

# TRACES

Paraskevy Begetis, Ciaran Begley, Simone Darcy, Clare Hooper, Nicole Easterbrook,  
Akira Lasker, Nathan Lasker, Tom Malek, Yiorgo Yiannopoulos.

Curated by Nina Dodd and Helen Waller with the Verge Gallery Volunteer Committee

February 4 – 27, opening February 4, 6–8pm  
Women in the Arts IRL :: Sat Feb 20, 1–3pm  
Collective Club Art Crit/ Artist Talks :: Sat Feb 27, 1–3pm

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Works listed clockwise from entrance to Gallery 2 ::

Simone Darcy, *Nicholas and the Catfish*, 2015, Archival Pigment Print, 86.6 x 78cm

Paraskevy Begetis, *The Novelty of Seeing*, 2015, Acrylic, waxed cotton and silver, dimensions variable

Nicole Easterbrook, *Absolutism*, 2015, Archival pigment print on cotton paper, 100 x 67cm

Yiorgo Yiannopoulos, *Sample #2 from the series Love Shack*, 2014, pigment print, 70.5 x 53.5cm

Yiorgo Yiannopoulos, *Sample #13 from the series Love Shack*, 2014, pigment print, 70.5 x 53.5cm

Yiorgo Yiannopoulos, *Sample #6 from the series Love Shack*, 2014, pigment print, 70.5 x 53.5cm

Clare Hooper, etching, 2015, 32.3 x 44cm

Ciaran Begley and Nina Dodd, collaborative sculpture, 2015, displaced objects from the gallery storeroom,  
dimensions variable

Simone Darcy, *Point North #1*, 2015, Archival Pigment Print, 86.6 x 78cm

Simone Darcy, *Mountain Door*, 2015, Archival Pigment Print, 66 x 60.5cm

Ciaran Begley, *Bulb No.4 (object as image)*, 2014, dimensions variable

Akira and Nathan Lasker, *Oedipals*, 2015, 4minute HD video performance

Front window ::

Tom Malek, *The Desert*, 2015, Collage, triptych, 30 x 35cm. \$120 each

VERGE GALLERY



## CURATORIAL STATEMENT :: TRACES

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A trace can be understood as “a mark, object, or other indication of the existence or passing by of something”. The exhibition Traces uses this definition as a curatorial tool to discuss temporality, memory and the reimagining of objects and experiences. Approaching the concept of traces from disparate artistic practices, the works exhibited document, appropriate, and re-construct materials, lending new life to images, objects, spaces and stories. This exhibition highlights the relationship between image and object and investigates the role of memory in investigating and reinventing histories and identities.

Tom Malek’s collages appropriate images from the Life Nature Library series, using the books as ‘ready-mades.’ Each collage adopts the content and context of the original images to assemble poetic landscapes. Referring to surrealism, DADA and found art, the constructed landscapes look at the contrast between the represented and the real. Adjusting, inverting and slicing separate image together, the images ask us to look at the construction of our own identities in a contemporary landscape.

Simone Darcy’s photographs are the result of her recent project in the Icelandic fishing village, Skagaströnd. The photographs are products of her discovery and close study of the town’s history and cultural heritage; documenting people, objects, and the landscape. Looking at the landscape and subject as defined and informed by each other the works comment on photography as an important documentary device. Traces of the tangible and intangible are brought to our attention through the capturing of these moments in time.

Paraskevya Begetis’ series of periscope objects embody the imagery, colour, and memories of places she has visited around the world. The visitor is encouraged to view their own world in a different way by looking into the periscopes that hang from the wall. Accompanying the objects is a poem discussing her connection with the place and objects of inspiration (poem is pasted below). Begetis’ recollection of her trip becomes tangible in the creation of these keepsakes.

Poem by Paraskevya Begetis :: *A ladybird crossing a cavern. Half eaten muffins in a newly wed kombi van. A fish’s view of a frozen lake. A discarded broken mirror in the shape of Pac man. Windows bursting with bric a brac. My eyes wander like curious intrepid travellers. They want to ramble freely in the wild; they seek the unfamiliar for the secret it holds. Stopping to partake in a quiet exchange. Pausing momentarily. A souvenir is taken. A small part of me is left behind.*

Nicole Easterbrook's photographic work looks at the fluid transformation between image and object, presenting an image of a ball of string as a trace across a minimal photograph. The work looks at the nature of the photographic image as documentation of truth and as purveyor of memory, quietly and playfully subverting these traditional conceptions.

Clare Hooper's print looks at the relationship between etching and mark-making, and the nature of the printed image to be doubled and endlessly replicated. An artist with a dual-disability, Clare's etching is the result of print-making classes she undertook last year under the IEP (Inclusive Education Program). This etching was selected for the Lloyd Rees Youth competition in 2015.

Ciaran Begley's installation focuses on the potential of using light and projection to investigate the relationship between image and object. The passing of light through a found-object assemblage projects a doubling of the object into the room as both a trace and a second representation of the assemblage. Inverting the gallery's storage space, the displaced contents of the store room are re-imagined in a sculptural installation. As a collaboration between artist and curator, the secondary installation looks humorously at applying dysfunctionality and impermanence to everyday objects.

Performing daily rituals, Akira and Nathan Lasker's video performance poses as absurd theatre. The doubling of each familiar action highlights the absurdity of the performance, as the performers each leave traces on the other, acting as metaphor for the transference between twins and the trace of the self in the other. Slippages in the intimate and ritualized actions highlight the tension between public and private and the impossibility of sharing subjectivity.

Similarly intimate, Yiorgo Yiannopoulos records personal encounters and experiences through the interaction and observation of sex in men's public toilets. Love Shack reveals the tension between their two uses: one of mundane necessity and the other of the need for covert and convenient homosexual gratification. Extracting samples from his subjects to create portraits, traces of an intimate moment are employed to represent the precarious balance between the public and private self-inherent in impersonal sex in public places. Each sample is taken from its porcelain context and scanned; speaking to the ways we negotiate our desires and reveal both the pragmatism, as well as the meticulously choreographed seduction at play.

Nina Dodd and Helen Waller, 2016.