

2016 Adelaide Biennial of Australian Art: Magic Object

27 February – 15 May 2016

Art Gallery of South Australia, Samstag Art Museum, Museum of Economic Botany, Carrick Hill

Review: Teri Hoskin, Artlink

www.artlink.com.au/articles/4449/2016-adelaide-biennial-of-australian-art-magic-obj/

'...Chris Bond has built an entire reputation in the artworld as a manufactured identity, through his alter-ego and shamanic identity, Tor Rasmussen, evidenced through documentation and by-products – published books, libraries, publishing houses, ISBN codes and an email address (kraken666@internor.com) as, a Norwegian death metal figure. Rasmussen as Bond's doppelgänger is "muse, master and alter ego". As with conceptual art of the 1960s and 1970s, the works presented are the documentary proof of private actions. After the fact, these remainders are hand-crafted and painted simulacra (copies for which there are no originals) of non-existent publications embedded within the wall of the gallery as so much debris from a collision with another dimension – demonstrating to this viewer that space is curved and not simply that which is enclosed by walls or defined by objects within it. Chris Bond lives in the same house as Rasmussen, who can show himself at any time, often at night. Blurred dark images of backyard experience were shown by Bond during the artists' panel session. This is where madness and magic collude. Not quite Antonin Artaud but certainly in the realm of the schizoid personality able to articulate a complex experience. You had to be there. Bond produces the paradoxical mimicry of the very artifice his dark doppelgänger mocks. His titles are virtually untranslatable – *mortgin kinerok eir sig cranchniholtvagen*, "margin of himself"? – a title of one of his meticulously made objects that appears to be a book so precisely mimicked that it *becomes* a book.

Installation view, 2016 Adelaide Biennial of Australian Art: Magic Object, Anne & Gordon Samstag Museum of Art, University of South Australia, featuring work by Chris Bond. Photo: Chris Bond. Courtesy the artist, Darren Knight Gallery, Sydney, and THIS IS NO FANTASY + Diane Tanzer Gallery, Melbourne.

The works of Louise Haselton (AGSA) and Chris Bond (Samstag) most challenge, in different ways, this overt excess of things, the alliance between the maker as artist and truth as object, breaking a direct correlation between visibility, meaning, and place in the world. Haselton resists telling or knowing, while Bond makes clear the mutability of truth...'



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