

STILL

THE ARTISTS 2017



THEME FOUR
ILLUSION

STRUCTURAL FRAME

LAURA E. KENNEDY

Born 1982, lives and works in Hobart, Tasmania.

Persephone had always longed for profound fame but she realised upon the chill of her deathbed that few would ever acknowledge her singularity and that they would instead solely objectify the grace of her lifeless form (After Oudry) 2017

This work appropriates a still life figure from the height of art in the Western Canon (The Old Masters) and reimagines its exquisite beauty using materials most commonly aligned with children's education.

By utilising such undervalued mediums, the work questions the motivations behind the allocation of value in art. While the exact title seeks to give the depicted bird a sense of narrative and identity, which is traditionally denied to animal still life subjects.



Coloured pencil and chalkboard paint on panel and frame
44 x 38 x 5 cm | Courtesy of .M Contemporary

LILLI WATERS

Born Armidale 1983, lives and works in Melbourne, Victoria.

Our Love is Plastic 2017

The *Plastic Fish* series is an invitation into a vibrant world abundant with iridescent objects, where fish dwell amongst opulent florals, an illusion of beauty & life.

Depth and space evoke a sense of the mysterious and time appears to slow down.

Beneath the surface, beauty reveals a darker truth, fragility, futility and the acute vulnerability of nature at the hands of humans, as we overwhelm all living things with our own disposable culture.



Photography, archival pigment print, edition 1 + 2AP | 155.15 x 111.21 cm (unframed)

ANNETTE BLAIR

Lives and works NSW.

A Place for Everything 2017

A Place for Everything (and everything in it's place) is a tribute to the simple things often overlooked.

Objects from the home seem to have an inherent ability to tell a story of their previous function, evident through visible wear and tear which evokes a nostalgic sense of the hands which held them. Recreating these utilitarian objects in black glass removes their primary function while at the same time preserving it.



Hand blown, hot sculpted and cold worked glass, steel | 36 x 110 x 24.5 cm
Courtesy of Beaver Galleries

RENE BOLTEN

Lives and works NSW.

Salt, Water and Fish 2017

Salt, water and fish: a painting of subjects ultimately connected in their elemental states.

Shadows and light with colour used sparingly, linking the three together to represent their familiarity.



Oil on canvas | 60 x 70 cm



THEME TWO
SYMBOLISM

SUBJECTIVE FRAME

ALLEGORY

VANITAS

MEMENTO MORI

DEATH

TRANSCIENCE

SAM LEACH

Born Adelaide 1973, lives and works Melbourne, Victoria.

Helmet for Cosmist 2017

This is a painting of a slightly modified helmet used in testing high altitude, high speed aircraft associated with the cold war and the space race. I am interested in the origins of the space program with the Russian Cosmists and their utopian techno mysticism. I like to imagine Fyodorov would enjoy wearing this helmet.



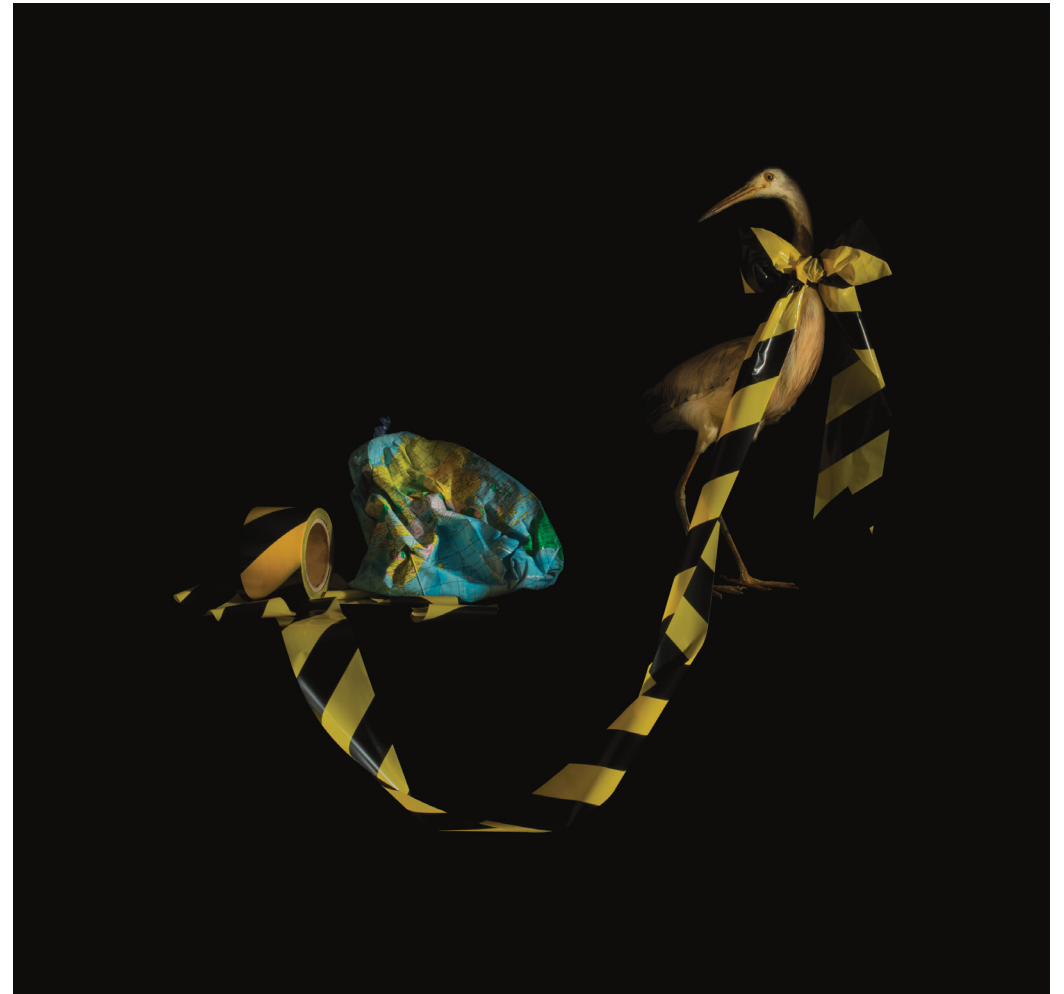
Oil on linen | 60 x 60 cm | Courtesy of Sullivan+Strumpf

ANGELA CASEY

Born Launceston 1969, lives and works Launceston, Tasmania.

Cautionary Tales #1 2017

The darkness of Beatrix Potter's animal tales for children is channelled in an exploration of the increasingly dystopian world which we have created and are bound to.



C-type print | 80 x 83.5 cm

KIATA MASON

Born Sydney 1978, lives and works Lake Cathie, NSW.

Midnight Oysters 2017

Painting images of my grandmother's sea side home, celebrating her life and the way she has chosen to live.

This work depicts a midnight snack of my gran's as she loves oysters. It also has a section of one of her paintings in the background.



Acrylic on canvas | 91 x 91 cm



THEME THREE
PERSONAL &
POLITICAL

POST MODERN FRAME

TONY ALBERT

Girramay/Yidinji/Kuku-Yalanji peoples Townsville, Queensland.
Born 1981, lives and works Sydney, NSW.

Mid Century Modern — Snake, Fish, Shield 2016

Tony Albert questions how we understand, imagine and construct difference. Certain political themes and visual motifs resurface across his oeuvre, including thematic representations of the 'outsider' and Aboriginalia.

Albert's *Mid Century Modern* series uses hundreds of collected vintage retro ashtrays and tablecloths depicting Westernised stereotypes of Aboriginal culture, assembling them to create a vibrant and relentless photographic series that examines cultural appropriation and the erasure of Aboriginal racial and cultural identity.



Pigment print on paper | 120 x 120 cm | Courtesy of Sullivan+Strumpf

SARAH GOFFMAN

Born Sydney, 1966, lives and works Sydney, NSW.

Asian table 2017

This work is a copy of a set of Asian ceramic pieces in the Wollongong Art Gallery collection. I made contemporary reproductions of these pieces, using plastics to highlight the tradition of plastic arts and our reliance on petroleum based products to facilitate consumerism.



STILL

PET plastics, other plastics, enamel paint, permanent marker | 20 x 100 x 35 cm

ELVIS RICHARDSON

Born Sydney 1965, lives and works Melbourne, Victoria.

Settlement 2016

Settlement is an observational study of everyday objects occupying familiar domestic spaces. The functional, curious and at times poetic arrangements of these intimate yet inanimate objects reveal the lifestyles and peccadilloes of the absent inhabitants.

These low-res ipad screenshots were collected during my online real-estate for sale searches looking for an affordable home on my artist's income. *Settlement* turns these real-estate images into accidental records that capture a moment; a photographic still documenting the stages and props where imagined scenes of other people's lives are played out. In the reality where these photographs were taken, a scene of transition was already in process, and on the move. Life is never still.



HD Video with sound by James Hayes | 9.06 min
Courtesy of Hugo Michell Gallery and Galerie pompom

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THEME FOUR
IDENTITY

CULTURAL FRAME



MEHELLE BOUNPRASEUTH

Lives and works in NSW.

Living That Nug Life 2017

Bounpraseuth explores the ironic and tragi-comic moments of ordinary life. Of particular interest are the disdained birds of the Australian landscape. Birds like pigeons are celebrated and transformed into humble monuments. Drawing out their human qualities and placed amongst common detritus, as if bit players in an imagined theatre of suburban life. By presenting mundane instances and commonplace materials as still lives Bounpraseuth celebrates the deep pathos of the minutia and the beauty of the everyday.



Glazed earthenware | 30 x 110 x 45 cm

SARAH EDMONDSON

Born Sydney 1963, NSW, lives and works Sydney, NSW.

Please do not Bend 2016

This artwork responds to my interest in the impermanent. Based on a parcel from an ebay order, I was impressed by the obvious care and sentiment taken by the sender.

In reinterpreting this package in needlepoint tapestry I am bringing it longevity and permanence. In this ephemeral age perhaps the tapestry will give the viewer reason to slow down and ponder for a moment about the time taken to build up the work.



Needlepoint tapestry | 32 x 32 cm

VIPOO SRIVILASA

Born Thailand 1969, lives and works Melbourne, Victoria.

Household Shrine 2016

I am interested in the act of collecting as an expression of fandom.

Household Shrine is a still life setup of objects, pictures and figurines dedicated to art idols and sport memorabilia, at which they are loved and worshipped.



Porcelain | 24 x 22 x 22 cm | Courtesy of Scott Livesey Galleries

SARAH O'SULLIVAN

Born Sydney 1984, lives and works Lithgow, NSW.

Perminerala 2016

Perminerala is an assemblage of slip cast porcelain pieces representing commonplace elements of the Australian bush landscape. Both death and regeneration are embodied within these, acting like fossils immortalising the robust and yet delicate Australian ecosystem.



Stained porcelain, glass and timber | 32 x 100 x 40 cm