



AUSTRALIA

CONTEMPORARY VOICES

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11 November - 21 December 2013

CURATED BY GEOFFREY CASSIDY



The Fine Art Society
CONTEMPORARY

ALEXANDER Giles
BARTON Del Kathryn
BUCK Kim
BYRNE Penny
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DOIG Adrienne
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I am outrageously proud and delighted that Geoffrey Cassidy agreed to curate this exhibition at The Fine Art Society. He is a curator of great taste who exercises a keen eye and has demonstrated for many years that he knows great art when he sees it. We are very lucky to have him in the UK during what will likely be recognised by future generations as a key moment for Australian art on the world stage.

It is a daunting mission to select just 20 artists from such a diverse and multifaceted artworld but Geoffrey has risen to the task beautifully. His immersion in Australian art means he knows the key players as well as off beat unique talent and rising stars. He devoted the last six years in supporting living Australian contemporary artists through the purchase of their work as the Director of Artbank, an Australian Government art support body. With an annual acquisition budget of one million Australian dollars, it was, and remains, the largest purchaser of contemporary art in the country, and home to a collection of over three thousand works. His credentials are further established by his nine years at Sotheby's Australia, culminating in the role of Head of Paintings.

Australia: Contemporary Voices is a superb insight into something truly exciting and we hope it goes some way to foster a sustained interest in Australian contemporary art outside of the country for years to come.

KATE BRYAN
Head of Contemporary
The Fine Art Society



When I first started thinking about this essay I became somewhat bogged down in the necessity of a rationale for the exhibition. Why these artists? Why now? What is the show about? Then I realized that the one thing I did know was what the show wasn't about. It isn't about Australian art. This may seem a little perverse, particularly given the title, but the fact is I don't think there is such a thing as Australian art. There is certainly art about Australia, art made in Australia, and art made by people from Australia, whether born there or not, but I don't think art itself can have a nationality. And maybe that is the point of this show. It's not about the Australian identity.

I do want to touch briefly on this notion of identity. Putting the word Australian in the exhibition title led me to pondering on the characteristics that perhaps define Australia for the rest of the world. The two that resonated most for me were distance and strangeness. This strange and distant land. This strangeness, the unfamiliar landscapes and exotic flora and fauna of the new continent informed most of the early art from and about Australia, but that didn't make it necessarily Australian. It is typically Victorian, rooted in discovery, travel and empire. Then, as an Australian identity as such did assert itself, on the cusp of nationhood and after, art became by necessity about nation building, about the formative experiences that shaped the new country's psyche, the bush, the pioneering spirit, the celebration of newfound wealth. Finally artists were truly of Australia, born there, but most often than not sent back to Europe to look and learn before finally blossoming in Australia, adapting continental innovations to suit our harsher light/life.

Which brings us to distance and its associated tyrannies. Provincialism. Such a pejorative term, and yet, sometimes, so conducive to true originality. When the first European artists went to Australia, more often than not it was for good, they stayed - none of this back and forth nonsense that characterized the Americas, no foot in both camps. And in a number of cases some very ordinary artists became extraordinary in the new world. An original voice rather than a pale imitation. Yet it is hard to escape the sense in the development of painting in Australia of imported ideas, of a stylistic time lag, of the Australian 'version' of this or that artist



or school. Distance made Australia the land of the travelling scholarship, the most prized reward for artistic endeavor being to escape, to experience the rest of the world, the 'real' world, to compare, contrast, and perhaps assimilate new ideas.

And yet the best art has always required an authenticity, an honesty, a distillation of influences into something more pure— a truthfulness. Whatever the language, anything interesting comes from the heart. There is often a preconception, or an accepted position, maybe an expectation, about art from Australia, that original voices emerge from the landscape — that our true originals, and scope for originality comes from the land. That there are no ideas, no truths, beyond that. It is inescapable that many of our great originals are painters of the landscape, finding a new and original language to portray a new and original landscape. But I fear landscape painting is one area of painting that does speak most effectively locally. Without some familiarity with the landscape, some investment in it, it is hard to recognize the genius, the essential nature of some of this work.

When London last sat up and took notice of art from Australian painters it was the sixties, and the city took the great antipodeans Nolan and Boyd to their hearts. But it is a mistake to categorise these artists as landscape painters, though the land looms large in their work. What I think was recognized, and responded to, internationally, was their literary quality, their fierce intelligence, their reworking of classical myth and symbolism into something fresh and original in styles completely their own.

I often feel this is the same with the best Aboriginal art in the tradition of the western desert. There is a lazy tendency to say it is essentially about the landscape, that it is somehow descriptive, a form of mapping, or a form of abstraction, in the western sense. It isn't either of these, though this is often the way the western eye can best process it. It tells a story, a dreaming, it represents an entire complex mythology, like the classical pantheon. A creation story, a spiritual map, in which the land, in feeding the spirit, looms large, but essentially the story of who they are — but not, of course, who they are as Australians! Australia is a western construct, invented long after these stories were first sung, and

these marks were first made. It is the story of mankind.

So, no such thing as Australian art. Which begs the question why have this show at all? Well, Australia remains a long way away from almost everywhere. It may seem that everything now comes to us, or at least close, in that endless circuit of biennales and art fairs — the caravan that is contemporary Art. The art world, well, the world, has never been more mobile, nor more accessible, and you don't have to travel 10,000 miles to grasp a concept, or see a video. But the tyranny of distance remains. With the increasing 'globalization' of the art market, we risk being out of the loop. So much to see, so little time.

So, we have brought together a group of artists, in a wide variety of media, all whom have a strong individual voices, and something worth saying. Some political, some personal, some humorous, some serious, but all original, interesting, good, and, coincidentally, Australian. All have experienced critical and commercial success in Australia, and in some cases internationally. We believe they deserve the widest possible audience.

GEOFFREY CASSIDY
Curator *Australia: Contemporary Voices*

WORKS

ALEXANDER Giles

A central tenant of Alexander's paintings is a concern for the role of the image and visual representation in constructing narratives. Alexander's paintings often use images of historical significance to draw parallels with and critically reflect on contemporary issues and their representation in the media.

Underpinning this interest in the status of the image is the very materiality of the work, always executed with a virtuoso academic ability. Alexander raises questions about the role of realist painting, the hand-made and authorship by sometimes revealing and sometimes hiding the painter's hand. He explores concepts of looking through, at or upon by contrasting "contemporary" layers of resin and paint over "traditionally" oil glazed imagery, giving illusionistic depth while at the same time an awareness of surface.

As a painter he belongs to a long standing academic tradition of virtuously handled oil painting and precision draughtsmanship, yet he stands aside from this, quite purposefully drawing attention to moments where he departs from tradition. This is not wilful contrariness; Alexander uses and abuses his polished aesthetic as another way interrogating his world, provocatively challenging the established 'norm' and questioning all that we hold dear.

Born in the UK and currently based in Sydney, Giles Alexander trained at St Martins School of Art, London before receiving his BA from the National Art School in Sydney where he is currently completing his MFA. Alexander was named amongst the 50 most collectible artists by the Australian Art Collector in 2011. His work is in the collection of London Guildhall Art Gallery, Artbank, Tweed River Gallery and MCQ International. He was a finalist in both 2010 and 2011 in The Archibald Prize and in 2012 had a solo exhibition at The Fine Art Society, London.



Doppler's Blue Shift, 2012
Oil and resin on polyester canvas | 105 x 195 cm (triptych)

BARTON Del Kathryn

Del Kathryn Barton's vibrant and complex artwork presents a unique and conceptual way of approaching figurative painting. Her detailed canvasses display a ceaseless myriad of human form, living organisms, natural motifs and pattern making. Her aesthetic pays gentle homage to the practice of figuration and portraiture but these traditions are unpicked and reassembled with contemporary illustration and design traits. Barton employs a concoction of acrylic, pencil, gouache and even glitter in her heavily worked surfaces. Never allowing a moment of quiet, the artist adorns every inch of the picture plane, connecting each element in a seemingly infinite sea of entwined threads.

Barton's work is figuration of a new exciting breed for the twenty first century. Her signature figures have large wide eyes, puckered lips and oversized heads and are simultaneously innocent and knowing. By introducing physiological components, the artist precludes the possibility of the figure becoming a caricature of itself. Every work displays a study of living organisms, introducing incongruous body parts and examining their function and form. The results are beautifully incomprehensible. Far from scientific, the images reside somewhere between the real and the imagined. Oversized insects coexist with heavily adorned children and suckling breasts. In a world where everything is alive and connected, Barton shows us the infinite nature of the universe, both spiritual and metaphysical.

Del Kathryn Barton studied at the College of Fine Arts, University of New South Wales in Sydney where she was subsequently employed as a lecturer of drawing. In 2008 she won the Archibald Prize and again in 2013. She has been a finalist in the Dobell Drawing Prize. She has had several solo exhibitions in Sydney and Melbourne and her work has appeared in many group shows since 1995. Del Kathryn Barton is held in numerous prominent private and public collections, including BHP Billiton, Melbourne; Art and Australia, Sydney; Artbank; Museum of Old and New Art, Hobart; National Gallery of Australia, Canberra; the RACV Art Collection, Melbourne; The University of Sydney Union Collection and UBS, Sydney.



Wilder Grew Her Song, 2011-12
Oil on canvas | 160 x 180 cm

BUCK Kim

Kim Buck is a relatively new talent enjoying considerable artistic success. While Kim's drawings have always found inspiration in the human form, her current work explores the intersection of figurative traditions and the natural environment, offering a unique broadening of the term landscape. Her extraordinary drawing skills, equivalent to the old masters, are only one aspect of her work. While the detail in her works is beguiling, it is their emotional intensity which surprises. Her manipulation of the figure within space, sometimes confined, sometimes suspended, often falling, evoke an intense emotional response, and challenge pre-conceptions of traditional life drawing.

Kim Buck was born in Mount Gambier, South Australia. After studying Psychology and Science, Kim discovered a natural affinity for the medium of charcoal in 2006. Graduating from the South Australian School of Art in 2009, she was a finalist that year in both the National Youth Self Portrait Prize and the Prospect Self Portrait Prize.

This year Kim was announced as the winner of South Australia's top award for an arts graduate—the Bendigo & Adelaide Bank Award, winner of the Limestone Coast Art Prize, winner of the People's Choice Award at the Helpmann Academy Graduate exhibition, and again a finalist in the National Youth Self Portrait Prize as well as the Paul Guest Drawing Prize, Bendigo Art Gallery. Her work has been included in several group exhibitions including the 2008 Fringe Festival and she has already had three sell-out solo exhibitions.



Topograph, 2012
Charcoal on paper | 34 x 28 cm

BYRNE Penny

Penny Byrne is one of Australia's most radical contemporary ceramicists, using humour to deliver often very serious messages. Highly political yet invariably witty, the work subverts and re-invents traditional domestic ceramic ornaments into sculptures which often tackle current events and issues like the environment and politics. Her background as both a lawyer and highly respected ceramics restorer inform her practice.

She has a strong connection to the UK, undertaking her ceramics conservation training at West Dean College in West Sussex. She also completed an internship in the ceramics conservation lab at the Victoria and Albert Museum. She then went on to work for Plowden and Smith in Wandsworth before returning to Australia where she is now a highly sought after conservator working for many top institutions including The National Gallery of Victoria, Heritage Victoria, the Museum of Victoria and members of the Ceramics and Glass Circle of Australia.

Born in 1965, Byrne has completed a Bachelor of Laws (LLB), La Trobe University, Melbourne 1997, a Graduate Diploma (Ceramics and Glass Conservation and Restoration), West Dean College, United Kingdom, 1990, and a Bachelor of Art (Fine Art Ceramics) at RMIT University in Melbourne, 1987.

She has exhibited internationally and extensively in Australia. Recent Solo exhibitions include Penny Byrne: Commentariat, Deakin University Art Gallery, Melbourne (2011) and Penny Byrne, Mantelpiece, Linden Centre for Contemporary Art, Melbourne (2006). Byrne's work was featured in the group shows Clash: Contemporary Sculptural Ceramics, Newcastle Region Gallery, Newcastle (2011), Thing: Beware of the Material World, Art Gallery of Western Australia (2009) and Horror – Come Darkness, Macquarie University Art Gallery (2009). In 2010 Byrne was the subject of the documentary for the ABC TV program Artscape. Byrne's work will feature in the upcoming exhibition Melbourne Now at the National Gallery of Victoria (2013/2014).



Life is a Riot - Gezi Park, 2013
Altered vintage ceramic figurine, plastic figurines and leaves,
plastic baton, hand grenade and radio, dolls helmet, epoxy
resin, enamel paints, metal bolts | 76 x 42 x 41 cm

deVILLE Julia

Julia deVille communicates an important truth in her beautiful yet gothic work; the inevitable onset of death. The artist is fascinated by the way death has been presented throughout the ages, examining the cult of Memento Mori (reminders of mortality) from the fifteenth to eighteenth centuries. She employs materials that were once living to create her unique pieces, such as wood, hair and most memorably the practice of taxidermy.

Casting aside taxidermy's traditional and sometimes morbid reputation, deVille reinvents her subjects as wonderful celebrations of life. The artist adorns her creatures with various jewels akin to the manner in which Victorians sentimentalised death with adornment. In her pieces the artist preserves the innate beauty of nature and presents the precious and fragile quality of all life. Crucial to her work is her humane stance and process, the artist believes strongly in the fair and just treatment of all animals and only uses those which have died of natural causes in her work.

The unusual sculptures borrow the motifs of death and infuse them with trinkets and jewels, therefore rejecting the notion of morbid decay and monumentalizing the significance of each natural being. Her directness and cultivation of a twenty first century Memento Mori is confronting but ultimately uplifting, inspiring us to live in the moment and celebrate life.

Julia deVille was born in New Zealand and relocated to Melbourne as a teenager where she now lives and works. The artist also creates jewellery, incorporating her taxidermist practice. She has an advanced Diploma from NMIT in Gold and Silversmithing and has had rigorous training in all aspects of taxidermy. She has had several solo and group shows in Australia, New Zealand, New York, Germany, China, Paris and London. Her work is held in several public collections including: Beason Collection ; Hobart City Council; The Museum of Old and New Art (MONA); National Gallery of Victoria (NGV); and private collections in Australia, New Zealand, Paris and China.



Ego Verito, 2010
Rabbit, sterling silver and peacock feathers | 50 x 50 x 50 cm

DOIG Adrienne

For a number of years the recurring image or theme in Adrienne Doig's work has been self-portraiture. Alive with wit and humour, the works here are part of the series AD in Arcadia Ego where she explores the depiction of the self within the landscape. Not any landscape, but pre-existing French rococo tapestry landscape style. Using applique and embroidery she incorporates her own image onto the scene to create a new idealised pictorial form.

Borrowing on images from the history of art, Casper David Friedrich and Édouard Manet among others, she create a new image, a more alluring and picturesque version of myself. By further colonizing the works with Australian animals: wallabies and wombats, Kookaburras and Galahs, she reclaims this arcadian scene and makes it her own, at the same time raising issues of identity and place. Further, by placing her initials in the title piece, AD in Arcadia Ego, she subverts the meaning of the original latin phrase and emphasises her claim.

Doig is a graduate of both the College of Fine Arts, Sydney and the Sydney College of the Arts. She has been exhibiting as an artist for over 20 years, and has been included in numerous group exhibitions in Australia, New Zeland, Germany and Italy. Recipient of a number of grants and residencies, her work is in the collection of Artbank and of numerous State and regional collections, and in significant national and international collections.



Petaurus Breviceps, 2012
Embroidery on tapestry | 30 x 30 cm

Cacatua Galerita, 2012
Embroidery on tapestry | 30 x 30 cm

AD in Arcadia Ego, 2012
Embroidery on tapestry | 151 x 181 cm

FOLLAND Nicholas

Nicholas Folland's crystal/glass assemblages and work concerned with domestic materials and interiors are evocative, extraordinary and slightly disturbing. He creates a world that is at once familiar but instantly odd. He takes domestic crystal and all that it signifies - the discreet charms of the bourgeoisie, civilization, of a sort - and subverts it, casting it into the realms of science, of experiment, the world of mad professors, of the unknown. By formulating this most mundane, most grandmotherly of materials into shapes and apparatus we don't recognize yet dimly recall, he makes us lose our balance, confusing and unsettling our narrative about who or what we are. Questioning what it is, in fact, that keeps our world upright.

Folland graduated with honours from the University of South Australia and holds a Masters in Visual art from the University of Sydney. He has been included in numerous group exhibitions, most recently being the highlight of the 2012 Adelaide biennial with his installation piece *Untitled (Jump Up)*. He is the recipient of many awards and grants and has been collected by major State and regional galleries. He recently featured in *Peripheral Visions: Contemporary Art from Australia* at Garis and Hahn gallery, NYC.



Throng, 2012
Glass, stainless steel, rubber | 72 x 9 x 18 cm
edition of 3 + 1 artist proof

Surge, 2012
Glass, stainless steel | 50 x 26 x 26 cm
edition of 3 + 1 artist proof



HARRY Newell

Newell Harry's work draws on his interest in notions of currency, value and exchange in relation to alternate economic modes. His 'untitled gift mat' series is a contemporary re-interpretation of gift mats, a traditional form of tribal legal tender in Vanuatu in the South Pacific, where they have a utilitarian quality and aesthetic, while still acting as a form of hard currency. Often exchanged or gifted at special ceremonial occasions, each of the mats are made from hand-woven pandanus and dye, and are commissioned from an elderly group of aunties related to Harry's close ni-vanuatu friend, Jack Sivui Martau.

The pieces depict phrases and sentences that take most of their linguistic influences from pidgin and creole dialects, paralleled with hip-hop rhyming and the anagrammatic word plays and phonetics used in slang. Alliteration, assonance, homonym, metaphor, pun and rhyme are features the artist tries to imbue into his phrases. Subjects are loaded and incorporate references from cargo cult leaders such as the vigilante prophet Fred to alcohol or racially suggestive double entendres.

Harry was born in 1972 in Sydney and is of South African and Mauritian descent. He graduated with 1st class honours from the College of Fine Arts, University of New South Wales, Sydney in 2000 and completed his masters in 2004. His work has been included in many major national and international exhibitions, including Rendez-vous 2012, National Gallery of South Africa, Capetown, Untitled: 12th Istanbul Biennale 2011, 17th biennale of Sydney 2010, Adelaide Biennial 2010 and the 6th Asia-Pacific Triennial of Pacific Art 2009. He was included in the significant Art and Australia publication Current: Contemporary Art from Australia and New Zealand published in October 2008.



(Untitled) gift mat: *Between a Cock and a Hard Face /
Between a Cock and a Harsh Race*, 2011
Pandanus, dye | 91 x 230 cm | from (Untitled) Gift mats

(Untitled) gift mat: *Half Caste / Fecal Shat*, 2011
Pandanus, dye | 97 x 211 cm | from (Untitled) Gift mats

(Untitled) gift mat: *No Point being King Shit of Turd Island (III)*, 2011
Pandanus, dye | 86 x 216 cm | from (Untitled) Gift mats

HEALY Claire CORDEIRO Sean

Since 2001 the Sydney based artists Claire Healy and Sean Cordeiro have worked as a creative partnership, using popular culture to describe everyday life. Their work transforms the residue of consumer society, re-imagining the forms and systems that surround us. Interrogating ideas of home, aspiration, mobility and the acquisition of material goods, their work is characterised by a playful reinvention of prefabricated structures and the assemblage of everyday objects into extraordinary sculptures and installations.

The duo make site-specific installations which often explore the ideas of the home and permanency - their own nomadism is used for the subject as well as the substance of their art. They have travelled extensively, largely as a result of traveling scholarships and overseas residencies that has allowed them to produce work from Sydney to Basel and from Japan to Nepal. Their installations and smaller scale works often use recyclables or multiple units of cheap manmade objects which highlight the terrors of mass production. The Autoflake Series takes as its starting point the aesthetics of fossil fuel consumption. The series draws attention to the precarious position of being a civilization that is dependent upon a fuel source that has taken billions of years to produce and will be exhausted within a few short generations. The sculptural wall works conflate the unique geometry of snowflakes with the huge variety in motor vehicle design.

Claire Healy and Sean Cordeiro represented Australia at the 53rd Venice Biennale in 2009. They have held solo exhibitions in Singapore, Berlin, Washington, San Francisco, France, Nepal, Germany as well as throughout Australia. Key group shows in 2013 include: The 5th Auckland Triennale; Peripheral Visions: Contemporary Art from Australia, Garis and Hahn, New York. Their work is in the following collections: The Corcoran Gallery of Art, Washington, DC; Museum of Contemporary Art Australia; Art Gallery of South Australia, Adelaide; Newcastle Region Art Gallery, New South Wales; The University of Queensland Art Museum; Australia Council for the Arts; Artbank.



Autoflake WG222, 2012
Toy cars, magnets | 137 x 156 x 4 cm

IVIMEY Linde

Linde Ivimey extraordinary sculpture is technically complex and intricate, drawing on skills as diverse as welding, cooking, weaving, sculpting, and sewing to create imagined figures, part human, part animal that manage to be both gothic and engaging in equal measure.

Deriving inspiration from a number of sources, such as tribal fetish objects, or the lives of obscure early Christian saints, the works not only have a totemic quality, but are imbued with an intense personal resonance, relating as they do directly to the artists personal experience. The emotional impact of her figures and animals is magnified by her use of materials – skin, bone, fabric, hair, wax, gemstones, teeth, and other personal and found objects. The works exist very much as a diary, reconciling what has been happening with the artist, her body, her life.

Born in Sydney in 1965 and currently living in Sydney, Ivimey came to the attention of the Art world through the 2003 show *Close to the Bone*, Heide Museum of Modern Art, Melbourne. Since then she has had a series of successful solo shows, been included in numerous group exhibitions, and been the subject of a major survey Exhibition, at the University of Queensland Art Gallery, Brisbane in 2012, *If Pain Persists* which was accompanied by an impressive monograph. Her work is in the collection of the National Gallery of Australia, numerous State and regional collections, and in significant national and international collections.

Luscinius, 2013
Acrylic resin, dyed cotton, turkey, duck, chicken and fish bones | 130 x 50 x 40 cm



JONES Alan

Investigating notions of individual and collective identity, Alan Jones embraces his own genealogy, delving into the narratives of his ancestors. Jones elegantly binds the thread of his own heritage throughout his painting, sculpture, installation and collage. In doing so he endeavours to communicate to the viewer the intricacies of human connections, even across continents and centuries.

Born in Sydney, Jones has long been interested in Australia's colonial history and the journey of the First Fleet. This initial arrival of 717 British convicts formed the beginnings of modern day Australia, and it also marked a dramatic turning point in Jones' own heritage. His ancestor, Robert Forrester was convicted of theft in London in 1783 and was destined for New South Wales on board the First Fleet. The lives of Robert Forrester and his common law wife Isabella Ramsey have been the genesis for Jones' exhibitions in Australia and the UK, uncovering the early days of the convicts and English colonial rule.

In 1997 Alan Jones gained his Bachelor of Fine Arts at the National Art School in Sydney. Jones furthered his education abroad as the recipient of the Pat Corrigan Travelling Art Scholarship (1997) and Brett Whiteley Travelling Art Scholarship (2004). As well as a strong number of critically well received solo shows, the artist has been selected for a host of survey and group exhibitions in Australia and Asia. He has been the recipient of several important awards including the Waverley Art Prize (2012), Kedumba Drawing Award (2010), the Paddington Art prize for landscape painting (2008) and the Fisher's Ghost Art Award (2011). His work is in several major collections including the Kedumba Collection of Contemporary Australian Drawing, The Campbelltown Arts Centre, Artbank, Macquarie Group, Maitland Regional Art Gallery, Hawkesbury Regional Gallery and the Gold Coast City Art Gallery.



Head of a Convict Woman, 2012
Acrylic on canvas | 92 x 82 cm

KONTIS Maria

Working exclusively in pastel on paper, Maria Kontis creates finely detailed drawings of fragments and memories. Old photographs, crumpled pages and images from souvenir pamphlets are all rendered in monochrome. These works take the viewer beyond the object and beyond the image into notions of vision and temporality.

Kontis has held solo exhibitions in Australia and Europe for over a decade and is regularly included in group exhibitions in Australia and internationally including *I walk the line: new Australian drawing*, Museum of Contemporary Art Australia (2009); *Moving Horizons: The UBS Art Collection 1952 to 2007*, National Museum of Fine Art, Beijing (2008); *Memories for Tomorrow: Works from the UBS Collection*, Shanghai Art Museum, Shanghai (2008); *UBS Openings: Drawing*, Tate Modern, London (2007); *An Incomplete World: Works from the UBS Art Collection*, Art Gallery of New South Wales, Sydney and National Gallery of Victoria, The Ian Potter Center, Melbourne (2007); and *Anticipation*, David Roberts Gallery, London (2007).

After completing a Bachelor of Fine Arts with Honours at the College of Fine Arts, UNSW in 1999, Kontis undertook an MA in Fine Art at the Chelsea College of Art and Design, University of the Arts London. In 2003 Kontis was awarded The Anne and Gordon Samstag International Visual Arts Scholarship, and in 2002 the Paris Residency, Cité Internationale des Artes, awarded by the Art Gallery of NSW, Sydney. Kontis' work is held in the UBS Art Collection; the University of the Arts London; Artbank; Mornington Peninsula Regional.



Captain Scott: Marching through a blank wall of white, 2013

Pastel on velvet paper | 56 x 76.5 cm

The Question, 2012

Pastel on velvet paper | 56 x 76.5 cm

LAURENCE Janet

For over thirty years, Laurence has created evocative, poignant and pioneering work that deals with the complex relationship with the natural world and its threatened state, making nature at once her subject and her object. Widely considered of one Australia's most important living artists, since the 1970s she has worked with painting, photography, sculpture, site-specific installation and architectural and landscape interventions.

Laurence has long been drawn to the way in which we study, observe, collect and present the natural world and throughout her career she has returned to imagery derived from scientific laboratories, museums of natural history, greenhouses and botanical gardens. She endlessly enjoys juxtaposing opposites including: science and nature; growth with decay; stasis and flux; solids and liquids; reality against memory. This language of matter and materials has evolved from a deep interest in alchemy and synthesizes the real and the remembered. These are the ways in which Laurence takes the viewer to the heart of her practice, which enables one to feel the interconnectedness of the living world.

Janet Laurence lives and works in Sydney. A recipient of both a Rockefeller and Churchill Fellowship, she was a Trustee of the Art Gallery of NSW, on the VAB Board of the Australia Council and is currently Visiting Fellow at COFA NSW University. Laurence exhibits internationally and has been represented in major exhibitions including *After Eden*, Sherman Contemporary Art Foundation, Sydney (2012); *Negotiating This World* (2012) NGV, Melbourne; 17th and 9th Biennale of Sydney (2010, 1992); *In The Balance: Art for a Changing World*, MCA Sydney (2010); Clemenger Contemporary Art Award, NGV Melbourne (2009); *The Adelaide Biennale* (2008), Echigo-Tsumari Art Triennial, Japan (2003) *Australian Perspecta* (1985, 1991, 1997). Major commissioned works include *The Australian War Memorial* (in collaboration with TZG Architects), Hyde Park, London; *Macquarie Bank London*, Sydney 2000 Olympic Park. Key collections include: NGA, Canberra; AGNSW, Sydney; NGV, Melbourne; QAG, Brisbane; AGSA, Adelaide; Artbank Australia Macquarie Bank Collection, Kunstwerk Summlung Klein, Germany. In 2012 the Art Gallery of New South Wales acquired a major installation work 'The Memory of Nature', as part of their permanent collection.



Carbon Capture No.3, 2008 and *Carbon Future*, 2008
Blown glass with plants, duraclear photograph, mirror,
acrylic, burnt wood & oil glaze | 100 x 201.7 cm

LEACH Sam

Sam Leach employs a virtuoso academic approach to his intimate paintings that deal with the price of human technological advancement. The artist draws on the aesthetics of seventeenth century Dutch art and human progress made in this significant period of European history. The Netherlands played a central role in scientific enlightenment and was also pivotal in the development of the modern commercial corporation. In his work Leach draws parallels between their historic advent and the modern industries they have become.

A preoccupation of Leach's work is the animal kingdom, specifically the relationship between animals and human technology. His painstaking representation of birds, mammals, primates and even insects recall the exquisite realism of his seventeenth century predecessors. It is in the artist's comparably avant-garde compositions and delicate flourishes of gesture that the unsettling modern element is skilfully introduced. Leach's style lends itself to quiet contemplation and focused attention. The viewer is compelled to witness the subject in all its splendour. However, marvel quickly gives way to a sense of the macabre when we come face to face with the presumption that human progress is unquestionably superior to everything else in nature and consider where this has taken us.

Sam Leach studied at RMIT in Melbourne, graduating with a BA in 2003, Honours Fine Art in 2004, and an MA in 2005. Leach was a finalist in the prestigious Archibald Prize at the Art Gallery of New South Wales in both 2008 and 2009. In 2010 Leach won the Archibald Prize and also the Wynne Prize, one of only three artists to be awarded both prizes in the same year. Leach has held many solo shows in Melbourne, Sydney and Adelaide. He has been voted one of 'Australia's 50 Most Collectable Artists' by Australian Art Collector. His work has been exhibited in several institutional and major group exhibitions and his paintings are held the public collections of Artbank, Art Gallery of South Australia, Coffs Harbour Regional Gallery, Geelong Art Gallery, Gold Coast City Gallery, La Trobe University Museum of Art, Monash University Museum of Art, Newcastle Art Gallery, Peggy Scott and David Teplitzky Collection, New Zealand, RMIT University, Melbourne, University of Queensland Art Museum, Western Plains Cultural Centre, Dubbo.



Macaque Text, 2013
Oil and resin on wood | 45 x 35 cm

ROSS Joan

Joan Ross's recent digital print and video works combine visual elements from a variety of early colonial Australian paintings and contemporary life in order to re-conceptualise and problematise our relationship to both.

The work confronts us with colonial references made strange through historical juxtaposition, in order that we may recognise the underlying and ongoing power relations of imperial occupation within our own motivations and presumptions.

The desire to act upon someone else's property/space/person/culture is all too familiar; a desire perhaps as banal as touching someone else's shopping or as controlling and organised as the power of a yellow fluorescent hi-vis uniform. The work of Joan Ross recognises a secret desire to trespass upon another's private territory and identifies the increasing presence of day glow fluorescence in our landscape as an alien invasion of control and possession, not that dis-similar to planting a flag in foreign soil.

For an Australian, the subject of colonialism is emotionally charged, highly sensitive and lived everyday. Joan's open narratives, disruptive chronologies, playful collaging and her re-visioning of nineteenth century European aesthetics is a measured response to the multi-layered, often paradoxical mix of the brutal, the beautiful, the emotional and the institutional that is colonialism's legacy.(text courtesy of Simon Cooper)

Joan's work was included in *Wonderland: New Contemporary Art from Australia* at the Museum of Contemporary Art, Taipei in 2012. She has been collected by the National Gallery of Australia, several NSW and Queensland regional galleries and features in many important private collections such as John Kaldor Projects.



The history of the other world, 2013 | Hand painted pigment print on cotton rag paper | 100 x 60.7 cm

ROTHWELL Caroline

Caroline Rothwell works across many media, her work most often exploring the ever evolving relationships between humans and the natural environment, with particular emphasis on the environmental consequences of human endeavour.

The new series interrogates how unintended consequences of our past collide with present technologies, politics and landscape. Recent work considers a range of unusual machines and technologies that have been developed in an attempt to negotiate climate change. Rothwell draws attention to the fact that the consequences of what we do now will shape the planet's future. Rothwell's focus on the materiality of her forms goes hand-in-hand with the concepts: "I've made a series of paintings that refer to endangered species. I created my own paint using car exhaust emissions stabilised with acrylic binder. This paint sits delicately alongside 23 carat gold on canvas. Explorations of value, beauty, authority, ideology are ideas that are deep in the work even if not automatically readable".

Born 1967, Hull, England, Rothwell lives and works in Sydney, Australia. Studying at both the Wimbledon school of art and Camberwell College of the Arts, London, she completed an MFA in sculpture through Hunter college, New York in 1998, and has worked as a wall drawing assistant to Sol le Witt. She has had a number of solo shows, and been in numerous group shows, both in Australia and internationally and was recently chosen for inclusion in the 2014 Adelaide biennial.

Regent Honeyeater (Xanthomyza phrygia), 2013,
Ford Futura MKII Conquest exhaust emission, acrylic binder
medium and 23 carat gold on primed canvas |
25.5 x 36 x 2 cm

Golden Sun Moth (Synemon plana), 2013
VL Holden commodore exhaust emission, acrylic binder
medium and 23 carat gold on primed canvas |
25.5 x 36 x 2 cm



SETON Alexander

Australian sculptor Alexander Seton works in marble and synthetic stone, creating works of a startling contemporary nature using the traditional and ancient processes of stone carving. Seton's work combines laborious and admirable craftsmanship of a rare quality with a twenty-first century wit and self-consciousness.

Seton seemingly makes the implausible very possible as testified to in his majestic beanbags, toffee apples, concrete barriers and exercise balls. Key works include an inflatable beach toy that is in the process of deflating. The synthetic material, the squishy status and the cartoon like whale shape are all completely at odds with the normal parameters for marble sculptures. Seton has also created an entire series of carved life size t-shirts displaying modern slogans that draw attention to the preoccupation for self expression via clothing. By his choice of material, and his mastery of his craft, Seton elevates his banal subjects into the canon of art history. More than this though, the artist examines the notion of monumentalisation in art and its validity.

Alexander Seton lives and works in Sydney. He graduated from the College of Fine Arts, University of New South Wales in 1998. He has exhibited in numerous major sculpture exhibitions over the years, including Sculpture by the Sea four times since 2002, the McClelland Sculpture Survey 2005, The Helen Lempriere Sculpture Award 2006 and New Social Commentaries 2006. The artist has had a number of solo shows throughout Australia and participated in several group shows such as Flaming Youth at the Orange Regional Gallery and international sculpture symposiums such as the 2007 Hanyu International Sculpture Cup, in Shenzhen in China.



Quartet 1-4, 2012
Bianco carrara marble, stainless steel | 46 x 15 x 35 cm each

TERRILL Simon

Crowd Theory is an ongoing series of photographic performance events exploring ideas of community and the nature of crowds. Each staging involves up to 400 people who are particular to the site of that production. For each event, a time and place has been specified and a group of people are assembled, but their specific actions on-site are left undirected and uncontrolled. Through this random orchestration of bodies in site-specific venues, Crowd Theory seeks to expand upon accepted definitions and perceptions of what it is that constitutes a 'community' and how this converges with the notion and implications of a 'crowd'.

Southbank (2007) was a massive undertaking that involved 350 residents from two imposing apartment blocks in the centre of Melbourne's CBD. Opening their curtains to reveal their private homes, it was a staging of theatrical proportions combining with the intimacies of voyeuristic delights. Port of Melbourne (2008) was held in a mud-covered patch in Melbourne's docks and provides a rare exposure of this restricted and enigmatic place of conveyance. The apartment block inhabitants are the protagonists of Balfon Project (2010). As a resident of the tower himself, Terrill's vision for the Balfon Project was not to fictionalise nor expose the lives of those who call the tower home but rather, for the first time since the building's inception, to generate an arena for reciprocal viewing.

Recent exhibitions include Tilt, Sutton Gallery, Melbourne, Crowd Theory Adelaide, Samstag Museum of Art, Balfon Project II, 2 Willow Road, National Trust Ernő Goldfinger House, Hampstead; Negotiating this world: Contemporary Australian Art, National Gallery of Victoria; Rencontres d'Arles Book Awards Exhibition, Parc des Ateliers, Arles. Terrill has been the recipient of a number of awards, including grants and residencies from Arts Council England (2010), the Australia Council (2009, 2002 and 1998), Acme Studios' London Bow Cross Residency and the Anne and Gordon Samstag International Visual Arts Scholarship. His works are held in public and private collections in the UK and Australia. A monograph of his work titled Proscenium was published in 2011 by M.33 books.



Crowd Theory Port of Melbourne, 2008
C-type photograph | 120 x 150 cm | edition of 6

ZAVROS Michael

Michael Zavros is one of Australia's most respected and gifted realist painters. He has frequently returned to the equestrian imagery and the male form, particularly the dandy and the way it is articulated in contemporary fashion. At the heart of his practice is an interest in beauty as a trophy – in his paintings the ephemeral is held captive, suspended for an eternity.

In his paintings of horses he shows the obsessive nature of equestrian competition, and references its wealthy, aristocratic connections. Zavros typically isolates the creatures from their normal context, removing the riding accoutrements and shows the horses falling, plummeting or in an abstracted fashion. The artist often works from found imagery in fashion magazines, stating that he enjoys the flight of fancy and the perfection of an idea that it offers. In his painstaking realist paintings, Zavros takes the imagery one step further to a highly aestheticised vision that transports the viewer. In his paintings of Baroque or Rococo palaces Zavros draws attention to faded glamour by illustrating once splendid architecture bereft of people. In this series, and in others, he conjures a void, capturing a romantic sensation of absence. His work is unified by an interest in manipulated forms of perfection and mythology surrounding beauty and youth.

Born in 1974, Zavros studied at Queensland College of Art. He has exhibited in Australia and internationally and his work has been collected by most major Australian museums. He has won numerous art prizes including the 2010 Doug Moran National Portrait Prize and the 2012 inaugural Bulgari Art Award. He has been a finalist in the Archibald Prize five times.



Charmer/Bulgari, 2013
Oil on canvas | 75 x 55 cm

INDEX

ALEXANDER Giles



Doppler's Blue Shift, 2012 | Oil and resin on polyester canvas | 105 x 195 cm (triptych)

Monotheism, 2012 | Oil and resin on polyester canvas | 150 x 93 cm

Uranus, 2012 | Oil and resin on polyester canvas | 150 x 93 cm

BARTON Del Kathryn



Wilder Grew Her Song, 2011-12 | Oil on canvas | 160 x 180 cm

BUCK Kim



Topograph, 2012 | Charcoal on paper | 34 x 28 cm

BYRNE Penny



Life is a Riot - Gezi Park, 2013 | Altered vintage ceramic figurine, plastic figurines and leaves, plastic baton, hand grenade and radio, dolls helmet, epoxy resin, enamel paints, metal bolts | 76 x 42 x 41 cm

deVILLE Julia



Ego Verito, 2010 | Rabbit, sterling silver and peacock feathers | 50 x 50 x 50 cm

DOIG Adrienne



AD in Arcadia Ego, 2012 | Embroidery on tapestry | 151 x 181 cm
Alisterus Scapularis, 2012 | Embroidery on tapestry | 30 x 30 cm
Cacatua Galerita, 2012 | Embroidery on tapestry | 30 x 30 cm
Dromaius Novaehollandi, 2012 | Embroidery on tapestry | 30 x 30 cm
I Protest, 2012 | Embroidery on tapestry | 60 x 60 cm
Macropus Agilis, 2012 | Embroidery on tapestry | 30 x 30 cm
Petaurus Breviceps, 2012 | Embroidery on tapestry | 30 x 30 cm
Platyercus Elegans, 2012 | Embroidery on tapestry | 30 x 30 cm

FOLLAND Nicholas



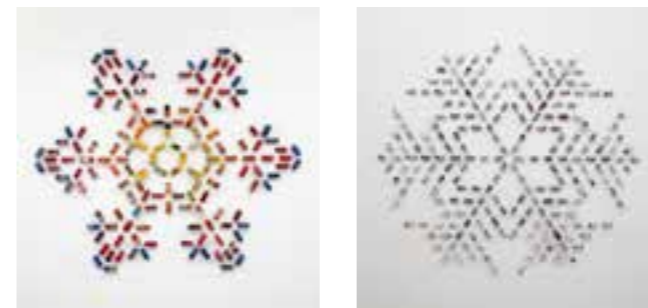
Surge, 2012 | Glass, stainless steel | 50 x 26 x 26 cm | edition of 3 + 1 Artist Proof
Throng, 2012 | Glass, stainless steel, rubber | 72 x 9 x 18 cm | edition of 3 + 1 Artist Proof

HARRY Newell



(Untitled) gift mat: Between a Cock and a Hard Face / Between a Cock and a Harsh Race, 2011 | Pandanus, dye | 91 x 230 cm | from (Untitled) Gift mats
(Untitled) gift mat: Half Caste / Atlas Chef, 2011 | Pandanus, dye | 92 x 230 cm | from (Untitled) Gift mats
(Untitled) gift mat: Half Caste / Fecal Shat, 2011 | Pandanus, dye | 97 x 211 cm | from (Untitled) Gift mats
(Untitled) gift mat: Less Drinking / More Painting, 2011 | Pandanus, dye | 147 x 297 cm | from (Untitled) Gift mats
(Untitled) gift mat: No Point being King Shit of Turd Island (III), 2011 | Pandanus, dye | 86 x 216 cm | from (Untitled) Gift mats

HEALY Claire and CORDEIRO Sean



Autoflake WG222, 2012 | Toy cars, magnets | 137 x 156 x 4 cm
Autoflake ROYB156, 2012 | Toy cars, magnets | 137 x 156 x 4 cm

IVIMEY Linde



Luscinius, 2013 | Acrylic resin, dyed cotton, turkey, duck, chicken and fish bones | 130 x 50 x 40 cm

JONES Alan



Head of a Convict Woman, 2012 | Acrylic on canvas | 92 x 82 cm

KONTIS Maria



Captain Scott: Marching through a blank wall of white, 2013 | Pastel on velvet paper | 56.5 x 76.5 cm
How women walked one hundred and twenty-nine years ago, 2013 | Pastel on velvet paper | 56.5 x 76.5 cm
The Question, 2013 | Pastel on velvet paper | 56.5 x 76.5 cm

LAURENCE Janet



Carbon Capture No.3 and Carbon Future, 2008 | Blown glass with plants, duraclear photograph, mirror; acrylic, burnt wood & oil glaze | 100 x 201.7 cm

LEACH Sam



Dymaxion Selection, 2013 | Oil and resin on wood | 45 x 30 cm
Hohle Fels B, 2013 | Oil and resin on wood | 35 x 27 cm
Lion with Units, 2013 | Oil and resin on wood | 35 x 27 cm
Macaque Text, 2013 | Oil and resin on wood | 45 x 35 cm

ROSS Joan



Butterfly murdering, 2013 | Hand painted pigment print on cotton rag paper | 92 x 90 cm
Darling, what else shall we spray?, 2013 | Hand painted pigment print on cotton rag paper | 92 x 88 cm
I thought I loved you that much, 2012 | Digital still on cotton rag paper | 42.4 x 77.6 cm
Marking their territory like cats (with Watkin Tench), 2013 | Hand painted pigment print on cotton rag paper | 42 x 73.7 cm
The history of the other world, 2013 | Hand painted pigment print on cotton rag paper | 100 x 60.7 cm
The Claiming of Things, 2013 | Digital video animation | 7:36 min | Animator: Ben Butler | Sound: Josh Raymond

ROTHWELL Caroline



Antomy, 2011 | Britannia metal | 66 x 33 x 16.5 cm
Golden Sun Moth (*Synemon plana*), 2013 | VL Holden commodore exhaust emission, acrylic binder medium and 23 carat gold on primed canvas | 25.5 x 36 x 2 cm
Regent Honeyeater (*Xanthomyza phrygia*), 2013 | Ford Futura MKII Conquest exhaust emission, acrylic binder medium and 23 carat gold on primed canvas | 25.5 x 36 x 2 cm
Tasmanian Torrent Midge (*Edwardsina tasmaniensis*), 2013 | VL Holden commodore exhaust emission, acrylic binder medium and 23 carat gold on primed canvas | 25.5 x 36 x 2 cm

SETON Alexander



Quartet I-4, 2012 | Bianco carrara marble, stainless steel | 46 x 15 x 35cm each

TERRILL Simon



Balforn Tower, 2010 | C-type photograph | 155 x 127 cm | edition of 6

Crowd Theory Port of Melbourne, 2008 | C-type photograph | 120 x 150 cm | edition of 6

Crowd Theory Southbank, 2008 | C-type photograph | 120 x 160 cm | edition of 6

ZAVROS Michael



Charmer/Bulgari, 2013 | Oil on canvas | 75 x 55 cm

Prince/Zavros I 6, 2013 | Oil on canvas | 28 x 19 cm

Prince/Zavros I 7, 2013 | Etching | 18.5 x 28 cm | edition of 20

Prince/Zavros I 8, 2013 | Etching | 26.4 x 15 cm | edition of 20

Prince/Zavros I 9, 2013 | Etching | 18.7 x 28 cm | edition of 20

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