

BLINDESIDEN



FOREWORD

THE LORD MAYOR OF MELBOURNE

The City of Melbourne is proud to support BLINDSIDE as it presents its 10 year anniversary publication celebrating its history, scope and achievements.

BLINDSIDE delights audiences with the freshest and finest works from Melbourne's thriving arts community. This publication is an important historical document that records BLINDSIDE's achievements and showcases the best of the Melbourne arts community and the artist-run sector, over the past decade.

BLINDSIDE is a pivotal platform for artists to experiment and bring new ideas to life and a space for exploration and learning for audiences. From performance to sound art, sculpture to painting to video art, BLINDSIDE supports all levels of creative practice.

Congratulations to BLINDSIDE and its terrific work in supporting our arts sector, working hard to uncover the freshest talent and fostering innovative and experimental contemporary art forms.

This publication also celebrates BLINDSIDE's 10 year residency in the iconic Nicholas Building in the heart of Melbourne, which is an important cultural space in Melbourne's arts landscape.

I hope readers enjoy this publication along with the 2014 *Curtain Call* exhibition, which is proudly supported by The City of Melbourne.

Robert Doyle
Lord Mayor

Cover
Corridor | 2009 | Simone Hine

Left
Debut IV | 2008 | Satina Amato | Andrew Cercez
| Emma J Davis | Rosie Miller (artwork featured) |
Michelle Neal | Natalie Ryan | Abby Seymour | Curated
by Marion Piper

Following
Divine Intervention | 2010 | Kristin McIver |
Photography by Christian Capurro

AN INTRODUCTION





BLINDSIDE 10

A decade of wayfinding

Claire Anna Watson
Art Curator | Banyule City Council
Chair | Board Member 2010–present

Navigating Melbourne’s art scene is not for the faint-hearted—the opportunities to explore are endless. Yet, only the most intrepid of art-lovers will locate BLINDSIDE. The experience of finding us could be seen as analogous to the exploration of contemporary art today; there are so many turns, twists, and steps involved before you can walk through the door to understanding. The mystique of our location is part of BLINDSIDE’s appeal. After 10 years operating as an artist-run initiative (ARI) in the heart of Melbourne, there is much to celebrate.

While the goals of BLINDSIDE have shifted over the years, the focus remains on supporting contemporary art practice in all its diversity with an emphasis on projects that are experimental, propositional and site-responsive in nature. Importantly, and perhaps uniquely to an ARI of our size, BLINDSIDE has remained committed to presenting critical texts with every exhibition. Prominent writers have all contributed to what can only be described as a ‘literature haven’ found within BLINDSIDE’s archives—all readily accessible on our website.

To the left and back some celebrates BLINDSIDE’s ongoing commitment to contemporary art practice and to the written word. Herein lies exemplar texts including Dan Rule’s investigation of the current climate for ARIs in Australia, Renai Grace’s and Robert Heather’s musings on the history of BLINDSIDE, as well as critical

insights from Xanthe Dobbie, Blaine Cooper, Shae Nagorcka, Jane O’Neill, Drew Pettifer, Raymonda Rajkowski and Andrew Tetzlaff. With a selection of essays and offerings by art purveyors and BLINDSIDE lovers, this publication documents the creative endeavours of our exhibiting artists. I give thanks to Verity Hayward and Raymonda Rajkowski for their careful and professional editing of this body of work.

Since its inception in 2004, BLINDSIDE has been shaped by over 42 board members, including the founding members: Renai Grace, Pip Haydon, Simon Koger, and Christine Morrow. Presenting 236 exhibitions, our program has brought together the work of 615 artists, 47 curators, and the textual offerings of 99 writers. This publication pays tribute to every Board, Associate and Advisory member, artist and writer who has contributed to the life of BLINDSIDE. It gives thanks for their boundless enthusiasm and dedicated hard work; they have all been the creative compass guiding BLINDSIDE’s evolution and artistic course.

BLINDSIDE has helped develop the careers of artists across Australia by providing them with a space to test out new ideas and challenge conventions. This has been made possible through many great partnerships over the years, including those forged with City of Melbourne, Arts Victoria and the Australia Council for the Arts, all to whom we are extremely grateful.





Over the past decade, BLINDSIDE's foundation has expanded and strengthened with new initiatives, cutting-edge programs and exciting partnerships. In 2012 we launched The BLINDSIDE Festival, a biennial offering. The Board also developed the Associate Program enabling the creation of more specific roles, including a Public Program and Education Program Coordinator. This initiative has enabled a significant public program of forums, workshops and artist talks alongside a highly attended education program that continues to engage secondary school groups and tertiary students across Victoria. Efforts to expand the scope and vigour of our work haven't stopped there. In 2014, we extended our projects internationally with our inaugural touring exhibition *Vertigo* in a partnership with Asialink Arts and 2015 sees the launch of the touring exhibition *Synthetica* in a partnership with NETS Victoria.

Within this widening stance, we remain focused on providing unique and nurturing experiences for each of our exhibitors. We strive to expand the sphere of artistic practice and empower artists to see their bold and spectacular new ideas through to fruition.

Previous top
To boldly go where everyone has gone before | 2009 | Rachel Ang & Mischa Baka

Previous bottom
Dying to Time | 2009 | Bree Dalton

Left
Do you want me to come downstairs, with rollers in my hair? | 2014 | Spencer Lai & Jake Swinson

MAKING, TALKING, DOING:

A Possible Archaeology of the Australian ARI

Dan Rule
Freelance Writer & Independent Publisher

It's all too easy to overplay one's hand in an endeavour to ascribe meaning to the peculiar, nebulous beast that is the artist-run initiative (ARI). For all its salient roles, functions and historical precedents, attempting to embed the ARI in any kind of formal discourse is fraught with limitations.

To define is often to crystallise and to coagulate—and the loose clustering of ideas, structures, signposts and outcomes that make the ARI such an important and amorphous being necessarily resist attempts to classify. Perhaps one commonly cited idea is that of the ARI's position adjacent—and often in opposition—to patterns and expectations of the mainstream art milieu and market. While the idea of a testing ground or space for experimentation and expanding practices, free of market forces and institutional expectations has become something of well-worn trope, it still has resonance. But even within such a notion, there are plenty of trials, twists and turns. To speak colloquially, the experiences, engagements and general goings on at the summit of TCB's notoriously crusty staircase in Melbourne's Chinatown possess a fundamentally different funk to those at West Space's expansive Bourke Street galleries or BLINDSIDE's perch on level seven of the iconic Nicholas Building.

My perspective on the ARI comes largely from my occupation as an art critic, writer and editor. It is a particular privilege to spend my Friday or Saturday afternoons traipsing around the galleries by bicycle, following a route that

long included the likes of Seventh and Conical in Fitzroy; Platform, BLINDSIDE and Kings in the Melbourne CBD; Bus Projects' various sites over the years; and countless others. In an earlier stage of my life, the Tuesday night openings at the first incarnation of Bus Projects (then Bus Studios) on Little Lonsdale Street in 2001 and 2002 were a vital (and more importantly, cheap) date on my social calendar. But I'll speak more to the intrinsic value of inexpensive beer and a dusty stoop a little later.

No matter how we're to preface or frame specific contributions to the wider Australian art schema, the proliferation and indeed significance of the ARI is unavoidable. Each city has its precedents. While Sydney's Central Street (founded in 1966) and Inhibodress—founded by Mike Parr, Peter Kennedy and Tim Johnson and operated as a kind of outpost for early conceptual art between 1971 and 1972—are largely considered two of the formative artist-run spaces, other key early examples include John Nixon's Art Projects in Melbourne (1979–1984), Sydney's First Draft (founded in 1986 and still running today) and Melbourne's Store 5 (1989–1993), which was founded by Gary Wilson and became a central conduit for the early careers of a generation of artists whose works revolved around ideas stemming out of post-minimalism, from Stephen Bram and Kathy Temin, to Rose Nolan, Tony Clark, Constanze Zikos, Marco Fusinato and others. Another Melbourne initiative, 1st Floor Artists and Writers Space—which was founded by David

Rosetzky and operated between 1994 and 2002—played a key role in further aligning the practices of art making and writing, forging an environment that looked to both expand upon and offer different access points to the wider discursive and presentational context at the time. The likes of Guy Benfield, Mira Gojak, Eliza Hutchison, Raafat Ishak, Brendan Lee, Andrew McQualter, John Spiteri, Lyndal Walker, Callum Morton and David Noonan were all vital members of the wider 1st Floor collective.

The present environment is one characterised by a kind of infrastructural, philosophical and presentational slipperiness, with scores of spaces and initiatives operating via various means and in varying contexts. It's a dynamic that is reactive, informed and at times enforced by a string of shifting auxiliary factors, from institutional relationships and the necessity to adhere to frameworks consistent with government funding programs, to the parameters of space and survival within the context of a constrictive real estate market. Indeed, whether in Melbourne, Sydney, Brisbane or other cities, ARIs' purported philosophical and conceptual underpinnings can only really be read within a wider context of reactivity, resourcefulness, professionalisation and survival instincts. The ARI's role as a site for alternative and exploratory endeavour is tempered by its necessary alignments with the very bureaucratic and institutional scaffolds that help keep it afloat. The dance of the ARI might be read as an allegory for the creative and financial tête-à-tête of the artist her or himself.

Indeed, each space has its own set of particular nuances. Though a relatively new endeavour, Boxcopy Contemporary Art Space has emerged as one of Brisbane's key artist-run organisations. Since 2007, it has built a name on its particularly critical and discursive approach to presenting experimental practices, events and discussions. Assorted models are at play within the current Sydney landscape. Where Firstdraft has been one of Sydney's most prominent ARIs since its establishment in the mid 1980s, with a

studio facility and a host of career-focused programming, such as artist and writer residencies and emerging curator exhibitions, the Sydney scene is marked by a number of incredibly active spaces and initiatives, from China Heights and Chalkhorse through to MOP Projects, which now shares its space with small commercial operation Galerie Pomom. A relative new initiative to have made a huge impact on the Sydney and wider Australian scene is Alaska Projects, which was founded by Sebastian Goldspink in 2011 and is situated in the disused basement of a Kings Cross car park. With a more informal, accessible and multidisciplinary focus, Alaska programs exhibitions, musical performances, events, film screenings and happenings, essentially playing the role of a happily unceremonious gallery, music venue and community hub.

While Melbourne has lost some key ARIs in recent years, including Conical, the landscape is as active as ever, with suburban spaces like Trocadero offsetting inner city operations like Seventh, Kings, BLINDSIDE, TCB and Platform—not to mention spaces that occupy a role somewhere between the artist-run and commercial endeavour, such as C3 at the Abbotsford Convent, not-for-profit window gallery Chapter House Lane and project space Slopes. Both founded more than 10 years ago, TCB and Seventh might be read as slightly more organic, purely artist-led models, which essentially operate as an expanded communities of like-minded practitioners. TCB in particular—whose committee includes practicing artists and curators—is a context where different generations meet, mingle and experiment in a lo-fi environment.

Kings Artist Run has its own set of more academic and thematic parameters, positions and programs, while West Space (founded in 1993), is today the epitome of the professionalised ARI. Alongside an active exhibition schedule spanning all manner of mediums and drawing upon local, national and international artists, the gallery's five permanent staff manage a diverse range of educational, career developmental, publishing and cross-cultural endeavours.

Managed by a seven-strong board and nine-strong program committee, West Space's presentation of various lectures, industry and academic discussions, and yearly fundraising exhibition has made it a significant career-building context for young arts managers and curators as well as artists. Bus Projects, likewise, has become a rigorous entity in the development not just of experimental practices, but professional contexts and opportunities for career development.

Founded in 2004, BLINDSIDE holds a crucial position within this wider clutch of parameters and contexts. Located in the historically and artistically significant Nicholas Building in the centre of Melbourne, the humbly scaled space has carved a unique place in the wider art landscape in terms of its organisational structures, varied artistic and curatorial focuses, presentational modes and commitment to education, which sees BLINDSIDE run thorough programs for both VCE and tertiary students.

The organisation's eight-strong board of directors and four-strong advisory board which includes artists, curators, educators and administrators of varied generations—is reflective of its considered and multigenerational approach. While it has long fostered emerging talent via its annual *Debut* exhibition featuring the works of recent graduates, perhaps BLINDSIDE's most incisive role has been that of providing a space for experimentation and marginal practices—be they at the hand of emerging, mid-career or even senior artists. Indeed, BLINDSIDE's programming and exhibition history—including *Vertigo*, a touring exhibition presented in collaboration with Asialink, which brought together leading artists whose works wrangle notions of dislocation and rupture in a hastily changing world—is littered with countless rigorous shows and works skirting and expanding the speculative peripheries of various practices. BLINDSIDE's commitment to writing has contributed to its distinctive place in the art landscape, with the organisation commissioning and developing a critical text to accompany and expand upon each and every exhibition in the

program. In addition, the organisation has looked to expand exhibition environments and settings, founding Australia's first continuously programmed online gallery PLAY, which has helped make video art accessible to audiences throughout Australia and the world.

New touring exhibition *Synthetica*—presented alongside NETS Victoria and curated by BLINDSIDE chair Claire Anna Watson—might be read as an allegory for BLINDSIDE's broader activities. Featuring exploratory works spanning practices and forms (from artists including Boe-lin Bastian, Simon Finn, Bonnie Lane, Kristin McIver, Kate Shaw, Alice Wormald and Paul Yore) the exhibition questions, extends and re-animates perceptions of reality in a time in which our sense of actuality is more pluralised, problematised and technology-centric than ever before. Bringing together drawing and painting practices with video, neon and immersive, kinetic sculptural works—from early and more established mid-career artists—*Synthetica* represents something akin to a trans-generation and formal melting pot.

And this is where we come back to dusty stoops and cheap drinks. For all BLINDSIDE and indeed the wider network of ARIs' provision of contexts and infrastructure for lateral artistic endeavours, professional experience, career stepping-stones or career revitalisation, the artist led organisation's real potency and value comes down to something far less immediately tangible or quantifiable. Community may be something of a hackneyed term, but it's also a notion that has been central to the history of art making, its discourse, its collaborations and what might be phrased as its support structures—that being the simple act of artists hanging out and seeing one another's shows.

The artist-run endeavour provides the lubrication and the milieu for all these aspects—one step removed from the social expectations, finer wines and formal introductions of the commercial gallery setting. While our ARIs may take different forms, assume different functions and



perpetuate different fallacies, their continuing strength and diversity lies in the fact that they are sites for artists to come together, to make and discuss art (or whatever else they damn well please) with each other and their immediate community. The business of art can wait for another time and another place. The ARI is for the making, the talking, the debating and the doing.

Above
Vertigo: Chaos and Dislocation in Contemporary Australian art | 2014 | Asialink/BLINDSIDE Touring exhibition | Boe-lin Bastian | Cate Constantine | Simon Finn | Justine Khamara | Bonnie Lane | Kristin McIver | Kiron Robertson | Tania Smith | Kate Shaw | Alice Wormald | Curated by Claire Anna Watson

Following
The Nicholas Building | Melbourne



THE BEGINNINGS OF BLINDSIDE

Renai Grace
Creative Director | iAM PROJECTS | Director | SGAR
Founder 2004 | Board Member 2004–2006

Christine Morrow, Pip Haydon, Renai Grace and Simon Koger had a long-standing creative association prior to BLINDSIDE's inaugural exhibition *The Blindside Effect* in September 2004. Stemming from Brisbane and gradually migrating to Melbourne, the founding members fostered the idea of an independent non-for-profit space for emerging artists. With efforts from local artist Asim Memishi, BLINDSIDE embarked upon its journey.

Securing the space within the Nicholas Building was pivotal to the establishment of BLINDSIDE, as it was a central place for artists to create work and share experiences and processes with each other. The dynamics of building residents at this time reflected the vision for BLINDSIDE as a creative space on the periphery.

BLINDSIDE focused on forging opportunities for interstate and local artists and curators that encouraged dialogue and exchange through curated exhibitions and critical writing. Our aim was to profile the work of emerging artists alongside emerging writers and curators.

In BLINDSIDE's early years, the founding members curated a number of in-house exhibitions including *Veneer*, *Drawn Out*, *Hurt Couture* and *Debut* (an annual survey exhibition of the new artistic talent from Melbourne's major universities). Artists including Kate James, Laresa Kosloff and

Mira Gojak were involved with BLINDSIDE during this time.

The curated exhibitions set the tone of the space, the future exhibition program and established partnerships with organisations including Melbourne Fashion Week.

Each founding member had a role in managing the day-to-day operations and financially contributed to restoration of the space, exhibition installations, administration, programming, marketing and opening events. During this phase, the adjoining studio was converted into a second gallery space. These decisions expanded BLINDSIDE's capacity and contributed to the financial stability of the space. Although BLINDSIDE originated in a grassroots capacity, the founders were dedicated to establishing a long-running organisation that could provide a professional platform for emerging artists.

After two years, funds were secured from the Australia Council and the City of Melbourne to contribute to BLINDSIDE's program. With the expansion of the Board and growing interest from the local arts community, the founders were confident for the future of BLINDSIDE.

Upon reflection, as a founding member of BLINDSIDE, celebrating 10 years of the space is a major achievement for everyone that has been involved, from the Board members, artists, curators through to the supporters.

THE SMALL FISH

Robert Heather
Manager | Collection Interpretation | State Library of Victoria
Board Member 2006–2009 | Advisor 2010–present

In 2004, I was in Melbourne to attend the Art Fair when Renai Grace asked me to come to the opening of a new artist-run space that she was involved with. Coming from North Queensland, I was fascinated to discover the amazing Nicholas Building, which appeared to be a labyrinth of artist studios, galleries and creative niches filled with wonder.

There hidden away on the seventh floor was BLINDSIDE, a tiny hub of activity with artists drinking beers and discussing the works on display in the tiny gallery space. That first show was a revelation to me about what was possible here in Melbourne, bringing together emerging and established artists, curators, writers and supporters in a space which nurtured and supported innovation and new ideas.

When I moved down to Melbourne a few years later I naturally gravitated back to BLINDSIDE, this was at a time when some of the original founding members were moving on. There is a time in the life of all artist-run spaces when they run into issues, especially when their founders start to lose their enthusiasm for the project which consumes all of their time and energy, and that is often when they can collapse in on themselves. No one wanted that to happen with BLINDSIDE and I was asked to help out as a member of the Board and was delighted to get involved.

We developed succession processes to help BLINDSIDE survive that time, brought in new Board members and worked with a new batch

of dynamic curators and artists to keep the program running. Eventually the program drew the attention of funding bodies such as the Australia Council, City of Melbourne and Arts Victoria and the ever-changing but always committed members of the Board developed longer term plans and strategies, as well as continuing to produce great shows and projects.

Through this time BLINDSIDE has continued to grow and evolve, expanding the opportunities it creates for artists and their practice. It is now recognised as one of the state's leading artist-run spaces and holds a special place in the lives of many people.

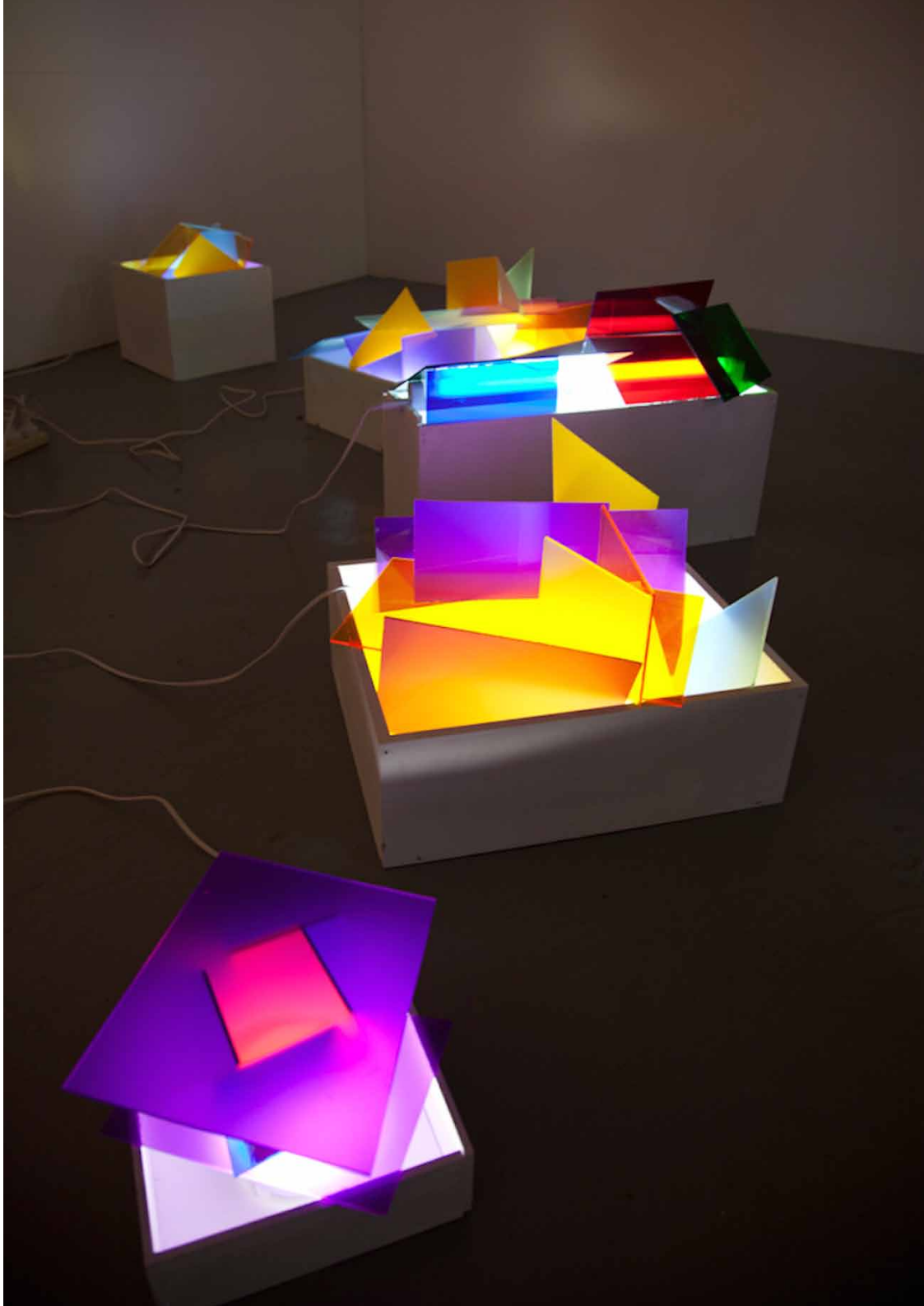
Right
Our Communication Recorded | 2006 | Christopher Bennie

Following
Kurtopia | 2012 | Amanda Ains | Grayden Shelley | Jack Rowland | Curated by Adriane Hayward



BLINDSIDE PROJECTS





BLINDSIDE PROJECTS

Verity Hayward
Special Projects Office | RMIT School of Art Galleries
Board Member 2014–present

Each year, a sizeable chunk of BLINDSIDE's program is dedicated to a set of curatorial exhibitions and special events forming BLINDSIDE Projects. Curated by members of the BLINDSIDE Board, these eight projects form a dynamic series that showcases innovative and experimental practice and discovers new artform territories. From emerging to established artists, curators and writers, the program examines specific mediums with a particular focus on practice at the periphery. Each project is designed to explore a diversity of practice by providing platforms for artists to approach, test and break the limits of their work and chosen medium.

With BLINDSIDE Projects, the gallery is transformed into a testing lab, providing an opportunity to push into new ground and forge new relationships, expanding the sphere of artistic practice. In these exhibitions, our humble space becomes a place for the formation of ideas, for cross-pollination, a safe zone to challenge existing methods of art production. These projects are a testament to the passion felt by the founders and board members of BLINDSIDE for the existence of a space that can bring like-minded people together to share experiences and support artists.

Each project investigates and challenges marginal practice, giving artists a space to exhibit the work that might not fit into other traditional environments. From the new kids on the block in *Debut*, to the more seasoned

alumni in *Curtain Call*, from sound to screen-based work (*Sound Series and Screen Series*), to performance art (*Showstoppers*) and process-based practice (*Summer Studio*), this unique program focuses on new and difficult-to-exhibit disciplines. The program uncovers the interdisciplinary and cross-artform tendencies that can materialise with experimentation and new methods of production and presentation. BLINDSIDE Projects creates a space that is truly inclusive, and is able to support the multiplicity of practices in the rich artistic terrain that is Melbourne.

Left
Debut IX | 2013 | Brigit Ryan | Danielle Hakim | Dan Peterson | Jessica Bruzzaniti (artwork featured) | Shireen Rawlins | Phuong Ngo | Eun Jin Choi | Curated by Blaine Cooper, Raymonda Rajkowski & Felicity Strong



DEBUT

Preparing to Launch

Raymonda Rajkowski
Curator
Board Member 2012–present

Since its inception in 2004, *Debut* has been a significant exhibition in BLINDSIDE's annual program. Launching every calendar year, this survey exhibition celebrates the freshest and newest talent of students graduating from Melbourne's major schools, including Victorian College of the Arts (VCA), Monash University and The Royal Melbourne Institute of Technology (RMIT). *Debut* gives recognition to this important milestone in the careers of art graduates, providing the opportunity to restage their work outside of the university context, bringing them further visibility and experience.

From the beginning, *Debut* has been a way to 'provide a link for young artists between university and the "art world"¹. But, it has also been a platform for engaging BLINDSIDE audiences with a broad cross section of current practice and artistic experimentation—the very new and cutting-edge of contemporary art. BLINDSIDE is proud of all of the emerging artists who have participated in *Debut*, many of whom have gone onto to achieve great success with their careers.

1 Jessie Borrette 2007, 'BLINDSIDE', Making Space: Artist-run initiatives in Victoria, VIA-N, p.75.

Debut
Images in order of appearance

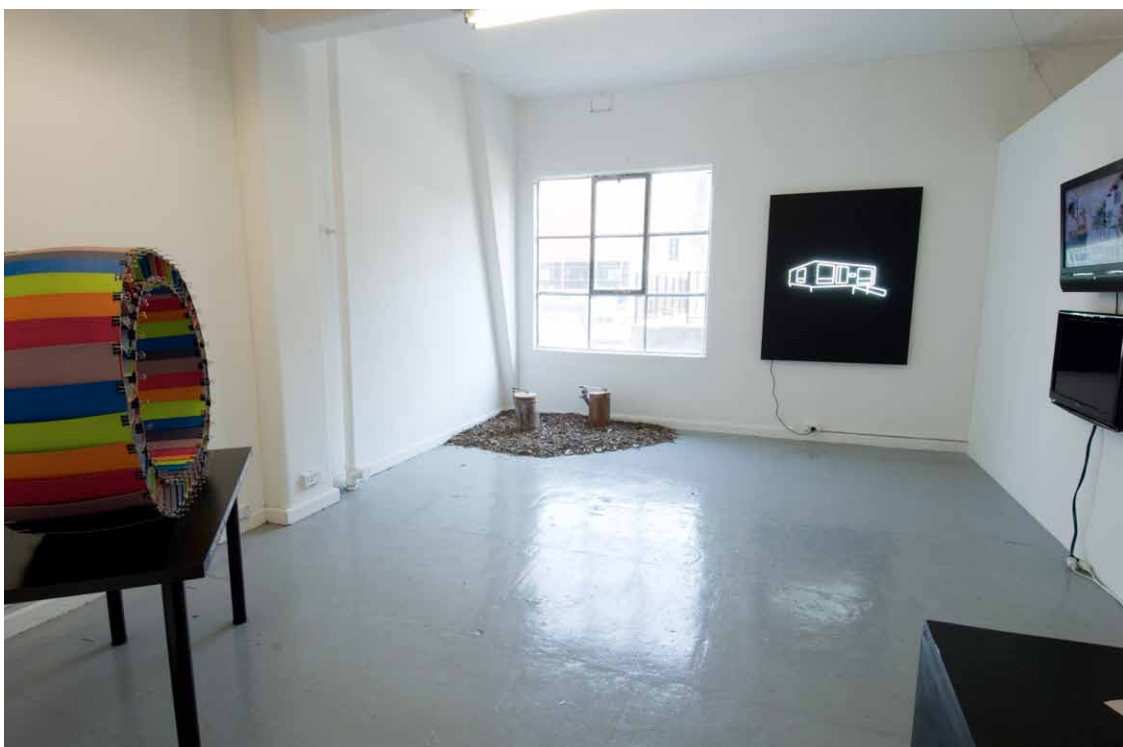
Debut X | 2014 | Sarah Duyshart | Gabriella Foreman-Brown | Megan Hales (artwork featured) | Aimee Howard | Giulia McCauren | Tom Parsons | Adam Stone | Curated by Xanthe Dobbie, Felicity Strong & Andrew Tetzlaff

Debut IV | 2008 | Satina Amato | Andrew Cercez | Emma J Davis | Rosie Miller (artwork featured) | Michelle Neal | Natalie Ryan | Abby Seymour | Curated by Marion Piper

Debut V | 2009 | Aly Aitken | Rachel Feery | Ashley Ireland | Angela Leech | Kristin McIver | Carl Scrase | Lisa Stewart | Kristina Sundstrom | Kent Wilson | Curated by Natalya Maller

Debut IV | 2008

Debut VIII | 2012 | Catherine Evans | Sam Fagan | Hayley Galea | Emma Hamilton | Skye Kelly | Kate Wolff Hagan | Curated by Adele Macer and Shae Nagorka





'I found *Debut III* to be a wonderful experience. Chris Howlett (curator) allowed me the freedom to produce a different variation of the installation work exhibited at the VCA Grad show specifically for BLINDSIDE's unique wall/window space and I had fun playing with the height, position, architecture and city context of the space. The show also led me to be invited to be a part of a curated show at the Melbourne Town Hall later the same year. Was great working alongside the other artists.'

Lucy Griggs | *Debut III* Artist 2007

'Being selected for *Debut IV* was a brilliant opportunity to show my work alongside exciting emerging artists. It marked an important moment early in my career, helping to build my profile and generate further opportunities.'

Natalie Ryan | *Debut IV* Artist 2008

'BLINDSIDE's *Debut* exhibition series brings together an expertly curated exhibition of graduates from Melbourne's universities. It is consistently a very strong exhibition that I look forward to each year. I am honoured to have had my work included in *Debut V*, and the BLINDSIDE team were an inspiration.'

Kristin McIver | *Debut V* Artist 2009

'Exhibiting alongside some of my favourite artists whom I admire so much in *Debut VII* was such a buzz. I was so honoured to be included in *Debut VII* as it really opened the doors to Melbourne's ARI community. After exhibiting in *Debut VII* I was lucky enough to be asked to join the BLINDSIDE Board. This was such an amazing experience for me as I was able to grow my networks within the local art community.'

Adele Macer | *Debut VII* Artist 2011

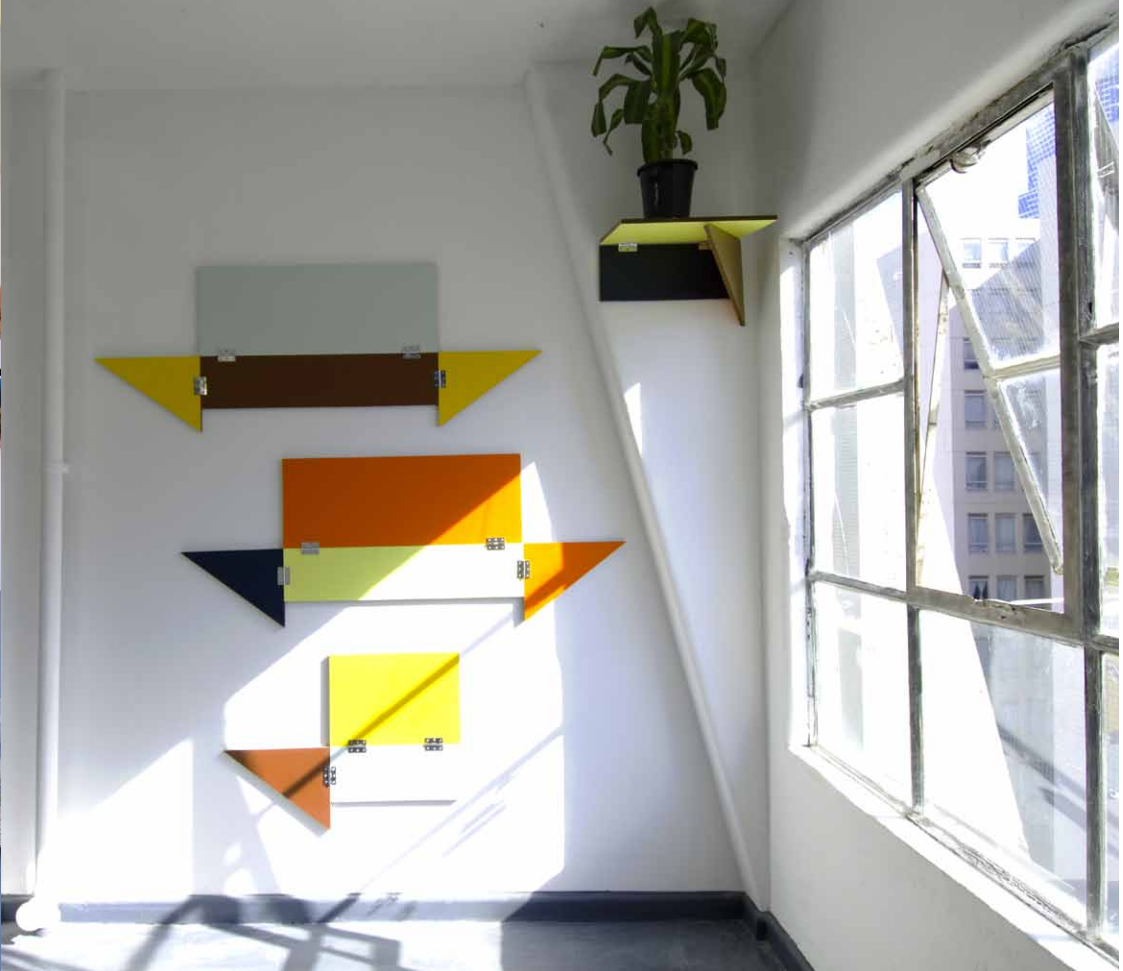
'Being invited to present my graduate work in BLINDSIDE's *Debut* series launched me into the next stage of my exhibiting career. Not only did it increase the audience for the work, but I started to build a new network of peers outside of art school whose support has been instrumental.'

Catherine Evans | *Debut VIII* Artist 2012

'The sheer volume and quality of work produced and exhibited throughout the graduate shows across Melbourne varied in style, craft and conceptual rigor. Visiting these shows with the task of inviting eight artists out of this visual cornucopia was extremely challenging.'

Christopher Howlett | *Debut III* Curator 2007 | excerpt from exhibition catalogue





Debut
 Images in order of appearance continued
 Debut VI | 2010 | Maggie Brown | Christo Crocker | Dylan Hammond | Ted McKinlay | Sophie Mitchell | Sam Page | Van Thanh Rudd | Jacob Weiss | Marcin Wojcik | Curated by Natalya Matier, Drew Pettifer & Andrew Tetzlaff

Debut VII | 2011 | Mari Adams | Sam Barbour | Fiona Boyd | Zoe Croggon | Jessica Honey | Adele Macer | Esther Stewart | Alice Wormald | Curated by Shae Nagorcka and Julian White

Debut IX | 2013

Debut IX | 2013 | VCE Student Forum

Debut VII | 2011

CURTAIN CALL

Once more

Drew Pettifer
Lecturer | RMIT University
Advisor 2010-2011 | Board Member 2008-2009

The annual *Curtain Call* exhibitions began in 2009 when the Board decided to replace the existing end of year exhibition, which was called *B-Sides*, with a broader based alumni exhibition. Where *B-Sides* saw artists exhibit aspects of their studio work for which they were lesser known—their b-sides—*Curtain Call* gave artists an opportunity to recontextualise existing work or to debut new work. It was intended to be an encore performance, a follow up, an opportunity to take another bite at the cherry and apply the knowledge artists had gained from exhibiting previously in the space. What would they do differently if they had their time again? This was an invitation for artists to interrogate their own practice.

Curtain Call also became an opportunity to reconnect with artists who had previously shown at BLINDSIDE and to better understand the role that BLINDSIDE had played in their career development. Simply by comparing and contrasting the work they had originally exhibited at BLINDSIDE and the new works they were making, career trajectories and influences became evident. The first *Curtain Call* included Chris Bond and Laresa Kosloff, both of whom have developed significant international careers as artists. Anecdotally, it was interesting to note the value that artists like Bond and Kosloff and other more established artists placed on their earlier exhibitions at BLINDSIDE and other artist run initiatives. This information only became visible through the curatorial process. It was clear that these early exhibitions were

significant opportunities for these artists to exhibit their work to a wider audience and to engage in a broader discourse around their practice. It is interesting then to see their new work sitting alongside the work of the emerging artists that make up the bulk of the BLINDSIDE program. This cross-pollination of emerging and established at BLINDSIDE has instigated some important exchanges and has fostered mentor relationships.

It is perhaps not surprising that the first *Curtain Call* exhibition examined the trope of the archive and memory. The collection of artists that have graced the BLINDSIDE stage for their encore performances through the *Curtain Call* exhibitions illustrates the diversity of practices that constitute BLINDSIDE's exhibition archive and the focus the ARI has on institutional memory.







SHOWSTOPPERS

Moments of process

Blaine Cooper
Artist
Board Member 2011–2013

Showstoppers has been part of our annual three-part curated event series at BLINDSIDE since 2011. The three-day event focuses on performance art, in all its forms. The platform leaves an important place in our calendar for artists to explore more experimental or unrefined forms of their practice.

I was lucky enough to perform at *Showstoppers* in 2011 with the support of BLINDSIDE and, in particular, committee member Elise Murphy. Teaming up with musician Nicholas Lamb and running (via treadmill) from a wall of cinematic explosions the project, *End Zone (Always Do the Bad Thang)*, was a totally immersive, mind-blowingly cheesy action experience. The opportunity allowed me to experiment with installation, endurance performance, collaboration and audience interaction in a new and exciting way, something I'll be forever grateful for.

More recently in 2014 we've seen artists Kate Blackmore and Frances Barrett of Brown Council, exhibit the documentation of their epic 8-day endurance work *Box Set* in which the artists watch every single episode of *The Simpsons* (while fasting), alongside the creation of new works within the space.

Frances Barrett's *Occupation* looked at forms of physical and mental disruption of space, where she took sleep inducing drugs over a period of two days, sleeping and occupying space. Kate Blackmore in collaboration with Dharug Elder and Jacinta Tolbin, responded

to the metaphor of 'white washing', creating moments of tension and release between presence and disappearance through multi-channel video, performance and song.

Showstoppers has really become a place for innovation and experimentation at BLINDSIDE. The short event period lends itself beautifully to performative works where the artists and audience aren't assured of a final outcome. The anticipation and uncertainty creates moments of process that we can all enjoy, and hopefully keep enjoying for many years to come.

Curtain Call

Images in order of appearance

The B-Side | 2008 | Daniel Dorral | Ruth Fleishman
| Cecilia Fogelberg | Tim Silver | Curated by Andrew Tetzlaff

Curtain Call: *End of the World Party* | 2012 Patrick Rees
| Kirsty Audrey Hulm | Boe-Lin Bastian | Drew Pettifer
and Joel Zika | Simon Pericich | Curated by Blaine Cooper, Elise Murphy & Claire Anna Watson

Curtain Call: *The Material Body in Space* | 2013 | Todd
Anderson-Küner | Siye Kelly | Adelle Maceo | Caroline
Phillips | Naomi Troski | Leela Schauble | Curated by
Kali Michalidis

Curtain Call: *The Material Body in Space* | 2013 |
Artist Talk

Curtain Call: *End of the World Party* | 2012

The B-Side | 2008 | Artwork featured by Daniel Dorral

Curtain Call: *Separation Anxiety* | 2011 | Hannah Raisin
| Curated by Claire Anna Watson

Showstoppers

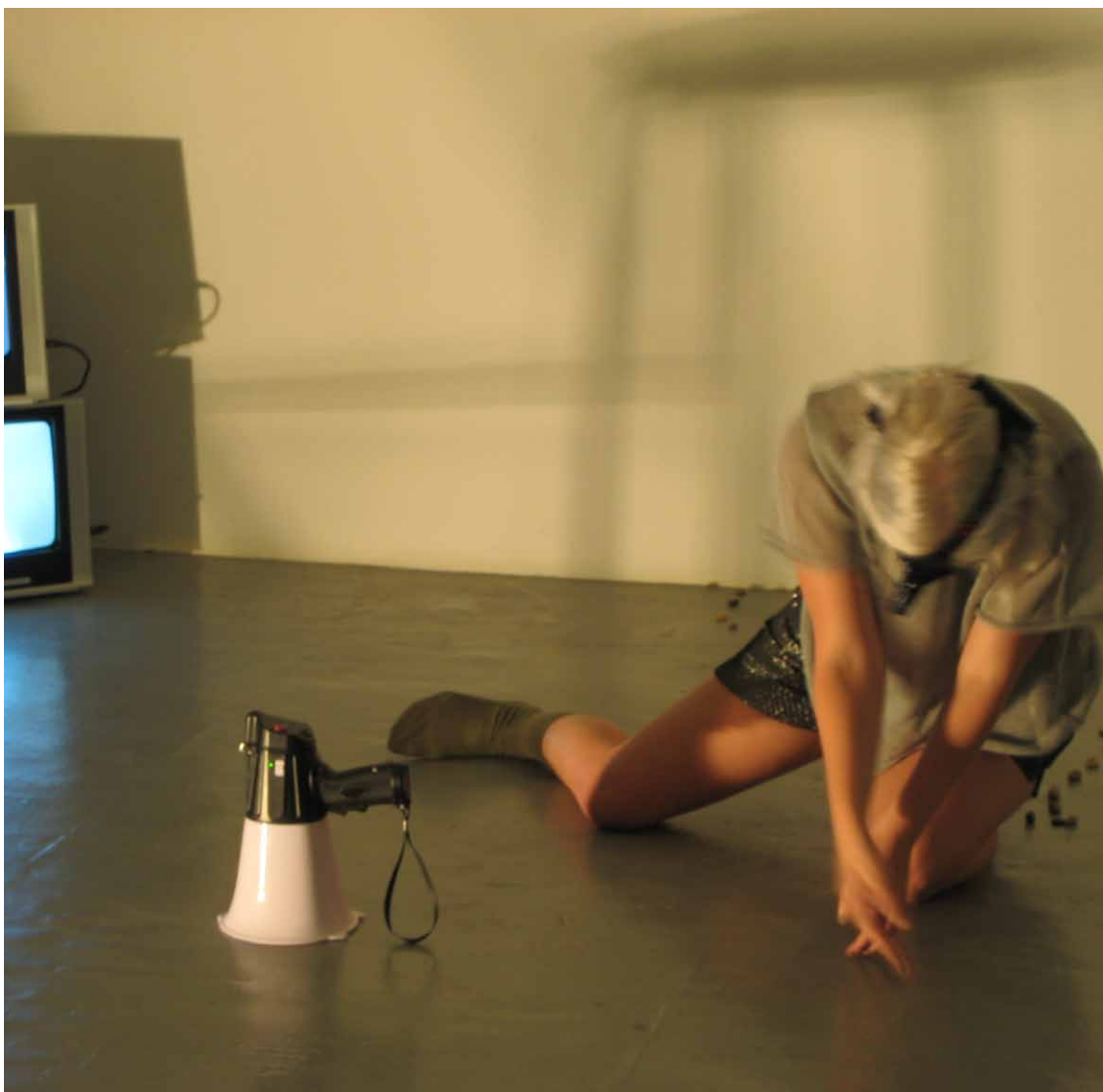
Images in order of appearance

Showstoppers: *End Zone (Always Do the Bad Thang)* |
2011 | Blaine Cooper

Showstoppers: *ERSATZ* | 2013 | Amber McCartney |
Emma Batchelor | Bicky Lee | Morgan Hickinbotham
| Gilles Bruni | Simon Pascoe | Curated by James
Batchelor

Showstoppers | 2014 | Kate Blackmore & Jacinta Tobin
& Frances Barrett | Curated by Raymonda Rajkowski

Showstoppers | 2014



SOUND SERIES

A round sound in a white cube

Andrew Tetzlaff
Coordinator | RMIT University international Artist In Residence Program
Board Member 2008-present

Ever since 'Sound' was coined as a title of an artistic medium, it has managed to exist in an interesting and in-between position. Whereas other mediums are often defined by the elements that compose them, Sound is not so straightforward. Certainly all Sound works require some sort of engagement with a sonic event or with listening, but these provisions by themselves only generate a definition of a medium that is so general as to be useless. After all, as Cage discovered in an anechoic chamber, so long as our nervous system is humming and our heart is beating there is no such thing as absolute silence, and if there is always sound then it logically follows that there is always the possibility of a work to be considered a Sound work.

The result of this train of thought is a medium that is largely defined by a conceptual, rather than a material interest, moderated by the professional opinion of its practitioners. Indeed if it has any borders at all, they are blurry and porous. Sound is a place teeming with both variety and possibility, armed with the extensive range of histories, seminal works and theories that this variety offers. While some works might seem like the distant cousin of a musical composition, others could be confused for a kinetic sculpture... or a painting... or a dance performance. If we were to categorise Sound as a sub-genre, or an overlap, of these disciplines though, it would be an over-simplification (if only on account that many Sound works exist autonomously outside of these borders). Instead, it is better

to consider it a vector between the fields of music, fine art, performance and technology. As a trajectory and not a fixed point, Sound can gain an edge of criticality whilst retaining its flexibility, diversity and potential. Whereas in other mediums, works that push the envelope are able to add to their respective field, here in Sound, these works are able to re-define it.

With this preamble as a call to action, BLINDSIDE's Jared Davis started the *Sound Series* in 2009 as a creative lab focused on testing the borders of this medium. Over the past five years, this project has commissioned and presented groundbreaking and experimental works by over 25 artists. Sound has been composed; it has been improvised. It has been generated through traditional instruments and invented ones, through pipes and wires, computer algorithms, analogue field recordings and even plants. It has been used as a platform through which to consider duration, narrative, translation, communication and our spatial and acoustic environment. It has been a lens, or perhaps more fittingly a stethoscope, through which to better listen to our world.





sweet high and clear
high sharp *tzik*
a long-drawn nasal *zwee*

low warble
a sibilant stutter
a scolding *churr*

a high tinkling
a single deep rasping *dizweee*
a loud *chup*

a rich sweet whistle
a loud descending trilling cry
silent

Sound Series

Images in order of appearance

Sound Series | 2009 | Natasha Anderson | The Charles Ives Singers | DJ Double Decker (Rod Cooper) | Tom Hall | JK Fuller | Kusum Normoyle/Rob Mayson | Make Up Sex (Sophie Brous and Tarquin Marik) | Francis Piagne | PSUCHE | Snawklor (Dylan Martorell and Nathan Gray) | A. Wallace | Curated by Jared Davis, Annalee Koerrig and Patrick O'Brien

Sound Series: a day, unsung | 2013 | Ami Yamasaki | Curated by Andrew Tetzlaff

Sound Series: a day, unsung | 2013

Sound Series: Perch | 2014 | Catherine Clover with Vanessa Tomlinson & Alice Hui-Sheng Chang | Curated by Andrew Tetzlaff

SCREEN SERIES

Beyond the Screen

Raymonda Rajkowski
Curator
Board Member 2012–present

Moving imagery holds a unique position within contemporary art practice; it functions as artwork and also documentation, and is subject to the ever-changing world of technology. In recognition of the significance of moving imagery in the practices of emerging artists, BLINDSIDE established *Screen Series* in 2010, a curatorial project series dedicated to the medium of film and video art. It initially took the form of a three-night festival, featuring only single-channel works, presented in the gallery space during the evening hours, so to limit natural light.

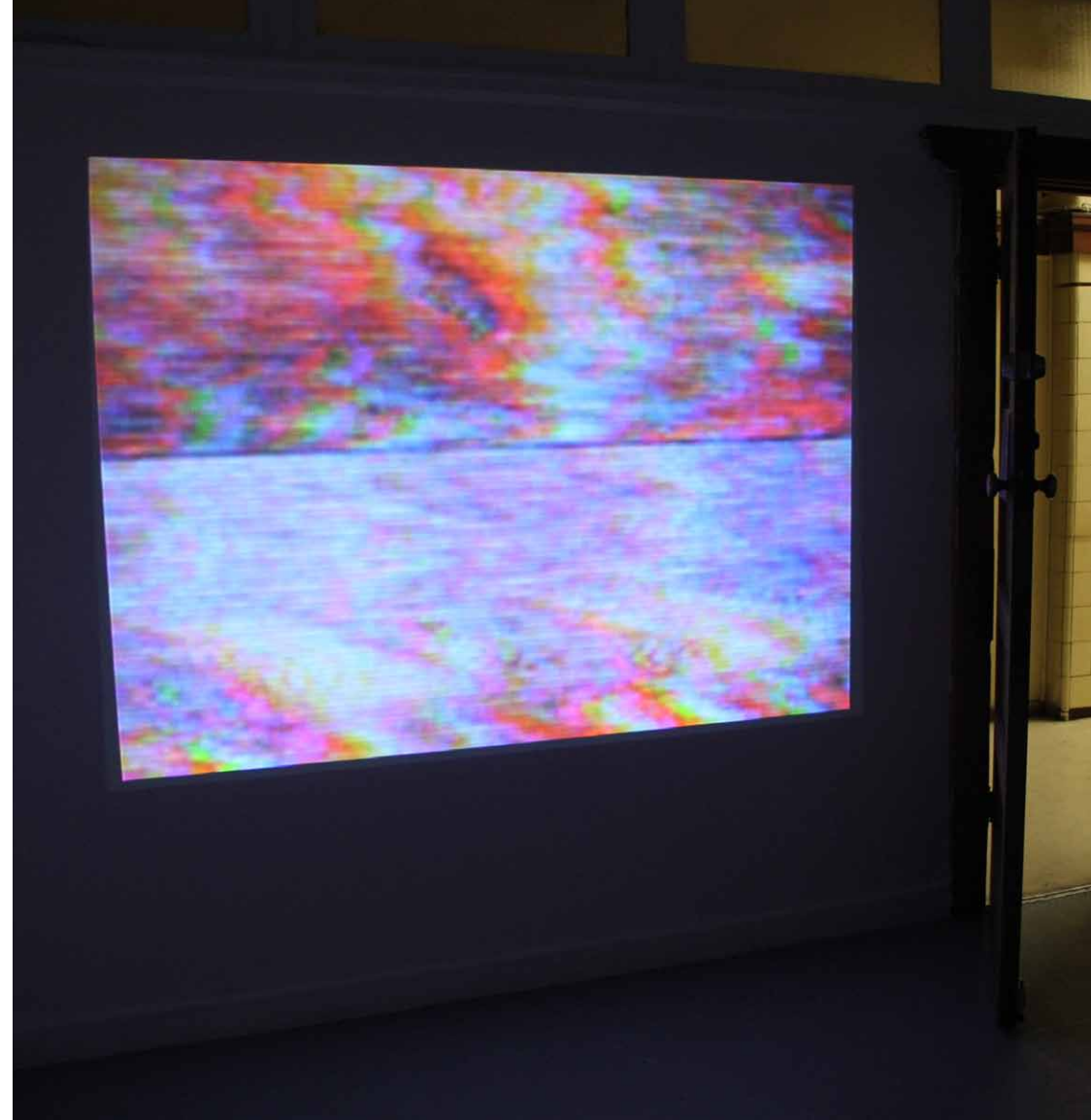
Celluloid Cave, curated by Natalya Maller, launched the new project series. This exhibition playfully drew parallels between prehistoric cave art and the projected video images produced by the 21st century artist—giving a philosophical nod to Plato's *The Allegory of the Cave*. Entrenched with notions of ritual, belief and anthropological motifs, the work demonstrated the impulse to communicate ideas with art in the face of rapid technological change.

The artists' relationship with video technologies has continued to underscore the subsequent *Screen Series* exhibitions, while the display of moving imagery has gained increasing attention with the inclusion of installation-based video work. For *Screen Series: With Open Arms* (2013) and *Autonomy* (2014), the gallery space was transformed over a 4-day exhibition period, with a temporary wall and boards installed to

block out the natural light, allowing the show to be presented during normal gallery hours, and other possibilities to emerge with video display.

In presenting screen and projection based work alongside various video installations, *With Open Arms* took the opportunity to celebrate video technology, new and old. While *Autonomy*, shown the following year, explored the autonomous nature of video art and the way it continues to remain both technologically and conceptually self-aware. The capacity to cater for installation-based video work allowed such displays as Alex Cuffe's *Triscopic Contemplation & Perspective Machine for Lifestyle Agglomeration* (2014)—a tripod shrine comprised of alternating cameras, projections and screens of psycho-spiritual imagery—to be presented.

Screen Series has greatly enriched the BLINDSIDE program by allowing the scope and depth of experimental and emerging film and video practices be explored and presented. The addition of artist panel discussions, led by a local curator or artist working in the field of video art (Jared Davis from *Experimenta* in 2013 and Jessie Scott from *Tape Projects* and *Picture Skew* in 2014), further capitalised on the desire for dialogue around the shows. With *Screen Series*, the rich and varied practices of film and video are both strongly represented and celebrated in BLINDSIDE's exhibition program.



Screen Series
Images in order of appearance
Screen Series: *With Open Arms* | 2013 | Antoinette J. Citizen | Tara Cook | Daniel McKewen | Jonathon Nokes (artwork featured) | Josephine Skinner | Curated by Raymonda Rajkowski & Felicity Strong

Screen Series: *With Open Arms* | 2013

Screen Series: *Autonomy* | 2014 | Simone Hine | Alex Cuffe | Linda Loh | Marita Lillie | Tania Smith (artwork featured) | Curated by Raymonda Rajkowski and Xanthe Dobbie



SUMMER STUDIO

Spatial Limits

Shae Nagorcka
 Gallery Manager | Gertrude Contemporary
 Board Member 2010–2014

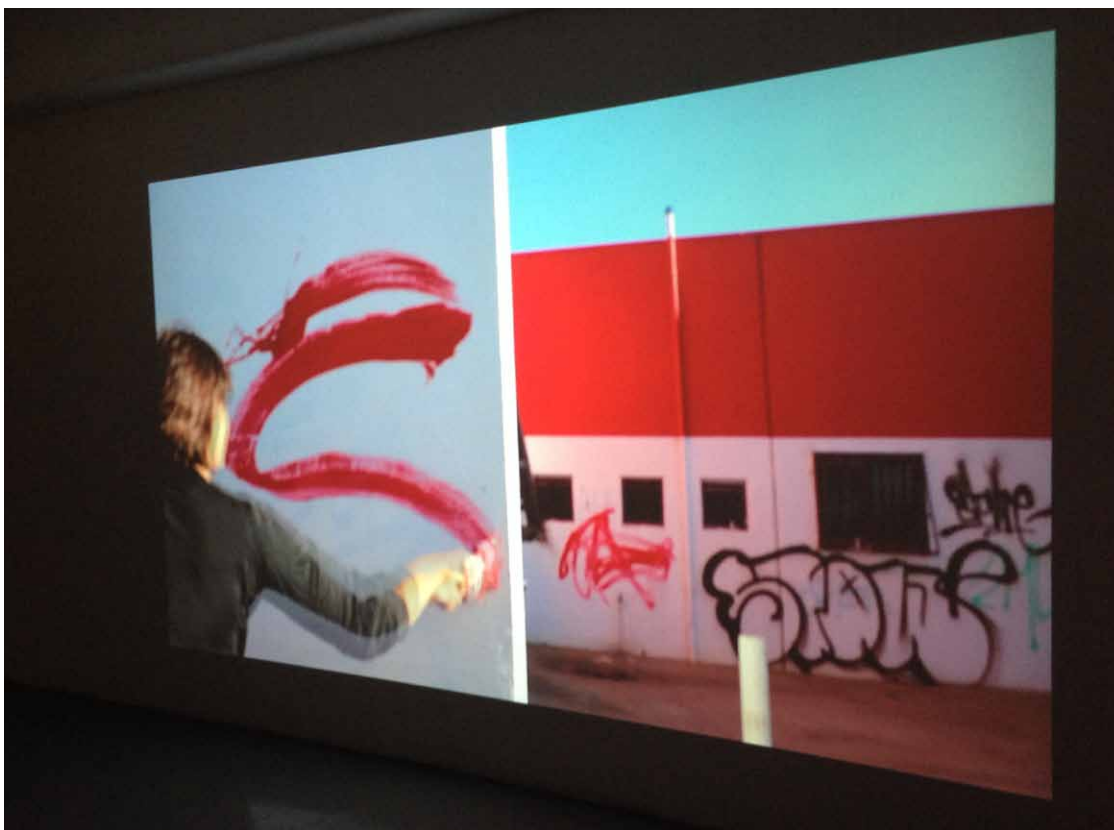
Since 2011, BLINDSIDE's *Summer Studio* residency program has transformed the gallery space into a studio residency, culminating in open studio exhibitions. Supporting the emerging practice of two artists (or broader collaborative and collective based practices) in gallery spaces one and two, the *Summer Studio* residency provides a unique platform for the examination of practice and work within a combined studio and exhibition context.

Having identified residency practice in Melbourne as a potential site in need of expansion for emerging artists, *Summer Studio* activates the gallery space as a democratised space for a plurality of practice. A month-long residency, the *Summer Studio* program blurs the lines between creation, installation and exhibition. With emerging artists often required to generate work in a context where these elements are very clearly delineated, *Summer Studio* is increasingly a site for nonlinear, durational and experiential practice, providing practitioners and groups with a foundation that both supports and challenges.

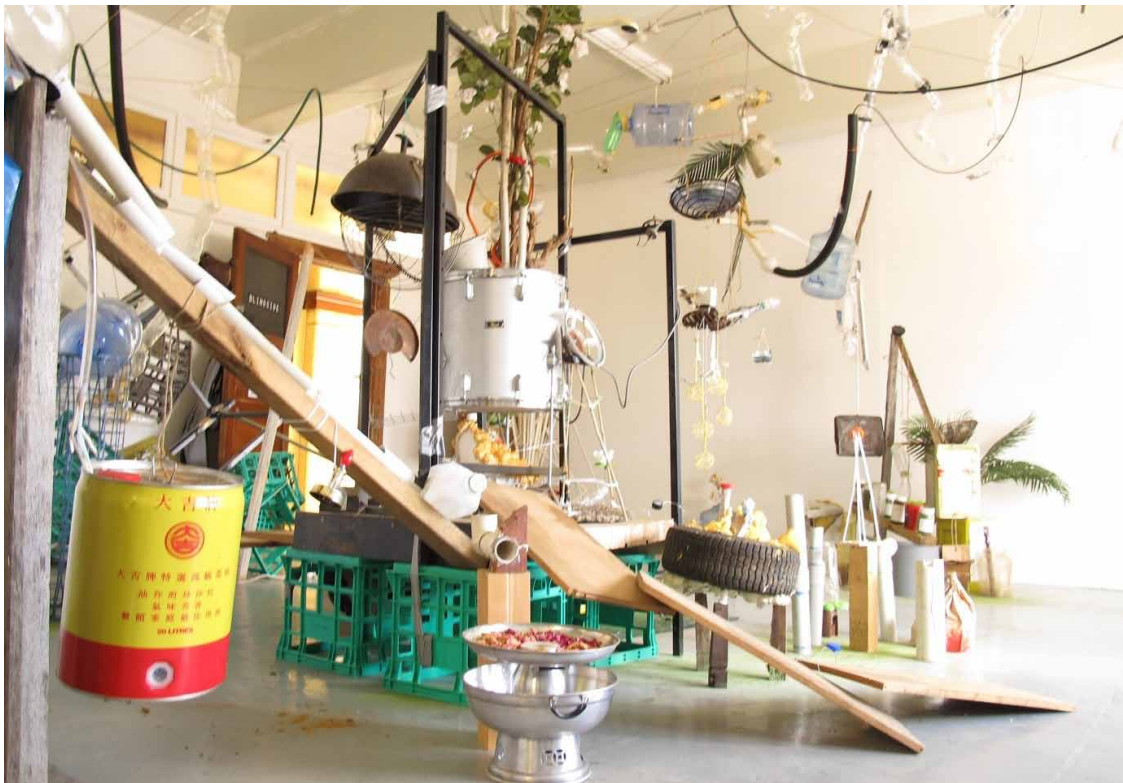
The project concludes with a three-day open studio exhibition, supporting a unique and exciting engagement between the public and the artist's practice. With viewers encouraged to engage and interact with both the artists and their work, the program further expands the role of accessibility in art, giving visitors to

BLINDSIDE a look into the doing and making of contemporary artists in Melbourne.

Reflecting BLINDSIDE's role in supporting the practice of emerging artists, as well as BLINDSIDE's mission to expand multiple sites of practice within Melbourne, the *Summer Studio* program has supported a diverse representation of contemporary practice, having hosted artists (listed chronologically): Melanie Jane Taylor, Helen Grogan, Agnes So & Jason Chou, Ben Johnson & Nick Herzog, Shae Rooke & Lizzy Sampson, Diego Ramirez, and Emma Collard, Cherie Peele & Natalie Turnbull.



Summer Studio
 Images in order of appearance
 Summer Studio | 2012 | Agnes So & Jason Chou
 Summer Studio | 2012 | Ben Johnson & Nick Herzog
 Summer Studio: Happy Summer Tank | 2014 | Diego Ramirez
 Summer Studio: FAB(ricated) LYF | 2014 | Emma Collard, Cherie Peele & Natalie Turnbull
 Summer Studio | 2013 | Shae Rooke & Lizzy Sampson



'BLINDSIDE *Summer Studio* residency provided me with the space and place to develop a thought process and mode of making that gave way to the production of subsequent projects that currently constitute my body of work. I'm fond of the residency because it catalysed a shift in my practice from screen-based moving image making to more expansive mixed-media installation outcomes. The residency enabled me to achieve this by giving me access to a gallery space in which to test spatial configurations and familiarize myself more closely with the ARI system. It was awesome.'

Diego Ramirez | *Summer Studio Artist 2014*

'There was something extraordinarily engaging and personal about working in that gallery space for the *Summer Studio* program. In hindsight, the work I created with Janson during the four and a half weeks at BLINDSIDE went on to greatly influence the direction of my practice even to this day. Because of this, there will always be a certain sense of sentimentality I feel towards the space.'

Agnes So | *Summer Studio Artist 2012*



BLINDSIDE FESTIVAL

Blood, sweat and peers

Xanthe Dobbie
Artist
Board Member 2013–present

The BLINDSIDE Festival is a biennial multi-platform event that saw its beginnings in 2012 with *Everywhere But Here*. In 2014, in its second instalment, BLINDSIDE presented *Meet The Public*. In its relatively short history, the BLINDSIDE Festival has truly taken its place in the curated event series, undoubtedly becoming one of its most ambitious features.

Having been involved in some way with both festivals, interning in 2012 and co-curating in 2014, I can say with absolute certainty that bringing together an event of this magnitude is no small task.

Everywhere But Here, curated by Claire Anna Watson and the Board of Directors, focused on ideas of travel and escape, and begged the question: is there somewhere you'd rather be? Opening with *Return to Sender*, a postal exhibition, the 2012 festival kicked off with flying colours, boasting over fifty mailed-in works of art. The inaugural festival also featured an in-built *Screen Series* and a commissioned print by Mitchel Brannan.

In 2014, the curatorial focus shifted towards the community with *Meet the Public*, an eleven-day extravaganza, which highlighted the work of artists and collectives that push the boundaries of participation in contemporary art practice. In a series of on and offsite events, performances, workshops and site-specific interventions, *Meet the Public* explored everything from asylum seekers to zine-makers, from giant playing

cards to floppy sounds. The 2014 festival also played host to a 1970s style conversation pit as part of *Collision*, a dedicated space for ideas to collide and come to life.

While each festival is driven by an overarching theme, at its core this is an event about people: people interacting, exchanging ideas, collaborating, debating, and being exposed to new experiences. Hard work as it may be, the BLINDSIDE Festival has proved itself to be an indispensable element of our program, let's hope it sees a long, fruitful, and inquisitive life.

Blindside Festival
Images in order of appearance
BLINDSIDE FESTIVAL: *Everywhere But Here* | 2012 | Curated by Blaine Cooper, Adèle Macez, Natalya Maller, Elise Murphy, Andrew Tetzlaff & Claire Anna Watson
BLINDSIDE FESTIVAL: *Meet The Public* | 2014 | Performprint | Curated by Xanthe Dobbie & Raymond Rajkowski
BLINDSIDE FESTIVAL: *Meet The Public* | 2014 | In The Meantime
BLINDSIDE FESTIVAL: *Meet The Public* | 2014 | Michelle Sakaris
BLINDSIDE FESTIVAL: *Meet The Public* | 2014 | Waterfall Person & Paradise Structures
BLINDSIDE FESTIVAL: *Meet The Public* | 2014 | Sticky Institute & The Newport Dolls





PLAY

A Serious Signal

Claire Anna Watson
 Art Curator | Banyule City Council
 Chair | Board Member 2010–present

Art, machine and audience collide in BLINDSIDE's platform for presenting single channel video art: PLAY. As a page unto itself on BLINDSIDE's website, PLAY offers the chance to view short video works in their entirety. This is at odds with the institutional approach to presenting this medium online, which generally seeks to only document video art, or its associated installation.

PLAY is, in many ways, a proposition, a provocation—an ongoing experiment. Can the Internet embrace professional video art, providing a respectable context without diminishing the artists' original intent (which more often than not involves a bench seat and a dark cube)?

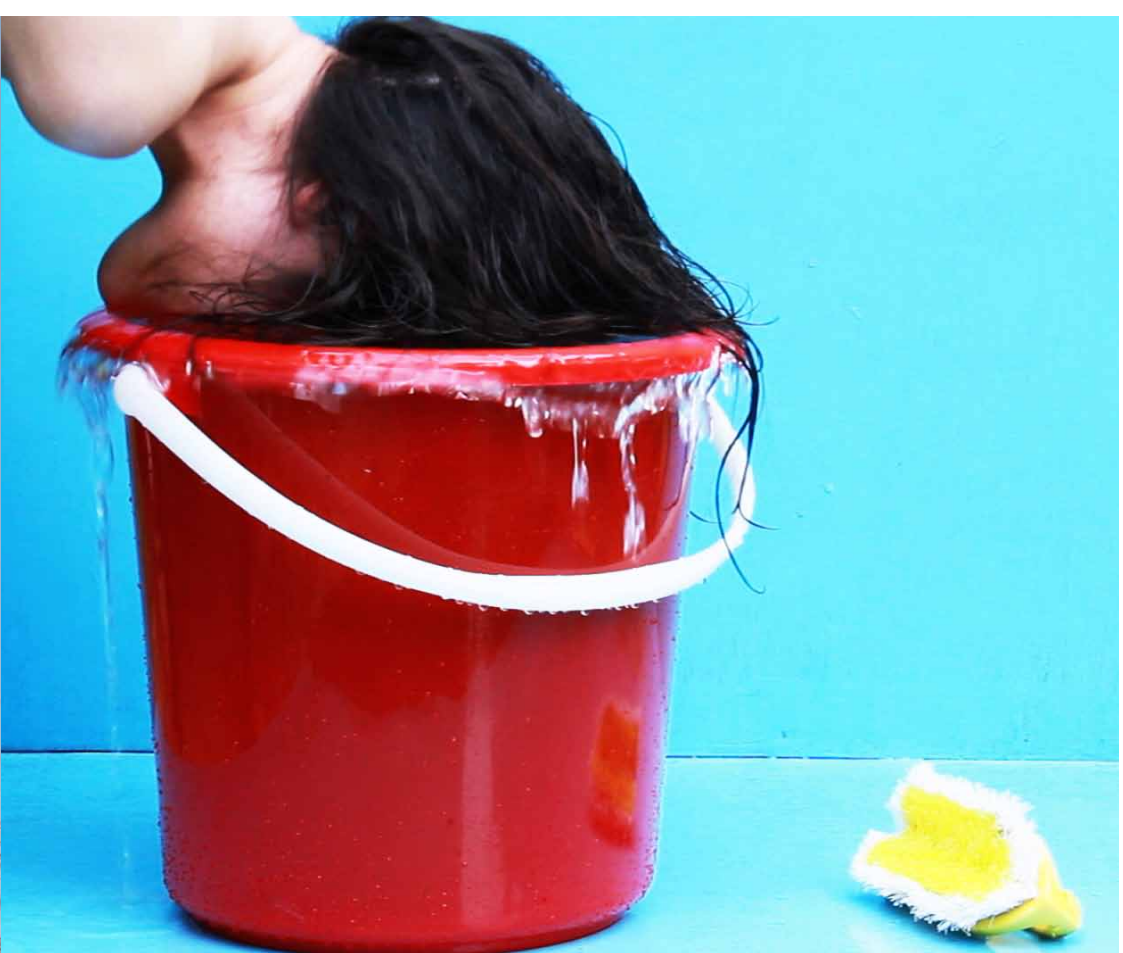
The context in which video art emerged—informed largely by an innate reverence for the unique status of the cultural object—has shaped our thinking around this medium. But this logic is shifting as quickly as new technologies are. The reproducibility of video has created difficult tensions for artists and the market. Yet, the obvious question for an independent arts space such as BLINDSIDE was: 'Wouldn't it be a disservice to the talented artists contributing to media art discourse, *not* to take advantage of the inherent user-friendly interface of the Internet?'

Although the curators of PLAY and many of the exhibiting artists would accept and acknowledge that many works will always be best viewed in high resolution in a gallery

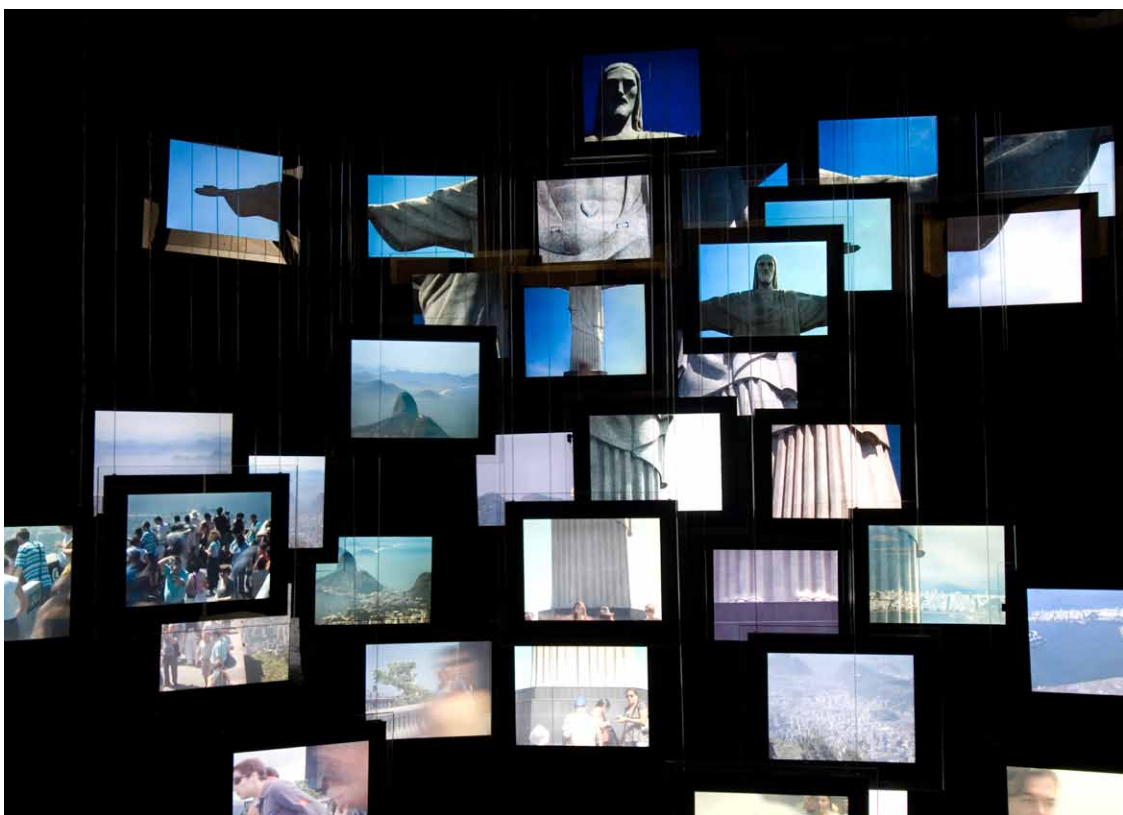
environment, PLAY provides an accessible space to enjoy video art for those that are house-bound, live far away from galleries, are too busy... and the list goes on. PLAY is intended to complement rather than replace the museum-based methods of presenting video art. Importantly, engagement with PLAY is significant and growing fast.

PLAY gestures to a new way of thinking in presenting what is no doubt going to be the medium that resolutely shapes the art of this century. It launched in January 2014 with Boe-lin Bastian's *Jellies*. The hilarious and irreverent performance of these wobbling jellies was a light-hearted means to launch what is in fact a serious and determined strategy to showcase excellence in video practice today.

Play
 Images in order of appearance
 PLAY | 2014 | Boe-Lin Bastian
 PLAY | 2014 | Dylan Hammond
 PLAY | 2014 | Jessie Scott
 PLAY | 2014 | Kawita Vatanajankur



2004-2014



2004 - 2006



'Providing pathways for emerging artists was our mission, and we wanted a name that reflected a sense of the unexpected—from somewhere unseen, somewhere new. For us, the name BLINDSIDE embodied that mystique through visual connotation. The goal however was to transform those expectations with new meaning. Designing the logo, we opted for simplicity—white lettering on black background, using a font found on barcodes. Again, an attempt to obfuscate and juxtapose intent with expectation. BLINDSIDE the space soon took shape and it is wonderful to now celebrate its 10th anniversary.'

Simon Koger | Founder 2004 | Board Member 2004-2007

'BLINDSIDE have kept going about the business of showing artists in a nice stripped-back fashion since they started. Just getting on with the shows. A lot of new artists continue to get a break there'

Craig Easton | *Awkward Balance* Artist 2004

'At the time this was only my second exhibition, and I was living in Brisbane, Queensland. BLINDSIDE soon gained a good reputation and I believe my exposure at BLINDSIDE was a catalyst for further exhibitions in Melbourne and interstate (now over 40 exhibitions). In this respect I am very grateful to Christine Morrow, Pip Haydon, Renai Grace and Rosie Mahoney (who were operating BLINDSIDE at the time) for inviting me to participate in that inaugural exhibition in 2004.'

PJ (Peter John) Hickman | *The Blindside Effect* Artist 2004

Previous top

Girls Say No To White Gloves | 2007 | Amy Marjoram |
Kate Robertson (artwork featured) | Amanda Schembri
| Michelle Tran

Previous bottom

Wonderlands | 2009 | Tim Webster

2004-2006

Images in order of appearance

The Blindside Effect | 2004 | David Akenson | PJ
Hickman | Mira Gojak | Asim Memishi | Curated by
Christine Morrow

Coloris | 2005 | Beata Geyer

BLINDSIDE

Jessica Borrelle | 2007

Originally published in *Making Space: Artist-run initiatives in Victoria* (VIA-N, 2007)

Spaces like BLINDSIDE are the sites of speculation: a breathing space for cultural self-reflection, sometimes beyond the parameters of contemporary art.¹

BLINDSIDE artist-run space arose from an alloy of luck, persuasion and elbow grease. After 18 months of frequent discussion, it was the acquisition of Rooms 13 and 14² on the seventh floor of the Nicholas Building that formalised the intentions of three artists from the Brisbanian diaspora to start a surrogate art space in Melbourne. Christine Morrow, Renai Grace and Pip Haydon each moved to Victoria with established artistic credentials which were quickly subsumed into the city's vast creative ecology. Gaining possession of Room 14 and the adjoining studio space afforded them a platform to wrestle up a new venue to support emerging and experimental contemporary art. The window scene of Federation Square and Flinders Street Station spilled into the site, lending the room a spatially exaggerated extension and a supreme backdrop.

The name BLINDSIDE was chosen to reflect the idea that what we are showing are things that are easily overlooked that—hover somewhere just outside the field of vision.³

Between these first inaugural Board members, exhibitions were negotiated, an agenda established, an audience stapled together, and the man-hours set down. The Board came together by association and need, and the infrastructure of BLINDSIDE

was assembled on a voluntary basis. Like most, this initiative was bankrolled with time, spare change⁴ and the support and ardour of the artists' interstate and local communities. Walls were constructed and demolished by Asim Memishi; painting and patching became a work of art by Pip Haydon; Christine Morrow launched the Editions Program; and Renai Grace worked with the other Board members to further develop the exhibition program. Simon Philamon contributed website design and BLINDSIDE collateral design including invitations and catalogues. Finally, Danielle Moorhead developed, coded and constructed the website. BLINDSIDE's first exhibition, *The Blindsight Effect*, opened on 9 September 2004. The iconic Nicholas Building has a history of hosting artist-run spaces and is a trophy of creativity in Melbourne's CBD—housing numerous artist studios and creative businesses. Consequently, the nature of the building has had an effect upon the character of the artistic program, not just through imposing physical constraints upon it, but also by ghost writing its influence into the content and themes of exhibitions. A major highlight of the BLINDSIDE program is *Debut*. This annual exhibition launches the calendar year and is curated by a current Board member. It features a selection of the blindsides—hit-picks of recent graduate artwork from various visual arts programs around the city. The primary aim of *Debut* is to provide a link for young artists between university and the 'art world'.

Other highlights of the program have included Alex Taylor's *Micro Masters/ Action Heroes*



(2005) exhibition featuring works by artists from Melbourne, Sydney and Brisbane. The historically salient exhibition *Nicholas: The Life of a Building* (2006), curated by Christie Petsinis with Nadine Treister, included a mammoth birthday cake in the likeness of the Nicholas building to celebrate its 125th year, and featured hundreds of works by artists holding studios in the building. Hours into the opening, the cake was left demolished, ravaged and structurally unsound, yet the building remained as resolute as ever. Particular to BLINDSIDE is an accompanying text⁵ published in the form of a catalogue, affording a critical examination which allows the audience an opportunity to absorb and expose the content, context and concern of each show. Through these publications, BLINDSIDE endeavours to elicit ongoing critical dialogues around each exhibition using the written record to summon, and so convene, artists, curators and writers.

BLINDSIDE creates an incredibly supportive environment to work in, with its own network of dedicated people. It's relatively new and hasn't become a sort of repository for accumulated house style. There is a unique atmosphere because of the building and its location and the size of the space, but the work isn't affected by an aura of institutional approval or

exclusivity to the same extent as higher-end galleries are.⁶

BLINDSIDE's role and rationale was, and still is, to support and promote contemporary art practice by providing an exhibition space for emerging and established artists. The provision of this environment for experimentation exists to encourage the creation and presentation of art works that are challenging and innovative. The focus was programming a series of curated exhibitions featuring a potpourri of interstate and local artists that fostered a dialogue between Melbourne and other states—in particular Brisbane and Sydney. Another primary aim was to create a longevity for each show through the comprehensive image and text-based archive on our website. Throughout the past two years via solo, two-person and curated group shows these ideals have been maintained and preserved. A new assembly of Board members hopes to continue the BLINDSIDE project in a way that is faithful to its history and which creates new adventures and opportunities for artists.

¹ Kit Wise, *B-side catalogue*, Nov 2006.

² 'We talked them out of their lease and talked ourselves into their lease' Christine Morrow, 2006.

³ Christine Morrow, 2006.

⁴ Personal financial investments by the Board members.

⁵ The BLINDSIDE Editions.

⁶ Anna Maria O'Keefe, *B-side catalogue*, 2006.

2007



2008



2007
Images in order of appearance
Phil Spectre Spectraculum | 2007 | Lisa Broomhead & Kirsten Perry

25 Blackwood Park Road | 2007 | Geoff Newman

Pairs In The Artist: Endurance and Suffering | 2007
| Simon Perich | Anastasia Klose | Timothy Kendall Edser (artwork featured) | Danielle Freakley | Curated by Daine Singer

Unkept Appointments | 2007 | Stephen Hennessy

Drips and Thickets | 2007 | Kirra Jamison & Alice Lang

2008
Images in order of appearance
These Endless Days | 2008 | Kel Glalster

The Big Smoke | 2008 | Noah Grosz | Kathryn McCool
| Jacques Soddell | Tara Gilbee & Andrew Goodman | Greg Pritchard | Curated by Julian White

Black Swans, Red Herrings and White Elephants | 2008
| Ruth Johnstone | Julie-Anne Milinski | Marion Piper | Andrew Tetzlaff | Ross Waller | Curated by Julian White

BUS VS BLUNDSIDE: Rumble in the Library | 2008 | Melbourne City Library



2009





'I exhibited my video work *The Chase* at BLINDSIDE in August, 2009. The work explores female subjectivity in the Australian landscape, utilising the idea of the doppelganger to unsettle the viewer. We produced a catalogue with an essay by Stephen Palmer that was a lovely record of the show, and I received some great feedback from it. I really appreciated the freedom and flexibility that BLINDSIDE provided for my exhibition, it felt like anything was possible within the walls of the gallery, a feeling that I've come to realise is precious and rare in the subsequent years.'

Clare Rae | *The Chase* Artist 2009

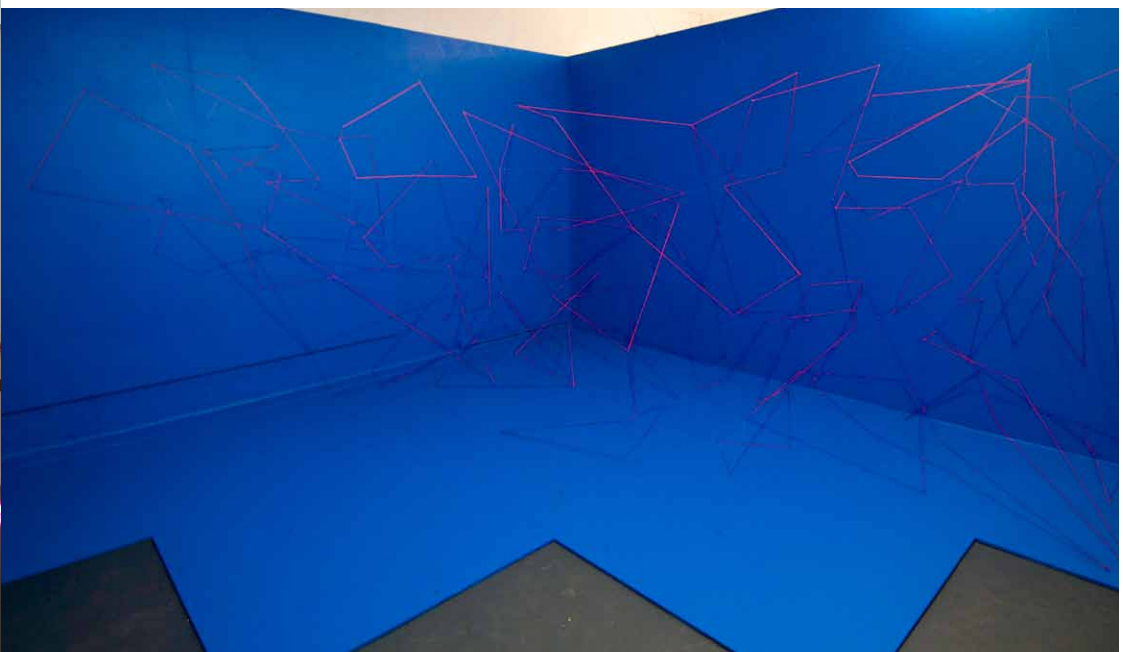
'BLINDSIDE provides the opportunity to contribute and witness the dynamic new Melbourne art scene. It was my pleasure to be surrounded by vibrant new talent who, now and well into the future, will continue to present an imaginative world of unlimited possibilities.'

Natalya Maller | Board Member 2008-2012





2010



'Organising and installing a show at BLINDSIDE was like being the king of the castle for a week. Looking down on Flinders St, fantasising about it being our (cold) apartment. The hidden gem in King Nicholas' crown.'

Tai Snaitch | *The Living Room Artist and Curator 2009*

2009
Images in order of appearance
The Living Room | 2009 | Belle Bassin | Sally Blenheim
 | Tim Fleming | Ghostpatrol | Roby Hyde | Kotoe Isha |
 Rowan Mornaught | Dylan Martorelli | Scott Mitchell | JT
 Mallory | Annie Wu | Curated by Tai Snaitch

Pipe Dream | 2009 | Stephanie Hicks

The Chase | 2009 | Clare Rae

Last Days | 2009 | David Sebastian Brown | Adam John
 Cullen | Michael Danichewski | Zoey Louise Moonbeam
 Dawson | David DeCarteret | Jo Duck | Charlotte Gnaile
 | Therese Harrison | Nils Oskar Holmberg | Kirsty
 Hulm | Devon Lang Wilton | Bridget Radomski | Hannah
 Lucy Alice Schiefelbeen | Philippa Wallis | Jacob Weiss |
 Curated by David Mutch

Are we there yet? | 2009 | Michael Georgetti

Nowhereland: The Paris Human Flesh Incident | 2009
 | Eugenia Lim





2011



'Our 2010 project *Surface* examined the parallels between drawing and performance. Over three days, we blew coloured bubbles at the gallery walls, leaving indexical traces on both the white surfaces of the wall and the custom-made protective suits we wore. The coloured soap mixture dripped and pooled on the floor where it mingled with debris from a neighbouring installation by Danielle Clej and Ruth McConchie. What a glorious mess we made! Thanks BLINDSIDE!'

Kirsty Lillico | *Surface Artist 2010*

2010

Images in order of appearance

Beach Box Blue | 2010 | Amanda Ains

New Works | 2010 | Joseph L Griffith

Lazy Slum | 2010 | Tape Projects & Six_a

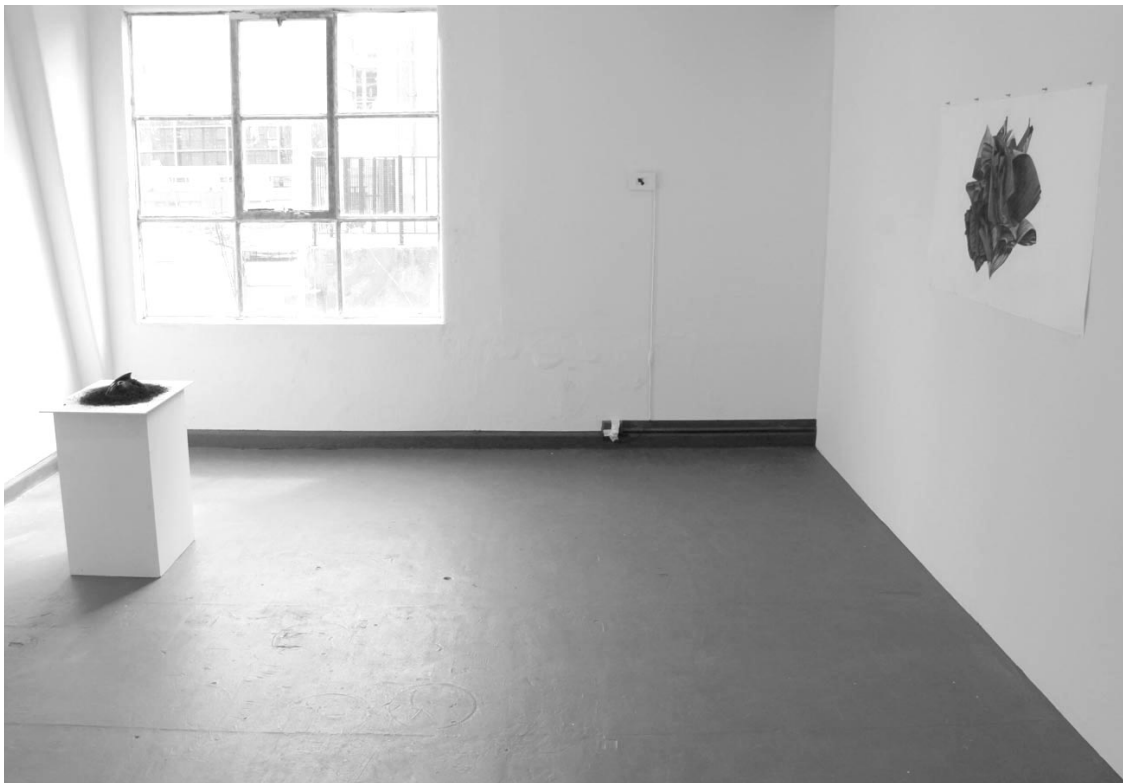
At the time of atmospheric – exhibition is not function | 2010 | Danielle Clej & Ruth McConchie

Big League Balls | 2010 | Eric Bridgeman | Next Wave Festival 2010

Big League Balls | 2010

Surface | 2010 | Pippa Sanderson & Kirsty Lillico | In association with Drawing Out Festival, presented by RMIT University and University of Arts, London





'Being accepted to show *Sequential Cartographic Drawings* in 2011 with BLINDSIDE let me learn and interact with a passionate and professional team who always deemed Art to be of the highest priority.'

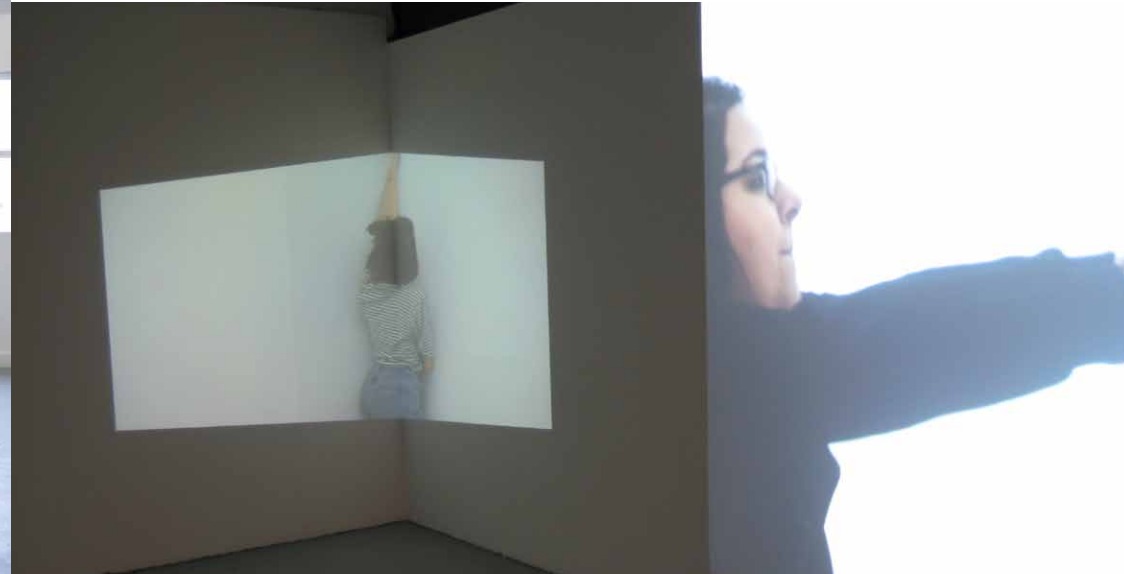
Simon Finn | *Sequential Cartographic Drawings* Artist 2011

2011
Images in order of appearance
Transfer | 2011 | Jonathon Nokes & Byron Dean
Dream of Pictures | 2011 | Rachel Feery | Photo by Janelle Low
Anthropop | 2011 | Paul Yore
Sequential Cartographic Drawings | 2011 | Simon Finn
The Gap | 2011 | Adele Macer

2012



2013



2012

Images in order of appearance

Knuckle Song | 2012 | Eric Demetriou

Transfigure | 2012 | Lauren Simmonds

A natural history of trees | 2012 | Charles Robb & Courtney Pedersen

Kuttopia | 2012 | Amanda Airs | Grayden Shelley | Jack Rowland | Curated by Adriane Hayward

Voyeuristic pleasure, patterns and architecture | 2012 | Sally Tape

2013

Images in order of appearance

Leverage | 2013 | Jacqui Shelton & Hind Habib

Personal Best | 2013 | Tarii Bird

Untitled | 2013 | Liz Henderson | Wellington College Student Visit

Light Up | 2013 | Susan Lincoln & Andrea Higgins

Organisation (Spaces to make love in) | 2013 | Andrew Goodman

Nascent Desire and Captivating Narcissism | 2013 | Natalie Pappak





2014



'The term 'blind side' refers to a hit or attack on someone without them realising—this is their 'blind side'. As a name for a gallery, we might interpret this in as an indication of the way that art can provoke a viewer with challenging or surprising themes. The space has undergone a number of changes over the years; studios moved; windows covered; offices built and unbuilt. As an artist-run space, it offers the opportunity for emerging artists to exhibit in the centre of Melbourne. With the strong resource of a diligent board, the gallery has successfully launched the careers of numerous emerging artists, including many of the artists shown here. Accolades awarded to BLINDSIDE alumni include prizes, commercial representation at well-respected galleries, international residencies and countless reviews and articles. At this rate, we might be forgiven for thinking that BLINDSIDE is something of a silver bullet for emerging artists.'

The gallery is a constant on my itinerary of walking art tours for visitors to Melbourne. In contrast to the sleeker operations of large commercial galleries, the atmosphere at BLINDSIDE reveals something of the self-motivation and hard work required to mount a show in an artist-run initiative. The gallery maintains an emphasis on shared dialogue and so offers visitors the opportunity to engage directly with the work through conversation. In doing so, the audience is introduced at an early stage to artists who will most likely proceed to exhibit in larger institutional and commercial shows. And there is such a mind-boggling diversity to the range of exhibitions that you're never sure what you're going to encounter.'

Jane O'Neill | Freelance curator, writer, tour guide and artist based in Melbourne 2014



2014

Images in order of appearance

BLINDSIDE: LIVE | 2014 | Katie Sletkivis & Ian Moonhead | Late night program

Vertigo: Chaos and Dislocation in Contemporary Australian art | 2014 | Asialink/*BLINDSIDE* Touring exhibition | Boe-in Bastian | Cate Consandine | Simon Finn | Justine Khamara | Bonnie Lane | Kristin McIver | Kiran Robertson | Tania Smith | Kate Shaw | Alice Wormald | Curated by Claire Anna Watson

BLINDSIDE: LIVE | 2014 | Sarah Byrne & Mozilla Firefox | Late night program

Do you want me to come downstairs, with rollers in my hair? | 2014 | Spencer Lai & Jake Swinson

BLINDSIDE: LIVE | 2014 | Sky Needle | Late night program

The Beehive | 2014 | Dominic Kavanagh

CONTRIBUTORS 2004-2014



A WALLACE & TOM HALL | AARON BILLINGS | ABBY SEYMOUR | ACE WAGSTAFF | ADAM COSTENOBLE | ADAM JOHN CULLEN | ADAM ROZSA | ADAM STONE | ADELE MACER | ADRIANE HAYWARD | ADRIENNE DOIG | AGNES SO | AIMEE FAIRMAN | AIMEE HOWARD | ALANNA THAIN | ALASDAIR MACINTYRE | ALEX CUFFE | ALEX SELENITSCH | ALEX TAYLOR | ALEXIS BECKETT | ALICE BRADSHAW | ALICE HUI-SHENG CHANG | ALICE LANG | ALICE WORMALD | ALISHA ABATE | ALISTER PRICE | ALY AITKEN | AMANDA AIRS | AMANDA JOHNSON | AMANDA MORGAN | AMANDA SCHEMBRI | AMBER MCCARTNEY | AMELIA GUNDELACH | AMELIE SCALERCIO | AMI YAMASAKI | AMY MARJORAM | AMY SPIERS | ANASTASIA KLOSE | ANDREA BELL | ANDREA HIGGINS | ANDREI DAVIDOFF | ANDREW CERCHEZ | ANDREW DAVID STAPLETON | ANDREW GOODMAN | ANDREW TETZLAFF | ANDREW TURLAND | ANGELA BAILEY | ANGELA LEECH | ANNA DALY | ANNA FAWCUS | ANNA HIRSH | ANNA MILLER-YEAMAN | ANNA-MARIA O'KEEFFE | ANNALÉE KOERNIG | ANNE HARRY | ANNE WALLACE | ANNETE HALE | ANNIE KWON | ANNIE WU | ANNIKA KOOPS | ANTOINETTE J CITIZEN | ANUSHA KENNY | APRYL MORDEN | ARTS PARTICIPATION INCUBATOR | AS YOU WERE SAYING (JESSICA CROWE & MELISSA DEERSON) | ASHLEE LAING | ASHLEY IRELAND | ASIM MEMISHI | BADEN PAILTHORPE | BEATA GEYER | BELLE BASSIN | BEN BYRNE | BEN JOHNSON | BEN KOLAITIS | BEN MILLAR | BEN MURRELL | BEN TERAKES | BENJAMIN DUCROZ | BENJAMIN MILTON HAMPE | BETH ARNOLD | BETTINA HAMILTON | BICKY LEE | BILL NOONAN | BLAINE COOPER | BOE-LIN BASTIAN | BONNIE LANE | BREE DALTON | BRIDGET CURRIE | BRIDGET RADOMSKI | BRIGIT RYAN | BRITT SALT | BRODIE ELLIS | BROOKE BABINGTON | BROOKE FERGUSON | BURO ARCHITECTS | BUS PROJECTS | BYRON DEAN | CAITLIN PATANE | CAMILA GALAZ | CARL SCRASE | CARL WILLIAMS | CARLA LIESCH | CAROL ROWLANDS | CAROLINE FRY | CAROLINE PHILLIPS | CAROLYN MCKENZIE-CRAIG | CARYN GIBLIN | CATE CONSANDINE | CATHERINE BELL | CATHERINE CLOVER | CATHERINE CONNOLLY | CATHERINE EVANS | CATHERINE MARTIN | CECILIA FOGELBERG | CELESTE ALDAHN | CERI HANN | CHANAWIN CHAOKITTOSPHAN | CHANNON GOODWIN | CHARITY BRAMWELL | CHARLES O'LOUGHLIN | CHARLES ROBB | CHARLOTTE GHAIE | CHELSEA HOPPER | CHERELYN BREARLEY | CHERIE PEELE | CHLOE MANN | CHRIS BENNETT | CHRIS BOND | CHRIS COMER | CHRIS WORFOLD | CHRISTIE PETSINIS | CHRISTINE MORROW | CHRISTO CROCKER | CHRISTOPER HANDRAN | CHRISTOPHER BENNIE | CHRISTOPHER HOWLETT | CHRISTOPHER L G HILL | CJ CONWAY | CLAIRE ANNA WATSON | CLARE HUMPHRIES | CLAIRE KROUZECKY | CLAIRE MOONEY | CLAIRE RICHARDSON | CLAIRE ROBERTSON | CLAIRE VIRGONA | CLARE GRETCH | CLARE MURPHY | CLARE RAE | CLARE REDENBACH | CLARE THACKWAY | CLAUDINE KRAAN | CONAN FITZPATRICK | CONSTANCE ZIKOS | COURTNEY PEDERSEN | CRAIG BURGESS | CRAIG EASTON | DAINE SINGER | DALE CHAPMAN | DAMIAN SMITH | DAN PETERSON | DANAE VALENZA | DANIEL DORALL | DANIEL MCKEWEN | DANIEL STEPHEN MILLER | DANIELLE CLEJ | DANIELLE FREAKLEY | DANIELLE HAKIM | DARREN MUNCE | DAVID AKENSON | DAVID BEAUMONT | DAVID CAPRA | DAVID DECARTERET | DAVID MUTCH | DAVID SEBASTIAN BROWN | DAVID SUTTON | DAVID THOMAS | DEAN LINGUEY | DEBORAH KELLY | DEBRA PORCH | DEMELZA SHERWOOD | DENA KAHAN | DEVON ACKERMANN | DEVON LANG WILTON | DIANNE PEACOCK | DIEGO RAMIREZ | DINESH DE SILVA | DIRK DE BRUYN | DJ DOUBLE DECKER (ROD COOPER) | DOMINIC KAVANAGH | DOMINIC REDFERN | DOMINIQUE HINDMARSH | DON TASSONE | DREW PETTIFER | DUNJA RMANDIC | DYLAN HAMMOND | DYLAN MARTORELL | ED MCALIECE | ELEANOR AVERY | ELISE MURPHY | ELIZA ADAM | ELIZA HEARSUM | ELIZA JANE GILCHRIST | ELIZABETH BOYCE | ELIZABETH MCINNES | ELIZABETH PEDLER | ELIZABETH ROMANIN | ELIZABETH SHAW | EMELIE PLUNKETT | EMILY FEWKES | EMMA BATCHELOR | EMMA COLLARD | EMMA HAMILTON | EMMA J DAVIS | EMMA MCRAE | ERIC BRIDGEMAN | ERIN CROUCH | ESTHER STEWART | EUGENIA LIM | EUGENIA RAFTOPOULOS | EUN JIN CHOI | EVA-MARIA RAAB | F. PEGAZ | FEDERICO JONI | FELICITY STRONG | FIELD THEORY | FIONA BOYD | FIONA MACDONALD | FIONA MORGAN | FORTY FORTY HOME (RAFAELLE MCDONALD & AMY TURTON) | FRANCES BARRETT | FRANCESCA HEINZ | FRANCIS PLAGNE | FRANCIS RUSSO | GABRIELLA FOREMAN-BROWN | GABRIELLE DE VIETRI | GEMMA MATHER | GEMMA SMITH | GEMMA YOUNG |

GENEINE HONEY | GEOFF NEWMAN | GEORGINA CUE | GHOSTPATROL | GILES RYDER | GILLES BRUNI | GINA CLIFFORD | GIULIA MCGAURAN | GORAN TOMIC | GRACIA HABY | GRAYDEN SHELLEY | GREG FULLLERTON | GREG GERAGHTY | GREG HODGE | GREG PRITCHARD | HAMISH CARR | HANNA TAI | HANNAH BERTRAM | HANNAH LUCY ALICE SCHIEFELBIEN | HANNAH RAISIN | HARRIET BODY | HARRIET PARSONS | HAYLEY GALEA | HAYLEY MEGAN FRENCH | HAZEL DOONEY | HEATH AARONS | HEATHER HESTERMAN | HEATHER LIGHTON | HEIDI HOLMES | HELEN FRANCES | HELEN GROGAN | HELEN KELLY | HELVI APTE | HENRY | JOCK WALKER | HIND HABIB | HOANG TRAN NGUYEN | HOLLY ARDEN | HUGIN POR ARASON | IAIN BONNER | IAN MACWHIRTER | IAN MOORHEAD | IN THE MEANTIME | ISABEL O'BRIEN | ISABEL WALSH | ISOBEL STUART | JACINTA STEVENS | JACINTA TOBIN | JACK ROWLAND | JACOB WEISS | JACQUE DRINKALL | JACQUES SODDELL | JACQUI SHELTON | JADE BURSTALL | JADE VENUS | JAKE SWINSON | JAMES AVERY | JAMES BATCHELOR | JAMES L MARSHALL | JAMES MURNANE | JAMIE BOYS | JANE O'NEILL | JANE WOOLLARD | JARED DAVIS | JASMIN DESSMANN | JASON CHAU | JAZMINA CININAS | JEAN TAI | JELENA TELECKI | JEN FULLERTON | JENNA STACEY | JEREMY KIBEL | JESSE COUCHMAN | JESSICA BORRELL | JESSICA BRUZZANITI | JESSICA HONEY | JESSICA MCELHINNEY | JESSICA O'BRIEN | JESSICA REDLICH | JESSIE ANGWIN | JESSIE BULLIVANT | JESSIE SCOTT | JEWEL MACKENZIE | JIAN X YI | JILL BARKER | JILLIAN FARRAR | JIM HART | JK FULLER | JO DUCK | JO TODD | JOANNA COLLYVAS | JOEL GAILER | JOEL ZIKA | JOHANNA EUSTICE | JOHN BROOKS | JOHN GILMORE | JOHN HOWLAND | JON HEWITT | JON MARK OLDMEADOW | JONAS ROPPENON | JONATHAN MCBURNIE | JONATHON NOKES | JORDAN WOOD | JOSE DA SILVA | JOSEPH BREIKERS | JOSEPH L GRIFFITHS | JOSEPHINE SKINNER | JOY HIRST | JT MALLORY | JULIA HOLDEN | JULIA POWLES | JULIA TRYBALA | JULIAN WHITE | JULIE MONRO-ALLISON | JULIE TRAITISIS | JULIE-ANNE MILINSKI | JULIETTA PARK | JUSTIN ANDREWS | JUSTINE KHAMARA | KALI MICHAILIDIS | KAREN CROMWELL | KARLA MARCHESI | KARTINI BELL | KAT CLARKE | KATE BECKINGHAM | KATE BLACKMORE | KATE CLIFFORD | KATE COTCHING | KATE GECK | KATE JAMES | KATE JUST | KATE PRICE | KATE ROBERTSON | KATE ROHDE | KATE SHAW | KATE TEEBE | KATE WHEELER | KATE WOLFF HAGAN | KATHRYN MCCOOL | KATIE MOORE | KATIE SFETKIDIS | KATY BOWMAN | KATYA GROKHOVSKY | KEL GLAISTER | KENT WILSON | KIERA BREW KUREC | KIERAN STEWART | DR KIM CONNERTON | KIM DEMUTH | KIM PATON | KIRON ROBINSON | KIRRA JAMISON | KIRSTEN MATTHEWS | KIRSTEN PERRY | KIRSTIN WURSTHORN | KIRSTY AUDREY HULM | KIRSTY LILICO | KIT LAZAROO | KIT WEBSTER | KIT WISE | KOJI RYUI | KOTOE ISHII | KRIS SUPARKA | KRISTA BERGA | KRISTEN PHILLIPS | KRISTIN LEWIS | KRISTIN MCIVER | KRISTINA SUNDSTROM | KUBOTA FUMIKAZU | KUSUM NORMOYLE | KYLE JENKINS | KYLE WEISE | DR KYLIE MESSAGE | DR LAINI BURTON | LARESA KOSLOFF | LAURA BATCH | LAURA CASTAGNINI | LAURA SKERLJ | LAURA WILLIAMS | LAUREN MURPHY | LAUREN SIMMONDS | LEAH SANTILLI | LEAH WILLIAMS | LEE HARPER | LEELA SHAUBLE | LENNI MORKEL-KINGSBURY | LEON VAN DE GRAAFF | LESLIE EASTMAN | LIANG LUSCOMBE | LINDA GOOD | LINDA LOH | LINSEY GOSPER | LISA BROOMHEAD | LISA FRANKLAND | LISA HONEYCHURCH | LISA JONES | LISA MARIE CORSO | LISA RADFORD | LISA STEWART | LISA YOUNG | LIZ ALLEN | LIZ HENDERSON | LIZZY SAMPSON | LLAWELLA LEWIS | LORI KIRK | LORRAINE HELLER-NICHOLAS | LOUISA WANG | LOUISE JENNISON | LOUISE MENZIES | LOUISEANN ZAHRA | LUCAS DAVIDSON | LUCIE MCINTOSH | LUCY FARMER | LUCY GRIGGS | LUKE STREVEVS | LYELL BARY | LYNDALE MAY STEWART | LYNNE RAHILL | M T WALKER | M. LEAF-TIERNEY | MADÉ SPENCER-CASTLE | MADELEINE ROSSER | MAGGIE BROWN | MAKIKO YAMAMOTO | MANDY RIDLEY | MARCEL COUSINS | MARCIA JANE | MARCIN WOJCIK | MARCUS BUNYAN | MARI ADAMS | MARIAM JANAHI | MARIANA JANDOVA | MARIEKA WALSH | MARILYN ARDLEY | MARINA CAIRNS | MARION PIPER | MARITA HAMALAINEN | MARITA LILLIE | MARK ALPERSTEIN | MARK BAYLY | MARNIE SLATER | MARTINA COPLEY | MARY-JANE CASWELL | MATHEW BENJAMIN | MATT CHAUMONT | MATTHEW BERKA | MATTHEW ROBERTS | MATTHIAS SCHACK-ARNOTT | MATTHYS GERBER | MAURICE ORTEGA | MEG HALE | MEGAN HALES | MELANIE HOGG | MELANIE IRWIN | MELANIE JAYNE TAYLOR | MELANIE

UPTON | MELISSA BUBNIC | MELISSA MATVEYEFF | MELISSA OSBORNE | MERRIC BRETTIE | MICHAEL CIAVARELLA | MICHAEL DANICHEWSKI | MICHAEL GEORGETTI | MICHAEL HAWKER | MICHAEL LINDEMAN | MICHAEL MENEGHETTI | MICHAEL PRIOR | MICHAEL PULSFORD | MICHELE BURDER | MICHELLE HAMER | MICHELLE NEAL | MICHELLE SAKARIS | MICHELLE TRAN | MIKE BARNARD | MIRA GOJAK | MISCHA BAKA | MITCHEL BRANNAN | MORGAN HICKINBOTHAM | MUDUPPY INFUSION | NADINE TREISTER | NAJ TAYLOR | NANETTE HOYSTED | NAOMI BISHOP | NAOMI TROSKI | NASSICE LARSEN | NATALIE ABBOTT | NATALIE KAZAKIS | NATALIE PAPA | NATALIE RYAN | NATALIE TURNBULL | NATALYA HUGHES | NATALYA MALLER | NATASHA ANDERSON | NATASHA FRISCH | NATASHA MADDEN | NEIL DELANEY | NELLA THEMELIOS | NELLIE ROGERSON | NIC LOW | NICK ASHBY | NICK CHIN | NICK DEVLIN | NICK HENDERSON | NICK HERZOG | NICKI WYNNYCHUK | NILS OLLE OSKAR HOLMBERG | NOAH GROSZ | OLIVIA POLONI | OSCAR YANEZ | PAM HANSFORD | PAMELA MEI-LING SEE | PANGE | PATRICK O'BRIEN | PATRICK REES | PAUL CANDY | PAUL D MILLER (DJ SPOOKY) | PAUL ROGERS | PAUL UNDERWOOD | PAUL WHITE | PAUL YORE | PEARL KNITANDRUN | PENNY BYRNE | PENNY PECKHAM | PETER ALWAST | PETER GURRY | PETER LAMBROPOULOS | PETER WALLER | PETER WESTWOOD | PHIL EDWARDS | PHILLIPPA WALLIS | PHUONG NGO | PIERS GREVILLE | PIP EDWARDS | PIP HAYDON | PIP RYAN | PIPPA SANDERSON | PJ HICKMAN | PREYADA APIWATTANAPAM | PRUDENCE FLINT | PSUCHE | RACHAEL WARREN | RACHEL ANG | RACHEL FEERY | RACHEL O'REILLY | RAY COOK | RAYMONDA RAJKOWSKI | REBBECA SYNNOTT | REBECCA BLADEN | REBECCA DAYNES | REBECCA ROSS | REBEKAH SYMONS | REHGAN DE MATHER | RENAI GRACE | RENEE MILLER-YEAMAN | RHONDA DREDGE | RIA GREEN | RICHARD ROWLANDS | RJ RAE O'CONNOR | ROB MAYSON | ROBERT HEATHER | DR ROBERT NELSON | ROD COOPER | ROGER NELSON | RON ADAMS | RORY HYDE | ROSIE MAHONEY | ROSIE MILLER | ROSS HALL | ROSS WALLER | ROWAN MCNAUGHT | RUTH FLEISHMAN | RUTH JOHNSTONE | RUTH MCCONCHIE | RY DAVID BRADLEY | RYLIE JAMES THOMAS | SALLY BLENHEIM | SALLY RIDGE | SALLY TAPE | SALOTE TAWALE | SAM BARBOUR | SAM FAGAN | SAM FIORENZA | SAM PAGE | SAMANTHA RIEGL | SANDRA TOBIAS | SANTINA AMATO | SARAH BARBOUR | SARAH BYRNE | SARAH DUYSHART | SARAH EDWARDS | SARY ZANANIRI | SCOTT MITCHELL | SEAN O'KEEFFE | SELINA BRAINE | SHAE NAGORCKA | SHANE KIELLY | SHERRIE KNIPE | SHIREEN RAWLINS | SIBLING | SIMON FINN | SIMON KOGER | SIMON O'CARRIGAN | SIMON PASCOE | SIMON PERICICH | SIMONE HINE | SKY NEEDLE | SKYE KELLY | SNAWKLOR (NATHAN GRAY & DYLAN MARTORELL | SOFI BASSEGGHI | SOPHIE BROUS | SOPHIE GEARON | SOPHIE KNEZIC | SOPHIE MITCHELL | SPENCER LAI | STEPH WILSON | STEPHANIE HICKS | STEPHANIE PETERS | STEPHEN GALLAGHER | STEPHEN GARRETT | STEPHEN HALEY | STEPHEN HENNESSY | STEPHEN PALMER | STEPHEN SPURRIER | STEVEN RENDALL | STICKY INSTITUTE | STONE LEE | SUE J KRUCKER | SUSAN LINCOLN | SUSAN ROBB | SUSANNAH THORNE | SUSIE QUILLINAN | SYED FARAZ ALI | TAI SNAITH | TAMARA MARWOOD | TAMSIN GREEN | TAMZIN KNIGHT | TANIA SMITH | TARA COOK | TARA GILBEE | TARLI BIRD | TARQUIN MANEK | TATJANA PLITT | TED MCKINLAY | THE CHARLES IVES SINGERS | THE NEWPORT DOLLS | THEMBI SODDELL | THERESE HARRISON | TIM FLEMING | TIM RICHARDS | TIM SILVER | TIM WEBSTER | TIM WOODWARD | TIMOTHY KENDALL EDSER | TLR COLLECTIVE (BRONWYN BAILEY-CHARTERIS, BRIONY GALLIGAN & ELLA HINKLEY) | TOBY MILLER | TODD ANDERSON KUNERT | TODD JOHNSON | TOM PARSONS | TROY EMERY | VALENTINA PALONEN | VAN SOWERWINE | VAN THANH RUDD | VANESSA TOMLINSON | VERITY HAYWARD | VICTOR MEERTENS | VICTORIA BOULTER | VIJAY THILLAMUTHU | VINEGAR TOM | WANDA GILLESPIE | WATERFALL PERSON & PARADISE STRUCTURES | XANTHE DOBBIE | YASMIN MASRI | YOLANDE NORRIS | YUNA CHUN | YVETTE COPPERSMITH | YVETTE KING | ZAC ST CLAIRE | ZINZI KENNEDY | ZOE CROGGON | ZOE DE LUCA | ZOE MEAGHER | ZOE SCOGGIO | ZOY LOUISE MOONBEAM DAWSON



Previous
Soft Tomb #2 | 2012 | Kate Geck

Above top
Free Organum | Michael Prior & Stopcycle | Benjamin Ducroz | 2014

Above bottom
Smash Your Head on The Punk Rock | 2014 | Kyle Jenkins

Following
BLINDSIDE | gallery entrance

BLINDSIDENILB

LETTERS

BLINDSIDENILB

Blindside is an international community arts project...
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