

Factory 49



A Tribute

9-31 March 2024

Curated by Beata Geyer, Kate Mackay & Chris Packer

Articulate project space

497 Parramatta Road

Leichhardt NSW 2040

articulateprojectspace.org



Artists

Alexandra Kennedy
Amarie Bergman
Annelies Jahn
Anya Pesce
Barbara Halnan and
Rose McGreevy
Beata Geyer
Billy Gruner
Bogumila Strojna
Cameron Stead
Carrie Fraser
Catherine
Gaillard-Remontet
Chris Packer
Christine Boiry
Christine Dean
Christine Wiltshier
Danielle Lescot
Elisabeth Bodey
Elizabeth Day
Elizabeth Rankin
Elke Wohlfahrt
Fabian Freese

Fiona Halse
Georgina Pollard
Ian Thomas
Jacek Przybyszewski
Jacky Ferrand
Jamie Bastoli
Jan Handel
Jason Haufe
Jenny Herbert-Smith
Judy-ann Moule
Karen Benton
Karryn Argus
Kate Mackay
Kendal Heyes
Lila Afioni
Linden Braye
Lisa Pang
Liz Shreeve
Louise Blyton
Lynne Eastaway
Margaret Roberts
Marlene Sarroff
Michelle Le Dain

Nicola McClelland
Nicolle Ellis
Pam Aitken
Pamela Leung
Paul Mallam
Paula McCambridge
Peter de Lorenzo
Pia Larsen
Richard van der Aa
Ro Murray
Roland Orépük
Sandra Curry
Sarah Fitzgerald
Sarah Keighery
Sarah Robson
Sue Callanan
Susan Andrews
Sydney Art Exchange
Tanya Alexandra
Richards
Wendy Cohen
Wendy Kelly



Factory 49: A Memoir

The first exhibition at Factory 49 in Marrickville opened on 22 June 2006. I remember because it was mine. The second show was Margaret Roberts, with an outside wall work by Andrew Leslie.

Pam Aitken had asked me if I would like to be involved in a new exhibition space that she was creating. She had previously been involved in the first iteration of SNO (Sydney Non Objective) at 11 Faversham Street, Marrickville that ran for 2 years. She owned the 49 Shepherd Street space and it had been leased to a manufacturer for a number of years, but finally they were moving and she was able to take it back. The first exhibition was originally scheduled to happen a couple of weeks earlier, but at that stage she had only enough money to create the walls in plywood, planning to reline it later. I offered to line it with gyprock in lieu of gallery rental, and then volunteered my partner Mick to do the work.... I did help.... The height of the walls was determined by the standard size of ply and gyprock sheets.

There was always discussion about whether the walls should be raised to the ceiling height. Pam was always insistent that the space was to retain its factory history and aesthetic. There was to be as little interference with the nature of the space as possible. This is also the reason why she always referred to Factory 49 as a Showroom and not a Gallery, emphasising the idea that the production of artworks was work, and the showroom was the place that the public could see the artists' output.

Pam's vision was to give artists who worked within the field of Non-Objective and Reductive Abstraction a space to have affordable solo exhibitions. There was at that time (and still is) very little opportunity to hold solo shows, and she wanted artists to be able to have a space to properly develop and expand their work, something that is difficult to do if you can only ever get one or two works into group shows. Pam made no decisions as to what work went into the exhibitions, as long as it fell within the realm of the non-objective.

The exhibitions ran for two weeks with the gallery being open from Thursday to Saturday. Artists normally had access to the space on Sunday night with the show ideally being hung by Tuesday. The exhibition was then photographed and an A5 catalogue was created and printed in time for the opening on Wednesday night. It was a well-oiled, if slightly stressful, machine. For the first few years, Pam also interviewed each artist during their exhibition, creating an invaluable historical resource.



Factory 49 Founder and Director, Pam Aitken, chats with a visitor to Shepherd St

According to my CV, the first Annual Group Show happened in 2010, and the Office Project Space was created about the same time. The Annual Group Show was a departure from the insistence of solo exhibitions, and allowed a great opportunity to see the vast array of work within the non-objective sphere. They were interesting exhibitions to install. Often many of the artists involved would stay around and help with the hanging. The works that had been submitted dictated the arrangement of each exhibition, with aesthetic connections being created as each show was installed. Despite the diverse works on offer, the Group shows always had a cohesiveness resulting from the shared sensibilities of all those involved. The Office Project Space came about as a response to artists who wanted to present work that may have been less resolved and more experimental, and also allowed for joint and group shows. The work had to share its existence with the gallery desk and storage cupboard.

Outside Wall Works were also a feature from the beginning.

The external concreted space beneath the stairs was available for a three-month Wall Work. Later the Biscuit Factory across the road also allowed artists to create works on their external wall.

Around 2014, Pam had to take time off and myself and Marlene Sarroff, with the help of Chris Packer and his technical expertise, kept the space going for a while. We eventually decided that a new committee was required. We initiated visits to SCA and the National Art School, seeking like-minded artists to become involved.

Each year, Pam Aitken travelled to Paris for three months, establishing contacts with many European artists and spaces. She participated in the *Salon des Réalités Nouvelles* exhibitions and introduced many Factory 49 artists to this program and to many other European contacts, enabling Australian artists to exhibit in Paris and elsewhere in Europe. She created a Residency at Factory 49 at Marrickville, where European artists could come and stay in Australia and create an exhibition in the Showroom. But she had always had a vision to create a Factory 49 in Paris. Finally in 2018 she acquired a lease on a space and created a residence in the small attached room.

Artists from both Australia and Europe would go for a month-long exhibition and residency. They would install and photograph their work, send the images back to Pam in Sydney for the catalogue, which she would send to the printer in Paris, ready for the artist to pick up in time for their opening. I remember being sceptical that it could all work, but with Pam's organisational skills, the professionalism of the artists involved, and the help of many of the artists in Paris, the space was a success, running for almost two years until Covid made it all too hard.

The final exhibition at Factory 49 was the Sydney satellite of '*Que des femmes / Only women*', in November 2021. Part of the 6th International Biennale of Non-objective Art, it was curated by Anya Pesce and Lisa Pang, under the auspices of recently deceased biennale founder Roland Orépük and curator Billy Gruner. It contained work by many of the women artists who had been part of the history of Factory 49 and was dedicated to the memory of F49 favourite and good friend, Barbara Halnan.

— Kate Mackay, January 2024



Louise Blyton at Factory 49 Paris

Factory 49 Alumni

Adrian Clement, Adrian Corke, Ahn Wells, Alan Rose, Alex Lawler, Alex Pye, Alexandra Kennedy, Ali Noble, Alison Smith, Aly Indermühle, Amarie Bergman, Amber Reid, Amelia Fell, Amelia Tracey, András Jászberényi, Anerleigh Simms, Angus Callander, Anie Nheu, Anke Klevjer, Anna Battersby, Anna Dudek, Anna Russel, Anne Brochot, Annelies Jahn, Anthea Boesenberg, Antoine Perrot, Anya Pesce, Aroha Smith, Arvid Boecker, Ashlee Bucholtz, Audrey Newton, Baki Kocaballi, Barbara Halnan, Bart Koldewee, Bas Bapaioannou, Beata Geyer, Beatriz Gardeazabal, Benjamin Tooth, Beth Kirkland, Bianca Burns, Billy Gruner, Bogumila Strojna, Brenda Livermore, Brontë Hock, Brooke Sanderson, Caitlin Reid, Carlos Velasquez, Caroline McGregor, Caroline Phillips, Carrie Fraser, Cate Norton, Catherine Gaillard-Remontet, Cathy Blanchflower, Celli Jo Brooker, Chanelle Collier, Chantal Grech, Charlotte Matheson, Chris Casali, Chris Packer, Chris Suttie, Christine Boiry, Christine Dean, Christine Wiltshier, Christopher Gulick, Claudia Carroll, Cornelis Timmer, Danica Firulovic, Daniel Gottin, Danielle Lescot, David Attwood, David Helmers, Deborah Young, Dell Walker, Dorit Goldman (dis_Object) & Melissa Maree (der_melicious), Diane Scott, Drew Connor Holland, Eden Plaisted, Eleftheria Vlavianos, Elena Elias, Elisa Bleesz, Elisabeth Bodey, Elizabeth Day, Elizabeth Johns, Elizabeth Rankin, Elizabeth Trillia, Elke Wohlfahrt, Elly Conomos, Emma Langridge, Fabian Freese, Fiona Halse, Frances Hansen, Francesca Mataraga, François Viannay, Franz Ehmann, Gail Kenning, Gary Deirmendjian, Gary Shinfield, Geraldine Walsh, Gidon Sack, Gil Burgoyne, Hannah Barclay, Hans Riedl, Harry Aizenberg, Hayley Megan French, Hiroshi Harada, Ian Jones, Ian Thomas, India Zegan, Ioulia Oourovskaia, Ivana Jovanovic, Jac Font, Jacek Przybyszewski, Jacky Ferrand, Jacques Weyer, Jade Sibinovski, Jake Blaschka, Jamie Bastoli, Jan Fieldsen, Jan Handel, Janet Ollevou, Jared Glaser, Jason Haufe, Jean Villeroux, Jenny Herbert-Smith, Jens Cheung, Jessica Pearlless, Jo Nolan, Jodi Stewart, Joe Wilson, Joel Besse, Johann Tovar Carrera, Jonathon Christie, Judy Marsh, Judy-Ann Moule, Julia Kennedy-Bell, Julian Talarico, Julianne Clifford, Julie Brooke, Julien Bowman, June Sartracom, Justine Youssef, Karen Benton, Karmyn Gibson, Karryn Argus, Kate Coyne, Kate Fennell, Kate Mackay, Kate T Deacock, Kathryn Blumke, Keiran Gordon, Kendal Heyes, Kevin Yu, Kirsten Duncombe, Kirtika Kain, Lana Ryles, Lars Strandh, Laura Nillni, Laura Sutton, Lesley Giovanelli, Lila Afiouni, Lilli Stromland, Lillian Morrissey, Lily Cummins, Lindy Patterson, Lisa Andrew, Lisa Tolcher, Lisa Pang, Lisa Patroni, Lisa Tolcher, Liz Bodey, Liz Shreeve, Louise Allerton, Louise Blyton, Lynne Barwick, Lynne Eastaway, MAD, Madeleine Love, MADi Group, Magda Cebokli, Mandy Burgess, Margaret Roberts, Maria Arvelaiz-Gordon, Marisa Pasicznik, Mark Booth, Mark Brown, Marlene Sarroff, Marta Ferracin, Max Lawrence White, Meghan Rheynolds, Melanie E Khava, Melinda Clyne, Melissa Harvey, Melissa Jane Palmer, Merryn Hull, Michael Graeve, Michele Zarro, Michelle Le Dain, Miguel Olmo, Milija Belic, Mog&Mog, Molly Wagner, Monique Jansen, Muneki Suzuki, Nadia Odium, Nancy Constandelia, Natacha Joesting, Natalia Dzwigala, Nick Bannehr, Nicola McClelland, Nicole Ellis, Nina Walton, Oliver Wagner, Olivia Arnold, Opie, Paige Phillips, Pam Aitken, Pamela Leung, Paul Hattaway, Paul Mallam, Paul Raguenes, Paul Snell,

Paul Strawson, Paula McCambridge, Peter de Lorenzo, Petter Kreuger, Phoebe Halpin, Pia Larsen, Rachel AV Sherwood, Rebecca Stapledon, Remi Matsukura, Rhonda Nelson, Richard Dunn, Richard Kean, Richard Van Der Aa, Richard York, Ro Murray, Robby Bennett, Robert Bennett, Robin Kingston, Roland Orépük, Rose Anne McGreevy, Sally Clarke, Samantha Stephenson, Sandra Curry, Sandra Smith, Sara Lindsay, Sarah Eddowes, Sarah Enright, Sarah Robson, Scott Owen, Scott Sinclair, Sean Wadey, Sepideh Farzam, Shavaurn Hanson, Shawn Stipling, Shelly Anfield, Simon Hodgson, Simon Kahn, Steph Sykes, Stephanie Bridget Quirk, Stephen Wickham, Stuart Cole, Sue Callanan, Susan Andrews, Susan Buret, Susie Leahy-Raleigh, Suzanne Moss, Suzi Zglinicki, Sydney Art Exchange, Tala Kaalim, Tango Conway, Tania Alexander, Tanya Richards, Tara Lyubicic, Tracey Coutts, Vicente Butron, Wahida Azhari, Wendy Abel-Campbell, Wendy Cohen, Wendy Kelly, Yiyi Fan, Yuria Okamura.



A room sheet containing details for all artworks can be found at articulateprojectspace.org/f49tribute, together with a link to download the full catalogue, including the complete exhibition essays and further images.

For a printed copy, please enquire with one of the curators, or send an email to beata@articulateprojectspace.org.

