

# FINANCIAL TIMES

ASIA | FRIDAY FEBRUARY 18 2005

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## ARTS & STYLE

### Global Markets – Bagflags of the World Australian Stock Exchange Sydney

JAMES WAITES

It is a Sunday and the ground floor of Sydney's ASX in Sydney is quiet. Global company names and prices flicker across the room's huge wall board while preparations are finalised for an exhibition of paintings that explore the themes to which this building is devoted.

The artist is the Swiss-Australian Marie-Claire Baldenweg. Her exhibition has already been successfully displayed at the Swiss stock exchange and may go to Moscow.

Her subject is plastic carrier bags, which Baldenweg sees as "strong symbols of our capitalistic, high-gloss and high-tech era". Each painting carries the image of a national flag, merged with images of plastic bags promoting an institution or advertising a global product.

One picture featuring the US flag is overlaid with the Marlboro Man on his horse, lasso held high. "No longer chasing after livestock," Baldenweg notes, "but news and shareholder value."

The Macedonian flag, one of the most iconographically catchy – and hence, says Baldenweg, "an ideal advertising tool" – carries the image of just one bag that declares: THE SALE.

Baldenweg was drawn to the subject of plastic bags early in her career, particularly those carrying brand imaging: "Within my

first series I came to the theme of the consumer society. One of my first paintings was 'Alice in Wonderland' – a woman in a shopping market surrounded by an abundance of product... I decided early that to reflect on our society is what I wanted to paint about."

"When I paint the bags I can manipulate their expression," she says. "They are portraits of the bags. They can look bored or aggressive or funny."

None of the paintings here is for sale. To sell them,

Baldenweg believes, would undermine this chance to get into the real-life centre of her subject. Those sold beforehand will be displayed on a video screen. It makes sense: these images have already been looped into the world of commodities and markets.

Sustaining her theme, catering for the opening party includes only top global brands. That sounds like good news for any city folk, who might normally decline to sip on anything but the finest champagne. Tel +61 1300 300 279  
Until March 4. Sponsored by APX and the Financial Times.



'Australia II', 2004, oil on linen, by Marie-Claire Baldenweg

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SYDNEY SUN

# THE Sunday Telegraph

February 20, 2005

\$1.60 including GST

## Bagflags Of The World

**V**alentine's Day at the Australian Stock Exchange was the setting for a really unusual art exhibition. Set against the drama of the flickering stock market tickers and live news screens was Global Market — Bagflags of the World by the queen of plastic bag art, **Marie-Claire Baldenweg**. She created what was possibly a first — oil paintings featuring plastic bag designs set against various national flags. Wow!

✓ **FACES:** Anthony Bond, Louie Bevizit, Nina Clarke, Lionel Vincent Baldenweg and Tanya Bellchambers.

✓ **CHARMED:** Girls, this is where some of the best-looking men in Sydney can be found.

✗ **ALARMED:** Is plastic bag art biodegradable?



Relatively speaking: Lionel Vincent Baldenweg and Marie-Claire Baldenweg



Art Master Anthony Bond



Queen and James Bond and Tanya Bellchambers



Smiling: Anthony Bond, Louie Bevizit, Nina Clarke, Lionel Vincent Baldenweg and Tanya Bellchambers



# The Sydney Morning Herald

## MONDAY

What better place to make a statement about the power of capitalism than the Australian Stock Exchange? The stockmarket tickers and news screens will have some competition from today in the form of **Global Market - Bagflags of the World**, by the self-proclaimed queen of plastic-bag art Marie-Claire Baldenweg. The artist's two-metre-square oil paintings (one, below) feature shopping bags as national flags, and are designed to make us think about markets, branding and globalisation. ASX Exchange Square, Monday-Friday, 7am-6pm, until March 4.



## The Culture



SPOTLIGHT

Edited by Clare Morgan

### WHAT'S ON THIS WEEK

#### MONDAY

What better place to make a statement about the power of capitalism than the Australian Stock Exchange? The stockmarket tickers and news screens will have some competition from today in the form of **Global Market - Bagflags of the World**, by the self-proclaimed queen of plastic-bag art Marie-Claire Baldenweg. The artist's two-metre-square oil paintings (one, below) feature shopping bags as national flags, and are designed to make us think about markets, branding and globalisation. ASX Exchange Square, Monday-Friday, 7am-6pm, until March 4.

problem for drug dealer Stanley Ford in Caleb Lane's play *Dwarfland*, opening tonight at the Seymour Centre Downstairs as part of the **Short and Sweet** festival. The festival is in its first week, and other highlights include Angus Strathairn's and tribute to Neil and Barbie, *Only and Ben*, the controversial *Blue Brown* play Teri Aho's *Circle* (opening and *Watch Dogs*, a comic parody of the master's genre by Stuart Vizard. Shows at the Seymour Centre (bookings 9251 7940 or [www.newdownstairs.com.au](http://www.newdownstairs.com.au)) and Newsworld Theatre at The Edge (bookings 9640 8811 or [www.newdownstairs.com.au](http://www.newdownstairs.com.au)).

#### THURSDAY

There's a new star in blue circles: *Blue* being spotted in Perth by B. King (bookings 944 7444) and forming the new band and releasing three albums. *Fruit* from the Goulburn Blues Festival, the New Orleans-born *Eugene "Holloway" Bridges* appears at the Vanguard tonight with guests The Heads, Floor Mom, 42 King Street, Newtown, 9557 7952.

#### TUESDAY

As an art student in the 1960s, Gordon Arney was having trouble finding nude models who were willing to sit for long enough for him to sculpt their bodies. His solution: take photographs and work from them. Arney was about to throw out the images when he met photographer Andrew Sutherland, who has put together an exhibition as part of the Merit One Arts Festival featuring Arney's photographs and his own **Naked Gals Back** (open today, 5pm-8pm, at the Tau Gallery, Level 1, 278 Palmer Street, Darlinghurst. On show daily from noon to 6pm until February 20).

#### WEDNESDAY

A drunk might not seem much of a threat, but he is a big

#### FRIDAY

The big names in entertainment have been doing their bit for autism relief, with international performers have come to the party. More than 30 university and conservatorium students will be joined by guest performers for **Turn the Tide**, a night of classical music, jazz, a cappella groups, pop, rock, poetry reading, musical theatre and even Irish dancing to raise money for *Outback Community Aid* (Arney's latest novel, *Clancy MacIntyre*, University of NSW, from 7-10pm. Tickets are \$25/\$30, available at The Edge, via email to [turnthetideconcert@westpac.com.au](mailto:turnthetideconcert@westpac.com.au) or from the UNSW Medical Faculty office, corner Sydney and High Streets, Kensington.



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18 February 2008

## LAST WORD...

Exchange Square, the main hall of the Australian Stock Exchange in Sydney, has been transformed into an art space until March 4, featuring the work of the 'queen of plastic bag art', Marie-Claire Baldenweg. Her work juxtaposes shopping bags and national flags to make a statement about the power of capitalism. ASX executive general manager Stephen Mills and Anthony Bond, Art Gallery of NSW head of international art curation, opened the exhibition entitled Global Market – Bagflags of the World. Baldenweg is a prominent Swiss-Australian artist. Her artworks feature different aspects of the process of globalisation, which is influencing and changing cultures worldwide.



The Chinese Australian Daily wrote a preview recommendation.



## ASX flies plastic flags of global capitalism

Rear Window knows that Australian Stock Exchange boss Tony D'Aloisio has big ideas about transforming the local bourse into an edgier, more dynamic beast, but even we were surprised to hear about a "happening" opening at the exchange next week.

The main hall of ASX Exchange Square will be transformed into an "art space" from Monday until March 4, featuring the work of the so-called "queen of plastic-bag art", Marie-Claire Baldenweg, whose work juxtaposes shopping bags and national flags to make a statement about the power of capitalism.

ASX executive general manager Stephen Mills and Art Gallery of NSW head of international art curation Anthony Bond will open the exhibition, called Global Market – Bagflags of the World, on Tuesday night at 6pm.

Apparently, the idea is to divert visitors' attention away from the flicker of stockmarket tickers and live news screens towards Baldenweg's two-metre square oil paintings. We hope it doesn't have the same effect on the staff.



# Metro

## exhibitions



"You couldn't handle another table loving me, so you killed him, didn't you?" *Happy Returns* by Paul Donald, part of *Rendezvous Mit Gittie*.

### critic's picks

#### RENDEZVOUS MIT GITTE: VOLUME 5

Group show *Rendezvous Mit Gittie* is a body mixed bag of treats, indeed. Shema Tapscott's piece is edible. Her lifetime replica of a chainsaw is made from white bread. In a cheeky twist, this sculpture appears to have sliced through a crusty loaf, like a carbhydraulic cannibal. Paul Donald's lumpy little tache (above) has big doll's eyes and tartan lips in cheerful kooky colours. They seem to cock their legs, roll over and pray dead like a manthundwun bunch of puppies. Gita Weiss Galleries, 56 Sutherland Street, Paddington, 0000 3650. Tuesday-Saturday, 11am-6pm, until April 7.

#### JASMINE HURST AND LINDA DEMENT

*Devising Moments* is an intimate and emotionally-charged exhibition. The text superimposed on Jasmine

Hurst's apparently innocent blown-up snapshots reveals traumatic subbiographical incidents such as sexual abuse and the painful rupture of a broken heart. The typed text cocoon and digitally layered collage in Linda Dement's large photographs are lascivious, dark and full of wounds that won't heal. In *Rose*, a delicate white flower lies among shattered glass, the excision of the photo first seems to have been sootched leaving jagged red scars. Mori Gallery, 168 Day Street, City, 0003 2500. Last days, today and tomorrow, 11am-6pm.

#### MICHAEL GRAEVE

Michael Graeve's solo exhibition of bright, striped paintings celebrates the simple pleasures of good food and good music. Graeve selects pure colours that will make your mouth water, then ochres down them like a confessor. He paints in delicious shades such as butter yellow, olive, saffron, poppyseed red, blueberry gelato and cream in the four long panels of *Improvised Quarter C*. Some deliberately clashing tracks of colour seem to bang out a beat, while other calmer combinations provide the harmony. Dinky Deutschland Gallery, 2 Danks Street, Waverley, 0000 0215. Tuesday-Saturday, 11am-6pm, until March 30.

#### MUTLU CERKEZ AND MARCO FUSINATO

Mutlu Cerkez and Marco Fusinato present a cool mix of music, media and metachronistic minimalism. Cerkez's text piece is like a shimmering headline linking the present to the future. He repeats the phrase "Until: 23 November 2005, 2005" using bold white letters on black panels. Fusinato's wall sculpture *D-Ring* liberates displays real rows of clear vinyl discs with blank white labels. These mysterious records provide a kind of verbal soundtrack; you just have to imagine the music. Art Gallery of NSW, the Domain, city, 0025 1744. Daily, 10am-5pm (Wednesdays until 9pm), until March 20.

#### MARIE-CLAIRE BALDENWEG

*Global Market:flagtags of the World* is a heady combination of art, money and power. Marie-Claire Baldenweg paints colourful plastic shopping bags floating over the bright graphic patterns of national flags. Consumerism collides with national identity in the Swiss-Australian paintings. By displaying her *flagtags* in the Australian Stock Exchange, Baldenweg adds a sharp edge to her slick pop art aesthetic. Outside, frenzied shoppers clutch real plastic bags in pursuit of retail therapy, inside, Baldenweg's paintings are illuminated by the lights of the global economy flickering overhead. ASX Exchange Square, 18 Bridge Street, city. Last day today, 7am-6pm.

Tracey Clement



"Will that be cash, charge or surrealism, madam?" *USA 117, 2007* by Marie-Claire Baldenweg.



# arts and exhibitions



## Bagflags of world unite

Plastic bags make a statement. BY PAUL HAYES

**THE HUMBLE PLASTIC** shopping bag becomes a symbol of global capitalism in Mario-Claire Baldenweg's series of paintings. The bags are painted in high gloss and presented over images of national flags.

To reinforce the strength of the paintings' message, they are displayed at the most symbolic marketplaces of our time – stock exchanges.

The first exhibition of the work was held at the Swiss Stock Exchange. The Sydney exhibition is being held at the Australian Stock Exchange.

Baldenweg says the central themes of this work are different

aspects of the process of globalisation which are influencing and changing our cultures and societies worldwide.

"Good sales, viewing figures and profit justify everything and have mutated to the sign of quality and success," she says.

"As a result we are experiencing the biggest sell-out in history of resources, values, pictures and myths all over the world – modern technologies make it possible."

**What:** Global Market – Bagflags of the World

**Where:** Australian Stock Exchange, 18 Bridge St,

**When:** Until 4 March. Open Monday to Friday, 7am to 6pm.



Sharemarket Information

Click here for free registration to MyASX



### Global Market - Bagflags of the World

From 14 February - 4 March, ASX Exchange Square in Sydney will house an exciting international exhibition of oil paintings by the prominent Swiss-Australian artist Marie-Claire Baldenweg. Titled, Global Market - Bagflags of the World, the central theme of the artworks are different aspects of the process of globalisation, which are influencing and changing our cultures and societies worldwide. The exhibition is free and is open for public viewing.

**Where:** ASX Exchange Square, 18 Bridge Street, Sydney

**When:** Monday 14 February - Friday 4 March 2005

**Time:** 7am - 6pm, Monday to Friday

**Admission:** Free

> visit [www.baldenweg.com](http://www.baldenweg.com)

*This was linked to the front page of [www.asx.com.au](http://www.asx.com.au), and sent to over 100'000 ASX newsletter subscribers.*



From  
14/2/05

[Global Market - Bagflags of the World](#)

To  
04/3/05

[ASX Exchange Square](#)

ASX Exchange Square will transform into a unique art space from Monday 14 February at 7am when international artist Marie-Claire Baldenweg, known as the queen of plastic bag art, will exhibit Global Market – Bagflags of the World.

[Phil Kafcaloudes](#) presents What's New on NewsRadio every day. For a whole week Global Market – Bagflags of the World by Marie-Claire Baldenweg was featured as the ART exhibition to see.

This feature was also posted on the ABC website.

Exchange Square, the main hall of the Australian Stock Exchange in Sydney, has been transformed into an art space until March 4, featuring the work of the 'queen of plastic bag art', Marie-Claire Baldenweg. Her work juxtaposes shopping bags and national flags to make a statement about the power of capitalism. ASX executive general manager Stephen Mills and Anthony Bond, Art Gallery of NSW head of international art curation, opened the exhibition entitled *Global Market – Bagflags of the World*. Baldenweg is a prominent Swiss-Australian artist. Her artworks feature different aspects of the process of globalisation, which is influencing and changing cultures worldwide.

SBS Radio did an interview with Marie-Claire Baldenweg



## Consuming crusade

Byron Bay artist Marie-Claire Baldenweg doesn't like to discuss the politics of her exhibition *Global Market – Bagflags of the World*. Especially now that it's about to hang in the main hall of the Australian Stock Exchange's Exchange Square (from Monday, free). The collection is of 20 large oil paintings of national flags superimposed with various logo-laden, plastic shopping bags. It's a statement about globalisation and consumerism.

"Generally, I want the message of the paintings to deal sensibly with this complex issue, not just be pro or against globalisation," Baldenweg says. "It affects every one of us."

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MARIE-CLAIRE  
BALDENWEG

GLOBAL MARKET - BAGFLAGS OF THE WORLD

@ AUSTRALIAN STOCK EXCHANGE  
14 FEBRUARY - 4 MARCH 2005

ASX EXCHANGE SQUARE, 18 BRIDGE STREET, SYDNEY  
EXHIBITION OPEN MONDAY - FRIDAY, 7 AM - 6 PM



www.baldenweg.com

**Invitation to exclusive opening**



MARIE-CLAIRE  
BALDENWEG  
GLOBAL MARKET - BAGFLAGS OF THE WORLD  
@ AUSTRALIAN STOCK EXCHANGE  
14 FEBRUARY - 4 MARCH 2005

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LUCIEN VINCENT BALDENWEG (AUSTRALIAN GOVERNMENT)  
ANDREW RICHIE (AUSTRALIAN GOVERNMENT) AND HEAL (AUSTRALIAN GOVERNMENT), SET JUST OUTSIDE THE HALL

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**Invitation to 3 week exhibition**



MARIE-CLAIRE  
BALDENWEG  
GLOBAL MARKET - BAGFLAGS OF THE WORLD  
@ AUSTRALIAN STOCK EXCHANGE  
14 FEBRUARY - 4 MARCH 2005

MARIE-CLAIRE BALDENWEG  
GLOBAL MARKET - BAGFLAGS OF THE WORLD

EXHIBITION DATE: 14 FEBRUARY - 4 MARCH 2005  
VENUE: ASX EXCHANGE SQUARE, 18 BRIDGE STREET, SYDNEY  
OPENING HOURS: MONDAY - FRIDAY, 7 AM - 6 PM  
ADMISSION: FREE

"Global Market - Bagflags of the World" deals with different aspects of the process of globalization which is influencing and changing our cultures and economic worlds. The artwork of paintings of Swiss-Australian artist Marie-Claire BALDENWEG invites the viewer to carefully explore this complex issue.

These events are part of a traveling exhibition visiting selected stock exchanges around the world.

[www.baldenweg.com](http://www.baldenweg.com) [www.asx.com.au](http://www.asx.com.au)



## Der Börsengang des Plasticsacks

*Ausstellung im Sydney Stock Exchange  
ruh, Sydney, Anfang März*

Betritt man dieser Tage die Eingangshalle der australischen Aktienbörse in Sydney, könnte man dem Eindruck verfallen, an der falschen Adresse gelandet zu sein – wäre da nicht die grosse Leuchttafel mit dem Blinken der Aktienkurse. Dominiert wird die Halle nämlich von Bildern. Seltsamen, ungewöhnlichen Bildern. Ein Hai fisch sperrt das Maul auf, man sieht seine furchterregenden Zähne, und darunter heisst es «Sale» («Ausverkauf»). Der Hai fisch prangt auf einem Plasticsack, in dem man das, was man im Ausverkauf erstanden hat, gleich mit nach Hause nehmen kann. Warum aber der Hai? Muss man sich, etwa im berühmten Ausverkauf in Sydney nach Weihnachten, wie ein Hai benehmen, um zu ergattern, was Tausende anderer auch möchten? Oder steht der Hai etwa für das Ladengeschäft, das einen angelockt hat, obwohl man ja eigentlich gar nichts braucht? Und warum spielt sich das alles auf einer australischen Fahne als Hintergrund ab?

# Neue Zürcher Zeitung

SCHWEIZER AUSGABE

Das sind Fragen, die einem durch den Kopf gehen mögen beim Betrachten der rund zwanzig grossformatigen Bilder der schweizerisch-australischen Künstlerin Marie-Claire Baldenweg, die in der Eingangshalle der Börse ausgestellt sind (in Zürich war die Ausstellung, ebenfalls in der Börse, vor zwei Jahren zu sehen). «Bagflags» sind es, was etwa mit «Sackflaggen» zu übersetzen wäre, übernationale Symbole auf nationalen. Der konkrete Zusammenhang der einzelnen Elemente eines Bilds gibt bisweilen Rätsel auf, doch das scheint durchaus gewollt. Der Plasticsack als Symbol des Konsums, des Wohlstands und der fortschreitenden Globalisierung beschäftigt die Malerin der Bilder offensichtlich schon seit Jahrzehnten, wie bei einem Blick auf ihre Biografie klar wird. 1954 in Solothurn geboren, stellte sie 1976 im Kunsthhaus Aarau erstmals aus. Schon in dieser Zeit begannen die Tragtaschen auf sie ihre Wirkung zu entfalten und entwickelten sich nachgerade zu einem Leitmotiv ihrer Arbeit; ob in Australien, wohin sie 1987 mit ihrer Familie auswanderte, oder wieder in der Schweiz nach der Rückkehr einige Jahre später.

Wenn den Bildern ein kritischer Unterton zu Konsum und Globalisierung nicht abzusprechen ist (ein Unterton, der durch das Umfeld der Börse akzentuiert wird), so lassen die Kompositionen dem Betrachter dennoch genug Freiraum, sich seinen eigenen Reim auf die aufgeworfenen Fragen von Gesellschaft und Wirtschaft, Idealen und Realität zu machen. Und wenn die Künstlerin zum Nachdenken anregen will, dürfte sie sich über einen Bericht im australischen «Sunday Telegraph» gefreut haben, in dem mit Besorgnis, weil der heutigen Zeit entsprechend, umweltbewusst gefragt wurde: «Ist Plasticsack-Kunst biologisch abbaubar?»