

# And This Time the Well Is Alive

Curated by Amelia Winata  
17 August–13 October 2024  
Gertrude Contemporary

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## AND THIS TIME THE WELL IS ALIVE

*The artist is supposed to draw from the well of his labor power, but the alchemy that turns it into gold for the dealer leaves him nothing but slag.<sup>1</sup>*

–Thierry de Duve

*And This Time the Well Is Alive* is about the perverse appeal of grotesquery—the affect created when something simultaneously produces discomfort and a sense of attraction in the beholder. The exhibition invokes the grotesque as a methodology for perverting industrial and bureaucratic forms in late capitalism. Even more specifically, it considers grotesquery through the lens of digestion. Chewing, swallowing, and expulsion are concomitant processes of digestion that, taken together, are simultaneously productive and waste-making.

In many respects, *And This Time the Well Is Alive* is a show about the body without any bodies present. The artworks consider what happens when industrial and mass-produced products stand in for the body, symbolically or literally, and whether this is a regrettable perversion of nature or the inevitable endpoint of human progress. All the artworks take as their foundation an industrial material of some sort. Then this industrial basis is subverted through methods like disintegration, melting, and the poking of holes. Overlaying organic digestive processes on the hard and inorganic materiality of the post-industrial is deliberately jarring. And this is the point: it is precisely through this explicit forcing together of conflicting frameworks that we come to the grotesque. Here, the word evokes conflicting libidinal desires.

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For the most part, the digestive logic that underpins *The Well* is not obvious; its role is, instead, to produce an almost unplaceable discomfort in the viewer. Let us begin with Alexandra Peters's *Bottleneck* (2024), an installation comprised of a vinyl covered pipe, a row of supermarket trollies, two paintings adorned with the text "*Hardbodies*" and corporate carpet tiles. The large pipe runs across the width of the gallery, producing the illusion that a liquid or gas is being transported. Speaking previously of Peters's pipe works, Azza Zein has asked, "Can the pipe speak of a hidden guttural connection? Aren't the pipes figures of intestines for economic growth?"<sup>2</sup> Here, Zein illuminates the late-capitalist tendency to adopt language typically used to describe bodily functions as a way of describing the production and distribution of wealth. However, the form also provokes a repulsive image: one envisages the imaginary substance carried through these pipes oozing through the synthetic membrane of the pipes and through the gridded metallic bodies of the trollies that they have violently impaled. Above the trollies, we read the "*Hardbodies*" phrase. The trollies are, indeed, hard. They are also compromised. The logic of undermining capital—consumerism, big industry, bureaucracy—is not lost on the viewer. With the pipe pierced through the metaphorical stomach of the anthropomorphised trolley, the concept of hard bodies enters the realm of survivalism. These bodies are hardened by circumstance, not choice.

In a similar vein, Burchill/McCamley's hard, metallic *Reflectors and Refractors* (2016) intimates the intestinal with its all over perforations. Made from rolled aluminium, it is cold and, at 190cm tall, imposing. Almost as soon as we are confronted by the sculpture, we also notice the attached accoutrements that suggest a body or a site for bodies that are at once deeply emblematic of corporatisation and surveillance states. There are stainless steel door handles, like those found on office buildings, and polycarbonate visors that are worn by riot police, which are simultaneously undeniably appealing in their smoothness and reflectivity. The sculpture is, as art historian Hughes has previously pointed out, "perversely seductive".<sup>3</sup> The reversal of the industrial complex is completed by the fact that these items are rendered useless in their present configuration—they can't be worn or used to gain entrance to spaces. The metallic form sits atop a piece of rubber that resembles a yoga mat (is yoga the ultimate late capitalist form of body maintenance? Namaste, Gertrude visitors. Decide for yourselves). Finally, the porousness of the metal structure undermines the hardness of the form, contradicting any promise of an impermeable physical or visual barrier.

Paired with *Reflectors and Refractors* are Darcy Wedd's dust paintings (*Untitled I-III, V and IX*, 2022–23). Flaking and unstable, the works look as though they are disintegrating before the viewer's eyes. The medium of the dust is knife shavings, which Wedd obtained as a by-product of his knife-making practice. Sharpening his knives against the canvas, Wedd literally registered the volume of his production as strata on the picture surface. The shavings, which have collected dust, cobwebs and other detritus, elicit a sense of decomposition. The visual similarity to soil, a material with myriad cultural significances typically pivoting around ideas of fecundity and growth, disquiets the viewer. Furthermore, the fact of the painting's material reality further jars the viewer for whom the tension between the sharpness of the knife and the softness of the illusory soil is difficult to uphold.

In Alicia Frankovich's sculptures, we don't so much see an anthropomorphism of objects but, instead, the utilisation of objects as dystopian body proxies. By using salvaged airbags from Teslas—a signifier of tech-giant hegemony—Frankovich suggests that body proxy dystopia—a period where the single, natural body is the exception, not the norm—is nearer than we might imagine. For *Deep Freeze (Deployed Tesla Airbag)* (2023–24), Frankovich has encased an airbag in clear epoxy resin. The white synthetic textile that makes up the airbag is almost translucent in parts, suggestive of a skin sample preserved for scientific purposes. Meanwhile, *Blow Up (Deployed Tesla Air-bag)* (2023–24), a bubble gum pink airbag that inflates with the aid of a motor housed in a stainless-steel box, is a crude stand in for a lung or stomach. It is often said that with the advent of industrialisation, organic human bodies were rendered machine-like: "engines burning food as fuel"; the Fordist worker as a "mass worker". Indeed, much capitalist and neo-liberal vernacular invokes the language of digestion: "consumerism," "trimming the fat". In Frankovich's eyes, the endpoint of the conflation of organic processes and capitalism is the replacement of the body with the consumer fetish object.

Digestion is not a new theme in modern and contemporary art. Throughout the last century, artists have directly referenced food, ingestion and waste production as a form of social commentary. In her discussion of Pipilotti Rist's feminist methodology of *Mutaflor* (1996), art historian Lindsay Kelley writes: "A cut between mouth and asshole punctuates each loop of the camera and loop of the video. Inside this splice, the chemical and mechanical activities of the alimentary canal sort out what nourishes, what to store, and what to discard".<sup>4</sup> Here, Kelley reads Rist's female body as a neat sorting machine. Furthermore, digestion and grotesquery have been bedfellows for decades. In addition to Rist, we might consider the likes of Paul McCarthy or Piero Manzoni or Tania Bruguera, each of whom have played with the relationship between consumption and expulsion. Where these artists either explored consumption in relation to the human body, *The Well* concerns itself with the non-human digestive structures of late capitalism and explores these ideas through non-figurative sculptural forms.

For *Oilstones* (2024), for example, Erin Hallyburton has made netball-sized orbs of deep-fried store-bought batter mix that connote, but do not depict, the consumption and digestion of fast food. The work is part of Hallyburton's ongoing research into fatness and class. Race, fatness, and class are all crucial factors in the negotiation of the bodily status quo. Fatness is habitually regarded as a societal contaminant, triggering disgust in various groups. One study, for example, has shown that anorexic women are not so much obsessed with thinness but with the avoidance of fat, a symbol of impurity.<sup>5</sup> Fatness, says Hallyburton, is closely enmeshed with class politics. Lower socioeconomic communities tend to have high rates of fatness due to the affordability and accessibility of foods with a long shelf life and high energy density.<sup>6</sup> *Oilstones* is a continuation of Hallyburton's ongoing investigation into fish and chip shops as symbols of the intersection between class and fatness. *Oilstones* has the faint whiff of fried foods and leaks oil onto the floor of Gertrude, layering multi-sensorial cues that are designed to provoke bodily responses in the viewer.

In Pope.L's *Small Cup* (2008), a model of the Capitol in Washington, DC, is lit by flood light and is slowly destroyed by goats and chickens as they consume feed scattered around the structure. Filmed in 2004, seventeen years before the storming of The Capitol, the ultimate symbol of American democracy, it would be easy to label *Small Cup* prophetic. More than anything, though, the video is a simple allegory for the fragility of class: offering a metaphor for revolution by way of the consuming goats and chickens. Pope.L stages the way in which rigid class structures necessitate keeping people of different classes separate. The video was filmed in an abandoned textile mill in Lewiston, Maine—once the wealthiest city in the state thanks to the prevalence of industrial textile production. In contrast to the mill's slow degradation, the chickens and goats in *Small Cup* make quick work of flattening the Capitol. During his lifetime, Pope.L used his work to highlight race and class disparities in America. He famously completed a number of durational performances where he crawled through public sites and streets in New York City (including *Times Square Crawl* (1978) and *Tompkins Square Crawl* (1991)). For these crawls, Pope.L chose sites where homeless people gathered and lived. Spectators were forced to gaze down at Pope.L crawling along the ground, military style, in a suit (to signify the desire for

upward mobility) and, therefore, consider the physical and metaphorical position of the disadvantaged. Disadvantage is represented in *Small Cup* by the abandoned warehouse set in a frigid winter. By the time the video comes to a close, the Capitol has been reduced to a shell of its former self.

Digestion is not a linear start-to-finish process but is, instead, a cycle of reconfiguration. Once one entity digests and expels something, their waste becomes food for another (think, for example, of the relationship between animals and plants). Eventually, the snake eats its own tail. In other words, waste as a key element of digestion is not the endpoint—waste is part of a circular logic that by-products are just the start of something new.

For *The Well*, Iris Touliatou presents two versions of her site-specific installations, *untitled (sweet and low) (for love or money)* (2024) and *mother light (Gertrude)* (2024). Each work begins with pre-existing items found in Gertrude that have then been transformed physically but not materially. For *untitled (sweet and low)*, Touliatou utilised excess flyers from Gertrude's 2022 fundraising campaign, featuring an artwork by Kay Abude, a screenprint titled *FOR LOVE OR MONEY* (2021). Once the fundraising campaign was complete, and the desired outcome was achieved—the collection of money—the flyers became obsolete, taking up space in Gertrude's storage cabinets. As *untitled (sweet and low)*, they have been pulverised to resemble cotton candy and sprinkled around the gallery, accumulating in corners and following the viewer out the door. Now rid of its functionality, the flyer exists as an aesthetic trope that subverts a use-value. For *mother light (Gertrude)*, Touliatou directed Gertrude staff to install an extra light below the pre-existing lighting grid in the gallery's foyer. The “mother” is, in reality, the “offspring”, born from the lighting grid above. This semantic glitch is in keeping with Touliatou's desire to insert anomalies into the institution's fabric.

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To demonstrate the logic of constant returns and cycles, it is fitting to end this essay with the oldest works in the exhibition, by Joseph Beuys—an artist whose work routinely pivots around the cycling or transfer of energy from one entity into another, and who famously worked with materials of digestion including fat and honey. *Akkumulatoren Doppelblatt* (1959) consists of two pencil drawings, each on a perforated sketchbook page. The objects depicted in the sketches might be interpreted as vehicles, weapons, a pyramid, but they are ultimately unidentifiable. However, the identity of the depicted objects is not as important as what the process of making the drawings represents. As curator Ann Temkin argues, “These landscapes have more to do with process than with place, as they pictorialise the drama of creation and regeneration... the earth appears as a sculptural site that natural processes endlessly create”.<sup>7</sup> For Beuys, spiritual regeneration was critical in the post-war period as a means of countering Germany's physical reconstruction. Beuys's *Mit Schwefel überzogene Zinkkiste (tamponierte Ecke)* (1970), a pair of zinc boxes, represent a productive volatility. As a highly conductive metal, zinc has the potential to enable energy flow, such as in a battery. Meanwhile, the yellow box is covered in sulphur, a highly flammable material that—although volatile—is unlikely to react in its present state. Beuys applied the small daub of gauze in the box's corner to allow for spiritual regeneration to filter through.<sup>8</sup>

Given that numerous twenty-first century thinkers have argued that it is easier to imagine the end of the world than it is to imagine the end of capitalism, many artists use the space of art to visualise, speculate, pervert, and distort its operations. As *The Well* shows, many artists borrow organic digestive processes to analyse and deconstruct its circulatory logic. The intersection of the organic and inorganic that these artists create produces a form of grotesquery: one that in, the very same gesture, models the allure of capitalist consumerism whilst simultaneously highlighting its social and psychological violence. For the artists in *And This Time the Well Is Alive*, the simultaneous representation of production and destruction is fertile ground—at least in the safety of the gallery—for perverting the status quo. Eat the rich. Or, more specifically, eat the products of the rich. Chew them up, absorb energy from them, reconfigure them, shit them out, nourish the soil, start again.

—Amelia Winata, Curator

#### ENDNOTES

1. Thierry de Duve, “Joseph Beuys, or The Last of the Proletarians,” *October*, vol. 45 (Summer 1988): 59.
2. Azza Zein, “Everlasting Fitness: On Alexandra Peters’ Breakneck,” in *Future Remains: The 2024 Macfarlane Commissions*, (Melbourne: Australian Centre for Contemporary Art, 2024), 80.
3. Helen Hughes, “Scale from the Chair,” in *Burchill/McCamley*, (Melbourne: Neon Parc, 2016), 8–10.
4. Lindsay Kelley, *After Eating: Metabolizing the Arts* (Massachusetts: The MIT Press, 2023), XVI.
5. Christopher E. Forth, and Alison Leitch, *Fat: Culture and Materiality* (London: Bloomsbury, 2014), 4.
6. Alicia Frankovich and Erin Hallyburton, “Erin Hallyburton,” in *I wanna be your anti-mirror* (exh. cat.) (Bendigo: La Trobe Art Institute, 2024), 4–5.
7. Ann Temkin, “Joseph Beuys: Life Drawing,” in *Thinking Is Form: The Drawings of Joseph Beuys* (exh. cat.) (London: Thames and Hudson, 1993), 35.
8. Pinakothek der Moderne, Munich, “Sulphur-Covered Zinc Box (Plugged Corner).” Accessed 14 August, 2024. <https://pinakothek-beuys-multiples.de/product/sulphur-covered-zinc-box-plugged-corner/?lang=en>

## LIST OF WORKS

1. Iris Touliatou  
*mother light (Gertrude)*, 2024  
ceiling fluorescent fixture hanging  
lower than existing lights in the space  
dimensions variable

Iris Touliatou  
*untitled (sweet and low)*  
*(for love or money)*, 2024  
ground stationery  
dimensions variable

All works courtesy of the artist and  
Sylvia Kouvali, Piraeus and London

2. Alicia Frankovich  
*Deep freeze (deployed Tesla Air bag)*,  
2023-24  
deployed Tesla air bag, epoxy resin  
207.8 × 57 × 3 cm

Alicia Frankovich  
*Blow up (deployed Tesla Air bag)*,  
2023-24  
deployed Tesla air bag, motor, timer,  
steel box, galvanised steel  
26.7 × 25.3 × 25.3 cm, 9 × 172.5 × 63  
cm and 3 × 100 cm

All works courtesy of the artist and  
1301SW, Naarm Melbourne and  
Sydney

3. Joseph Beuys  
*Mit Schwefel überzogene Zinkkiste*  
*(tamponierte Ecke)*, 1970  
sheet zinc, sulphur, gauze; stamped  
63 × 30 × 17 cm each

Joseph Beuys  
*Akkumulatoren Doppelblatt*, 1959  
Drawing, framed  
20 × 29 cm each

Courtesy of the ARNDT Collection,  
Athens, Berlin and Naarm Melbourne

4. Erin Hallyburton  
*Oilstones*, 2024  
instant batter mix, water,  
vegetable oil  
dimensions variable

Courtesy of the artist, commissioned  
by Gertrude Contemporary, Naarm  
Melbourne, 2024

5. Alexandra Peters  
*Bottleneck*, 2024

*Hardbodies I*, 2024  
acrylic on canvas  
200 × 238 cm each

*Hardbodies II*, 2024  
acrylic on canvas  
200 × 238 cm each

*Foreign Line Extraction IV*  
*(Mains)*, 2024  
vinyl, polyurethane 'open cell'  
foam and pine, enamel on ductile  
iron, acrylic, shopping trollies  
dimensions variable

*Leg Over Leg*, 2024  
commercial carpet tiles  
150 × 783 cm

Courtesy of the artist, commissioned  
by Gertrude Contemporary, Naarm  
Melbourne, 2024

6. Darcy Wedd  
*Untitled I*, 2022  
dust (aluminium, steel, wood, acrylic,  
copper, brass, micarta), lemel, clear  
gum glue, PVA, varnish on canvas  
57 × 116 cm



Darcy Wedd  
*Untitled II*, 2022  
 dust (aluminium, steel, wood,  
 acrylic, copper, brass, micarta),  
 lemel, clear gum glue, PVA,  
 varnish on canvas  
 57 × 116 cm

Darcy Wedd  
*Untitled III*, 2022  
 dust (aluminium, steel, wood,  
 acrylic, copper, brass, micarta),  
 lemel, clear gum glue, PVA,  
 varnish on canvas  
 85 × 89 cm

Darcy Wedd  
*Untitled V*, 2022  
 dust (aluminium, steel, wood,  
 acrylic, copper, brass, micarta),  
 lemel, clear gum glue, PVA,  
 varnish on canvas  
 57 × 116 cm

Darcy Wedd  
*Untitled IX*, 2022  
 dust (aluminium, steel, wood, acrylic,  
 copper, brass, micarta), lemel, clear  
 gum glue, PVA, varnish on canvas  
 51 × 51 cm

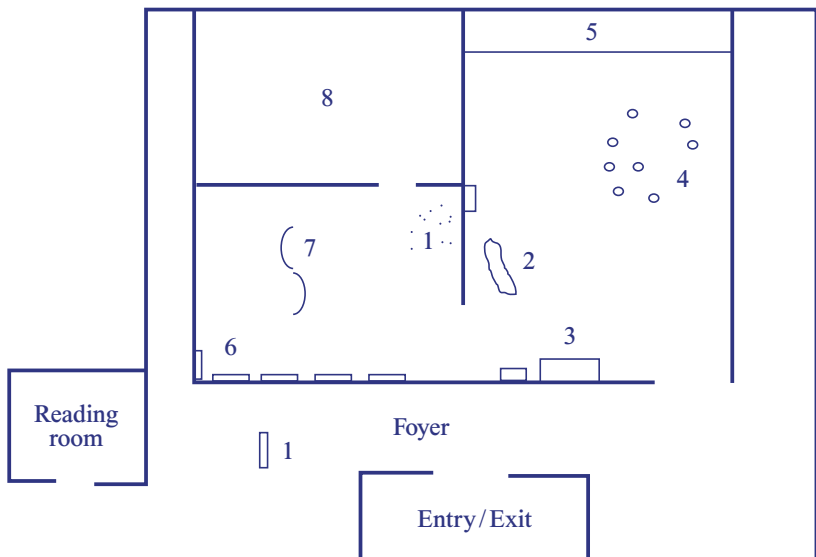
All works courtesy of the artist

7. Burchill/McCamley  
*Reflectors and Absorbers*, 2016  
 perforated aluminium, stainless steel,  
 mirrored Perspex, rubber  
 190 × 260 × 120 cm

Courtesy of the artists and Neon  
 Parc, Naarm Melbourne

8. Pope.L  
*Small Cup*, 2008  
 video with colour and sound  
 12 minutes 52 seconds

Courtesy of the Estate of Pope.L



## ARTIST BIOGRAPHIES

### ALEXANDRA PETERS

Alexandra Peters completed a Bachelor of Fine Art (Honours) at Monash University, Melbourne in 2022, where she was the recipient of the Monash University Museum of Art Award and the Megalo Print Award. Recent solo exhibitions include *Blowback*, Asbestos, Melbourne, 2024. Recent group exhibitions include *Future Remains: the 2024 Macfarlane Commissions*, Australian Centre for Contemporary Art, Naarm Melbourne, 2024; *CC: All*, Cool Change Contemporary, Boorloo Perth, 2023; *MADANow*, Monash University, Naarm Melbourne, 2022; *A Strange World is Afoot Here Already*, Propaganda Network, Tbilisi, 2019; *Culture Vulture*, Uznadze Studios, Tbilisi, 2018; and *100 Years of Pirosmeni*, Niko Pirosmeni State Museum, Mirzaani, Georgia, 2018.

### ERIN HALLYBURTON

Erin Hallyburton is an artist and researcher who lives and works in Naarm Melbourne. Her sculptural practice engages with fat studies and intersectional theory in order to examine the conceptual and material limits of the body, and how these limits manifest in certain sites. Edible and transforming materials enact ongoing processes with the gallery space, unsettling assumptions that objects and bodies are coherent, discrete, and autonomous, and questioning whether there are solid tangible boundaries that separate a body from its surroundings. Hallyburton has exhibited her work across Australia and is currently completing her Master of Fine Art candidature at Monash University. Recent solo exhibitions include *Hold me as I spill over*, MADA Gallery, Naarm Melbourne, 2024. Recent group exhibitions include *I wanna be your anti-mirror*, La Trobe Art Institute, Bendigo, Victoria, 2024; and *An obscuring of self - a veil between yours and theirs*, Bundoora Homestead, Naarm Melbourne, 2024.

### BURCHILL/MCCAMLEY

Janet Burchill and Jennifer McCamley began working together in the early 1980s. Their practice spans photography, printmaking, sculpture, text, painting and neon. Their work draws on a range of influences, from political and artistic manifestoes to the legacies of modernism, feminism and conceptual art. Recent solo exhibitions include *Simone Weil Project* at Neon Parc and *Guzzler Spirit* at GUZZLER in 2022. In 2019 a major retrospective of their work *Temptation to Co-Exist* was presented at Heide Museum of Modern Art, Naarm Melbourne. Recent group exhibitions include *das Kapital*, *VIDEO ART FROM THE VAULT. IN A BANK THAT NO LONGER EXISTS. WHEN HARD CURRENCY IS LOST.*, Art at the Bank, Naarm Melbourne, 2023; *Collecting Debt and other bad moods*, La Trobe Institute, Bendigo, Victoria, 2023; *a rose is a rose is a rose*, sydenham international, Sydney, 2023; *Mildura Atrocity Exhibition*, NAP Contemporary, Mildura, Victoria, 2023; *Manifest Yourself! (Queer) Feminist Manifestos since the Suffragettes*, Künstlerhaus Bethanien, Berlin, 2022-23; *Embodied Knowledge: Queensland Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Brisbane, 2022; *Know My Name*, National Gallery of Australia, Canberra, 2021; *Habitat*, Ngambri Canberra Museum + Gallery, Ngambri

Canberra, 2021; *Out of Place*, Drill Hall Gallery, Ngambri Canberra, 2021; *The National 4*, *Australian Art Now*, CarriageWorks, Sydney, 2021. They currently live and work in Naarm Melbourne and on Barkandji Country, Buronga, New South Wales.

#### ALICIA FRANKOVICH

Alicia Frankovich has long explored the equivalency between physical forms and the potential for new modes of imagining both human and non-human form and behaviour. A multi-dimensional practice at the intersection of sculpture, video, performance and installation, Frankovich's work pits the design and impulses of our primal bodies against radical changes in technology, thought, society and the ecosystem. Frankovich lives and works in Naarm Melbourne and has exhibited widely in museums and galleries internationally including: Monash University Museum of Art, Naarm Melbourne, 2018; Dowse Museum, Lower Hutt, Aotearoa New Zealand, 2018; KUB Billboards, Kunsthau Bregenz, Austria, 2018; Le Case d'Arte, Milan, 2018; Maryland Institute College of Art, Baltimore, 2018; Le Case d'Arte, Milan, 2018; Stedelijk Museum, Amsterdam, 2017; Kunsthau Glarus, Switzerland, 2017; Auckland Art Gallery Toi o Tamaki, 2017; Kunstverein für die Rheinland und Westfalen, Dusseldorf, 2017; and TarraWarra Museum of Art, Healesville, Victoria, 2016.

#### DARCY WEDD

Naarm Melbourne based Darcy Wedd (b.1996), is an artist in the morning, knifemaker in afternoon, luthier in the evening and makes jewellery after dinner. As much as any other artist is, he is determined by the technical advances in art made before him, by the organisation of society and the division of labour in his locality, and, finally, by the division of labour in all the countries with which his locality has intercourse. Recent solo exhibitions include *Jive Deceleration*, Asbestos, Naarm Melbourne, 2024. Recent group exhibitions include *The Bad Gardener*, FUTURES, Naarm Melbourne, 2023; *Eddy*, Minerva, Sydney, 2022; and *The Tool Show*, Hector Zeroni Gallery, Naarm Melbourne, 2022.

#### JOSEPH BEUYS

Joseph Beuys (b. 1921, Krefeld, d. 1986, Düsseldorf) was a German Fluxus, happening, and performance artist as well as a painter, sculptor, medallist, installation artist, graphic artist, art theorist, and pedagogue. His extensive work is grounded in concepts of humanism, social philosophy and anthroposophy; it culminates in his "extended definition of art" and the idea of social sculpture as a gesamtkunstwerk, for which he claimed a creative, participatory role in shaping society and politics. His career was characterised by open public debates on a very wide range of subjects including political, environmental, social and long-term cultural trends. He is widely regarded as one of the most influential artists of the second half of the 20th century.

In 1964 he participated for the first time in *documenta III* in Kassel (1968, 1972, 1977 and 1982). The 1970s were also marked by numerous exhibitions throughout Europe and the United States. Beuys represented Germany at the Venice Biennale

in 1976 and 1980. A retrospective of his work was held at the Solomon R. Guggenheim Museum, New York, in 1979. He was made a member of the Royal Academy of Fine Arts, Stockholm, in 1980. In January 1986, in the year of his death, Beuys received the Wilhelm Lehmbruck Prize in Duisburg, Germany.

### IRIS TOULIATOU

Iris Touliaout (b. 1981, Athens) lives and works in Athens. Touliaout has recently held solo exhibitions at Kunsthalle Basel, 2023; Rodeo, London and Piraeus, 2022; Grazer Kunstverein, 2022; EXILE, Vienna, 2020; and Radio Athènes, 2019. Previous solo exhibitions include *Apollo goes on Holiday*, Palais de Tokyo, Paris, 2010. Her work has been included in the group exhibitions *Siren (some poetics)*, Amant, New York, 2022; *Driven by Desire*, Rongwrong, Amsterdam, 2022; *2021 Triennial: Soft Water Hard Stone*, New Museum, New York; *7th Athens Biennale: Eclipse*, 2021; *Work and Leisure*, Salma Impasti, Milan, 2022; *When I state I am an anarchist*, PLATO, Ostrava, 2022; *Anabasis*, Rodeo, London and Piraeus, 2022; *Lives of an object*, ARCH and Melas Martinos, Athens, 2021; *The Way In*, Haus N Athen, Athens, 2021; *Anti Structure*, DESTE Foundation, Athens, 2021; *The Same River Twice*, Benaki Museum, Athens, 2019; *Manifesta 12: 5x5x5*, Palermo, 2018, among others. She was an artist in residence at the International Studio and Curatorial Program (ISCP), New York in 2021, and at NTU Centre for Contemporary Art Singapore in 2019. Touliaout was an ARTWORKS SNF Fellow in 2021, and the recipient of the Future of Europe Art Prize from Galerie für Zeitgenössische Kunst, Leipzig in 2012.

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### POPE.L

William Pope.L (b. 1955, Newark, d. 2023, Chicago) lived and worked for most of his life in Chicago. Pope.L began to work as an artist in the 1970s, studying at Pratt Institute and Montclair State College, where he gained a BA in 1978. He was a participant of the Whitney Museum of American Art's Independent Study Program in New York in the late 1970s and received his MFA from Rutgers University in 1981. Since the 1980s, his work has been exhibited extensively both in the United States and internationally. Pope.L's early performances took place in public space, on the street. He then began to exhibit in venues such as Anthology Film Archives in New York; the 2002 Whitney Biennial; Franklin Furnace in New York, among others. His work has been shown in exhibitions and performances at institutions including the Museum of Modern Art, New York; New Museum, New York; SculptureCenter, New York; Walker Art Center, Minneapolis; Museum of Contemporary Art Chicago; Contemporary Arts Museum, Houston; Studio Museum Harlem, New York; Renaissance Society at the University of Chicago; Artists Space, New York; the 32nd Bienal de São Paulo; and Artspace, Sydney, among many others. Pope.L's final museum exhibition during his lifetime recently took place at the South London Gallery, which presented a large-scale survey of his work.

#### AMELIA WINATA, CURATOR

Amelia Winata is a writer and curator based on Birrarungga land. She is currently Curator at Gertrude Contemporary. A founding editor of *Memo Review* and *Index*, her recent writing includes an essay for Sarah Ujmaia's presentation for *Primavera*, Museum of Contemporary Art, Sydney, 2024 and "The Design Turn" for issue one of *Memo* magazine, 2023. Amelia recently completed a doctorate about post-war West German artist Charlotte Posenenske at the University of Melbourne.

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**ARTISTS**

Alexandra Peters  
Alicia Frankovich  
Burchill/McCamley  
Darcy Wedd  
Erin Hallyburton  
Iris Touliatou  
Joseph Beuys  
Pope.L

**CURATOR**

Amelia Winata

**ASSISTANT CURATOR**

Brigid Moriarty

**INSTALLATION,  
AV AND LIGHTING**

Ian Bunyi  
Cooper Motley

**CONSTRUCTION**

Shannon McCullough

**EDUCATION**

Sharon Flynn

**PUBLIC RELATIONS  
AND COMMUNICATIONS**

Anador Walsh  
Sharon Flynn

**DESIGN**

Alex Ward

**EDITING**

Cameron Hurst  
Helen Hughes

**ADDITIONAL CREDITS**

Alicia Frankovich is represented  
by 1301SW, Naarm Melbourne  
and Sydney, and STARKWHITE,  
Tamaki Makaurau Auckland and  
Tahuna Queenstown

Burchill/McCamley are represented  
by Neon Parc, Naarm Melbourne

Iris Touliatou is represented by  
Sylvia Kouvali, Piraeus and London

Joseph Beuys appears courtesy  
of the ARNDT Collection, Athens,  
Berlin and Naarm Melbourne

Pope.L is represented by Modern  
Art, London and Paris, and appears  
courtesy of the Estate of Pope.L

Technical equipment courtesy  
of the Museum of Australian  
Photography (MAPh)

## CURATOR ACKNOWLEDGMENTS

I would like to gratefully acknowledge:  
The artists who got on board with such enthusiasm from the beginning: Alexandra Peters, Alicia Frankovich, Darcy Wedd, Erin Hallyburton, Iris Toutliatou, Janet Burchill and Jennifer McCamley. Brigid Moriarty, Assistant Curator at Gertrude who has been a tireless source of energy, good humour and inspiration. Ian Bunyi and Shannon McCullough, the incredible (and unwaveringly patient) exhibition coordination and install team. The wider Gertrude team who worked on the exhibition: Sharon Flynn, Anador Walsh, Brigit Ryan and Tracy Burgess. Tara McDowell and Helen Hughes for being instrumental in the conceptualisation of *The Well*, and to Helen and Cameron Hurst for their generous and insightful edits of the catalogue essay. Alex Ward for his identity design. Matthias Arndt and Rachel Vance at the ARNDT Collection, Monica Fernandez-Taranco at Modern Art, and the estate of Pope.L, particularly Dave Lloyd and Larry Smallwood. Jack Willet and Jordan Mitchell-Fletcher at 1301SW, Madé Spencer Castle and Geoff Newton at Neon Parc, and Panos Fourtoulakis at Sylvia Kouvali. Shae, Agnes and Kenneth for always supporting me.

Alexandra Peters  
Alicia Frankovich  
Burchill/McCamley  
Darcy Wedd  
Erin Hallyburton  
Iris Touliatou  
Joseph Beuys  
Pope.L

**GERTRUDE**

Gertrude acknowledges the Wurundjeri people as the traditional owners and custodians of the land and waters on which we operate. We pay our respects to the Wurundjeri people of the Kulin Nation and their ancestors and Elders—past, present, and future.