

TEN OUT OF 10

Ms & Mr Justin Trendall
Adam Norton Newell Harry
Emma White Rob McHaffie
Gemma Smith Mitch Cairns
Christopher Hanrahan
Daniel Mudie Cunningham

MOP Projects
5 - 24 March 2013



MOP Projects
Redfern, 2003-2007



TEN OUT OF 10

MOP Projects
Chippendale 2007-now

MOSTLY ORACULAR PRESENTATIONS

Gary Carsley

Matthew Arnold¹, a formative influence on the development of cultural theory (in English) raised the possibility that societies might be best understood by reference to the same set of terms as those applied to individuals. Similarly, he claimed that sovereign entities frequently shared with people the characteristic of a continuing commitment to their originating circumstances. For us, this is frequently our family and for nations their founding moment. MOP on the other hand was not so much established as congealed; acquiring substance in the vapour vented by the bar coasters and ash trays of the Hotel Hollywood in Surry Hills. In 2002, frustrated by the finite number of opportunities and venues available to artists in Sydney at that time, over what the laddies who late lunch call “drinks”, George and

Ron Adams, in the company of Billy Grüner and Kyle Jenkins convoked MOP, an acronym derived from “modes of practice”. In 2003, MOP Projects opened in Room 16 on the 2nd level of 617 Elizabeth Street in Redfern with a group show. The rest is as they say, history.

Walter Pater, like Matthew Arnold, a pioneer in the field of English language art history and theory, wrote of the Mona Lisa, ‘She is older than the rocks among which she sits.’² Similarly, in Australia, Artist Run Initiatives or ARIs are now older institutionally than many of their exhibitors. For reasons as varied as funding criteria and generational allegiance, ARIs mostly (though not are demographically more widely varied than hitherto and increasingly they are choosing to

live outside the inner city. MOP is a mirror held up to these changes; a brightly polished surface in which we have always) parenthesise their exhibition programs with the terms emerging and young. Once presumed to be synonymous, these terms have been cleaved by the evolution of the social and political economy, proceeding from among other things a confluence of technological advances and accelerating globalisation. Artists identifying as emerging or in the process of rebooting their practices, are seen reflected in some of the most important transformations remaking the overlapping worlds of art and life.

To say that MOP is just an ARI is like saying that the winning ticket in the lottery is only a piece of paper. It is both how MOP is concurrently different to and the same as other ARIs that makes it so different, so appealing. MOP, in line with established convention has a committee of management composed of, as the term ARI suggests artists, art workers and curators. They receive and evaluate proposals and occasionally initiate projects locally, nationally and internationally utilising their own networks of friends and colleagues. It is a transparent and accountable system of governance allowing the committee of management to formulate an exhibition calendar a year in advance. Public disbursements are acquitted and a webbased archive of activities is maintained. Art is professionally enabled, contextualised and documented. Generational interests and their advocates wash across the white walls periodically before coalescing into trends or dissipating like ephemera. This much MOP shares with the cluster of nationally important ARIs among which it is regularly listed. What distinguishes MOP from its peers is the abiding presence of George and Ron Adams and their commitment to a program that mixes some of Australia's most important established artists with some of its most interesting emerging ones.

If one were to ask, what do Hany Armanious and Scott Redford have in common with Tom Polo, Nuha Saad and Sarah Contos? The answer would be MOP. What common site of display links Ruark Lewis to Mimi Tong and Koji Ryui

to John Tonkin? MOP. Julian Dashper to Arlene TextaQueen? MOP. In the decade since its commencement MOP Projects has presented more than 300 exhibitions and published in excess of 60 catalogues. They have initiated, produced and toured exchange shows with public galleries, foundations and museums in numerous Australian states and internationally. With more success than most they have endeavoured to locate in art something of the conflicted, complex plurality of contemporary life.

The 10th anniversary exhibition features the work of artists now established. Characteristic of Ron and George Adams this is not a profile of the best, most interesting artists to have begun or continued their journey with them. Nor is it a power list of influential practices, but rather a slice cut from the rich MOP Projects cake. Lytton Strachey, arguably the foremost biographer of his generation when faced with the task of writing the history of an age chose three men and one woman to stand in for the entirety of the Victorian era. In the preface to *Eminent Victorians* he argues against a narrative construction of history, a chronology of events, where one thing leads to another. Instead, Strachey hit upon a simple strategy for recalling time and place: ‘He will row out over that great ocean of material and lower down into it, here and there, a little bucket, which will bring up to the light of day some characteristic specimen, from those far depths, to be examined with a careful curiosity.’³ One for each year, these 10 artists are not a dendrochronology⁴ of MOP Projects but in the variety of their practices, characteristic of its exhibition program and its commitment to excellence, innovation and experimentation.

1. Matthew Arnold was elected Professor of Poetry at Oxford in 1857 where he was the first to deliver his lectures in English rather than Latin. His publications include *Culture and Anarchy* and *Essays in Criticism*.

2. Walter Pater's *The Renaissance. Studies in Art and Poetry* is possibly the beginning of art history studies in English and the section on the Mona Lisa is widely regarded as the apogee of prose style and as a text, peerless in its abiding beauty and influence.

3. Lytton Strachey, *Eminent Victorians*. 1919. Chato Press. London, page v

4. Dendrochronology – the system of dating trees based on the analysis of growth rings. One for each season or year.



Christopher Hanrahan

Our Still Lives (old grey mashy), 2006

Production still: Kate Mitchell

Courtesy the artist and Sarah Cottier Gallery, Sydney

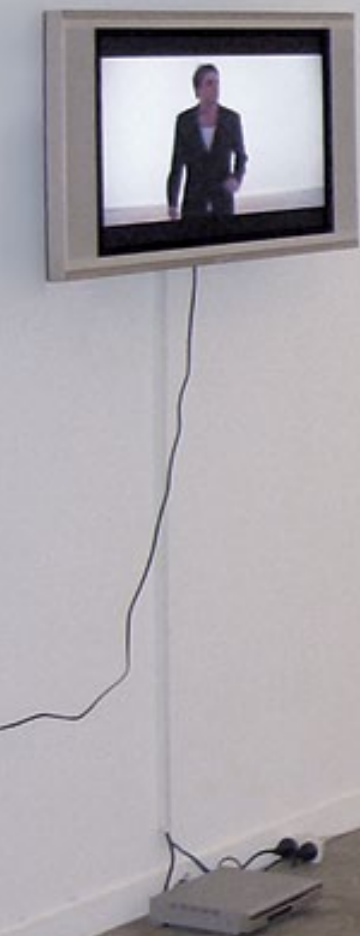


Above **Mitch Cairns**
Friend in the Gutter, 2008
 Courtesy the artist and
 BREENSPACE, Sydney

Opposite **Newell Harry**
Che fare / Her face: Torino anagram, 2006
 Courtesy the artist and
 Roslyn Oxley9 Gallery, Sydney







Daniel Mudie Cunningham
Proud Mary, 2007
Funeral Songs, 2007
Courtesy the artist

MOP Projects

2003 - now

George Adams & Ron Adams / Kyle Jenkins / Billy Gruner / Matt Allen / Simon Ingram / Oliver Watts / Darko Kubatka / Nuha Saad / Kay Wood / Mat Valdman / Tony Garifalakis / Irene Hanenbergh / Miranka & Isobelle / Colleen Ahern / Raafat Ishak / Rob McHaffie / Juan Ford / Amanda Marburg / Anton Marin / Damiano Bertoli / Dylan Krasevac / Heidi Anderson / Sarah Keighery / Sophie Coombs / Jess MacNeil / Fiona Lowry / Mimi Tong / Chrissie Ianssen / Paul Donald / Phil Williams / Julie Fragar / Gemma Smith / Stephen Bram / Monica Kapfer / Pam Aitken / Helen Smith / DeeJ Fabyc / Alicia Frankovich / Simon Cooper / Robert Wellington / Yiorgos Zafirou / John Tonkin / Isabelle Gerrard / Joe Scerri / Lisa Andrew / Sadie Chandler / Kate MacKay / Justin Trendall / Judith Duquemin / Peta Sirec / Danielle Coonan / Jen Duncan / Shane Haseman / Michelle Hanlin / Lauren Dyt / Geoff Newton / Jim Speers / Leigh Martin / Tony Triff / Simone Lanzenstiel / Phil Edwards / Manya Ginori / Michael Graeve / Tom Fruchti / David Thomas / Julian Dashper / Trevor Richards / Andrew Leslie / Monika Kapfer / Lydia Rodrigues / Elizabeth Day / Daniel Gottin / Simon Yates / Jan van der Ploeg / Vicente Butron / Reuben Keehan / Brian Thompson / Oscar Yanez / Anthony Whelan / Justin Andrews / Victoria O'Sullivan / Daniel Malone / Nicholas Spratt / Kah-Bee Chow / Lauren Winstone / Bjorn Houtman / Dane Mitchell / Gretchen Geraets / Jeena Shin / Ben Curnow / Fleur Sandbrook / Philipa Veitch / Toby Curnow / Jasper Knight / Nikki Smith / Matthys Gerber / David Thomas / Nell / Tim Silver / David Griggs / Elizabeth Pulie / Camilla Cassidy / Simon Devir / Anna Peters / David Atkinson / Jacqui Brooks / Vicente Butron / Anthony Farrell / Reko Rennie / Elke Johanssoi / Madeline King / Naomi Leadbeater / Simon Morris / Victoria Munro / Mike Nolan / Salvatore Panatteri / Amy Smith / Susan Logoreci / Matthew Driggs / Saskia Wilson-Brown / John Geary / Max Presneill / Richard Ankrom / Adam Norton / Suzanne Treister / Matt Hinkley / James Burke / Paul Wrigley / Peter Holm / Karin Lind / Kirsten Farrell / Heidrun Lohr / Trevor Fry / Ryan Leech / Arlene TextaQueen / The Kingpins / George Tillianakis / Liam Benson / Naomi Evans / Susanna Strati / Scott Campbell / John Nicholson / Shirley Diamond / Todd McMillan / Ruark Lewis / Giles Ryder / Hany Armanious / Maria Cruz / Adam Cullen / Christopher Dean / Shaun Gladwell / Mary Teague / David M. Thomas / Simon Barney / Cash Brown / Halinka Orszulok / Simon Hollington / Kypros Kyprianou / Vicky Browne / Jason Markou / John Spiteri / Newell Harry / Robert Pulie / Sarah Goffman / Tilman / Anthony Farrell / Alistair McRae / Damiano Bertoli / Erica van Zon / Kristin Perrett / Mitch Cairns / Alex Lawler / Janet Hearne / Nana Ohnesorge / Central Bureau / Gianni Wise / Penelope Cain / Alex Gereg / Xavier Modoux / Sean O'Connell / Guillaume Bijl / Frans van Lent / Ton Kraayeveld / Zeger Reyers / Ad Schouten / Christopher Hanrahan / Paul Ferman / Brian Thompson / Samantha Edwards / Prudence Murphy / Elvis Richardson / Kate Rohde / Kurt Schranzer / Sue Pedley / Lionel Bawden / Drew Bickford / Robin Hungerford / Paul Greedy / Eoghan McTigue / Heike Bollig / Peter McKay / Eric van Hove / Grant Stevens / Andrew Best / Agatha Gothe-Snape / Tim Silver / Vicki Papageorgopoulos / Ms & Mr / Brian Fuata / The Fondue Set / Damian / Dillon / Mike Roddy / Philip Wilson / Craig Bender / Lynne Furgang / Elizabeth Reidy / Simon McIntyre / Monique Redmond / Helena Leslie / Maro Alwan / Agnieszka Golda / Todd Robinson / Holly Williams / Geoff Overheu / Rachel Scott / Vera Hong / Helen Pynor / Bronwyn Thompson / Kathy Cavaliere / Guillermo Cardenas-Fischer / Paola Gaviria / Rolande Souliere / Kim

Connerton / Adrienne Doig / Matthew Hopkins / Sari TM Kivinen / Mat de Moiser / Luke Roberts / Anastasia Zaravinos / Alex Lawler / Emma White / James Burke / TV Moore / Hana Shimada / Steve Smith / Jamie North / Jeremy Kirwan-Ward / Stephen Hodge / Leslie Rice / Leo Coyte / Noel McKenna / Matthew Tumbers / What / Kate Just / Alison McGregor / Shane Haseman / Matt Glenn / Camille Serisier / Bonita Bub / Sarah Newall / Mary Wenholz / Mark Shorter / Jaki Middleton & David Lawrey / Jennifer Leahy & Vincent Watson / Mark Brown / Timothy Kendall Edser / Marita Fraser / Lucas Grogan / Luke Thurgate / Lisa Corsi / Brown Council / Guy Benfield / Penelope Cain / Madeleine Donovan / Nicholas Hobbs / Justin Miles / Pdraig Swann / Alex Gereg / Del Kathryn Barton / Anna Pogossova / Beverley Veasey / Les Rice / Joan Ross / Alice Amsel / Bridie Connell / Daniel Mudie Cunningham / Daniel Green / Richard Gurney / Tim Hilton / Gino Ho / Marius Jaskowiak / Victoria Lawson / Luis Martinez / Tonee Messiah / Louis Pratt / Teo Treloar / The Motel Sisters / Rene Christen / Luis Martinez / Sherna Teperson / Jessica Olivieri & Hayley Forward with the Parachutes for Ladies / Eunhye Hwang / Salvatore Panatteri / Declan Rooney / Benedict Ernst / Lisa Andrew / Kristian yverland Dahl / Steinar Haga Kristensen / Clare Milledge / Kylie Banyard / Clinton Garofano / Sean Rafferty / Jodie Wiggins / Sally Rees / Matt Warren / Elizabeth Woods / Caz Rodwell / Rob O'Connor / Victor Medrano / Ella Barclay / Mark Titmarsh / Sean Lowry / Benjamin Hirte / Sonia Leimer / Tove Storch / Nadim Vardag / Kate Murphy / Pete Volich / Jacky Redgate / Samuel Quinteros / Abigail Moncrieff / Kelly Doley / Izabela Pluta / Dale Miles / Neil Haddon / Angus Wood / Mel Curtiss / Soda_Jerk / Eleanor & James Avery / Michaela Gleave / Scott Redford / Argie Bandy / Robert Langenegger / Maya Munoz / Manuel Ocampo / Jayson Oliveria / Harriet Body / Gerardo Tan / Tom Polo / Jai McKenzie / Emma Thomson / Kenzie Larsen / Cherine Fahd / Melody Willis / Adrian McDonald / Locust Jones / Justin Balmain / Carl Cheleski / Michael Moran / Samuel Hodge / Marisa Purcell / Chris Fox / Louisa Dawson / ADS Donaldson / Daniel Hollier / David Serisier / Josie Cavallaro / Maria Gorton / Karla Dickens / Will French / Leahlan Johnson / Sue-Ching Lascelles / Chris Town / Koji Ryui / Gregory Ackland / Mimi Kelly / Jen Brazier / Edward James / Rachel McElwee / Will Nolan / Amy Patterson / Bev Southcott / Danielle Walpole / Kenzee Patterson / Tiffany Shafran / Mark Booth / Cybele Cox / Jay Balbi / Jonny Niesche / Brent Grayburn / Sarah Contos / Michael Butler / Bronwyn Clark-Cooler / Biljana Jancic / Mark Dempsey / Kate Scardifield / Heath Franco / Amina McConvell / Catherine McAvoy / Rebecca Abon / Siying Zhou / Gail Kenning / Fiona McGregor / Prophetic Initiatives / Sarah Mosca / Grant Hawkes / Tim Schultz / Monika Behrens / Rochelle Haley / Yasmin Smith / Michael Dagostino / Marian Abboud / Emily Portman / Wayde Owen / Bababa International / Jodie Whalen / Lisa Havilah / Glenn Barkley / Adam Hollingworth / Sophia Kouyoumdjian / Chris Hodge / Michael Rolfe / Kon Gouriotis / Bec Dean / Gary Carsley / Kate Beckingham / Kate Williams / Connie Anthes / Dominique Serisier / Grace Archibald / Georgie Meagher / Debbie Pryor / Dylan Quirk / Jessica Tyrrell / Lisa Jones / Francesca Heinz / Adrian Gebers / Richard Kean / Helen Poyser / Chris Aerfeldt / Abbey McCulloch / Tim Moore / Jacqui Stockdale / Carmel Seymour / Lorene Taurerewa / Martin Johnson / Stephanie Quirk / Charles Dennington / Alana Wesley / Eric Niebuhr / Megan Walch / Dara Gill / Alex Wisser / Tom Loveday / Sean Lowry / Andre Brodyk / Lillian O'Neil / Ben Norris / Hugh Marchant / Nick Mangan / Astra Howard / Selina Ou / Hayley Megan French / Jonathan Jones / Christian de Vietri / Carla Liesch / James Lynch / Mark Hilton / Helen Johnson / Jamil Yamani / Ash Keating / Sarah Hughes / Kushana Bush / Peter Madden / Josephine Skinner / Maria Ionico / Aaron Anderson / Stephanie Peters / Laura Pike / Sian McIntyre / Anne-Louise Dadak / Svetlana Bailey / Vivian Cooper Smith / Marian Tubbs / Linda Brescia / Marcelle Robbins / Adri Valery Wens / Alexandra Clapham / Zoe M. Robertson / Paul Williams / Belem Lett / Crena Court / Gemma Messih / SuperKaleidoscope (Kim Fasher & Sarah Mosca) / Luke Stevens



Above **Gemma Smith**
Paper 6, 2003
 Courtesy the artist and Sarah Cottier Gallery, Sydney

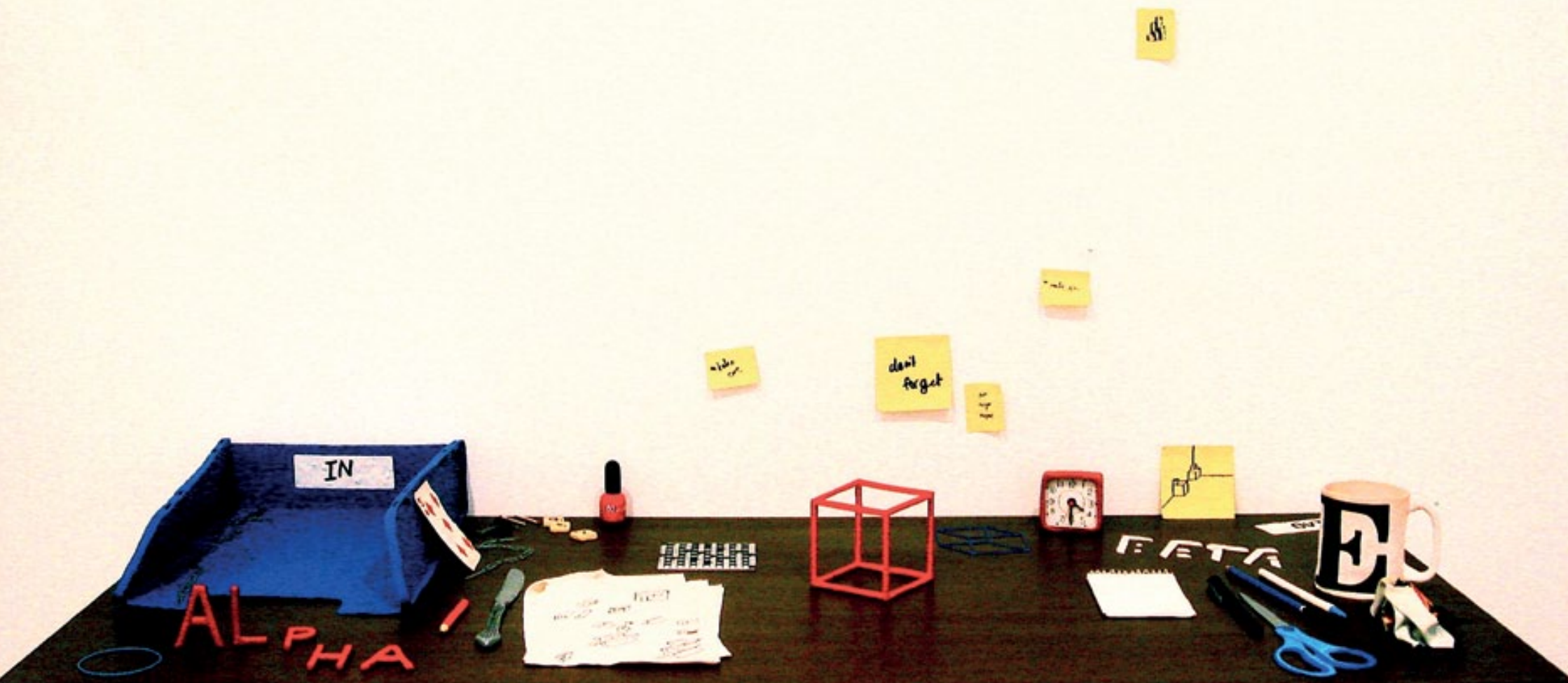


Opposite **Justin Trendall**
 Studio sketch for *Darlinghurst* (detail), 2006
 Courtesy the artist and Sarah Cottier Gallery, Sydney



Emma White

*Delaying tactics for the
intuitive researcher, 2007*
Courtesy the artist and
BREENSPACE, Sydney





Above **Adam Norton**

Gorilla, 2004

Courtesy the artist, Gallery 9, Sydney
& Gallerysmith, Melbourne

Opposite **Rob McHaffie**

Crumpled date painting, 2004

Courtesy the artist and
Darren Knight Gallery, Sydney

TALKING SHOP

Hayley Megan French & Kate Beckingham

Hayley Megan French: In preparation for writing a short piece for this catalogue, I discussed the question of what MOP means to me with current committee member, Kate Beckingham. What resulted was a sentimental, anecdotal conversation with thankful realisations; the remnants of which are recorded here.

Earlier this year George explained to me that artists have three-year cycles. Sticking with it past those first cycles is what gives you the chance to really develop your practice. Most of us on the current committee are young, early in our careers. Working at MOP, we find ourselves surrounded by not only emerging artists, but also those who have gone on to grow their careers, nationally and internationally. And they

are still part of the community at MOP, a community that gives artists the experience, education and stamina they need to continue to do what they love. ARIs are an important part of this development, having the opportunity to exhibit your work is perhaps the most significant learning process for an artist — from the proposal, the art-making, installation, documentation, to the conversations around the work.

Kate Beckingham: Recently, my boss at my 'real job' asked why I worked at MOP for free. He had assumed that I was working at the gallery for a wage, while also completing my MFA. He was shocked when I told him that, in fact, no money changed hands. I mumbled

something about it being fun to work with my friends, to be involved in the art and to meet new people and tried to get back to my paid gig. But after chatting with Hayley, I realised that the things I struggled to articulate to him are exactly the reasons I, and the rest of the committee, volunteer at MOP. To be working with an ARI means to be surrounded by practicing artists. Working together, over admin or gallery preparation has allowed for time spent in deeper conversation; shows we have seen, exhibitions we have coming up, papers we are writing and talks we are excited to go to. It is through these conversations that we engage in informal critique and meaningful debate. They give us momentum and joy in what we do. These conversations are our friends urging us on to try harder; challenging what we thought we knew about art and each other.

HMF: Being surrounded by practicing artists means we have the privilege of being immersed in contemporary art. Thinking back, I can't remember the first show I saw at MOP, but the experience is still etched in my memory — as it is for Kate. I think it is the sense of possibility that we remember, the possibility to become connected with a space and to consider our own work in the context of those working around us. Every three weeks we become encircled by new works and new artists; new fuel to the conversation and community that exist around the gallery. What stands out for me is the nowness of the works, almost a feeling of urgency in their exhibition. Looking back at the many memorable exhibitions, each show embraces both something of the gallery's past, and speaks to the future of the space. To participate in this timeline is to be a part of these past 10 years and the next 10 years to come, all at once.

KB: When I first started at MOP, I thought it would be a great way to 'network' (ugh), however the connections made at the gallery have transformed into so much more. The artists, writers and curators I have met, while, yes, offering new opportunities, have allowed the conversations I was having and the

community I was based in to grow. Suddenly, there was this completely new group of artists in my life. And they were all in one place, standing around talking!

HMF: It is this opportunity to work side by side with so many different artists that defines the experience of working at MOP. These relationships have extended far beyond the gallery. I recently visited Tasmania and met up with Nikki Smith, over a year after her last show at MOP. That night I found myself having a drink, engaged in critical discussions on art with a group of people I had previously served behind the bar in Sydney. These working relationships build into friendships and a community of emerging and established artists; the reason MOP maintains its vitality after a decade. Ron tells a great story about coming to the art world later in life; he describes it as opening a door and thinking, 'hey, here they all are, here are my people.' You were here all along, in your gallery, having a drink, and a chat.

MOP Projects

Thursday-Sunday 1-6pm

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Chippendale NSW 2008

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George & Ron Adams would like to thank the more than 500 artists that have shown at MOP Redfern and MOP Chippendale over the past 10 years. In particular we would like to thank all the current and past committee members for giving their time so freely and a special thanks has to be given to all the volunteers, who are too numerous to mention here, for without whom MOP would not exist. A huge thanks to all visitors that have come rain, hail or shine to the gallery.

Also we would like to acknowledge that without annual support from Arts NSW for the past eight years, again MOP would not have been able to exist. We need to give special thanks to Gavan Sandford for helping us with producing more than 50 catalogues through Playbill printing. And finally thanks to Gary Carsley, Hayley Megan French and Kate Beckingham for writing kind words for this publication; Daniel Mudie Cunningham for editing this and most of our past publications; the 10 artists for being a part of this show; their galleries for letting them show with us again; and a special thanks to Adrienne Berkman for making this publication possible.