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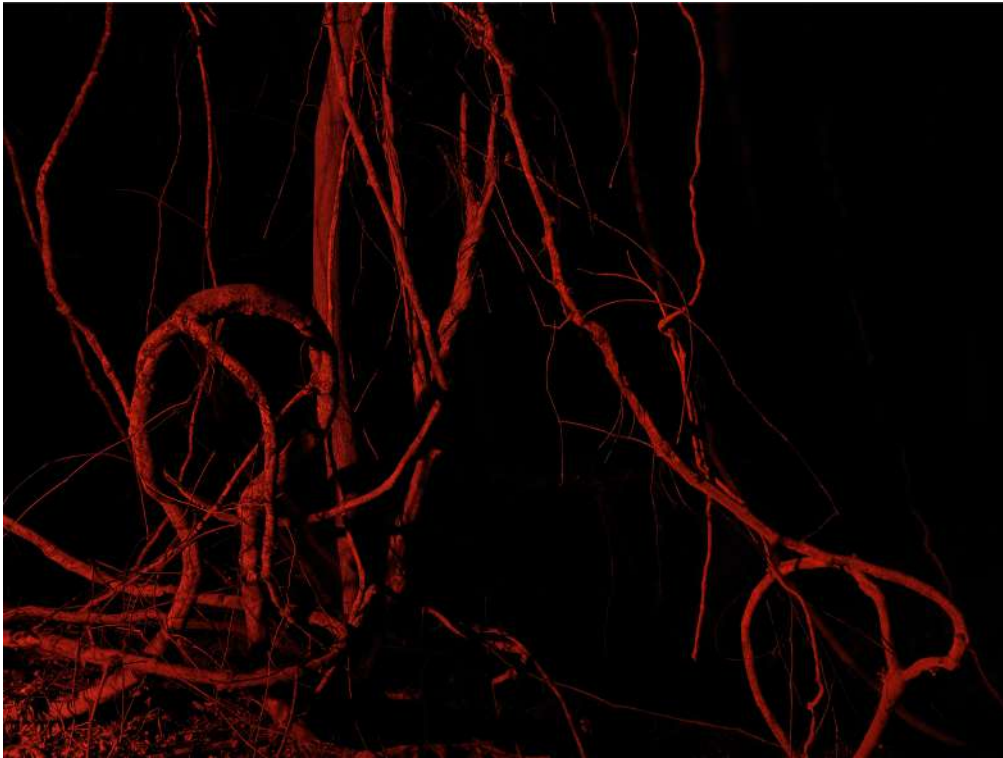
Australasia Season – Messums Wiltshire

The Hidden

Tim Georgeson and William Barton

Barn Gallery

6 May – 9 July 2023



Tim Georgeson, *Theatre 12*, 2022

Messums Wiltshire is delighted to announce the presentation of *The Hidden*, a sound and film installation by Australian filmmaker and artist Tim Georgeson and composer, performer and proud Kalkadunga man, William Barton. It offers a personal account of the Bundanon land and waterscapes in New South Wales, Australia.

Working together for the first time, Georgeson and Barton undertook an artistic residency at Bundanon in 2021, composing, recording and experimenting in response to Wodi Wodi Country. They continued this close collaboration offsite, weaving together their responses through an ongoing exchange of material.

Anchored by Barton's compositions, Georgeson's films are edited in distinct acts, revealing unseen interactions between sunlight, moonlight, fog and wind. Together, sound and image form a meditation on the ancient knowledge and histories held within the earth, water and skies of this place.

The Hidden is accompanied by a selection of Georgeson's photographs that capture the immediacy of the natural phenomena experienced at Bundanon.

Our presentation of *The Hidden* at Messums Wiltshire underlines aspects core to our agenda. Appreciation and respect for nature underpins our ethos and we support artists whose work considers our natural environment and embrace this to expand our awareness and understanding of issues relevant to today's world. We advocate that looking closely at our natural world through the lens of our artists, can offer both insight and empathy.

'Slow down to see the hidden that is always there, right there all around us, ever present.'
The Awakening – Dr Anthony McKnight

Through their artistic collaboration, Williams, an Indigenous artist, and Georgeson, a non-Indigenous artist, have created an emotionally powerful installation that highlights the theatre of this landscape and its fundamental beauty, reflecting on the ancient knowledge and histories to be found embedded in the earth, water and skies at Bundanon. It is a place where, as Dr Daniel Mudie Cunningham describes, *'Secret worlds are playing out all the time, hiding in plain sight.'*

The Hidden is on tour from Bundanon in New South Wales Australia and premiered at Messums Wiltshire for its inaugural presentation in the UK.

'Projects like The Hidden demonstrate the powerful effect of artistic residencies as catalysts for knowledge sharing, creative exchange and, of course, new and wonderful site-responsive works. With the environmental impacts of fire and flood in the minds of our local communities, there has never been a more relevant time for the consideration of our natural world, past and future.'

Rachel Kent, Chief Executive Officer, Bundanon

Artist Biographies

Tim Georgeson is an Australian filmmaker and artist.

Georgeson documents everything from cultural enclaves to environmental and humanitarian crisis zones, to street life across the world. His creative insight into the human condition gives his work a unique perspective inside the boundaries of art and documentary, where he captures complex dynamics in contemporary life at a time of digital change and media free-fall. His current film work merges found moments and storytelling with musical design in ground-breaking collaborations, especially with Australian Indigenous communities in landscapes that have been devastated by fires.

Georgeson has been celebrated in the media, the arts and the commercial world with acknowledgements and awards including World Press Photo, Leica Camera, International Center for Photography (New York) and National Geographic. He has exhibited in solo and group exhibitions in France, UK, Japan, Holland, Canada, the US and Australia. His work is held in the collections of the National Portrait Gallery of Australia, the Australian Museum as well as in regional galleries, museums and private collections internationally. Georgeson is represented by Exit Films and Olsen Gallery, Sydney.

William Barton is Australia's leading didgeridoo player as well as a composer, instrumentalist and vocalist.

Barton first learnt the instrument from his uncle, Arthur Peterson, an elder of the Wannyi, Lardil and Kalkadunga people and was working from an early age with traditional dance groups and fusion/rock jazz bands, orchestras, string quartets, and mixed ensembles.

Throughout his diverse career he has forged a path in the classical musical world, from the London and Berlin Philharmonic Orchestras to historic events at Westminster Abbey for Commonwealth Day 2019, at Anzac Cove in Gallipoli and for the Beijing Olympics.

His awards include Winner of Best Original Score for a Mainstage Production at the 2018 Sydney Theatre Awards and Winner of Best Classical Album with an ARIA for *Birdsong At Dusk* in 2012. In 2021 he was the recipient of the prestigious Don Banks Music Award from the Australia Council and the Limelight Australian Artist of the Year: Critic's Choice. In 2022 he was included in *The List: 100 Arts & Culture influencers*, *The Australian*.

With his prodigious musicality and building on his Kalkadunga heritage, Barton has vastly expanded the horizons of the didgeridoo.

Australasia Season
Messums Wiltshire
6 May – 9 July 2023



John Walker, *Oceania*, 1984

Marking our presentation of *The Hidden* by Tim Georgeson and William Barton, exhibitions at Messums Wiltshire this season will celebrate art and artists from, or inspired by, the Australasian continent, looking at the impact of this unique landscape, and its history, on artists from contemporary filmmakers, musicians, painters and printmakers to the work produced by the Papunya Tula Artists, a community founded in 1971 comprising traditional Aboriginal people from the Western Desert, predominantly of the Luritja/Pintupi language groups.

Inner Landscape

Long Gallery

6 May – 12 June



Euan Macleod, *Cloudy Flares*, 2022

This exhibition presents selected works by artists from, or inspired by, Australia and New Zealand, in celebration of our season focused on Antipodean culture and heritage. The collection of work is diverse while the artists are connected by their emotional and psychological engagement with the Australasian landscape and outback topography. It is this deeply-rooted commitment to a sense of place that enlivens their imagination and fuels their practice – the landscape consciously or unconsciously entering their work and, ultimately, their values.

Euan Macleod has explored the Alpine area of New Zealand as a climber encountering the elemental and magnitude of forces in the environment. His inhabited 'landscapes' offer representation of his internal world, rather than referencing a specific place. For sculptural ceramicist Ros Auld, landscape is a continual source of inspiration and theme throughout her work with its contrasting strength and fragility reflected in bold forms with complex surface textures and glazes. John Walker's paintings from his period in Australia convey the effect of the heat and light on his palette. References to the tribal sculpture of New Guinea, the masks from the Sepik, and the bark paintings of the Australian aborigines then began to appear in his work. His Oceania series confronts the dilemma of two cultures being fused, the clash between Western and non-Western art practices. The work of master printmaker **Dianne Fogwell** is invested in how humanity has affected the natural world. She sees herself as a metaphor for the landscape with its resilience and its ageing while appreciating its fundamental beauty.

The exhibition extends to showcase a group of works by leading practitioners of the Papunya Tula Artist group including **Ray James Tjangala**, **Turkey Tolson Tjupurrula**, **Florrie Watson Napangati** and **Leonie Napaltjarri**. In this remote desert community artists have transformed what had once been temporal body decoration and ground paintings into paintings on board and canvas using iconography and design drawn from their own culture.

Indigenous Australian people have lived in the remote deserts of Australia for tens of thousands of years. In the late 1960s, the Australian government moved several communities from the Western Desert region – primarily Pintupi, Luritja, Warlpiri and Arrernte peoples – to the Papunya settlement, which is located about 150 miles south of Alice Springs in the

Northern Territory. Whilst a tradition of body and sand painting was prevalent – historically passing from generation to generation, down each distinct family line and depicted old stories, sacred imagery and transcendental visual codes - it was not until the first years of the 1970s that members of the community began to paint on to canvas in acrylic. In 1972 the Papunya Tula Artists Pty Ltd was officially founded as an artist cooperative, owned and operated by members of the community. The group's work, often referred to simplistically as 'dot painting', has since been shown on almost every continent in the world with Papunya Tula Artists' works in the collections of major public institutions globally. This exhibition at Messums Wiltshire represents a rare opportunity to see works from the PTA group outside Australia – pieces that speak to ancient traditions carried through time, representing both temporality and permanence, representation and experience.

Biographies – Papunya Tula Artist Group

Ray James Tjangala was born c.1955 at Yunala rockhole, west of Kiwirrkurra in Western Australia, the son of Anatjari Tjampitjinpa (a founding member of the Papunya Tula Artists in 1971) and Tjungkaya Napangati. Ray began painting for Papunya Tula Artists in the late 1980's while living at Walungurra (Kintore). By the late 1990s he had moved further west to Kiwirrkurra and his return to his home country, along with the passing of many of the senior artists, led to his distinction as one of the most recognizable Papunya Tula Artists. Ray currently resides at Kiwirrkurra. He has exhibited in Paris, the Netherlands, Slovenia and Australia. His works usually contain grid patterns referencing the land of his country and the story of Tingari Tjukurrpa or Tingari dreaming. During the creation era, Tingari ancestors travelled long stretches of country performing rituals at specific sites and shaping and creating the natural features of the landscape.

Florrie Watson Napangati was born in the area around Mt Doreen, north west of the Yuendumu community c.1950. Shortly after she was born her father passed away and her family walked to Mt Doreen Station. Later she moved to Yuendumu where she lived until her first husband

passed away. She later remarried Jimmy Brown Tjampitjinpa and now resides in Kiwirrkura. Florie began painting for Papunya Tula Artists in 2007.

Leonie Kamutu Napaltjarri was born in the bush at Ikunyitji (Haasts Bluff) in 1948 to Malyungka Nangala and Kamutu Tjungarrayai. Her mother said she was from Tjukurla in WA. Leonie is the younger sister of Long Jack Phillipus Tjakamarra's first wife, Susette. She sees herself as the 'younger auntie' of Long Jack's eldest daughter Charlotte Phillipus. Leonie attended school at Papunya. Her first husband was Dalton Abbott Ngala Bangarta, with whom she had two daughters. She had seven children with her second husband Kenny Lillius. Kenny was the brother of Kiwirrkura Chairman Jimmy Brown. Leonie has many grandchildren, some of them married with children of their own. Her father's brother was Tjungarrayi Kingsley, who was one of the first painters at Papunya in 1971 and taught Leonie and her sister to paint.

Turkey Tolson Tjupurrula was born near Haasts Bluff c.1940. Early in his life he worked as a cattleman around Haasts Bluff, Papunya and Mt. Liebig. He painted for Papunya Tula Artists from 1971 through to his death in Alice Springs in August 2001. In 1999 Turkey contributed to the Kintore mens' painting as part of the Western Desert Dialysis Appeal.



Turkey Tolson Tjupurrula, *Suite*, 1992

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For further information and press images, please contact: press@messumswiltshire.com

MESSUMS WILTSHIRE is a leading multi-purpose gallery and arts centre set inside a restored thirteenth-century tithe barn and surrounding buildings with exhibition space, sculpture garden and restaurant.

MESSUMS LONDON is a 2,000 sq ft exhibition space on Cork Street behind the Royal Academy. It hosts a rolling programme of exhibitions for our contemporary artists.