

OCTOPUS 23: THE FIELD

CURATED

B

Y

TAMSEN HOPKINSON

15 MAY

1947 Born in Melbourne.
 1964-65 Studied at Preston Technical College, Melbourne.
 1966-67 Studied Industrial Design, then painting at The Royal Melbourne Institute of Technology Art School, Melbourne.
 1966 Awarded Eltham Prize, Melbourne.
 1967 Participated in 'Young Contemporaries', Argus Gallery, Melbourne.
 1968 One-man show Tolarno Galleries, Melbourne.
 Participated in 'Renting Collection Exhibition', Pinacotheca Gallery, Melbourne.
 Collections National Gallery of Victoria.

11 JUNE 2023

Meter

ELLA BESEN (VIC)

Kilogram

NICOLA BLUMENTHAL (VIC)

Mole

DEAN CROSS (NSW)

Ampere

RAVEN MAHON (VIC)

Kelvin

MING RANGINUI (NZ)

Second

SHIRAZ SADIKEEN (NZ)

Candela

SHANNON TE AO (NZ)

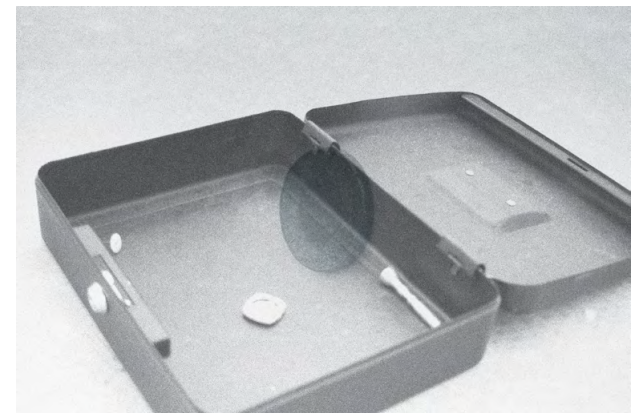
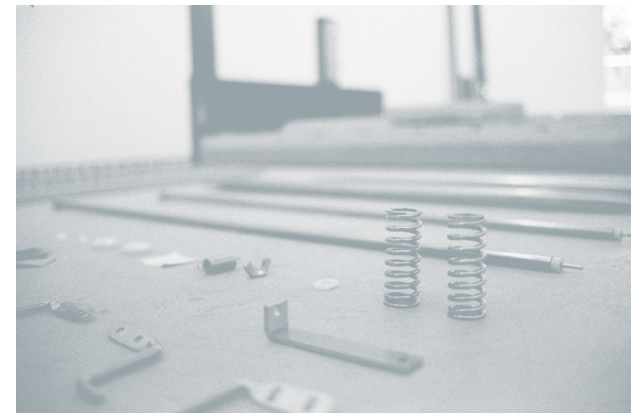
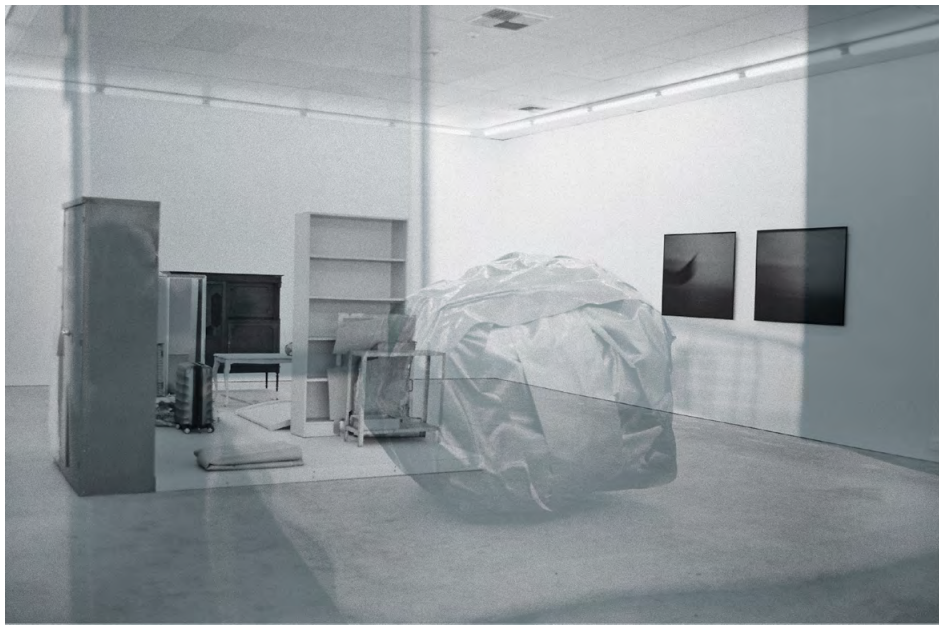
Ampere

MIKEY YOUNG (VIC)

Due to the close tonal relationships between white and off-white in this painting, the camera has been unable to produce an image and reproduction is therefore impossible.

27 UNTITLED 1968
 83% x 83%
 Acrylic on canvas
 Collection: The Artist
 Courtesy: Tolarno Gallery, Melbourne

GERTRUDE CONTEMPORARY



It
m

-eans.
T h e
colour of
t h e t r a i n o i s a
municipal grey against d i m
optimisms. Such things like the *wild*
terrain of crushed lavender - some
times - and as if bird songs make
the fruit grow. The same gold-
en hue is brake fluid. 'Ere it's
the black&gold miners bickering with no
plot and out past end of the line brindled dogs,
Gypsy and Chief who round the side of the house scratch
sand for water, recalling in the desert: Roper and
Naturalist, whitening on
the waste a wishbone in
the mountain or a river
was just a dream of him
caught by a Spear.
All be- cause
R o b a n d

Cloth.
C o n -
s t e l -
l a - t i o n a
drift. A r n h e m S p a c e
Centre. *But it's as if an invasion*
from space is the only hope for world
peace. Endeavouring to effect an
overland route to Port Essington.
Koorinda braia and the trans-
cultural birth(s) of Australian
experimental music in 1842. A comma
between centuries. Something small and Dearly
beloved, we are gathered here today to Clean Up *Austra-*
lia. Silvia drifting, stroked RB32. I met Mercury at a
bus st-op, he says:
"datedness is a kind of
poetics in itself.
Unlike the coldness
of facts without
n e e d for ap-
p r e - h e n -

Isaac
s u n g
L e i c h -
h a r d t
back f r o m h i s
Grave. In 1845 when May en-
ters a late phase and the sky composes
mist. *The sun took a shower.* All misty,
them would say "come back now"
and "there's no honour in
description." Only spaces be-
tween the words hold truth. Static
age. Bin bag. Blue grey inaugural din-
ner. Lagan, flotsam. Cashies incense trash. To-
rana Monaro chrome GT. Vibes, vibration, silver prin-
cess, Lynd Leichardt Nathan piano, tide's
long pause, hair dryer
fleu-rs du mal, clock,
daylight B&E, steal-
ing, what's better is
q u e t l y u n d e r a
m u s h m u s h -
room. Coin.

sion."
S o m e -
t h i n g s o
private as a
car. The bus made music like *I*
used to think everything
had meaning- and it
does. Dumb dog on
heat. Scissors for
fabric, hair, nails

T h i s t e x t i s

starts
and piec- es of
things I re- call - all
elliptical, serious, and intentional.
It was written on 22 May 2023, on
occasion of visiting *Octopus 23:*
THE FIELD Curated by Tamsen
Hopkinson at Gertrude Contempo-
rary. You cannot photograph a memory
but writing can muffle the path to the crema-
tory. I treat *THE FIELD* as a totality but some words
should resonate with specific works differently and some-
times not at all. *Refer-*
ences: Mary Ruefle Dunce
(2019). Fanny Howe The
Real Thing: (1993). -
Tris ten H
arw oo
d

Caesuras are the only tangible thing / take it or leave
it / everything is in short supply and abundance /
calories, satellites, megawatts, water, used clothes,
telecommunication networks, bandwidth. / There is always
an appendix / if you feel untuned, bleh, or charmed.

Put it this way / Susan Howe observes the deceptively
simple wording of Emily Dickinson's beautiful, elliptical
poem 'My Life had stood -a Loaded Gun-', and writes this
down: "definition, seeing rather than perceiving, hearing
and not understanding, is only the shadow of meaning" /
but I think there's nothing really wrong with the nothing
of shadows / like Angels / shadow boxing / waiting in the
shadows / shadows are really enceinte with meaning / they
are the content because they are of and not the thing /
I like Susan Howe and the fact that she wants to give all
of us a pass on 'definition' or what Édouard Glissant
might call transparency and he'd give us the crevice, the
rupture, too (whose us but me/you(?)) / the shadow is the
meaning / like water buffalo in the north are a shade of
grey that pleads to be called blue /and thank you.

This text is the shadow of The Field / and because I wanted
to make a poster of the stars / so I made a poem this idea
of stars could look like / an ideological constellation
(obviously) / because / We Don't Need a Map (2017) directed
by Warwick Thornton / talk of the weather is smart / like
Waring / you know : /

- Aboriginal English
- Grey paint - Community Based Order
- Fanny Howe
- VL Commodore
- The M-line
- Brindle dogs that live outside
- Infrastructural violence
- Overland colonial
- Ludwig Leichardt
- Isaac Nathan & dawn of Australian music
- Roper River
- The stars you can see in the north
- The stars you can't see in the south-east
- Mary Ruefle
- Misfits
- Breaking and entering in daylight
(work hours)
- Alice in Wonderland
- Documentary poetry
- Waring (wombat)