



Arlo Mountford **The Hacienda Must be Built**

The Hacienda Must be Built

Arlo Mountford

I'm a real artist

DOING IT

The Total Environment is within our reach - according to word of the technology industries. And so soon, only nearly two centuries after the "total art work" or *gesamtkunstwerk* – the integration of elements into a unified and immersive whole – was defined in reference to the nineteenth-century compositions of Wagner and the architectural setting of German theatre. Today artists have at their fingertips the tools required to develop and produce works that synthesise images and sound into a singular entity; promoted with the promise that anyone can be an expert. Once business had recognised the effectiveness of consumers delivering certain services it previously offered, beginning in the building and hardware trade in the 1970s, the phenomena of the DIY approach to doing things steadily spread across most fields, including the cultural sphere.

This presently manifests as an expectation that we will create our own web pages, blogs and wikis, record songs and albums, produce films and publish digitally, utilising customised software push content to personal and communal forms of reception. Only one additional ingredient is required to fulfill the promised potential of these 'transparent' technologies – creative capacity – and it is not supplied. Dismissed is Marshall McLuhan's gloomy warning of 'the medium is the message'; now content is the single distinguishing feature setting art apart from industry.

BACK ON TRACK

*I think it's a weakness to be searching around trying to do something new all the time. People aren't into you because they think you might change.*¹

The Prodigy, 2008

Even before the current recessionary squeeze, artists of all proclivities were 'doin' it for themselves': organising exhibitions, forming Artist Run Initiatives, self-publishing or independently selling cds and T-shirts at gigs. Alongside the constant stream of newly available means of production are immense sources of visual and other material in digital format to draw upon. Developments in information technology support a burgeoning field of repositories, and offer access to institutional and publicly generated archives, as well as being a platform for commercial stores, all of which were unimaginable a decade ago.

These digital collections promise to be even freer in the future, as producers, distributors and copyright agencies accommodate different ways of operating.

However, existing material comprises only part of the larger cultural, social and political conditions that constitute the field of engagement for an artist, according to personal background, research interests and passions. Unlike the means of production, meaning does not arrive ready-made nor is it found

in proprietary toolboxes or generic indexes. It is difficult to conceive of an off-the-shelf menu offering the raft of characteristics an artist might employ, which could range from beauty and representation to postmodern critique or commercial success. How could the singular absorption of past and present that constitutes the subjective practice of any one artist be predicted?

DON'T BE A TOOL

... [E]very image of the past that is not recognised by the present as one of its own concerns threatens to disappear irretrievably ... To articulate the past historically, does not mean to recognise it 'the way it really was' ... It means to seize hold of a memory as it flashes up at a moment of danger ... The danger affects both the content of the tradition and its receivers. The same threat hangs over both: that of becoming a tool of the working classes.²

Walter Benjamin, 1940

Certain moments from the past art have a particular topicality with artists at present. Some are locating relevant questions within religious paintings of the pre-Renaissance. Others are fascinated with extraordinary oeuvres or work from the 1960s and 1970s, with performance, collaborations film and collage notable current preoccupations.

Arlo Mountford's practice evidences a consistent fascination with visual art and its context, from modernism onward. Images of iconic art works from recent history are recontextualised by Mountford into moving *wunderkammer*, images and texts cheekily pirated and mashed up into inventive compilations. Mountford's scavenged and VJed sets of idiosyncratic favourites are for purposes other than his own pleasure. Digital communication tools are employed in an activist instead of transactional mode, re-contextualising the conventional modes in which art's masterpieces are consumed, often by heightening the intrinsic exhibitionist nature of visual art. By bootlegging cultural treasures, Mountford invites a reassessment of cultural content, context and relative values.

Freeing art from the reverential spaces of museums or texts, Mountford focuses attention on and disturbs the customary contextual legacies preferred by history and critical discourse. In his hands, tragic Manifestos morph into comedy punch lines, process is seen for what it really is, a function of funding and celebrity, and the myth of the artist in the studio is simultaneously sexed up and disclaimed. Mountford reminds us of the values and systems in which in establishing art's credentials, leave no room for other, idiosyncratic responses. Only the combination of a philosopher and a salesman could make the old, new again...

¹ Liam Howlett of The Prodigy, quoted in *Rolling Stone Magazine*, April 2009, p. 18.

² Walter Benjamin, 'Theses on the Philosophy of History', published in Walter Benjamin, *Illuminations*, Hannah Arendt (ed.), Schocken, New York, 1969, p. 255.

I'M A REAL ARTIST

Readers of *Frieze* magazine will recall the cover of the March 2009 edition, on which was a black and white image of a moustachioed 1970s male, holding a placard that reads 'I'm a real artist'.³ What was or is the effect of the photograph that it should be reproduced now? Did or could Keith Arnatt's making of this photograph insert a physical and intellectual space for an artist in the world, even momentarily?

The documentation of the performance of wearing the sign evokes the existence of artists who are something other than 'real artists'. What would comprise the qualities of an authentic artist, in comparison with their less than genuine counterpart? Do artists actually exist? If so, how do they and their work establish visibility and gain legitimacy? Where is the real artist beyond Arnatt's photograph: on the web, at the cabaret, wandering in the snow? This photograph from over forty years ago continues to be haunted with questions.

We work, become fans, join groups, make friends and are voyeurs of lots of stuff in the unlimited virtual landscape that was promised to offer redemption. Seduced and captivated by sheer accessibility, we follow digital by-ways; fodder in digital transactions, tools of the tool. Meanwhile, the pirates, provocateurs, comics and artists are way ahead, already beyond the territory ordinarily prescribed for either art or technology, employing readily accessible

mediums in the challenge of creating new space for thought in the present.

'Art is a game between all people of all periods.'
Marcel Duchamp

Zara Stanhope, curator and writer.
April 2009

³ Text on placard in Keith Arnatt, *Trouser-Word Piece* 1972/ 89, two photographs, 100.0 x 100.0 cm each.

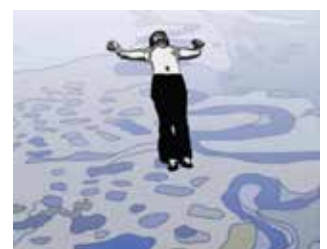
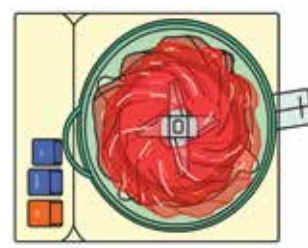
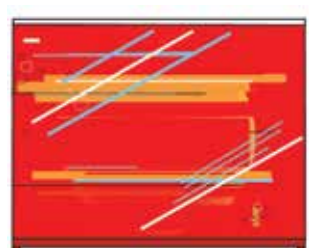
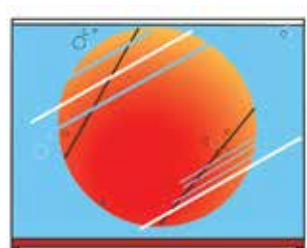
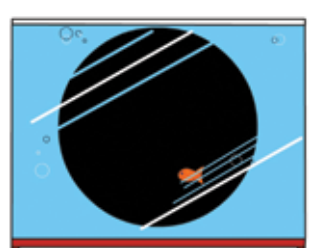
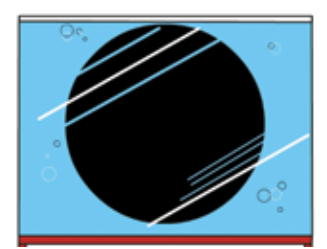
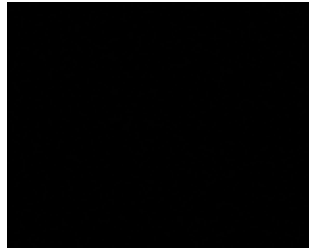
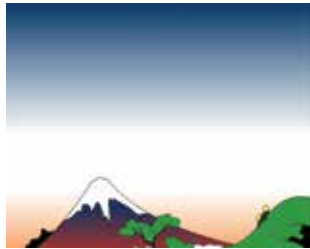
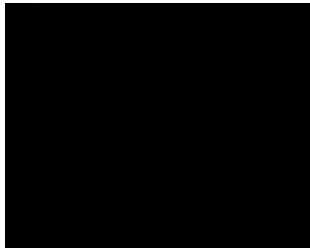
Return to Point



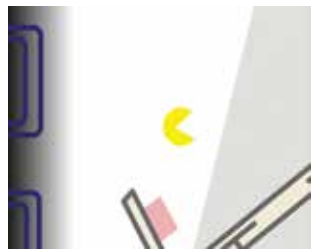
Digital still

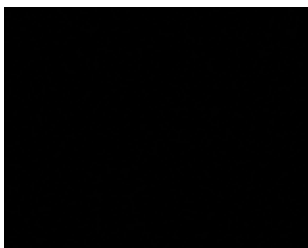
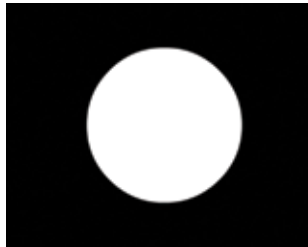
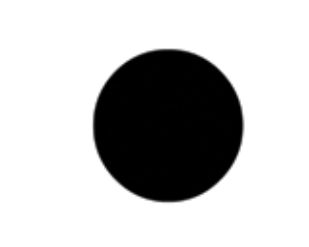
Installation 2006
Conical Melbourne
Photo Christian Capurro





Return to Point





STAND UP

Art shall bridge the divide between comedy and intellectualism.

Art will not rely on the intellect of the audience but will inspire the intellect of the audience.

Art is not for the people the people are for the Art.

Art shall not rely on mysticism.

My partner thinks Matthew Collings is sexy.

Art does not belong in the leisure pages.

Art can bridge the divide between East and West.

Politic is always Article.

Art will conquer the chattering classes.

I'm glad painting is dead because I can't paint.

Art negotiates aesthetics.

Design is a masquerade.

Art will not rely on the political persuasion of the audience.

Art shall determine the outcome.

Art will destroy the Museum.

Art will re-invent the Museum.

Art does not rely on trickery.

Art will embrace the gimmick.

Art does not mimic life.

I once insulted a group of documentary photographers by saying their photos weren't Art.

Art cannot afford to be idealistic.

Art is beyond the all encompassing.

Art will change the world.

Art will stop the Twenty First Century making the mistakes of the Twentieth.

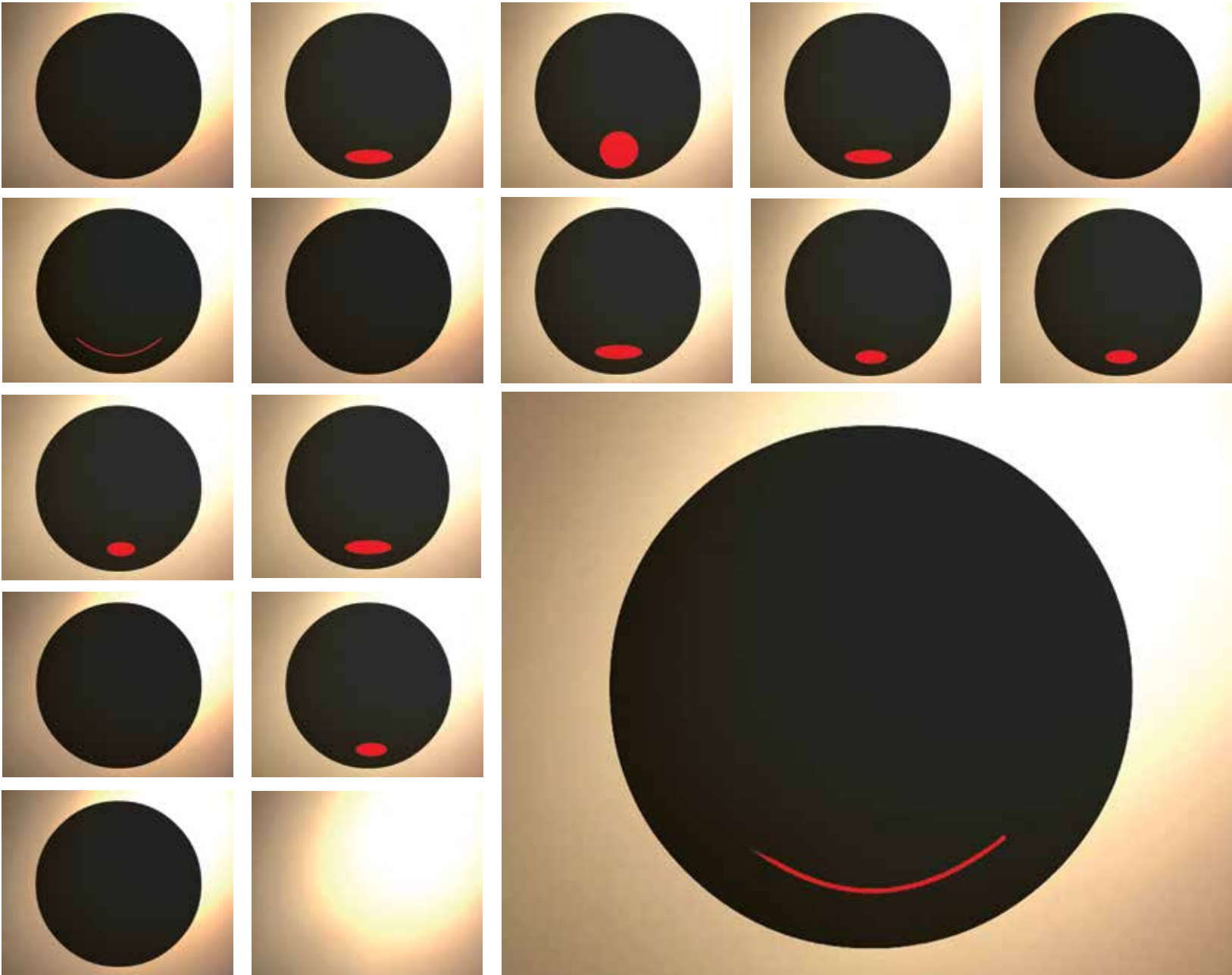
Art will be the culmination of its pasts.

Art will re-claim its capital.

I have a fear of speaking in public which stems from an embarrassing childhood incident.



Installation 2007
Gertrude Contemporary Art Spaces,
Melbourne.
Photo Christian Capurro



And this is the way it was

THE WAY IT WAS
THE WAY IT IS
THE WAY IT'S GONNA BE....

(little darlin')

A Polar Bear walks into the bar and someone looks at something that looks like everything that looks like everything else....

'A Polar Bear walks into the bar ...'
Then what?
'Everyone left.'

left...left...left/right/left...

Is that why the West Wing (you know that TV show) is called left or right wing?

Because left is the West? Or maybe they (?) are Right wing? (so not really left wing?)
What does this mean?

I DUNNO.

All I know is:

SOMEONE LOOKS AT SOMETHING... WHICH LOOKS LIKE EVERYTHING... WHICH LOOKS LIKE EVERYTHING ELSE...

FW: arlo essay with pictures
From: Masato Takasaka (sao@hotmail.com)
Sent: Monday, 23 March 2009 12:56:41 AM
To: arlo mountford (arlo_m@hotmail.com);
lisaradford (lisaradford05@optusnet.com.au)

Hey arlo...

whats the deadline for the text again? It's being edited as I type this email...thanks for including the images with the text...it's funny cos the phrasing in italics about images and stuff was kind of part of the essay..a sort of imagining the pictures there in the 'minds eye' if you will....I also think it's hilarious from the previous email you sent me about universal pictures and stuff wanting to charge big bucks for

the reproductions of the movie stills....yeah I was thinking about getting rid of your title but I thought it was funny seeing it is kind of a 'readymade' essay title...are you still going to call the show 'the hacienda must be built?' I was going to include something about how you told me how the dude from factory records, Tony Wilson, named the hacienda night club after something from Guy Debords projects? ...so I was going to write something about Joy Division which became New Order playing at the Hacienda, sounding like Coldplay who sound like U2...er stadium dance rock and how Joe Satriani recently tried to sue Coldplay for ripping him off...which is funny because Coldplay have used Kraftwerk samples in their last album...maybe they just didn't bother with the copyright this time? anyway the movie madeline was talking about that was similar to your NDNVIA film is called ..'rosencrantz and guildenstern'

see below my forwarded message to lisa who I'm getting to edit the text.....btw this email may end up in the essay...

Masato Takasaka
creative director

STUDIO MASATOTECTURES
progressive masatotecture + design
masterplanning the universe

From: sao@hotmail.com
To: lisaradford05@optusnet.com.au
Subject: RE: arlo essay with pictures
Date: Mon, 23 Mar 2009 00:34:26 +0000

Hi Lisa

thanks for that...I will keep working on bits of it...I actually like the corrections you made..actually if you don't mind I might include the essay with corrections? it reinforces the text as note taking and I like the third voice (third text?) implied by your corrections..do you think that is too hard to read? obviously I am deliberately making it more confusing for the reader....anyways I was also going to include some text from my previous essay the one I did for Ry, Bryan and Kati about being self referential and the already readymades...seeing as how arlo's work is about these ideas too...

do you think the ending is stupid? I may end the essay with the first line of the essay (so it reads as a kind of loop?!) ...what do you think?

oh yeah ..the title of the movie that madeline suggested which was similar to arlo's work is called 'rosencrantz and Guildenstern are dead' directed and written by Tom Stoppard (1990) i just read the



The Wanderer Above the Sea of Fog
Casper David Friedrich 1818 *

synopsis on the internet about a re-staging of shakespeare's hamlets talking about existentialism.....I just read right now that the movie also includes 'jumps in time continuity as a means of promoting a or maintaining a sense of confusion in the audience'¹ ...ha..ha which is what I've been trying to do with the structure/ anti-structure of this essay for Arlo..jumping in and out of time...

by the way this may end up in the essay...

x0

m

Masato Takasaka
creative director

STUDIO MASATOTECTURES
progressive masatotecture + design
masterplanning the universe

From: lisaradford05@optusnet.com.au
To: sao@hotmail.com
Subject: Re: arlo essay with pictures
Date: Sun, 22 Mar 2009 20:31:55 +1100

Try these docs - just basic amendments so far - will do more after dinner

Lisa x xx

...then Papa Bear (Polar) said 'Who's been reading my emails?'

A lot of people thought the start was the end?
The end is the beginning is the end? ...of THE END

Some notes regarding a future text² based on some notes from a lecture at RMIT³

I am sitting with Ronnie the other day at RMIT. We are in the front row of the lecture theatre ...We are in the front row. That's where the lecturers sit...oh yeah I forget. I am a lecturer! Whoops. You always have to be one step ahead when you're the teacher not the student. It's Wednesday morning (it's the day before I'm about to meet Arlo to talk about what kind of things I might want to write about for his essay...). Anyway, I'm sitting next to Ronnie, David and

Phip at RMIT listening to Suzie give a lecture on the history of the Interior. The first slide she shows is a photo of Planet Earth, the next slide is of the first drawings in the Lascaux Caves in France.

These are the first thoughts that pop into mine and Ronnie's respective heads...

Rudolph descending Staircase....Duchamps descending nude reindeers descending stair case looks like....looks like, the Lascaux Caves. Why does the history of everything (visual) start with the Lascaux Caves? The origin of the Interior...- the origin of the history of the visual -.

Wikki -Lascaux caves here...?

Let's Do the Time Warp ...

Again?

But we already did.

So? ... Do it again!

All We can do is ..

STEP BACK IN TIME...

I met up with Arlo. We started talking about Damiano and how he was going to show the exact show he showed last year and just remake the same work...actually not even remake it... just put in the ones from last year...kind of like a reverse Back to the Future where everything changes but nothing stays the same.. Back to the Future - a film before it's time...ha ha .. that film is so passé.

"To step back in time, show THE PEOPLE what the FUTURE looks like, " Ry said last night at Hells Kitchen before we go see what's so NEW at ACCA....(Australian Centre for Contemporary Art).

"That's GOLD!" I say...I'm gonna use it for Arlo's essay.. yeah!"



* Image of a horse from the Lascaux Caves, France
Approximatley 16 000 years old

¹ <http://www.imbd.com/title/tt0100519/> (accessed March 23 2009).

² Reference to Suzie Attiwill, 'Some notes toward a future text' from *WORKING SPACE:Advance/Retreat*, West Space Inc., Melbourne, November 2008.

³ Notes based on a lecture given by Suzie Attiwill, 'Introduction to Significant Interiors', as part of history/theory of Interior Design, Interior Design Program, RMIT University, 11th March 2009.

"KA-CHING! KA-CHING!" (that's me making the sound of cash registers ringing raking in the cash.) - maybe unnecessary interpolating that- we all know what "kaching kaching" means - we just don't hear it!!)

Eh?

What's this got to do with THE ESSAY?
Nothing.

Nothing at all.

I.O.U Nothing...Nothing at All....Because Nothing compares....Nothing compares to U....

STOP! Collaborate and listen??? ;) ...Arlo is back with a brand new invention?
Here we are now. Entertain Us.

When Will I...Will I Be Famous?...

Seriously now..
Where were we?

Oh Yeah...

History... something about...history...

Oh O.K more notes on the history of history?4

(HISTORY - WRITING OF THE PAST)

((PRE HISTORY = Before History))?!)

speculative - speculations

PRE MODERN - PROGRESS - of man/ MODERNISM
MODERNISATIONS

What happened?

PROCESS... I GUESS...

Drawing connections

THESE
TWO THINGS

THINKING ABOUT THIS

- Possibilities produced through asking questions? (preferably the existential kind)
- Not what is expected of you: ie. what you should do... but rather
- WHAT YOU CAN DO!
- (Using a set of ideas and methodologies)

YES WE CAN!

ACKNOWLEDGEMENT OF PROCESS IS IMPORTANT!

If it's not about

FALIURE
PROCESS
AUDIENCE
VISION
ACHIEVEMENT

DOCUMENTATION OF THE IDEA OF THE IDEA OF ART..

White Cube...replaced by the white landscape
SCANDINAVIA...sorry no NDNAVIA, in Prague? Never been to Prague...actually it was shot in Australia.

Should think about going one day (Prague I mean.)... to research this for Arlo's text so I can go BACK TO THE FUTURE ...and know about what I didn't know before...or know what I didn't know I didn't know...

Insert BACK TO THE FUTURE pix here:

Richard Prince jokes Richard Prince joked Richard Prince

Arlo likes Richard Prince, he also digs Fischli and Weiss and Piero CANZONI... er sorry MANZONI and even Casper David Fredrich... he makes a special guest star appearance kinda like Heather Locklear in that show Melrose Place...to add a bit of

THE SUBLIME....



Heather Locklear 45th Emmy Awards
Photo Alan Light **

Insert Casper David Fredrich work here..and maybe a pic of Heather Locklear from Melrose Place...

"And so it went on, listing in order how the series moved on, how one series turned into another"⁵

It's kind of like HISTORY NEVER REPEATS...like that song by *The Split ENZ*...but not like that cos History repeats and is on an endless loop ..it just keeps going thanks to modern technology...sorry shoulda said 'history just keeps going NO thanks to modern technology' ...everything looks like everything else? ..I'm running out of ideas....I might go to ACCA tonight to see NEW...that will give me NEW ideas!... which reminds me....

some gnu walks into a bar

MODERNISM...it's like re-inventing the wheel... but who invented the wheel?!

Duchamp re-invents the bicycle wheel by turning it upside DOWN...on the upside?

Duchamp was pretty much THE DUDE when it comes to the readymade already mades... kinda like THE DUDE from *The Big Lebowski*.. You know that Cohen Brothers Film?

Er .. not really..

Insert WIKI- modernism-re-inventing the wheel –here, and maybe a pic of THE DUDE from the Big Lebowski.

**I'M Hungry...
CAN WE EAT NOW?!**

After I'd watched NDINAVIA with Maddy, she mentions that it's very similar to a movie calleddunno what it is will have to ask Madeline...

What's the movie called? Will have to ask Madeline...

FAST FORWARD BACK TO the ACCA NEW OPENING...

Oh yeah. So I spot Arlo at the ACCA New Opening and we

start talking about ideas for my essay cos I have no ideas and what I could write about...we talk about how Ben's sculptures look like those Chinese deep fried noodles ..and how he might have left them in water for about a year and they just expanded into a gigantic size...we talk about the possibility of the idea of re-making other people's artworks or trying to figure out how it's all done ..like in *the curiosity show*, like Daniel's work working out how the hell he gets those cubes to spin on their own...er...this isn't that interesting.. maybe you just had to be there.. BUT I WAS. We were.

HERE

NOW.

In The Future

Oh one more thing

Peace Sells...But Who's Buying...

Contemporary Art?

Oh one more thing (again)

Dubai Now...

PAY LATER...

Anyway..

A Polar Bear Walks into a Bar and Arlo looks at something, which looks like something which looks like everything which looks like everything else....



* Bicycle Wheel
Marcel Duchamp 1913
Replica 1964

Masato Takasaka March 2009

Masato Takasaka is an artist who lives and works in Melbourne, where he is currently undertaking a Master of Fine Art (by Research) at the Faculty of Art and Design, Monash University, and also teaches in 1st year History/Theory of Interior Design, School of Architecture and Design, RMIT University.

⁴ Ibid.

⁵ Briony Fer, *The Infinite Line Remaking Art after Modernism*, Yale University Press, New Haven and London, 2004, p. 29



NDINAVIA

Return to Form: NDINAVIA

Location - A small bar, Venice, Italy, July 2007

Drunken conversation between Arlo Mountford, Emily Schinzig and Merlin Cornish. Filmed by Emily Schinzig.

AM Ndinavia

ES Let me just clarify it for the viewers what Ndinavia is

Emily holding the camera zooms in on a broken shop sign of which only the letters NDINAVIA are working.

MC Ndinavia, Ndinavia

AM I kind of see it as like this beautiful tossing with Merlin with antlers, tossing the snow slow motion

MC Snow salad?

AM The snow...

ES Can you do that again for the viewers

AM The slow moves like that... we speed the camera up like that and then it slows... The snow kind of goes whoosh

MC Do I use my antlers in the snow

AM Yeah

MC ...like...

AM It means absolutely nothing

MC Snow salad tossers

AM Yep and you just sing 'NDINAVIA'



Production Still
Photo Simon Godfrey



Production Still
Photo Robert Stewart

MC No I don't sing it there's just singing over the top

AM No you sing it

MC It's a sound track no, no, no

AM No you sing it. A mono soundtrack

MC No, No I'm a deer, deer's don't sing

AM In this?

MC No, No you just hear it.

ES I think it's your voice, It's like a deer go like...

MC But that would be like the deer [makes deer mouth with hands]

AM I'll mime it and you sing it

ES Deer snuffle noise

MC No you sing it and I'll mime it

AM No, No, No

MC I'm on camera - you sing it

AM [sings, whilst Merlin mimes for camera] NDINAVIA

MC Okay one more time... go one more time

AM [embarrassed] I'm not going again

MC Oh Ok, let's mime I'm not going again... lets mime one more I'm not going again...

AM I feel that you think that my concept isn't worth videotaping, let alone being exhibited in the Venice Biennale

MC I'm not going again say it one more time... I'm not going again ready

AM [sings whilst Merlin mimes] NDINALIA

ES It's Ndinavia



Production Still
Photo Quenton Miller



Production Still
Photo Emily Schinzig





- AM** I don't care I've drunk too much to just remember what the words are
- MC** I still new it was wrong though
- AM** I still think he should be frolicking in snow, slow motion [gestures head movements with hands]... Why am I the butt of this joke it should be Merlin.
- MC** You have the deer salad tossers...
- AM** C'mon imagine, imagine come to Prague, find some snow..
- MC** You're not in Prague, don't say come to Prague you haven't been in Prague
- AM** No but when we're there
- MC** Oh yeah I'll be there, I'll be there before... I'm gonna go there next week

Location – Lake Mountain, Victoria, Australia 2008

All shots are static

1. **Single static wide - sun-rise shot – beginning of narrative approximately 60 seconds.**
2. **Medium side - Deer puts on Antler Helmet, is looking at the just filmed sunrise.**
3. **Wide - Bear walking through woods towards the deer.**

Bear [Could be humming] 'If you go down in the woods today...'

4. **Wide - Deer turns his head to face bear.**

Bear 'A Polar Bear walked into a bar...'

Deer [long pause] 'And..?'

Bear 'Everyone left.'

Bear [Long Pause] 'So where did you think this would end?'

Deer 'I'm not sure... Thought it would be cinematic, hyper-real, a depiction of an idea manufactured to its initial specifications.'

Bear 'What happened?'

Deer '... process... I guess.'



Production Still
Photo Quenton Miller

Bear 'You're a poet?'
Deer 'That wasn't my intention.'

After another long pause both Bear and Deer walk left off camera.

5. **Medium side – both Bear and Deer are walking Deer speaks towards end of shot.**

Deer 'By producing an uncompromised vision of the initial idea I wanted to expose the audience's faith in the artist.'

6. **Medium – both Bear and Deer walking, talking.**

Bear 'But this is an old idea, Manzoni did this most succinctly – why am I a Bear?'

Deer 'You're a Bear because you're a direct reference to some Swiss artists, that and I like salmon – shit is succinct, but once it betrays the audiences trust it doesn't attempt to rebuild it.'

Bear 'So you do like the audience.'

Deer 'Yes, but there should always be conflict.'

7. **Wide– both Bear and Deer still walking.**

Bear 'And why a polar bear in Australia?'

Deer 'To make here somewhere else.'

Bear 'With the snow – somewhere Eurocentric?'

Deer 'Well the idea started in Venice?'

Bear 'How does it fit into your hyper-real depiction?'

Deer 'Marco Polo describing cities to Kubla Khan'

Bear [pause] 'Back to Manzoni, you know what Bears do in the woods?'

8. **Close – Bear bends down to pick up snow [grunting].**

Bear 'So how did we end up here?'

9. **Wide - Bear and Deer walking, Bear creating a snow ball in his paws.**

Deer 'We are process – well you are, the renegotiation of an idea according to context.'

Bear 'Physical context?'

Deer 'As well as institutional, social...'

Bear 'You mean financial?'

Deer 'I guess.'

Bear 'Would this work have been different if you had more funds?'



Production Still
Photo Quenton Miller



Production Still
Photo Quenton Miller

Deer 'Yes, but gathering funds is part of the work, it influences the decision making process.'

Bear 'You didn't get funding?'

Deer [pause]'Piss off.'

10. **Wide – characters walking towards the camera, into a clearing. Bear still has snow ball in paw, Bear turns and throws the snow ball at Deer's chest.**

11. **Close - Bear's face.**

Bear 'Conflict'

12. **Medium, cut with close – Snow fight Bear throwing snow balls [bit of Bear grunting!], Deer getting hit alot, hindered by weight of Antler Helmet, finally manages to retaliate with one snow ball.**

13. **Medium – Bear hit in the head by solitary snow ball.**

14. **Static shot – Full body – characters facing camera; brushing snow off their fur.**

Bear 'So you're influenced by some Swiss artists that's why I'm a bear – but why are you a deer?'

Deer 'I'm not sure.'

Bear 'You like antlers?'

Deer 'Yes.'

15. **Wide - characters walking away from camera, snowing.**

16. **Static shot – Bear and Deer walking along path towards the camera, heavy snow.**

Bear [humming] 'If you go down to the woods...'

Bear [stops humming] 'I think acknowledgement of process is important. A commitment to available means can be an ethical decision. It implies a responsibility to the work.'

Deer 'But you said it yourself, it implies a responsibility.'

Bear 'Ah...the discrepancy between intention and perception.'

Deer 'And does this matter anyway? Ultimately the audience takes from it what they want.'

17. **Wide – Bear and Deer walking around rock Wanderer is standing on the rock viewing the landscape we always see Wanderer from behind camera low. Heavy Snow.**

Bear 'And this is when the piece becomes active rather than when the artist makes the work.'

Deer Hmmm.



Production Still
Photo Robert Stewart

Wanderer [interrupting Bear] 'Rubbish!' 'The initial idea is the work, any post-rationalized inclusion of process or audience interaction as justification is simply masking failure.'

Deer 'Can an artwork fail?'

Wanderer 'If it's not true to its inception.'

18. **Low Camera focus on Bear and Deer The Wanderer jumps down from the rock joins Bear and Deer. All three then move off away from camera at a clear spot they set up a picnic with blanket and thermos from the picnic basket. Heavy Snow.**

19.

Bear 'And what about audience?'

Wanderer [Whilst picking up picnic supplies from behind rock] 'The work exists regardless of audience. Responsibility lies in perseverance, maintaining that initial vision and following through till it is achieved'

Bear [Carrying Picnic Basket, following Wanderer]'But once the idea is verbalized doesn't it change? isn't that process?'

Wanderer 'No it is a record, documentation of the idea.'

Bear [Putting down basket] 'Are you saying the construct of language has no impact upon the work?'

Wanderer [Spreading out picnic blanket] But it's not the work, the spoken or written word is merely documentation of the idea, the work is the initial vision.

Bear [Helping lay out picnic blanket, Deer sits down]'But if the initial idea is the work and the work exists regardless of the audience – Why make the work?'

Wanderer 'Responsibility'

Deer [Sat down throws arms up] 'That's absurd!'

Bear [Following Deer's lead] 'It implies the artist is some sort of vessel or cipher who is responsible for acting like a mystic or witch doctor informed from beyond this world.'[places basket, both Bear and Deer sit down]

Deer 'I'm hungry, let's eat'

Wanderer [Ignoring Deer] 'Of course it's of this world, but it's the responsibility of the artist to expose truths and beauties of this world and to affect this world [Long pause] why are you a Polar Bear?'

Bear 'The Swiss Ice caps are melting'

Bear [Long pause, sips tea] 'Manzoni was a Cipher'

20. **Slow motion static camera, just above ground level. Deer is on hands and knees in snow, he plunges the antlers into the snow and tosses the snow with the antlers repeatedly.**

The End

21. **Option. Montage of snow shots, shot of the sun set framing device.**



Production Still
Photo Quenton Miller



Production Still
Photo Emily Schinzig



HD Video Still

Arlo Mountford

www.arlomountford.com

Solo Exhibitions

- 2009 *The Folly*, Grantpirrie, Redfern, Sydney, New South Wales
- 2008 *Return to Form: NDINAVIA*, Conical Gallery, Fitzroy, Melbourne, Victoria
- 2007 *The Flux of the Matter*, Gertrude Contemporary Art Spaces, Fitzroy, Melbourne, Victoria
- 2006 *Return to Point*, Conical Gallery, Fitzroy, Melbourne, Victoria
- 2005 *Universal Language – alternate reality*, Centre for Contemporary Photography, Fitzroy, Melbourne, Victoria
- Requiem to the Negativist spectacle*, West Space, Melbourne, Victoria
- 2004 *Museum Divides and Confused Encounters*, Studio 12, Gertrude Contemporary Art Spaces, Fitzroy, Melbourne, Victoria
- Proposition (Meets the Unfathomable – Bergwerk 5)*, Bus Gallery Sound Room, Melbourne, Victoria
- 2003 *Arbitrary Interrupt*, Bus Gallery Sound Room, Melbourne, Victoria
- Ramp for S/Elective Viewing*, Studio 12 Project Space, Gertrude Contemporary Art Spaces, Melbourne, Victoria

Group Exhibitions

- 2008 *Contemporary Australia: Optimism*, Queensland Art Gallery: Gallery of Modern Art, Brisbane, Queensland

Selection of Recent Acquisitions, Monash University Museum of Art, Clayton, Victoria

Best of Discovery, ShContemporary 2008, Asia Pacific Contemporary Art Fair, Shanghai, China

2007 *Loop: New Australia Video Art*, NETS Touring Exhibition across regional galleries of Victoria (2007-2009)

Too Near, Too Far, C/O Gallery, Milan, Italy

2006 *Imagine...the creativity shaping our culture*, Heide Museum of Modern Art, Bulleen, Victoria

The Adelaide Biennial of Australian Art 2006: 21st Century Modern, Art Gallery of South Australia, Adelaide, South Australia

Move on Asia, Clash and Network, Animation & Single Channel Video Art Festival, Touring Korea, Japan and Australia

2005 *More boring video art*, Vuspace, Victoria University Gallery, Melbourne, Victoria

Murder in the Museum, Cover DVD of Runway Magazine

20 Year studio program, Gertrude Contemporary Art Spaces, Fitzroy, Melbourne, Victoria

2004 *Studio Artists*, Gertrude Contemporary Art Spaces, Fitzroy, Melbourne, Victoria

VideoLoveHateVideo, Touring: Phatspace, Darlinghurst, Sydney, and Arts Aporia, Osaka, Japan

2003 *Studio Artists*, Gertrude Contemporary Art Spaces, Victoria

Unsigned Artists 2003, Niagara Gallery, Richmond, Melbourne, Victoria

Selected Texts

2009 Zara Stanhope, *An Awfully Big Adventure*, exhibition catalogue, Grantpirrie, Sydney

Nicola Harvey, *Arlo Mountford*, frieze, Previous show, March

Urszula Dawkins, *Beauties beyond irony and austerity* Realtime No 89 page 47, Sydney

2008 Julie Ewington, *Standing up for Art*, exhibition catalogue, Contemporary Australia: Optimism, page 154, Queensland Art Gallery

2007 Jeff Khan, *The Flux of the Matter*, exhibition catalogue, Gertrude Contemporary Art Spaces, Melbourne

Ashley Crawford, *Art animated and dissected* Real Time No 79 page 46, Sydney

2006 Cronical, *Return to Point July 21 2006*, Conversation Transcript, www.conical.org.au

Edward Colless, *Arlo Mountford, 21st Century Modern 2006 - Adelaide Biennial of Australian Art*

Vikki McInnes, *The Alternate Worlds of Arlo Mountford*, *Imagine...the creativity shaping our culture*, Heide Museum of Modern Art

Simon Maidment and Vikki McInnes *Universal Language - Alternate Reality Move on Asia*, Single Channel Video Art Festival catalogue 2006, pages 136 to 139

Exhibition Details

Return to Point

June 2006

Duration 14:15 minutes

DVD Animation

Sound design by Robert Stewart

Additional drawing by Emily Schinzig

Originally exhibited at Conical Inc Melbourne, Australia.

STAND UP

April 2007

Duration 3:15 minutes

DVD Animation

Originally exhibited as part of the solo show

The Flux of the Matter at Gertrude Contemporary Art Spaces, Melbourne, Australia.

Return to Form: NDINAVIA

November 2008

Duration 14:34 minutes

High Definition Blu-ray Disc

Starring Simon Godfrey as Deer, Emily Schinzig as Bear voiced by Ellen Steele and Quenton Miller as

The Wanderer voiced by Mark Winter

Sound Design by Robert Stewart

Ndinavia Composition by Virginia Bott performed by the First Chorus: Band of Singers, recorded at ABC

studios Melbourne by Angela Grant and Alex Stinson

Originally exhibited at Conical Inc Melbourne, Australia

Catalogue Details

Design by Arlo Mountford and Quenton Miller

Edited by Emily Schinzig

Published by Frey Publishing

Printed and Bound by Condor Group Pty Ltd

Acknowledgments

The Hacienda Must be Built was co-curated and originally conceived and instigated by Zara Stanhope in 2007.

Negotiations with both the Australian Embassy in Bangkok and The Art Centre Chulalongkorn University were made possible and facilitated by Zara Stanhope and Piyarat Suksiri of the Australian Embassy in Bangkok.

Arlo Mountford would like to especially thank Zara Stanhope and Piyarat Suksiri for all their hard work, special thanks also to Quenton Miller, Masato Takasaka, Emily Schinzig and Mr Suebsang Sangwachirapiban.

This project would not have been possible without the generous support of The Art Center, Chulalongkorn University, The Australian Embassy Bangkok and Arts Victoria.

Masato Takasaka would like to thank Lisa Radford and John Kidd for editorial assistance, good humour and hilarious stream of consciousness additions, Arlo for the readymade title and sourcing random readymade history of art + Heather pics from the world wide web.



Australian Embassy
Bangkok



CHULALONGKORN
UNIVERSITY

**ARTS
VICTORIA**



First Published on occasion of the exhibition
The Hacienda Must be Built

The Art Center, Chulalongkorn University, Bangkok
21 April 2009 - 30 May 2009

National Library of Australia Cataloguing-in-Publication
Data

The Hacienda Must be Built

ISBN 978 0 646 51149 8

© Frey Publishing, the artists, authors and
photographers.

All rights reserved. Excluding images available under Public Domain or Creative Commons and apart from fair dealing permitted under the Copyright Act, no part of this publication may be reproduced, stored in a retrieval system or transmitted by means electronic, mechanical, photocopying, recording or otherwise without prior permission by the publisher.

Copyright for texts in this publication is held by the authors.

All images © the artist unless otherwise specified.

* Public Domain <http://commons.wikimedia.org>

** Creative Commons Attribution 2.0 photo: Alan Light,
<http://www.flickr.com/photos/alan-light/211282670/in/set-72157594231048066/>

