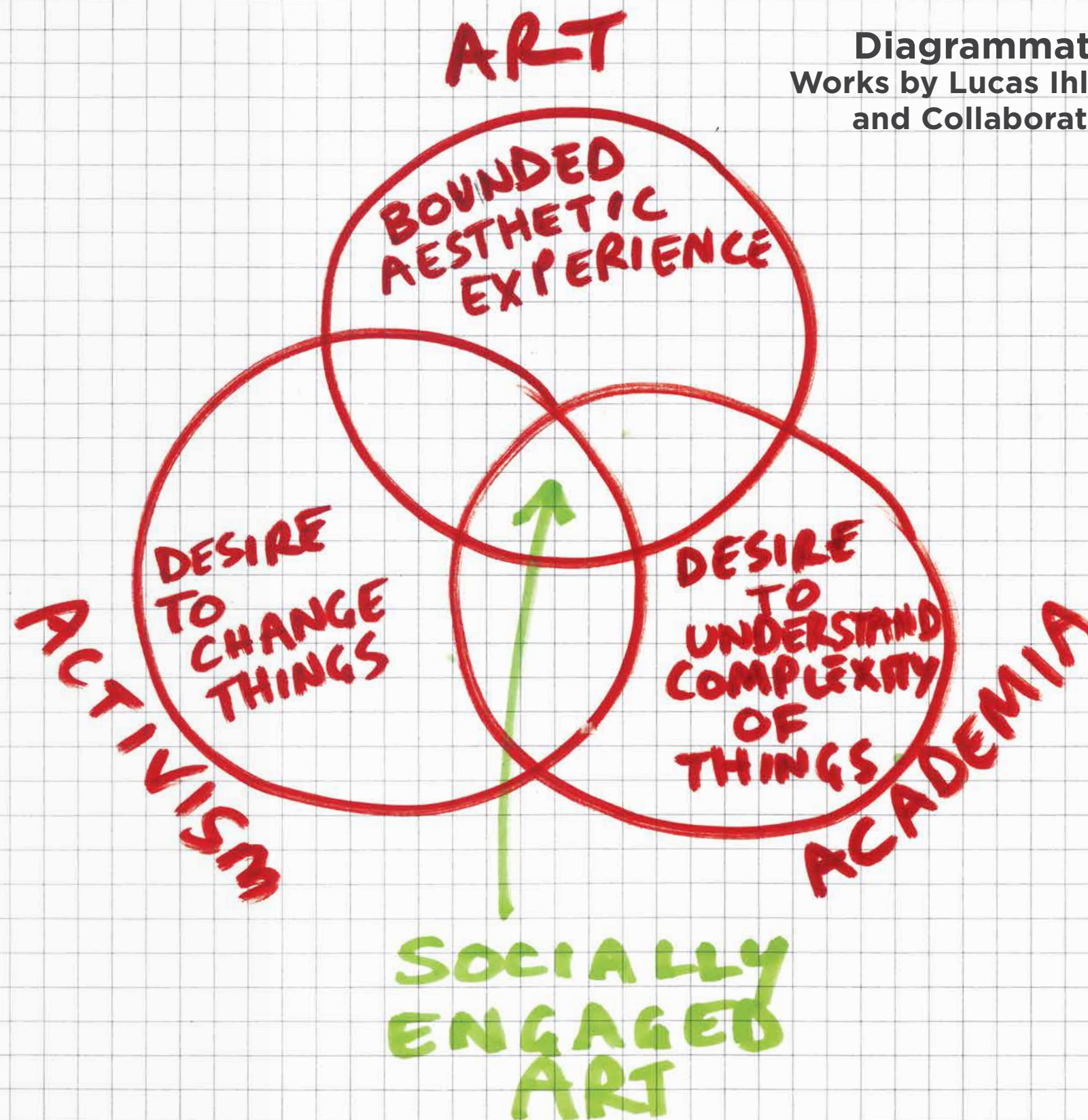


Diagrammatic:
Works by Lucas Ihlein
and Collaborators



**Diagrammatic:
Works by Lucas Ihlein
and Collaborators**

**Curated by
Jasmin Stephens**

Deakin University Art Gallery
11 April to 18 May 2018

Neither one foot in, nor one foot out

I have stumbled across the work of Lucas Ihlein sometimes without knowing. First, was the rare staging of Anthony McCall's famous *Line describing a cone* 1973 light work at the posthumous studio and performance space LanFranchi's Memorial Discoteque, Chippendale, 2005. The second was a re-enactment of Gilbert and George's famous performance *Gordon's makes us drunk*, which Lucas presented with Mickie Quick at the Hard Party river-cruise which circled Sydney Harbour one night in 2009. And the third, was the wonderful *Gruffling* 2009, glimpsed from a distance, the artist taking a goat for a walk through the back streets of Brunswick on a hot summer's day in Melbourne, for the Open Spatial Workshop's *West Brunswick Sculpture Triennial*.

Many years later, when I met with Ihlein at Big Fag Press (now based in the incredible Jubilee Park in Glebe) to discuss this exhibition, he spoke somewhat proudly of the difficulties he faces working with galleries. This is understandable, for Ihlein has established himself and his way of working largely outside that of the traditional artist, studio and gallery method. Instead, Ihlein has fostered a unique pathway circumventing in and around the boundaries of the art world.

You could begin by describing Ihlein's journey in Perth where he studied at the University of Western Australia under the influence of artists such as Barbara Bolt. After studying, Ihlein produced a number of conceptually driven performance projects at the Perth Institute of Contemporary Arts, which are well documented on his website. These works, such as the whimsical *Cornflakes* 1996, captured the artist's interests in the everyday, the influence of groups such as Fluxus, the artist Allan Kaprow and the social context of art making. Moving to Sydney in the late 90s, Ihlein later established himself

as a leading artistic voice with the high profile collectives SquatSpace and NUCA (Network of Uncollectable Artists) as well as other artistic initiatives such as Teaching and Learning Cinema, a collaboration with Louise Curham. These projects expanded on the previous generation of artist driven projects, anchoring the work of artists to a wider context of production and place.

The work of SquatSpace and the *Redfern Waterloo Tour of Beauty* 2005–09/2016 in particular, has permeated the consciousness of Australian art history. Around the same time, Ihlein completed *Bilateral Petersham* 2006, a two month performance and daily blog in which he stayed within the boundaries of the inner-city suburb of Petersham. Together, these projects contributed awareness and research around the continuing processes of gentrification across Sydney. Ihlein connected the everyday difficulties artists face, in finding sustainable ways of living and working, with long histories of housing issues and displacement. The projects actively interrogated the new question of sustainability and the meaning of living in a place and a community. Furthermore, these projects took advantage of new opportunities for distribution, publishing and collaboration that the rise of the internet had fostered.

Bilateral Petersham 2006 led Ihlein's PhD in creative practice completed at Deakin University in 2010. Ihlein's thesis looked at the emergence of internet blogging as a form of cultural dialogue and art production. Some seven years later, it gives us great pleasure to invite Ihlein back to the Deakin University Art Gallery. And, to be the subject of this exhibition, one of an ongoing annual series of projects which surveys the practices of established Australian artists.

Most recently, Ihlein has been working in academic contexts, and is now based at the University of Wollongong. His current research, with artists Kim Williams and Ian Milliss, *Sugar vs the Reef?* 2015–19 uses the structures of art to directly connect stakeholders including farming communities, descendants of South Sea Islander sugar cane workers, agriculture businesses and audiences. Ihlein has also begun working with a group of like-minded artists and colleagues to form the *Kandos School of Cultural Adaption* 2016–, which seeks to use the changing nature of industry, agriculture and the landscape around the western New South Wales town of Kandos, to look at the new economies and opportunities that environmentalism and cultural production can provide.

The exhibition *Diagrammatic: Works by Lucas Ihlein and Collaborators* took form through another alternate path, led masterfully by our guest curator – Jasmin Stephens. Working closely with Ihlein on several projects over the years, Stephens has stepped lightly, inward and outward over the work of his past, creating an exhibition which captured glimpses of previous endeavours, connecting them to a rich group of artistic contexts, collaborators and colleagues.

Key to this is the work of the cooperative Big Fag Press which since 2004 has published, produced and printed many of the works included in this exhibition. Ihlein's enthusiasm for all things print and DIY underlies the exhibition. Stephens wonderfully connects this form, together with Ihlein's use of the drawn diagram, as metaphors to conceptualise the meaning networks circulating between Ihlein and other artists, audiences, the production of knowledge and the desire to create change.

Whilst Ihlein expresses an ambivalence to the traditional function of the gallery and studio, he often connects to art history and the roles of art through the work of other artists. Genuine collaborations with colleagues, including artists Ian Milliss, Kim Williams, the late John Demos (featured in this exhibition) and many others, enrich his projects with purpose and context. The wonderful red texta lithographic drawing *The Underground Radish* 2010 was placed thoughtfully at the beginning of this exhibition. A simple hand drawn root vegetable maps a territory of influences, influencing the artist without limits. Everything from Fraggie Rock to e-waste to outsider art and guerrilla knitting – elements of culture, social forces and the environment are all brought to bear even on the smallest of artistic outcomes.

We are fortunate to have artists such as Lucas Ihlein whose ambition for art is unbounded. Ihlein re-engages the space of art, as curator and academic at large Irit Rogoff explains, 'as a place of multiple conversations [...] where past binaries are collapsed and a new multi-in-habitation of thinking between disciplines is created.'ⁱ Working beyond the established domains, Ihlein has created new spaces for art to exist, both newly opened to the world and changed by it.

James Lynch
Curator, Art Collection and Galleries

i. Irit Rogoff, *Becoming Research: The way we work now*, lecture first given at the HFBK Hamburg, Germany, 22 November 2016, <https://aesthetikendesvirtuellen.de/de/veranstaltungen/irit-rogo-off-the-way-we-work-now> [Accessed 4 June 2018].



SHELVY

"The only model is is burning"



Installation view
Brogan Bunt, Lucas Ihlein and Kim Williams
Walking Upstream: Waterways of the Illawarra 2015

Thinking Out Loud

Lucas Ihlein and I set out to create an exhibition in a dialogical relationship to Lucas' social and ecological concerns. Our exhibition *Diagrammatic: Works by Lucas Ihlein and Collaborators* surveyed the role of printmaking in stimulating concept visualisation and the exchange of ideas in his work. Printmaking provided the 'throughline'ⁱ for a practice which defines art in its most expansive sense as cultural innovation that can occur in any field.ⁱⁱ

Lucas' approach to artmaking draws on a conceptual lineage exemplified by figures such as Allan Kaprow and Vito Acconci. Conceptualism's enquiries into art and language has inspired re-enactment, instruction and chance as modalities in his practice.ⁱⁱⁱ At a time when art, activism, social enquiry and research are entering into new relations,^{iv} Lucas has looked to pioneering 'eco-artists' Newton Harrison and Helen Mayer Harrison and their Center for the Study of the Force Majeure in California. Lucas and colleague Kim Williams recently viewed the Harrisons' archives at Stanford University and visited Metabolic Studio in Los Angeles, founded by Lauren Bon in 2005 to 'work in the service of supporting living systems'.^v Extending from this, our exhibition was structured around three clusters of works relating to the themes of agriculture and environment; systems and networks; and collaboration and performance.

While Lucas has exhibited regularly for many years, he has a practice that challenges the primacy of the exhibition. He regards the 'embodied work of conversations, research, site visits, consultations, thinking, connecting the dots' undertaken by him and his collaborators as an expression of institutional critique.^{vi} Writing about SquatSpace's *Redfern-Waterloo Tour of Beauty* 2005–09/2016 in which 'tourists' to inner-city Sydney heard from locals about the Redfern Waterloo Authority's development plans, Lucas described a process of 'conversational research'. This process was integral to SquatSpace's commitment to the emergence of knowledge through 'social interaction in contested places'.^{vii} On occasions when SquatSpace did participate in exhibitions, its members were cautious about 'exploiting a local political situation' for the production of gallery-based artworks.

In our exhibition, an emphasis on printmaking has offered a fruitful course of action and this choice has been consistent with the range of ethical considerations that surround socially engaged practice. Print offers fertile ground for artists, curators and audiences attuned to the workings of power and interested in the question of the relevance of art. It challenges the idea of the single, cohesive, authentic, precious object. Since its invention, it has been inexorably linked to self-determination and collective agitation. Print carries a myriad of twentieth-century histories. This is a trajectory that has included its disregard for High Modernism's fetish for canvas and its taking back of strategies such as quotation and parody appropriated by the Post-Modernists. Today, print extends Contemporary Art's connection to Conceptualism's delegated and distributed ways of working and engagement with philosophical ideas of similarity, difference and seriality. In addition, we have seen museums and galleries employing printmaking beyond the stewardship of Prints and Drawings departments and this shift in programming has functioned as a signalling of institutional 're-positioning'.

In a career which has spanned mechanical, analogue and digital printing Lucas has displayed a flair for its *raison d'être* of *transfer*. In the exhibition we sought to explore how the promotional and collaborative aspects of printmaking supplement Lucas' creativity and reach as an artist. We selected editioned and intervention/performance-related work produced in artist-led contexts and with the support of institutions. Representing Lucas' practice has necessitated selecting works fashioned from a range of materials – wood, paper, video, fabric and paint – and with individual, shared and cumulative attribution. A selection of works produced by artists working alongside members of Big Fag Press in Sydney has also been included. Big Fag Press, which is named after its Swiss-made offset lithographic proofing press, provides a base for a wide range of activities and campaigns coordinated by the collective and its collaborators.

Lucas' methodology posits the diagram as a thinking device and as we laid out the exhibition I was struck by how his works have a 'thinking out loud' quality. The action of thinking out loud increases the possibility of innovation as it incorporates others into one's process and creates what Turner Prize winner Jeremy Deller once described as a 'small public sphere'. This immediacy to the thinking that is going on is accentuated by the aesthetic of Lucas' printmaking. His linear technique has a gestural feel that suggests a writing implement poised for an idea. His work seems to exist in the present tense and doesn't seem far removed from lithography's reaction of oil and water. Its graininess invokes the utility of offset printing's capacity for mass-production.

In the exhibition, Lucas and collaborators use diagrams to record the energy consumption of the Museum of Contemporary Art Australia during its *In the Balance: Art for a Changing World* exhibition; to map the networks that upheld SquatSpace during its tenure at the Broadway Squats; and to trace the impact of urban encroachment on the waterways of the Illawarra coast of New South Wales. Despite the urgency of the issues these works avoid being polemic. Their even tone reflects the inclusive nature of consultation and the orderly processes of their making. That said, Lucas' blogging frequently records the role of the idiosyncratic, difference of opinion and serendipity in his projects.

These diagrams can be viewed as having a proximate rather than an expressive or metaphorical relationship to the issues. Their generative function comes from their use of compilation, re-arrangement and distillation. They are predicated on the possibilities that arise when arranging things in different ways. In *SquatSpace Network Map* 2011, SquatSpace members accord global significance to their actions by placing them at the epicentre of a decade of history. The work's wavy pattern posits a ripple effect or causality between the Sydney activist scene and world events.

In regard to his aesthetic approach, Lucas has cited influential artist and educator Pablo Helguera. Helguera has written:

Socially engaged art functions by attaching itself to subjects and problems that normally belong to other disciplines, moving them temporarily into a space of ambiguity. It is this temporary snatching away of subjects into the realm of artmaking that brings new insights to a particular problem or condition and in turn makes it visible to other disciplines.^{viii}

In curating this exhibition, however, I have come to wonder if it is the cogency associated with Lucas' diagrams rather than their ambiguity which has contributed to their efficacy for his collaborators and audiences. In raising this question, I am conscious that I have elided Helguera's discussion of a field of practice as 'a space of ambiguity' with a consideration of how images are interpreted. I also recognise that within a 'space' characterised by 'ambiguity', the work of artists has constantly shifting registers.

Adjoining Lucas' role as an artist is his work as an academic and as a researcher. Lucas has observed that although he is an academic he does not do research in the 'normal' manner. Despite there being unprecedented interest in the types of evidence that artworks can produce, Lucas' practice does not have a focus on gathering evidence.^x However, with its accent on the honing of processes to generate shared solutions — evidence does emerge. In such instances, Lucas is wary of the authority and detachment associated with how evidence operates in the legal and scientific worlds. He describes his process in performative terms as a 'groping' towards knowledge which is an approach which accords with his DIY aesthetic and vernacular sensibility.^{xi}

When Lucas and his collaborators do produce images and objects, they function as artworks, as artefacts and as evidence in a gallery setting. These roles are not fixed and they become dependent on which aspects of their imaginative, reflective and material attributes one is giving prominence to. In the context of a

survey exhibition, these images and objects are drawn closer to the biography of Lucas Ihlein and the narratives associated with collectives SquatSpace, NUCA (Network of Uncollectable Artists), Big Fag Press and Teaching and Learning Cinema.

As with any survey exhibition, the sensation of being with an overview of one's works – in Lucas' case with works produced between the years of 1997 and 2018 – is palpable. Perhaps the most affecting experience has been the re-making of the frieze-like *"The only 3-D work I do is farming."* from 1998. Originally produced in Perth to capture a quote by an art school acquaintance, Lucas could not have known that agriculture would become such a consuming interest. It appears that years before he began collaborating with farmers, Lucas was speculating about how being an artist could be useful and about its environmental implications.

Exhibitions act upon our experience of time and space. They compress the past, the present and the future and heighten our spatial awareness. Three prints from Lucas and Ian Milliss' *The Yeomans Project* 2011–14 promoting PA Yeomans' Keyline Design agriculture, were installed to emulate the contours of Nevallan Farm in Western Sydney and Taranaki Farm in Woodend, Victoria. Joining naturalistic and conceptual imagery, works were arranged to reflect the Keyline system's attention to the shape of the land in order to maximise water storage and build resilience in farming.

At Deakin, the social relations surrounding the exhibition have been expanded through academic programming. A lecture by Lucas and gallery seminars were part of the Science Communication Unit for students in the Faculty of Science, Engineering and Built Environment. Although the Unit was understandably slanted towards the paradigm of exhibition as communication, I was pleased to meet students drawn to *SHELVE* 1997, an early sculptural work and arguably the least accessible to audiences.

Selecting works for the exhibition has underscored what being socially engaged or

to express it in the exhibition's terms — acting 'diagrammatically' — can mean. The exhibition reveals Lucas to have had an early sense of the continuity between his printmaking, his organising and his blogging. This facility has enabled Lucas to exercise agency as an artist in diverse contexts including Fremantle Arts Centre's *Bon Scott Project* 2007–08.^{xii} Through his *Bon Scott Blog* 2007–08 Lucas facilitated the participation of Bon's fans in shaping the *Project*. Lucas and the fans embedded the *Project* in a textual environment of images and words – material and digital – that reflected the *Project's* commitment to a multi-faceted intergenerational view of Bon Scott.

Notions of 'distribution' and of being 'distributed' have been central to Lucas' practice from the beginning. Characterising NUCA as an 'entrepreneurial venture which deliberately and directly attempts to establish non-hierarchical (and inexpensive) networks between artists', Lucas and colleagues envisaged a band of itinerant vendors fanning out across Melbourne to sell sets of *(un)collectable* bubble gum cards during the 2004 Next Wave Festival.^{xiii}

In creating a new work for the exhibition – the souvenir publication *Environmental Audit – The Bottom Line?* 2018 – Lucas pays homage to philosopher Bruno Latour's idea of the 'immutable mobile'. As recounted by Lucas, immutable mobiles are 'technologies of communication and exchange' – maps, diagrams, reproducible images – that 'circulate freely' communicating and legitimating 'embodied situated experiences in the field'. According to Latour 'you have to invent objects which have the properties of being mobile but also immutable, presentable, readable and combinable with one another' to ensure something approximating one's experience is transmitted.^{xiv}

Lucas and his collaborators have an ambition to engage with complex problems. As a recipient of an Australian Research Council DECRA Early Career Fellowship, Lucas and colleagues Kim Williams and Ian Milliss are undertaking a multi-year project, *Sugar vs the Reef?* 2015–19. At the invitation of Queensland farmers Simon Mattsson

and John Sweet, they are researching the effects of sugar cane farming on the Great Barrier Reef. Any thinking on this issue must take into account that these interdependent ecologies are divided by allegiances and structures that artificially begin and end at the coast. Such situations require 'reframing and collaboration across disciplinary boundaries' and as a consequence the use of language needs to be exacting.^{xv} The inclusion of a Channel 7 news story in the exhibition conveys the ethos of Lucas' practice with its facility for discipline-based and 'situated' language. The contrast between the tempo of the exhibition and the condensed format of the news story is a reminder of the wider context that Lucas and his collaborators are addressing and the evolving nature of the communications to be deployed.

Jasmin Stephens Guest Curator

- i From Anna Dunnill and Danni McGrath's collaborative written and drawn response to the exhibition, published by *Art + Australia Online*, <http://www.artandaustralia.com/online/discussions/anna-dunnill-danni-mcgrath-discuss-lucas-ihlein-diagrammatic-curated-jasmin> [Accessed 8 June 2018].
- ii Lucas Ihlein in conversation with Max Andrews and Mariana Cânepa Luna (Latitudes), 'Lucas Ihlein: 1:1 scale art and the Yeomans Project in North Queensland', *Artlink*, Volume 36:3, September 2016, <https://www.artlink.com.au/articles/4524/lucas-ihlein-11-scale-art-and-the-yeomans-project/> [Accessed 10 June 2018].
- iii Lucas Ihlein and Louise Curham, as Teaching and Learning Cinema, focus on re-enacting key Expanded Cinema works from the 1960s and 70s. See <http://teachingandlearningcinema.org/>
- iv Brogan Bunt and Lucas Ihlein, 'Editorial', *Unlikely Journal for Creative Arts*, Issue 2, 2016, <http://unlikely.net.au/issue-2/editorial> [Accessed 10 June 2018].
- v Metabolic Studio, <https://www.metabolicstudio.org/bending-the-river> [Accessed 14 June 2018].
- vi Another description provided by Anna Dunnill and Danni McGrath.
- vii Lucas Ihlein, 'Art as Situated Experience', Keg de Souza and Zanny Begg (eds.), *If You See Something, Say Something*, Sydney, 2007, p. 9.
- viii Lucas in the *Unlikely* Editorial.
- ix Lucas in the *Unlikely* Editorial.
- x High-profile exponents are UK-based The Otolith Group led by Anjalika Sagan and Kodwo Eshun whose work draws on their extensive research into moving image archives and Forensic Architecture, the investigative agency based at Goldsmiths, University of London, whose forensic practices 'articulate notions of public truth'. Australians Nicholas Mangan, Tom Nicholson and Judy Watson have been working in this area.
- xi Lucas Ihlein, 'Introduction', *Environmental Audit – The Bottom Line?*, Big Fag Press, Sydney, 2018, p 4.
- xii Lucas joined colleagues and I at Fremantle Arts Centre in developing the *Bon Scott Project*, the multi-disciplinary program celebrating the life and legacy of Bon Scott, the former lead singer of AC/DC (1946–80).
- xiii Lucas Ihlein, 'NUCA', in Lisa Kelly (ed.), *Resistance Through Rituals*, West Space Inc, Melbourne, 2004, p 23.
- xiv Lucas in the *Unlikely* Editorial.
- xv Lucas in conversation with Max Andrews and Mariana Cânepa Luna.

Diagrammatic: A few fragmented thoughts in lieu of a unified theory

When you present an exhibition called *Diagrammatic*, people may be excused for thinking that you're an expert on diagrams and their use. That's not the case for me. I just scribble 'em out on whatever scrap of paper is lying nearby, with whatever pen or pencil is at hand. I use diagrams like an untrained musician running his fingers over the keys of a piano and enjoying the sounds. Sometimes a melody or rhythmic pattern emerges; often it doesn't. I'm learning as I go.

The earliest I can remember using diagrams was in high school. For some reason I 'invented' an autonomous robot for scrubbing mould off the grout between shower cubicle tiles (imagine the Creepy Krauly's bathroom cousin). My schematic drawing, with arrows and annotations pointing out the moving parts, was intended to bring this labour-saving device to life, at least in the potential customer's imagination. When you don't have to make a working model of your invention, you can go crazy with fanciful product features and forget the engineering. The machine got a few laughs, and I suspect it read as a parody of those pointless products sold on late night infomercials, with their frustratingly dysfunctional printed instruction manuals.

Juvenile as it is, this early example displays two interwoven functions that curator Jasmin Stephens has identified as central to my more recent diagrammatic practice: the *explanatory* and the *promotional*. During the last ten years, whenever I've picked up a text I've been trying to both explain and promote. To explain (for example, the motivations of the players involved in a multi-stakeholder collaboration) is to try to generate broader understanding, but in my diagrams such explanation is never purely for the purposes of erudition.ⁱ Explanation wants to bleed into action, to *make things happen in the world* — hence the *promotion*, through my diagrams, of particular behaviours such as socially engaged art or regenerative agriculture.

To clarify: my diagrams do not always just 'work' out of the box. Their communicative function sometimes fails — they may be too schematic, or lacking in sufficient context for the reader-

viewer to make sense of them. Or they may be too fiddly and technical to inspire you to go out and do whatever it is they hope to promote. Sometimes these failures stem from the fact that the diagrams I sketch out originate as conversations between me and the page. In this case, their initial function is to help their author think through a problem, rather than to transfer knowledge to others. For a diagram to be 'successful' (ie useful for anyone else), it has to be charged with empathy. In creating a diagram, I need to consider a range of questions: *Who will be the receiver of this communication act? Where will they encounter the diagram, and within what cultural milieu? What contextualising information might they need?* If it is to move beyond a solipsistic sketch, the diagram must become an empathetic 'machine of translation'.

The concept of diagrams as 'machines of translation' comes from British cultural geographer and artist Amy Cutler.ⁱⁱ Cutler draws on a range of thinkers, all of whom dislike the idea of *communication as direct transmission* in the service of totalising explanation or didacticism. Diagrams are not 'closed loops of knowledge', nor are they 'functional carriers' of information. Rather, they are culturally generative tools helping us translate ideas from one domain to another. I agree with Cutler when she argues that the diagrammatic is another name for 'the in between'; that diagrams are 'piloting devices for thought'; and that they require an active participant with a furrowed brow to decode, enquire, and ask questions of the graphic marks on the page.

In my case, I think diagrams work best when I come along and hold their hand. Being 'immutable mobiles', they swim in and out of cultural frameworks with a degree of flexibility.ⁱⁱⁱ They can exist in digital and analogue realms: scanned in, printed out, posted on the web, embedded in a slideshow, used within an academic essay. In each case, the diagram comes to life in response to a contextualising narrative — jabbing fingers, showing steps in a process, topographical relationships, or the dynamics of cause and effect, meaning drawn out from static two dimensional graphic marks.

As well as elucidating specific environmental or social phenomena, I have found diagrams especially useful in explaining (and promoting) *myself* to diverse groups of professionals (like farmers, scientists, or environmental management personnel). For these experts in their own fields, the processes of contemporary relational art are often unfathomable — and so the recognisable cultural form of the flow chart, Venn diagram, or the organogram assists with translating everyday work practices from one domain to another.

A final note on the aesthetics of my diagrammatic sketches: they are nearly always hand-drawn. As Jasmin notes in her essay, this gives them the quality of 'thinking out loud'. Ideas emerge live on the page, rather than being formulated in advance and set down later. This exposes the faltering steps that lead to knowledge formation (with all the scratchings out and corrections and additions visible). Sharing the diagram with others may be a tool for continued revision and updating of the diagram itself. Hand-drawn diagrams are *inherently provisional* — they sidestep the aesthetics of authority that typically characterise computer-generated graphics. The incongruity of the hand-drawn can be a mischievous way of intervening in status-driven environments (like universities) where PowerPoint diagrams often circulate as unproblematic embodiments of monolithic truth. In saying all this, I'm aware of the limitations of the hastily scribbled diagram in this time of Big Data. Finding a way to navigate between the undeniable utility of data-driven visualisations and the communicative immediacy of pen-on-paper is probably going to be one of the niggling challenges for the next phase of my diagrammatic work.

Lucas Ihlein

- i See for example the diagram accompanying my essay *Learning from Experience: In League with the City of Melbourne*, co-published by League of Resonance and City of Melbourne, 2011.
- ii Amy Cutler, 'Land Diagrams: the new twinned studies', in *Cultural Geographies*, Volume 20, No 1, 2012.
- iii Bruno Latour, 'Visualisation and Cognition: Thinking with Eyes and Hands', in *Knowledge and Society: Studies in the Sociology of Culture Past and Present*, Volume 6 (1986): 1–40.

SHELVY



"The only 3-D work I do is farming."

THE ZIG-ZAGGING ACTION OF KEYLINE



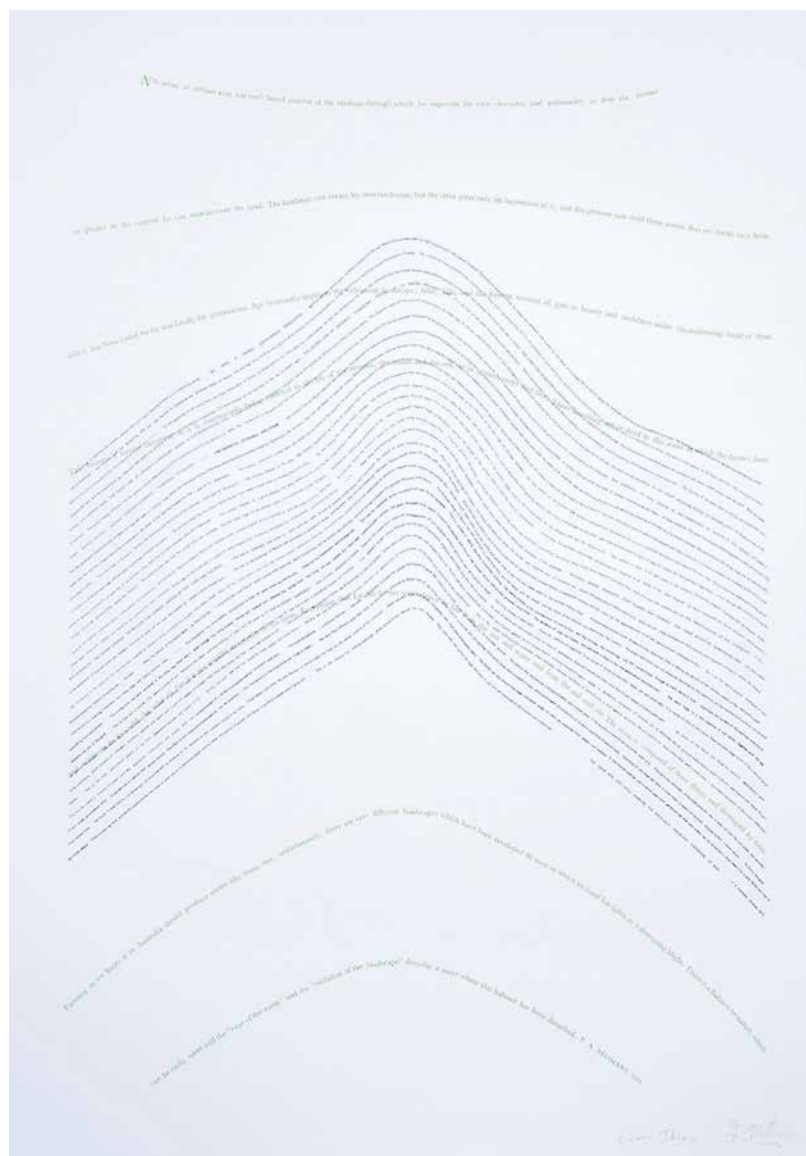
DAM DESIGN ON TARANAKI FARM



pages 14 – 15
from left
Lucas Ihlein
"The only 3-D work I do is farming." 1998
The Underground Radish 2010
SHELVE 1997

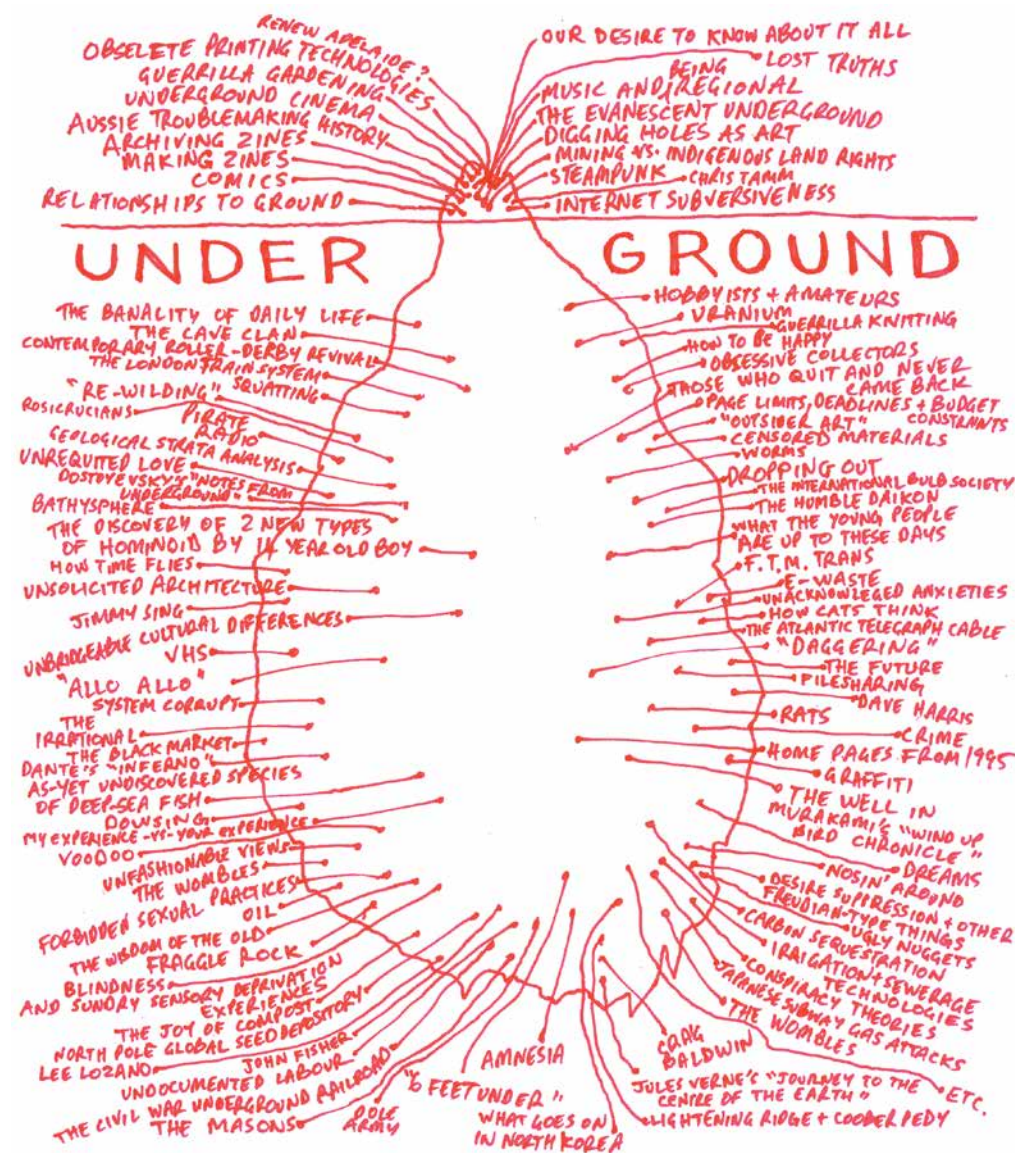
above and right
Lucas Ihlein and Ian Milliss
The Yeomans Project: Taranaki Farm
(Woodend Victoria) Keyline Diptych 2011–18



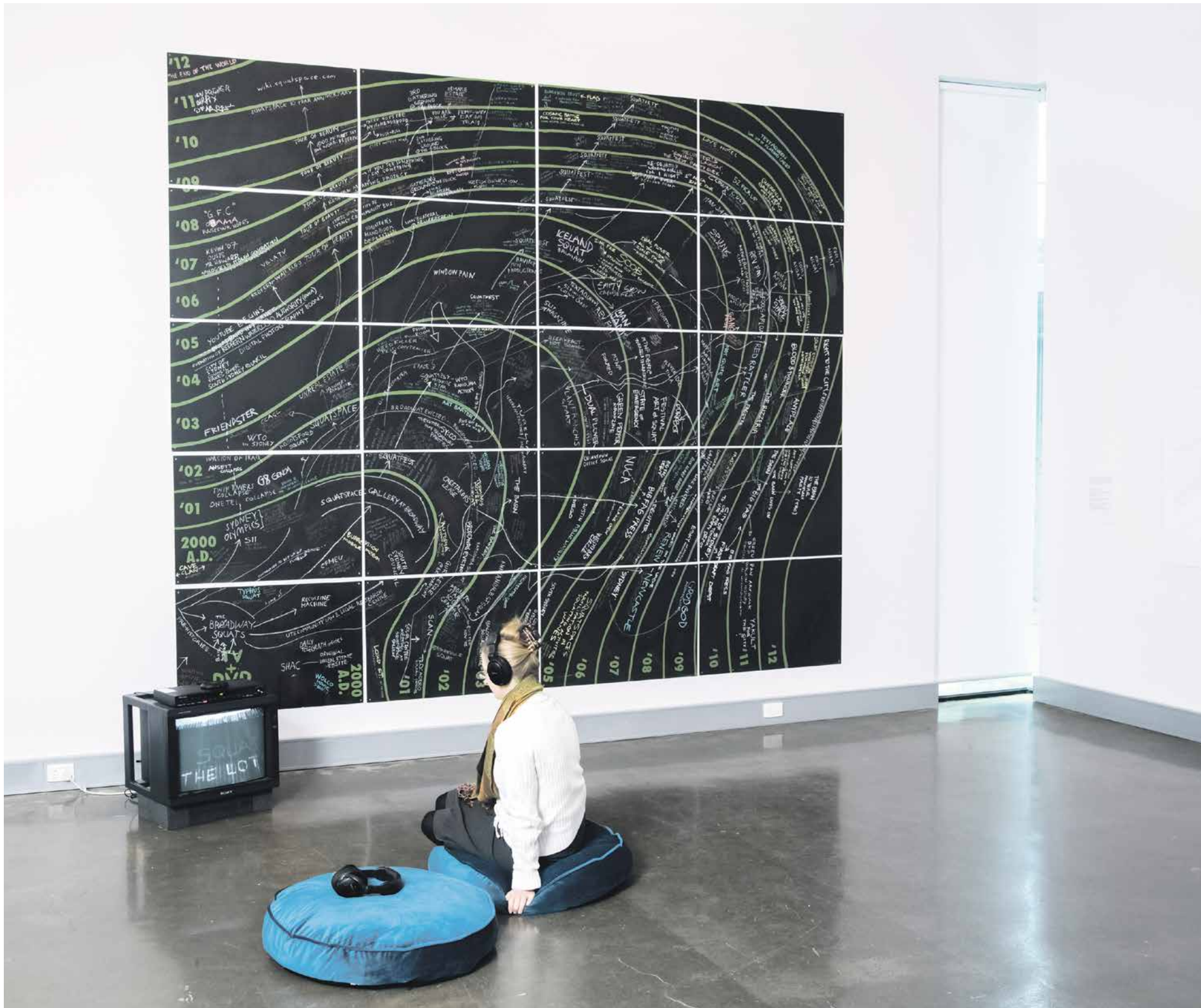


pages 18 – 19
Lucas Ihlein and Ian Milliss
The Yeomans Project: Nevallan Farm (Western
Sydney) Aerial View 2011

above
Lucas Ihlein and Ian Milliss
The Yeomans Project: Contour Map (The
Challenge of Landscape / The City Forest) 2011



Lucas Ihlein
The Underground Radish 2010



SquatSpace
SquatSpace Network Map 2011
Justin Hewitson
Squat the Lot 2002

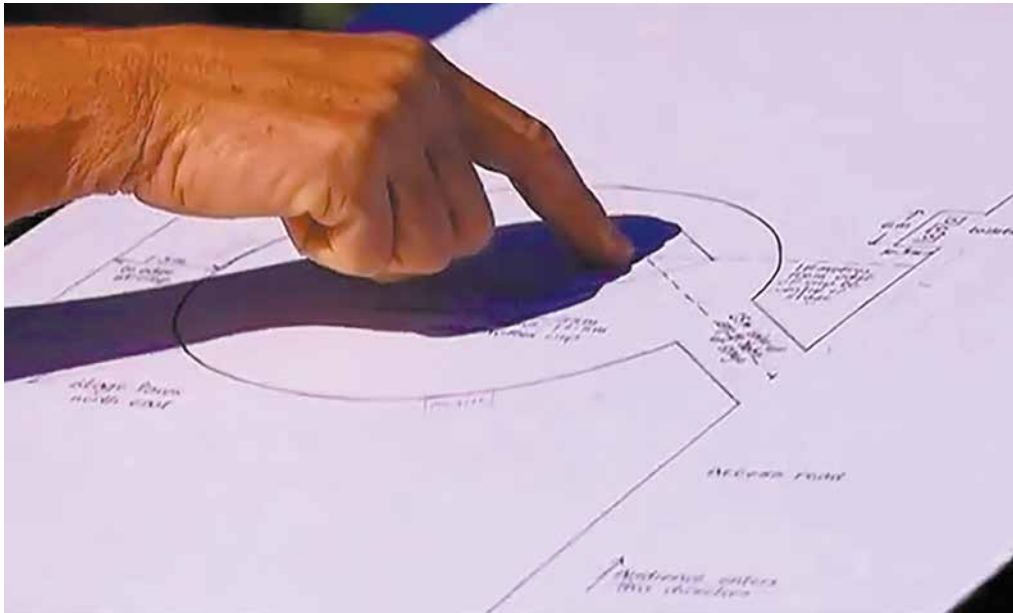




Installation view
Lucas Ihlein and Hana Shimada
Bon Scott Crotch Apron 2008



Installation view
NUCA (Network of
Uncollectable Artists) 2004



Sugar vs the Reef? 2015–19
video interview with Lucas Ihlein,
Simon Mattsson and Kim Williams



Lucas Ihlein, Ian Milliss and Kim Williams
Sugar vs the Reef? 2015–19
Meeting between artists, farmers and members of the Australian
South Sea Islander Community, March 2017
left to right: Lucas Ihlein, Deb Francis, John Sweet, Aretha Yasserie,
Starrett Vea Vea, Simon Mattsson and Kim Williams





clockwise from left
Trent Walter
Island 2012
Tom Nicholson
Camp Pell Lecture 2010
John Demos
Home 2013
Antitoxic Toxic 2013
Vernon Ah Kee
unwritten 2011



clockwise from left
Fiona Macdonald
Green Bans 1: Victoria Street (A jazz send off) 2011
Nat Thomas and Kylie Wilkinson
Dynamic Lifting 2010
Teo Treloar
Black Geometry 2017
Diego Bonetto and Mirra Whale
Wild Plants 2014



Lucas Ihlein
Environmental Audit - The Bottom Line? 2018

List of works

All works are listed as they appeared in the exhibition
 All works are courtesy and copyright of the artists
 Photography by Simon Peter Fox unless otherwise stated

Works by Lucas Ihlein and collaborators

Lucas Ihlein
***SHELVE* 1997**
 hand-cut, painted and found timber
 25 x 120 x 25 cm
 Collection of Jo Anne Boag and Daniel Ormella

Lucas Ihlein
***The Underground Radish* 2010**
 offset lithographic print on 250 gsm Dutch etching paper with hand-torn edge
 61 x 43 cm (framed)
 produced as cover for *Artlink* magazine, Volume 30:2, June 2010, guest edited by Lucas Ihlein
 published by Big Fag Press, Sydney
 Collection of Anneke Jaspers

Lucas Ihlein
***"The only 3-D work I do is farming."* 1998**
 machine cut polystyrene and paint
 20 x 300 x 2 cm
 Collection of the artist

Lucas Ihlein and Ian Milliss
***The Yeomans Project: Taranaki Farm (Woodend Victoria) Keyline Diptych* 2011–18**
 offset lithographic print with screenprint overlay on paper
 59 x 170 cm (overall)
 offset printing by Mickie Quick at Big Fag Press, Sydney
 screenprinting by Clementine Barnes, Lucas Ihlein, Albie

Muller, Rhonda Murray and Shaun Poustie at University of Wollongong, Wollongong
 Collection of the artists

Lucas Ihlein and Ian Milliss
***The Yeomans Project: Nevallan Farm (Western Sydney) Aerial View* 2011**
 offset lithographic print on paper
 84 x 59 cm
 printed by Mickie Quick at Big Fag Press, Sydney
 Collection of the artists

Lucas Ihlein and Ian Milliss
***The Yeomans Project: Contour Map (The Challenge of Landscape / The City Forest)* 2011**
 offset lithographic print on paper
 printed by Mickie Quick at Big Fag Press, Sydney
 Collection of the artists

SquatSpace (est. 2000)
Diego Bonetto
Keg De Souza
Lucas Ihlein
Sister Joan
Danae Natsis
Mickie Quick
Texta Queen
Jimmy Sing
and a network of collaborators

***SquatSpace Network Map* 2011**
 chalk and paint on wooden boards
 308 x 366 cm
 Collection of the artists

Justin Hewitson
***Squat the Lot* 2002**
 video with sound
 20:00 minutes
 Collection of the artist

Lucas Ihlein
***Environmental Audit: The Bottom Line?* 2010**
***Environmental Audit: The Great Third Floor Power Usage Audit* 2010**
 two offset lithographic prints on paper
 59 x 107 cm (each)
 produced in collaboration with Louise Kate Anderson and commissioned by Museum of Contemporary Art Australia, Sydney, as part of *In the Balance: Art for a Changing World* 2010
 published by Big Fag Press, Sydney
 Collection of the artist

Lucas Ihlein
***Environmental Audit - The Bottom Line?* 2018**
 artist's book
 edition of 500
 texts by Lucas Ihlein and Meg Ulman from Artist as Family
 design by Fiona Hudson
 printed by Print Media, Wollongong

Brogan Bunt, Lucas Ihlein and Kim Williams
***Walking Upstream: Waterways of the Illawarra* 2015**
The WOTI Narrowsheets: Towradgi Creek Hand-drawn

Map 2015
The WOTI Bathymeter 2015
Illawarra Creeks Map 2015
 offset lithographic prints on Hahnemühle paper
 60 x 110 cm (overall)
 design by John Causley
 printed at Big Fag Press, Sydney
 Collection of the artists

NUCA (Network of Uncollectable Artists) (est. 2004)
Keg De Souza
Lucas Ihlein
Hana Shimada
Jimmy Sing
Mickie Quick

NUCA (Network of Uncollectable Artists) 2007
 interview with Lucas Ihlein
 by Marcus Westbury
 video with sound
 5:00 minutes
 excerpt from *Not Quite Art*,
 Episode 2 *The New Folk Art*,
 Frank Haines producer,
 Brendan Fletcher director

NUCA
Australia's 50 Most Uncollectable Artists 2004
 commercially printed (offset lithographic) cards, packaged bubblegum and screen printed costume
 produced for Next Wave 2004,
 Melbourne
 dimensions variable
 Collection of the artist

Lucas Ihlein, Ian Milliss and Kim Williams
Sugar vs the Reef? 2015–19
 Meeting between artists, farmers, and members of the Australian South Sea Islander Community to discuss collaboration on a new Land Art Project at the Mackay and District Australian South Sea

Islander Association (MADASSIA) Hut, Mackay Regional Botanic Gardens, March 2017
 left to right: Lucas Ihlein, Deb Francis, John Sweet, Aretha Yasserie, Starrett Veal, Simon Mattsson and Kim Williams
 digital print
 17 x 24 cm
 Collection of the artists

Lucas Ihlein
Socially Engaged Art in a Venn Diagram 2014
 felt tip pen on graph paper
 18 x 25 cm
 Collection of the artist

Sugar vs the Reef? 2015–19
 video interview with Lucas Ihlein, Simon Mattsson and Kim Williams
 excerpt from Channel 7 News, Mackay, Queensland, 27 July 2017
 Courtesy of the Seven Network Australia

Lucas Ihlein and Hana Shimada
Bon Scott Crotch Apron 2008
 screenprint on cotton
 original drawing by Hana Shimada
 apron by Athol Kelly
 dimensions variable
 printed with Alyssa Evans at Fremantle Arts Centre, Fremantle
 Collection of Katie Dyer

Works produced by artists at Big Fag Press

Big Fag Press (est. 2004)
Current members:
Louise Kate Anderson
Diego Bonetto
April Boughton
Skyla Eardley (intern)
Marnee Fox
Lucas Ihlein
Eloise Lindeback
Rhonda Murray
Former Members:

Pat Armstrong
Clementine Barnes
John Causley
Mickie Quick
Honorary Life Member:
John Demos (deceased)

Big Fag Press
Big Fag Press "Hoik" Print 2010
 offset lithographic print on paper with "golden ticket"
 76 x 95 cm (framed)
 produced as a fundraiser for moving the Big Fag Press from Alexandria to Woolloomooloo, Sydney
 designed and printed by Diego Bonetto, Lucas Ihlein and Mickie Quick at Big Fag Press, Sydney
 Collection of Big Fag Press, Sydney

Nat Thomas and Kylie Wilkinson
Dynamic Lifting 2010
 offset lithograph on acid-free 200gsm cotton rag paper
 edition of 25
 76 x 56 cm
 residency project supported by Marrickville Council, Sydney
 concept support and design assistance by Backseat Driver
 printed with Lucas Ihlein at Big Fag Press, Sydney
 Collection of the artists

Diego Bonetto and Mirra Whale
Wild Plants 2014
Fleabane, Plantain, Sow Thistle, Dandelion
 offset lithographic prints on custom paper
 edition of 50
 64 x 35 cm (each)
 illustrations by Mirra Whale
 paper with embedded weed seeds by Diego Bonetto and Paper Go Round, Sydney
 printed at Big Fag Press, Sydney
 Collection of the artists

Fiona Macdonald
Green Bans 1: Victoria Street (A jazz send off) 2011
 offset lithographic print on 300 gsm Dutch etching paper
 edition of 25
 76.5 x 94 cm
 produced as part of *Green Bans Art Walk*, a collaboration with The Cross Art Projects, Sydney, and Performance Space, Sydney
 printed with Mickie Quick at Big Fag Press, Sydney
 Collection of the artist

Teo Treloar
Black Geometry 2017
 offset lithographic print on paper
 edition of 40
 29 x 21 cm
 produced with Nick Keys as part of the Centre for Deep Reading project on writer Patrick White
 printed by Diego Bonetto and Nick Keys at Big Fag Press, Sydney
 Collection of the artist

John Demos
Home 2013
 offset lithographic print on paper
 70 x 97 cm
 printed with Louise Kate Anderson at Big Fag Press, Sydney
 Collection of Big Fag Press, Sydney

John Demos
Antitoxic Toxic 2013
 offset lithographic print on paper
 70 x 97 cm
 printed with Louise Kate Anderson at Big Fag Press, Sydney
 Collection of Big Fag Press, Sydney

Tom Nicholson
Camp Pell Lecture 2010
 offset lithographic print on paper with rubber stamp
 edition of 30
 50 x 70 cm
 produced in association with *Camp Pell Lecture* (a collaboration with Tony Birch) at Artspace, Sydney
 printed at Big Fag Press, Sydney
 Courtesy the artist and Milani Gallery, Brisbane
 Collection of the artist

Vernon Ah Kee
unwritten 2011
 offset lithographic print on paper
 edition of 100
 57 x 38 cm
 produced as a fundraiser for 4A Centre for Contemporary Asian Art, Sydney
 printed with Diego Bonetto at Big Fag Press, Sydney
 Courtesy the artist and Milani Gallery, Brisbane
 Private Collection, Melbourne

Trent Walter
Island 2012
 screenprint and offset lithographic print on paper
 96.5 x 69.5 cm
 printed by Trent Walter at Negative Press, Melbourne, and Lucas Ihlein at Big Fag Press, Sydney
 Courtesy the artist

Publications included in the exhibition

Lucas Ihlein
My typewriter only speaks English 1998
 artist book
 edition of 1000
 Everwilling Press and Singapore Art Museum, Singapore

Lucas Ihlein
Bilateral Petersham 2006–07
 blog book
 photocopy pages with offset lithograph covers printed at Big Fag Press
<http://thesham.info>

Lucas Ihlein
At the Cemetery 2008
 artist book
 silkscreened covers printed by Lucas Ihlein and Alyssa Evans
 design by an&esign
 edition of 1000
 Fremantle Arts Centre, Fremantle

Louise Curham and Lucas Ihlein
(Wo)man with Mirror: A Users Manual 2009–13
 offset lithographic print
 edition of 500
 Big Fag Press and Calverts, London

Lucas Ihlein and Ian Milliss
The Yeomans Project Newspaper 2013
 edition of 2000
 design by Louise Kate Anderson
 Art Gallery of New South Wales, Sydney

Kandos School of Cultural Adaptation
Futurelands2 Newspaper 2017
 edition of 2000
 edited by Laura Fisher and Lucas Ihlein
 design by Fiona Hudson and Eloise Lindeback

Brogan Bunt, Lucas Ihlein and Kim Williams
12 Creek Walks 2017
 artist book
 design by Fiona Hudson
 edition of 500
 Leech Press, Wollongong



Lucas Ihlein and collaborators
Selection of artists books in
the Diagrammatic exhibition.

Biographies

Lucas Ihlein is an Australian artist born in 1975, Sydney. After completing his undergraduate studies at the University of Western Australia, Ihlein returned to Sydney in the late 90s. Here began many of the collaborative relationships which have been instrumental in his career, with artist collectives SquatSpace, NUCA (Network of Uncollectable Artists), Big Fag Press, and Teaching and Learning Cinema.

Lucas has participated in numerous major exhibitions including *Bilateral*, Experimental Art Foundation, Adelaide (2002); *Bon Scott Project*, Fremantle Arts Centre, Perth (2008); *There Goes the Neighbourhood*, Performance Space, Sydney (2009); *In the Balance: Art for a Changing World*, Museum of Contemporary Art, Sydney (2010); *Power to the People*, Australian Centre for Contemporary Art, Melbourne (2011); *Green Bans Art Walk*, The Cross Arts Projects, Performance Space & Big Fag Press, Sydney (2011); *The Yeomans Project* (with Ian Milliss), Art Gallery of New South Wales, Sydney (2013–14), *Sea Pearl White Cloud* (2016), Observation Society Guangzhou and 4A Centre for Contemporary Asian Art, Sydney, and *Walking Upstream: Waterways of the Illawarra* (with Kim Williams and Brogan Bunt), Wollongong Art Gallery, (2017–18).

In 2004 Lucas helped establish the printmaking collective Big Fag Press, an offset lithographic press and workshop space now based in Jubilee Park in Glebe, Sydney. In 2010 he completed his PhD at Deakin University, entitled *Framing Everyday Experience: Blogging as Art*, which won the Alfred Deakin Medal for best Doctoral Thesis in the Humanities and Social Sciences.

In 2013, inspired by an idea first proposed by artist Ian Milliss, Lucas helped form Kandos School of Cultural Adaptation (KSCA), a group of artists committed to exploring the idea of adaptive cultural change centred around the town of Kandos, in regional New South Wales.

In 2016 KSCA hosted *Futurelands 2*, a wide ranging artist-led public forum about human relationships with land, which led to the current large-scale project *An artist, a farmer and a scientist walked into a bar...* 2018–19 involving eight diverse site-specific cross-disciplinary collaborations.

Now residing in Wollongong, Ihlein is currently an Australia Council Fellow in Emerging and Experimental Arts, and an ARC DECRA Research Fellow in Creative Arts at University of Wollongong. His current major research project *Sugar vs the Reef?* 2015–19, in collaboration with artist Kim Williams, explores the multiple complex connections between farming, ecology, and culture in the Queensland sugarcane farming community. www.lucasihlein.net
www.ksca.land

Jasmin Stephens is a Sydney-based independent curator and educator whose experience encompasses artistic, production and commercial activities. Following senior positions with Artbank, the Museum of Contemporary Art Australia and Fremantle Arts Centre, she has contributed to programming conducted by institutions and led by artists across Australia and in Singapore, Thailand and Taiwan.

As part of research platform Contemporary Art and Feminism, Stephens has recently worked with Alex Martinis Roe and Raquel Ormella at The Cross Art Projects, Sydney. Her work with established and early career artists including Minstrel Kuik (The Cross Art Projects 2018), Charles Lim Yi Lo (PICA 2012) and Pinaree Sanitak (Sherman Contemporary Art Foundation 2014) informs her ongoing research into how ideas are circulating between Australia and Southeast Asia. A regular panel assessor and mentor, Stephens teaches in the Master of Curating and Cultural Leadership at UNSW Art and Design, University of New South Wales, Sydney.

Acknowledgements

The Deakin University Art Collection and Galleries team acknowledges with appreciation the hard work, energy and dedication both artist Lucas Ihlein and guest curator Jasmin Stephens brought to this project. We would like to thank them for their openness and generosity in developing and delivering this exhibition to fruition. We would also like to thank Ihlein, as well as the many collaborating artists included in the exhibition including Big Fag Press and SquatSpace collectives. We would also thank Jo Anne Boag and Daniel Ormella, Katie Dyer, Anneke Jaspers and Dean Worthington who loaned artworks to the exhibition.

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Lucas Ihlein acknowledges the collaboration of Big Fag Press, NUCA, Teaching and Learning Cinema, SquatSpace, and Kandos School of Cultural Adaptation. Special thanks to Diego Bonetto, Mickie Quick, Eloise Lindeback, Rhonda Murray, Fiona Hudson, Kim Williams, Ian Milliss, Stuart Harrison, Anna Metcalfe, Albert Harrison, Kylie Wilkinson, Damien Lawson, Isaac Wilkinson, Myles Wilkinson, Randall Szott, Simon Ellis, Lizzie Muller, and Albie Muller.

**Diagrammatic:
Works by Lucas Ihlein
and Collaborators**

**Curated by
Jasmin Stephens**

Works by Lucas Ihlein and by Ian Milliss, Big Fag Press, Louise Kate Anderson, Diego Bonetto and Mirra Whale, SquatSpace, Justin Hewitson, Rhonda Murray, Kim Williams, Brogan Bunt, Albie Muller, Nat Thomas, Kylie Wilkinson, Tom Nicholson, Trent Walter, Teo Treloar, Shaun Postie, Fiona MacDonald, Vernon Ah Kee, Marcus Westbury, Clementine Barnes, John Demos and Artist as Family.

Exhibition dates
11 April to 18 May 2018

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Exhibition Curator:
Jasmin Stephens, independent curator,
Sydney.
Commissioning Curator: James Lynch, Art
Collection and Galleries, Advancement.

Cover image
Lucas Ihlein
Socially Engaged Art in a Venn Diagram
2014

Inside front and back cover
SquatSpace
SquatSpace Network Map (detail) 2011

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Art Gallery



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Deakin University acknowledges the
Wadawurrung and Wurrunderji people
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