ARTISTS’ PROOF #1

SARAH BYRNE | ALICIA FRANKOVICH | NEWELL HARRY
JOYCE HINTERDING | DAVID JOLLY | JONATHAN JONES
ASH KEATING | ELIZABETH NEWMAN | ROSE NOLAN

EXHIBITION DATES
4 October – 15 December 2012
Opening function Saturday 6 October 3–5pm

MEDIA
For all media enquiries please contact Rosemary Forde rosemary.forde@monash.edu

THIS PROJECT IS SUPPORTED BY THE VICTORIAN GOVERNMENT THROUGH ARTS VICTORIA

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Tues–Fri 10am–5pm; Sat 12–5pm

ARTS VICTORIA
Newell Harry, Untitled (More Mumbo Jumbo: Crackpots 'n' Poems for Ishmael Reed) 2010-2012
found objects (detail)
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney
INTRODUCTION
The inaugural edition of a new exhibition series, Artists’ Proof #1 explores current positions in contemporary art through ambitious new commissions by nine outstanding emerging and established contemporary artists.

Artists’ Proof has been established to provide curatorial support for contemporary artists to develop new work and ambitious projects. The series supports innovative, experimental and research-based practices, by artists whose work is especially ambitious and exemplifies new tendencies and modes of practice. Artists’ Proof provides an opportunity for them to develop and test new work, and for MUMA’s audiences to experience a broad range of artistic approaches.

Of first exhibition, MUMA Director Max Delany notes:
Presented through all of MUMA’s recently designed galleries, the inaugural exhibition sees artists explore performative, media and event cultures, and the post-industrial architecture of the urban fringe, whilst others work with sound, light, sculpture, film, and painting in its diverse forms, offering a multi-sensory register of art and everyday life, from diverse cultural positions.

CATALOGUE
The exhibition will be supported by a full-colour publication to be launched in November. Extensively illustrated with installation views, artwork details, and views of the artists’ studios, the catalogue places the artists and their projects in the foreground. A curatorial essay will trace a thematic itinerary through Artists’ Proof #1 and Shelley McSpedden, from the Faculty of Art, Design & Architecture’s Art Theory Program, will provide a cultural, theoretical and experiential engagement with the exhibition.

PUBLIC PROGRAMS
Faculty of Art, Design & Architecture Lunchtime Art Forum 2012
Joyce Hinterding
Wednesday 3 October 12.30pm
Lecture Theatre G1.04
Art & Design Building
Monash University Caulfield Campus

Alicia Frankovich
Wednesday 17 October 12.30pm
Lecture Theatre G1.04
Art & Design Building
Monash University Caulfield Campus

Free events
For further details and additional public programs see www.monash.edu.au/muma/events

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Alicia Frankovich, I have slept standing up in the mountains 2012
Super 16 mm film transferred to HD video (still)
Courtesy of the artist and Starkwhite, Auckland
SARAH BYRNE
BIOGRAPHY

Born in Rockhampton, Queensland 1986
Lives and works Brisbane

A 2008 Honours graduate of the Queensland University of Technology, Sarah Byrne is interested in the cross-pollination of video, sound and performative installation practice. Through video manipulation, Byrne investigates conceptual and material distortion, video poetics, and the temporal disruption of psychological, physical and screen space. Byrne explores incidental ‘between screen’ dialogues of video installation through aggressive cut-ups and conversational multi-screen installation works. Emphasising repetition, glitches and nonsensical sound dialectics, she plays with the uncomfortable, uncanny and nostalgic – often focusing upon humourist notions of trash television, video consumption overload and reflective deconstruction of the everyday. Byrne will present a new ten-channel media installation for Artists’ Proof #1, featuring characteristic treatment of vintage VHS content.

Byrne has given solo scratch video performances in GHOSTHOUSE, Boxcopy, Brisbane, 2011, and for the Bastard Experimental Music Festival, The Globe, Brisbane, 2008, and as a member of the conceptual rock band Sky Needle, she has performed in Cells Button, House of Natural Fibre Festival, Yogyakarta, and Nu-Substance Festival, Bandung, both in Indonesia in 2011; and for Psycho Subtropics, organised by OtherFilm for Gertrude Contemporary Art Space, Melbourne, in 2010. Byrne was also included in the Brisbane Airport Fresh Cut 2009 at the Institute of Modern Art, Brisbane.

For further information see: sarahbyrne.net/
ALICIA FRANKOVICH

BIOGRAPHY

Born Tauranga, New Zealand 1980
Lives and works Berlin

With a background in competitive gymnastics, the performative body is central to Alicia Frankovich’s practice. Working across kinetic sculpture, live performance, short films and performance-based video, her work illuminates the deep entanglement of bodies in cultural settings, often making reference to sport, dance, film and art history, through language and gestures.

For Artists’ Proof #1, Frankovich will present *I have slept standing up in the mountains* 2012, a poetic super 16 mm film transferred to HD video, made during a residency at AIR, Antwerp, between April and July this year. Filmed in a beaux-arts sculpture studio and well-versed in the language of statuary and performative sculpture, *I have slept standing up in the mountains* features a group of youthful subjects who perform a series of informal, improvised actions informed by certain tropes of art history and everyday subjectivity.


Alicia Frankovich is represented by Starkwhite, Auckland

For further information see:
aliciafrankovich.com
NEWELL HARRY

BIOGRAPHY

Born Sydney 1972
Lives and works Sydney

Newell Harry’s work stems from the experiences and observances of travelling between Australia, Vanuatu and South Africa, and is caught up in the vernacular words, phrases and textures of these distinct places. With a mischievous and subversive sense of humour, Harry works across a wide variety of media, including installation, drawing, printing, sculpture, photography and neon, picking over the artefacts of colonial exoticism and the slippages of language that occur between different cultural contexts.

As part of Artists’ Proof #1, Harry will present Untitled (More Mumbo Jumbo: Crackpots ‘n’ Poems for Ishmael Reed) 2010-2012, a mixed media installation that incorporates an ensemble of prints and objects. A sculptural assemblage made from found and recycled items such as ceramics, etched glass, coins, twine and bronze, will be presented alongside a series of text-based works printed on hand-beaten Tongan Ngatu (or bark cloth). These sardonic messages and word plays are characteristic of Harry’s style, with alliterative and homonymous one-liners such as, ‘Bob Hope Dope Trope Cassius Clay Pot Crack’. Harry will also include a slideshow of black and white documentary-style images of people and places encountered during his travels to Vanuatu, representing a new direction within his practice.


Newell Harry is represented by Roslyn Oxley9 Gallery, Sydney.

For further information see: roslynoxley9.com.au
JOYCE HINTERDING

BIOGRAPHY

Born Melbourne 1958
Lives and works Blue Mountains, New South Wales

With a strong interest in energy and resonance, Joyce Hinterding’s practice regularly involves capturing and translating the unseen activity that occurs in the built and natural environment. As part of Artists’ Proof #1, Hinterding will present a series of graphite sound drawings, mounted to glass and located in MUMA’s central corridor. Hinterding’s drawings function as antennae, literally ‘pulling’ energy from the critical mass of electromagnetic signals in the surrounding environment. This captured energy is then fed into a sound system that makes audible the many unseen wavelengths and frequencies, creating a site-specific and dynamic aural landscape, literally generated out of thin air.

Hinterding has exhibited in many significant local and international group exhibitions and biennales, including: Sonic Spheres, (with David Haines), TarraWarra Museum of Art, Healesville, Victoria, 2012; Invisible Fields; Geographies of Radio Waves, Arts Santa Mònica, Barcelona, 2011; The Dwelling, (with David Haines), Australian Centre for Contemporary Art, Melbourne, 2009; (in)visible sounds, (with David Haines), Netherlands Media Art Institute, Amsterdям, 2007; Image Smugglers in a Free Territory, 26th Bienal de Sao Paulo, (with David Haines), 2004; (The World May Be) Fantastic, 13th Biennale of Sydney, 2002; Fugue from Ego for the Next Emergence, 7th Istanbul Biennial, Yerebetan Cistern, 2001; Sound in Space: Australian Sound Art, Museum of Contemporary Art, Sydney, 1996; The Boundary Rider, 9th Biennale of Sydney, 1992; and Australian Perspecta, Art Gallery of New South Wales, Sydney, 1991.

Joyce Hinterding is represented by Breenspace, Sydney

For further information see:
sunvalleyresearch.net
breenspace.com
DAVID JOLLY

BIOGRAPHY

Born Melbourne 1972
Lives and works Melbourne

David Jolly is one of Australia’s most intriguing painters. Inspired by filmic
and photographic genres of the home and road movie, as well as documen-
tary traditions of reportage and the travelogue, Jolly’s paintings reflect on
the role of the artist as witness, reporter and traveller. Painting in oils on the
reverse side of glass and faithfully reproducing his photographic and video
sources, Jolly invites a compelling encounter between the illusionistic and
luminous depth of painterly space and the cropped, abstracted representa-
tions, and mirror-like surfaces of screen culture.

For Artists’ Proof #1, Jolly will present a large group of paintings dealing with
the site of the Australian Grand Prix at Albert Park, near his home. Avoiding
the race itself, he has focussed on its provisional structures, the fences and
hoardings, fragments of signage and some of its flag signals that return him
to abstract motifs similar to the works that he first painted onto glass in the
mid-1990s.

Jolly presented solo exhibitions at the Melbourne artist-run initiatives Stripp
and First Floor in the 1990s and has exhibited regularly at Sutton Gallery,
Melbourne, since 2001. Some of the significant group exhibitions he has
participated in include: Snapshots, Art for Nature, Rimbun Dahan, Malay-
sia, 2012; The Futile City, Heide Museum of Modern Art, Melbourne, 2011;
Australian Culture Now, National Gallery of Victoria, Melbourne, 2004; and

David Jolly is represented by Sutton Gallery, Melbourne; Lister Gallery,
Perth; and Emmanuel Walderdorff, Cologne, Germany

For further information see:
suttongallery.com.au

David Jolly, Public relations 2012
oil on glass
Courtesy of the artist and Sutton Gallery, Melbourne; Lister Gallery, Perth;
and Emmanuel Walderdorff, Cologne, Germany
JONATHAN JONES

BIOGRAPHY

Born Sydney 1978
Lives and works Sydney
Wiradjuri / Kamilaroi

Jonathan Jones works across a range of media including printmaking, drawing, sculpture and film but he is best known for his site-specific installations and interventions using fluorescent lights. He repurposes this everyday technology, which he has combined in the past with blue tarpaulin and, more recently, with found timber, using patterns that explore his Indigenous traditions, relationships and ideas. In this way, Jones seeks to represent both the traditional and the contemporary, often engaging with the particular historical usage of a site.

Jones will present a new light installation for Artists’ Proof #1 that builds on his work for the 2012 Adelaide Biennial earlier this year for which he installed a felled River Red Gum in the Art Gallery of South Australia. At MUMA, he will use old Red Gum fence posts sourced from a property near Sale in Gippsland to consider the local history of colonisation, land usage and environmentalism.

Jones has shown regularly with Gallery Barry Keldoulis, Sydney, since 2003. Some of his other significant solo exhibitions include: untitled (heads or tails), Artspace, Sydney, 2009, and untitled (the tyranny of distance), Sherman Contemporary Art Foundation, Sydney, 2008. Jones was the winner of the Xstrata Coal Emerging Indigenous Art Award, Queensland Art Gallery, Brisbane, in 2006, and has participated in numerous major exhibitions including: 18th Biennale of Sydney: all our relations, Cockatoo Island, Sydney, 2012; unDisclosed: Second National Indigenous Art Triennial, National Gallery of Australia, Canberra, 2012; Parallel collisions: 2012 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, 2012; Floating Life: Contemporary Aboriginal Fibre Art, Gallery of Modern Art, Brisbane, 2009; NEW08, Australian Centre for Contemporary Art, Melbourne, 2008; Primavera 2003: exhibition of young Australian artists, Museum of Contemporary Art, Sydney, 2003; and conVerge: where art and science meet, 2002 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, 2002.

Jonathan Jones is represented by Gallery Barry Keldoulis, Sydney

For further information see: jonathanjones.com.au

Jonathan Jones, untitled (illuminated tree) 2012
wood, paint, light-emitting diodes, power supplies and electrical cable
Courtesy of the artist and Gallery Barry Keldoulis, Sydney
ASH KEATING

BIOGRAPHY

Born Melbourne 1980
Lives and works Melbourne

Working across painting, sculpture, installation, video, performance and public interventions, Ash Keating seeks to affect change and alternative thinking in relation to systems of production and consumption, and social and environmental issues such as climate change, urban gentrification, waste and sustainability. Frequently working beyond the gallery, and often harnessing community narrative and energy, his work also draws upon myth, ritual and ceremony.

Keating’s project for Artist’s Proof #1 is a multi-screen video installation documenting a painting performance / intervention to be undertaken by the artist on a tilt-slab building on the fringe of Melbourne’s industrial boundary in Truganina, Victoria.

Keating has produced a number of large-scale exhibitions and public projects since 2007, including: Gardensity, 6th SCAPE Christchurch Biennial of Art in Public Space, 2010-2011; Label Land, produced with Loops Alternative Artspace during an Asi-link residency in Seoul in 2008, and Activate 2750, created in Sydney’s western suburb of Penrith in 2009 as part of the Museum of Contemporary Art’s C3West initiative. His work has featured in numerous local and international group exhibitions, including: City Within the City, Gertrude Contemporary, Melbourne, 2012, and Artesonja Centre, Seoul, 2011; What’s Yours is Mine, Linden Centre for Contemporary Arts, Melbourne, 2011; Afterglow, Monash Gallery of Art, Melbourne, 2011; Space Invaders, National Gallery of Australia, Canberra, 2010; Jogja Jammin, Jogjakarta Biennale, 2009; The Ecologies Project, Monash University Museum of Art, Melbourne, 2008; Publicity, Artspace, Sydney, and Contemporary Art Centre of South Australia, Adelaide, 2007; and Trans Versa: Conversaciones con el Sur, Museo de Arte Contemporaneo, Santiago, 2006.

Ash Keating is represented by Fehily Contemporary, Melbourne

For further information see: fehilycontemporary.com.au/artists
ashkeating.com
ELIZABETH NEWMAN

BIography

Born Melbourne 1962
Lives and works Melbourne

Elizabeth Newman is an artist and psychoanalyst. Her work engages with questions concerning the philosophical and social conditions of art and representation, using painting, installation and found objects to articulate an idiosyncratic subjective position. Through the careful manipulation of her chosen materials, Newman engages a startlingly reduced style that pares each artwork to its bare essentials; eliminating what she regards as unnecessary in order to reveal certain structural, abstract and epistemological truths. For Artists’ Proof #1, Newman furthers her interest in radically reduced, abstract forms, presenting a series of elemental paintings that incorporate irregularly shaped canvasses, bright block colours, intense sheens and material off-cuts.

In recent years, Newman has partnered with other artists to present duo exhibitions such as: Spazio A, (with Esther Klaes), Pistoia, Italy, 2011; room for plan B, (with Nicki Wynnychuk), Australian Experimental Art Foundation, Adelaide, 2011; and I want you to know. What I am., (with Maria Cruz), MO Space, Manila, 2010. Other important solo exhibitions have included The Unprecedented Dark Light of the New Letters, Contemporary Art Services Tasmania, Hobart, 2009; and Elizabeth Newman, Ocular Lab, Melbourne, 2007.


Elizabeth Newman is represented by Neon Parc, Melbourne

For further information see: neonparc.com.au
ROSE NOLAN

BIOGRAPHY

Born Melbourne 1959
Lives and works Melbourne

Rose Nolan has been exhibiting since the 1980s and is now well-known for her distinctive red and white text-based works that draw on the visual languages of Constructivism, Suprematism and non-objective geometric art. Her banners and wall paintings are often grand in scale but their texts express an unlikely modesty and uncertainty. She regularly uses very simple materials such as cardboard and hessian that underpin the works’ humble assertions.

Nolan will fill one of MUMA’s larger walls with a new text work for Artists’ Proof #1, furthering her experiments with the abstraction of text, which will be accompanied by a new suspended hessian construction.

Nolan has had a number of significant solo exhibitions: Living for Today (Another Homework Experiment), VCA Margaret Lawrence Gallery, Melbourne, 2011; Why Do We Do The Things We Do, Artspace, Sydney, and Institute of Modern Art, Brisbane, 2008; Work in Progress #3, Ian Potter Museum of Art, University of Melbourne, 2002; and Another Set of Quality Photographs, Centre for Contemporary Photography, Melbourne, 2000. The major survey exhibitions in which Nolan has been represented include: Contemporary Australia: Women, Gallery of Modern Art, Brisbane, 2012; 2006: Zones of Contact: Biennale of Sydney, Sydney, 2006; 21st Century Modern, Adelaide Biennial of Australian Art, Art Gallery of South Australia, 2006; and Australian Perspecta 1993, Art Gallery of New South Wales, Sydney, 1993.

Rose Nolan is represented by Anna Schwartz Gallery, Melbourne

For further information see: annaschwartzgallery.com