CAMOUFLAGE CULTURES

SURVEILLANCE • COMMUNITIES • AESTHETICS & ANIMALS

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SCA GALLERIES

Sydney College of the Arts

The University of Sydney

8 to 31 August 2013

Curated by Ann Elias and Nicholas Tsoutas

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FOREWORD

Camouflage Cultures: surveillance, communities, aesthetics & animals is the first major exhibition of contemporary art and camouflage in Australia. It continues the forward thinking, experimental mission of the University of Sydney's Sydney College of the Arts. The University has a long history of fostering significant interdisciplinary research that satisfies the curiosity sparked by self-reflexive artistic practice and scientific method. In the Second World War Australia's leading artists worked on campus with scientists to research the practices and theories of camouflage in support of the war effort.

Interest among contemporary artists in intersections between disciplines in creative arts and the sciences is, if anything, stronger today. Artists utilise and interrogate the products of science and through practice produce new knowledge. A good many of these artists are staff and graduates of Sydney College of the Arts. *Camouflage Cultures* includes work by them and others, including Robyn Backen, Maria Fernanda Cardoso, Debra Dawes, Alex Gawronski, Shaun Gladwell, Sarah Goffman, Emma Hack, Ian Howard, Jan Howlin, Jonnie Morris and Justene Williams. Together, their work addresses a multiplicity of interpretations evoked by the term "camouflage."

In conjunction with the exhibition, Sydney College of the Arts is staging a major international conference partnered with the University of Northern Iowa and the University of Auckland. The cultural and intellectual exchange embodied in such relationships further extends such important projects and continues the University of Sydney's long-held commitment to international collaboration.

A project of this scale involves many partners and we are very grateful for the support of the Australia Council for the Arts, the Ian Potter Foundation, the Goethe-Institut and the University of Sydney's International Project Development Fund.

None of this could have come to fruition without the vision, insight and tireless efforts of Associate Professor Ann Elias and Nicholas Tsoutas. Congratulations are due to them for producing this remarkable exhibition and conference. I also extend my sincere appreciation to the staff and volunteers who have ensured the success of *Camouflage Cultures*. In particular, thanks are due for the work of Nerida Olson, Public Relations and Marketing Manager and Priscilla Gundelach, Administrative Assistant for Research and Project Manager. In addition, Professor Ross Gibson, Wendy Ju and everyone else involved as producers and participants.

Finally I extend a warm vote of thanks to Professor Jill Trewhella, Deputy Vice-Chancellor (Research), for her continued support for internationally leading, practice–led research at Sydney College of the Arts and for officially opening the exhibition.

Professor Colin Rhodes
Dean, Sydney College of the Arts
Chair, Division of Architecture and Creative Arts

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CAMOUFLAGE SEEMS TO BE THE ONLY GAME IN TOWN

Nicholas Tsoutas

Today the act of camouflage as deception and concealment pervades every aspect and condition of life and has almost become an agreed means of exchange and negotiation. Camouflage is used to negate and disrupt what we thought of as solid and real causing us to overlook or misrepresent it or to turn our attention away from it towards something else. In this act of considered, almost surgical undoing of the subject, the intention is to carefully divest the subject of original meaning by conferring upon it instead another preferred meaning or code. In doing so, the original subject is either rendered invisible, or displaced, forgotten or made less prominent. In either context, camouflage as a process and more particularly as a political construct, has served to confuse and diminish what was once considered real in relation to the traditional priority of the subject, in order to reprioritise the world in ways that suit the demands of current political situations and power relationships. The subject is only given priority and prominence if the situation requires it.

We live in the shadow of big politics, where the revelations of *Wikileaks* disrupted the processes of concealment, subterfuge and deception, which are the name of the game. Truth and reality are constantly tested in this cat and mouse game of espionage and counterespionage, surveillance and counter-surveillance where language is used to camouflage any form of reality and representation. Like democracy the notion of free speech is vulnerable to manipulation, camouflaged with presumed agreement, staged realities and media management. Truth and the subject seem to be both victims and fluid concepts that can easily be manipulated at the expense of what was once privileged as truth.

Think China's truth with its surveillance and political containment of the Internet. Think of the Arab Spring, the revolutionary waves of protest across the Middle East where truth lay in the images shared and was perpetuated throughout social media but was dismantled through the various governments' propaganda and agenda of political camouflage. Truth became fluid as each person, each conflict, and each protest generated different perspectives. But protests used social media and the dissemination of global information to unveil the camouflage and turn surveillance back onto the power structures of authority. Think also of the infamous destabilisers of camouflage: Edward Snowden, Julian Assange, Bradley Manning who revealed the hidden agendas of the United States and its allies putting the camouflage of global powers into the public domain. By making the invisible visible *Wikileaks* shifted public consciousness away from the tactics and strategies of deception to rethinking their assumptions of the role of government, the processes of democracy and the political environment of global relationships.

The truth in this global and interconnected world is no longer singular but multiple, manipulated and pliable. Even the way that Bradley Manning, through the use of camouflage, was able to reveal the truth by transferring the secret, concealed documents and files on the CD labelled "Lady Gaga". How something as simple as changing the title of a CD to that of a pop culture icon, completely shifted the context of the subject and was deemed harmless. This is an example of how appearances are often deceptive and secret. Camouflage often reflects the normal, the understood, the everyday in order to hide or conceal difficult, destabilising conflicts.

Truth depends on perspective and in globalism's multiple perspectives we can no longer rely or be assured that what we see or hear or what we are told is accurate or real. No longer can we trust what we see or hear to be true. We can, however, be confident that any reality is concealed behind a camouflage of constructed truths that need to be believed and realities that need to be seen. In these spaces, we the public have been made painfully aware that we must navigate between the actual and its re-enactment - or spin - as we know that the meaning and value of reality is deeply conditioned by political and institutional frameworks. These frameworks strategically negotiate and control the exchange and publication of democratic as well as socialist structures and processes both directly and indirectly. In this context camouflage helps obscure the real consequences of political actions such as war, or the controversial demonisation of boatpeople, refugees and forced migration. In these contexts camouflage provides the alibi or scapegoat that makes these unethical actions morally bearable for all citizens to politically condone. Within government the politics of camouflage has become a standard, an enforceable strategy of concealment for the manipulation of truth and political gain. Truth is now like a refracted prism, much like the camouflage fatigues; it obscures, obfuscates and leads us in different and divergent directions.

Our cities and our constant connection to the Internet become the contemporary panopticon where we are surveilled, measured, judged and manipulated by both private corporations and government authorities. The panopticon historically created a space where every action, notion or thought was monitored; physicality was involved in being watched or disciplined. In contemporary society the tools for this panoptic surveillance have become so subtle, so part of the everyday that we as citizens forget or accept our constant state of surveillance. We are trapped in a more sinister panopticon, one where we are not even aware of its presence. However, camouflage has also been employed to destabilise this panoptic surveillance and authority. The Guy Fawkes mask, synonymous with the Occupy Movement and other protest movements, has been used to unmask and challenge the authority of the State. It destabilised the authorised processes of governments and surveillance by empowering those who were being surveilled to become the surveillors of power, government and corporate structures through camouflage in anonymity. Camouflage seems to be the only game in town.

THE EXHIBITION

The artists selected for *Camouflage Cultures* cross boundaries between painting, video-art, installation, performance art, new media practices and sculpture to address the two key principles of camouflage - concealment and deception. They explore camouflage as a style, and a set of aesthetic strategies, to interrogate contemporary art in contemporary society. There is a real interest in the conflict between what is deliberately concealed and what is authorised as visible. Camouflage is the strategic concealment and revelation of all aspects of our physical and abstract, aesthetic and political existence, whether it be sexuality, architectural style or national identity. The contemporary landscape with its accelerating global problems of war, famine, homelessness and environmental disaster is rife with these fluctuations between strategic exposure and concealment. Camouflage culture has ultimately become a permanent condition of global exchange; it affects the perceptions of artists in the contemporary world and impacts on the visuality of their daily lives.

It is deceptive to make us doubt our own certainties of perception. Ian Howard's works - including *Delta Double Fence* (2012) - create doubt about how political statements are used and how they are intended to be perceived or to deceive. His eight calligraphic rubbings of signs on the border between China and North Korea, which translate as – "We should take care of good relations between ourselves and North Korea and please look after both our relations and the fence" - seem innocent but in fact they camouflage the permanency of borders in the most heavily militarised zone on the planet.

Shaun Gladwell's works *Double Field/Viewfinder (Tarin Kowt)* (2010) and *Jack in the Green (Lambretta-AGS 195 to Triumph-GVL2MXD)* (2013) also explore the militarised use of camouflage. Two videos offer a critique on the effects of war. In his theory of camouflage Jacques Lacan suggested camouflage is concealment as display:

> Mimicry reveals something insofar as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage … It is not a question of harmonizing with the background, but being against a mottled background, of becoming mottled—exactly like the technique of camouflage practiced in human

warfare.[1]

In one of Gladwell's videos, a soldier in camouflage costume set against a desert background, frivolously balances an automatic weapon in his fingers, and is only made visible by the apparent playfulness of his actions. This is in contrast to the serious gravity of the Afghan war zone which demands concealment and invisibility against an equally invisible "enemy". In contrast the conjoined video shows a returned serviceman, a war casualty, performing a balancing act on crutches against a "mottled" graffiti urban background, perhaps New York. No longer in uniform he appears to vanish into the mundane city which renders him invisible along with any real possibilities of visible dissent and protest against war. Through mimicry of his background this figure suggests that we benignly accept the war and its consequences. In his work Gladwell also emphasises how the high visibility of camouflage patterns in everyday life means that clear demarcations between fashion and war, cityscapes and war zones and civilian and military realms blend, conflate and reduce.

A similar blurring of boundaries is apparent in Alex Gawronski's work *Scenery* (2013) where the artist constructs an installation with a purpose-built wall that effectively distorts the object's purpose in relation to the background/gallery. It serves as an institutional critique. By embedding what may or may not be a wall as part of the gallery architecture he emphasises that it is the white cube that functions as the most pervasive form of camouflage in the art world. Gawronski's strategy is to break down the dichotomy between art and its consumption by the museum, and conversely to reveal the complex power relationship that the museum has with art. In so doing he creates a self-conscious critique of the original function of the museum and the art that it authorises.

Bricked (2013) evolves from Robyn Backen's research into the acoustics of ancient whispering architecture. Communication systems are the subject of this work, in particular language, code and remembering. This two-part sound installation plays with languages that morph from the visible to the invisible. *Bricked* uses language as a subterfuge by creating a meta-text that functions as a code. As well as spoken in hushed tones the text becomes anamorphic, a coded disguise or graphic where the convention of text disappears and turns into pattern.

Debra Dawes's work *Untitled* (2013) from the series *Double Dealing* explores the shifting territories of political power and authorisation through intense optical effects of hard edge abstraction to give material form to the subject of camouflage in political life. Dawes suggests that politicians dazzle us with rhetoric, conceal their mistakes and cover up their deceptions. By concealing the simple word "sorry" she offers a national apology to the indigenous communities of Australia, using camouflage to subvert the act of refusal by the then Prime Minister, John Howard:

> Although these two principles, blending and dazzling, seem opposed, they very often combine in nature, which includes warfare and politics. This apparent contradiction is worth thinking about as it goes, I believe, to the heart of life.[2]

Both Justene Williams' performance videos, *Static Ballet* (2012/13), and Emma Hack's performance painting (Hack will make a new live performance painting for the exhibition), mask and make invisible reality including intentions, thoughts and objects. The artists change their identities at will. Blending is a form of empowerment as it hides gender and identity behind distracting displays of movement, sound and colour. The artists go undercover and remain camouflaged, yet the artworks are able to speak about a multiplicity of concerns. This invisibility also reminds us about the human capacity to conceal ourselves from others while in full view. They deploy tactics of distraction and "dazzle" to simultaneously conceal and reveal.

Maria Fernando Cardoso's sculptural work *Hojas secas/Dry leafs* (2010), *Hembras palito/Female sticks* (2010), and *Palito/little stick* (2010) explores the invisibility and concealment of camouflage within the natural world. Her work suggests that when a living being, like a stick insect or a butterfly, uses camouflage as a form of protection it occupies a space not dissimilar to death; its stillness is a type of un-living, where death is the camouflage itself. Yet if these animals are disturbed they dazzle their enemy as a desperate measure to conceal their defencelessness. Ultimately, camouflage is about deception and in human social contexts this can be a matter of survival, but it can also be a type of game.

Also interested in animal camouflage is Jonnie Morris however this filmmaker explores the crossing of boundaries between the worlds of animals, militaries and artists. The drama of performative skin, and masquerade, are Morris's subjects. For *Razzle Dazzle* (2013) she films a wide variety of phenomena from octopus camouflage to battleship dazzle in the First World War. Animals, though, are the masters of camouflage and Morris's collage of the biological world shows us just how creative nature can be.

Sarah Goffman's installation *Hard Rubbish* (2013) combines a mass of objects including cameras, gloves, liquids; they become an assemblage of real artworks, fakes and simulations. Goffman describes herself as a trash convertor/collector and her work blurs the distinction between what is real and fake. However, when she makes a simulation of an artwork it becomes an artwork itself, compromising the condition of what we consider to be art in the everyday. The fake is deployed as a camouflage turning a critique of the real against itself.

Jan Howlin's installation *Tools of Engagement* (2013) consisting of suspended kitchen implements, wages war against the traditional gendered roles of the domestic setting. Each ceramic object in the shape of a glass, a saucepan, a rolling pin, hangs in space like a set of flying kitchen utensils. The installation speaks of the unreal positioning of feminine stereotypes of order, domesticity, neatness and prettiness. Yet this immobilisation of the domestic world is further tampered with as each object is painted in camouflage colours that replicate the military camouflages of the traditional masculine world. The artist is inherently gendering each object creating conflict between the feminine function of the kitchen and its occupation by the masculine. She rejects traditional hierarchies and expectations that the kitchen is women's domain. Instead she has positioned herself at war with this expectation and assumption.

Camouflage is the most prevalent and pervasive condition of contemporary society. It functions within our televisual environment and it is the *modus operandi* for corporate media management and government policy-making. It is enacted in popular culture through media, networks and fashion, and in the everyday through global conflicts. It is subtle, obvious, deceitful and deceptive but it is always present as it proliferates seamlessly, consciously and unconsciously. Camouflage is no longer just a case of patterns and optics or associated with military use or prevalent in the natural world as animal and insect defence, but more significantly it has become a social and community anxiety in a globalised world.

Nicholas Tsoutas is an independent curator and writer and he is the Zelda Stedman Lecturer in Visual Arts at Sydney College of the Arts, the University of Sydney.

1 Jacques Lacan, "The Line and Light," Of the Gaze cited in Homi Bhaba, "Of Mimicry and Man: The ambivalence of colonial discourse," *October*, Vol. 28, p. 125

2 Michael Taussig, "Zoology, Magic and Surrealism in the War on Terror," *Critical Inquiry*, Vol. 34, No. 5, 2008, p. 107

A BACKGROUND TO CAMOUFLAGE

Ann Elias

INTRODUCTION

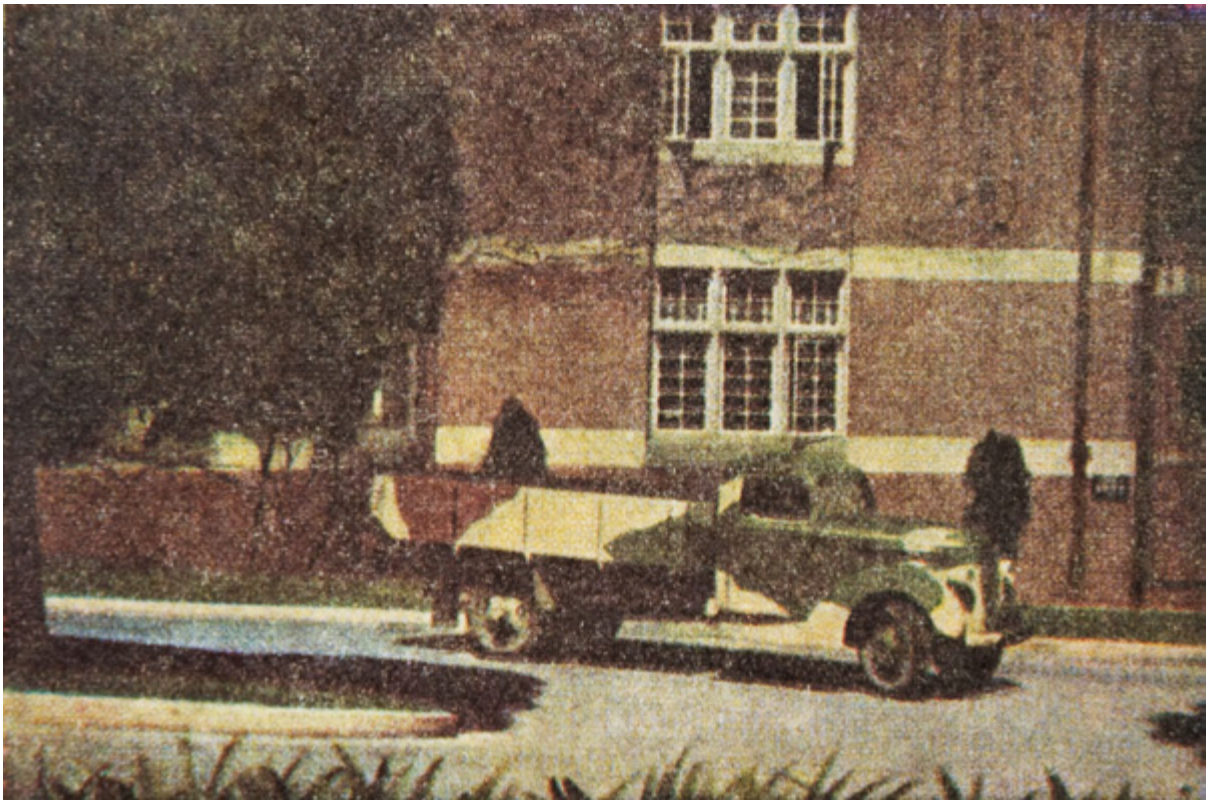
The term "camouflage" refers to strategies of concealment and exposure and its goals include non-detection and non-recognition of bodies and things. These states are achieved either through crypsis which is a process of blending with a background through various means including countershading and disruptive patterning, or mimicry which allows an entity to stand out but in disguise.[1] Among the astonishing results of camouflage are forms that dissolve into the generality of space, objects that morph into the textile surfaces of the world, bodies that hide in full view, and entities that mask the reality of intentions and thoughts. The term 'camouflage' emerged from the battlefields of France in the First World War but its contexts are also social, biological and artistic. In addition to the appearances and behaviours of animals and plants, and to wartime defence, camouflage concerns the visual interplay of figure and ground, chameleonic identities and performative skin, a desire to blend with physical and social environments, a will to discover what lies beyond appearances, and the resolve to expose or counteract modes of surveillance.

It was, however, via its military association that the word 'camouflage' became part of Australian consciousness in the early 20th Century. Yet true to the interdisciplinary nature of camouflage it came to public view due to the work of artists and biological scientists. In Sydney in 1939 the highly visible arts publisher and art patron, Sydney Ure Smith, gathered together a group of artists, architects and designers and formed "the camouflage movement".[2] It was wartime and Douglas Annand, William Dobell, Max Dupain, Adrian Feint, Frank Hinder, John Moore, and Eric Thompson worked alongside the Australian Army at Georges Heights at Mosman to design methods of concealment and deception for civilian and military purposes.[3] All worked under the leadership of William Dakin, Professor of Zoology at the University of Sydney, whose theories on concealment and deception for warfare were based on methods of camouflage in animals and also on earlier research by United States artist and naturalist Abbott H. Thayer and British zoologist Hugh B. Cott.[4]

MODERN ART AND CAMOUFLAGE AESTHETICS

With war culture creating a new consciousness of the body in relation to surveillance technologies, artists undertook research to enable and empower the camouflaged body. In response to aerial cameras, Annand, Dobell, Dupain, Feint, Hinder, Moore, and Thompson were trained to practice and teach a camouflage way of thinking, a state of mind or consciousness defined by Hanna Shell as "the strategic manipulation of one's immediate environment for purposes of self-effacement".[5] At first they were motivated by predictions of a Japanese attack on Sydney and focused their attention on concealment on the ground for protection from the aerial eye. Their work included the building of decoy installations including "barracks" built to disguise military fuel tanks and which are still standing today at George's Heights.[6] But after 1942 their research was directed to the grounded perspective of warfare in the rainforests of the South West Pacific and to methods for making the bodies of soldiers disappear into jungle shadows.

At the same time in the United States modern artists who were also caught in the imperative of war duty similarly chose camouflage as their contribution. In the case of Salvador Dalí, however, it was not war work but a fascination with the relevance of camouflage to surrealist practice that drew him to the subject. In 1942 he published in *Esquire* magazine "Total Camouflage for Total War" and proposed that "to see or not to see (Dali). That is the question, or more precisely, the problem".[7] He was struck to think how well mimicry in nature and war com-



William Dakin
Camouflage Experiment
at the University of Sydney,
The Art of Camouflage,
1941, p.39

pared with his surrealist world of visual doubling and with the paranoiac and displaced images of his paintings and dreams. Dalí referred to surrealism as the "systemization of confusion," a description that seemed to apply equally as well to camouflage in war.[8] Other modern artists in the US were similarly involved with camouflage and in 1943 Arshile Gorky wrote a civil defence manifesto on camouflage for the city of New York in which he argued for the need to "paralyze" the enemy's vision.[9]

So modern developments in military camouflage took place concurrently with developments in modernism.[10] Abstraction's dissolution of form, surrealism's estrangements of vision, collage's disorientation of perspective were trends in modernism that were also useful for the development of wartime camouflage. Many writers have commented on this parallel development but Elizabeth Kahn claimed it was Gertrude Stein who "popularised the notion that camouflage was connected with the work of the artist".[11] The often-quoted anecdote concerns Picasso turning to Stein to claim it was he and cubism that were responsible for the new disrupted camouflage patterns on military weapons. The open forms of cubism were suited to the dissolution of form sought by camouflage. Picasso's friend Roland Penrose, like Picasso's dealer, Daniel-Henry Kahnweiler, believed Picasso had taken "a great step" by piercing closed form and making his sitters disappear into ground rather than stand out with clarity.[12] Applied to warfare Picasso's "disrupted elements" could similarly bring about the disappearance of form.

TELLING THE STORY OF CAMOUFLAGE

The entwined histories of art, nature, science and war in relation to camouflage remained underexplored until the work of Roy R. Behrens. He brought critical engagement to the field by showing how the artist's studio, the scientist's laboratory, the taxidermist's shop, the wilds of nature, the battlefield, and books of natural history were all relevant to camouflage's study and theorisation. His explanation of the etymology of the word itself is often quoted, including in Hardy Blechman's encyclopedic *DPM: Disruptive Pattern Material* (2004). Beginning with the historical French term *camouflet* - a practical joke - Behrens explained in 2002 that:

> It was from this lineage of root words that "camouflage" became the term for the purposeful use of a visual disguise as a military stratagem. During World War 1, the term was exported to English from French. According to the *Oxford English Dictionary,* it first appeared in British print on May 25, 1917, in the *London Daily News,* where it was used in a sentence that said, "The act of hiding anything from your enemy is termed 'camouflage'".[13]

Through a multitude of diverse and exciting visual illustrations Behrens's research over many years has revealed the importance of gestalt theory to how we perceive whole objects in the world and how we are able to prevent something being seen.[14] In tracing the many theories of camouflage he became a specialist in the work of US artist and naturalist Abbott H. Thayer whose early experiments and theories of concealment in nature were instrumental in bringing about new ideas on concealment and deception for the First World War.

Behrens's extensive research also illuminates the extent to which international modernists were involved in camouflage in the Second World War including László Moholy-Nagy, Ellsworth Kelly, Roland Penrose, and Bill Blass. And his work extends the discussion of camouflage into the area of popular culture and fashion by including such evocative examples as the body painting of model Veruschka, an artist who enacted the capacity of the human body to be consumed by its surroundings. Veruschka has subsequently inspired the work of many performance and photographic artists including Liu Bolin and Laurent La Gamba. As Behrens explains, Veruschka had hoped that by camouflaging her skin with feathers, scales and fur she would avoid the "trap" of the public gaze.[15]

The desire to disappear from the world's gaze through camouflage is a subject that has captured the imaginations of many writers including Susan Sontag who wrote about Veruschka's camouflage in a poetic essay on melancholy. While Veruschka tried to lose distinction by close resemblance to her surroundings Sontag noted that her staged disappearance was a "mimicry of death":

> The desire to become fully visible, to be seen (at last) as one is; to be honest; to be unmasked. The desire to hide, to be camouflaged. To be elsewhere. Other. The desire to impersonate someone else, but that is not other enough… The desire to dissolve the self into the world…The desire to be stripped down; to be naked; to be concealed; to disappear; to be only one's skin; to petrify the body; to become fixed; to become dematerialized, a ghost; to become matter only, inorganic matter; to stop; to die. [16]

DISTINCTION

Blend in or stand out? Camouflage, argued Thomas McEvilley in 1987, is as an act of disappearance that distinguishes the contemporary artist from the modern artist. In modernity, "the self was meant to stand out, like figure from ground" whereas in postmodernity, argued McEvilley, the heroic ego recedes into the background as the artist "dons camouflage in a variety of roles like a multiple personality, a figure that melts into the ground."[17] He went further, citing the psychoanalytic theories of D.W. Winnicott to argue in 1993 that art which merges figure and ground "expresses the ego's desire to dissolve itself into a more generalized type of being" while art in which figure and ground are clearly separated "expresses a sense of egoclarity, and a fear of egoloss or of the loss of the clear boundaries between ego and world".[18] Yet when discussing Veruschka Susan Sontag argued differently: that the artist seeking invisibility affirms self as much as puts aside ego.

Sontag's text on Veruschka is interesting in the context of camouflage studies because it recalls one of the most often cited works on mimicry and the gaze. In "Mimicry and Legendary Psychasthenia" (1935) sociologist Roger Caillois wrote that resolving distinctions between an organism and its background, and between the real and the imaginary, is life's "ultimate problem".[19] Borrowing a theory of mimicry related to the insect world Caillois used it to explain the human world. He proposed that in fusing with their backgrounds through imitation - which causes them to lose their boundaries or distinction in space – insects are equally in the grip of a psychological disorder known in humans as "psychasthenia". Comparing human and insect Caillois put forward the theory that when animals including humans lose distinction with their surroundings it is a sign that mimicry has erased life's forces. Mimicry is therefore not always a form of protective camouflage because the individual who is devoured by space experiences depersonalisation through loss of bodily boundaries.[20]

THE ANIMAL

The animal, then, has been an important model for human camouflage and its study. It was the artist and naturalist Abbott Thayer who coined the term 'obliterative colouration' to account for how bodies of animals go unnoticed in their surroundings. Thayer put forward the theory that this is due to gradations of light and shade on the body leading to the animal's effacement as a solid object.[21] He also argued that even brightly coloured animals such as male peacocks (fig. 2) can go unnoticed in mottled backgrounds due to disruptive patterning making their form blend with the background; or at least when their tails are down. The animal therefore 'disappears' in two ways: its colouring and patterning enable it to go undetected, and, as argued in 1935 by Caillois, it succumbs to the all-seeing gaze.

By studying animal camouflage artists in particular have understood the imaginative possibilities of hiding in full view, and the magic possibility of other worlds as invisible to humans as the insects that hide in their gardens. In 1942 John B. L. Goodwin, a surrealist writer and painter, put forward a fascinating question to readers of the New York surrealist magazine *View*:

> If caterpillars can be unperceived against the grass, who knows what monsters may be indiscernible against the mimicked background of sky, or wall, or waterfall?[22]

The mimetic capabilities of the praying mantis, of cuckoos, moths, and zebras, have given artists, scientists and philosophers the greatest insight to the implications of camouflage. Stripes and blotches on skins help flatten the body, but also dissect the body by making it appear dispersed or fragmented, and even transform the body into something seemingly fluid in form. And not only the skins but also the behaviours of animals, especially their stillness and silence, have provided knowledge about concealment and deception for human warfare. In 1992 on the Zadar battlefield on the Croation coast, a doctor recalled how "like animals, we acquired the ability of mimicry, found shelter and bed among the boulders, learned to use them to our advantage – almost turned into rocks ourselves".[23] While animals have been relegated as other, having been seen as deficient in language and morality, Elizabeth Grosz emphasizes that the supposedly distinctive human capacity to speak and reason, know ourselves and deceive, are not distinctively human at all but are "already there in animal existence".[24]

Abbott H. Thayer
"Peacock in the Woods", from *Concealing-Coloration in the Animal Kingdom*, 1907, plate 1

COMMUNITIES

The question of blending in or standing out with respect to the protection of individuals but also in relation to race, class, and gender, is constantly raised in all fields of the arts and social sciences. In postcolonial theory, for example, the enactment of cultural mimicry is relevant to discussion about the colonized subject and colonial authority. Homi K. Bhabha is often quoted from *The Location of Culture* (1994) describing cultural mimicry by the colonized as "at once resemblance and menace".[25] In being almost the same but not quite the same as the colonizer the colonial subject represents an incomplete presence that menaces colonial authority through mockery. The role of mimicry in colonial discourse and literature is also fundamental to the writing of Hsuan Hsu. As a scholar of literature, visual culture, spatial geographies, identity politics and immigration Hsu's interest in mimicry has led him to reflect on the cultural relevance of camouflage more broadly and the lengthy quote that follows provides a useful overview of the scope of the subject of camouflage cultures, and its relevance in the Twenty-first Century. He wrote how camouflage has:

> …become one of the most characteristic traits of postmodern life. Immigrants, minorities, and refugees are pressured to assimilate to new cultural contexts; both stealth bombers and suicide bombers blend in with their surroundings; antennae and radio towers are designed to simulate trees; along the borders between Gilo and neighboring Palestinian settlements, barrier walls are painted to resemble the landscapes they block out; fashion and advertising continually manipulate the fine line between standing out and blending in; and biologists have begun studying the phenomenon of "urban speciation," in which insects and birds mimic and adapt to various aspects of urban environments. The work of scholars like Homi Bhabha and Judith Butler has demonstrated how hegemonic ideals of whiteness and heteronormativity depend upon the unsettling dynamics of "colonial mimicry" and "queer performativity." On the other hand, ideology itself can be characterized as a form of camouflage that veils the manufacture of consent behind a screen of misinformation, media distortions, and affective manipulation.[26]

FASHION AND THE ART OF WAR

The question raised by Hsuan Hsu about fashion returns this discussion to the entwinement of nature, society, art and war in the subject of camouflage. Animals and plants, as well as military patterns engendered by animals and plants, have been the sources of inspiration for camouflage patterns in fashion. The impact has been so profound that "no clothing product has been left uncamouflaged" and the validity of this claim is amply illustrated by Hardy Blechman's tome on camouflage and the many journal articles that now address camouflage patterns and fashion.[27] Suits, dresses, coats, jackets, shoes, hats, cravats, socks, underwear, bags, boots, belts and ties all sport camouflage aesthetics with colours and patterns designed to stand out. To wear camouflage patterns for fashion in contrast to the greyness of the city is the opposite of wanting to merge with the city's surrounds. Is it the case that the co-option of "frog-skin", "desert" and "woodland" patterns for fashion reveals the militarisation of contemporary life through aesthetics? And if so does this mean that the disruptive patterns of soldiers' uniforms confuse the science of war with the art of war? Michael Taussig has argued along these lines prompted by the obvious attraction shown in popular culture to camouflage uniforms. Camouflage patterns on uniforms embody pure aesthetic pleasure regardless of functionality like the elaborate markings and forms on animals that go beyond utilitarian value. For Taussig:

> Camouflaged soldiers bring into being a most curious amalgam of the allegedly utilitarian and the unacknowledged exotic. Blending with the animal world and the love of imitation therein, together with the aesthetic pleasure of theatrical disguise, the coloration we call camouflage illustrates how narrow is the view of the practical, workaday world it if does not admit that the most practical is also the most aesthetic when transplanted from the field to the battlefield. To date the field of aesthetics has paid scant attention to its affinity with the animal and with war, just as it has fought shy of magic and conjuring.[28]

This love of camouflage patterns can be seen throughout the world and in 2005 it became the subject of a major installation by US artist Thomas Hirschhorn. Titled *Utopia, Utopia = One World, One War, One Army, One Dress* Hirschhorn asked whether this global aesthetic isn't some twisted form of utopia. The prevalence of camouflage patterns in the street but also the battlefields of Afghanistan reduce demarcations between fashion and war, and between civilian and military realms. And so, according to the Institute of Contemporary Art in San Francisco, Hirschhorn's question was this: "If everyone on earth is camouflaged, will we be part of one army, fighting the same war? Will we have then reached utopia?"[2]

Michael Taussig addressed the question of why "we all love camouflage".[30] He said it was because the dual acts of dazzling by standing out and disappearing by blending in go 'to the heart of life'.[31] The surrealist, René Magritte, had his own ideas on why people love camouflage. The reason, he argued in a radio interview, is the desire to know what lies behind appearances:

> Each thing we see hides another; we always want to see what is being hidden by what we see. There is an interest in what is hidden and what the visible does not show us. This interest can take the form of a fairly intense feeling, a kind of contest, I could say, between the hidden visible and apparent visible.[32]

We enjoy seeing the camouflaged thing and we enjoy trying to understand the thing it hides. That is why so much has been made of Andy Warhol's claim: "if you want to know all about Andy Warhol just look at the surface of my paintings and films and me, and there I am. There's nothing behind it".[33] Warhol's career was dazzling yet he claimed his own disappearance into the surfaces of his works. One series of self-portraits dating from 1986 even utilizes disruptive camouflage patterns. Is there really nothing behind those commodified, fetishised surfaces? Patterning is a symbolic way of signifying no depth to self. Yet camouflage is a paradoxical aesthetic; while there is insistence on surface there is equal insistence on depth signified by the curiosity to look behind and beyond.[34]

CONCLUSION

Camouflage in the 21st Century is a subject and practice of military science, biological science, culture and society. All are contexts in which concealment and deception – the conceptual underpinnings of camouflage – find physical, visual and psychological expression. Camouflage's ever-increasing associations today with war and everyday life are apparent in the global escalation of national military patterns and the cooption of military aesthetics for street fashion. But there is also intensifying interest in the chemistry and physics of animal behaviours and colours.[35] And mimicry remains a popular conceptual tool to interrogate social processes. As well, camouflage informs a variety of approaches and outcomes in contemporary art, as it did in modernism. Artists are drawn to it for physical, philosophical, aesthetic, political suggestion involving the interplay of concealment and revelation, and for the poetic suggestiveness of invisibility.

Ann Elias is Associate Professor at Sydney College of the Arts, the University of Sydney and in 2011 published, with Sydney University Press, Camouflage Australia: art, nature, science and war.

1 These terms are commonly used in biology. See Martin Stevens and Sami Merilaita (eds), *Animal Camouflage: Mechanisms and Function,* Cambridge, Cambridge University Press, 2011

2 Max Dupain, "Max Dupain interviewed by Hazel de Berg", Canberra, National Library of Australia, 3 November 1975, Oral DeB 1/874, unpaginated transcript.

3 For details about this history see Ann Elias, *Camouflage Australia: art, nature, science and war*, Sydney, Sydney University Press, 2011.

4 Thayer published *Concealing Coloration in the Animal Kingdom* in 1909, and Cott published *Adaptive Coloration in Animals* in 1940. For detailed discussion of Dakin's connections with Thayer and Cott see A. Elias, *Camouflage Australia: art, nature, science and war,* Sydney, Sydney University Press, 2011.

5 Hanna Rose Shell, *Hide and Seek: Camouflage, Photography, and the Media of Reconnaissance*, New York, Zone Books, 2012, p. 157

6 Sydney Harbour Federation Trust, "Camouflaged Fuel Tanks", *Camouflage Fuel Tanks – Headland Park*, http://www.harbourtrust.gov.au/get-involved/donate/fueltanks.html, accessed 26 May 2013

7 Salvador Dalí, "Total Camouflage for Total War", in Haim Finkelstein (Ed and Translator), *The Collected Writings of Salvador Dalí*, Cambridge, Cambridge University Press, 1998, p. 340.

8 Dali quoted in Roy R. Behrens, *False Colors: Art, Design and Modern Camouflage*, Bobolink Books, 2002, p. 30.

9 Harold Rosenberg, *Arshile Gorky: The Man, The Time, The Idea*, New York, The Sheep Meadow Press/Flying Point Books, 1962, p. 133

10 See Roy R. Behrens, *False Colors: Art, Design and Modern Camouflage*, Dysart IO, Bobolink Books, 2002; Guy Hartcup, *Camouflage: a history of concealment and deception in war*, London, David and Charles, 1979; Elizabeth Kahn, *The Neglected Majority,* New York, University Press of America, 1984; Timothy Newark, Camouflage, London, Thames and Hudson, 2007; A. Elias, "The Organisation of Camouflage in Australia in World War Two" *Journal of the Australian War Memorial*, Issue 38, 2003, pp. 1-10, http://www.awm.gov.au/journal/j38/camouflage.htm

11 Elizabeth Kahn, *The Neglected Majority*, New York, University Press of America, 1984, p.1.

12 Roland Penrose, *Picasso: his life and work*, London, Gollancz, 1958, p. 157

13 Roy R. Behrens, "Etymology" in *False Colors: Art, Design and Modern Camouflage*, Dysart IO, Bobolink Books, 2002, p. 171

14 Roy R. Behrens, "The Fundamentals of Camouflage" in Hardy Blechman (ed), *DPM: Disruptive Pattern Material - An Encyclopedia of Camouflage*, London, DPM Limited, 2004, p.27

15 Roy R. Behrens, *False Colors: Art, Design and Modern Camouflage*, Bobolink Books, 2002, p. 179

16 Susan Sontag, "Fragments of an Aesthetic of Melancholy", and "Introduction" in Vera Hehndorff and Holger Trülzsch, *Veruschka: Trans-figurations*, Boston, New york Graphic Society, 1986, p. 6

17 Thomas McEvilley, *Artforum*, volume xxv1 no. 4 December 1987, p.6-8.

18 Thomas McEvilley, *Art & Discontent: Theory at the Millennium*, Kingston, NY, McPherson & Company, 1993, pp. 84-84

19 Roger Caillois (translated by John Shepley), "Mimicry and Legendary Psychasthenia", *October*, 31 (Winter 1984), 17-32. Originally published in *Minotaure*, volume 7, 1935, pp. 5-10

20 David Lomas offers a fascinating critical engagement with Caillois's article in which he also claims that Caillois later retracted his claim that mimeticism is "a disturbance of space". See David Lomas, "Artist – Sorcerers: Mimicry, Magic and Hystseria," *Oxford Art Journal*, Vol. 25, No. 3, 2012, pp. 363-388.

21 Abbott H. Thayer, "The Law Which Underlies Protective Coloration," *Auk* Vol. 13, No. 2, April 1896, p. 126.

22 John B. L Goodwin, "Remarks on the Polymorphic Image", *View*, 1, Dec-Jan 1941-1942, pp.8-9

23 Mirna Situm, "Physician in War", *Croatian Medical Journal*, Vol. 41, No. 4, 2000, p. 452

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25 Homi Bhabha, *The Location of Culture*, London and New York, Routledge, 1994, p. 86.

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27 Josh Sims, "Culture, fashion, designer camouflage" in Hardy Blechman (ed), *DPM: Disruptive Pattern Material - An Encyclopedia of Camouflage*, London, DPM Limited, 2004, p. 437

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30 Michael Taussig,"Zoology, Magic, and Surrealism in the War on Terror", *Critical Inquiry*, Vol. 34, No.5, 2008, p. 106

31 Michael Taussig,"Zoology, Magic, and Surrealism in the War on Terror", *Critical Inquiry,* Vol. 34, No. 5, 2008, p. 107

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34 See Gerd Gemünden, *Framed Visions: Popular Culture, Americanization, and the Contemporary German and Austrian Imagination,* The University of Michigan Press, 1998, pp. 43-66.

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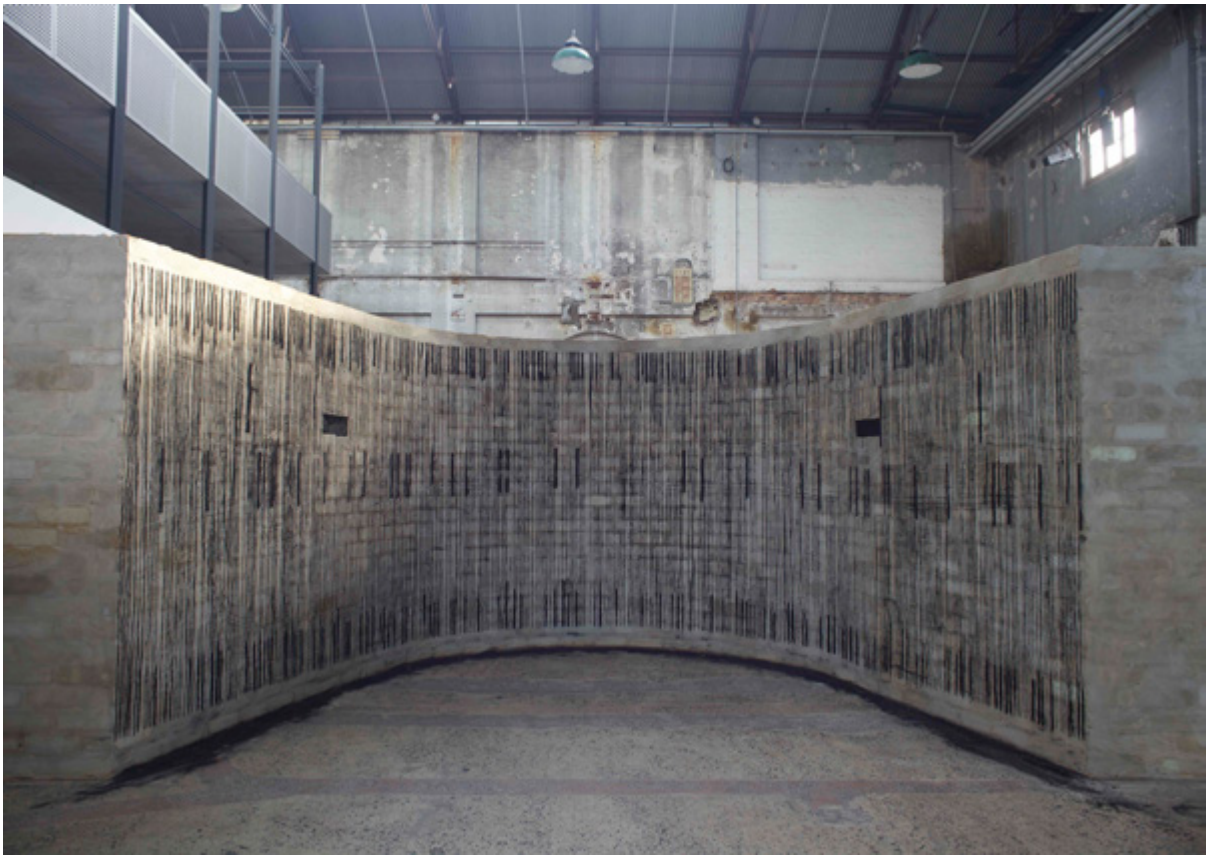
Robyn Backen

Robyn Backen is a Sydney-based artist and recent recipient of the Australia Council Fellowship for 2012-14. Backen's new body of work evolves from her research into the acoustics of ancient whispering architecture. Her installations are often technologically complex yet are minimal in appearance. Systems become the subjects of her work, like those of language and code, classifying, remembering. Robyn Backen has shown in many national and international exhibitions including *Australian Perspecta* (1991 and 1997); *Spirit and Place*, the Museum of Contemporary Art, Sydney (1996); *Flow*, the National Gallery Kuala Lumpur, Malaysia (2000); *Echigo-Tsumari Art Triennial*, Japan (2003); *Imagining Prometheus*, Milan, Italy (2003); *Whispering Trees*, *De Overkant*, Den Haag Sculptuur, Holland (2007); *Exposure*, Rejmyre, Sweden (2011); *Sydney and Sookmyung Exhibition*, Sookmyung Women's University Gallery, South Korea (2011); *Daya/Kindness: Australia India Cultural Exchange*, Habitat Centre, New Delhi, RMIT Gallery, Melbourne (2012) and *Whisper Pitch*, Performance Space Carriageworks, Sydney (2012). She has completed many large public commissioned artworks such as *Weeping Walls*, Sydney International Airport (2001) and *Delicate Balance* at Ballast Point Park for the Sydney Harbour Foreshore Authority (2009) and *Walls that Whisper*, Museum of Democracy at Old Parliament House (2009). Recently she was commissioned to create a site-specific performance *Last Word 2012* for *Siteworks*, Bundanon and *Night Watch* which is a permanent work at the new ATO building in Brisbane CBD. Robyn Backen coordinates the Masters of Studio Art at Sydney College of the Arts, the University of Sydney.
http://news.robynbacken.com/



Robyn Backen
Whisper Pitch, 2012,
Performance Space,
Carriageworks
Bricks, charcoal, sound, projection
Dimensions variable
Photographer: Ian Hobbs

Maria Fernanda Cardoso

Maria Fernanda Cardoso is a leading Latin American and Australian artist who lives and works in Sydney. She graduated with an MFA in Sculpture from Yale University, USA, in 1990. In 1995 she was catapulted to worldwide fame with the *Cardoso Flea Circus* when it was premiered at the San Francisco Exploratorium, an art and science institution in California. She has exhibited in over 25 countries in institutions as prestigious as the New York Museum of Modern Art (MoMA), the New Museum of Contemporary Art in New York, PS1, New York, the San Francisco Exploratorium, the Centre Georges Pompidou in Paris, Fundacion La Caixa in Barcelona, the Centro Reina Sofia in Madrid. Last year her large scale project, the *Museum of Copulatory Organs*, was the highlight at the 18th Biennale of Sydney, attracting crowds of over a quarter million visitors and enormous media attention including a half hour ABC Artscape documentary titled *The Wonderful World of Professor Cardoso*. In 2000 MoMA commissioned a major installation, *Cemetery/Vertical Garden*, as part of its millennium show, *Modern Starts: People Things Places*. In 2003 the Museum of Contemporary Art, Australia, held an extensive solo show titled *Zoomorphia.* In 2004 she represented Colombia at the Venice Biennale exhibiting an installation of starfish titled *Woven Water*, now part of the collection of the National Art Gallery of Australia. Recently her work with Emu feathers has earned her two prizes: one for her *Fashion and Mimesis* exhibition at Rodman Hall, Canada, and another for the exhibition *Dead or Alive* at the Museum of Art and Design in New York. Selected collections include the Tate Gallery, London; the Museum of Contemporary Art, Australia; the National Art Gallery of Australia, Canberra; the Museum of Contemporary Art, San Diego; the Miami Art Museum; and the Museum of Modern Art, Bogota, Colombia.

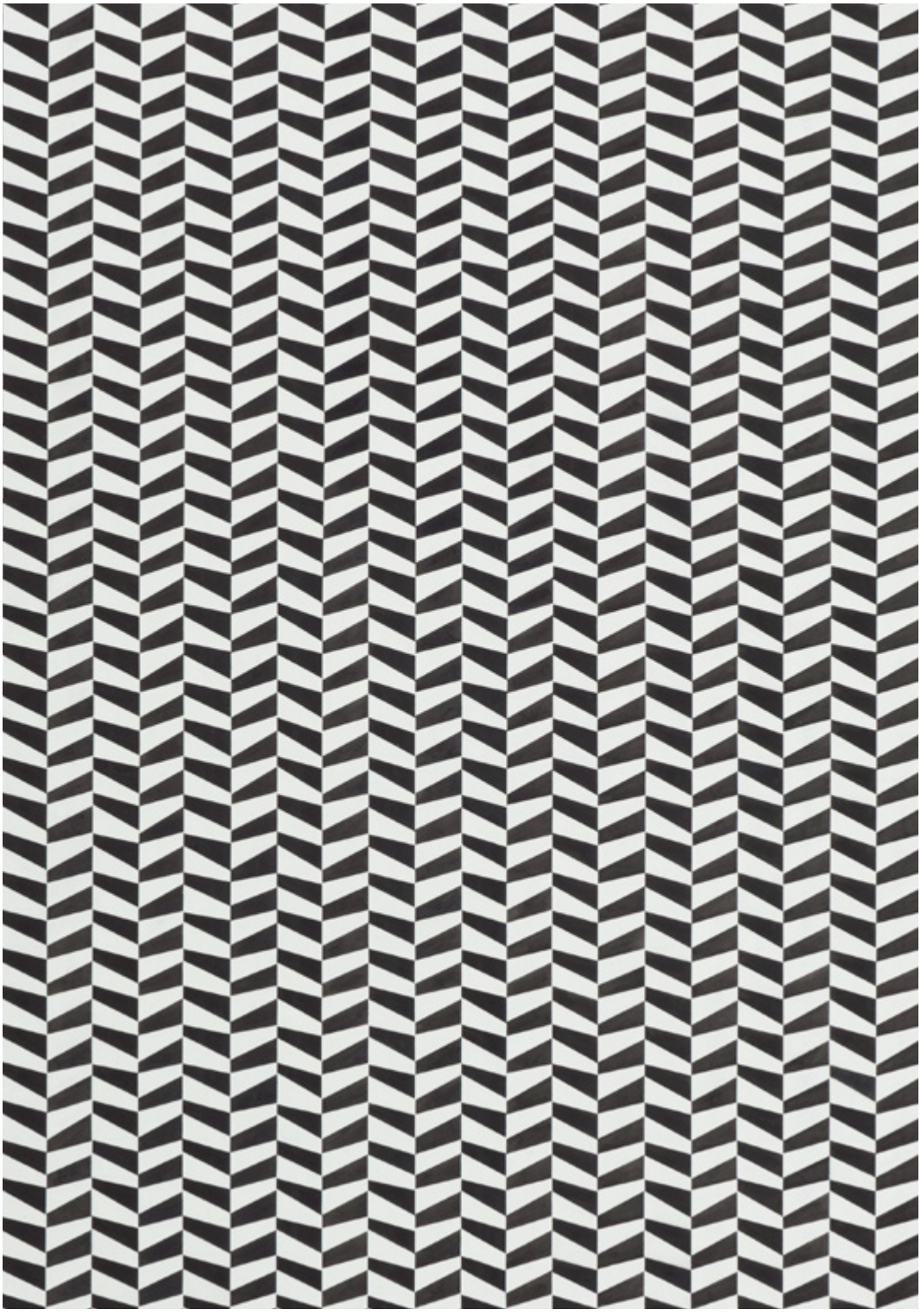
www.mariafernandacardoso.com
http://www.abc.net.au/arts/artists/maria-fernanda-cardoso-the-museum-of-copulatory-organs/default.htm

Maria Fernanda Cardosa
Hembras palito/Female sticks
2010, 60 x 40cm
Archival pigment print on
300g watercolor paper
Edition of 5 + 2AP
Photo set up of preserved
Tropidoderus childrenii
(children's stick insect)
(Australia) on branches

Debra Dawes

Debra Dawes holds a Doctorate of Creative Arts from the University of Wollongong and a Graduate Diploma in Visual Arts from Sydney College of the Arts, where she studied painting in the mid-1980s and was at the same time co-director of Union Street Gallery in Sydney. In 1982 she was awarded a Diploma in Visual Art from the Newcastle College of Advanced Education. Dawes has been a recipient of numerous Australia Council grants. Her work is represented in several collections including the Art Gallery of New South Wales, the National Gallery of Victoria, the Queensland Art Gallery, the Art Gallery of Western Australia, the National Gallery of Australia and the New England Regional Art Museum, Armidale. Dawes' work has been included in major exhibitions at the Art Gallery of New South Wales, the MCA, the National Gallery of Victoria, the Art Gallery of South Australia, University Art Museum, the University of Queensland, the Institute of Modern Art, Brisbane and Monash University Gallery, Melbourne. In 2005, Dawes held a survey exhibition, *Everydaynow*, at the Drill Hall Gallery, the Australian National University, Canberra. A full colour catalogue accompanied the exhibition with a new essay by Helen Grace. In 2006, Dawes' work was included in the Adelaide Biennial, *21st Century Modern* exhibition. In 2007, Dawes was included in the MCA's *Cross Currents: Focus on Contemporary Art* exhibition. Her most recent solo exhibition in two parts, *At Her Majesty's Pleasure*, was shown in 2012 at Turner Galleries, Perth and Gallery Barry Keldoulis, Sydney. Dawes is Graduate School Director and Senior Lecturer in Painting at Sydney College of the Arts, the University of Sydney. For a detailed CV and illustrated information about Dawes' work please visit her website: www.debradawes.com.au

Debra Dawes
Untitled from the series *Double Dealing*, 2013
Oil on canvas, 260 x 180cm
Image courtesy Debra Dawes



Alex Gawronski

Alex Gawronski is an artist, writer and academic based in Sydney. Gawronski has held solo exhibitions at Artspace, the Art Gallery of NSW, Performance Space, Macquarie University Art Gallery, Peloton, the Institute of Contemporary Art Newtown (ICAN), Scott Donovan Gallery, 55 Sydenham Rd Marrickville, Sydney; the Australian Experimental Art Foundation (AEAF), Adelaide; Death be Kind, 200 Gertrude St, Melbourne; The Physics Room, Christchurch, New Zealand and the British School in Rome, Italy. Group exhibitions of Gawronski's include *Black Square – 100 Years*, the Australian Experimental Art Foundation (AEAF), Adelaide (of which he was co-curator with Iakovos Amperidis); *Look This Way*, UTS Art Gallery, Sydney (co-curated with Biljana Jancic); *Living in the Ruins of the Twentieth Century*, UTS Art Gallery; *Atelier Paris*, the University of Sydney Art Gallery; *Easy Listening,* Westspace, Melbourne; *Formal Intensity,* Tsagaandarium Art Gallery and Museum, Ulaanbaatar, Mongolia; *ICAN Occupy's EIDIA*, Plato's Cave (EIDIA House) Brooklyn, NY, USA; *We are all Transistors*, Aratoi/Wairapa Museum of Art and History, Masterton, New Zealand; *Mirror/Mirror,* the University of Sydney Art Gallery, the Institute of Modern Art (IMA), Brisbane and the Samstage Museum, Adelaide; *Diorama of the City - Between Site and Space (part 1)*, Tokyo Wonder Site (TWS), Tokyo, Japan; *Helen Lempriere Sculpture Award,* Werribee, Melbourne; *Situation*, Museum of Contemporary Art (MCA), Sydney; *Primavera*, Museum of Contemporary Art (MCA), Sydney; *Art/Music: Rock/Pop/Techno*, Museum of Contemporary Art (MCA), Sydney. Gawronski also publishes widely and is a regular contributor in particular to *Broadsheet* (Contemporary Art Centre of South Australia (CACSA)) and *Column* (Artspace, Sydney). In addition, Gawronski has a longstanding history as co-founding director of a number of independent artist initiatives including Blaugrau (2000-01), Loose Projects (2005-06) and currently the Institute of Contemporary Art Newtown (ICAN) (2007-). Gawronski lectures in Painting at Sydney College of the Arts (SCA), the University of Sydney. A monograph of Gawronski's collected writings and art will be published by Artspace, Sydney in 2014.

Alex Gawronski
Scenery, 2013
MDF, timber, paint, neon, sound, air
dimensions variable

Shaun Gladwell

Shaun Gladwell is an Australian-born, London-based artist who works in a number of mediums, including painting and photography, but he is best known for his video installations concerning improvised and choreographed performances of the body in motion, set against the backdrop of particular sites ranging from architectural environments to the landscape. He has exhibited widely in Europe, North and South America, and in the Asia Pacific Region. Gladwell represented Australia at the 53rd La Biennale di Venezia (2009) and recent exhibitions include *Cycles of Radical Will,* De La Warr Pavilion, UK (2013); *Walking Sideways,* Institute of Contemporary Arts, London (2013); *On Apology,* Wattis Institute, San Francisco (2012); *South by Southeast: Australasian Video Art,* Tokyo Metropolitan Museum of Photography (2011); *Perpetual 360° Sessions,* SCHUNCK*, Heerlen, the Netherlands (2011); *Shaun Gladwell: Matrix 162,* Wadsworth Atheneum, Connecticut (2011); *Stereo Sequences,* Australian Centre for the Moving Image, Melbourne (2011); *Revolutions – forms that turn,* 2008 Biennale of Sydney, curated by Carolyn Christov-Bakargiev (2008); *Space for Your Future,* curated by Yuko Hasegawa, Museum of Contemporary Art, Tokyo (2008); *Think with the senses, feel with the mind – art in the present tense,* 52nd International Art Exhibition, curated by Robert Storr, La Biennale di Venezia (2007).

Gladwell's work is held in numerous public and private collections internationally.

Shaun Gladwell is represented by Anna Schwartz Gallery.

Shaun Gladwell
Double Field/Viewfinder (Tarin Kowt), 2010
Dual-channel synchronised High Definition video, 16:9, stereo, colour
18 minutes 39 seconds
Commissioned by the Australian War Memorial
Courtesy the artist and Anna Schwartz Gallery

Sarah Goffman

Sarah Goffman is a Sydney-based artist, born in 1966. Since 1992 her exhibition history in Australia and overseas has been extensive. Past roles include a co-director of Elastic Projects, founded in 2000, and Firstdraft gallery. A large range of works centre around site-specific projects and installation with mixed media; predominantly using trash and re-contextualised found objects and focusing on consumer exchanges and the metaphysical. She writes and performs as Lucy the psychiatrist from the cartoon *Peanuts*. In the last four years she has been a recipient of artist residencies in Japan, looking at customs and aesthetics, and collecting packaging which she has transformed as well as replicated. She has undertaken residencies at Bundanon, Queenstown, Tasmania as part of LARQ, Performance Space at Carriageworks, the Australia Council studio in Tokyo and Asialink's Tokyo Wondersite. In 2011 she was included in an off-site Yokohama Triennale project in Shin-Minatomira and the Bank Art Project *Life 3* curated by Bec Dean from The Performance Space.

She is a trash collector/converter, seeking objects to be used in her exhibitions, focusing on the everyday and the surreal. She is currently undertaking a Doctorate in Creative Arts at the University of Wollongong. In 2013 she was part of *Workout* at the Museum of Contemporary Art, Sydney, and *Micro Parks* in Erkineville as part of the Sydney Festival. Upcoming exhibitions include *Janis 2,* curated by Kelly Doley with The Commercial Gallery and McLemoi Gallery in Chippendale and *Opp Shop* at Maitland Regional Gallery curated by Fiona Davies.

The work for *Camouflage Cultures* includes four hundred pieces from her collection, found objects, altered objects, original artworks by other artists and copies of other artist's works.

Sarah Goffman
Condensation copy
2013
PET, hot glue

Emma Hack

Emma Hack is an Adelaide-based artist working in the unique medium of body paint installation and photography. Exhibiting extensively throughout Australia since 1999, Emma's astounding artworks have since captured the attention of collectors and art lovers worldwide.

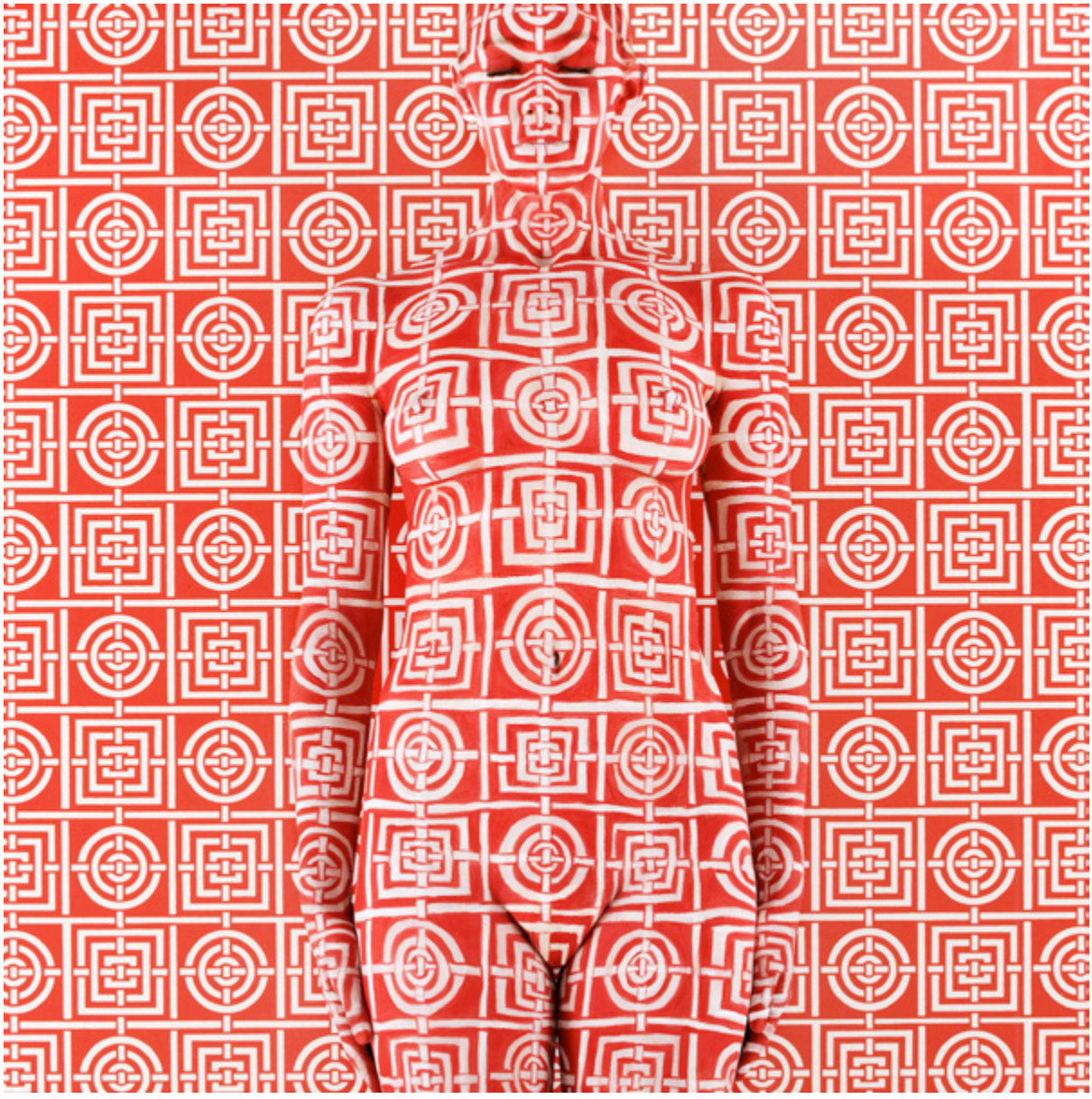
In 2013 Emma Hack achieved sell out status at Affordable Art Fair Hong Kong, as well as hugely successful art fairs in Brussels and Milan. Emma has received great acclaim for her refined body paint camouflage technique; through a combination of painting on canvas, body painting and studio-based photography, her work evokes a rich array of visual narrative and magical realism.

Best known for her *Wallpaper* series (2005-2010) - in which she painstakingly camouflaged the human form by hand painting her models into the remarkable designs of the late Florence Broadhurst - Emma Hack's diverse artwork collections draw inspiration from the unique Australian flora and fauna, as well as Oriental influences.

Emma Hack's collaboration with Grammy award winning musician Gotye resulted in the iconic music video for *Somebody That I Used to Know,* which has been viewed by over 350 million people worldwide, raising her profile in the US, UK and Europe. Emma has since worked on major artistic commissions for Motor Accident Commission, South Australia, Hollywood Private Hospital and Natura, Brazil and has an upcoming commission with the WA Ballet. She will hold solo exhibitions this August and September in Hong Kong and Taiwan.

Emma Hack has exhibited at ART Sydney (2008, 2009, 2010, 2011), ART Melbourne (2009, 2010, 2011, 2012), and internationally, at ART London (2011), ART Singapore (2011, 2012) and the Affordable Art Fairs, New York (2011, 2012), Toronto (2011, 2012), Mexico (2012), Amsterdam (2012), Stockholm (2012), Milan (2013), Hamburg (2012), Brussels (2013) and Hong Kong (2013).

Emma Hack is represented by galleries throughout Australia, as well as London, New York, Singapore and Hong Kong. Her work is held in numerous private and corporate collections globally.



Emma Hack and Sydney College of the Arts would like to acknowledge the support of

Florence Broadhurst

Signature Prints
Sydney Australia

Emma Hack
Wallpaper Circles and Squares 2008
Florence Broadhurst wallpaper courtesy of Signature Prints
120 x 120cm
1/1 AP

Ian Howard

Ian Howard is a Professor at the College of Fine Arts (COFA), the University of New South Wales. Previously, he has been the Dean of COFA and Provost and Director of the Queensland College of Art (QCA), Griffith University.

Ian trained as an artist and art educator in Sydney, London and Montréal and has been a practicing artist since the late 1960s, concentrating on the theme of the relationship between civilian and military cultures, and their material and symbolic products. This has meant working closely with defense and security forces in Australia, the US, Europe and China. Of particular interest has been the role and place of borders throughout history and in the present day, that is, walls and enforcing vehicles in relation to both territory and population movements. Described as “experimental realism” his wax rubbings produce direct replications, albeit on paper or canvas, of the real thing: the Berlin Wall; a Russian T59 tank; a US Navy F14 Tomcat air superiority fighter and the Chinese/North Korean border at Changbai Mountain for example. He is represented by Watters Gallery in Sydney and Charles Nodrum Gallery, Melbourne. His art works are included in state, national and international museums and collections.

Ian is currently Chair of the National Association for the Visual Arts (NAVA), and a Board Member of the Australian Council of University Art and Design Schools (ACUADS). Previously, he has been a member of the Visual Arts Board of the Australia Council; the Board of the Australian Centre for Photography and Chairperson of the State Government Visual Arts Committee, Arts Queensland.

Ian Howard
Black Lines 2011
Pigmented wax on canvas
157 x 262cm

Jan Howlin

After training in design, and a career in communications and as an editorial writer, Jan Howlin began working with clay. Attracted by the plasticity of the medium and its potential for three-dimensional form and expression, she went on to complete a Bachelor of Arts with First Class Honours in 2006 and a Master of Fine Arts in 2010, both at Sydney College of the Arts. Since her graduation she has had one solo exhibition and has been included in numerous group shows. She and been a finalist in the Fauvette Laureiro Memorial Travelling Arts Scholarship, and in the North Sydney Art Prize.

She currently makes and exhibits ceramic works that exploit the capacity of form to embody meaning, and is particularly interested in exploring issues associated with our everyday lives. While engaging with aesthetic aspects, she aims to imbue the objects she makes with constructs that resonate with viewers, generating thought, memories and emotional responses.

Given the completely hand-made nature of her practice, Howlin works in a scale that relates comfortably to the body, and she enjoys the exploration of form, process and material. The subject matter she investigates through different bodies of work inevitably varies, as do the methods she employs in their realisation, and while she values the material quality of the objects she makes she believes technique only becomes relevant when it is inadequate. When it is sufficient, or moreso, it is meaning that shines through.

Along with her claywork she continues to write about people, design and ceramics.

Jan Howlin
Tools of Engagement II, (Expanded Collection) 2013 (Detail, work in progress)
Hand-formed clay, paperclay, glaze, underglaze, nylon, steel, glue, acrylic
Dimensions variable, max 3m x 2m x 3m
Photographer: Anthony Browell, 2013

Jonnie Morris

Jonnie Morris is a director and editor with a passion for filmmaking and the environment. She has a double degree in Media (BA) and Biology (BSc) from Deakin University in Melbourne, as well as nine years professional experience directing and editing for advertising, documentary and television. She has worked with award-winning creative teams and for clients such as Adidas, Converse, Mercedes Benz, Fosters Australia, ESPN Classic, BBDO Melbourne, Mother London, Weiden+Kennedy, Ogilvy & Mather, VICE UK, VICE Australia, and Al Jazeera English. Since 2008, Jonnie has been freelancing internationally, and in 2010 she embarked on a five-month tour with Alexandra Cousteau's *Expedition Blue Planet.* With the granddaughter of Jacques Yves Cousteau and a crew of dedicated environmental filmmakers, she travelled across North America editing a series of documentaries on critical water issues. More recently she has been directing and editing branded and editorial content for VICE Australia and USA as well as producing and directing *Razzle Dazzle: The Hidden Story of Camouflage.*

Jonnie Morris' *Razzle Dazzle* will take you on a journey into the secret world of camouflage design. We discover intrigue and deception through unique access to today's leading camouflage experts. They shed new light on a dazzling cast of camoufleur masterminds like Charles Darwin, Picasso, Norman Wilkinson, and Australia's own Max Dupain. Warfare, art, and nature unite in the race to a future where invisibility becomes a reality.

Justene Williams

Justene Williams lives and works in Sydney and has been exhibiting nationally and internationally since 1991. Recent solo shows include: *Static Ballet,* Sarah Cottier Gallery, Sydney; *Walk Like a Cow Drink Like a Fish*, 1 Shanthi Road, Bangalore; *Turnstile Heaped on Pour Down*, St Paul Street Gallery, Auckland University of Technology, New Zealand; *She Came Over Singing Like a Drainpipe Shaking Spoon Infused Mixers* in *Outer Spaces*, Christchurch Art Gallery, New Zealand. Some recent group shows include: *We used to talk about love*, the Art Gallery of New South Wales, Sydney; *Contemporary Australia: Women*, GOMA, Brisbane; *Behaving Bodies*, UP Film Institute, The Philippines. Williams' work is held in national and international collections. Residencies and prizes include: Maddocks Art Prize; Site Lab Residency, Minto Mall, Campbelltown Arts Centre; Fauvette Laureiro Travelling Scholarship, the University of Sydney. Recent articles and publications include: Mark Feary, "Setting All Levels at Maximum", *Art & Australia* 49, no. 4 (2012); *Sydney Magazine's* "100 Most Influential People" (2011); Justin Paton, "Justene Williams", *Frieze* 140 (2011). Williams is an Associate Lecturer at Sydney College of the Arts, the University of Sydney.

Justene Williams
Stills from video titled, *Static Ballet*, 2012/13
Images courtesy of the artist and
Sarah Cottier Gallery

CAMOUFLAGE CULTURES

CO-CONVENED BY ANN ELIAS AND NICHOLAS TSOUTAS

Conference Program

THURSDAY 8TH

EXHIBITION OPENING

6.30PM: OPENING ADDRESS
Professor Jill Trewhella,
Deputy Vice-Chancellor Research
the University of Sydney

FRIDAY 9TH

CAMOUFLAGE CULTURES CONFERENCE

6.30 – 7.00PM: OPENING ADDRESS
Dr Michael Spence,Vice-Chancellor,
the University of Sydney

7.00 – 8.00PM: OPENING KEYNOTE ADDRESS
Roy R. Behrens, Professor of Art
and Distinguished Scholar,
University of Northern Iowa
Khaki to khaki (dust to dust): The ubiquity of camouflage in human experience
Chair, Ann Elias

SATURDAY 10TH

10.00 - 10.30AM: MORNING TEA

10.30AM – 1.00PM

SESSION 1: COMMUNITIES

Chair, Nicholas Tsoutas

Ian McLean, *On the mimetic faculty: Appropriation as de-camouflage*

Nikos Papastergiadis, *Hiding in Hybridity*

Linda Tyler, *From Ghillie suit to glittering kowhaiwhai - contemporary New Zealand artists deploy the camouflage aesthetic*

Ross Gibson, *Dynamic Modelling and Dynamic Masking*

1.00 - 2.00PM: LUNCH

Screening of Jonnie Morris' film *Razzle Dazzle*

2.00 – 4.00PM

SESSION 2: SURVEILLANCE

Chair, Nicholas Tsoutas

Donna Brett West, *Interventions in seeing: the Cold War camera in the GDR*

Ben Wadham, *Unmasking Militarism: Camouflage, Naturalisation, Hegemony*

Ian Howard, *Camouflage and Artists - Attraction by Deception, for what ends?*

4.00 - 4.30PM: AFTERNOON TEA

4.30 – 6.00PM: SECOND KEYNOTE ADDRESS

Hsuan L. Hsu, Associate Professor of English, University of California, Davis
Of mimicry and hipsters
Chair, Ann Elias

6.00 – 6.30PM: DRINKS

SUNDAY 11TH

10.00 - 10.30AM: MORNING TEA

10.30 – 1.00PM

SESSION 3: AESTHETICS

Chair, Ross Gibson

Edward Colless, *The Thing at the End of the Earth*

Pam Hansford, *Beyond their busy backs I made a magic*

Tanya Peterson, *Light Leak*

Jacqueline Millner, *Camouflage/fashion/ performance*

1.00 - 2.00PM: LUNCH

2.00 – 5.00PM

SESSION 4: ANIMALS

Chair, Ross Rudesch Harley

Ann Elias, *Zoos and Camouflage*

Paul D. Brock & Jack W. Hasenpusch, *Australian stick and leaf insects (Insecta, Phasmida): camouflage and natural history*

Jonnie Morris, *Mimicking the masters: A new age for camouflage design*

Bernd Hüppauf, *The devil in the frog. Camouflaging the evil*

5.00 - 6.00PM: CLOSING DRINKS

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