

Bright light wakes you early in the tropics, which may reduce anxiety

I escaped a tropical downpour into Hito Steyerl's *Too Much World*. The rain came straight down like a wide curtain, heavy and loud. Inside, the overriding mood was Scepticism Inc., a meta-melange of corporate training video, hotel room cable TV, real estate fly-through, political message, financial collapse, weather report, biography and probably even more than this.

Until the last room, where I sat in a grey-walled space, watching conservators picking and scratching at a wall in a room in a Frankfurt university, in search of the myth or reality of *Adorno's Grey*. Their slow, white-coated labour of incremental excavation half a world away was projected onto a screen split into four vertical boards propped against the wall, as if ready for removal at any time. A provisional idea expressed in material form.

A few weeks later, Ross Manning's mechanical mobile, *Memory Matrix and Antiquity (for synchronized multichannel video)* 2015 reached down into the same gallery space from the ceiling, projecting colour calibration screens on the floor from decommissioned projectors. These slowly colliding and intersecting readymade test-patterns of light were without subject matter, beyond themselves.

Melbourne in late autumn was all of its clichés: crisp, cool and dark and full of everything. In the final room of *Kaleidoscopic Turn* at NGVA, the magnetic video tape floating between two whirring fans in Zilvinas Kempinas's *Double O* 2008 drew a hovering frame around Elizabeth Newman's *Untitled* 2013 on an adjacent wall. Newman's minimal work featured a section of slumped and sagging fabric – the result of a simple, three-sided, rectangular cut – which seemed to resist the tenuous optimism of this constantly suspended drawing in space. The gesture delivered a material scepticism, quietly yet insistently spoken.

Hito Steyerl, [Too Much World](#), Institute of Modern Art, Brisbane, 13 December 2014 – 22 March 2015.

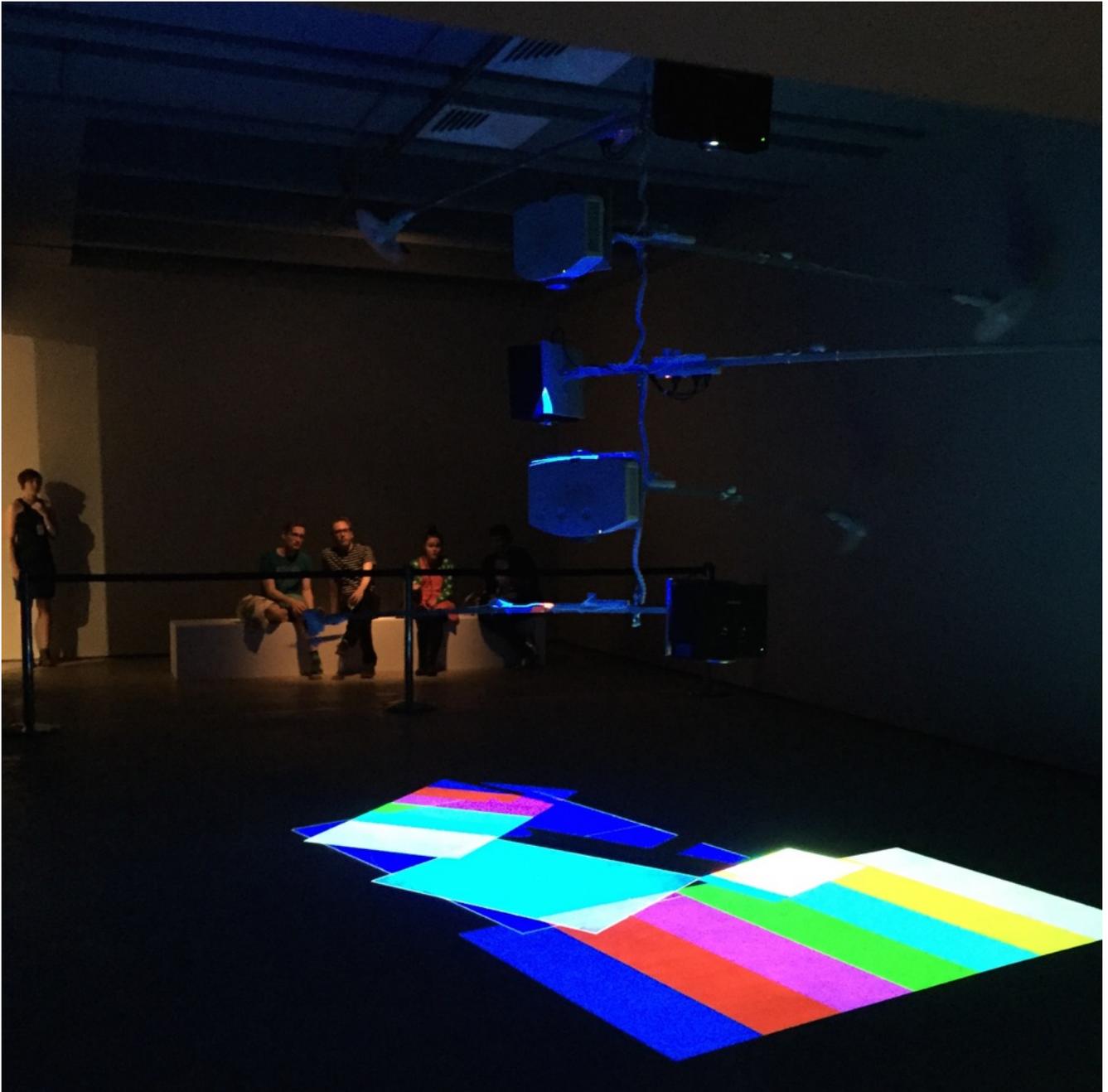
[Imaginary Accord](#) (Agency, Vernon Ah Kee, Gerry Bibby with Janet Burchill and Jennifer McCamley, Zach Blas, Ruth Buchanan, Céline Condorelli, Peter Cripps, Sean Dockray, Goldin+Senneby, Raqs Media Collective, Ross Manning, Marysia

Lewandowska and Hito Steyerl), Institute of Modern Art, Brisbane, 11 April - 11 July 2015.

[The Kaleidoscopic Turn](#), National Gallery of Victoria (Australia), Melbourne, 20 March - 23 August 2015.



'Too Much World', IMA. Image: Kyla McFarlane, Instagram



'Imaginary Accord', IMA. Image: Kyla McFarlane, Instagram



'The Kaleidoscopic Turn', NGVA. Image: Kyla McFarlane, Instagram

Elizabeth Newman: The origin of life

In a country in which the dominant culture has a limited pre-history in terms of art and artefacts, one strategy is to recreate these models for ourselves. The

culture of the 'second degree', as Paul Taylor put it, hangs on this persistent return to the centre or source of creative endeavour as always elsewhere or in a virtual space. Hence, the ground zero of the monochrome, visited again and again and again by so many Australian artists.

The life of forms is clearly not reducible to the more critical agendas of the 1980s. Even if you take to heart the end game of art and our post-colonial situation there is always something more desirous in this act of reclaiming or making one's own mark.

This is the compelling moment, in a nutshell, of the art of Elizabeth Newman. In her recent body of work on display in the Monash University Museum of Art, this virtual space of art is made concrete in a variety of abstract propositions.

As pristine cut-out fields of colour—this one in green, that one in red ... —these canvases are like the colour monochromes of Yves Klein's first monochrome statements on paper made palpable as textured floating fields that you touch with the eyes. Or, take these assemblages, incorporating cut-out fabrics like Rauschenberg's veils, anchored and muddied with paint. And this one, stretched over oddly assembled frame armatures to recreate the overall manifestations of painting burst out of the frame in line with those old Greenbergian restrictions.

The elephant in the room is the found object of a piece of old pipe, with attached masonry, bulbous like the Willendorf Venus. As both vessel and void, *The origin of life* (2012) doubles Courbet's most famously explicit painting. Who would have thought that a Melbourne building site could reveal such riches? Art history in the hands of Newman is no sterile masterpiece but one that lives and breathes, stripped of old hierarchies, brought down to size, and created with loving attention to the detail of creation and selective dependencies. In her own way, she has thus brought into being something quietly personal and original.

'The true collector looks for the work that is unfinished' is a series of commissioned works by Elizabeth Newman, included in [Artists' proof #1](#), Monash University Museum of Art, Melbourne, 4 October - 15 December 2012.



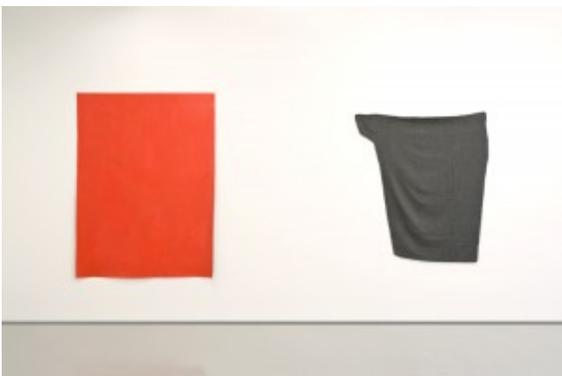
Elizabeth Newman,
'The true collector
looks for the work that
is unfinished', 2012.
Photo: John Brash



Elizabeth Newman,
'Untitled', 2012, oil and
fabric on canvas. Photo:
John Brash



Elizabeth Newman, 'The origin of life', 2012, found ceramic. Photo: John Brash



Elizabeth Newman, 'The true collector looks for the work that is unfinished', 2012. Photo: John Brash



Elizabeth Newman, 'Untitled', 2012, oil on canvas. Photo: John

Brash