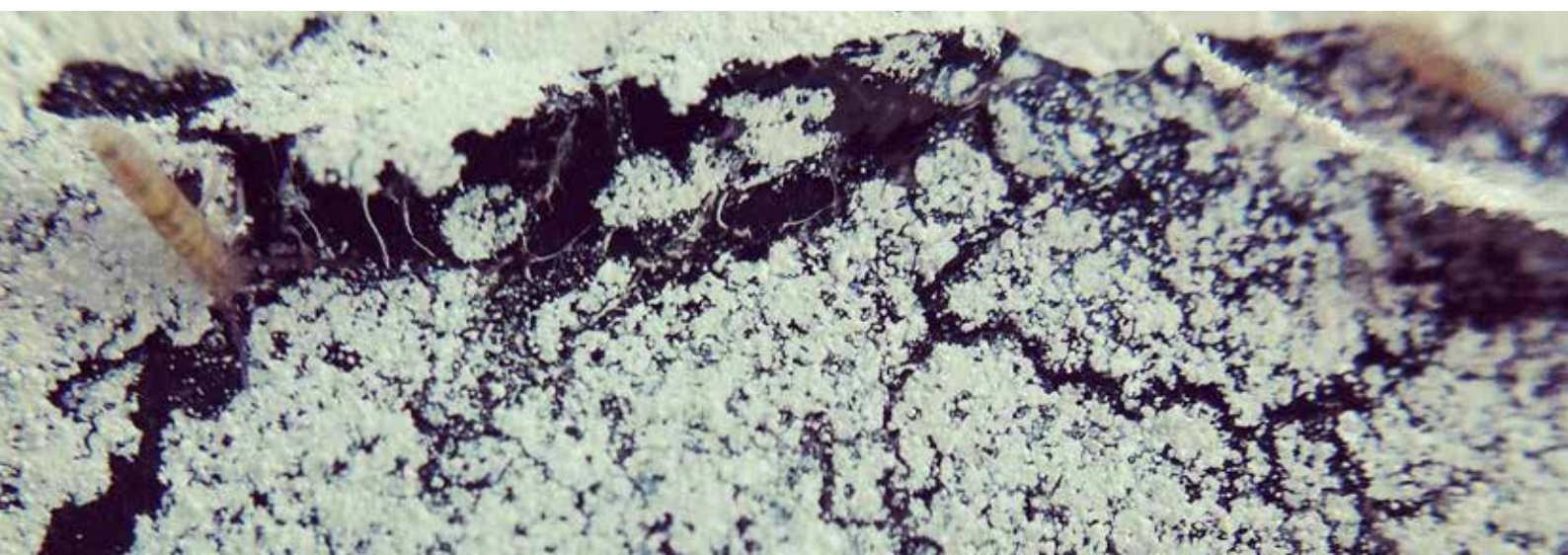




MUNDARING ARTS CENTRE PRESENTS

W A T C H
T H I S
S P A C E

27 MARCH - 10 MAY 2015



TESSA BEALE

CURTIN UNIVERSITY | Bachelor of Arts (Fine Art and Art & Design)

This work is part of an ongoing preoccupation with material properties and the process of transformation. At the time I made these prints, I was interested in tracks and traces and the way these can show how a narrative can evolve in the surface of a print. I was interested in how the folds in the material could echo the folds in the landscape.

With the copper, I am looking at translating particular qualities that I see through varying processes. This allows me to access particular qualities of the material that otherwise lay masked or hidden in the original. The intention that drives the work is a desire to control the outcome but it is also to release and realise the inherent properties and essence of the material.

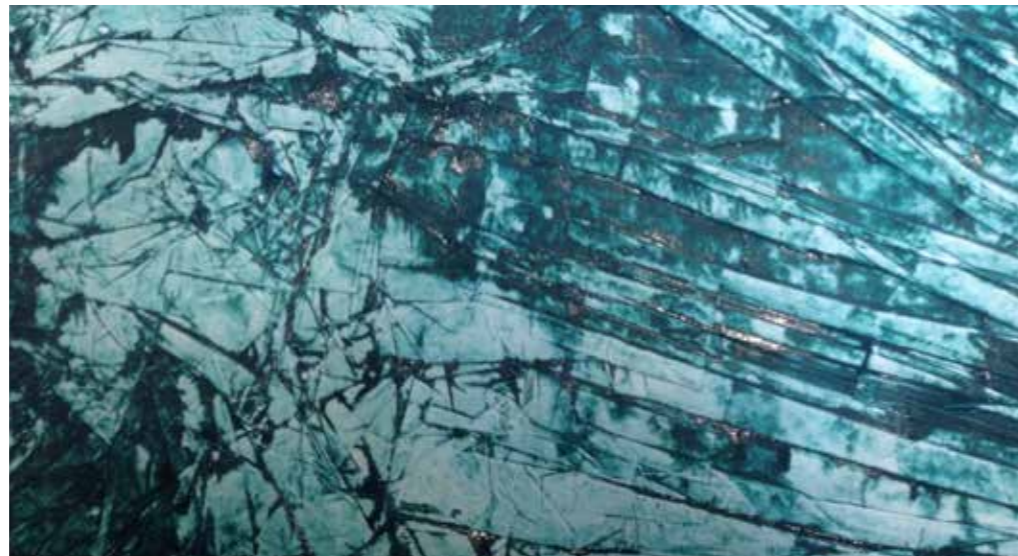
KATHLEEN BLOOMFIELD-GIBBS

CURTIN UNIVERSITY | Bachelor of Arts (Fine Art and Art & Design)

In this series of works, I have utilised features of cartography to develop 'maps' that tend toward abstraction and ambiguity. These print works explore the extent to which traditional coastline and terrain mapping can move towards ambiguity whilst still retaining recognisable features of a place or journey.

The primary concept was to explore alternate ways of viewing a place. Although it was important to utilise cartographic rules such as accuracy, scale and planning, the aim of these works was to challenge the traditional role of mapping: instead of a map's purpose being to help you to find a location or where you are, these works attempt to portray a place such as to create an ambiguity surrounding its identity.

Whilst based on aerial views and satellite imagery of existing places, this concept of ambiguity is executed in two distinguishable forms. The first form explores the ambiguity of an image being indistinguishable from another object, while the second form investigates the longing that many Australians have for the rest of the world to be within closer reach. These works involve merging different places to create fictitious or idealised maps or worlds.



JASON DIRSTEIN

EDITH COWAN UNIVERSITY
Bachelor of Contemporary Arts (Visual Arts)

Reception Prints are a component from the work *Within Myself I Sit*, an experiential work exploring mental health. The work focuses on the instinctual, subconscious, often automatic processes our conscious self is unaware of. Through meditation and mindfulness, a state of being present is achieved creating a platform to engage with the subconscious. Leaning into the physical, mental, and emotional sensations a healthy outlet is created where guards are lowered and a more honest dialogue with ourselves and others can be achieved. *Reception Prints* represents the careful, considered control we exert on what we share with others.

JANE HAMILTON

EDITH COWAN UNIVERSITY | Bachelor of Arts (Visual Arts)

My praxis endeavours to present work that speaks to the reflexive viewer who is ready and willing to glean meaning from the content; to enter into an open conversation and encourage contemplation.

Sage: contained and preserved, words from women in my life are held together in an Artists Book which attempts to address issues of translating meaning and the desire to appropriate the sagacity of others.

JONATHAN HOLDING

CURTIN UNIVERSITY
Currently completing a Bachelor of Arts (Fine Arts)

My project revolves around the use of found objects from a sculptural aspect and looks at our connection to nature through these objects. I use timber which has been dumped on street sides and bushes to give them a new purpose.

MICHAEL RANKIN

EDITH COWAN UNIVERSITY
Currently completing a Bachelor of Arts (Visual Arts)

My work is concerned largely with the trappings of urban life, the systems that bind and control us. Mostly figurative, my paintings are often detached from any discernible place, which I think reflects my concern with isolation and disconnection in our modern world.

CARLY LYNCH

CURTIN UNIVERSITY | Bachelor of Arts (Fine Art and Art & Design)

This installation is evidence of my ongoing attempts to physically manifest the PROJECT ENDEAVOUR archives. The archives chronicle Jon Sander's triple-solo yachting circumnavigations, completed in the 1980s. By employing processes related to the body and its limits, such as performance, sculpture and large-scale drawing, I seek to expand on traces of action preserved within the archive. In my quest to further embody the archive, I introduce tactile materials commonly associated with the practicalities of sailing, using gaffa tape and spinnaker sail fabric in the work. Framed as a contemporary re-imagining, this work begins to question standardized methods of recording history.

JAZMIN MCKECHNIE

CURTIN UNIVERSITY | Bachelor of Humanities (Honours)

This body of work explores the complex relationship we share with the screen through both collage and the sculptural object, looking at the television screen as an object and surface that influences our perception of domestic spaces. This collection of work consists of reconfigured furniture and imagery attempting to parallel the connections and impacts the screen has on the body, objects and space we occupy. My work is about the slippage between virtual reality and the 'every day' envisioned boundaries. Reflective surfaces are utilised to create a sense of tactility to the liminal space that exists between watching and experiencing.

KAT SCARFF

CENTRAL INSTITUTE OF TECHNOLOGY
Advanced Diploma of Visual Art and Craft

Found objects interest me because their history is visually present within them; the passing of time and the process of decay is imprinted on these items. For me, the discovery of an item is an exhilarating experience and I want to convey, through my work, the beauty and significance of these fragments to others.



EMMA SCHRADER

CURTIN UNIVERSITY | Bachelor of Arts (Art) Honours (First Class)

Many of my objects propose an undulating movement of return. The movement is from one place to another, or from the present to the past. A sense of the passing of time is strengthened by my use of fragile, flesh-like materials in yellow and grey hues. I cast structures of wax, clay and steel which trace boundaries around spaces that are evocative of a human body. The installation of work *'In the Absence of a:'* attempts to approach a body that is alive in its decay.

JENNIFER SIMS

EDITH COWAN UNIVERSITY
Bachelor of Contemporary Arts (Visual Arts)

Divulging Self aims to examine the myriad of meanings and mysticism in the ancient symbols of the Hebrew alphabet in relation to the movements of the feminine body and world we inhabit. By uniting digital media and the sacred form of scrolls the work creates a dynamic and revealing image of self.

CURATED BY ELLA MCDONALD AND KATE PARKER

CATALOGUE ACKNOWLEDGEMENTS

COVER

1. Jennifer Sims, *Sequence Divulging Self*, video still
2. Kathleen Bloomfield-Gibbs, *Two-tone Coastline*, etching on paper
3. Michael Rankin, *Urban Entrapment (detail)*, oil on canvas, courtesy of Edith Cowan University
4. Jason Dirstein, *Within Myself I Sit Reception 03 (detail)*, digital print on archival rag paper

INSIDE

1. Kat Scarff, *Found Fragments (detail)*, found objects on ply board
2. Tessa Beale, *Glacier 12 (detail)*, intaglio print on paper
3. Jazmin Mckechnie, *We lived above it. I mean it like it is...like it sounds: "you've got mogo on the gogo"* (detail), Arches 200gsm, acetate, paint pen, digital photograph, collage, paint swatch
4. Carly Lynch, *Study of Jon's Absence (After Reel 1) (detail)*, mixed media installation

REVERSE

1. Emma Schrader, *Quizzing (detail)*, steel, clay, fabric. Photo credit: Benjamin Kovacsy
2. Jonathan Holding, *Repetition (detail)*, found wood
3. Jane Hamilton, *Sage (detail)*, Magnani Velata Avorio 100gsm paper, handmade Beechwood box, digital prints

The greater the artist, the greater the doubt. Perfect confidence is granted to the less talented as a consolation prize.

- Robert Hughes, 1996 ¹

Started from the bottom now we're here.

- Drake, 2013 ²

Leaving Art School is both an incredibly exciting, and incredibly daunting period in the life of the recent graduate. After becoming accustomed to strutting your stuff with your shoulders back around the Art School, a place that has at last become comfortable, you very quickly return to the bottom of the food chain, a much larger food chain that people call the 'Art World'. Not only are you now in the Art World, but you abruptly find yourself in the real world, the bigger world of bills and responsibilities and you begin to wonder whether you've made a series of poor decisions that have led you here, qualified but jobless, optimistic but doubtful...

It is my experience that this period of anxiety and self-doubt is also, or rather can be an intense period of creative brilliance, of collaborative activity, of risk taking and character building. This period of overwhelming doubt can provide the foundation for a long and successful career as a contemporary artist.

My advice to all recent graduates, not least those artists featured in this exhibition whose work has been identified as distinct, is to embrace doubt, and to use it to fuel all that you do.

We have in fact, never been in more doubtful times. We live in a city where opportunities for emerging artists to show their work are sparse. These conditions demand that the recent graduate make their own opportunities – make work with friends, start a zine or an ARI, put on shows in car parks, or in cars, or in parks or in any other of the many unused spaces sprinkled throughout our shared urban sprawl. My point is that in these trying conditions, the recent graduate must forge their own pathways and simultaneously embrace and combat the self-doubt that comes with putting their artwork out into the world.

I decided to frame this Foreword to the Mundaring Arts Centre's 2015 *Watch This Space* exhibition around the idea of doubt, which is admittedly a rather solemn theme for what is an exciting, vibrant and dynamic show. I have done so with the intention of comforting the recent graduate, who can be assured that the doubt they have in themselves as artists, and by extension in their artwork is not only natural, but is necessary. It is doubt that signifies that what we are making or what we are doing is of value, is distinct and is ultimately close to us – and this makes for good art.

David Attwood

David Attwood is an artist based in Perth, Western Australia

1. Hughes, Robert. 1996. *Modernism's Patriarch*. Time Magazine.

2. Drake. 2013. 'Started From the Bottom'. Track from the album *Nothing Was The Same*.

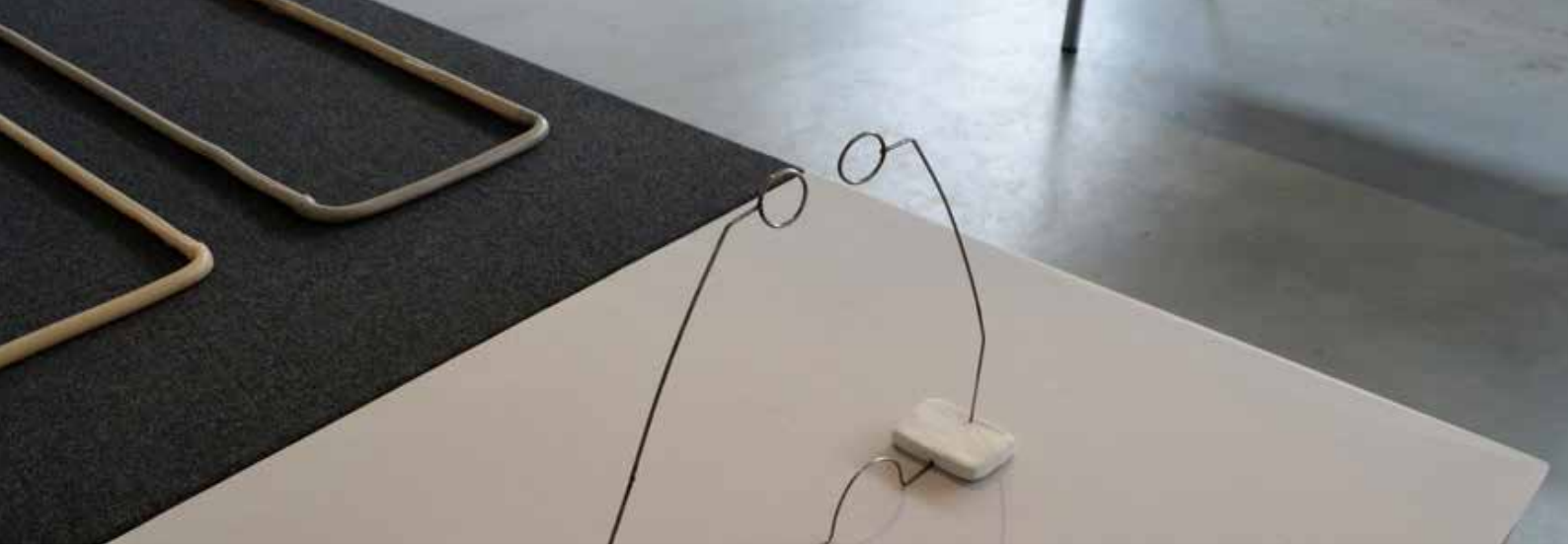


7190 GREAT EASTERN HIGHWAY MUNDARING WESTERN AUSTRALIA 6073

T: +61 8 9295 3991 | INFO@MUNDARINGARTSCENTRE.COM.AU | WWW.MUNDARINGARTSCENTRE.COM.AU

OPEN TUE TO FRI 10AM - 5PM, SAT & SUN 11AM - 3PM | CLOSED MON AND PUBLIC HOLIDAYS

1	Jonathan Holding	<i>Refuge</i>	Found wood, metal, plant	\$230
2	Jonathan Holding	<i>Reclaimed</i>	Found wood	\$130
3	Jonathan Holding	<i>Template</i>	Found wood	\$110
4	Jonathan Holding	<i>Echo of Reflection</i>	Found wood	\$260
5	Jonathan Holding	<i>Salvage</i>	Found wood, glass, rope	\$75
6	Kathleen Bloomfield-Gibbs	<i>Coastlines, 2014</i>	Etching, ink on paper	\$710
7	Jane Hamilton	<i>Sage</i>	Magnani Velata Avorio 100gsm paper, handmade Mahogany box, digital prints (Look book available to view from Front Desk)	\$1,200
8	Michael Rankin	<i>Urban Entrapment Series</i>	Oil on canvas and mixed media	On loan from Edith Cowan University
9	Jason Dirstein	<i>Reception Print 1-8</i>	Photographic print on archival rag paper	\$100 each
10	Kathleen Bloomfield-Gibbs	<i>Coastline, 2014</i>	Monoprint, ink on paper	\$600
11	Kathleen Bloomfield-Gibbs	<i>Châteauneuf-du-Pape, Aerial view, 2014</i>	Graphite on Arches paper	\$800
12	Jennifer Sims	<i>Divulging Self (work in progress)</i>	Multimedia work	NFS
13a	Tessa Beale	<i>Stack</i>	Copper	\$50
13b	Tessa Beale	<i>Scrunch</i>	Copper	\$80
13c	Tessa Beale	<i>Sear</i>	Copper	\$70
13d	Tessa Beale	<i>Envelop</i>	Copper	\$80
13e	Tessa Beale	<i>Wrap</i>	Copper	\$75
13f	Tessa Beale	<i>Iterations</i>	Coloured steel wire, copper wire, embossing	\$300
13g	Tessa Beale	<i>Press</i>	Copper	\$80
13h	Tessa Beale	<i>Crease</i>	Copper	\$70
13i	Tessa Beale	<i>Slit</i>	Copper	\$70
13j	Tessa Beale	<i>Hammered</i>	Copper	\$65
13k	Tessa Beale	<i>Tension Point</i>	Copper wire	\$60
13l	Tessa Beale	<i>Lean</i>	Copper	\$70
13m	Tessa Beale	<i>Curl</i>	Copper	\$80
13n	Tessa Beale	<i>Rainbow</i>	Copper	\$60
13o	Tessa Beale	<i>Wave</i>	Copper	\$70
14	Tessa Beale	<i>Glacier 11</i>	Intaglio print	\$400
15	Tessa Beale	<i>Glacier 12</i>	Intaglio print	\$400
16	Carly Lynch	<i>Project Endeavour (after Sanders)</i>	Mixed-media installation	POA
17	Emma Schrader	<i>In the Absence of a</i>		POA full installation
17a	Emma Schrader	<i>Object 1 Pillar Pillows</i>	Wax, fabric	\$110
17b	Emma Schrader	<i>Object 2 Pencil</i>	Wax, paper	\$90
17c	Emma Schrader	<i>Object 3 Filmy Eye (1)</i>	Wax	\$120
17d	Emma Schrader	<i>Object 4 Filmy Eye (2)</i>	Wax, plaster	\$110
17e	Emma Schrader	<i>Object 5 Bell Beside</i>	Wax, fabric	\$110
17f	Emma Schrader	<i>Object 6 In the Absence of a</i>	Wax, fabric	\$120
17g	Emma Schrader	<i>Object 8 Conduit</i>	Steel, jarrah	\$210
17h	Emma Schrader	<i>Object 7 Rest</i>	Steel, jarrah	\$120
18	Jazmin Mckechnie	<i>Beside the point, I would never lie: "I wilfully participated in a campaign of misinformation"</i>	Found object, wood, Perspex, enamel paint, textile	\$400
19	Jazmin Mckechnie	<i>We lived above it. I mean it like it is...like it sounds: "you've got mogo on the gogo"</i>	Mixed media collage on Arches paper	\$300
20	Jazmin Mckechnie	<i>Vantage point: "the extreme always seems to make an impression"</i>	Found object, wood, acrylic, enamel paint and mirror	\$700
21	Jazmin Mckechnie	<i>Night falls and morning calls: "a veneer of innocence and comfort"</i>	Mixed media collage on Arches paper	\$300
22	Jazmin Mckechnie	<i>Witnessed expansion: assuming that</i>	Acrylic, acetate, digital print of graphite drawing	\$350
23	Kat Scarff	<i>Found Fragments (Compositions 1-17)</i>	Found objects, ply board	\$20 per composition \$40 mounted



7190 GREAT EASTERN HIGHWAY MUNDARING WESTERN AUSTRALIA 6073

T: +61 8 9295 3991 | INFO@MUNDARINGARTSCENTRE.COM.AU | WWW.MUNDARINGARTSCENTRE.COM.AU

OPEN TUE TO FRI 10AM - 5PM, SAT & SUN 11AM - 3PM | CLOSED MON AND PUBLIC HOLIDAYS

PROUDLY SUPPORTED BY



Government of Western Australia
Department of Culture and the Arts