

*‘the churchie’  
emerging art prize*

12 July - 7 September 2013

Exhibition  
Labels

'the churchie' national emerging art prize is an annual highlight of Griffith University Art Gallery's program, and offers an inspiring glimpse into the future of the Australian contemporary art scene.

The prize is a highly anticipated event, providing meaningful exposure for emerging artists with the support of a public gallery interface. Now in its 26th year, 'the churchie' showcases some of the most exciting artists working around the country, with finalists selected from all but one state. No categories or mediums are of-limits and we welcome entries from artists of all ages.

The partnership between Churchie (Anglican Church Grammar School) and Griffith University Art Gallery (GUAG) reinforces an inherent, longstanding synergy between the educational institutions, with a shared philosophy that privileges teaching and learning, excellence and innovation.

## **PUBLIC PROGRAMS**

### **Artist Talk**

Friday 12 July 2013, 3 pm

Hear from 'the churchie' artists in a lively discussion about their work, art and ideas.

### **Contemporary Video Art: Curator Tour**

Saturday 13 July 2013, 1 pm

Tour 'the churchie' and enjoy a short talk on the history of contemporary video art and how emerging artists are drawing on new technologies to expand notions of self-portraiture, performance and narrative filmmaking.

Naomi Evans (Acting Director, GUAG).

### **Artist Talks and Panel Discussion**

Saturday 27 July 2013, 1 pm

Hear from 'the churchie' 2013 Prize Winner and Finalists, in conversation with Naomi Evans (Acting Director, GUAG).

### **Professional Development for Visual Art Teachers**

Thursday 8 August 2013, 1 pm

Learn more about emerging artists and the art on display in 'the churchie' and discover effective ways to connect key concepts in the Visual Art Curriculum 7–12.

Angela Brown (Head of Department – Art, Anglican Church Grammar School).

### **School and Group Bookings**

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

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

# Paul Adair

b.1982, Gold Coast, Qld

## ***Endless Take-away Coffee Cups* 2013**

pigmented polyurethane resin, fixtures

215 x 8 x 8cm (irreg)

Courtesy of the artist and Stills Gallery, Sydney

Paul Adair's practice is largely photo-based, occasionally branching into sculpture as with this work, *Endless Take-away Coffee Cups* (2013). Through these mediums Adair stretches our understanding of what is real or artificial, combining and confusing the two through precise trickery and subtle manipulation. Adair's hyper-real images come into conflict with the rudimentary nature of his self-made sculptures; in a way this is comparable to the constructed reality of a stage set (rather than that which asserts fiction).

*Endless Take-away Coffee Cups* plays up the constructed nature of things in two ways. Firstly, the title implies a certain intention for infinity – the idea itself being an impossibility in our physical world of objects and definitions, but one which people might nonetheless relate to and imagine. Secondly, the word 'endless' and the vertical repetition of forms in Adair's sculpture references Constantin Brancusi's renowned *Endless Column*. The idea of 'endlessness' also references our consumer society when related to something as banal yet widely experienced as the take-away coffee cup.

Beyond this is the fact that we are presented not with the coffee cup as a found object, but each as a carefully moulded and crafted resin form. As the cups are precariously stacked and balanced, we assume there must be a supporting structure, though there is none evident. This gives the effect of a kind of real-life digital manipulation. It appears Adair wants to trick us, though we become aware of the falsity implicit in this project, as each cup is *too* perfect, smooth and clean. In selecting symbols from the realm of everyday objects, Adair analyses our fetishistic relationship to objects within the particular context of the art gallery. The kitschness of these smooth and simple surfaces draws a contrast between lightweight and disposable products from pop culture against the weight and seriousness implied by its museum setting.

Adair completed a Master of Fine Art at the Victorian College of the Arts last year, having previously undertaken a Bachelor of Photography with First Class Honours at the Queensland College of Art. He has held numerous solo exhibitions at commercial galleries, institutions and artist-run spaces, including the Queensland Centre for Photography, the Starter Space at the Queensland Art Gallery, Ryan Renshaw Gallery, and Bus Projects. He has also been included in group exhibitions within Australia and overseas in Los Angeles.

Laura Brown

# Svetlana Bailey

b.1984, St Petersburg, Russia

## C3 2013

type-C print from daguerreotype, edition 1/8 + 2 APs

150 x 120cm

Courtesy of the artist

The photographic work *C3* (2013) was produced by Russian-born, Sydney-based artist Svetlana Bailey. Her art is driven by her interest in environments and their resulting effects on the spatial psychology of the individual. Bailey has used this context to explore a variety of environments internationally – from Beijing to regional Australia – often drawing on the repeated motif of fog-shrouded landscapes.

In *C3*, Bailey shifts her focus from exterior landscapes to focus instead on interior space. A fitting progression, Bailey is interested in ‘the related and contrary nature of the interior and exterior’. [1] In this work she presents us with a photograph of an empty and dilapidated room; the image displays no signs of life but is marked with traces of past use.

*C3* is derived from a daguerreotype print, one of the first photographic means of capturing images. The print, with its glass front and metallic appearance, has a certain coolness which is at once nostalgic and unnerving, and through its historical referencing, it evokes themes such as memory, desire and mystery. Bailey carefully includes signifiers related to staging, performance and screening.

This piece presents a similar aesthetic to Bailey’s previous works. She has used the notion of the ‘tabula rasa’ (or ‘blank slate’ from the Latin) by actively removing spatial context to bring the viewer closer to those elements she has decided to include. Within her broader practice, Bailey seeks to draw out and question forms that give a sense of familiarity. What better way to perform this research than to make comment on phenomena like the weather, or the effects of light, something each human experiences daily?

Bailey completed her Bachelor of Fine Arts Hons (First Class) at the College of Fine Arts (COFA) in Sydney. She has participated in numerous exhibitions including solo exhibitions at the Centre for Photography in both Perth and Brisbane and at MOP Projects and Arterreal in Sydney. Last year she was a resident at 501 Artspace, Chongqing, China.

Tess Maunder

1. Svetlana Bailey, Artist statement, 2013

# Sue Beyer

b.1969, Brisbane, Qld

## *Undergrowth* 2012

acrylic on canvas

120 x 160cm

Courtesy of the artist

Sue Beyer's work renders a multidimensional image of time and place as she layers the formality of maps with abstract imagery that represents our personal interaction with the land. She explains:

My work focuses on the use of place and space. I am interested in the way emotions, imagination and memory play a part in making meaning of place and space. I am also interested in the assumption of the permanence of our way of life and our cities, and how we 'own' the land even though our own existence is transitory. [1]

Beyer utilises town planning maps and abstractions of maps to illustrate the artificial controls imposed on the value, use and ownership of the natural environment. These contrast with her drawn planning lines, abstracted housing and landscapes that 'represent people's dreams, realities and aspirations that may exist in these physical or mental heterotopias.'

After a decade-long career in graphic design, Beyer enrolled at Queensland College of Art, Griffith University, and graduated in 2010 with a Bachelor of Fine Art with First Class Honours. The cartographic and architectural influences from her design days help stimulate the tension between the finite nature of our physical world and the infinite nature of our feelings and imagination.

During her studies, Beyer engaged in a six-month exchange at California State University in San Francisco. To date, she has held three solo and 13 group exhibitions, received three grants, and been awarded several prizes. Beyer has also been a finalist in many state and national competitions. Her work is held in public and private collections in Australia and internationally. Beyer is currently artist-in-residence at Bundadon Trust on the Shoalhaven River in NSW. In May 2014, she will be artist-in-residence at the Imaging the Land International Research Initiative at the University of New South Wales.

Nicolee Simpson

1. Sue Beyer, Artist statement, 2013

# Sophie Clague

b.1988, Kiama, NSW

## ***Untitled (flat pyramid)*** 2011/2013

mild steel, chain, marble, wood

180 x 190 x 45cm

Courtesy of the artist

Sophie Clague is a mixed media artist whose practice considers ideas of temporality, disruption and material forms. Originally conceived as part of a performance work, the steel chains of *Untitled (flat pyramid)* (2011/2013) became a temporary three-dimensional pyramid structure when the artist attached herself via a pulley system to the middle of the work, and her weight on the pulley would then cause the middle point to rise. This transitory structure could only exist when tension was applied, creating an impermanent sculpture that was dependent on both object and artist to exist. This incarnation, titled *Attachment*, referred specifically to a relationship of co-dependency. *Untitled (flat pyramid)* has since been transformed into an autonomous artwork where gravity provides the tension.

The transformation of the pyramid from performance device to stand-alone sculpture came about when the artist retrieved the work from storage. Clague found that it had formed a configuration of lines and shapes, and realised its aesthetic possibilities. By adding feet to the object to enable it to be free standing, Clague transformed it from simply a leftover, dormant prop to having its own integrity as a sculptural object. The formal qualities of the sculpture create an aesthetically satisfying geometric form, while hanging chains and steel lines give it an appealing materiality that interrupts the grid. Clague suggests that *Untitled (flat pyramid)* 'is the idea of an evolution of form and context, and of a continual rupturing of the 'original' into unthought-of of new directions and compositions.'<sup>[1]</sup>

Sophie Clague completed her Bachelor of Fine Arts with First Class Honours at the College of Fine Arts (COFA), University of New South Wales. She has had solo shows at the COFA Sydney and Kudos Gallery, Sydney. Clague has participated in group shows in Sydney galleries including Delmar Gallery, Sheffer Gallery, the Roundhouse and Global Gallery, as well as at Bridge 8 Gallery and studio, Shanghai.

Amy-Clare McCarthy

1. Sophie Clague, Artist statement, 2013

# Leo Coyte

b.1976, Waverley, NSW

## ***Welcome Party (recent sculpture)* 2011-2013**

acrylic on Stonehenge paper

Courtesy of the artist and Galerie pompom, Sydney

Leo Coyte is a Sydney based artist whose practice is both humorous and playful. His irreverent approach to painting is evident in the twelve strange-looking figures that make up *Welcome Party (recent sculpture)* (2011-2013). While they have human characteristics, these portraits have not been painted from human models but rather are representations of small figurines that the artist has assembled from a combination of found materials and craft supplies. The paintings are realistic but the sculptures are both figurative and abstract, leading to a work that is incongruous to both styles.

There is a surreal and absurdist feel to the works, both in the chance meeting of the material assemblages and in their painted semi-recognisable features. By creating such thoughtful portraits of these silly-looking figurines (the artist has described them as 'goofy' [1]), Coyte simultaneously undermines the seriousness of the medium and also elevates the status of his DIY figures. The very act of painting them suggests they are in some way worth celebrating or remembering.

While the members of *Welcome Party* evoke a feeling of fun and nostalgia, as if from a children's television program on a seriously limited budget, there is also something feeble and pathetic about them. Ella Mudie has suggested they convey 'an unsettling sense of psychological discomfort' [2] with their mixed expressions that appear to be despairing or shocked. Their worried looks hint at something darker and there is a seriousness to the paintings that is unexpected from a cursory glance.

Coyte considers 'the works to be subconscious explorations into a type of self-deprecating self-portraiture' [3], suggesting they could in some way be a representation of the artist.

Leo Coyte completed his Master of Fine Arts at the College of Fine Arts, University of New South Wales, in 2003. He has participated in numerous group shows and has held solo shows at Sydney galleries including db project, Sydney Guild, GRANTPIRRIE, MOP Projects, and Firstdraft Gallery. He has completed four Sydney residencies: the Sydney Guild, Any Space/Serial space, Fraser Street Studios, and Firstdraft. Coyte's work is held in the public collections of Artbank and Sydney University and in private collections in Sydney, Melbourne and Manila. He is represented by Galerie pompom, Sydney.

Amy-Clare McCarthy

1. Leo Coyte, Artist Statement, 2013
2. Ella Mudie, *Galerie pompom group show*, runway magazine, 2012, pp.63-65
3. Leo Coyte, Artist Statement, 2013



# Sam Cranstoun

b.1987, Brisbane, Qld

## ***Proposal for recreational vehicle; Plano, Il., from the series Fox River Rising 2013***

mixed media assemblage: timber, foam core, synthetic grass, miniature MR 20 chair, model skis, string, wooden table top, trestles

100 x 120 x 60cm

Courtesy of the artist and Milani Gallery, Brisbane

Sam Cranstoun's multidisciplinary practice draws upon a variety of tangentially connected images and objects in a playful examination of shifting cultural values. This work is part of a series that addresses the inevitable gap that emerges between ideological ideals and their attempted realisation. As Cranstoun explains:

Designed by Mies van der Rohe, the Farnsworth House is situated on the banks of the Fox River in Plano, Illinois and is prone to heavy flooding... this series investigates the building's relationship with nature and foregrounds how that relationship is often at odds with the utopian modernist ideals of the building's design. [1]

Rohe was influenced by Russian suprematism and formalism. Centred around the idea that an artwork can be explained or understood by its formal elements alone – colour, composition, line - with no recourse to cultural and social context, these aesthetic movements are historically connected to the post-World War II goals of human unity and progress. While Rohe's design was built to resist floods in 1951, rapid urban development in the area has recently resulted in higher floods.

The artist's use of a miniature replica of the MR20 chair, another design for which Rohe is celebrated, with the addition of water skis, creates a maquette that sits atop a trestle table as an architectural model might. This hypothetical, streamlined rescue strategy for a future natural threat both memorialises and parodies the ideals of manmade 'progress'.

Cranstoun graduated in 2010 with a Bachelor of Fine Arts (Honours) from the Queensland University of Technology (QUT). He has held solo exhibitions locally, including *The Divine Right of Hands*, Metro Arts (2011), and *Oil!* an artist-run initiative Boxcopy (2011). Cranstoun's work has been presented in group exhibitions such as *Drawn Apart* at QUT Art Museum, Brisbane (2009); *The Ultimate Time Lapse Mega Mix*, Next Wave Festival, Melbourne (2010); Tokyo Downtown Cool Media Festival, Tokyo (2010) and *The Young Collectors*, Ryan Renshaw Gallery, Brisbane (2011). He has twice been selected as a finalist for the Archibald Prize and in 2012 was a finalist (Highly Commended) in 'the churchie national emerging art prize'. Cranstoun is represented by Milani Gallery, Brisbane, which held his solo exhibition, *Fox River Rising*, in February this year.

Nicola Scott

1. Sam Cranstoun, Artist statement, 2013



# Keg de Souza

b.1978, Perth, WA

## ***When You Hear This Sound* 2012**

silkscreen and drum-leaf bound handmade artist's book and record set, edition 1/50

20 x 40 x 2cm (open book)

Courtesy of the artist

Keg de Souza works across a variety of mediums to investigate spatial politics, including artist books, printmaking, inflatable architecture, installation and drawing. Having studied architecture and informally participated in squatting (through Squatspace for example), she focuses on the built environment and questions the social and political spaces it encompasses. Dealing with social spaces comes hand-in-hand with the idea of collaboration, and virtually all of de Souza's works involve an important aspect of audience interaction to activate the work.

In *When You Hear This Sound* (2012), the audience is invited to sit down, begin the vinyl record, and read along from the accompanying artist book. The story is one of familiarity and friends, describing small but important details from what could be anyone's weekend. At times the story makes references to items specific to an Australian context (like a lamington or 'meat lovers' pizza), furthering this sense of closeness with an unknown stranger by way of shared experience.

Entering this small space, visitors feel a sense of understanding rather than the awkwardness that is sometimes associated with works of such a social and spatial nature'. De Souza is less interested in heightening or questioning our perceptual engagement than with creating a space of comfort from where ideas can be shared, tested and explored together. This sense of warmth is emphasised by the handmade and analogue nature of de Souza's materials; a printed book, a vinyl record, and the welcome of table and chairs at the ready. As we sit, hear the crackle of the record and feel the tactility of thick paper, we are invited in.

De Souza graduated her Bachelor of Fine Art with distinction from the College of Fine Arts (University of New South Wales) in 2004. She has been included in many group and solo exhibitions nationally and internationally, including the 5th Auckland Triennial. De Souza has undertaken a number of residencies in Australia, Canada, Indonesia and Brazil, including an Artspace studio residency in Sydney in 2010. This year she was awarded an Early Career Creative Australia Fellowship by the Australia Council for the Arts.

Laura Brown

# Caitlin Franzmann and Leena Riethmuller

Caitlin Franzmann: b.1979, Brisbane, Qld

Leena Riethmuller: b. 1988, Brisbane, Qld

## ***Between* 2013**

HD digital video, single channel projection, 16:9, colour, mono sound, edition 1/5

3:30 mins, looped

Courtesy of the artists

*Between* (2013) is a multi-layered collaboration between two Brisbane-based artists, Caitlin Franzmann and Leena Riethmuller. This is their first artistic collaboration together, evolving organically from a continued engagement and enthusiasm in each other's practices.

*Between* was initiated by Franzmann's architectural installation, *Space of a moment*, installed at a-ch gallery in West End. Franzmann invited a selection of artists, including Riethmuller, to respond to the work. Riethmuller produced an evocative performance in relation to the piece, which Franzmann responded to in sound, thus rounding the cycle of collaboration and practice-to-practice exchange.

The displayed work is a video-screen housed in a micro-hall, displaying documentation of the performance at a-ch gallery. The installation of the piece is a deliberate method by the artists to further reference the actual site of the documented performance, building further upon the layering collaborative process the pair use. In the video we watch Riethmuller negotiate the space in a hallway, both behind and in front of Franzmann's constructed façade. The performance highlights the installation site, helping the viewer analyse the spatial complexities between the sleek exterior and the hidden structural qualities.

Riethmuller's 'signature' black dress is not only a nod to her feminist contemporaries but also acts as a strong visual signifier dictating movement in the space. The performance highlights the relationship between the visceral nature of the body and the defined parameters of the space. These thematic concerns allude to the over-arching metaphor of real and illusion that the artists explore together.

Both Franzmann and Riethmuller are Queensland College of Art Bachelor of Fine Art alumni, graduating with First Class Honours. Riethmuller had a solo exhibition at FELTspace in Adelaide earlier this year and Franzmann's work will be included in the upcoming Fresh Cut exhibition at the Institute of Modern Art in Brisbane.

Tess Maunder

# Chantal Fraser

b. 1981, Auckland, New Zealand

## ***Lefaga before Tsunami* 2012** **from the series *Maiden's PowerPoint***

digital photograph, type-C print on Epsom matte paper, edition 1/3 +1 AP

98cm x 68cm (sheet size); 100cm x 70cm (framed)

Courtesy of the artist and Spiro Grace Art Rooms, Brisbane

Chantal Fraser is a New Zealand-born, Australian-based multimedia artist. In her practice she frequently explores ideas of cultural adornment, often related specifically to her Samoan background, linking this to other cultural identities and cross-cultural gestures. Her photographic self-portraits often feature the top half of her body swathed in material and covering her face. By constantly hiding herself in this way Fraser's work addresses ideas of visibility and concealment, while also recalling the traditional dress of women around the world.

In *Lefaga before the Tsunami* (2012), part of the series called *Maiden's PowerPoint*, a covered and unrecognisable figure in a camouflage animal print material wrap is superimposed onto an idyllic beach image. While bizarre, this figure does not seem at odds with the landscape and in a strange way its flamboyant camouflage works to merge it with the scenery. As we are unsure if this cloaked figure is animal or human, there is something mysterious and dangerous about it. For Fraser, the figure adds an uncertainty to the image that could have 'seductive appeal or impending threat' [1]. As with the false perfection seen in holiday postcards, there is a tension between the representation of a tourist site and its potential reality. The sense of unease grows upon learning that the beach scene is an actual tourist photograph of Lefaga in Samoa taken in 2009 just before the area was devastated by a tsunami. Knowing this, the figure becomes implicated in the situation, perhaps a harbinger of the wild damage that was to come.

Chantal Fraser has a Bachelor of Fine Art with Honours from the Queensland University of Technology. She has exhibited widely including solo shows in Brisbane at Spiro Grace Art Rooms, LEVEL ARI, and the University of Queensland Art Museum; Kings Artist Run Initiative, Melbourne; and Harris Gallery in La Verne, California. Fraser is represented by Spiro Grace Art Rooms, Brisbane, and her work is held in collections in Brisbane and Paris.

Amy-Clare McCarthy

1. Chantal Fraser, Artist statement, 2013

# Laura Hindmarsh

b.1987, Sarawak, Borneo, Malaysia

## **Retrace** 2011-12

digital video, single channel projection, 4:3, colour, mono sound, edition 2/10

2:19 mins, looped

Courtesy of the artist

Plato's allegory of the cave in 'The Republic' draws a distinction between two forms of reality: the false, shadowy reality of sense perception and the true world of ideas.[1] Laura Hindmarsh is an artist who engages with ideas of mimesis and representation related to this philosophical lineage. Employing 'processes and systems of layering as an ongoing inquiry into the nature of perception and representation', her work is informed by experimental music and expanded cinema, works 'that attempt to document, archive and demonstrate their own condition of existence.'[2]

*Retrace* (2011-12) records and layers a brief action where Hindmarsh attempts to trace her own shadow cast from the projection beam over several consecutive days. This creates an uncanny 'hall of mirrors' effect in which we see multiple but slightly different versions of the artist going over the same motions.

Hindmarsh's layering is both an artistic methodology and a metaphor for the inextricable elements of perception. The sound seems incidental to the actions, yet it cannot be separated from the experience of seeing the film. Neither is a viewer's interpretation of the artwork separable from their own sense perceptions. This is highlighted by the possibility of momentarily inserting their own shadow into the process of layering by moving between the projector and the image it casts on the gallery wall. In these ways, the work rejects a hierarchical, Platonic model of perception and thought, collapsing this line to record the processes by which we attempt to make sense of the world through representation.

Laura Hindmarsh graduated with a Bachelor of Fine Art with First Class Honours from the University of Tasmania in 2010. She has shown in group and solo exhibitions including *Sound to Light*, Dark MOFO, Museum of New and Old Art; Festival of Music and Art, Hobart (2013), *The Gambit*, New Gallery, Launceston (2012/13); and *Appearing as Process*, Sawtooth artist run initiative, Launceston (2012). Hindmarsh has received several prizes, grants and residencies, including the Tasmanian Portraiture Prize (2012), the Jump National Mentoring Program for Young and Emerging Artists (2012), The Space Program Residency, Pact Centre for Emerging Artists (2013) and an Australia Council ArtStart Grant (2013).

Nicola Scott

1. Plato, 'The Simile of the Cave', *Republic*, Penguin, Harmondsworth, 1974, pp. 240-48.
2. Laura Hindmarsh, artist statement 2013

# Harley Ives

b.1981, Penrith, NSW

## ***Flower Still Life 1* 2012**

digital video, single channel on flatscreen, 16:9, colour, stereo sound, edition 1/5

seamless loop

Courtesy of the artist

Harley Ives engages exclusively in digital video as a mode of expression. Ives' practice is occupied with the accidents that occur in digital and analogue media. He examines both the subtle and overt 'glitch' actualised through the repeated use of analogue video as well as the inexplicable video glitch resulting either from human error or the idiosyncrasies of technology. Ives intentionally adopts these 'glitch' devices to create 'inherent' breaks in the viewer's reading of the video narrative, with the express intention of subverting the illusion so often created by the narrative.

Ives' recent work is preoccupied with two main concerns: the promotion of a painterly aspect of the moving image and the development of a visual (non narrative) score. In *Flower Still Life 1*, a single-channel video with sound, he presents both an opulent and large arrangement of flowers in a metallic vase, the vivid colours of the flowers in high contrast with the black background. The flowers appear to flicker and move. The image evokes the rich beauty of 18<sup>th</sup> Century Dutch still life painting. Ives writes:

In this piece, the well-known subject of a flower still life is reworked to express a painterly quality in the moving image. The bleeding colours and distorting forms, the results of a degenerative analogue video process, are built up and layered to produce a visual score. There is not conventional narrative to follow, only an aesthetic appreciation of the conduct of the video material. The aural score is derived from a recording of an orchestra tuning, a sound that is usually considered the detritus of an orchestral performance. Here it shares a sympathy with the image in transforming the conception of detritus into something aesthetic. [1]

Ives graduated from the University of Western Sydney, Penrith, in 2003 with a Bachelor of Fine Arts and First Class Honours. From 2003-2005, he worked as a co-director of artist-run initiative, Firstdraft Gallery, and curated several video art projects in Sydney. Ives is an active member of the local arts industry and his work has featured in a number of group exhibitions both locally and nationally. Select exhibitions include: *Out of this World*, William Wright Artist Projects, Sydney (2013); *Moving*, Janet Clayton Gallery, Sydney (2013); *Phatspace and Bus Project*, Arts Aporia, Osaka, Japan (2005); *Next Wave*, Federation Square, Melbourne (2004); and *Hatched*, Perth Institute of Contemporary Art (2003). He has received several awards including the Australian Postgraduate Award, the Sydney College of the Arts, Rozelle (2003), and was a finalist in 'the churchie national emerging art prize' (2012). Ives currently teaches at the Sydney College of the Arts where he is also a PhD candidate.

Jacqueline Armistead

1. Harley Ives, artist statement, 2013

# Alun Rhys Jones

b.1970, Portsmouth, United Kingdom

## ***I feel more watching TV* 2012**

oil on linen

152 x 122cm

Courtesy of the artist and Lethbridge Gallery, Brisbane

Alun Rhys Jones engages with consumerism through his paintings which feature highly saturated pop colours. Close analysis of Jones's subject and his delicate brush strokes reveal the alienation and falseness behind a life lived through labels, looks and the desire for celebrity.

In *I feel more watching TV*, Jones's image of a hip young man with all the physical attributes of youthful success is undermined by the subject's bust- or trophy-like presentation on canvas. While the subject holds his viewer in a direct gaze, he also appears trapped and disconnected.

*I feel more watching TV* is part of Jones's oeuvre dealing with lives and relationships lived vicariously through social media and defined by other people. He explains:

I have been making large-scale objective depictions of people using supersaturated CMYK colours. The images are monochromatic and painterly, as a means of communicating the counterpoint between consumerism and disaffection.

Rhys Jones graduated from Sydney's National Art School in 2010 with a Bachelor of Fine Arts (Honours). He has participated in more than 20 exhibitions, including solo shows at Lethbridge Gallery, Brisbane, and group shows in Queensland, New South Wales and Victoria. Jones was highly commended in the John Olsen Prize for Figure Drawing in 2010, and in 2012 he was a semi-finalist in the Doug Moran National Portrait Prize and a finalist in the Waverley Art Prize, Whyalla Art Prize, Northern Rivers Portrait Prize and Albany Art Prize, all in New South Wales. This year he has been a finalist in the Calleen Art Award, Hazelhurst Art on Paper Award, the Salon des Refusés in Sydney and the Toyota Emerging Artist exhibition in Melbourne. Jones' works are held in private collections in Australia and internationally.

Nicolee Simpson

# Annika Koops

b.1983, Ulverstone, Tas

## **Sissy** 2012

digital photograph, inkjet print, edition 2/4 + 1 AP

132 x 103cm

Courtesy of the artist, Nellie Castan Gallery, Melbourne, and Bett Gallery, Hobart

Annika Koops is a Melbourne-based artist working with painting, photography and computer-generated imagery. In her practice, Koops makes computer-rendered portraits that she selectively translates into oil-on-canvas paintings. By interpreting portraiture through these media, Koops is able to explore expanding platforms of identity.

*Sissy* (2012) is a computer-generated digitally printed portrait, although with identifiably painterly qualities. *Sissy's* face is rendered with the care of a photorealistic oil painting. The shadow running down the right-hand side of her face and onto her blue t-shirt is so soft that for a moment it appears real. Instead of being set against a predictable computer-generated background of rendered landscape, Koops presents her in chiaroscuro against a subtle and painterly darkness.

By incorporating the language of painting, this portrait explores representations of the contemporary self. It is part Facebook profile, avatar, happy snap and fine-art portrait. As Koops explains: 'The work corresponds to a larger feeling regarding the internet and the digital age: a distinct feeling of in-betweenness.' [1]

Somewhere between a hard, unconvincing computer rendering and a painting softened by the human hand is a new form of contemporary portraiture. One that simultaneously incorporates the actual and virtual forms of the contemporary self.

Annika Koops was born in 1983 in Tasmania. She graduated from the University of Tasmania with a Bachelor of Fine Art in 2003. She went on to do further studies at the Victorian College of Art where she received First Class Honours in 2005 and a Masters of Fine Art in 2012. She has received numerous grants and prizes including the Keith and Elisabeth Murdoch Travelling Fellowship; an Artist in Residence at the Foundation B.A.D. in Rotterdam; and the Australia Council New Work Grant. Her work is held in a number of private and public collections such as the Museum of Old and New Art in Hobart; Art Bank Australia; and the University of Melbourne. She is represented by Bett Gallery in Hobart and Nellie Castan Gallery in Melbourne.

Camille Serisier

1. Annika Koops, Artist statement, 2013.



# Bobby Kyriakopoulos

b.1990, Melbourne, VIC

## *Moonrise Kingdom* 2012

gouache and ink on paper

38.5 x 28cm

Courtesy of the artist and Arts Project Australia

Drawing his subject matter from images found within popular cinema, Bobby Kyriakopoulos's delicate paintings offer arrestingly rendered reproductions of film stills. Primarily working in ink and gouache, Kyriakopoulos's works on paper tenderly negotiate the slickness of Hollywood film stills, embracing their defined framing and palettes while imbuing them with a sense of affection and humanness. These qualities are developed through his purposeful use of the remaining negative space of the ground surrounding the painted image. This is an important and consistent feature of Kyriakopoulos's works, through which he employs a fluid and poetic registration that activates the entirety of the picture plane.

His piece *Moonrise Kingdom* (2012) takes its title from the film it references. Directed by Wes Anderson, the 2012 film is a romantic period comedy-drama which details the love story of two runaway children. Kyriakopoulos's painting portrays Suzy, the film's female protagonist, staring out at the viewer through a pair of binoculars, the directness of her firmly locked gaze amplified by her searching but hidden eyes. It's no accident that the still reproduced by Kyriakopoulos depicts Anderson's most blatantly unambiguous use of the binoculars as a symbolic device marking Suzy's distant emotional state. The artist and viewer alike are compelled to understand what lies beyond and within her defiantly returned stare.

Situated within the intertwined relationship of cinema and art, Kyriakopoulos's *Moonrise Kingdom* deftly brings Anderson's still full circle. Much of the film's aesthetic was based on Norman Rockwell's iconic Americana paintings [1], and Kyriakopoulos's translation of the still to the drawn gouache medium continues a satisfying cycle of visual appropriation. In this way, Kyriakopoulos's *Moonrise Kingdom* raises issues regarding the presence of the artist's hand. Anderson is recognisable through his flat, precisely square filming angle and Kyriakopoulos through his gestural yet equally precise brush strokes.

Kyriakopoulos has participated in several group exhibitions in his home city of Melbourne, including the *Linden Postcard exhibition* (2012) and *Connected* (2012) in Federation Square. He is currently a participating studio artist at Arts Project Australia, where he has exhibited frequently. This organisation provides studio sessions and an exhibitions program, and is staffed by practising artists who deliver support and assistance to people with disabilities who wish to develop their artistic skills.

Lisa Bryan-Brown

1. Brian Brooks, *Wes Anderson on the Fantasy of Moonrise Kingdom*, Movieline, May 25 2012, <<http://movieline.com/2012/05/25/moonrise-kingdom-edward-norton-bill-murray-jason-schwartzma/>>, last viewed 7 July 2013.

# Bianca Lago

b.1987, Sydney, NSW

## ***Double self-portrait* 2013**

oil on gesso panel

20 x 25cm

Courtesy of the artist

Bianca Lago's practice self-consciously engages with the limitations and possibilities of painting after the advent of photography. Since being replaced as the most reliable visual representation of the world, painters have explored the differences and dialogues that exist between these mediums. In particular, Lago is interested in addressing the points 'at which contemporary painting falters and almost fails', drawing on her observations of everyday moments and events to tread this line between representation and abstraction.[1]

In this work, the artist (whose given name is Shayna Wells) uses painting as an illusionary space in which to investigate the subjective nature of perceptual experience, and make tangible an experience of dual identities. She writes:

*Double Self-Portrait* was shot in the mirror of my old studio. First recorded with the camera, the image was then split and repeated. Assuming the identity of my pseudonym, Bianca Lago, the painting became a construction of my inner eyes ... My doppelganger in stereo view provides a structure that is based simultaneously on unification and division. The possibility of another and the interval of desire it produces, searching on the other side of a mirrored reflection. [2]

Reimagining this photographed moment of self-contemplation, paint is able to communicate what the eyes cannot see, metaphorically suggesting the slippages between the familiar perspectival unity of a singular viewpoint, and our less rigid internal worlds. This skilful manipulation of paint's capacity to blur, drip and blend, along with Lago's turn to a fantastical colour scheme, are able to suggest the messier, more complex and invisible layers that comprise experience.

Bianca Lago completed a Bachelor of Fine Art at the Queensland College of Art (Griffith University) in 2011. She has exhibited in various group exhibitions in Brisbane including *Field*, The Hold Artspace (2013); *Collectibles II*, Spiro Grace Art Rooms (2012); *In Light of Small Things*, Brisbane Square Library (2012); and *Urban Easels*, Brisbane City Council Public Arts Program (2012). Lago was selected as a finalist in the Stanthorpe Art Festival, Stanthorpe Regional Gallery (2010); the Belle Arti - Chapman and Bailey Art Award, Melbourne (2009); and 'the churchie' emerging national art exhibition (2008). She is represented by Spiro Grace Art Rooms, Brisbane.

Nicola Scott

1. 'Shayna Wells', Spiro Grace Art Rooms, <<http://sgar.com.au/creative/shayna-wells>>, last viewed 2 July 2013.
2. Bianca Lago, Artist statement, 2012

# Alice Lang

b.1983, Byron Bay, NSW

## *You Beauty* 2013

acrylic and holographic film on paper

61 x 48cm

Courtesy of the artist

Alice Lang recycles the language of the Internet in her psychedelic text-based works. Pulled from Google searches, Tumblr posts, and the slang generated from memes and trolls alike, these works bring into focus the very form by which the instantaneous and hyperactive nature of online interaction and reaction persists.

In this sphere of virtual existence, the distinct effects of contributed personal memories, popular culture, the news cycle, and simple mundane communication become muddled. It is the confused result – sometimes conflicting, sometimes productive – that Lang tries to pin down.

The phrase ‘You Beauty’ ties this work to a more local, Australian context, as it adopts a line from slang we might hear in everyday passing (online and off). Of course the phenomenon of this kind of cursory and fleeting thought did not only come into existence with the Internet, but it is certainly emphasised through and by it.

Throughout her practice Lang adopts labour intensive processes and mediums for producing her works. By focusing all her attention on such a flippant scrap of conversation, Lang erects a small monument that becomes absurd and distorted in itself. In this way Lang’s work reflects the strangeness of the language, structures, and balances that hold together human interaction today. The work slows down the passing of such frenetic time to allow reflection upon what these near-psychedelic fragments of everyday interaction might mean for us in a broader social, political and historical sense.

Lang graduated with a Bachelor of Fine Arts with First Class Honours at the Queensland University of Technology in 2004. Since then she has held many solo exhibitions at spaces including Boxcopy, QUT Art Museum and Metro Arts in Brisbane, as well as exhibiting overseas in New York, Los Angeles, Japan and Vietnam. She recently undertook a residency at RAID Projects in L.A., and will return soon to begin her Masters in Visual Arts at Cal Arts.

Laura Brown

# Dana Lawrie

b.1986, Brisbane, Qld

## ***One to Three*** 2013

oil on board, photo-print, glass panel

45 cm x 80cm x 3cm (installed)

Courtesy of the artist

In manipulating or perhaps 'disguising' her self portraits, emerging artist Dana Lawrie reveals an extreme honesty about the process of her work and her emotional response to being 'an artist'. The transformative nature of texture, colour, form and materials is laid bare on the canvas as she reveals the many truths of her visage and the elements used to create it.

The very nature of self-portraiture requires introspection, extrospection, acceptance, longing ... Is it the ultimate in objectivity or subjectivity? Lawrie doesn't shy away from being the artist: She is also the subject. The tactile quality of her self portraits references the physical nature of painting while also capturing those brushstrokes and materials in a specific moment.

In her blog, Lawrie quotes contemporary American artist Winston Chmielinski:

As someone who's always painted, I've been highly considerate of, you know, the role of painting within the art world and within my own life, and I think that I'm coming to a point now where I'm embracing painting as a very specific language that can open out onto everything. And it's okay that I'm a painter. And I think it's taken a lot of time for me just to reach that point, where it's like, you know, painting is okay. It's not stupid, it's fine. [1]

Lawrie's triptych reveals various states of portraiture. In the first, she has sanded the painted image to a ghostly shadow; in the second, her image is incomplete and unresolved; in the third, she reveals the 'control' image used to create the first two panels, but it is trapped for posterity in paint and glass. She explains:

Each work—a self-portrait—explores notions of permanence and impermanence by observing my body. I defamiliarise and conceal my own image beneath glazes and reduce it to a series of reluctant painterly marks. This treatment suggests both a moving 'into' and 'away from' wholeness, or completeness – a transitional state that engages with the tactile qualities of paint and its ability to imbue a sense of the immediacy of bodily movement or trace, as well as hold connotations of the archival and ever lasting. My work has become increasingly interested in repetition and transformation found in painting processes and how, owing to the implications of paint as a material, the act of painting places the artist relative to 'time' and in turn, 'duration'. [2]

Lawrie graduated from QCA Griffith University in 2012 with a Bachelor of Fine Art with First Class honours. She spent 2010 on an international exchange at the Edinburgh College of Art in Scotland, during which time she exhibited at *MidPoint* and *Works in Progress*, both at the Edinburgh College of Art. As an undergraduate and a graduate, Lawrie has participated in 21 group exhibitions and received seven grants and awards including 2012 finalist, Sunshine Coast Art Prize, Caloundra Regional Gallery, and recipient of ADFAS Award in Painting, Queensland.

Nicolee Simpson

1. <<http://danalawrie.tumblr.com>>, last viewed 11 July 2013
2. Dana Lawrie, Artist statement, 2013

# Kasia Lynch

b.1977, Warrnambool, Vic

## ***Apparatus 1* 2012**

digital photograph, type-C print, edition 1/5 + 1 APs

42 x 60cm (sheet size); 42.5 x 59.5cm (framed)

Courtesy of the artist

Kasia Lynch is a Melbourne-based artist working across sculpture, installation and photography. Her work *Apparatus 1* (2012) is part of her Masters by Research program at RMIT. She aims to examine the relationships between the body and objects within the context of the gymnasium. Her research is titled '*Liminal gymnasium: Explorations of creative and transformative potential in a sub-cultural sporting facility.*' Lynch's sculpture uses satire to hint at the absurdity of exercise equipment and gym-culture.

In *Apparatus 1* we look at a stylised photograph depicting maneuvered gym-equipment. Oddly though, the objects are positioned in a sort of monumental disguise alluding to a variety of visual cues from the advertising vernacular. Here, the objects are taken out of context highlighting their absurdity in this new situation and is alluding to its consumer and sexual nature. The image has a pink background which places the work in a pseudo-sexual context and the object is twirled to resemble a whip or club-like object. The photograph now resembles a consumer object, perhaps a fetish object representing bodily desire or maybe a humorous comment by the artist on a body-focused culture. Either way, the artist's ambiguity allows the audience to make their own choice.

This contextual alteration by the artist seems to allude to the way gym-equipment is used to control and manipulate the body and the way the body is marketed to the public as an object of desire. These complex relationships are explored through the artist's ongoing research.

Lynch has received various awards over her career including a 12-month studio scholarship with the 'Studio Start-Up' initiative in Melbourne. She has previously shown her work at the Centre for Contemporary Photography, Melbourne, and with Next Wave 2010 as part of the Sports Club Project: The Arena.

Tess Maunder

# Dan McCabe

b.1990, Brisbane, Qld

## *Untitled* 2012

digital photograph, dye sublimation print on synthetic fabric, pine frame

40 x 149 x 4cm

Courtesy of the artist

Dan McCabe is an artist working primarily across photography and sculpture. He combines these mediums to blur the boundaries between them by creating work that is neither one nor the other. He frequently uses images that are partial and almost indistinguishable, displaying them in sculptural forms that heighten the sense of uncertainty as to how to read them. In a past series of works, called *Photo-drawings*, McCabe has drawn directly onto photographic prints. His recent works have explored the potentials of printing photographs onto fabric, and the tensions that arise from this. He explains:

In the last couple of months I have returned to experimenting with materials, in particular fabric. Researching and observing how it can be composed, stretched, folded. How it ripples, how certain materials hang in a particular way. How it can give the illusion of form. How lighting can alter or heighten our understanding of the object. My newer work pushes the material aspect of the photographs (printed on Lycra and polyester) further than what I have done previously. Attempting to distil the elegance of certain fabrics and explore the illusive qualities of the photographic image. [1]

*Untitled* (2012) features a landscape image that is recognisable as part of a road. Printed onto fabric, stretched, and held in place by the elegant sloping pine frame, the different elements combine to create one whole. As our attempts to read the image in context are thwarted, as the spliced image is both cropped and framed by the edges of the sculpture. Notably, a spotlight is directed above the artwork to a blank area on the wall, as though a major piece of the puzzle has gone missing. With this empty space looming large, we are invited to consider the materiality of the complete composition.

Dan McCabe completed his Bachelor of Fine Art in 2012 with First Class Honours at the Queensland College of Art, Griffith University, and is now based between Brisbane and Perth. He has had solo shows at the Queensland Centre for Photography, the ACH Gallery plus a two-person show with Mitchell Donaldson at !Metro Arts. Dan McCabe has been included in group shows at Ryan Renshaw Gallery, Griffith University Art Gallery, The Box and POP Gallery, among others. He is also a committee member of Addition Gallery in Brisbane.

Amy-Clare McCarthy

1. Dan McCabe, *Dan McCabe*, Ironbark, Issue 1, 2013  
<<http://www.ironbarkmagazine.com/issueone/danmccabe>>, last viewed 6 July 2013.

# Carol McGregor

b.1961, Hastings, Hawkes Bay, New Zealand  
Wathaurong people, Vic

## ***exposed, shield, inner turmoil #1* 2012**

latex, steel pins, nail, rope, edition 1/3

250 x 50 x 150cm

Courtesy of the artist

Carol McGregor is a Brisbane-based artist who was raised in New Zealand with Scottish and Wathaurong peoples' heritage (Australian First Peoples from the Melbourne region). Through her artistic practice McGregor explores this rich cultural identity of diverse ancestry and lived experience. As McGregor explains, *exposed, shield, inner turmoil #1* (2012) is about the 'Emotions experienced upon revealing my Indigenous identity'. [1]

Unlike her siblings, who are more identifiably Aboriginal in appearance, McGregor has brown curly hair and pale skin. [2] For this reason, she has not automatically been subjected to the stereotypical judgements sometimes applied to those with a non Anglo-Saxon appearance. She has been able to control perceptions of herself and reveal her cultural identity in a more considered and gradual way, on her own terms, to subvert pre-existing biases and assumptions.

Even without knowing McGregor's personal history the violent title and construction of this piece reveals traumatic origins. A female form suspended by a hangman's noose has been violated and perforated. This latex cast of the artist's left breast, literally and metaphorically next to her heart, speaks of the pain associated with revealing her Wathaurong heritage. Reminiscent of Eva Hesse's 1967 work, *Accession II*, this piece speaks of 'the expressive possibilities inherent in abstract sculpture'. [3] In a very human way, McGregor's *exposed, shield, inner turmoil #1* shares her story. It rewards effort, gradually revealing an intimate and poetic language of identity.

Carol McGregor was born in 1961. In 2010 she exhibited at the Cairns Indigenous Art Fair. In 2012, she was awarded the Godfrey Rivers Medal, and the Garage Espresso Art Award at Griffith University Art Gallery. She is currently undertaking her Bachelor of Fine Art with Honours at the Queensland College of Art.

Camille Serisier

1. Carol McGregor, Artist Statement, 2013
2. Carol McGregor, Artist Talk for 'Field: Contemporary Landscape', The Hold Artspace, March 17, 2013.
3. Anne Swartz, 'Accession II: Eva Hesse's Response to Minimalism', Bulletin of the Detroit Institute of Arts, Volume 71, 1997, pp. 36 -37



# Nadia McLeish

b.1974, North Sydney, NSW

## Glasshouse #3 2013

digital photograph, inkjet print, edition 1/5  
60 x 48 (image); 61.8 x 49cm (framed)

## Glasshouse #1 2013

digital photograph, inkjet print, edition 1/5  
50 x 68cm (image); 50 x 60.8cm (framed)

Courtesy of the artist

Nadia McLeish is a photo media artist based in the small rural town of Braidwood, south west of Sydney. McLeish's practice explores the narrative in photography, where each image reveals a story of individual meaning or reflects upon the notions of family, domesticity, motherhood, culture and community.

McLeish strongly identifies with her roles as mother, wife, student and teacher and is acutely aware of the confines of living in a small town. Through her practice, McLeish also aims to explore the juxtaposition between her experience of living in a small rural town, where no one has anonymity, and her experience of living in a large city, where one can find anonymity. McLeish writes:

*Glasshouse #1 and #3*, are part of a series titled *Glasshouse*, which seek to explore my personal experiences of family life and the relationships within it. Importantly, the images also look at family life within the context of surrounds – living in a small community. A glasshouse is a place to protect and raise seedlings. A glasshouse is transparent and can be seen into, revealing half-seen secrets through grimy windows. What is glimpsed may be deceptive and the conclusions we draw may be mistaken.

Using glass has become a leitmotif in my work. Using reflective surfaces such as a mirror or windows to frame a subject creates an area of interest and can make for an interesting composition. Light is also important, by using reflective surfaces a subject can be highlighted which creates a focal point in the composition. I enjoy the qualities of glass, it can add interest to an image – glass can distort, enlarge, highlight or frame. As a material, glass also acts as a protective filter. Although its use in the composition of my images could allow the observer or onlooker to imagine they are participating somehow in the scene.

McLeish is currently undertaking a Graduate Certificate in Visual Arts (Photo media) at the Australian National University, Canberra, and during the mid-nineties studied photography at the National Art School in Darlinghurst, Sydney. Since 2011, McLeish's work has been in three exhibitions at the Huw Davies Gallery. From 2009-2012 McLeish provided digital and darkroom photography classes to senior students at Orana Steiner School in Weston, Australia Capital Territory.

Jacqueline Armistead

# Tully Moore

b.1981, Orange, NSW

## ***Republic* 2012**

oil on denim

150 x 100cm

Courtesy of the artist and John Buckley Gallery, Melbourne

When a mobile phone app can be purchased to compare the ethical virtues of supermarket products, and online petitions can be signed with a mouse click, sartorial choices can seem like one of the few persistently tangible ways of signalling what an individual stands for, or in opposition to. Tully Moore's practice examines these modern complexities using the symbolically laden material of denim.

*Republic* (2012) is part of a series that investigates historical associations of fabric, '...in particular it links to the working class, trade unions and urban styles'.<sup>[1]</sup> The star is similarly an historically significant motif, one that Moore is particularly interested in as a common feature on flags of various, often politically disparate, nations. Used as a device to represent 'unity and independence' as well as 'power and homage to the people and workers', it is synonymous with Communist Cuba while also a defining feature of the American flag. <sup>[2]</sup> Star embroidery and patching also exist as part of the early punk movement, an anarchic display of power and freedom. <sup>[3]</sup>

Here, removed from any specific cultural context, Moore's star-spangled denim banner exists as postmodern iconography that gesture limply to this history of subversive counter-culture and working-class struggle. As Moore states, 'these links to the outlaw or individual are subsequently outdated', as this lineage is complicated by its absorption into the global production lines of mainstream corporate culture. <sup>[4]</sup>

Moore graduated with a Bachelor of Fine Art (Honours) from the Victorian College of the Arts in 2008 and has participated in group exhibitions that include *PARKED*, Fringe Festival (best Visual Arts Award), Melbourne (2006) and *Some New Painting The Director's Cut*, John Buckley Gallery, Melbourne (2009). Moore has also staged a number of solo exhibitions, among these: *Jewell of the Newell*, FIRSTDRAFT, Sydney (2010); *Deninism*, Westspace, Melbourne (2012); and *Fools Gold*, MOP, Sydney (2013). In 2011 and 2012 Moore undertook an Australia Council Residency in Liverpool, UK, that resulted in the solo exhibition *Scouse on the House*, Australia Council Studio (2012). He is the recipient of numerous prizes, most recently the Marten Bequest Scholarship for Painting (2013).

Nicola Scott

1. Tully Moore, Artist statement, 2013
2. *ibid.*
3. *ibid.*
4. *ibid.*

# Phuong Ngo

b.1983, Adelaide, SA

## ***My Dad the People Smuggler* 2013**

HD video, single channel projection, 16:9, colour, mono sound, edition 1/4 + 2 APs

33:38min

Courtesy of the artist

In 1981 Phuong Ngo's parents and older brother settled in Adelaide as Vietnamese asylum seekers, 'boat people' who had fled the poverty and restrictive rule of the communists in the wake of the fall of Saigon. A second-generation Vietnamese-Australian, Ngo's artistic practice interrogates his family's history and identity as well as wider issues affecting members of the Vietnamese diaspora and their descendants. In this way Ngo's works explore the cultural, political and personal impacts of war, utilising combinations of archive, documentary and studio photography to reconcile identities grounded in inherited memories and fragmented pasts.

Ngo's family's refugee experience is unique in that their smuggler was in fact Ngo's father. From 1977 until 1981, when he finally captained his own escape boat, Ngo's father ran a people-smuggling business, coordinating the logistics of refugee escape operations. In Ngo's video *My Dad the People Smuggler* (2012), his father relates the stories of how he came into the business, and how he eventually left it and his home country with family in tow. Speaking in Vietnamese, his deeply moving experiences are translated for the English-speaking viewer through subtitles that float above footage Ngo captured on a recent visit to Vietnam and Pulau Bidong, the Malaysian refugee camp that was home to his parents and brother for several months before they were processed and settled in Australia.

*My Dad the People Smuggler* stirs empathy and understanding in the viewer and Ngo's tongue-in-cheek title serves to personify our conceptions of people smugglers, typically framed as the villainous 'other' in contemporary political debate addressing asylum seeking issues. This poignant video portrait embodies Ngo's desire to understand and retell the experiences of his family in their pursuit of freedom, and ultimately communicates a marginalised perspective on the persistent issue of Australian immigration by asylum.

Ngo completed his Bachelor of Arts (Fine Arts) (Honours) at RMIT in 2012. His four solo exhibitions to date include *Domino Theory* (2012) at the Centre for Contemporary Photography and *My Dad the People Smuggler* (2013) at Counihan Gallery, both in Melbourne. Ngo's work has been selected for numerous prestigious group exhibitions, and he is currently developing a major new work for exhibition in the 2014 *Next Wave* festival, as part of the Kickstart program.

Lisa Bryan-Brown

# Jonny Niesche

b.1972, Sydney, NSW

## **A. Sprinkle** 2012

wood, glitter, acrylic paint, mirrors

120 x 120 x 120cm

Courtesy of the artist

Sensation and colour describe Jonny Niesche, a Sydney-based artist who explores formal Modernist legacies through his sculpture, painting and installation practice. In the work *A. Sprinkle* (2012) he pays homage to controversial American performance artist and activist Annie. M. Sprinkle. Niesche is interested in themes such as glam rock, psychedelia and geometric minimalism, which have been put at play throughout his body of work.

In *A. Sprinkle*, Niesche creates a relational space for his audience. Instead of a passive engagement, Niesche implicates the viewer into the sequence of the work. Perhaps best described by the artist, he says: 'As the viewer moves, the 'painting' is 'activated'. [1] In this work, not only is the audience implicated, but so too is the space. Through the use of mirrors the artist opens up the surface interface and extends the perceptual depth of the work. Here, the traditional two-dimensional flat surface is challenged, thus playing out an important modernist legacy. What may look minimal from one angle looks Pop from another; the artist exploits Modernism with a mash-up of canonical references.

Elements of relational aesthetics and the spectacle are present in the work. His glittering panel and reflective mirrors seduce us into our own and other's reflections. Is it with hyper-awareness or pure oblivion that Niesche operates? Be it positive or negative, his use of ambiguity reveals nothing of his stance on the reference points he chooses to critique.

Notably, prominent Australian artist Mikala Dwyer supervised him during his MA at Sydney College of the Arts. In the past his work has been shown at Roslyn Oxley9, Firstdraft, MOP Projects and Alaska Projects in Sydney and his work has also been curated internationally into an exhibition at Gesso Artspace in Vienna. He features in Australian Art Collectors *Emerging Collectable Artists* in April 2013.

Tess Maunder

1. Jonny Niesche, Artist statement, 2013.

# Jess Olivieri & Hayley Forward with the Parachutes for Ladies

Jess Olivieri: b.1982, Warrandyte, Vic

Hayley Forward: b.1982, Goomalling, WA

Est.2008, Sydney, NSW

## ***Harlequins vs Visitors*** 2012

HD video, single channel projection, 16:9, colour, stereo sound, edition 1/5

7:10 mins

Courtesy of the artists

Parachutes for Ladies consists of Jess Olivieri and Hayley Forward plus an ever-evolving list of participants (or 'parachutes') who come together with diverse practices to produce performance, dance, video and installation to investigate the social and cultural factors that inform how we inhabit a public space.

*Harlequins V's Visitors* (2012) is a video work by Parachutes for Ladies which documents a collaboration with the Sydney Chamber Choir at the Campbelltown Showgrounds, performing a series of vocal warm ups.

The video suggests an imaginary game between art and sport, producing a combination of visual cues that exist in both worlds: professional attire, physical skill, and an emphasis on composition. Parachutes for Ladies produce a connection by taking one (the choir) and placing it in the context of the other (the sports ground), choosing parts of each that mimic the aesthetics of each other.

Drawing a link like this is typical of its practice, which holds an ongoing interest in the collective experience even for seemingly disparate people. *Harlequins V's Visitors* parallels the phenomena of intense competition, the huge influence of money, the impact of the spectator, and an implicit preoccupation with appearance, all of which permeate the industry and culture of art and sport.

The work presents these occurrences in plain light, serving as both direct critique and a reflection of both spheres. *Harlequins V's Visitors* hints at the vulnerability present in these apparently differing cultures of competition, where the stakes are high and sustained investment, both personal and monetary, runs deep for all involved.

Parachutes for Ladies have presented performances across Australia in public, curated and institutional settings. The group produced a one-off work as part of the *Contemporary Australia: Women* exhibition at Queensland's Gallery of Modern Art (QAGOMA) last year, as well as a performance for the Museum of Contemporary Art (MCA) in Sydney to mark their one-millionth visitor to the new gallery. It has received the Qantas Encouragement in Contemporary Art Award, and numerous grants from the Australia Council for the Arts to produce new work and collaborative artist-run projects.

Laura Brown

## **Becc Orszag**

b.1986, Melbourne, Vic

### ***Do as we do* 2011-12**

graphite, carbon pencil on paper  
46 x 36cm

### ***My Other Half* 2011-12**

graphite, carbon and charcoal on paper  
37 x 28cm

### ***The Sisters* 2012**

graphite, carbon and charcoal on paper  
56 x 43cm

Courtesy of the artist and Dianne Tanzer Gallery + Projects, Melbourne

The people depicted in Becc Orszag's works move like a single organism rather than a group of individuals. United in various forms of choreographed performance there is little evidence of individualism. These images have a utilitarian feel similar to communist propaganda posters. Each person has been painstakingly rendered with their own hairstyle and outfit, all with slight variations to their modest and practical uniform. In this way group members are differentiated and the fierce strength of collective action dramatically enhanced. However, the artist feels separate to the work as if considering the people pushing out from within.

In *Do as we do*, a congregation stands before a cinema screen. The projection behind them shows a young girl, her back to the audience, surrounded by a collection of men touching her hair. The overt affection is wrought with threatening sexual undertones. Unlike the 'happy' people standing in regimented lines in front of the projection, those within are wild and unpredictable. The viewer is presented with two unnerving alternatives – conform or suffer the consequences.

Dynamics of compliance are readdressed in *The Sisters* and *My Other Half*. Instead of targeting renegade individualism, the natural environment is placed under scrutiny. Conglomerates of people echo the shape and size of surrounding organic forms. Collectively they challenge the natural world by asserting their dominance. These group actions are continuously undermined by a pervasive sense of artificiality. Forms stop abruptly and human syndicates experience unreal shifts in scale. By repeatedly inserting visual obstacles the artist subverts the persuasive power of assembly, encouraging individual action and strength.

Becc Orszag was born in 1986 in Melbourne and graduated from the Royal Melbourne Institute of Technology (RMIT) in 2011 with a Bachelor of Fine Art in Drawing. In 2009 she was awarded the Siemens Fine Art Travelling Scholarship for her studies at RMIT. She was a finalist in the 2012 Swan Hill Print and Drawing Prize, the 2011 Rick Amore Print Prize, and the 2010 Brunswick Street Gallery Works on Paper. She is represented by Dianne Tanzer Gallery in Melbourne.

Camille Serisier

# Brett Ramsay

b.1983, Port Macquarie, NSW

## **LEISUR[E]SCAPES 3 2012**

digital photograph, inkjet print, edition 2/10

84 x 120cm (sheet size)

Courtesy of the artist

Brett Ramsay both comments on and contributes to our digital/emotional experiences in modern life. Using the photographic medium to capture the absurdity and hyperrealism of man-made leisure experiences at theme parks and their frequent use of *trompe-l'oeil*, he also creates *another* experience for the viewer – a snapshot of a window on a manufactured world.

The objects of his lens are highly saturated in colour and full of filmic references to legendary places ... the 'Hollywood' version of North American history transplanted to the bright, bush landscape of Southern Queensland. The irony of the Gold Coast – once the embodiment of romantic longing for simple holidays by the sea – now hosting American-style theme parks is not lost on the artist or the viewer. Ramsay explains:

What we do in our leisure and vacation time can reveal much of the dreams and desires of our society. LEISUR[E]SCAPES explores the purpose-built leisure spaces on the Gold Coast, investigating society's increasing trend towards the hyperreal experience. Many of these spaces are built as a simulacrum to another place or another time; however, total realism is never achieved. LEISUR[E]SCAPES seeks to highlight this tension by documenting the juxtaposition between the simulation and the everyday.

By drawing attention to the absurdity of the leisure environment, LEISUR[E]SCAPES interrupts the suspension of disbelief, brings forward the hyperreal, and thus appeals to the common sense of the viewer.

Ramsay graduated in 2012 from QCA Griffith University with a Bachelor of Photography (Photojournalism) with Class 1 Honours. He received the Griffith Award for Academic Excellence 2009 – 2012. Since commencing study in 2009, Ramsay has participated in 10 group exhibitions, including Josephine Ulrick and Win Schubert Photography Award, Gold Coast, where he was a finalist, and one solo exhibition *LEISUR[E]SCAPES*, Global Gallery (Head On), Paddington, New South Wales. He was published in *The Argus* with a story on Cambodian NGO, Life and Hope Association, received the 2012 Southbank Public Art Prize and the 2011 St Margaret's Anglican Girls School Award for Documentary Practice.

Nicolee Simpson



# Tyza Stewart

b.1990, Moura, Qld

## ***Transportrait 7 – 22* 2013**

oil on board

32.5 x 46cm

Courtesy of the artist and Heiser Gallery, Brisbane

Tyza Stewart is a Brisbane-based artist whose practice explores notions of gender and identity through biographic interrogation and personal insights into transgender identity. Stewart's artworks express an outward curiosity towards male homosexuality and masculinity through self-portraits often depicting herself as a male figure. In juxtaposition, the images of a younger version of herself reflect upon her own childhood questions around heteronormative sexuality. Tyza writes:

Much of my imagery is driven by a childhood desire to be perceived as male. Resulting self-portraits — typically comprised of a characteristically male body and my face — depict ambiguously gendered selves. I explore transgender identity through this continual self-portraiture, which is politicised by my public failure to conform to gender norms when the works are exhibited. By both resisting and engaging with popular understandings of transsexual narratives, I aim to highlight some alternatives to the strict binary understandings of gender that constantly proliferate within our society. [1]

In *Transportrait 7-22* (2013), Stewart explores 'the archetypal transsexual narrative where a person identifies as a female to male (FTM) or male to female (MTF) transsexual, and the reality that many transgender people do not identify as either FTM or MTF for various political and personal reasons'. [2] While the provocative subject matter of Stewart's artworks continues to challenge viewer's preconceived notions of gender and identity, her artworks 'become an argument for broader understanding of sexuality, on where any identity and orientation are valid'. [3]

Stewart's artworks are beautifully painted in oil on board. The meticulous yet gestural brushstrokes articulate almost a translucent quality reinforcing the innocence and fragility of youth. Her artwork's conceptual integrity is strengthened when presented through the construct of the family portrait.'

In 2012, Stewart graduated with a Bachelor of Fine Art with First Class Honours from the Queensland College of Art. Since 2008, Stewart has been practicing and exhibiting in a range of group exhibitions including: *Food Show*, WitchMeat, ARI, Brisbane (2013); *15 artists*, Redcliffe Art Gallery (2012); *The GAS*, Griffith University Art Gallery, Brisbane (2011); *The Art of Murder*, Judith Wright Centre of Contemporary Art Shop Front (2010); *Breakthrough*, Gympie Regional Art Gallery (2010); *Wom+n – Form & Function* (2010); and *18<sup>th</sup> Retrospective*, Gympie Regional Art Gallery, Gympie (2008). Stewart is currently represented by Heiser Gallery, Brisbane.

Jacqueline Armistead

1. Tyza Stewart, artist statement, 2013
2. *ibid.*
3. Current: an exhibition about feminism, on-line catalogue. Curated by Lisa Bryan- Brown, <<http://lisabryanbrown.com/writing/catalogue-essays/catalogue-essays-group-exhibitions/currency-curating-current/>>, last viewed 22 July 2013.

## **Amy Tam (aka *Liberté Grace*)**

b.1980, Melbourne, Vic

### ***The Perfect Boy Myth (version 1)* 2013**

HD video, single channel on flatscreen, 16:9, colour, stereo sound, edition 1/5

11:30 mins

Courtesy of the artist

Amy Tam is an artist and film maker working across installation, film, photography and sculpture. Her experimental film, *The Perfect Boy Myth (version 1)* (2013), combines non-linear story telling with a twist of Greek tragedy. The film unfolds in a theatrical world played on a stage complete with grotesque masks and rife with symbolism, where a mob of orphaned children are seduced by the stories of a charming orator with frightening consequences.

In creating the film, Amy Tam was 'inspired by a desire to discover the hidden dynamics of racial prejudice.' [1] It is an exploration of racism and a consideration of language constructs that link black to evil and white to goodness and light. Tam is interested in how this most basic understanding of good and evil can play a part in forming negative perceptions of race. The film considers how uses of language shape our understanding and at what level we recognise this affect unconsciously.

An alternative version of *The Perfect Boy Myth* with additional narrative threads will enter the film festival circuit this year.

Amy Tam completed her Bachelor of Fine Art at the Victorian College of the Arts, Melbourne University in 2002. Her work has been shown in exhibitions at the Art Gallery of New South Wales; Counihan Galleries and Margaret Lawrence Gallery in Melbourne; and the Sydney Children's Hospital. She has received many awards and scholarships for her multi-disciplinary practice, including a scholarship to study at the New York Film Academy in 2008. Tam currently lives in Los Angeles and is working on projects as a writer, director and producer.

Amy-Clare McCarthy

1. Amy Tam, Artist Statement, 2013

# Athena Thebus

b.1990, Brisbane, Qld

## ***Relentless Optimism* 2013**

printed vinyl sticker, AP from edition of 3

130cm diameter

Courtesy of the artist

Athena Thebus' practice centres around her quest to finally travel from Brisbane to Los Angeles, her spiritual home, and all it has become synonymous with: Hollywood, sun, sex, glamour, wealth and, above all, fame.

This work, a permanent tattoo transformed into a huge, glossy sticker, conveys both sides of a bold and bewildering optimism in the face of a culture seemingly obsessed with the artificiality of manufactured images, products and people. As Thebus explains,

'The image is of a small tattoo on my right thigh that I got towards the end of 2012. ...The phrase 'always sunny' epitomises an extreme optimistic mentality that is hopeful but also absurd and naïve. To desire a continuous paradise seems unrealistic, but it is this energy that drives the American Dream and its many western equivalents [while] the tropical palm tree offers the idea of an idyllic escape. ...I'm interested in this energy of relentless optimism as for me it also holds a flip side of honesty and humanity in its desperation. Brave desperation runs throughout my practice, and this work is possibly the most openly so.' [1]

Thebus has described her key artistic influences as 'The Internet' and 'Tumblr'. [2] Two acronyms that have recently entered common use on such social media websites come to mind when looking at the work: You Only Live Once (YOLO) and Fear of Missing Out (FOMO). This optimistic internet vernacular reveals a vulnerability and fear of missed opportunities and approaching obsolescence, akin to the 'brave desperation' that motivates Thebus' artwork and her planned pilgrimage to LA in 2014.

Athena Thebus completed a Bachelor of Fine Art at the Queensland College of Art (Griffith University) in 2012. She has shown in several group exhibitions in Brisbane, including *Bad Pixel* Video Art Showreel, BARI Festival (2010); *Edition 3*, Addition Gallery (2012); *2 Big 2 Fail*, The Hold Artspace (2013); and *Rinse & Repeat*, The Hangar (2013). Thebus has also exhibited internationally in *Generation Wuss* in Brighton, United Kingdom (2013). This year she will be participating in the Brisbane Emerging Art Festival at the Judith Wright Centre.

Nicola Scott

1. Athena Thebus, artist statement 2013
2. 'An email correspondence between Luke Kidd and Athena Thebus', *2 Big 2 Fail online exhibition catalogue*, The Hold Artspace, pp. 7-9, <[http://theholdartspace.com/images/2big2fail/2big2fail\\_catalogue.pdf](http://theholdartspace.com/images/2big2fail/2big2fail_catalogue.pdf)>, last viewed 4 July 2013.

# Teo Treloar

b.1974, Sydney, NSW

## ***A Willingness to Forget* 2013**

three parts: 1) pencil, watercolour on Arches 640gsm paper; 2) pencil, watercolour, ink, oil and bees wax on transparent paper and Arches 640gsm paper; and 3) pencil, watercolour, ink, oil and bees wax on Arches 640gsm paper

all 26.5 x 23.5cm

Courtesy of the artist and Helen Gory Galerie, Melbourne

In contemporary art and culture, we are living within a constant flood of images, diluting our attention spans. Wollongong-based artist Teo Treloar would like to challenge our state, and to bring us back to central focus. He practices in painting and drawing, usually within an intimate scale, and uses a muted colour palette and minimal, relaxed tones.

In his series *A Willingness to Forget* (2013), Treloar presents three similarly sized figurative drawings. In each image he makes apparent the effect of slight variations on the figure; geometric planes in the central drawing suggest a scientific or philosophical approach. *A Willingness to Forget* also appears to suggest notions of time passing, as if the sheets present a daily-lived experience or the passages of hours. The three consecutive images might also suggest other cycles of time; from birth to death and perhaps, of rejuvenation.

Negative space is used as a method of framing the figure, and plays upon the presence and absence binary that Treloar seeks to employ in his work. By choosing not to depict a larger context for the image, details that are included allow for an intimacy with and focus on Treloar's subjects. The artist deliberately leaves traces of his process for the viewer to see, thus demonstrating both hyper-awareness of his audience and his desire to authentically portray the artistic process. Overarching thematic concerns for the artist include a sense of material and process-based fragility, discipline and quietness.

Teo Treloar is currently a Lecturer in Painting at Wollongong University. He completed his Masters of Visual Arts at Sydney College of the Arts in 2006. He has been a finalist in several awards including the Hazelhurst Regional Gallery Works on Paper Award, 2009 and 2011; Fauvette Loureiro Memorial Artists Travel Scholarship 2009; and the ABN Amro Art Award 2008. His work is included in both public and private collections in Australia.

Tess Maunder

# Elizabeth Willing

b.1988, Mornington, Vic

## ***Economy* 2012**

washing machine drum, table base, liquorice

150 x 60 x 60cm

Courtesy of the artist

Elizabeth Willing's practice commits to an ongoing engagement with the effects and nuances of gastronomy in our culture. Her work often adopts an approach that seems scientific in its accuracy, even cold in the slickness of surfaces she manipulates. With *Economy* (2012) this slickness lies in the cool stainless steel surface of a washing machine drum, combined with the smooth, luscious surface of black liquorice. This breaches the way we might usually relate to food, when we consider the sensual or potentially abject nature of its production, consumption and digestion. An intriguing tension is created as a result.

A friction lies in the instability of food as a material. This allows Willing to raise questions and make ambiguous the connotations that lie beneath food and its social implications. Willing considers her situation as a woman, prodding at the gendered relationship with food and cooking that is either personally assumed or societally expected. Her work plays upon the humour of taking confectionary so seriously as a means to deal with a debate that so easily causes conflict between our ideologies and desires.

In a world built on the necessity of consumption, we hold a double-edged relationship to the way we produce, purchase, ingest and digest. On one hand, it is a heightened awareness of the kinds of food we eat, but on the other it is the mindlessness associated with other senses of consumption (for example, the rapid consumption of images in the online sphere). *Economy* evokes these concerns by way of Willing's studied food psychology and a sense of connection that comes with the feeling of a sharing a meal.

Willing completed her Bachelor of Fine Art with Honours at the Queensland University of Technology in 2009. She has been included in many group exhibitions since then, including *Fresh Cuts* at the Institute of Modern Art and *SafARI 2012* in Sydney. Most recently she has held solo exhibitions at Boxcopy and Metro Arts. Last year she undertook a placement working at the Experimental Food Society in London.

Laura Brown