



# *The GAS : Graduate Art Show*

28 November 2013 k7  
February 2014

## Exhibition Labels

# THE GAS



# Robert ANDREW

Bachelor of Fine Art (Honours)

b.1965, Brisbane, QLD, Australia

Descendant of the Yawuru people, Kimberley, Western Australia

## Moving Out of Muteness - Nganga (language) denied 2013

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

110 x 330 x 20 cm

Robert Andrew aims to uncover, reveal and re-present aspects of Australian indigenous history that have been previously hidden, distorted and denied.[1]

In doing so, he draws on his experiences as an urban areffaced or erased systematically. pressure water pulses to a vertical surface, Andrew's inverts contemporary digital printing processes. Beneath the water reveals a multi-hued substrate of ochres as it foams the Yawuru language. Gradually the hidden background moves to the foreground, while the water and ochre residues manifest outside the confines of the machines imposed binary sound of the water injector is akin to tearing or scraping back erasure or scraping back.

As Andrew states, 'this performative machine is able to be oppressive, conquering language in order to uncover words of my Indigenous ancestors'.[4] Moving out of Muteness is the potential of art to make the invisible visible, manifesting that all histories are written by excluding innumerable voices through this process.

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

Nicola Scott, 2013

1. Robert Andrew, artist statement 2013

2. ibid.

3. Definition: palimpsest,

# **Karike ASHWORTH**

Bachelor of Fine Art

b.1976, Johannesburg, Kwazulu Natal, South Africa

## **Comforters 2013**

condemned hospital linen

25 x 15 x 15 cm

# Alyson BAKER

Bachelor of Digital Media

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

## Pure Mathematics I 2012

Boating rope

100 x 100 x 100cm

## Pure Mathematics II 2013

cotton

9 x 9 x 9cm

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

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

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

Kylie Spear, 2013

# **Chenaya BANCROFT-DAVIS**

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

## **Brolga Dreaming 2013**

Lino print  
117 x 80 x 2.5cm

Over the past year Chenaya Bancroft-Davis has undertaken extensive research into a particular aspect of Aboriginal storytelling, exploring its value and meaning by dealing specifically with stories relating to her tribe. This





# **Amy COMMINS**

Bachelor of Fine Art

b.1988, Sydney, New South Wales, Australia

## **Synthetic Authenticity 2013**

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

250 x 100 x 60



# **Simon DEGROOT**

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

**Zoom and Bored 2013**

oil on canvas  
167 x 183.5 x 3  
**n o**

# **Paul EVES**

Bachelor of Fine Art  
b.1962, Bracknell, Berkshire, England

## **Open Up and Bleed 2013**

collagraph print  
89 x 134cm

## **Somewhere 20 13**

collagraph print  
89 x 134cm

Paul Eves's

# **Krista GARDNER**

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

## **Cabinet of Curiosity 2013**

oil on canvas  
70 x 60 x 5cm

## **Waiting 2013**

oil on canvas  
70 x 60 x 5cm

Figurative painting occupies multiple temporalities: namely, narrative time implied by the content of the painting as an image, and durational time involved in painting as a process or event. Krista Gardner's painting practice emphasis

# **Bridie GILLMAN**

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

Untitled (orange with mum's painting)

# **Hillary GREEN**

Bachelor of Photography (Honours)

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

Carter Washington 201 3

Honey Brown 2013

Preston 'Oreo' Dillinger 2013

From the series **Black by Popular Demand**

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

Ideas of selfhood, representation and performance have been a continuing interest in the photographic practice of Hillary Green. In her previous works,

# **Jenna GREEN**

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

## **Personal Life Plan 2013**

Table, large format inkjet print,



# **Emily May GRIFFIN**

Bachelor of Photography

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

**Untitled (from the series The Springtime)      2013**

Digital photograph on Enhanced Matte paper

350 x 750 x 0cm

# Dale HARDING

Bachelor of Fine Art (Honours)

b.1982, Moranbah, QLD, Australia

Descendant of Bidjara and Ghungalu peoples, Central Queensland

bright eyed little dormitory girls , Margie and Mors  
2013

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

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

Prose inscribed on the Griffith University Art Gallery wall is part of the work: 'bright eyed/little dormitory girls/un-protected and restricted/in gods name/good lord'. The text recalls the control of indigenous persons in church-run missions; relegated to domestic servitude, stricken by poverty and vulnerable to violent acts. The prose negotiates both oral and written histories, making this story botTJ-0.00.0.1 DC 0 -0/.6 (i)-1s sT2 (en)0.5 ( b)-8.9 -0.6 (no)-0.6oyothyt e

# Hyung Jin LEE (aka Genie LEE)

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

## What is your security blanket? 2012

photographic installation  
200 x 300 x 0.1cm

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

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

Lee has collected an extensive series of photographs

# **Meredith MACLEOD**

Bachelor of Fine Art

b.1954, Brisbane, Queensland, Australia

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

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

50 x 70 x 2.5cm

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

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

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

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

Laura Brown, 2013

# Bianca MAVRICK

Bachelor of Fine Art

b.1989, Brisbane, Queensland, Australia

## Fiesta earring **series**, travellers necklace 201 3

sterling silver, enamel, resin, turquoise, hand-dyed horse hair, leather, hand turned wood, paint, found keyring, coated brass

10 x 6 x 0.5cm

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

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

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

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

Kathryn Sawyer, 2013

1. Bianca Mavrick, artist statement, 2013.

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

<[http://www.powerhousemuseum.com/collection/database/theme,428,Peter\\_Tully](http://www.powerhousemuseum.com/collection/database/theme,428,Peter_Tully)>, last viewed 14 November 2013.

# Carol MCGREGOR

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

## Boundary Street 2013

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

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

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

McGregor's photograph is both powerful and open-ended, as is her succinct artist statement, 'Boundaries still exist'.<sup>[3]</sup> The image takes past practices of exclusion out of the black and white pages of history books, reframing these

## **Carol MCGREGOR**

Bachelor of Fine Art (Honours)

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

## **Glennys BRIGGS**

Bachelor of Contemporary Australian Indigenous Art

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

**biganga wollert dallong 2013**

possum skins, cotton, ochre, tree gum

180 x 180 x 75cm

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

**Kate MCKAY**  
Bachelor of Fine Art



# Zoe PORTER

Doctor of Visual Art

b.1981, Sydney, New South Wales, Australia

Left to Right:

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

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

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

# **Sarah POULGRAIN**

Bachelor of Fine art  
b.1992, Brisbane, Queensland,

# Jake RODEN

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

## Untitled (Packet Shapes) 2013

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

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

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

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

Roden has worked for the last few years as a freelance photographer, as well

# **Bridgette SHEPHERD**

Bachelor of Fine Art

b.1989, Bowen, Queensland, Australia

## **Stepping into a Memory 2012**

Sterling silver, timber, steel

11 x 8 x 2cm

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

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

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

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

Lisa Bryan-Brown, 2013

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

**Amanda WOLF**

Bachelor of Fine Art

# Anna WOTHERSPOON

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

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

cement  
each letter approx 3.5 x 4cm

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