

We carve our desires in the air

A mini exhibition curated by Talia Smith

In art, we often think of space as twofold. Firstly, as something that is measured. The floorplan of a white cube of a gallery, a blank wall for an artwork to go on, the measurement of distance between the light and the subject or from here to there. Secondly, space can be thought of as something intangible. The space *between*, a breath of air in between two bodies, the metaphorical space that a body can take up when it is brown, when it is female, when it is queer, when it is different to what Western standards expect. In particular when looking at an archive or collection, the idea of metaphorical space becomes important. Art history is dominated by a Western focused canon, and for this reason an archive or collection can have many gaps of histories, conversations and knowledge and often only present one point of view or perspective.

With this in mind *We carve our desires in the air* is a mini exhibition that delves into the Kaldor Archive to explore how physical and metaphorical space have been presented. Delving into the objects, photographs and other ephemera as part of artist projects by George & Gilbert, Tatzu Nishi, Christo and Jeanne-Claude, Jonathan Jones, Simon Fujiwara, Allora & Calzadilla, Richard Long, Marina Abramović and Latai Taumoepeau, this exhibition asserts the importance of multiple perspectives of space. Indigenising space, actions for moving a body, the measurements of a light, creating an intervention within an existing space to create a different way of experiencing a building are some of the ways in which these artists engage with space.

Kaldor Public Art Projects' final outcomes are ephemeral – they exist in a moment in time. Each project has a lengthy plan, is built and viewed over a long period of time only to then come down and exist purely in documentation and objects. The online archive then becomes a third definition of space, one that is digital where these ephemeral projects can continue to have a life post the physical. Thus the importance of this archive becomes the way in which it can be viewed, critiqued and acknowledged in the present.

SIX POINTS

towards a better understanding

Essentially a sculpture
we carve our desires in the air.

Together with you this sculpture presents
as much contact for experiencing as is possible.

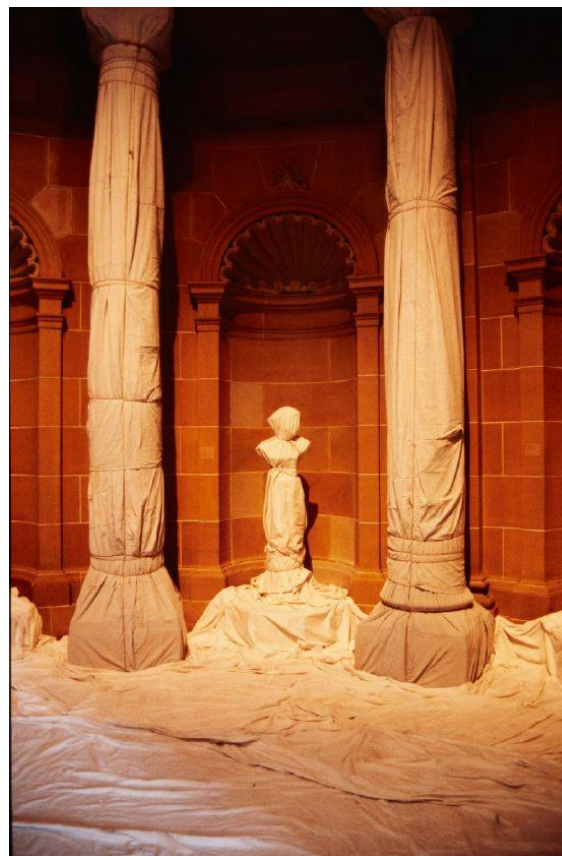
Human sculpture
makes available every feeling you can think of.

It is significant that this sculpture
is able to sing its message with words and music.

The sculptors, in their sculpture,
are given over to feeling the life of the world of art.

It is intended that this sculpture brings to us all a more light
generous and general art feeling.

*The Ritz we never sigh for, occasionally we have a drink there,
the Carlton they can keep, there's only one place that we know and
that is where we sleep. Underneath the arches is still our most
important realistic abstract wording. It lives along with us as
we dream our dreams away realising how few people have had
thoughts on these our sculpture words for we are really working
at dreaming our dreams away. Underneath the arches on cobble-
stones we lay is increasingly our position as day after day we
rest on these our cobblestones. Every night you'll find us tired
out and worn for after a day of sculpting we are sometimes a
little tired. Waiting till the day-light comes creeping heralding
the dawn of another day of light in which to find our sculpture
way throughout that time. Sleeping when its raining and waking
when its fine, its all the same to us and it doesn't matter where
we are or what we are doing as long as we sculpt along our way.
Trains travelling by above as everything goes along leaving us
here. Pavement is our pillow, but then whats wrong with that,
no matter where we stray, we are there with our all. Underneath
the arches we dream our dreams away.*





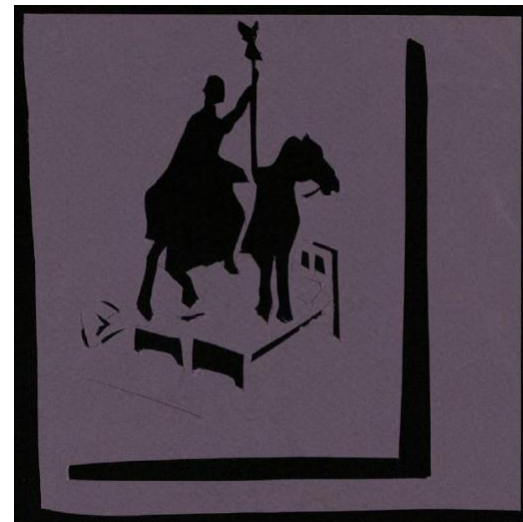
Themeda australis
(Kangaroo grass)

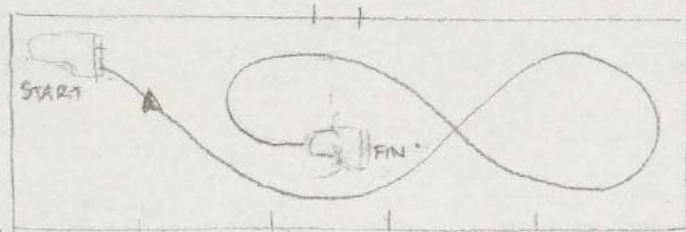


Part Two: Actions.

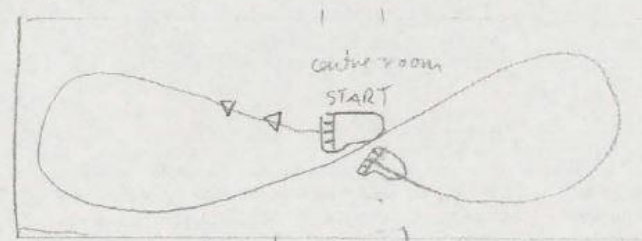
Repeat after me.

- To accept.
- To decay.
- To flap.
- To end.
- To connect.
- To guarantee.
- To knock.
- To matter.
- To untie.
- To increase.
- To grate.
- To practice.
- To overflow.
- To stitch.
- To wobble.
- To confess.
- To zip.
- To bleach.
- To flower.
- To impress.
- To kneel.
- To remember.
- To label.

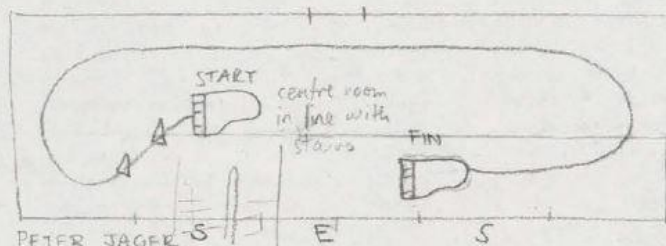




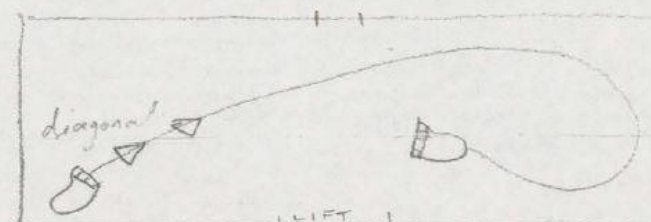
PETER WILSON ELEVATOR



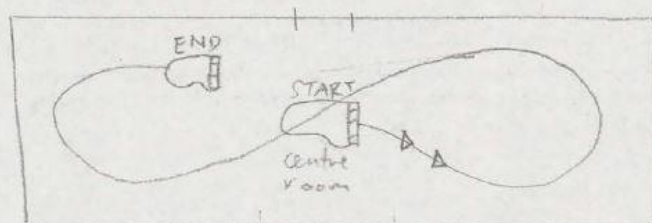
Leigh Harrold LIFT



PETER JAGER S E S



KONRAD OLSZEWSKI LIFT



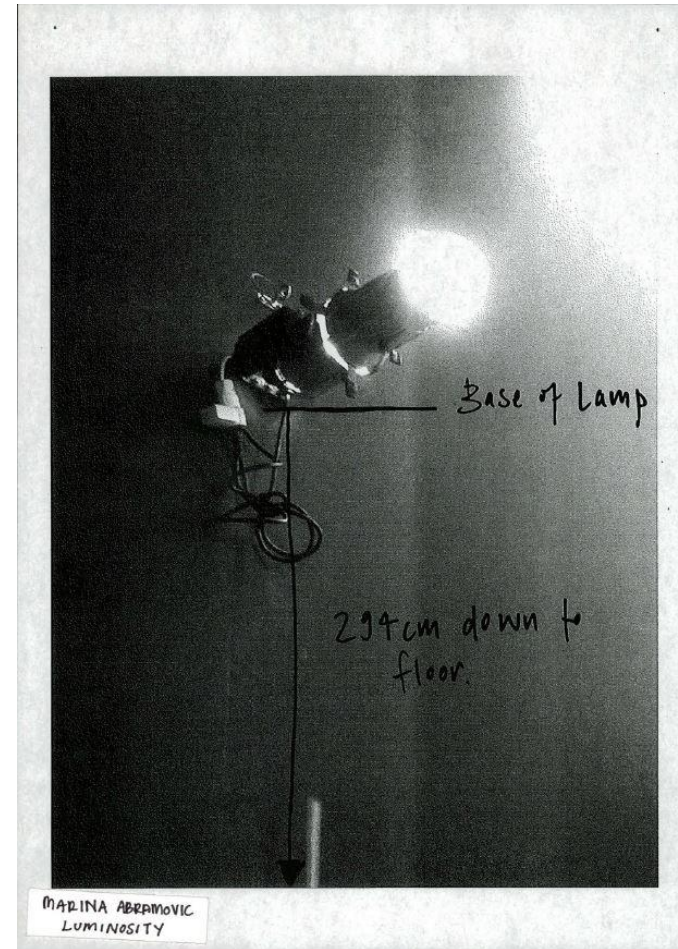
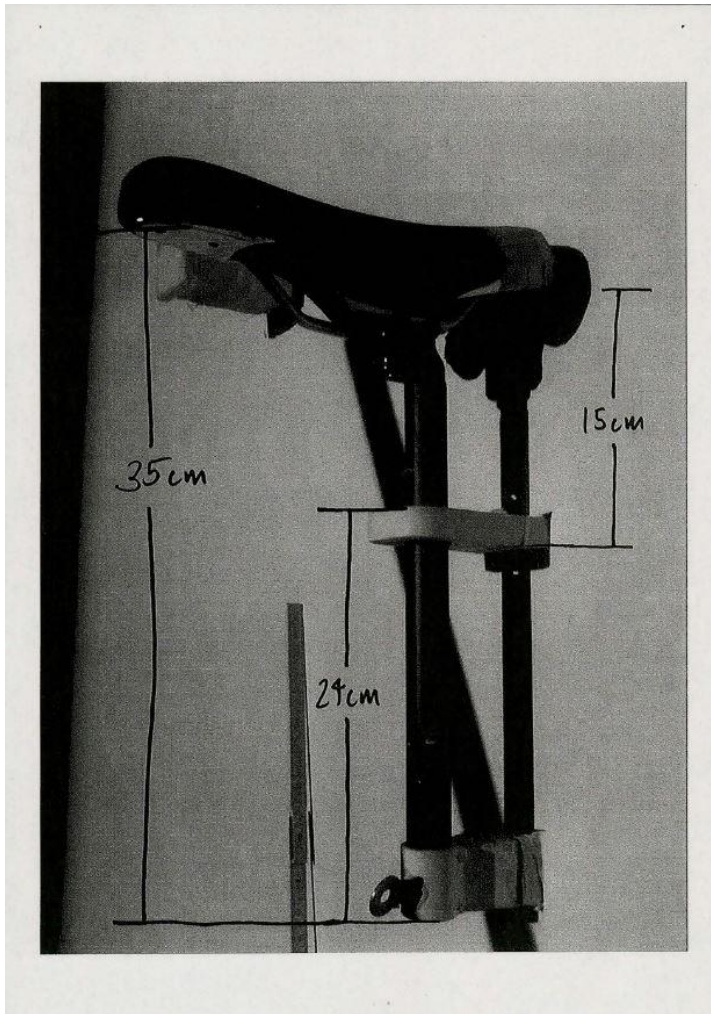
KATHY CHOW



STEFAN CASSOMENOS LIFT







IN CONTINUUM

open a clear space to be upright and soft in your body.
notice your breath and let your thoughts fall away freely.

take your focus to your navel.
imagine your umbilical cord inverted,
gently pulling you backwards,
making you walk or traverse a slow circle around yourself.
you are moving at 1mm per second.

recite aloud your genealogy.
say your name.
name your siblings.
name your parents and their siblings.
name your grandparents and so on. let them pass you.

complete a full circle to close.

FACE THE PAST AND BACK INTO THE FUTURE

Richard Long
'Stone line' 1977
AGNSW
(return to Nicholas)
Baume

ART GALLERY OF NEW SOUTH WALES

Image captions

PAGE

- 2 Kaldor Public Art Project 3: Gilbert & George, Booklet produced by Art for All London, 'A Guide to Singing Sculpture' by George & Gilbert, the human sculptors, 1970.

- 3, left Kaldor Public Art Project 19: Tatzu Nishi, Interior Photo of installation *War and Peace and In Between* at the Art Gallery of New South Wales, 2010

- 3, right Kaldor Public Art Project 9: Christo and Jeanne-Claude, Colour photograph of *Wrapped Vestibule* at the Art Gallery of New South Wales, photographer unknown, 1990.

- 4 Kaldor Public Art Project 32: Jonathan Jones, Kangaroo grass seed heads in jar with identification tag, 2016

- 5 Kaldor Public Art Project 32: Jonathan Jones, Hand-highlighted border grid of Garden Palace on Royal Botanic Garden site with scale calculations, 2016

- 6, left Kaldor Public Art Project 27: 13 Rooms, 'Part Two: Actions' typed list relating to Simon Fujiwara's work *Future/Perfect*, 2013

- 6, right Kaldor Public Art Project 19: Tatzu Nishi, Paper cutting found in visitor book, date unknown.

- 7 Kaldor Public Art Project 26: Allora & Calzadilla, Pencil drawings depicting each performer's trajectory through the Cowen Gallery as part of Allora & Calzadilla *Stop, Repair, Prepare*, 2012.

- 8 Kaldor Public Art Project 7: Richard Long, *Stone Line* 1977, Art Gallery of New South Wales, negative of photograph by Kerry Dundas

- 9 Kaldor Public Art Project 7: Richard Long, *Stone Line* 1977, Art Gallery of New South Wales, photograph by Kerry Dundas

- 10 Kaldor Public Art Project 27: *13 Rooms*, Two photos of equipment with technical measurements relating to Marina Abramović's work *Luminosity*, 2013

- 11 Kaldor Public Art Project 36: *do it (australia)*, Instruction by Latai Taumoepeau, 2020

- 12 Kaldor Public Art Project 7: Richard Long, *Stone Line* 1977, Art Gallery of New South Wales, reverse of photograph by Kerry Dundas