



Boundary Lines

20 November 2018 – 23 February
2019

Exhibition
Labels

Rosângela Rennó

b. 1962, Belo Horizonte, Brazil. Lives and works in Rio de Janeiro, Brazil.

Vera Cruz 2000

Single-channel video, 4:3, color, stereo sound

44 minutes

Conceptualization and direction: Rosângela Rennó; Assistant director: Marilá Dardot; Editing: Fernanda Bastos; Sound: Ivan Capeller; Original version in Portuguese, Original format: Betacam NTSC

Courtesy of the artist

The knight Pêro Vaz de Caminha, under the command of Pedro Álvares Cabral, accompanied the Portuguese armada of thirteen ships on a journey to India in 1500, and wrote a letter containing a detailed official report to the King of Portugal of the first encounter with the landmass of Brazil and the indigenous Tupi people. Cabral and his fleet at first thought they had found an island and named it Ilha de Vera Cruz (Island of the True Cross).

Based on the content of Caminha's letter, *Vera Cruz* is a video work of an . Images have been subtracted, leaving only marks that suggest that this is what is left of a film scratched and abraded after 500 years of existence and excessive use. The sound of the communication attempts between Portuguese and in subtitles. Only the sound of the sea and wind witnesses to the very moment of Brazil's 'discovery'.

Carol McGregor

b.1961, Hastings, New Zealand. Lives and works in Brisbane.
Wathaurung people (VIC)

Cornerstone 2011–18

Cast silver

Courtesy of the artist

Carol McGregor visited the British Museum in 2011 with the intention of seeing its extensive Aboriginal and Torres Strait Islander collections. Despite several attempts to make the necessary appointments and contacts in the months preceding her visit, McGregor was unable to gain access to the museum's collections not on display. At the time of her visit, the only item of Indigenous Australian origin on display was the Gweagal shield taken from the warrior Cooman, who was shot in the leg during first contact with Captain Cook's party on 29 April 1770 at Botany Bay.

In her frustration, McGregor paced along the stairs, colonnade and pediment of the Museum's grand south entrance. She settled on a small gesture to mark her visit. She patted a handful of Silpression™, a fast-drying putty designed for taking dental impressions, to the corner of one of the Ionic limestone stylobates, or column bases. As she described in her diary:

“The Silpression was made up of two putties that had to be kneaded together and I was aware it looked like plastic explosive. I mixed the putties inside my backpack then quickly took the mould and images of the mould on the corner.”

Upon returning to Australia, McGregor made castings in silver from the moulding. This could be seen as an expression of resistance, and of a longing for connection in the face of the impenetrable monumentality of the British

Daniel Boyd

b.1982, Cairns. Lives and works in Sydney and Cairns.

Decommissioned skull boxes, Natural History Museum, London 2017

Cardboard

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney and Station Gallery, Melbourne

Daniel Boyd's varied

et al.

New Zealand

No Good Common 2018

Mixed media installation

Courtesy of the artists, Yuill | Crowley, Sydney and Starkwhite, Auckland

The New Zealand-based artists' collective et al. recognises the potential of absurdity and paradoxical nonsense in processes of cultural documentation and classification. Its works peer through procedural systems, calling attention to a specific aesthetic and logic of control and domination in corporate activities and institutional languages.

The collective avoids personal subjectivity and authorship, instead presenting questions of historical

or objective truth as endlessly compromised. Its techniques of presentation are drawn from ideological systems, and the logics of detainment and enclosure. In *No Good Common*, 2018, we encounter a configuration of repurposed steel plan-drawers spread across the floor, containing maps, documents and drawings, as well as folded blankets. Oblique references are made to current issues, such as refugee crises and inadequate government-provided Indigenous housing. The techniques of procedure and presentation et al. employs are familiar from other ideological systems—political and revolutionary—but direct references and concepts are always elusive.

A tabloid newspaper has been produced to accompany the iteration of this work in *Boundary Lines*. It includes signs and signals to underlying meanings, but never gives more than a multitude of contradictory clues as to what, if any, idea is most important. The viewer tumbles between the chaotic poles of an overdetermined admixture and redaction of signs. There is no space left where a holistic singular signifier or concept, or indeed cause, could be fixed.

Vernon Ah Kee