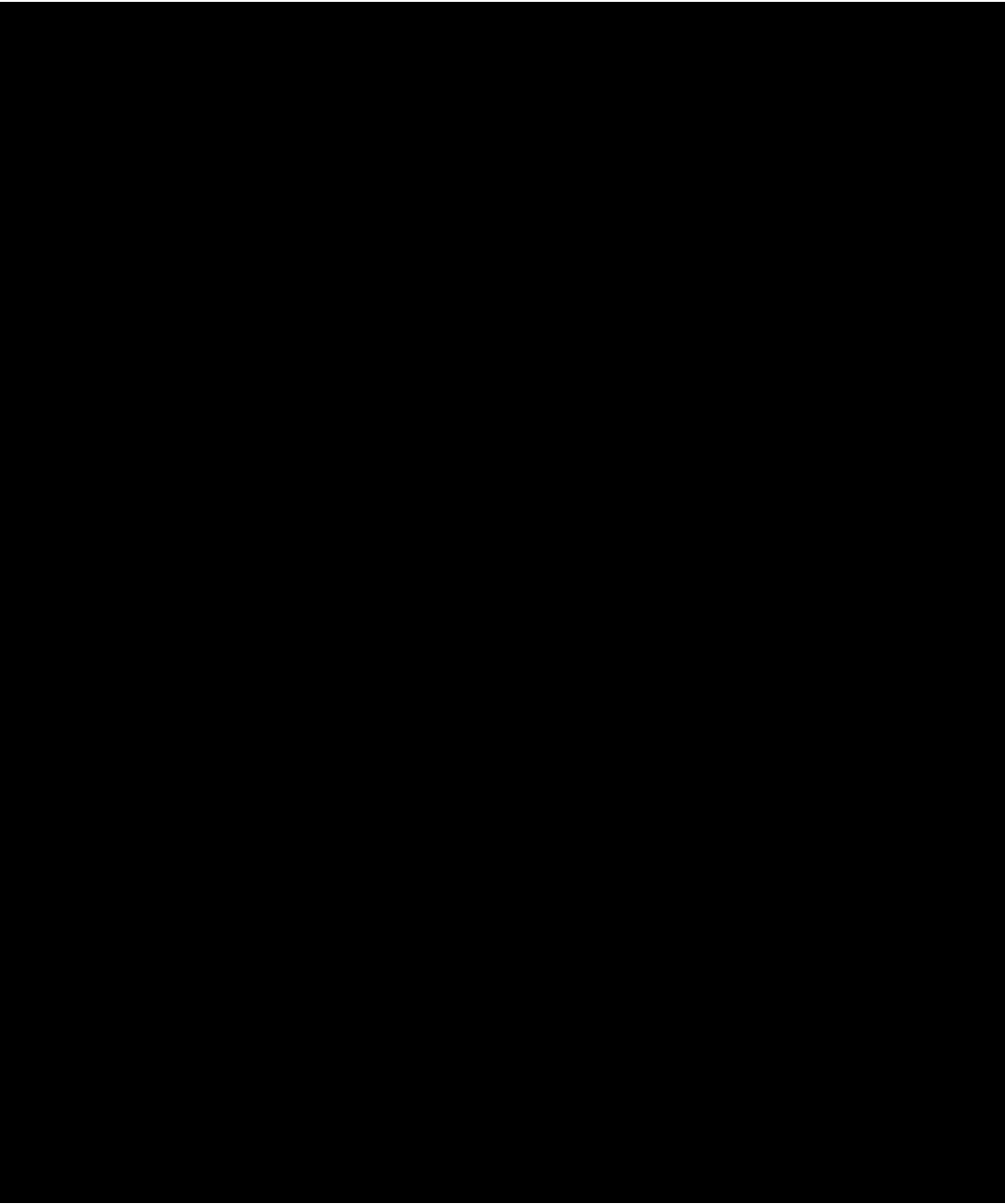


SPACE
GOLD



SPACE
GOLD



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Foreword

Transmutative Health

FELTspace *GOLD* is a timely survey of the practices of 28 emerging South Australian artists, including the seven members who make up the FELTspace Committee.

The last such survey was coincidentally titled *Gold Card: South Australian Emerging Artists 1997-1999*, and was published by the Experimental Art Foundation. It was edited both by Christopher Chapman, at the time Director of the Experimental Art Foundation and now Curator at the National Portrait Gallery, and by Michael Newell, then curator at the Contemporary Art Centre of South Australia and now teaching History and Philosophy of Art at the University of Kent.

FELTspace has, since its formation in 2007, proposed a series of compelling solo and group projects to Adelaide audiences. These projects have all embraced a spirit of critical adventurousness and have generated that most valuable of commodities for artists; a focus for the nurturing of ideas and strategies through facilitating possible engagements with a wide range of creative individuals. In brief, FELTspace has provided that sense of a supportively critical community, so vitally necessary in generating the confidence and the resourcefulness required to expand the boundaries of the possible, even the impossible, in the practice of a young artist.

FELTspace has been exemplary in the running of its organizational structures and its engagement with other South Australian art organizations. A number of collaborations, both between the artists it has nurtured and with others, including interstate ARI's, have provided numerous opportunities for the expansion of conceptual boundaries and the nurturing of both fragile and precociously sublime skills. These skills of necessity include curatorial ones and in 2010 Monte Masi, an innovative artist and FELTspace committee member, curated the inaugural program for the Australian Experimental Art Foundation's new **odradekaeaf** window space, located in the Dark Horsey Bookshop. This year Matthew Huppatz and Ray Harris, both provocatively energetic multidisciplinary artists, have been invited to share the curation of a six-month **odradekaeaf** program. These initial opportunities can lead only to bigger and more conceptually ambitious ones both with the AEAf and elsewhere.

The parameters and the desired outcomes of this particular publication, so sensitively and ably guided by Brigid Noone and Matthew Huppatz, will be clarified and discussed elsewhere; I would rather emphasize the vital role FELTspace has played over the last four years in supporting the practice of younger artists in the complex environment of Adelaide. Without engaging in a premature and perhaps, in this context, an unnecessary discussion of what makes Adelaide a complex terrain for young artists, it's probably enough to say that this complexity is rooted in a primary, even a primal, contradiction; that of this city boasting cheaper accommodation and living costs than other Australian capital cities yet simultaneously perhaps providing less opportunities than most large Australian urban centres for the maximisation of such significant advantages.

But perhaps in this cursory discussion of terrain and the potential development of roots, be they either rhizomatic or proposed in single outposts, I might have missed the essential substance that both generates these contradictions, yet makes Adelaide's creative environment so unique.

In her thesis titled *'The Crystal City'*, Elizabeth Peru Deltawaves proposes the following: *'The Adelaide Hills contain some of the highest quality white rock crystal in the Southern Hemisphere. In particular, the old Magill Quarry (now closed to fossicking) is full of 'Lemurian Seed Crystals', the natural amplifier and electrifier of energy, forming the very bedrock of Adelaide.'*

Nourished by such excellent transmutative conditions (nurturing growing seeds to the full manifestation of their potential) any root system growing from the core of Adelaide's bedrock might indeed overcome any economic, cultural or social disadvantage and thrive despite the seeming poverty of the soil it grows in.

Indeed FELTspace seems to be doing exactly that; even its name suggests it adopts an engaged, hands-on approach, to nurturing the growth of its vision and to supporting its subsequent manifestations.

I heartily wish FELTspace and its admirable committee the very best of transmutative health.

Domenico de Clario
Director AEAf

Images

P1 / Romi Graham, *Fantasy Britney Spears set in which she performs her songs about what it is like to be "Britney Spears"* 2009. Performance (photo documentation).

P2 / Matt Huppatz, *Nothing I Say (Is Written in Stone)* 2010. Pink Angaston Marble. 300 x 450 x 60mm approx.

Curatorial notes

FELT *GOLD*

This publication came about as a product of thinking through the complexities of growing up in Adelaide, and about what it means to choose to live here as a practising artist. The size and location of Adelaide brings both positives and negatives.

The biggest downside of Adelaide is the built-in resignation that this city can't sustain new things. We aren't big enough, or so the argument goes, and so can't provide the solid middle layer of independent infrastructure that's needed to sustain movements like ARIs (Artist Run Initiatives). On top of this, the community is supposedly too small to support more than a few of the kind of large scale 'gatekeeper' institutions which have the power and influence to hold sway over tastes and fashions. In practice, this can mean a quite narrow selection criteria determining which artists get picked up, which sensibilities are promoted, and whose work is then filtered interstate and overseas. Too many talented artists don't make it through this door, and all too often it only seems to open for those with a greater gift for self-promotion than for art-making. This can be a very tough climate to sustain a practice in as an artist; to maintain a lifestyle. A capacity for endurance becomes a massive part of surviving in the arts.

But living in Adelaide also has its advantages! On the plus side, there can be a great sense of community, support, and mutual aid; there is the physical and cultural space for projects and venues that are self initiated; expenses are lower; and Adelaide does pride itself on a strong history of active support for the arts. In these respects it's pretty amazing. There's energy and flexibility, too. Things come and go, and the community creates what it needs around it: if there are enough people who want something, it happens. The genesis of FELTspace and its ongoing life as a working ARI is a perfect example of this. Being an optimist is handy (it does help make stuff happen!) and the good bits of living in a smaller city –affordability and a close community –don't hurt, either. Word of mouth is how we found our gallery space. Support from the community is how we keep it open. We have been well supported and now, three years later, FELTspace is a vibrant and recognised part of Adelaide's art scene, serving a number of vital roles in the larger arts community.

FELTspace provides a supportive exhibition space for emerging and mid career artists, a place for the broader community to see new artists and new art, and a setting in which diverse segments of the arts community can connect. Self-made communities and ARIs like FELTspace can only be effective because of the way that they create support: this is their history and one of their major roles. It's also a big part of what makes smaller organisations so satisfying to work in and with, as is the fact that they are made out of "this is what we want, this is what we need, let's make it happen." Individual committee members come and go, an inevitable and necessary part of the ongoing life and energy of any ARI, and support remains strong. We hope it grows.

FELTspace *GOLD* is a survey of emerging and early career artists, and as such reveals (and revels in) the diversity of practice generated by the solid individual voices represented in Adelaide's active arts community. We hope that it will open up the conversation about *who* is working here by highlighting the diversity of *what* is happening here. There is so much pressure on artists, particularly emerging artists, to be able to promote themselves and get themselves out there. The great strength of the collective is the way it enables us to do this for each other. The practices surveyed here often include experimental and hybrid processes, and all of the artists engage with a contemporary dialogue. Regardless of the content, good art gets you in because you can feel the artist's connection, and we all want to feel connection.

FELTspace is looking forward to a strong future for Adelaide where practising artists have independent support structures that are built for and by local practising artists. We are very happy as an ARI to present FELTspace *GOLD* as an example of what is happening in Adelaide right now.

Brigid Noone

Notes on *GOLD*

X marks the spot

A memory: Summer again and another failed journey in search of love. ND, the heartbreaker, made me a mix CD. He went to Paris and I stayed in his flat in Mannheim. All I did was cry and write poetry about German boys and their propensity for rotating the fractures. About then I decided to get serious and go to art school. I was going home and the German boys could follow. Driving through Frankfurt on the way to the airport he said it could never have worked but I begged to differ. *Spandau Ballet* blared from the speakers as we tore along the autobahn and suddenly, in a flash, it all became... 'GOLD!'

I don't know when or where but sometime last decade I started to think about the term 'Gold!' with a lot of affection. The exact circumstances are lost in the haze but bear with me and I'll sketch out a scene for you. I think I'd been away for a while and, coming back to Adelaide, I heard it being bandied about. Think baking summer heat, sunshine, short pants and drinks; tanned footy-types goofing around on the grass; big perfect smiles and that kind of all-embracing *joie de vivre* that a melancholic like me can only dream of. I'd probably heard it before but something about it really captured my attention. 'GOLD!' as a celebratory exclamation: It's Gold!

Gold came up again when we began thinking about titles for the survey publication. Everyone just seemed to grab it. I don't recall seriously considering any others. To me it summed up something very Australian and very heartfelt; an appreciation for the truly good. FELTspace *GOLD* was born. As a survey, it is explorative by nature; a systematic attempt to determine the boundaries, area, or elevations of the surveyed terrain. The practices presented here are fittingly and apparently diverse but they are held together by a common and inescapable glue: they are all functions of the here and now.

Thinking through the implications of the title, it was brought to my attention by an astute observer that not all that glitters is gold. In its metallic form, and as a store of value and wealth, it has an ancient association with power and exploitation. The historical connections between gold and imperialism are obvious and they have parallels in the current context of globalised capitalism. South Australia, as a European and now multi-cultural colony, has only survived through an erratic cycle of mining booms and busts. The precarious existence of the state is largely reliant on the mining of uranium, copper, iron ore and gold (Olympic Dam is Australia's largest known deposit). Unfortunately, the inherent environmental and ethical concerns are complex and often swept under the carpet in order to keep the machine rolling along. Our individual ability to make art here and live in the manner to which we have become accustomed is inseparable from this context. Romantically, perhaps, I hope that we can find ways of transmuting the energy/wealth that we enjoy and using it for the good of *Gaia* (in James Lovelock's sense) and humanity.

While the darker side of gold persists, it's not for nothing that its chemical symbol (Au) is derived from the Latin *Aurum*, meaning 'shining dawn'. Gold is, of course, something that pre-exists any value that humanity has placed upon it. As a metallic solid it embodies the qualities of high conductivity, lustre, reflectivity, malleability and strength. These traits are largely responsible for gold's financial worth, yet – being simply the result of its atomic structure and chemical properties – they pre-exist and are separate from it. They are also properties which could easily be discussed in relation to assuming the role of 'artist' or applied to artistic process and practice. I believe that a core function of creative expression is the revelation of the self, an increasingly remarkable task essential to finding our way forward as a society. Similarly, Joseph Beuys proclaimed that every human is a 'freedom being' called to transform and reshape our collective lives. If the commitment to artistic practice demonstrated by the artists of FELTspace *GOLD* is anything to go by, our future now looks shiny bright indeed.

Special thanks to Brigid, Ray, James, Sam and the FELTspace crew.

Matt Huppertz

Gold
always believe in your soul
you've got the power to know
you're indestructible

Lyrics from Gold, Gary Kemp, Spandau Ballet, 1983

FELT GOOD MAN

Felt nice

FELTspace proper opened its doors at 6pm on the first Wednesday of April 2008. It was a wet evening, but there was a bumper crowd – bigger than I had forecasted – and our new audience seemed to be pretty excited about the whole thing, and if not *excited*, then at least *relieved*. I reckon the original crew – Annika Evans, Rayleen Forester, Logan Macdonald, Brigid Noone and myself – shared those feelings too as we closed up the place after our inaugural exhibition ‘*Straight Outta Compton*’.

If relief (or something close to it) was present & palpable on our opening night, then it was probably tied to the fact that the excellent and long-running Adelaide artist-run initiative Downtown Art Space had been forced to close in November 2007. This development left Adelaide’s list of alternative, not-for-profit contemporary visual arts spaces at zero, and our opening night crowd seemed to think that whatever FELTspace would turn out to be, it showed great potential. I think this is the way the organising committee felt as well; we didn’t really begin FELTspace with an overt political agenda, conscious ethos or ‘house style’. We just wanted it to be good, and supported, and well liked. This perhaps sounds a bit naive in retrospect, but it was true (I swear).

Nostalgia #1

Before we had opened, but just after we had decided on the name ‘FELTspace’ (with the shift key held down on ‘felt’ in order to offset the softness), I had a conversation with Ken Bolton (Adelaide poet, art critic, writer and Dark Horse Bookshop manager at the Australian Experimental Art Foundation). He suggested the space be called (the) ‘Pompton Turnpike’ instead. At the time I knew it would never fly – we had already spent too long a time deciding on a name – but he suggested ‘Pompton Turnpike’ with such deadpan surety that I still occasionally wonder if we should’ve taken Ken up on his suggested name.

Get felt up at FELT

Since those early days, I think FELTspace has become a well-liked place: a dependable artist-run initiative with a decent public profile in the Australian (Melburnian?) style.¹ FELTspace has always tried to be of interest to the Australian visual arts community at large, but it also takes particular notice of its local situation as the only dedicated visual arts ARI in Adelaide city proper. In short, I think FELTspace has always been very mindful of its immediate community – and what it can give to that community. As a result the space has continually strived to promote the practices of South Australian artists in the first instance (as well as trying to display the breadth of these local practices) and as such is ideally placed to deliver a publication such as FELTspace *GOLD*.

So, as (almost) *the* artist-run initiative in Adelaide, FELTspace was started with either the most modest of aims, or the most lofty: to be welcoming to all who might be interested in it, to be not too clique-y (though cliques inevitably do develop) and to keep the more alert and aware art school graduates from moving away from Adelaide – or at least delaying their flight ticket purchase by a couple of years.²

Nostalgia #2

Housewives, if you’re reading this: I love you, but it’s been tough. To explain: When we signed our initial lease for FELTspace’s site at 12 Compton St, one of the conditions was that the *Housewives Association* – the South Australian division of the women’s rights organisation active since 1926 – would use the gallery space occasionally. Seemed an OK deal at the time: the space at Compton Street was otherwise exactly right for us, and we were a flexible group; surely we could accommodate? Unfortunately for us we had elected to hold our opening nights on Wednesday evenings, and the Housewives had decided that Tuesday afternoons were the right time for their get-togethers. It took us some months to realise that neither of us found it particularly easy to change schedules, and awkwardness ensued. I admit to having a couple of embarrassing moments telling exhibiting artists that, come the day before their opening, they would need to clear their work out of the middle of the gallery, pack it away, and then re-assemble Tuesday night. I must thank all the artists (particularly those who exhibited in the first six months of our existence) who dealt with this problem with good grace (which was all of them I think, apart from the occasional eye-roll). Also, I think we managed to stay on friendly terms with the *Housewives Association*, though there’s always a slight hiccup around the time of their Melbourne Cup Luncheon.

Felt Tip

Approximately two years after it first opened its doors, FELTspace was invited to be part of *Structural Integrity*, a keynote project of the 2010 Next Wave Festival in Melbourne, Victoria. *Structural Integrity* brought together ten artist-run galleries/initiatives from Australia & Asia to build and present pavilions which displayed the ‘wares’ – or revealed something of the spirit – of each participating space, while simultaneously being site-specific artworks in their own right.

The project was great fun overall: the scale was impressive, the outcomes pleasantly diverse and the pavilions were, by and large, conceptually adventurous while managing to act as great advertisements for the spaces they represented. It was also (close to) my final project as a co-director of FELTspace, and seemed a fitting note on which to end. >>



Through devising and presenting our own pavilion, as well as talking with the other participating artist-run initiatives, *Structural Integrity* encouraged me to re-examine what I thought ARIs/spaces should (and could) do for their audiences and communities. Anecdotally, it seems that there's an increasing trend towards artist-run spaces that are acting with a heightened political awareness: pursuing activities and events that promote a social justice agenda or perform a valuable function for the wider community. Also popular is the idea of a catch-all space for a variety of events – not all of them strictly within the confines of contemporary visual art culture. Still more common are spaces that actively – through their organisation, presentations or public 'face' – react against the increasing institutionalism of artist-run initiatives and the ubiquity of the publicly funded ARI model in Australia.

Do Australian artist-run initiatives have a definite responsibility to critique/react to the policies of larger institutions, even those which are artist-driven? Should they, through their activities and events, engage with a broader political context and propose alternate futures? Certainly the present discussion seems to head towards an answer in the affirmative. However, the conventional, dependable artist-run initiative still has an important role to play within Australian arts culture, and offers certain advantages to both the artists and their publics. Exhibiting at established artist-run initiatives like FELTspace often comes to be seen as a 'right of passage' for that particular city's artists – and this sees the ARI act as an interlocutor between the artist and larger arts institutions. Additionally, the ARI's high profile and guaranteed audience helps introduce emerging artists to more established ones, as well as curators and other arts workers. This can help artists build a national profile while still providing a somewhat 'looser' environment in which to exhibit rather than a larger contemporary art space. Hell, the ARI might even be able to produce a book about these artists!

At this point in its life, I think FELTspace is a good example of what these more conventional spaces provide for artists and local audiences, while still being fluid enough to allow for new modes of presentation. Furthermore, I believe an initiative like FELTspace is still a required ingredient for a robust visual arts community in Adelaide, and importantly, it provides Coopers Pale Ale at \$4 a stubbie. Certainly, now that I am on the 'outside looking in' at the organisation, it seems to be a place that is fast making decisions about what it will be in future – its longevity, scope of operations and *raison d'être* – becoming more ambitious as time goes on. Locally, I hope the success of FELTspace, as well as other initiatives such as Renew Adelaide, will soon see other artist-run spaces pop up around the city to both compliment and challenge visual arts culture in South Australia. Hopefully though, FELTspace can sustain a level of excitement, with an enthusiastic directing committee and an audience that will be willing to follow it as it changes and grows.

Monte Masi

1. I suppose I mean a gallery run by artists with a permanent site, a rotating exhibition schedule, which accepts proposals from potential exhibitors, has an active committee or group of directors and expects a certain level of self-reliance by exhibitors.
2. This seems an appropriate spot to acknowledge peers and historical predecessors: Currently, Seedling Art Space holds monthly exhibitions on a site at the edge of a national park in the foothills suburb of Hawthornedene, with a high degree of site-specific projects from a variety of artists. Format Collective in Peel Street holds exhibitions in its upstairs space semi-regularly, as well as holding musical events, selling zines and running the annual Format Festival. As for the past (in addition to Downtown Art Space), some of the artist-run initiatives/alternative art spaces which stick out in the collective Adelaide memory are the suburban house space 'Thursdays at 21' run by Sofia Galado and amira.h.; the highly regarded Post West Gallery (begun by Alan Cruickshank, David O'Halloran, Paul Hewson & Linda Marie Walker in the early 1990s) which morphed later into [RE] Gallery, Caravan (a mobile caravan space in the late 1990s); SEAS Gallery on Hindley St; and artist collective Part which took over city building frontages to create site-specific interventions. Of course, not all initiatives can be mentioned here, but these are the least hazy recollections from doyens of the Adelaide arts community.



amira.h.

amira.h places herself at the centre of a body of work which seeks to make sense of her world. Her performance-based practice is a highly symbolic and ritualised exploration of the unique set of contradictions that she embodies as a woman-feminist-lesbian-Muslim-Lebanese-Australian-artist. Her work draws on the history of feminist and performance art, personal and family history, and ritualised rites to deconstruct the external 'story' imposed by background and circumstance and rewrite it in her own terms.

While still an undergraduate, the marriage ritual emerged as a central motif in amira.h's work. Along with it came her signature use of black and white, colours traditionally associated with both the masculine and feminine roles in the wedding ceremony and the traditional garb of the clergy. In amira.h's practice, they have come to signify the binding binaries often invoked by dominant systems of control: good/evil, right/wrong, with/against. She works to undermine and problematize this simplistic approach to existence and expand her own (and the viewer's) ability to restructure ingrained ways of thinking.

The wedding dress, childhood symbol of ultimate happiness and fulfilment, became a particularly potent sign in these marriage works. Remnants of that 'happiest day' (available at minimal cost from the local op-shop) become restrictive and ill-fitting props in her dysfunctional ceremonies. They are also a key component in some of the artist's most evidently transformational works, her recurring series of 'confetti bags'. These participatory works are distributed to the public and come with instructions to release the contents upon the occurrence of certain prescribed and significant events. In the wedding dress confetti bags, the symbol of denied happiness is appropriated, cut up and transmuted by the undeserving into a tool for other's self-expression and agency.

Utilising materials with universal significance including milk, fish and blood, amira.h's more recent ritual performances extend these concerns and focus on her body as an intermediary site between internal and external forces. Involving elements of endurance and interventions into the artist's flesh, they have included cutting and marking the body and the application of inkless tattoos. The artist is at once passive and active in these acts. On one hand, her body is revealed as subject to external dictates and desires. On the other, it becomes a vehicle for agency, capable of making its own marks on the world.

The quiet and methodical nature of amira.h's performance work creates a contemplative space which is seldom achieved in contemporary art's rush to see and be seen. The symbolic allows her to speak the unspeakable and, at the same time, opens a space for others to enter into contemplation of their own unspeakable selves.

Matt Huppertz

amira.h. is a performance artist who works extensively in the areas of endurance and body art. Her practice employs ritual performance, object making and installation to make sense of the contradictory roles she embodies as a female of Muslim heritage influenced by Western and Christian ideals. The ritual of marriage has been a recurring element in her work, along with themes of transgression and failure. The binaries of joy and sorrow, celebration and mourning, and the spaces in between are also explored. amira.h. completed a Bachelor of Visual Arts (Hons 1) at the South Australian School of Art (UniSA) in 2008. She has exhibited regularly in a range of gallery spaces and artist-run initiatives including HOLY at Firstdraft Gallery (Sydney); JUNK BONDS Format Festival (Adelaide); *Three Rituals* at Project Space, Contemporary Art Centre of South Australia; and FELTspace. In 2011, she will show at the Australian Experimental Art Foundation's *Odradek* in Adelaide.



DAY 1
MONDAY SEPTEMBER 1ST, 2009

IT'S THE FIRST DAY OF RAMADAN.
I CAN ALREADY TELL THAT THIS IS
GOING TO BE EXTREMELY HARD. I WOKE
UP AT 6AM AND NEEDED TO PISS, BUT IT
WAS TOO COOLD SO I STAYED IN BED.
SOMETIMES WHEN YOU NEED TO PISS, YOUR
BRAIN MISTAKES THE FEELING FOR
NEEDING TO ~~KXXX~~ ORGASM. I WENT BACK
TO SLEEP AND HAD DREAMS OF SLEEPING
WITH MANY PEOPLE THAT I WOULD NEVER
SLEEP WITH IN REAL LIFE.

BIG, BLONDE BEEFCAKE: I WANT TO ASK
YOU SOMETHING.

ME: MMM.

BBB: WILL YOU STAY BACK AND FUCK ME?

ME: NO! THAT WOULD MAKE ME A SLUT ~~KX~~
NOW, WOULDN'T IT?

THEN WE FUCKED IN MY DREAM. AND I ~~XO~~
WOKE UP WANTING SEX. PRE~~6~~ MARITAL ~~XSE~~
SEX IN ISLAM IS A MAJOR SIN, AND
EVEN IF YOU'RE MARRIED, DURING RAM~~4~~
ADAN SEX IS FOR BIDDEN WHILE YOU
ARE FASTING... THAT IS, FROM
SUNRISE TO SUNSET.

I DON'T KNOW IF I'M ALLOWED TO WRITE
"FUCK" DURING RAMADAN. I'M NOT



Images amira.h.

P12 / *The Offering* 2008. Performance still. Liverpool Street Gallery, University of South Australia. Photo: Sofia Calado

P13 / *Three Rituals* 2008. Performance still. Project Space, Contemporary Art Centre of South Australia. Photo: Karen Paris

P14 / *The Ramadan Journals* 2009. Detail of page 2. Artist-made book

P15 / *My Mother Married My Father Because He Looked Like John Travolta* 2007. Digital print. Photo: Rani Rose

Celeste J Aldahn

Celeste J Aldahn's art is magical. Diverting from dream catchers, astrological charts, spells and voodoo dolls, Aldahn metaphorically employs the mystical to refer to her early teenage years, a time for coming of age, when witchcraft fed into the ways she comprehended and responded to her world. Like art, magic and the occult traverse unexplainable and unknowable territories; they both require risk and belief - an investment of the self into unforeseen futures. Both too summon an exorcising of the personal and Aldahn merges her art with witchcraft into self-determined spiritual experiments; her *Aura* series for example is a collection of photographs and drawings which playfully investigate (and shed) her colourful past.

Aldahn suffuses her illustrative and make-do aesthetic into all of her practice, including her drawings, stitchings, and rigorously woven dream-catchers. Her installations, which read not unlike that of a teenager's bedroom, gather her makings with everyday materials into arrangements; shelves of home-made potions, dripping wax, strung colour-saturated crystals, or torn posters stuck on the wall. As such these installations can be read as quasi-shrines; parts of the self made manifest and let go (into the art world). Each release, Aldahn states, is magically enhanced by 'charging' her art with intentional thought. Lengthy processes, such as embroidery, weaving, drawing and sculpture, make time to repetitively imbue powerful thoughts in, over and over again. Aldahn's is a contemporary practice that gives value, her self and work, over to the mysterious realm of magical art.

Sera Waters

Celeste J Aldahn is an Adelaide born and based emerging artist. With a background in performance, her current practice mainly utilises illustration with sculptured and 'craftual' objects which explore themes of suburban mysticism and new-age spirituality. Her creations are testament to her belief that artistic creation is a form of "homemade magic".

Celeste is a graduate of the South Australian School of Art (UniSA), where she majored in sculpture. As an undergraduate, Celeste exhibited regularly in self-executed and funded shows in irregular sites or empty buildings. She has also exhibited at FELTspace (*Hardcore Folklore II* 2011 and *Performance Review Month* 2009); *Positive Sparkle Enunciation*, Disco Beans Gallery, Melbourne; *Hardcore Folklore*, Firstdraft Gallery, Sydney; *As Above, So Below* 2010 and *JUNK BONDS: Video/ Sound/ Performance* 2009, Format Festival, Adelaide.





Images Celeste | Aldahn

P16 / *My Aura* 2009. Polaroid photograph. 8 x 10cm.

P17 / *Magic Wand for Fun* 2009-10. Branch, glue, beads, gems, glitter pom poms. 35 x 5 x 8cm.

P18 / Clockwise from Left: *Pink Dreamcatcher* 2009-10. Metal hoop, wool, beads. 26 x 53 x 1cm / *Mother Earth* 2010. Detail. Embroidery / *My Astrological Chart Alignment* 2009-10. Embroidery, Plastic hoop, crushed velvet, wool, yarn, sequins, thread, beads. 26cm (circumference) x 2cm.

P19 / *Ingredients for Spells against Me* 2009-10. Series of five jars: *Un-dyed Hair*, *Secret of 2009*, *Me*, *Tears*, *My Blood*. Jars, paper, plastic scoobies, hair, photos, blood, tears, saffron, wax, plastic labels. Dimensions variable.

Roy Ananda

There is (there are) table-top(s) surfaces deployed in back sheds, on bedroom floors, in film studios and laboratories, there are corners of gardens; pits filled deep with sand, shelters fabricated rudely with off-cuts—areas set aside for a certain kind of improvised inhabitation— spaces in which invention, construction, ingenuity building, build themselves; where function arrives, not in a linear fashion towards a desired result, but rather—un-ending—functions

in order to function; there are spaces (**interstices**) where entire worlds are created, populated and deserted.

Time will pass; will be swallowed and will turn itself inside out; will re-configure itself re-constructing **revolutions**.

Noises—hammers banging, timber structures dragged, turned, sawed, sanded, stacked and unpacked to fit through doorways ‘what’s he building in there?’ will be heard—**A Big Racket**

There is a Wikipedia entry detailing the process of “terraforming”: a term which conflates the literal and the imaginary, “**actual science and science fiction**”. It is a hypothetical process of planetary engineering; the deliberate modification of a planet, moon, **or other body** to render its conditions habitable: literally defined as “Earth-forming”.

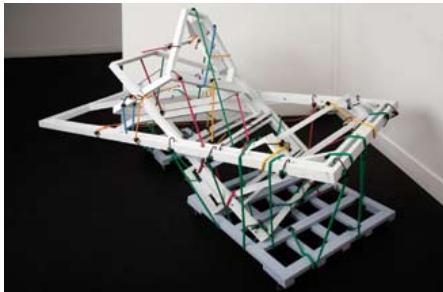
There is (there was) a table-top used (re-placing the plinth, constructed to hug the wall of the gallery space) in the installation titled **terraformer**; the table, its surface a horizon (too low) makes the viewer feel airborne, distanced in time and space; the objects (meticulously modeled appear as tiny versions of Ananda’s room-filling constructions... are also resonant of those ‘**transformer**’ toys that unpack, unfold themselves in times of crisis; that change state, escalate; re-configure with ease. They echo the models used in a popular science fiction trilogy, model car manufacture, lego built edifices, the ramshackle making-do of backyard inventors and the mis-en-scene theatrical props of blue-green screen illusion).

In the fabric of works shown as part of **terraformer**, in the fabrication of work that constitutes Ananda’s practice, there are also echoes of the language of formalism. This language, however, has also undergone a transformation of sorts; his segues from two to three dimensions re-define the significance of line, colour composition; unpack unfold and—animated—held down by green pink yellow occy straps, engulfing armatures hinge and poise, pause; threaten to spring apart, climb the walls: **invading space**.

Lisa Harms

Roy Ananda’s current work centres on speculative, process-based sculptural practice. His objects and installations reflect on the very act of making, yet are far from introspective. Rather, they lurch forth with the larger-than-life physicality of cartoons, slapstick and swashbuckling adventure. In addition to large-scale works, the artist continues to generate a body of more discreet drawings and objects that pay homage to his pop culture influences.

Roy has held solo exhibitions at Dianne Tanzer Gallery (Melbourne), West Space (Melbourne), the Gippsland Art Gallery (Victoria), Gallery 4a (Sydney), FELTspace (Adelaide), Downtown Art Space (Adelaide) and the Contemporary Art Centre of SA Project Space. His work has also appeared in significant survey exhibitions including *Primavera* (MCA Sydney), *The Australian Drawing Biennale* (Canberra) and *CACSA Contemporary 2010: The New New* (Adelaide). In addition to his studio practice, Roy is currently Acting Head of Sculpture at Adelaide Central School of Art and is an active arts writer. Roy is represented by Dianne Tanzer Gallery + Projects, Melbourne.





Images Roy Ananda

P20 / left to right: *Untitled* 2008. Timber, wheels, acrylic paint, straps, hinges, fixings. 100 x 180 x 80cm approx. Photo: Geoff Parrington / *Put a sock in it* 2008. Installation view. Exhibition comprising sculptures, digital print and animation. Dimensions variable. Photo: Andrew Noble

P21 / *Twelve Tasks* 2007. Timber, wheels, fixings, acrylic paint. 200 x 200 x 200cm approx. Photo: Mick Bradley

P22 / *Untitled* 2010. Timber, plywood, wheels, fixings, acrylic paint. 350 x 700 x 500cm approx. Installation view. CACSA Contemporary 2010: The New Now. Photo: Mick Bradley

All images courtesy of the artist and Dianne Tanzer Gallery + Projects

Bianca Barling

Despite the unquestionable contemporaneity of Bianca Barling's art practice, the Golden Age of cinema momentarily catches the light. Barling evokes the glamour and overt theatricality of this era, blending it into her unconventional video, performance, photography, sculpture, installations and collaborative practices to fabricate decadent propositional scenarios, sets and objects with which to enact the hypothetical. We see the filmic make-believe conjured through her aesthetic; settings made of mostly luxurious materials, which frequently feature the staged (feminine) body, knowingly posed to incite emotive responses. As such her actors, sets and props are set apart from the chaotic grittiness of life, not to escape, but rather to present alluring alternatives to a cultural vernacular that is often all too reductive, romanticised or eroticised. Barling's dramatically sexual, suggestively violent or deathly scenes (the true grit) contest limiting stereotypes and find beauty in the 'other'.

Last Chance Motel is one such scene, where a 'lady' sickeningly lies in the company of her hungry Persian cat upon her ruffled deathbed. Her satin gown, white pearls, fuchsia nail polish, and pink coiffed hair in a room of aged and antique pastel tones make palpable the cinematic cues which signify her proposed eccentricity and lonely downfall into death. Barling here deals with dying, its strangeness and possibilities, through intensified, even garish, beauty. *All the lonely things these hands have done* and *Reform School* (the latter made in collaboration with jeweller Peta Kruger) are sculptural props, disarmingly charming cues for danger that arise from filmic narratives around fear; the creaking of branches in the darkness, or the crude make-do weapon for the desperate. With her art Barling looks beyond the fear instilled in cultural politics, taboos, and ingrained ways of seeing (especially regarding violence, death and the erotic), to re-present life as it is... limitlessly beautiful.

Sera Waters

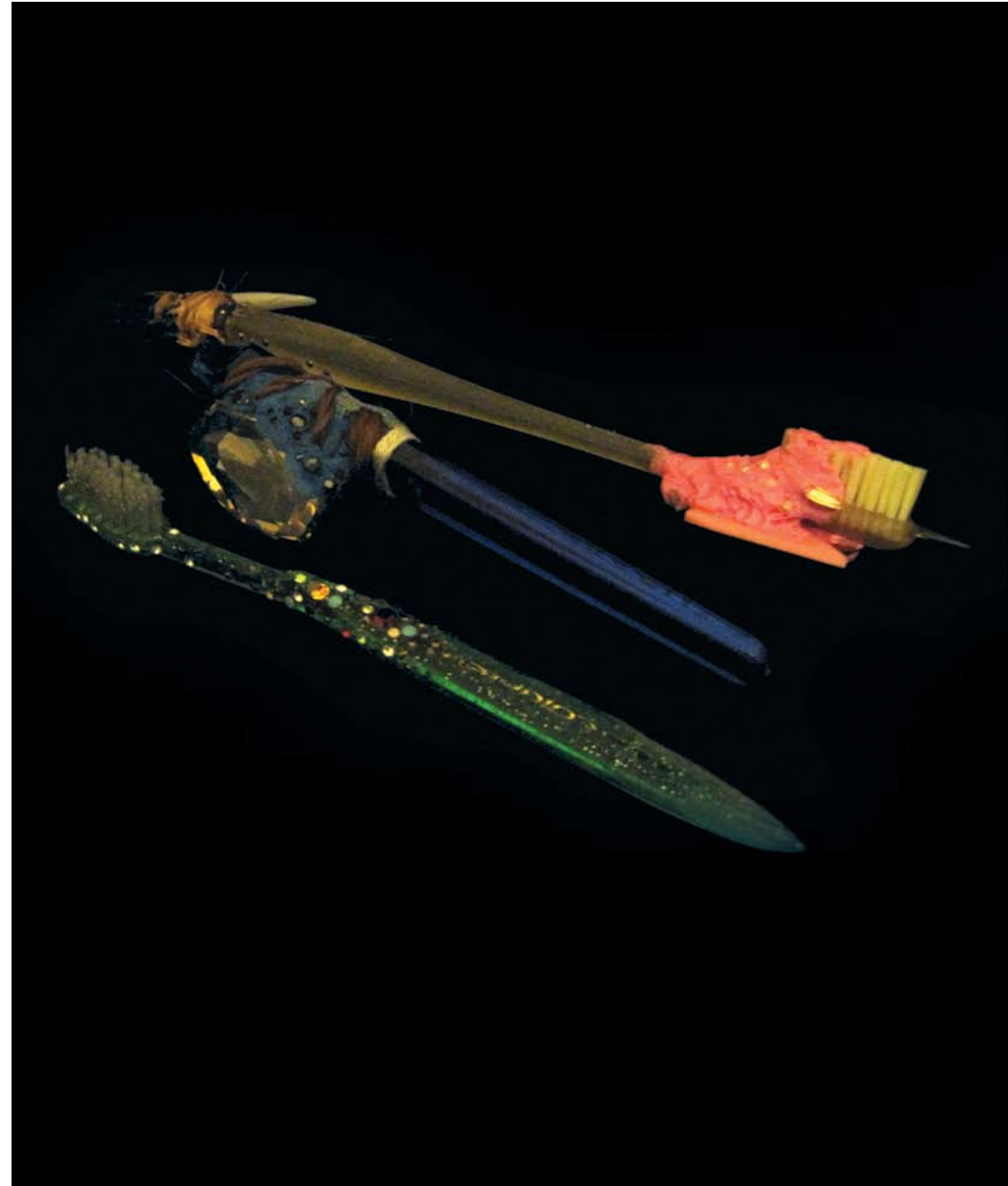
Bianca Barling works broadly across disciplines including video, photography, sculpture, installation and performance. Her work often includes collaborative work with other contemporary artists, filmmakers, jewelers, musicians; et al. Bianca completed a Master of Visual Arts (Research) at UniSA in 2008. Applying a feminist methodology, she explored the eroticization of death and dying, beauty and vulnerability in contemporary art practice.

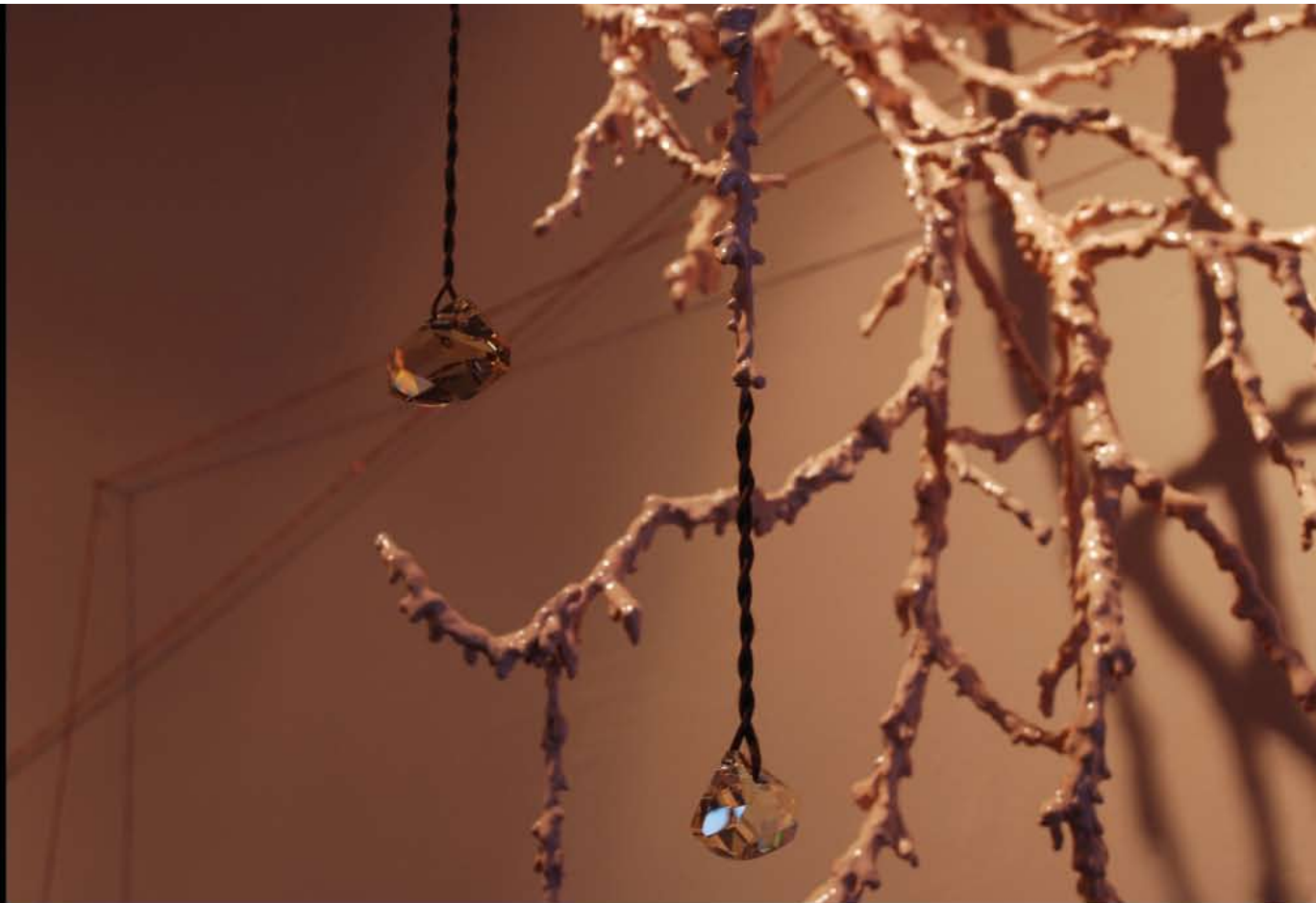
Bianca has shown extensively including *Experimental Video Art 7*, Bangkok; *Dream Home* Australian Centre for Photography, Sydney; *Dark Dreams + Fluorescent Flesh* SASA Gallery, Adelaide; *The Flipside* Substation Gallery, Singapore; *The Suffering of Others* (solo), DepARTure, Art Gallery of South Australia; *Underbelly* Ryan Renshaw Gallery, Brisbane; *Oomph* Canberra Contemporary Art Space; and *Electric Ladyland* (solo) Experimental Art Foundation, Adelaide. Bianca has also shown in numerous ARI shows at Artspace, Sydney; Kings ARI, Melbourne; MOP Galleries, Sydney; Downtown Art Space, Adelaide; and *All the lonely things these hands have done* at FELTspace in 2008.

Bianca Barling is currently employed in Thailand teaching contemporary art practice and capacity building within a local arts organization that works with young people from Burma.



24 FELTspace GOLD





Images Bianca Barling

P24 / *Everything's fine (All the lonely things these hands have done)* 2008. Photograph. Dimensions variable.

P25 / *Reform School* 2009. Installation detail. Toothbrushes, semi precious stones, plasticine, hair, silver. Dimensions variable.

P26 / clockwise from top left: *Gammellbleisch* 2009. Video still. Giclée print on paper. 90 x 70cm / *'Electric Ladyland'* 2005. Installation detail. Experimental Art Foundation, Adelaide / *Last Chance Motel* 2007. Video still. Giclée print on paper. Dimensions variable

P27 / *All the lonely things these hands have done* 2008. Installation detail, FELTspace. Mulberry branches, beeswax, enamel, crystal, hair. Dimensions variable.

Kristel Britcher

I remember the glowing frosty orbs: glass forms containing shadows low on plinths in the centre of the gallery. Remember circling, approaching, bending to peer inside. Remember finding multiple, discrete and disconnected vantage points: tiny worlds, fragments warping, branching paused (after-images that escape complete recall... something was there, is held dense and discernible at a distance; is easily forgotten yet remains latent, embryonic, brooding).

I remember my own (failed) attempts years ago at working with glass: my surprise and disappointment at the laborious difficulty of the process (remember the physical demands, the extreme heat of the blowhole, the blisters, cuts and burns)... recall that surprise now, witnessing these beautifully crafted glass forms. The clarity, the simplicity of their smoothly perfect finish, it seems, affects an ambiguous and misleading perceptual transparency; belies the opacity of time: the effort, strain, discomfort, **inclemency**; the failure and repetition that is part and parcel of achieving this sense of graceful ease.

(glass: an amorphous non-crystalline solid)

In the work titled *Cumulus* (2010) a suspended field of opaque luminous glass forms—smooth ovoid shapes—hard, not fluffy and (soft pearlescent white, various shades of blackened grayed violet and teal greeny blue) hovers strangely; plays on the ambiguity of the medium (its confounding resistance to definition as either solid or liquid), triggers a sense of troubled recognition (dim memories of a fable read in a children's picture book... the one in which a little chicken runs to tell the king "the sky is falling" after being hit in the head by an acorn). The solid forms overhead, silently conspire to both threaten and deny the possibility of potential precipitation: their seductive smoky coloring is both calming and ominous, seeds a forecast (holds its threat and promise at bay) tries again again again to read the weather.

Lisa Harms

Kristal Britcher is a glass artist whose practice explores the notion of place and the influence of the environments we traverse on our personal well being. She works with the material qualities of blown glass to represent the vast natural spaces which inspire her while creating moments of intimacy within the work by generating an awareness of the forms' interior spaces. Kristal is a design associate in the glass studio at Jam Factory Contemporary Craft and Design (Adelaide) and the recipient of the Viridian Glass Prize 2010. Graduating from the University of South Australia with first class Honours in 2007, Kristal was selected to show at *Hatched 08 National Graduate Exhibition*, Perth Institute of Contemporary Art. She has exhibited in Adelaide at the Helpmann Academy Graduate Exhibition, Light Square Gallery and *Cumulus* at Seedling Art Space, as well as at the Tasmanian Craft Fair and Royal Bank of Scotland Emerging Artist Award Finalist Exhibition (Glass Artists' Gallery, Sydney).



Images Kristel Britcher

P28 / *Cumulus* 2010. Blown glass, sandblasted, hand finished. 200 x 100 x 200 cm. Photo: Michael Haines

P29 / *Endurance of Things Perceived* 2010. Blown glass, wheel cut, sandblasted, photo transparency. 9 x 20 x 9 cm. Photo: Christopher Boha

P30 / *Distance Between (Sum of Parts)* 2010. Blown glass, sandblasted, hand finished. 37 x 86 x 35 cm. Photo: Steve Wilson



Thomas Buchanan

At once murky and luminous, the paintings of Thomas Buchanan celebrate the urban environment while simultaneously mourning the loss of the landscape that preceded it. Part tribute to, part critique of the urban centres that house half the world's population, Buchanan's work reflects his fascination with the built environment while querying the environmental and psychological ramifications of city living.

A palpable sense of the passage of time pervades Buchanan's work. The composite spaces he conjures up in his work are recognisably based in the present whilst being suggestively futuristic and at the same time haunted by the psychic residue of the past. The recording of time in Buchanan's heavily worked paint surfaces recalls an archaeological dig, with stratum upon stratum of mark-making and imagery laid bare to the viewer. Each discreet layer refers to a different point in space and time and the artist uses a range of pictorial devices to move us between these layers, at times sending us hurtling along the converging horizontals of his city streets, at other times asserting the flatness of the painting by way of various glyphs and stencils.

This sense of a picture plane held in a state of flux harks back to Buchanan's past drawing performances and the video works they have spawned. In the late 1990s and early 2000s, Buchanan was a fixture of the Adelaide club scene, creating expansive and energetic drawings in club environments that responded to the site and the music therein. Dynamic and subject to constant change, these drawings allowed audiences to experience moment to moment the thousands of visual decisions that are distilled in Buchanan's paintings. Extrapolating the documentation of these performances into video works has proved to be an on-going project for the artist, feeding back into his painting practice and affording him further opportunities to dissect and remix slices of space and time.

Roy Ananda

Tom Buchanan is an emerging painter and cross-disciplinary artist residing in Adelaide. Tom's work explores the built environment and questions our/his own conquering consumption of the world. His multilayered depictions of cities and landscapes explore the strange beauty and sense of alienation intrinsic to urban environments. Tom graduated from the School of Art, Architecture and Design, UniSA, with a Bachelor of Visual Arts (Honours) degree in 2010.

In 2011, Tom is developing his practice through community art projects and new collaborations including the performance *Worldhood* with ADT (Australian Dance Theatre). He has exhibited locally and nationally including Gallery 139 (Adelaide); Adelaide Festival Centre; Museum of South Australia; CCEA Gallery and 24Hour Art (Darwin). His moving image work *Detour 27* was included in '*Portable Worlds 2nd Edition*', an exhibition developed by the Australian Network for Art and Technology (ANAT). He has been finalist and winner in numerous art prizes.



Images Thomas Buchanan

P 32 / Thomas Buchanan in collaboration with Paul Rohan & Garreth Chin, *Detour 27* 2006. DVD still. 3min loop

P33 / *Landscape Lost VI* 2009-10. Oil on canvas

P34 / *Landscape Lost* 2009. Oil on canvas. 182x244cm





Annika Evans

In her art Annika Evans uses the stuff of this world to invoke another. She likens this to a form of alchemy; an artful and transformative gathering (of materials, words, thoughts, etc) to investigate what it is to 'be' in this life – a metaphysical quest. Part of this pursuit is making the imaginative tangible; the imaginative including our potent inner worlds which spill, swell and infiltrate every part of being, yet remain unseen. Evans strives to give these feelings, beliefs, and notions physicality; and in doing that she suitably factors in their changeability and finite properties. As such her installations and sculptures are mainly experiential; they require presence and presentness before they expire, drip, evaporate, melt or fly away. In *Family Tree* for example, homing pigeons literally flew from their peep-holed brush-fence container after eating their fill of dried bread crumbs. Or in *Still Life*, ice and ink cast as a bowl of fruit slowly lost form and melted into a large dark trace. Temporality then, considering our connections with time and marking the way it passes, is critical to Evans' art.

Using food and commonly encountered materials – milk, sheets, ice, icing, or bread for example – Evans evokes an interior and homely language, familiar to us all. Yet from the ordinary she makes the remarkable; moments where everyday encounters are transcended. *Note to Self*, a miniature room hidden within a letterbox and made of white fondant icing, shifted the sticky substance into a glowing sweet room – a short-lived physical manifestation of a private space from within the artist's self. *Breathing Room* also emerged from within Evans and from her intuitive experiments with found materials (bones, ribbon, dirt and site), resulting in an unexpectedly haunted excavation. Evans' material pondering into existence, poking around in the seen and unseen, makes apparent 'now'; the charm of the usual and extraordinariness of being.

Sera Waters

Annika Evans was born in Adelaide and from a young age her favourite past-time was making things with her hands out of ordinary household objects. Annika is one of the founding directors of FELTspace and has recently completed a Master of Visual Arts (Research) in sculpture and installation at the University of South Australia. Her studio-based practice is three dimensional and experimental in nature and driven by motion, materials and concepts. Through her work, she aims to 'make sense' of her 'interior emotional geography' and broaden her understanding of concepts such as time and being.

Annika has exhibited in group exhibitions including *Felt Up* (Seventh Gallery, Melbourne, 2009) and *Kinaesthetic Melody* (Light Square Gallery, Adelaide, 2009). Solo exhibitions include *Family Tree* (Project Space, Contemporary Art Centre of South Australia, 2008) and *Breathing Room* (Seedling Art Space, Adelaide, 2008). In 2010 she was included in the exhibition *Global Village* (Stichting White Cube, Alkmaar, Netherlands). Annika has also been a review contributor for Artlink and Eycline.





Images Annika Evans

P36 / *Observation on an Albino Sparrow* 2009. Plaster, ink, separating funnels, timber, sound. Dimensions variable

P37 / *Aurum Musivum* 2009. Acrylic paint, gold powder. Dimensions variable

P38 / clockwise from top: *Family Tree* 2008. Installation detail, Project Space, CACSA. Brush, bread, aluminium, live homing pigeons. Overall dimensions 300 x 300 x 200cm / *Note to Self* 2007. Icing, Styrofoam and timber. Dimensions variable / *Family Tree*. Detail

P39 / *Still Life* 2009. Ink, cotton. Dimensions variable

Romi Graham

Romi Graham's work has it all: cross-dressing, romance, booze and drugs. Fame, sex, break-ups and break-downs are all in there too. Graham has set out on a remarkable quest to relive the highs and lows of her celebrity idols' lives. Initially focused on Justin Timberlake's lithe undulations, more recently Graham has taken to pulling on the (tiny) pants of Britney Spears and seeing the world through her (heart-shaped) sunglasses. In a world where celebrity has become the ultimate achievement, her work shines a light on one individual's relationship to this modern day cult.

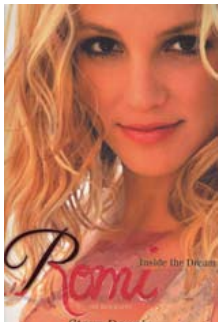
The re-enactment of live performances and music videos – along with highly detailed recreations of albums, CD covers and marketing paraphernalia – has formed a significant part of Graham's practice. These have been accompanied by a sizable body of obsessive drawings and paintings capturing her idols at their best and worst, and recording an array of imagined moments where Graham appears entwined in their everyday lives. Recently, with the troubles of Britney, Graham has been inspired to explore the down side of celebrity: alcohol and drug abuse, tabloid scrutiny, public betrayal and the pressure to conform to an idealised body image.

Graham's gender-bending shifts between the Timberlake and Spears personas inform her inquiry into these darker aspects of celebrity life. They draw attention to the gender-based bias of what society expects and permits. Her particular brand of drag also opens opportunities to engage with her work. Although the concern for producing an accurate simulacrum is obvious, Graham's performance transcends mere surface replication. In live performances, the music is often strangely absent and it's Graham's own straining voice that we hear. It is her/his body that keeps the faltering rhythm. The performer becomes the performer becomes the performer in a complex interplay of the real and the hyper-real which destabilizes the illusive glamour of celebrity. There is an incredibly raw aspect to the work which is disarming in its apparent naivety and 'amateurish' execution. This belies the fact that there is an enormous level of focus and skill involved in the remembering/rehearsing/reproduction of this work. Its scale and complexity is serious.

Graham's practice does not seek to overtly critique celebrity culture and the political/ideological machine that spawned it. Her complete devotion to obsessive fandom is based upon a genuine admiration for the performers' talents. She is, however, aware of the problematic nature of her kind of obsession and its relationship with wider cultural phenomena. The insular world of celebrity, endlessly reproduced and rehashed in an endless spiral of meaninglessness, reflects an inverted and trivialized world in which all that is unimportant becomes important and all that is important becomes unimportant. What strikes me about Graham's practice is that in an exact reversal of this process, she manages to appropriate it, turn it upside down, and make it her own.

Matt Huppertz

Romi Frances Ruth Graham was born in rural Louisiana (Kentwood) on December 2, 1981, to Jamie and Lynne Spears. As a child, Romi attended dance classes, and she was great at gymnastics, winning many competitions and the like. But, most of all, Romi loved to sing. At age 8, Romi tried out for MMC (The Mickey Mouse Club), but was turned down due to her young age. This directed her to an off-Broadway show, "Ruthless", for a 2-year run as the title character. At age 11, she again tried for MMC and this time made it as a mouseketeer along side many stars of today (including Justin Timberlake and J.C. Chasez of N*Sync and Ryan Gosling). Her big break, however, came when she was signed as a Jive Recording Artist in the late 90s. With the release of her debut album, "...Baby One More Time" in early 1999, Romi became an international success, selling 13 million copies of "Baby" and 9 million (as of July 2001) of her sophomore album, "Oops!...I Did It Again," released in May of 2000.





Images Romi Graham

P1 / *Fantasy Britney Spears set in which she performs her songs about what it is like to be "Britney Spears"* 2009. Performance (photo documentation).

P40 / *Romi: Inside the Dream* 2010. Altered Britney Spears biography.

P41 / *My loneliness is killing me* (painting of re-enactment of still from Britney Spears' "Everytime" music video) 2010. Acrylic on canvas.

P42 / *My loneliness is killing me* (painting of still from Britney Spears' "Everytime" music video) 2010. Detail. Acrylic on canvas.

P43 / left to right: *Eating like Britney Spears: DAY 2* 2010 / *Eating like Britney Spears: DAY 31* 2010. Documentation of a month-long performance in which the artist undertakes Britney Spears' diet: an attempt to be closer to Britney Spears by bringing her diet/exercise rituals into the artist's everyday life.

Sasha Grbich

British cook and writer Nigel Slater recently published the first volume of a series detailing his love affair with homegrown produce (his attitude, his method, mirroring the intent and flavor of Sasha's practice). Slater lists the small, lingering pleasures—**solitary and shared**—of tending one's garden; there are growing tips, recipes and inventories, stories and memories: detailed observations of sensory satisfactions, of care given and time taken. The food is simple, picked fresh and combined to render the **ordinary exquisite**. The manner is both precise and casual: minimal and generous. Reading the book, following the recipes I notice more, I remember things that would normally escape my attention. Slater opens the volume with a definition of its title: "ten•der tendér/ adj soft enough for the teeth to go through easily... a ripe fig. **Fragile**... so soft as to be easily hurt, crushed or broken. Requiring careful handling: a tender subject...[as both noun and verb the word also suggests the act of offering, of negotiation; connotes value] **Botanical**. Needing protection from harsh weather, especially frost and cold".

Sasha says to me that she has a certain appetite for intimacy, for interruption, **for exposure**; looks to offer her work in unexpected, ordinary places—even within the gallery she makes works that you will have to get down on your hands and knees to look at. There is a "little potential violence both ways" in the act of viewing she says, in the ability of things to effect one-another: "people and objects". This is what ties her earlier sculptural work ("poetic whispers": **thimbles tipped and frozen mid-spill; dandelions trapped, preserved aloft at ankle height, artificial flowers falling, sinking in dark pools of oil, piled kitchen chairs leaning precariously toward an outback cliff-face**) with more recent participatory projects. There has always been a focus on creating an "active" viewing situation, and on the change effected as a viewer participates with; **uses** an artwork; the **fragility and risk** involved; the slightly un- controllable situation of placing a fragile object on the floor, or putting up a participatory online or digital platform for people to engage with. The works, she says, whether sculptural or digital, whether individually or collectively authored, may be easily understood in relation to physical and social connotations; recorded confessions are accessible one viewer at a time in the confines of a public booth, intimate long-held memories about place are repeated "long distance" on-site through a hand-held Bakelite phone. Looking at her oilflower: objects, crisp white plastic blooms dipped and dripping hang stilled, abandoned; apparently thrown randomly on surfaces in public places, they quietly wait to be "stumbled upon"

tender interruptions

recalling the small pleasures of making a mark, releasing a tension, re-calling sensation.

Lisa Harms

Sasha Grbich investigates where and how people encounter artwork. In addition to more traditional modes of gallery exhibition, her practice includes site specific interventions and participatory projects for unlikely times and spaces. Sasha's work utilises a combination of traditional sculptural techniques, process-based drawing and digital media. Sasha is a graduate of Adelaide Central School of Art (Bachelor of Visual Art (Honours) 2003) and Flinders University (Bachelor of Arts (Screen Studies) 2004). Her installation works have included *conservatory* (TANKS Art Centre, Cairns 2011), *after the gold rush* (SASA Gallery 2009), *The Belair Witch Project* (Seedling Artspace 2008), and various site specific works for Palmer Sculpture Biennale (2006, 2008 and 2010). She is also a collaborating partner in Off Hook Projects whose participatory works include 'what goes on tour' (Adelaide Fringe Club 2010) and *Long Distance* (The Port Festival 2009).





Images Sasha Grbich

P44 / *The small pleasure of throwing something knowing it will break* 2010. Installation detail at Grace Emily Hotel, part of a larger installation project in *little weeds: small acts of tenderness & violence*, Format Festival Visual Arts Program, Adelaide Fringe Festival 2010. Peel Street & various other locations in the back-streets of Adelaide. Plaster, enamel, plastic flowers, map.

P45 / *Vantage Point* 2009. Palmer Sculpture Biennial. Kitchen chairs and table, fixings. Dimensions variable.

P46 / *The small pleasure of throwing something knowing it will break* 2010. Detail. Plaster, enamel, plastic flowers.

P47 / *She took a deep breath* 2002. Detail. Perspex, wire, dandelions. Dimensions variable. Installation at Downtown Art Space, Adelaide. Photo: Mick Bradley

Lisa Harms

The art practice cultivated by Lisa Harms has an organic crystalline form; its multifaceted and interrelated structure shaped through writing, reading, making, curating, collaboration, and installation. For Harms it is conversation that nurtures such multifariousness into open-ended projects, that given time and attention (often over many years) develop into unanticipated outcomes. Harms embraces conversation in all of its complexity, both verbal and non-verbal, and makes space for the unspoken to have presence; the silences, sub-texts, ambiguities and emotional charges. Her approach to conversation (thus practice) runs parallel to the unruliness of living, inclusively editing in (not out) synchronous happenings, irregularities, extraneous narratives, mishaps, layered histories and even tensions. As such Harms' aesthetic and methods are responsively in flux, continually building networks that are intimate yet vast.

Being enveloped into the complexity of Harms' practice (imagine it hand-size, nestled, glinting and growing)¹ takes giving time – sharing in the conversations. *after the goldrush* for example, an exhibition she curated and exhibited in alongside Sasha Grbich and Joe Felber, grew from dialogues triggered by material, formal and conceptual connections. Her recognition of the nuances of ideas that traverse time, place, cultures and individuals let foster conversational growths between the artists, then wider audiences. *little weeds*, another ongoing curatorial project, has amassed numerous installation offshoots that have spread unruly from their initial online and installation homes. *[conservatory]*², also an expansive undertaking, spreads and creates networks between people; through the web, installation and relationships. Harms' deftness lies in her ability to nurture networks, by humanising connective tools such as mobile phones, the internet, and art. Contributing to the already present desire for connection, Harms' work gives space to people to share their story.

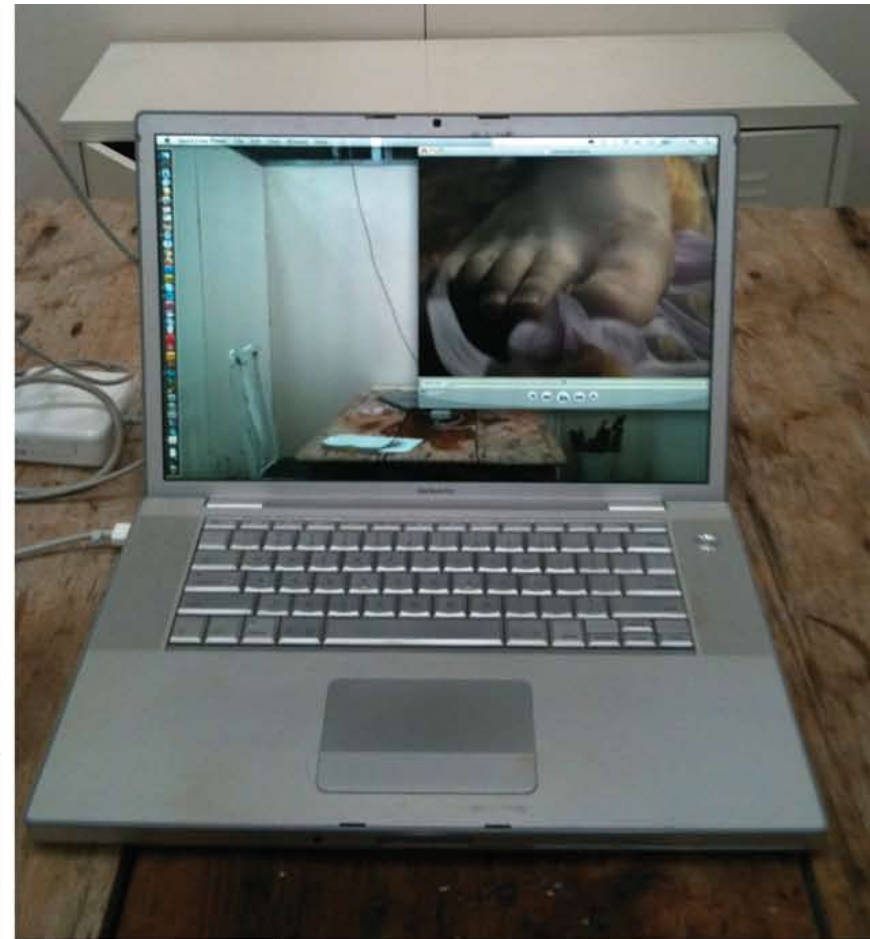
Sera Waters

Lisa Harms is an artist and writer presenting installations (in collaboration and as curator) in a diversity of architectural sites. Her current practice experiments with participatory projects, online spaces and mobile devices. Currently a doctoral candidate at the University of South Australia, Lisa's research addresses her own (past and developing) works, and the works of others as "constellations": variously proximate and dispersed fragments connected through a practice of 'site-writing' as 'critical spatial practice'. Lisa exhibits regularly and has been included in the Australian Network for Art and Technology's touring exhibition *Portable Worlds 2nd edition*; Pocket Film Festival, Georges Pompidou Centre, Paris; and *dark nights* (curated by Mirjam Struppek), Urban Screens 08, Melbourne. In 2008 she presented *constellation (shedding)* at Seedling Art Space (Adelaide). Lisa's curatorial practice has included *little weeds: small acts of tenderness & violence* at Seedling Art Space and Format Festival (Adelaide); and *after the goldrush* at SASA Gallery, UniSA. She is also a lecturer in Art History and Theory at Adelaide Central School of Art.

1. Though tempted to use Gilles Deleuze's analogy of the rhizome to speak to Lisa Harms' practice, particularly as she relates and responds to his theories regularly, for this purpose it is the reflective, jewel-like qualities of a crystal that are most fitting.

2. The project is manifesting in 2011 at The Tanks Arts Centre (Qld) with Sasha Grbich, as well as online: <http://conservatory.org.au/>

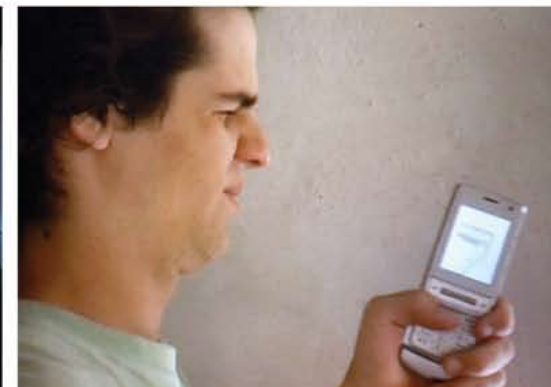




Images Lisa Harms

P49 / *flight-patterns: flocking* 2006. Installation detail. In "Bloom", Queens Theatre, Adelaide. Photo: Joe Felber

P20-21 / clockwise from left: *circle-work keep* 2005. Installation detail. In "interval/proximity", Queens Theatre, Adelaide. Photo: Michael Klivanek / *tabletop* 2010. Installation detail. Installed, re-edited rushes from *cakewalk* 2005, a collaborative project with Kalte Weir. Photo courtesy of the artist / *powergames* 2008. Video still. Included in "Portable Worlds 2nd Edition" touring exhibition curated by Australian Network for Art & Technology (ANAT), in association with Country Arts SA, 2008-11 / Installation view of "after the goldrush" 2009, SASA Gallery, UniSA. Curator Lisa Harms with work by Lisa Harms, Joe Felber and Sasha Grbich. Photo: Joe Felber



Ray Harris

Ray Harris makes from the incalculable and fathomless spaces of the human mind. Her art toys with “normal” delusional behaviors which are plagued by white lies, self-deceptions and the continual re-visioning of desired realities. Developmentally, lying is an important stage that, to succeed requires, intelligent calculation of another’s expectations. By adulthood, the art of lying is so ingrained that as well as surviving in a layered web of cultural fibs (ie politeness or distorted histories), we are adeptly trained in lying to ourselves. While either side of accepted falsities, too honest or too fictional, becomes diagnosable territory, the subtle redecorating of one’s own mental space with untruths is rather ordinary. Yet, delving into the tangled deceptions of the mind is not so ordinary - as contemporary cultural explorers into this most bewildering territory warn - and Harris, through her practice, negotiates this disorienting terrain to bring to light the hazy visions we sophisticatedly construct, inhibit or cloak.

Harris makes the mind’s delusions sculpturally, through video, and performance. Her peep-holed boxes become spaces that are intimate escapes. While peeking in, sparkling false realities take up the entire view, the whole world, for those blissful moments. Performing in her videos *I’m gonna wash that man right outta my hair* (2010), *Slap Happy* (2009), or *If your happy and you know it* (2010), Harris pushes everyday actions into the extreme. Witnessing her escalating actions feels as if repressed emotions have been let loose, finding their way out uncontrollably and frantically. In contrast she also lies still, camouflaged green in the grass in *Land Mind* or performing her own funeral in *I wish I was dead?* Within Harris’ explorations there emerges a colourful absurdity; she slaps herself until red in the face, or laughs yellow-like into crescendos. This is life, full-colour, unmuted and strangely aware; this is a mind revealed.

Sera Waters

Ray Harris is not a middle-aged man as her name might suggest but an emerging Adelaide artist who communicates her experiences, revelations and neuroses through mixed media sculpture, video, performance and installation. The subjects of her work are largely the psychological struggles and complexities of selfhood. Fascinated by mental spaces, she explores these issues through (often) autobiographical interpretations of universal experiences and conditions.

Ray is a Masters (Research) candidate at the University of South Australia and recipient of the MF & MH Joyner Scholarship. She was awarded the Constance Gordon-Johnson Sculpture and Installation Prize 2010 (UniSA). In 2011 Ray will exhibit in the Neil Sheridan Project Space at the Australian Experimental Art Foundation and co-curate the AEA’s *Odradekaeaf*. Ray has exhibited locally at SASA Gallery; the Helpmann Academy Graduate Exhibition; *Odradekaeaf*; and had a solo show *Come sail with me down Denial* at Project Space, CACSA. She also exhibited at Next Wave Festival (Melbourne, 2010) and in ‘Fantastic Borders’ at Gil and Moti Homegallery, Rotterdam, Netherlands in 2009. Ray has been a co-director of FELTspace since 2010.





Images Ray Harris

P52 / *Starstruck* (top) and *The Climb* (bottom), from the series 'Fantastical Escapes' 2009. Mixed media diorama boxes. Dimensions variable.

P53 / *Cry me a ravine* 2010 (top); *Clittervomit* 2010 (bottom). Installation shot. Digital HD videos, glitter.

P54 / *I wish I was dead?* 2010. Performance still. Project Space, Contemporary Art Centre of South Australia, July 30th 2010.

P55 / top to bottom: Ray Harris, *Land Mind* 2010. Digital HD video still / *If your happy and you know it* 2010. Digital HD video still.

Ariel Hassan

He tells me about his work. I feel the (generative) **tension** he outlines describing the various elements of his installations; feel the opposing physical and metaphysical forces that the works evoke: forces existing between and **across dimensions**; feel the impenetrability of the smooth, **texture-less, expression-less** (meticulously worked yet **seemingly effort-less**) painted planes he presents.

He tells me of an upcoming installation in which a digitally re-worked 'painted' surface will be laid across the floor of the gallery; the viewer will walk across this work. Perception will be confounded by spatial illusion; the virtual nature of pictorial depth highlighted, exacerbated by the utter flatness of "painterly" flow re-worked and rendered as digital background then transformed into tessellated fields that—**building the appearance of solid form**—both advance toward the eye and skate across the rendered ground receding beneath, creating an **idea of space**, and a certain **vertiginous sense of the abyss**. I imagine passing the faceted sculptural figure that will be laid at ground level—the approximate size and shape of the human body, its pieces composed of forms mirroring the microscopic cellular universe of the corporeal interior. I feel the **unstable, unstoppable**—slippery—nature of the two-dimensional surfaces in combative conversation with the sharp faceted strength from the three-dimensional interlocking formal quality of the sculptural works, their more comfortable physical intrusion into the perceptual world, into lived, embodied space. There will be two wall mounted silver boxes at eye level—reminiscent of the ubiquitous bathroom cabinet. The viewer will witness a strange slow throb as a computer-generated replication of the 'painted' flow underfoot makes a rhythmic **ghostly** shadowed appearance in their silvered surface. I feel the frosted memory of my own breath on a bathroom mirror, and mirrored in the back of my mind an uncomfortable, yet intoxicatingly familiar sense of spreading natural flows witnessed second-hand, reported at a safe distance: weather patterns, the encroachment of lava across landforms, the organic growth of crystal formation.

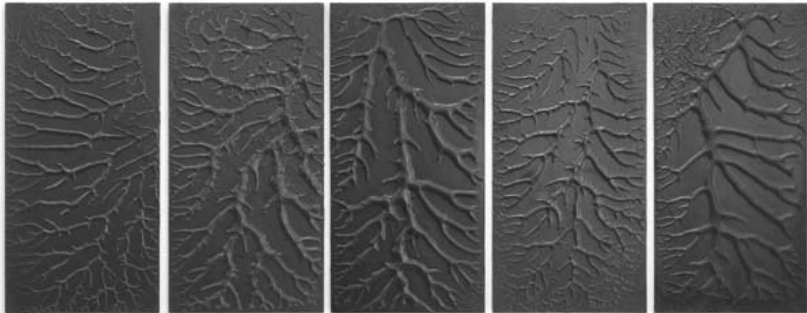
The works invoke an experience of distance inverted, scale convoluted, of time arrested; conspire to create again and again that endless extension—eye of the storm, blink of an eye—the hushed immanent **still** of implosion, explosion, the moment (**infinite, infinitesimal**) when **shattered fragments** seem to pause mid-trajectory, seem to float weightless—outside time—before impacting with their surroundings (the **amoral** space, he suggests, between risk and consequence, life and death, self and other); invite again and again the yawning slow terror (approached with intent, and a certain delight) that attends an in-rushing presentiment of mortality; a collapse of ego; **a sudden arresting awareness of the body's fragile boundary... its irrevocable, unthinkable dissolution; an opening** to the spread of geological time, to the immortal, to the infinite expanse of the cosmos.

Lisa Harms

Ariel Hassan was born in Argentina (1977) and currently lives and works in Adelaide and Berlin.

Hassan's work in painting, sculpture and installation is developed via a complex generative system which intertwines traces of philosophy, science and poetry. Informed by the dynamics of systems behaviour, each work becomes a suspended moment within a continuum, a reconstruction in a kind of Nietzschean rhetorical play which proposes that, given infinite time, every possible combination of elementary particles will occur an infinite number of times.

Hassan's solo exhibitions include *Art Stage Singapore Project Space* (Singapore, 2011); *Today All Your Plans Are Going To Be Successful!* (Adelaide, 2010); *A Few People Laughed, A Few People Cried, Most People Were Silent* (Adelaide, 2008); and *Internal Relationships* (Adelaide, 2006). Group exhibitions include *CACSA Contemporary 2010: The New New* (Adelaide); *Uneasy* Samstag Museum of Art (Adelaide, 2008); *Primavera 08* Museum of Contemporary Art (Sydney); *Scope* (Basel, 2008); and *Della Pittura Digitalis* Caprice Horn Gallery (Berlin, 2006). Ariel Hassan is represented by Greenaway Art Gallery, Adelaide and Aura Gallery, Beijing-Shanghai-Hong Kong





Images Ariel Hassan

P56 / *Waters are wiser than we* 2010. Cast resin in 5 parts. 120 x 300 x 4cm.

P57 / *Today all your plans are going to be successful!* 2010. Wire, PU foam, aluminium foil, epoxy paint, stainless steel cable. Dimensions variable.

P58 / *Today all your plans are going to be successful!* Exhibition installation view. Greenaway Art Gallery, February 2010.

P59 / *Last Love Scene* 2008. Acrylic on wood panels, fluorescent light. Dimensions variable.

All images courtesy the artist and Greenaway Art Gallery, Adelaide

Anna Horne

To say that Anna Horne makes beautiful things from ugly stuff would be to simplify matters far too much. Certainly, Horne's aesthetic is finely tuned, even when the forms it manifests in are lumpen and unwieldy, and her material vocabulary is undeniably peculiar. Indeed, a writer willing to stoop to such cheap wordplay might employ such oxymoronic phrases as "really fake" and "pretty ugly" to describe Horne's material choices. Reflecting her deep-seated interest in architecture, the uncanny and notions of the fake and the authentic, Horne's manipulations of faux wood veneers and linoleum, carpet tiles and skirting boards (to name but a few elements) breathe new life into these sad and strange bits of paraphernalia.

Horne describes herself as a process-based sculptor, extrapolating each new work from what has gone before. It should be noted however that this is not a linear and sequential case of cause-and-effect, rather an intricate process of cross-pollination and the cannibalising of past works. Rather than hybridising known objects into obvious pastiches, Horne merges forms from within her own oeuvre, resulting in new species several steps removed from anything encountered in the world of functional things.

In bringing unfamiliar systems of ordering to bear on familiar materials, Horne affects a just-so blend of innocence and sophistication. She seems to approach her materials as if she had never seen them before. Consequently unencumbered with knowledge of their function and place in the world, she proceeds to reconfigure them in ways that are always logical, yet curiously never rational, gently reminding us that we need not always follow the instructions – there is always another way of doing things.

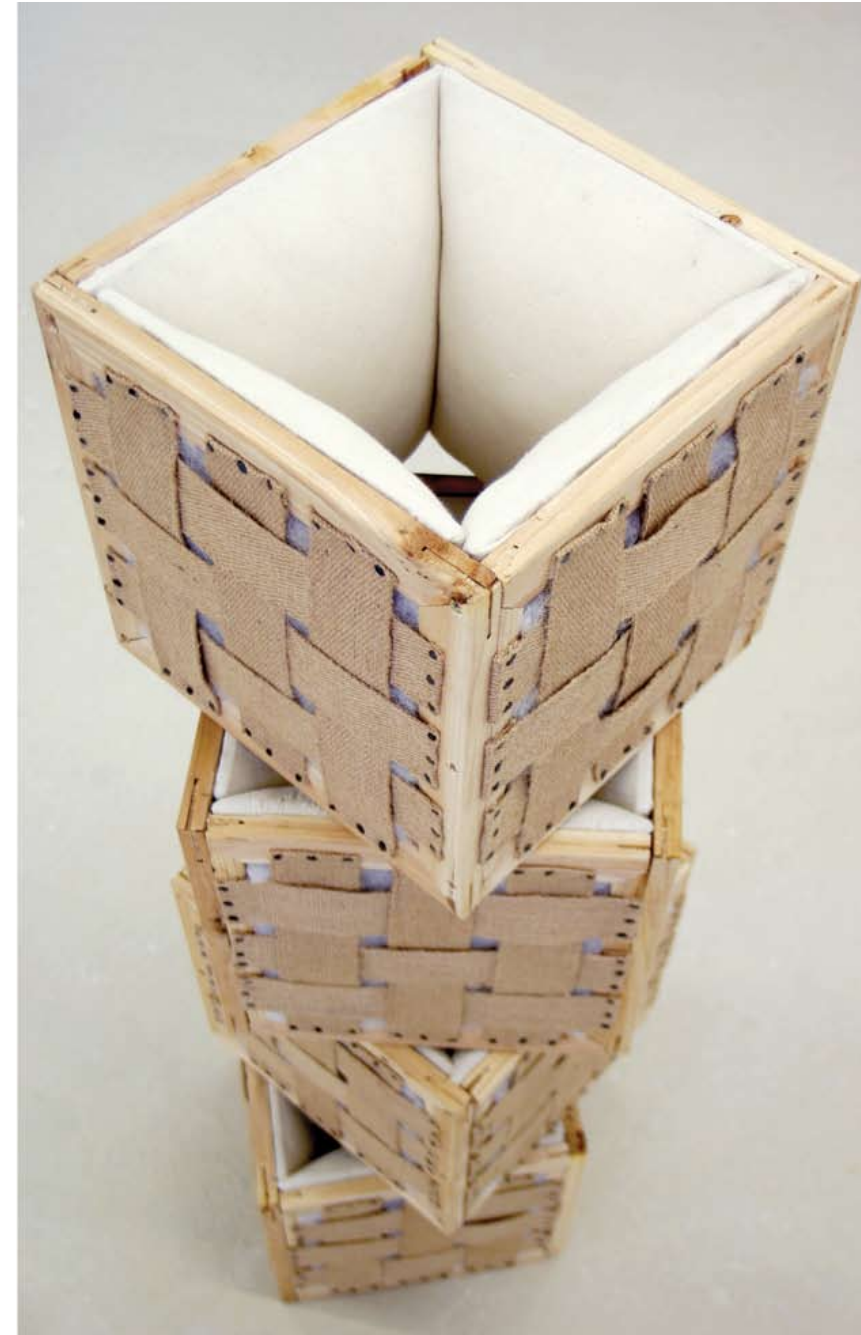
Roy Ananda

Anna Horn's built structures are determined by process, the labour of construction and personal architectural memories. The cross over between these memories and the manufactured familiarity of her objects provokes an uncanny response not unlike turning a room inside out. The strong materiality of her sculptural work reflects a concern with the choice of materials and a consideration of the fake in opposition to the authentic.

Anna completed a Bachelor of Visual Art (Honours) at Adelaide Central School of Art (2008) and exhibited at *Hatched09 National Graduate Show* (Perth Institute of Contemporary Art). Her solo shows include *Turning it inside out* (Project Space, Contemporary Art Centre of South Australia, 2010) and *That's how the Light gets in* (FELTspace, 2009). She has shown at Central Gallery (Adelaide Central School of Art) and Trigger Gallery (Adelaide Fringe); as well as receiving grants from Arts SA and the Australia Council for the Arts.



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Images Anna Horne

P60 / *Skirting* 2009. Skirting boards. Installation view, FELTspace. Photo: Paula Alexander

P61 / *Object 16* from the "OBJECT" series, 2008. Canvas frames, calico fabric, foam, canvas straps, tacks, pillow inserts. Photo: Mick Bradley

P62 / "OBJECT" series 2008. Installation view. Various materials. Photo: Mick Bradley

P63 / *Object 15* from the "OBJECT" series, 2008. Floor boards. Photo: Mick Bradley

Sam Howie

Sam Howie's early investigations into paint involved picking and pulling at the painted surface, opening it and exposing the layers beneath. 'Diving' into these sometimes still wet layers enabled the reintroduction of forgotten or unrealised layers into the pictorial field. The renowned gloss of enamel (his favoured medium) became less important than its ability to stretch and be manipulated. These material investigations have inspired an approach to painting which incorporates play, careful observation and the development of a systematic approach to the production of paintings. Somewhat disillusioned with the illusionism of painting, his fascination with the 'stuff' of paint has persuaded him to free the work from narrative and allow the paint (as object and form) to speak for itself.

Howie's work for *The Turnout* (2009) demonstrates his playful explorations of enamel's limits. It overflows with luscious, almost viscous dollops of paint which drool and run into one another. The pallet is broad and democratic but it is his concern with the materiality of paint which stands out. Gravity, that great leveller, plays a pivotal role: supports butt up against or lean on one another and stringy globs of paint stretch to connect them. Clichéd phrases like 'opposites attract', 'the glue that binds', 'birds of a feather', and 'lean on me' spring to mind but the work isn't making didactic statements. The focus here is on paint and its ability to make manifest the laws of cause and effect which ultimately guide us all.

In works like *Disillusion* (2010), these playful experiments have developed into a more systematic approach. Howie's deepening understanding of the inherent qualities of enamel (and its idiosyncratic reactions to physical manipulation) has been applied to developing a formulaic system of production. Method and process are given primacy over gesture. Howie's formula creates an overall regularity but the enamel's response to this is always unpredictable and just beyond the complete control of the artist. Surface, object and process combine to form a complex interplay of optical and tactile qualities that seduce the viewer into their dark and sticky midst.

Matt Huppertz

Sam Howie is an emerging Adelaide-based visual artist who works primarily with paint. He holds a Bachelor of Visual Arts (Honours) from the University of South Australia (2010) and a Bachelor of Visual Arts and Applied Design from VizArts, TAFESA (2008). His work was selected for inclusion in the *Hatched 09 National Graduate Exhibition* at the Perth Institute of Contemporary Art. Sam's solo exhibitions include *The Turnout* (Project Space, Contemporary Art Centre of South Australia, 2009) and *Decomposition* (Format, Adelaide, 2011). Group shows include *Painting (as one)* (Australian Experimental Art Foundation, 2010), *Helpmann Academy Graduate Exhibition* (Adelaide), and *Substance* (FELTspace, 2010). Sam has been a co-director of FELTspace since 2010.

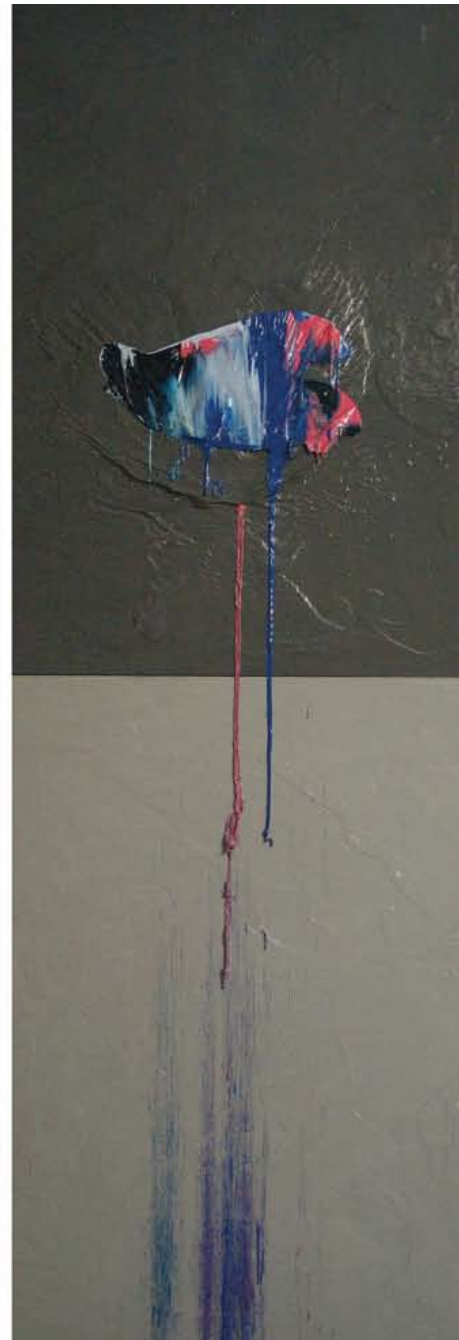


Images Sam Howie

P65 / *The Turnout* 2009. Installation detail. Project Space, Contemporary Art Centre of South Australia / Detail.

P66 / *Disillusion* 2010. Enamel on plywood boards. Ten panels each 120cm x 60cm

P67 / *Emotional Gravity 2* 2008 Detail. Enamel on steel. 240 x 120cm



Matt Huppatz

there is a **light**

it appears again and again across the body of work: in photographs, documented performances, and literally, emitted from and across elements of sculptural installations...

an intense suspended glow

soft warm (held aloft: strung, knotted) a gift
a **lightness**

may glint, distract, enliven an empty room, a place between places, within/between the interiors of domestic spaces: the shed, the home, and is transferred to the confines of the gallery—up—ended under table un-decided (words illuminate, address potential relations from the underside of) furniture forms (there are trajectories plotted) lively sprung lines drawn, clipped statements noted—expletives (un)ambiguously emblazoned—architectural punctuations duly, periodically placed, there are reflections caught, seductions enacted in the peripheral depth of mirrored surfaces, there are solid forms collapsing spent there is the—felt— experience of an inclement motion, a movement a **passage** a pregnant package delivered deliberated a segue sentient sentiment sent—neither here nor there from one to an (**other**) there are small cries (**help** found/formed) **spelt in stone** articulated in laser-cut edges sharp, shining softly and small in un-seen corners, spewing forth in gold, silver, pink, red, green, turquoise, lilac, sun flower blue, violet, violent in globules of multi-colour—threads—actual, artificial, anyhow, pools and extrusions there are cut limbs (also held a-loft) balanced precarious and mercurial: elbows, knees, a shoulder, a hip, the spread and approach of a curving smooth muscle there are objects accumulated, acculturated, en-calculated, re-accredited, assembled and re-assembled, there is an incendiary spirit leveled: humors held in exquisite invulnerable separation (earth way below, sky far above and shiny silver sea spreading endless, endlessly a void avoid there is of course the black black night there are) facets catching rays, sending shafts here, there, bouncing delirious off round silver surfaces there are globes... hanging ominous, attractive, there are forces kept still (un-spent) held in measured sequence—heightened—one solid mass rests heavy waits weight s, taut against its neighbor there is a quiet (**a sometimes voluptuous**) abeyance.

(apparently)

there are inventions
inversions light and delicious, shifting the weight of the wor(l)d, setting words, worlds spinning in motion around the axis of possible meaning(s), certainty sloughed off (shed): notes **catching tiny pieces of sun** drift away.

Lisa Harms

Matt Huppatz is an Adelaide-based artist working primarily in sculpture, installation and photo media. He is currently a PhD candidate at UniSA researching queer passages in contemporary and 20th century sculptural practice. His interests include masculinity, assemblage as a disruptive language and the magico-ritual aspects of contemporary art practice. Matt has exhibited in group and solo shows in Adelaide and nationally including *Vague Possibilities* (SASA Gallery, UniSA, 2011); *SOFT CORN* (FELTspace, 2010); *Heartlines* (SASA Gallery, 2010); *Shed Light Works* (Project Space, Contemporary Art Centre of South Australia, 2009); *FELT UP* (Seventh Gallery, Melbourne, 2009); and *Hatched 09 National Graduate Show* (Perth Institute of Contemporary Art). In 2010, Matt undertook a two month internship at Studio-ORTA, Paris and, along with other FELTspace members, participated in *Structural Integrity*, the keynote project of Next Wave Festival 2010. In 2011, he will co-curate *Odradek* at the Australian Experimental Art Foundation. Matt has been a co-director of FELTspace since 2009.

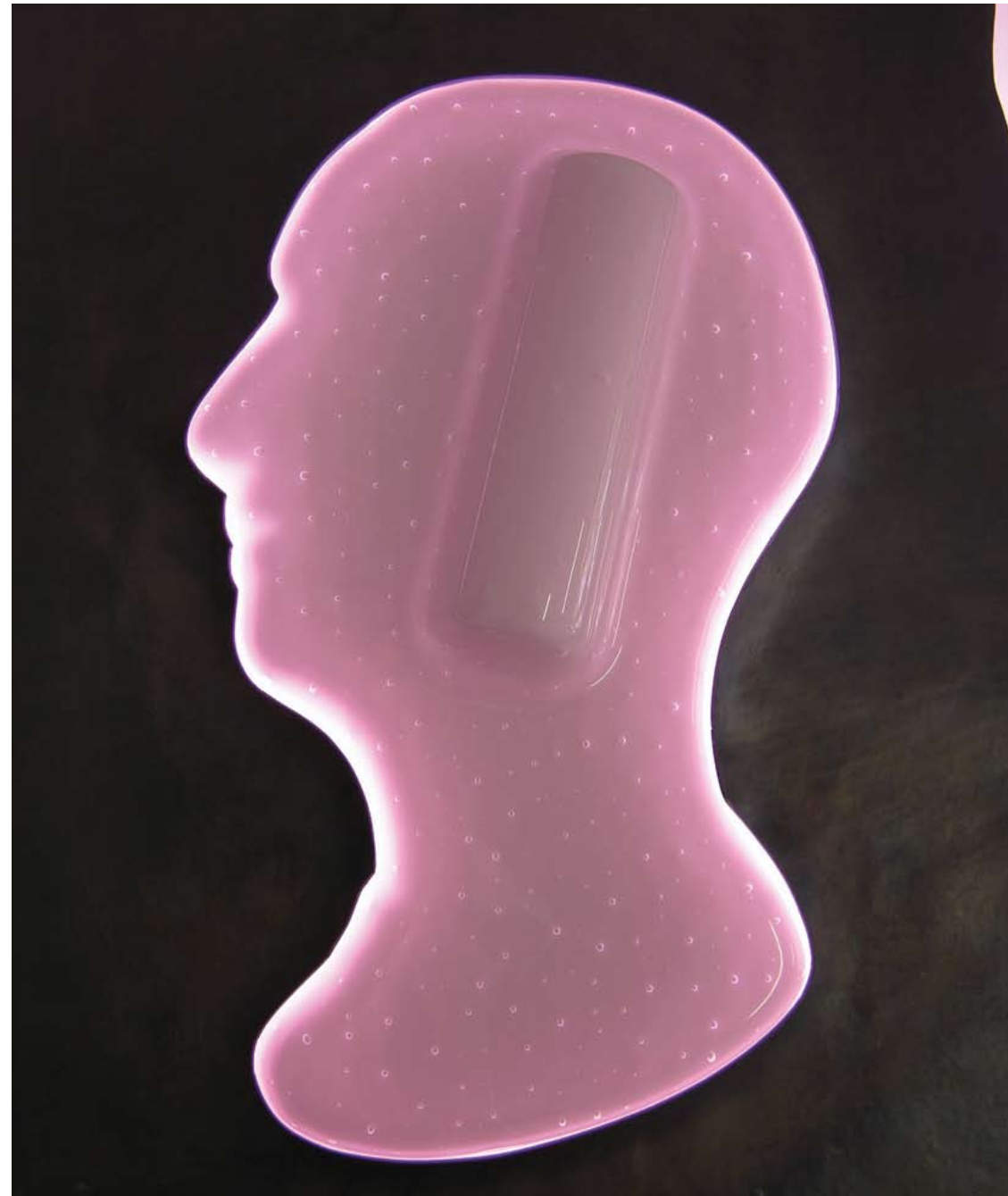
Images Matt Huppatz

P2 / *Nothing I Say (Is Written in Stone)* 2010. Pink Angaston Marble. 30 x 45 x 6cm approx.

P69 / *Pipe Dreams* 2010. Detail.

P70 / *Narcissus and Other Myths* 2009. Found mattress, stool, stainless steel pipe, mirror, acrylic yarn, inkjet print, enamel paint, masking tape. Dimensions variable.

P71 / clockwise from top: *Five Artist Statements* 2010. Pen on Post-it note pads. Dimensions variable / *Toc-Tic* 2009. Found clock and mirror. Dimensions variable / *Pipe Dreams* 2010. Kiln formed glass, hand cut lead sheet, lead pipe, felt underlay, timber and light. 60 x 110 x 70cm.





Heidi Kenyon

Like a Mintie wrapper painstakingly torn into the longest possible unbroken length, the work of Heidi Kenyon obsessively interrogates the physical properties of her chosen objects. Although materially eclectic, a consistently used strategy of 'unravelling' (in both a literal and metaphorical sense) seems to underpin the artist's work. Her material interventions might be so subtle as to demand a double take or they might manifest with the sledgehammer wrongness of a piano embedded in a wall. Driven by a desire to see how else everyday objects might exist in the world, occupy space or bear traces of human idiosyncrasy, Kenyon picks at the fabric of things, undoing both their physical form and their attendant meanings.

Dwelling on the notion of unravelling as related to Kenyon's work led me to think about its less commonly used counterpart, 'ravelling'. In the same way that 'inflammable' means 'flammable', 'ravel' can be used interchangeably with 'unravel', and this equivalency of meaning struck me as significant. Much like Kenyon's recurrent use of the Tom Waits-derived title *Everything you can think of is true*, this peculiar linguistic quirk evokes a heady sense of freedom and infinite possibility.

In the taking-apart and putting-back-together of known quantities – be they vinyl records, pianos or plant life – Kenyon conjures up a milieu in which any use one can find for an object is valid and everything we think we know about that object is up for grabs. In this alternative realm of the fantastic, arboreal insects artfully munch motifs into foliage, giant spiders spin webs of cassette tape and garments unravel themselves to tell the stories of their wearers.

Roy Ananda

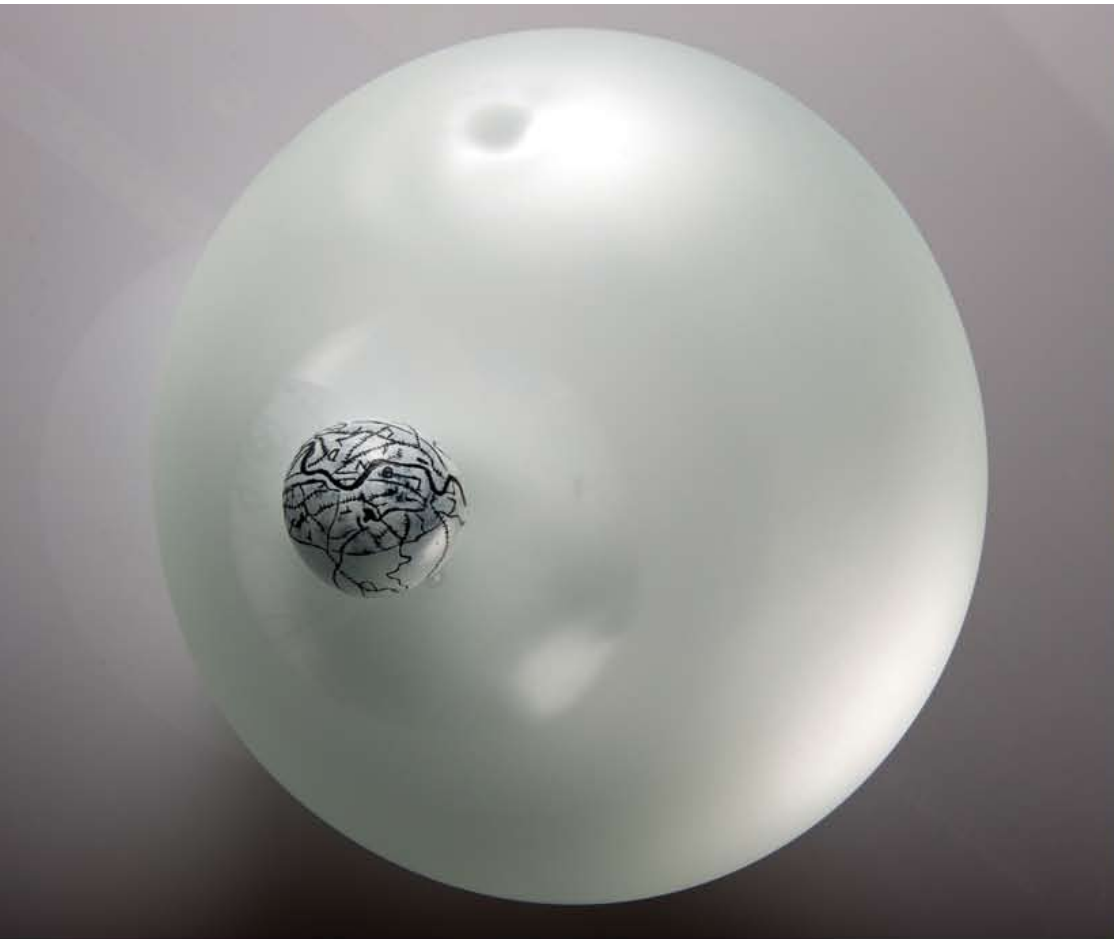
Heidi Kenyon is motivated by the complexity of common materials and found objects, both natural and human-made. By exploring nuances in ordinary things, her work seeks to encourage viewers to find meaning in the everyday objects and rituals of their lives. Site specific installations are central to Heidi's practice and the embodied themes of memory, place, and the shadow 'self' have been significant to her work for several years. More recently, she has developed a cross-disciplinary approach to her process of 'making' and material investigation. Locally, she has produced collaborative works with glass artist Kristel Britcher. Internationally, she participated in a collaborative residency project at Supernormal Festival 2010 (UK) investigating the power of arts practice to reshape and reinvigorate the public sphere through collective action.

Heidi has held solo exhibitions at Project Space, Contemporary Art Centre of South Australia; FELTspace; and Seedling Art Space (Adelaide). Heidi has also shown in group exhibitions at SASA Gallery (UniSA); *Hatched 08 National Graduate Exhibition*, Perth Institute of Contemporary Art; and Shift Gallery (London). Heidi completed a Bachelor of Visual Arts (Honours 1) at the University of South Australia (2007) and was awarded the Constance Gordon-Johnson Sculpture and Installation Prize.



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Images Heidi Kenyon

P72 / *Untitled* 2007. Hand cut avocado leaf. Photo: Michael Kluvanek

P73 / *The air finds it hard to breathe* 2009. Installation, FELTspace. Piano, paint and mixed media. Dimensions variable. Photo: Adrian Kenyon

P74 / top to bottom: Heidi Kenyon in collaboration with Kristel Britcher, *There's a time and a place* 2010. Blown and engraved glass, sandblasted and hand finished. Photograph: Steve Wilson / Group action (silently filling a hole en masse) - inspired by the idea of operating as a collective, after the artist Francis Alys: "Sometimes doing something leads to nothing." Video still

P75 / *Of Things Past* 2010. Installation, Seedling Art Space. Camera obscura: 19th century telescope lens, fabric, projection. Dimensions variable. Photo: Adrian Kenyon

Brad Lay

gentle subversion (submersion)

sublime: "from the Latin sublimis (elevated; lofty; sublime) derived from the preposition sub, here meaning 'up to'..."¹

(at home in the abyss he makes a black hole: a deceit constructed with ingenuity and two, two way mirrors; echoes a longing, leaves it out of the way, lurking in the bathroom waiting for word of mouth) a clear day, pale sky mirrors a flat expanse, figures just appear buoyant, float on a line of graphite

(small, and serene, barely there in light pencil sketch)

lost in the wide white wall wind swept (once) now gone.

Sometimes I just can't live with anyone at all?

waves will lap and sweep, sleeping out to sea
will mark an animated register
will bury carved, burnt
blank
forms
will shadow

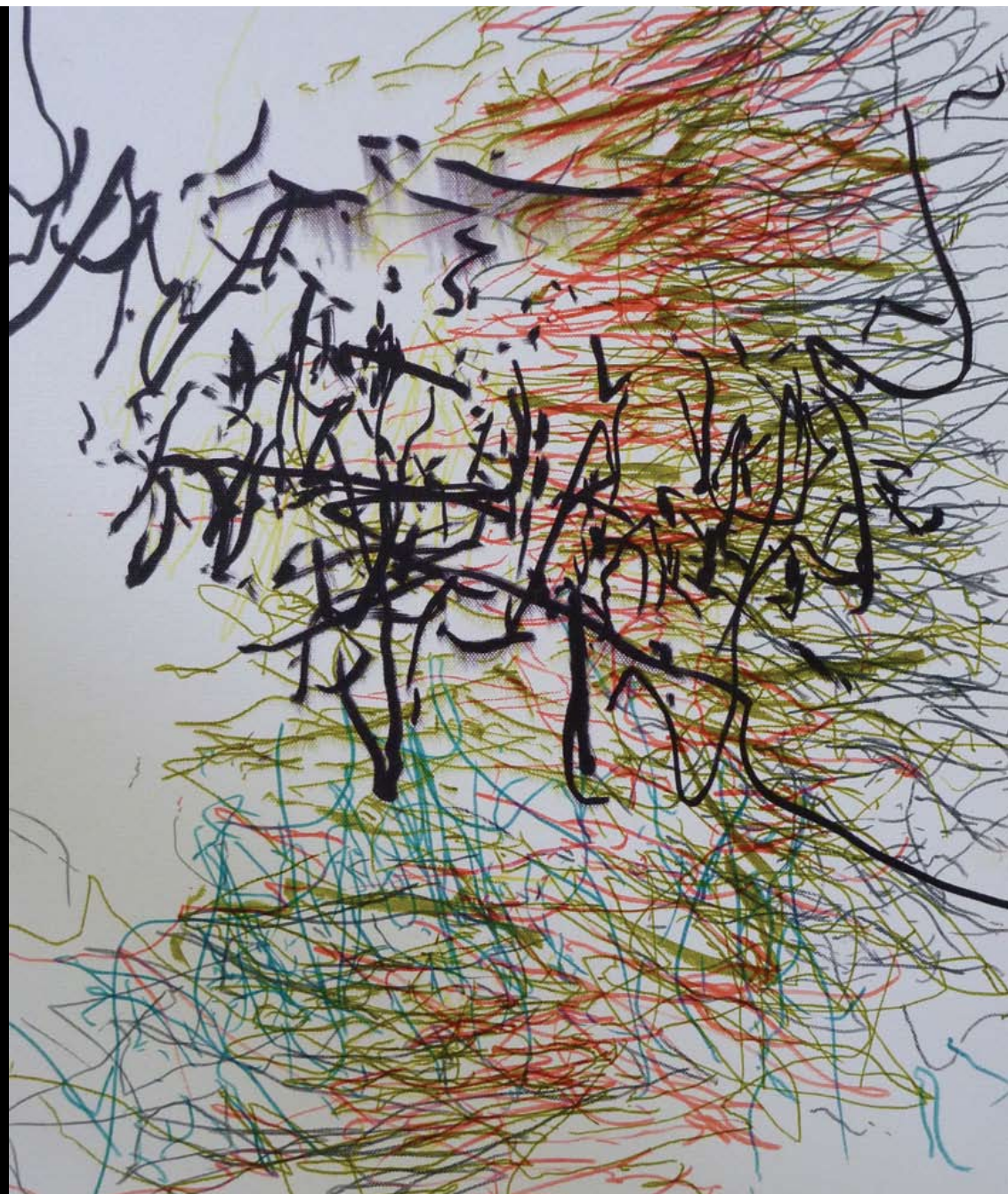
surge and frill at the edges,
pulse, froth, gather momentum
and drop
drag
dump
will pull follow
loose
lose
a heart will
beat and
skip, blood
rush
flush
run and
furore.

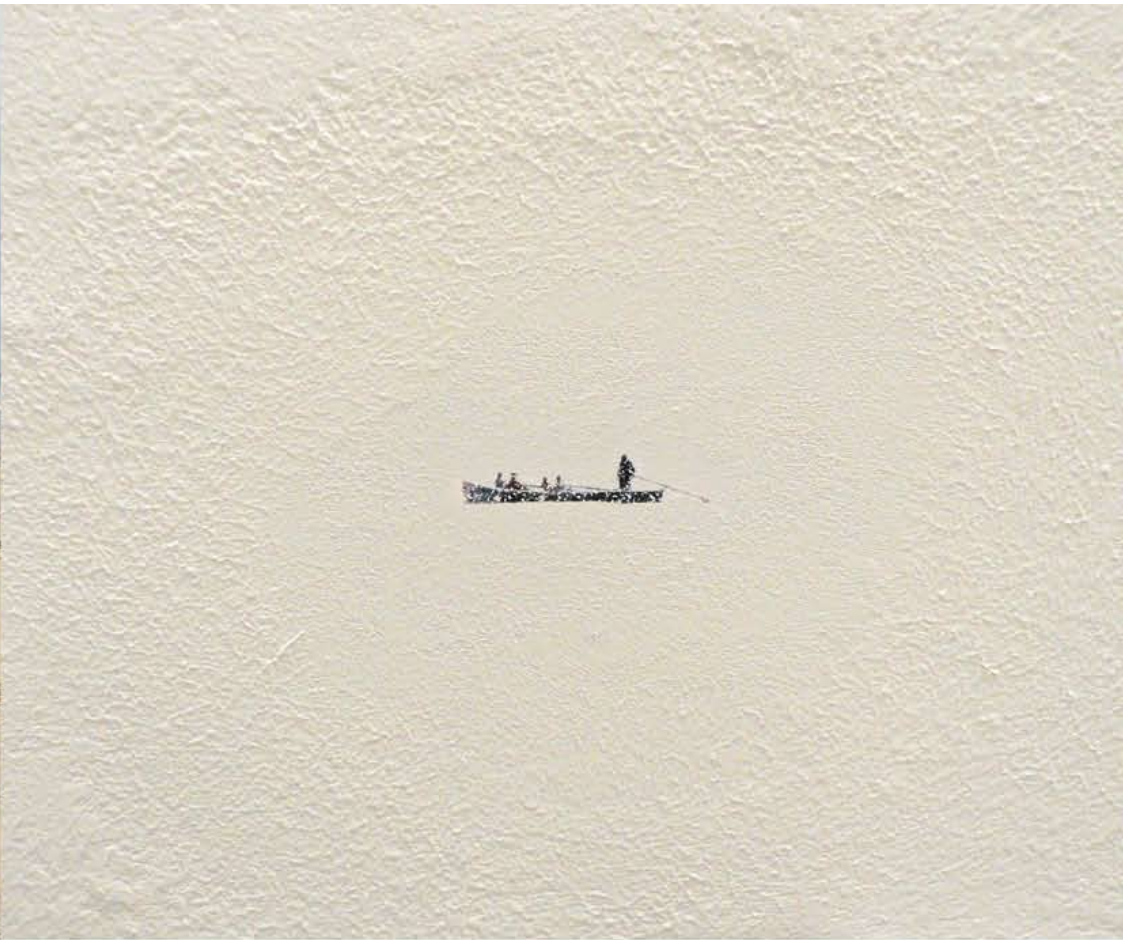
Lisa Harms

Brad Lay's practice spans sculpture, installation, video, drawing and sound. His work is driven by an ongoing interest in the symbiotic relationship between culture and nature: nature as a cultural construct and culture as shaped by nature. The ocean figures prominently in his work as a mythological site, a metaphor for existence and emotion, a conduit for cultural exchange, a life support system and a final resting place.

Brad is a graduate of the University of South Australia with a Bachelor of Visual Arts (Honours 1). In 2010, he exhibited *Wave Data* (Odradek/aeaf, Australian Experimental Art Foundation) and *I'm Gonna Kill You!* (Project Space, Contemporary Art Centre of South Australia). He has also shown in group shows at SASA Gallery (UniSA); Downtown Art Space; and in *New Talent* (Northern Gallery for Contemporary Art) and *Understars* (Shaun Project Space) in Sunderland, UK. Brad exhibits with and is a member of 2% Art Collective, an ARI committed to creating opportunities for young artists in Adelaide.

1. Simon Morely 2010 'Introduction' *The Contemporary Sublime* Cambridge, Massachusetts: Whitechapel Gallery and the MIT Press, p14
2. Brad Lay, *Sometimes I Just Can't Live with Anyone at All* 2010. Digital Print





Images Brad Lay

P77 / *Wave Data 2* 2010. Permanent marker on canvas

P78 / clockwise from top: *The Mahogany Wreck* 2009. Digital Print / *Sometimes I Just Can't Live with Anyone at All* 2010. Digital print / *The Abyss and Other Reasons to be Cheerful* 2009. Installation. Mixed media. 150x90x15cm

P79 / *The Sea, The Sweep, The Sky* 2009. Digital print embedded in wall with putty and paint

Jessie Lumb

she questions (provokes a questioning of) what constitutes success

there is both modesty and confidence in the unobtrusive, un-intrusive manner in which she pays attention to the “over looked... the un-important”; her focus on the random tiny scars created daily as by-product of used space: nail holes, drill marks, small potholes

she constitutes her art as a kind of daily work: the work of paying attention and of drawing attention; her art-work draws attention to the small, the “wondrous” and equally to the small wonder of its own construction; sometimes made in the instant of a cast beam, sometimes involving lengthy periods of time, of time-consuming repetitive labor

there is modesty and confidence in the way she incorporates her work into the fabric of the everyday; fabricates it from the most ordinary, the most readily available, the most banal of materials: glitter, coloured stickers, thumbtacks, plasticine, commercial decals... then leaves it behind, leaves it to the vagaries of weather, time; for the delight and/or disregard of others; leaves it to find its own obliteration

offers it

remainder of time spent; of attention closely paid to the accidental, incidental; to the incremental, indescribable beauty of the inhabited natural world

her work/s seek out and exaggerate traces of wear and tear, evidence of life: cracks, shadows, flakes, shafts of light...

offers itself as residue, as **reminder**—mortal, ephemeral, indexical—of the joy (bittersweet and lovely) that may be quietly engendered by such immersed engagement—even if only in passing, for a fleeting moment—in everything that surrounds, everything that passes... in passing offers itself (wonder-fully)

as subtle **reminder**

marker, sign...

makes moments into monuments.

Lisa Harms

Jessie Lumb is a South Australian artist working in the field of sculpture and installation. An obsessive observer of the little details encountered in our everyday lives, her practice highlights the often unnoticed details which make up our world. Her small scale site interventions attempt to provoke in the viewer a greater understanding and experience of ‘where we are’. The mundane is transformed into something wondrous and beautiful.

A first class Honours graduate of the School of Art, Architecture and Design (UniSA), Jessie was selected for inclusion in *Hatched 2010 National Graduate Exhibition* at Perth Institute of Contemporary Art. She has exhibited in many of Adelaide’s artist run spaces; at San Diego State University where she undertook a study exchange; at SASA Gallery (UniSA); and in a solo show *Transitory Phenomenon in an Obscure Corner* (2010) at FELTspace. In 2010, she participated in a six week residency at The Pottery Workshop, Jingdezhen, China, resulting in the creation of temporary public artworks. Jessie has been a co-director of FELTspace since 2010.

Images Jessie Lumb

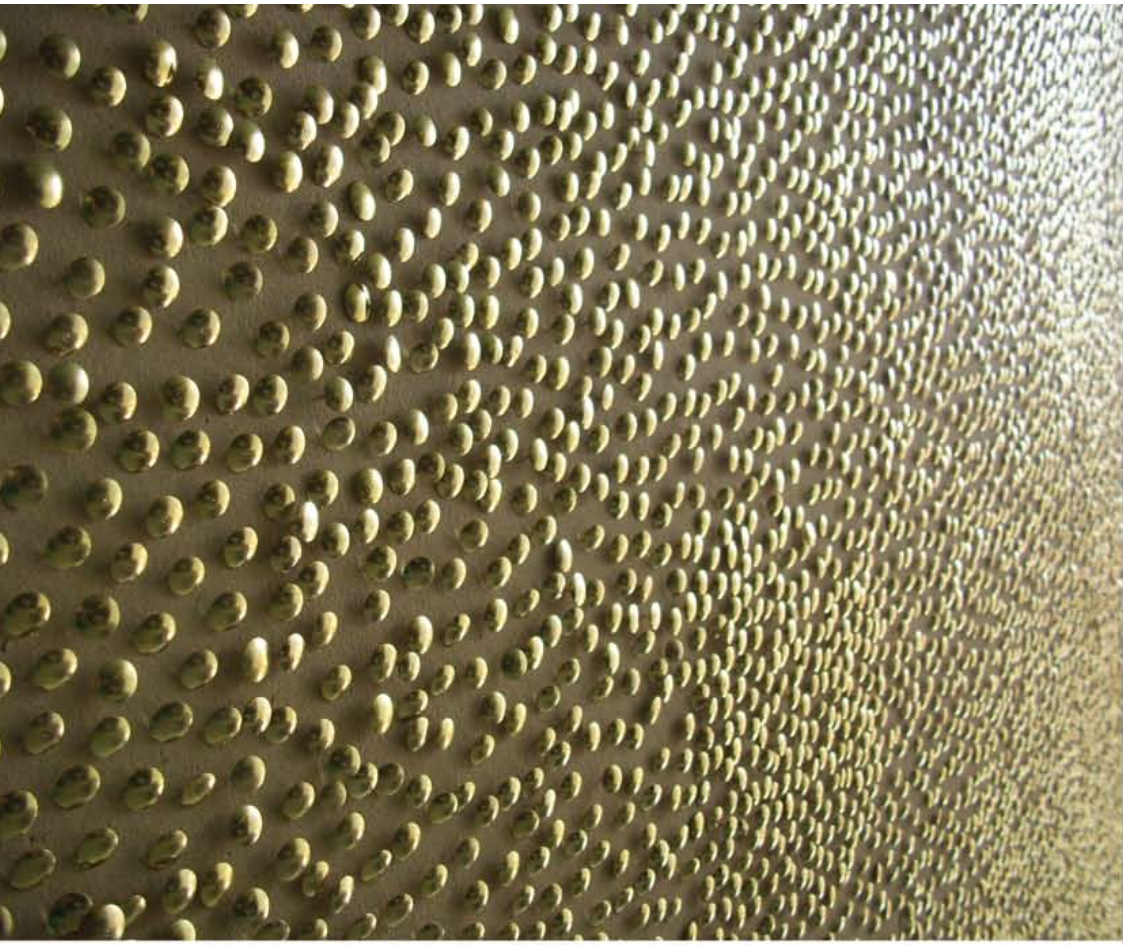
PB1 / *A light heart lives long (love from a fan lasts forever)* 2010. Installation, FELTspace. Torch light on wall. Dimensions variable

PB2 / top to bottom: *An immeasurable field of nameless stars* 2009. Site specific installation, University of South Australia. Thumbtacks, light / *Portion of a rainbow I have clutched* 2010. Installation, FELTspace. Torch, Textas, stone, shelf. Dimensions variable

PB3 / *My heart lifts up when I behold* 2009. Site specific installation, University of South Australia. Plasticine

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Logan Macdonald

The work of Logan Macdonald draws together common threads from a number of different but interconnected subcultures, including skateboarding, graffiti, punk and hip hop. Macdonald is deeply interested in the genesis and evolution of these subcultures, in particular the point at which they fracture and subdivide. His fascination with breakaway cultures is reflected in a fragmentary and make-do approach to art-making.

The shared characteristics of the subcultures that feed Macdonald's practice might be identified as follows - immediacy, accessibility, a staunch do-it-yourself ethos and an ability to do a lot with a little – and all of these traits are palpably present in the artist's work. *Straight From the Horse's Mouth* (2007-2008) is as fast and dense as any Black Flag number, with its meta-scrrawl of imagery jostling for space and skateboard ramps butted up against the painting surface, suggesting an imminent moment of brutal slapstick.

Another notable commonality shared by Macdonald's areas of interest is the fact that each of these domains is, in its own way, obsessed with authenticity. Each of these subcultures is subject to complex and conflicting codes governing what's genuine and what's not. As both a participant and observer in these goings-on, Macdonald is well aware that keeping it real is exhausting work and opts for boyish enthusiasm instead. Indeed, the position taken by the artist in relation to these cliques and clans is an interesting one. While some works suggest an earnest exponent of these various subcultures, others paint a picture of a self-deprecating wannabe; consider, for instance, the lashings of irony atop *I know the hood like the back of my hand, I've played Grand Theft Auto a million times* (correct title?) (2008). Ultimately, it is Macdonald's fraught, complex and deeply personal relationship with his sources that lends his work its celebratory power.

Roy Ananda

Logan Macdonald is an emerging artist from Adelaide; he completed a Bachelor of Visual Arts (Honours) in 2007 at the South Australian School of Art, UniSA. He is currently a co-director and founding member of FELTspace. Logan has exhibited at the Australian Experimental Art Foundation's *Odradek*, Carclew Youth Arts, Gallery 139, Fleurieu Biennial, the Helpmann Academy Graduate Exhibition and FELTspace in Adelaide; as well as Seventh Gallery and Next Wave Festival in Melbourne. He was also the curator of Carclew Youth Arts Exhibition Space in 2010 and has curated other projects include EPIC FAIL (FELTspace, 2010) and *Neo_Life* (Format Festival, Adelaide). Logan has taught 'Art in Public' at the University of South Australia and was selected to participate in the Australia Council for the Arts' *Geek in Residence* pilot program (2010). He is currently employed at the Contemporary Art Centre of SA as Weekend Gallery Manager and Web Developer.



**HOWLING WOLF.
WOLF AND CUB.
BLACK DOG.
I WANNNA BE
YOUR DOG.
DOG-THE
BOUNTY HUNTER.
DIAMOND DOGS.
STEPPENWOLF.
SNOOP DOGG.
WOLFMOTHER.
PEANUT BUTTER-
WOLF.**



Images Logan Macdonald

P84 / *Straight from the horse's mouth* 2008. Mixed media installation. Dimensions variable.

P85 / *TextPlay (Sub-cultural reference associations)* 2010. Inkjet Print. 50 x 75 cm

P86 / *Skulls are always cool to do (Ode to Hirst)* 2010. Inkjet Print. 50 x 75 cm

P87 / *Moment: Passed out at Henley Beach Skate Park* 2009. Mixed media installation. Dimensions variable.



James Marshall

Gaps and fissures. Seeping light. Mysterious mists. The ocular language of cinematic horror runs through James Marshall's practice like a bloody trail. His objects, installations and collaged works borrow from the visual history of the genre and rework its themes within the context of contemporary art.

Originally trained as a painter, Marshall became fascinated by the correspondences between the fluid materiality of paint and the oozing, hyper-coloured fluids of the horror film. In horror, the body is manipulated, pushed to its limits and beyond. At the boundaries of the body's physical ability to tolerate manipulation, a descriptive language emerges which could just as easily be found within the discourse of contemporary painting: fluids seep, flow and pool; skins distort, form or shed; engorged surfaces split and splatter... While early works included both the body (literally in the form of paid performers) and paint (inscribing occult symbols or spilled and smeared in the manner of escaped bodily fluids), in recent years Marshall's work has developed a more suggestive and psychological edge. Paint has been replaced more often with the bright iridescence of fluorescent light (*Monument 4* 2011), the corpse removed and instead suggested by bodily dimensioned space (*Untitled Soil Column* 2010). Shock and disgust are absent. Works sit quietly, in contrast to the deafening noise and high-speed editing of the horror film. Instead, the work invokes theatrical sets or sites of ritual practice. Viewers are encouraged to insert themselves into the bodily spaces left vacant and face their own ephemeral materiality.

Within horror, geographical and architectural settings play a key role in establishing mood. Interestingly, under Marshall's direction, it is the gallery that houses the mise-en-scène including the viewer as potential actor. Architectural interventions such as *The Black Cat* 2009 expose and open hidden spaces within the pristine walls of the white cube. The already strange place of the gallery, a world within a world, is made stranger to the inquisitive viewer/intruder. Horror cinema acts to externalise and project our inner demons and their horrific potential. In Marshall's practice this has receded into the background. Everyday horror, the reality of life and death, is only a whisker away.

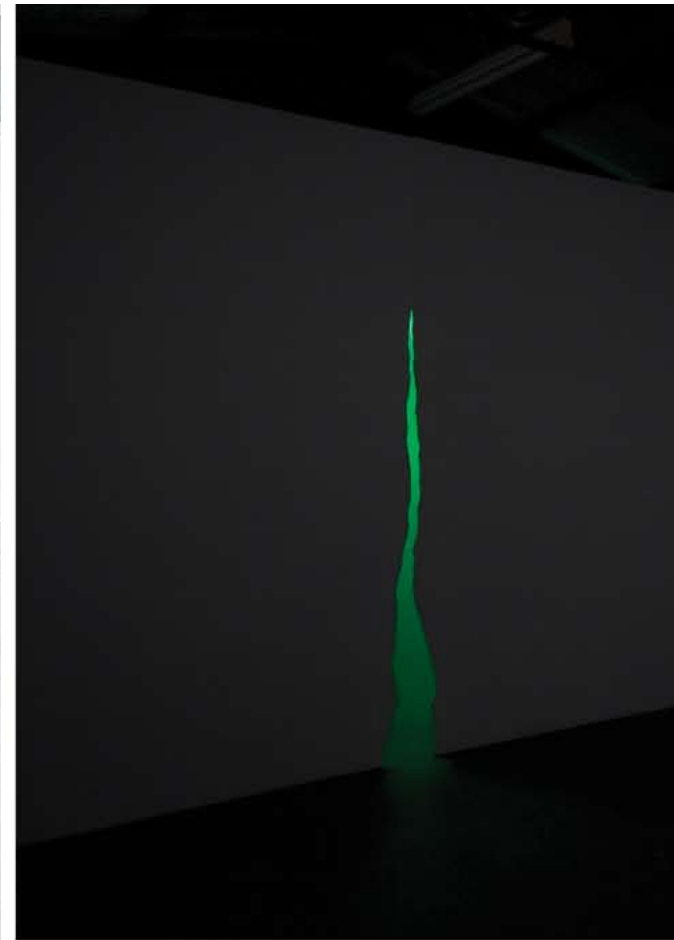
Matt Huppertz

James Marshall is a multi-disciplinary artist whose current work offers insight into the cross-media nature of cinematic horror and its importance within visual culture, specifically the visual arts. Paring back the genre's vernacular, James carefully abstracts visual codes to explore different readings and 'real-life' connections with the fantasy of cinema. James is currently undertaking Masters by research at the School of Art, Architecture and Design, UniSA and is a co-director of FELTspace. He has exhibited at SASA Gallery (UniSA); *Odradek* (Australian Experimental Art Foundation); and Downtown Art Space (Adelaide); as well as at Next Wave Festival 2010; Seventh Gallery (Melbourne) and San Diego State University, California. He recently presented his research at the Fourth International Conference of Fear, Horror and Terror in Oxford, England. In 2011, James' research will be published through Inter-Disciplinary Press and he will undertake a three-month residency at Raid Projects, Los Angeles.



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Images James Marshall

P88 / *Mater Suspirorum* 2009. Giclée print with high-gloss varnish. 60 x 60cm

P89 / *Monument 4* 2011. Fluorescent lights, powder coated aluminium, flag. Dimensions variable.

P90 / top to bottom: *Untitled Soil Column* 2010. Black box with dimensions of a dug grave, filled with soil. 400 x 200 x 400cm / *Hell Bound Heart* 2008. Paint, performance. Dimensions variable.

P91 / *The Black Cat* 2009. False wall and fluorescent light. Site specific installation. Project Space, CACSA

Monte Masi

The figure of the trickster in myth and folklore is often that of an ambiguous character with the power to bend established rules, highlight cultural inconsistencies and open up new possibilities. Anyone who has seen the video and performance work of Monte Masi will be familiar with the serious/comical roles that he assumes, and the interesting way these discrepancies shape the reading of his work. Along with humour, Masi strategically employs self-parody and role-play to loosen preconceptions and point towards issues in the production, dissemination and perception of contemporary art.

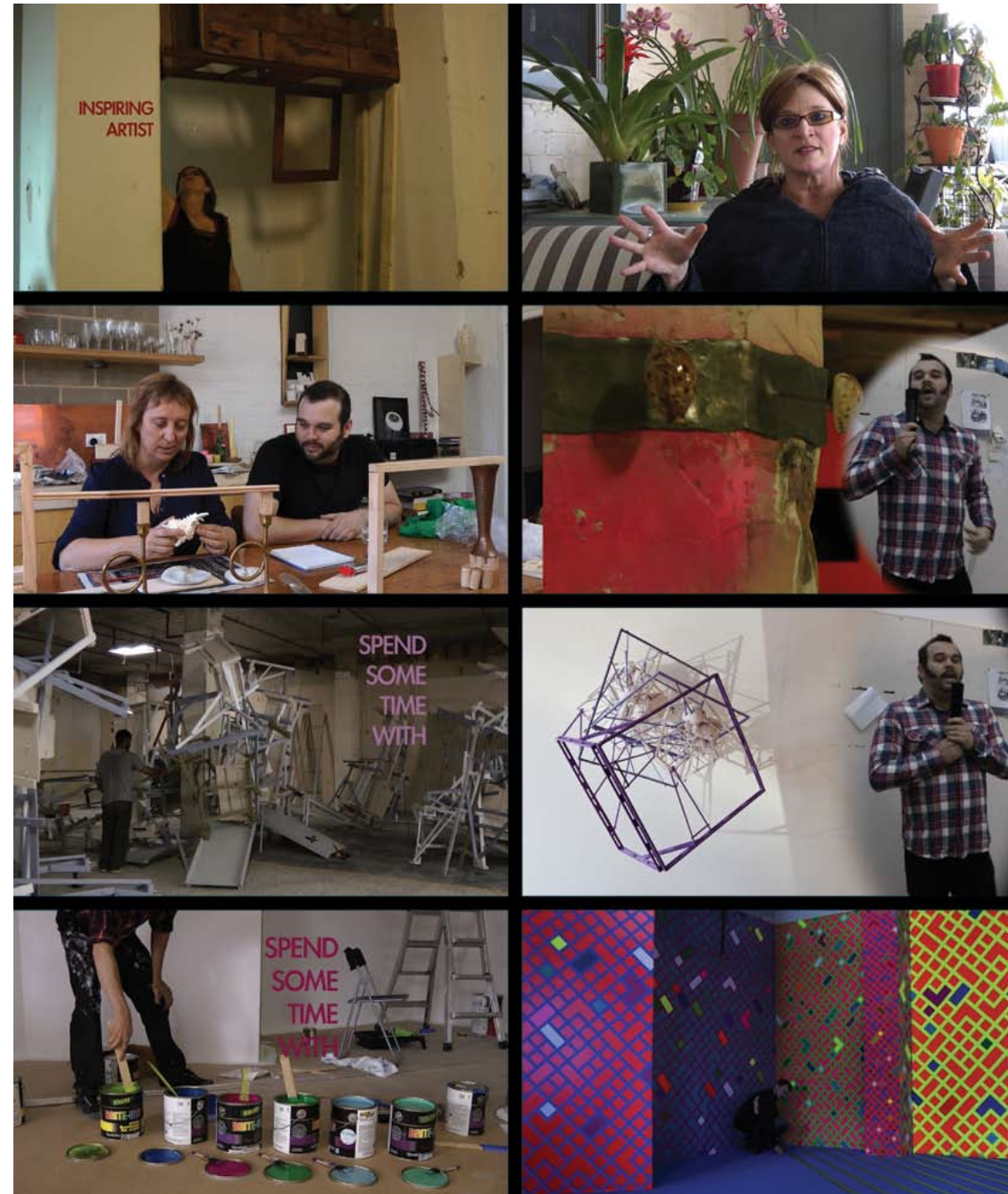
Masi's most recent work has focused on 'what artists do' and includes contemplation of his own studio processes and exposés of others' practice. This work builds on the performance and early video work of the 1960s and 70s, and echoes their interest in the evolving nature of art and the role of the artist in society. Significantly, Masi operates within a vastly different visual culture which has been transformed by developments in personal visual technologies and online dissemination. He draws upon a range of visual influences including amateur online video, art history and mainstream cultural media, to reflect upon this radical transformation and its implications for institutionalised visual arts practice.

In the series titled *Spend some time with...*, Masi presents promo-style documentary videos of Adelaide-based contemporary artists in a pastiche of art documentary, budget advertising, community TV and YouTube styles. These works bring into sharp focus the tension between parody and authenticity which runs through much of Masi's work. The palpable admiration of the artist (Masi) for the artist (subject) undermines the tomfoolery of his accompanying jingle-esque tributes. Masi points towards the machinations of the art world and its connections with the larger consumer culture. He assumes the roles of critic, curator, fan and artist simultaneously, questioning how these operate within contemporary art and the complementary and problematic aspects of each.

Monte Masi's practice consistently challenges the viewer to question the intent of the artist, and in so doing, the place of his work in a culture inundated with image production. By upsetting expectations, Masi insists that the viewer position her/himself but always leaves space for them to 'plug into' the production of meaning.

Matt Huppertz

Monte Masi is an Adelaide-based artist and writer hailing from Glenelg (seafront) and now based in Mile End (inner-city Westside). He works predominately in video and performance. In recent years Monte has exhibited in a variety of gallery and artist-run spaces, including *Road Movies* and *Building a Disaster* at the Contemporary Art Centre of South Australia, *Ritual/Ruse* at Downtown Art Space (SA), *Hatched 08* at the Perth Institute of Contemporary Art (WA) and *I Might be Wrong* (curated by Danny Lacy) at Seventh Gallery (VIC). In 2010, Monte curated a series of window box exhibitions at the Australian Experimental Art Foundation (odradekaeaf: season 1) and participated in *Structural Integrity*, a keynote project of Melbourne's Next Wave Festival. Masi is a current Master of Visual Arts (Research) candidate at the University of South Australia investigating online 'vernacular' video and its relationship to contemporary art practice. Additionally, Monte was a founding director of FELTspace.





Images Monte Nasi

P92 / *Songs for Artwork (Mary-Jean Richardson)* 2010. Documentary photograph of performance. 'Heartlines', University of South Australia

P93 / video stills from the "Spend some time with..." series 2010.

P94 / top to bottom: *Songs for Artwork (James Marshall)* 2010. Documentary photograph of performance. 'Heartlines', University of South Australia / *MO(n)te)MA(s)i* 2010. Video still. Single channel video loop

P95 / *Susstudio Tour* 2010. Video still. Single channel video, 8 mins 34 secs duration

Brigid Noone

Inclusivity and generosity guide Brigid Noone's practice, exuding from her paintings, installations and curatorial projects. Her approach to giving is one of open criticality and candour; by being honest, vulnerable, and present, Noone gives exchanges space to grow, widen, and gain complexity. With this approach Noone has been an instrumental instigator of conversations and opportunities that have enriched contemporary art in Adelaide and beyond, as well as within her own work. *Intimate Portraits* for example, is a series of paintings of Noone's closest friends and family, painted in a style of immediacy reminiscent of a brief but valued catch-up. In installation they gather around the walls, all markers of time spent within these personal relationships. *Let me draw love stories too*, a participatory project which invited intimate sittings to listen to a recording of Noone's own tales in love while having her draw a tattoo on your body, physically marked these encounters spent confiding and sharing.

Noone's affections are for people, us (and the occasional animal), in moments of tenderness; in friendship, embrace, uncovered, dreaming, drunk, tattooed, in love, imperfect and emotional. As such her painterly style is humanly intimate, conceptually and materially. Soft tones of fleshy pinks, teals and mauves, drip, leak and wash over her paintings; letting the ground peek through and gathering in number around each face. There is no pretence of a polished surface here, rather a messy authenticity aligned with the unruliness of being (not to mention painting). This feeling of the momentary, analogous to the fleetingness of connection, carries into her experimental and ephemeral installations which have seen her paintings grace a translucent tent, inhabit a public bedroom and reside upon run-down walls. Noone's art lies not only in her painting, but also in her energetic assembling of temporary homes, contemporary projects, and make-shift families; pulling art, people and feelings of belonging together.

Sera Waters

Brigid Noone is currently an Adelaide-based independent artist and curator. Being an instigator for community, creativity and connectivity in Adelaide is a crucial aspect of her art practice. She is a co-founder of FELTspace and a committee member of Renew Adelaide, an artist run initiative which aims to facilitate the establishment of artist and community run spaces in order to transform the city. After graduating from the South Australian School of Art (UniSA) with Honours in 1998, Brigid was awarded the Ruth Tuck Scholarship and took up residency at Stichting Kunst & Complex, Rotterdam, Netherlands. She has recently completed a Masters in Visual Arts by research at the University of South Australia where she has taught painting, professional practice and Indigenous Art and Design. In 2009 Brigid was selected to participate in an Australia Council for the Arts professional development initiative at the Venice Biennale. Her painting and curatorial practice have developed through numerous local and international exhibitions.





Images Brigid Noone
P96 / left to right: *Birthmark* 2007. Oil on linen. 40 x 20cm / *Swallow me* 2009. Oil on linen. 50 x 35cm

P97 / *Miss* 2007. Oil on linen. 70 x 90cm

P98 / *Romance* 2010. Oil on paper. 50 x 60cm

P99 / top to bottom: *Just let that go* 2010. Video installation detail. Mixed media. 'Structural Integrity', Next Wave Festival 2010, Melbourne / *Let me draw love stories* 2010. Sound and drawing performance, 'Heartlines', SASA Gallery, UniSA, Adelaide Festival of the Arts 2010

Annalise Rees

The arc of Annalise Rees' career has been characterised by her prolific output and dizzying schedule of residencies and projects both within Australia and internationally. The attendant nomadic lifestyle has prompted the artist to think deeply about notions of place and home. These weighty concerns are articulated by way of an increasingly coherent visual language that synthesises elements of mapmaking, architectural drafting, dress patterns and other two-dimensional attempts to grapple with three-dimensional form and space. While Rees clearly has a penchant for these exact and unambiguous diagrammatic languages, her work nonetheless reflects the value she places on slippage, human error and scope for interpretation. The hard-edged precision of her source material is mediated by the hand-drawn and hand-made quality of her work. Indeed, the artist's entire body of work seems linked by a continuous drawn line that wobbles and meanders its way around the contours of real and imagined architectures. Whether stitched into fabric, scribed onto paper or jig-saw cut from plywood, this line is as instantly recognisable and uniquely personal as hand-writing or a signature.

Rees' approaches to materiality and methods of construction are just as distinctive. Taking cues from origami, carpentry, flat-packed furniture and theatrical stagecraft, her structures embody an ambivalent blend of the structurally sound and the latently unstable. Consider the precarious stack of *The sky is falling (Henny Penny's lament)* or the worryingly vulnerable *Shapeshifter*, in which Rees cheekily alludes to the cliché of the undiscerning viewer mistaking contemporary art for a pile of rubbish. The fragility and impermanence (actual or implied) of these and other works indicates the artist's attitude to place, space and identity as infinitely mutable entities. Though it's been said that there is no place like home, Rees' work suggests that there may in fact be an endless number of places like home, particularly if that sense of place is something we carry with us.

Roy Ananda

Annalise Rees graduated from Adelaide Central School of Art with a Bachelor of Visual Art (Honours) in 2004. Her practice is predominantly drawing and installation based with an interest in process and materials. Annalise's output ranges from gallery-based works to large scale sculptures and installations for the public realm.

In 2005, Annalise exhibited at the *Hatched 05 National Graduate Exhibition* at the Perth Institute of Contemporary Art and completed a mentorship with Australian installation artist George Popperwell. She has been an artist in residence at Sanskriti Kendra, India; 24HR Art, Darwin; Newington Armory, Sydney Olympic Park; and Hill End, NSW. In 2007, she was the first international artist to be invited to Japan to participate in the Daikanyama Installation Project in Tokyo and was awarded the Jury Prize.

In 2010, Annalise completed a mentorship with Sydney-based sound installation artist Dr Nigel Helyer and was invited to work with the International Cartographic Association in Montreal, Canada. She was also an artist in residence and exhibited as part of *Inside SAM's Place* at the South Australian Museum.

Annalise works out of Ripple Artist Studios, Port Adelaide.

Images Annalise Rees

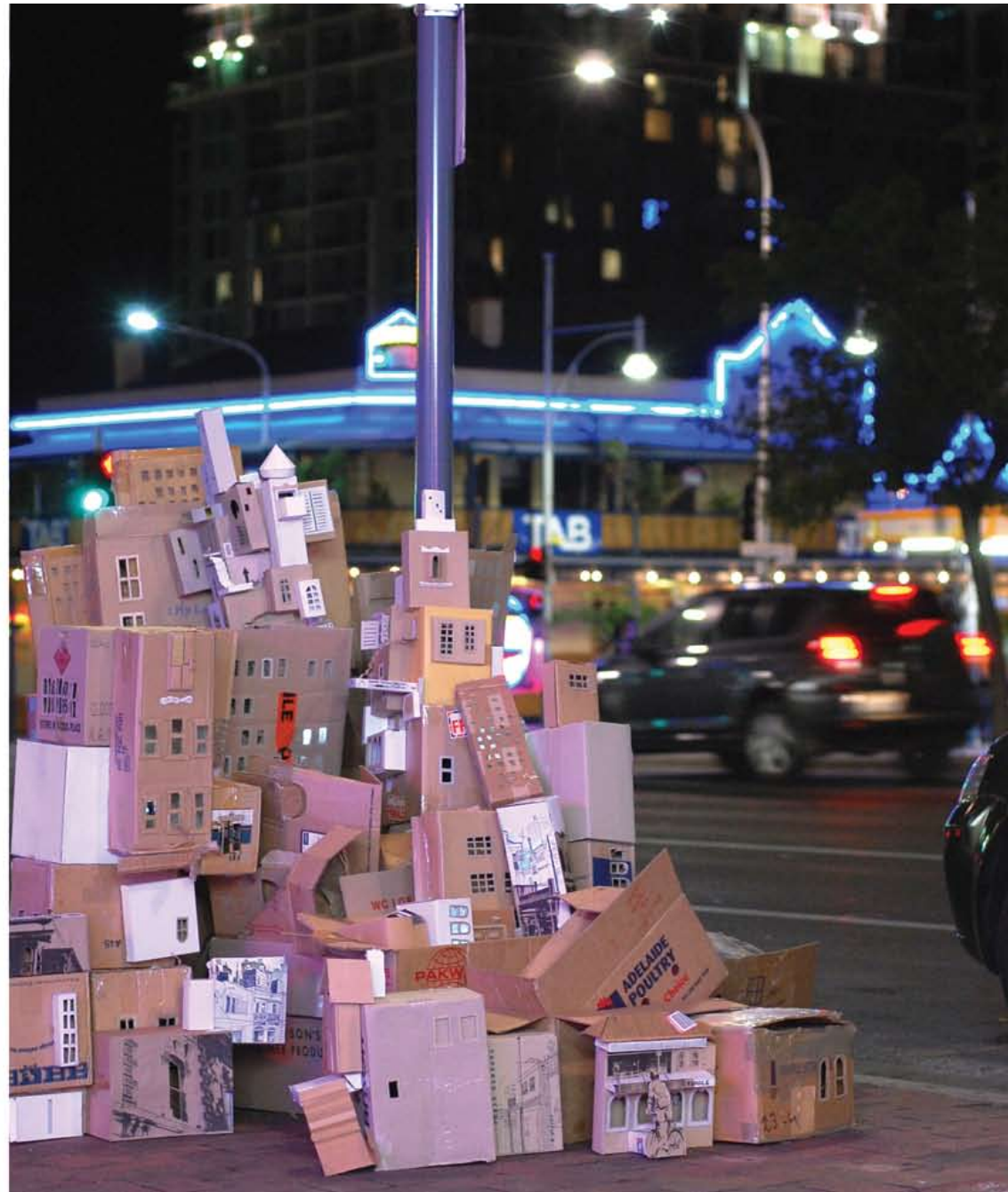
P101 / *Construct (Daikanyama –Tokyo)* 2007. Installation, Tokyo. Hand stitched synthetic tape, polyester cloth. 1200 x 1600 cm

P102 / *Prop II* 2008. Composite board, aluminium, steel, synthetic tape. 330 x 180 x 120 cm

P103 / *Shapeshifter: City/Adelaide* 2010. Ephemeral street installation near corner of Hindley and Morphett Streets, Adelaide CBD. Mixed media. Dimensions variable

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Mary-Jean Richardson

Painting – its materiality, gestures, transformative traditions and investigative domains – is the knot of Mary-Jean Richardson's art practice.¹ Through accumulative action and contemplative surroundings she explores the limits and possibilities of her chosen medium, often using figurative subjects to do so. Richardson likes to play with the illusion of pictorial space, teasingly placing her subjects in dimensions where perspective and depth are interrupted by surface or the presence of unmistakably painterly marks. For example, in *White Noise* two windblown young women stand before a wash of portal-like paint. Or in the *Underground* series, figures and elemental forms are left floating between states by a splatter or dash of paint that disrupts receding perspective. This spatial suspension and oscillation points to the fictive journeys of painting, pertinent to both making and reception. Like novels, film, and even histories, painting asks us to surrender to narrative, to story and to travel somewhere unknown. Richardson's paintings draw you on the same journey but utilise their fictiveness to alert you to their painted and conceptual constructedness. The destination, rather than illusionary realism, is a territory of the known unknown; a very real space where awareness of constructed realities (broader than painting) is made apparent.

Ambiguous space, like being out of place or even in the wrong place², is an emotional state which has informed Richardson's research, particularly into the Australian condition. Filmic and terror-infused visions of this country, the endless highway, or rocky desert outcrop, make repeat appearances in her paintings alongside claustrophobic interiors that are geographically nondescript. These are haunting scenes that, whether in open or enclosed space, feel constrictive and affected. Richardson hints, with her painterly constructedness, terrorscape and uneasily occupied grounds, to the structurally complex narrative of place and identity, yet also to local and global varieties of trauma envisioned across time and space. Whether working these out or in, Richardson critically brings them to the painted surface.

Sera Waters

Mary-Jean Richardson's practice is concerned with the tradition of painting, specifically motivated by its mobility, mutability and capacity for reinvention. Through the gooey, viscous materiality of paint she attempts to evoke shifting states of mind, matter, emotion and reason. Recent work has reflected upon sites such as underground spaces and the expansive Australian landscape, playing between the anecdotal and the abstract, of the real world collapsing into impenetrable painterly surfaces.

Mary-Jean is a current Master of Visual Arts (Research) candidate at the University of South Australia. She has exhibited extensively locally and interstate at galleries including Greenaway Art Gallery, SASA Gallery and FELTspace in Adelaide, PICA and Johnston Gallery (Perth), Mosman Art Gallery (Sydney) and Helen Gory Gallery (Melbourne). Mary-Jean has recently curated an exhibition, *Double Vision*, at Adelaide Central Gallery.



1. The idea of being knotted together here takes its lead from contemporary theorist Claire Bishop, who writes critically of relational aesthetics with political intent. Instead she offers that richer possibilities arise from ambiguous purpose and 'often contradictory layers of meaning and interpretation, as yielding a deeper, multifaceted work'. She writes: 'intersubjective relations ... weren't an end in themselves but rather served to unfold a more complex knot of concerns about pleasure, visibility, engagement, and the conventions of social interaction'. (Jennifer Roche, 'Socially Engaged Art, Critics and Discontents: An Interview with Claire Bishop', *Community Arts Network*, Reading Room, 2006, accessed October 2010, http://www.communityarts.net/readingroom/archivefiles/2006/07/socially_engage.php)

Knots, that can't come undone are tricky, complex and unfathomable, and it is this understanding of intentional knotting that is relevant to Richardson's practice.

2. Miwon Kwon writes of the contemporary condition of being in the 'wrong place' in *One Place After Another: Site-Specific Art and Locational Identity*, MIT Press, Cambridge, MA, 2002.



Images Mary-Jean Richardson

P105 / top to bottom: *Underground 1* 2010. Oil on board, 15 x 20 cm / *Underground 9* 2010. Oil on board, 18 x 23cm

P106 / clockwise from top left: *White Noise* 2007. Oil on canvas, 30 x 30cm / *Underground 5* 2010. Oil on board, 18 x 23cm / *Underground 7* 2010. Oil on board, 23 x 18cm

P107 / *Untitled (Lostgirl 1)* 2010. Oil on linen, 75 x 60 cm

Katrina Simmons

Katrina Simmons is an artist concerned with the knotty mess underlying our carefully tailored surface of control. Her creative output reflects her aversion to producing the kind of pleasing but stultified art that is embodied in rigid predetermined objects. Simmons' practice prioritises a making-based process which embraces play, accident and chance. In this way, she quietly stakes out a territory which defends art practice as a form of critical inquiry and important contributor to new knowledge in our society.

Simmons' recent art embodies a longstanding interest in the generative potential of failure. An early preoccupation with breakdowns in communication and interpersonal relationships has developed into a systematic investigation of failure within the creative process and a determination to apply it. Rather than something to be discarded or swept under the carpet, ideas or objects that in some way 'fail' to pass muster are reappraised for their ability to spark new or surprising responses. Because these unassimilated elements escape determination, they retain a fluid and active potentiality which can liberate less obvious or accessible meanings for both the maker and viewer.

Much of Simmons' recent work utilises materials more often associated with model making and home DIY such as balsa, card, superglue and expandable foam. Applied in this context, they facilitate a rapid and sketch-like approach that is inherently susceptible to unplanned outcomes and chance discoveries. While avoiding the predestined end of more functional applications, the objects made from these materials retain some of the rawness and immediacy of models. These investigations may become discrete artworks, be incorporated into larger conglomerations, or inspire further experimentation. Simmons seeks to stimulate an appreciation of the vital qualities inherent in these seemingly inconsequential materials and the energy released in their simple juxtaposition.

In the past, Simmons has exhibited remarkable bravery through the self-revelatory content of her work and the exposure of her innermost preoccupations. Her practice demonstrates a commitment to self-understanding and its importance to personal and therefore societal cohesion. Her strange, fragile and somewhat precarious offerings stand as symbols of all our inner frailties and remind us that without risk, the chance of fundamental change is impossible.

Matt Huppatz

Katrina Simmons is an installation and sculptural artist whose work deals with failure, dysfunction and instability within social communication and interpersonal relationships. Her recent work has been concerned with the breakdowns and ruptures that occur between the internalised anxieties of the artist and contemporary socio-cultural and political systems. Katrina holds a PhD in Visual Arts from the University of South Australia (2009). She has exhibited in solo shows at the Contemporary Art Centre of South Australia and Adelaide Central School of Art. Group exhibitions include *Epic Fail* (FELTspace, 2010); *Room* (CAST, Hobart, 2007); *Something Shows Something to Someone* (Canberra Contemporary Art Space, 2006); *Snapshot: Contemporary South Australian Art* (Experimental Art Foundation, Adelaide, 2006); and *Modern Love* (Downtown Art Space, Adelaide). Katrina is also active in arts writing and has lectured extensively in the visual arts at TAFESA and the University of South Australia.



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Images Katrina Simmons

P108 / *Untitled (Basin)* 2009. Detail. Balsa, Gladwrap, acrylic paint

P109 / clockwise from top left: *Some kind of reminder* 2006-2009. Balsa, acrylic paint, canvas board, rainbow coloured pencil. 20cm x 30cm / *Lowlie* 2006. Expandable foam, acrylic paint, plastic foliage. 130 x 100cm / *Untitled (Shelf)* 2006-2009. Detail. Expandable foam, acrylic paint. Overall dimensions 50 x 25 x 30cm

P110 / *Untitled*, from the Plasma Series 2008. Balsa, acrylic paint. 40cm x 25cm

P111 / *Untitled (Applaud)* 2009. Detail. Mixed media. Dimensions variable

Sam Songailo

Immersive and relentless, the paintings, videos and installations of Sam Songailo arrest our attention through both their sheer intensity and their tremendous associative powers. While clearly linked to a number of key antecedents (the work of Bridget Riley and the wall paintings of Sol LeWitt for example), Songailo's work employs a distinctly personal aesthetic that owes as much to various imagined futures of film and literature as it does to the past. A number of commentators (including Songailo himself) have highlighted the futuristic character of the artist's work, but to what future does it belong? Not the ray-gun Gothic of 1950s science-fiction, nor a post-apocalyptic dystopia. Songailo's vision more closely resembles what we thought the future might be like in the eighties: the neon noir of *Blade Runner*, the cyberspace of *Tron*, even the 2015 posited by *Back to the Future II* (at the time of writing, amusingly imminent).

While his hard-edged approach and seizure-inducing palette might invite comparisons to Op Art of the 1960s, Songailo steers clear of the potential pitfalls associated with optical trickery. Keenly aware of how easily 'effects' can overwhelm a work of art, Songailo eschews the 'I-get-it' moment of the optical illusion in favour of more complex pictorial spaces. Recalling the isometric geometries of video game stalwart Q*Bert as well as such visual non-events as screensavers and television test patterns, the works evoke both frenetic movement and the aesthetics of stasis and downtime.

It seems inevitable, and perhaps even a little prosaic, that Songailo's background in design will enter into any discussion of his work, but the relationship between his 'day job' and his art practice is an interesting and unexpected one. At first glance it would appear that the hard-edged, graphic quality of the work owes a lot to the field of design, and this may be true to an extent; however Songailo regards his practice as more of a reaction against the conventions and expectations of design than an extrapolation from it. Where a design brief generally demands that fixed meanings be conveyed as efficiently (and often as literally) as possible, Songailo uses the act of painting to open up more nuanced and mutable fields of meaning and interpretation. Defying easy reading and at times easy viewing, Songailo's work rails against the easy-to-digest qualities of art as visual bumper sticker.

Roy Ananda

Sam Songailo's practice is based in painting and includes large scale installations and video. He was the recipient of the Adelaide Critics' Circle Emerging Visual Artist Award (2010).

Sam holds a Bachelor of Visual Communication (Graphic Design) from the University of South Australia. He has exhibited extensively in alternative gallery spaces in Adelaide. His solo exhibitions include *Overkill* (fortyfivedownstairs, Melbourne 2011); *Media Centre* (Project Space, Contemporary Art Centre of South Australia, 2010); and *Goodmorning* (A Room of Her Own, Adelaide 2008). He has also shown in numerous group shows including *CACSA Contemporary 2010: The NEW NEW* (Adelaide); *Structural Integrity* (Next Wave Festival, Melbourne 2010); as well as *Critical Generosity* (2009) and *Pattern/Edit* (2008) at FELTspace.



Images Sam Songailo

P112 / March commission 2010, Acrylic on linen, 70 x 70cm / May commission 2010, Acrylic on linen, 70 x 70cm

P113 / *New Sound* 2010, Site specific installation, Acrylic on MDF, The Gallerie, CACSA Contemporary 2010: The NEW NEW, Photo: Sam Roberts

P114 / *Media Centre* 2010, Site specific installation, Screen print on MDF, Project Space, CACSA, Photo: Sam Roberts



Sera Waters

underbelly • n. the soft underside or abdomen of an animal • fig. an area vulnerable to attack: • fig. a hidden unpleasant or criminal part of society.¹ *Underbelly* was the title of a recent (madly popular and critically acclaimed) television series: a “dark drama... of underground happenings” based on a (semi) fictional account of events surrounding Australian underworld crimes.

She refers to the series in her work, plays with (re-plays) the familiar details of fabricated sub-urban reality; juxtaposes motifs connoting specific acts of brutality, witnessed at second hand remove in the safety of the suburban lounge room with the material language of the kitchen, the butchers shop, the bbq (she presents an ambiguous register of “domestic disturbance”) **an orange and brown chequered thermos filled with dirt sits on a window ledge, blood coloured crystals spill, bright red sequins are stitched, attachments made—thread passing over, under, piercing, drawing, reminding, repairing, reporting—she re-lives and worries over the visceral pleasure of teeth biting into steak, knives slicing through tender flesh, flies swatted, ants crushed underfoot.** She refers widely, in tenderly observed detail to motifs drawn from shared cultural and personal narratives; works with, works against the undercurrents of both historical and contemporary tendencies, **pulls against the undertow** of fears and desires that are both simple and complex, ubiquitous and hidden.

She returns again and again (at length in the studio and nightly at the weary end of the day... after stories have been read, lullabies softly sung soft cheeks gently kissed, sheets tucked close around warmed resting bodies) to the forms and detritus of suburban family life, the mise-en-scène of Australian domesticity...

worries over, joys in, ruins and rebuilds
(takes quiet delicious liberty with the material signifiers of devotion, of sacrifice; the emblems of small violent pleasures, sweet self-sacrificial obsessions).

Collected, collaged and encrusted with whitework, blackwork, goldwork, Jacobean (crewel) work, and silk shading, her practice is (she says) “dark and meticulous”, works through undercurrents of discomfort... **hopes for the best.** Current and ongoing new work has brought the concerns of her studio practice into shared space (offers itself—calls for response, for participation). Ongoing projects the *Moving Wounded*,² and *Flocked*³ incorporate other voices—the memories, the observations, the small obsessions of others—into her own production, embroidering collectively fabricated, publicly materialised conversations.

Lisa Harms

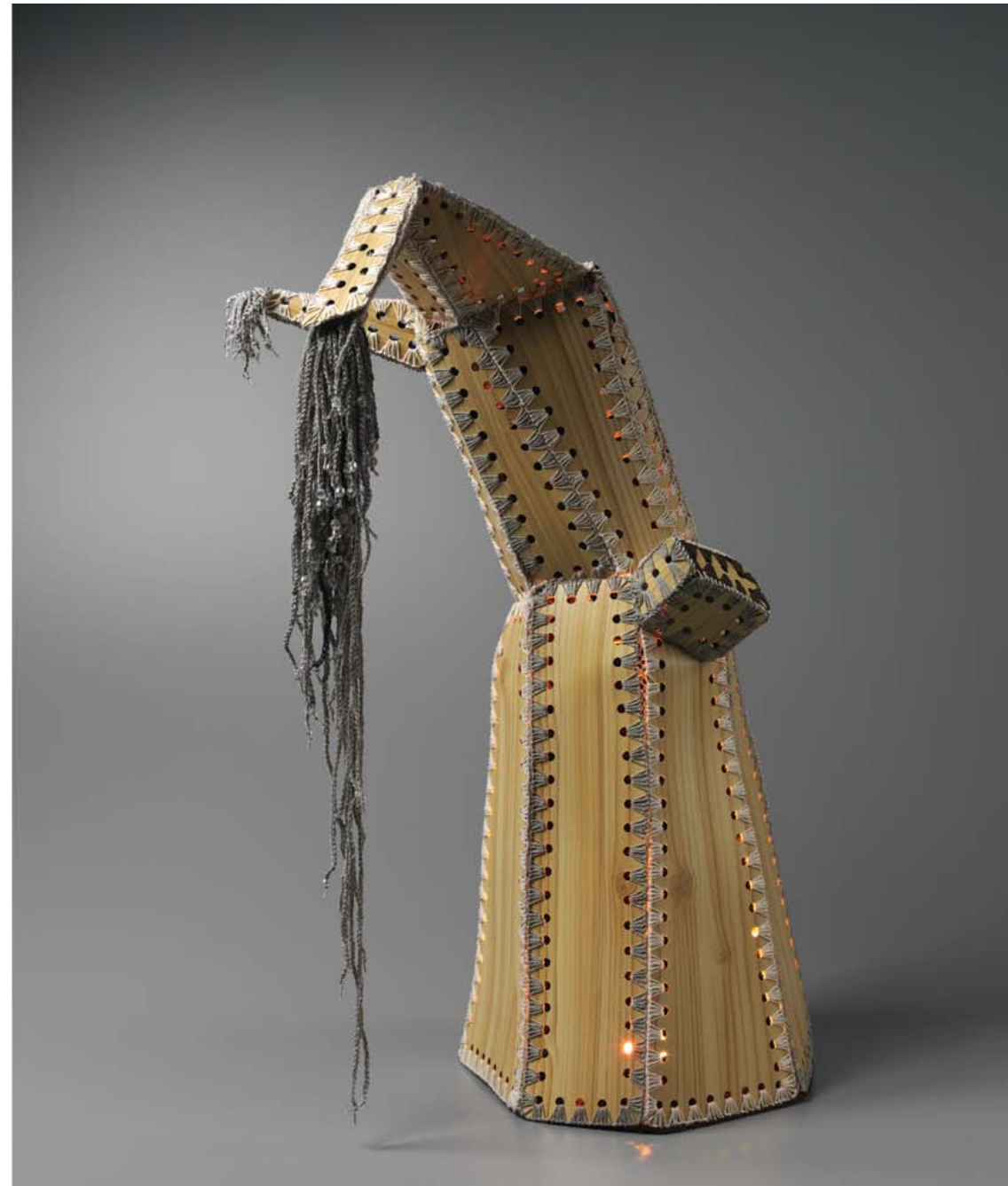
Sera Waters is an Adelaide-based artist and writer. She holds a Bachelor of Visual Arts (First Class Honours) degree from the South Australian School of Art (2000), and a Master of Arts (Art History) from the University of Adelaide (2006). She has spent time living in Tokyo and her postgraduate research studied Japanese visions of the monstrous and catastrophic. In 2006 Waters was awarded the Ruth Tuck Scholarship, and she attended the Royal School of Needlework (Hampton Court Palace, Surrey, UK) to study hand embroidery intensively. Through repetitive crafting, her work regularly explores and challenges stitched techniques in a contemporary art context and is characterised by a ‘dark meticulousness’.

Sera has been exhibiting regularly since graduation and her inclusion in *Hatched*, the National Graduate Exhibition at PICA (Perth Institute of Contemporary Art) in 2001. In 2009, her work was selected for exhibition at *Talente* in Munich, Germany. She is a studio member of *The Incinerator*, *Thebarton*, and teaches art history and theory at Adelaide Central School of Art and in the postgraduate art history program at the University of Adelaide.

1. “underbelly,” *The Oxford Pocket Dictionary of Current English*. 2006. Encyclopedia.com. (January 18, 2011). <http://www.encyclopedia.com/doc/1O999-underbelly.html>

2. an online project that offers a sequined ‘bloody’ brooch as gift in return for a story <http://littleweeds.conservatory.org.au/theMovingWounded.html>

3. a Craftsouth residency with the SA Museum in which collected stories about birds will be displayed alongside the Museums specimens and used as triggers for stitched and embroidered responses. <http://flockedsa.blogspot.com>.





Images Sera Waters

P117 / *Nightlight: Forlorn Pine* 2010. Card, contact, cotton, beads, LED light. 60 x 40 cm approx. Photograph: Grant Hancock

P118 / *Great Australian Bite: Cavernous* 2009-2011. Linen, cotton, crewel, beads, sequins, trimmings, chain, card, stuffing, leather, felt. 84 x 65 cm

P119 / top to bottom: *Ominous Clint: Look Out!* 2010. From *Dubious Scenario in Five Parts*, installation in pine forest for *little weeds: small acts of tenderness & violence*, Seedling Art Space. Felt, cotton, beads, sequins. Photo: Sarah Eastick / *Dribbling Blood* 2010. From *Dubious Scenario in Five Parts*, installation at Peel St, Adelaide for *little weeds: small acts of tenderness & violence*, Format Festival Visual Arts Program 2010, Adelaide. Felt, cotton, beads, sequins. Photo: Sarah Eastick

Laura Wills

From a practice based in drawing to developments in free-wheeling installation, Laura Wills' organic process offers ways to define and understand our place in the world. Informed by an activist's interest in globalisation and environmental issues, Wills inquires into the elusive connections between the places we inhabit, visit or imagine and our ways of living and being. Her wide ranging interests encompass an extensive drawing practice, collaborative installation projects, recycled object workshops and interactive market-style events. Wills' practice demonstrates a deep and determined commitment to creative action and suggests that artistic creation can make a significant contribution to imagining the future and dreaming a path forward.

The importance of place in Wills' work is made evident in her prodigious body of drawings on maps. Drawn figures are placed within an abstracted landscape, in direct relation to the 'land'. The inhabitants (often travelling or at play and rest) blend and blur with its features. I am often struck by the bare simplicity of the everyday actions that these drawings record. Many of the maps depict familiar places, be they suburbs in Adelaide or vast tracts of Australian desert country. Their familiarity – along with the figures' immersion in the dust, fields and roads of the landscape – makes them strangely poignant. We are represented as a part of the land yet move like ancient giants, massive and dominant.

The universal themes of shelter and transformation run through Wills' entire oeuvre and form an increasingly important part of her experimental drawing and installation practice. Wills' collaborative project *Reno* with William Cheesman at FELTspace in 2010 teased out some of our problematic relationships with place. In this work, which includes digital drawings and assemblages of scavenged materials, native and introduced species fuse while animals and birds morph into shelters. Our particularly Australian relationship with the un/natural world is playfully pulled apart and reconfigured. The deep connections between all forms of life, and the fundamental necessities for human survival, become interdependent and inseparable. They are teasingly drawn out and given form, offering us new ways of thinking about our place in the world and the future to come.

Matt Huppertz

Laura Wills is an Adelaide-based multidisciplinary artist. Her diverse practice encompasses drawing, painting, installation, media arts and performance. She employs contemporary art to explore social and environmental themes through the innovative use of found materials, collaborative processes and community-based projects. Laura is committed to grass roots environmental action and regularly conducts workshops making wallets from recycled juice packs and 'Plant in a purse' workshops for children. Since 2006, she has worked with William Cheesman on the ongoing collaborative installation project, *Developments in Housing*. Laura is a graduate of Adelaide College for the Arts and has exhibited widely with solo shows at Project Space, Contemporary Art Centre of South Australia; FELTspace and Hill Smith Gallery (Adelaide). She has also participated in several Australian and international residency projects including time at the Sanskriti Foundation, New Delhi, India, and an Asialink residency at Cemeti Art House, Yogyakarta, Indonesia, where she developed new drawing-based works and installation with William Cheesman.



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Images Laura Wills

P120 / *Catbike* 2009. Digital print and pastel on Hahnemuhle paper. 50 x 50 cm

P121 / clockwise from top: *Home Build* 2010. Pastel on paper. 128 x 99 cm / *Push* 2010. Pastel on paper. 99 x 120 cm / Laura Wills in collaboration with William Cheesman, *Shelter #3- Travelling Home* 2009. Cardboard, cane, textile, water, found objects. Adelaide Fringe Festival Family Weekend, Rymill Park, Adelaide

P122 / clockwise from top: *Rumah Kelapa (Coconut House)* 2010. Collaborative installation project with William Cheesman, Asialink residency, Cemeti Art House, Jogjakarta, Indonesia / *Empty* 2010. Pastel on paper. 128 x 99cm / *Asian Style Market' Project* 2007. Interactive installation/public exchange. Danak-Din Nehru Bal Mela, Delhi, India. Wallet making demonstration and workshop using recycled juice cartons. Various objects made from re-used materials: beads, books, bags and envelopes. Plants, seeds and seedling exchange

P123 / *Kookaburabivvy* 2010. Collaboration with William Cheesman. Camel skin, sheep skin, wetsuit, seatbelt, bags, pastel, plastic, olive tree etc. Dimensions variable. Installation view, The Reno Project, FELTspace.

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