

the churchie

national emerging art exhibition



25 June – 13 August 2011

Griffith University Art Gallery
Queensland College of Art
226 Grey Street, South Bank

\$15 000 prize donated by



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Introduction

The Churchie National Emerging Art Prize and GUAG: A Collaborative Portrait

The churchie national emerging art prize and exhibition is a showcase for new and emerging artists with one of the highest cash prizes of any emerging art award in the country. In 2010 the project moved for the first time outside Anglican Church Grammar School (Churchie) to the purpose-built Griffith University Art Gallery (GUAG), a public contemporary art facility on the grounds of Queensland College of Art, Griffith University. The school and GUAG have much in common, apart from their primary connectivity as major Queensland teaching and learning institutions. Our partnership aims to present meaningful exposure at a free public gallery interface, alongside public program outcomes and professional development opportunities for finalists. In this we are guided by a philosophy for the project centred on education, communication and promotion.

Although the public perception of an 'emerging artist' is usually tied to a bright young thing starting a career right after high school, they can come from just about anywhere, be any age, and may not have even studied at an art college. Emily Kngwarreye, world renowned for her fabulous paintings of remote Utopia country in the Northern Territory, began painting on canvas and batik in her 80s. Her entire career lasted less than 10 years.

That's usually a timeframe most artists spend establishing a language of their own; a bed-rock to a career spanning several decades. The 'emerging' category itself is still a relatively new term, having only become eligible for niche support from major funding bodies like The Australia Council for the Arts since the 1990s. It coincided with massive advances in the IT sector (artist website and virtual promotions), increased museum and private sector support via art dealers and artist-run initiatives, sponsored prizes and a raft of new publications each of which conspicuously invested in contemporary art. Professional development in the sector since 2000 has been exponential. For public and commercial galleries, museum curators, savvy collectors, and the general public, those young at art (pun intended) now occupy a significant segment in the creative industry marketplace.

Emerging practitioners now account for big chunks of museum and gallery public programs, providing content for exhibition, publications, workshops, merchandise and promotional collateral. Contemporary art is the current darling of the wider art market, supported by allied industries such as design and interior/lifestyle publications, and it plays a crucial role at the forefront of visual culture

research. Importantly, outcomes by new artists are being increasingly linked to other research fields, such as science, and corporate cultures, where the brand of art or artist is a natural fit to communicate shared objectives or promote the coolness of contemporaneity to younger audiences.

the churchie national emerging art prize and exhibition will soon celebrate its 25th year (in 2012), with \$15 000 going to the winner thanks to ART SHED. While the cash award is equivalent to two or three rent-free studio years, or an extensive world museum tour or residency, exhibiting in the project has other rich returns in terms of added boosts to professional development and profile for artists. The exhibition component of the project offers professional development opportunities for emerging artists by showcasing their practice to peers, collectors, critics, museum curators, the media and the community at large.

The partnership between Anglican Church Grammar School and Griffith Artworks reinforces an inherent, longstanding synergy between the educational institutions that goes back almost 25 years. The catalysts were Churchie's Art Master at the time, Greg Roberts and QCA's Dr Craig Douglas. To facilitate learning to tertiary level and



the churchie national emerging art exhibition, installation view, GUAG foyer

establish a strong link between the school and QCA, the first project, *Churchie Emerging Art*, showcased high school student work from the school at QCA's Morningside campus in the mid-1980s. Following that initial collaboration, an energetic parent's committee was established at Churchie that included a number of collectors and regular gallery visitors. They took on the challenge of starting an emerging art show, featuring local artists in 1986-7. Since then *the churchie exhibition* has gained national momentum and, thanks to donors and sponsors, the award has tripled its prize money.

Churchie artists from 2011 are also wasting no time in establishing and building momentum. Of the forty-six finalists from Tasmania, Western Australia, Victoria, New South Wales and from all over Queensland, already the signs for many are very encouraging. While the texts for each artist in the catalogue list recent achievements, I'd like to mention a few outstanding examples...

In early July at the Institute of Modern Art in Brisbane, 2011 finalist Alex Cuffe was named the recipient of the \$10 000 Jeremy Hynes Award for 2011. In November 2006 the Brisbane art community was rocked by the sudden passing of Jeremy Hynes, a local

artist who had been a key figure in the experimental art scene here, producing outrageous and compelling performance works, films and images. In 2008 his parents established a bequest in his name, and the IMA now makes a biennial award to an experimental QLD artist. Alex Cuffe, whose work is witty, well informed and takes on some big ideas, such as astrophysics, sound and light wave generation and pop cultural cornerstones of music and performance, is a worthy winner of the Hynes Award this year and we are thrilled for him. He will be in Indonesia during the announcement of *the churchie* awards, where his sound group Sky Needle will perform, and he has also just been selected as a key artist for the 2012 Next Wave festival in Melbourne.

In the past couple of months, a new publication by leading advocacy agency Artworkers Alliance was released titled 'So You Want to be an Artist, and still be able to Eat?' It's the new must-have book for emerging artists, and it has a great cross-over with *the churchie exhibition* in 2011. It features, among many case studies, young artists whose day job, apart from trying to survive as an artist, is the programming of 'artist-run-initiatives' (known in the trade as an ARI) to promote the work of their peers. Level ARI, by example,

is a local Brisbane gallery started last year by a group of young women to showcase emerging women artists and is run by finalists Courtney Coombs, and Alice Lang. Megan Cope, another finalist in 2011, was heavily involved in putting the book together and there are several 'artist profile' sections featuring finalists like Nat Koyama, Alex Cuffe and Louise Tahiraj.

It is important to note that many emerging artists are now well adept at promoting their work, and some are eagerly anticipated from the moment of their graduate shows at art school. The gap between graduation and representation by a gallerist can now be non-existent for a few, longer for some, and a deliberate thing to avoid for decades by others who work to 'make' rather than specifically to make commercially viable objects. In this show, for example, there are several artists whose careers are now being aided and abetted by a relationship with a commercial intermediary – whether an ARI or private dealer. Karla Marchesi, a finalist this year, is a great example, and her works are now entering some great collections around the country thanks to her association with Heiser Gallery. Christian Flynn, is also steadily building a national profile, courtesy of Ray Hughes Gallery in Sydney.



the churchie national emerging art exhibition, installation view, GUAG

Ross Manning via Milani Gallery, Brisbane, has only very recently confirmed a significant sale of work to the Museum of Contemporary Art, Sydney, related examples of which featured at UQAM as part of their *New Psychedelia* project. Kate Smith, a young painter, has just signed with Sutton Gallery, a leading Melbourne dealership, and will be featured in a number of public shows soon at Gertrude Street and Artspace Sydney, while Emily Ferretti, recently named one of Australia's Most Collectable Artists by Australian Art Collector magazine, enjoys the professional support of Sophie Gannon Gallery.

Closer to home is the news that QCA graduate Karen Black (a *churchie* award winner from 2010 and finalist again this year), has been picked up by Melbourne's newest contemporary gallerist, Tristian Koenig, who is set to profile her work internationally at the upcoming Taiwan Art Fair.

Many more of our finalists are going global... Catherine Sagin recently enjoyed an artist-in-residence project in Iceland, arriving prior to the volcanic ash which threatened air traffic in Europe, and Simone Eisler, whose tanned and cured fish skin headgear features in *the churchie* this year, is off in September to Germany to realise The Berlin Laughter project.

It's a large public art project taking place over 10 days, crossing art, health and science... a perfect degustation to contextualise her growing practice, recently showcased in Brisbane at the Spiro Grace Art Rooms.

Finally, we are thrilled to have facilitated for *the churchie* an association with Australia's newest art museum — MONA — the Museum of Old and New Art. Since opening in January it has become the country's brand ambassador for contemporary art around the world, making international headlines as much for the private individual behind it, David Walsh, as it has for the quality of art and architectural surrounds MONA offers. MONA's Curator, Nicole Durling was recently at HK Art Fair and the Venice Biennale scoping out potential acquisitions and building networks and was excited to be the judge of *the churchie* prize this year.

It is a very exciting, challenging and critical time for contemporary art in Australia, particularly in Queensland with the new GoMA, the IMA and three university galleries all players on the stage. It makes sense for galleries like us to be working closely with schools and communities like Churchie, and I'm delighted to host this project. We understand the pride and fondness the school, its parents and pupils hold for this project, and recognise that together, Griffith

Artworks and Churchie can position the project for another 25 years on the national stage, remaining a vital and aspirational target for the artists of tomorrow.

While it's a challenge to stay fresh, *the churchie* continues to morph, rather like the artists it seeks to attract and support. The recently forged strategic partnership with Griffith University Art Gallery at Queensland College of Art, the country's oldest continual art teaching tertiary institution, has been a huge boon to the event and its national profile. Sector recognition in the creative industries is at a new peak, with expanded networks benefitting major sponsors and providing organisers with opportunities to cost-share and capitalise on savings associated with the partnership. Aspiring artists who visualise one day being able to show their work in a professionally curated public gallery, to significant communities of interest, are now able to do exactly that over an eight week period at the purpose-built GUAG. Finalists are selected from a jury comprised of some of Australia's best contemporary artists and curators, and last year's project garnered unprecedented national exposure with articles in media from Hobart, Melbourne, and Sydney to Brisbane and its greater metropolitan areas. The multiplier effect facilitated by the partnership has taken *the churchie* into the

21st century, with many thousands of visitors expected and many more made increasingly aware of the project.

The churchie exhibition is now viewed as an inclusive, relevant, rigorous and well targeted forum for contemporary artists, governed by transparent policies which reflect best-practice in the museum sector. We attract hundreds of entries from around the country, like senior and teenage indigenous artists from remote communities, recent art college graduates of all ages, self-taught artists from regional Australia, and those seeking a career boost to bridge them further into the so-called 'art world'. The committee continues to work hard, building on the churchie project via the strategic alliance between the school and Griffith Artworks. By dovetailing with professional gallery management, staffing and curatorial resources, the synergies created all go toward contemporary artists of tomorrow, underpinned by two leading providers of quality education.

Finally, Griffith Artworks would like to thank and acknowledge the tireless efforts of:

The 2011 churchie committee: Denise Green (Chair), Garth Reid (Vice-Chair), Sue Purdy (Treasurer), Liz Kebby, Di Blizzard (Web), Devi Meghom, Rebecca Wilkie, Francesca Rosa (Art Teacher, Churchie) and Nikki Shrimpton (Marketing & Communications).

Thanks also to Jonathan Hensman (Principal), Dr Dirk Wellham (Deputy Principal), and Raushen Perera (Marketing).

GUAG installation crew: Trevor Moore, Chris Bennie, Eric Rossi, Stephen Russell, Rob Corless, and Nathan Corum.

Griffith Artworks team: Naomi Evans (Research & Essayist), Karen La Rocca, Camille Serisier, Jo Duke, and Kat Sawyer.

We are grateful to Mick Richards for his photographic services.

With my thanks to you all, SP Wright.

Prize Winner

Ross Manning

b. 1978, Brisbane (QLD)

\$15 000 prize donated by



Ross Manning creates beguiling artworks that mix optics and sound with kinetic sculpture and installation. Recent works have explored the way in which a set of components can generate colours, images and volumes without the artist being physically present. Manning uses a range of repurposed technologies and custom mechanics to make works, employing spinning cameras and glass prisms in some, and hanging video projectors which are blown about by electric fans, in others. Ropes are often spun and spot-lit, which model parabolic cones, and through these relatively simple means, an atmosphere of wonder, the curious and the metaphysical is evoked.

Manning has a background in instrument building and live performance. His 'self-playing' mechanical sculptures have, since around 2004, tapped into an appreciation of that special and finite experience of 'live' performance. Manning still performs in the noise duo Faber Castell (formed in 2002 with Alan Nguyen) and currently with the band Sky Needle (skyneedle.org). A work from

2005 titled *Dissonant Rhythm Instrument*, for example, used the motor of a fan to turn rope which brushed cymbals balanced on a wooden vertical tuning forks where the metal rods are struck with rope. His *churchie* entry may be seen in context of these earlier self-playing instruments.

In *Dissonant Rhythm for Drums*, a row of drums are mounted on spindly stands under a rope that starts to spin when a viewer is present. As Manning explains:

As rope attached between two motors spins, a waveform is generated in the rope that represents the RPM of the motor. This force taps out rhythms on suspended drums and cymbals, creating semi-random chance-like compositions. Although the cycles of the rope and motor are fixed, when the force travels through the rope gravity and interference of the drum heads create an almost random outcome. Mechanical variables: drums, rope, motor, speed. Player variables: on/off, duration. [1]

Ross Manning has been performing and exhibiting artwork since 2003. His work has been included in recent exhibitions *New Psychedelia*, UQ Art Museum, Brisbane (2011), *MONA FONa*, Museum of Old and New Art, Hobart (2010), *Primavera*, Museum of Contemporary Art, Sydney (2009), *Batteries Not Included*, Australian Centre for Photography, Sydney (2009) and *Fresh Cut*, Institute of Modern Art, Brisbane (2008). Manning's work is represented in the collections of the UQ Art Museum, MONA Hobart, Museum of Contemporary Art, Sydney, and in private collections.

[1] RPM stands for 'revolutions per minute'. Ross Manning, artist statement, 2011.



Dissonant Rhythm for Drums 2011

drums, electronics, rope, found objects, sensor
dimensions variable
Courtesy of the artist and Milani Gallery, Brisbane

Commended

Adam Lee

b. 1979, Melbourne (VIC)

Adam Lee's paintings present strangely familiar imagery. His images draw from a wide range of sources, including historical photography, Biblical narratives, natural history and contemporary music, literature and film. While compositions and subject matter may have been found on the internet, in-print publications and inspired by art exhibitions, Lee pushes a mercurial brush to investigate aspects of the human condition, especially in relation to ideas of the spiritual and the natural world.

Man With Medals is part of a current series of works titled *And They Built for Themselves Kingdoms*, exploring the achievement and the conquests of man. [1] The series draws on early colonial portraits and historical images reminiscent of a time gone by or a time yet to come.

The deadpan title *Man with Medals* reveals little backstory for the aging subject who is literally decorated with symbols associated with valor, the remnants of heroic acts in war. The effect of the medals, which publicly recognise acts

beyond the call of duty, in Lee's deft handling make the wearer less chieftain-like and worthy, more faintly ridiculous and frail. The red blotch in the old man's hair might be seen as the bell suspended on a court jester's hat, capping off his portrait with ruddy cheeks and a red nose.

In some of Lee's earlier works from 2009, raw and unfinished negative spaces in the composition created tension in the picture plane, indirectly providing value judgments as to the importance or otherwise of pictorial elements.

Man with Medals likewise employs this strategy, focusing on the chestplate, but leaving the belly empty.

The series *And They Built for Themselves Kingdoms* is importantly connected to a parallel body of work *Original Camouflage* that draws on the imagery of the Garden of Eden narrative from the Old Testament book of Genesis in which the first man and woman become aware of their imperfect state and

make for themselves garments constructed of leaves in order to cover their nakedness and hide. [2]

The notion of inadequacy, that leads humans to fit into their surroundings, lies at the heart of *And They Built for Themselves Kingdoms*, where the surroundings can be constructed. Through a resolutely contemporary delivery, resonant with the visual register of painters Peter Doig and Elizabeth Peyton for example, and the intimacy of historical interiors painter Walter Sickert, Lee's work is an accomplished and finely pointed example of how art can prick the braggadocio of civilisation.

Adam Lee has presented numerous solo and group exhibitions across Australia, and his work appears in private collections in Australia, Europe, United States and India. Lee is also currently a PhD candidate at RMIT Melbourne.

[1] Artist statement 2011.

[2] Adam Lee, 'Original Camouflage', <http://www.adamlee.com.au/2010/11/original-camouflage.html>, 29 November 2011 (last viewed 21 June 2011)



Man with Medals 2010-11
oil on canvas
54 x 39cm
Courtesy of the artist

Commended

Catherine Sagin

b. 1986, Gold Coast (QLD). Collaborator / Opponent: Kate Woodcroft, b. 1987, Brisbane (QLD)

This collaborative work by Catherine Sagin and Kate Woodcroft is, only for the moment, credited as being by 'Catherine Sagin'. Formerly known as 'Fiona Mail', these artists have been working together for some years, often performing physical feats and durational pieces that investigate human interaction; systems of communication, reputation, competition. On artistic personas and *Duel*, they write:

In 2010 we engaged in a ten-minute fencing bout. Sagin prevailed, coming from behind to win 10-8. The prize: naming rights of the collaboration for one year. In the lead up to the performance we undertook three months of training and developed a series of video works using body-cameras. This work challenges notions of collaboration as essentially cooperative and equitable. In our broader practice we look to investigate and move between authenticity and pretense, the cliché and the prosaic. We are interested in how our collaboration can stand-in for and demonstrate the dynamics of relationships-at-large. [1]

In 2007 Catherine Sagin graduated with Bachelor of Fine Arts (Hons) at QUT, and went on to complete a Master of Arts, QUT, between

2009-11. Kate Woodcroft graduated with a Bachelor of Creative Industries (Visual Arts) at QUT with Honours (1st Class) in 2008 and also completed a Master of Arts, QUT between 2009-11. The collaborative duo have regularly presented their work in group exhibitions including *Fresh Cut*, Institute of Modern Art, Brisbane (2010), *Eastern Seaboard*, Artspace, Sydney (2011) and *Austurland*, Skaffell Centre for Visual Art, Iceland (2011). They have presented numerous solo exhibitions and public screenings including *I am the kind of person you should choose to have with you. You are the kind of person I would choose to have with me*, Museum of Brisbane, Brisbane (2010) and the Next Wave Festival, Melbourne (2010).

[1] Catherine Sagin, artists' statement, 2011.



Duel 2010
digital video, sound, 15:52 minutes looped
Courtesy of the artist

Commended

Simone Eisler

b. 1975, Brisbane (QLD)

Simone Eisler's recent series of photographic and sculptural works *New Skin* continues her interest in a postmodern notion of human and animal transformation. *Accoutrement*, a key work in the series, explores the melding of the primal need for clothing and physical protection with the luxury of design. For this piece Eisler took a skin that is normally wasted in the preparation of meat and fashioned it into a highly designed helmet, or mask. Whilst these works reference fashion they also conjure up ideas of alternative cultures and knowledge, and the bigger issue of evolutionary change. As she explains:

These works encompass ideas of protection, display, pose, ritual and sexuality as part of an enquiry, which covers a wide spectrum of issues, from simple preservation mechanisms eg skins and exoskeletons, through primal sexual behaviour to fashion and contemporary museology... [*Accoutrement*] speaks of the absent body – both the human host and the trace of the former animal,

without giving precedence to either. It is an unsettling image that undermines the drive towards anthropomorphism and speaks of reconnection with the animal, and a pantheistic reverence for Nature but also of our fears of the unknown and of a future world. [1]

Eisler has undertaken numerous private and public commissions over the last eight years, and has exhibited her work in the Philippines, Indonesia, New York, Belgium and Paris. Significant public commissions across Queensland include 175 Eagle Street, Prince Charles Hospital, Rocks Riverside Park, Sandgate Foreshore Parklands and Federation Park, Toowoomba. In 2007 her installation *Anima Requiem – A Funerary Garden* toured to Belgium, Paris and Melbourne and in 2009 she presented a major installation *The Armoured Forest* for the Arc Biennial of Art in Brisbane. She is about to embark on a major festival project for the Haus der Kulturen der Welt in Berlin.

[1] Artist statement, May 2011



Accoutrement 2011

perspex box, cured and tanned salmon skin
42 x 34 x 34cm

Courtesy of the artist and Spiro Grace Art Rooms, Brisbane

Finalists

Paul Adair

b. 1982 Gold Coast (QLD)

A kind of *trompe l'oeil* or trick of the eye is a crucial element in many of Paul Adair's artworks. With a background in photography, crisp compositions usually record tableaux of Adair's carefully hand-sculpted forms that reference the perfection of cartoons, product shots and natural history dioramas. From his breakthrough series of photographs titled *Decoy* in 2005 to the present, Adair's works point to the value of challenging our visual and critical faculties, and to the enjoyable collision of seemingly incongruous ideas. In these works, the crudeness of an object's production and installation interrupted the seeming perfection of a scene, highlighting the artificiality and difference between modes of production, whilst emphasising illusion. [1]

In the floor work *Slurpee Cup*, Adair has taken the form of a highly recognisable mass-produced and disposable container and with his brother, Graeme, a metal machinist, painstakingly produced the form by hand as a solid, lasting object. Adair does not attempt to re-present branding or marketing graphics, and

there is a point at which the sculpture stops referencing actual 'Slurpee' cups and becomes a marker to them in a generic sense.

This work marks out an important transition in Adair's practice. His interest in an economy of images continues, while the values of material and space are tested in three dimensional sculpture and installation. This extension of his practice eschews digital and photographic reproduction but instead places focus on 'exploring sculpture and installation and casting/replicas as a photographic condition or as a kind of expanded photographic space'. [2]

Lying on the floor, the work appears casually tossed aside into a corner, like rubbish. This work emerges in Adair's practice at an interesting time, where 'green' merchandising is likewise playing with the appearance of throwaway objects (like the ubiquitous takeaway coffee cup) and replacing them with re-usable and functionally identical alternatives. Adair's method of 're-creating' and 're-presenting' continues in *Slurpee Cup*, and

crafts a finely balanced game between belief and doubt, appearance and actuality.

Adair is currently a Masters of Fine Art candidate at the Victorian College of Arts, Melbourne. Since 2003, his work has been exhibited at a range of venues, including the Institute of Modern Art, Brisbane; Stills Gallery, Sydney and Perth Institute of Contemporary Art. Adair's work is represented in a range of public and private collections including Artbank, Gadens Lawyers, Griffith University, KPMG and the University of Queensland Art Museum.

[1] Paul Adair, email to the author 23 June 2011.

[2] *ibid.*



Slurpee Cup 2011
aluminium (Machined by: Graeme Adair)
9 x 22 x 9cm
Courtesy of the artist and Stills Gallery, Sydney

Karen Black

b. 1961, Brisbane (QLD)

Karen Black's composition seems to emerge from charged and miasmic atmospheres. Murky backgrounds are crafted as though they cunningly conceal the sources for Black's startling structures that jut into picture planes, part organic and part geometric. Odd bodies of pigment are smeared or daubed into humanoid forms and wraith-like chimeras. Humming live colours, like embers, are suspended in the gloom.

Proceeding to astonishingly different ends conveys that a transition has taken place in Black's oeuvre. From early works that privileged the human body as subject, to portraits which drew on the canon of Expressionism, evoking Eduard Munch, George Rouault or Joy Hester, Black's current body of work demonstrates an approach to paint as a sensuous material, open to an intuitive touch, the mysterious and nebulous. There is more of Yves Tanguy and Hany Armanious in the artwork's seductive illogicality.

As Black writes:

There is a central concern for activation or interaction through human sensory perception in my work. Using the formal characteristics of paint and colour as well as embracing chance, I try to tap into overarching themes of mutability and interconnectivity. The paintings question perception as well as exploring notions of time, space and reality. They come from the everyday, something someone says, a way somebody looks, a hotel room on a holiday, or a family argument. Lots of ideas melded together to inform the work.

I like to leave a visible trace of what came before, choosing not to cover up mistakes, but rather to reveal the formal painting decisions I have made...[1]

Black's figures are not bounded by a consistency of depiction, for example, compare the angelic figure far left, with the primeval crouching man or potato-print like dog.

The reminder, that paint is able to brilliantly house any notion, vague or precise, is a particularly liberating strength of Black's work.

[1] Karen Black, email to the author 22 June 2011.



Proceeding to astonishingly different ends 2011

oil on marine plywood

67 x 116cm

Courtesy of the artist. Represented by Tristian Koenig Gallery, Melbourne

Lisa Bryan-Brown

b. 1991, Canberra (ACT)

The square can be understood as one of the principle symbols of human culture, man-made, and as the product of mathematical theory. In their three-dimensional incarnation, cubes can take on relative attributes, such as units of measurement for area and volume and in the skeletal network of a grid. The concept of a simple form, reduced to only its inherent elements became a test zone for artists in the 1960s and 70s, who recoiled against the gestural aspects of abstract expressionists, and who rather wanted to see how far materials and shape could go it alone. By avoiding work that looked handmade, a kind of autonomy of pure materials was sought, and we can see this reductive impulse in Lisa Bryan-Brown's work *Material Realities*.

The substances Bryan-Brown has selected to preserve in cast resin blocks are a mix of ordinary and precious. By repeating the cubes of clear resin as the container for each substance, their unique differences are suspended and preserved, while the perceived hierarchy in terms of their value, based on

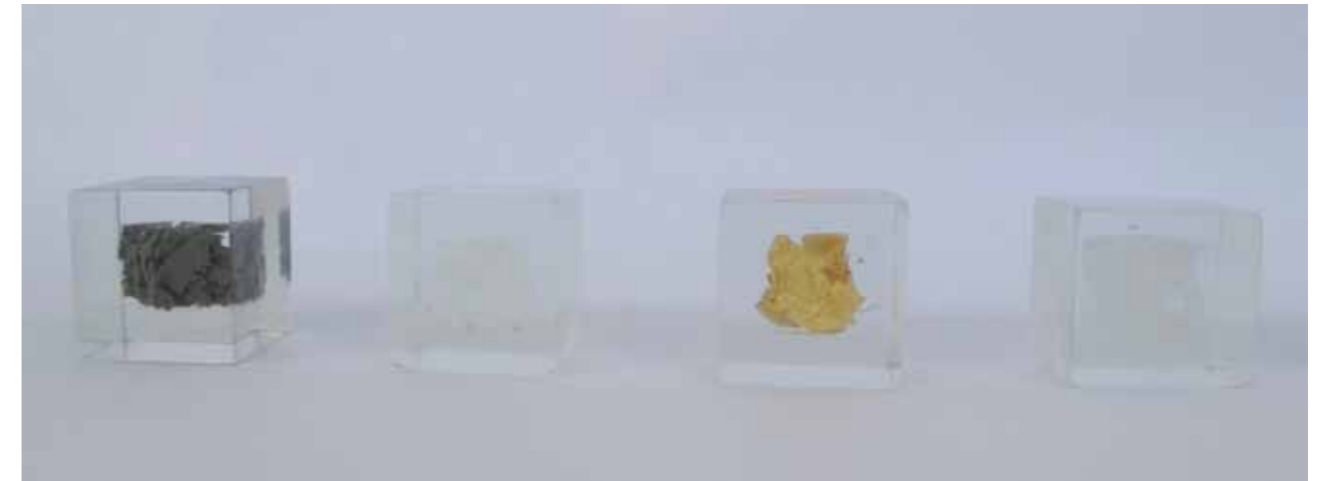
rarity, is undermined. In the manner of Carl Andre's minimalist work, *Material Realities* proposes an equivalency of forms, while still allowing the organic and somewhat formless characteristics of each substance to emerge. Of her work she explains:

Exploring notions of materiality, my work seeks to create a poetic union of materials and space. I consistently use the basic form of a cube as a visual formula into which I can input different sets of variables. This particular set of variables relates to materials of societal importance, suspending each within an illusory space. Complexity is stripped down to its mathematical essentials enabling the materials to exist in multiple dimensions. [1]

Bryan-Brown is currently undertaking the final year of her Bachelor of Arts degree at Queensland College of Art at Griffith University and was awarded the Griffith Achievement Award in 2008, 2009 and 2010. Also in 2010, she received the Design Institute of Australia's

Professional Encouragement Award and the OxLades Award for Best Use of Materials in Jewellery and Small Objects.

[1] Artist statement, correspondence with the author. May 2011



Material Realities 2011

resin, terracotta, wood, concrete, plastic, paper, gold and steel
4 x 4 x 4cm

Courtesy of the artist

Georgia (Dord) Burrough

b. 1988, Brisbane (QLD)

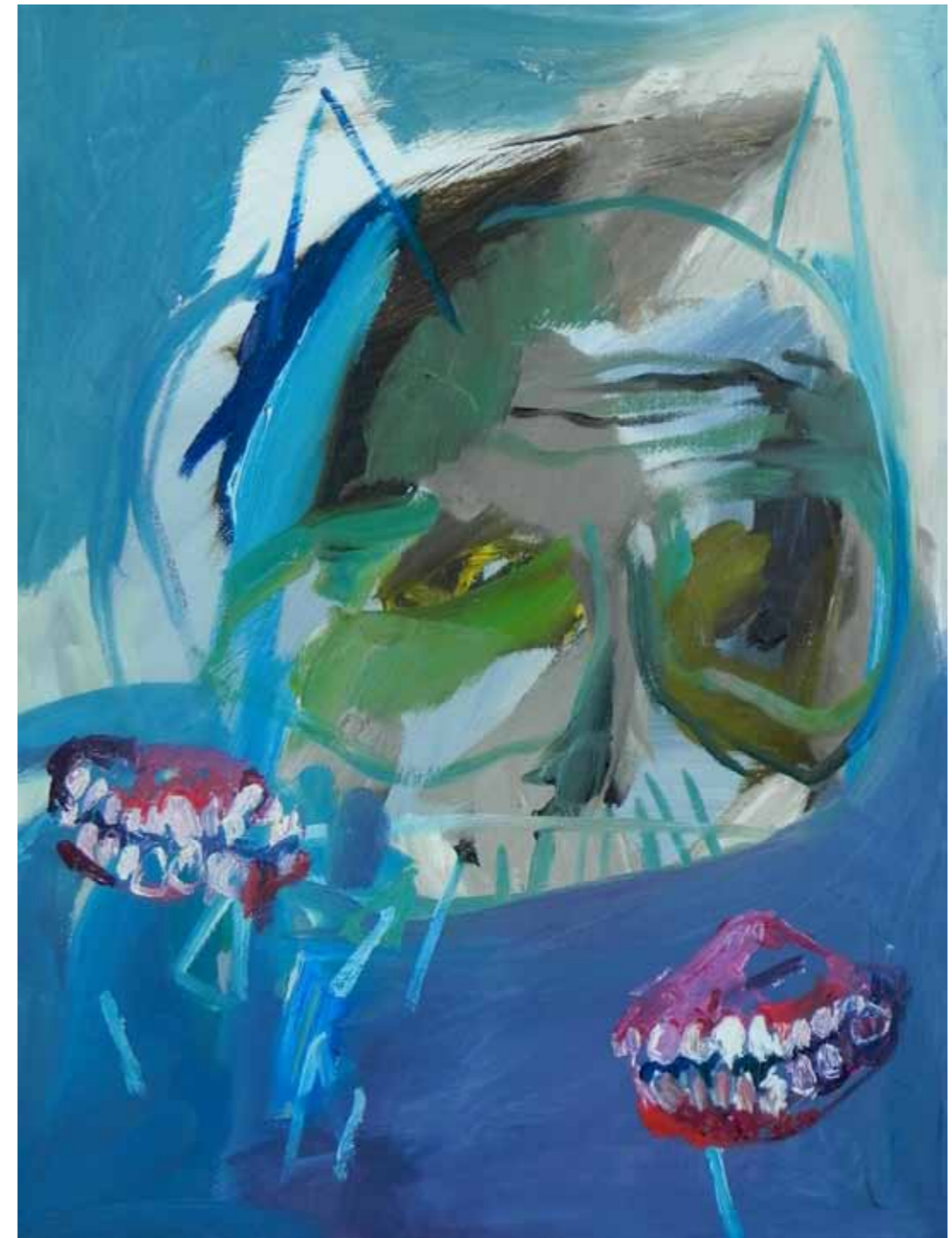
Georgia Burrough's fragmented, abstracted portrait *End of the Day* presents a painterly commitment to the physical gesture, the communication of power and immediacy through the brush. In opaque swathes, harsh stabs and dragged lines, this bat-eared skull is visible behind a cape or veil while chattering sets of teeth hang in nowhere space at the front of the composition.

Burrough's works have often drawn on a graphic novel style of figuration, idiosyncratic line drawings that are less Marvel Comics than rendered in the vein of Raymond Pettibon. There is a fantastically puerile element to some of her works, as in an untitled work from October 2010 where a woman appears to be ingesting a colourful half-woven tube of wool, or her drawing that recollects Goya's *Saturn Devouring His Son*, c. 1819–1823 in its sketchy grotesquerie.

End of the Day harnesses Burrough's expressionism as it links mortality with ideas of madness. The loose, provisional approach

reveals a restraint that somehow amplifies the unknowable aspects of these states.

Burrough completed a Bachelor of Fine Art from the Queensland College of Art, Griffith University in 2008, and received an award for Academic Excellence in that year. Since 2007 she has exhibited regularly in group exhibitions, and since 2009 she has been based in Berlin, where she presented her first solo exhibition. Her work is held in private collections, as well as in the collections of St. Aidan's Anglican Girls School and the Brisbane District Court.



End of the Day 2011
oil on canvas
43 x 33cm
Courtesy of the artist

Keith Burt

b. 1969, Sydney (NSW)

Keith Burt's painting practice has developed a highly recognisable motif, not in the subjects *per se*, but in the application of paint on canvas. His figurative paintings, whether portraits or landscape studies, with their downward linear strokes of the brush, seem to capture and model otherwise elusive shafts of light.

Burt has a strong background in animation for computer gaming, and later moved into illustration, where his work has appeared on the cover of the Big Issue, for example, or as small sharp black and white cartoons in the Queensland Art Gallery's *Artlines* magazine. The skill of deftly creating character and animating it can be registered in the detailed idiosyncrasies he allows in compositions of place or person or weather. Moving from Melbourne to Brisbane in 2008, the high contrast, bright colours and deep shadows, made an impact. [1]

Writer Smoking in a Broken Featherstone presents a quiet mid-afternoon moment.

Burt describes the scenario:

We had beer for lunch. Then Rob sat through several poses as I sketched him writing in a journal, or looking ahead, then finally he lit a fag and relaxed and I found the pose I wanted. He's tired and bare and the chair is trying to swallow him. He's not really posing anymore. [2]

Far from a bright and clamoring Brisbane scene, the work presents a languidly intimate picture. It seems to evoke that particular time of day where the sun has travelled far enough across the neighbour's roof so that the room is abruptly in cool shadow. The last rays show motes of dust coursing through planks of light. The reference to the Grant Featherstone chair, recently become a collector's piece, evokes a kind of wistfulness and nostalgia in an unassuming suspended moment.

Burt has held solo exhibitions at Metro Arts, Brisbane in 2009 and 2010, and has consistently been involved in group

exhibitions and art prizes. He has undertaken numerous public art commissions in Brisbane, including for the Mater Hospital, as well as completing many private portrait and landscape commissions.

[1] Keith Burt, <http://www.visualarts.net.au/gallery/keithburt>, last viewed 23-6-2011

[2] Keith Burt, artist statement, 2011



Writer Smoking in a Broken Featherstone 2011

oil on canvas

122 x 91cm

Courtesy of www.keithburt.com.au

Anna Carey

b. 1987, Tweed Heads (NSW)

When technology for colour photography became available for personal use in the 1970s, with fabulously inconsistent film processing techniques, maverick photographers like William Eggleston and Walker Evans transformed their black and white practice to include chance portraits, unusual points of view, and to document little details even when they might be perceived as the most banal.

This 'hungry eye' approach meant an openness to any subject as valuable — what one person is so used to seeing, can be for another, an exotic vision. It also demonstrated that from the sheer quantity of possible images, the select frames that made it into being printed could be seen as evidence of an artist's specific choice and belief that they were worthy of sharing with an audience.

Anna Carey's approach to her local region can be likened to a modern day *flâneur*. Hers is an attempt to recognise the psycho-geography of the terrain, with its mix of smells, sounds, memories.

Carey describes her art practice as exploring the spatial experiences she encounters within her 'immediate urban environment, which is the Gold Coast'. [1] This place, which is in a constant state of flux, has generated a body of work that draws on history as well as hypothetical futures and daydreams.

Corridor presents a view of an in-between space, structured with materials and design motifs that are now resolutely retro, the sort of space one might encounter in an apartment block from the 1970s at Main Beach, Kirra or Labrador.

Spending time with the photograph, viewers might recognise something wrong with the image. Careful consideration reveals the picture as recording a three-dimensional model built from photographic paper.

Like Thomas Demand's early work explored the expressive possibilities of architectural models, now carefully re-created from images found in documentary press images, Carey

builds a scene that captures a sense of indeterminacy.

Corridor bridges interior and exterior, reality and imagination, with its slightly off-register, handmade sensibility, presented in a straight 'real estate brochure' format as if to pick the site's most positive angle for consideration.

Carey graduated with a Bachelor of Digital Media (Honours First Class) from Griffith University in 2010. She received the Griffith University Academic Excellence Award in 2008, 2009 and 2010. She has participated in numerous group exhibitions at galleries such as the Gold Coast City Art Gallery, Ryan Renshaw Gallery (Brisbane) and Jugglers Art Space (Brisbane). Her work is also represented in public and private collections including Artbank and the Gold Coast City Art Gallery collections.

[1] Anna Carey, artist statement 2011



Corridor 2010
Giclée photographic print mounted on aluminium
79 x 118cm
Courtesy of the artist

Janet Carter

b. 1966, Lincolnshire, England

Janet Carter's work in sculpture, installation and video art has focused on the depictions of gender in contemporary culture, and on the experience of living in a body that has a particular form, from which cultural and social assumptions are made. Carter's current approach draws from her early studies in the Performing Arts where she specialised in set and props construction. This experience with the tricks of theatricality and illusion understandably brought about a questioning of display systems. Not to confuse 'performance' with 'the performative', Carter's work 'builds on J.L. Austin's linguistic conception of a performative as a statement that enacts itself', rather than the kind of 'self-conscious, self aware performance of gender or sexuality' one might expect. [1]

Untitled presents a wall mounted sculpture as a mass of stretched and bound inner tubing. Carter has been using this medium and its malleable form in an 'ongoing exploration into the intersections between gender, desire and sexuality, and the ways in which these work

to constrain and define our bodies'. [2] The inner tube, in Carter's work, is a metaphorical material. She writes:

The tubes themselves are in constant tension with both the constraints they have been subjected to and their own skins, but this tension is not static. Over time, the tubes change their shape, resisting and accommodating the stresses imposed on them. What is significant, though, is that they are not recognisable as either male or female: instead, they create and define their own unique embodied identities. [3]

In Carter's work, we can see an extension of theorist Judith Butler's notion of gender performativity, where she conceives that gender, sexuality and desire are constructed within society and become embedded as a form of power in social conventions. What Butler calls the 'heterosexual matrix' normalises the idea that there can only be two genders. From this position, it follows that there should be only one kind of desire and sexuality,

which of course is a fallacy. Carter is interested in disarming this heterosexual matrix in order 'to imagine a broader, more inclusive range of gendered embodied identities'. [4]

Since 2004, Carter has regularly exhibited in group exhibitions around Australia. In 2009 she was selected for the annual exhibition *Hatched* at the Perth Institute of Contemporary Arts and presented a solo exhibition at Spectrum Project Space, Perth. In 2010 she presented her second solo exhibition at Horus & Deloris Contemporary Art Space, Sydney and completed a Bachelor of Contemporary Arts Honours (First Class), Edith Cowan University, Western Australia.

[1] Janet Carter, email to the author 24 June 2011.

[2] Janet Carter, artist statement 2011

[3] *ibid.*

[4] *ibid.*



Untitled 2010
inner tube, butyl rubber
30 x 30 x 15cm
Courtesy of the artist

Courtney Coombs

b.1981, Brisbane (QLD)

Courtney Coombs has a knack for finding objects and placing materials in ways that highlight chance and incongruity. The photograph *Push/Pull* documents, in the artist's words, 'an exploration of the potential relationship between found objects and site.' The composition of this modestly scaled photograph seems to play it straight, with the framing at an assumed eye level, and the focus on informative, functional signage. The actions requested in the title will always be denied in the image, even in its oblique referencing of a classic formalist 'tension' in the picture plane, and yet the simplicity of the work is also revealed to an inherent contradiction; 'instructed' by the work and what it asks of viewers.

A minimalism can be found in Coombs' work, and the pared back approach to materials is delivered with a gentle wit. It is a vernacular that engages with ephemeral moments and phenomena, particularly succinct in conveying physical sensations such as movement or growth. Whether marking pavement with

cloth tape (unaware pedestrians turned into participants), making slight interventions into spaces with a line of pencil, mapping the fall of light with masking tape, or using torn off sections of striped electrical tape like miniature Daniel Buren installations, Coombs' work has a beguiling humanity.



Push Pull 2011
digital print mounted on aluminium
20 x 25cm
Courtesy of the artist and LEVEL ARI, Brisbane

Megan Cope

b.1982, Brisbane (QLD) / Quandamooka People of Stradbroke Island

Megan Cope has a diverse practice that investigates issues relating to identity, the environment, and mapping practices. She is a descendant from the Quandamooka region (North Stradbroke Island) in South East QLD and through her art, explores decolonising methodologies which have become a primary concern in her work.

In the wake of reports of rising sea levels in Queensland, particularly in the Torres Strait, and then following the January 2011 flooding throughout South East Queensland, Cope's work began to heavily focus on toponymy (the study of place names) and geomorphology (the study of the nature and history of landforms). Her recent series zeros in on local river systems, flood plains and the built environment, creating works with of real contemporary significance.

In early 2011, Cope was able to travel to Far North Queensland as part of the NEWflames Residency at Canopy Art Space, Cairns. Here she examined military topographical

maps (circa 1935-41) and created works that drew on cartographic symbolism to reveal 'a multilayered landscape, dual histories, dual identities and the cultural legacy of colonialism'. [1] Cope presented these works in an exhibition *Toponymy*, where toponymy and place names were revealed as important aspects 'of culture and identity as they provide a location where history, events, landscapes and people are remembered, celebrated and continued'. [2]

The new works *After the Flood* continues Cope's project to challenge notions of time, place and society as formulated with the arrival of European settlers and convicts. Employing military maps, Cope echoes the myth of *terra nullius* whilst she puts back into the picture a prior history and language. She depicts 'the land devoid from Aboriginal occupation now appropriated with significant names & places to local indigenous groups. The result manifests a dual history and a quest to decolonise our surrounding landscapes'. [3]

Works by Megan Cope have been presented in Australia and abroad, including in the ARC Biennial in Brisbane, the Koori Heritage Trust in Melbourne, and Wellington City Gallery in New Zealand. In addition, Cope has managed and curated several art spaces and projects including 'tinygold', Desperate Spaces, and the artist handbook *So You Want To Be An Artist*, published by Artworkers Alliance. She was the Creative Director of the Brisbane Artist Run Initiatives (BARI) Festival in 2009-10 and is currently managing the 'Salt Water Murris Quandamooka - Art Gallery' on North Stradbroke Island.

[1] Megan Cope, artist statement

[2] *ibid.*

[3] *ibid.*



After the Flood 2011

military maps, Indian ink and synthetic polymer paint on board
34 x 46cm

Courtesy of the artist

Sam Cranstoun

b. 1987, Brisbane (QLD)

Sam Cranstoun's video work *Guns and Drums and Drums and Guns* creates a four-part prismatic composition from documentary material. Like an ethnographic sample, the footage is cut and pasted creating a central cross seam, resembling a totem pole or the strange butterfly-effect splotches of a Rorschach test. In previous works, Cranstoun has referenced iconic motifs of police cars, jet planes, the stars and moon and astronauts — developing a vernacular of boyish wonder. His finely detailed drawings feature exquisite, almost photographic markmaking and this Vija Celmins-like ability to conjure visions of space and astronomical realms is compelling.

As Cranstoun describes, this recent work presents a shift in focus;

Through the use of various simple video-editing techniques (namely slow-motion, reversal of footage, mirroring) this work explores how the aesthetic impact of historical images and documents might affect us as viewers, perhaps even before

any interest in the content itself is triggered. Through these simple gestures, the footage is reduced to its formal qualities as a way of creating purely formal images, further removed from their original historical content. No longer able to identify or follow any cohesive narrative taking place within the video, the viewer is able to experience the film on an aesthetic level recognising the artifice of the film through its use of both repetition and black and white. [1]

Cranstoun has been exhibiting his work consistently from 2007. He has been a finalist in the Archibald Prize at the Art Gallery of New South Wales twice; in 2007 with a portrait of his father Peter Cranstoun, and in 2009 with a portrait of actor Guyton Grantley. In 2010, Cranstoun completed his Bachelor of Fine Arts (Honours) at Queensland University of Technology (QUT) and was also the winner of the Kay and Robert Bryan/Jack Manton Art Prize.

[1] Sam Cranstoun, artist statement



Guns and Drums and Drums and Guns 2011
DVD, looped
Courtesy of <http://samcranstoun.com>

Alex Cuffe

b. 1987, Sydney (NSW)

Alex Cuffe's seemingly low-fi art practice embraces an aesthetic that evokes the charming practical tinkering of a backyard inventor against finely honed conceptual premises. Sound, electrics and amplification become key activators of clunky and kind of romantic sculptures, often underpinned by a degree of irreverent humour and a solid grasp of techno-wizardry.

The kind of speculation that has previously led the artist to build 'biospheres' or permaculture units, magnifying the sounds of plants growing, or brewing beer according to medieval recipes or supposed differences in types of intoxication, is also alluded to in *Rock, meteor*. These curious elements, with 'science project' rocks propped by hand carved sticks and a fluro comet, act as fallible stand-ins for astronomical and elemental phenomena.

After completing a Bachelor in Fine Arts at QCA Alex has recently completed two residencies, including a studio residency at NK in Berlin. He has held multiple solo and

group shows, including a major solo project in 2010 titled *Natural is the Static* at Metro Arts. He was also included in the GAS 2010, along with Brisbane Emerging Art Festival, and Ryan Renshaw's *Test Patterns*. His work was also in the *Home Sweet Home* video art festival in Berlin 2010. Cuffe is also a founding member of SPEC, an ARI which has hosted and participated in a multitude of events, most notably *Gross Bodies of Light* held in 2010 at MAAP. He is currently developing a mini festival titled *New Primitive* and a member of Sky Needle, a collaborative performance based sound art project with hand made instruments. Sky Needle recently played at the Melbourne Jazz festival's *Overground* and headlined at Sydney's *Now Now* festival's opening night, both in 2011. In 2012 he will be featured in Melbourne's prestigious *Next Wave Festival*.



Rock, meteor 2011
mixed media installation
dimensions variable
Courtesy of the artist

Marcel Daniels

b. 1978, Taranaki, New Zealand

Marcel Daniels has described his artistic practice as an 'auto-ethnographic study', where his own experiences of 'cultural and racial hybridity' inform his art. [1] Daniels' work across a range of media, including photography, text, assemblage, drawing, and video, is underpinned by an exploration of personal biography and heritage... his 'difference' and dislocation'. [2] Of particular interest is the notion of 'postcolonialism' and its inherent complexities and ambiguities. To this end, he adopts the position of 'hybrid' to explore the field of postcolonialism critically and creatively with broader issues of racism, immigration, otherness and culture.

The sculptural forms of *SO WE TOO: The Eloquence of Otherness* refers to the townships of Soweto (*South Western Townships*) in South Africa. The architecture of the region largely features old 'matchbox' houses built by former governments, as well as converted worker hostels alongside new buildings, affluent areas and slum districts. His work, made from pale and fragile paraffin

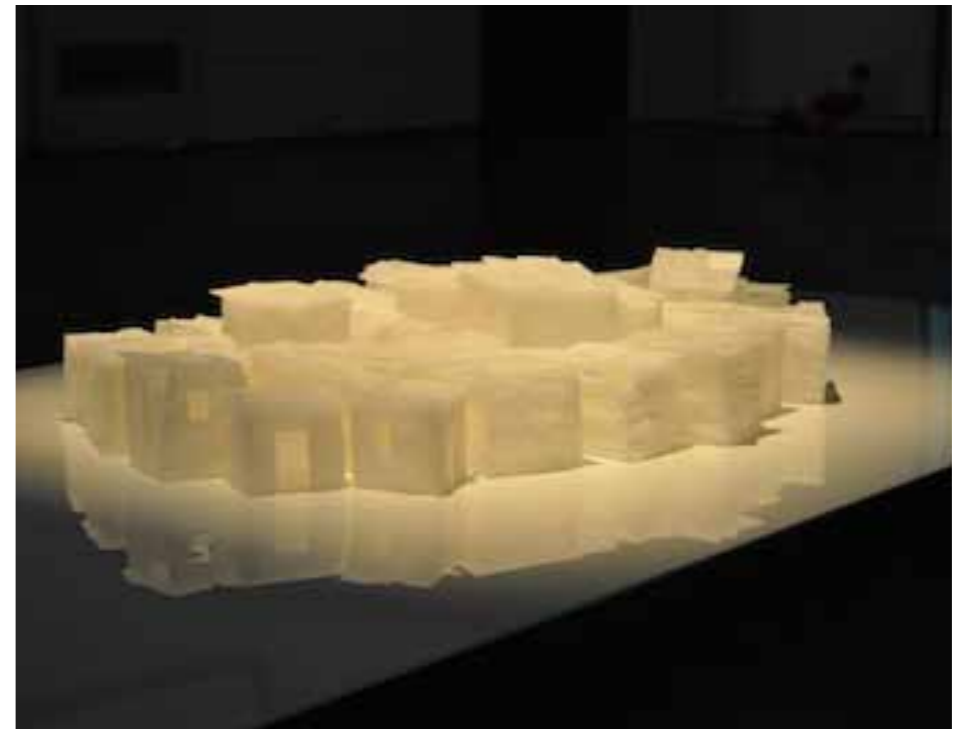
wax, depicts leaning huts and makeshift rooms characteristic of slum housing. The collection of shelters are displayed on a highly reflective white acrylic sheet which captures the reflection of these edifices. The work, in the words of the artist:

... addresses the paradoxical qualities of the townships, representing the inherent social, political and historical complexities of them (in particular the direct and residual effects of Apartheid regime) but primarily as people's homes.

In 2010, Daniels completed a Bachelor Fine Arts (Honours) at the Queensland University of Technology (QUT), Brisbane. He has been exhibiting his work since 2009, and his work was recently included in the exhibition *The Shape of Things to Come* at The Block, QUT, Brisbane.

[1] Marcel Daniels, 'SO WE TOO', <http://shape.qut.edu.au/students/marcel-daniels> (last viewed 4 July 2011)

[2] Marcel Daniels, artist statement, 2011.



SO WE TOO: The Eloquence of Otherness 2010
paraffin wax, acrylic
100 x 150 x 190cm
Courtesy of the artist

Fernando Do Campo

b. 1987, Mar del Plata, Argentina

The ability of painting to unsettle and shift the viewer's understanding of composition, or 'the space' of an artwork, are recurring interests in Fernando do Campo's artwork. Clamoring lines and colours seem to evoke experiments in abstraction from previous decades, and his inclusion of discarded materials likewise echoes early assemblage pieces in the vein of Robert Rauschenberg's 'combines'.

Do Campo's exploration of formal pictorial elements — line, colour and space — has, for the most part, eschewed figuration. Rather, he makes explicit the spatial ground of his works in order to tease out ideas of nostalgia, culture and a geographic sense of space. In this work, the history of abstraction expressionism is posited alongside what could be perceived as a nod toward Australian indigenous art from the Central Desert Utopia region. In these contexts, the stunning art of Minnie Pwerle, for example, or painting by German artist Katharina Grosse are equally of interest to Do Campo.

Adam and Eve (Eve came from Adam along with leftovers from other people) sees Do Campo playing with both the process and history of artworks themselves. He writes:

[An] aspect of this work is its continuous self-referential qualities — as one panel made the other in both instances. My imagery is often excessively filled with colour, line and layers of pattern. I enjoy this visual overload experienced by the viewer, but editing it out is also important to pictorial decisions about resolving work. This offers a studio dilemma that I want represented in the work. The marks on these pieces of masking tape are made from another painting and then reconstituted into other works. *Adam and Eve (Eve came from Adam along with leftovers from other people)* discusses a process of editing excessive information while at the same time recycling patterns and colours that would otherwise be lost. [1]

Do Campo migrated to Melbourne, Australia in 1997 and is currently based in Launceston, Tasmania. In 2007, he completed a Bachelor of Contemporary Visual Arts at the University of Tasmania and received a Bachelor of Visual Arts (Honours) from the Australian National University, Canberra in 2008. He has been included in numerous group exhibitions around Australia and he has presented solo exhibitions in Tasmania, Canberra and Melbourne.

[1] Artist correspondence May 2011



Adam and Eve (Eve came from Adam along with leftovers from a few other people) 2011

housepaint, oil and masking tape on paper

140 x 100cm

Courtesy of the artist

Emily Ferretti

b. 198, Gisborne (VIC)

Emily Ferretti's paintings often depict lone objects (a shuttlecock, a waste-paper basket, a hive or a teepee) or scenes hinged on a few select focal points. These scenes appear intensely private, evacuated from the world into an artist's scrutinising meditation. Pinpointing certain things from among all others can have a productively distancing effect, and her approach proposes a slower, attenuated way of looking at objects, where philosophical leanings emerge through her choice of depiction.

Pine Tree in the Sun was painted in Melbourne where Ferretti is currently an Artist-in-Residence at Gertrude Contemporary Art Space. The painting is handled with a delicacy that resonates both with nature and at a metaphysical level, perhaps best evidenced by the way that the curve of the ground could stand for the earth itself, counterpoised with the sun as another celestial body. Or, perhaps these two curves structure the picture plane to appear almost tubular with the tree reaching up to the light. Her treatment of the pine needles,

gleaming with pearlescent colours, suggests a transformative ability, like twigs and twists in a Laura Owens painting.

I walk past this particular pine tree everyday on my way to the studio. I was interested in capturing the transparency of the tree's body when placed in front of strong sunlight. I wanted to draw the audience into this scene by exaggerating and exploiting the characteristics of the pine through composition and colour, so that it became suspended between tangible and dreamlike states. I am interested in the way familiar objects filter into my daily life. They form a visual importance to me that I would like to highlight and reveal. [1]

Ferretti completed Bachelor of Fine Arts (Honours) Victorian College of the Art in 2006. She has regularly exhibited since 2006 and has presented solo exhibitions at Sophie Gannon Gallery, Melbourne and Gertrude Contemporary, Melbourne for example, and participated in group exhibitions across

Melbourne, Sydney and Perth. In 2011 she was included in the exhibition *Slowness* at Monash University Museum of Art, Melbourne. Ferretti was featured in the *Australian Art Collector's* list of '50 most collectable artists' in 2010, and has been acquired for numerous private and public collections including the Macquarie Group Collection, the Monash University Museum of Art and Art Bank.

[1] Emily Ferretti, artist statement, 2011



Pine Tree in the Sun 2011

oil on canvas
200 x 137cm

Courtesy of the artist and Sophie Gannon Gallery, Melbourne

Jason Fitzgerald

b.1972, Brisbane (QLD)

The ghoulish attraction of Boris Karloff playing Frankenstein's monster in the 1931 horror film has fascinated audiences through the years. From the original Mary Shelley text, to a stage play by Peggy Webling, to the screen under the directorship of James Whale — the Frankenstein story harnesses both the triumphal and terrifying aspects of science. The monster is quite literally a human 'construct', and in creative terms, Fitzgerald's artwork title mimics the excitement expressed by the scientist at its awakening, 'It's alive! It's alive! In the name of God! Now I know what it feels like to be God!'. [1]

The clunky, amateur-inventor style presented in Jason Fitzgerald's piece has strong currency for artists in Australia (for example, Matthew Bradley and Simon Yates) and abroad (for example Tim Hawkinson) as a way of owning all aspects of their work, including acquired knowledge, and possibly in reaction to the polish of outsourced sculptures now commonplace in museums and markets.

Fitzgerald writes:

Rising from the discarded and shattered, shades of life are re-animated by fragmented film clattering through an ancient projector. Frankenstein's creation arouses an acknowledgement of beauty from the broken, and life from the lifeless. [2]

The cardboard sign that invites viewers to turn 'on' or 'off' the contraption is so flimsy that the direct invitation to physically interact with the work comes across as dubious. The film, a copy in a generational line of disintegrating fidelity, is enlivened by pop colour effects lifted from Warhol portraiture, incarnated through a 1980s MTV aesthetic and brought into contact with digital printing processes. The handmade, mechanical and digital are all treated as artefacts in Fitzgerald's humorous work which allows viewers to experience their own simple form of animation at the flick of a switch.

Fitzgerald is studying a Bachelor of Fine Art at Queensland College of Art, and his work has been presented in numerous exhibitions including *Gross Bodies of Light*, MAAP, Brisbane (2010), *Kodak Salon – Centre for Contemporary Photography*, Melbourne (2009) and *Wonder Medals*, Museum of Brisbane (2008). He was the Winner of the Brisbane Rotary Art Spectacular in 2011 and in 2010 he received the Oxldades Art Prize for Sculpture at QCA.

[1] Mark A. Vieira, *Sin in Soft Focus*. New York: Harry N. Abrams, Inc. 2003, pp42-3.

[2] Jason Fitzgerald, artist statement, 2011.



It's Alive! 2011
projector, handmade 16mm inkjet printed film, timber, wires, battery
dimension variable
Courtesy of the artist

Christian Flynn

b. 1978, Innisfail (QLD)

The poet E. E. Cummings sang of a 'famous doctor who inserts monkey glands in millionaires', and Chicago surgeon Max Thorek recalled that soon, 'fashionable dinner parties and cracker barrel confabs, as well as sedate gatherings of the medical élite, were alive with the whisper – 'Monkey Glands'. [1]

Whether or not this citation is correct, the persona and life's work of Dr Serge Voronoff exemplifies a brilliant case for artist Christian Flynn, who explores and reinvigorates past arts and style histories. Active in the 1920s and 30s, Dr Voronoff was highly regarded for his work in tissue and gland transplantation which was thought to produce longevity, until falling well out of favour for the rest of his life. The upside, a delicious cocktail, was created in his honour in the 1920s, credited to Harry MacElhone, owner of Harry's New York Bar in Paris. The recipe lives on.

Flynn describes his project as an attempt to track and capture a strain of modernism that has a history in design, video games and science fiction. He has said:

"I do this to counter the notion that modernism, particularly painting, is a solely progressive, authoritarian and puritanical phenomenon." [2]

His mix of thin streaky medium as background provides a foil to the flat block shapes that seem to shatter the surface, a little like a graphic shatters a computer screen, and unite a picture plane that seems intent on dealing fusing key creative issues, among them: indeterminacy, an allusion of pictorial space, geometric abstraction and figuration.

His colours hum as if magnified from a Frank Stella or Franz Ackermann excursion, but are bound in tension between hard abstraction, gestural painting and a Constructivist tendency. Flynn's artist statement to accompany this work also alluded to the Russian Constructivists, with a quote that may well be straight out of sentiment once held by Kasimir Malevich:

'Yes to tainted future. No to utopia. Yes to hope. No to hopelessness'. [3]

In 2007, Flynn completed a Master of Arts in Visual Arts with Honours (1st Class) (Griffith University). He has exhibited regularly since 2001 in artist-run initiatives, private galleries and public galleries including at Gold Coast City Art Gallery and Redcliffe City Art Gallery. He has also been a finalist in The GAS (Graduate Art Show) at Griffith University Art Gallery, and in 2006 he was included in the Institute of Modern Art's exhibition *Fresh Cut*.

[1] Wikipedia

[2] Christian Flynn, artist statement

[3] *ibid.*



Monkey Glands (Stoyles) 2011

synthetic polymer paint on canvas

80 x 80 x 3cm

Courtesy of the artist and Ray Hughes Gallery, Sydney

Kate Geck

Lives and works in Melbourne

Kate Geck is an installation artist who fashions immersive, experiential environments and sculptures designed for one viewer at a time, often in enclosed space.

Kaleidoscopic audio-visuais, silkscreened and digitally printed fabrics, custom electronics, costume elements and ambiguous rituals are combined to create playful and sensory sculptural spaces.

Her works attempt to connect people to their experiences in a fun, accessible and immediate way. Bored by the esoteric, the artist intends for the works to spark in viewers a repackaging or reimagination of hazy memories, especially loosely defined notions of past experiences with media broadcasts and digital terrains.

Kate Geck has exhibited and performed at good, weird and bad spaces in Australia, Japan, China, Hong Kong, Singapore, USA, UK and Europe since 2006. She founded and co directs Pyramid Projects ARI in Melbourne, a space dedicated to showing work that is

beautiful, strange and unpretentious. She also lectures in multimedia at RMIT and works as an artist at various youth arts centres.



Soft Energy Chamber #1 2011
single channel video projection, sound, fabric
dimensions variable
Courtesy of the artist and Pyramid Projects, Melbourne

Nicole Gillard

b.1989, Mount Isa (QLD)

Nicole Gillard's work in video projection and photography draws on images lifted directly from her own family albums and found second-hand imagery. While some of these images have significance for the artist, the subjects can take on a more emblematic status, standing in for specific ideas about humanity, or history. Gillard explains:

Despite their mnemonic specificity, memorialising devices such as photography are ubiquitous in their practice; therefore personal memories are contrastable and relatable, and often uncannily familiar. Viewers create relationships to the photographs within my work which draw from their relationship to their own; a face, composition or setting may remind a casual viewer of a photograph of their own, sending them into a state of reminiscence. [1]

Gillard's title, *A souvenir of*, makes sense to a reader only as an unfinished or incomplete phrase, where the missing noun or subject might be the receptacle for a viewer's

imagining, and in a poignant way, illustrates the experience of longing that is inherent to photographs as souvenirs. Theorist Susan Stewart writes about the souvenir as follows:

We might say that this capacity of objects to serve as traces of authentic experience is, in fact, exemplified by the souvenir. The souvenir distinguishes experiences. We do not need or desire souvenirs of events that are repeatable. Rather we need and desire souvenirs of events that are reportable, events whose materiality has escaped us, events that thereby exist only through the invention of narrative. It is an object arising out of the necessarily insatiable demands of nostalgia. [2]

Gillard's work addresses memory in photography with a particular focus on the materials that carry images and their strong connection to psychoanalytic ideas such as loss and mortality. She approaches photographic fragments and the paper on which they are printed as perishable, just as

bodies are. By recording the rips and damage of photographs, Gillard is able to undo the idea that photographic images are immortal, proposing instead that they are partial, subject to entropy. As she has said, they 'reveal closeness as well as absence', and highlight connections or our distance from the past. [3]

Gillard received a Bachelor of Fine Arts (Honours I) at the Queensland College of Art in 2010 and was awarded the Godfrey Rivers Medal for Fine Art and the graduate Academic Award by Griffith University in 2009.

[1] Nicole Gillard, artist statement, 2011.

[2] Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, Durham (North Carolina), 1993 (first published 1984), p.135.

[3] Nicole Gillard, *ibid.*



A souvenir of... 2011
glass, photographic fragments
20 x 15cm
Courtesy of the artist

Caitlin Halsall

b. 1990, Euroa (VIC)

From the belly of Halsall's painting, elements spill over the edges of a canvas onto the surrounding wall and floor, dressed with painted fabric. Dots rush over sculptures, discarded toys play in a bestiary of materials, and all over are small round red stickers marking the pervious outer limits of the piece. It's like a creeping rash, or blood spatter pattern. Trolleys are used as easels, photos of the artist peek out from the floor of the work, and across the three dimensional surface of the installation a colour video of her and the studio plasters the surface, deliberately confusing paint and its representation.

On using video footage in painting, Halsall has argued it is in fact more 'minimal' in comparison to other bodies of work which are 'excessively visual and physically embody the viewer's senses'. [1] She continues:

This video suggests a narrative through the recording and documenting of various behaviors and makings of one at work in her environment. At times it seems ridiculous while also incorporating the transition from

creating space to gallery space. The video also explores an interaction and admiration about the various material objects. [2]

In a gallery context, Halsall views her installations as a kind of re-staging or performance of studio-based experiments and processes. They are re-made each time they are installed and arguably can be seen as unrepeatable things, only partly known, with surprising inflections. A compelling aspect of Halsall's work is the way in which it might initially seem junky, thrown together, and haphazard. In a way, her work might react against notions of 'good painting', or proper painting, inside the lines so to speak. Instead, her inclusion of a heady and chaotic array of visual stimuli succinctly proffers a unique and exciting form of art that seeks 'deterritorialisation' and 'becoming'. [3] We might recall this from art by Jenny Watson and others such as Angela de la Cruz, Yayoi Kusama or Katharina Grosse.

In 2010, Halsall was awarded a Bachelor of Fine Art (First Class Honours) from the

Queensland College of Art, Griffith University, and received an award for Academic excellence from QCA in 2009. Halsall has participated in numerous exhibitions since 2008, and was featured *Hatched 2011: The National Graduate Art show* at Perth Institute of Contemporary (PICA), Perth.

[1] Caitlin Halsall, artist statement, 2011

[2] *ibid.*

[3] For a discussion of 'deterritorialisation' and 'becoming', see Gilles Deleuze, Félix Guattari, Brian Massumi. *A thousand plateaus: capitalism and schizophrenia*, University of Minnesota Press, 1987



Painting 2011 (studio installation)
paintings, drawings, digital movie projection, installation
dimensions variable
Courtesy of the artist

Julia Holden

b. Mangakino, New Zealand

Julia Holden brings a keen understanding of human idiosyncrasy, expression and mannerism to her works in paint and animation. Her facility for depicting rich character portraits allows viewers an intimacy and sense of connection with the subjects. Recent works have brought photography and film into conversation with the genre of painting, and Holden has drawn on the tradition of stop-motion animation to record painted scenes that, frame by frame, take on personality and physicality. She explains the process:

The dual works comprising *Muse + Painter* are made from two series of more than 500 individually rendered oil paintings. Each painting has been recorded photographically, the board then wiped clean and painted again. The collected hand-painted images have been activated digitally using stop-motion animation. *Muse + Painter* are intimate portraits of my subjects readying to present their 'ideal' self, in a final, classical portrait moment.

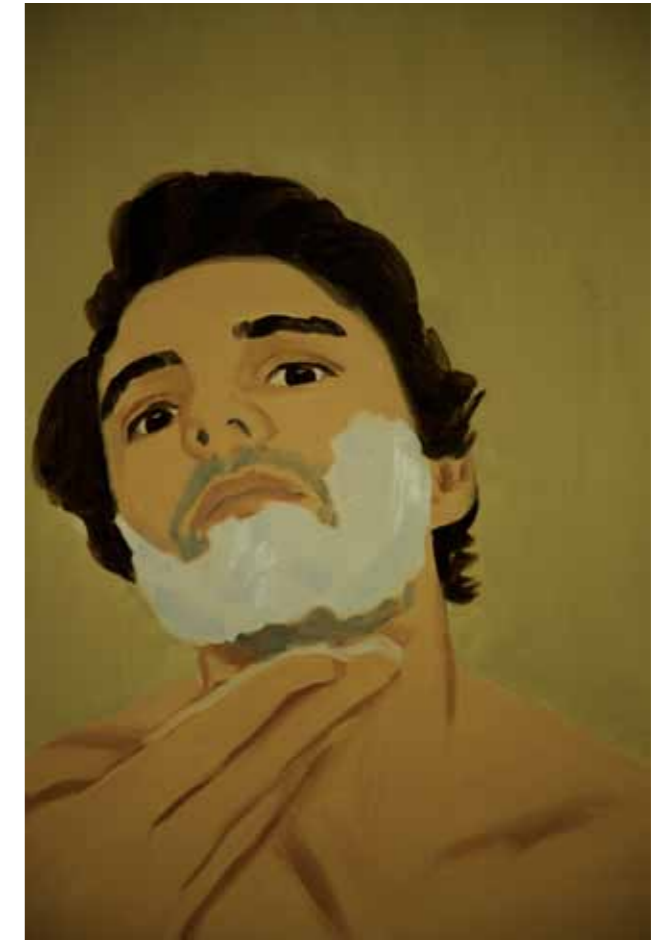
The normally unseen private rituals involved in self-fashioning and of painting are revealed, exposing both subject and object in the act of 'becoming.' [1]

Initially these works sought to question the relevance of painting, in an age where 'new media' technologies appear to be prized. In fusing the two methods of art making, however, a strange equalisation comes into force. Stop motion animation has been around for nearly as long as the moving image has existed, and as notions of portraiture and identity keep fascinating us and evolving, the so-called 'traditional' genre is renewed, or given a new edge. Holden's depictions deftly take us beyond discussions of old vs new to considerations of how individuals can be in the world.

Holden began her career in the film industry in New Zealand as a storyboard artist, and undertook Fine Arts at the Elam School of Fine Arts, Auckland University in 2003. She relocated to Melbourne in 2008 and completed

her Masters of Fine Arts at Monash University in 2011. Since 2007, Holden has exhibited work at artist-run initiatives and not-for-profit spaces in New Zealand, Melbourne and Brisbane. In 2007, Holden received the Gordon Harris Painting Award from Elam School of Fine Arts and in 2010 won the Queensland Artworkers Alliance's inaugural art prize for *Handiwork II*. She was a finalist in the 2011 Doug Moran National Portrait Prize.

[1] Julia Holden, artist statement, 2011.



Muse + Painter 2011

two HD digital video animations: 2:48 minutes looped and 3:16 minutes looped
Courtesy of the artist

Nat Koyama

b. 1987, Sydney (NSW)

The line work of Nat Koyama's *Specimen* is clean and intentional. The two-headed beast he conjures, however, dissipates when we register that its body is built from a network of cloven hooves and orifices.

Lumpen penis shapes jut from folds of flesh, while high tensile musculatures appear to cleave and re-enter the body. While the fluid precision of the drawing evokes the Japanese genre of erotic art shunga (literally 'picture of spring'), the grotesque aspect of obsessive repetition, including the protruding phallus and female genital shapes, recalls the art of Yayoi Kusama.

Koyama describes the work in a two line haiku:

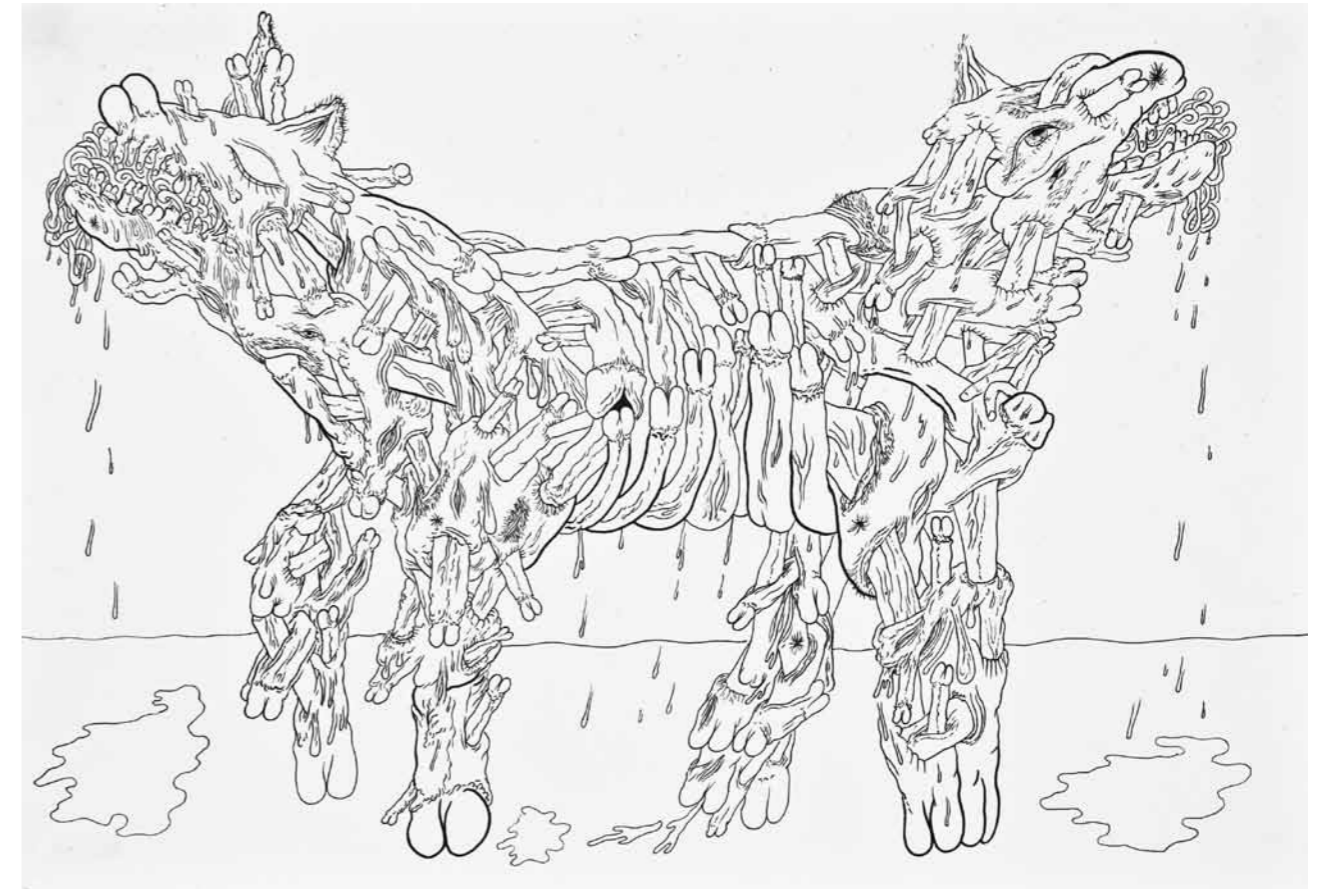
The depths are as beautiful as the surface.
The surface is as disgusting as the depths. [1]

Koyama's recent works, also ink on paper, have featured animals as devouring and hungry beasts, or broken and oozing. Human bodies are fragmented and dismantled. The chimerical

dimension of Koyama's drawings reveals an active urge to pull drawing apart to see where the limits might be — where the subconscious kicks in.

Koyama undertook a Bachelor of Fine Art and graduated from the Queensland College of Art, Griffith University, with First Class Honours. He received an Award for Academic Excellence from Griffith University in 2008 and 2009, and in 2010 received the GAS Espresso Garage Award. Koyama has been exhibiting since 2009, and was recently featured in 'The 2011 Undiscovered' edition of *Australian Art Collector* magazine.

[1] Nat Koyama, 2011.



Specimen 2011
ink on paper
35 x 50cm
Courtesy of the artist

Alice Lang

b. 1987, Sydney (NSW)

Alice Lang's use of craft materials and sewing rework stereotypically feminine domestic hobbies and skills to make art objects that might be worn, hang on the wall or slump on the floor. Lang has drawn on her mother's collection of fabrics and store bought materials, and via these basic materials her work carries strong associations.

Within the genre of 'soft sculpture', her work *You're Lucky Lucky Lucky* is striking in form and colour, taking advantage of the fabric's malleability, in contrast to earlier investigations, as with her *Decoy* series of 2007. Those sculptures were made from tight coils, stuffed to maximum capacity, where further works employed frilled and frothy materials, billowing and relenting, as in *Osseous' ghost* in 2009. Lang describes her painting as:

...an adaptable object that serves multiple functions as a banner, wearable cape, and a tent-like space that the viewer is invited to inhabit... The use of text within my practice is influenced by home made banners/signs

that are usually seen hanging outside houses or off overpasses. [1]

The work sums up some of Lang's ideas as she explores 'the interconnection of painting, sculpture and performance and the relationship that this develops between material, body and space.' [2]

Currently based in Brisbane, Alice Lang is a founding member of LEVEL ARI. In 2004, she completed her Honours in Visual Arts at Queensland University of Technology and was awarded the Queensland Art Gallery's Hobday and Hingston Bursary. Her work was included in *Fresh Cut* at the Institute of Modern Art in Brisbane and she was artist in residence at Metro Arts, Brisbane in 2005. She was artist in residence at the Klondike Institute for Art and Culture in Dawson City, Canada and was announced winner of the pictures category of the Qantas Spirit of Youth Awards in 2006. Lang undertook a year-long mentorship with Elizabeth Ann MacGregor, Director of the Museum of Contemporary Art, Sydney, in

2007. In 2009 she was awarded the Queensland Art Gallery Melville Haysom Scholarship, and recently exhibited a new body of work at the Museum of Brisbane.

[1] Alice Lang, artist statement, 2011.

[2] Ibid.



You're Lucky Lucky Lucky 2010

permaset fabric paint on appliqué cotton fabric and calico
dimensions variable, approx 209 x 200cm
Courtesy of the artist and LEVEL ARI, Brisbane

Emma Lindsay

b. 1973, Newcastle (NSW)

Emma Lindsay's *20 Small birds* depicts a selection of specimens from the taxidermy collection of the Queensland Museum. Bright, punchy colour dapples the canvas, and Lindsay's paint brush contours the birds in their storage position, heads back, chest vulnerable and bare, legs oddly folded over each other. The variation of features from this small sample is fantastic, from seed crushing beaks to those made for nectar gathering, or to the block bands of colour to bespeckled and flecked feathers.

20 Small birds continues Lindsay's interest in humanity's connection with nature, which is increasingly mediated. Across diverse mediums she has explored types of perception made famous by French philosopher Jean Baudrillard, such as 'real vs simulated' experience. We might see natural history museums and their dioramas as simulated, for example. Her research at the QLD Museum has emphasised the abstracted nature of natural history collections.

As Lindsay explains, the birds are:

...displaced from their originating landscapes and displayed upon an empty, white canvas plane. They are personal portraits, a painted elegy to the many bird species lost and under threat by global warming, unchecked human consumption and desire. [1]

Lindsay graduated from QCA in 2009 with a Bachelor of Fine Art (Honours First Class). In 2010, she was awarded an Australia Council Artstart Grant, a Judith Wright Centre of Contemporary Arts and Arts Queensland Fresh Ground Grant and Residency. She has been included in numerous group exhibitions and in 2010 she presented a solo exhibition titled *Carnage* at the Judith Wirght Centre for Contemporary Arts. In 2011 she will participate in a two-person exhibition at Redland Art Gallery titled *The Vanishing*. Lindsay's work is represented in numerous private collections in Australia, Canada and the United States.

[1] Emma Lindsay, artist statement, 2011



20 Small birds 2011
oil on linen
30 x 91cm
Courtesy of the artist

Amanda Lusty

b. 1970, Melbourne (VIC)

Amanda Lusty's long fascination with photography and portraiture can be seen in *14*, an evocative portrait of the artist's young niece Kiana. Against an abstract background of beachy hues, Lusty's depiction of the adolescent girl sitting on a skateboard captures a moment of casualness and self-possession. As Lusty explains, the painting stylistically aimed at a union of abstraction and realism, which she achieved by removing extraneous detail, focusing instead on swathes of colour to provide mood, on carefully edited props such as skateboard and clothing, and on bodily pose. Lusty tellingly writes that 'the portrait reflects a vicarious balance between her direct and considered personality, and the vivid beauty of her spirit and youth.' [1]

The restraint of Lusty's portraiture can be seen across her larger body of work, where children and adults are depicted in subdued tones, often in contexts that seem suburban and domestic. Characters are unarguably the centrepiece for Lusty's compositions, which

can be understood as continuing a portraiture technique made famous by studio painters James McNeill Whistler, John Singer Sargent and Giovanni Boldini, among others, who focused attention on their subjects against neutral or ambiguous backdrops. Using the camera as a legitimate recording device to aid painting has allowed Lusty to also depict her subjects with striking immediacy — giving the sense that you are right there — within the event of the image. The painting *14*, however, is an example of Lusty's most recent work, where murky tonal light gives way to bright light, scrapes of white, blue and peach, like a Reinhardt Dammn (Scott Redford) surf painting.

Lusty has undertaken studies in Fine Art, initially in 1989 at the Australian College of Art and Communication. In 1994 Lusty completed a Bachelor of Fine Arts at RMIT, Melbourne. In 2003, she was judged the winner of the Courier Mail Art Show portraiture category, and from 2007-2009, Lusty participated in exhibitions at the Arthouse Gallery, West End.

Most recently her work has entered private collections through portraiture commissions.

[1] Amanda Lusty, artist statement, 2011.



14 2011
acrylic and oil on MDF board
80 x 80cm
Courtesy of the artist

William Mackinnon

b. 1978, Melbourne (VIC)

Sports Field Kintore captures a moment in a relaxed afternoon game of football in Kintore, a remote Northern Territory community. Against a background of a dry and red Australian landscape, Mackinnon fuses a range of painting styles to give a vivid impression of the match and heat. We might recognise the brusque daubs and scratches of a Fred Williams landscape here and there, mixed with images of abandoned cars and selected objects uncannily modeled with spraypaint, and recognise a trajectory of Australian painting that includes Tim Johnson and Imants Tillers.

In 2008, Mackinnon was awarded with the Marten Bequest Travelling Scholarship, a bursary that enabled him to drive from Melbourne to Fitzroy Crossing, in the Kimberley region, over a three month period. It culminated in a two month residency at Mangkaja Art Centre in Fitzroy Crossing, which Mackinnon describes as a significant period for his art:

I've spent the last two years working with indigenous artists in remote communities in the Kimberley and central Australia. Last year I worked as a field officer for Papunya Tula Artists where most of my time was spent 600km west of Alice Springs in the communities of Kintore and Kiwikurra. This painting comes from a sports weekend during this time. [1]

William Mackinnon completed a Bachelor of Arts at the University of Melbourne in 2000, a Postgraduate Diploma at the Chelsea College of Art and Design, London, in 2006 and a Master of Visual Arts at the Victorian College of the Arts, Melbourne in 2008. He has held solo exhibitions nationally and internationally, including *Paintings Conceived While Driving*, Utopian Slumps, Melbourne, 2009; *Mountains, Streams and Cave Dreams*, Joint Hassles, Melbourne, 2008; *The Covers Album*, Joint Hassles, Melbourne, 2007; *Not Anxious*, Melbourne Art Rooms, Melbourne, 2005; and *In and Out*, Hewer St Studios, London, 2004. Selected group exhibitions include *Hell's*

Bottom Drawer, curated by Susan Jacobs, Jess Johnson and Katherine Hattam, Hell Gallery, Melbourne, 2010; *Contemporary Collage*, John Buckley Fine Art, Melbourne, 2008; *Under the Influence*, Warnambool Art Gallery, Victoria, 2007; *Going Under*, Joint Hassles, Melbourne, 2007; *Empire Strikes Back*, Hewer St Studios, London, 2006; *Chase*, Royal College, London, 2005; *Cut and Paste*, Pickled Art Centre, Beijing, 2002; and *Homeshow*, Next Wave Festival, Melbourne, 2002. His work has been acquired by ArtBank and is represented in numerous private collections in Australia.

[1] William McKinnon, artist statement, 2011.



Sports field, Kintore 2011

oil, acrylic, pen and mixed media on canvas

61 x 91cm

Courtesy of the artist, Milani Gallery, Brisbane, and Utopian Slumps, Melbourne

Karla Marchesi

b. 1984, Brisbane (QLD)

Karla Marchesi's realist paintings are often tinged with a sense of melancholy. Her compositions of homely and functional domestic spaces picture in-between spaces like passageways, and occasional rooms like verandas, bedrooms and work sheds. Mostly these scenes are unpeopled, lit only by dim natural light, as if the occupants have turned off the lights on their way out. In others, lampshades tinge objects a shade of apricot or gold.

Marchesi is drawn to humble and intimate scenes, but she also takes this sense of intense scrutiny to suburban streets. In various series, homes are surrounded by litter and strewn vegetation. She explains:

Exploring the anxieties and uncertainties of modern living, these paintings seek to disrupt the notion of home as a site of nurture and stability by representing domestic surroundings as transitory, psychologically fraught and materially degraded environments. These anti-still

life works broach themes of longing, loneliness and displaced desire within an aesthetic of temporality and change as exemplified in my recent collection entitled *Left Behind*. (...) Depicting the dwelling in flux, *Left Behind* features abandoned interiors, piles of discarded belongings and household detritus within animated landscapes. Belonging to this body of work *Like Autumn, we were in for change* (2010) portrays an overgrown and unwelcoming suburban vista. Deciduous trees take on a sense of wild animation in the painting as the viewer's perspective is impaired by spindly branches arching across the foreground. Visually creating a barrier between scattered mid-ground objects and the viewer, the work evokes a sense that something unspecified has happened and cautions that maybe we should not be there. [1]

In 2007, Marchesi graduated from the Queensland College of Art with a Bachelor of Fine Art (First Class Honours) and since 2008 has regularly exhibited her work in group

exhibitions including *Together in Harmony*, at the Korea Foundation Cultural Centre, Seoul, Korea and *Our Place*, which is touring regional Queensland as well as being shown at the State Library of Queensland. In 2003 she received the Philip Bacon Galleries Prize for Excellence in Drawing, enabling her to study at the Pennsylvania Academy of Fine Arts, United States of America. In 2010, she won the Redland Art Awards and also received the Queensland Regional Art Awards Young Artist Prize. Marchesi's work is represented in numerous public collections including the University of Queensland, Southern Downs Regional Art Collection, Gadens Lawyers, Redcliffe Gallery and the Pine Rivers Shire Gallery.

[1] Artist statement, May 2011



Like Autumn, we were in for change 2011
oil on board
105 x 120cm
Courtesy of the artist and Heiser Gallery, Brisbane

Aaron Martin

b. 1969, Bridgetown (WA)

Aaron Martin has developed a studio practice that encompasses drawing, oil painting and small watercolour works. From his early existentialist paintings, somewhat reminiscent of the lone figures in Caspar David Friedrich's Romantic paintings, and contemporary artist Peter Booth's bleak landscapes, Martin has continued to unfold strong bodies of work, characterised by an intense scrutiny of human emotions and perceptions as filtered through one's philosophies. A review of Martin's 2006 exhibition *Shadow Play*, held at the gallery Apartment, Melbourne, fittingly quoted postmodern French philosopher Jean-François Lyotard's attempt to characterise representation:

...what every representation misses, what is forgotten there: this "presence"... which persists not so much at the limits but rather at the heart of representation; this unnamable in the secret of names, a forgotten that is not the result of a forgetting of a reality...and which one can only remember as forgotten "before" memory and forgetting, and by repeating it...[1]

The trailing logic of this statement echoes that arresting and yet difficult to articulate sensation one can feel in the presence of

photographs, which shows a past moment, suspended indefinitely in our present and somehow into the imagined future. *Untitled (Skeleton)* developed from an artist residency that Martin undertook in early 2010 at the St Vincent's Caritas Christi Hospice in Melbourne. This hospice provides palliative and aged care support, and during this residency, Martin underwent a period of transition, in which he began to 'collect and synthesise images from around the hospice and en route to and from the studio'. [2]

Passing observations, such as that of 'an illuminated tree in a cemetery' and objects and paraphernalia found at the hospital became subjects charged with significance. The process for working saw the 'multifarious collection' of possible artworks carefully transcribed onto canvas in cropped and remodelled compositions. As Martin explains, 'Through these paintings I attempt to understand how still life painting can be an inspired vehicle for the exploration of how meaning is generated by objects.' [3]

Martin's painting *Untitled (Skeleton)* was based on a model skeleton once used for medical training. The nearly monochrome composition is rendered with great attention to detail so that

it is not painting so much as photography that presents itself as medium. The great trickery of Martin's skill, with proportion and shading, is that the skeleton appears frozen and shocked by a camera's bright flash, a deep shadow cast on the back wall. The coldly clinical and lifeless dimension of this painting curiously seems to gleam through the bright frontal light, like Gerhard Richter's early 1980s works that played photography against the *nature morte* or still-life (for example his painting of candles).

The still-life genre in art history invites introspection and contemplation of life and one's mortality. In the context of Martin's residency, *Untitled (skeleton)* is a moving subject.

[1] Sussi Ross, 'Aaron Martin's *Shadowplay* at Apartment', *Artinfo.com.au*, June 2006, <http://www.artinfo.com.au/reviews/read/aaron-martin-shadow-play>, last viewed 20-6-2011

[2] Aaron Martin, artist statement 2011.

[3] *ibid.*



Untitled (Skeleton) 2010

oil on linen
91 x 56cm
Courtesy the artist

Natalie Mather

b. 1987, Penrith (NSW)

Natalie Mather describes her painting practice as,

...investigating the possibilities of paint and other less orthodox materials to create abstract paintings that evoke architectural, geological and quasi-mystical objects. [1]

Her form of textured and hard-edge abstraction has included a range of materials — soil, adhesive, epoxy enamel, reflective safety paint, iron oxide and construction-grade plywood.

Plywood is not known as a precious or particularly high quality material when it comes to thinking about 'fine' art, but it does have a particular beauty and character that Mather employs as the context for her abstract paintings. Plywood has repeated woodgrain patterns as well as burnished black craters and knots. These givens are naturally occurring but revealed artificially in flat boards. Mather's characteristic overlays of thin coloured paints use negative space in the composition, which suggests odd angles and receding or jutting geometric planes. These works are titled with actions like *Hulking* 2010, or verbs transformed to nouns that support a push/pull relationship with viewers, like *Knot* or *Splitter*.

Yields, and We Fall, in contrast to Mather's previous works, has a solidity provided by deep blacks and modelled, almost architectural monochromatic structures. These provide a foil for layers of sheer paint, like theatrical scrim, that connect colliding perspectival planes. It is fascinating to see Mather's delivery against the palette of Australian painter Dena Georgetti, or of American Frank Stella, or the graphics of old computer games and science fiction films.

In 2005, Natalie Mather graduated from the Australian National University in Canberra, with Bachelor of Honours (First Class). In 2008 her work was presented in the *Italian Embassy Art Prize Finalists Exhibition*, Canberra, *Five After Seven*, Alliance Francaise, Canberra (2010), and in *Soft Peaks*, Canberra Contemporary Art Space (2011). She presented her first solo exhibition last year at Jas Hugonnet Gallery, Canberra.

[1] Natalie Mather, artist statement, 2011.



Yields, and We Fall 2011
oil, acrylic and spray enamel on plywood
102 x 102cm
Courtesy of the artist and Jas Hugonnet Gallery, Canberra

Creina Moore

b. 1948, Brisbane (QLD)

Creina Moore is based in South East Queensland, and has developed a two-fold practice in ceramics. Initially focusing on functional objects, wood-fired in her kilns on Stradbroke Island, she is now turning towards ceramic work as a sculptural medium.

In contrast to the beautiful earthen vessels that have characterised Moore's practice to date, *Flooded* utilises pale porcelain to create a three part grouping with a distinctly elegiac quality. Moore explains:

My community suffered from extensive flooding in 2011 leaving many houses inundated with black toxic water and homes and lives in ruin. This installation of three houses is my response to the disaster. [1]

The decision to present these symbolic homes in pristine white, in a formal row communicates a certain orderliness before the disaster, where the trace of the flood is made visible as a smoky taint at the base of these houses. The small scale of these houses, bearing the high contrast of mud against clean, reinforces the vulnerability of our built environment against natural phenomena.

Moore originally studied Ceramics in 1996 at the Jacksonville Art Museum, Florida (USA) and in 2005 undertook an Advanced Diploma of Ceramics at Southbank Institute of TAFE, Brisbane. She has been an active participant in ceramic workshops and conferences since 2004 and has been included in numerous exhibitions including in Brisbane at Circle Gallery, Fusions Gallery, and Artisan Gallery. Most recently, she was included in the ICEMA International Emerging Students Exhibition in Fuping, China (2010).

[1] Creina Moore, artist statement, 2011.



Flooded 2011
porcelain slip, handmade mold, bisque fired naked raku, polished with bees wax
installation dimensions variable, 13 x 10 x 14cm (each)
Courtesy of the artist

Peter Nelson

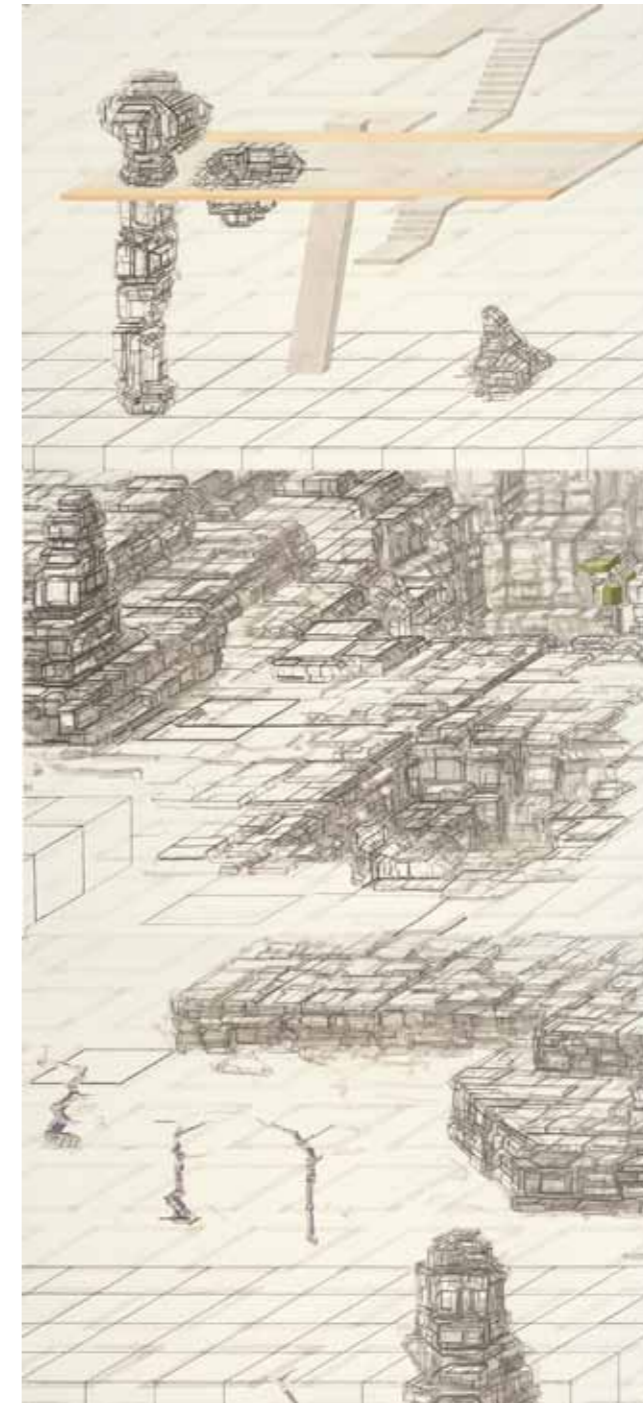
b. 1984, Sydney (NSW)

Peter Nelson's art takes the form of technical drawings and architectural sketches. *Extensions of a No-Place (3 panels)* is evocative of plan drawings, of a Star Wars-like platform supported with a mechanical pylon emerging from a mapped grid. The centre panel depicts a sprawling, complex and blocky landscape reminiscent of Mayan ruins or a precision cut quarry. As Nelson explains:

Extensions of a No-Place explores spatial constructions within an invented urban landscape. My use of a repeating oblique grid was inspired both by perspective constructions in Chinese scrolls and the isometric matrix that underlies Real Time Strategy computer games. This quasi-Utopian world is unplanned and theoretically infinite. It defines itself only as it expands onto new sheets of paper, and colonises new territory. Discourse regarding plural utopias informed my evasion of borders and overarching compositional plans. The vocabulary of forms that populate this landscape are a mediation of traditional landscape conventions – trees and rocks – with others that reference construction and spatial exploration, such as barricades and architectural diagrams. [1]

Nelson studied for a Bachelor of Fine Arts at the College of Fine Arts, UNSW between 2002–06 and he graduated with First Class Honours and the University Medal. He has exhibited his work regularly since 2006 in group exhibitions including *Landscape* at Flinders Street Gallery, Sydney, in 2008 and *Form* at Hawkesbury Regional Gallery in 2010. He has also presented numerous solo exhibitions at Flinders Street Gallery and Kudos Gallery, Sydney. In 2010, Nelson travelled to Beijing, China as Artist in residence at RedGate Gallery, and in 2011 undertook a residency at Cite Internationale des Arts, Paris.

[1] Peter Nelson, artist statement, 2011



Extensions of a No-Place (3 panels) 2011
mixed media on paper
168 x 78cm
Courtesy of the artist

Jessica Quinn

b. 1988, Brisbane (QLD)

Jessica Quinn's work in digital video eschews tricky effects or carefully doctored postproduction techniques. Instead, the camera's frame stands in for the artist's point of view. Whether staged and choreographed, in montage form she portrays the spontaneous activity of family or friends. Quinn is interested in the way that these pieces can be heightened, which as she notes, can be achieved through a series of methods:

To exaggerate or simplify the forms around us I take a real event or activity or experiment and strip it and slow it down or remove an element like sound. I use abstract sound or audio used with normal real time imagery.... Like a family eating dinner and audio of whales or people dancing and audio of birds humming. They can be almost frustratingly opposite, or work surprisingly well, chance can come into it. The familiarity of certain music or tones can also affect how the viewer creates links to the imagery shown. [1]

Swan Boys was made as part of an ongoing study, recorded a party that erupted around her. It shows the physical gestures and dance of boys being boys. Like Sam Taylor Wood's moving *Brontosaurus* 1995, Quinn slows

down the film-speed of this suburban 'house party' so that we can appreciate the instances of grace and intimacy that happen between friends. The rousing soundtrack, the Waltz from Tchaikovsky's 'Swan Lake', reframes the perception of macho action and invites a collision with a classic ballet dance, leaving indeterminate the issues of masculinity, peer group socialisation, and sub-cultural identification.

Jessica Quinn undertook a Bachelor of Creative Industries (Visual Arts) from the Queensland University of Technology, Kelvin Grove between 2006-08. She continued her study at the Queensland College of Art, Griffith University from 2008-10, focusing on sculpture and digital new media, and graduated with a Bachelor of Fine Art. Quinn has been exhibiting her work since 2008 and has been included in group shows such as *Wake up with your head*, Fine Art Graduation show at QCA, Brisbane (2010) and *Eating Biscuits...those everyday spaces we occupy*, Level ARI, Brisbane (2010).

[1] Jessica Quinn, artist statement, 2011



Swan Boys 2011
digital video, sound, 6:30 minutes, looped
Courtesy of the artist

Dominic Reidy

b. 1990, Brisbane (WLD)

Dominic Reidy's work is part of a wider body of work that explores 'idealised masculinities'. [1] As he explains:

Over the last few years, images of the 'generic Australian male' have invoked ideas of nationalism, patriotism and violence.

This piece aims to expose the foolishness of these macho performances. The photos were taken in a suburb in Brisbane's south. The subject is a front yard full of replica classical sculptures from multiple eras and cultures, all contained by a white paling fence. Complete with a typically Australian white ute creeping up the side fence I could not stop myself from documenting the absurd nature of such monumental statues sitting in the suburbs. Parodying but also paying homage to the machismo inherent in abstract expressionist drip painting I blocked out the backgrounds with ink, isolating the main subject matter. Lost in a small scale ink abyss the rigid perfectly formed male warriors seem more vulnerable now, ready to float away along with the ute and fence. [2]

Reidy's diptych presents key markers of culture, from heroic stature, boy's toy, to the staking out of property within a miasmic gloom,

and there seems to be trouble in arcadia. While appearing absurd on one hand, Reidy also manages to sustain echoes of the power of those images. It is as if the power leaks, surreptitiously and beguilingly, transforming Reidy's work into intimate, shrine-like paintings.

Dominic Reidy completed a Bachelor of Fine Art, Queensland College of Art, Griffith University in 2010. He has been exhibiting his work since 2008, participating in shows such as the *St Elizabeth's Art Show*, Annerley Community Centre, Brisbane (2009), *Paper Walls*, Browning Street Studios, Brisbane (2010), *Wake Up With Your Head*, Queensland College of Art, River Studios, Brisbane (2010) and the Queensland College of Art GAS Awards, Griffith University, Brisbane (2010-11). His work is held in private collections in Australia.

[1] Dominic Reidy, artist statement, 2011.

[2] Ibid.



Untitled (Statue, Ute, Fence) 2011

ink on photographs
15 x 25cm
Courtesy of the artist

Jack Rodgers

Lives and works in Brisbane

Jack Rodgers's work *Brother Haircuts* continues the artist's interest in 'experiences of the everyday'. [1] As he explains of the work:

It is an individual's take on the text read, images seen and sounds heard throughout the experiential bombardment that is everyday life. Portions of the work could be viewed as autobiographical. However, other influences include Australian history, pop culture, advertising, cinema and word play. [2]

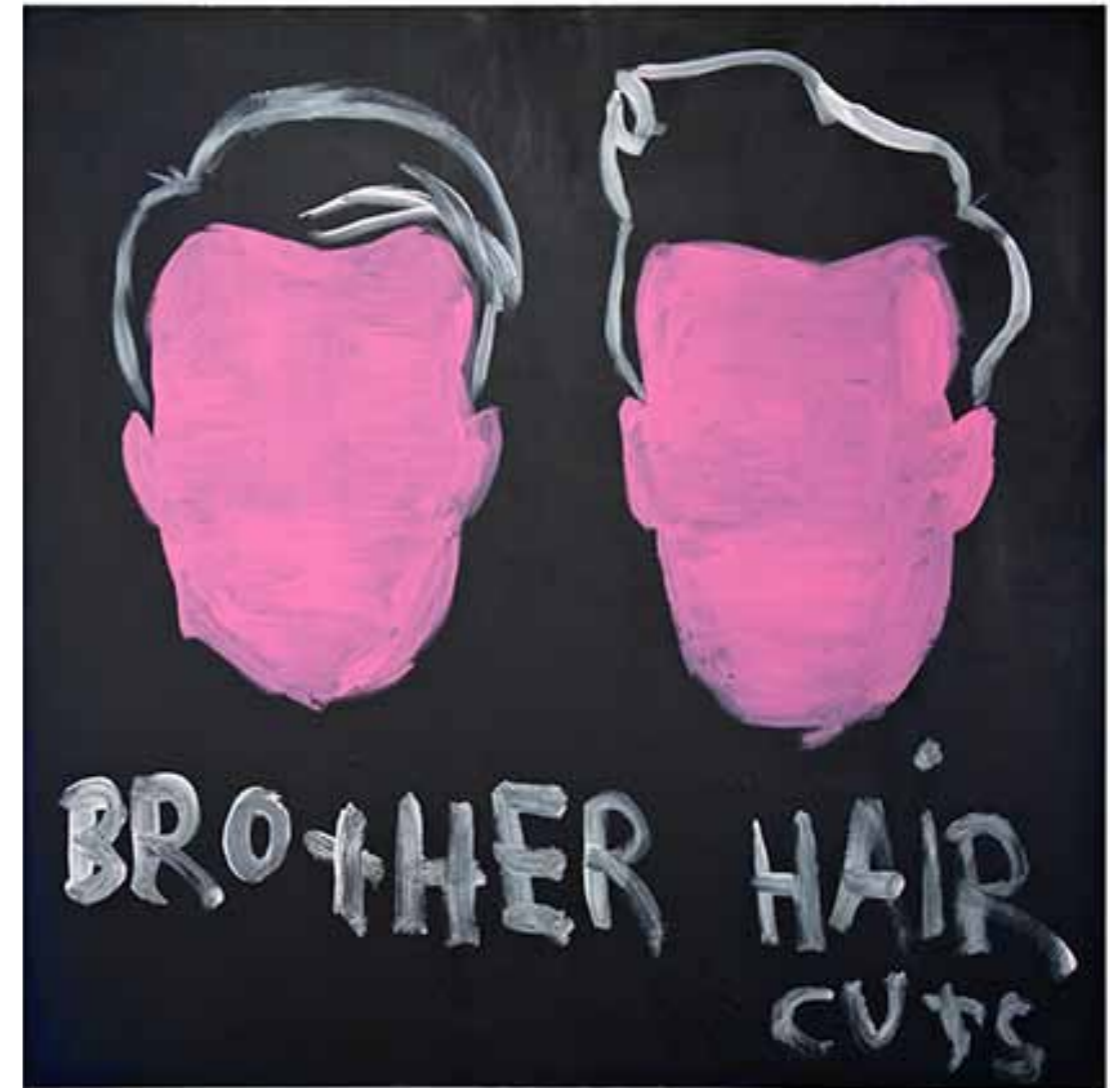
The style of painting Rodgers chooses is to work quickly, crudely and to include minimal information. The diagrammatic aspect to the work, removing features to assign a type to the silhouettes, is a strategy that we are also familiar with from the language of graphic arts and advertising. In the candy pink paint against black, a rockabilly/punk sensibility is immediate, and small details in the handwritten text, like crosses for 't' and the small dotted 'i' amongst capital letters is obviously messing with ideas of normal. When we look at artists that also employ the brevity of signwriting tropes in their work we might include Julian Opie (UK) and the evocative texts of Robert Macpherson. Rodgers' work and its content seems to keep asking 'if not this, what do you

expect of art?' It is a deadpan question, the kind regularly asked since Andy Warhol's pop art.

Jack Rodgers studied at the Queensland College of Art, majoring in painting, and graduated in 2011 with a Bachelor of Fine Art, Griffith University. He has been exhibiting his work since 2008, presenting a solo exhibition *Pushing Shit Up Hill*, Whitebox Gallery, Brisbane (2010), a two person exhibition *Grant vs. Rodgers*, a video showcase, Whitebox Gallery (2010), and has participated in group exhibitions such as the BARI (Brisbane Artist-Run-Initiative) Festival, King George Square, Brisbane (2010), and *Paper Walls*, at the Browning Street Studios, Brisbane (2010).

[1] Jack Rodgers, artist statement, 2011.

[2] Ibid.



Brother Haircuts 2011
acrylic house paint on canvas
100 x 100cm
Courtesy of the artist

Rebecca Ross

b. 1977, Melbourne (VIC)

Maps, cartography, the act of recording travel and the illustration of contexts have been recurring themes within Rebecca Ross's art. From early works that saw jagged colourful lines travel from gallery floor over walls, or spray paint marking quatrefoils in grassy areas of a public institution, Ross has increasingly worked with GPS technologies or with audiences on artist guided journeys.

A recent body of work, however, returns to studio practice, where maps cut from second hand atlases, mainly from the 1960s or 70s is placed into poetic, fanciful and sometimes poignant contact. Ross writes:

In this work continents, countries, states, territories and colours are collaged and pinned together to create a new geographical entity. Each piece of map collides with another, splicing terrains and linking to form regions, elevations and a topographical profile. These works form somewhat organically as in natural geography and explore my interests in colour, composition, map making, geographical markings and ideas of place/ placement, orientation, adventure and landscape. I refer to my artworks as 'exercises in mapping'; these exercises

are concerned with mapping the junctures between site, situation and sensation and exploring elements of natural, manmade and human geography. [1]

In 1998, Ross completed a Bachelor of Fine Arts (Visual Arts), Queensland University of Technology, and later undertook further study, graduating in 2005 with a Masters in Fine Art, Queensland University of Technology. She has regularly exhibited her work since 1999 and has presented solo shows in Queensland and New Zealand. She has also participated in group exhibitions, including *Hatched: National Graduates Exhibition*, Perth Institute of Contemporary Art, Perth (1999), *TURRUBAL-JAGERA*, University of Queensland Art Projects, Brisbane (2006), *Temperature Two*, Museum of Brisbane, Brisbane (2009), and *BEATS*, Museo della Ferrovia/ Museo del Confine/ Caffè Bordo, Nova Gorica, Slovenia (2010). In 2010, Ross also completed two public commissions, *Islands*, Mater Private Hospital, Brisbane and *Points of Departure*, PLATFORM, Royal Brisbane Women's Hospital Busway, Brisbane.

[1] Rebecca Ross, artist statement, 2011.



Tropical Outcrop 2011
map collage on foamcore, map pins
84 x 119cm
Courtesy of the artist and Spiro Grace Art Rooms, Brisbane

Eric Rossi

b. 1977, Melbourne (VIC)

The work *My Dad's Aunt Olga* is taken from a performance by the artist that involved projecting onto helicopters in flight. The work explores tourism and the impact it has on cultures of the Asia-Pacific, both positive and negative.

The scope of the work is also an exploration by the artist of his Finnish / Australian background – he was born in Australia to Finnish parents. The character that appears in the foreground of the work is 'Captain Lemminkäinen', a fictional pilot avatar created by the artist to address his Finnish ancestry and to attempt to understand his identity and positioning in the Asia-Pacific.

Aunt Olga, who the work is named after, is the aunt of Eric's father. She lived in Finland and founded a war hospital during World War Two. She was awarded a medal from the President of Finland for her efforts. The character Captain Lemminkäinen is intertwined in a mysterious mythology with Aunt Olga.

Eric Rossi began formal art study in 2006, following a career in Information Technology. In 2008, he graduated with a Bachelor of Fine Art, Queensland College of Art, Griffith University, Brisbane, receiving the Fine Art Medal and Godfrey Rivers Medal for his

work. In 2009, he completed his Bachelor of Fine Arts Honours (First Class) and began a Doctorate in Philosophy at the Queensland College of Art in 2010. Rossi has exhibited his work regularly since 2006, and has presented solo and group exhibitions including *The Brisbane Sound*, Institute of Modern Art, Brisbane (2008) and the *ARC Biennale*, Brisbane (2009).



My Dad's Aunt Olga 2011
digital C photographic print
76 x 112cm
Courtesy of the artist and POP Gallery, Brisbane

Alyssa Simone

Lives and works in Tasmania

Alyssa Simone's work in video and photography is evocative of metaphysical speculations, about what lies beyond the world we see. In previous series, Simone has drawn on the ideas of psychoanalyst Carl Jung, who proposed that some images and beliefs are not restricted to our own cultures and education, but are universal, beyond logic and outside of language. He referred to these forms as 'archetypal'. [1] Simone's interest in tricks of the eye, and the illusory aspects of perception have become a recurring motif in her work:

As a child I discovered that the human eye perceives reality upside down and the brain then reverses the image. I spent a great deal of time opening my eyes quickly in an endeavour to see the world upside-down before my brain altered it. I became captivated with this in-between moment. I felt that it held a truth about reality which, if I could only glimpse it, would allow me to see things as they truly are. This and other experiences I have encountered, both as a child and in adulthood, has inspired a fascination with that which lies beyond the limits of normal human perception. Each experience has transformed the way in which I view reality, occasionally, the experience is profound. [2]

This interest in perception and trying to see the truth beneath appearances is approached simply and poetically in *Psyche*.

Simone continues:

Psyche is an expression of profound transformative experience. Such an event bestows on the individual an awareness of a different order of reality. I represent this immaterial order of reality through light and pattern. The pattern is based on a refraction pattern of subatomic particles, referring to the immaculate design of the universe, which includes us. The work's title refers to the transformation of the human psyche. The archetypal pose suggests the extensive role transformative experience has played in religions and beliefs systems throughout the planet. The laughter signifies the recognition of the existence of two completely opposing views on the nature of reality, that it at once holds ultimate meaning, is infinitely complex and, at the same time and just as important, it is utterly simple and completely meaningless. [3]

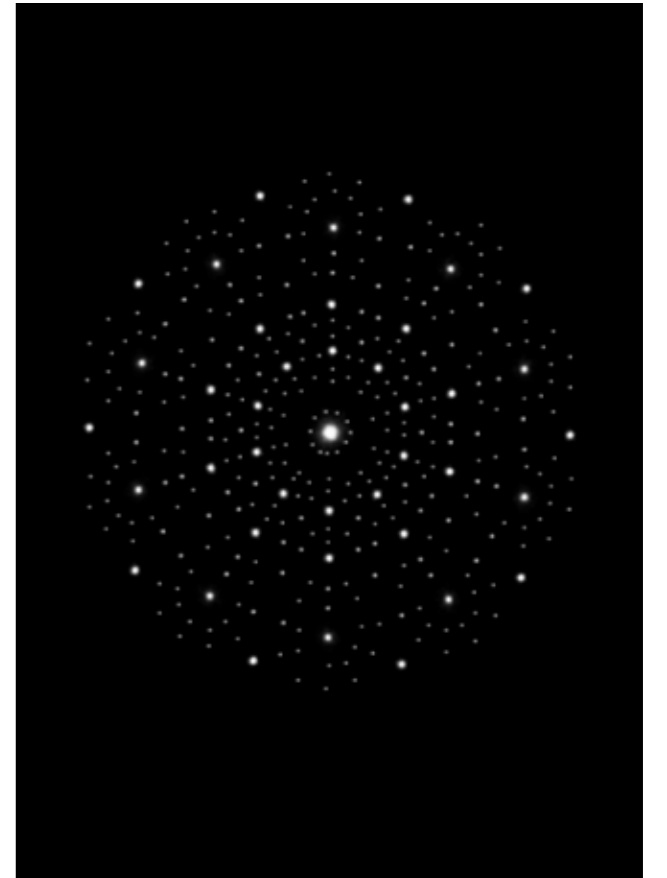
Alyssa Simone completed her PhD in Fine Arts at the University of Tasmania in 2010 following her graduation with a Bachelor of Visual Arts

in Photomedia with first class Honours and the University Medal from the University of Sydney in 2000. Her installation works have been exhibited in Sydney, Brisbane, Hobart, Victoria and South Australia. She has been exhibiting her work since 1996, and has participated in group exhibitions including *Artlessness*, Artspace, Sydney (2003), *Ten Days on the Island* festival, Port Arthur, Tasmania (2006) and the exhibition *Parallel*, which toured venues from Hobart in 2008, through Victoria, South Australia, and New Zealand concluding in 2010. She presented a solo exhibition *Seeing Beauty: a visual exploration of transformative experience*, for her PhD examination exhibition at Plimsoll Gallery, Hobart (2010).

[1] 'Alyssa Simone', artist entry in *Port Arthur Project: Re-interpreting Port Arthur Historic Site through contemporary visual art*, (exh. cat.) Tasmanian School of Art, University of Tasmania, 2007, p.12

[2] Alyssa Simone, artist statement, 2011.

[3] *ibid*,



Psyche 2011
digital video, stereo sound, 1:27 minutes looped
Courtesy of the artist

Kate Smith

b. 1980, Cootamundra (NSW)

Kate Smith has developed a body of work that is wonderfully peculiar, whether in painting, collage, sculpture or assemblage. Woven through her practice are considerations of economy, agriculture, and also the issue of artistic 'authenticity' in the wake of so many so-called 'deaths' of art.

The term *jolie-laide* could describe Smith's intentional aesthetic — a French term that describes a woman that has certain extreme facial features, not normally part of a beautiful 'package', like an extremely hooked nose, and yet who is considered striking and attractive — literally 'ugly-pretty'. From the most rudimentary processes, like pricking holes in cardboard to draw a picture, or building gloopy 3D paintings, Smith continues to build a cult following for her beautifully coloured, sensually smudged and daubed, and rather odd works. These painterly experiments revel in changing personal preferences and contingency as vital and dynamic ingredients for artmaking.

In 2006 Kate Smith graduated from the Australian National University with a Bachelor of Arts (First Class Honours) in which she had majored in Art History and Visual Arts. First showing her work in 2004, Smith has participated in group shows including

Superspective, Canberra Contemporary Art Space (CCAS), Canberra (2005), *Blaze*, CCAS, Canberra (2006), *At a time like this*, Victorian College of the Arts (VCA) Margaret Lawrence Gallery, Melbourne (2008), *New world records*, Sutton Gallery, Melbourne (2009), *Victory over the sun*, Utopian Slumps, Melbourne (2009), *Cross Colouring*, Gambia Castle, Auckland, New Zealand (2009) and *Ugly Heritage*, Joint Hassles, Melbourne (2009). Recent solo exhibitions include *Monkey makes a painting*, Y3K, Melbourne (2010), **tastes self**, in collaboration with Alex Vivian, Hell Gallery, Melbourne (2009) and *Can't you act like old money*, TCB art inc., Melbourne (2009).



Untitled 2011
oil and acrylic on canvas
36 x 31cm



Untitled 2011
acrylic on canvas board
51 x 41cm

Courtesy of the artist and Sutton Gallery, Melbourne

Genevieve Staines

b. Sydney. Lives and works in Brisbane

There is a critical distance in Genevieve Staines's approach to the built environment, which often emerges in her work as evidence of particular mentalities, beliefs and some more subtle, not yet understood aspects of cultural design. As she explains:

Architectural forms have long fascinated me as purely aesthetic, compositional objects as well as in their Western symbolism of permanency and materiality. As a young person, I pretend to welcome the notion of economic and technological disenfranchisement severing us from ground roots; that our technologically enabled 'aerials' can facilitate a glorious freedom from the burden of home ownership and from the idea of being bound to a single geographical location. Yet there is some fantasy about a change in locale, permanence and opulence that we revisit through (often distasteful) lottery home imagery. Sated also by architectural digests and homemaker magazines, the prospect of happiness in permanency can manifest in many forms of delusion. My intention in this series is to arouse simultaneous visual and emotional reactions of attraction and repulsion to dislocated buildings, representing the tension between my own

yearning to acquire happiness in a home and the urge to get out of it. The salmon pink and turquoise colours painted on this photograph hint at 80s resort-style luxury, in contrast to the dusty fragments of reality magnified by its high resolution drum scan. The intentional and incidental marks made by the artist both complement and resist the aesthetics of the garish seaside mansion. [1]

In 2005 Genevieve Staines graduated with a Bachelor of Fine Arts (Honours First Class) from Queensland College of Art, Griffith University. She went on to complete a Graduate Diploma of Education in 2006. Staines has received numerous awards for her work, including Griffith University's Fine Art Medal and the Queensland Art Gallery's Hobday and Hingston Bursary. She has regularly been included in group exhibitions including *Nightvision: a Journey to Suburban Bliss and Horror*, Institute of Modern Art, Brisbane (2003), and most recently *Figuring Landscapes*, Tate Modern, UK and touring Australia. She has presented several solo exhibitions in Brisbane, and her work is represented in private collections in Australia.

[1] Genevieve Staines, artist statement, 2011



Delusions of Happiness in Place: Lottery Home # 777106 2011
scanned print of hand-painted photograph on archival matte cotton rag paper
60 x 80cm
Courtesy of the artist

Tyza Stewart

b.1990, Moura (QLD)

Tyza Stewart's work sketches out a scene one might associate with circus freak-shows, as images of women with beards in that context have long fascinated viewers. In Stewart's raw drawing style a child is presented without an emphasis on gender of 'girl' or 'boy', but with the external characteristic incongruous to children, a beard, that normally appears with maturity. She explains the approach to the work:

At the age of two, all I wanted for Christmas was a beard. Childhood has been idealised in the West as asexual and innocent. My work aims to subvert these notions by directly engaging with my own subjective childhood experiences which included a curiosity about masculinity and male homosexuality. [1]

Stewart's printmaking technique puts her concepts forward in a glow of yellow and terracotta, against a partially gridded screen of warp and weft. The patterning of this scrim contrasts and emphasises the hand-drawn, human dimension that Stewart depicts in her portrait. It is interesting to place Stewart's work alongside Patricia Piccinini's drawings from 2006, her *Bearded Child* 2006 for

example, and note differences in the way these artists handle notions of childhood and knowledge.

Tyza Stewart is set to complete a Bachelor of Fine Art from the Queensland College of Art, Griffith University in 2011. Stewart has been exhibiting work since 2008 and has participated in group exhibitions such as *The Art of Murder*, Judith Wright Centre of Contemporary Arts Shop Front, Brisbane (2010), *Breakthrough*, Gympie Regional Art Gallery, Gympie (2010), *Wom+n – Form & Function*, The Tidy, Brisbane (2010) and *No Kings, No parliaments, No Assemblies*, White Box Gallery, Brisbane (2011).

[1] Tyza Stewart, artist statement, 2011.



When I was two all I wanted for Christmas was a beard 2011

lithographic print on paper

50 x 35cm

Courtesy of the artist

Louise Tahiraj

Lives and works in Brisbane

The idea of 'travelling without moving' is taken to heart in several digital photography and internet scrounges by Louise Tahiraj. Developing a reputation for her manipulation of screen images, collages and montages, Tahiraj might insert herself into celebrity shoots or travel blogs, or stream live action performance into exhibition spaces. In her art, the internet is shown as a space in which fantasy, crushes, and escapism can run riot. She writes:

Screen Dreams explores my complex relationship with entertainment cultures as a meditative escape as well as an active immersion into my everyday experience. This work could be viewed as a moving collage made up of four elements that shift in and out of each other. The primary layer is a blue looped coastline's horizon that is a constant throughout the video. The coastline is looped to convey the idea of a natural setting that is typically viewed as quintessentially 'holiday', becoming a departure from everyday experience. Another layer of footage is made up of bites from films, movie trailers, TV series and music videos, connoting escapism or indulgence in an alternative experience to the personal. The third layer is a bird's eye view of hands and drinks passing in and

out of screen on a human scale. This layer connotes that two people are 'hanging out' over the course of the video, grounding that particular layer in a localised context opposed to the other layers distant and constructed qualities.

The fourth layer is the audio that is a mixture of the sound that accompanies the 'pop' video bites that weave between conversational commentaries between two actors reflecting on their experience of making a film. All of these layers are jammed together to confuse and conflict perspectives on the experience of and interaction with screen-based culture. The infusion of entertainment culture within my identity translates into 'real' lived experience though simultaneously distancing my self from that very thing. [1]

Louise Tahiraj completed a Bachelor of Fine Arts (Honours) in Visual Arts from QUT in 2009. Since 2005, she has regularly exhibited her work in groups exhibitions including *House Party*, *Accidentally Annie* St Space, Brisbane (2009), *Drawn Apart*, QUT Art Museum, Brisbane (2009), *Recession Art + Other Strategies*, *Inbetweenspaces*, Brisbane (2009) and *Invitational*, Level ARI, Brisbane (2010).

Tahiraj has also participated in collaborative works such as *That Depends* (Ed Kuepper Live - 2007), creating video projections in collaboration with Judi Dransfield-Kuepper, The Judith Wright Centre, Brisbane (2007) and *The Package*, video collaboration with dance, Metro Arts, Brisbane (2007). Tahiraj has presented a solo exhibition *Mood in Progress* at Boxcopy Contemporary Art Space, Brisbane (2010). She is also an active art advocate and co-director of *Accidentally Annie Street* (ARI), Brisbane (2009 to present).

[1] Louise Tahiraj, artist statement, 2011.



Screen Dreams 2011
digital video, sound, looped
Courtesy of the artist and *Accidentally Annie Street* ARI, Brisbane

Paris Tremayne

b. 1983, Melbourne (VIC)

Paris Tremayne's dynamic abstraction recalls the trippy visuals often associated with psychotropic drugs or transcendental meditation. Interested in mystical philosophies, his works invite the eye to meander strong angles and intercepting planes which heave upwards, outwards, cascade down and emanate.

The composition of Tremayne's recent works have deconstructed basic shapes — circles, triangles, squares — transforming discrete picture parts into dazzling prismatic orchestrations of colours.

Surrender Falling is one of the largest and most complex of these pieces, mixing colour and shape motifs that might have been lifted from Kenneth Noland or Barnett Newman's works from the late 1950s and 1960s, but reveal more involvement and intent through the painter's hand, as in the earlier works of Robert Delaunay and Sonia Delaunay.



Surrender Falling 2011
acrylic on canvas
152 x 213cm
Courtesy of the artist

Jodie Whalen

Lives and works in Sydney

Jodie Whalen's work in sculpture, installation and performance has, since 2008, focused on a project that is both mundane and extraordinary. She has increasingly looked at practice or process based ways of making art, and her project of 'getting fit' was documented on video resulting in over 70 hours of footage. This block of artmaking has generated a number of works that, via the body of the artist, address endurance, will, physical health and societal pressures. In a performance earlier this year at the Oxford Art Factory Cube, she completed a five hour duration performance of solo exercise, with visitors, in a glass cube. In her solo exhibition *I'm worth my weight in gold*, the ritualistic aspect of daily exercises are edited and repeated.

Positive/Negative shows two screens representing accumulation and depletion. In the first, we see the artist consume of a block of toffee that represents an entire day's calorie intake for a person of her weight. This act, recorded in one take, takes exactly 43 minutes and 46 seconds, to complete. On the second channel, Whalen presents an edited collection of her ritual performances of exercising on a stationary bike, filmed over several years, staged and filmed for an audience. She has explained that in

this she knows that whatever 'won't be exercised away or excreted as waste', will certainly go to her waist, such that the artist performs for the camera and the audience is pushed as she is pushed. [1]

Between 2001–05 Jodie Whalen completed a Bachelor of Fine Arts (Honours Class 1) at the College of Fine Arts (CoFA), University of New South Wales, Sydney, focusing on sculpture, performance and installation. In 2003, she won the Art in Australia Award for outstanding achievements in Sculpture, Performance and Installation. She went on to complete a Masters of Fine Art (Research) also at CoFA between 2008–10. From 2007, Whalen has regularly exhibited her work, participating in group shows such as *The Death Project: Stage 2*, Parramatta Artists Studios, NSW (2009), *Hidden: A Rookwood Sculpture Walk*, Rookwood Cemetery, NSW (2010), *The Gift*, Parramatta Artists Studios, NSW (2010) and *YES WE CAN/NO CAN DO*, Blacktown Arts Centre, NSW 2011. She has presented three solo exhibitions in 2011: *SIXTY KILOGRAMS*, MOP Projects, Sydney, *I'm just Your Girlfriend – I'm A Liar*, Gaffa Gallery, Sydney and *I'm Worth My Weight In Gold*, Parramatta Artists Studios, NSW, and also presented a solo performance

We Don't Stop at Free Fall Oxford Art Factory, Sydney (2011).

[1] Jodie Whalen, artist statement, 2011.



Positive/Negative 2011
digital video, two-channels, looped
Courtesy of the artist

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