

*The GAS:
Graduate Art
Show*

28 November 2013 - 7
February 2014

Exhibition
Labels

THE GAS ▶

Graduate Art Show 2013 & The Survey Co. Art Prize

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Bianca Mavrick

Carol McGregor

Carol McGregor and Glennys Briggs

Kate McKay

Zoe Porter

Sarah Poulgrain

Jake Roden

Amanda Wolf

Bridgette Shepherd

Anna Wotherspoon

> **THE GAS** is an annual exhibition at Griffith University Art Gallery [GUAG], showcasing art by QCA Undergraduate, Honours, Masters and Doctoral students, all 2013 graduates from the faculties of Contemporary Indigenous Art, Fine Art (which includes Jewellery and Small Objects, Painting, Printmaking, Sculpture), and Photography.

Griffith University Art Gallery is the flagship public art gallery of Griffith University. It curates and tours new solo projects and group exhibitions throughout the year, bringing Australian and international contemporary art into the QCA campus and to the wider community. THE GAS is the only student exhibition we present each year, an exciting event in our exhibition program.

THE GAS represents a snapshot of artists' current interests and methods of working, including artwork that engages with cultural and personal histories, performance, social documentation, and the intersections of art, science and technology. The artists express diverse ideas through visual languages that are delivered in serious, considered and sometimes playful or humorously inflected tones. The artists in THE GAS have distinct 'voices' and we hope you enjoy the surprising, perhaps challenging, and inspiring outcomes of their work.

GUAG proudly acknowledges the generous support of The Survey Co., the cool Brisbane laneway eatery, for its sponsorship of a \$2000 prize, awarded to a talented graduate exhibiting in THE GAS. The 2013 Judge is renowned artist Luke Roberts (aka Pope Alice). This year GUAG also inaugurates two additional \$500 prizes, awarded to artists Highly Commended by the judge.

The Survey Co. Art Prize Judge: Luke Roberts

THE GAS Selection committee: Ellie Buttrose, Naomi Evans, Grant Stevens

Robert ANDREW

Bachelor of Fine Art (Honours)

b.1965, Brisbane, QLD, Australia

Descendant of the Yawuru people, Kimberley, Western Australia

Moving Out of Muteness - Nganga (language) denied 2013

mixed media: aluminium, chalk/ochre, technology, water

110 x 330 x 20 cm

Robert Andrew aims to uncover, reveal and re-present aspects of Australian indigenous history that have been previously hidden, distorted and denied.[1] In doing so, he draws on his experiences as an urban artist with Indigenous heritage, as well as the histories of found objects, repurposing these and combining them with new technologies.

This work is an exploration of mechanical palimpsest.[2] Palimpsest refers to a piece of writing material on which later writing has been superimposed on effaced or erased earlier writing.[3] By systematically printing precise, high-pressure water pulses to a vertical surface, Andrew's machine expands and inverts contemporary digital printing processes. Beneath a white surface, the water reveals a multi-hued substrate of ochres as it forms words drawn from the Yawuru language. Gradually the hidden background becomes multi-hued foreground, while the water and ochre residues make their own patterns outside the confines of the machines imposed binary logic. The abrasive sound of the water injector is akin to tearing or scraping, reinforcing the idea of erasure or scraping back.

As Andrew states, 'this performative machine is able to erase words of an oppressive, conquering language in order to uncover words from the language of my Indigenous ancestors'.[4] *Moving out of Muteness* suggests the unique potential of art to make the invisible visible, manifesting the process by which all histories are written by excluding innumerable voices, while also reversing this process.

Andrew has participated in several group exhibitions in Brisbane and Newcastle, and has received numerous private and public commissions, several involving 3D Animation visualisation.

Nicola Scott, 2013

1. Robert Andrew, artist statement 2013

2. *ibid.*

3. Definition: *palimpsest*, Oxford University Press, London, <<http://www.oxforddictionaries.com/definition/english/palimpsest>>, viewed 15 November 2013.

4. Andrew, artist statement.

Karika ASHWORTH

Bachelor of Fine Art

b.1976, Johannesburg, Kwazulu Natal, South Africa

***Comforters* 2013**

condemned hospital linen

25 x 15 x 15 cm

The suspended forms of Karika Ashworth's *Comforters* installation are contradictory. Simultaneously inviting and repelling, they are at once deeply intimate and highly public. Soft, calming, blue tones and organic, twisted shapes instinctively trigger associations with care and nurturing, unsurprising considering the fabric is salvaged from hospital linen. Ashworth's careful use of this heavily loaded material has formed the backbone of her recent practice, which focuses on 'the systems, processes and emotions that surround death and dying'.^[1]

Condemned hospital linen refers to any laundry items processed at a hospital that have become unfit for use and are destined for incineration.^[2] Ashworth's works draw a parallel between the condemned linen items and dying hospital patients, flatly noting their shared systematic anonymity and the similarities between the processing and disposal of each. It is particularly significant that the fabrics which construct *Comforters* twelve bulging forms are sourced specifically from female hospital gowns, as the installation embodies and memorialises the stories of daughters whose mothers have passed.

The low hum surrounding the installation is the collective murmur of the twelve women's voices, emitted from speakers embedded in each of the forms. Some of the stories are challenging and uncomfortable to listen to. In Ashworth's installation these moving narratives are presented rawly and honestly, reminding us that comfort can be found amidst even the most painful circumstances. *Comforters* reflects on the perpetually complex nature of the mother-daughter relationship, continuing even in and after death.

Ashworth graduates from the Queensland College of Art in 2013 with a Bachelor of Fine Arts. Her work has featured in group exhibitions including Zammit Projects' *The Proposal* (2012), Redcliffe City Art Gallery's *Across the Threshold* (2012), and the 2011 and 2013 *Exist* festivals.

Lisa Bryan-Brown, 2013

1. Karika Ashworth, artist statement, 2013

2. Karika Ashworth, conversation with the author, 13 November 2013

Alyson BAKER

Bachelor of Digital Media

b.1960, Burton-on-Trent, Derbyshire, England

***Pure Mathematics I* 2012**

Boating rope

100 x 100 x 100cm

***Pure Mathematics II* 2013**

cotton

9 x 9 x 9cm

Alyson Baker is an interdisciplinary artist working across a range of mediums including printmaking, drawing, sculpture and performance. Her works *Pure Mathematics I* and *Pure Mathematics II* juxtapose geometrical forms and knitting to create complex handcrafted objects that examine the interplay between stability and fragility.

Baker's background in architecture and applied science informs her current body of work. Interested in mathematical shapes, Baker has used the basic form of an equilateral triangle - known for its strength and stability - to create two twenty-sided stellated isohedrons. Baker crafted these forms by knitting together commercial boating rope - a strong, synthetic material used to secure large objects. When knitted, these rigid geometric objects become soft and fragile; seemingly at risk of unraveling with the slightest force. This interplay between order, symmetry, precision and instability has resulted in delicate forms that are both complex and aesthetically pleasing.

Baker was born in Derbyshire, England, and will complete her Bachelor of Digital Media, majoring in Fine Art at Griffith University in 2013. She has exhibited in galleries across Queensland, including a solo exhibition, *Close Connections*, at Rabbit + Cocoon Gallery in 2013. Baker was a finalist in the Cancer Council Art Award travelling exhibition in 2012.

Kylie Spear, 2013

Chenaya BANCROFT-DAVIS

Bachelor of Contemporary Australian Indigenous Art
b.1992, Grafton, NSW, Australia
Gumbaynggirr people

***Brolga Dreaming* 2013**

Lino print
117 x 80 x 2.5cm

Over the past year Chenaya Bancroft-Davis has undertaken extensive research into a particular aspect of Aboriginal storytelling, exploring its value and meaning by dealing specifically with stories relating to her tribe. This process involved deep investment into uncovering familial history, spending much time investigating stories told by her elders. It was from this research that Bancroft-Davis created *Brolga Dreaming*, which ultimately became a way for her to be able to share the history of her Ancestors with present peers and future generations.

The story from which Bancroft-Davis takes her inspiration is that of Birugan, an important mythological being of the Gumbaynggirr people of the Nambucca region. The artist explains,

‘Birugan’ was a name used as a peculiarly manifold male deity, or a general term applied to the hero of many myths... [It] is difficult to reconcile the claim of the Elder men that Birugan is their god with the fact that he is killed in so many of the legends.[1]

This print refers to one version of the myth in which Birugan’s mother-in-law witnesses his death, and in going to view his grave promises to turn into a Brolga. Taking inspiration from this myth, Bancroft-Davis brings together the rich ancestral history and reference of this work with a strong artistic sense for line, movement, and composition. In doing so, this print holds close ties to a sense of cultural identity and place, serving not only as a highly personal and striking document of her history, but too of vitally continuing this history in a way that connects people, time, and place.

Chenaya Bancroft-Davis graduates this year with a Bachelor of Contemporary Australian Indigenous art. Bancroft-Davis has exhibited in numerous group exhibitions at spaces including Drawing Point Gallery; Love Love Studio; and The Swich Contemporary Art Space. She has also participated in the Aurora Indigenous Scholars international study tour, as well as the Wesfarmers Arts Indigenous Leadership program facilitated through the National Gallery of Australia.

Laura Brown, 2013

1. Chenaya Bancroft-Davis, artist statement, 2013

Daniel CABRERA

Bachelor of Photography (Honours)
b.1981, Fairfield, NSW, Australia

Who is Dani Cabs? 2013

Video performance

Three HD videos, colour, sound each 4:21mins

Often being asked, and in turn asking himself, 'Where are you from?', Daniel Cabrera's practice has for the past few years dealt with questions of identity and nationality. This experience of constant questioning has led him to acknowledge this background, whilst in doing so bestowing a certain space for the challenging of this identity. A first-generation Australian of Latino background, Cabrera plays on the potential stereotypes to be found, imposed, or extracted from both the culture that surrounds, and is resultantly internalised, by the artist.

Who is Dani Cabs? presents a series of short skits that enact these experiences, playing out imagined characters and real-life experiences alongside each other. With each of these videos composed similarly, with a deliberate outfit, accented voice, and designed backdrop, Cabrera confuses the distinction between real and false. By doing this he leaves open the viewer's interpretation, which has to rely on assumption and inference: precisely the reflexes which we so often draw on in our desire to determine a person's identity.

The performances serve at once as forms of comedy, research, and experimentation on self-identity. In this way the work serves not only as a kind of testing ground, but also as a way for the artist to introduce himself directly to his audience. By leaving these possible responses open, Cabrera suggests the ways in which we might both deal with the constant necessity to determine one's identity, as well as how we might handle these ideas when asking the question of others.

Daniel Cabrera graduates with a Bachelor of Photography with Honours. His artistic and documentary works have been exhibited at spaces including the Queensland Centre for Photography and Joshua Levi Galleries. Cabrera has also curated numerous projects with artist-run spaces such as Bleeding Heart Gallery, Love Love Studio, The Hold Artspace, and the Brisbane Institute of Art.

Laura Brown, 2013

Amy COMMINS

Bachelor of Fine Art

b.1988, Sydney, New South Wales, Australia

***Synthetic Authenticity* 2013**

acrylic endlighten sheets, led lights, iPad, various plants and succulents, foil curtain, plasticine, crazy slime, artificial flowers, various rocks and minerals

250 x 100 x 60 6 minutes (looped)

Amy Commins creates installations that evoke their own kind of uncannily formed alternative, almost imagined situations. These elicit the sense of something having come out of a surreal, lucid dream or a brilliant psychedelic mindstate as we grasp at their slippery logic and search for its inherent meaning to our lives today.

Rather than imaging a morphing, pulsating landscape in paint to conjure these surrealist visions, Commins brings together objects and materials that might be found on any given day: a pot plant, an iPad, or a Diet Coke can. What makes these miscellaneous items take on new meaning is the careful way in which they are composed, coming together in symmetry to resemble no less than an altarpiece around the glowing screen of a familiar tablet device.

It is the combination of these uncanny objects, when washed in the hues of LED string-lights, which simultaneously deflects and reflects our Facebook-centred lives. In this way, Commins's work *Synthetic Authenticity* proposes questions about our tenuous relationship to nature, and indeed to the nature and character of technology as it increasingly mimics and replaces aspects of the natural world.

Amy Commins graduates this year with a Bachelor of Fine Art. She has previously exhibited in a number of group exhibitions with local artist-run spaces, including Bleeding Heart Gallery, Jugglers Artspace, and Witchmeat Ari. Commins is also currently an in-house artist with Silo Arts and Records.

Laura Brown, 2013

Freda DAVIES

Bachelor of Fine Art (Honours)
b.1992, Maleny, Queensland, Australia

***The Blue Hour* 2013**

Gouache on Paper
14.5 x 13.5 x 0

Freda Davies's studio practice is primarily concerned with the medium of paint and its ability to translate sensory experiences. Her work *The Blue Hour* forms part of this ongoing investigation, where the artist's observations in natural and built landscapes are reflected through shapes, varying colours and texture.

Davies explores these sensations and experiences through minimal, abstracted forms such as arches and rectangles. Combined with a refined palette of pinks, blues and neutral colours, Davies captures the emotions elicited during her time spent in various environments. Contemplations on the vast nature of landscapes, or subtle fluctuations of light within an architectural structure are expressed through delicate brushstrokes and subtle textures. The small scale of Davies's paintings aids this communication, heightening the sense of intimacy occurring between audience and artwork.

When placed in the gallery, Davies's simple yet evocative paintings encourage quiet investigation; similar to the circumstances under which they were created. This forms a reciprocal relationship between artwork and audience, where the painting acts as a device for peaceful contemplation.

Davies is an emerging artist based in Brisbane and will complete her Bachelor of Fine Art with Honours at Griffith University in 2013. She has exhibited in galleries across Queensland and held her first solo exhibition, *Wide Open Spaces*, at Brisbane's ACH Gallery in 2012.

Kylie Spear, 2013

Simon DEGROOT

Bachelor of Fine Art (Honours)
b.1981, Brisbane, QLD, Australia

***Zoom and Bored* 2013**

oil on canvas
167 x 183.5 x 3

Simon Degroot's works-in-public are a salient feature of Brisbane's urban landscape. Painted murals (13 in total), including *Rhizome* at 332 Montague Road, West End, and *King Castle* at Iceworks, Paddington, demonstrate Degroot's critical interest in how spaces (both urban and pictorial) are structured.

Zoom and Bored represents Degroot's most recent suite of work, 'Titanium Anvil', exhibited at The Hold Artspace earlier in 2013. The exhibition brought together a series of paintings built from layered abstract shapes, colour fields and high contrast gradients.

These works, like *Zoom and Bored*, refer directly to the way an image is composed from basic units; representing arc segments, zig-zags and negative spaces as subject matter, in this case, using strips of landscapes drawn from cartoons and comics. While zooming-in on the building blocks of pictorial space, Degroot also makes a visual analogy with the construction of spaces in urban environments.[1] According to the artist, his depiction of soft curves, mechanical parts, arcs and planar shapes 'reference two-dimensional representations of industrial and architectural devices used to create space.'[2]

Simon Degroot completed his Bachelor of Fine Art in 2012 and this year finalises his Honours at the Queensland College of Art. Since 2004 he has held over 20 solo exhibitions around Australia and participated in over 15 public projects in urban sites around Brisbane and Sydney.

Kathryn Sawyer, 2013

1. Danni Zuvela, Thralldom, Blank_Space Gallery, Sydney, <<http://blankspacegallery.tumblr.com/post/25088247187/simon-degroot-maintain-pleasure-personally>>, last viewed 13 November 2013.
2. Simon Degroot, artist statement, 2013.

Paul EVES

Bachelor of Fine Art

b.1962, Bracknell, Berkshire, England

***Open Up and Bleed* 2013**

collagraph print

89 x 134cm

***Somewhere* 2013**

collagraph print

89 x 134cm

Paul Eves's work explores the process of printmaking using collagraphic techniques, often making use of salvaged materials. Through the unique textures and prints to be found in these leftover and forgotten elements, Eves pushes even further the cycles of renewal, decay, and destruction that the things around us must ultimately face.

With such a vast terrain of disused materials to choose from, Eves looks toward the information and patterns found in visual culture, music, and the poetry of the written word. The title of this series, 'My Wall', might refer to the artist's wall of inspiration and the information he constantly revisits, reuses, and in turn destroys in order to make his art.

Through the evidence of a highly physical artistic process of ripping, slashing, gouging, and scratching, Eves's prints hold a visceral presence whilst also visually resembling the sturdy perseverance of the trunk of an ancient tree. In this way the work offers a kind of silent rhythm; like the concurrent comfortable silence and panicked sense of alienation that indeed the confines of walls can make us feel.

Paul Eves graduates this year from a Bachelor of Fine Art, majoring in printmaking. Previously, Eves has been included in a number of group exhibitions at spaces including Woolloongabba Art Gallery and The Box. Within the past year he has also curated projects in these spaces, as well as taking part in the Hong Kong Graphic Art Fiesta.

Laura Brown, 2013

Krista GARDNER

Bachelor of Fine Art
b.1989, Brisbane, Queensland, Australia

***Cabinet of Curiosity* 2013**

oil on canvas
70 x 60 x 5cm

***Waiting* 2013**

oil on canvas
70 x 60 x 5cm

Figurative painting occupies multiple temporalities: namely, narrative time implied by the content of the painting as an image, and durational time involved in painting as a process or event. Krista Gardner's painting practice emphasises the interface between these different experiences of time in order to suggest the connection between materiality and memory.

In these paintings, Gardner's translucent washes of colour and spare but suggestive lines demonstrate how paint is an apt medium with which to metaphorically represent the complex, layered nature of this connection. As Gardner describes,

In painting, the representation of figures in moments of silent contemplation, reverie and internal thought has the ability to draw the viewer into a similar state... I am fascinated by these quiet moments in everyday life, where people lose themselves internally and express a human vulnerability.[1]

Cabinet of Curiosity and *Waiting* function as both imaged representations of this process of mental and emotional transportation, while also existing as objects that mark the time and place of their making. The viewer is invited to engage both on a physical level with the painting as a material record of the artist's movements, while also at a semiotic level, as a collection of signifiers onto which they are encouraged to project, and reflect upon, their own personal narrative.

Gardner is a Brisbane born artist who has previously undertaken study at the Royal Melbourne Institute of Technology and Curtin University Australia. From 2010 to 2013 she completed her Bachelor of Fine Arts at Queensland College of Art, Griffith University. Gardner has participated in group exhibitions locally.

Nicola Scott, 2013

1. Krista Gardner, artist statement 2013

Bridie GILLMAN

Bachelor of Fine Art (Honours)
b.1990, Brisbane, QLD, Australia

***Untitled (orange with mum's painting)* 2013**

Mixed media
200 x 150 x 100cm

Bridie Gillman's studio practice is concerned with translating cross-cultural experiences. Drawing from her background living in both Australia and Indonesia, Gillman's current body of work combines found objects with painting and installation to investigate ways in which materials can elicit memory and articulate experiences with the unknown.

Gillman's work *Untitled (Orange with Mum's Painting)* initially resembles a makeshift wooden hanging rack. A thin yellow rope falls from an orange bamboo cross beam, supporting a small collection of found objects - a plastic banana, a small globe, spoon and rock - in a netting bag. A colourful painted canvas juts out from one of the racks vertical poles, depicting a simple still-life composition created by the artist's mother.

While at first her works may appear haphazard, Gillman's elegant constructions combine disparate elements to encourage the formation of new meanings. Gillman sources materials from her local surroundings in Brisbane and abroad in Indonesia. Chosen for their colour and form, Gillman's materials are a combination of domestic, foreign and intimate. Removed from their original location and recontextualised within a gallery environment, her objects create a space for contemplation; a certain colour of paint may signify a geographical location in Indonesia, or a found object may elicit a childhood memory. When displayed together, each element in her installations helps form a larger yet unresolved dialogue; Gillman discloses only fragments of information while the audience is encouraged to fill in the gaps in the narrative.

Gillman is an emerging artist based in Brisbane. She has exhibited nationally and in Indonesia, including a recent solo exhibition 'Baggage Claim' at Witchmeat ARI. Gillman has also exhibited in the EXIST-ENCE 5 Performance Art Festival and BARI Festival in Brisbane.

Kylie Spear, 2013

Hillary GREEN

Bachelor of Photography (Honours)

b.1971, Culver City, California, United States of America

***Carter Washington* 2013**

***Honey Brown* 2013**

***Preston 'Oreo' Dillinger* 2013**

From the series **Black by Popular Demand**

Digital photographic image. Ultrachrome K3 ink on photo rag pearl
dimensions variable

Ideas of selfhood, representation and performance have been a continuing interest in the photographic practice of Hillary Green. In her previous works, this has been seen in portraits of others; her subjects include a cast of circus and drag artists, whose characters lend themselves to hyperbolic or exaggerated versions of self-representation.

In this series of work Green herself becomes the focus, performing as both author and subject. Green question notions of authenticity and the stable self, whilst examining the relationship between representation and portraiture. She comments of the work;

Turning the camera upon myself I question, how can one ever know the 'real' person when our self-concepts, our self-representations and corporeality are in a constant state of construction? How too can I ever be certain that I know myself? [1]

The vividness of the photographs creates a sense of the hyperreal, drawing further attention to the over-constructed nature of identity, gender and culture.

Hillary Green held a solo show at Judith Wright Centre of Contemporary Arts, 'Behind the Velvet Curtain' in 2009. She has recently been included in group exhibitions at the Queensland Centre of Photography, Lust for Life Gallery, and the Museum of Brisbane. In 2011 she was a finalist in the Lord Mayor's Photographic Awards.

Amy Clare McCarthy, 2013

1. Hillary Green, artist statement, 2013

Jenna GREEN

Bachelor of Fine Art
b.1987, Sydney, NSW, Australia

***Personal Life Plan* 2013**

Table, large format inkjet print, Ikea Frosta stools, Ikea Antifoni lamps, projection, note book
200 x 200 x 300 / 00:12:02 (looped)

Personal Life Plan presents the current iteration of Jenna Green's ongoing, unfolding project to attempt to collate, address, summarise, and plan her life as she knows it. As any such task would require, Green has taken from her past experiences, her present preoccupations, and future speculations for how her life has transpired up until this point, and where it might go from here. Initiated during a period of personal crises, the experience of anxiety and anticipation about where our lives could be headed is one that we might all relate to.

A mammoth task, Green set out to transpose every aspiration, fear, goal, judgment, regret, and challenge that she could think of. Transferring these elements from her internal monologue into an expanding physical and digital mind map, the work invites the world outside of this headspace into the equation as now a viable and influential part of this dynamic. Viewers may engage with the work on a number of levels, from simply looking in to actively annotating and altering the nature of the work itself.

It is perhaps the potentially participatory nature into a document that is ultimately so personal to a singular person that creates a certain degree of voyeurism. In perusing Green's statements and plans, and in the process making judgments of our own, we as viewers might assess our own positions in relation to the complexity of each other person, as well as in relation to the nature of the technologies that allow us to mediate and communicate these ever-shifting complexities.

Jenna Green graduates with a Bachelor of Fine Art, majoring in Sculpture. She has taken part in a number of group exhibitions and artist-run projects, including organising Shop Pty Ltd, a collaborative, participatory project held on James Street in 2012. Green has also been awarded the Griffith travel scholarship, and has undertaken internships with Eyeline Publishing.

Laura Brown, 2013

Emily May GRIFFIN

Bachelor of Photography

b.1993, State College, Pennsylvania, United States of America

Untitled (from the series *The Springtime*) 2013

Digital photograph on Enhanced Matte paper

350 x 750 x 0cm

Emily May Griffin is a photojournalist with an ongoing commitment to document 'the spirit and voice of young people'.^[1] Griffin's process in her work involves incessant shooting and becoming as close as possible with her subjects, and she has previously travelled around Queensland photographing rural youth culture. In this series the artist has worked closer to home, capturing her own experiences in Brisbane.

The images in this series have an emphasis on the everyday, which Griffin is able to lift through the technical skill of her photography. The moments depicted may indeed be familiar to anyone who has lived in a share house; piles of washing up, unmade beds, and passed out friends. Together the images give the broad feeling of these young people's lives, with perhaps the most striking sentiment being the sense of togetherness of the subjects; from chipping in to clean up or sharing a simple meal together. Griffin describes the series as evoking 'the feeling of invincibility, camaraderie, freedom and the spirit of making do with what we've got' that make up her experience of being young.^[2]

Griffin is a graduate of Queensland College of Arts Bachelor of Photography (Photojournalism and Sculpture). In 2013 Griffin won first prize in the Queensland Community Foundation Photojournalism Awards. She has previously shown her work in exhibitions at the Brisbane Powerhouse and Emerald Art Gallery.

Amy Clare McCarthy, 2013

1. Emily May Griffin, artist statement, 2013

2. *ibid.*

Dale HARDING

Bachelor of Fine Art (Honours)

b.1982, Moranbah, QLD, Australia

Descendant of Bidjara and Ghungalu peoples, Central Queensland

bright eyed little dormitory girls, Margie and Mors 2013

found hessian sacks, box, tissue paper, mohair thread, graphite
10 x 350 x 350cm

Bright eyed little dormitory girls, Margie and Mors broaches the story of the artist's Nanna; representing visually her experience living on a mission dormitory. Harding's practice functions as a type of truth telling; highlighting personal stories unrecognised within the timeline of Queensland's official history.

Prose inscribed on the Griffith University Art Gallery wall is part of the work: 'bright eyed/little dormitory girls/un-protected and restricted/in gods name/good lord'. The text recalls the control of indigenous persons in church-run missions; relegated to domestic servitude, stricken by poverty and vulnerable to violent acts. The prose negotiates both oral and written histories, making this story both audible and visible through the act of writing.

Bright eyed little dormitory girls, Margie and Mors draws an analogy between the white walls of the Gallery (which control the context of art) and gaps and silences surrounding the subjugation of indigenous culture.[1] The space over, under and around Harding's installation implies that there is both scope and exigency for indigenous stories to be told. Harding activates white space as a metaphor for silence, which oppressively erases or whites-out the difficult realities of Australian history.

In 2013 Harding completes his Bachelor of Fine Art with Honours. Still in the early stages of his career, Harding's work has received critical attention and has been included in a number of high profile exhibitions. In 2013 these include *String Theory: Focus on Contemporary Australian Art*, Museum of Contemporary Art, Sydney (touring), and *My Country, I still call Australia Home: Contemporary Art from Black Australia*, Gallery of Modern Art, Brisbane.

Kathryn Sawyer, 2013

1. Dale Harding, artist statement, 2013.

Hyung Jin LEE (aka Genie LEE)

Master of Arts (Visual Arts)
b.1977, Korea

***What is your security blanket?* 2012**

photographic installation
200 x 300 x 0.1cm

Most of us at some stage have been asked 'If you were trapped on a deserted island and could only take one thing with you, what would it be?' While this is usually a light-hearted question, interdisciplinary artist Hyung Jin Lee (also known as Genie Lee) has attempted to dissect its serious implications for those who are forced to choose between their most precious belongings.

Informed by her experiences as an immigrant, Lee observed that when packing to move abroad, her decisions on what to take with her were not always based on functionality or price. Often, sentimental value took precedence over usefulness. Lee concluded that the choices made in these situations reveal significant truths about who we are and what we cherish; the objects that we turn to in the face of uncertainty and loss become signifiers of our identity.

Lee has collected an extensive series of photographs and stories documenting the various objects people would select to take with them on a long journey. This process has resulted in an engaging installation that, at its core, examines our conceptions of identity and value. Exposing shared connections between diverse individuals, Lee's work helps to identify those things - both material and emotional - that are considered universally valuable.

Lee is an emerging artist currently based in Brisbane and will complete her Masters of Art in Visual Art at Griffith University in 2013. She has exhibited locally and internationally, including solo exhibitions in New Zealand and Korea.

Kylie Spear, 2013

Meredith MACLEOD

Bachelor of Fine Art

b.1954, Brisbane, Queensland, Australia

***The Keeper of Secrets II* 2013**

Artist Book consisting of eleven etchings: etching, aquatint, spit bite, deep bite, chine colle (old dress patterns) and eucalyptus release on Hahnemule paper.

50 x 70 x 2.5cm

Meredith Macleod's *The Keeper of Secrets II* is part of a body of work dealing with issues of psychological and emotional abuse as it occurs within the supposed comfort and security of the family home. This work explores these scenarios through the form of a narrative, communicating with rich and moving imagery that stylistically combines a certain degree of abstraction with surrealism in its visual storytelling.

Throughout, a damaged headless doll is used as a prop and character for examining the interlinking roles and dynamics of the family unit and the familial home. These images replace realistic figuration with what appears to be a series of games, suggesting the perversion of what we might usually consider a basic reality. Macleod makes reference to Henrik Ibsen's theories, as they are expressed in his play *A Doll's House*, which in its 19th century context brought great controversy for its critical approach to contemporary marriage norms.

This story, like its striking imagery and composition, presents ideas that are not as simple as our conception of the innocence of a childhood doll. Indeed, it is how the doll's child-owner, and how we as this narrative's reader, handle this metaphorical doll that reflects our internalised conceptions of familial structures, dynamics, and relationships.

Meredith Macleod graduates with a Bachelor of Fine Art, having previously undertaken numerous courses including a Bachelor of Social Work. She has held numerous solo exhibitions at spaces including Rockhampton Art Gallery and Doggett Street Studio. She has also been included in group exhibitions at spaces across Australia and overseas in Hong Kong.

Laura Brown, 2013

Bianca MAVRICK

Bachelor of Fine Art

b.1989, Brisbane, Queensland, Australia

***Fiesta earring series, travellers necklace* 2013**

sterling silver, enamel, resin, turquoise, hand-dyed horse hair, leather, hand turned wood, paint, found keyring, coated brass
10 x 6 x 0.5cm

Aping the shape and vibrant colours of the prickly pear, each object within Mavrick's debut collection 'Prickly Pear' 2012 is asymmetrical. The series takes a critical approach to the tenets of design practice; aligning aesthetically with the anti-design movement of the 1980s.

Mavrick reflects on industrial design in her recent pieces: *Fiesta earring series, travellers necklace*. The pieces celebrate kitsch, bold colour, nuances of scale, texture, pastiche, the serendipity of found objects, irony, and style. Based on a found object – a keychain/souvenir from the island of Crete – Mavrick's recent work makes serendipitous pairings between broad ranges of incongruous materials. Her approach reflects the serendipity of discovering the kitsch keychain upon which the works are based. Thus, Mavrick's *Fiesta earring series, travellers necklace* combine a pastiche of materials and motifs to reflect her grandmother's hometown – the port of Chania, Crete.

The work draws influence from the artist Peter Tully's notion of Urban Tribalism, which eschewed 'precious' materials and esoteric symbols. Tully was an advocate for the everydayness of art and looked to the ingenuity of urban sub-cultural tribes [2] for design ideas. Likewise, Mavrick's approach references the collected and cultural images of her urban life in Australia and her cultural heritage in Greece. The work values motifs (vines, leaves, the sun and prickly pears) and materials accessible to those outside of Greek culture and the culture of art and design.

In 2013 Bianca Mavrick completes a Bachelor of Fine Art (majoring in Jewellery and Small Objects). Mavrick worked as a studio assistant for Melbourne jewellery designer and food enthusiast Lucy Folk in 2011; translating the knowledge and experience she gained to launch her debut collection 'Prickly Pear' in 2012.

Kathryn Sawyer, 2013

1. Bianca Mavrick, artist statement, 2013.

2. Peter Tully, Powerhouse Museum, Sydney, Australia,

<http://www.powerhousemuseum.com/collection/database/theme,428,Peter_Tully>, last viewed 14 November 2013.

Carol MCGREGOR

Bachelor of Fine Art (Honours)
b.1961, Hastings, New Zealand
Wathaurung descent, Victoria

***Boundary Street* 2013**

digital photograph on Rag Matte paper
85 x 55 x 0cm

Carol McGregor is an artist of Wathaurung (Victoria) and Scottish descent, whose practice resists reductive, homogenising categorisations as traditional or contemporary Indigenous art. As McGregor states, 'I reclaim and connect to culture by employing contemporary methods to reignite traditional practices and expose hidden histories'.^[1]

In this work, the artist draws on Brisbane's colonial history, depicting the remnants of a one square mile exclusion zone around Brisbane, from Boundary St in West End to Boundary Street in Spring Hill. In the past, mounted police patrolled this boundary, protecting European settlers from Indigenous peoples who had been forced from their lands.^[2] Such boundary streets are not unique to Brisbane, however many Australian inhabitants, particularly those benefitting from such lineages of white privilege, are unaware of the oppressive histories these geographical markers represent.

McGregor's photograph is both powerful and open-ended, as is her succinct artist statement, 'Boundaries still exist'.^[3] The image takes past practices of exclusion out of the black and white pages of history books, reframing these firmly in the present. In doing so, McGregor uncovers and reclaims this colonial history, retelling it in a way that conveys the past and present resilience of Aboriginal people and traditions in the face of ongoing socio-cultural and institutional discrimination.

Carol McGregor has participated in numerous group and solo shows, including *15 Artists 2013* at the Redcliffe City Art Gallery. In 2013 McGregor was selected as a finalist in the Sunshine Coast Art Prize (3D division), Noosa Regional Gallery, and the Churchie National Emerging Art Prize, Griffith University Art Gallery. In 2012 she was winner of THE GAS: Graduate Art Show and Espresso Garage Awards at Griffith University Art Gallery.

Nicola Scott, 2013

1. Carol McGregor, curriculum vitae, 2013

2. Debra Aldred 2003, Outside the square, *The Courier Mail*, Queensland Newspapers, 30 September, <<http://www.kooriweb.org/bell/article3.html>>, viewed 13 November 2013

3. Carol McGregor, artist statement 2013

Carol MCGREGOR

Bachelor of Fine Art (Honours)

b.1961, Hastings, New Zealand / Wathaurung descent, Victoria

Glennys BRIGGS

Bachelor of Contemporary Australian Indigenous Art

b. 1948, Mooroopna, Victoria / Taungurung /Yorta Yorta/ Wiradjuri people

***biganga wollert dallong* 2013**

possum skins, cotton, ochre, tree gum

180 x 180 x 75cm

Both Glennys Briggs and Carol McGregor investigate the strength and diversity of contemporary Indigenous culture. Briggs has in the past practiced primarily as a painter, while McGregor is a multidisciplinary artist. Both have cultural ties to the region of Victoria, Briggs as a Taungwurrung/Yorta Yorta woman and McGregor being of Wathaurung descent on her father's side. This collaboration between Briggs and McGregor represents an extension of their individual practices and an exploration of their shared connection to place, through the tradition of the possum skin cloak. As the duo state,

Before the arrival of Europeans, possum skin cloaks were an essential part of Australian Aboriginal tradition in Victoria, not only for the protection they gave but also as a means by which we were positioned in our culture. The complex, carefully etched designs on the inside of the skins were not random, but carried meanings and significances that were understood to their original creators and wearers.[1]

Briggs and McGregor, like many people belonging to Aboriginal communities in South-East Australia today, actively counter the false belief that there are no surviving Indigenous traditions in this area, and that the art and identities of urban Aboriginal people are unauthentic. Through the making of contemporary possum skin cloaks, Briggs and McGregor reclaim suppressed histories, drawing on these to convey the resilience of Indigenous cultural identity.

Due to harsh assimilation practices in Victoria, Carol McGregor was born in Hastings, New Zealand and lives in Brisbane. McGregor has shown in numerous group and solo exhibitions and has been selected as a finalist in several prizes. In 2012 she was winner of THE GAS: Graduate Art Show and Espresso Garage Awards at Griffith University Art Gallery. Glennys Briggs was born in Mooroopna, Victoria and is a descendant of the Yorta Yorta people on her father's side, and the Tungwurrung people on her mother's. Briggs moved to Queensland in 2004, and has since held solo exhibitions and participated in group exhibitions including 'Aboriginal Art Exhibition' (College of Hospitality in Nice, France), 'Tribal Expressions Visual Arts Showcase' (The Arts Centre, Melbourne) for the Commonwealth Games, among others. She has achieved recognition for her printmaking as a Finalist in the 2013 Victorian Indigenous Art Awards and in the Wooltuka Art Acquisition Prize for the University of New South Wales, and Briggs won the Indigenous Art Award for Nudgee and the Reconciliation Art Award at Griffith University for her work in painting.

Nicola Scott, 2013

1. Glennys Briggs and Carol McGregor, artist statement 2013

Kate MCKAY

Bachelor of Fine Art (Honours)

b.1992, Glenelg, South Australia, Australia

***Wilderness* 2013**

oil on board

20cm x 15cm

Kate McKay is an emerging artist working primarily with the medium of painting. McKay's current body of work explores perceptions of 'wilderness', both as a physical location and conceptual entity.

Describing 'the wilderness' as a primarily psychological region, McKay's small-scale, figurative paintings offer glimpses into her own personal vision of these enigmatic regions. McKay uses the properties and processes of painting to embody these visions; fluctuations in light and texture, as well as a refined colour palette imbue these works with a spectrum of emotions and sensations. The inclusion of small, unidentifiable figures - lone or in pairs - heightens the drama of this body of work. Are these people lost? Or are they deliberately escaping into the wild?

Each intimate painting - some foreboding, others jubilant and mystical - acts as fragments of a larger ambiguous narrative. By providing only partial glances into her own constructions of the wilderness, McKay encourages the audience to contribute to this dialogue by completing the works with their own fantasies.

McKay is an emerging artist based in Brisbane. She has exhibited in galleries across Queensland including POP Gallery and The Hold Artspace.

Kylie Spear, 2013

Zoe PORTER

Doctor of Visual Art

b.1981, Sydney, New South Wales, Australia

Left to Right:

Shadow Lurker, Black Cockatoo, Little One (sculptural installation)

canvas, acrylic & aerosol paint, plastic foliage, kangaroo fur, faux fur, cardboard, snare drum, plastic off-cuts, felt, knitting needles, embroidery thread, feather duster, fake teeth, hosiery, timber, buttons & hair clips.
dimensions variable

Zoe Porter's interdisciplinary practice is pre-occupied with the relationship between humans and animals. Her works employ the human-beast hybrid as a device for exploring boundaries: between real and dream states, chaos and order, known and unknown.

Created from both organic and synthetic found materials, these works have evolved from an ongoing series of watercolour drawings as well as performance-based events. The transformative process from human to hybrid is represented through 'animal-like growths or plant-form extensions' protruding from Porter's sculptures.[1] These works might also exist as costumes, gesturing towards ritual, theatre, storytelling, and magic. They suggest a form of armature or protection to be donned, but could also be viewed as props to a cautionary tale regarding the dangers of transgressing lines drawn between human civilisation and the natural world.

Like certain cultural rituals, narratives or myths involving hybrid creatures, Porter's sculptural growths and appendages could be viewed as expressions of suppressed urges and psychic turmoil, 'derived from dreams and fears or things forgotten'.[2] Absurd and awkward, her deformed creatures inhabit a darkly humorous territory between the real and the imagined.

Zoe Porter has exhibited in solo and group exhibitions in Australia and internationally. Her performance-based works have taken place in galleries as well as festivals. In 2012 she participated in festivals at Judith Wright Centre and at Current Rising, both in Brisbane. In 2012 she undertook a residency at Crane Arts in Philadelphia, USA.

Nicola Scott, 2013

1. Zoe Porter, artist statement 2013

2. *ibid.*

Sarah POULGRAIN

Bachelor of Fine art

b.1992, Brisbane, Queensland, Australia

***Pink Flop at Arthur's Seat* 2013**

concrete, pine, plastic, print on tissue paper and battery powered fans
85 x 50 x 30 cm

Sarah Poulgrain's work *Pink Flop at Arthur's Seat* 2013 represents a flop (or failure) of art making - unstable, smaller than the viewer, uneasy and lacking in formal cohesion. The work eschews models of ego-driven or heroic art practice which were/are larger than life, over the top, seamlessly crafted, formal, grand or overly gestural.

Poulgrain's approach to art making is part of a broader impetus well documented in the Lyon Biennial of Contemporary Art, Oslo, 2007 and *Unmonumental: The Object in the 21st Century* 2007 at the New Museum, New York. The exhibitions surveyed objects that were made to be intentionally underwhelming and difficult to categorise because they embraced a multiplicity of materials, viewpoints and approaches.[1]

Poulgrain's artist statement discusses *Pink Flop at Arthur's Seat* as both an image and an object. The work is a sculpture existing in 3 dimensions, which includes a digital print of the landscape at Arthur's Seat (in Victoria). The installation moves in and out of object hood, by applying salient attributes of painting to sculpture (and vice versa). Poulgrain's image of Arthur's Seat, for example, is gently veiled in pink tissue recalling the practice of over painting in translucent layers.

Pink Flop at Arthur's Seat also has a complex material presence, which is experienced in addition to seen. The work includes a set of fans, which upset the sculptures structural stability by pushing air across the pink tissue. While it sways, the object implies that it may intentionally fail – structurally and ideologically.

In 2012 Sarah Poulgrain received an IEIS Scholarship which supported her undertaking part of her degree in Edinburgh, Scotland. She is an emerging artist and has participated in numerous exhibitions in Brisbane.

Kathryn Sawyer, 2013

1. Laura Hoptman, Richard Flood, Massimiliano Gioni and Trevor Smith, *Unmonumental: The Object in the 21st Century*, Phaidon Press Limited, London.

Jake RODEN

Bachelor of Photography
b.1988, Brisbane, QLD, Australia

***Untitled (Packet Shapes)* 2013**

Digital photograph on Entrada Bright Stock
120 x 80 x 1cm

Jake Roden's series *Packet Shapes* presents a sculptural response to the environment, in the resolved form of photography. These works consider the human conception of control, be it with theories such as gravity or light, or through notions of chance. With these ideas as starting points, Roden creates highly ephemeral and temporal sculptures in the natural environment, photographing them mid-flourish.

Playing with the human desire to both connect with and alter our immediate environments, these images imply the immediate presence of the human body through their implication of strong gesture and deliberate movement in these spaces. In their resolved form as stunning photographs, Roden brings into the equation questions of the sublime beauty of nature, with these gestures serving as a kind of ritual to this persistent reverence.

In relation to the human body's gesture, these sculptures also prompt us to consider the tools and receptacles used as mediators between the natural world and ourselves when we cannot seem to truly connect. These photographs exist in this suspended space between these all-too-human preoccupations, and their aftermaths when inserted into these natural spaces: capturing beautiful unseen shapes, colours, and lines in the midst of this chaos.

Roden has worked for the last few years as a freelance photographer, as well as working for companies such as JCDecaux and on the board of The Australian Photojournalist. Roden has also exhibited in a number of artist-run exhibitions and projects across Queensland.

Laura Brown, 2013

Bridgette SHEPHERD

Bachelor of Fine Art

b.1989, Bowen, Queensland, Australia

***Stepping into a Memory* 2012**

Sterling silver, timber, steel

11 x 8 x 2cm

Bridgette Shepherd's *Stepping into a Memory* series explores the relationship between memory and grief, and in doing so engages with the artists own personal heritage and ancestry. Developed in response to one of her grandfather's passing and her experiences revisiting her hometown, Shepherds suite of three brooches and three pendants each feature an image drawn from her grandparents' archives of photographs.

Exploring these photographs, Shepherd became aware of the gaps in her knowledge about her grandparents as young adults, and was curious of what it would have meant to know them not as grandparents, but as friends.[1] The scenes reproduced in *Stepping into a Memory* each portray one of Shepherd's grandparents in a relatable, everyday moment; her grandfathers in *Ray and the Rail*, *Dining with Rex* and *Fishing with Rex*, and her grandmothers in *Winnie & the Farm*, *Winnie & Woodlands* and *Dancing with Audrey*.

While Shepherd has painstakingly drilled out details of the landscape and her grandparents' figures, their companions are rendered only as silhouettes, becoming a space upon which Shepherd could project herself and exist briefly with her grandparents in a bygone time. In this way her use of silhouettes and reductive, meditative processes such as drilling and etching both serve to embody the dichotomy of presence and absence, and imply the corrosive and constructed nature of our memories.

In 2013 Shepherd graduates with a Bachelor of Fine Art, majoring in Jewellery and Small Objects. She has participated in specialised workshops by Matt Dwyer, Catherine Large and Miriam Carter, and has exhibited in several group exhibitions including at the Modern Handicraft and Art Department in Shandong, China.

Lisa Bryan-Brown, 2013

1. Bridgette Shepherd, conversation with the author, 13 November 2013

Amanda WOLF

Bachelor of Fine Art (Honours)
b.1985, Brisbane, Queensland, Australia

Untitled 2013

performance documentation, digital photograph
42 x 29.7cm

Untitled 2013

performance documentation, digital photograph
42 x 29.7cm

Amanda Wolf poses costumed identities in vivid tableaux. Her characters and their environments are made using photography, performance and hand sewing: gestures that disguise, discover and disfigure the body.

In the *Untitled* series, layered PVC, felt, cotton, vinyl and streamers represent bodily discharges of vomit, faeces, afterbirth and skin. This series of photographs document the artist in costume, and streamers extend the reach of the character, making the space she occupies bigger and bigger and bigger.

The costumes ape a type of 'aposematism', or warning camouflage, where excessive colour is confrontational, aggressive or toxic. Although these layers disguise the wearer; they also draw attention. In doing so Wolf's cloaked personas highlight dualities in the artist and her practice, signaling that she is both protected and vulnerable, hidden but still on display.

Throughout her career, Wolf has participated in over 20 exhibitions in Australia and overseas. In December 2012 the artist joined with colleagues Simon Degroot and Rachael Wake to present an open studio exhibition in the TCB Center, Fortitude Valley. Titled *What Type of Artists Would We Be*, the exhibition reflected a number of key concerns within Wolf's practice, broadly related to body and identity.

Kathryn Sawyer, 2013

Anna WOTHERSPOON

Bachelor of Fine Art
b.1991, Lismore, NSW, Australia

***This Person Called But Did Not Leave A Message* 2013**

cement
each letter approx 3.5 x 4cm

Hyperconnectivity - through mobile phones, instant messaging and social networking platforms - may lead us to feel more engaged with our peers but it can also, conversely, create acute experiences of anxiety. 'FOMO' (Fear of Missing Out) is a psychological condition linked to the rise of social media, where a person is worried about missing events and opportunities, or feeling left out or somehow inferior in their personal choice of activity. Compulsive checking of the constant stream of updates from others within a social network can heighten this feeling.

It is this experience of social anxiety that Wotherspoon is playing off in her in sculpture, which casts the phrase 'THIS PERSON CALLED BUT DID NOT LEAVE A MESSAGE' in small concrete letters. This sentence is derived from the automated messages delivered to your phone when there is a missed call – a message with absence – as it offers no information about why the person was calling. Wotherspoon's simple intervention invites us to reflect on feelings of anxiety that can arise in such an everyday situation. Wotherspoon comments that the 'instant reassurance from the lit screen of a phone is the essence' of her current body of work.[1]

Wotherspoon works across sculpture, photography and drawing. Text is important to Wotherspoon's practice and she is interested in its potential to be both playful and serious. Wotherspoon is specific about the placement of her text sculptures, installing them in spaces where one may actually experience the moment they are attempting to mimic.

Amy Clare McCarthy, 2013

1. Anna Wotherspoon, artist statement, 2013