, not just peers.

BL- I think there are elements where also you can use the internet and blogging to your advantage, if no one knows where you're next show is going to be, So people can follow you and you can use the net and crowd sourcing but I think when something's bricks and

mortar, I think they've kind of gone the same way as retail, I'm not saying that artwork on the internet can be legitimized because I don't think that it can because that's just a facsimile or a reflection of what the real thing is, but I do think that art events, they do tap in to a lot of the fashion element, but I think unfortunately that's now part of the culture.

BT- There's been, quite seriously a major cross over between fashion and art.

BL- There's no difference, except for longevity, if someone does it for long enough, it becomes legitimate. If you do it for one year and move on to your next hobby; I think its about looking back and being able to survey your practice over a number of years and say well, that's not fashion, because they have a continuing practice.

BT- So you're talking about maintaining integrity I guess.

BL- But I don't think that ARI's have much of a role to play in it anymore, I think if an ARI, look even the term Artist Run Initiative, doesn't need to be a bricks and mortar building anymore, I know with

Kings, when the rents went up we were thinking about what we could do and how we could move and we were thinking about a portable version and this would have been what, 2006?

BT- 2005-6?

BL- So a portable version, a product, our Kings product that we could move around places and be in a shop front, and say, yep well that's Kings right there, that's where it is, but it doesn't exist anywhere, but this is pre pop up so we wanted to have a brand that could exist anywhere and you'd say yeah, that's Kings.

BT- And then we got exhausted I guess from running Kings and it never happened!

BL-Yep you only have a 5 year lifespan running a gallery,

BT- 3-5 years, maximum doing it for free.

BL-I had 5 and that was it!

BT-It's a lot of work! Anything you want to end on?

BL- One last thing, you have to specialize,

no matter what it is, if you're an artist, specialize, people have to be able to identify what it is you do.

BT- Like having a signature, defining your work? If it's like everything else its blah....

BL-hey if that's a pile of crap on the floor that's 'blah blah's work', but if you don't have a style, or you don't take ownership of a certain look or subject matter, then you just blend in and I think that's a consistency throughout artists and curators. If a curator doesn't have a constant style, what's the point? They're just the Jim's Mowing of art, and with a gallery, isn't laying claim to a certain style or a core foundation mean that you don't have anything to really bind it, you don't really have a community, you just have a bunch of fashionistas swimming in, swimming out and you may as well be a café.

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and Brendan lee

Turning Up

by Dunja Rmandić

Brendan Lee, Marcel Cousins, Brie Trenerry, Annie Wilson, Sanja Pahoki, James Dodd, Heidi Freihaut, Sophie Knezic, Marc Alperstein, Frank Guarino, Jackie McNamee, Robert Mangion, Jade Walsh, Rob Bartolo, Gavyn Smith, Warren Fithie, Juan Ford, James Hullick, Ka-Yin Kwok, Kellie Wells, Melanie Upton, Andrew Atchison, Tamsin Green, Kel Glaister, Bianca Durrant, Victoria Bennett, Rebecca Adams, Dunja Rmandić, David Mutch, Kyle Weise, Yvette King, Amy Marjoram, Claire

Best, Antoinette J. Citizen, Jonathan Roson, Marcel Cooper, Anabelle Lacroix, Symon McVilly, Amy Alexander, Cheryl Conway, Isadora Vaughan, Julia Powles, Peter Westwood, Lyndal May Stewart, Madé Spencer-Castle, Eric Demetriou, Jayson Patterson, Richard Ennis.

I look at these names and I see dedication, time, desire, vision, collaboration, I see innumerable meetings discussing strategies, curatorial ideas, financial decisions, I see programming meetings with calls to artists, countless emails, trips to the hardware shop and the tip, smiles and beers at Friday night openings. Barbeques on the roof at Christmas. I see rent headaches, grant applications, recommendation letters, I see floors repainted, I see walls knocked down, bins taken out, pigeons driven out, tools labelled and relabelled. AV cables tested, volunteers inducted. All these people, and many others over the years, were and are volunteers. Some have stayed for years and others not that long. But all of us have made an important contribution to Kings and have kept the gallery going in good and in tough times.

Committees

I joined Kings in mid 2009, shortly after the committee at the time, together with Melbourne's art patrons, gallery visitors and supporters, successfully petitioned the landlord (a superannuation fund) not to drastically increase the rent by nearly fifty per cent. Such increase would have meant the gallery would need to relocate or close. 'Save Kings!' campaign was a great success and it ensured the gallery remained on its current premises, kept the studios – a vital part of our support for artists – and retained the name. But it was due to the foresight, diligence and drive of the committee at the time that this ended as it did and the gallery didn't go down the path of many other Melbourne ARIs. Such impetus was inspirational and such impetus has held Kings together all these years. It is also due to the hard work and dedication to the artist-run initiative model that various committees, comprised mostly of artists, have managed to present insightful, challenging and relevant programming. It is always a challenge narrowing down

eighty, sometimes more, applicants to allocate thirty-nine spots during programming meetings, but a sense of purpose, intrigue and lots of coffee keeps getting us through.

Flash Nights – on Monday evenings of the installation week – for performance, music and one-off events also formed our programming, as did partnerships with festivals, fundraisers (or what we would have preferred to call ‘funraisers’), publication launches and random events. The shows the committee initiated, like the biennial graduate shows among a number of others, have addressed questions we felt needed to be scrutinised relating to the way young and emerging artists are exhibited, and have thus pushed the committee to assume a more curatorial role than a merely managerial one. They brought out the best in us – as artists and arts practitioners we were able to make decisions and changes we considered would be significant, change the models of selection, change the opportunities, change the curatorial modes. We

created collaborations between other ARIs, between artists, between ourselves. In essence, collaboration is what being on the committee has always been.

As volunteers, as artists and arts practitioners in our day jobs, being on the committee requires significant dedication and commitment. Studios and Flash Nights are each managed by a committee member. There is one member dedicated to volunteers and interns, one to documentation of exhibitions, one to keep an eye on and coordinating grant applications and acquittals, one to the maintenance of the space, one as public relations liaison, one for the website. Urgent tasks were supplemented with skills from the members – whoever could, did. The roles have constantly changed and rotated, as have the number of members at any one time. People have left and joined at the best and the worst times. But Kings has managed with five people and we have managed with eleven. When you take on the role, you also take on the responsibility for attending meetings and turning up,



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coming through with your promises in meetings, for contributing to decisions in the best interest of the gallery – not necessarily only what you consider to be a good idea – to working with other members and in a collaborative way, for being political. So much of committee work is about politics, whether internal or external. The best committees have simultaneously managed both well. And continued to turn up to everything.

So much of what is proposed in meetings is debated, rebutted, turned around and chewed over, there is frustration and elation – what eventually is a unanimous committee decision because of multi-faceted committee input. But the truly rewarding part is making real things happen, things that have an impact on the gallery, the future exhibiting and studio artists alike.

Liaising and working with artists is by far the best part of being on an ARI committee. Each month with three

shows, is allocated to a committee member and all the exhibiting artists with it. Yet liaising is more than handing over the key, with the process starting well in advance. The logistical, conceptual, ethical and personal differences between artists are startling and each comes with his or her own combination of these – working with them all is a steep learning curve and a great insight into the minds of our emerging artists.

Studios

Kings has artists on the second floor too, artists making work. This is what makes Kings a real asset and sets it apart from other ARIs. Being not-for profit means we only need cover costs which makes our studios remarkably affordable – spaces further from the city cost more. Eight artist studios (six open plan and two completely private), and two writing studios have housed visual and sound artists, writers and other creative types. Sure, the spaces weren't always fashioned in a minimalist New York loft-style but they

indeed served and continue to do so as a hub of art production. Cheryl Conway, Lucy Farmer, Bianca Durrant, Mila Franov, Emma Van Leest, Fiona Williams, Candice Cramner, Yvette King and Ben Millar are just some of the recent artists taking up residency in the Kings studios.

Studio artists – usually working towards solo or group shows in other galleries – have also had the opportunity to show their work in a biannual 'Studio Artists' exhibition at Kings. Usually curated by a committee member, these exhibitions offer a chance for the artists to interact amongst themselves more – in case busily working in your studio hasn't given you a chance to do so – as well as interact with the committee members, volunteers and the public. As friendships are made and deepened, there is also an opportunity to present more experimental work, to test the boundaries and have an art-off with your studio neighbour. For the loners, the best studio is on the third floor – 'with your own bathroom, open plan working and your

own private barbeque area with city views.' It was this view that Ash Keating utilised not long ago by painting the wall of the adjacent building with dramatic paint throwing gestures, visible from the street below as well as the offices above. There was paint everywhere, all over the roof, all over the studio, and there still is – it blends in with the intensity of the three floors of Kings, the creative impetus, the drive. And true to the ARI model, we are relaxed at Kings: anything with merit goes. Others' paint is all over the remaining studios too, over all the exhibition walls and floors, the stairs, hidden spaces, kitchen, toilet. There are traces, layers and remnants everywhere – traces of past artists and traces of past committee members. Of many hours spent making, talking, doing.

Dunja Rmandić, is a curator and writer, currently working at Devonport Regional Gallery.



Outsider Commitments

By Kate Warren

One of the core characteristics of artist run initiatives is that they require commitment. Most obviously, this commitment comes from the 'insiders' who are directly involved in running and co-ordinating of such spaces: artists, volunteers, and committee members. Kings is no exception, and the 10-year anniversary of its establishment by a dedicated group of young artists clearly reflects such core resolves and determinations.

But in addition to these internal dedications, ARIs require commitments to be made from external perspectives, notably from their visitors. In order to engage fully with exhibition venues like ARIs, visitors must commit at the most basic level to actively informing themselves of exhibitions and programming, without a reliance upon marketing and advertising strategies of larger organisations. They must commit to searching for and seeking out these spaces, often hidden up narrow staircases like Kings, or in other locations that remain out of plain view.

Viewers must also make a commitment to judgement—a concept that seems to be experiencing something of a return and reappraisal

in contemporary art criticism. This is not to imply judgement in a negative sense, nor necessarily purely in the tradition of 'aesthetic judgement'. Rather, it is a commitment to judgement that must often be made outside of the traditional (naturalised?) framing devices of larger institutions. It means encountering an artwork potentially without knowledge of the artist's background, or without detailed contextualisation. This can represent an experience of exposure for the viewers, exposed not only to the artwork but also to their own reactions and considerations.

Outsider commitments must also be attuned to the plurality of art practices and possibilities. In order to engage with ARIs in an ongoing and sustained manner, visitors must be ready to accept disappointment along with enjoyment. ARIs are often spaces for experimentation, for works in progress and for creative confrontations. The experience of entering an ARI, even one which is visited regularly, is not always consistent or stable. It may be inspiring, unappealing, boring, eye opening—maybe even all at once! This is part of the ARI experience that visitors must also be committed to: the joy of uncertainty.

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Once these commitments are established however, then the benefits of ARIs to their visitors can be significant. The opportunities are for viewers to observe and engage with the development of artists and their practices; to be challenged and moved outside of one's zone of common experience; to form one's own connections and significances between and across artists' practices; to be exposed to the processes of artistic creation and not simply the final product. It is with such com-

mitments that a space like Kings could have continued as it has for over a decade, building a community of not only collaborators, exhibitors and committee members, but also audience members and visitors who make their commitments to the space. Thus ARIs such as Kings reveal a complex relationship between the collective and the individual, relying on both in order to exist in the present and persist into the future.

Yet there also must be a commitment to contingency and an acceptance of the possibility of change. Ten years is a significant milestone to celebrate, as Kings is doing in 2013. It is a milestone, however, which many spaces of creative practice do not reach. The danger in 'committing' oneself is that such an act may foreclose possibilities of change and instability. In the case of artist run spaces, which are seen as having the unique ability to be reactive and adaptable, this becomes a central balancing act to be continually negotiated. Therefore we must commit ourselves questioningly, with an acceptance towards the uncertain and a willingness to adapt and evolve accordingly.

Kate Warren is a PhD candidate in the Art History & Theory program at Monash University. She was previously Assistant Curator at the Australian Centre for the Moving Image and she publishes widely on contemporary art and cinema.

Kings of Video

by Amy Marjoram

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Kings of Video

If one thing has been constant across the ten years of Kings ARI it is the rich programming of moving image works. Exhibitions have veered from the schlocky to the cinematic, from dense conceptualism to extravagant performance but what has underpinned so much of the work is rich social engagement and interruptions to the status quo. It is nearly impossible to address the countless interesting approaches and provocative nuances so many artists working with moving image have brought to the space in the past decade. So here is a selection of fourteen works that form part of this recent history.

Filtered Intimacy

Inez de Vega's figure is draped across theatrically lit white sheets. The video projection is all blackness encroaching on the bed she lies on, the green tinged light holding it at bay and the dark folds of her crimson silk dress. Yet her maudlin posture belies the classical arrangement and exquisite colouring, Inez is no slumbering muse. She says, over the strains of Ravel's Boléro, "I had all the time in the world and I didn't want one second of it. I didn't want to be alive... Fuck you." Her monologue then proceeds in tangents that seem to haplessly unfurl like the different slumped positions she appears in after each fade to black.

Inez de Vega's *Dying not to be* is a consummate display of stylized rawness. As she narrates with flat intensity the practical challenges of suicide the darkly comedic absurdity of the performance comes to the fore. Discussion of swallowing two hundred pills is tempered with the information they were pink, her favourite colour. She later states, "I think it's a fallacy you could kill yourself by sticking your finger in an electric socket, they don't make the holes big enough." As she lies prone de Vega embodies the character with such physical conviction that the paradox of wanting to kill yourself and being too depressed to bother is made to seem as a situation both normal, awful and amusing.

Presented in the central space of Kings ARI in 2013, *Dying not to be* sharply flouts the suicide taboo. Projected large and with headphones that insist upon central viewing this is a work you can't shy away from. When I spoke with de Vega about the gravity and humour that coincide in her work she cited as inspiration David Shrigley and Chris Shepherd's film *Who I am and what I want* exhibited at Kings in 2007 alongside Shrigley's poster project. This hallucinatory animation follows the narrator "my name is muck but you can call me Pete," a nudist recluse living in the woods and "ostracised from polite society."

Pete outlines his life and nihilistic desires; he wants to be fried in a pan, be beheaded and states, "I want to be part of the internal working and crushed to mush within them." This tale of a self-identified outsider, like *Dying not to be*, combines shattering honesty with theatrical wit and crazily makes sense. As the hints and exaggerations accumulate a fractured yet coherent profile emerges that is disarmingly easy to identify with.

Christopher Köller's *Shrink* also opens with a scene in bed. A lamp is switched on, the sheet slightly raised and a man's hand slides down his body and rests gingerly on his pubic hair. The man's penis is concealed between his pressed-together legs but in the next scene we see him in his bathroom binding his penis against his abdomen with black cord. The tight cropping of the body within the lilac tiled bathroom creates an intimate portrayal that

extends through compact scenes that slip between day and night.

Devoid of any spoken narration we quietly witness the figure as he repeatedly checks his genitals. Even when a woman's hands slide around his waste and unbutton his jeans the man's hands quickly rest above hers, protectively cradling. It is at the end of the film that text appears outlining Koro syndrome, wherein a man becomes fixated on the fear that his penis is shrinking in to his body and that this will cause his death. Köller has utilised this specific condition to make a dense and abstracted re-enactment of masculine vulnerability made manifest.

Shrink was exhibited as part of *Killing Time*, a premiere retrospective of Köller's moving image works. This exhibition also included videos depicting a Japanese surfer, a caged golf garden, sock fetishism and a self-wounding former soldier, for Köller is fearless in his selection of situations that address his overarching premise that "normality is a fiction."¹ Projected throughout Kings whole space in 2010, '*Killing Time*' was curated by Amelia Douglas who suggests Köller's videos are "marked with an emancipatory sense of rebellion that reflects the sheer weirdness of an all-too regulated world."²

Julie Traitsis' *The Kissing Project*, exhibited in 2007, was a captivating display of trust. Each subject, facing the camera, enacted kissing a lover. With eyes closed they tenderly made out with thin air in a startlingly

vulnerable and intimate display. These unrehearsed kisses were performed by a cast of ordinary people whose faces sometimes flickered with self-conscious doubt, humanising the situation ever further. The cinematic rendering in our minds of what a kiss should be, the need to perform, personal fantasy and the self-encapsulating sensation of actual kisses all come together. Shown in 2008, Traitsis video installation *Open Embrace* also depicted the gentle discomfort of trust as “invasive camera footage awkwardly enfolded the viewer into a tango embrace.”³

Two screens opposite each other and mounted on clunky stands showed neatly synched videos of a dancing couple’s expressions as they self-consciously performed tango steps. Beyond their looming faces were glimpses of other couples practicing the ‘dance of desire’ whilst wearing denim and tracksuits in a suburban tango school. The technical restraint of this enactment was echoed in Traitsis filming technique with the tango pair taking it in turn to wear a camera-helmet. The partners’ stilted expressions as they concentrate on their steps and try hard to disregard the camera are awkwardly endearing and highlight the odd boundaries at play. This humorous and skewed adaptation of desire like *The Kissing Project*, collides romance and reality, what we want and what we have, entangling the viewer in the middle of it.

Manipulations & Bad Form

A ping pong ball hovers in mid-air, the light orange shell spinning and gyrating. When the trajectory shifts and it pings away we are left with nothing to look at but the suspension contraption itself; a public toilet hand-dryer with its air nozzle flipped and a toilet role shoved inside to narrow the airflow. Ryan Wilson’s crisply shot video *Celebration Machine #5* presents the captivating visuals of ping pong ball levitation like an instructional video. The ping pong ball repeatedly bounces away only to be collected and reinterred in the air stream. The ‘primary school genius’ quality of this micro-spectacle is aptly addressed in the catalogue essay by Hope Mašino,

“The self-conscious cleverness of this provisional action seems an irrational and mindless display of misguided ingenuity... There is no success nor failure within this proposition or action; no reason, apart from this being a small and insignificant interruption to the glistening, seamlessly smooth surface of the everyday, a mark of the boredom and futility of existence.”¹

This is the salsa shark in the movie *Clerks* and every mindless blu-tack lump you have ever thoughtlessly sculpted. *Celebration Machine #5* was ensconced in the shallow space opposite the AV gallery that in its encroaching dimensions brings the intimacy of an al-

tar or cubby house. Across from this, Wilson’s epically lame and lamely epic *Celebration Machine #4* looped. The visual formality of this video is again stunning. A solitary car in a car park sits central in the shot, a light blue trolley holding a dark blue bucket carefully centred behind it. This innocuous vehicle, a ‘mum and dad car’, suddenly screeches in to action and zooms away. An unfurling orange strap hurtles the trolley forward, this catapults the bucket in to the sky causing a cascade of ping pong balls to bounce and scatter. In the aftermath the ping pong balls slowly roll away in the wind and the bucket rolls about as if in triumph.

Mašino suggests this experiment “celebrates something pointless”² and the title does suggest this ‘machine’ is celebrating itself. This containment, the lack of any audience except for a video-mediated one, creates a sense of a lone prankster nerd but the visual result is so seductive and captivating that you can’t help be sucked in and celebrate with it. Small things amuse all minds. Existing in the nexus between sculptural tensions, performativity and an economical approach to filming Wilson’s 2013 exhibition connects with other works previously shown at Kings.

An earlier testing ground was Lou Hubbard’s *Hack Work, Made in Paris* exhibited in 2006. An invisible Hubbard, outside the frame, uses strings to manipulate a small rubber horse that awkwardly contorts against rulers and a lurid green whiskey bottle in an evolving obstacle course. The base arbitrariness of our attention

and amusements is exploited, yet as the horse bends and spasms the tableaux unexpectedly resonates. A confusing allegiance develops for both the harassed rubber horse and Hubbard, the demanding puppet master. As we watch intently the handled horse expresses both the bodily extensions of Hubbard's off-screen presence and the innate traits of its own material personality in a comical and pathetic display exacerbated by an operatic soundtrack.³ Like Wilson, Hubbard utilizes a careful yet rudimentary film making style to exploit the raw material transitions within the work and a similar sense of a lone eccentric demonstrator is evoked.⁴ Hubbard goads many materials in her moving image and sculptural works. Recently in DUDSPACE (the skinny and somewhat skanky hallway space that leads to the Kings ARI toilets that has doubled since March 2012 as an intriguing and independent exhibition space run by Lyndal May Stewart & Madé Spencer-Castle) Hubbard tensely wedged a fitness balance ball between two walls. The ball, coerced in to behaving badly, remained stuck and aloft with its compressed bulbous shape exposed to onlookers.

In Lee Walton's video performance *Making Changes* (New York) exhibited in the 2010 exhibition 'A quarter turn on every screw' we see the artist casually intervening with objects on the street. Walton's meddling suggests several archetypes; the prankster, the concerned citizen, the bumbling fool, but in some instances and in their totality the actions appear inexplicable.

These interventions, ranging from decidedly sculptural to barely perceptible, would normally be authorless acts in the plethora of metropolitan activity. Although in this performance the video camera captures Walton slipping from mock casual to concentrating as he tips, drags and rearranges the things he comes across.

The socially proscribed uses and business oriented tempo of metropolitan space are undercut as Walton exposes the surprising agency the landscape allows, both in the anonymity it provides and the glut of objects it offers up to him. Walton says, "each action will render a different affect (to me and or you), but this is secondary to the act"⁵ and suggests that even when affects are more obvious they can "yield no more importance."⁶ Like Wilson & Hubbard's video-mediated object-focused works, the set up, the act, the result and it's recording all become vital components and the bad form is as much in the artist's playful maneuvering as in the tangible sculptural effects.



9.

Pop Jam

In 2004 *Welcome To The Jingle* was playing at Kings. The Sydney-based collective The Kingpins had taken their choreographed drag king routine to various Starbucks stores across Sydney. The Kingpins, decked out in matching blonde wigs and athletic green and white tracksuits, like a Starbucks sponsored boy band, jogged in unison in to each store where they proceeded to perform their synchronized dance routine. This was deliciously vicious parody of the homogenous Starbucks that since 2000 had been aggressively expanding across Australia prompting a local backlash.

The Kingpins were clearly unwelcome in Starbucks whose store spaces and marketing, in a display of corporate camp, were being clumsily manufactured as networking venues for business people. After their routine the Kingpins would leave still jogging in line formation, this prescient end to the performance was echoed by Starbucks who in 2008 quickly closed sixty-one stores in a single month. This speedy corporate departure resulted in a Kingpins event at Artspace, Sydney that saw the performers lying in repose on mounds of coffee beans whilst *Welcome To The Jingle* played in the background.

Another performance taken to the streets and captured on video was Marion Piper & Vanessa Riley's *Personal Service Announcements* exhibited in 2008.



10.

Standing on a yellow milk crate in Swanston street Riley hollered phrases on the t-shirts of pedestrians back at them as Piper filmed the moment. The result was a kind of flux poetry that resided somewhere between heckling and cheering. "Drop Beats Not Bombs" was yelled back at one t-shirt wearer before Vanessa hopped of her 'plastic soap box' and walking about looking for the next slogan top to shout out. "Rock Your Socks Off" ... "Hold Hands Not Grudges" ... "Available" were all delivered bombastically. Slogan t-shirts had reached epidemic levels at this time, gushing out of chain stores like Cotton On, where Piper happened to be working. These mass produced t-shirts were often surprisingly message-less; either tokenistically anti, "Nazi Punk Fuck Off" or blatantly vacuous, "It's all about me."



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The deadening ubiquity of these large font garments was a mass failure or triumph of ironic detachment, depending on how you look at it. The emptying out of meaning this fashion trend portrayed was echoed in the sheer indifference to Riley's yelling, even by the emblazoned wearers of the text. The passers by just kept walking.

Also exhibited in 2008 was the Brown Council's brilliantly disgusting Milkshake "a grotesque hip-hop dance sequence that pushes physical limitations."1 Kelis' hit song Milkshake frequently prompts sexualized breast shaking and gyrating but it spurred the four women of Brown Council to dance for the entirety of the track pausing only to quickly swallow a litre of milk each before continuing. Pre-milk guzzling their skeleton costumes athletically jiggle, post-milk

consumption their punishing routine becomes a sickening struggle to keep from puking milk all over themselves whilst maintaining motion. This cramp-inducing performance was hilarious in its blatant disregard for stylized and sexualized feminine norms and powerful in its nauseating curtail of objectification.

Brown Council's literal rendition of milk-shaking sits amongst many videos exhibited at Kings that have broken open the glossy façade of popular culture and the stereotypes this culture supports. Kate Murphy's Britney Love, exhibited in 2003 as part of Projekt 6 curated by Brendan Lee, showed eleven year old Britney Love dancing energetically. Her childish body mimics the sexualized dance moves of Britney Spears with unnerving accuracy.

This incongruity is further enhanced by the removal of the pop song and the addition of an audio track of Britney Love's young voice singing and talking about school, her boyfriend, Britney Spears and how she wants to be a singer.

Love's exuberant delivery is bleakly funny heightening the disconcerting confidence that her pop fandom has created. The theatricality within this complex portrait is unstable, is this faux documentary or an uninfluenced portrayal? Is this eleven years olds bombastic delivery all for show or an ingrained trait? This lack of clarity made the work more awkwardly compelling and cringe-worthy as the creeping influence of sexualized pop is thrown muddled in to the spotlight.

Exhibited in 2010, Soda_Jerk's After the Rainbow remixes Wizard of Oz film footage with a 1960's TV performance by Judy Garland creating an illusory scene in which the actress views her later self. Reimagined as personal narrative, this time travel collision of footage becomes an illustrated lament. In Professor Marvel's crystal ball, Judy Garland as an older woman first appears. Later a twister-transported Dorothy opens a door to her future where the older Garland, enveloped in darkness, mournfully sings, "the night is bitter, the stars have lost their glitter."

The raw, evocative depths of Garlands voice starkly hint towards her misery and the alcohol and drugs that led to her death at only forty-seven.

The presence of the younger weeping Garland, staring wide-eyed at her future self, exacerbates the haunting sense of despair. After the singing Garland fades out cinematic boundaries continue to erode. Dorothy is again enveloped in a twister and then opens her door to a view of her doppelgänger heading down the road. Rehacked the circular narrative of The Wizard of Oz traps Garland in a sad spiraling loop. After the Rainbow poignantly breaches celluloid fantasy with mournful truth.

All these Kings exhibitions take cultural conventions and expectations and expose them to new elements. Reimagining and reconstructing in ways that are simple or technically elaborate these artists create new vantage points that the audience gets to experience. Art needs to remain audacious in this way.

Amy Marjoram is an artist and editor of Excerpt Magazine. She has been involved with Kings as a frequent gallery visitor, exhibiting artist, Flash Night curator and writer of several catalogue essays.



12.

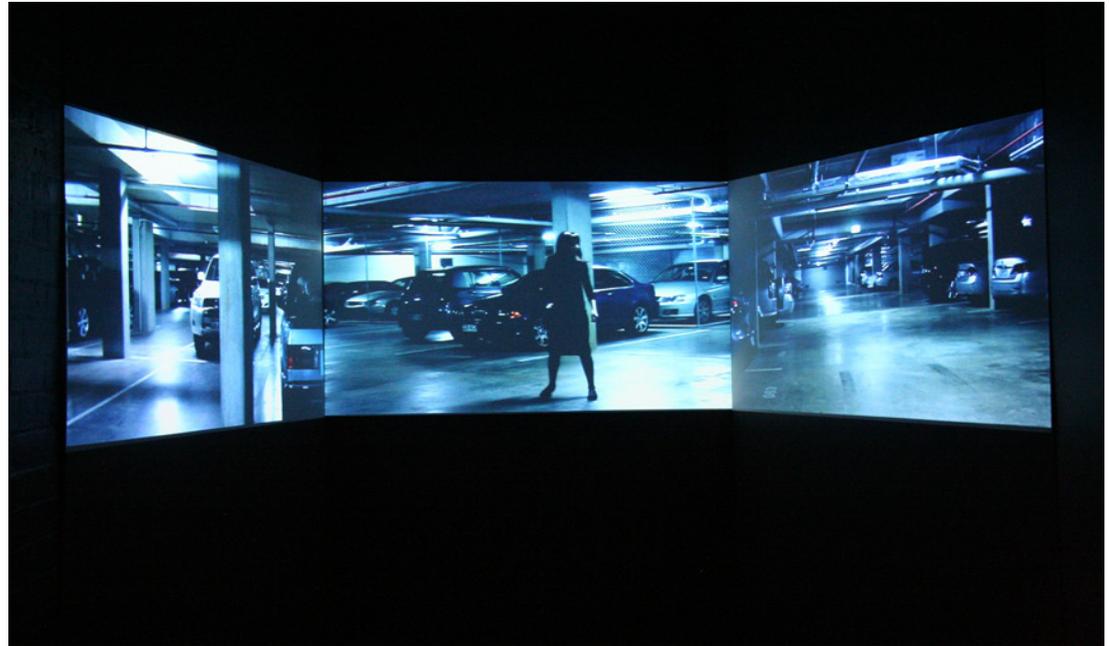


13.

From AV to Side: Periphery to Centre

by Kyle Weise

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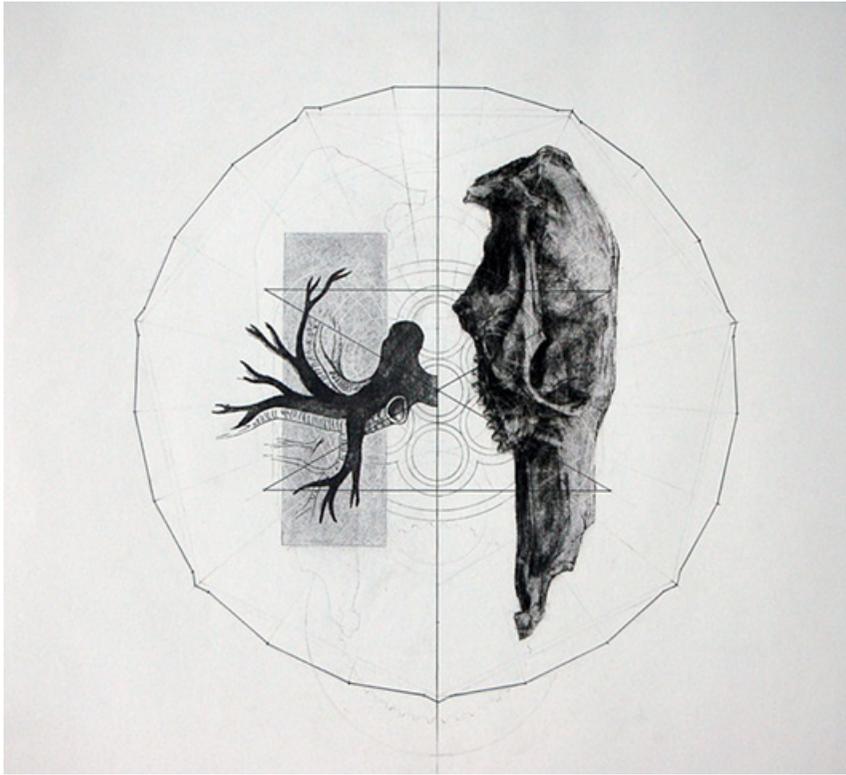


Although Kings ARI was started by a diverse group of artists working across a range of media, a founding premise of the gallery was that it would be a space that exhibited primarily video and photography. At the time Kings was being set-up, opportunities to exhibit, or even view, such work were relatively rare: Centre for Contemporary Photography was between galleries, the current homes of Australian Centre for Contemporary Art and Australian Centre for the Moving Image were still

under construction and there was only a fraction of the number of ARIs that now crowd inner-Melbourne. As such, a dedicated 'Audio Visual' gallery was central to both the conceptual and architectural design of the space. At the time of the opening of Kings, digital video camcorders had become established in mainstream consumer markets and thus had become increasingly affordable tools for emerging artists. Yet the requirements for the polished exhibition of video

work remained elusive: projectors were specialised and expensive and darkening a gallery space could be a demanding undertaking, particularly for the ad hoc resources available to emerging artists. The AV space addressed both of these: a projector was permanently installed and available for rent at a bargain-basement price, and the room, tucked away from the main window, was already darkened. While 'gallery films' in their historical avant-garde mode tended to position

themselves against cinematic viewing and draw attention to the gallery space – as was the case with Expanded Cinema, for example – the philosophy of the AV space reflected a new set of concerns, more focused on the possibilities of video in itself than the Modernist obsession with the gallery space and the technical apparatus. As such, the AV Gallery was essentially a mini-cinema. The ingenious mezzanine/cubby concealed the usual mess of cables, equipment and,



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of course, the projector. The physical proportions of the gallery allowed for the far wall to be filled, horizontally, with the projected image and created comfortable viewing from the entrance into the space. Like a cinema, and thanks to the efforts of Brendan Lee, works to be screened flowed in from around Australia and internationally. With negligible installation requirements and freight, the AV space offered

an ideal opportunity for exhibiting interstate and international artists. Michael Needham's 2004 exhibition in the AV Gallery, *Moments of Being*, comprised of sculptures and drawings, marked a turning point in the history of the space. While Needham was not the first to exhibit non-video work in the gallery, he installed the ceiling and lighting in preparation for his exhibition. Previously, in an architectural manifestation

of the dematerialising philosophy of the AV Gallery, the space had no ceiling or lighting. With the intended focus on the screen, the gallery itself was, literally, partly absent. What is interesting about Needham's exhibition is that while his additions to the architecture of the space turned it into a gallery proper, he also drew upon the pre-existing potential of the AV Gallery for audience immersion and theatrical effects. The dark walls, lack of natural light and corridor-like proportions drew the viewer into the work, creating an almost reverential space that, like its intended use as a screening room, immersed the viewer in the narrative possibilities of the work and put the physical space of the gallery out of mind. (Needham would again use the AV space for a sculptural installation in 2008).

As the 2000s rolled on, practical changes in the audio-visual industry transformed exhibiting opportunities for emerging artists. Significantly, and in particular from 2005, LCD monitors and data projectors were commoditised: their performance and features standardised, differentiation became based on price,

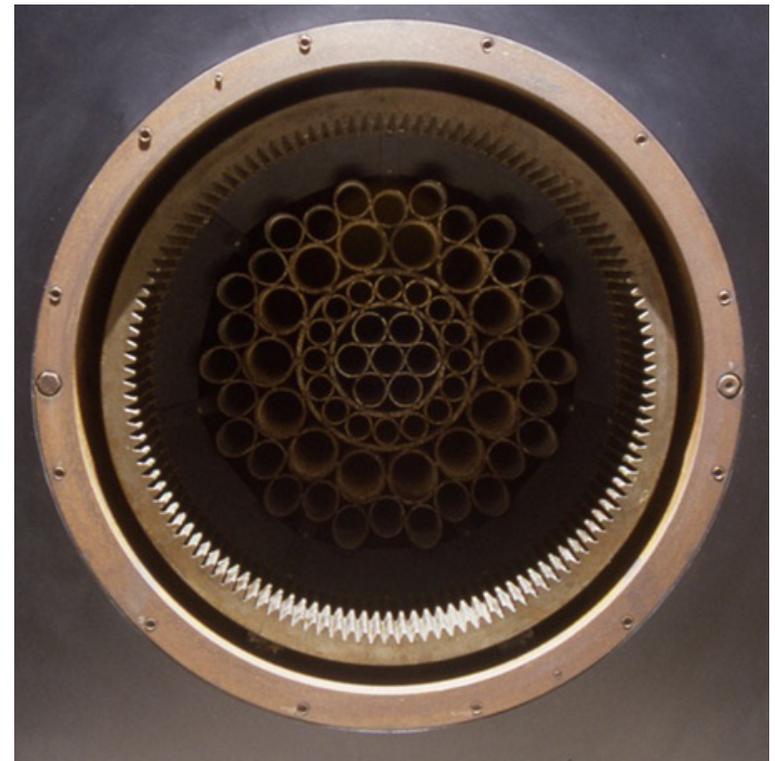
and, consequently, prices plummeted. In this context, installation opportunities for video works by emerging artists expanded, and were no longer contained to the single-channel premise of the AV Gallery. When I joined the Kings committee in 2009, the AV space was regularly used as a traditional gallery, and while it was still home to video, these were often in an expanded form. So, for example there was Simone Hine's three-channel installation *049* in 2009, which inserted a panoptic architectural modification into the AV Gallery that allowed its accommodation of three projectors. At the other end of the scale, Timothy P. Kerr installed a customised miniature LCD screen for his 2010 exhibition, *A Mime Routine of a Horny Octopus Making Soup on a Jumping Castle*. Alternately, the space was used for single-channel videos that were a part of a larger sculptural installation, as was the case with Aimee Fairman's screening of a single-channel projection in the AV Gallery as an extension of her large-scale immersive installation in *Gallery 2, {ultima forsan}* (2010). More significantly, videos were regularly screened throughout the

three Kings galleries, often in multichannel formats: Donna McRae's *Lamb of God* (2009) involved three projectors in Gallery 2 (now the 'Middle Gallery') as did Dongwoo Kang's *Candlelight Pro-testival* in 2010 (as part of a Next Wave project that installed video works in all of the Kings galleries). Michelle Sakaris's *Inhabiting Ritual* in 2010, for example, included six large LCD monitors installed in Gallery 1 (now the 'Front Gallery'). By 2010, emerging artists had access to new ways of thinking about and installing video, equipment was cheap and the Kings projector was rarely required to brighten up its cubby. Video was a part of all of the galleries, and, simultaneously, the AV space had proven itself to have unique potential for non-AV works. Within this context, the 'AV' gallery increasingly seemed a misnomer and the committee, as part of the 2010 relaunch, decided to rename it. The opportunity was taken too, to try and remove the possible hierarchical connotations of Gallery 1 and 2. The result: Kings now has Front, Middle and Side galleries.

16.



17.



Kyle Weise is a Melbourne-based writer and curator. He was a Kings ARI committee member from 2009 to 2011 and is the co-founder and co-director of Beam Contemporary and Screen Space galleries.

Something from Nothing

By Amy Spiers

On September 30 2013, Anusha Kenny and I curated a one-night only exhibition called *Nothing Happening*, as part of Kings ARI's Flash Night series. Acknowledging that monthly exhibition formats and gallery rental costs might be prohibitive to some artists and experimental practices, the Flash Night format offers the use of Kings ARI at no cost in the gaps between formal exhibitions. A Flash Night presented an ideal opportunity for Kenny and I to experiment and test some hunches: a kind of thinking through doing.

For *Nothing Happening*, we invited fifteen artists to explore states of political and social inertia, with a focus on dematerialised artistic activity. Artists were encouraged to seize on the practical restrictions and temporal parameters of a one-night-only show, and view it as an opportunity to try things that might not work in a regular month-long exhibition. This consideration of inactivity, meaninglessness and invisibility coincided with Kings ARI's tenth anniversary. Given Kings' at-times tenuous status and the near demise of the gallery in recent years due to rent increases, it seemed timely to reflect on the provisional and contingent, as this is often the nature of artist run spaces themselves.

One focus of *Nothing Happening* was participatory and performative artworks and dematerialised social processes.

We suggested to the artists that they could submit works based on live exchanges, conversations and encounters between groups of people: social activities that tend to elude visual (re-)presentation. We were interested in placing value on the invisible: how artists might affect a group dynamic, a social situation or a change of energy.

On the night, these ideas were demonstrated in the gallery via the works of Klara Grace Kelvy and Sam George. Kelvy's *Hand to hand* was enacted upon the gathered crowd of gallery-goers. Kelvy could be observed on many occasions during the night, sizing up the groups of people talking and drinking, and every so often selecting a person to take hold of her hand. She would hold hands for a period, often somewhat awkwardly, until eventually some subtle signs gave her or her participant the indication that the handhold had come to its natural end. She would then move on to hold another person's hand. The work inserted itself into the proceedings somewhat undetected (one attendee of the exhibition told me that she had just assumed at first that Kelvy was Kenny's girlfriend when she saw them holding hands, until Kelvy offered to hold this attendee's own hand, at which point it became evident that the attendee was witnessing not new love, but an artwork.)

George's work also involved a fleeting intimacy.

NOTHING

Nothing Happening
30 September 2013,
6 – 8pm, Kings ARI
Level 1/171 King
Street, Melbourne.

HA

Nothing Happening is a one night performance and installation event inviting visitors to consider political and social states of inertia. Artists have been invited to create spaces, situations and activities where potential is delayed or thwarted, promises are unfulfilled and limits are placed on bodies. We aim to frustrate desires, experiment with temporality and consider the provisional and contingent.

PPEN

Curators: Amy Spiers and Anusha Kenny.
Artists: Davis Clayton, Kim Donaldson, Briony Galligan and Ella Hinkley, Sam George, Matthew and Tim Goldberg, Sonja Hornung, Klara Grace Kelvy, Ibby Okinyi, Kerrie Poliness, Catherine Ryan, Amy Spiers, Lara Thoms and Ian Wadley.

ING

At one point in the evening, when the crowd perhaps thought they had exhausted all there was to see and experience at the event, two people (actors engaged by George) began to slowly approach each other and to hug. The spurt of activity was welcomed by gallery-goers, some of whom seemed perplexed by the lack of things to look at. The crowd arranged itself around the huggers, watching their close and prolonged embrace. At a certain point, when it became too uncomfortable and almost voyeuristic to keep watching, the crowd turned away and resumed their conversations.

Also of interest to Kenny and I was invisibility and absence as artistic strategies. We wanted to engage with the idea of how art can exist primarily as an idea or concept, placing an emphasis on affectual and conceptual experiences beyond visuality. We wished to explore how an artist might withhold a tangible experience or confound a viewer's expectation to see something.

This actualised itself in the gallery by there being very little to see. We wanted viewers to develop a heightened awareness of the space of presentation and the social rituals and expectations of galleries. It was our hope to conjure a sense of expectation that may not necessarily have been satisfied,

leaving people frustrated and disappointed. (Interestingly, where there was something more conventionally installed in the space or hung on the wall, viewers flocked to it. On reflection, had we been braver, we might have presented even fewer visible works in the space.)

To create ambiguity as to what in the gallery was art and what wasn't, we made a curatorial decision to avoid announcing the works too much. Performances like George's were not given a formal timeslot. We hoped audiences would stumble across and accidentally encounter the works. There was, however, a room-sheet, and a couple of works were largely dependent on viewers reading this text in order to experience them.

An example of this was Matthew and Tim Goldberg's piece. The Goldbergs had requested to have access to the gallery a few hours before the other artists installed their work, and a few hours after the end of the event. In these periods the brothers cleaned and scrubbed the gallery, collecting all debris and refuse. The evidence of this fastidious activity during the event was the undeniable smell of disinfectant. Some gallery-goers learned via word of mouth to ascend the stairs to the Kings ARI art studios. Those who did discovered the brothers in their cleaning

gear, gruffly telling people to hurry up and leave so they could finish tidying up. Another work dependent on the room-sheet was my own, *Woman walking alone* from her home in Brunswick to Kings ARI. To view the work, people could follow the woman, Ellena Savage (@RarrSavage) on Twitter while she, as the title describes, made her way from her home in Brunswick to the gallery in the CBD, occasionally tweeting a description of her location with the hashtag #nothinghappening. People could follow the live unfolding of the journey on their smartphones. Ellena's eventual arrival at the gallery was unremarkable and without ceremony. To contend with the temporality of a one-night event, our install was provisional and contingent. Kenny and I urged artists to put very little on the walls and to produce more-or-less freestanding works that were easy to erect and dismantle. To borrow words from the artist Dora Garcia, the aim was to make it "like camping somewhere: you put the things and the next day you go away and no one will remember anymore what was there". This was demonstrated by works like Catherine Ryan's *Arctic Weather Map 30 September 2013* at 6pm, whose reproduction in watercolour of a fleeting and seemingly inconsequential event – a weather map

showing Arctic temperatures at *Nothing Happening's* start time – was rudimentarily pinned to the wall. Ian Wadley's sound work, *Nokia piano*, was played off an iPhone, and variously placed in different corners of the gallery by the artist, the intent being that the work was only barely audible and easily overlooked. Also played on a smartphone, and located in the toilet at Kings ARI, was Ibby Okinyi's video of a toilet-side political tirade.

In line with this ready-to-hand, pragmatic aesthetics was TLR Collective's (Briony Galligan, Ella Hinkley and Bronwyn Bailey-Charteris) work, a series of images of an earlier action available on lanyards that could be passed around and worn by attendees. Also ready to be packed away and toured was Kim Donaldson's *Technopia Tours – Left Luggage*, comprised of a carry-on, wheeled suitcase, a portable CD player playing Euro-trash hits, a high-vis vest emblazoned with the word "artist" and a series of postcards promoting Donaldson's *Technopia tours*.

Beyond formal and aesthetic "nothings", *Nothing Happening* sought to consider political and social inertia and inactivity. Kenny and I invited artists to address states of neglect, meaninglessness and boredom.

Kerrie Polliness' volcanic plains shelters presented pamphlets on how to erect small shelters

from recycled terracotta roofing tiles to protect native flora and fauna in the Victorian Volcanic Plains. The work provided instructions for making subtle public artworks that were humbly practical, if somewhat over-engineered, and reproducible by anyone. Sonja Hornung's System to generate a flag with no meaning offered attendees the chance to design a "meaningless flag" by using dice throws to determine the shapes and patterns. These flags (like those used in Hornung's Emptying Flags series) are thus formed by chance, rather than by combinations of social or political symbols. The created flag, without a national or geographical significance, stands for no one and nothing. Finally, Lara Thoms' languid video, Screen Monument, made with Kate Blackmore in collaboration with young people from Hurstville in Western Sydney, depicts aimless and bored teenagers appropriating the Westfield Shopping Centre Hurstville for their own uses. The privately-owned, tightly-controlled retail spaces are a surreal backdrop to the teens' social interactions and aimless activities. As the climax of the video, an ice-cream falls to the ground in front of a group of teenagers, seemingly from nowhere, having been dropped by an unseen person floors above in the shopping centre.

The ice-cream incident was a re-creation of something Thoms had witnessed many times in reality at Westfield.

The ice-cream scene in Thoms' work was echoed at Kings ARI by the curators, with a real ice-cream upended and placed on the stairs leading to the gallery. The melting ice-cream appeared more messy accident than artwork. Often overlooked by attendees, it was trodden on and transformed into a sticky puddle by the end of the evening.

Something from nothing: A reflection on Nothing Happening Flash Night at Kings ARI, 30 September 2013, curated by Amy Spiers and Anusha Kenny.

Amy Spiers

October 2013

amyspiers.tumblr.com

2.

COLLECTIVE
PROJECTS



END

8-30 April 2007
 Kathy Bossinakis
 Mutlu Çerkez
 Charlotte Hallows
 Fiona Lowry
 Sharon Muir
 Clare Parish
 Text by Robert Cook

HALF-LIFE

10-25 June 2005
 Marcel Cousins
 James Dodd
 Frank Guarino
 Brendan Lee
 Robert Mangion
 Sanja Pahoki
 Brie Trennery
 Text by Mark Pennings



NO-RETURN

2-24 September 2005
 Hannah Furnmage
 Ry Haskings
 Tony Lloyd
 Geneine Honey
 Louise Hubbard
 Text by Jess Whyte

RISK

2-22 December 2005
 Matthew Bradley
 Jarrad Kennedy
 Tammy Honey
 Matthew Griffin
 Mimi Kelly & Clint Woodger
 Text by Philip Brophy
 Supported by The Australian
 Council for the Arts

POSTER PROJECT

David Shrigley

14 April - 12 May 2007



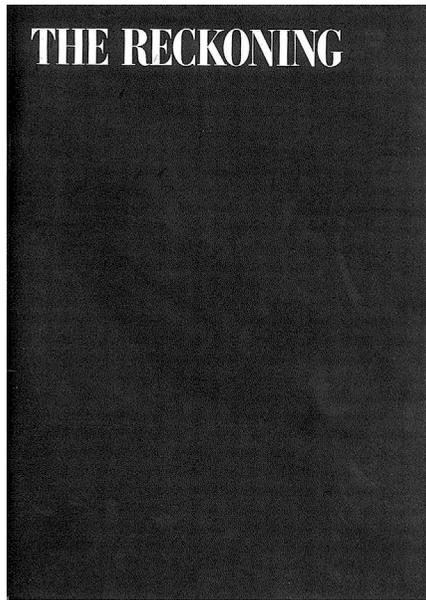
Profiles

WELC
OME
BACK
DEAR FRIEND
O O
WE HAVE MISSED YOU
TERRIBLY

David Shrigley
The Poster Project
Kings Artist Run Initiative
April 13 to May 12
Melbourne

In 2006, the highly acclaimed Glasgow-based artist, David Shrigley announced on his website that he would design posters 'for free'. People from all over the world contacted Shrigley, with requests that included invitations to weddings, ads for dance parties and even a letter of resignation. Kings A.R.I. is proud to exhibit the entire *Poster Project* - all 291 of the individually designed posters reflecting that slightly warped, darkly humorous and unmistakably Shrigley-esque perspective on the world. Also being exhibited is Shrigley's award-winning short film, *WHO I AM AND WHAT I WANT*, made in 2005 with Chris Shepherd.

David Shrigley, *Poster Project*
Image appears courtesy of the artist
and Stephen Friedman Gallery, London



THE RECKONING.

Exchange with Edinburgh Sculpture Workshop

Darren Farquhar, Jessica Harrison, Jonathan Owen, Derek Sutherland, Kel Glaister, Tamsin Green, Jackie McNamee, Danica Chappell

Part 1: 13-28 June 2009 at Edinburgh Sculpture Workshop

Part 2 4-26 September at Kings ARI

Image credit Danica Chappell

** captions in publication

Supported by Arts Victoria, The Australian Council for the Arts and the The Scots Australian Council

KINGS GRADUATE PROJECT 2010



GRADUATE PROJECT 2010

29 October – 20 November 2010
What do emerging artists need the most today? With this question Kings ARI committee formulated a graduate program for recently-graduated artists that includes a solo exhibition, use of Kings studio space, participation in critical sessions with existing studio artists, and developing and presenting new work. We have selected three artists from the Honours class of 2009 – all three emerging but not 'young' – to launch this inaugural program: Jane Korman, Michelle Neal and Simon Zoric.

Catalogue with essays by Tamsin Green, Rebecca B Adams & Dunja Rmandic
Supported by The Australian Council for the Arts

FRONT GALLERY
Never Say Never Say Never Again
Simon Zoric
MIDDLE GALLERY
Was/Is
Michelle Neal
SIDE GALLERY
Miss World Peace in the Middle East (Part 1)
Jane Korman



**2013 SUPERMARKET
ART FAIR, STOCKHOLM,
SWEDEN**

Interpreting Variable
Arrangements
Jessie Bullivant + Isadora
Vaughan

Lane Cormick, Shmulik
Freidman (IL), Helen
Grogan, Johanna Nor-
din (SE), Luke Sands &
Kieran Seymour, Carmel
Skeaff & Tao Wells (NZ),
John Vella, Benjamin
Woods.

Links
Credits

Rowan McNaught: web
platform development
David Head: photogra-
phy/documentation
Jonatan Andersen: pho-
tography/documentation
Ulrika Lublin and Kung-
liga konsthögskolan
Supported by NAVA



UNBOUND

12 January 2012
to 2 February 2013
Emerging Artist Program

Daniel Price with Michael
Conole (VIC)
Megan Cope (QLD),
Dominic Kirkwood (NSW),
Brad Lay (SA),
Kings ARI Emerging Artist
Program in collaboration
with FELTspace, Firstdraft
and Level ARI.

With a set production
budget each artist created an
outstanding new work when
having studio space at their
local ARI. After a workshop in
September 2012, artists are
returned to Kings to present
their work.

Catalogue essays by Pat
Hoffie, Dominic Kirkwood,
Brad Lay, Shae Nagorcka,
Anabelle Lacroix & Yvette
King
Supported by The Australian
Council for the Arts



3.

FLASH NIGHTS

Flash nights

Kings ARI's Flash Night series accommodates experimental, temporary or site specific projects as well as a live music and performance. These one-night-only occurrences are essentially an opening and closing in one, an exhibition, an event, a spectacle.

2 JUNE 2008

FLASH VOLUME ONE

Jeana Bajic, Simon Berman & Lachlan Mooney, Anna Gilby, Olle Holmberg, Ben Mastwyk and Molly & Eve. Curated by Victoria Bennett and Clare Rae.

2 OCTOBER, 2008

THINGS IN A ROOM

Andrew Atchison, Imogen Beynon, Remie Cibis, Kel Glaister, Tamsin Green, Ardi Gunawan, Hao Guo, Yvette King, Amy

Marjoram, Anna-Maria O'Keefe, Stephen Palmer, Nathan Pye, Ben Raynor, Mel Upton, Keith Wong. Curated by: Kel Glaister, Tamsin Green, Imogen Beynon. Things in a room was the developmental showing of Objects in Space, and was presented at the conclusion of Next Wave's Kickstart program.

24 NOVEMBER 2008

THE LOST GIRLS

Toula Valasis, Gen Bailey, Catherine Bourne, Lauren Bamford, Celeste Potter, Eva Collado & Victoria Lee

8 MARCH 2010

KINGS RELAUNCH CELEBRATION

Chronox. Snawklor (Nathan Gray, Dylan Martorell + Duncan Blachford), Optical Eyes and Chronox, accompanied by video works by local and interstate artists

29 APRIL 2010

THE MOVEABLE FEAST

The John Taylor Electric Guitar Quartet

30 MAY 2010

EVERYONE IS EQUAL

EVERYONE 

Everyone is Equal... is or may be: — a post-relational art event/gathering; — a collective reflection upon the futility of civic engagement in this post-utopian moment;

IS EQUAL

— a party in a gallery that smells like political art, but which renounces its status as such;

(BUT SOME

— a pile of free beer, whose lustre the harsh glare of track lighting cannot dull;

ARE MORE

— a rallying together of individuals who drink to forget that they want to believe.

EQUAL THAN

6–8pm, Sunday 30 May, 2010

OTHERS)

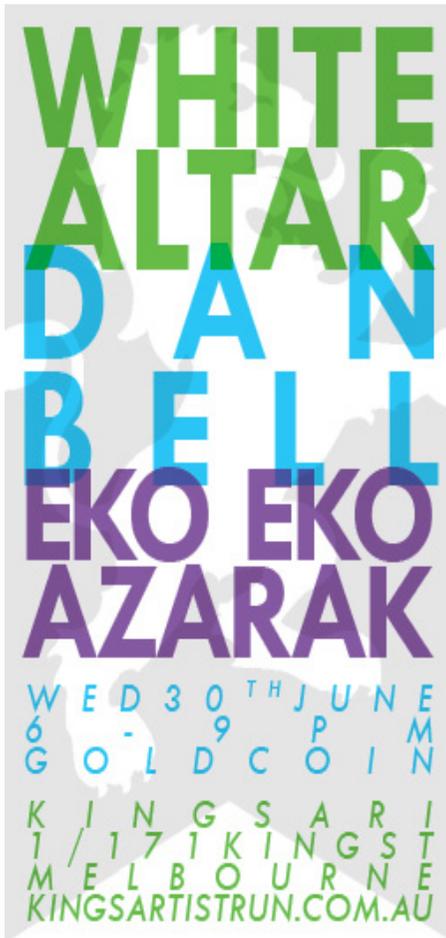
Kings ARI, Level 1/171 King st., Melbourne

—Brad Haylock, 2010

30 JUNE 2010

LOCAL SOUND ARTISTS

White Altar (w/ Pissypaw + Omen), Dan Bell (w/ Rex Veal) and Eko Eko Azarak.



2 MAY 2011

BETTER THAN ART

Aaron Carter + Amy Marjoram + Andrew Atchison + Andrew Kershaw + Ben Raynor + Briony Barr + Candice Cranmer + Charis McKittrick + Clinton Milroy & Kevin Chin + Devon Ackermann + Hao Guo + Joel Zika + Kate Robertson + Ka-Yin Kwok + Keith Wong + Kel Glaister + Kieran Stewart + Kiron Robinson + Lily Feng + Lou Hubbard + Louis Porter + Marion Piper + Michael Meneghetti + Paul Yore + Rebecca Adams + Remie Cibis + Sanja Pahoki + Siân Darling + Tamsin Green + Yvette King
Curated by Amy Marjoram



30 MAY 2011

Ashley Higgs



30 JUNE 2011

PARAPHERNALIA

Kate Vassallo

21 NOVEMBER 2011

POPOP PROJECTS

An Exercise in Collaboration

30 JANUARY 2012

GIVE ME SOMETHING TO LISTEN TO

Lauren Brown



5 MARCH 2012

WHISTLING IN THE DARK

Stomper is proud to present Whistling in the Dark a film and video based group exhibition dealing with contemporary fears.

Bill Aitchison (UK), Phoebe Boswell (Kenya, lives and works in the UK), Catrin Davies (UK), Douglas Gast (USA), Max Hattler (Germany, lives and works UK), Aline Helmcke (Germany), Dominic Lipillo (USA), Jeannette Louie (USA), Catherine Maffioletti (Brazil, lives and works in the UK), Mayumi Nakazaki (Japan, lives and works in the Netherlands) Guli Silberstein (Israel, lives and works UK),

Cat Tyc (USA), Daniel Warner (USA), Kristen Wilkins (USA), Worm Hotel (Chris Hayward and Nat Sanders) (UK)



2 APRIL 2012

MAKE+SHIFT+PROJECTS
TRIANGLE PONY

Amanda Airs, and Hayley Scilini and Adriane Hayward



30 APRIL 2012

Eugenia Lim
NARCISSUS



28 MAY 2012

KARTINI BELL AND
GENÈVRE BECKER EMANATE
Soundscape by The Council of Elders

25 JUNE 2012

The Maximilian Launch



20 AUGUST 2012

Freya Pitt

The beast in my chest and yours



12 NOVEMBER 2012

Slow Clap Productions

No-One is Not A Joke



27 - 28 JUNE 2013

Late Night Video

Polly Stanton/Georgina Criddle/
David Berka/ Diego Ramirez and
Matthew Berka
(co-curators)

29 JULY 2013

Nothing remains, nothing abides
Erin Crouch, JF Payne, Carmelo
Grasso

10 NOVEMBER 2012

Soft Serve

Curated by Eric Demetrio



4 FEBRUARY 2013

Tyler Payne and Vanessa Howells

Dirty Feminist

4TH MARCH 2013

The Projects Launch

Deb Bain-King/Nicole Breedon/Kiera

Brew Kurec/Nick Hertzog/Alana

Kingston/Adelle Mills

Sean Peoples/Hannah Raisin

The Projects is directed by Kiera Brew

Kurec and Nicole Breedon.

30 AUGUST 2013

ORGI Collective

Matthew Adey from House of Vnho-
ly/Alexander Batsis & Eden Swann/
Hayley Brandon/Alice Cavanagh
Áine Ní Chiobháin/Tim Crafti/Ciaran
Geoghegan/Arie Rain Glorie/Emma
Hall/Ria Larielle/Ally Larielle/James
Little/Kym Maxwell/Rachel Perks/
Sasha Rae/Marlaina Read/Joe
Scott & Elsher Keir/Robert-smoking
whisky-Jordan and his rambling folk
persona/David Summers/Tuffy/
Amaya Vecellio/More+More

4.

EXHIBITIONS
2003 - 2013

15 MAY

MIDDLE GALLERY & SIDE GALLERY

Projekt #3

The Kingpins, Starlie Geikie, Gary Willis,
Kathy Bossinakis, Matthew Griffin

18 JULY – 9 AUG

MIDDLE GALLERY & SIDE GALLERY

Royal Rumble

Annabel Nowlan, Annie Wilson, Brendan Lee,
Brie Trennery, Chantal Faust, Emidio Pugielli,
Emma Mitchell, Frank Guarino, Gavin Smith,
Guy Benfield, Juan Ford, Kieran Kinney, Lane
Cormick, Lily Hibberd, Linda Van Kalleveen,
Marcel Cousins, Mark Rose, Pam Clements,
Patricia Todarello, Paul Knight, Paul Turner,
Rebecca Ann Hobbs, Richard Grigg, Rob Bar-
tolo, Robin Hely, Sanja Pahoki, Sarah Lynch,
Sue Dodd, Zelda Petherick

15 AUG – 5 SEPT

MIDDLE GALLERY

Frank Guarino

SIDE GALLERY

Annie Wilson

12 SEPT – 27 SEPT

MIDDLE GALLERY

eye speak V2

Matthew Perkins

SIDE GALLERY

Robin Hely

30 SEPT

MIDDLE GALLERY & SIDE GALLERY

Projekt #5

Emil Goh, Leslie Eastman, Meri Blazevski,
Danial von Sturmer, Sue Dodd, Philip Brophy

3 OCT – 25 OCT

MIDDLE GALLERY

Double00

Mark Mistic

SIDE GALLERY

In the beginning there was the word. (unless
there was someone speaking the WORD in
which case they were in the beginning)
Artist: Kiron Robinson

31 OCT– 23 NOV

MIDDLE GALLERY

3scape

Matt Shannon, Nick Jaffe, Stewart Thorn

SIDE GALLERY

Craig Cole

28 NOV – 20 DEC

MIDDLE GALLERY

Projekt#6 Outtakeout

Anne Wilson, Brendan Lee, Brie Trennery,
David Noonan / Simon Trevaks, Dominic
Redfern, Geneine Honey, Guy Benfield,
Jarrad Kennedy, Josie Fagan, Kate Murphy,
The Kingpins, Lane Cormick, Laressa Kosloff,
Mark Mistic, Monica Tochacek, Paul Knight,
Peter Burke, Robin Hely, Sanja Pahoki, Sue
Dodd, Shaun Gladwell, Starlie Geikie, Stephen
Honegger, T.V. Moore.

Curated by Brendan Lee

SIDE GALLERY

Kate Murphy, David Noonan / Simon Trevaks,
Monica Tichacek, Lyndal Jones

13 FEB – 6 MARCH

MIDDLE GALLERY & SIDE MIDDLE GALLERY

The Woods

Siri Hayes, Molly O'Brien, Sister Christina, Dominic Wood,
Greg Wood, James Wood, Marie Wood, Paul Wood & Vanessa
Wood

12 MARCH – 10 APRIL

MIDDLE GALLERY

The King Pins

SIDE GALLERY

Colin Harman

16 APRIL – 8 MAY

MIDDLE GALLERY

Romantic Lines

Jade Walsh and Laila Marie Costa

SIDE GALLERY

Frankincense and Myrrh

Gabrielle Baker

14 MAY – 5 JUNE

MIDDLE GALLERY

LuvTheThird

Lane Cormick

SIDE GALLERY

Scratch Video (part of Next Wave Festival)

Adrian Doyle, Arlo Mountford, Brendan Lee, Brad Betts,

Ben Wise, Boon Film Company, Daniel Twomey, Joel

Gailer, Joshua Daniel, Kasimir Burgess, Kit Wise, Michael

Meneghetti, Nadine ann Talalla and Pramala Pillai

11 JUNE – 26 JUNE

MIDDLE GALLERY

Skwot

Carly Fisher

SIDE GALLERY

Scab

James Dodd

2 JULY – 24 JUNE

MIDDLE GALLERY

Time Flies Like Clocks, Fruit Flies Like Bananas

Narinda Reeders and Kiron Robinson

30 JULY – 31 JULY

MIDDLE GALLERY

Night of the Living Doona

Lily Hibberd

6 AUG – 21 AUG

MIDDLE GALLERY

Machine Aesthetic: photo/copy

Patricia Todarello

SIDE GALLERY

Michael Needham

27 AUG – 18 SEPT

MIDDLE GALLERY

Mixed Business

Paul Batt & Jarrad Kennedy

24 SEPT – 16 OCT

MIDDLE GALLERY

Weird and Wacky: An Uncomfortable Nature

Kate Swinson

SIDE GALLERY

The Queen Between

Jen Cabraja

22 OCT – 13 NOV

MIDDLE GALLERY

+reduction

Robert Mangion & James Hullick

SIDE GALLERY

Fair Grounds

Mark Hilton

19 NOV – 11 DEC

MIDDLE GALLERY

David MacLeod

SIDE GALLERY

Into thin air

Naomi Bishop

17 DEC – 22 JAN

MIDDLE & SIDE GALLERY

X Semination: Emerging New York Artists

Alexander Reyner, Willy Richardson, Marisa Torres,

Alexanda Reyna, Claudia Herbst & Matt Knutzen

Curated by John Derrick & Ann Scam

2 0 0 5



11 FEB – 5 MARCH

MIDDLE GALLERY

Don't forget your camera

Eamonn Verberne

SIDE GALLERY

Overlay

Lucie Puk

11 MARCH – 2 APRIL

MIDDLE GALLERY

Process Cave

Geoff Newton, Stuart Bailey, Noel Skrzypczak

SIDE GALLERY

Ultrabot

Charles O'Loughlin

8 APRIL – 30 APRIL

MIDDLE GALLERY

Kings Ari Curated #1 End

Sharon Muir, Charlotte Hallows, Mutlu Cerkez, Fiona

Lowry, Kathy Bossinakis & Clare Parish

Text by Robert Cook

SIDE GALLERY

Sarah crowEST

13 MAY – 4 JUNE

MIDDLE GALLERY

Alternate Currents

Jim Hart & Simone Nelson

SIDE GALLERY

Grant Stevens

10 JUNE – 25 JUNE

MIDDLE GALLERY

Kings Ari Curated #2 Half Life

Marcel Cousins, James Dodd, Frank Guarino, Brendan

Lee, Robert Mangion, Sanja Pahoki & Brie Trenerry

Text by Mark Pennings

SIDE GALLERY

Soften the Glare

Richard Grigg

1 JULY – 23 JULY

MIDDLE GALLERY

Rhys Burnie & Shane Nicholas

SIDE GALLERY

Cassandra Tytler

29 JULY – 20 AUG

MIDDLE GALLERY

Shaun O'Connor

SIDE GALLERY

Kati Rule

2 SEPT– 1 OCT

MIDDLE GALLERY & SIDE GALLERY

Kings Ari Curated #3 No Return

Hannah Furmage, Ry Haskings, Tony Lloyd, Geniene

Honey & Louise Hubbard

Text by Jess Whyte

7 OCT– 29 OCT

MIDDLE GALLERY

Kit Wise, Rosemary O'Rourke

& Charlotte Bell

SIDE GALLERY

Sarah Lynch

4 NOV – 26 NOV

MIDDLE GALLERY

Harriet Turnbull

SIDE GALLERY

Christopher Köller

2 DEC – 21 JAN

MIDDLE GALLERY

Siri Hayes & Kristian Haggblom

SIDE GALLERY

Kings Ari Curated #4 Risk

Matthew Bradley, Jarrad Kennedy,

Tammy Honey, Matthew Griffin,

Mimi Kelly & Clint Woodger

Text by Phillip Brophy

2 0 0 6



27 JAN – 18 FEB

MIDDLE GALLERY
Geoff Overheu
SIDE GALLERY
Jeanette Purkis

24 FEB – 18 MARCH

MIDDLE GALLERY
Colin Langridge
SIDE GALLERY
Louise Hubbard

24 MARCH – 15 APRIL

MIDDLE GALLERY
Dave Keating
SIDE GALLERY
Emile Zile

21 APRIL – 13 MAY

SIDE GALLERY
Mark Rose

19 MAY – 10 JUNE

FRONT GALLERY
Death has style, basic black
Natalie Papak
MIDDLE GALLERY
Flight Path
Vanila Netto & Adam Morton
SIDE GALLERY
Bianca Barling

16 JUNE – 8 JULY

FRONT GALLERY
Mo Destiny
James Dodd
MIDDLE GALLERY
Proximity
Anita Ali, Ka-Yin Kwok, Charis McKittrick,
Sarah Nelson, Maurizio Salvati
SIDE GALLERY
Capture
Chantal Faust

14 JULY – 5 AUG

FRONT GALLERY
Under the
Danny Ford
MIDDLE GALLERY
Without Cutting or Tearing
Daniel Crooks
SIDE GALLERY
Sigurd Runs
Tim Hillier

11 AUG – 2 SEPT

FRONT GALLERY
Time's Gentle Release
Scott Faulkner
MIDDLE GALLERY
Rob Macliesh
SIDE GALLERY
John A Douglas

8 SEPT – 30 SEPT

FRONT GALLERY
New Works
Marc Alperstein & Amélie Scalerchio
MIDDLE GALLERY
Not All Cocktails Make Good Punches
Anthony Johnson
SIDE GALLERY
Phil Edwards

6 OCT – 28 OCT

FRONT, MIDDLE & SIDE GALLERY
Japan Foundation Rapt!
Dr Toilet's Rapt-up Clinic
Naohiro Ukawa

3 NOV – 25 NOV

FRONT GALLERY
Temporal Spectres (?)
Chris Handran, Martin Smith
MIDDLE GALLERY & SIDE GALLERY
City of Melbourne: All City
Beth Arnold, Richard Butler-Bowden,
Rob Bartolo, Stephen Giblett, Tim Sterling

1 DEC – 20 DEC

FRONT GALLERY
Kel Glaister, Stephen Palmer & Nathan Pye
MIDDLE GALLERY
Infinity From the Other End (Don't Worry)
Kel Glaister
SIDE GALLERY
Erica Hurrell

19 JAN – 10 FEB

FRONT, MIDDLE & SIDE GALLERY
 Royal Rumble 2: The Sequel
 Marc Alperstein, Warren Fithie, Juan Ford,
 Polia Giannoulidis, Kel Glaister,
 Frank Guarino, Stephanie Hicks, James Hul-
 lick, Sophie Knezic, Ka-Yin Kwok,
 Brendan Lee, Emma van Leest, Robert
 Mangion, Inger Morrissey, Sanja Pahoki,
 Clare Rae, Mark Rose, Amélie Scalercio,
 Gavyn Smith

16 FEB – 10 MARCH

FRONT GALLERY
 Making the Empi Cross
 Episode 2: Baghdad Barbie
 in the Cradle of Civilisation
 Priscilla Bracks
 MIDDLE GALLERY
 Dream Merchant
 Victoria Lawson, Liam Benson, Sari Kivinen
 and Naomi Oliver
 SIDE GALLERY
 iPod therefore i am
 SIDE GALLERY
 Identity
 Emma Benrose

13 APRIL – 12 MAY

FRONT, MIDDLE & SIDE GALLERY
 The Poster Project & Who I Am And
 What I Want
 David Shrigley (UK)

18 MAY – 9 JUNE

FRONT GALLERY
 David Waters
 MIDDLE GALLERY
 Ulf Langheinrich
 SIDE GALLERY
 Hilde Aagaard

15 JUNE – 7 JULY

FRONT GALLERY
 Geoff Newman
 MIDDLE GALLERY & SIDE GALLERY
 David Rosetzky

13 JULY – 4 AUG

FRONT GALLERY
 Jelena Telecki
 MIDDLE GALLERY
 Linda Tegg
 SIDE GALLERY
 Jessica Raschke

10 AUG – 1 SEPT

FRONT GALLERY
 King's Curated Photography Exhibition
 Picturing Others
 Ang Connor, Jackie Felstead, Emily Guy,
 Rafaela Pandolfini
 MIDDLE GALLERY
 Present Gift
 Paul Wotherspoon
 SIDE GALLERY
 'Duo' by, Michael Bullock

7 SEPT – 29 SEPT

FRONT GALLERY
 Paul Wood
 MIDDLE GALLERY
 Sean Rafferty
 SIDE GALLERY
 Donna McRae

5 OCT – 27 OCT

FRONT GALLERY
 Strangelands
 Jo Scicluna, Janina Green, Sanja Pahoki,
 Brie Trennery
 MIDDLE GALLERY
 Drawing on teh Journey
 Zhen
 SIDE GALLERY
 How I Learned To Stop
 Worrying And Love iMovie
 Charles O'Loughlin

2 NOV – 24 NOV

FRONT GALLERY
 Playing Games (curated by Ash Keating)
 Ash Keating, Russell Kitchin, Nick Sel-
 enitsch, Utako Shindo, Bridie Lunney,
 Heitong Wang
 MIDDLE GALLERY
 I Only Ever Liked You for Your Heart
 Jessie Angwin
 SIDE GALLERY
 Granarchy
 Cheryl Adam

30 NOV – 22 DEC

FRONT GALLERY
 In customs keeping...
 Warren-Fithie
 (30 November – 12 December)
 You Make Me Feel Like Spring has Sprung
 James-Hullick
 (13 December – 22 December)
 MIDDLE GALLERY
 Small Dangers
 Jackie McNamee
 SIDE GALLERY
 I Really Like Waht You've Done To Me
 Tara Marynowsky

26 DEC – 5 JAN

FRONT, MIDDLE & SIDE GALLERY
 Bastard
 Anonymous



18 JAN – 9 FEB

FRONT GALLERY

Body Politic
Rob Bartolo

MIDDLE GALLERY

Stand-in
Selected Graduates of 2007
Sophia Hewson/Veronica Kent/
Mia Salsjo/Jacob Weiss/Kristin/
Wursthorn

SIDE GALLERY

Idiots, imbeciles, lunatics
Natasha Carrington

15 FEB – 8 MARCH

FRONT GALLERY

'A 25sqm Lino Floor Collage'
Haydn Salmon

MIDDLE GALLERY

'Dead Bed (When Will I Score)'
Kelly Doley

SIDE GALLERY

'Wraith', Amanda Watson-Will

14 MARCH – 5 APRIL

FRONT GALLERY

'Don't forget to look at both ends'
Amanda Schembri & Kate Robertson

MIDDLE GALLERY

'Distortion', Andrew Gutteridge

SIDE GALLERY

'Lines exist where signs fold'
Marian Tubbs

11 APRIL – 3 MAY

FRONT GALLERY

Quasi-space (Kings Curated)
Frank Guarino, Patricia Todarello,
Rob Bartolo, Sophie Knezic

MIDDLE GALLERY

Painting, Play and Deferral
Michael Georgetti

SIDE GALLERY

'Milkshake' Brown Council

9 MAY – 31 MAY

ALL GALLERY

Part of the Next Wave Festival

FRONT GALLERY

'text, form'

Alec Lewis

MIDDLE GALLERY

Supermarket Exhibition

Kay Abude

SIDE GALLERY

Open Embrace

Julie Traitsis

Objects In Space

Protest Celebration Sale

Simon Pericich

6 JUNE – 28 JUNE

FRONT GALLERY

I caught syphilis just to become 'famous'

James Harney

MIDDLE GALLERY

'Multifair', Nicholas Kelly

SIDE GALLERY

'Personal Service Announcements'

Marion Piper & Vanessa Riley

4 JULY

ALL GALLERIES

Things @ Kings
Winter Fundraising Party

11 JULY – 2 AUG

FRONT GALLERY

Unknown Zone

Darn Thorn

MIDDLE GALLERY

A Void

Natalie Ryan

SIDE GALLERY

Affective Urbanism 4

Tim Webster

8 AUG – 30 AUG

FRONT GALLERY

'Tender Buttons'

Cate Consandine, Louise Hubbard,
Simon Zoric

Curated by Sanja Pahoki

MIDDLE GALLERY

'Signage'

Tamsin Green, Brad Haylock,
Fiona Macdonald, Amy Marjoram,
Kieran Stewart

SIDE GALLERY

'Sounding Out'

Anne Wilson & Kate Swinson

5 SEPT – 27 SEPT

FRONT GALLERY

'Hannah and Lisa', Artist: Gabrielle Baker

MIDDLE GALLERY

Walking Towards Weatherman
UFology

Jackie Drinkall

SIDE GALLERY

'Cleft', Emma Morgan

'P.S. Confessions',

Amy Marjoram

3 OCT – 25 OCT

Inaugural Connect exhibition:

An annual series of exhibitions at Kings ARI which feature an established Melbourne artist working with young and emerging artists from Victoria and interstate.

FRONT, MIDDLE & SIDE GALLERY

It's Alright. It's Magic

Devon Ackermann, Craig Dermody,
Teresa Lane, Bruce McKenzie,
Hanna Tai

Curated by Darren Sylvester

31 OCT – 22 NOV

FRONT GALLERY

Warning: If you are reading this, this warning is for you

Michelle Hamer

MIDDLE GALLERY

Municipality
Lucy Bleach (Inflight Exchange)

SIDE GALLERY

Kiss-X

Michael Needham

28 NOV – 20 DEC

FRONT GALLERY

Australian Landscapes

Eugenia Lim

MIDDLE GALLERY

Non Specific Object Space

Robert Mangion, Mark White,

Fleur Brett, Mira Krulic

Curated by Robert Mangion

SIDE GALLERY

Club Visit

Penny Trotter



16 JAN – 8 FEB

FRONT GALLERY

Comparative Monuments

Julian White

MIDDLE GALLERY

Artifice and Desire

Jason Lingard, Linsey Gosper,

Sarah Berners

curated by Jessica O'Brien

SIDE GALLERY

Dreamworld

Amy-Jo Jory

13 FEB – 7 MARCH

FRONT GALLERY

Look Hard

Tim Andrew

MIDDLE GALLERY

The Decisive Moment

Drew Pettifer

SIDE GALLERY

Cherrybrook Chinook

Kate Blackmore

13 MARCH – 4 APRIL

FRONT GALLERY

Interruption of a lived horizon

Devon Atkins

MIDDLE GALLERY

It's a wonderful life

Yvette King

SIDE GALLERY

You Carnt

Kieran Boland

9 APRIL – 2 MAY

FRONT GALLERY

Zen Jubes

Sophie Knezic

MIDDLE GALLERY

Moon of Baroda

Beth Conway and

Alyshia Boddenberg

SIDE GALLERY

Construction of Control

Heidi Freihaut

8 MAY – 30 MAY

FRONT, MIDDLE & SIDE GALLERY

'Studio Show'

Rebecca Adams, Marc Alperstein,

Andrew Atchison, Catherine Con-

nolly, Tamsin Green, Symon McVilly,

Stephen Palmer, Amelie Scalerio,

Renee Ugazio, Emma van Leest, Fiona

Williams

5 JUNE – 27 JUNE

FRONT GALLERY

We Were Young

Vivian Cooper Smith, David van Royen

& Ian Tippett

MIDDLE GALLERY

'RUINED', Kevin Chin and Mum

SIDE GALLERY

'Polaroid Project 2008-2009',

Fiona Williams

3 JULY – 25 JULY

FRONT GALLERY

Push Pull

Ben Raynor and Ka-Yin Kwok

MIDDLE GALLERY

'Lamb of God'

Donna McRae

SIDE GALLERY

Accidental Feminists

Victoria Bennett

3 JULY – 25 JULY

FRONT GALLERY

Push Pull

Ben Raynor and Ka-Yin Kwok

MIDDLE GALLERY

Lamb of God

Donna McRae

SIDE GALLERY

Accidental Feminists

Victoria Bennett

1 AUG

FRONT, MIDDLE & SIDE GALLERY

Tamsin Green

7 AUG – 29 AUG

FRONT GALLERY

Potential Energy

Jordana Maisie

MIDDLE GALLERY

Widow's Walk

Skye Kennewell

SIDE GALLERY

Tidal River

Mark Rodda

4 SEPT – 26 SEPT

FRONT, MIDDLE, SIDE GALLERY

Darren Farquhar, Jessica Harrison,

Jonathan Owen, Derek Sutherland,

Kel Glaister, Tamsin Green, Jackie

McNamee, Danica Chappell

3 OCT – 24 OCT

FRONT GALLERY

Alex Bennett & Natasha Cantwell

MIDDLE GALLERY

Kate Faulds

SIDE GALLERY

Simone Hine

30 OCT – 21 NOV

FRONT GALLERY

The Bat that Flew Up and Bit

Peter Fifer

MIDDLE GALLERY

Nothing for Nothing

Andrew Liversidge

SIDE GALLERY

A Bike Ride with Melissa

Ka-Yin Kwok

27 NOV – 19 DEC

FRONT GALLERY

Leading One Hundred Horses to Water

Tai Snaith

MIDDLE GALLERY

Romantic Actions

Jade Walsh

SIDE GALLERY

'Versus'

Liam Benson, Kate Blackmore, Joseph

Briekers, Lauren Brincat, Sach Catts,

Rachel Fuller, Dominic Kirkwood,

Kenzie Larsen, Callum O'Connor,

Rachel Scot



15 JAN – 6 FEB

FRONT GALLERY
Hush
Tess E McKenzie
MIDDLE GALLERY
Moving Places
James Voller
SIDE GALLERY
Other v2.0
Baden Pailthorpe

12 FEB – 6 MARCH

FRONT GALLERY
Objecthood : Study B
orie Nimmervoll
MIDDLE GALLERY
five, plus and minus
Natalie McQuade
SIDE GALLERY
In Conversation With
Alpha&Omega (Allison Juchnev-
icius and Katren Wood)

12 MARCH – 3 APRIL

FRONT GALLERY
Chora Choruses
Cath Robinson & Fiona Lee
MIDDLE & SIDE GALLERY
{ultima forsan}
Aimee Faiman
Artist Floor Talk
Saturday, March 13, 4pm.

9 APRIL – 1 MAY

FRONT, MIDDLE & SIDE GAL-
leries
A quarter turn on every screw
Brad Haylock, Anthony Johnson,
Yvette King, Sanné Mestrom,
Sanja Pahoki, Kiron Robinson,
Jackson Slattery, Nedko Solakov,
Lee Walton.
Catalogue essays by Kel Glaister
and Tamsin Green
Artist Floor Talk
Saturday, April 17, 4pm.

7 MAY– 29 MAY

FRONT GALLERY
Film That Will End In Death
Trevor Flinn
MIDDLE GALLERY
Candlelight Protestival
DongWoo Kang
SIDE GALLERY
After The Rainbow
Soda_Jerk
ARTIST FLOOR TALK
Saturday, May 8, 4pm.

4 JUNE– 26 JUNE 2010

FRONT GALLERY
Inhabiting Ritual
Michelle Sakaris
MIDDLE GALLERY
The Domestic
Hannah Courtin-Wilson, Jacqui
Shelton, Kylie Bawdon & Ashlee
Hope
SIDE GALLERY
A Taming
James Carey
ARTIST FLOOR TALK
Saturday, June 12, 4pm.

9 JULY – 31 JULY 2010

FRONT GALLERY
Golden World
Benedict Ernst
MIDDLE GALLERY
Annal Beads
Chantal Fraser
SIDE GALLERY
Psychopompistic Ballistic
Marcel Feillafe
ARTIST FLOOR TALK
Saturday, July 9, 4pm.

6 AUG– 28 AUG

FRONT GALLERY
Larger Than the Room
Andrew Atchison
MIDDLE GALLERY
Kings x Kings 2010
Kings ARI curated exhibition
SIDE GALLERY
The Half-time Report
Luke Perillo
ARTIST FLOOR TALK
Saturday, August 14, 4pm.

3 SEPT– 25 SEPT

FRONT GALLERY
Point Now
Now (Sally Tape and Candice
Cranmer)
MIDDLE GALLERY
Tender Clay
Anna John with FLAG
SIDE GALLERY
A Mime Routine of A Horny
Octopus
Making Soup on A Jumping Castle
Timothy P. Kerr
P.S.
Down By The Stream
Jonas Ropponen
ARTIST FLOOR TALK
Dates TBC.

1 OCT– 23 OCT

WHOLE GALLERY
Killing Time
Christopher Koller
A Video Retrospective
Curated by Amelia Douglas
Artist Floor Talk
Saturday, October 16, 2-4pm.

29 OCT – 20 NOV

WHOLE GALLERY
Kings Graduate Project 2010
Michelle Neal, Jane Korman and
Simon Zoric
Artist Floor Talk
Saturday, October 30, 4pm.

26 NOV– 18 DEC

FRONT GALLERY
Existence Resistance Consistence
John Billian
MIDDLE GALLERY
In Pursuit of a State of Uncer-
tainty
Barbara Knezevic
SIDE GALLERY
Les Een, Australiese Gesegdes
Roberta Rich
Artist Floor Talk
Saturday, November 27, 4pm.

14 JAN – 5 FEB

FRONT GALLERY

On Exactitude in Science
Georgina Cue

MIDDLE & SIDE GALLERIES

G.O.L.D.
Deb K. Williams, Reiko Myazawa, Alice Parker & Georgina Ward

11 FEB – 5 MARCH

FRONT GALLERY

I want to feel what you are feeling with every fibre of my being and then I want you to feel what I feel

Klara Kelvy

MIDDLE GALLERY

'Cut Ups and Cut Outs' Kate Scardifield

SIDE GALLERY

'Retribution' Natasha Carrington

11 MARCH – 2 APRIL

FRONT GALLERY

'Derecho'
Carrie McGrath in collaboration with Claudio Tocco (Sound), Taylor Kendall and Chris di Pasquale (Performance).

MIDDLE & SIDE GALLERIES

'Swarm' Dianne Peacock & Katica Pedisic

8 APRIL– 30 APRIL

FRONT & MIDDLE GALLERIES

The Californian

Eliza Gregory

SIDE GALLERY

Bereft of The Corporeal
Jessie Imam

6 MAY– 28 MAY

FRONT, MIDDLE & SIDE GALLERIES

Fail Harder

Emma Van Leest, Bianca Durrant, Ben Miller, Andrew Wear, Cheryl Conway, Fiona Williams, Candice Cranmer, Rebecca Adams & Lucy Farmer.

Curated by Marcel Cooper & Jonathan Roson

3 JUNE– 25 JUNE

FRONT GALLERY

Dangerous Company

Troy Emery

MIDDLE GALLERY

Them and Us

Abdul Abdullah

SIDE GALLERY

The Content is Irrelevant
Katherine Riley

8 JULY– 30 JULY

FRONT GALLERY

Uneasy Order

Anna Horne

MIDDLE GALLERY

Southline

Michelle Tran

SIDE GALLERY

Drum Sequence

Ben Miller

5 AUG -27 AUG

FRONT GALLERY

Squats

Thomas Breakwell

MIDDLE GALLERY

Constructing Absence, Part II

Eye Collective

SIDE GALLERY

Disruptive Vision

Malcolm Lloyd

2 SEPT -24 SEPT

FRONT GALLERY

Consilience – We All Jump Together

Antonia Goodfellow

MIDDLE GALLERY

These Things Happen

Boe-Lin Bastian

SIDE GALLERY

Depending on the weather...

Yasmin Heisler

27 SEPT- 22 OCT

'Golden'

4 weeks of Flash Nights & brief Exhibitions featuring the cream of Performance, Sound & Visual Art from Melbourne & Elsewhere at Kings ARI.

28 OCT- 19 NOV

FRONT GALLERY

The Life and Times of Objects That Shrink

Peter Fifer

MIDDLE GALLERY

Hearts and Arrows

Liesl Pfeffer

SIDE GALLERY

Cavern

Sherry Paddon

25 NOV – 17 DEC

FRONT GALLERY

Geo Sound Helmets

Cara-Ann Simpson

with James Laird, Ben Landau & Eva Cheng

MIDDLE & SIDE GALLERY

Disappearance

Simon O'carrigan, Lionel Bawden, Kevin Chin, Marcel Feillafe, Betra Fraval, Drew Pettifer

13 JAN- 5 FEB

FRONT GALLERY- VINCENT TAYLOR
The Mesmerist
MIDDLE GALLERY- ELIZABETH PEDLER
Tautology
SIDE GALLERY-PETE WARDEN
Pneumatic Chants

10 FEB-3 MARCH

FRONT GALLERY
'In Action, inaction'
Dara Gill
MIDDLE GALLERY
Emma Rochester
'Venus with her Interrupted Life'
SIDE GALLERY - KIERAN SWANN
'illuminated/solitary/infinite/perfectly
motionless/equipped with precious
volumes/useless/incorruptible/secret'

9 MARCH- 31 MARCH

FRONT GALLERY: 'We are that within
which we operate'
Isadora Vaughan: With Luke Sands, Kieren
W Seymour,
Jessie Bullivant And Eliza Dyball.
MIDDLE GALLERY Rebeccah Power 'PERPE-
TRATOR'
SIDE GALLERY Mariana Jandova
'In the light of days to come'

6 APRIL- 28 APRIL

FRONT GALLERY
Acab Collective 'Rave Cave of Psychotropic
Nightmares'
MIDDLE GALLERY
Jacqui Shelton + Autumn Tansey 'Here nor
There'
SIDE GALLERY
Hannah Gatland 'Of Chance and Snow-
flakes'

4 MAY -27 MAY

FRONT GALLERY
James Little 'I'll tell you about it some-
time'
MIDDLE GALLERY
Mel Deerson 'One Day All This Could Be
Yours'
SIDE GALLERY
Andy Wear 'Cartographie d'un canular'

1 JUNE- 24 JUNE

FRONT GALLERY
Andrew Treloar "An Other Thing"
MIDDLE GALLERY
Claire Gallagher "I'm a Failed Gardener"
SIDE GALLERY
Symon mcville "If I Was a Mole In The
Ground, I'd Root That Mountain Down"

6 JULY- 21 JULY

FRONT GALLERY
Chelsea Hopper 'Dead Tired'
MIDDLE GALLERY
Matthew Berka 'Forty Four Lines'
SIDE GALLERY
Cait Telford 'Space Codette'

27 JULY- 18 AUG

FRONT GALLERY
Eugene Howard & Kimball Holth 'Pano-
rama'
MIDDLE GALLERY
Hamish Carr 'Spots of Time'
SIDE GALLERY
Karleng Lim 'Echo Echo'

24 AUG- 15 SEPT

FRONT GALLERY
Ann Futata 'A Song For The Mountain'
MIDDLE GALLERY
Rachael Haynes 'Muscle Flex'
SIDE GALLERY
Diego Ramirez 'Touch me Tiger'

21 SEPT- 13 OCT

FRONT GALLERY
Interzone
Damian Dillon/Rebecca Shanahan
MIDDLE GALLERY
'My Eyes Through Your Mountains'
Sarah Contos
SIDE GALLERY
'Point of Departure'
Lauren Simmonds

19 OCT- 10 NOV

FRONT & MIDDLE GALLERY
Forough Yavari / Sofi Basseghi 'Icons'
SIDE GALLERY
'Dreaming Awake'
Kimberley Liddle

16 NOV- 8 DEC

FRONT GALLERY
'psychopomp'
Andrew Goodman
MIDDLE GALLERY
'Pressing Flesh' Andrew Verano
SIDE GALLERY
'Constructing Selves' Ashlee Laing
PROJECT SPACE
'I must trust' James Murnane

12 DEC- 22 DEC

FRONT, MIDDLE, AND SIDE GALLERY
Lucas Maddock
'Perpetual Assemblage / Seen & Heard'



11 JAN - 2 FEB

FRONT, MIDDLE , & SIDE GALLERY
 'Unbound'
 Brad Lay, Daniel Price
 with Michael Conole,
 Dominic Kirkwood, Megan Cope.

8 FEB- 2 MARCH

FRONT GALLERY
 Ian Haig
 'Workshop of Filthy Creation'
 MIDDLE GALLERY
 Nicholas Flood and JF Payne 'Bon-ton'
 SIDE GALLERY
 Skye Williams & Jeannie Brown
 'Tributary'

8 MARCH- 30 MARCH

FRONT GALLERY
 Aimee Howard and Brodie Wood
 'Hardwood'
 MIDDLE GALLERY
 Estelle Joannou 'No Mans Land'
 SIDE GALLERY
 Dylan Hammond
 'Reverb Is The Inevitable Conclusion'

5 APRIL- 27 APRIL

FRONT, MIDDLE, + SIDE GALLERY
 Gavin Luke Green,
 Daniel Stephen Miller,
 Hannah Spence, Thomas Dallas Watson.
 'Perfect Information'

3 MAY- 25 MAY

FRONT GALLERY
 Steve Cox, Jennifer Mills & James Morrison
 "The past is easy"
 MIDDLE GALLERY
 Lewis Fiddock
 'The future is Long Enough
 for it all to come true'
 SIDE GALLERY
 Marianne Diaz 'Simply_Sweetz8'

31 MAY- 22 JUNE

FRONT GALLERY
 Mark Walker 'Econasia:Maritime'
 MIDDLE GALLERY
 Sophia Dacy-Cole 'Towards an alternative
 pedagogy -Australian activist histories'
 SIDE GALLERY
 Xanthie Dobbie
 'Oh, The Spectacular Stupidity of it All'

5 JULY- 28 JULY

FRONT GALLERY
 Kristy Milliken
 'Respond, Reply'
 MIDDLE GALLERY
 Inez De Vega
 "Zoetrope"
 SIDE GALLERY
 Ryan Wilson
 'Robert's your father's brother'

2 AUG - 25 AUG

FRONT GALLERY
 Emil Toonen 'Resort'
 MIDDLE GALLERY
 Elena Betros + Karoline Morwitzer
 'Untitled'
 SIDE GALLERY
 Sarah Yates 'Untitled'

6 SEPT - 29 SEPT

FRONT GALLERY Julie Shiels
 MIDDLE GALLERY Tul Suwannakit
 SIDE GALLERY Michael Carolan

4 OCT- 27 OCT

FRONT, MIDDLE, AND SIDE GALLERY
 'Does it Matter?'
 Brendan Lee, Kel Glaister, Kiron Robinson,
 The Kingpins, Sanja Pahoki, Sarah Duy-
 shart, Dylan Hammond, Benjamin Woods
 and Makiko Yamamoto

1 NOV- 24 NOV

FRONT, MIDDLE, AND SIDE GALLERY
 Boe-Lin Bastian, Damiano Bertoli, Jessie
 Bullivant, CJ Conway, DAMP, Sue Dodd,
 Marco Fusinato, Tamsin Green, Raafat
 Ishak, Danius Kesminas, Yvette
 King, Lucas Maddock
 and Madé Spencer- Castle.
 'My Avant-garde is Bigger Than Yours'

Captions

1. Geoff Newman '23 Park Road'
Mixed media, June 2007. Photo: Warren Fithie

2. Hanna Raisin - 'Do you like me'
Digital Prints - March 2007. Photo: Warren Fithie

3. Kieran Boland, 2013

4. Melanie Upton - 'Discards : Propositions 3'
Plastercine - From the flash event - 'Things in a room' part of the 2008 Next Wave Program. Photo: Warren Fithie

5. Lucy Farmer, Creating works for Review solo exhibition at Kings ARI Studios
Photo: Lucy Farmer

6. Opening of UNBOUND, January 2013

7. Inez de Vega, Dying not to be, 2013, Still from video.

8. Inez de Vega, Dying not to be, 2013, Still from video.

9. Julie Traitsis, The Kissing Project , 2007, Still from video

10. Ryan Wilson, Celebration Machine #4, 2013, Still from video

11. Ryan Wilson, Celebration Machine #4, 2013, Still from video

12. Julie Traitsis, The Kissing Project , 2007, Still from video

13. Julie Traitsis, The Kissing Project , 2007, Still from video

14. Simone Hine
049
2009
3 channel video
installation views

15. Michael Needham
Untitled diptych (for Moments of Being)
2004
Ink and pencil on paper
55 x 55 cm

16. Michael Needham
Moments of Being
2004
Steel, cast iron, composition board, dirt, glass, enamel, mixed media on paper
Central cube: 100 x 100 x 100 cm; Drawings:
55 x 55 cm

17. Michael Needham
Moments of Being (detail of rear)
2004
Steel, cast iron, composition board, dirt, glass, enamel
100 x 100 x 100 cm

THANK YOU.

Thank you to all the writers, artists,
committee members and volunteers
(past and present) for their contributions.

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