

# AUSTAUSCH / EXCHANGE



MARR GROUNDS WITH TONY COLEING, ALEKS DANKO, JOHN DAVIS,  
BONITA ELY, KEVIN MORTENSEN, BRUCE McLEAN, TONY TREMBATH,  
STEPHEN TURPIE, THE DINGO FENCE AND THE BERLIN WALL.

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17 MARCH - 7 APRIL 1984

29 OCTOBER - 23 NOVEMBER 1984



IVAN DOUGHERTY GALLERY  
CITY ART INSTITUTE  
SYDNEY COLLEGE OF ADVANCED EDUCATION  
cnr. Albion Avenue & Selwyn Street  
Paddington NSW 2021  
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Gallery Hours: 10am-5pm Monday to Friday  
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Gryphon Gallery

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# AUSTAUSCH EXCHANGE

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.....as a film and videotape  
.....as an external art installation  
.....as an internal art gallery exhibition  
.....as a book

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## AS A FILM AND THE VIDEOTAPE:

16mm film and 3/4" U-Matic cassette video: 9 minutes, Colour, Sound.

Artist: Marr Grounds. Director: Lluxex. Co-Director: Marr Grounds. Producers: Marr Grounds & Lluxex.  
Actress: Jacqueline Schoone. Camera: Rick Feist. Sound: Renate Scholle & Marty Tismer.  
Music: ABM. Dingo Fence Material: Jim Dale.

The film and video tape is available from:  
Egon Bunne, Geisbergstr. 12/13, 1000 Berlin 30, West Germany.  
Marr Grounds, 13 MacDonal Street, Paddington, N.S.W. 2021, Australia.

Artist's Comment: The dingo fence stretches across the continent of Australia for 5,000 kilometers. It was erected to prevent northern dingos from snatching the occasional sheep from the south but its length is littered with the carcasses of nomadic native animals seeking food and water. It is an ecological disaster, a lethal monolith which symbolizes man's arrogant misunderstanding of mother earth, his separation from nature. - The Berlin wall separates man from man. It makes West Berlin an artificial and vulnerable island in a political power game. The visual impact of the wall perversely depicts its dehumanizing consequences. - Within this context the artwork and film "Austausch/Exchange" was conceived. It refers to a previous artwork titled "Oxide Street" which was recently made on the dingo fence in central Australia. These contrasting urban and rural environments on two sides of the world have been my reference. The visual key to the artwork and film is the two enormous walls of misunderstanding. - Marr Grounds, Berlin, 1982.

Director's Comment: The Berlin Wall was inherited from our fathers. Here as well as there. It is longer than the Dingo Fence and higher. No-one is allowed to climb over it. In the West it is painted over with graffiti, but also watched over. In the East, border patrols can be seen all day and night on the hunt. With our back to The Wall, we find ourselves in the future - a gloomy land. - Lluxex, Berlin, 1982.

Other video tapes which are related to "Austausch/Exchange" are :  
- DINGO FENCE (20 Min.)  
- CAIRN TWO (10 Min.)  
- GENTLEPERSON'S HALT (10 Min.)

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## AS AN EXTERNAL ART INSTALLATION:

This art installation was eight large panels which were painted amidst the graffiti on The Berlin Wall near Künstlerhaus Bethanien. It served as the movie set and it was visually related to the internal art gallery exhibition .... it was an exchange with the Dingo Fence in Australia.

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## AS AN INTERNAL ART GALLERY EXHIBITION:

This permanent art work consists of eight large relief canvas panels which were an exchange with eight other artists. These artists' are close friends and the large canvases could be considered as three dimensional letters which were offered for interaction and completion. These art works were originally exhibited at Künstlerhaus Bethanien, Berlin, from 28 May to 13 June, 1982.

The related film and videos were played during the exhibition period.

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## AS A BOOK:

At the foot of the eight canvases is the original graphics and layout for the forthcoming book which is an integral part of "Austausch/Exchange".

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"Austausch/Exchange" was assisted by the Australia Council (Visual Arts Board), the D.A.A.D., and the Künstlerhaus Bethanien.

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## CREDITS:

Photograph of John Davis' Work: Mark Strizic

Photographs of Other Works: Marr Grounds

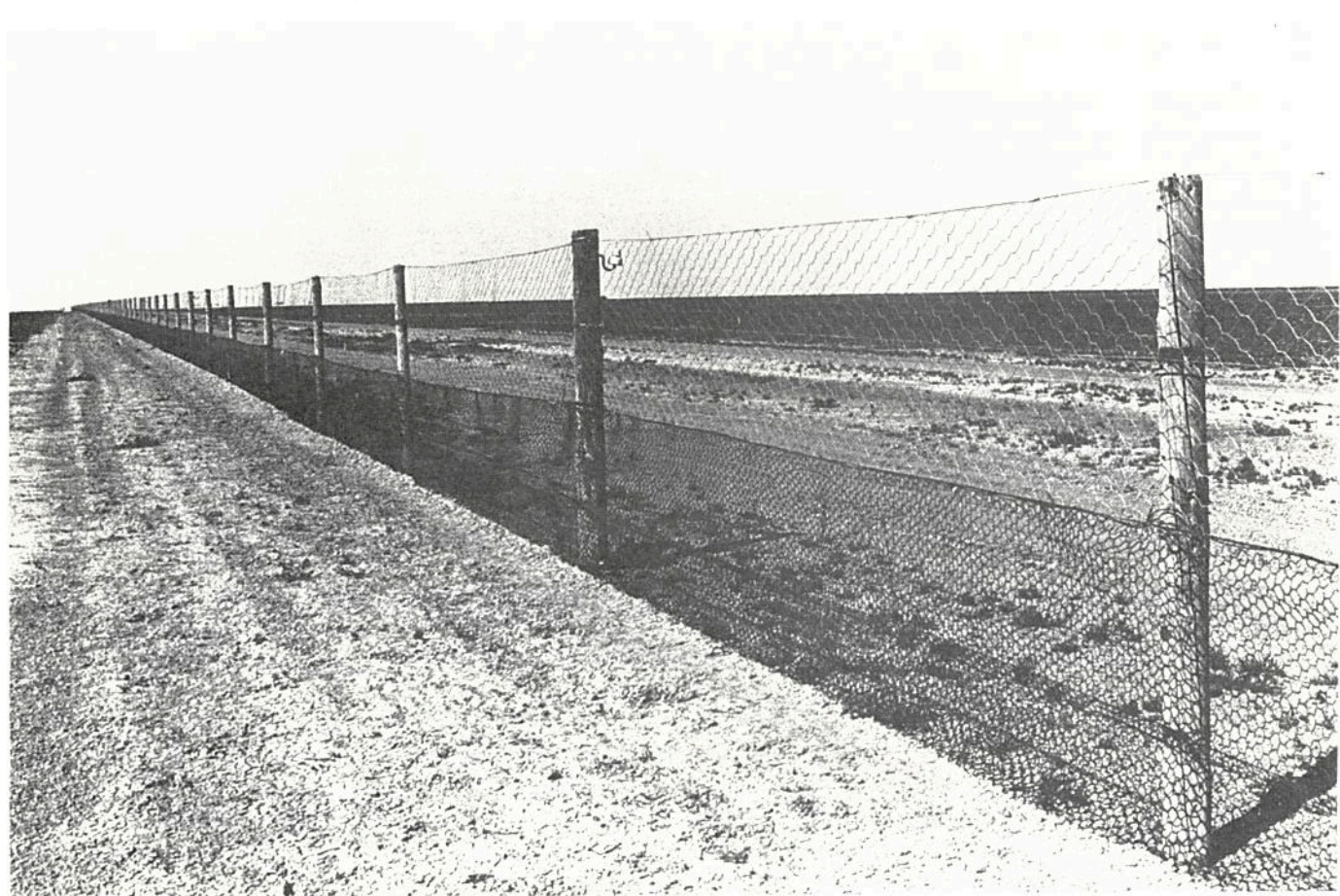
Layout: Marr Grounds

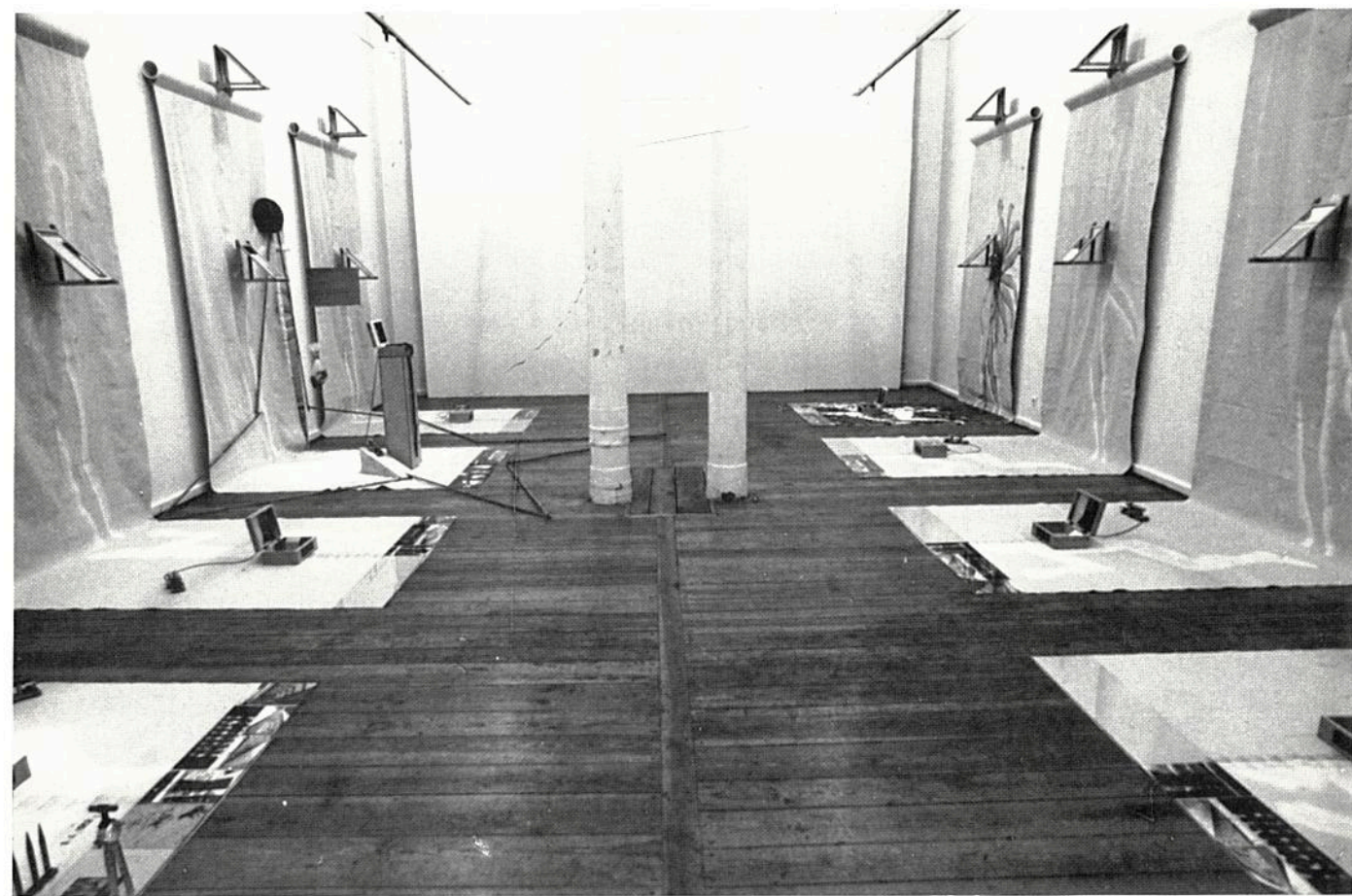
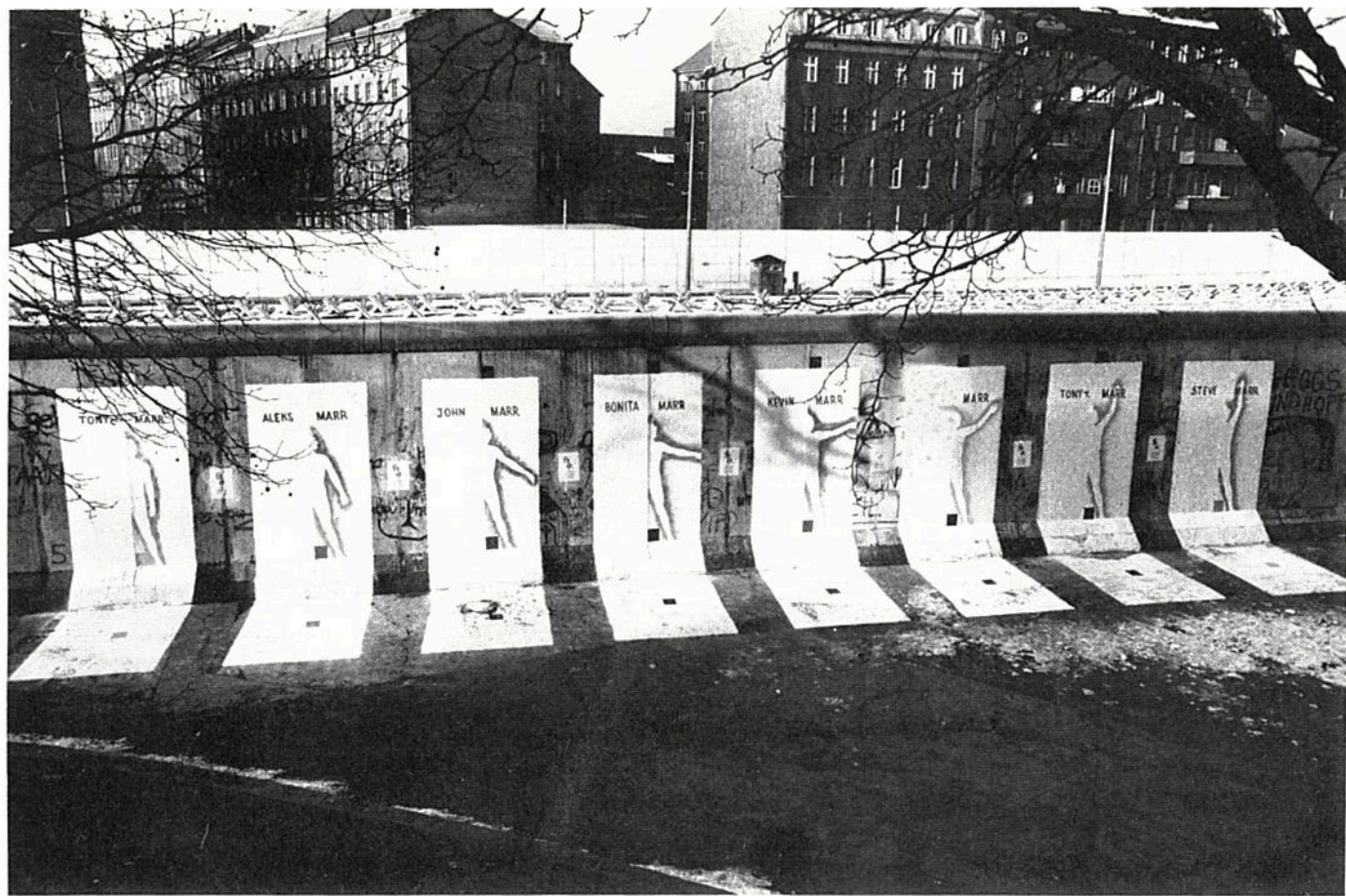
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# MARR GROUNDS

with EIGHT OTHERS

Marr Grounds  
Kunstlerhaus Bethanien, Mariannenplatz 2, D-1000 Berlin 36, West Germany

To: Tony Coleing  
Aleks Danko  
John Davis  
Bonita Ely  
Kevin Mortensen  
Bruce McLean  
Tony Trembath  
Stephen Turpie

25 December, 1981

Dear

Glücklich Weihnachten from a very cold and white Berlin on Christmas Day.

For some time I have been reminiscing about you, my Australian home, and about myself as an expatriate here in Berlin. As is the nostalgic habit of lonely travellers, I have been writing many postcards and letters to my friends.

The attached sketches illustrate some further proposed letters which are quite elaborate. They are three dimensional "message sticks" with large dimensions (3 x 2 x 2 metres), of mixed media, and in a related series of eight. These letters are also intended as exchange pieces for your interaction and completion.

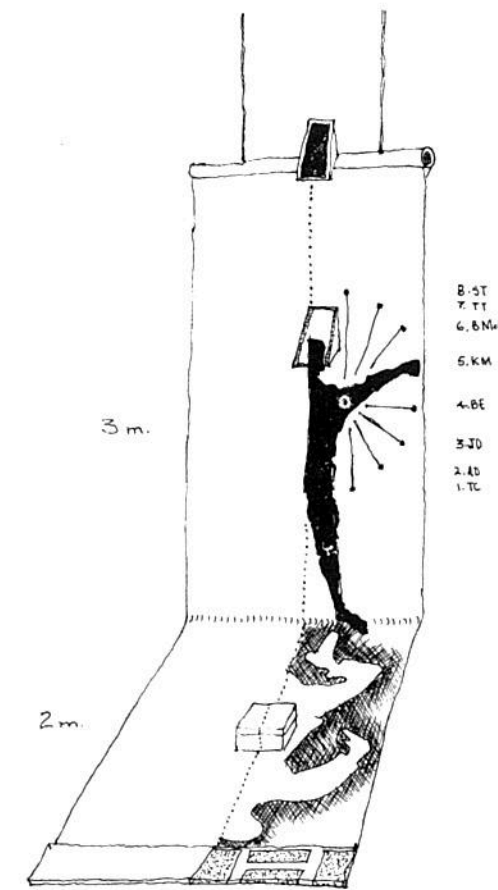
One of them is addressed to you and I hope that you will accept it. It will be mailed to you for completion after the group of eight is exhibited here in Berlin from 28 May to 13 June, 1982. Most of them will be exhibited in an incomplete state before you have had the opportunity to participate in the exchange.

When you complete the exchange piece I would like to again exhibit it in the series of eight when I return to Australia.

Some years ago I initiated a similar series which were exchange boxes titled "Morceau d'Echanger". They were started in Paris and they were eventually exhibited at Watters, Ewing, and Ray Hughs Galleries.

Affectionately,

Marr



TOP PERISCOPE MIRROR  
WITH PHOTO OF VIEW OVER BERLIN WALL

BOTTOM PERISCOPE MIRROR

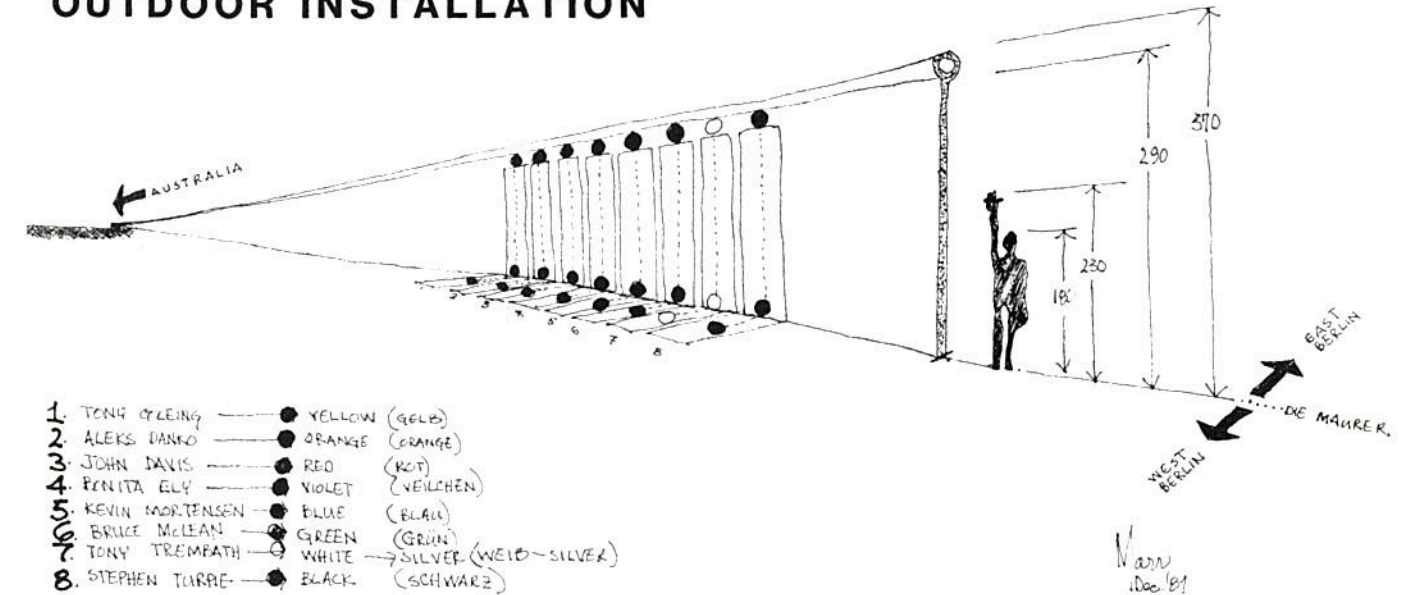
RENAISSANCE MAN  
WITH 8 ARM POSITIONS

BOX WITH 8 BIOGRAPHICAL STATEMENTS  
FALLEN MAN WITH  
8 FIGURES FROM BERLIN COBBLE STONES

BOOK LAYOUT UNDER GLASS

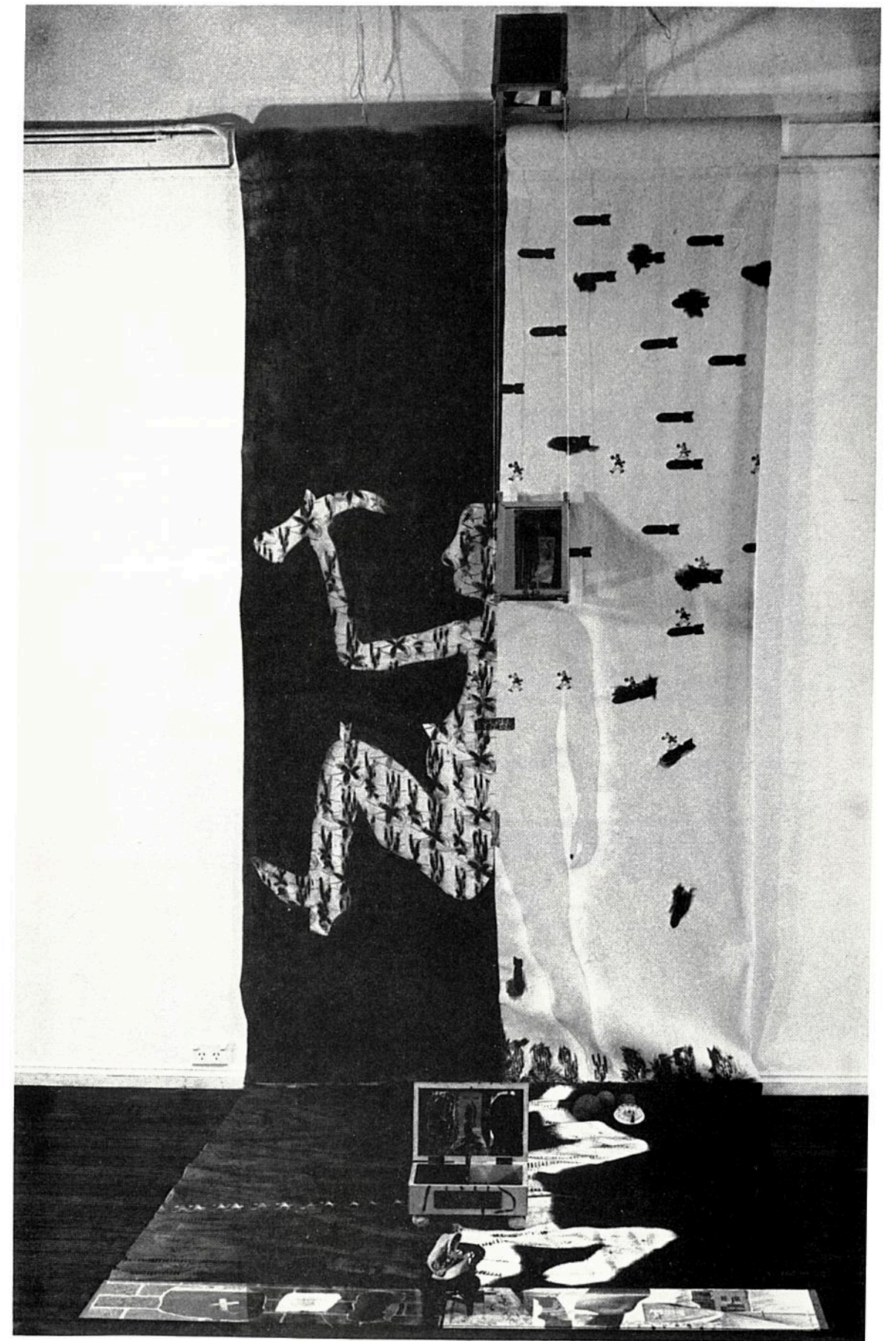
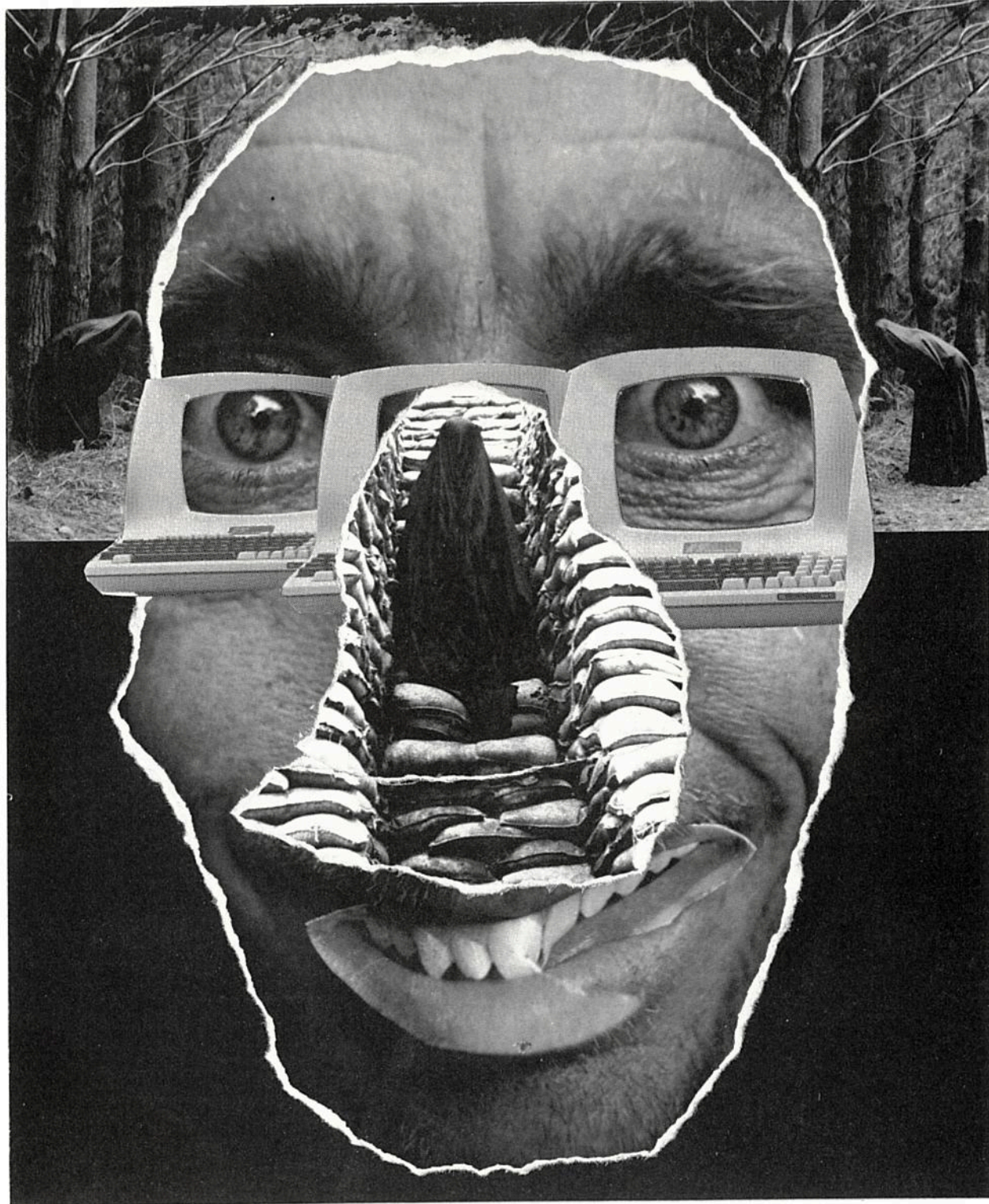
← by OTHERS → by MARR →

## INDOOR EXHIBITION OUTDOOR INSTALLATION



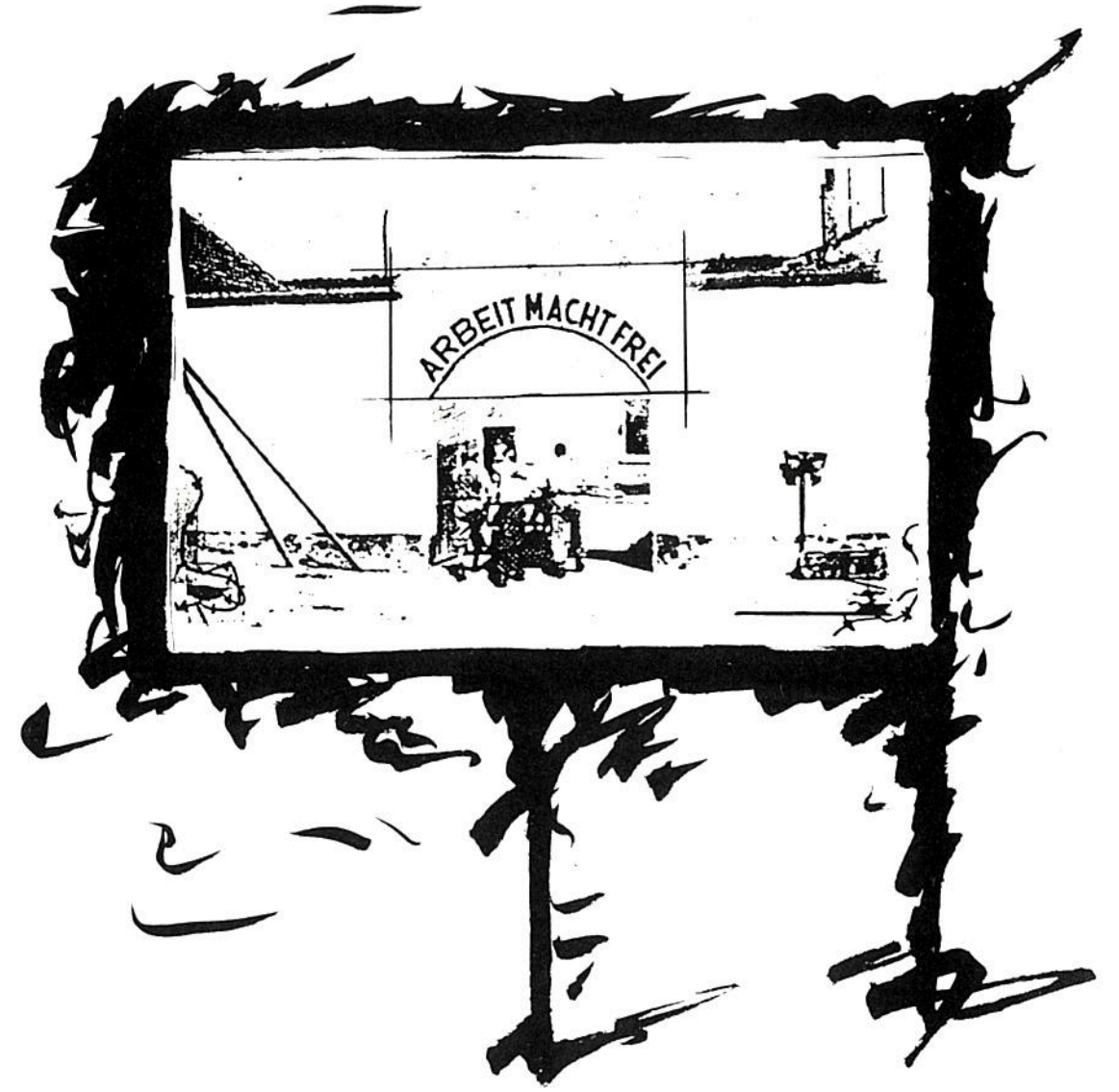
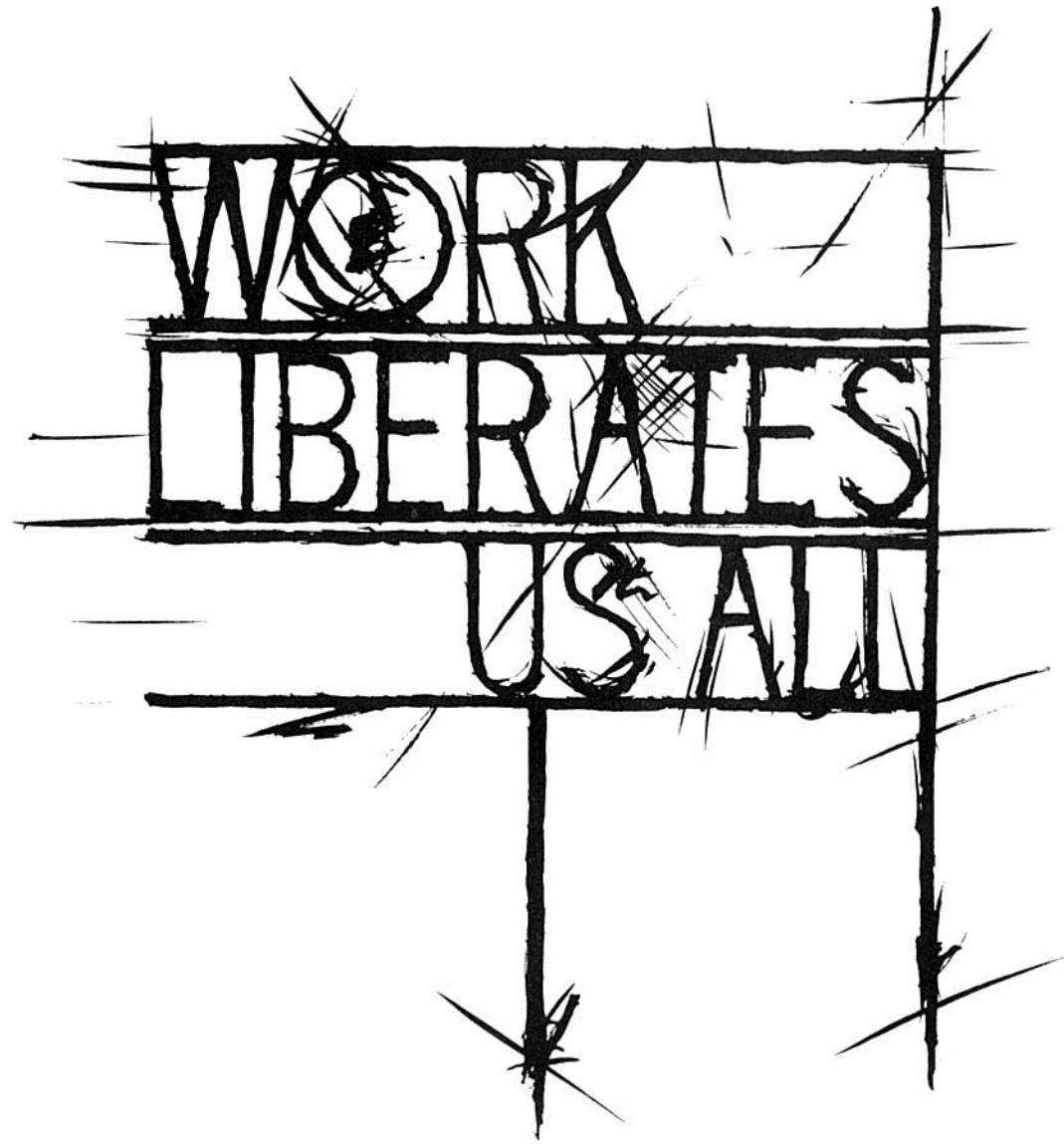
TONY COLEING

with MARR GROUNDS



ALEKS DANKO

with MARR GROUNDS





# JOHN DAVIS

with MARR GROUNDS

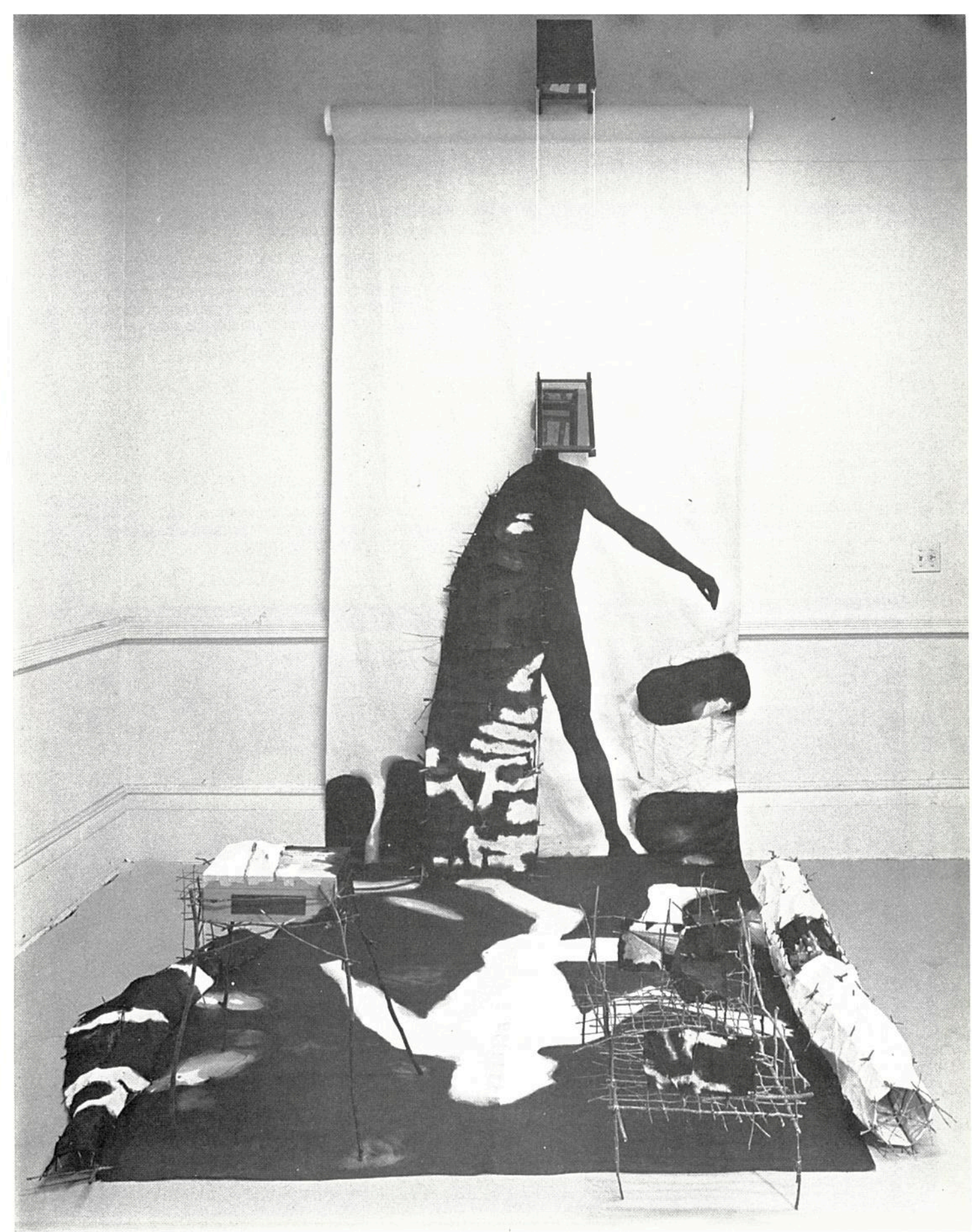
## CATALOGUE STATEMENT

After due consideration of the complexity of making a work which was also the responses of another artist to a foreign environment, I thought I should treat the offered material in a similar way, that is, treat it as an environment which exists, and in which I was to contribute my directions and ideas.

Through my responses to the existing images, I was able to re-interpret their objectivity into a close relationship with the forms and images that I wished to include, thereby establishing a new expressive context, to include ambiguities of figurative and abstract means, of flatness and form, and to establish a sense of place.

The piece is composed of parts, just as the final installation of the eight responses will be a collection of parts.

John Davis



growing enormously... day dreaming... surrounded by the Berlin Wall... announcements, hostility, + angst...

As I lie back on the blue velvet couch in my studio...

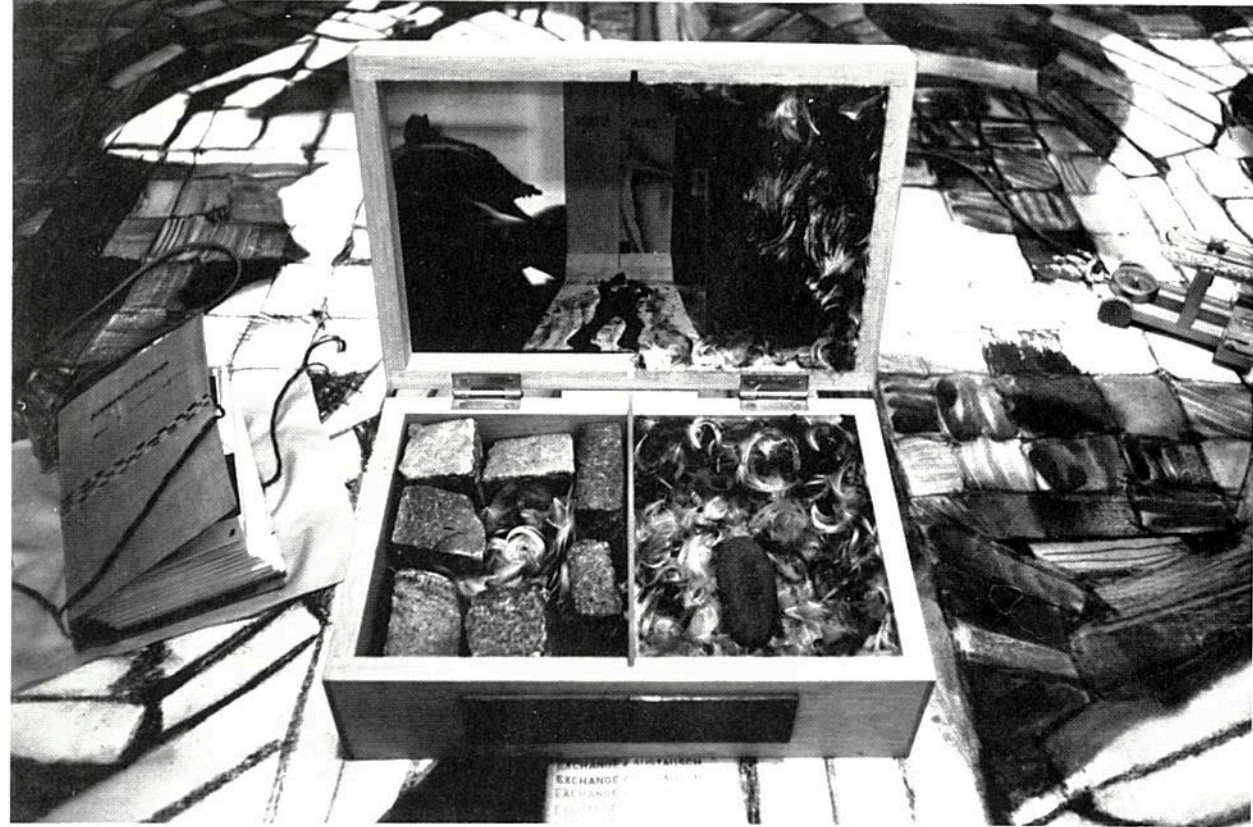
I am androgynous. [I am both Mother and] Father, since [I copulate] with myself...[and with those who love] me...I am the Womb [that gives shape] to the All...I am Me[iroth]jea, the glory of the Mother. — Elaine Pagels, "The Gnostic Gospels".

In our Occidental view of life, woman, fashioned from man's rib, can at the most strive unsuccessfully to imitate man's superior powers and higher vocations. The basic theme of the initiatory cult, however, is that women, by virtue of their ability to make children, hold the secrets of life. Men's role is uncertain, undefined, and perhaps unnecessary. By a great effort man has hit upon a method of compensating himself for his basic inferiority. Equipped with various mysterious noise-making instruments, whose potency rests upon their actual forms being unknown to those who hear the sounds...they can get the male children away from the women, brand them as incomplete, and themselves turn boys into men. — Margaret Mead, "Male and Female", Penguin.

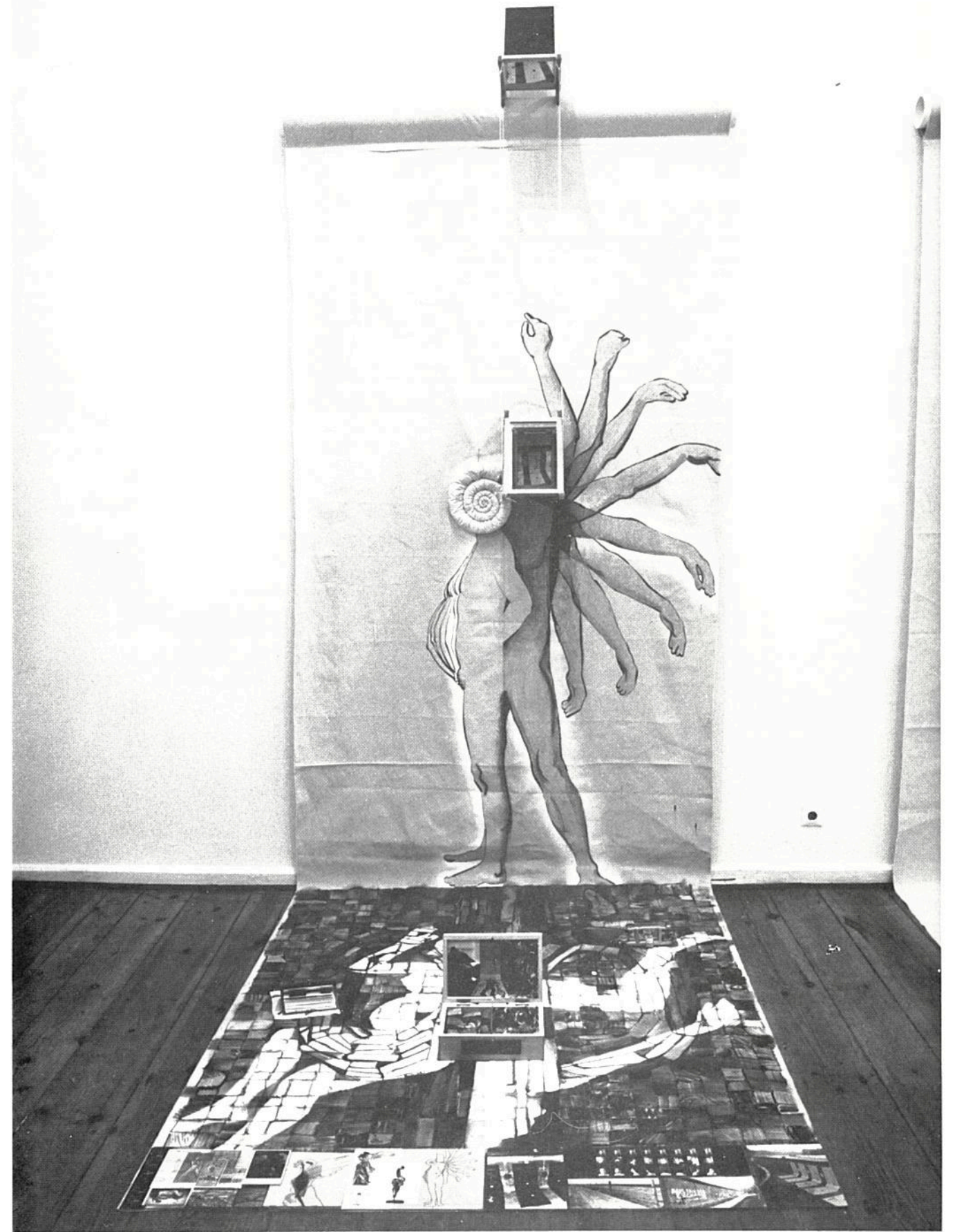
I, the woman who circles the land — tell me where is my house,  
Tell me where is the city in which I may live...  
I, who am your daughter...the hierodule, who am your bridesmaid —  
tell me where is my house...  
The bird has its nesting place, but I — my young are dispersed,  
The fish lies in calm waters, but I — my resting place exists not,  
The dog kneels at the threshold, but I — I have no threshold...  
— Sylvia Brinton Perera, "Descent to the Goddess", Inner City Books.

But what reassured me above all was...the feeling of the uniformity of all things. The Splendid Absolute. No doubt I had learnt to reconcile myself to death, which is why all things, even the most cruel, now only seemed to me to appear balanced, their meaning being perfectly immaterial. — Antonin Artaud, from "Letter to the Clairvoyante," "Collected Works, Vol. I", John Calder, London.

What would happen if one woman told the truth about her life?  
The world would split open. — Muriel Rukeyser, "Käthe Kollwitz" from *The Speed of Darkness*.

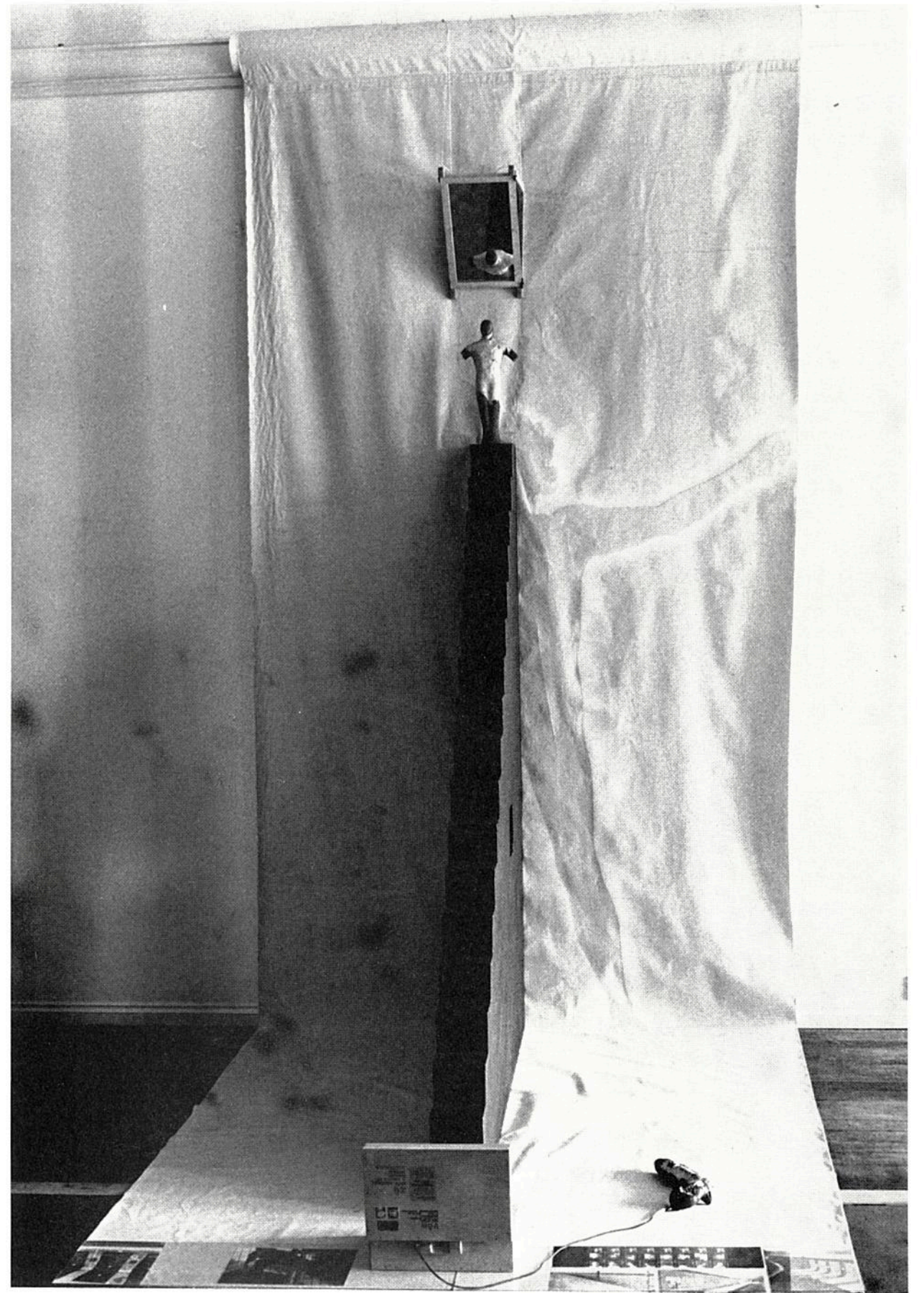
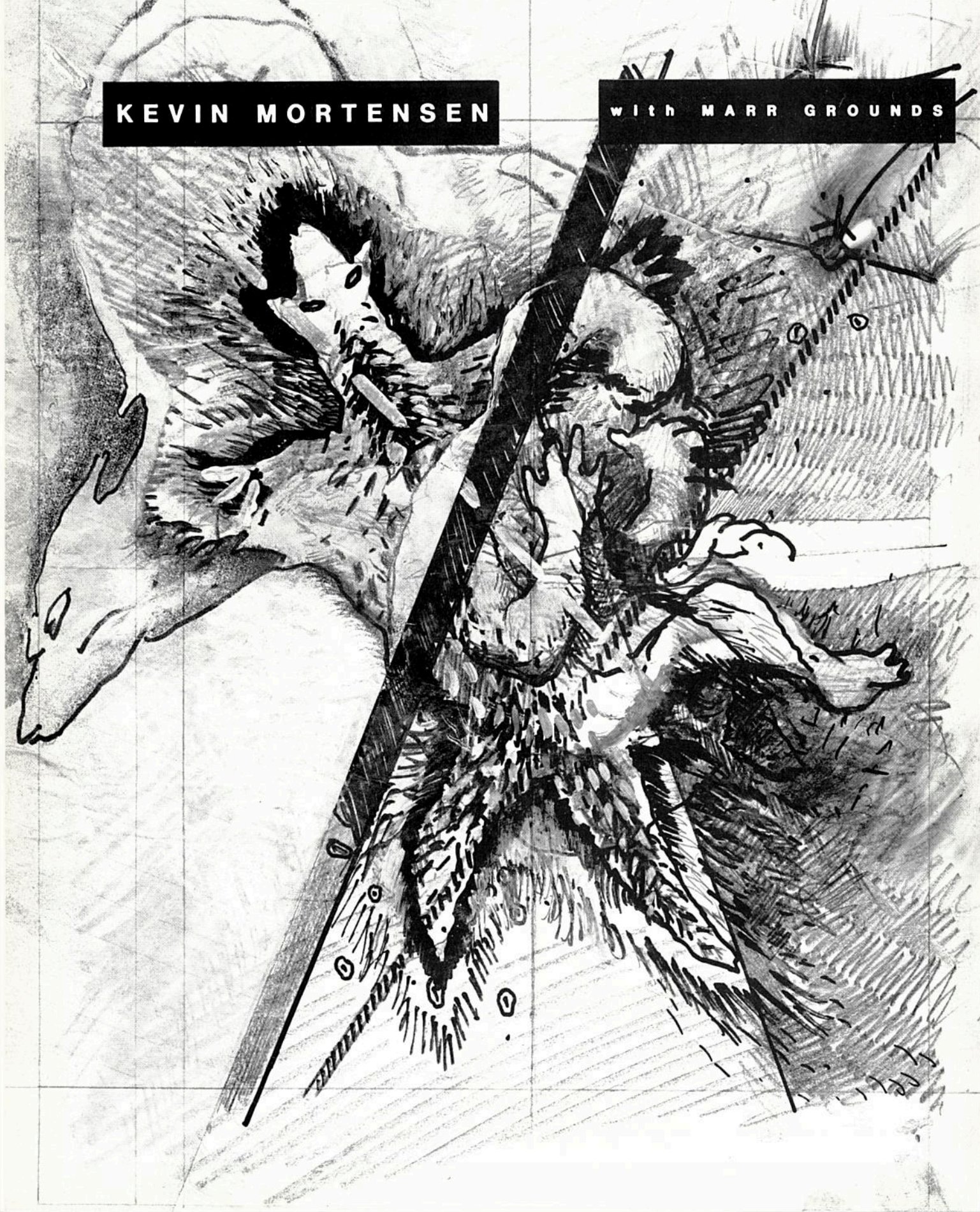


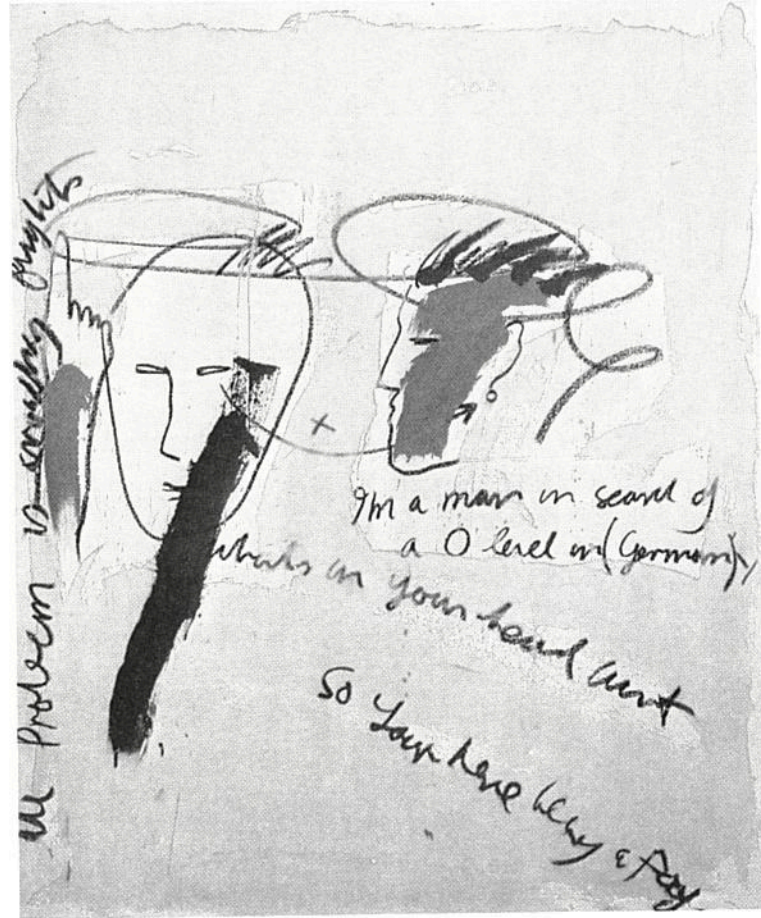
day dreaming... chaotic... growing naturally



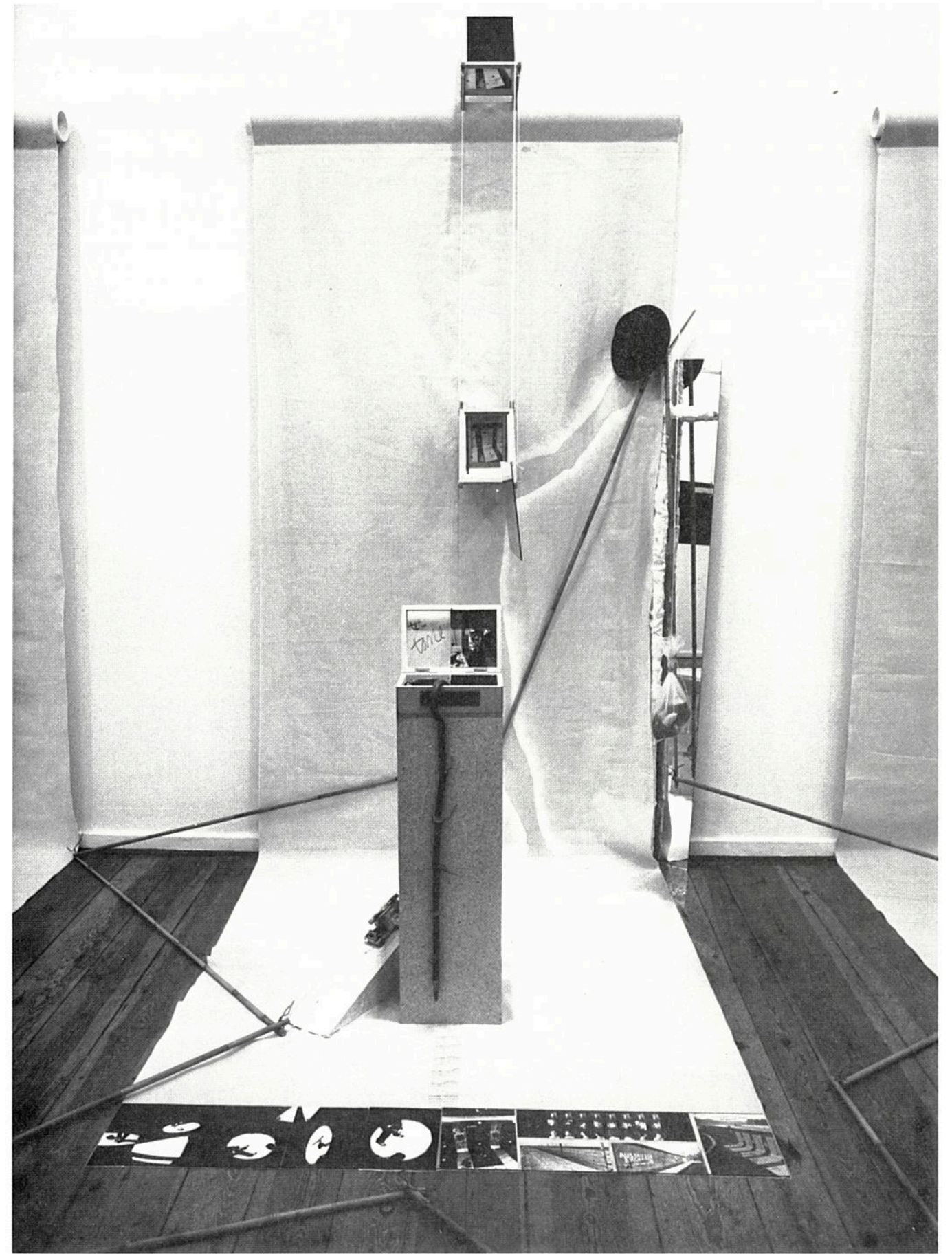
KEVIN MORTENSEN

with MARR GROUNDS





the hat the wedge the cheese the wall  
"art world coming"



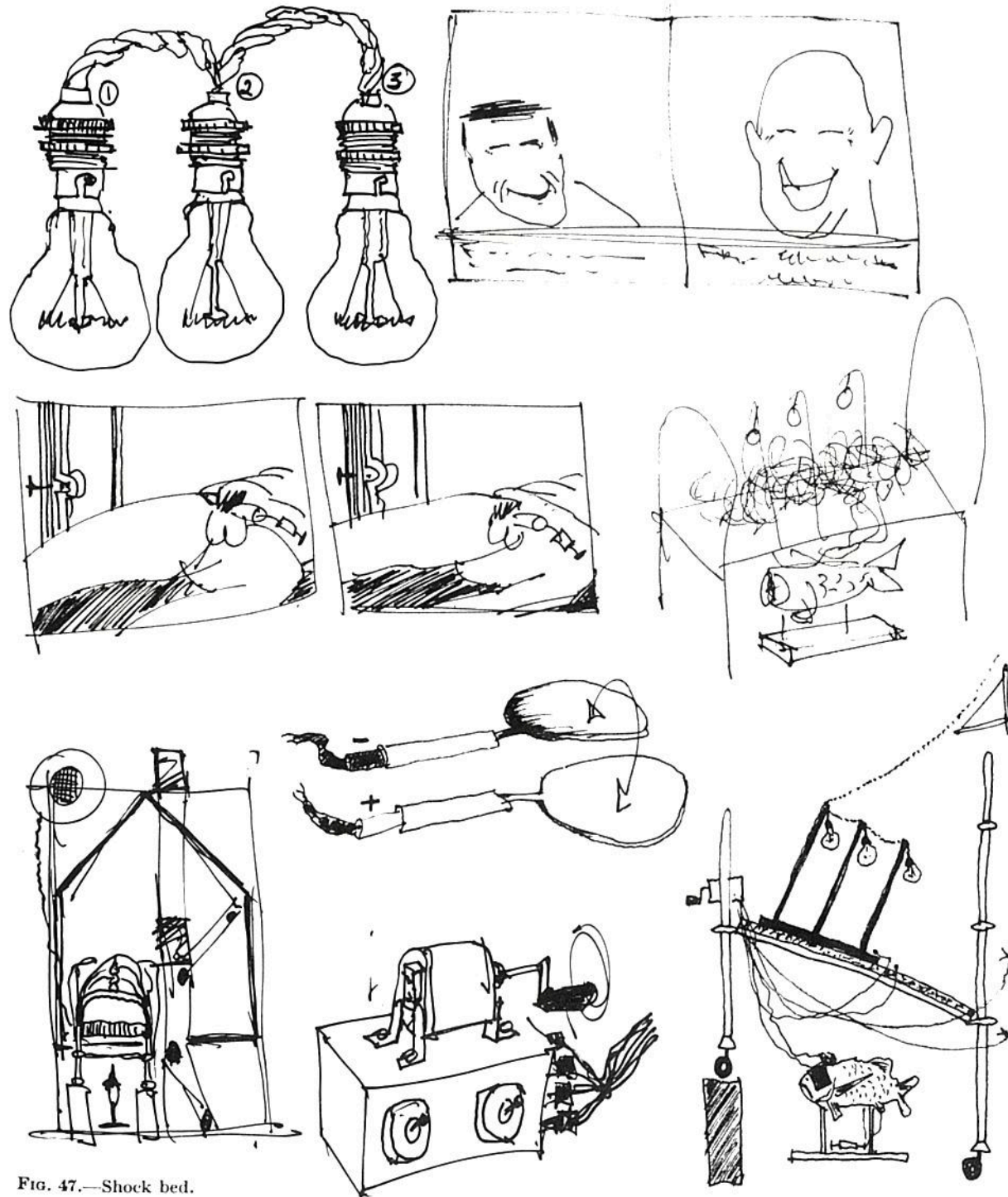
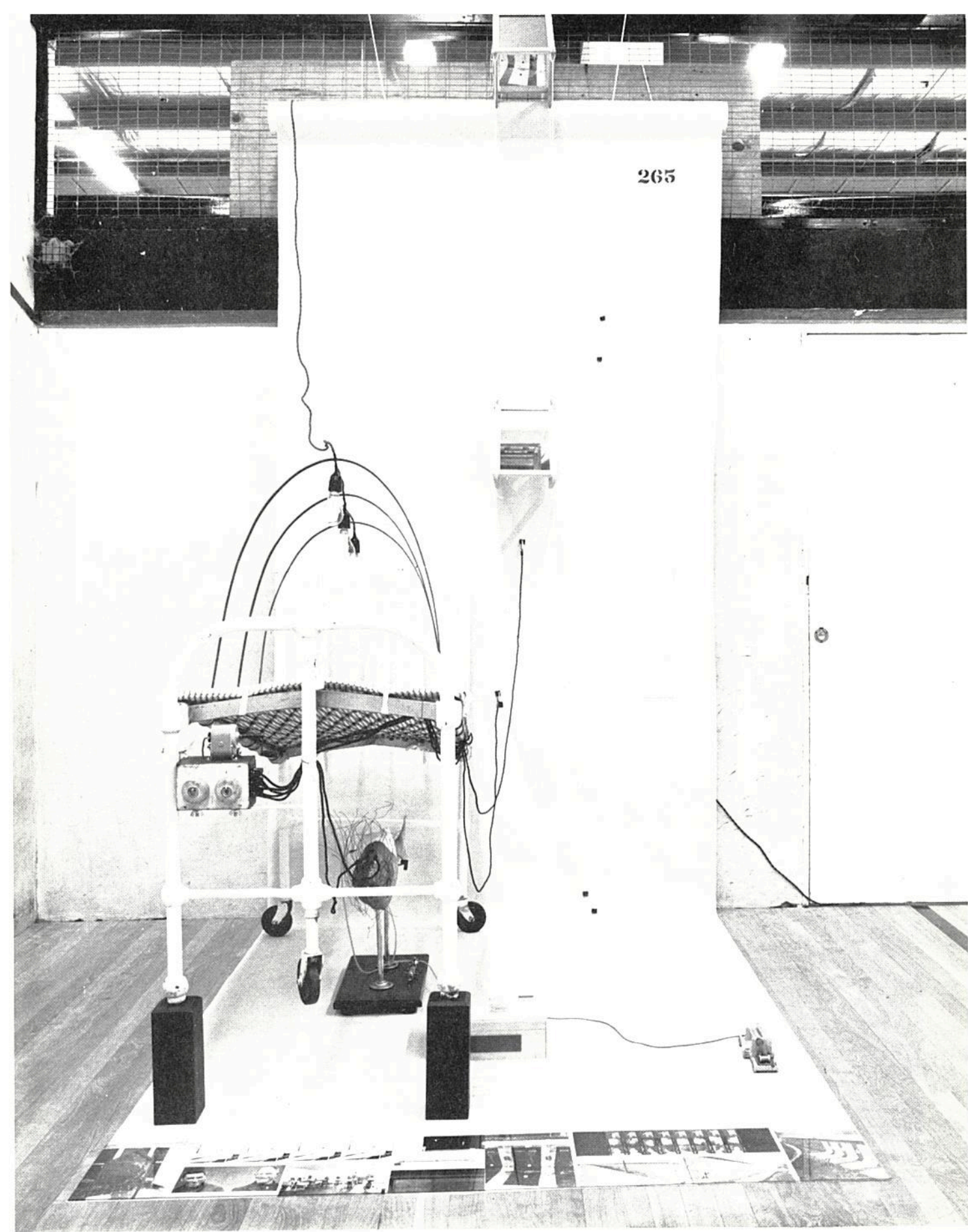
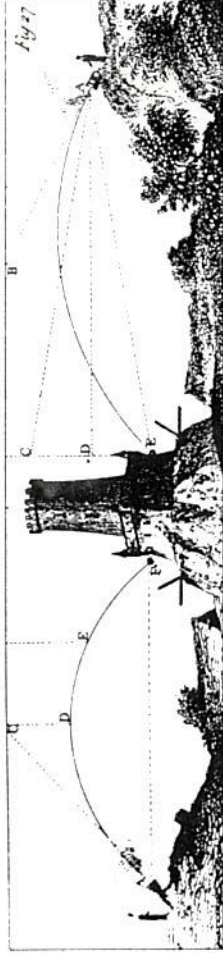


Fig. 47.—Shock bed.





DRAWN GAMES

Deutsche Demokratische Republik  
Ministerium für Auswärtige Angelegenheiten

*A work containing the sheep  
folks well lit*

Transitivisum



zur einmaligen Reise durch das Hohheitsgebiet  
der Deutschen Demokratischen Republik  
auf der kürzesten Fahrstrecke mit der Eisenbahn

*by keeping wandfare  
Fahrverbindungen  
U-Bahn Kottbusser Tor*



*i. A. *Demok*  
on the boil watched  
and ambened.  
7.9 up 8.83*

A 20/2

"No (a headshake is more polite) to an equivocal "Let's play on for a while." You need make no reply at all. Simply making a move counts as a refusal. You cannot be compelled to talk except for a single phrase in archaic French.

In competitive play the effect of a draw is that each player scores half a win, i.e., half a point.

(1) By Agreement.

It used to be permissible to offer a draw at any stage of a game. The introduction of clocks, however, made it necessary to forbid a player to distract his opponent while the latter's clock is ticking. The Laws now give a precise moment for offering a draw—just after moving and just before starting your opponent's clock.

Even though a player keeps within this rule, if he keeps offering a draw repeatedly "without reasons manifestly well founded", he can still be accused of worrying his opponent and "may incur penalties extending even to forfeiture of the game". In actual practice he is always warned first.

An offer of a draw may be quite informal, e.g., "Draw?" The reply varies from a curt

**NOT NEGOTIABLE**

If both armies are reduced below the strength needed to mate, e.g. King and Bishop against King, the players normally agree to a draw automatically. But it is not compulsory. So against an obstinate opponent you might need to invoke method (4), the Fifty-Move Rule. The authors have never seen this lunacy occur in real life.

(2) By Stalemate. When a player is not in check at the moment but has no move except one that would place his King in check (see Diagram 12), it is Stalemate. It is not mate, because it is not even check. The game cannot go on, as the stalemated player has no legal move, and yet neither player has won. So the game is called a draw. Stalemate adds a touch of quaintness,

