

the churchie

national emerging art prize



13 July – 8 September 2012

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

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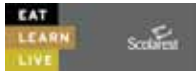
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Introduction

'the churchie' national emerging art prize and GUAG: A Collaborative Portrait

'the churchie' national emerging art prize and exhibition is a catalyst for dynamic new artists in Australia, with one of the highest cash prizes of any emerging art prize in the country. It is the most significant, highly anticipated and high profile annual event for the arts community held at Queensland College of Art, Griffith University, and partners work to connect it with various communities of interest. In 2012 a new attendance record for the exhibition was set, with 4310 visitors spending time in Griffith University Art Gallery during the show. Business and community groups, educational and student groups, and arts community professionals, such as collectors, curators, academics and international visitors, were all solid demographics among our audience.

We value our partnership with Anglican Church Grammar School (churchie), and through Churchie, our association with sponsors and supporters. Our partnership aims to present meaningful exposure for new artists at a free public gallery interface, alongside public program outcomes and professional development opportunities for finalists – this year selected from a record number of entries. Our shared philosophy for this exhibition is: education, communication and promotion. It's educative for those in the show as many will be asked to discuss and defend their practice in

the public domain, or as part of QCA student group visits — and these informal critique sessions are invaluable forums for feedback. It's communicative not only because we work hard, as do our publicists, to put these works into a conversation with markets and profiling opportunities, but because it's the artist's voice that is most coveted during such times, and they have to hone new skills and gain new confidence. And it promotes great new work — some out of traditions, some out of experimental new directions – at a major national interface where community meets contemporary art.

The prize offers professional development opportunities for emerging artists by showcasing their practice to peers, collectors, critics, museum curators, the media and the community at large. Some will give workshops, travel to schools or lead tours through the show. Some will be picked up by art dealers, some will be invited into major new public gallery and museum shows, some will get articles and media, and some will sell their work. In 2012 the overall winner received \$15,000, thanks to long-time supporters Brand + Slater Architects, and three Special Judge's Commendations were awarded, supported by The Churchie Emerging Art Committee.

The partnership between Churchie and Griffith Artworks reinforces an inherent, longstanding synergy between the educational institutions that goes back 25 years. The catalysts were Churchie's Art Master at the time, Mr Greg Roberts and QCA's Dr Craig Douglas. To facilitate learning to tertiary level and establish a strong link between the School and QCA, the first project, *Churchie Emerging Art*, showcased high school student works from the School at QCA's Morningside campus in the mid-1980s. Following that initial collaboration, an energetic parents' committee was established at Churchie which comprised a number of collectors and regular gallery visitors.

They took on the challenge of starting an emerging art exhibition, featuring local artists in 1987. Since then *'the churchie'* has gained national momentum and, thanks to enduring support from within the School and among donors and sponsors, the prize has, over the years, more than trebled its prize money. In 2010 *'the churchie'* moved for the first time outside the School, to the purpose-built contemporary public art gallery on the grounds of Queensland College of Art, Griffith University, under a partnership between the School and Griffith Artworks. The School and QCA have much in common, apart from their



the churchie national emerging art exhibition, installation view, GUAG

primary roles as major Queensland teaching and learning facilities. Today many noted QCA alumni, including William Robinson and John Rigby, feature in Churchie's Hayward Art Collection, and others, who have been finalists in *'the churchie'*, now have growing collector profiles and are represented by leading art dealers. Selected graduates of QCA in this regard include the 2004 *'the churchie'* winner Madeleine Kelly (Milani Gallery), Kirra Jamison, Jason Fitzgerald and Rhys Lee (Jan Murphy Gallery) Carl Warner and Dan Templeman (Jan Manton Art), Alasdair MacIntyre (Sullivan + Strumpf), Monica Rohan, Simon Eisler, Megan Cope and Carly Kotynski (Spiro Grace Art Rooms), Karen Black (Tristian Koenig), Karla Marchesi (Heiser Gallery) and Christian Flynn, (The Hughes Gallery, Sydney).

It is important to note that many emerging artists are now becoming adept at promoting their own 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 exhibition, 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 — or a public gallery who works closely with the private sector. Mentioning a few is another way of outlining how things happen for our finalists.

Winner of the 2011 prize, Ross Manning, subsequently featured in a major New Media National Award at GOMA/QAG, alongside artists who have been practising for over a decade, and in the past 12 months Ross also featured in a major project at The Australian Centre for Contemporary Art in Melbourne. His work has been acquired by The Museum of Contemporary Art in Sydney, and he has representation at Milani Gallery. Adam Lee, a finalist in 2011 and 2012, was signed by Kaliman Rawlins, a Melbourne gallery with international pull, and will show in international art fairs with them. Sam Cranstoun, a finalist in 2011 and recipient of a special Judge's Commendation in 2012 has signed with Milani Gallery in Brisbane – a great start to a career. And there's been other great outcomes...2011 and 2012 finalist Alex Cuffe was named the recipient of the \$10 000 Jeremy Hines Award for 2011.

A top publication by the now defunct Artworkers Alliance, titled *So You Want to be an Artist, and still be able to Eat?* is a must-have book for emerging artists, and it has a great cross-over with *'the churchie'* in 2012. 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 A-R-I's) to promote the work of their peers. "Level ARI" is a local project-based gallery started by a group of young women to showcase emerging women artists, including 2012 finalists Courtney Coombs and Alice Lang – the name of their gallery is a play on the idea of a level playing field. The book also has several 'artist profile' sections featuring 2012 finalists Alex Cuffe and Louise Bennett.

In 2012, 47 artists were on show as finalists, and this includes three collaborative or jointly-authored works. Our finalists hail from as far and wide as Tasmania, Canberra, the remote community of Mosquito Bore in Utopia (NT), Sydney, Gold Coast, Melbourne, Dubbo, Perth and South Australia – all over Queensland, and some were born further afield, in California and South Africa. We wish them well now, and for their future.



the churchie national emerging art exhibition, installation view, GUAG

GUAG had the opportunity to facilitate *'the churchie'* and associate it with other major Australian art institutions and international supporters. In 2011 our judge was Nicole Durling, Senior Curator at MONA — the museum of old and new art, based in Hobart, and now one of Australia's great art destinations. Since opening in January 2011 MONA has quickly become one of the country's brand ambassadors 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.

In 2012 we engaged our first international judge for *'the churchie'*, Dr Maura Reilly, who divides time between her native New York, Sydney and Brisbane. Maura is a globally renowned author and thinker on contemporary art issues, is featured regularly on our national arts media, and has worked in some great institutions, like the Sackler Centre for Feminist Art at The Brooklyn Museum. Recently she

curated a major exhibition of contemporary Australian art that toured US museums and galleries, and it's a real coup that we have her involved this year. She's a great woman, with a great sense of humour, and a wonderful passion for young art, and she brings great sway to our table.

It is a very exciting time for contemporary art in Australia, and particularly in Queensland with GOMA, the IMA and three university galleries all players on the national stage. We understand the pride and fondness the School, its parents and students hold for this project and recognise that together, Griffith Artworks and Churchie can position the exhibition for another 25 years on the national stage, remaining a vital and aspirational target for the artists of tomorrow.

This exhibition is testament to the dedication of a team of volunteer mothers from the School who, along with staff representation, make up the Churchie Emerging Art Committee, and their passion and advocacy for the exhibition

is to be commended. On behalf of team, and with the Headmaster of Churchie, Mr Jonathan Hensman, we say 'thank you'. Importantly, this is a project no different to any in our program — it is open for access to all school and community groups, and we always enjoy making everyone welcome.

Simon Wright
Director Griffith Artworks and GUAG

2012 COMMITTEE

Denise Green, Diane Cross, Liz Kebby, Rebecca Hansen, Sue Purdy, Garth Reid, Janne Kelly, Nikki Shrimpton, Colin Wilson, Brendan Homann, Angela Brown, Raushen Perera, Simon Wright

2012 JUDGES

Dr Maura Reilly (New York, Sydney, Brisbane)

Preselection panel: Dr Chris Bennie (previous finalist/artist), Naomi Evans (Curator), Simon Wright

2012 FINALISTS

Paul Sloan, Alex Cuffe, Sean Crossley, Alison Hill, Stephen Russell, Anastasia Booth, Nathan Corum, Carly Kotynski, Kenzee Patterson, Roh Singh, Adam Lee, Dord Burrough, Genevieve Loy, Kate Tucker, Christian Flynn, Sam Cranstoun, Robbie Karmel, Monica Rohan, Agatha Gothe-Snape, Ryan Presley, George Egerton-Warburton, Tiffany Shafran, Joseph Breikers, Catherine or Kate, Greatest Hits, Courtney Coombs, Christopher Hanrahan, Svenja Kratz, Michael Moran, Sally Chicken, Alice Lang, Dominic Reidy, Louise Bennett, Brown Council, Heath Franco, Ray Harris, Harley Ives, Liam O'Brien, Naomi Oliver, Claire Robertson, Bindii Thorogood

2012 AWARD RECIPIENTS

\$15 000 WINNER: Heath Franco
HIGHLY COMMENDED: Agatha Gothe-Snape, Genevieve Kemarr Loy, Sam Cranstoun

2012 ONLINE CATALOGUE

Research and essays were submitted by Griffith Artworks interns and volunteers Lisa Bryan-Brown and Nicola Scott, and by GUAG staff Naomi Evans and Dr Chris Bennie.

Photography: Mick Richards
Design: LIVEWORM Studios, QCA

GRIFFITH ARTWORKS + GUAG

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Art Collection Manager, Jo Duke

Curator, Naomi Evans

Curatorial & Collections Officers, Camille Serisier, Kat Sawyer

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Dr Chris Bennie

Installation crew: Liam O'Brien, Dan McCabe,
Dan Sala, Rob Corless, Michael Littler

Director, Simon Wright

Prize Winner

Heath Franco

b.1984, Cooma, NSW

\$15 000 prize donated by



Heath Franco's videos feature the wacky, charming and sometimes disturbing dimensions of an imagination run riot in the suburbs. In a recent solo exhibition titled *Dream Home* (2012) Franco presented a dual screen video work through which the idea of home gives rise to a plethora of inhabitants seemingly possessed with gestural tics and broad Aussie inflexions.

In *YOUR DOOR*, the artist's own front door opens onto an alternate universe. The work appears to revel in absurdity, playful colour and curiosity, and in this maelstrom Franco orchestrates a humorous and hooky soundtrack. He explains:

The decision to use the front door of my suburban Parramatta (Sydney) home first came out of the desire to unite two separate works I was making at the time, being the video *YOUR DOOR* and a live performance in the 'Cube' at Oxford Art Factory, Sydney.

The way I found to connect these was the glass box factor- that is, the glass

performance Cube at Oxford Art Factory, and the inbuilt glass fish tank right behind the front door of my home. The layer of video embedded in the fish tank in *YOUR DOOR* is documented footage of the Cube performance, suggesting a displacement of space and time, whilst dissolving the boundaries between the real and the imagined.

I also wanted to explore the idea that such a tight location could be home to a myriad of life that by looking closer you may come to see. I wanted to revel in the blissful possibilities of finding magic in the every day and mix it with the excited fear of unveiling a secret you know you probably shouldn't have.¹

Heath Franco graduated from a Bachelor of Fine Arts (Drawing & Painting), College of Fine Arts, University of New South Wales in 2005. He has since participated in numerous exhibitions, performances and video screenings including *The Gift*, Parramatta

Artists Studios, Parramatta(2010); *Bad Angle*, Stills Gallery, Sydney (2011); *Transmission* (in collaboration with musician Andy Rantzen), Campbelltown Arts Centre, NSW (2012) and DJ Culture: *Contemporary Australian Video Art*, Gallery of Modern Art, Brisbane (2012).

[1] Heath Franco, artist statement, 2012



YOUR DOOR 2012

high definition digital video, 16:9, colour, stereo sound, 8:17mins
Courtesy of the artist and Galerie pompom, Sydney

Commended

Agatha Gothe-Snape

b.1980 Sydney, NSW

Agatha Gothe-Snape has developed a multifarious practice that embraces the graphic qualities of text, includes live performance (sometimes with Brian Fuata), and explores the aesthetic potential of processes like actions and documentation. Results are often theatrical and static pieces are enlivened through the presence of the artist herself, or, literally made to move or perform. The work *Headliners* was originally presented in *The Weekly Advertiser*, the local paper of Horsham in Victoria during the period of June-July 2011. Gothe-Snape describes the project as 'a way to navigate the possible pitfalls of working in a community and region I had little experience of.'¹ She continues:

Initially, I advertised for 'non-newsworthy' participants in a classified advertisement in the paper. Each week, I would call a different respondent each night on the telephone. We would chat about their daily life, job, family, weather, Horsham and contemporary art. Each night, I would also ask them what colour best reflected or represented their

experience of each day. At the end of each week, I would collate my dossier of notes and quotes and devise a headline for that participant - part cryptic, part poetic, but always with a sense of urgency, as I had to make the newspapers weekly deadline. [...] The headline would then feed back into the community via the mass distribution of the *The Weekly Advertiser*, creating conversation and discussion.²

Gothe-Snape's work has garnered increasing attention in the last few years. Her work has been acquired by the Museum of Contemporary Art (MCA), Sydney and the Campbelltown Arts Centre, Sydney. Gothe-Snape undertook a Bachelor of Arts (Honours I in Performance Studies), University of Sydney from 1998-2003, and in 2007 she completed a Bachelor of Visual Arts (Painting), Sydney College of the Arts, Sydney. Her work has been included in numerous high profile exhibitions such as *Primavera* 2010, MCA, Sydney (touring to 2011); *Power to the People: Contemporary Conceptualism and the Object*

in Art, Australian Centre for Contemporary Art (ACCA), Melbourne (2011); and *Contemporary Australia: Women*, Gallery of Modern Art, Brisbane (2012). She completed a Masters of Visual Art (Painting), Sydney College of the Arts, Sydney in 2011.

— Naomi Evans

[1] Agatha Gothe-Snape, artist statement, 2012

[2] *ibid.*



Headliners 2011

full page colour advertisements in the Weekly Advertiser (local newspaper of Horsham, VIC), digital prints on rag paper
 Commissioned by ACCA as part of ART#2 at Horsham. Courtesy of the artist and The Commercial, Sydney

Commended

Sam Cranstoun

b.1987, Brisbane, QLD

Sam Cranstoun's finely rendered portraits recall documentary press photos that record for posterity the performance of public figures that assume symbolic power. Cranstoun explains:

This work explores how a connection can be made between two different images, using something as arbitrary as a single word or action that the two images happen to share. Using found photographs as a starting point, this pair of drawing brings together two seemingly unrelated historical images that both depict the act of crowning, or 'coronation'.¹

Cranstoun studied for a Bachelor of Fine Arts (Visual Arts) QUT between 2007-09 and in 2010 graduated with a Bachelor of Fine Arts (Honours) QUT. He has held a number of solo exhibitions; *The Divine Right of Hands* at Metro Arts, Brisbane, and *Oil!* at the artist-run initiative Boxcopy, Brisbane. In 2012 he competed a six week residency at Pestorius Projects, Brisbane.

Cranstoun's work has been presented in group exhibitions including *Drawn Apart* at QUT Art Museum, Brisbane (2009); *The Ultimate Time Lapse Mega Mix* as part of the Next Wave Festival – Federation Square, Melbourne (2010); *Tokyo Downtown Cool Media Festival*, Tokyo (2010) and *The Young Collectors* at Ryan Renshaw Gallery, Brisbane (2011). He has twice been selected as a finalist for the Archibald Prize, in 2007 and 2009.

— Naomi Evans

[1] Sam Cranstoun, artist statement 2012



Coronation (in two parts) 2012

pencil on paper

Courtesy of the artist and Milani Gallery, Brisbane

Commended

Genevieve Kemarr Loy

b.1982, Iylenty (Mosquito Bore), Utopia, NT
Language: Anmatyerr, Country: Atngangkere

In this painting, Genevieve Loy depicts the green plant called *Akwerlkerrmwerlkerr* that grows like a lawn alongside the road. It has white flowers on top and bush turkeys like to eat the seeds.

Genevieve is the granddaughter of Nancy Petyarr, one of the famed Petyarr sisters. Her father, Cowboy Loy Pwerl, also taught her to paint.

Genevieve is a promising young artist to recently emerge from Utopia in Central Australia. As the daughter of senior elder Cowboy Loy Pwerl, Genevieve paints *The Bush Turkey Dreaming* (or *Arwengerrp*) story. Her works show a mature grasp of colour, design, and resolved aesthetic direction.

Her *Bush Turkey Dreaming* paintings combine traditional meticulous dots and elegant wisps, creating vibrant, pulsating, and richly textured

surfaces. These works represent Genevieve's own re-imagining of the Dreaming stories.

On a superficial level, her paintings depict the tracks the bush turkey makes, as it searches for seeds and other 'tucker' and makes its way to the waterhole. Genevieve's paintings are characterised by a beautiful and careful handling of paint, a harmonious sense of colour and great control of the delicate spidery marks that make their way across her canvas.

Loy has been included in numerous exhibitions and prizes since 2007. In 2009 she participated in a two person show *Making their Mark: Elizabeth Kunoth Kngwarray and Genevieve Kemarr Loy*, at Lauraine Diggins Fine Art in Melbourne, and appeared in *An Individual Perspective: From the Indigenous Collection of Lauraine Diggins*, at Deakin University Gallery, Burwood, and which toured to Geelong Gallery in 2010. She has been a

finalist in prestigious prize exhibitions including the recent Metro Arts Award in Melbourne, The 59th *Blake Prize*, National Art School Gallery, Sydney (which toured nationally until 2011), and the *Fisher's Ghost Art Award*, Campbelltown Art Centre in Sydney, 2010.

— Naomi Evans



Untitled 2011
oil on linen and synthetic polymer on linen
Courtesy of the artist and Lauraine Diggins Fine Art, Melbourne

Finalists

Louise Bennett

b.1985, Nambour, QLD

Screen based practices have been an ideal platform for Louise Bennett (previously Louise Tahira) to deconstruct and explore our increasingly screen mediated lives. Through digital recording and other new media techniques, Bennett's work considers the way people interact with content and how we access media in a hyper-connected society. Her works predominantly combine performed actions with constructed or edited processes, creating reflexive video works that critique interactivity.

Her film *Traces* finds the artist observing silhouetted scenes of rural Australian landscapes through the lens of her iPhone, a device whose ubiquity has enabled the prevalence of instant mass communication for today's logged-on consumer/producers. Capturing and viewing footage has become a democratised practice due to video sharing social media sites like YouTube and Vimeo, where DIY-style videos, shot on phone cameras, abound. Bennett's video subverts the passivity of this familiar format, her finger

reaching out from behind the camera to stroke the outlines of trees, fences and powerlines.

Applying this process to a distinctively Australian setting, Bennett turns her reflexive inclination on a subject matter definitive to Australian artistic identity. The pink dusk sky heightens the dramatic contrast of the iconic landscape against the horizon, while Bennett's finger casually outlines the scene. Recording this contemporary take on Australian landscape tradition, Bennett activates the divide between the landscape and its perpetual representation.

Differing from her previous works involving editing and digital manipulation, in *Traces* her gestural interaction occurs both physically and virtually. It is simultaneously a recording of a lived action audiences understand as experienced in tactility by the artist, and an action wholly determined by and produced for its recorded reproduction as a flattened out plane of pixels, her finger displacing and mimicking those of the environment. As an

"interrogation of a medium in relationship with its subject" Bennett's *Traces* seems to infer a disconnection between the recorded and the perceived.¹

Having held solo exhibitions at Pestorius Sweeney House, Metro Arts, and Boxcopy, Bennett has been exhibiting in Brisbane and nationally since 2005. Graduating from Queensland University of Technology with a Bachelor of Fine Arts with Honours in 2009, she was recently awarded a residency at the Ionian Center for the Arts and Culture in Greece. In 2010 she was a recipient of the Queensland Art Gallery's Melville Haysom Memorial Art Scholarship, and is a co-director of Accidently Annie Street Space.

Lisa Bryan-Brown

[1] Carmen Ansaldo, 'Cyberspace as medium', *EyeContact*, June 2012, <http://eyecontactsite.com/2012/06/cyberspace-as-medium>, last viewed 14-7-2012



Traces 2012
digital video, looped
Courtesy of the artist and David Pestorius Projects, Brisbane

Anastasia Booth

b.1988, Brisbane, QLD

Anastasia Booth's practice synthesises the aesthetics of sadomasochist fetish wear with a sculptural sensibility, creating intriguing objects whose purposes remain unclear. Her works usually have an air of purposefulness, although the specific how, why and where of their application is an exercise for the imagination. Booth's objects are 'charged with an undercurrent of sexual intent'¹ with their straps, buckles, halters and adjustable height settings seemingly awaits bodily activation.

Marion Glass 1906 is one of Booth's devices which only gets more confusing the more one tries to ascertain its purpose. Do I put my arm through there? How does that hinge work? And where does that bit go? The uninitiated in S&M practices are left thoroughly confused, unaware that even a professional dominatrix would be unable to operate this thing correctly. As Booth explains,

Leather, wood and glass generate practical uncertainty... its strong visual resemblance to a crutch raises notions of the prosthetic,

reflective of sexual objects as aids and expansions to the body.²

Prompting discussion between viewers, in this way Booth's work plays with the societal taboos that surround sexuality and arousal, topics most people leave out of polite conversation. But the sexual applications of *Marion Glass* are merely inferences made by viewers, the object itself having no overtly x-rated elements.

The title refers to Marion (Bill) Edwards, a prominent figure from Australia's colonial-era transgender scene. Researching the historical narratives that persist about Marion, Booth uncovered a mixture of fact and fiction. As she states, '...aligning my own sites of pleasure with a historical figure become an exploration of deviant portrayals and representations of female desire.'³ In a quest akin to the exploration of one's own sexuality and gender, *Marion Glass 1906* is an object rife with decided uncertainty.

Recently completing her undergraduate studies at the Queensland University of Technology, Booth graduated with a Bachelor of Fine Arts with first class Honours in 2011. Included in the 2011 *Hatched* graduate exhibition at PICA, Booth has exhibited widely and has held solo exhibitions at Yes Yes Space, Brisbane and Brunswick Street Space, Melbourne. She is currently a co-director of Brisbane ARI Boxcopy, and manages a private art collection.

— Lisa Bryan-Brown

[1] Anastasia Booth, artist statement, 2012

[2] *ibid.*

[3] *ibid.*



Marion Glass 1906 (2012)
glass, wood, leather
Courtesy the artist and Boxcopy, Brisbane

Joseph Breikers

b.1983, Warwick, QLD

This work developed out of thinking about images of celestial arcs, the insolent gesture of 'mooning' and the curvature of specific gallery architecture. 'Phases...' was also informed by Bruce Nauman's use of his own body as an artistic medium. So using my bare buttocks as an artistic medium, and the juvenile nature of 'mooning', I was thinking of this work as a comic misapplication of Nauman's early photographic and video-performance works.

The formal arrangement of these images plays a crucial role in establishing a kind of physical joke on the audience which results in the viewer, literally, looking up to my arse. The various phases of the 'moon' are mounted on black, freely cut and creased ovals, which were an attempt to make the images more object-like. To make them less like photographs and more like badly conceived pastiches of outer space with my buttocks replacing the moon.

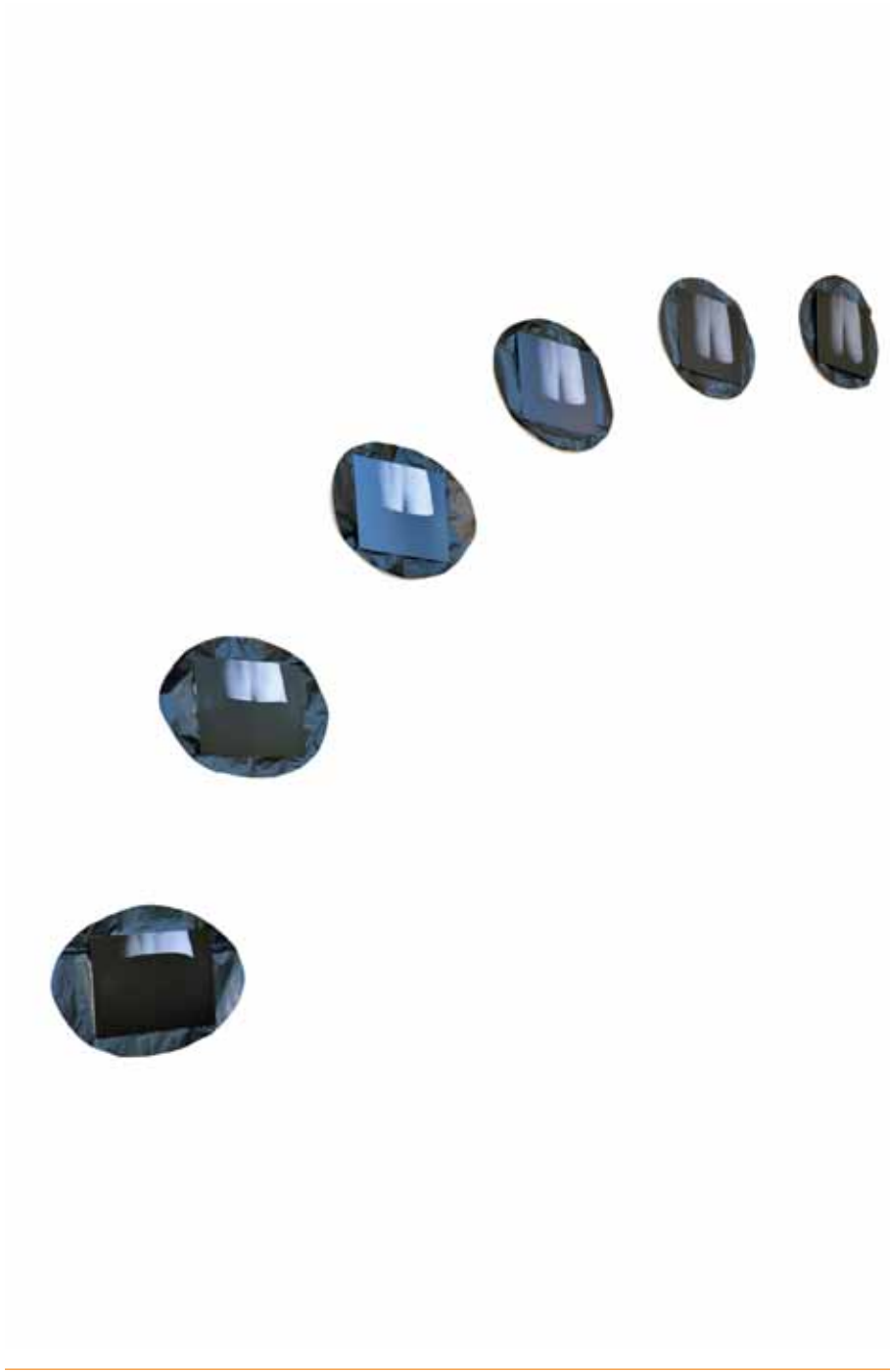
In *Nonsense: Aspects of Intertextuality in Folklore and Literature*, Susan Stewart presents the 'inversion of metaphor' as one of

many strategies for making nonsense. So while the interpretive inversion of the phrase 'phases of the moon', is not necessarily indicative of the strategy of metaphor inversion – in other words, when the metaphorical is made literal – there is, arguably, a similar kind of skewing, or inversion, of signification present, which is what I was playing with in this work. By bringing these images together with the other objects, and arranging them in the narrative of the *Phases of the moon* I was wanting the work to be both a piece of visual and textual nonsense. But I also wanted it to be a pun that might also appear to invert the typical brashness of the gesture of mooning, by adding an element of ironic brevity.

— Joseph Breikers, 2012.

Joseph Breikers completed a Certificate III in Visual Arts and Contemporary Craft (Photography), Wide Bay TAFE (2001). He went on to graduate with a Bachelor of Fine Arts (Hons.) Queensland University of Technology, Brisbane in 2006 and a Master

of Arts (Research), Queensland University of Technology this year. Breikers has participated in numerous group exhibitions including *Great Expectations*, Federation Square, Melbourne (2008); *The Art Resort*, QUT Art Museum, Brisbane (2008); *Next Wave Festival*, Melbourne (2010) and *Invisible Structures: Australian artist collectives in Tokyo*, Singapore and *Yogyakarta, Post-Museum*, Singapore (2011).



Phases of the moon 2011
digital C print on aluminium, black plastic sheeting
Courtesy of the artist

Brown Council

(collaboration since 2007)

Kelly Doley	b.1984, Melbourne, VIC
Frances Barrett	b.1983, Sydney, NSW
Kate Blackmore	b.1982, Adelaide, SA
Diana Smith	b.1981, Sydney, NSW

Brown Council are a four-person collaborative group comprised of artists Kelly Doley, Frances Barrett, Kate Blackmore, and Diana Smith. Working together since 2007 their performance and video based practice critiques contemporary performance of self and gender, and explores the continued relevance of feminism, often referencing works or movements prominent in art history¹. The group works across a wide range of performative genres, including endurance pieces, stage productions and public interactions, both for the camera and live audiences.

In *Remembering Barbara Cleveland*: *Act 1* Brown Council pay homage to one of Australia's seminal female performance artists, by re-performing one of Cleveland's spoken word pieces from 1980. In black and white, each member of Brown Council speaks a line from Cleveland's piece, posing questions such as 'Does it matter what you think I mean, and what I actually mean?'² and playing with notions of performance 'It is performance... This is performance... This comes before it, or

me, or you...'³. Sporting four identical haircuts, the work was originally accompanied by *Act 2* and *3*, a live work where the four artists stood in silence in front of a wall painted with Cleveland's name, and a series of memorial T-shirts.

Interested in enacting the tropes of art historical periods, Brown Council's previous works have utilised the stylistic tendencies of movements like Dada and Fluxus. In an act of memorialisation, Brown Council's *Remembering Barbara Cleveland* sees the group perform this archetypal work of feminist performance, communicating her message to 2012 audiences who may not be familiar with Cleveland's practice. In this way, the work queries how history is written, and the hierarchy of systems that govern the development of the canon. Cleveland becomes emblematic of the many female artists, working across all artistic mediums, whose contributions have been consistently undervalued in the recording of history. *Remembering Barbara Cleveland: Act 1* is a witty pastiche of feminist performance art,

embracing the values of that movement as reflexively activated through a modern lens.

Brown Council met while studying at the College of Fine Arts in Sydney and have exhibited widely nationally and internationally, included in group shows in New York, Texas, Seoul, Jakarta and Athens, the Gallery of Modern Art's *Contemporary Australia: Women*, the Museum of Contemporary Art's *Volume One* and the 2011 *Primavera*. They have held solo shows at Fremantle Arts Centre, MOP projects, 24 Hr Art, Kings ARI and Firstdraft, and have participated in festivals including 2011 Adelaide Fringe, and the 2010 and 2008 Next Wave festivals.

— Lisa Bryan-Brown

[1] Brown Council in Bree Richards, 'Embodied Acts' in *Contemporary Australia: Women* exh.cat., Queensland Art Gallery, GoMA publishing, Brisbane, 2012, pp173-174.

[2] Brown Council, script of *Remembering Barbara Cleveland: Act 1*, 2011

[3] *ibid.*



Remembering Barbara Cleveland: Act 1

high definition video, 16:9, black and white, sound, 10:33 mins (Original text by Barbara Cleveland, 1980)

Courtesy of the artists

Dord Burrough

b.1988, Brisbane, QLD

Dord Burrough's painting *Your own imaginary death* presents a sweetly coloured, gloopy portrait. The cake icing-like surface plays against ideas of the grotesque and repellent as the 'your' of the title asks us to project our ideas of mortality and decay into her work. Open flowers, often used in still life paintings as a reminder of aging and death, adorn the figure and recall the work of symbolist artists such as Odilon Redon. Of this work, Burrough explains:

This work is documentation of everyday introspection and exploring aspects of the mind that one wasn't previously aware of. It mirrors notions of hidden truths and emotional paths. Evident in the title of the work, I'm interested in ideas about mortality and the ego and how one struggles to understand the illusion of individual existence. I have used a thick, 'gluggy' impasto style, to enhance the grotesquerie of the figure. I use portraiture as a way of looking inward to ourselves, where all the contradictions flow together. By giving a form to the 'data' which one collects from

the subconscious, I reveal information that can't be gathered from scientific methods, only artistic views.

Burrough's previous 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 nightmarishness.

Burrough demonstrates in *Your own imaginary death* her commitment to the physical gesture, the communication of power and immediacy through the brush. This expressionism evokes a kind of revelry of media, rather than a fearful engagement, and allows a fanciful state in which to contemplate death.

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.

— Naomi Evans

[1] Dord Burrough, artist statement, 2012



Your own imaginary death 2012
oil on linen
Courtesy of the artist

Catherine or Kate

(collaboration since 2008)

Catherine Sagin b.1986, Gold Coast, QLD
Kate Woodcroft b.1987, Brisbane, QLD

Catherine or Kate are a collaborative duo, Catherine Sagin and Kate Woodcroft, who have been working together since 2008. They have also previously exhibited under the name Fiona Mail. Working across performance, film, photography and sculpture, Catherine or Kate's practice explores the dynamics of their collaboration and the boundaries that define performative identities. Their work considers themes of the individual and the collective, competition, dominance and submission, and cooperative relationships, enacted through both scripted means and audience led responses.

Catherine or Kate's *Survey* sees the duo question service station attendants they met while travelling through Iceland on a residency in 2011, asking each to judge which of the pair they found more attractive: Catherine or Kate? Snatching victory by a single vote, Kate was deemed prettier with 5 votes to Catherine's 4, with 11 of those surveyed remaining undecided. This polite majority who chose to not choose highlight the exercise as 'both absurd and heartbreakingly personal... this ostensibly harmless question masks an

underlying cruelty in its latent potential for public humiliation or rejection'.¹ In this way Kate's win is laced with the implicit defeat of her competitor Catherine, generating a tension between the utopian ideal of cooperative practice and the competitive nature of their works.

A reflection on the relationship between judgement and success, the unlikely deciders in this roving beauty contest are as much the subject of the work as Catherine or Kate's respective beauty. As arbitrarily selected judges responding with their subjective preference, to be used as data in Catherine or Kate's quasi-quantitative enquiry, their participation facilitates and enables the conflict-based collaboration. Their authorial complicity is reinforced through the image-pairs that document the exchange from each perspective, a portrait of the survey respondent taken by Catherine or Kate, and a portrait of Catherine or Kate taken by the survey respondent. This series of photographic portraits capture the moment and circumstances of each judgement, providing an unbiased source of evidence from which

the audience can assess the pair's findings and each respondent's choices, ultimately positioning the viewer as an active participant in the superficial judgement of Catherine or Kate.

Catherine or Kate have each recently completed a Masters of Arts by Research from the Queensland University of Technology, where they each received their Bachelor of Fine Arts (Visual Arts) with Honours. They have held several solo exhibitions around Australia at galleries including Firstdraft, Metro Arts, Museum of Brisbane, Rearview Gallery and Boxcopy, and were included in the 2010 *Fresh Cut* show at the Institute of Modern Art. They have been included in group exhibitions at Artpace, LEVEL, Next Wave festival, and in Iceland while they were on residency at Skaffell Art Centre.

— Lisa Bryan-Brown

[1] Marianne Templeton, *Rules of Engagement: Keeping ones feet on the (common) ground*, Metro Arts, Brisbane 2012



Survey 2011
digital c photographs, text
Courtesy of the artists

Sally Chicken

b. 1987, Dubbo, NSW

Sally Chicken's practice explores absurdities that she sees arising through her rural Australian heritage with urban-based contemporary art. A major part of this investigation focuses on relationships between humans and animals, and is informed by the artist's interest in the proliferation of patterns observed in everyday life. Considering how pattern-making is approached in art, philosophy, and science, her works suggest a way for aesthetic strategies to coexist or converge with scientific enquiry. Specifically, she considers how patterns in art might be understood not simply as mere decoration, but as an avenue to investigate 'the dynamic tension between order and chaos' that characterises all structures of meaning.¹

Love Birds explores this theme, combining common English bird names and abstract drawing, to critically evaluate the meanings attributed to animals by humans. Resembling an absent-minded doodle in a notebook, these bird names are framed by an intricate pattern that is both tightly rendered and chaotic, combining to create a strange found poem suggestive of love and romance.

This work is an exploration in how language influences human and animal interaction.

While the concept of the original animal is still there it is abstracted by pattern and poetically remodeled...The sentimental meaning humans placed on animals through art can be a source of comfort for humans but at the same time be distorted from the animal's reality...these warped perspectives impact animals directly.²

Influenced by Robert Macpherson's works, Chicken's appropriation of found text uses composition and repetition to highlight often overlooked aspects of contemporary life. This strategic accumulation of found words and phrases reveals linguistic peculiarities, and the unique cultural attitudes they represent. Like many of Macpherson's works, the list-style layout of words printed in varied font styles adopts the classificatory strategies of scientists or collectors. However, the handmade irregularities of the felt-tip writing and the artist's choice of English bird names that have whimsical or noble associations, such as 'Laughing Turtle Dove' and 'Emperor Penguin', undermines the truth and objectivity attributed to such scientific classifications. In this way, Chicken targets the absurd and arbitrary nature of taxonomic systems and the 'warm and fuzzy' human prejudices that may underlie them.³

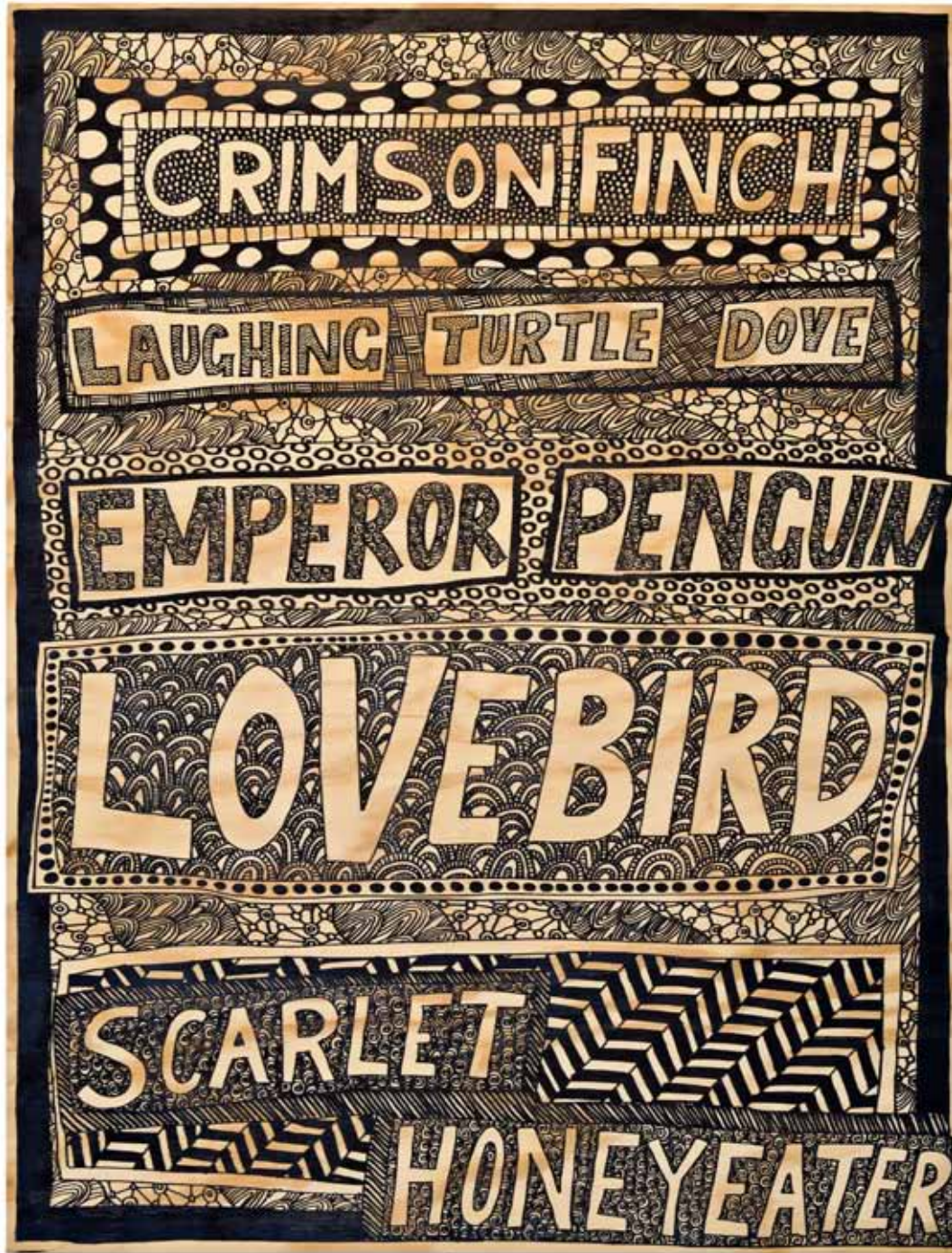
Sally Chicken graduated with Honours in Fine Arts from the Queensland University of Technology in 2011. She has exhibited in group and solo exhibitions locally and nationally. In 2009 she was the recipient of the Clayton Utz Travelling Scholarship.

— Nicola Scott

[1] Artist's website 2012, accessed 13/07/2012 <www.sallychicken.com>.

[2] Sally Chicken, artist statement, 2012

[3] *ibid.*



Love birds 2012
ink, plywood, varnish
Courtesy of the artist

Courtney Coombs

b.1981, Brisbane, QLD

Courtney Coombs' artistic practice foregrounds feminist values, challenging the male-dominated canon through works which are pared back, post-minimal installations and sculptures. Coombs also works across performance and new media, and often utilises text and language in her works. Her nuanced engagement with the various elements of her works prompt and are prompted by prevalent cultural associations, usually those surrounding gender and sex.

An overtly political work, *Speak Up* is a banner that operates within the tradition of grassroots activism, harking back to first and second wave feminist activism and the sisterhood mentality of women's rights campaigners. A universal symbol of protest and marching, banners are usually emblazoned with slogans that succinctly convey political messages: in bright pink capitals, *Speak Up* asks 'What do you want from me?' Created initially as a banner for an alley-way project, *Speak Up* has been reinstalled in the entry corridor to Griffith University Art Gallery, its booming letters read

by each visitor to the space, asking for an answer as a kind of 'condition of entry'.

Positioning this open ended question in the broad discourse of contemporary art and feminism raises several issues, and politicises the ambiguous, personal statement. The perception of to whom the question is being addressed is important; is Coombs asking the audience, society, or a specific individual or cohort – like emerging artists? What does the subject want from her? As Coombs explains, 'the personal is political in my work, so long as the personal is ambiguous enough to be universal.'¹ With *Speak Up* she has established a dialogue that positions the audience to consider the nature of this exchange, and the circumstances that might prompt someone to ask this question. Placing it on a banner suspended high in the air signifies the text as political, a statement in protest of the exchange itself. It is a question which begs other questions, and remains firmly, aching, unanswered.

Coombs is currently a PhD candidate at Queensland University of Technology, which she has been studying since receiving her Bachelor of Fine Art with first-class Honours in 2008 from the same university. A co-director of LEVEL ARI, she has facilitated several feminist projects, including the popular *Food for Thought* program at the 2012 Next Wave festival. She has held solo exhibitions at Metro Arts, Boxcopy and QUT Art Museum, and has exhibited in group shows in Luxembourg and Esslingen, and in Australia at galleries including Artspace, John Paynter Gallery, Accidentally Annie Street Space and the Brisbane Powerhouse.

— Lisa Bryan-Brown

[1] Courtney Coombs, email correspondence to the author, 20 July 2012



Speak Up 2012
vinyl banner, rope
Courtesy of the artist and LEVEL ARI

Nathan Corum

b.1977, Missouri, USA

Nathan Corum loves the movies. I've heard him describe the absurdities of *Twilight* at length to a small, but spellbound, audience at a local pub. He's right though: if you were a vampire that lived forever, would you still be hanging around High School? His passion for cinema is not limited to the devout diatribes of fandom however, but morphs through a process of collecting, collating, researching and construction to form a considered examination of the psychological residue of moving images and their contexts in our lives.

Corum compellingly mines mediated existence for evidence of an archetypal meta-narrative — the 'big issue'. Drawing upon a diversity of sources ranging from film trailers, animated gifs (looping video sequences), photographs, home videos and contemporary artworks (all neatly packaged on his highly entertaining blogspot 'Biting You in the Eye'), he orchestrates the weird, wacky, humorous and absurd into compilations that rival any popular narrative.

By reducing cinema and its associative motifs

to simplified two-dimensional and sculptural forms, Corum heightens our preconception of the impact of mediated narratives upon our experience. For his 2012 churchie entry Corum has clearly rolled a piece of sheet metal to resemble an archetypal cinema or theatrical curtain, poised to reveal 'the main act'. Painted deep velvet red, and presented at approximately head height, *The Sixth Threshold* confidently sits motionless within GUAG, pooled in cheesy spotlights, heralding an important moment. *The Sixth Threshold* alludes to Corum's theory of how we experience a movie — arguing that the cinematic experience includes: its title (the first threshold), its trailer, the ticket office, the lobby, the theatre and eventually the parting of the curtains to reveal the feature.

This work is part of a larger investigation into cinematic spaces and their importance within a saturated visual environment. They invite the viewer to re-examine the components and concepts of cinematic tropes, with a renewed conceptual arrangement of aesthetic

elements. Preferred materials employed in this process are cheap and easily obtained, and often include cement, used plywood, found cardboard, butchers paper, expanding foam, spray-paint, off cuts of steel, and photographs. The resulting pieces either transcend the materials used in their construction, acknowledge and exploit them, or incorporate aspects of both.

Nathan Corum has moved through the undergraduate and Honours (1st Class) programs in photography at Queensland College of Art, and is now part of the PhD program at Griffith University. He exhibits regularly, mainly in ARI's and at QCP, where his work has been used previously as the lead image for the Queensland Festival of Photography, and is represented in several collections, such as The Darryl Hewson Photography Collection.

— Dr Christopher Bennie



The Sixth Threshold 2012

sheet metal, enamel paint, plywood, wood, steel frame

Courtesy of the artist

Sean Crossley

b. 1987, Sandringham, VIC

Dealing primarily in portraiture, Sean Crossley's paintings and drawings confuse existing issues related to the formation, construction and smearing of identity. By fusing various sources of imagery, and drawing upon 17th century Italian religious compositions, Crossley deliberately invokes abjection through an entropic painterly process. Crossley states...

The painting is 'found' through processes of montage, free-association and negotiation throughout the painting process. By referencing states of abjection, linguistic slippages and entropic shifts throughout the making of the work, the painting attempts to assemble and articulate elements of these concepts as they surface throughout the abstract and descriptive opportunities within the painting process.¹

Templace enacts a veritable explosion of portraiture that intertwines abstraction and drawing to recount a truly expressive and individual form of painting. Crossley enthuses a deliberate hotch-potch approach to sourcing and sampling imagery, citing references as different as artworks by Monet and Carravaggio, commercial fashion imagery, found and self-taken photographs.

Although *Templace* references very loaded imagery and has a definite approach to assessing and incorporating it, holistically the final content is somewhat inconclusive. The work attempts to sit between distinctions, using a language that is indecipherable or foreign yet at the same time familiar and descriptive. By doing this, the work attempts to produce a loaded yet ambiguous situation where the viewer must actively and subjectively interpret the work to finalise the content.

Crossley graduated from RMIT in 2010 with first class Honours and since then has held three solo exhibitions including *Spare Outline* (2012), Red Gallery, Melbourne; and *Fracture/Access* (2011), Bus Projects, Melbourne. He has participated in national and international group exhibitions including *Open Up* (2011), Kings ARI, Melbourne; *Alstublief* (2009), Das Bilt, Netherlands; and *S.W.A.P* (2010), Area Art Space, Melbourne. In 2010 Crossley was awarded an Australia Council ArtStart Grant and the Siemens Fine Art Scholarship Award.

— Dr Christopher Bennie

[1] Sean Crossley, artist statement, 2012



Templace 2012
oil on prepared marine ply
Courtesy of the artist

Alex Cuffe

b.1987, Sydney, NSW

Alex Cuffe is a multi-disciplinary artist who works across sculpture, installation and experimental sound. In the past he has used found materials and obsolete technologies to stage complex conceptual premises. Exploring materiality in relation to 'convoluted theories drawn from science, geometry, astrology, kinetics and acoustics', Cuffe has previously employed sound, electrics and kinetics in the construction of works which are often only temporarily in existence.¹ Involving organic and industrial elements, the low-fi aesthetics that characterise these works suggest the terms 'backyard inventor' and 'hobby artist' alike.

Cuffe continues to produce somewhat awkward and quaintly romantic objects that belie a firm grasp of the history of conceptual art and sculpture, as well as 'a degree of irreverent humour'.² More recent works have been informed by themes of personal narrative and the notion of monument, using scale and the physical properties of his materials to enact a dialogue with art history.

In *Ice Cream Castle III*, Cuffe employs ice cream cones to create a large but fragile

tower, contrasting sculpture's art historical legacy of permanence and preservation with the ephemerality of a childhood dessert staple. The carefully stacked cones also resemble the trajectory of a comet, or might even evoke Eadweard Muybridge's motion studies, with their suggestion of captured movement. Attempts to pin the work down to a single interpretation however are destined, instead, to produce a fluid mess akin to the melted ice cream 'pool' of plaster and paint on which this unmonumental monument stands. In his selection of these materials, Cuffe challenges the impersonal approach and purported intellectual profundity of early conceptual sculpture. Laden with personal and pop-cultural associations and memories, his sculpture instead operates as 'a guileless attempt to navigate the complexities of the universe with the material remnants found in childhood'.³ *Ice Cream Castle III* is a re-presentation of Cuffe's original work, an object that is at once static but exists in a state of imperceptible decay, transient in nature yet readily remade. In this way his practice simultaneously challenges and extends sculptural traditions, exploring relationships within and beyond the realm of the art institution.

Since completing a Bachelor of Fine Arts at the Queensland College of Art, Alex Cuffe has exhibited in numerous group and solo shows, including exhibitions at Metro Arts and Boxcopy in Brisbane. In 2010 he undertook a three-month residency at N.K., Berlin, and was included in the GUAG Graduate Art Show Awards (GAS), as well as the *Home Sweet Home* video art festival in Berlin. He has received several awards, including the IMA/2011 Jeremy Hynes Award, and was a finalist in the Churchie Emerging Art Exhibition 2011. This year he has featured in Melbourne's Next Wave Festival and will soon undertake an Asialink Residency in Indonesia. Cuffe is also a founding member of SPEC artist-run-initiative and Sky Needle, a collaborative performance-based sound art project that employs hand made instruments made from everyday detritus.

— Nicola Scott

[1] Alex Cuffe, artist statement, 2012

[2] Churchie Emerging Art Exhibition 2011, online catalogue, pp. 38-39.

[3] *Alex Cuffe: Serious Matter*, Boxcopy, Brisbane 2012, www.boxcopy.org



Ice Cream Castle III 2012
ice cream cones, glue, plaster, paint
Courtesy of the artist

George Egerton-Warburton

b.1988, Kojonup, WA

George Egerton-Warburton's art exercises fascinating arrests of logic and status-quo assumptions. An example of this is the title of an upcoming exhibition to be held at Sydney artist-run initiative, Mop, '*Why are you wearing athletic gear if you're not playing any sport today?*' His works have been delivered as live performance events in city streets and university greens, and he has created massive expressive colourful paintings alongside clunky, carefully 'badly'-made sculptures. This print on satin then, has a crispness that sets it apart from previous pieces. He explains:

Alive Dead Alive was composed during a period of time that I spent working on a farm in Kojonup. The nature of the work I was doing, and the reason I was there - that my father was sick - led me to speculate how an artist channelling a history of conceptualism would approach farming, and how a farmer would approach a history of

conceptual art. I began to method-act both roles, and produced a series of works that related to the two roles, the absurdity of our relationship to animals, the philosophical idea of the good life, and the philosophical idea of economy. This is one of the works, *Alive Dead Alive*, from the series 'Do you want to be a farmer or a fucking idiot?'¹

In 2008, Egerton-Warburton undertook an advanced course in Visual Arts with Fondazione Ratti, Italy, and graduated from with a Bachelor of Arts with Honours, from Curtin University, Western Australia in 2009. His work has been presented in numerous group exhibitions including *HATCHED: National Graduate Show*, PICA, Western Australia (2009); *Yellow vest syndrome*, Fremantle Arts Centre, Western Australia (2009); *Postproject* as part of *Power to the people*, ACCA, Melbourne, (2011); Perth International Arts Festival (2012) and Next Wave Festival,

Melbourne (2010). His work has been acquired by private and public collections including Artbank, Sydney, and John Curtin Gallery, Perth.

— Naomi Evans

[1] George Egerton-Warburton, artist statement, 2012



ALIVE DEAD ALIVE 2011
digital print on satin
Courtesy of the artist and Goddard de Fiddes Gallery, Perth

Christian Flynn

b.1978, Innisfail, QLD

Christian Flynn's painting practice attempts to 'track and capture a strain of modernism that has a history in design, video games and science fiction'.¹ In doing so, he investigates and reinvigorates past art historical movements and styles, integrating these with diverse elements of pop culture and design.

The title of Flynn's new work, *Cohesion theory/Patient-X*, gestures towards this process. Cohesion theory is found in discursive fields ranging from botanical science and physics to psychology and linguistics. In simplistic terms, this theoretical concept describes a model whereby separate elements exist in a state of tension, brought together due to the presence of a cohesive or unifying force. 'Patient X', on the other hand, is a phrase that reappears in the sci-fi genre, as a 2009 horror film and an episode on popular television series, the *X-Files*.² It is perhaps not coincidental that both the film and TV episode deal with themes of revisiting or repeating past events.

These meta-references demonstrate the distinctly postmodern way in which Flynn approaches the process of painting, creating visual and conceptual tension by drawing together disparate forms and painterly approaches. Past critiques of his work have

argued that, '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'.³ Flynn's practice indeed pays homage to artistic movements such as Russian Constructivism, but rejects utopian ideals in favour of artistic autonomy. As Flynn explains, his enfolding of varied artistic styles from the past and present in the one image is playful but also carefully considered:

I do this to counter the notion that modernism, particularly painting, is a solely progressive, authoritarian and puritanical phenomenon. Recently I have introduced simple organic forms into my visual vocabulary to counter the severe and potentially authoritarian tone of the hard edge elements that often dominate my work.⁴

In this work, a mix of flat, geometric shapes and curved black and grey fields is pierced by bright pink and yellow points. This is reminiscent of video game graphics or a computer screen saver, and creates an appearance of multiple planes despite the work's two-dimensional surface. At the same time, the almost free-flowing areas of black

paint could reference the 'black oil' with which Russian secret service agents infect witnesses to alien activity in the 'Patient X' episode of the *X-Files*.⁵ Indeterminacy characterises both this possible intertextual interplay and the image itself. As such, Flynn's work raises various artistic and intellectual concerns, key amongst them: the allusion of pictorial space, geometric abstraction, the act of interpretation, and allegory.

Christian Flynn completed a Master of Arts in Visual Arts with Honours (1st Class) from Griffith University in 2007 and has exhibited regularly in artist-run initiatives, private galleries and public galleries. He has been a finalist in The GAS Graduate Art Show at Griffith University Art Gallery 2010, *Fresh Cut* at the Institute of Modern Art 2006, and the Churchie Emerging Art Exhibition 2011.

— Nicola Scott

[1] Christian Flynn, artist statement, 2012

[2] Wikipedia

[3] Churchie Emerging Art Exhibition 2011, online catalogue, pp. 48-49

[4] Christian Flynn, artist statement, 2012

[5] Wikipedia



Cohesion theory / Patient-X 2011-12
synthetic polymer paint on canvas
Courtesy the artist and Ray Hughes Gallery, Sydney

Greatest Hits

(collaboration since 2009)

Gavin Bell b. 1985, Melbourne, VIC
Jarrah De Kuijer b. 1985, Bendigo, VIC
Simon McGlinn b. 1985, Melbourne, VIC

Greatest Hits utilise various forms and approaches to realise conceptually driven work. Their varied outputs employ the language inherent in popular culture, reflecting on the nature of production, distribution, consumption and value in a climate of amplified mobility of information. Through their mixed media work, Greatest Hits consider the effects of the cyclical relationship between culture, media and technology.

Greatest Hits comprises Melbourne based artists Gavin Bell, Jarrah de Kuijer and Simon McGlinn. Since completing their BFA at the Victorian College of the Arts in 2008, Greatest Hits have exhibited at TCB Art Inc, The Narrows, West Space, Peloton, Neon Parc, Perth Institute of Contemporary Arts, Australian Center for Contemporary Art and Center of Contemporary Photography. 2012 will include exhibitions in Melbourne, Brisbane, New York, Portland and Tokyo.

Our most recent exhibition, *De Facto Standard*, probes the origins and linkages

between formats and systems that have come to acceptance within various spheres. Incorporating elements of consumer products, marketing and everyday material incidents, *De Facto Standard* considers the appearance and disappearance of cultural and technological forms along with their changeable states of value and utility.

— Greatest Hits, artist statement, 2012



Untitled 2012

Scent of new Apple 13 Inch MacBook Pro replicated by Air-Aroma, a specialised scent marketing company, in the south of France. 'Aroslim' cold fusion scent diffuser (anodised aluminium, electronic componentry) a patented Air-Aroma product.



Untitled 2012

3 x Avatar on Blu-Ray. Purchased via 'Buy 2 get 1 Free' incentive.

Untitled 2012

solvent (Xylene) transfer of colour laser-jet print on to painted plasterboard wall

Courtesy of the artists

Christopher Hanrahan

b. 1978, Mudgee, NSW

Christopher Hanrahan makes sculptures out of a whole lot of nothing: holes, light, empty vessels, transparent containers, crudely built structures that parade their rudimentary construction and purloined texts that allude to stillness, emptiness and the impossible pursuit of perfection.¹

In this work, Hanrahan alludes to labour problems within museums, and more broadly, the art world as an unregulated industry. His metal structures appear blithe as they stand in for actually, quite serious, protestatory action. Against a backdrop of delicate, finely printed silk, Hanrahan presents purloined union text (often the domain of male-centric language) alongside a photocopied page from an antiquities catalogue. The notion of value is forced into a conversation with structures that are often less valued, whether in the distinction between high and low art, between aesthetics and industry and the broken or not useful.

Christopher Hanrahan completed an Advanced Diploma of Fine Arts, majoring in Photomedia

at Meadowbank College of TAFE, Sydney and in 2003 completed a Bachelor of Fine Arts with Honours from the Sydney College of the Arts, University of Sydney. He has participated in numerous exhibitions including *MCR* (with Marley Dawson), Museum of Old and New Art, Hobart (2011); *Creation Science*, Gertrude Contemporary Art Spaces, Melbourne (2010); *New Acquisitions*, Museum of Contemporary Art, Sydney (2009); *ECR* (with Marley Dawson), Performance Space, Sydney (2008); *MAN*, Penrith Regional Art Gallery, Sydney (2008); *Looking Out*, Macquarie University Art Gallery, Sydney (2008); *Living on Luck* (with Nigel Milsom), NAS Gallery, Sydney (2007); *Helen Lempriere Travelling Art Scholarship*, Artspace, Sydney 2004. Christopher has also supported the Parramatta Eels for 30 years.

— Naomi Evans

[1] Christopher Hanrahan, artist statement, 2012



Museums Have The Same Problems As Unions (collated / unionised banner / artwork for JN) 2012

dyed silk, steel, enamel, light fittings

Courtesy of the artist and Sarah Cottier Gallery, Sydney

Ray Harris

b. 1970, Adelaide, S.A

Some crumpled pink sheets, and two lovers embracing. But no, not two lovers; actually just one lover, the other body lifeless and made only of dough. But this dough body seems to hug back, its sculpted arm wrapped around the girl - the artist Ray Harris. Harris' immersive films see her interact with a series of objects and materials, made of substances like ice, stuffing, plastic, and in *Let me Go*, dough.

As Harris cuddles into the soft, creamy figure, it slowly starts to deform and looks a little goopier. Pressing against it affectionately, the viewer realises with Harris the stickiness of the substance, and the panic sets in. But is her desperation to escape, or to get closer? It's hard to tell exactly what she is trying to achieve, but it's with fervour that she does it. Like a Chinese finger trap, the more she struggles the more stuck she gets, the dough grabbing onto her hair, face and dress, and showing no sign of easing its grip. Harris' slow motion close-ups move with a surreal poetry, a portrait of a moment of psychological tension.

Pulling and heaving, eventually we start to see Harris make some progress, and root for her escape from the lecherous tactility of an equal but opposite force. Pulling the figure off herself and clawing chunks of its disfigured

head out of her tangled hair, her relief is palpable and shared by the audience. It's an intense experience to watch and seems an apt metaphor for negative relationship experiences, relationships that are hard to leave despite their resultant destruction, suffocating in their parasitic intensity. This darker side of relationships can occur between people whether they are lovers, friends or family, and Harris' dough body acts of emblematic of relationships lost, as she explains:

This work explores the psychological space of unsatisfied symbiosis, the need for oneness lingering in hearts and psyches unremittingly. Like the small scratch on a saplings bark that grows to a big cut, these are the narcissistic wounds and scars, the yearnings and fantasies, the denials and re-creations and the inextricable knots that keep us tied to the ones we never had.¹

Harris is currently a Masters candidate at the University of South Australia, and was awarded the MF & MH Joyner Scholarship to undertake her research. Having graduated from the University of South Australia's School of Art with a Bachelor of Visual Arts with Honours in 2009, Harris has held solo exhibitions at the Australian Experimental Art Foundation,

CACSA Project Space, Seedling Art Space and Liverpool Street Gallery, Hugo Michell Gallery, Adelaide. The co-director of FELTspace, she has exhibited internationally with shows in Sweden and the Netherlands.

— Lisa Bryan-Brown

[1] Ray Harris, artist statement, 2012



Let me Go 2011
high definition digital video, 16:9, colour, sound, 5:58 mins, looped
Courtesy of the artist

Alison Hill

b. 1971, Brisbane QLD

An interest in natural history and the environment informs Alison Hill's practice, which spans her personal narrative alongside art history. Specifically concerned with the interrelationship between memories and objects, Hill draws on the genre of still life and her experience as a taxidermist at the Queensland Museum to comment on the ways in which memory manifests in our physical surroundings.

I am interested in this idea of still life and memory, the meanings and emotions that inhabit the objects we collect or the things that surround us. The most mundane things from my past monopolise my early memories and are consequently the most evocative when encountered in the present — the contents of china cabinets, wallpapers, patterns in the lino.¹

The Aardvark in the Room suggests that history exists in the interaction between these different aspects of experience: not only mental recollections and emotions, but sensory memory and material objects and images. Hill reconsiders personal heirlooms as tangible manifestations of people and events from the past. The physical presence of these objects

can be both cumbersome and comforting, like the persistence of memory itself:

When my grandmother died she left me a very well stuffed aardvark in a large glass case. It is an object with special needs - too big for any room, extremely fragile, adverse to direct sun light, off putting to guests and of no use to anyone - but it will be with me, in my house, for as long as I live. I seem to be surrounded by aardvarks; things that cannot be parted with for one reason or another...When I use a teapot that belonged to my grandmother, the memories pour out with the tea. It is more than just being reminded of her. It is as if the teapot is my grandmother. The same is true of the aardvark, and so I have released her from her case.²

Memorialising these objects in paint, the artist considers the way in which present, past and future are not necessarily linear or easily separated. In contrast to the preserving and defining functions of museum collection, Hill instead gestures towards an enfolding of the past in the present that is enacted through personal rituals of object collection, display and use. Akin to the way still life in the past used

objects as visual symbols of inevitable demise, Hill's work depicts the objects that have come to stand in for, or embody, her deceased grandmother. Just as she has released her grandmother by freeing the aardvark from its case, Hill also uses painting to open her personal narrative to the interpretations and experiences of others, suggesting that 'while not everyone has an aardvark in the room, there is always an aardvark in the room'; memories in danger of extinction, finding sanctuary in objects or images that in turn shape the ways we understand ourselves and our histories.³

Since completing a Bachelor of Arts, Visual Arts from the Queensland University of Technology, Alison Hill has exhibited in Brisbane and interstate. Hill has also worked on numerous artistic commissions and various aspects of museum exhibitions. She received the Ogier Emerging Artist Prize, 2012.

— Nicola Scott

[1] Artist statement 2012

[2] *ibid.*

[3] *ibid.*



The Aardvark in the Room 2011
ink, gouache, pastel & charcoal pencil on plywood
Courtesy of the artist

Harley Ives

b. 1981, Penrith, NSW

Harley Ives' work occupies the media of digital video almost singularly. Dedicated to the possibilities of moving image and sound, Ives' delivery is often characterised by subtlety and restraint. There is respect for the accidents that can occur in digital and analogue media, and these can be 'inherent vices' that part produce the work. His work can be thought of in relation to the phenomena presented by David Haines and Joyce Hinterding's flood or solar power. Ives writes:

02:11:00 is one piece in a larger body of work that is concerned with material qualities of the moving image and their potential to be viewed in a similar context to that of painterly gestures. When the equipment that produces the moving image malfunctions it registers its appearance on the screen in the form of visual artifacts or glitches. In isolation these artifacts have a particular appearance according to the processes that caused them [...] it is their

attributes as random marks of colour and movement interjecting with a figurative depiction that align them with a painterly gesture.

My work looks to appropriate this gesture by compounding and directing these marks to produce an overall expression. *02:11:00* uses artifacts of an analogue video process. Directed by the sound of degenerating chimes, the analogue artifacts appear at times to push and pull at the image of a waterfall but at other times appear to be part of it. As with viewing a painting, there is no prescribed amount of time necessary to perceive the aesthetic of the work.¹

Harley Ives completed a Bachelor of Fine Arts (Honours Class 1) from the University of Western Sydney, Penrith in 2003. He is currently a PhD candidate at the Sydney College of the Arts. Ives has participated in numerous exhibitions including *Hatched*, Perth

Institute of Contemporary Arts. Perth (2003); 'Love ya work' Artspace. Sydney(2003); Next Wave, Federation Square. Melbourne (2004) and *Happy Place, Customs House*, Sydney (2005).

— Naomi Evans

[1] Harley Ives, artist statement, 2012



Waterfall (02:11:00) 2012
mixed analogue and digital media, 2:11mins, looped
Courtesy of the artist

Robbie Karmel

b. 1986, Canberra, ACT

Drawing has long been considered a fundamental aspect of artistic practice. Mark-making and representation are basic instinctive actions that have been carried out by humans since prehistory as part of our compulsion to create. Throughout this creative history, self portraiture has persisted as an area of artistic representation, for several reasons ranging from sheer practicality to conceptual concerns. Robbie Karmel is an artist for whom the practices of drawing and self portraiture are inseparable.

Two large scale mirrored self portraits are created by the artist drawing himself simultaneously with both hands. These larger than life renderings of Karmel's head reflect left and right, up and down, from softly blurred, to sharp detail. Glasses askew, his image is captured in motion; the drawings a permanent depiction of an ephemeral movement. The faces rise out of tangled webs of lead pencil, looming expressions composed of lines that are chaotic and wild on a micro level. Using the visual language of these lines to convey multiple selves in various states of definition, Karmel's self portraits flow with gestural rhythm.

The paradox that arises from the ebb of lines running through the portraits is based in the act of mimicry Karmel is taking part in. The layers of representation between the live subject and the drawn image impact upon their reception, as Karmel explains:

The traced drawing will always be mediated by my interpretation of the image, the means in which I chose to copy or represent the image, the photograph and the projection itself. Each 'lens' separates the image from reality by another degree, particularly the use of a camera and a projector or photograph, as the taking of the initial photograph, the computer, the projector, the eye, the mind, and the hand are all interrupting the mimicry of the subject.¹

This statement reflects Karmel's consideration of representation itself, and its communication through drawn images. Particularly interested in the contradictions that may arise between his self portraits, Karmel's works pose questions to their viewers about the authenticity of representation. Stating 'each reiteration of the subject will vary and the drawings will inevitably

contradict one another'² he constructs a tense relationship between drawing and reality, activated by the viewer's perception.

Recently completing a three month residency at the Perth Institute of Contemporary Art and launching his latest solo exhibition *Obstacles* at Paper Mountain Gallery, Karmel is currently studying a Masters by Research at the University of New South Wales, College of Fine Art. In 2008 Karmel graduated with a Bachelor of Fine Arts with Honours from the Australian National University, where he majored in printmedia and drawing. Winning the 2009 M16 Drawing Prize, Karmel has exhibited widely throughout Australia.

— Lisa Bryan-Brown

[1] Robbie Karmel, artist statement, 2012

[2] *ibid.*



Untitled (Self Portrait) 2011
pencil on paper
Courtesy of the artist

Carly Kotynski

b.1979, Sydney, NSW

Working between the mediums of copper and cellulose dishcloth sponge, Carly Kotynski constructs detailed tableaus of everyday life, inspired equally by nature and domesticity. Her sponge pieces function as contemplative, and often humorous, punctuations in gallery and public environments, all the while seeking environmental and domestic related resonances. In *Urban Footprint*, Carly recreates a pair of iconic 70's basketball sneakers that hang nonchalantly from a hook in the gallery. The sneakers successfully interrupt the seriousness of formal exhibition environments at the same time as wryly commenting on environmental footprints.

Urban Footprint uses the disposable nature of the sponge material to comment on contemporary environmental issues and the future of the planet for the next generation. Measuring our ecological footprint has become the latest green thing to do. But what are we really doing in our daily lives to reduce our demand on natural resources?

Kotynski's practice is inspired equally by social issues related to the environment and sustainability and nature. Her sculptural outcomes describe their intersection in both elegant and playful terms. Some of copper-based artworks, by example, aim to replicate a sensitivity of line and form implicit in natural forms such as spirals, leaves and trees, while her sponge pieces funnel domestic and environmental issues in contemporary form via a feminist framework. In addition to sneakers Kotynski has replicated fire hydrants, buckets, sink plugs, lemons, soft serve icecream cones, teacups, gumboots, and a wall-mounted stag head trophy. Kotynski skillfully capitalises on the quotidian quality of sponge using colour and form to appeal to diverse audiences.

Carly Kotynski is a Brisbane-based sculpture and installation artist. She graduated with a Bachelor of Fine Art from the Queensland College of Art in 2008. Carly's work has been exhibited in significant national exhibitions including the Sunshine Coast

Art Award, (2012); Linden Postcard Show, Melbourne (2011); and the Swell Sculpture Festival, Currumbin (2009). Kotynski's public art commissions include Robina Hospital, Brisbane Mater Mothers' Hospital, Melbourne Crown Casino and the Queensland Multicultural Centre. Her works feature in numerous public and private collections, and includes commissioned contemporary wearables.

— Dr Christopher Bennie



Urban Footprint 2012
cellulose sponge
Courtesy the artist and Spiro Grace Art Rooms, Brisbane

Svenja Kratz

b.1978, Johannesburg, South Africa

Svenja Kratz is a contemporary Brisbane-based artist interested in interdisciplinary practice. Since graduating with first class honours in interactive media in 2004, she has produced a number of works in multiple mediums both independently and collaboratively. These works have been exhibited in numerous galleries and events throughout Australia.

For the past five years she has been working in the area of cell and tissue culture at QUT's Institute of Health and Biomedical Innovation (IHBI). During this time she has produced an evolving series of mixed media exhibitions collectively titled *The Absence of Alice*. The title refers to her early experiences culturing a cell line derived in 1973 from the bone cancer lesion of an 11-year old girl, called Alice. All subsequent exhibitions map the creative evolution and movement of this initial engagement into other areas of applied biology, including genetic engineering and primary culture of human and fetal calf cells.

A Shrine for Algernon: Instance #2 was one of three shrines that Kratz has created. She explains that these were made:

[...] in memory of the fetal calf Algernon, who was collected from an abattoir in QLD in 2009. Algernon's mother was killed for meat production and his small body was drained of blood for processing into fetal bovine serum (FBS). FBS is a protein rich serum that is used in cell and tissue culture as a nutrient supplement to enable cells in culture to survive. While the idea of draining unborn calves of their blood may sound horrifying, the calves are essentially a bi-product of meat production and while their blood is harvested to produce serum, their bodies are discarded, deemed unfit for consumption.

This work does not aim to criticise the meat industry or the use of FBS, but rather comments that there are victims at every level of consumption, and that the boundaries between good and bad are

always blurred. For example, the practice of slaughtering pregnant cows, and subsequent availability of fetal calf blood, has enabled great advancements in cell and tissue culture and contributed to the development of new medical technologies and treatments for humans and other organisms.¹

Kratz has collected bones from animals that her family and friends has eaten and built them into her mixed media sculpture. Blood appears to drip from the calf into a pool from which a young girl's face emerges and this element references Alice as absent but vital and important that existed and parts of her continue in the person form of cell lines.

— Naomi Evans

[1] Svenja Kratz, artist statement, 2012



A Shrine for Algernon: Instance #2 2011
mixed media sculpture
Courtesy of the artist

Alice Lang

b.1987, Sydney, NSW

Alice Lang's practice uses materiality to investigate how objects achieve public and personal meaning. Tactile and symbolically loaded, her past work has been characterised by unconventional materials and labour-intensive methods that question the hierarchical distinction between craft and fine art. Lang has recently immersed herself further in an exploration of the physical limitations and possibilities of different materials, generating 'hyperbolic and biomorphic objects that create tension between the natural and the synthetic, memory and the present, form and formlessness'.¹

Akin to Lang's previous works, this kinetic sculptural installation poses a playful challenge to Modernism's insistence on medium-specificity and distaste for kitsch. The curved mirror creates a fun house effect, transforming the sculpture into liquid blob of colour levitating within the gallery space, exploring 'the possibility for a sculpture to transcend its physical form through the context of installation'.² Rejecting a minimalist approach to materials and conventional methods of sculptural presentation, Lang gravitates to resources that are of personal significance and transforms these familiar materials through an extended process of experimentation:

I consider these remembered objects and spaces as building blocks of identity, that trace my current existence as an artist back to my initial experiences of making objects with my family. These materials are usually associated with craft and in that sense connect with ideas of unmonumental sculpture that challenge hierarchical approaches to materials and ideas of skill within fine art.³

Just as the mirror's reflection suggests an alternate physical reality, the installation creates a space for the viewer's own interpretative play, inviting varied personal associations and sensorial responses as we move around the work. Meanwhile, the stark contrast between these elements, and the concrete and brick, cause a collapse of binaries: decoration and functionality, fantastical and everyday, feminine and masculine. As Lang describes:

These objects form a projection of psychological space in which everyday experiences — memory, esoteric beliefs, popular culture and current events - become entwined, jumbled and abstracted. These constructed spaces where form and space become an embodiment of both an individual and shared psyche, create and develop relationships between the found

material, the viewer's body and the space the artworks inhabit.⁴

In this way, *Over and Over and Over* investigates the physical and psychological interrelationships that exist between art objects, viewers and the culture that enfolds both. Simultaneously viewing the work, one's body, and the space of the gallery undergoing transformation in the mirror, the suggestion emerges that nothing exists in vacuum; that aesthetic value, like all meaning, is contingent, fluid and subjective.

Since graduating with a Bachelor of Fine Arts, Honours (1st Class), from Queensland University of Technology, Lang has participated in various exhibitions and residencies locally and abroad. These include *Fresh Cut* at the Institute of Modern Art, Brisbane, and a residency at the Art Students League of New York (Sparkill). In 2009 she was awarded the Queensland Art Gallery Melville Haysom Scholarship. Lang is also a founding member and co-director of LEVEL artist-run-initiative in Brisbane.

— Nicola Scott

[1] Alice Lang, artist statement 2012

[2] *ibid.*

[3] Interview with the artist 2012

[4] Alice Lang, artist statement



Over and Over and Over (3 of 3) 2011

sculpture on rotating stand made from expandable foam, polymer clay, varnish, concrete, bricks wood and acrylic mirror
Courtesy of the artist and LEVEL ARI

Adam Lee

b. 1979, Melbourne, VIC

Adam Lee's painting *Strange Fire*, belongs to a larger group of works titled 'Burning Ones'. According to the artist, the title of the series is taken from 'a line in a contemporary spiritual hymn and references early photographs of hermits and wilderness dwellers.'¹ It also explores ideas of fire as holy, as a purifier, or as a visual depiction of one's strength of fervour. Lee continues:

This other-worldly shaman-type figure sits waiting from his stylite mound, burning or alight with the things of this earth, sojourning from one world to another, reminiscent of a nomadic search to belong. Like the story of Noah and the ark, this is a search to find or create a new world. The rainbow, a symbol in the Noah story of God's covenant with humankind to never again flood the earth, is symbolic here of a longing for emancipation and an incorruptible world.²

Adam Lee's paintings often 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.

As with some of Lee's earlier works from 2009, raw and unfinished negative spaces in the composition create varying tensions across the picture plane, indirectly suggesting value judgments as to the importance or otherwise of pictorial elements amid a hallucinatory cosmological swirl.

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. In 2002 Lee completed a Bachelor of Arts (Honours), Royal Melbourne Institute of Technology (RMIT), and completed a Masters by Research in Fine Art

in 2006. He is currently undertaking a PhD Research project RMIT and was a Highly Commended Award recipient in the 2011 churchie national emerging art award.

— Naomi Evans

[1] Adam Lee, artist statement 2012.

[2] *ibid.*



Strange Fire 2009-12
oil and synthetic polymer paint on canvas
Courtesy of the artist and Kalimanrawlins Gallery, Melbourne



BUST (upright, nose and mouth) 2011
lead and copper
Courtesy of the artist and Galerie Pompom, Sydney

Liam O'Brien

b.1987, Gold Coast, QLD

While previously focused on creating representational works charged by semiotics (signs and signifiers), Liam O'Brien's practice has evolved into a more intuitive and predominantly performative project. Executed in front of a live audience, or captured in photographic or video works, O'Brien investigates issues pertaining to the idea of personal freedom, and the social or economic structures that complicate or impede this libertarian ideal.

While previous performances have engaged in unexpected or anarchic ways with public spaces, in this new work O'Brien turns this focus on socially-sanctioned conduct inward. Referencing Bas Jan Ader's performance piece, *I'm Too Sad to Tell You* (1970), a silent short film of the artist crying in front of the camera, O'Brien's work employs the relative simplicity of a physical act to suggest complex emotional and psychological states. Repeatedly consuming shots of whiskey, O'Brien quickly becomes hard to watch, the obvious physical distress he is experiencing potentially evoking a mix of empathy, disgust and miscomprehension. Following in the lineage of conceptual

performance artists such as Gilbert & George (whose 1960s performances of drinking to excess are legendary), Mike Parr and Janine Antoni, O'Brien explores the ways in which contemporary codes of behaviour are inscribed on, and enacted through, the body. As the artist says:

This may be a banal observation, but there is an overwhelming expectation that any and all social engagements are formulated around intoxication of one form or another. I had been indulging in this type of social engagement to the extent that the amount of time and money I was wasting was figuratively – if not always literally – making me sick.¹

I'm Too Drunk Too Tell You suggests that these familiar social rituals, while designed to reduce inhibition and ease social interaction, are just as likely to impede meaningful connection. As O'Brien executes his self-imposed task, 'to consume consecutive 30ml shots of whiskey until I was unable to continue', we could be watching the performance of a dare or drinking game². However, the artist's isolation, and the visible struggle taking place between

mental directive and bodily action, introduces vulnerability and ambiguity into a scenario that might initially appear to be a pointless exercise in masochism or public bravado. Describing repetition and self-flagellation as key themes emerging in his practice, O'Brien uses the medium of performance to reflect critically on his own compulsions and desires, and the social and societal structures that produce or enforce these.

Liam O'Brien graduated with a Bachelor of Photography, Honours (1st Class), from the Queensland College of Art in 2010. He has participated in a number of group and solo exhibitions in Brisbane, including the Churchie Emerging Art Exhibition 2012. His work features in several collections, including the Darryl Hewson Collection, Brisbane, and he is the recipient of prestigious awards, such as the Queensland Art Gallery Hobday and Hingston Bursary 2009.

— Nicola Scott

[1] Liam O'Brien, artist statement 2012

[2] *ibid.*



I'm Too Drunk To Tell You 2011

high definition digital video, 16:9, colour, sound, 10 mins, looped
Courtesy of the artist

Naomi Oliver

b.1981, Sydney, NSW

Naomi Oliver has employed photography, video, masquerade and live durational performance to develop a body of work that is both quiet and introspective, and outrageous. As one half of the 'Motel Sisters' (with Liam Benson) - the candypink dressed blondes personas 'Paris' and 'Tacky' Motel - she has interrupted stuffy Biennale of Sydney dos and performed biting social 'drag'. Her solo practice, especially in her video works, has embraced the potential of do-it-yourself technologies and through repetition, physical effort and gesturing create mesmeric, almost dance-like pieces that evoke nuanced subjectivities. Transcendence is one such state that recurs – for Oliver this emerges in dreams, images of floating, or leaving one's body. Of *Levitation* she writes:

Levitation (2011) uses the human body in flight as the catalyst to explore the metaphorical implications inherent in our collective desire to fly. Virtually following a somewhat narrative structure, this work begins in the male prisoners' exercise yard

at The Lock-up, an ex-jail in Newcastle, NSW. Vibrant orange clouds (orange due to a sunset, or perhaps filtered by bushfire smoke) stream quickly across this exercise yard. It is as though skittish dreams of the sky have permeated the jail environment. A prisoner holds a cosmically colored budgerigar in their hand, meditating on flight, power and autonomy. Next, the artist herself is found in some manner of supernatural hallway, where the ceiling becomes a flashing slideshow of aerial views of the outside landscape. Her body appears to levitate, ever so slightly, above the carpeted floor; then fall with a silent thud, over and over again. It seems she is practicing the art of levitation.¹

Oliver completed a Bachelor of Fine Arts (First Class Honours), from the University of Western Sydney, 2003. She has participated in numerous group shows including *Love Ya Work*, Artspace, Sydney (2003); *Poetics of Australian Space*, Art Gallery of New South Wales, Sydney (2005); *Dream*

Merchant, Blacktown Arts Centre, Blacktown (Collaboration with Liam Benson, Sari Kivinen and Victoria Lawson) (2008); *Becos I'm Worf It*, MOP Projects, Sydney (The Motel Sisters – a collaboration with Liam Benson) (2010) and has delivered performances internationally including *Hey P!G*, Arteles Creative Centre, Hämeenkyrö, Finland (Collaboration with Sari Kivinen) (2011) and *Space Craft*, Oxford Art Factory, Sydney (Solo) – as part of the Freefall program (2012).

— Naomi Evans

[1] Naomi Oliver, artist statement 2012



Levitation 2011
digital video, 16:9, colour, sound, 2:50mins, looped
Courtesy of the artist

Kenzee Patterson

b.1984, Sydney, NSW

Kenzee Patterson straddles deadpan humour with virtuosity to embellish both immediate and past histories. His three dimensional constructions are spatial representations of slapstick humour, double entendre's and ironic anecdotes. Inspired by his immediate surrounds, Patterson reconfigures the, not so, tell-tale signs of cultural (and colonial) resonances in Sydney suburbs such as Campbelltown and Camden.

In his 2012 churchie entry *Macarthur Square* Patterson has hijacked the packaging of his parents' new High Definition LCD television and re-presented it in the gallery. Tellingly, the object's smooth finish indicates that this sculpture is not simply made of polystyrene but has been cast, formed in aluminium and lacquered. The work's title refers to a massive shopping mall in Campbelltown where the television was purchased.

Through this process, what was once a throw away item is now iconoclastic. The formal industrial process of casting lends the

sculpture a literal as well as cultural weight; what some might even now consider an 'aura'. This, as a cultural activity, is nothing new. From Duchamp to Koons to Hany Armanious, artists, galleries and art museums around the world present objects that recontextualise the banal into something other.

What is of interest, however, is the wry yet taciturn reconfiguration of the simplest of things (coins, tyres, levels, steel-capped boots) that Patterson has great eye and deft hand for anti-monumentalising. For, in this instance, Polystyrene packaging is revealed as the quintessential capitalist padding – protecting our desirables as they are shipped worldwide daily. Polystyrene packaging is quite possibly, the great consumer product of our time.

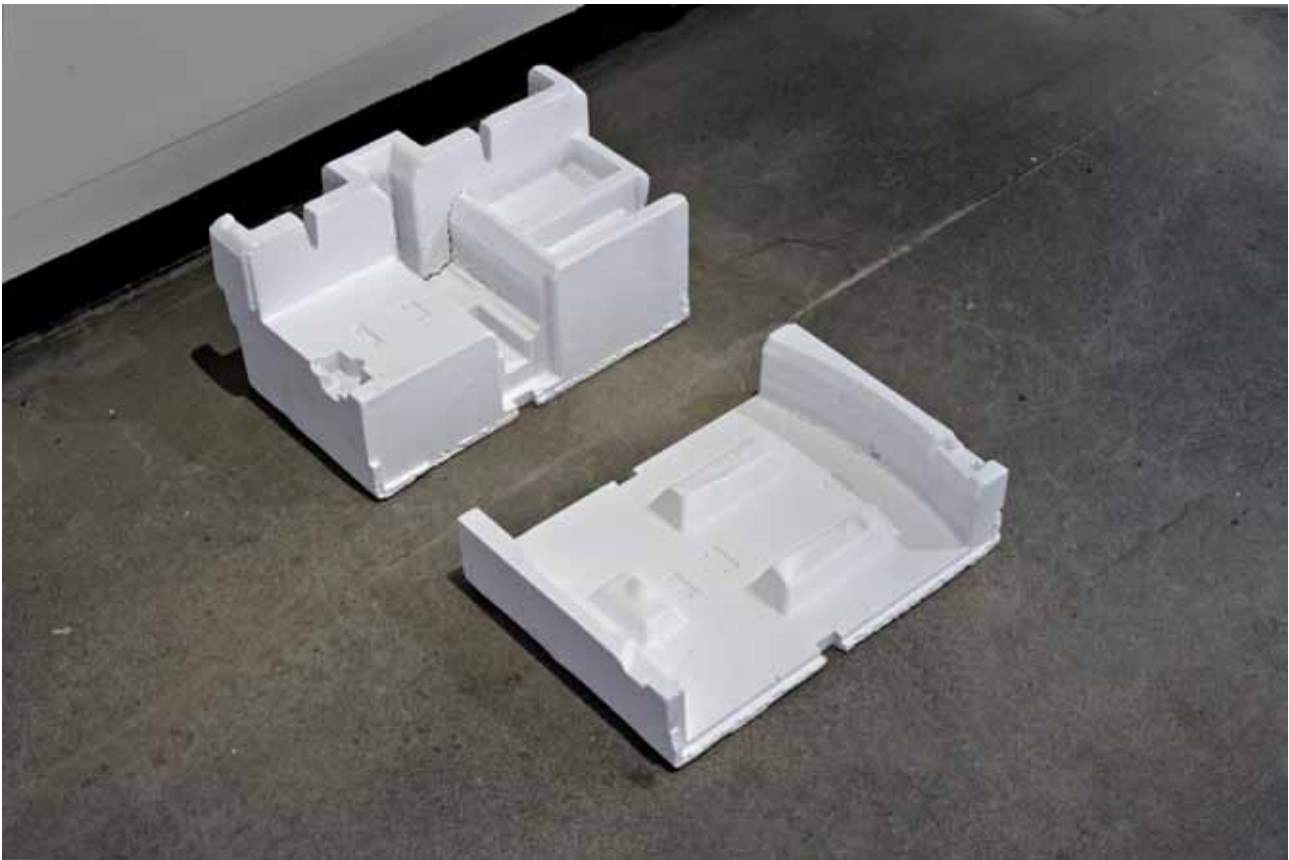
Casting for Patterson is therefore merely a proposition for us to reconsider our relationship to the values we inscribe on the world. And it is with whimsical pathos that Patterson gently bends our preconception of our immediate existence to infer affection over what was

previously belittled / reviled / nonchalant.

Patterson is represented by Darren Knight Gallery in Sydney and in 2011 staged his first solo show there. *Camden Valley Way* explored the visual vernacular of the road that links Sydney with the township of Camden. Macarthur Square was an integral component in that exhibition. He has exhibited extensively in Sydney's artist-run galleries, as well as regional galleries. He has also had work shown in various galleries and festivals in Melbourne, Japan, Iceland, Paris, and Berlin.

SEE ALSO: *Australian Pastoral*, Susan Gibb
<http://www.darrenknightgallery.com/artists/Patterson/camdenvalleyway2011/gibbarticle.php>

— Dr Christopher Bennie



Macarthur Square 2011
cast aluminium, polyurethane two-pack paint
Courtesy the artist and Darren Knight Gallery, Sydney

Ryan Presley

b.1987, Alice Springs, NT
Language group: Marri Ngarr

Ryan Presley's art often presents us with big subjects for consideration, taken from history or from within the structures of language, authority and the commercialism that so deeply affects life in Australia. These are handled through a wide range of media and techniques from drawing, painting, etching and ceramics. His artwork has explored his Indigenous background from his father's side, whose family originates from the Moyle River region (Peppimenarti/Port Keats) of the Northern Territory, while his mother's family were Scandinavian immigrants to Australia.

A series of large watercolours from 2010 entitled *Blood Money* shows Presley producing his own version of an Australian commemorative currency, honouring Indigenous Australian individuals such as Oodgeroo Noonuccal and Dundalli Dalla-Djinari and a later series *Prosperity* (2011) continues this project to include Vincent Lingiari, Fanny Bulbuk and others.

The recent series *Chain Reaction* (2012), to which *Good Co-op*, *Bad Cop* belongs, utilises pop cultural phrasing with deft printmaking skills. Presley continues to explore 'the social and cultural nature of past and present colonial Australia (...) scrutinising how it has been constructed fuelled and maintained over its short path.'¹ Presley has explained about this work:

[It] plays upon the 'good cop bad cop' cliché that has contributed so much to our enjoyment of certain films and television shows. It is a joy to be able to consume gore and violence without an accompanying sense of shame in the knowledge that we do not always savour what we know inside to be right, or even OK. The grand narrative of carnage and abuse being a virtue when exercised towards the greater good in the name of justice elates us and over powers our wordless and baser aversions towards the unapologetic use of violence and domination upon fellow people.²

This grand narrative, although it encourages worthy ideals, can have the effect of hindering our ability to navigate moral responsibility and develop a capacity for empathy in our daily lives. For the incidents of reality are complex and painful, they are not subject to the blunt and comforting moral generalisations of our grand narratives.

Which shark is good cop and which shark is bad cop? Is good cop swallowing bad cop or is bad cop overwhelming good cop? As much as the concept of dedicated citizens performing a constant vigil against injustice towards others in their society is well meaning and commendable, any such high ideal is too blunt and ingrained with self-vindication. It protects the 'protectors

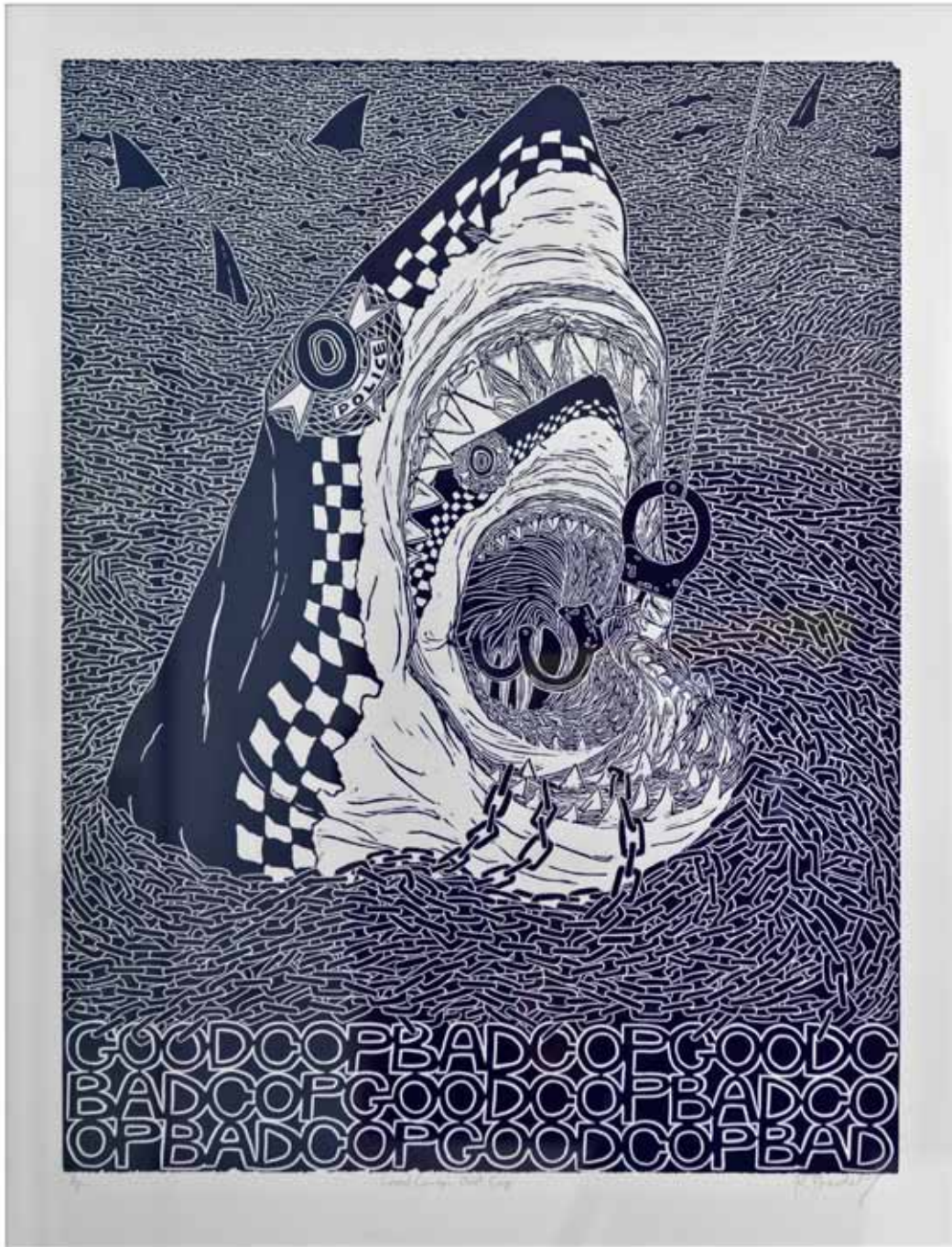
of justice' from the scrutiny of justice. We must not be afraid to scrutinize good cop, we must not be afraid to look into their wholesome, clear cut face and discover that the hero has been lost. Over confident faith in a flawed system creates a safe haven for precedent and continuation of injustice.

Presley studied for a Bachelor of Visual Arts, Contemporary Australian Indigenous Art, between 2007 and 2009 at Queensland College of Art, Griffith University and in 2010 graduated with a Bachelor of Fine Art, First Class Honours. His work won The Graduate Art Show (GAS) Award, Griffith University Art Gallery. Presley's work has been shown in numerous group exhibitions including *Brisbane Festival: Big Square Eye*, QUT Cultural Precinct (2008); *Cairns Indigenous Art Fair*, Cairns Tank Art Centre, North Queensland (2009 and 2010); *Hatched: National Graduate Show*, Perth Institute of Contemporary Art (2011) and *Animal/Human*, UQ Art Museum, Brisbane, Queensland (2012). His work has been acquired by public collections including Griffith University Art Collection and the University of Queensland Art Museum.

— Naomi Evans

[1] Ryan Presley Biography, Jan Manton Art, Brisbane, <http://www.janmantonart.com/ARTISTS/RYANPRESLEY/>

[2] Ryan Presley, artist statement, 2012.



Good Co-op, Bad Cop from the series **Chain Reaction** 2012
silk-cut linoleum print on Magnani paper, ed. of 5
Courtesy of the artist and Jan Manton Art, Brisbane

Dominic Reidy

b.1990, Brisbane, QLD

Dominic Reidy's practice investigates how gender is 'performed', specifically focusing on idealised masculinities in contemporary Western culture.¹ In the past his works have drawn on a variety of sources including male oriented magazines, advertising, current affairs, and his own photographs, exploring the complexity and comedy of masculine ideals related to body image, sex appeal, strength and power. By combining this found imagery with the metaphorical potential of different materials, however, he is able to question and satirise rather than endorse the rigid gender ideals that these found sources represent.

Plan for a Neon Victory takes ideas surrounding contemporary gender roles as the starting point for a deconstruction of art world hierarchies. Continuing to question the frameworks that govern contemporary cultural ideals, in this work Reidy addresses, 'what I see as a disconnection between concept and medium', specifically targeting 'text based neon works, as I find them increasingly overwhelming'². In his response to such artworks,

Reidy questions the values attributed to current trends in conceptual art, an artistic movement historically associated with masculine originality, genius and objects. In doing so he lampoons the contemporary conceptual male art star, suggesting that the success of their work is more often the result of intellectual posturing and cultural trends, rather than artistic rigour or critical engagement, and that quality ideas always cede to the object – often the larger the better.

Reidy's sophisticated grasp of the metaphorical potential of scale and materials, in his re-conception of a sleek and monumental 'masculine' neon artwork, is key to the communication of these ideas. Using materials such as pliable plasticine, lint, watercolour paint and graphite pencil, Reidy juxtaposes the conventionality and 'feminine' qualities of these materials with the exaggerated machismo implied by a phallic pillar topped with the magazine image of a victorious muscleman. Employing the same humble materials and wit that have characterised Reidy's practice

to date, *Plan for a Neon Victory* questions 'the perceived aura and poignancy brought to sentences spelt out in electrified gas' by such art heroes as Lawrence Weiner or Jeff Koons.³ In doing so, it suggests how artistic genius, like gender, is not inherent or objectively determined but performative, governed by wider cultural and ideological frameworks.

Dominic Reidy graduated with a Bachelor of Fine Art, Honours (1st Class), from the Queensland College of Art in 2011. His work has been exhibited in the Churchie Emerging Art Exhibition 2011, the GAS Awards 2011, and *Hatched* at the Perth Institute of Contemporary Arts 2012. He is a founding member and current co-director of Addition Gallery in Brisbane.

— Nicola Scott

[1] Interview with the artist 2012

[2] Dominic Reidy, artist statement 2012

[3] *ibid.*



Plan For a Neon Victory 2012
watercolour and graphite on paper, wood, plasticine, magazine clipping
Courtesy the artist and Addition ARI

Claire Robertson

b.1985, Burnie, TAS

Claire Robertson uses video to document architectural spaces and places in highly psychological terms. Her compositions are confidently rendered studies of stairwells, corners, light fixtures and off-season hotels which reveal complex and personal associations of memory, history and meaning. Such associations belie the apparent inconsequentiality of these spaces.

Part Three of the *Emotional Landscape Series* continues the artist's examination of the psychological resonance of space by solely focusing on an off-season hotel in a popular tourist destination. The work, at first glance, incidentally documents typical elements of the hotel environment including its isolated forefront beach, its wind-blown swimming pool, an empty chair and transparent window curtains. There is, however, a kind of post-apocalyptic feel to this seaside resort that is amplified by Robertson's eerily sustained observation of each scene. She deftly holds our attention in such a way as to propose

a psychological dimension to the work that allegorically represents architecture, geometric forms and spaces as metaphors for internal states of being.

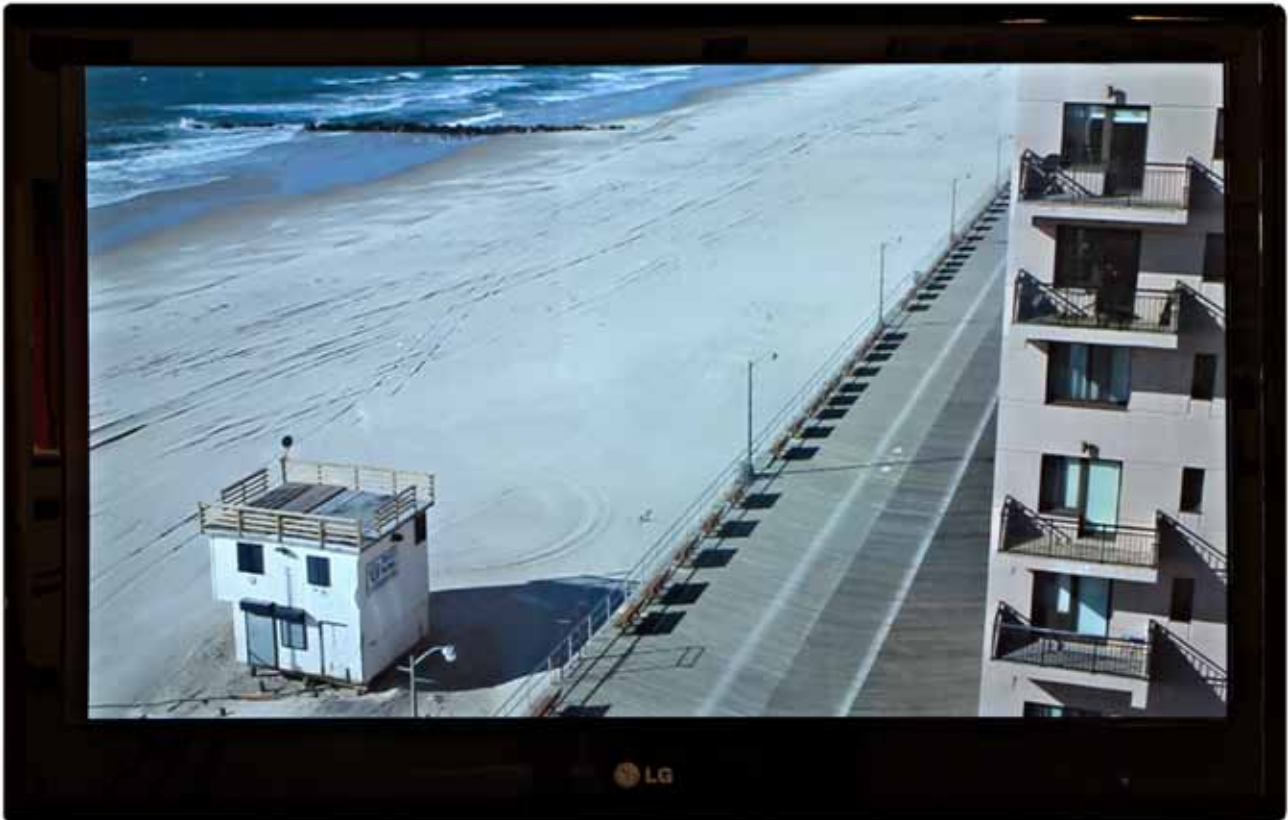
Robertson's sophisticated use of the symbolic potential of the moving image becomes clear once we consider the work's construction, in particular the use of external and internal scenes. This is clearly apparent when she employs windows as framing devices to look in as well as out. A kind of psychological resonance is also hinted at by the layering affects she captures in reflections held by glass panes, the veiled transparency of curtains and the rippling effect of water in the hotel pool. The work is as much a documentary of the social and economic phenomenon of low season tourism as it is a psychological metaphor for the complex spatial qualities of the mind. That both possibilities display a clear lack of individual inhabitation speaks volumes about the state of contemporary existence in a post-modernist technological society, perhaps

reminiscent of Geoff Murphy's 1985 film *The Quiet Earth*, in which Bruno Lawrence wakes up to find himself literally alone in the world.

Robertson's practice explores the psychological dimensions of built spaces by investigating notions of architectural emptiness, ruination, and the subjective experience within a contemporary landscape, to the extent that the site she has chosen becomes a heterotopian 'in-between' or non-space.

Claire Robertson has attended Parsons New School of Design, New York, USA (MFA exchange), and began her MFA at Royal Melbourne Institute of Technology, Melbourne, after graduating from QUT with 1st Class Honours. She has exhibited since 2007 and received several awards, including the Premier of Queensland's New Media Art Scholarship and a 2008 Eyeline prize.

— Dr Christopher Bennie



Emotional Landscape Series (Part 3) 2012

high definition digital video, 16:9, colour, 3:29 mins, looped
Courtesy of the artist

Monica Rohan

b.1990, Brisbane, QLD

Monica Rohan explores the contradictions and paradoxes that characterise our interior lives. Using herself and her surroundings as subject matter, Rohan's paintings represent a tension between perceived reality and personal experience. Through the creation of visual metaphors, her delicate watercolours act as a response to the world around her, reflecting on the experience of subjectivity through a lens of intense self-awareness. As the artist states:

My work attempts to evoke emotional strain by portraying myself in a struggle against overwhelming surroundings. The situation is depicted in a mundane setting which is made to seem strange and threatening. Disrupting familiar scenes can cause the viewer to doubt their perceptions of reality. This questioning reflects an emotional consciousness, as the viewer is made aware of the doubt that they feel in themselves.¹

This depiction of emotional strain through images of physical disorientation and distress results in works that are at once compelling, humorous, and unsettling. Citing contemporary artists Amy Cutler and Cherine Fahd as

influences, Rohan's practice is similarly located in, and critiques, the genre of self-portraiture.² Like these artists, Rohan repeatedly complicates and intervenes in the process of self-documentation, at once depicting and obscuring her body in ways that make it difficult to separate fact from fiction. It is this bringing together of image and paint to make something not-quite-real that enables her works to function as a powerful metaphorical language, generating meanings that extend beyond her own autobiographical experience to reflect on contemporary subjectivity.

Derived from photos of the artist interacting with familiar environments, these initial images are transformed in the painting process, dissolving the boundary between how a situation is perceived in terms of physical reality and how it is experienced psychologically and emotionally. This process is evident the work *Decliner*. As Rohan describes, the lounge sliding from under her body is strangely engorged, 'swelling and tilting away from the figure, almost as though my feet are pushing it from me'.³ Oscillating in this way, between representation and abstraction, Rohan's work

suggests an avenue for investigating the ambiguities and omissions of self-portraiture. At once confessional and surreal, she has developed a visual language that questions the relationship between embodied perception and emotional experience. While derived from personal experience, this language ultimately enables her practice to tap into shared anxieties and imaginings, making tangible certain ineffable aspects of contemporary existence and reflecting on selfhood as a constant state of becoming.

Monica Rohan graduated with a Bachelor of Fine Art, Honours (1st Class), from the Queensland College of Art in 2011 and has exhibited regularly in Brisbane. She was selected for the GAS Awards 2011 and the Churchie Emerging Art Exhibition 2011. Rohan is currently represented by Spiro Grace Art Rooms, Brisbane.

— Nicola Scott

[1] Monica Rohan, artist statement 2012

[2] Interview with the artist 2012

[3] Artist statement 2012



Decliner 2012
watercolour on paper
Courtesy of the artist and Spiro Grace Art Rooms, Brisbane

Stephen Russell

b.1981, Brisbane, QLD

Installation View (4) marries modernist sentimentality with perspective trickery to connote the complexity of reproductive forms. It is indicative of Russell's overarching oeuvre, which is grounded in contradictions associated with the authenticity of images, in particular those associated with art and art history.

In previous work he has brazenly referred to (and bastardised) influential artistic figures such as Sol Le Witt and Robert Hughes to reposition the construction of meaning that is associated with visual culture.

My practice operates through a variety of media including, video, furniture, painting, sculpture, digital media, and text — combining, remaking, and reassembling these in order to open up spaces where signification can be tested and altered. I hope to foster an experience of contradiction that is positive and generative.¹

Installation View (4) is part of an ongoing project in which Russell selects photographs of various

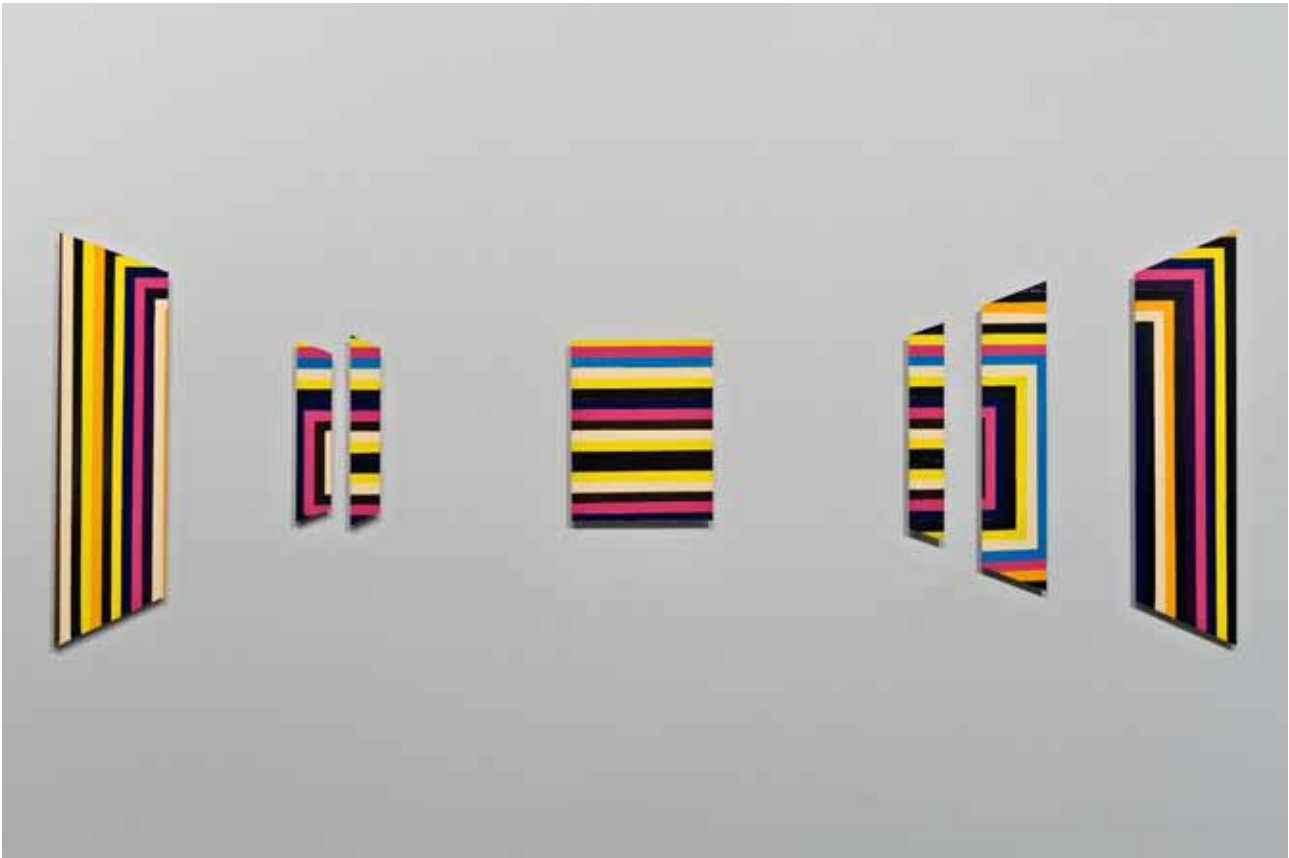
art installations sourced through Google images. He systematically disregards the negative space of these images (typically gallery walls, ceilings, floors, fittings etc.) and reproduces the remaining parts as a series of trapezoids. Reformulated as diagrammatic installations that seem to float upon gallery walls, Russell's work reduces complex visual information to basic and generic forms.

Upon considered inspection, *Installation View (4)* is a highly complex orchestration of form, line, and colour. Its success lies in the perceptual tug of war that takes place between the absolute flatness of the picture plane, and its symbolic depth. Russell has craftily managed to implicate viewers into the picture plane at the same time as exclude them. He draws upon colourful grid motifs used by artists like Jim Lambie and Frank Stella to reiterate the materiality of each trapezoid, while the overall constellation appears to adhere to a single point perspective located in the central panel.

Stephen Russell holds a BFA (Hons) from QUT and studied as an undergraduate at the University of Westminster in London. He has exhibited in London and Brisbane, with projects at Boxcopy, the 2high Festival at the Brisbane Powerhouse and in *Test Pattern* at Ryan Renshaw Gallery in 2011. Russell has been a Metro Arts Artist in Residence and a finalist in the churchie national emerging art award (Judge's Commendation winner in 2010). He is a founding co-director of Artist Run Initiative Accidentally Annie St Space.

— Dr Christopher Bennie

[1] <http://stephenrussell.com.au/about-2/>



Installation View (4) 2012
oil on board, 7 panels
Courtesy of the artist

Tiffany Shafran

b.1978, Azusa, California

Tiffany Shafran's practice evolves out of a process of collecting and altering found items. With an eye for period aesthetics, Shafran contemporises objects and images from days past through her own interventions and juxtapositions, a process that enables a dialogue to occur between the original source material and her additions.

For *Adventure Samplers*, Shafran has gleaned aging sepia photographs from the flea markets, antique shops and charity stores that she has encountered on her travels. Sourced internationally, the photographs form a 'pseudo-family album'^[1] of collected ancestors, whose images Shafran has altered through the addition of brightly coloured decorative stitching. As the artist explains, this image-led process of addition

...uses the photographs' imagery as a prompt to construct a narrative of association that questions the authenticity of original memory and experience and the way this translates, or more appropriately mistranslates, to the artist/viewer.^[2]

Heightening the relationship between the original images and the stitching through carefully selected motifs, Shafran's *Samplers* feature nostalgic embroidery patterns that interact with the subjects in a variety of (sometimes ironic) ways, operating as headwear, background features, and framing devices, and sometimes ignoring the subject all together, or purposefully obscuring them.

The open-ended narrative Shafran has initiated relies on the varied interpretations each viewer brings to the work for activation. The crucial role the audience plays in conferring their own meanings and stories upon the work is important to Shafran, rather than dictating the potential associations that can occur.

A PhD candidate at the University of Southern Queensland (USQ), Shafran has exhibited throughout Europe, the United States and Australia. She has held solo exhibitions in several galleries including Spiro Grace Art Rooms, Toowoomba Regional Art Gallery, and the USQ Art Gallery. In 2010 she won the Crows Nest acquisitive sculpture prize,

and her work is held in public and private collections internationally.

— Lisa Bryan-Brown

[1] Tiffany Shafran, artist statement, 2012

[2] *ibid.*



Adventure Samplers 2011-12

archival digital print, embroidery floss

Courtesy of the artist and Spiro Grace Art Rooms, Brisbane

Roh Singh

b. 1976, Melbourne, VIC

'I should have asked for a stunt double' Vic Morrow is from a series of sculptures about the occasionally poignant and sometimes humorously apt final last words uttered by individuals at the cusp of their life. Singh has memorialised quotes of famous last words of a variety of artists, performers and historical figures into sculpture. Singh translates the visual representation of a waveform of a last-quote into three dimensional form using traditional wood turning techniques. In doing so he, for this piece, he solidifies the ephemeral characteristics of bad luck, via spoken word, into a sculptural existence. This body of work continues Singh's exploration of the conundrums associated with representing intangible and ephemeral elements in three dimensional form.

Singh's 2012 churchie entry is quoting the last words of the Hollywood actor Vic Morrow who died on the set of *The Twilight Zone* film when a helicopter crashed. In another work, Singh re-creates the last words of Mexican revolutionary Francisco 'Pancho' Villa, who,

after his military retirement, began a political career for which he was assassinated in 1923. Pancho was regularly misquoted by the newspapers, however on this occasion his inability to surmise his thoughts and communicate to his supporters got the better of him and he was quoted as pleading: 'Don't let it end like this, tell them I said something.' Unfortunately for Pancho this was quoted word for word for political gain, hence becoming his famous last words.

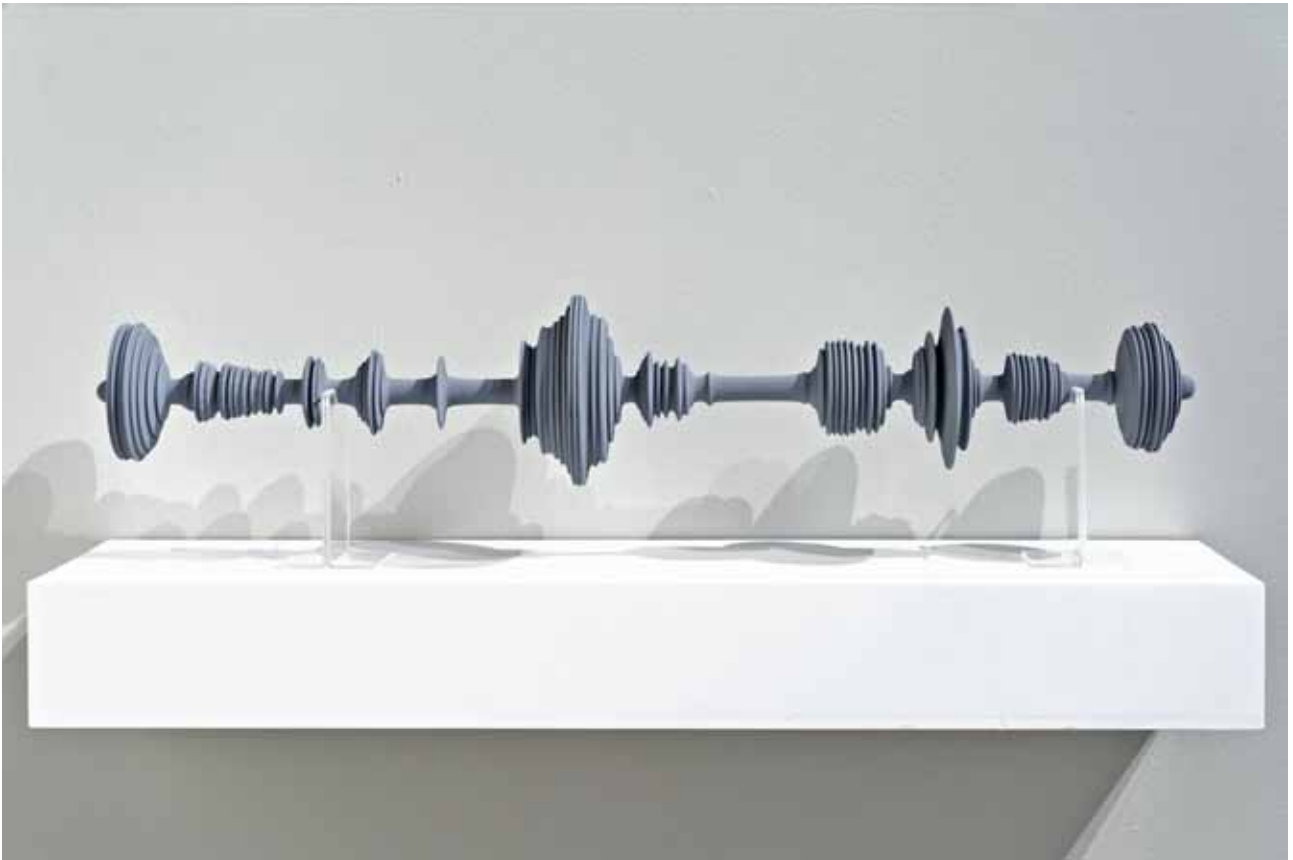
Roh Singh completed his Bachelor of Fine Arts with first class honours at Monash University in 2002. In this same year he won the acquisitive Fundere Sculpture prize. In 2006, Singh was awarded the Australia Council NewWork Grant (Emerging Artist) and was shortlisted for the 2006 ABN ANBRO Emerging Artist Award. In 2007, Singh was selected for the Helen Lempriere National Sculpture Award.

Singh's solo exhibitions include *Within Noise*, Dianne Tanzer gallery + projects, Melbourne (2010); *æther*, Dianne Tanzer

gallery, Melbourne (2009); and *Quite Colonies*, Melbourne Art Fair, Melbourne.

Singh has also participated in several group exhibitions including *White Hot*, Melbourne (2010); Redlands Westpac Art Prize, Mosman Art Gallery, Sydney (2009); Woollahra Small Sculpture Prize, Woollahra Council Chambers, Sydney (2009); *Ivy Tropes*, ACGA Gallery, Federation Square, Melbourne (2009) and *Snap Freeze: Still Life Now*, Tarrawarra Museum of Art (2007).

— Dr Christopher Bennie



***"I should have asked for a stunt double"* Vic Morrow 2012**

wood, acrylic paint

Courtesy of the artist and Dianne Tanzer Gallery, Melbourne

Paul Sloan

b.1970 , Belfast, Northern Ireland

The drawings and watercolours of South Australian artist Paul Sloan present us with subject matter so diverse that on first inspection it is difficult to gauge their intention. Ken Bolton describes Sloan's output as 'a kind of stirring of the Visual Imaginary of our epoch: an extending repertoire of images and of classes of imagery is thrown up. This is seemingly done with a speed that precludes censorship or directed selection'.¹

With exhibition titles like *Life is a Beautiful Monster*, *Paradise Lost and New Worlds and Territories*, Sloan can be seen to be mining for ounces of significance, even in the least likely of places. In *New Worlds and Territories*, by example, displayed at Gallery 9 in Sydney, Sloan combines images of an Austin Mini Cooper, a finger print, a one eyed-eagle, architectural landmarks, famous sculptures and a pink record.

Sloan's 2012 churchie entry signifies a conceptual departure from the exhibitions mentioned above to focus more pointedly on

oblique signifiers of unrest, protest, revolution and rebellion. Nevertheless, Sloan's trademark visual pluralism remains intact as we observe a diversity of subject matter across the twelve panels, each from a global hot spot of public disruption. From the representation of a mounted guard to a helicopter bungee jumper, Sloan is content, and indeed resolute, in assembling 'disparate and unconnected images' that request viewers 'to construct their own ordering narrative'.² If he sets them up, we're meant to knock them over, and it's made all the more inviting given recent events like 'The Arab Spring', with unrest in the Middle East, Syria, Libya and Egypt, and elsewhere, such as Los Angeles, Greece and heightened security in London.

This process might be flagged as strategic for someone born into the political tumult of Belfast, Northern Ireland, and who immigrated with his family to South Australia in the 1970s as a child; his family leaving one corner of the British Empire to make their home in another:

Perhaps due to my heritage I have always been interested in what colonises us. My work has increasingly become focused on the recurring themes of colonisation, revolution, and rebellion. My current work continues to investigate and address those concerns.²

— Dr Christopher Bennie

[1] Ken Bolton, *Plurality, Abundance, Profusion and Delight: The Art Of Paul Sloan* http://paulmartinsloan.com/art_paul_sloan_ken_bolton.html

[2] Paul Sloan, artist statement, 2012



Mediocrity Clampdown 2011-12

gouache on paper

Courtesy of the artist and Hugo Michell Gallery, Adelaide

Bindii Thorogood

b. 1988, Maryborough, QLD

The promise of freedom symbolised by flight is presented in Bindii Thorogood's *Plane Drawings* in a way that seems incidental, and yet her work reveals a complex array of elements which play with notions of desire and related to drawing. She explains:

My current body of work is focused on finding beauty in everyday happenings. This work, *Plane Drawings*, is an amalgamation of five months collected video. Whilst travelling around Europe I collected videos of the drawings that aeroplanes left in the sky. The end result is a five-minute video pieced together with all the collected videos. It jumps from scene to scene, place to place with no apparent link except the white lines left by the planes. It is at once meditative and addictive, nostalgic, longing for home and in worship of wonderful new places.¹

Thorogood's 'drawings', framed by palazzo's, churches, cliffs, trees, buildings, powerlines and, on one occasion, Berlin's famous Fernsehturm, becomes an oddly

romantic 'travel video'. Her preservation of the ephemeral jet vapour-trails on camera, as structural and aesthetic entities, is depicted with a low-fi sensibility and apparent modesty, but it also becomes poetically grand, as Thorogood claims the entire sky as her canvas. Thorogood's reformalisation of the 'readymade' detritus of planes amid open blue skies that gives *Plane Drawings* contemporary appeal. By reconsidering banality, communicating traditional artistic concerns through video, repeatedly documenting overhead flight patterns and gently appealing to the emotional pull of travel and movement, Thorogood sandwiches evidently incongruent concerns into a considered and gently observed drawing.

— Dr Christopher Bennie

[1] Bindii Thorogood, artist statement, 2012



Plane Drawings 2012
digital video, 16:9, colour, sound, 5:12 mins, looped
Courtesy of the artist

Kate Tucker

b.1980, Canberra, ACT

The construction and dissolution of patterns is at the centre of Kate Tucker's practice. Describing the urge to create patterns as hypnotic and addictive, Tucker's paintings document a process of embracing and overcoming the infinity of possible choices implied by the blank canvas. Yet it is also a metaphor for the broader psychological process of accepting contradiction and ambiguity, approaching reality as something that 'constantly teeters and sways'¹.

Tucker's work invites links to other contemporary abstract painters who demonstrate an expertise in compositional and chromatic possibilities, such as Gemma Smith and earlier protagonists from the 1940s, such as Grace Crowley. Unlike these artists however, Tucker is less focused on generating a dialogue with the history of Modernism than she is with creating a visual language through which to convey psychological and environmental tensions. Describing the 'kaleidoscopic abundance of flora and fauna' as a key source of inspiration, Tucker uses the painting process

to filter and transform the visual stimuli that overflow the margins of contemporary life.² Describing her paintings as an interrelationship of colour, rhythm and movement, Tucker takes an Abstract Expressionistic approach to image-making. It is also possible to interpret a kind of synaesthesia in her work, which reinterprets the music and motion of her contemporary surroundings in visual terms.

Abundance is the result of this process, a proliferation of overlapping and colliding colours and shapes that brings to mind 'the energy of birds flocking, storms building and buds bursting into bloom'.³ As in many parts of the urban Australian environment, organic forms and patterns clash with structured, geometric shapes, while deep, sombre colours push against vibrant hues. As Tucker states, 'the painting is like a diagram', illustrating the way in which she 'negotiates inherent tensions; order and chaos, freedom and discipline' that characterise acts of art-making, architecture, music, and communication. Drawing on a variety of source materials,

Tucker constructs a personal vocabulary with which to identify and unravel meaning through these interrelationships, one that revels in the compositional possibilities and conflicts that emerge at the intersection of image and paint.

Kate Tucker graduated from Victorian College of the Arts, 2009. She is a current finalist in the Archibald Prize, 2012, and is represented by Helen Gory Galerie, Melbourne.

— Nicola Scott

[1] Kate Tucker, artist statement, 2012

[2] *ibid.*

[3] *ibid.*

[4] *ibid.*



Abundance 2012
acrylic on canvas on board
Courtesy of the artist and Helen Gory Galerie, Melbourne

Designed at Liveworm Studio
by Niqui Toldi

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

www.liveworm.com.au

