

*'the churchie'
national
emerging art prize*

31 July - 29 August 2015

Exhibition
Labels

the churchie

national emerging art prize

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Griffith University Art Gallery (GUAG) and The Churchie Emerging Art Committee is proud to present the churchie national emerging art prize 2015.

Established in 1987, the churchie national emerging art prize is a highly regarded emerging art prize dedicated to innovation and excellence across contemporary, traditional and new media genres. The annual non-acquisitive prize is an initiative of Anglican Church Grammar School (Churchie), in partnership with Griffith University Art Gallery since 2010.

The overall winner is awarded a \$15,000 prize sponsored by Brand+Slater Architects and two highly commended works are awarded \$1,000 each.

Hundreds of entries are attracted from all over Australia with a select few being chosen to exhibit at Griffith University Art Gallery, South Bank.

The exhibition offers an inspiring glimpse into the future of Australian contemporary art.

Public programs:

Hear from 'the churchie' artists in lively discussions about their work, art and ideas

Meet the artists: Session 1

Saturday 1 August 2015, 11:30am

Led by Naomi Evans, Curator, GUAG

Meet the artists: Session 2

Saturday 8 August, 11:30am

Led by Jacqueline Armitstead, Assistant Curator, GUAG

School and group bookings

Griffith University Art Gallery welcomes visits from schools, universities and community groups.

Please contact the Gallery to make a booking
(07) 3735 3140 or guag@griffith.edu.au.

Judge:

Rachel Kent

Chief Curator

Museum of Contemporary Art, Sydney

Abdul-Rahman Abdullah

b. 1977 Port Kembla, Australia

The Hunt 2014

Carved and stained wood

30 x 180 x 85cm

Abdul-Rahman Abdullah is a West Australian artist working primarily in sculpture and installation. His work utilises the subjective qualities of figurative sculpture within the built environment to create an immersive experience. Described as 'magic realism', Abdullah's practice draws on the storytelling capacity of animal archetypes to explore cultural identity, focusing on memory and autobiographical narratives to examine esoteric social histories within an Australian environment.

Beautifully carved in wood, *The Hunt* presents the familiar image of a dead kangaroo. Isolated from nature in a gallery environment, *The Hunt*, says Abdullah, 'explores problematic relationships of triumph and guilt inherent in a society that continues to benefit from the proceeds of institutionalised rapacity'. The work recalls his vivid memories of 'roo shooting in the wheat-belt, an Australian rite of passage defined by a sense of violent entitlement over the land and its inhabitants.

In 2013 Abdullah was the West Australian recipient of the Qantas Foundation Encouragement of Australian Contemporary Art Award and in 2014 he was awarded an Art and Australia/Credit Suisse Contemporary Art Award. Recent exhibitions include 'WA Focus; Abdul Abdullah and Abdul-Rahman Abdullah', the Art Gallery of Western Australia, 'In the Name', Alaska Projects (NSW) and 'Menagerie', the Australian Centre for Contemporary Art (VIC). In 2016 he will exhibit in 'Magic Object' – The Adelaide Biennial of Australian Art, at the Art Gallery of South Australia. He is held in the collections of Artbank, Islamic Museum of Australia, Campbelltown Art Centre, Murdoch University and the Art Gallery of Western Australia.

Alrey Batol

b. 1980 Ormoc City, Philippines

Clearance 2015

Interactive video game, 16:9, colour, stereo

Immigrating to Australia at the age of 10, Alrey Batol was torn between growing up in a country where capitalism saves lives and arriving in a new country where it is mostly taken for granted or is an annoying part of people's daily lives. The influence of capitalism Batol says, 'is expansive and it is to this effect that I encompass all forms of media in my practice from sculpture, game design, to paper-making and photography, just to name a few. All these then coalesce into a practice that explores the banality of first-world dilemmas along with a personalised ontology of material culture.' In Australia Batol has said he felt 'stuck between two cultures. Perhaps it's why I approach art making as a dialectic — love/hate, fun/annoying, possess/discard, critique/celebrate — and involve the viewer along with me'.

Clearance is a touchscreen game written in HTML5. The premise of the game is to pick up the items (a range of products randomly taken from catalogues) and throw them to the side. The items enter from the top of the screen and fall to the bottom as though under the influence of gravity. When the user attempts to pick up the object, however, the items appear heavy and difficult to manoeuvre and, as well, each time a touch is registered, more items fall into the virtual space. Conceptually the work hints at an anxiety about material possessions and habits which are represented virtually to further comment on the abstract nature of capitalism and its transactions: credit, buying online, graphic user interface, etc.

Batol's recent group exhibitions include 'Alone Together', Boxcopy, Brisbane and 'Electrofringe' (IRL Festival), Brisbane Powerhouse (both 2015), and a solo show, 'Waterbirds' at Inhouse ARI, New Farm, Brisbane (2013).

Amina McConvell

b. 1983 Darwin, Australia

Hypnogogic 2015

Mixed media: acrylic and liquid pigments on board, screen print on triplex with LED lights, wooden cut outs, strobe lights

190 x 164 x 190cm

In her current body of work Amina McConvell explores the phenomena of visual hallucinations from a range of different perspectives, from Neuroscience to spiritualist 'Vision Quests'; from the movement to the aesthetics of psychedelia, from 1980's video games to 2000's screen savers. In this presentation of her research, McConvell nods to all of these influences — the kitschy and the minimal, the out-there, the scientific and the retro.

This installation draws on the visual experience of hypnogogic imagery: Imagery, observable in the state immediately before falling asleep, the transition between consciousness and unconsciousness. Hypnogogic imagery is classed as among the simplest forms of hallucinations and experienced by the majority of people (Oliver Sacks, *Hallucinations*, 2012). Hypnogogic imagery is typically abstract and somewhat anarchic in its formlessness; imagery can be described as coloured blobs of light and geometric patterns whirling around in blackness, sometimes evocative of an intergalactic landscape in motion. 'The installation', says McConvell, 'aims to create an immersive and experiential landscape, reminiscent of the hypnogogic field of vision. The landscape takes the form of a human-scale diorama placing the viewer in front of an encounter with a landscape of distortion, illusory space, colour, motion and moving light designed to re-create the sensation of hypnogogic imagery'.

In 2012 McConvell received a Darmasiswa Scholarship, to study at the Indonesian Institute of Art, Yogyakarta, supported by the Ian Potter Cultural Trust. While based there she co-initiated a cross-cultural research project with Indonesian artist Lashita Situmorang, 'The Poetic Everyman Project: Exploring Mythology in the Contemporary Context'.

McConvell would like to acknowledge that her work was developed during a one-month residency at Krack! Screen Print Studio, Yogyakarta, Indonesia and this installation includes a screen print on wood produced from McConvell's design by Rudi (Lampung) Hermawan (Master Printer at Krack!).

Anastasia Booth

b. 1988 Brisbane, Australia

Teresa 2015

Copper sculpture 250 x 250 x 20cm

Anastasia Booth works across sculpture, moving image, performance, photography and poetry. Her practice playfully interrogates the portrayal of women's desire in cultural production and symbolic discourse, with a particular focus on fetish sensibilities. Employing strategies of subversion, abstraction and appropriation, her works draw influence from contemporary subcultures, art history and mythology. By reconstructing these visual codes through the theoretical language of artistic practice, Booth speaks to the problematic, humorous and often paradoxical relationship between depictions of the feminine and women's desire and agency.

Booth's copper assemblage *Teresa* reconstructs the brass aureole from Gian Lorenzo Bernini's sculpture *The Ecstasy of St. Teresa* 1647–52 (Santa Maria della Vittoria, Cornaro Chapel, Rome). Of the Bernini she has written:

Incanting, uttering moans of spiritual ecstasy. A mouth agape dissolves into swathes of fabric while a rapturous head tips back, bowing towards a cavernous arch of hunger. Built under radiating beams, light, simulated in the warming tones of polished ore, which imbues her with sweet lustre. A foot languid in caressing air alongside toes that curl into rock's textured surface, finding purchase on shelves of sediment, sharp, puncturing, with skin inflamed, reflecting the heat burning in radiance and flesh, a pallid complexion soaked in the sheen of dream's moisture.

Booth has exhibited nationally, including projects at the Australian Experimental Art Foundation (Adelaide), Museum of Contemporary Art (Sydney), Institute of Modern Art (Brisbane), BLINSIDE (Melbourne), Boxcopy (Brisbane), LEVEL (Brisbane), and was a finalist in the Hatched National Graduate Show at the Perth Institute of Contemporary Art (2012). In 2014 Anastasia commenced a PhD at the Queensland University of Technology with the support of an Australian Postgraduate Award.

Anne Harris

b. 1972 Adelaide, Australia

Unresolved 2014

Mixed media installation

170 x 130 x 40cm

The ideology that informs Anne Harris's work is based on concepts from the Arts and Crafts movement, intermeshed with ideas explored by American composer and theoretician John Cage (particularly his chance-controlled music) and the Japanese aesthetic Wabi-Sabi (centred on beauty and the acceptance of transience and imperfection). Harris's process based, conceptual practice negates the boundaries between art and craft and uses techniques and materials from the natural world to make marks that record places, people and modernity. Juxtaposed with suggestions of urban street art, narratives and abstract representations, ordinary stories are recorded using leaves, fibre, wood, kitchen discards and found objects.

The installation *Unresolved* is the final piece Harris made for a mentored exhibition in 2014. She says: 'I had visions of perfection; the most spectacular work accomplished so far. After months of preparation, I unrolled the dyed work to great disappointment. Nothing like I had hoped. And so it became an installation of unresolved ideas.' The process for this work included collecting leaves, documenting place and time, the natural pigments making imprints onto the hemp fabric. 'The stack of small "sample" squares that sit on the broken child's chair', Harris says, 'speak of despair and hours of experimentation and trials that have gone before'.

Harris's knowledge of art and craft was gained in her early years spent in a traditional community in Northern Australia and by her mother who is a maker. She initially trained as a fashion designer, but eventually embraced drawing and sculpture attending Tom Bass Studio and Sydney's College of the Arts. Harris is the recipient of two RADF grants and her first solo exhibition 'The Notion of an Ordinary Yarn' is in late 2015 at Noosa Regional Gallery, Queensland.

Benjamin Crowley

b. 1991 Rockhampton, Australia

Eternal Death & Doubt 2014

Single channel HD video

2.35:1 widescreen, 5:30mins

Benjamin Crowley is a Brisbane-based visual artist whose practice is primarily concerned with questions of existentialism and identity. He engages viewers through moments of ambivalence and uncertainty, often presenting work that has ambiguous intentions in order to provoke an element of doubt. Through this provocation Crowley aims to draw moments of private self-reflection, critical thought and self-awareness. Using qualities of induced hesitation and scepticism he approaches topics such as identity, masculinity, spirituality and contemporary art itself. Crowley works across mediums including performance, video, installation and sculpture.

Eternal Death & Doubt is a two-part single channel video consisting of footage taken from the 1968 Sergio Leone directed film *Once Upon a Time in the West*. The video contains two infinite loops using the appropriated footage to create scenes in which two cowboys — played by Charles Bronson and Henry Fonda — stare at each other. One section pits the cowboys against each other in a stare oscillating between a coy familiarity and deadly hostility. The following scene extends the moment of oncoming death for Fonda as he returns the stare of Bronson standing over him. 'The video suspends the cowboys in moments of futility and hesitation of which death and violence linger', says Crowley. 'Trapped in a world of looming death and looping doubt the cowboys personify the eternal plight of the existential hero'.

Crowley graduated with a Bachelor of Visual Arts with Honours First Class from the Queensland University of Technology (2012). His solo exhibitions include 'Fangin' at Inhouse ARI (2013), 'Something to Prove' at WitchMeat ARI (2014), 'Stay Fickle' at Oral ARI (2015) and 'Burning' at Metro Arts (upcoming). He has also had residency programs such as NES in Iceland (2014) and was chosen as Metro Art's 2015 Emerging Artist-in-Residence.

Bobby Kyriakopoulos

b. 1990 Melbourne, Australia

Not titled 2014

Digital print on inkjet paper

25.5 x 40cm

Bobby Kyriakopoulos is both a painter and a digital artist. He uses the whole of the picture plane to accentuate the positive and negative spaces between image and ground. A skilled draughtsman, Kyriakopoulos meticulously applies watercolour or gouache with strokes which are quite deliberate yet still retain a gestural quality. His work conveys a sense of mystery and dream-like transcendence of everyday life. Like his paintings, Kyriakopoulos's digital artworks often have a gestural quality. Gentle in form, the application of soft colours to the work enhance a sense of fluidity and expression. Of the work, the artist simply says, 'It is based on a submarine. I found the image on the internet and it has lots of detail in it. I liked the image a lot and enjoyed drawing it.'

Kyriakopoulos has been a regular studio artist at Arts Project Australia since 2010, and has been included in numerous group exhibitions throughout Australia and overseas including 'Well Red', Robin Gibson Gallery, Sydney; 'Frame of Mind: the figure and beyond', Latrobe University; 'Writer's Block', Borchardt Library, Latrobe University; 'Bundoora Drawn Together', Arts Project Australia Gallery, Melbourne (all 2015); Annual Gala Exhibition, Arts Project Australia Gallery, (2014); 'Connected', Yarra Gallery, Federation Square, Melbourne (2014) and Melbourne Art Fair 2014, Royal Exhibition Building, Melbourne.

Chris Bennie

b. 1975 Invercargill, New Zealand

Control Rooms 2014

Video with sound

16:9, colour, stereo, 20:24mins

In 2014 Chris Bennie travelled to Rikuzentakata and Fukushima in Japan on an Asialink Residency, a trip both humbling and saddening. 'I got a palpable sense of the 2011 Great East Japan Tsunami and for some time I was unsure whether any work will, or should, come of it', he said. Bennie had hoped to view the Daiichi Nuclear Power Station but couldn't get close — many roads were still closed in Fukushima and security was tight. He became interested in the aesthetics of reactor control rooms and began sourcing images from power plants around the world to see what the inside of Daiichi might look like. Predominantly antiquated they feature dials, levers, and knobs punctuated occasionally by domestic furniture and small fans — a combination of retro-chic and sci-fi, yet, as he says, 'they represent a degree of power and catastrophe that is truly incomprehensible. I have animated them to move and overlap, to amplify a tension between awe and absurdity.'

In the last 12 months, Bennie explains, 'I've spent a lot of time repurposing things. It's commonly called appropriation, but I like to think it's more than that. This interest began when I rescued a flood-affected caravan from Bundaberg and transformed it into sculpture.' The sculpture, called *The Kissing Swans*, won the 2013 Swell Sculpture Festival. After this he began to explore disasters in earnest, in particular how artists respond to them.

Bennie's artwork has been included in: 'Innerspace', Canberra Contemporary Art Centre (2015); 'The National Artists Self Portrait Prize', University of Queensland Art Museum, Brisbane (2013); 'Biennale of Sydney: Revolutions – Forms That Turn' (2008); 'Contemporary Australia: Optimism', Gallery of Modern Art, Brisbane (2008); and 'Plus Factors', Australian Centre of Contemporary Art, Melbourne (2006). He is the recipient of numerous awards, residencies and grants.

Claudia Greathead

b. 1992 Brisbane, Australia

Rex 2015

Oil on canvas

63.8 x 63.8cm framed

Claudia Greathead is a Brisbane-based artist whose art practice explores representations of the ideal. Greathead appropriates both found and original imagery to recontextualise contemporary ideals of self-representation into painted forms. This process draws connections between traditional renderings of Eurocentric beauty and representations of the self through online social media platforms. Through painting Greathead aims to critique standards of Western beauty.

Rex (2015) is an oil painting adaption of a digital image sourced from the smartphone dating application, Tinder. In the painting two figures are foregrounded against dark shadows. Overlaying the sourced image with gestural abstraction, the work obscures the original content and critiques cultural ideals of beauty and forms of self representation. 'The constructed values of societal ideologies are lent to the artwork via this process of appropriation,' explains Greathead. 'My practice is a criticism of traditional values that are still present within contemporary society.'

Greathead is a Brisbane-based artist who has had 10 group exhibitions in Brisbane and one in Sydney (2011–14) including 'New World City', The Hold Artspace, Brisbane and 'Emergence', Balmain Watchhouse Gallery, Sydney. In 2014 she completed a Bachelor of Fine Art with a major in Painting at QCA, Griffith University.

Dana Lawrie

b. 1986 Brisbane, Australia

Rainbow 2015

Oil on unstretched canvas
210 x 200cm

Dana Lawrie's art work is situated within the broader context of contemporary self-portraiture. In her practice she uses the repetitive and transformative processes found in self-portraiture to explore a relationship between permanence and impermanence.

Lawrie's recent studio explorations have incorporated natural elements — rainbows, standing stones, particular flora, seeds, sunlight, for example — that can be seen to hold spiritual significance or symbolise optimism. In doing so, she aims 'to question how the inclusion of natural or mystical elements might present a gently humorous approach to the vulnerability of the body; communicate a light-hearted take on "inner peace"; represent comforting or familiar greater forces; or speak of inevitable cyclical loss'.

In *Rainbow*, Lawrie wanted to see how she might begin to depict something against her own body, 'as a way of using the optimism usually linked with rainbows to absurdly draw attention to, and encourage acceptance of, an awareness of transience'. Her work positions the self-portrait as a product of excessive inward reflection — one that sets out to reconcile but ultimately makes light of, or evades, a deeper meditation on mortality. Rather than 'resist the notion of the pointless or shallow interrogation of mortality', Lawrie's works embrace and build on the subtle humour that might be found in the struggle between hopeful and hopeless.

Lawrie is a Brisbane-based visual artist. She graduated Bachelor of Fine Arts (Hons), majoring in Painting, at Queensland College of Art in 2012. She was a recent finalist in the Sunshine Coast Art Prize and was featured in 'Light Touch, Dispatch Project, Odradekaeaf', Australian Experimental Art Foundation, Adelaide (2014) and 'Test Pattern' 2012 at Ryan Renshaw Gallery, Brisbane (2012).

Daniel McKewen

b. 1983 Brisbane, Australia

Animal Spirits 2014

Four-channel synchronised HD video installation with sound
16:9, colour, stereo channels, 6:30mins

Daniel McKewen is a Brisbane based visual artist whose practice investigates the intersections of contemporary art, popular culture, and the entertainment and financial sectors. He appropriates elements from screen culture in order to examine how these institutional structures operate culturally, socially, and politically. Working across a broad range of media, his artworks reconfigure the experience of this engagement with the screen. Adopting the figure of the 'artist-fan', his works explore how subjective interactions with mass media can allow us to make sense of our own social experiences.

Animal Spirits is a four-channel video portrait of some of the key personalities involved in the 2008 Global Financial Crisis. The installation, says McKewen, 'displays 12 of these decapitated apostles of free-market economic theory in a tableau of pontification. Trapped in a purgatorial loop, they endlessly spout vague and obfuscating explanations and defences of their ideologies and (in)actions.'

Animal Spirits is part of McKewen's ongoing body of work that takes a quotidian approach to understanding economics and the financial services industry. The artist is currently examining the different kinds of connections between economic theories and real-world outcomes. In researching narratives that foster hubris and greed, the artist also reflects on his own complicit position within such systems.

In 2013, McKewen was awarded his Doctorate of Philosophy from Queensland University of Technology for his thesis *The Art of Being a Fan: Complicity and Criticality in Contemporary Art and Fandom*. His artwork is held in private collections and, since 2006, has been exhibited nationally and internationally, including in *NEW14* at the Australian Centre for Contemporary Art, and *You Imagine What You Desire* at the 19th Biennale of Sydney.

Deb Mansfield

b. 1976 Mt Isa, Australia

A reliable boundary (and this is where Bel was found) 2015

The island punctuated her last thoughts of the evening 2015

Hand-woven photo tapestry (while at sea), resin frame, lighting, electrical cords
58.9 x 58.9 x 3cm each

Deb Mansfield is an Australian photo-media artist whose area of research looks at liminal geographies — those spaces occupying a position at, or on both sides of, a boundary. The two works exhibited here draw on a diversity of found and manipulated imagery, including islands, open-cut mine explosions and wild oceans as a way of investigating the nature of boundaries and borders.

In choosing spaces that are neither here nor there, and by bringing together incompatible geographies, Mansfield's practice echoes, she says 'the type of exploratory travel that first inspired it. I make use of these sites as stop-overs, moments of respite in my navigation across a contemporary cultural landscape.' She draws on ideas evoked by journeys to semi-remote and littoral spaces including Moreton Bay (Queensland), the Mississippi River Delta (Louisiana), Kleinmond (South Africa), the Tamar Valley (Launceston), and McIvers, Newfoundland (Canada).

Mansfield has completed several artist residencies both locally and abroad (including Cataract Gorge, Launceston, Full Tilt Newfoundland and Artisan, Brisbane) and has received several awards and public art commissions (Australia Council of the Arts, COFA Travel Grant, APA Research Scholarship, Siganto Travel Scholarship, Aged Care Capital Works QLD Health: Wondai and Redlands, Museum of Brisbane: *Wild Suburbia* and *Silver*) and has exhibited consistently since 2000. She currently lives in Newcastle where she is an Associate Lecturer at the University of Newcastle.

Genevieve Felix Reynolds

b. 1989 Brisbane, Australia

Blue Sky Plastic 2015

Oil and spray paint on aluminium composite

Panel 1: 76.7 x 91.8 x 4cm

Panel 2: 76.9 x 91.8 x 4cm

Genevieve Felix Reynolds focuses on the impact of colour and surface at the intersection of the contemporary and the historical. Recent paintings like *Blue Sky Plastic* concentrate on spatial relationships; specifically delineated form, constraints and the role of the frame. Layers of composition imply a broader pictorial space, in which virtual objects continue beyond their visible limitations. Geometric planes in Reynolds's paintings can acknowledge or ignore the frame, coming together to meet as vertices at the edge of, or continuing indefinitely beyond, the canvas.

'My work is guided by Baroque decoration and architecture, a period known for its curved lines, spectacle, and celebrations of the sensorial', explains Reynolds. 'This language acts as an anchor for my contemporary image making; contrasting physicality and beauty against efficient, reproducible digital and industrial technologies.' By combining Modernism with the Baroque Reynolds aims to link painting with Cartesian architecture. Her paintings are first created as multi-layered digital files; modern technologies like iPad and Photoshop allow her in depth explorations of a larger 2D world; zooming in and out, moving left and right to reveal continuations of a composition. 'By translating crops of these virtual spaces into painted objects, I freeze the composition and coax it into physical existence through my labour, gesture, and material imperfections.'

Reynolds's art work spans sculpture, performance and painting. After graduating from the Queensland College of Art in 2011, Reynolds moved to Sydney to focus on her practice. Recent exhibitions include solo shows at Michael Reid, Murrurundi, Wellington Street Projects, Sydney, and Chasm Gallery, New York. She has been the recipient of several awards and grants including Godfrey River's Medal and an Art Start Grant.

Harley Ives

b. 1981 Penrith, Australia

Lake Liddell 2014,

Video, continuous loop

16:9, colour stereo, continuous seamless loop, 3:06mins

Lake Liddell is primarily an exploration of analogue video material. When equipment that produces moving images malfunctions, visual disturbances are registered on-screen — in this case appearing as smears of colour and distorted forms. Harley Ives's art looks to appropriate these random marks of colour and movement aligning them with a painterly gesture.

By way of explanation Ives says: 'For me these concerns of the painterly come together to produce a moving painting, the subject matter of this series being derived from the unique perspective this medium offers. Throughout the history of art, and in particular painting, artists have approached the still life and landscape as a means to express their individual style or demonstrate the concepts of a movement.' Ives's work is structured in a manner that allows it to be encountered in the same way as a painting. There is no prescribed viewing time for the work, as there is no beginning, end or any narrative to follow other than the tensions created in the aural and visual scores. This structure says Ives, 'encourages a contemplation of the formal qualities of these scores and thus an aesthetic appreciation of the moving image material'.

After graduating with a Bachelor of Fine Arts (Hons) Degree from the University of Western Sydney in 2002, Ives worked as director of artist run initiative, Firstdraft Gallery and curated several video art projects in Sydney. His recent exhibitions include the solo show 'Lake Liddell' at Chalk Horse gallery, Sydney (2014), 'Out of This World' at the Bill Wright Project Space, Sydney (2013), and 'Sydney Contemporary' with Bartley and Co., Christchurch (2013). He currently lectures at Sydney College of the Arts where he is also a PhD candidate.

James Barth

b. 1993 Melbourne, Australia

Proposed New Body 2015

Digital print on dibond board

39.2 x 38.5cm

By utilising motifs and devices of cyber aesthetics, James Barth investigates issues relating to the feminised body, queer theory and transgender representations in techno-sexual imagery — as in someone with a sexual fetish for or attraction to machines, robots, computers or androids. Barth explains: ‘Several discourses within cyber feminism —including Donna Haraway’s seminal 1983 essay *A Cyborg Manifesto* and Kim Toffoletti’s 2007 *Cyborgs and Barbie Dolls* — hypothesise that the rapid humanisation of technology can lead to problematic gender representations. What is apparent in contemporary Western media is a cultural shift from women being evocative of nature, to them being restricted by technology, and it’s through this representation that reoccurring issues of subservience and sexual manipulation are found.’

Such representations can be seen in Fritz Lang’s iconic film *Metropolis* (1927), which included the first film images of a robot, a mechanised version of the lead female character, presented as the ‘Whore of Babylon’. This domesticised and sexualised representation of the female robot can also be seen in recent films such as *Ex Machina* (2015) and artist Jordan Wolfson’s hyper-sexualised dancing animatronic woman in *Female Figure* (2014). These images have both captured public intrigue and been met with criticism due to their representation of women.

Through 3D modelled self-portraiture, the artist’s own figure is feminised to mimic these conventions. ‘I reflect on my own gender identity; I desire to be seen as female but am unwilling to participate in the technological changes’, Barth says. The work fluctuates from an introspective reflection on the artist’s own physicality to an outward statement challenging heteronormative dogma in techno-sexual images.

Born in Melbourne, Barth moved to Brisbane in 2007. Barth is currently studying for a Bachelor in Fine Art at Queensland College of Art (majoring in painting and printmaking).

Joshua Bonson

b. 1988 Darwin, Australia

Skin 2015

Synthetic polymer paint on canvas

170 x 120 x 5cm

Joshua Bonson is a painter who shares stories of his Indigenous heritage through his work. He began experimenting with paint in his senior school years, creating textured black-and-white paintings in acrylics in what he describes as a 3D style. Bonson applies paint thickly in his own version of a dot-painting technique, creating works that are contemporary in appearance yet embody age-old Indigenous traditions and meanings.

Bonson explains: 'The idea is to recreate the scales of a saltwater crocodile, which my grandfather told me is my totem. I try to express myself through my totem, the flow of the water, landscape as well as the scales.' But the process works on different levels: 'It can be read as a close-up of a reptile's skin, and as a landscape both seen from a distance and as close-up details of rocks and sand'. 'My great grandmother was from Badu in the Torres Strait Islands and her eldest son was my grandfather, Donald Bonson, senior', Bonson says. 'He always told me everything is connected, the land, the water and us. Like the crocodile we are saltwater people with an ancient lineage.'

For two years running, at age 18 and 19, Bonson was the youngest finalist in the annual National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory. At 22, he won the Togart Contemporary Art Award (2011). In 2013, he was a finalist again in the 30th National Aboriginal and Torres Strait Indigenous Art Award, the City of Albany Art Prize Western Australia and Winner of the Top End NAIDOC Visual Artist of the year. In 2014 he held his first solo exhibition internationally and was also awarded the Young Achievers Award NT, Artist of the Year 2014.

Justine Varga

b. 1984 Sydney, Australia

Edge 2015

Enter 2015

Exit 2015

Type C photographs

145 x 119.5 x 6cm each

Working at the intersection of sculpture, architecture and performance, Justine Varga employs analogue photographic processes to highlight the materiality of the medium and its ability to render time. Her practice is largely experimental, informed by a heightened interest in the possibilities of the photographic image. Employing both lens-based and camera-less forms of photography, she aims to question the form and function of the photograph.

Created while on a residency in London, *Entry*, *Exit* and *Edge* are camera-less photographs that mark the thresholds of her studio. In doing so, she says, 'these works chart the way I inhabited and moved through the architecture of space. *Entry* was left at the doorway to monitor the movement from the exterior to the interior; *Exit* was located on the windowsill as an imagined escape route; while *Edge* was positioned to the side'. Exposed over three-months, these extended periods have been compressed into a single frame. The works are a physical manifestation of moments that occur at the periphery of action; they are, she explains, 'photographic remembrances that shift the decisive moment, stretch it out and collapse it again'.

Varga graduated with Honours from the National Art School in 2007. In 2014 she was the recipient of the Australia Council for the Arts London Studio Residency, and the MCA Primavera Veolia Acquisitive Prize, in 2013 she was joint winner of the Josephine Ulrick & Win Shubert Photography Award, and was a Finalist in the 2014, 2013 and 2011 NSW Visual Arts Fellowship (Emerging). In 2012 she was selected for Primavera, Museum of Contemporary Art, and featured in *Flatlands*, Art Gallery of NSW.

Llewellyn Millhouse

b. 1990 Brisbane, Australia

Please Sanitise Hands After Interacting With Customers 2015

Laminated archival print

175 x 90cm

Llewellyn Millhouse is interested in the relationship between products, entertainment and ideology using his art practice to consider how public images, narratives and spaces reflect and inform the values of his community. *Please Sanitise Hands After Interacting With Customers* is a part of Millhouse's ongoing project 'Labour Market'. This series of works aims to address the commodification of job seeking, the experience of youth unemployment, and the representation of employment and unemployment in public space. Appropriating and drawing references from job listing agencies, training and recruitment companies and from the interface and interior design of Centrelink, 'Labour Market' explores the assumptions and values embodied in common-sense processes and public cultural objects.

Millhouse explains: '*Please Sanitise Hands After Interacting With Customers* reproduces a larger-than-life stock image of the waterless hand sanitising stations found in urban Centrelink branches', the title of the work referencing an instructional poster directed at Centrelink employees. Centrelink's division and description of welfare recipients as 'customers' and the institutionalisation of cleansing and neutralising processes is of particular interest to Millhouse. 'While masked in the rhetoric of health and safety and professionalism, the design and display of the sanitising station performs the secondary and more powerful function of solidifying a class distinction. Broken down into unitised "interactions", the relationship between Centrelink employees and their "customers" is objectified and dehumanised, preventing empathy and solidarity.'

Llewellyn Millhouse is currently undertaking a PhD Queensland College of Art, Griffith University.

Lydia Wegner

b. 1988 Melbourne, Australia

Pink Point 2015

Archival inkjet print

81 x 55 x 3.7cm

Lydia Wegner's work develops through various photographic processes: objects and materials including wire, paper and plastics are arranged together to create intriguing and delicate constructions that are then photographed against striking coloured backgrounds. The resultant photographs sit in a genre somewhere between still life and abstraction. The use of analogue techniques including lighting and reflection distorts the depicted objects, exploring the possibilities of weightlessness, scale and ambiguity. The photographs appear abstracted, drawing viewers' attention away from the objects themselves and towards the surface and composition.

The photographs are finished in custom colour frames, matching each image. Wegner explains: 'The frame acts as a final layer in my work, complementing the image's textual qualities and composition. The work *Pink Point* was made within my studio. I have recently been creating work where the objects are less obvious, concentrating more on colour and shape to create the pictures. I like to think I make images rather than take images and that the camera acts only as a tool in my process.'

Graduating with Honors at the Victorian Collage of the Arts in 2011, Lydia Wegner majored in photography. She has had a number of solo and group exhibitions including 'Melbourne Now' at the National Gallery of Victoria and a solo exhibition at Arc One Gallery in Melbourne. Wegner also attended the Hill End Artist Residency in Regional NSW and is represented by Arc One Gallery.

Margaret Loy Pula

b. 1956 Utopia, Australia

Anatye (Bush Potato) 2015

Acrylic on linen

140 x 140 x 2cm

Margaret Loy Pula was born 'in the bush' at Amaroo Station in Central Australia and grew up in the small outstations at Utopia. Painting her father's dreaming, Loy Pula depicts stories that include country, bush food and ceremonial designs. Her story *Anatye* (pronounced anacha) dreaming is portrayed using a series of fine, detailed dots. The *Anatye* is also known as a bush potato or pencil yam.

'This painting is about my culture', she says. 'That's my father's dreaming. This is from my father's country, that country is called Unjangola'. That area is north of Utopia in desert country. *Anatye* is an aerial view of the growth pattern of the pencil yam. The centre cross is the plant and the four arms forming the cross are the spreading tendrils — at the ends of which the potatoes begin to grow after the rains. The women go out to collect the potato using crowbars to dig up the ground. *Anatye* are then cooked in the hot coals of the fire; they are an important source of bush food for the Anmatyerre people.

Margaret Loy Pula was the first Aboriginal artist to win the 'Waterhouse Natural History Art Prize' in Adelaide and the first female artist to win both the Sunshine Coast Art Prize and the Paddington Art Prize. She is represented by Mitchell Fine Art Gallery.

Martin George

b. 1980 Melbourne, Australia

Embrace 2015

Stainless steel

245 x 120 x 120cm

Martin George's square extrusions are an expression of human form and movement — his own interpretation. At this juncture George finds himself, he says, 'wrestling with the language of minimalism and the desire to breathe expressive narratives into this older form'.

George goes on to quote writer Hal Foster's 1983 article in *Art in America* which notes that when it comes to expressionism, both Kandinsky and any realist are basically the same. 'The realist is trying to represent a reality; Kandinsky is trying to represent imagination or symbolism. Foster writes that the self is either fictitious, socially constructed or a prisoner of the human body.' 'In any case', George continues, 'he [Foster] concludes that true expressionism is linked to many things other than pure animalistic outpouring. It is the combination of considering my own personal preferences and calibration to societal forces that helps guide my path as a sculptor.'

The genesis of *Embrace* came from an image of George's mother Stefica holding his son Max. Through trial and error George worked out the best way for the two abstract forms to intersect, wanting the forms to be formal yet let their fluidity evoke emotion. 'I wanted a sweet narrative to be portrayed in harsh cold stainless steel.'

Martin George is fascinated with shape, geometric sequences and their interaction with the mundane and every day. Through his skills as a fabricator he aims to push the physical boundaries of sculpture. George is currently completing a Master of Fine Arts at RMIT University.

Matthew Allen

b. 1981, Auckland, New Zealand

Untitled II 2015

Silkscreen on raw canvas

102 x 92 x 4cm framed

Matthew Allen's practice emerges from the history of colour-based abstraction — specifically artists that engage with seriality and repetition, such as Joseph Albers and Mark Rothko — as a strategy to understand the relative nature of colour as it operates within painting. Through a series of works Allen explores minimal variations and the aesthetic space opened up via recurrence and difference. Both procedural and formal repetition is used to explore the material and perceptual nature of colour, which, as he says, 'is to some degree resistant and operates outside of strict definable boundaries'.

Untitled II is part of a series that are based on the iteration of a single formal element. Allen explains this as 'an ambiguous image that shifts between allusions to naturalism and abstraction, but ultimately functions as an open structure for material and process to operate within or upon. The various colour saturations, smudges and intermixing of inks serves to highlight a material individuality to the work, while the formal repetition generates a structural dialogue within the work itself and between the other works in the series.'

Matthew Allen's recent solo exhibitions include 'Continue/Repeat?', Sullivan & Strumpf, Sydney 2015; 'Drifts, Witte Arena', Amsterdam 2014; 'The Stone of Impermanence', Cite Des Arts Internationale, Paris 2012; and 'Ruminations on the End', Sydney Non Objective, Sydney 2012. Recent Group exhibitions include 'Summer Show', PS project space, Amsterdam and 'Di Colori', William Wright Artist Projects, Sydney (both 2015). He is the recipient of a Mark Rothko Centre residency, Latvia 2014 and the Moya Dyring Studio residency at the Cite des Arts Internationale, Paris 2012.

Matthew Sneesby

b. 1993 Brisbane, Australia

Scope 2015

Oil on board

120 x 90cm

Matthew Sneesby's art focuses on the role of painting in contemporary visual culture and its capacity to produce compelling surfaces. Through a process of altering, diluting and simplifying, Sneesby attempts to present painting as an active sensory experience rather than an inert pictorial representation, alluding, he says, 'to the phenomenological experience of painting. I intend to activate the audience by modifying preconceptions and expectations of traditional painting, transforming the medium of paint from a mere surface into sense.'

Scope is a work of dichotomous opposites, relying on the relationship between form and formlessness to reference traditional devices of abstract painting. While the works of Mark Rothko, Robert Ryman and Gunter Förg may be dimly echoed in the meticulous process and decisive editing of surface of this work, they remain as shadows, not subject matter. Sneesby explains: 'The intention of the work is to be constantly revealing itself by acting simultaneously as unbounded and resolutely self-contained. The layering of the painting is purposefully ambiguous with colours escaping the surface and brush strokes resisting the natural frame of the board. However this liquidity is rebuffed from within the painting itself with rigid, definitive lines setting clear boundaries. Despite having a border within itself, the work becomes borderless, floating from the surface of the wall.'

Matthew Sneesby completed a Bachelor of Fine Art (2014) majoring in painting and is currently undertaking Honours in Fine Art at Queensland College of Art, Griffith University. Artist Jenny Watson recently selected Sneesby to be part of the Redlands Konica Minolta Art Prize held in Sydney and he has exhibited in galleries in Brisbane and Sydney including the National Art School Gallery, Griffith University Art Gallery, The Hold Artspace and Woollongabba Art Gallery.

Michaela Gleave

b. 1980 Alice Springs, Australia

Waiting for Time (7 Hour Confetti Work) 2014

Video performance executed live via YouTube

16.9, colour, stereo

Waiting For Time (7 Hour Confetti Work) was a live video performance, streamed between Michaela Gleave's temporary studio in New York City and the Gallery of Modern Art in Brisbane on Saturday 10 May 2014, 10am–5pm, Australian Eastern Standard Time. Corresponding with one day of museum opening hours, the performance involved the artist setting off one, hand-held confetti cannon for every minute of the seven-hour duration, the action comprising little more than waiting for the passing of time.

Gleave explains: 'Referencing the history of endurance performance in both it's documentation and presentation, and the now outdated idea of the standard working day so integral to the advent of "clock time", the performance explored compressions and expansions across time and space. Locational and temporal fixity of both performer and audience were skewed as space contracted via the screen and multiplied out through the web.' The artist performing in her time while the results were made visible in another. In *Waiting For Time (7 Hour Confetti Work)* the artist became both a clock as well as being a slave to it, 'repetition rendering an ordinarily short-lived moment of celebration, with the beauty and violence of the confetti explosions serving as little more than a marker of time'. This performance was viewable live on YouTube for the duration of the stream.

Recent group exhibitions in 2015 include 'As if Light Could be Translated', Firstdraft Gallery, Sydney (upcoming); 'Futures', ArtBar at the Museum of Contemporary Art Australia, Sydney (2015); 'Experimenta: Recharge', 6th International Biennial of Media Art, The Lockup Cultural Centre, Newcastle; 'Elemental Phenomena', Griffith University Art Gallery, Brisbane; and 'Taken to Task', Kudos Gallery, Sydney; 'Death/Life', Anna Pappas Gallery, Melbourne.

Patrick Cremin

b. 1989 Australia

Poolside Conflict 2015

Archival chromogenic print

82.2 x 107.6 x 4cm framed

Patrick Cremin's photographic work explores twenty-first century political and social control and individual reactions to this. Originating from a distrust of authority and the misuse of technology by 'big government', Cremin directs the camera close to home, towards sites where individuals attempt to control their immediate environment, seeking photographic evidence of individual resistance.

Cremin explains: '*Poolside Conflict* is part of a larger photographic series documenting suburban sites where individuals have taken it upon themselves to protect their surroundings from perceived or unknown external threats'. The image explores a specific personal suburban space, the backyard pool, presenting a visual simulacrum to highlight the relationship between isolation and conflict. This relationship, one of paranoia and speculation, says Cremin, 'sits inside what theorist Paul Virilio deems, "An administration of Fear", where the rise of publicised global crisis pushes the individual to isolate themselves amidst a rising fear of the outside world. The home becomes a psychological home front, one where the individual can to some degree control the parameters.'

Patrick Cremin was a finalist in the 2014 Ulrick Photography Prize and the 2013 Bowness Photographic Prize. He is undertaking a Master of Fine Art at UNSW Art and Design and is a previous co-director of Archive Space, an artist run gallery in Sydney. In 2014 Cremin held a solo show inside two underground train stations in Sydney with 'Conductors Project' and will be exhibiting his Masters research in Sydney early next year. His work is held in collections in Australia, New Zealand and Hong Kong.

Rachael Archibald

b. 1990 Brisbane, Australia

Furniture (for empty rooms) 2015

Photoshop animation

16:9, colour, stereo, 2:40mins

The creative use of digital technologies allows Rachael Archibald to explore an expanding range of creative possibilities and outcomes. With trackpad and keyboard at hand, her ideas can be produced rapidly, multiplied infinitely, and disseminated instantly.

Archibald explains: '*Furniture (for empty rooms)* is indicative of this synthesis of artistic forms and tropes within a digitally rendered moving image. It conflates historically differing imagery in such a way as to create an eerily harmonious and discreet product. In this video, a glazed Corinthian plinth stands below an amorphous reflective form. Much like a metalised bone or stone, it navigates a mesmerising axis generated by unknown forces. The affect produced by the symbiosis of these two forms is further amplified by the ambient soundtrack (made by Timothy Green, Brisbane) and the vibrant, shifting background that extends beyond the screen into an endlessly enveloping environment vacant for habitation.'

Since completing a Bachelor in Fine Art from the Queensland College of Art, Archibald has established herself within the global digital arts community with much of her work being exhibited both overseas and online. Her foray into the online art community was in the 2014 'New Digital Art Biennale - The Wrong', held at various sites across the web. Recent exhibitions include: 'Long Distance Gallery', Transmediale Festival, Berlin (2015); 'Observe', A-CH, Brisbane (2014); 'Official Office', Recess, New York (2014); 'Bending Light', Home Platform, Bristol (2014); and 'Venturi Effect', Inter Stizio, Venice (2014).

Robert Andrew

b. 1965 Perth, Australia

Residual #1 2014

Steel, concrete, rock, electrical components
89.5 x 242 x 4cm

Family Landscapes #8 2015

Ochres, oxides and chalk on board
49 x 242 x 4cm

Robert Andrew's art investigates denied and forgotten personal and family histories. As someone with a connection to two distinctly different lineages, Andrew chooses to move between the two by constantly cross-referencing the old and the new. He explains: 'In my work I bring together two distinct focuses. One focus is to explore ways to utilise programmable technologies to create visual artworks. The other aspect is my story-telling as an artist with Australian Indigenous heritage. In engaging with my heritage I am presenting historical, cultural, political and personal events that have been ignored, buried and distanced by the dominant paradigms of Western culture.'

Residual #1 investigates the combination of contrasting natural and technology-based materials. Constructed of concrete and steel it has a visual fragility — the possibility of collapse or structural reconfiguration. Over time, as the rock is pulled back and forward over the concrete surface, the mechanical grinding action produces a fine ochre residue. The residue builds up and falls around the base of the machine with the potential to seize the moving parts. The rock used in this work was selected by Andrew's father from his aunt's property in Broome.

Andrew's other work, *Family Landscapes #8*, comes from an ongoing series derived from old photographs of his grandmother and great grandmother who both lived in Broome. Using digitised images he created the works via a machine modelled on a desk-top printer. The wall mounted device intentionally subverts and reverses the printing process. Instead of applying inks the machine fires micro-jets of water which interact with the multiple layers of ochres, oxides and chalks, eroding colours from the substrate to expose the layers beneath. This becomes, in effect, Andrew says, 'a metaphorical and physical palimpsest that scrapes back the surface to re-write previous narratives and create new approaches to these histories'.

Robert Andrew is a descendant of the Yawuru people from the Broome area in the Kimberley, Western Australia. In 2009 he completed a Bachelor's Degree in Contemporary Australian Indigenous Art and an Honours Degree in Fine Arts at Griffith University. He is now continuing post graduate studies for a Doctorate in Visual Arts at Griffith University.

Sam Martin

b. 1985 Victoria, Australia

Harmolodics 2015

Oil and acrylic on hessian

97 x 80 x 4cm

In explaining his art Sam Martin states: 'Michel Foucault suggested that Edouard Manet "could not represent distance",¹ and that because of this Manet's paintings unavoidably reproduce the woven surface of the canvas through the image we see.² Rosalind Krauss sees the grid as a tiny "fragment cropped from an infinitely larger fabric", but also as something that functions as a 'mapping of the space inside the frame onto itself'.³ The grid and the weave of the canvas have been recurring elements in my practice to date. These components have been used as a platform in which to explore painterly concerns such as repetition, occlusion, constraint, colour and improvisation.'

In *Harmolodics*, the painting's substrate is woven together from strips of hessian so as to magnify the characteristics of traditional canvas and painted marks laid down onto the surface. The painting is an improvised collision of automatic scribbles, ornamental patterns and single line motifs that, as Martin describes, 'weave in and out of presence as the woven hessian asserts itself over the gesture'.

In 2009, Martin completed a Bachelor of Fine Arts (Honours), majoring in Painting. Solo shows include 'For the Problem is No Longer' (Arc One, Melbourne 2014) and 'Windows for Sheets' (Caves Gallery, Melbourne 2015). Selected group exhibitions include 'Bloop or Hypotension Can Be Fun !!!!!' (Charles Nodrum Gallery, Melbourne 2013) and 'Depthless Flatness' (Incidents Above a Bar, Melbourne, 2014). Martin is represented in the Artbank and Joyce Nissan collections and several other private collections.

¹ Michel Foucault, *Manet and the Object of Painting* (London: Tate Publishing, 2009). First delivered as a lecture in 1971 in Tunis. 41.

² Specifically: Edouard Manet, *The Port of Bordeaux* (1871), oil on canvas, 63 x 100cm, Feilchenfeldt Collection, Germany.

³ Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (The MIT Press, 1985). 18.

Scott Morrison

b. 1982, Bowral, Australia

plume 2015

HD Video

16:9, colour, stereo

09:56 continuous loop

Scott Morrison's practice finds inspiration and influence through the concepts and practice of early experimental video and film, focusing on the framing and editing of material within the captured images rather than the use of conventional dramatic devices to present his thematic concerns. Morrison is intrigued by the way the moving-image can present abstractions, interpretations and deconstructions of time and place through the use of multi-channel installation and circular loop based playback of material. Morrison explains: 'I see it as an infinite palette where I can create unique language and meaning through the abstraction of recorded sights and sounds. Through the re-imagining of familiar experience (the natural world) I look to challenge our understanding of the world and in turn our place within it.' His work is also indebted to cyclical and repetitive musical composition, using appropriated techniques as tools for breaking down and expanding the concept of linearity within the moving-image.

The work *plume* uses selected material from a 2014 residency in Banff, Canada. Each evening Morrison set his equipment up at high vantage points looking out across the various plains of, what he describes as, 'epic and sublime nature'. The video aims to encapsulate this experience and reflect the internal response it prompted within him. The revealed landscape could be anywhere; it doesn't directly reference its locale. Rather, the work seeks to act as metaphor for the experience of the search for place, for safety and for home.

Morrison's work has been shown extensively in exhibitions, screenings, DVD releases and live performances both nationally and internationally. He has presented work at the Tate Modern, London, National Gallery of Australia and Gertrude Contemporary, Melbourne among others.

Sha Sarwari

b. 1983 Afghanistan

national icon 2014

Digital Print, Hahnemule Photo Rag Matt paper
102 x 92cm framed

Sha Sarwari is a multidisciplinary artist based in Brisbane. He was born in Afghanistan and belongs to the Hazara ethnic group. In 1999, Sawari left his home country and came to Australia as a refugee. Through his art practice, Sarwari explores notions of freedom and peace and what it means to be human. Often reinterpreting found objects or recontextualising images to create new meanings, to explore notions of identity as well as the social and political discourse surrounding asylum seekers and refugees. Sawari explains: 'In the last 15 years the numbers of asylum seekers has increased and they are not generally welcomed in Australia. Both refugees and asylum seekers are interned in detention centres, around the country and off shore, often for long periods in harsh conditions — these conditions attract criticism internationally as contravening human rights'.

national icon appropriates Max Dupain's iconic 1937 photograph *Sunbaker* (c. printed 1975), which has been described as 'quintessentially Australian' and often associated with the image of Australia as a safe, relaxed and welcoming destination. Through the process of appropriation, Sawari raises questions about our notions of national identity. The artwork also acts as a metaphor for the hopes and dreams of thousands of people seeking safe refuge from persecution. Sawari's aim is not only to raise awareness of the issues faced by refugees but to convey the idea that offering refuge, from the destructive power of war, may be the most effective way of maintaining peace.

Sarwari holds a Diploma of Graphic Design and is currently undertaking a Bachelor of Fine Art, Queensland College of Art, Griffith University. Since 2011, his work has been included in several group exhibitions. In 2014 he was a finalist in *GAS – Graduate Art Show* at Griffith University Art Gallery.

Tai Snaith

b. 1980 Melbourne, Australia

Portrait of a Sunday Painter 1 2015

Mixed media

50.8 x 40.6cm

Portrait of a Sunday Painter 2 2015

Mixed media

40.5 x 29.5cm

Portrait of a Sunday Painter 3 2015

Mixed media

35.5 x 25cm

Tai Snaith is an artist whose practice incorporates roles of curator, producer and writer as well as maker. Snaith's art is primarily concerned with the idea of conflation across female identity, time and practice. Since 2012, she has had a growing interest in the idea of the 'forgotten woman' in art history — the kind of character the patriarchy conveniently overlooks, or puts into the 'too hard' basket.

In her current project, *Portrait of a Sunday Painter*, Snaith writes and curates fiction which she then illustrates, creating a kind of meta-fiction between her life and work and that of the fictitious character she invents. She is interested in exploring the complex nature of female identity in contemporary art and the notion of a 'Sunday painter' or 'design painter'. In this current series she has created a fictitious painter called Giogia de Vivre who exists in an indefinite point in history. As part of the project, she has self-published a book of possible portraits, which is exhibited here alongside three of the original paintings. An integral part of the book is Snaith's curation of a group of texts from six of her peers, all female Melbourne-based painters (in real life) who have each created different biographical details of the fictitious female's past.

Snaith has exhibited her work widely within Australia and is collected in numerous private and public collections. She has written for *Art & Australia*, *Architecture Australia*, *Artlink*, *Houses* magazine, *Artichoke*, *Yen* and *un Magazine*. She is a visual arts reviewer on TripleR radio; and has worked as a producer for the Next Wave Festival, Melbourne Fringe Festival and Melbourne Emerging Writers Festival. She has two children and has published two children's books with Thames and Hudson.

Tim Woodward

b. 1985 Brisbane, Australia

Diversification quotes and questions 2015

Pendant lamp, speaker

Variable dimensions approx. 270 x 70 x 70cm

Tim Woodward is a Melbourne-based artist whose practice moves freely across mediums, forms and ideas and typically engages with processes of editing, free association and re-imagining. Previous artworks have manifested across a range of media incorporating sculpture, video, writing, installation, drawing and public events.

Woodward's artwork *Diversification quotes and questions* presents a new sound-activated sculpture. The work continues to explore his ongoing interest in the influence of an authorial voice in relation to objects, as well as the agency of voice operating in the absence of a body.

In 2006, Tim Woodward graduated with Honours from Queensland University of Technology. He has exhibited widely in Australia and internationally, most recently with solo exhibitions at Darren Knight Gallery (Sydney), TCB art inc (Melbourne), and F.A.K/Geomuseum (Münster). In 2014, he undertook a residency at Cité Internationale des Arts, Paris with a Scholarship from the Art Gallery of NSW, and in 2010 a three month Asialink residency at Cemeti Art House, Jogjakarta. He has been awarded the Australian Artists Grant NAVA (2014), Australia Council Visual Art Travel Fund (2014), The Art & Australia/Credit Suisse Contemporary Art Award (2012), The Ian Potter Cultural Trust Grant (2012) and the Melville Haysom Memorial Art Scholarship (2011). Woodward is represented by Darren Knight Gallery, Sydney.

Yannick Blattner

b. 1987 Speyer, Germany

Monobloc Sunset 2015

Beach towel upholstered lawn chairs

83 x 225 x 46cm

Yannick Blattner is a Brisbane-based visual artist. His practice is primarily concerned with the dichotomies, contradictions, and paradoxes of Australian identity. The temporal and [phenomenological](#) experiences of Australian culture and the adaption of identity are central to Blattner's investigations. Exploiting the potential for humour he creates ambiguity and tension between the veneration and critique of traditional paradigms. He utilises culturally iconic symbols, objects, and images, appropriating and re-contextualising source material to re-evaluate cultural phenomenon and identities. Blattner's practice relies on a funny/serious dichotomy with undertones of humour, mockery and satire.

Blattner's work *Monobloc Sunset* makes use of the culturally ubiquitous mass-produced lawn chairs in a game of form versus function and culture as commodity. Neatly upholstered with beach towels, the modified chairs sport a cliché palm tree sunset design. The combination results in a sweat absorbent less standardised set of chairs. Arranged in a row the repeating pattern constructs an artificial sub-tropical sunset. The work is a banal and idealised reflection of a sub-tropical beach lifestyle. Superior to its original form in practicality and cultural significance, Blattner turns the universal monobloc chair into an object of a particular cultural orientation. As he puts it: 'A superficial and self-conscious culture wrapped up in projecting a specific and permissible identity.' Blattner's interest in Queensland's sub-tropical identity comes from a point of ambivalence and resistance.

Blattner has a Bachelor of Fine Art with first class honours from the Queensland University of Technology (2014). He was a recipient of the inaugural Hild Chenhall Scholarship (2012) and has had several solo exhibitions including: 'All Gone Shane Warne' at Inhouse ARI (2013), 'Low Blow' at Spiro Grace Art Rooms, (2014) and 'Heatwave' at Zeppelin Projects in Melbourne (2015).