

GALLERY 1 (RIGHT)

CUT.PASTE.REPEAT

cut.paste.repeat brings together seven Australian and international artists who explore a broad range of collage techniques and aesthetics in their practice. Curated by Esther Rolfe.

1. Angela Garrick

Traces 1,2,3, 2015, DVD, edition of 20, \$50, limited edition DVD with hand painted cover

2. Angela Garrick, *Traces (Still)*, 2015, framed monument collage on paper. \$500

I have been slowly collating images for about 6 months or so, forming a catalogued-by-theme image archive. I've crafted some new animations based on some of these cutouts. There is something really playful about both collage and animation, and I choose images and combinations of images based on an aesthetic interest or juxtaposition. I combine images of nature with that of the man-made world with cultural images, and also Australiana-type images. I'm interested in trying to explore or reveal what images convey a notion of Australia, and notions of cultural identity, and these new animations explore these possibilities.

3. Sarafina Power

Gathering: Parts 1 and 2 2015, hand-printed silkscreen on acetate, 140 x 60cm

\$1460, State Proof on Acetate, Parts 1 and 2

\$1100 (pair), \$550 (individual), editioned MYK print on paper

\$1260 (pair), \$630 (individual), editioned CMYK print on paper

I approached the challenge of applying *collage* to my work 'Gathering' in a semantic manner. I have defined collage as not only concerning the elements which remain in an artwork, but those components which are not selected; the ones that don't make the cut. The colours I have used in these photographic images are partitioned and arranged to reflect my experience of the way photographs, film, and slides age. Working from a recently discovered Super 8 film of family in 1960s Europe, I distressed this souvenir further, retaining the technological artefacts from each stage in its conservation. My intention, through the presentation of the work, is to invite the viewer to optically re-combine the separated elements of these images.

4. Kubi Vasak

Beyond the Edge, 2014, hand cut collage on paper, 28 x 21cm each. \$180 each

Beyond the Edge explores the correlation between the human psyche, the physical body and the external forces of the environment. The collaged works show solitary athletes amidst gemlike or liquid forms that have been created by unseen forces of nature. Like ancient rocks formed deep within the earth's crust, or turbulent seas propelled by invisible forces - under extreme pressure, and at its peak, our mind and body can display its full potential.

5. Richard Larter

SO SO, 2013, inkjet print, 30 x 40cm, edition

WELL WELL, 2013, inkjet print, 40 x 30cm, edition 15/30

VICKI & LULU, 2008 inkjet print, 30 x 40cm, edition 10/10

Private Collection. The Richard Larter Estate is represented by Watters Gallery

Throughout his career Richard Larter continued to experiment with collage and the collage aesthetic, freely juxtaposing disparate images taken from magazines and newspapers, with photographs, drawings and paintings. In a series of collages produced towards the end of his career Larter contrasts playful and provocative images of women, with snapshots of celebrities and politicians, and other traces of the real world. The dynamic relationships at play between the collaged figures, coupled with Larter's bold use of colour and pattern produce compositions that are at once bold, humorous and vibrant.

- Esther Rolfe

6. Emily Hunt

After Vigeland; Woman, 2015, ink on paper, collage with prints, dimensions variable

After Vigeland; Man, 2015, ink on paper, collage with prints, dimensions variable

Price available on request. Emily Hunt is represented by The Commercial

The work of Norwegian artist Emanuel Vigeland gives physical expression to the intangibility of human emotion. Given our shared interest in human folly, vice and intemperance, his practice has informed my recent approach to collage. I have produced a new series of collages based on his extraordinary carved stone human monolith in Frogner Park, Oslo.

In the broadest sense, my recent work constitutes a physicalized articulation of dread. The sense of foreboding that underlies this existential emotion is inscribed in all my paintings, collage ceramic pieces. By giving shape to grotesque forms I am able to offset and counteract this feeling of dread. My art practice is multidisciplinary and combines a contemporary aesthetic sensibility with traditional craft practices. I utilise the mediums of painting, etching, collage, ceramics and assemblage to create contemporary and historical inquiries into the aesthetic of the grotesque. My engagement with this aesthetic agenda is sensitive to its origins within a predominantly plebeian and secular context. The grotesque can be conceptualised as a rupture of piety and conservatism. My work celebrates this rupture.

7. Alex Lawler

Composition 1939 (after Freundlich), 2015, collage using Artforum pages, 40 x 30cm. \$1200

My recent series of collage artworks, based on the paintings of Otto Freundlich, explore notions of genealogical influence and the progression formalistic languages through successive generations dealing with abstraction. Each collage replicates a specific Freundlich painting, through a process of matching each section of colour from the original painting with a corresponding section of colour found in the pages of Artforum magazine. This creates a situation where the reproduced artworks of dozens to hundreds of artists come together to contribute to the recreation of the colour & form of an original Freundlich.

This project seeks to enact a dynamic central to contemporary art's cultural exchange – it facilitates a crossing over of visual languages that brings new meaning to older practices and negotiates meaning between parallel or disparate practices through a kind of Art-Nexus.

8. Lillian O'Neil, *Sea*, 2014, collage on Kappa board, 180 x 180cm

Private Collection. Lillian O'Neil is represented by The Commercial

There is an island in the Outer Hebrides called The Lonely Isle and when my Scottish pen pal took a boat there he sent me photos of it afterward with "Lillian's Isle" written on them. It is a quintessentially romantic island, both in its history and appearance. While thinking of him I collected hundreds of black and white images of the ocean cut from books printed between 1945-1995. It was a bitter sweet kind of effort to collect the sea between us. This developed into an image of the ocean which flits between the micro and the macro, black & white and colour, the nature of collage channelling latent content onto a conscious plane.

MIDDLE SPACE

HYPNOGOGIC

Site specific installation, strobe lights, wooden panels, acrylic paint. Amina McConvell

The installation takes the form of an immersive and experiential landscape, which draws on the visual experience of hypnogogic imagery. Imagery, observable in the state immediately before falling asleep, a transition state between consciousness and unconsciousness. Hypnogogic imagery is classed as among the simplest forms of hallucinations, and experienced by the majority of people (Sacks, 2012). Hypnogogic imagery is typically abstract and somewhat anarchic in its formlessness; imagery can be described as coloured blobs of light and geometric patterns whirling around in blackness. Evocative of an intergalactic landscape, spatial distortions occur as abstract forms in motion appear to move arbitrarily across a black field of vision

GALLERY 2 (LEFT) and ZINE LIBRARY

SECOND CIRCULATION

A group show of zine makers who are also art makers. Curated by Dexter Fletcher.

Works listed clockwise from entry.

Dexter Fletcher
Common People
Digital print on vinyl
2012

Dexter Fletcher
The Uses of Letraset
Flyers, photocopies, Gocco prints, risographs,
postcards, found images, texta, Letraset
2015

Tim Ungaro
Hidden Valley
Collage on Masonite board
2015

Emma Davidson
A Visitor from Earth
Polymer clay, Masonite board, MDF, ink, glitter,
photocopied zine
* please take a zine
2015

Vanessa Berry
The Past of this Place: Sydney Murals
Digital print, foamcore
2015

Emma Davidson
We Have Yet to Penetrate into Their Art Galleries
Collages, photocopier art, zine masters
2011 – 2014

The Thomas Ferguson Band
A Ten Dollar Note Kissed by the Artist
Ten dollar note, envelope, action
2015
* For sale, \$10

The Thomas Ferguson Band
A Lock of the Zine Maker 's Hair
Hair, string
2015

The Thomas Ferguson Band and Plastic Knife
Hi My Name Is Joe/Man Made Waves
Turntable, blank vinyl, digital download code
2015

Samantha Penelope Riegl
Untitled (Apology)
Laser prints on paper
2015

Miss Helen
Unicorn Towers
Mixed media
2015

The Newport Dolls
Catalogue
Sound installation (6 hour MP3 on loop inside
handbag)
2015

Tim Ungaro
Daina
Found photographs
2015

Zine Library:
Luke You
YOU
Zine
2011 - ongoing
* Please take

All works NFS unless otherwise stated