

PHD AND MASTER OF FINE ART GRADUATE EXHIBITION

Building D

Monash University
Caulfield Campus

3–11 February 2023

Opening hours

Wednesday-Friday 10am-5pm

Saturday 12noon-5pm

MADA Gallery

Monash University
Caulfield Campus

3–18 February 2023

Opening hours

Wednesday-Friday 10am-5pm

Saturday 12noon-5pm

1. **BENJAMIN BANNAN**

Perennial blue

3. **INDIANA COOLE**

Wire Loop

5. **KRISTINA TSOULIS-REAY**

Windows for Mirrors

2. **MADDY ANDERSON**

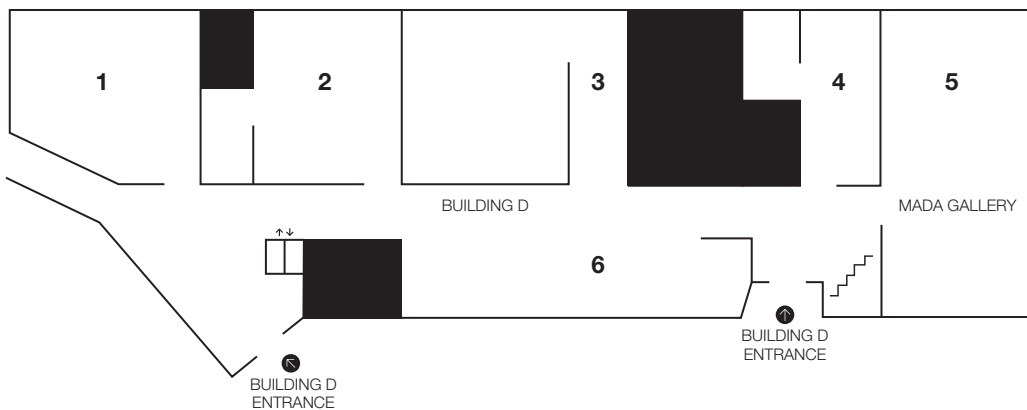
*The weight of incompleteness
isn't necessarily failure*

4. **DARCY WEDD**

*Feeble Protests:
Models of Emancipation*

6. **JULIA MCINERNEY**

Joanna



Monash Art, Design and Architecture acknowledge and pay respect to the Traditional Owners and Elders-past and present-of the lands on which Monash University operates. We acknowledge Aboriginal connection to material and creative practice on these lands for more than 60,000 years.



Benjamin Bannan, *Postcard 7 (88.8 – 103.6sec)*, 2021 – 2022.
Inkjet print and gloss laminate on 350gsm cardstock, 14.8 x 10.5cm.

BENJAMIN BANNAN
Perennial blue

Perennial blue conceptualises the ways in which repetition, abstraction, and figure/ground relationships might function within artworks as strategies or affinities used by queer artists across time.

To do so, this project draws on the myth of Narcissus, the work of Leo Bersani and Derek Jarman, and the notion of queer abstraction through the expanded medium of print. Materials such as carbon paper, Pre-exposure Prophylaxis (PrEP), and the conventional postcard are handled as spatial and temporal practices.



Maddy Anderson, *Interface*, Photochromic drawing machine, 2x4 pine, acrylic sheet, newsprint, aluminium extrusion & gantry, UV laser pointer, 3D printed PLA, circuitry, hacked laser cutting software GRBL, *Futile Devices*, c3 Contemporary Art Space, March - November 2020, photo courtesy of c3 Contemporary Art Space & Aaron Christopher Rees

2

MADDY ANDERSON
*The weight of incompleteness
 isn't necessarily failure*

The weight of incompleteness isn't necessarily failure investigates the potential of relinquishing control and recontextualising personal histories by surveying the notions of touch, the machine, and memory, and has been informed by my own desire and curiosities that centre on touching objects, engaging with machines, and sharing personal memories. In relinquishing control over final outcomes over the project, 'failing' has become an integral (cherished) part of the work and research.



Courtesy Janelle Low

3

INDIANA COOLE
Wire Loop

**A series of performative actions
 will take place**
Thursday 2 February, 5-7 pm
Saturday 4 February, 3-5pm
Please enter via D115.

Wire Loop investigates an expanded notion of choreography. From mushroom to bicycle, this research brings together two main projects that consider choreography through material practice and performance. The work cycles through different kinds of activity and motion, operating across various temporal rhythms and scales. *Wire Loop* explores how movement can be integrated within a system – how a gesture might trigger or respond to something else.



Untitled II, 2022. Dust (aluminum, steel, wood, acrylic, copper, brass, micarta), lemel, clear gum glue, varnish on cotton blend, 57 x 116.5cm. Photo courtesy of Aden Miller

4



Kristina Tsoulis-Reay, *Slumber*, 2022. Oil on linen with frame, 675 x 525 x 35mm.

5

DARCY WEDD
Feeble Protests: Models of Emancipation

Workbook, 2023, bound inkjet printed paper.

Accumulation Series, 2022-2023, multiple canvases, dust (aluminum, steel, wood, acrylic, copper, brass, micarta), PVA, clear gum glue, varnish.

Knives & Tools, 2021-23, assorted knives and tools, steel, wood, micarta, acrylic, brass, copper, nickel.

Jewellery, 2022-23, assorted rings, broches, pendants, teeth, silver, brass, copper, bronzil, \$5, \$10 and \$50 dollar notes.

KRISTINA TSOULIS-REAY
Windows for Mirrors

**Exhibited inside MADA Gallery
with a different opening time**

**3–18 February 2023
Wednesday–Friday, 10am–5pm
Saturday, 12–5pm**

Windows for mirrors is a beguiling phrase drawn from a children's novel that has been on heavy rotation in my house recently. Aside from being an appropriate descriptor for the reflective windows in many of the paintings presented, the pull of this image—as the teasing opening for a chapter of narrative text, elaborates the ideas negotiated in my exegesis, *Bad Jelly: Painting and Writing Images* (named for another children's story). It invokes the porous, virtual potential of images, and how they might be inhabited and reflected through the liquid process of painting.



Joanna (film still), 2022. 16mm black and white film, 10 minutes and 20 seconds.
Courtesy of the artist and Greenaway Art Gallery

6

JULIA MCINERNEY
Joanna

Untitled, 2023
eight camellias propagated from a bush planted by Ina Higgins in
approximately 1907
dimensions variable

The Permanently Sealed Window, 2023
ink on paper
297 x 420mm
edition of 100

**PHD AND MASTER OF FINE ART
GRADUATE EXHIBITION**