

BUFFALO

GLASGOW



DEL KATHRYN BARTON - Sydney

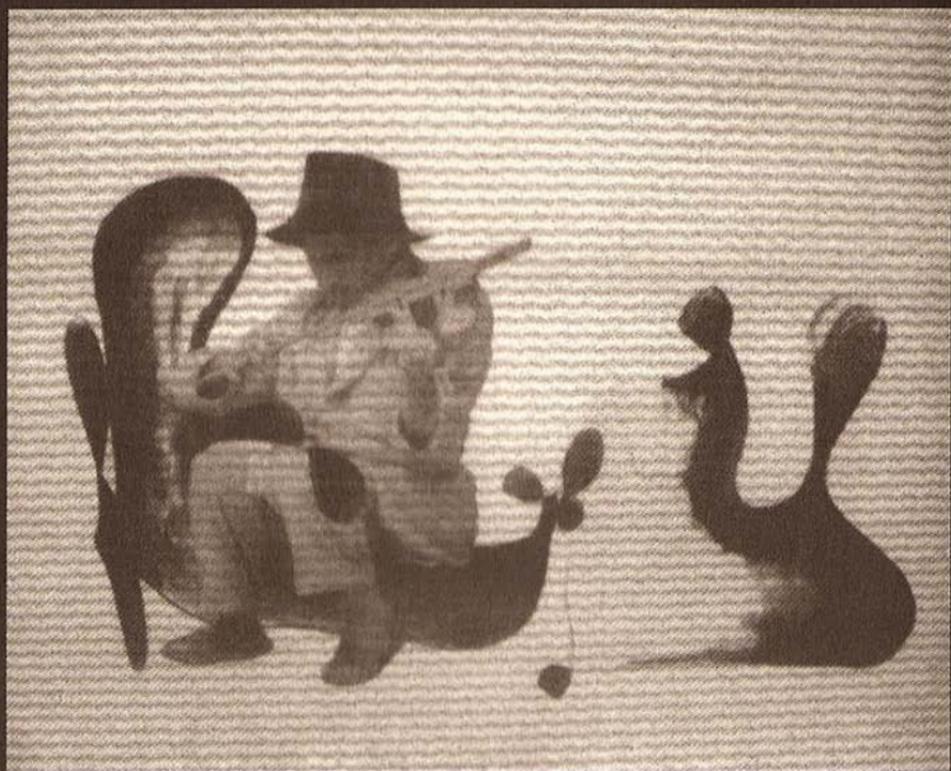


# HALF THE WORLD AWAY

FEBRUARY 16 TO MARCH 22, 2002

HANY ARMANIOUS, DEL KATHRYN BARTON  
JOHN BEAGLES & GRAHAM RAMSAY, NEIL BICKERTON  
KARLA BLACK, MARTIN BOYCE, LEYA MIRA BRANDER  
JENNY BROWNRIGG, RODERICK BUCHANAN  
MICHAEL BULLOCK, EUGENE CARCHESIO  
ANNE-MARIE COPESTAKE, KATE DAVIS, KATY DOVE  
KATIE EXLEY, ALEX FROST, MICHAEL FULLERTON  
KEVIN HUTCHESON, JULIAN KILDEAR, SARAH LOWNDES  
LORNA MACINTYRE, SOPHIE MACPHERSON, ALAN MICHAEL  
ANDREW MILLER, ROSANA MONNERAT, VICTORIA MORTON  
SCOTT MYLES, SALLY OSBORN, TOBY PATERSON  
FRED PEDERSEN, SIDNEY PHILOCREAN, ALEX POLLARD  
MÔNICA RUBINHO, LUIZ FLÁVIO SILVA, SARAH SMITH  
CLARE STEPHENSON RICKY SWALLOW, HAYLEY TOMPKINS  
YVONNE ROSE TWADDLE, NATHAN WATERS,  
MICHAEL WILKINSON, DAVID WISHART

Drawings from Sydney, Glasgow, Sao Paulo  
Curated on three continents by Martin Boyce, Ihor Holubizky,  
Projeto Linha Imaginária (Imaginary Line Project),  
Inês Raphaelian, Simon Rees, & Hayley Tompkins



HANY ARMANIOUS - Sydney

## THE LOWDOWN

I was listening to a cd with the Oasis song *Half The World Away* on it. Great song. Even better title. Started ruminating on what is half the world away from Buffalo. Email Ihor Holubizky in Australia and Martin Boyce in Scotland. See if they will collect some drawings, package them in a FedEx box and send them to Buffalo for a show. Ihor brings in Simon Rees and points me to Inês Raphaelian, who brings in the curatorial team Projeto Linha Imaginária. Martin, meanwhile, has brought Hayley Tompkins into the mix. A two email investment brings a seven curator return and—a few months later—41 artists and 147 drawings. *Half The World Away* should be understood as what it is: an exercise in the operation of blind trust, a roll of the tumbling dice. A curatorial wager in the service of drawing, that “foundation practice” that resides more often in artists’ studios than on gallery walls. That an innocuous proposition engenders such enthusiastic and engaging reponses reaffirms the practice of spontaneous curatorial combustion. That no singular definition of “drawing” can be culled from the exhibited works reiterates that making art (and exhibiting it) remains entirely about malleable, rather than fixed, points of view.

— John Massier, Visual Arts Curator, Hallwalls



# GLASGOW

BUFFALO

When you invited me to curate the Glasgow end of the drawing show my immediate response was to simply ask every artist I knew in the city to give or make a drawing. The exhibition outline had a kind of speed and efficiency built into it.

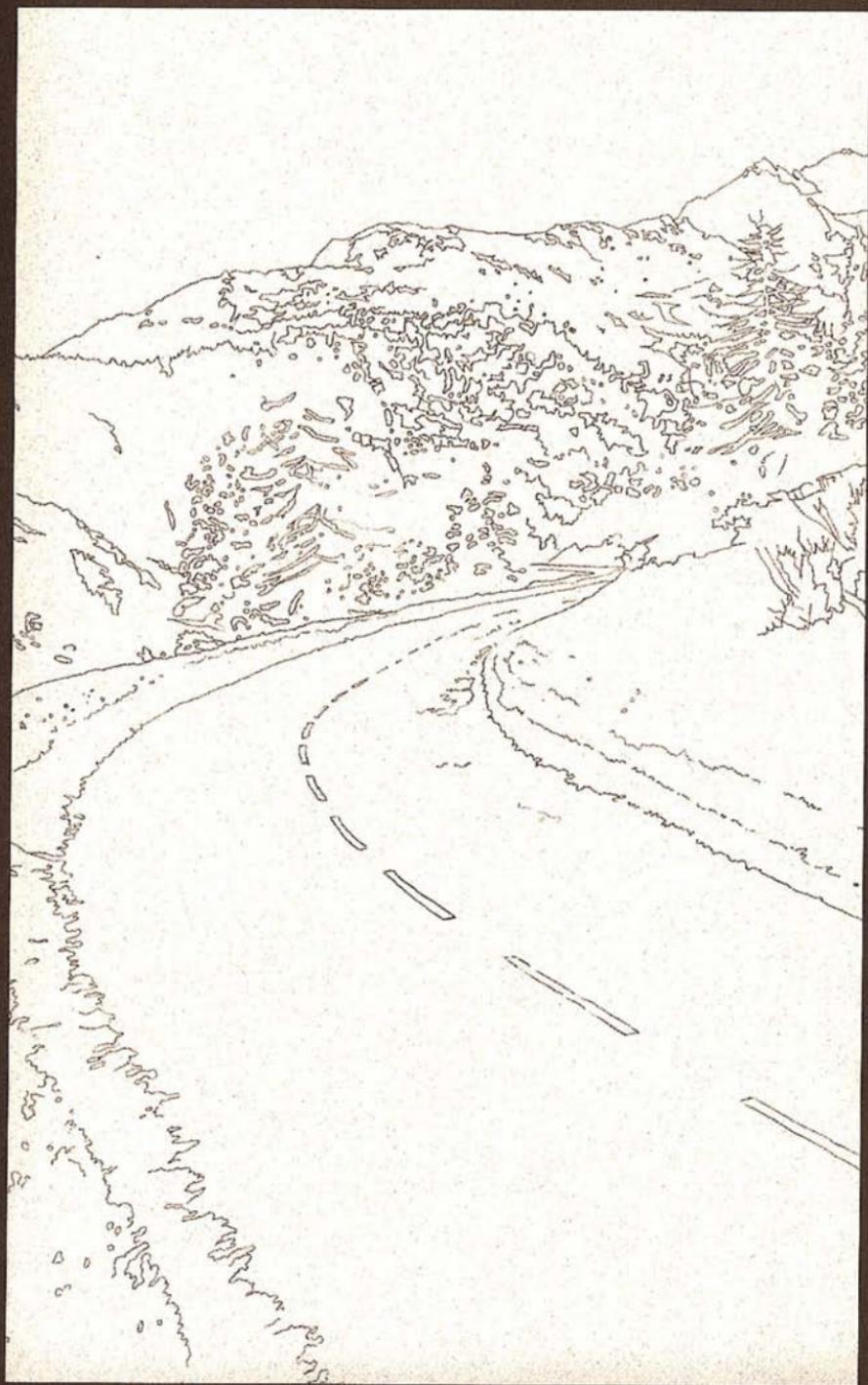
“Collate an unspecified number of drawings, drop them into a large FedEx envelope and send them off to me using our FedEx account number.”<sup>1</sup> My idea was to present a slice of the city, at a certain moment in time, in drawings. It then occurred to me that although I had a broad knowledge of the Glasgow art scene my list of artists would consist of those I had an intimate social and/or professional relationship with. Or simply, those artists whose names I knew. I kept thinking about those other people, those you nod to in the street or recognise from every opening in town, or worse those artists you’ve been having intense late night bar conversations with for the past five years but never got round to introducing yourselves.

I figured I needed a co-pilot, someone to help navigate me through those grey areas and to introduce new people. I thought immediately of Hayley. Firstly she makes beautiful drawings and paintings and secondly it seemed that if the activity of drawing was so central to her practice she would surely know others.

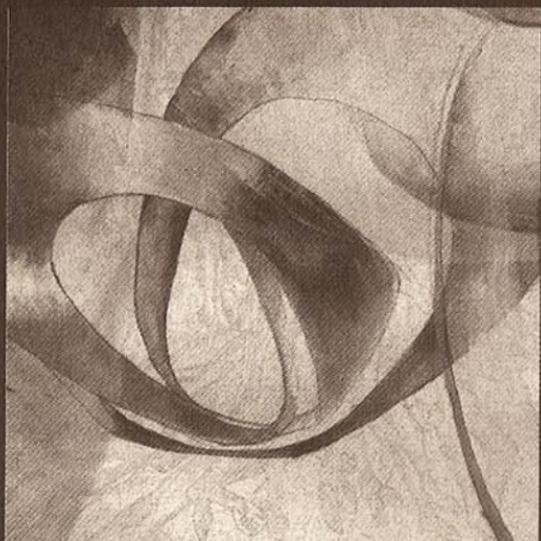
So Hayley and I met up in my studio with a sheet of paper and a pen and made a drawing of the city from memory. The drawing consisted of a list of names. We started with our friends, those closest to me and those closest to her. Then like a game of word association we would occasionally come up with the same name at the same time as our paths through the city crossed. And, like *Harold and the Purple Crayon*,<sup>2</sup> at the end of an hour or so we had mapped out some kind of picture of Glasgow at a given moment in time. After that the show curated itself, the artists were asked to send us a drawing and those who did went in the FedEx box and travelled half the world away to Buffalo.

1. From the first email correspondence from John Massier

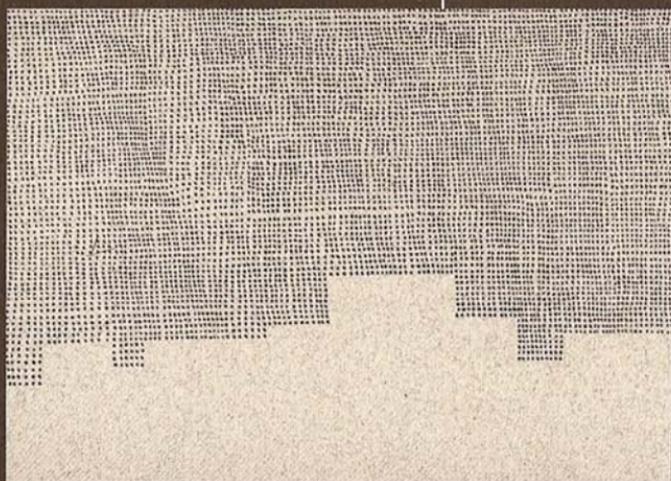
2. *Harold and the Purple Crayon* by Crockett Johnson. (A children’s book where Harold decides to take a walk in the moonlight but as there is no moon he draws one. Then a path to walk on and then each element of the landscape as he needs it. Until, while walking through the city he has drawn, he grows tired and draws a bed, draws a window around the moon and finally draws up the covers and falls fast asleep.)

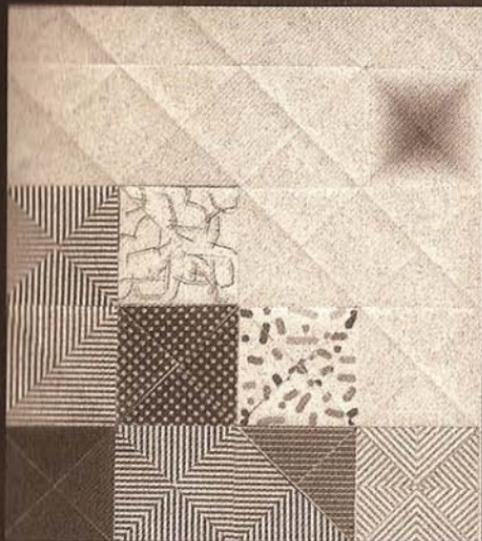


YVONNE ROSE TWADDLE

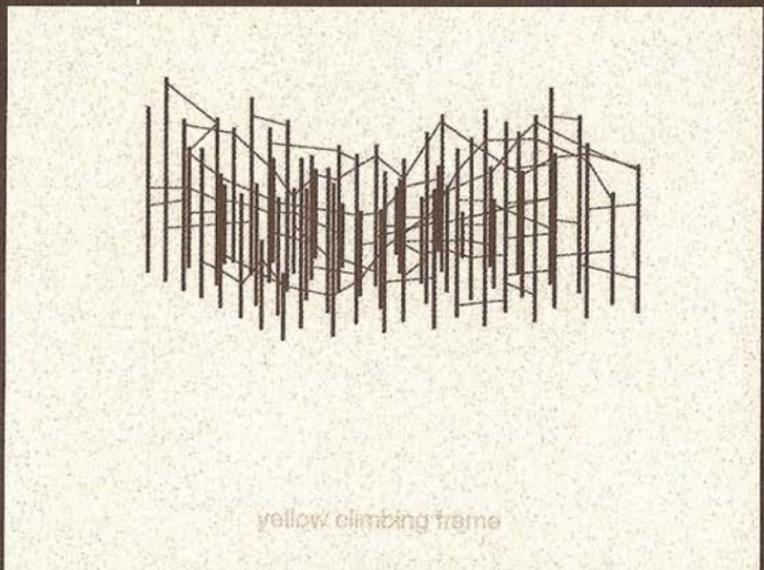
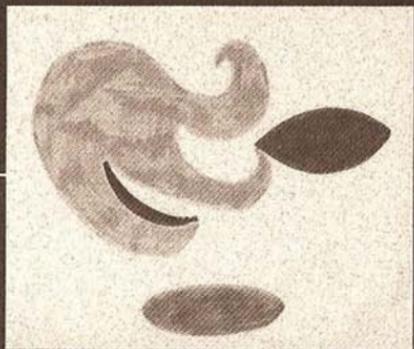


KATIE EXLEY  
ALAN MICHAEL  
JOHN BEAGLES & GRAHAM RAMSAY  
DAVID WISHART

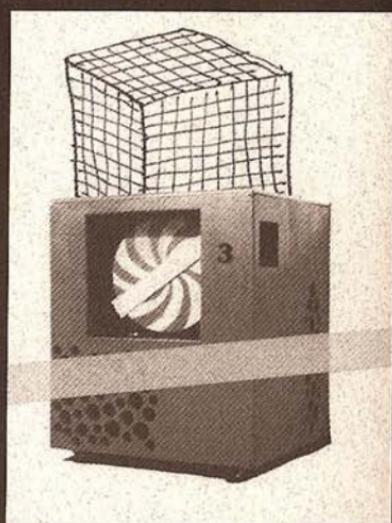




ALEX FROST  
FRED PEDERSEN  
KATY DOVE  
ANDREW MILLER

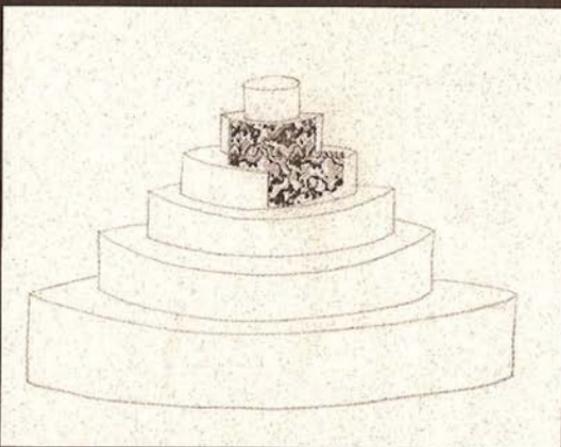


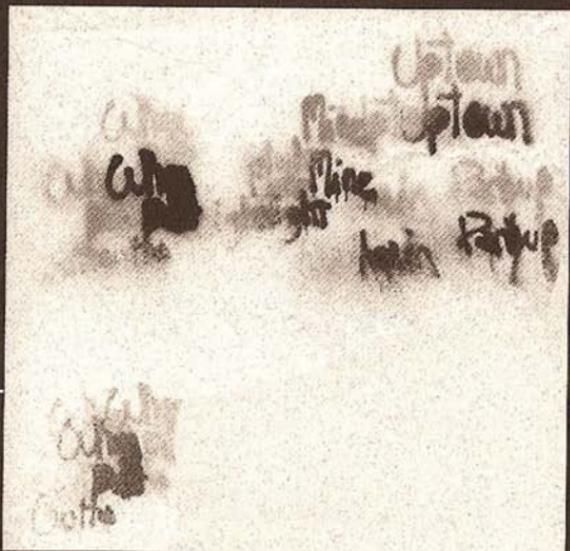
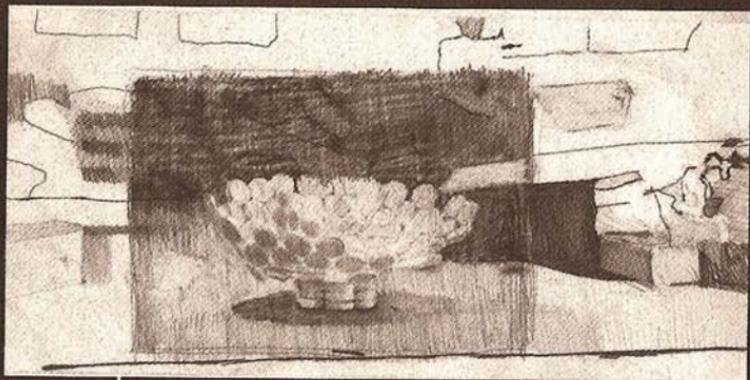
yellow climbing frame



BUDGET

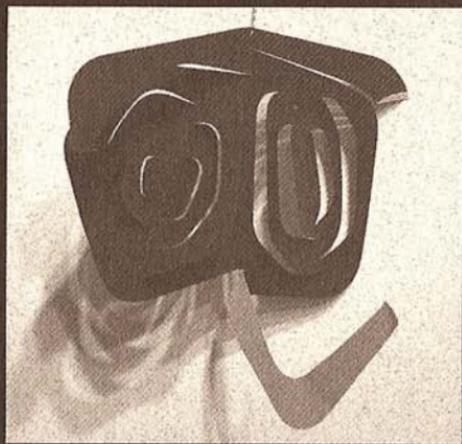
MICHAEL WILKINSON  
SALLY OSBORN  
LORNA MACINTYRE  
SOPHIE MACPHERSON





ALEX POLLARD  
CLARE STEPHENSON  
MICHAEL FULLERTON  
HAYLEY TOMPKINS



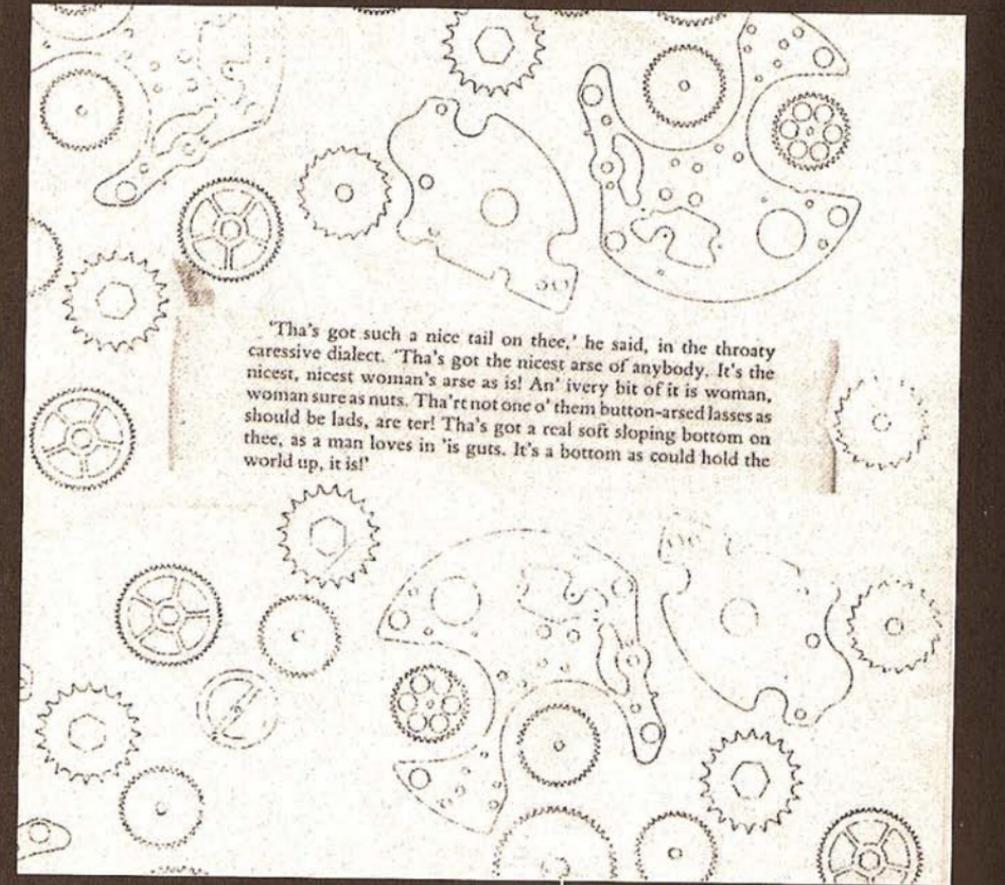


JULIAN KILDEAR  
MARTIN BOYCE

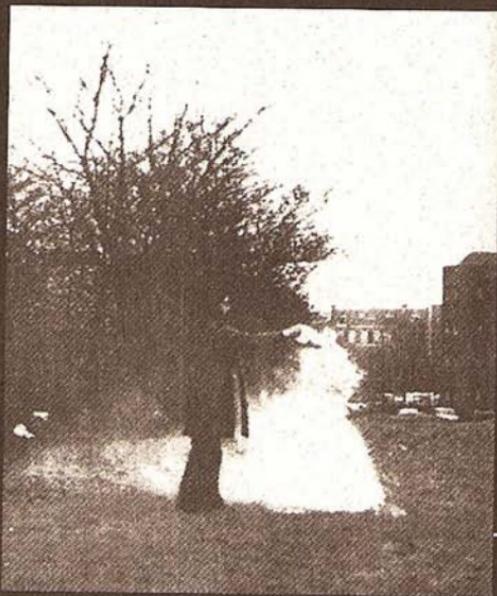


JENNY BROWNRIGG  
VICTORIA MORTON  
KATE DAVIS  
SARAH SMITH





"Tha's got such a nice tail on thee," he said, in the throaty caressive dialect. "Tha's got the nicest arse of anybody. It's the nicest, nicest woman's arse as is! An' ivery bit of it is woman, woman sure as nuts. Tha'rt not one o' them button-arsed lasses as should be lads, are ter! Tha's got a real soft sloping bottom on thee, as a man loves in 'is guts. It's a bottom as could hold the world up, it is!"



ANNE-MARIE COPESTAKE  
KARLA BLACK



candidat  
PS



RODERICK BUCHANAN  
SCOTT MYLES  
NEIL BICKERTON  
KEVIN HUTCHESON  
TOBY PATERSON



CONCRETE - CENTRAL  
STERNBERG ELENA TOROCCO



BUFFALO

SÃO

PAULO

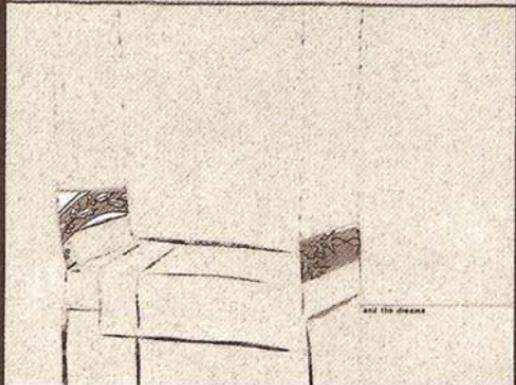
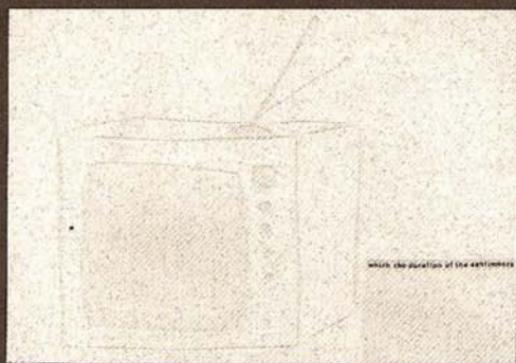
Drawing is line, point, surface, spot, light, contrast, space, limit, gesture, structure, tracing, delineation, figuration, construction, language, abstraction, concept, representation, contour, register, code, image, subject, context, disciplines, configuration. Drawing can also be essence, conception, expression, analysis, magic, intentionality, ability, category, idea, an instrument for fantasia, effect, reflection, composition, nature, memory, sensuality, and perhaps, comment. Drawing is writing, an inventory, a starting point, a perception of the Real, a playful posture, an organized thought, a way to transform space, freeing the hand to work the differences, to elaborate conventions. Some artists say that drawing is a primary aspect of their activity, a way to carry through ideas, a way to know the world, the direct and purest translation of emotion, a poetic exercise, a graphic projection on paper, the base of the painting. Others say that drawing is spontaneous creation, surrounding, a conceptual message of the eye and place, a nomination, an object...entering space. Fragments of the complex picture from the production of Brazilian contemporary art. A picture/fragment that reflects the regional diversity of Brazil and aspects of globalization; dialogues that generate the poetic, the peculiar, and the particular. Worlds that assume other appearances and the intent for a universal content through images.

Mônica Rubinho works from a presence of the past, a memory or a time: a nostalgia without a definitive time and place. She amasses a complex set of codes (and materials), a compounded mystery (and curiosity) that, nonetheless, maintains a natural relation with history. Leya Mira Brander uses engraving without a concern for reproducibility. The metal plate is a field for the accumulation of tokens and symbols—a repertoire of pictures and words—that recognize distinct universes: layers on layers as a palimpsest of memory. In Rosana Monnerat's drawings, made as engravings, time and space are mixed up, altering and amplifying the possibilities of each of her works even though solitude and the mysteries of existence are the most important questions. Luiz Flávio Silva's pictures combine poetry, literature and art to become an elaboration and fabulation of a specific history, but with a clear intent to uncover the universal. Sidney Philocreon presents commentaries on the everyday in confrontation with the human condition by means of insertions into traditional techniques of art-making. These works considers time and the un-time; the place and no-place of the contemporary man/woman.

Inês Raphaelian & Linha Imaginária  
São Paulo



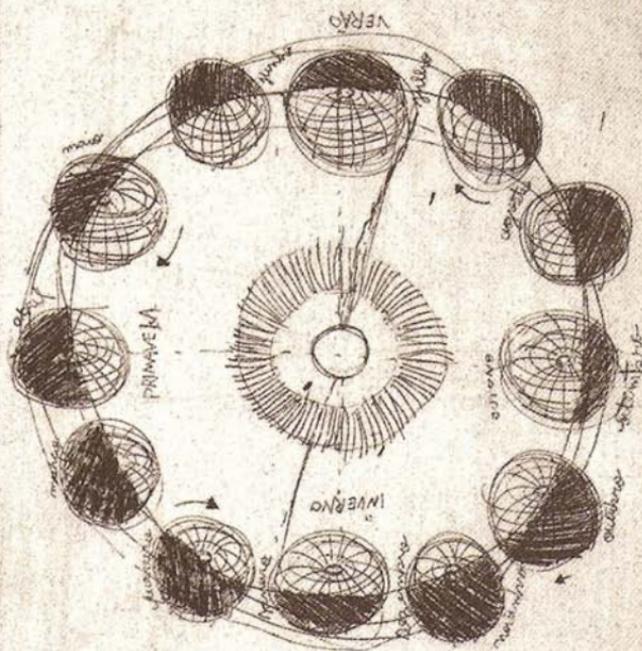
ROSANA MONNERAT



SIDNEY PHILOCREAN  
MÔNICA RUBINHO  
LUIS FLÁVIO SILVA



O TEMPO E OS CICLOS



meu tempo demora para passar  
meus cabelos demoram para crescer  
meus cabelos são vermelhos  
corta os cabelos para ter mais esperança  
de que cabelos

LEYA MIRA BRANDER



 SYDNEY

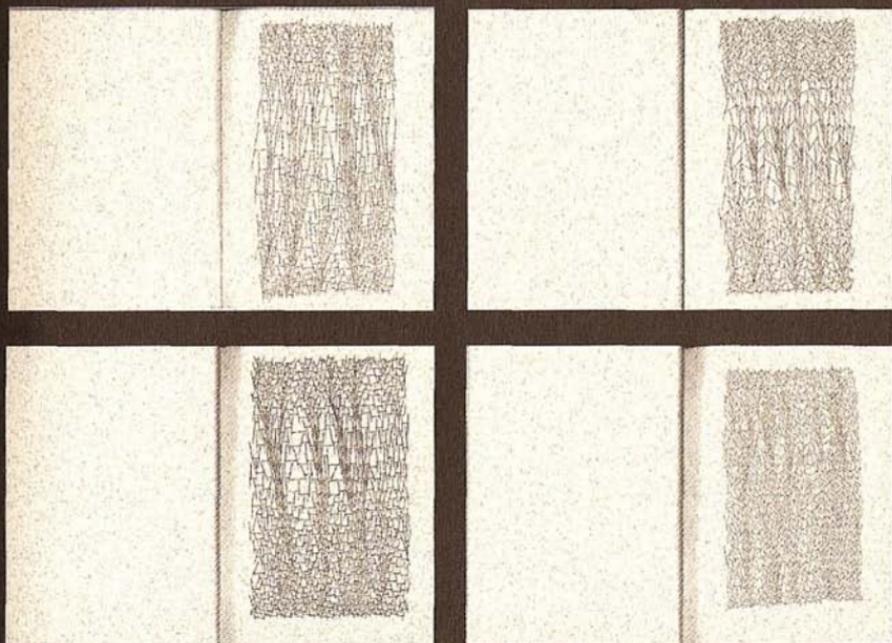
Australia was first sighted by Dutch sea explorer Abel Tasman in 1642. Though due to the winds and the fates he never put ashore nor circumnavigated the island-continent. Instead he pushed south along the eastern coast line before heading on a westerly route for Cape Horn. His cartographers simply drew a line on the map that collapsed Australia and New Zealand into a single land mass, now called Van Diemen's land. They supposed that this was the Eastern most edge of a massive sub-Asian shelf. It remained on maps and charts of the world as a linear exclamation for another century.

In 1770 Captain James Cook aboard the 'HMS Endeavour' circumnavigated Australia and New Zealand. Cook's cartographers realized their form. The sub-Pacific sea separating the lands was named the Tasman Sea, and the straight dividing New Zealand's two islands Cook Strait. A New World was charted into existence. And a dialectical relationship between drawing and a national psyche were born.

Travelling on that maiden voyage was a team of naturalists and artists lead by botanist Joseph Banks—responsible for recording and collecting the exotic flora and fauna the Endeavour was expecting to find. First landfall was at Botany Bay, the contemporary location of the Sydney International Airport, named for the sheer abundance of exotic plant life the team encountered in even the first few square yards of their disembarkation. At that moment a historical relationship was formed as Australia was configured, by the Enlightenment West, and the English Crown, as a continent of wonder. On that day Banks and Cook spotted the first kangaroo.

The collections found were transplanted at the Royal Gardens at Kew, and the water colour and pencil drawings founded a collection at the British Museum and were illuminated in a number of books that circulated through Europe and North America.

Two centuries later Australia remains largely unknown in the Northern Hemisphere, and is still considered by many to be a fabulist continent. Even though in the last five years even Hollywood has been capitulating to an Antipodean influx—the resounding image of Australia has been promoted by Paul Hogan's *Crocodile Dundee* film (New Left Review recently recorded it as world cinema's most successful ever comedy).



## NATHAN WATERS

Here are a group of Australian artists who despite their varied practices (many of them work in installation) and conceptual concerns are playing with the weird and wonderful—and even nature. Ricky Swallow sketches fabulist “creature-shop” creatures and Leonardo-esque flying machines. Michael Bullock draws the sort of landscape that may have proliferated in the minds-eye of Tasman’s crew in 1642. Hany Armanious’s automatic drawings are enacted on exotic media (kitchen cleaning cloths). Nathan Waters line drawings look like DNA strands or flower stamens. Del Kathryn Barton shows just how deeply nature—in this case roadkill—is embedded in her Australian psyche. And Eugene Carchesio’s five drawings are a glimpse of a complex system of shapes, lines, and forms that make up the hermetic order of his practice—he often draws Moebius loops and bricks (the dna of our built environment). In this suite he magnifies a house fly, the plague of Australian armchair sitters on a Sunday afternoon, as they buzz and bite and never relent, until killed. Such is the omni-presence of nature in Australia.

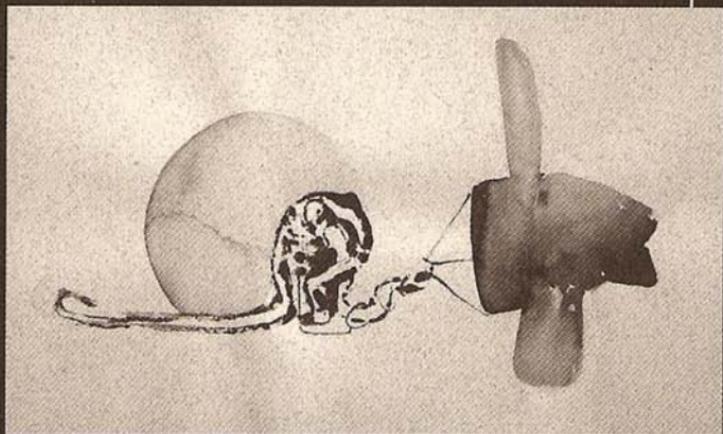
Simon Rees – Sydney

Nathan Waters draws as if receiving neuro-linguistic signals. It is a vision, but also a form of *correspondence*, a *complete notebook* burned onto a CD for output. It is not a facsimile, the hand and drawing are not lost—it is another stage in the transmission and amplification FROM (not OF) Sydney. Scottie Wilson meets Sun Ra: outer nothingness ... calling planet earth. This is a vast, dry continent island, where the ancient world, old world, new world, third world –etc.– intersect. ?After the end of the world.? No up, no down. You are there.

Ihor Holubizky – Sydney



MICHAEL BULLOCK  
EUGENE CARCHESIO  
RICKY SWALLOW





SARAH LOWNDES- Glasgow

HALLWALLS CONTEMPORARY ARTS CENTER  
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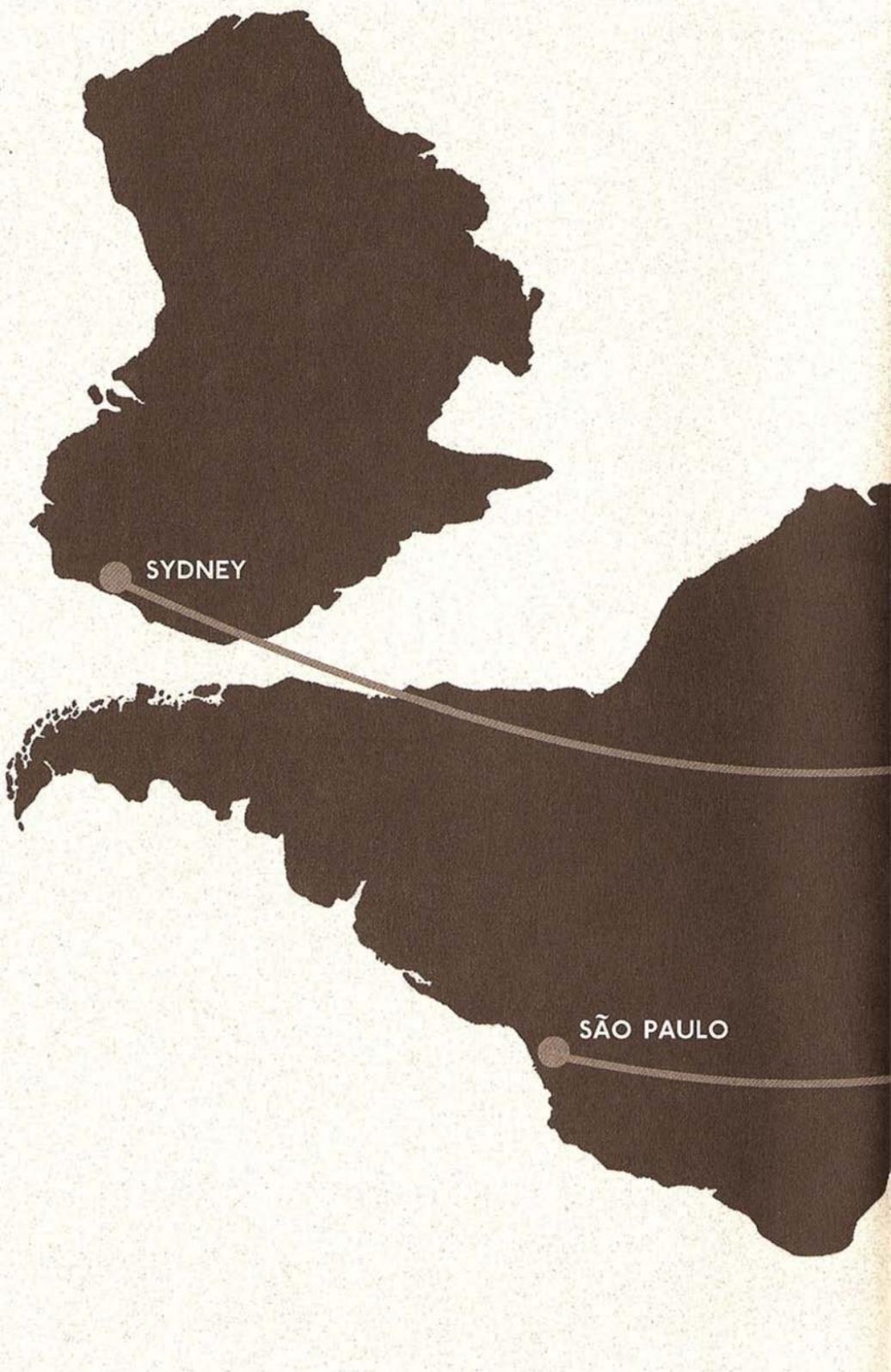


Hallwalls' visual arts program is supported by generous grants from the New York State Council on the Arts and The Andy Warhol Foundation for the Visual Arts.



Nathan Waters' work has been assisted and supported by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

DESIGN: JULIAN MONTAGUE

A stylized map showing the silhouettes of Australia and South America in dark brown against a light beige background. A thin, curved line representing a flight path connects a point on the Australian coast to a point on the South American coast. The Australian point is labeled 'SYDNEY' and the South American point is labeled 'SÃO PAULO'.

SYDNEY

SÃO PAULO