

1994 - 2014

OPENING OCTOBER 22, CONTINUING TO OCTOBER 24

WORKS LISTED ANTI CLOCKWISE FROM LEFT OF DOOR

CHARLOTTE MATHESON **Which Web Are We Talking About?** www.cam.au. Glass on found tree. Variable, 2013.
In 1995 I had never heard of the internet. The increasing prevalence of technology over nature... will all we be left with is representation of nature?

YOSHIMI MURAKAMI **1984**. Video. Variable. 2014.

Think NSA collecting metadata, CIA hacking webcams, geo-mapping – location “services” which can tell where we work and live, face recognition software and think Facebook having enough data to predict when we’re going to have a break up or when you’re going to have children. It’s weird thinking that my parents were the last generation to have any privacy. This artwork questions the public and private sphere whilst also commenting the behavioural changes that happen when we’re being watched. There’s a weird type of psychology that causes anxiety and makes us behave even though someone else might actually not be watching us. I filmed myself with Kinect, a motion sensor that kind of records an image but actually films in infrared and data.

RICHARD CARROLL **Rip Winnieblues. 1 March 2006** Gouache and Ink on Rag Paper. 52 x 53cm, 2014. \$200.

WILLY MEADLEY **Mullet**. Oil paint on canvas. 120x 120cm. 2014.

This image depicts the iconic Mullet and comments on the constant flux of fashion and culture during the last 20 years. There is an ever-changing shift between cool and daggy, the in’s and the outs. What was in comes back within a small period of time.

WILLY MEADLEY **Smoko**. Oil paint on canvas. 120x 120cm. 2014.

My painting depicts three tradies sitting in a gutter on smoko, during a typical hot summers day. They are set in front of three beautiful Sydney Terrace houses, which create a massive contrast between them and the Bogans. This is aimed to show the typical Australian person, during the long draught of the naughties.

SAM WINTERS **Vomit Bomb Blues**. Screen print on archival paper, 52 x 42cm. 2014.

KATHY DEVINE **The Portal & Duende (Waiting for the Girt of Sound & Vision)**. Performance with flour, Variable, 2014.

This is a performance piece and makes reference to the notion that all advancements in technology, science and information begin in the imagination. The Portal will be placed (if possible) in the centre, or near centre of other artworks; the artist will be blind folded and place flour on and around the portal then stand on portal for the entire evening - intermittently moving to stand in each of the four directions, North, South, East and West.

HUGO MURRAY **Digital Piece of Rock Mined out of the Fertile ---4/GH7 Earth**. Digital print on canvas 30x35cm. 2014.

These two works comprise of digitally manipulated images and painting. Each image file was converted into a sound file, allowing you to look and listen to what is essentially the same piece of data.

YOSHIMI MURAKAMI **Cameras.** Kiln formed glass. 2014.

This artwork is replica of an everyday object made out of a ubiquitous material. The camera: image-maker, memory keeper, and capturer of moments. The transparency of glass plays with light the same way a camera does and because of the durability it will last through time like an artefact.

CHRIS OSBORN **OFF WITH FATHER 'S HEAD.** Coins on MDF board, 120 x 160cm. 2014.

Off with Father's Head is a Gordy effigy. A billboard-like advert espousing a familiar notion of western art. A notion of resistance, disenchantment and rupture. A signpost for post - modernism and the perpetually contentious relationship it shares with history, its past masters and its fathers.

CHRIS OSBORN **Grab my Gerber.** Acrylic on canvas, 120 x 197cm. 2014.

"Grab my Gerber" is a painting of an art master.

CAT CALPSO **Hey Girl.** Screen print on archival paper, 30 x 42cm. 2014.

Hey Girl is a series of poster works exploring the daily, lived realities of girl-identifying people existing in a sexist world. They primarily explore the occupation of space, something that is aggressively policed for women in this patriarchal society. We are conditioned and taught to occupy as little space as possible, whether this be the physical size of our bodies, the way we sit and stand or how much space we are allowed to occupy in conversations or public discourse. These posters are about rage, solidarity and self-love. Our bodies are a battlefield; it is time to fight back.

WORKS IN CENTRE ON PLINTHS

YVES LEE **Cinderella.** Ceramics and heels. 2013.

A childhood obsession with Cinderella has led to my personal interpretation of it in this piece of work. A slightly twisted version to go the pair of glass slippers I bought for prom. Time has passed, I have grown up. Fairy tales may still look so perfect, but with experiences as time passes, it takes on its own shape. Are fairy tales still as dreamy as it sounds? Are Cinderella and the glass slippers still the same? Does Cinderella really need Prince Charming to create her fairy-tale?

VERONICA ANDRUS **Landcare.** Glass lotus on found tree branches. 2014.

I've been intrigued not only of the shapes and textures of these pods that draw me but it's also the thought that within each seed lies the power to grow into something great whether it's a delicate flower or a magnificent tree or the seed of an idea developing within the mind of the artist.

FRONT WINDOW

ALLY ADENEY **Chess in the Expanded Field.** Recycled tiles, cast ceramic, textile, buttons, beads. Variable. 2013.

An expanded size ceramic chess board installation, of red and cream, to be installed at ground level and viewed from above. The board is laid out 'midgame' across the grass, breaking away from itself to form other mini games beyond the main game. The pieces are cast from open and closed dolly hands reaching and pushing up from the board. 'Generation Z' are the most coached up, talked up, praised, assessed, tested and watched generation ever. We have yet to see how this carefully constructed childhood will shape them as world becomes their game-board. Chess in the Expanded Field considers nature and nurture as an expanded strategic lifestyle. How will 'Generation Z' play the game?

VERGE GALLERY



