

ADELLE MILLS POSTURE CARRIAGES



24 JAN – 17 FEB 2018

GALLERY 9

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Adelle Mills is an artist who considers language in its broadest sense, as verbal, bodily or visual systems of communication. In her performance videos the actors, rather than being directed, are asked to participate in a chain of interpretations. Oblique sets of (textual, verbal) instructions are read aloud so an actor can interpret them through movement. Instructions take to poetry and can be read: a suite of signals or steps are met through movements that carry the participants across a series of un or pre-authored steps. Mills is especially interested in how agency can be ascribed to each participant when her instructions require a physical interpretation or cognitive response.

Working with people in group or individual performances I engage with how emotional information is exchanged between people. In this work unscripted monologues are transmitted between artist Kate Meakin and the camera-as-audience. Taken by the sense that an emotional transmission can occur for the performer via an internalized image of a narrative or persona, together we devised multiple women characters for Kate to transmit information through. Kate is someone I could imagine, but my imagination is shaped by the real Kate who is necessarily shaped by the imagined (she shapes us, we shape her).

– Adelle Mills

Born in 1987, Adelle Mills holds a Bachelor of Fine Arts (Honours) from the Victorian College of Arts and is a current PHD candidate at Monash School of Art, Monash University. Between 2015–17 Mills was a Gertrude Contemporary studio artist, where she first exhibited *Posture Carriages* at the Gertrude Glasshouse in 2017. Recent group exhibitions include *Primavera: Young Australian Artists*, MCA, Sydney (2016), *Transmissions: Legacies of the Television Age*, National Gallery of Victoria, Melbourne (2015) and *NEW15*, Australian Centre for Contemporary Art, Melbourne (2015). Mills is a recipient of the Marten Bequest for sculpture (2015) and was a 2013 recipient of the ArtStart grant from the Australia Council. In 2017 she was profiled in *Australiana to Zeitgeist*, an A-Z list of Australian contemporary artists compiled by Melissa Loughnan and published by Thames and Hudson.



Posture Carriages 2016
single channel HD colour video, 35.57 minutes, sound
performed by Kate Meakin
edition 1 of 3
\$8,500

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I cannot do accents. Self-consciousness holds me back. *Did you hear that, my voice just sounded more English then?* To speak other — as another — against the natural inclination of my palate, feels more revealing than speaking my own voice, as if the character inhabited by the accent springs forth from somewhere deeper than the person I pretend to be every day.

From this standpoint, I am tempted to read one chapter of Adelle Mills' video work *Posture Carriages* as a key to understanding the other three. But I know this to be a hostile response to the function of the artwork, my probing literary analysis. Words are typically disembodied in Mills' work, but here they are wholly embodied, enunciated by the subject (who is here). There is no script, no score. *Were you making this up?* The words are left alone, in sync with the improvisation. Yet there is the sense that through speech the subject becomes other than herself.

The key: her accent falters. Is this really Kate Meakin?

Poised as the film critic, Kate questions the collaboration between actor and director, and we can take it as reference to the subject/artist relationship. This work was certainly made *for* Kate, as a response to a friendship between the artist and performer (artist and artist).

In these videos Kate plays both interviewer and interviewee, and when she pauses I wonder whether she is waiting for inspiration or a response, mediating the anticipation of being in dialogue with oneself. *I'm talking about myself so much, it must be so boring, but I guess that's what an interview is for, right?*

Another character. The eye line is unsettling. Her body shifts and repurposes itself. (Kate always has impeccable posture). In an unexpected pause, she turns abruptly towards the artist, off screen where we did not expect her to be. *Maybe I'll just try to talk about it for as long as possible without breaking.* A fleeting apology that exposes the vulnerability of the subject under pressure to perform an improvised self.

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These women with their ambitions, their accents, they face scrutiny. *One, two, three, four, five. Five. Whenever I go home everyone teases me, saying you've lost your accent you've lost your accent.* They are displaced by their voices.

While affectation can lead to the accusation of pretension, it is also a studied display of the real, an exercise in self composure, of being the self you wish to present to the world against the odds.

Eyelids flicker as if with disdain. An obsession with practice and performance. There is an impulse towards mimicry, but also towards pleasure. *The shape of my voice.* An elongated vowel turned around in the mouth.
I am what I am.

– Madeleine Martiniello

ADELLE MILLS

CV

Born 1987
Lives and works in Melbourne

- 2018 Current PhD candidate, Monash University, Monash School of Art (MADA)
- 2014 Graduate Diploma in Arts, Australian Indigenous Studies, University of Melbourne
- 2011 Bachelor of Fine Art (Honours), Victorian Collage of the Arts, Melbourne
- 2009 Sculpture & Environmental Art, Exchange, Glasgow School of Art

SOLO EXHIBITIONS

- 2018 *Posture carriages*, Gallery9, Sydney
- 2017 *Posture carriages*, Gertrude Contemporary, Glass House, Melbourne
Instituut: Video work by Adelle Mills, Werkplaats Typografie, Arnhem, The Netherlands
- 2016 *Family is a score*, TCB ARI Melbourne
- 2015 *3 Day Exhibition: Adelle Mills, Laurel Doody*, Los Angeles
- 2014 *Already always*, Flake, Melbourne

RECENT GROUP EXHIBITIONS

- 2017 *The world is waiting for the sunrise*, TCB art inc, Melbourne
World dictionary, Rearview Gallery, Melbourne
- 2016 *Primavera: Young Australian Artists*, Museum of Contemporary Art, Sydney
Splash back, 55 Sydenham Road Marrackville, Sydney
Cold like concrete, ANU School of Art, Canberra
- 2015 *Gertrude Contemporary 2015 Studio Artists exhibition*, Gertrude Contemporary, Melbourne
Sign/action, Screen Space, Melbourne
This building absorbs people, with Danae Valenza & Liquid Architecture, Melbourne University
Transmissions: Legacies of the Television Age, National Gallery of Victoria, Melbourne
NEW15, Australian Centre for Contemporary Art, Melbourne
- 2014 *At Once*, with Helen Johnson, 55 Sydenham Road Marrackville, Sydney
On Sincerity, Moana Project Space, Perth
Steam Engine, with Alex Laurie, Gloria Knight, Auckland
Take No Lay Down, Slopes, Melbourne
Function Centre, Rearview Gallery, Melbourne
- 2013 *TVG*, West Space, Melbourne
Backflip: Feminism & Humor in Contemporary Art, Margaret Lawrence Gallery, Melbourne

Loosely Speaking, Gertrude Contemporary, Melbourne.
3rd/4th ((y2/3/4k) Melbourne Artist Facilitated Biennial, Margaret Lawrence Gallery, Melbourne
Group Exhibition: Artwork Documentation, Ash Kilmartin's studio, Gertrude Contemporary, Melbourne
Two Room, Rearview Gallery, Melbourne.
Solutions, Bus Projects, Melbourne
2012 *Sections*, Disco Beans ARI, Melbourne
Eastern Standard Time, Screen Space Gallery, Melbourne
2011 *Ideally everything must proceed as if it happened accidentally*, TCB ARI, Melbourne
3Square, with Lou Hubbard and Eliza Dyball, Conical, Melbourne

AWARDS

- 2015 Marten Bequest Travelling Scholarship – recipient for sculpture
- 2016 NAVA Australian Artist's Grant
- 2014 NAVA Australian Artist's Grant
- 2013 Australia Council for the Arts, Art Start

RESIDENCIES

- 2017 City of Yarra, Room to Create
- 2017 Bundanon Trust, Nowra NSW
- 2015 Gertrude Contemporary – Studio Artist

PERFORMANCES

- 2017 Public performance for Wrong Solo's (Agatha Goth-Snape, Brian Fuata) '*I am a branch floating on a swollen river after the rain*', Gertrude Contemporary, Melbourne
- 2015 Poetry reading, Slopes Gallery, Melbourne

REVIEWS, PAGES AND ARTICLES

- 2017 *Australia to Zeitgeist: An A to Z of Contemporary Australian Art*, (V for Video Chapter, Page 226 – 227,) Thames & Hudson, written by Melissa Loughnan
- 2015 NEW15 exhibition at ACCA catalogue essay 'Adelle Mills' by Dr. Jan Bryant. ISBN 9780947220075. Pp. 40-43.
- 2014 'Administration Is Just Oulipian Poetry (Part One: The Theatre Show)', in *Das Super* paper, Issue 31, 2014, article by George Egerton-Warburton, pp.32-37
- 2012 'Sketching: Bodies in Motion', in *UN Magazine* issue 6.2, essay by Helen Hughes, pp.54-57, unProjects Inc. ISSN 1449-6747 (print), ISSN 1449-955X (online)

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EXHIBITION CATALOGUES

- 2015 *Sign/action*, exhibition catalogue, Screen Space, Melbourne
NEW15, Australian Centre for Contemporary Art, exhibition curated and catalogue designed by artist Matt Hinkley, Melbourne
Transmission: Legacies of the Television Age exhibition at NGV International, e-book, catalogue essay by curator Maggie Finch, chapter 'Transmission'
- 2013 *Loosely Speaking*, curated by Pip Wallis with Ruth Buchanan and Sarah Crowest, Gertrude Contemporary, Melbourne
- 2011 *3SQUARE*, exhibition at Conical Gallery, catalogue essay by Rebecca Coates

PUBLIC PRESENTATIONS AND LECTURES

- 2017 *Australia to Zeitgeist*, Thames & Hudson Launch, Artist Talk
- 2016 Museum of contemporary Art, *Primavera* Artist Talk
- 2016 VCA Art Forum – Individual Public Lecture
- 2015 Australian Centre for contemporary Art, *NEW15* Artist Talk