

*Private Assembly:  
a contemporary collection*



TWEED REGIONAL GALLERY  
& MARGARET OLLEY ART CENTRE  
24 JANUARY - 30 MARCH 2014



TWEED REGIONAL  
GALLERY  
& MARGARET OLLEY ART CENTRE | MURWILLUMBAH

*Vision is the art of seeing what is invisible to others.*  
Jonathan Swift



Chris LEVINE  
*Lightness of Being* 2007  
giclee print  
37.5 x 48cm

# Private Assembly: a contemporary collection

## EDUCATION RESOURCE

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Debbie Han  
*The Eye of Perception No. 2* 2010  
inkjet print, edition 5/12  
90 x 70cm

Education Resource and Learning Activities written and developed by Robyn Sweaney Education and Audience Development Officer, with research assistance by Anne Riddell, Volunteer Gallery Guide.

# INTRODUCTION

*Private Assembly: a contemporary collection* is a Tweed Regional Gallery & Margaret Olley Art Centre initiative exhibition, curated by Gallery Director Susi Muddiman.

## ABOUT THIS EDUCATION RESOURCE

This education resource is intended as a starting point for generating ideas and classroom activities before, during and after a visit to *Private Assembly: a contemporary collection*. It is intended to complement the exhibition and be used in addition to information provided in the exhibition catalogue essay's and the exhibition artwork.

The resource includes an introduction to the exhibition and biographical information on the artists.

Teachers can select relevant sections of this resource to compile their own exhibition response sheet for students prior to their planned visit. The full colour exhibition catalogue is available for purchase from the Gallery shop. Exhibition worksheets are available on request. Please contact the Education & Audience Development Officer for more details.

All artwork included in this document is from the collection of Alan Conder and Alan Pigott.



Michael ZAVROS  
*Tiger Pelt* 2012  
charcoal on paper  
86 x 122cm



## ABOUT THE COLLECTION

### INTERVIEW

Alan Conder and Alan Pigott answer a few questions about collecting,

*When/why did you start collecting?*

We started collecting relatively recently in early 2005 with acquisitions from the then Sherman Gallery in Sydney. I remember the first time we made a “real acquisition”. We went in to buy one artwork by Daniel Crooks and we walked out with four. From then on I don’t think we have stopped.

*What do you look for when making acquisitions?*

That’s a very tough question. We tend to follow particular artists. Typically you will see multiple works by some artists in our collection, sometimes crossing different media. To answer your question more directly, we look for works that reflect a mix of skill, distinctiveness and that represent the artist’s practice beautifully. There is also that indescribable quality that makes you just want something.

*Is there still a thrill in a new acquisition?*

Always, particularly given we often need to buy sight unseen or based just on images. It’s particularly exciting when you get to meet the real artwork in person.

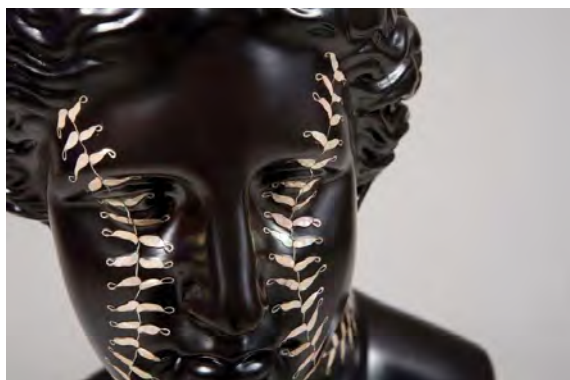
*Do you have a particularly favourite medium?*

Neon, light and video are really interesting, but I don’t know if we have a favourite medium as such. We do seem to have a lot of photography though.

*Is this the first time your collection has been shown publicly?*

Yes, it is and we are delighted that it’s being shown at the Tweed Regional Gallery. It’s a great honour to have our collection shown in such a beautiful building, in such a beautiful location.

Interview conducted via email by Heather McLachlan, Volunteer Gallery Guide and Editor of *Artifacts*, the newsletter published by the Friends of the TRG & MOAC Inc.



Debbie Hann *Sports Venus II, (Baseball)* (detail) 2008  
lacquer, inlaid with mother-of-pearl on mixed compound

## THE ART OF COLLECTING: FOR LOVE OR MONEY

People collect art for all sorts of reasons. Motivation for purchasing artwork can be purely personal, emotional, aesthetic or intuitive, to hang on the walls of a home or a working space. It can also be for intellectual or financial reasons. With effective research and evaluation art buyers can combine the skill of purchasing work that attracts them with building a successful grouping of art work or collection. Historically there have been individuals and galleries that have built on and maintained significant and distinctive collections. Collecting can include discovering new talent, creating a plan, getting advice from commercial galleries and accessing the best work to get the highest return on an investment.

Historical and contemporary art work can be purchased from commercial galleries, dealers, student art exhibitions in a wide variety of mediums, subject matters and price ranges. Because of this wide choice some people rely on the advice from an art dealer or hire a curator to help them make important decisions.

Collecting art can be an individual's life long personal adventure that can capture a sense of anticipation, thrill and satisfaction. Certain popularity of an artist's work with collectors can also influence commodity conditions of the current art marketplace Artists may aspire to being included in certain significant collections to improve their professional status.

Collecting artwork, whether serious or recreational in its approach should ultimately reflect your taste and enjoyment regardless of what you think you're supposed to like - otherwise collections can only reflect the status quo and won't have a personal point of difference.

Robyn Sweaney  
November 2013

## ART COLLECTING TIPS

Ten things to remember when starting to collect art!

- Buy art because you like it and because it moves you, and because it will enhance your life.
- Visit as many art galleries as you can, gallery staff can be helpful guides in your art education.
- Get on gallery mailing lists so you'll be invited to openings and special events.
- Visit and join your local art gallery and non profit art centres. Curators sometimes give lectures on collecting art.
- Attend National and International Art Fairs and Art Expos whenever possible.
- If you know art collectors, talk to them and find out what they know and what they've learned about collecting art.
- Read books on art history and books about collecting art.
- Subscribe to a few art magazines.
- Read reviews by local and national art critics, keeping in mind that reviews usually just reflect one persons opinion.
- Working with a professional art advisor / art consultant is a good way to learn about art collecting, and they will guide you through the process of purchasing art. Once you've educated yourself and have fallen in love with a work of art, buy it, take it home and enjoy it.

Art-Collecting.com  
Website: [art-collecting.com/article1.htm](http://art-collecting.com/article1.htm)

## THE ARTISTS

Lionel BAWDEN Penny BYRNE Rob and Nicky CARTER Michael COOK  
Daniel CROOKS Adam CULLEN Shaun GLADWELL Debbie HAN  
Petrina HICKS Chris LEVINE Laith McGREGOR Trent PARKE Ben QUILTY  
Silke RAETZA Jacky REDGATE Julie RRAP Alexander SETON  
Darren SYLVESTER Anne ZAHALKA Michael ZAVROS

### Foreword

Susi Muddiman

Gallery Director, Tweed Regional Gallery

Private collectors purchase artworks for a myriad of well documented reasons. Alan Conder and Alan Pigott, two Australian businessmen who now reside in Hong Kong, have been collecting contemporary art since 2005. I have observed the development of this collection over a number of years, watching with interest as it has grown, and gaining a sense of the collectors' aesthetic.

This particular collection has been assembled to both explore and enrich that shared personal aesthetic, and satisfy their growing desire to support contemporary visual artists and their practice. As the collection has grown, so too has its geographical scope. Alongside Australian pieces, works of art from Hong Kong and Britain reflect the diversity of the collectors' business interests in these locations.

Communicating with commercial galleries, who work at the nucleus of contemporary practice, managing, as they do, the work and business of artists, Conder and Pigott have enjoyed the opportunity to collect with a flexibility and responsiveness that institutions are not always able to achieve. Whilst procedures, policies, long term goals and budgets are responsibly required for collecting institutions, increasingly Australian collectors opt to travel widely in order to view artists' works in progress or international exhibitions. Conder and Pigott have developed a contemporary collection of visual art that is particular and idiosyncratic – and bold in its commitment to photography and the moving image. This collection includes multiple works by particular artists in a variety of media, superbly showcasing the artists' skills and scope of their oeuvre.

It is an honour for the Tweed Regional Gallery to present this charismatic exhibition. I am grateful to Alan Conder and Alan Pigott, who responded so enthusiastically to the idea of this exhibition, and made their treasures available to be viewed by a wider audience. I would like to take this opportunity to wholeheartedly thank them for so generously offering their time and energy. It has been a pleasure working with them on this project.

It is fitting that this exhibition is accompanied by a catalogue publication. The Gallery recognises the generous financial support of the collectors, as well as the Friends of the Tweed Regional Gallery Inc. and the Tweed Regional Gallery Foundation Ltd. The ongoing commitment of Tweed Shire Council towards the professional operation of the Gallery is also acknowledged, as is the financial support of the State Government through Arts NSW. I would also like to thank contributing writers Kate Bryan and Zelig Walker for their considered responses to this private collection. Their insight will do much to enhance the experience of our visitors.

I hope *Private Assembly: a contemporary collection* will engage and challenge you as visitors, and I look forward to your responses to the exhibition.

Susi Muddiman January 2014

## CATALOGUE ESSAYS

### On this Collection

Kate Bryan

Head of Contemporary, The Fine Art Society, London

I have been asked to contribute to this catalogue because I have assisted Alan Conder and Alan Pigott in acquiring artwork over the past few years. In truth though, it is them who have helped me. When I first met them in Hong Kong in 2009 I was immediately struck by how thoughtful, considered and knowledgeable they both were, and in an art market then still in its infancy, dealing with this kind of delightful art lover was rare.

Their first task - at my asking I should add - was to point out the gaps in the survey show of Australian art that I was curating for The Cat Street Gallery. They were instrumental in directing us to a few names who were not yet on my radar and they turned out to be splendid artists to know about.

I feel lucky that I in turn was able to introduce them to a brilliant Korean artist, Debbie Han who went on to win the Sovereign Asian Art Prize. They bought the best piece in the show and possess a lacquer bust of uncompromising beauty and great conceptual strength.

In my current role, Alan Conder and Alan Pigott have become patrons of my most important artists, the artistic duo Rob and Nick Carter and Chris Levine. They have taken a sustained interest in the Carters' career, particularly and at an early stage, acquiring artworks that are now museum level but were once completely unknown entities. It is not just the big players - they also keep an eye on and support new talent like the young photographer Gina Soden.

Although it is not easy to narrowly categorise the taste and stance of two individuals, it is possible to see certain trends and attitudes throughout their collection. For me these are often artists working in a rigorous intellectual framework who do not shy away from political, social or cultural issues. But it should also be said that a visit to the collectors' apartment is visually stimulating and often the artwork they live with has a distinct beauty - they thankfully do not sit deep in the conceptual trench where it is hard to be nourished by beauty, grace or splendour. To have clients who teach you, open up new dialogues and challenge your choices is very special.

Kate Bryan

December 2013



# Material Desire

Zelie Walker

Private Sales, Christie's Asia

*Collected objects are like holy relics: conduits to another world. They have shed their original function and become totems, fetishes. Collecting by its very nature is animist and transcendental.*

Phillip Blom

Under the warm light of a nearby neon tube, a charcoal work on paper shines with an otherworldly glow. Next to a video framed as a Dutch still life painting, hangs a gravity-defying carved marble. Huge photographic works stare out at intricate pencil sculptures. Beheaded porcelain figures perch next to a sleeping Queen of England. This menagerie of marvels is not only a charming exploration of contemporary artworks from Australia and beyond, but a critically engaging reminder to the viewer that artworks such as these are marvelous thanks to the vast array of materials in which they are made and the opportunities of enquiry that arise as a result.

It could be argued that the collectors' move from Australia to Hong Kong, and frequent trips to Europe, are what broadened the artist list on their already impressive lineup. Indeed, Hong Kong is often described as the gateway to Asia; some might say a stopgap between Australia and Europe, and a favoured destination for any keen traveler. But, as it becomes clearer upon viewing the works as a whole, it is in fact the pieces themselves which appear to have sprung these new directions in choice. Early acquisitions of Darren Sylvester, Julie Rrap and Michael Zavros make way for Debbie Han, Chris Levine, and Oliver Clegg. But not by simply crossing the Pacific. The seeds of technical skill planted in early acquisitions have led to a search for innovation, new media, and uniqueness, wherever it may lie. An inherently Australian collection has given birth to an expanded approach to collecting and experiencing art, beyond nationality, towards the merit of the object. What comes in answer to this enquiry is a deeper conversation between the artworks themselves. Similarities arise, contrasts complement and brightly lit parallels weave like threads from piece to piece.

Like a film mid-scene, Darren Sylvester's deep and sombre photographic work *Your First Love is Your Last Love* poses an inquisitive relationship to the acquisition of Rob and Nick Carter's *Transforming Still Life* – a magnificent moving video work of a Dutch Still Life painting now rendered in digital form. Neither one is painting, nor is it film, but both allude to what they are not.

In Debbie Han's photographic print, *The Eye of Perception No. 2*, movement is palpable in the blurred and layered imagery of an anonymous face, whilst in Daniel Crooks' video works, around a young boxer and a homeless man, movement is deliberately slowed and stilted. Irony begins to creep in pleasingly, never more so than in Alex Seton's sensational Carrara marble sculpture of a hoody on a hanger, *Chorus 06*.

A further parallel, which pulls the viewer from a subject to its material, is in the re appropriation of found objects and imagery. Rob and Nick Carter's neon work features an enlarged vintage Hong Kong postcard vista, emblazoned with a glowing scrawl of the magnificently kitsch *Cream* – a nod to the city and a masterful blending of old with new in every sense. Penny Byrne's *Syria Souvenirs*, a deeply dark and satirical work, gathers up old and cherished porcelain figures, now limbless, headless and united by drips of blood red, to remind us of the trouble in protest; the fragility of ceramic, the power of an object reborn.

Julie Rrap's inspiring representation of her own feet cast in bronze with a rather sinister heel and red toenails, *Stepping Out*, has a fascinating relationship to Chris Levine's *Lightness of Being* – a now world famous image of the Queen of England resting her eyes. Two grand figures of feminism,

giving themselves up to the joy of discovering metal and light. The latter is still a photograph, but now it is an object conceived after hours of meticulous manipulation of lighting, with the Queen sitting for the entirety. The former is a bronze sculpture, but becomes a fiercely personal handling of a bold medium, historically used to render likeness in figures of desire, power and importance.

One further parallel one cannot ignore is that between Michael Zavros and Oliver Clegg. Zavros' sublime charcoal on paper work *Till the Heart Caves In*, with its great refinement and depiction of weight in a horse falling through mid-air, is like a paradox on paper. Its meticulous touch and flow on the surface – one can't even detect the grain of burnt wood but can feel the falling beast. Gravity lives in a space which holds no air. In relation, Clegg's brilliant *Words are like Leaves; and where they most abound, Much Fruit of Sense beneath is rarely found* pours neon from a glass bottle on high, crashing down into shapes and letters, but resting as if someone pressed pause. Both give the viewer a magical display of space and time, but neither is made quite so clear until the other comes into focus.

To experience this collection, is to experience the inner workings of fascination. What began with the accumulation of some of the most formative works by Australia's best contemporary artists – many of whom are well known and well praised, as winners of the nation's famous art prizes among other accolades – is now transforming into a collection which not only celebrates its birthplace, but which through spreading to conquer geographies further afield, is shedding light on why and how each object lives through another, how they must live betwixt and beside, and why they surely continue to speak out for new additions to enter the fold.

Zelie Walker  
December 2013



Julie Rrap  
*Stepping Out* 2012  
bronze and metallic paint, edition 1/3  
16 x 25 x 28cm

## LIONEL BAWDEN



*"I work with coloured pencils as a sculptural medium for their material qualities of colour and geometry, working with hexagonal pencils within a honeycomb pattern. I am also fascinated with mining the essential metaphor held within the material - the possibility of an idea being expressed..."<sup>1</sup>*

Lionel Bawden is an Australian artist working in sculpture, performance, installation and painting. The core of his practice uses massed clumps of coloured pencils as a sculptural material. He reconfigures and carves the pencils into amorphous shapes using power tools, mining their rich qualities of colour, geometry and metaphor. Bawden explores themes of flux, transformation and repetition as preconditions to our experience of the physical world and essential to the construction of identity. His works harness landscape as a stand-in for the body and explore personal themes of desire, longing and interconnection.

### BIOGRAPHY

Lionel Bawden was born in Sydney in 1974. He completed a Bachelor of Visual Arts with Honours in the painting department at The Australian National University, Canberra School of Art in 1997. During 1995 he spent six months at the China National Academy of Fine Art, Hangzhou, China.

Bawden was recipient of the 2009 Art Omi International Residency, New York, USA and the 2003 Creative New Zealand residency at Dunedin Public Art Gallery, New Zealand where he created the exhibition *the spring tune*. In 2005 Bawden shared a three month Red Gate Gallery artist residency in Beijing. Bawden was the recipient of the 2009 Wynne Prize through the Art Gallery of NSW for his 2008 sculpture *the amorphous ones (the vast colony of our being)* and the 2004 ABN Amro Emerging Artist Award, Sydney. He has exhibited in over ten solo exhibitions and projects as well as more than 40 group exhibitions.

### THE WORKS

Lionel Bawden *Totem and fragments 5* 2011 coloured Staedler pencils, epoxy, incralac 28.5 x 7 x 24cm  
Lionel Bawden *Epicentre* 2012 coloured Staedler pencils, epoxy, incralac 36.5 x 15.5 x 26.5cm (see image above)

Lionel Bawden is represented by Karen Woodbury Gallery, Melbourne

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<sup>1</sup> Archived Interview with Lionel Bawden by Katherine Harrington, *The Bulletin* 2009, The Sculptors Society Website

## PENNY BYRNE



*"It's not the shock of the new but the shock of the familiar that prompts many to laugh when they first encounter Byrne's creations, which is fine by her."*<sup>1</sup>

Penny Byrne lives and works in Melbourne. Byrne leads a double life: she is a professional ceramics conservator as well as a visual artist.

Her father calls her work "political cartoons in 3D"<sup>2</sup>. Byrne manipulates, mutilates and paints materials such as vintage porcelain figures and other found objects. The use of fragile ceramics contradicts the strong political, social and environmental messages in her work.

### BIOGRAPHY

Penny Byrne was born in Mildura, 1965 completed a Bachelor of Arts (Fine Art Ceramics) in 1987 from RMIT in Melbourne. In 1990 she completed a Graduate Diploma in Ceramics and Glass Conservation and Restoration from West Dean College, West Sussex in the United Kingdom. While studying in the UK, she undertook an internship at the Victoria and Albert Museum, London. In 1997 she gained a Bachelor of Laws (LLB) from La Trobe University, Melbourne. In 1988 she was the recipient of the Meat Market Craft Centre Ceramics Studio residency.

Awards and prizes include a NAVA grant: Janet Holmes a Court Artists' Grant in 2011. Byrne was the 2005 Post Card winner at the Linden Centre for Contemporary Art in Melbourne for *It's murder on the dance floor*. In 2010 she was the subject of the ABC TV program *Artscape*.

Byrne has exhibited nationally and internationally. Solo exhibitions include *Plausible Deniability*, Sullivan + Strumpf Fine Art, Sydney in 2011; *Political Porcelain*, Museum of Australian Democracy, Old Parliament House Canberra 2011-12; *Life is a Riot*, Albury Library Museum, Albury NSW 2012 and *iPROTEST*, Art Basel Hong Kong, 2013.

### THE WORK

Penny Byrne *Syria Souvenirs (iProtest series)* 2012 vintage porcelain figurines, vintage ceramic figurines, epoxy resin, retouching medium, powder pigment 240 x 86 cm (see image detail above and the complete work on the front cover)

Penny Byrne is represented by Fehily Contemporary, Melbourne

<sup>1</sup> Interview with Penny Byrne by Joyce Morgan *The Sydney Morning Herald* March 2007

<sup>2</sup> ABC TV *Artscape* 2010



## ROB AND NICK CARTER



1



2

Rob and Nick Carter live and work together in London. Their work revolves around light, colour and form in a diverse range of projects including painting, photography, light installations and film. In some of their earlier work they abandoned traditional paint and canvas and instead used light sensitive paper. In complete darkness an image was incrementally built through the gradual application of “painted light”.

In their *Postcards from Las Vegas* exhibitions they have placed offbeat and nostalgic images together with retro neon signs. The artists, especially Rob, collected postcards throughout their childhood. Rob has described their process as recreating two ready mades - the signs and the postcards- “to create a jarring between the two”<sup>1</sup>.

In their latest direction the Carters have worked collaboratively with the computer animation firm, Moving Picture Company (MPC) “to take a painting and bring it to life”<sup>2</sup>. Inspired by a 1618 Dutch still life painting of flowers, they have produced an animated version where a 24 hour day is recreated over the course of a 3 hour film. In this work the image changes almost imperceptibly to reflect the passing of time. It “.....literally allows us to see the secret life of a still life...a progressive, yet sensitive homage.”<sup>3</sup> MPC estimates that the work took 3,768 hours in development over 4 years. The Carters have since repeated the process with another painting from 1630.

### BIOGRAPHY

Rob and Nick Carter have had 16 exhibitions including international shows in New York, Los Angeles, Zurich, Geneva, Milan and London. They have worked on 8 commissions, 17 projects and 11 series of installations. Their work is in the Victoria and Albert Museum, London. They are represented in many corporate and several high profile private collections.

Nick Carter completed her BA in Fine Art and Art History at Goldsmiths College, University of London and has been curator of the Groucho Club for twenty years. Rob Carter began his career as an advertising photographer.

### THE WORKS

Rob and Nick Carter *Transforming Still Life Painting* 2009-2012 after Ambrosius Bosschaert the Elder, *Vase with Flowers in a Window* 1618 3 hour looped film, computer, frame edition 6/12 71 x 58 x 13cm (1 see image above)

Rob and Nick Carter *Cream* 2011 4/5 Cibachrome print mounted on aluminium with neon, edition 4/5 158.4 x 107.5 x 7.6cm (2 see image above)

Rob and Nick Carter are represented by The Fine Art Society Contemporary, London  
website: [robandnick.com](http://robandnick.com)

<sup>1</sup> Interview with the Carters by Claudia Winkleman, *The Radio2 Art Show*, January 2011

<sup>2</sup> Gavin Lucas, *Unstill Life*, *Creative Review*, June 2013

<sup>3</sup> *Transforming Still Life*, Painting Media coverage, *The Fine Art Society Contemporary*, April 2012



## MICHAEL COOK



1



2

*"I am dealing with stuff that could be looked at negatively-with white settlement issues-but I want to try and bring it across in a beautiful way so that everyone looks at them and forms their own opinion."*<sup>1</sup>

Michael Cook is a contemporary Indigenous artist whose photographic work explores his connection with Australian Indigenous history. In his works to date, Aboriginal people have been placed in every role, both coloniser and colonised, to ensure the viewer gains an "Indigenous gaze"<sup>2</sup> or perspective on history and an opportunity to reconsider their viewpoint.

In *Through my eyes*, 2010 Cook has produced a series of images of past prime ministers as Aboriginal. *Broken Dreams* 2010 presents a young Aboriginal woman reflecting on the impact of the first European settlers in Australia.

In his *Civilised* 2012 series of digital prints Cook ".....depicts Aboriginal men and women wearing and carrying the tools of the three Cs-Christianity, civilisation and colonisation."<sup>3</sup> He reimagines history and asks: what if England, The Netherlands, France and Spain had understood and accepted the existing Aboriginal culture? His work then imagines scenes of the first encounter between white and black.

### BIOGRAPHY

Michael Cook is a Bidjara man born in 1968. He worked in freelance commercial photography for 25 years and currently lives and works in Brisbane. His solo exhibitions include *Civilised*, 2013 and *Stickman*, 2012 both at Dianne Tanzer Gallery, Melbourne. Group exhibitions include the *Undisclosed-The Second National Indigenous Art Triennial*, National Gallery of Australia, Canberra, 2012 and *O'Mission*, Linden Centre for Contemporary Arts Melbourne, 2012. He was granted a Greene Street residency in New York for 2014.

### THE WORKS

Michael Cook *Civilised #2* 2012 inkjet print on paper 125 x 111cm (1 see image above)

Michael Cook *Civilised #14* 2012 inkjet print on paper 125 x 111cm (2 see image above)

Michael Cook is represented by Andrew Baker Art Dealer, Brisbane and Dianne Tanzer Gallery and Projects, Melbourne.

website: michaelcook.net.au

<sup>1</sup> *Deadly Vibe* magazine, September 4, 2012 [www.vibe.com.au](http://www.vibe.com.au)

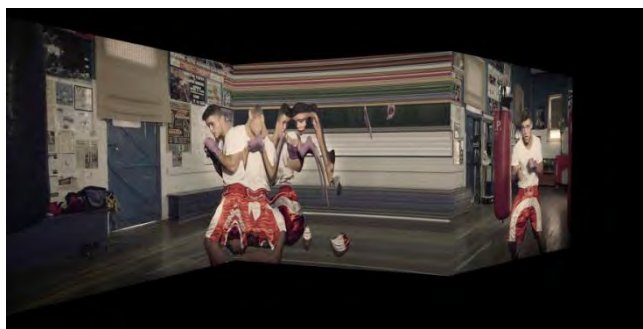
<sup>2</sup> Michael Cook in Kate Munroe, *Artist Profile-Michael Cook*, *Tracker* magazine, February 28 2013.

<sup>3</sup> Carly Lane, *Tell It Like It Is: 'My Country, I Still Call Australia Home: Contemporary Art From Black Australia'* Artlines, June/July 2013, Queensland Art Gallery and Gallery of Modern Art.

## DANIEL CROOKS



1



2

*My main interest is time and the exploration of time-what better place to explore that than in the moving image?*<sup>1</sup>

Daniel Crooks' practice includes photography, digital media and installation. He uses a range of techniques including stop-motion animation, time-lapse and precision camera motion control to breakdown the conventional relationship between time and space.

Crooks has observed that our western construct of time always travels to the right. He suggests that if you step outside time you can get a new perspective, another way of looking at the world as a "dance of energy"<sup>2</sup>.

### BIOGRAPHY

Daniel Crooks was born in New Zealand in 1973 and works in Melbourne. He is a graduate of the Auckland Institute of Technology and the Victorian College of the Arts (School of Film and Television). Crooks' films and photography have been exhibited locally and internationally. Recent exhibitions include: *remapping*, Anna Schwartz Gallery, Sydney 2012, *Imaginary Objects*, Institute for Modern Art, Brisbane 2008, *Marking Time*, Museum of Contemporary Art 2012, *Parallel Collisions* 2012, Adelaide Biennial of Australian Art and The Anne Landa Award at the Art Gallery of NSW, Sydney 2006.

Crooks was resident artist at the Rijksakademie van Beeldende Kunsten, Amsterdam (2004-05) and at the Australia Council Studio, London, UK (2005). He has received numerous awards including the City Of Stuttgart Prize For Animation and a Dendy Australian Short Film Award at the 1996 Sydney International Film Festival.

### THE WORKS

Daniel Crooks *Imaginary Object #10* 2006 Lambda print, edition 1/5 104 x 104cm (1 see image above)  
Daniel Crooks *Imaginary Object #21* 2006 Lambda print, edition 1/5 104 x 104cm  
Daniel Crooks *Imaginary Object #23* 2006 Lambda print, edition 1/5 104 x 104cm  
Daniel Crooks *Static No 18, Phase Shift* 2011 digital video 04:33min, edition 3/3  
Daniel Crooks *Pan No.9 (dopplegänger)* 2012 3-channel high definition video 07:44min, edition 3/3 (2 see image above)  
Daniel Crooks *Static No. 19 (shibuya rorschach)* 2012 single-channel high definition video 06:03min, edition 2/3

Daniel Crooks is represented by Anna Schwartz Gallery.  
website: [danielcrooks.com.au](http://danielcrooks.com.au)

<sup>1</sup> STVDIO Art Break: Daniel Crooks, [www.youtube.com/watch](http://www.youtube.com/watch), uploaded February 6, 2012.

<sup>2</sup> STVDIO Art Break: Daniel Crooks op cit

## ADAM CULLEN



*"I always paint humans and animals in various stages of psychological and physical trauma. I've always liked to shock and provoke. My art isn't wallpaper; you notice it."*<sup>1</sup>

Adam Cullen was an artist who polarised his critics. His painting has been described as clumsy and deliberately taking ugliness to the point of provocation, yet he has also been described as one of the more acute, incisive, and observant of Australia's younger painters.<sup>2</sup>

Cullen's graphic paintings show a fascination with the underbelly of contemporary Australian society. They can be confronting, but are also thought provoking. His work is often a satirical look at issues of national identity such as racism, sexism, bigotry and hypocrisy. To Cullen, *"Art is a fight; you get into the ring and don't really know where you'll end up."*<sup>3</sup>

### BIOGRAPHY

Adam Cullen was born in Sydney in 1965 and died aged 47 in July 2012. He held a Bachelor of Fine Arts 1986 and Diploma of Professional Art Studies 1987 from the City Art Institute (now NSW Institute of the Arts) in Sydney and a Master of Fine Arts from the University of NSW 1999.

In 2000 he won the Archibald Prize with a portrait of actor David Wenham. In 2002 he represented Australia at the 25th *Biennale de Sao Paulo: Iconografias Metropolitanas* and was a finalist in both the Blake Prize and the Doug Moran Prize. In 2008 he won the Woollahra Small Sculpture Prize.

Cullen collaborated with convicted criminal Mark "Chopper" Read on a children's book, *Hooky the Cripple: The Grim Tale of a Hunchback who Triumphs*. Read was also the subject of Cullen's 2002 Archibald Prize finalist entry. This portrait is in the Tweed Regional Gallery collection.

Cullen also showed works in numerous solo and group exhibitions throughout Australia and New Zealand. Solo exhibitions include *Aiding the bet (with animals)*, Gallery Ecosse, Exeter NSW 2011; *They You Trust, Them you Don't*, Tolarno Galleries, Melbourne 2009; *International Manure/Evil/DNA/Blood/Arse*, Heiser Gallery, Brisbane 2008 and a survey exhibition *Let's get lost* at the Art Gallery of New South Wales, Sydney 2008. His paintings are in national and state galleries, high profile private collections and major corporate collections.

### THE WORK

Adam Cullen *Copper* 2010 synthetic polymer paint on canvas 90 x 90cm (see image above)

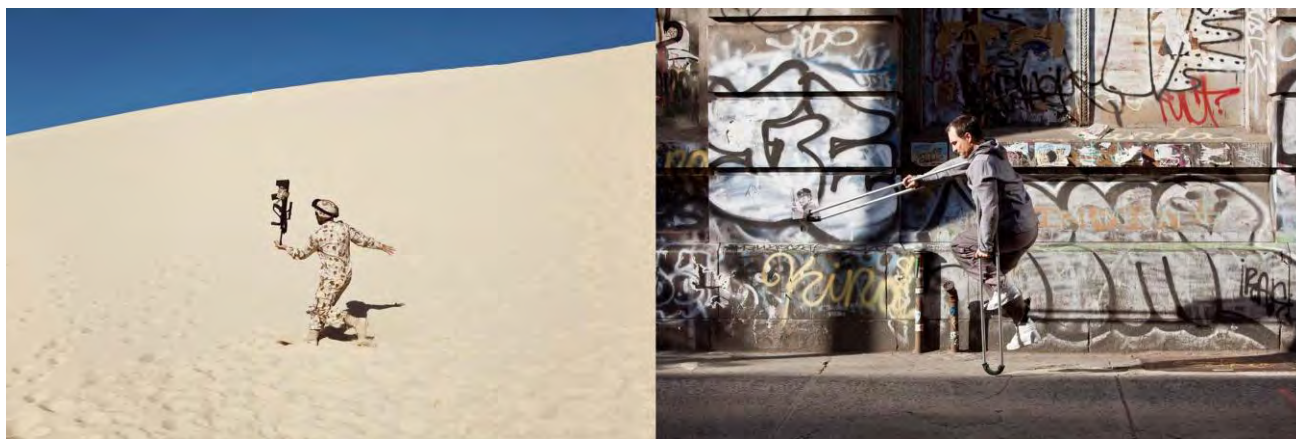
Adam Cullen is represented by Michael Reid Gallery, Sydney

<sup>1</sup> Janet Hawley, *Artists in Conversation*, The Slaterry Media Group, 2012 p368.

<sup>2</sup> Christopher Allen and Edmund Capon respectively in Hawley, op cit, p 264.

<sup>3</sup> Hawley, op cit, p273.

## SHAUN GLADWELL



Shaun Gladwell is an Australian contemporary artist who works across a number of mediums: video, painting, sculpture, photography, performance and film.

He is well known for his video studies of the body in motion, "moving but staying in one spot"<sup>1</sup>, set against sites ranging from urban environments to remote outback landscapes. These video installations depict improvised and choreographed performances, often from subcultures such as skateboarding and bike riding. His work *Storm Sequence* 2007 featured the artist skateboarding beside a stormy sea.

He travelled to Afghanistan in 2009 as the official Australian War Artist, commissioned by the Australian War Memorial, and was the first to use the medium of video. He directed one section, *Family* which was part of the 2013 movie of Tim Winton's *The Turning*.

### BIOGRAPHY

Shaun Gladwell was born in Sydney in 1972 and is based in London. He has a Bachelor of Fine Arts with Honours from Sydney College of the Arts 1996 and a Master of Fine Arts (Research) from the College of Fine Arts, University of New South Wales 2001. He studied at Goldsmiths College, University of London in 2001-2. Solo exhibitions include *MADDEST MAXIMVS*, Sherman Galleries, Sydney 2007 and *Riding with Death Redux*, Anna Schwartz Gallery, Sydney 2011. He has exhibited in solo and group exhibitions in Australia, Japan, The Netherlands, The US, Canada, Switzerland, Italy, Britain, France, Spain, South Korea and Brazil. He has had residencies in Australia (1997), France (2000) and Japan (2006).

He is patron of the Broken Hill Art Exchange Inc. and has been artist in residence on several occasions. He first visited to make *Apology to Roadkill* 2007, presented at the Sydney Biennale (2008) and Venice Biennale (2007). Gladwell also represented Australia at the 2009 Venice Biennale.

### THE WORKS

Shaun Gladwell *Double Balancing Act* 2010 pigment prints on archival paper, edition 3/3 2 parts, each 75 x 115cm (see image above)

Shaun Gladwell *Approach to Mundi Mundi as Vitruvian/Pataphysical Man* 2007 hand coloured etching on Velin Arches, edition 1/8 65 x 47 cm

Shaun Gladwell *Allegorical Study/Riding with death* 2007 watercolour on paper framed with coloured acrylic 59 x 74cm

Shaun Gladwell *Allegorical Study/Riding with death* 2007 hand-coloured etching on Velin Arches, edition 1/8 57 x 38 cm

Shaun Gladwell *Breakless, Canberra #1, 9/4/05, 7.47am* 2005 Lambda Durst print, edition 5/7 70 x 100cm

Shaun Gladwell is represented by Anna Schwartz Gallery  
website: [annaschwartzgallery.com](http://annaschwartzgallery.com)

<sup>1</sup> Shaun Gladwell on *ArtNation*, ABC Arts, 23 April 2010.

## DEBBIE HAN



*"The work of Korean-American artist Debbie Han is characterised by the dual forces of painstaking, diverse craftsmanship and artwork which demands attention."*<sup>1</sup>

Debbie Han is best known for creating sculptures and photographs inspired by classic Greek statuary that explore the theme of female imagery. Her enduring interest is ".....how human experiences are shaped and defined in contemporary culture... As the world draws closer together in our current cultural climate there is greater urgency than ever before to find ways to understand and acknowledge the diversities and differences existing at all levels of human life."<sup>2</sup>

Several of Han's sculptural series such as *Sport Venus* 2008 employ techniques which date back thousands of years. She incorporates marble, lacquered wood, inlaid mother of pearl, porcelain and celadon into contemporary statements.

In *The Eye of Perception* 2010, Han looks at the perversity of female beauty. She took hundreds of photographs of ceramic busts of Venus with diverse racial and ethnic facial features. She then layered different sets of faces together to create each print. The resulting blurred lines from the layering of the images capture a sense of volume and movement to create a 3D effect.<sup>3</sup>

### BIOGRAPHY

Debbie Han was born in Korea in 1969. Han emigrated to the US with her family as a child and completed her art major at the University of California in 1993 and a Master of Arts at the Pratt Institute in New York in 1999.

Han won the Sovereign Asian Art Prize in 2009, the first Korean to win the award. In 2013 Han participated in the Tellus Art International Artist Residency in India. She has had several solo shows throughout the US, Europe and Korea. In 2010 she had three major solo exhibitions in Munich, Seoul and Hong Kong.

### THE WORKS

Debbie Han *Sport Venus II (Baseball)* 2008 lacquer inlaid with mother-of-pearl on mixed compound 60 x 27 x 27cm (see image above)

Debbie Han *The Eye of Perception No. 2* 2010 inkjet print, edition 5/12 90 x 70cm

Debbie Han is represented by The Cat St Gallery, Hong Kong  
website: [debbiehan.net](http://debbiehan.net)

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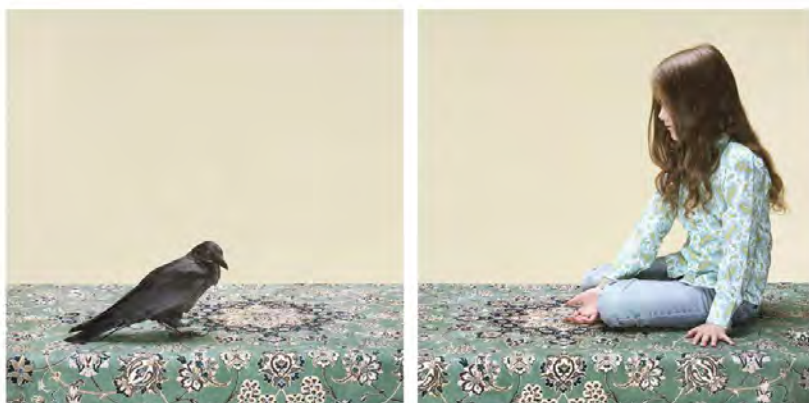
<sup>1</sup> [www.thecatstreetgallery.com/artist/DebbieHan](http://www.thecatstreetgallery.com/artist/DebbieHan)

<sup>2</sup> [www.koreaneye.org/artist/han](http://www.koreaneye.org/artist/han)

<sup>3</sup> Alexandra A Seno, *An artist on the art of tea drinking*, Wall Street Journal, 5 November 2010



## PETRINA HICKS



*"I like photographic images that are beautiful to look at and ones that are genuine and truthful in their approach... ones that evoke some kind of emotional response."*<sup>1</sup>

Petrina Hicks is an Australian photographer and video artist. Her early career as a commercial photographer has enabled her to use its glossy language, staging and studio lighting to examine the illusion of perfection. She has said that her goal is not to reveal the identity or essence of a person in her portraits. She is primarily concerned with portraying a particular feeling such as "...isolation, anticipation, sickness, doom or terror. I then try to soften this feeling by creating images that are soft in colour and tone and resemble perfection so a subtle tension between these opposing forces can be created".<sup>2</sup>

*Shenae and Jade* 2005, a depiction of a child swallowing a bird, is typical of many Hicks photographs as it presents two distinct elements, is visually compelling and ambiguous in meaning. Hicks' works at first appear to be high definition digital images. In fact she uses a large format camera and creates her works using an analogue printing process. The resulting depth, richness and subtlety add to her focus on contradiction and also challenge the dominance of contemporary digital photography.<sup>3</sup>

### BIOGRAPHY

Petrina Hicks was born in Sydney in 1972. She studied photomedia at the Canberra School of Art, Australian National University and now lives and works in Sydney. She has exhibited her work widely through solo and group exhibitions in Australia, Italy, Japan, Germany, Norway, France, China, Brazil, Mexico, Britain and the United States. In 2013 her video work *The Chrysalis* was included in The Guirguis New Art Prize. She has had residencies in France and Germany. Tweed Regional Gallery has three works by Hicks in its collection: *Farmer Girl* 2003, *Lauren* 2003 and *Eye Candy* (from the *Descendants* series) 2008.

### THE WORK

Petrina Hicks *The Hand That Feeds* 2013 pigment print, (diptych) edition 3/8 100 x 200cm (see image above)

Petrina Hicks is represented by Stills Gallery, Sydney and Helen Gory Galerie, Melbourne.  
website: [petrinahicks.com](http://petrinahicks.com)

<sup>1</sup> Interview with Petrina Hicks by Jason Lingard, *Nothing Magazine* #12, Melbourne 2008.

<sup>2</sup> [medial.artgallery.nsw.gov.au/downloads/files/Hicks\\_collection\\_notes.pdf](http://medial.artgallery.nsw.gov.au/downloads/files/Hicks_collection_notes.pdf)

<sup>3</sup> [www.art-almanac.com.au/petrina-hicks-selected-photographs-2008-2013](http://www.art-almanac.com.au/petrina-hicks-selected-photographs-2008-2013)

## CHRIS LEVINE



Chris Levine is a conceptual artist who works across many mediums. He has been involved in the design and production of holographic images, the use of lasers and LED. He has said that he does not consider himself as a photographer or portrait artist - "I do interesting things with light and image making."<sup>1</sup>

Levine is perhaps best known for producing a luminous holographic portrait of Queen Elizabeth II, *Lightness of Being* 2007. The Queen sat for the lengthy photo shoot where ".....there was a lot of bright light, noise, and each exposure took eight seconds, which is a long time to have to sit still. I wanted the Queen to feel peaceful, so I asked her to rest between shots; this was a moment of stillness that just happened."<sup>2</sup> The challenge was to make an image that was modern and to convey the Queen's relationship with the new millennium.

### BIOGRAPHY

Chris Levine was born in Ontario, Canada in 1972. He studied graphics at Chelsea School of Art and Central St Martins.

His exhibition *Hypervisual 1.2* completed a tour of 12 countries with the British Council. In 2012 Levine's work was part of *Queen and Image* at London's National Portrait Gallery. He has staged performances at MoMA in New York and has worked with a broad range of collaborators from Massive Attack to Asprey Jewellers. He has also completed a series of portraits of the model Kate Moss, *She's Light* series 2013.

### THE WORK

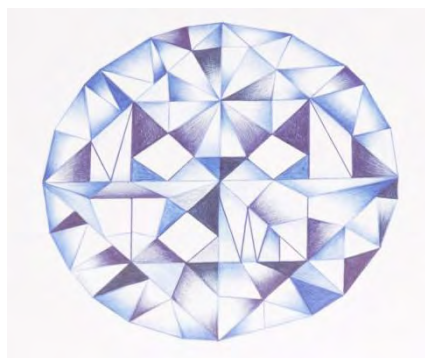
Chris Levine *Lightness of Being* 2007 giclee print, edition 3/4 37.5 x 48cm (see image above & on pg. 2)

Chris Levine is represented by The Fine Art Society Contemporary, London  
website: [chrislevine.com](http://chrislevine.com)

<sup>1</sup> Stacey Baker, *The Monarch as a Work in Progress*, The New York Times, 17 May 2013.

<sup>2</sup> Andrew Pulver, *Photographer Chris Levine's best shot*, The Guardian, 20 August 2009.

## LAITH MCGREGOR



*"McGregor has an abundance of ideas, a willingness to experiment and – a much under-estimated quality – the patience required to carry out the most laborious feats of draughtsmanship."<sup>1</sup>*

While Laith McGregor is known for his works with biro pen drawing on paper he uses a range of mediums including sculpture, painting and video.

His early work had a focus on hair, especially male facial hair. "I was thinking of notions of time...Some of the works were so large, they literally took months to complete. I liked the idea that the audience would sit with the work and contemplate the time involved. Which was what the idea of the hair was actually getting at." McGregor's 2007 video, *Maturing* shows McGregor drawing a beard onto his own face and acting out the personalities that could accompany the styles of hair.

His later exhibitions such as *Ohne Titel (Them Listless Folk from Apocryphal)* 2012 include abstract biro portraits of Australian artist, Ian Fairweather as well as sculpture, small oil paintings, large oils on linen, a digital video and *Pong Ping Paradise*, 2011, a ping pong table covered in a year's worth of his detailed drawings and reflections.

### BIOGRAPHY

Laith McGregor was born in Queensland in 1977 and works in Melbourne. He has a Bachelor of Fine Art (Honours) 2007 from the Victorian College of the Arts, University of Melbourne. He has had residencies in La Rochelle, France 2009, Melbourne 2011-2 and Barcelona, Spain 2012.

McGregor's solo exhibitions include *Ohne Titel (Them Listless Folk from Apocryphal)* Sullivan+Strumpf Fine Art, Sydney, 2012; *Maturing*, Art Gallery of Ballarat, 2011 and *Pong Ping Paradise*, West Space, Melbourne, 2011. Group shows include *Like*, The Casula Powerhouse, 2012; The Korean International Art Fair, 2011 and *The Bic Show*, The White Gallery, Milan, Italy 2010.

In 2011 and 2009 he was awarded Australia Council for the Arts Emerging Artist New Work grants. In 2012 he won the National Works on Paper prize, Mornington Peninsula Regional Gallery and in 2009 he won the Qantas Foundation Encouragement of Australian Contemporary Art Award.

His work is widely represented in public and private collections in Australia and internationally.

### THE WORK

Laith McGregor *Gospel* 2010 biro on paper, book, plastic, tape 22.5 x 14.5 x 4.5cm (see image and image detail above)

Laith McGregor is represented by Sullivan+Strumpf Fine Art, Sydney

<sup>1</sup> John McDonald, *Last Days*, 16 March 2012 [johnmcdonald.net.au](http://johnmcdonald.net.au)

<sup>2</sup> *Laith McGregor*, Art Nation, ABC Arts July 2010

<sup>3</sup> Laith McGregor in Ashley Crawford, *Artist Profile* Issue 18, 2012 p136-7.

## TRENT PARKE



*"I am forever chasing light. Light turns the ordinary into the magical."*<sup>1</sup>

Moving beyond traditional documentary photography, Trent Parke's work sits between fantasy and reality. Using harsh light and shadows to find beauty in the banal, his images offer an emotional and psychological portrait of Australia that is poetic, dramatic and often darkly humorous.<sup>2</sup>

### BIOGRAPHY

Trent Parke was born in Newcastle in 1971 and is currently living in Adelaide. He is the first Australian to become a full member of the renowned photographers' cooperative Magnum Photo Agency and is considered one of the most innovative and challenging young photographers of his generation. Trent began taking pictures when he was around 12 years old using his mother's Pentax Spotmatic and the family laundry as a darkroom.

Whilst working as a press photojournalist during the early years of his career, Parke received numerous national and international awards, including five Gold Lenses from the International Olympic Committee and World Press Photo Awards in 1999, 2000 and 2005. In 2003 he was awarded the prestigious international W. Eugene Smith Grant in Humanistic Photography for his series *Minutes to Midnight*. In this series Parke documented his journey around Australia over a two-year period, examining 'the current and changing state of the Australian nation'. Capturing the mood of a still young and emerging country, Parke examined the disjuncture between the perception of the Australian 'way of life', with its nostalgia and romanticism, and the more complex reality.<sup>3</sup>

Parke has also worked as a photojournalist for *The Australian* newspaper and his photographs are held in numerous public and private collections, including the National Gallery of Australia, the National Gallery of Victoria, the Australian National Maritime Museum, the Museum of Contemporary Art and the University of Sydney Union.

Trent Parke's photograph *Candid portrait of a woman on a street corner* won the 2013 Olive Cotton Award for photographic portraiture and is now in the Tweed Regional Gallery collection.

### THE WORK

Trent Parke *Christmas Tree* 2008 pigment print, edition 3/8 90 x 72cm (see image above)

Trent Parke is represented by Stills Gallery, Sydney.  
website: [stillsgallery.com.au/artists/parke/](http://stillsgallery.com.au/artists/parke/)

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<sup>1</sup> [www.photoslaves.com/trent-parke](http://www.photoslaves.com/trent-parke)

<sup>2</sup> Stills Gallery Sydney, website, Trent Parke Biography

<sup>3</sup> [www.photoslaves.com/trent-parke](http://www.photoslaves.com/trent-parke)

## BEN QUILTY



*"While his application is lush and the colours are beautiful, his subject matter is often dark and confronting"*<sup>1</sup>

Ben Quilty's work employs a wide range of genres including portraiture, still life, landscape, photo media and sculpture. His *impasto* style of painting quickly smears, cakes and slaps thick paint onto a large canvas using palette knives and other tools.

His earlier work paid attention to violent, risk taking behaviour of young men focusing on fast cars, drugs and alcohol abuse. Germane Greer said of this work that its examination of masculine mortality was a mix of celebration and despair.<sup>2</sup> His 2012 Afghanistan paintings reflect an intense relationship with the servicemen and women he befriended and the depth of their emotional distress.

### BIOGRAPHY

Ben Quilty was born in 1973 in Sydney. He has a Bachelor of Visual Arts from Sydney College of the Arts 1994, a Certificate in Aboriginal Culture and History from Monash University 1996 and a Bachelor of Visual Communication from the University of Western Sydney 2001. Quilty won the 2002 Brett Whiteley Travelling Art Scholarship, the 2007 National Artists Self Portrait prize and the 2009 Doug Moran Portrait Prize. In 2011 he won the Archibald Prize with a portrait of Margaret Olley.

In 2011 the Australian War Memorial commissioned Quilty as an official war artist in Afghanistan to interpret the experiences of Australian Defence Force personnel. After his return in 2012 he was invited to mentor Myuran Sukumaran, an inmate on death row at Bali's Kerobokan prison. Sukumaran is one of the 'Bali Nine' drug smugglers.<sup>3</sup>

He has had residencies in Paris 2003, Barcelona 2007, Hill End 2005, The Gunnery NSW 2004 and St Vincent's Hospital Melbourne 2002. In 2012 he was appointed a trustee to the Art Gallery of NSW Trust.

He is represented in national and state galleries and in numerous corporate and private collections. His solo exhibitions include *Ben Quilty LIVE!* University of Queensland Art Museum 2009, *The Fiji Wedding* Tolarno Galleries 2013, *Trigger Happy: Ben Quilty's Brave New World* Drill Hall Gallery Australian National University 2013 and *After Afghanistan* 2013. He will contribute to the Adelaide Biennial of Australian Art in 2014.

### THE WORK

Ben Quilty *Self portrait Kerobokan* 2013 oil on linen 60 x 50cm (see image above)

Ben Quilty is represented by Jan Murphy Gallery, Brisbane and Tolarno Galleries, Melbourne.  
website: [benquilty.com](http://benquilty.com)

<sup>1</sup> Laura Webster, *Ben Quilty: After Afghanistan*, Exhibition catalogue, Australian War Memorial Canberra ACT 2013 p12.

<sup>2</sup> *Ben Quilty and the Maggots*, ABC Artscape 11 May 2010.

<sup>3</sup> Michael Bachelard, *Art brings life into focus for Quilty and Bali nine*, Sydney Morning Herald 17 February 2013.



## SILKE RAETZE



*"I base my work very much on my own experiences as a woman. I also find certain strength in something that is quite feminine- it can be delicate and fragile, yet at the same time possess a power, potency."*<sup>1</sup>

Silke Raetze works across a range of mediums including drawing, ink, text, paper sculpture, needlepoint, embroidery and painting.

In creating the *Home Sweet Home* series of embroidery Raetze thought about the generations of women who made samplers for their homes or glory boxes and wondered what her generation, what she would make.<sup>2</sup> Her samplers feature edgy and unexpected slogans that aim to subvert female stereotypes in a medium loaded with ideas of tradition and femininity. The samplers were part of her solo exhibition, *Tender Trap* 2009 which also included paintings of disfigured classical female sculptures. She continued using needlepoint and painting in *Elegant Surrender* 2011 which examined the impossible standards of beauty in modern society.

### BIOGRAPHY

Silke Raetze was born in Germany in 1975. Her family moved to Australia when she was three. She lives and works in Sydney. She has a Bachelor of Fine Arts from the National Art School, Sydney 2005. In 2006 she was awarded a residency at Arthur Boyd's Bundanon. She was also artist in residence at The Australian Museum, Sydney in 2010.

In 2009 she travelled to the remote Aboriginal community of Peppimenarti, Northern Territory to take part in a painting workshop with artists such as Regina Wilson and Patsy Marfura. The collaboration resulted in the 2009 group exhibition *Close at hand* at the Michael Reid Gallery, Sydney.

Her solo exhibitions include *Elegant Surrender*, 2011 and *Tender Trap*, 2009 both at the Michael Reid Gallery, Sydney. She has participated in group exhibitions and art awards throughout Australia including *Rituals of seduction: Birds of Paradise*, The Australian Museum, Sydney 2011.<sup>3</sup>

### THE WORK

Silke Raetze *Forgot to get* 2009 Home Sweet Home Series crosstitch fabric with cottons 15cm diameter (see image above)

Silke Raetze is represented by Michael Reid Gallery, Sydney  
website: [silkeratze.com](http://silkeratze.com)

<sup>1</sup> Interview with Silke Raetze by Sarah Hetherington, *Art World*, April/May, 2009 p126.

<sup>2</sup> Hetherington, op cit

<sup>3</sup> Movie: Silke Raetze, [australianmuseum.net.au/movie/Silke-Raetze](http://australianmuseum.net.au/movie/Silke-Raetze)

## JACKY REDGATE



*"We go full circle with Redgate: photography contradicts, celebrates and expands itself in her hands"*<sup>1</sup>

Jackie Redgate describes herself as "an artist who works in photography"<sup>2</sup>. She also works in the mediums of sculpture, film and video.

Over the last 30 years Redgate has been concerned with an investigation of the material world and the way we ascribe meaning to it. In works such as *Work To Rule*, 1986-87 and *STRAIGHTCUT*, 2001-2003 Redgate uses everyday items such as a ball of string, playing cards, boxes, plastic plates and containers and places them into highly formal arrangements. *Light throw (mirrors)* 2012 depicts colourful plastic objects removed from their everyday context and represented as blurred and semi-abstract shapes. Her use of photography combined with sculptural processes produce images of constructed environments through which she examines the way photography conditions and influences our perception of the world.<sup>3</sup>

### BIOGRAPHY

Jackie Redgate was born in London in 1955 and emigrated to Australia with her family in 1967. She has a Bachelor of Arts, Fine Art from the South Australian School of Art, Adelaide 1976-80 and a Master of Visual Arts from the Sydney College of the Arts, Sydney University 1998. She lives and works in Sydney and lectures at the University of Wollongong.

Redgate has exhibited extensively within Australia and internationally since the end of the 1970s. Solo exhibitions include *Jacky Redgate: The Logic of Vision*, Art Gallery of NSW, 2012 and *Light Throw (Mirrors)*, ARC One Gallery Melbourne 2012. Her series *STRAIGHTCUT* had three exhibitions in 2002 (Sherman Galleries) 2003 (ARC One Gallery, Melbourne) and 2006 (Sherman Galleries, Sydney).

In 2005-6 a survey exhibition *Jacky Redgate Life of the System 1980-2005* was held at the Museum of Contemporary Art, Sydney. This exhibition included a curatorial project by Redgate of selected works from the MCA collection. Group exhibitions since 1978 include the *Biennale of Sydney*, 1986, 1988, 1990 and *Cubism and Australian Art*, Heidi Museum of Modern Art, Melbourne 2009-10. She won the Bowness Photography prize in 2011 for *Light Throw (Mirrors) #4*. Redgate has had residencies in Berlin, 1987 and Paris, 1996-7.

### THE WORK

Jacky Redgate *STRAIGHTCUT #4* 2001 type C photographic print 75 x 95cm (see image above)

Jacky Redgate is represented by William Wright, Sydney & Arc One Gallery, Melbourne

<sup>1</sup> Gina Fairley, Asian Art News, July/August 2012.

<sup>2</sup> Artist Jacky Redgate discusses her art and process, Art Gallery of NSW, *YouTube* 1 May 2013.

<sup>3</sup> [www.artgallery.nsw.gov.au/media-office/jacky-redgate](http://www.artgallery.nsw.gov.au/media-office/jacky-redgate)

## JULIE RRAP



Julie Rrap has been a major figure in Australian contemporary art for over 25 years. Since the mid 1970s she has worked with photography, painting, sculpture, performance and video. She works with a variety of media and materials but her subject matter is constant: representations of the body, particularly the female body in western art history.

### BIOGRAPHY

Julie Rrap was born in Lismore in 1950. She has a Bachelor of Arts from the University of Queensland, 1971 and attended the National Art School in Sydney in 1974.

Her work has been selected for numerous international and national exhibitions including the 1986, 1987, 1992 and 2008 Sydney Biennales; the 2007 Auckland Triennale; the 2009 Clemenger Contemporary Art Prize, National Gallery of Victoria; and the Gyeonggi Museum of Modern Art, Korea in 2010. She won the Hermann's Art Award for her photograph *Overstepping* in 2001, the Redlands Art Prize for a combined sculpture and photographic work in 2008 and the University of Queensland National Artists' Self Portrait Prize for her video work *360 Degree Self Portrait* in 2009.

In 2007 a publication and 25 year survey exhibition *Body Double* was held at the Museum of Contemporary Art, Sydney. In this work Rrap combined silicon body casts, projected video, sound and interactive elements to create an immersive environment for the viewer. Other solo exhibitions include *Julie Rrap: Off Balance* at the Lismore Regional Gallery in 2011 and *Loaded* at the Roslyn Oxley9 Gallery, Sydney in 2012.

Rrap's works are held in major public collections throughout Australia as well as in many corporate and private collections in Australia and overseas.

### THE WORKS

Julie Rrap *Castaway #3* 2009 digital print on archival rag paper, edition 2/5 120 x 120cm

Julie Rrap *Loaded: White #4* 2012 digital print, edition 1/3 126 x 126cm

Julie Rrap *Stepping Out* 2012 bronze and metallic paint, edition 1/3 16 x 25 x 28cm Pigott  
(see image above & pg. 10)

Julie Rrap is represented by Roslyn Oxley9 Gallery, Sydney and Arc One Gallery, Melbourne.  
website: [julierrap.com](http://julierrap.com)

## ALEX SETON



*'I went to the mother of all materials - marble. It is so loaded, so endowed with implications of empire and wealth. To me, it spoke of the very act of what it is to make an object-to embody an idea and convey that to an audience'*<sup>1</sup>

Alex Seton is an Australian artist whose skill and craftsmanship in working with marble have a high profile. His practice includes photography, video and installation.

In his earlier work Seton challenged the traditions of marble. He said that he wanted to toy with its history in a contemporary context.<sup>2</sup> Rather than monuments and sacred subjects, he created everyday objects in stone—such as inflatable toys, T-shirts, blankets, hoodies and flags. He showed that the mundane could be monumental and permanent.

His 2013 solo exhibition, *Roughing Out*, shown at Hazelhurst Regional Gallery & Arts Centre, is a departure from his hyper-real objects. Seton examined his “anachronistic act” of production in marble and the value placed on effort and labour. The exhibition explores the raw material of marble and focuses more on the process than the completed object. “*Roughing Out* is about the process so absent in previous work...for the first time the artist is overtly present in the work”.<sup>3</sup> Sculpture, performance and video works are presented with unexpected installations made from dust and recycled marble waste.<sup>4</sup> In *Half Full* the refuse from carving the work *Half* has been used to fill a stack of 315 milk glasses.

### BIOGRAPHY

Alex Seton was born in Sydney in 1977. He has a Bachelor of Art Theory and History, College of Fine Arts from the University of NSW, Sydney 1998.

Seton has exhibited nationally and internationally. Solo exhibitions include *Elegy on Resistance*, ArtHK12, Hong Kong 2012. Group exhibitions include the Wynne Prize, Art Gallery of NSW, 2013 and *Variable Truth*, 4A Gallery, Sydney 2012. He won the Prometheus Visual Arts Prize, Gold Coast and the Woollahra Small Sculpture Prize, both in 2009. He has had residencies in New York 2012 and with the Royal Fruit Fly Circus in Albury 2007.

### THE WORKS

Alex Seton *Everybody wants to rule the world (Black Taj Mahal)* 2010 watercolour on marble 30.5 x 24.6cm

Alex Seton *Chorus 06* 2012 Bianco Carrara Marble and stainless steel 80 x 55 x 15cm (see images above)

Alex Seton is represented by Jan Murphy Gallery, Brisbane and Sullivan+Strumpf Fine Art, Sydney  
website: alexseton.com

<sup>1</sup> Owen Craven, *Alexander Seton*, 2010 Artist Profile, Issue II pg46-9

<sup>2</sup> Australian War Memorial, [www.youtube.com](http://www.youtube.com), 21 December 2012

<sup>3</sup> Kate Britton, *Alex Seton: Roughing Out*, Art Monthly Australia, September 2013, p17.

<sup>4</sup> *In Conversation* with Alex Seton, Hazelhurst Regional Gallery [hazelhurst@ssc.nsw.gov.au](mailto:hazelhurst@ssc.nsw.gov.au)

## DARREN SYLVESTER



Darren Sylvester's work is multidisciplinary and expanding; involving photography, video, sculpture, sound, painting and music. In a recent 2012 exhibition he included bronze masks, fabric work and photographic images.<sup>1</sup> His themes include relationships, mortality and the passing of time.

Sylvester's photography creates highly composed, staged photographs of everyday scenes in crisp glossy clarity, often using visual references to global brands. He has said that his work draws from his short stories, where a line then becomes a title for a photograph and suggests ideas for the setting.<sup>2</sup>

He is not critical of consumerist subjects such as advertising, pop culture or the beauty industry: *"The fact is that these are the elements that surround us every day, and they are the objects that we use every day, whether we like it or not. As someone said they're like little fishbowl dramas, little soap operas in each photo. Whether it's breaking up or meeting somebody, there's often a Subway or KFC when it occurs. You're not in a sterilised environment."*<sup>3</sup>

### BIOGRAPHY

Darren Sylvester was born in 1974 in Sydney and lives in Melbourne. He has a Bachelor of Fine Art Photography, Graphic Design from Charles Sturt University NSW 1996 and a Master of Fine Arts from Monash University 2010. He began exhibiting in 1997. In 1999 he was selected for the *Primavera* exhibition at the Museum of Contemporary Art, Sydney, a showcase for emerging artists. By 2013 Sylvester has been in 89 group exhibitions and 28 solo exhibitions in Australia and overseas.

In 2010 he received an Australia Council New Work Grant. In 2011 he won the Josephine Ulrick and Win Schubert Photography Award, Gold Coast City Gallery, Gold Coast. In 2011-12 he had a studio residency at Gertrude Contemporary in Melbourne. Sylvester's work is held in a number of public collections such as the Art Gallery of NSW, Queensland Art Gallery, Art Gallery of Western Australia and the National Gallery of Australia as well as many private collections.

### THE WORK

Darren Sylvester *Your First Love is Your Last Love* 2005 Lightjet print, edition 3/3 120 x 160cm (see image above)

Darren Sylvester is represented by Sullivan+Strumpf Fine Art, Sydney

<sup>1</sup> *Darren Sylvester*, Sullivan+Strumpf September-October 2012

<sup>2</sup> Edward Colless, *Darren Sylvester: The Right Stuff*, Australian Art Collector, April-June 2006 p97.

<sup>3</sup> Interview with Darren Sylvester by Richard Cooke, *TimeOut*, Sydney, 6 March 2008.



## ANNE ZAHALKA



*"I am primarily concerned with ... representations to do with place, identity and culture. Through the appropriation and reworking of familiar icons and styles I seek to question (and understand) their influence, meaning and value.... The series 'Bondi: playground of the Pacific' evolved from a six month residency at the Bondi pavilion. The project looked at Bondi's status as a significant cultural site and questioned the dominant representations that mythologise and embody it."*<sup>1</sup>

Anne Zahalka is one of Australia's most recognised artists working in photomedia. In 2002 she finished a commission *Welcome to Sydney* for Sydney International Airport as part of its *Art at Work* program. This work portrays the city's richly diverse multicultural community. A selection of her *Leisureland* series toured to Madrid for International Contemporary Art Fair (ARCO) and to the Netherlands for the Naarden FotoFestival, a major photography exhibition in Europe. Her exhibition *New Australiana* toured regional galleries in Australia between 2001-02. Zahalka was the recipient of a prestigious Australia Council Fellowship which enabled her to develop regional works for the *Leisureland* series and its tour throughout NSW.

In her tableaux Zahalka forces the viewer to question what is being looked at. She does this by taking familiar images from the media and from the history of Australian art and remaking them in ways which reflect the diversity of contemporary life. In her series *Bondi: playground of the Pacific* Zahalka uses a painted background of a beach, against which she places and plays with icons of Australian beach culture: the surfers are Japanese; Max Dupain's sunbather becomes a pale skinny redhead; and the modern 'bathing beauty' reclining on the sand is reading Marcel Proust, "immersed in a completely different place to the one where she lies".<sup>2</sup>

### BIOGRAPHY

Anne Zahalka was born in Sydney in 1957 and lives and works in Sydney with her husband and daughter in their guesthouse. She studied at East Sydney Technical College and Sydney College of the Arts and graduated with a Master of Fine Art from the University of NSW in 1994. She has received several fellowships and awards including the Kunstlerhaus Bethanien, Berlin 1986.<sup>3</sup>

During her twenty year practice Zahalka has produced some iconic images of Australia. She works with familiar images of our nation and subverts them in a humorous and critical way. She has held numerous solo shows in Australia and overseas. Her work is represented in all the major galleries in Australia, including the Tweed Regional Gallery.

### THE WORK

Anne Zahalka *The Sunbather #2* 1989 (from the series *Bondi: playground of the Pacific*) type C photographic print, edition 8/20 76 x 76cm *The Sunbather #2* © Anne Zahalka/Licensed by Viscopy, 2013 (see image above)

Anne Zahalka is represented by Roslyn Oxley9 Gallery & Arc 1 Gallery, Melbourne  
website: [zahalkaworld.com.au](http://zahalkaworld.com.au)

<sup>1</sup> [www.artgallery.nsw.gov.au/collection/works/97.1990/Letter to Anne Kirker](http://www.artgallery.nsw.gov.au/collection/works/97.1990/Letter%20to%20Anne%20Kirker) 26 July 1995 printed in Kirker, A. & Williamson, C. 1996. *The power to move: aspects of Australian photography*, Queensland Art Gallery, Brisbane p 32

<sup>2</sup> [www.artgallery.nsw.gov.au/collection/works/97.1990/Correspondence with Judy Annear](http://www.artgallery.nsw.gov.au/collection/works/97.1990/Correspondence%20with%20Judy%20Annear) (AGNSW), 16 August 2005

<sup>3</sup> [www.zahalkaworld.com.au](http://www.zahalkaworld.com.au)

# MICHAEL ZAVROS



1



2

*The beauty of things does not preclude their intellect or content, for me anyway. I do think it is interesting that beauty is still a pejorative term in contemporary art.<sup>1</sup>*

## BIOGRAPHY

Michael Zavros was born in 1974 and graduated from Queensland College of Art with a Bachelor of Visual Arts in 1996. Zavros' international exhibitions include *Selectively Revealed*, an Asialink and Experimenta Media Arts touring exhibition of Korea, Indonesia and Thailand in 2011/2012, *New Nature* at Govett Brewster Gallery, New Zealand in 2007, *Uncanny (the unnaturally strange)*, Artspace, Auckland, New Zealand and *Quiet Collision: Current Practice/Australian Style*, Associazione ViaFarini, Milan, Italy 2003.

Zavros' group exhibitions include *Wilderness* at the Art Gallery of New South Wales, 2010, *Scott Redford Vs Michael Zavros* at the Institute of Modern Art, Brisbane in 2010, *Contemporary Australia: Optimism* at the Gallery of Modern Art, Brisbane, 2008, and *Primavera* at the Museum of Contemporary Art, Sydney 2000. Solo exhibitions include *The Good Son: Works on Paper*, a survey exhibition in 2009 at Gold Coast City Art Gallery, *Everything I wanted* at the Institute of Modern Art, Brisbane in 2003/2004, *Egoiste* at Wollongong Regional Gallery, 2007 and *The Glass* at Tweed Regional Gallery in 2012. He has been the recipient of several international residencies including the Australia Council Milan studio residency in 2001, and the Barcelona studio in both 2005 and 2010. In 2003 he was awarded a Cite International des Arts Residency in Paris through the Power Institute, University of Sydney. In 2004 he was awarded a studio residency at the Gunnery Studios, Sydney, from the NSW Ministry for the Arts.

Michael Zavros has won three major Australian drawing prizes: the 2002 Jacaranda Acquisitive Drawing Award, the 2005 Robert Jacks Drawing Prize and the 2007 Kedumba Drawing Award. He was the recipient of the 2004 MCA Primavera Collex Art Award. In 2010 he was awarded the Doug Moran National Portrait Prize, the world's richest prize for portraiture and in 2012 he was awarded the inaugural Bulgari Art Award through the Art Gallery of New South Wales. His work is held in numerous private and public collections, including The National Gallery of Australia, Art Gallery of New South Wales, Queensland Art Gallery, University of Queensland Art Museum, Artbank, National Portrait Gallery, Collex, ABN AMRO, Griffith University Art Collection, Gold Coast City Art Gallery, Grafton Regional Gallery, Newcastle Art Gallery, Tweed Regional Gallery, Wollongong City Art Gallery and the Tasmanian Museum and Art Gallery.

## THE WORKS

Michael ZAVROS *Till the Heart Caves In* 2005 charcoal on paper 108 x 74cm

Michael ZAVROS *Debaser/Polka Dot* 2010 charcoal on paper 122 x 86cm

Michael ZAVROS *Body Lines* 2011 oil on canvas 210 x 195cm

Michael ZAVROS *Tiger Pelt* 2012 charcoal on paper 86 x 122cm (1 see image above)

Michael ZAVROS *Prince/Zavros 15* 2013 charcoal on paper 122 x 86 (2 see image above)

Michael Zavros is represented by Philip Bacon Galleries, Brisbane and Sophie Gannon Gallery, Melbourne  
website: michaelzavros.com

<sup>1</sup> Michael Zavros, *Charmer*; Shanne Wolff Interview of Michael Zavros, *The Art Life* 12 November 2013

## Private Assembly: a contemporary collection

24 January – 30 March 2014

Curated by Susi Muddiman

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Education Resource and Learning Activities written and developed by Robyn Sweaney Education and Audience Development Officer, with research assistance by Anne Riddell, Volunteer Gallery Guide.

Produced by Tweed Regional Gallery 2014

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Open 10am - 5pm (DST) Wednesday to Sunday Free Admission

Tweed Regional Gallery is a Tweed Shire Council Community Facility

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