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AUSTRALIAN

# ART COLLECTOR

EDWARD COLLESS ON  
**EX DE MEDICI**

JOHN HURRELL ON  
**REUBEN PATERSON**

TIMOTHY MORRELL ON  
**RAMMEY RAMSEY**

COLLECTOR'S DOSSIER  
**MARION BORGELT**

**WHAT NOW?**  
NEW WORK FROM  
IMANTS TILLERS, SYDNEY  
BALL, STEPHEN BAMBURY  
AND MORE

UNDISCOVERED

EMERGING  
ARTISTS  
READY TO  
SHINE



## WHAT NOW?

# STEPHEN BAMBURY

*We are sitting in Bambury's Auckland studio looking at a large brown paper template we have just put up on the wall. It is based on a famous black and white installation photograph of Malevich's paintings in 0,10 The Last Futurist Exhibition of 1915, the first exhibition showing of his new suprematist style.*

*Will this be in your upcoming exhibition?*

I think so. I'm not sure. Some artists work from show to show; my studio practice is continuous and I build the show out of what's going on at the time.

*Will this be a wall painting?*

It is possible to envisage it painted directly onto the wall, however this doesn't seem to satisfy me right now. This is the first work in this direction and I think, as a means of announcing my intent with this new beginning ... I am more engaged with an idea of metal plates floating a little free from the plane of the wall. The very small shadow that arises pushes away from the overly literal and towards a different space. Less pinned down, let's say.

*This new work is sufficiently a departure, a historicising transformation of your original architectural re-situating of abstract painting. What's the relation of the size and scale of the template to the exhibition space in the photograph?*

It's slightly over half. The original room must have been very high, about 5 metres. The *Black Square* [by **Kasimir Malevich**], which is the centre piece of the 0,10 installation as we know it from this photo, measures 79.5 by 79.5 centimetres and whenever I reference it in my own work, I always use its

literal dimensions. In fact it is a datum point in a great deal of work. The template size is limited in this instance by that of the dealer gallery wall. I'd like to make it 1:1 scale, but I could also reduce it to the size of a double page spread.

*What is interesting to you about its being a corner of the exhibition?*

There's so much we don't know about the 0,10 exhibition and this installation photo. Malevich and **Vladimir Tatlin** both showed corner works for the first time ... Was it a last minute decision of Malevich's? ... Who took the photo? What hung on the other walls? I'm interested in coming out of the corner, not going into it.

We know the *Black Square* was hung in the space traditionally reserved in the peasant houses known as the *Krasny Ugol*, where the most important icon was installed, making it also the most important place in the home. It is my contention that what is so remarkable about the photograph of Malevich's corner installation is that it is a kind of modern annunciation, spiritual but not in the old manner.

It was a radical declaration of revolutionary proportion. Unlike all earlier pictorial conventions used to bring this subject to mind, we actually have a real photograph of a real event. Much as the paintings did, it is this photograph that continues to draw me in. So my work is about continuing by going back to go forward.

*Wystan Curnow*

New work by Stephen Bambury will be exhibited at Two Rooms in Auckland from 15 April to 14 May 2011.

Stephen Bambury, *Site Works: Second Series*, 2011.  
Acrylic on 21 aluminium panels, 250 x 395cm.  
COURTESY: THE ARTIST AND TWO ROOMS, AUCKLAND

