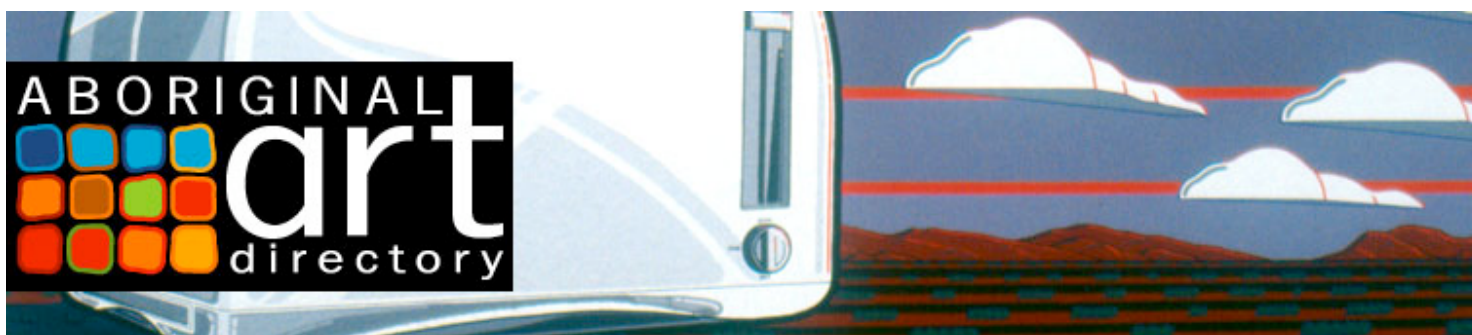


From: Aboriginal Art Directory <info@aboriginalartdirectory.com>
Subject: Artist Spotlight featuring Adam Hill
Date: 10 March 2008 7:52:40 PM
To: info@aboriginalartdirectory.com
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Artist Spotlight

Featuring

ADAM HILL

MARCH 2008

[View Artist Slideshow »](#)

NAME:
Adam Hill

COUNTRY (TRADITIONAL LAND):
Dhungatti / Gumbangirri

ART REGION:
Urban


MEDIA OF ARTWORK:
Synthetic polymer on canvas /
Photography

ARTIST SLIDESHOW:
[Adam Hill Slideshow](#)

ARTIST LISTING:
[Adam Hill](#)

ART REGION

Urban
Sydney



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1. Briefly describe yourself. When and how did you first become interested in art? How long have you been a practising artist?

I am a complex man striving for simple answers. I became interested in art when I first distinguished which end of the pencil was for drawing and which was for chewing. I've been a professional artist for 10 years now.



2. What is important to you in your art? What are you aspiring for with the art that you create?

It is important for me to effectively communicate my message of visual activism. I aspire to educate a society that is rapidly disconnecting itself from the harsh reality of continued injustice, intolerance, ignorance and social decay.

How do people respond when understanding your messages of visual activism?

Generally, my work can carry 'love / hate' reactions. Some have said it's "too confrontational" ("I'd hardly hang 'that' on my lounge room wall"). My response to that is... "you need to relocate suburbs, somewhere a little closer to reality". (Then your neighbours will flock to your living room!) Others say "right on the button!"

What do you think causes this disconnection in our community?

Ignorance, intolerance, fear, jealousy, greed, self indulgence, vanity, unconscious (inherent) racism ...

3. What do you find to be the most exciting and challenging parts about being an artist?

The most exciting thing for me personally, is dealing with the fickle and ultra conservative art society of this city, that very reality check. (No offense to the dominant egos).

How does the ultra conservative art society respond to your art? What is the 'reality check' you provide - can you explain this a little more?

I've deduced that, 'ultra conservatives' / 'traditionalists' tend to be a tad complacent when it comes to expanding the palette. Horses for courses (of course), it's just that I possess issues when comes to 'flock mentality'. Simply put... there's way more to (art) life than within the confines of the members lounge in a major arts institution. Here's a quote of mine... 'High End cannot exist without 'Bottom End'. (What Mr Reid writes for the Good Weekend has application, but it ain't Gospel).

4. What are the growth or evolutionary opportunities for Aboriginal art in the society you live in?

The growth for 'modern' Indigenous art within this society are insurmountable! The evolutionary opportunities... elephantine! (If only we cease to chastise the youth with the spray can).

How can we, as a society or as an individual help grow this appreciation? Can you give some examples?

Ummm... Open minds to the most alternate of aesthetics. How's this for starters... open a space within the major institutions for a public 'work in progress' that is ongoing! Hand over a space for a major Graffiti retrospective, give a 'streetie' an opportunity to exhibit within a 'respected' space, live! Bridge that gap between the 'Art Society' and the people of the gutter.

Pop corks together! (Then no-one will feel the hypocrisy nor the shame of whom consumes too much alcohol in a given sitting!) Bottom line... Don't listen to those who so boldly state whether an artwork is 'collectable' or not? Investors take note... (Here's a quote for you) - 'Invest with conscience... not credit'. AH, 2008.

5. In your opinion, what role does a contemporary Aboriginal artist have in the society you live in?

The role here (Redfern, Sydney), is to mentor the immense wealth of Indigenous talent emerging from these areas. For me personally, to attempt to access as many public spaces (walls), to convey historic information pertinent to the traditional owners of the country upon which we continue to 'disguise'.

6. Who have been your greatest heroes in helping you take this creative path? How did they influence you?

My spiritual ancestors, and my blood connection to my homeland. They walk with me, talk with me, sleep beside me and constantly advise me and drive me.

7. Which artists do you find inspirational?

(In no intended order) My non- Indigenous Great Uncle, Donald Evans (responsible for the battle dioramas at the Aust War Memorial, the Ned Kelly figures at Glenrowan), my Uncles Don and Doug Brown 'Brown Brothers', sign writing geniuses, Kevin Butler, Woollongong Aboriginal artist, Aunty Jean South, Kevin Gilbert, Gordon Hookey, Fiona Foley, Jeffery Samuels, Bronwyn Bancroft, Aunty Elaine Russell, Uncle Roy Kennedy, Uncle Gordon Syron, Papunya Tula artists, Dr David Malangi, Lyn Onis, Adam Geczy, Steve Smith, Johnny Bell, John Olsen, Norman Lindsay, Margaret Preston, Barbara Weir, and every resistance fighter since colonisation. Of course, there are many more I could mention here, especially in my contemporary circles at present (dancers/ poets/ writers/ singers/ actors/ photographers/ activists etc), but every name here has showed me the strength necessary to practice art as a profession.

8. Describe the space that you work in?

Well lit, comfortable, sociable, accessible and inspiring.

9. When do you feel most creative?

At first light, at first cup.

10. What do you want people to take away with them when they see your art?

My bank account details... gammon! (Kidding). The three 'r's... Realisation, Reflection and Refreshment.

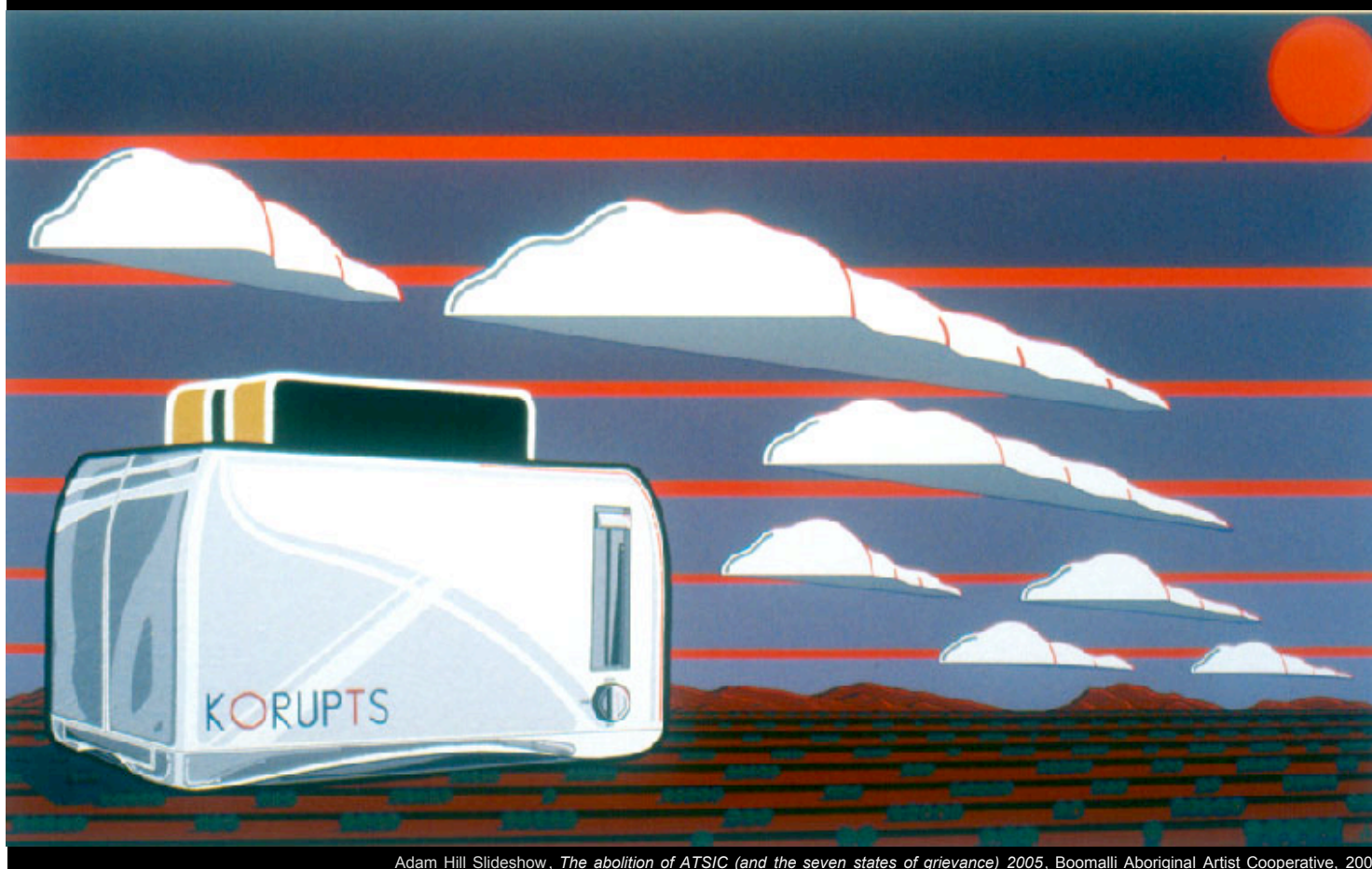
11. Tell us about the last artwork you created and what was the story behind it?

A piece for the upcoming group show at Hazelhurst Gallery, Sutherland (Sydney), curated by Ace Burke which features Pemulwuy on the shore of Botany Bay. The 'Captain Cook Cruise' ship, seen on Sydney Harbour any given day of the week floats in the shallows, and Pemulwuy gestures the passengers ashore with a friendly smile. However... strapped to his back is a bomb. He always was viewed as a hindrance / terrorist. The title of the piece - 'Heads will roll'. More information, contact Melissa Amore at Arc1 gallery, Flinders Lane Melbourne.

12. Is there anything else you would like to share?

By the time my art hits the secondary market, I hope to become a major contributor in establishing resale royalties to the benefit of artists and their families upon this continent. I will have pushed the boundaries of sedition, offended the offensive, defamed the defamatory and exposed the ex officio's. Enjoy your year in art, and hope to see you at my next solo at Arc1, November 2008.

(*All of the content in this interview is directly quoted from the artist - Aboriginal Art Directory)



Adam Hill Slideshow, *The abolition of ATSIC (and the seven states of grievance)* 2005, Boomalli Aboriginal Artist Cooperative, 2005.

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