

VERTIGO







VERTIGO

Chaos and dislocation
in contemporary Australian art

**BOE-LIN BASTIAN
GATE CONSANDINE
SIMON FINN
JUSTINE KHAMARA
BONNIE LANE
KRISTIN M^CIVER
KIRON ROBINSON
KATE SHAW
TANIA SMITH
ALICE WORMALD**

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Foreword

Asialink Arts is pleased to partner with BLINDSIDE in presenting *Vertigo: Chaos and dislocation in contemporary Australian art* as part of the 2014 Asialink Arts Touring Exhibition Program.

Featuring the work of ten Australian artists, the exhibition explores various perspectives about the volatility and uncertainty of contemporary life where, locally and internationally, the world is experiencing a transformational period of flux, fluidity and change.

The themes explored by the artists in *Vertigo* are both personal and universal. We live in a global environment where technology fast-tracks communication and the Internet, social media and twenty-four hour news cycles have the power to connect and inform. *Vertigo* reflects on this acceleration and features a search for balance and a re-evaluation about priorities and possibilities for the future. The result is disorientating, provocative, and a cause for both optimism and reflection.

This exhibition will give audiences some insights into contemporary Australian visual culture through a variety of media. By engaging with the various artists' practices and ideas in *Vertigo*, it will also provide an opportunity for artists and audiences in the Asian region to explore and reflect on themes and issues that may be of mutual interest. Dialogue and discussion about the way we live and envision the future—as well as connecting globally to search for common ground and respecting differences—have never been more important.

It is a privilege to have the opportunity to partner with colleagues across Asia to present this exhibition. Touring *Vertigo* is an invaluable opportunity to connect with new and varied audiences; it is also an opportunity for Australian artists, curators and exhibition managers to build new relationships with their regional colleagues, and develop new skills, networks and knowledge about the Asian region. We hope the experience is mutually rewarding for our many colleagues and the respective institutions in Asia. We are grateful for their generous co-operation and advice in the planning and implementation of the tour.

I would like to pay tribute to the creativity and professionalism of the curator, Claire Anna Watson and the team at BLINDSIDE; their energy and dedication to this project has been inspiring and they have been outstanding partners to work with. Likewise we are most appreciative of the commitment of each artist to this project: Boe-lin Bastian, Cate Consandine, Simon Finn, Justine Khamara, Bonnie Lane, Kristin McIver, Kiron Robinson, Kate Shaw, Tania Smith and Alice Wormald. Thank you also to the team at Asialink Arts, particularly my colleagues Louise Joel and Jessica O'Brien, who have managed and coordinated the project.

Finally, we are most grateful for the invaluable support of the Department of Foreign Affairs and Trade, the Australia Council for the Arts and the University of Melbourne, not only for *Vertigo* and the 2014 Touring Program but also for the ongoing role of Asialink Arts in developing opportunities for cultural exchange between Australia and Asia.

Lesley Alway
Director, Asialink Arts

**WHAT
HAPPENS
AFTER
TOMORROW?**

Essay by Claire Anna Watson

1. Alfred Hitchcock (Dir). *Vertigo* (film). Paramount Pictures, 1958.

Alfred Hitchcock's character Midge Wood asks the impossible question 'What happens after tomorrow?' in the opening scenes of the acclaimed film *Vertigo*.¹ Impossibility and the uncertainty of what tomorrow may bring seems a suitable place to start when introducing the work of the ten Australian artists featured in this exhibition, which shares the film's title. There is a sense of the unknown penetrating their practices, and as with the central character of Scottie Ferguson in the movie produced over half a century earlier, the artists explore a world that is not always based on logic, but rather a world submerged in disorientation and fracture. It is this desire to interrogate the unknown that unites the artists in *Vertigo*.

Boe-lin Bastian, Cate Consandine, Simon Finn, Justine Khamara, Bonnie Lane, Kristin McIver, Kiron Robinson, Kate Shaw, Tania Smith and Alice Wormald embrace vertiginous strategies to perplex and confound their audience. Whether it is through shifts of scale in the natural world, or contemplations on the confusion and paranoia that can affect the human condition, their work traverses a landscape marked by chaos, flux and a slippage between dreamscapes and reality.

Presenting sculptural works, neon, painting, collage, drawing and video, the artists disrupt the ordinariness that can pervade life, building new narratives of human experience. By conveying feelings of anxiety and humour, or by using absurd gestures, the artists in *Vertigo* attempt to make sense of the world around them, with dizzying results. The multifarious artworks presented are all attributed with an artistic process, a conceptual framework or subject matter that speaks to the sensation of vertigo. Gripped by a state of perpetual anxiety in a world that is becoming more and more frenetic, the artists explore the breakdown between what is public and what is private, and what is real and what is imagined.

Poised at the precipice of joy and despair, of flight and trauma, are **Cate Consandine's** confounding video works, *Boy #1* and *Lash*. Taking as their departure point the human subject, Consandine not only mines the complexity and ambiguity of being human but also investigates our relationship with time itself. Seeming to experience the full force of gravity is a young boy in *Boy #1*. Enmeshed in the frontier of a psychological landscape, it is as much an evocation of the child's burgeoning adolescence as it is an insight into the deeper nature and debilitating effects of anxiety. He squirms and spasms, his eyes searching wildly. It is almost as though he has spun around repeatedly and then fallen to the ground. The viewer is left questioning: is this ecstasy or catharsis? Trance or hypnosis? Is it possession? Consandine carefully eschews any grand narrative in favour of the continually looped and undecipherable moment. This is also the case in *Lash* where the primitive fetish of the mask suggests a magic rite charged with the powers of deception, vertigo and simulation. The lurid feathers affixed to the male subject's eyes flutter in perpetuity. Through this simple embellishment, the human form becomes animated into a hyperreal encounter with the animal kingdom, but we are not satiated with the luxury of context; Consandine's sensibility is one of poetic inference and haunting beauty.

In the mischievous provocation *Jellies* from her *Coupling* series, **Boe-lin Bastian** places two jellies on top of an old washing machine. They jiggle in a wonky performance that is dictated by the washing machine's inner workings. The absurdity of the piece is shared with other works by Bastian. In her practice, everyday objects are defamiliarised through a deconstructive process which infuses them with life and humour. Plastic bags are the chosen medium in *Big/Little* from the same series. They spin idly in a kind of game that is strangely compelling; it has the hallmarks of senselessness and yet the result is surprisingly poetic. As the bags filled with water collide and contract in a playful dance, at times spinning uncontrollably, they draw you in. You realise, of course, that humans are animating their movements, and that at their source the bags are vehicles for acting out the somewhat ludicrous power struggles of their operators. Bastian tinkers with stratagems of equilibrium. In doing so, she reveals the precariousness which haunts our sense of stability. She interrogates and critiques our propensity to consider our world and our psychological fortitude as resolute, unshakeable. In *Crutches*, Bastian assembles orthopaedic crutches atop a series of wooden boxes to create a structural piece that resembles the mechanisations of the body. An awkward fragility penetrates the sculpture; it is but a ghost of the human form. Whilst motionless, it seems to evoke the ability to get up and walk out of the room. *Crutches* is a relic of stability caught in a moment of discontinuity, defiant against the laws of gravity.

Simon Finn's drawings and new media works reflect the artist's abiding respect for and mastering of computer-generated imagery, in particular polygonal modelling.² In his renderings, *Synthetic Surge* and *Downward Spiral #2*, Finn devises a creative process for capturing motion within the restricted medium of charcoal. Both works are conceived through a computer-aided process based in mathematical precision and simulation. *Synthetic Surge*, like its video-based counterpart of the same title, depicts the devastating effects of an imagined tsunami inspired by a plethora of imagery obtained from the Internet. This slippage between what is truth and what is fiction is a line Finn traverses with great austerity. *Downward Spiral #2* extricates the NASA Mars Rover camera from its widely associated context of the alien landscape of Mars, staging it within an entropic spiral that whirls it into non-existence. With his fondness for deep-sea diving, the human inclination to explore new frontiers is one Finn appreciates all too well. The camera's dizzying demise into the underworld speaks of the broader misgivings of our society—perhaps the perceived pointlessness of pursuing exploratory missions when our planet is already gripped with social and economic imbalance, combined with the knowledge that the natural and man-made disasters that afflict our world may threaten the human species itself. Finn's dystopian imagery suggests that as our world continues to whiz past at faster rates, a state of vertigo is irreversible. His video work *Alarm* enunciates these anxieties. Based on a tsunami warning tower the artist saw whilst on the Hawaiian island of Kauai, the alarm signals an impending and unnameable calamity.

Where Finn's practice is based in mathematical and scientific analysis and data, **Justine Khamara's** work is deeply embedded within the psychological. Her painstakingly crafted works reflect the hysteria of occupying multiple psychological states. They also embody the somewhat schizophrenic condition of the digital age and hyper-consumption, where no one is free from constant surveillance and the ever-present repetition of visual imagery. In Khamara's practice, the multiple and oftentimes 'virtual' guises we create for public and social environments are revealed as moments of construction, interconnected but distinct. Her work is also a deeply personal interrogation of social and familial relations, which expands the tradition of portraiture into illuminating territories. Consider the photomontage sculpture *Now I am a Radiant People #3*, whereby the artist has created a series of spheres colonised by hundreds of cut-out photographs of a man's face at various angles. As the rippling fractal-like imagery ascends to the vertex, the man's disembodied face looks further and further downwards. With its reptilian skin, the top constitutes a shield of scaly protection, whereas in the centre, the man faces outward, his gaze interlocking with ours, exposed and vulnerable. Similarly circular

2. This approach incorporates polygons as the main mathematical building blocks for modelling objects in a virtual world.

and beautifully conceptualised is *Orbital Spin Trick #3*, which in its sense of movement and architecture seems to orchestrate the mechanics of planetary rotation. A face is here laser-cut into multiple components that when divided offer a kind of after image. The contour lines coalesce and interlock. The spatial experience of this sculptural work is paramount; the viewer is intricately implicated in the work as each angle reveals something new. *Rotational Affinity* and *Rotation Around a Fixed Axis #2 and #3* speak to the forces that divide and connect us. Through repetition and with psychological intensity, Khamara ruptures social and cultural identities.

Bonnie Lane's video works manipulate everyday phenomena into something otherworldly. In her majestic work, the kaleidoscopic *Make Believe*, Lane meditates on the fractured representations of childhood. Devoid of personal and physical attributes, the young female dancer that Lane depicts is stripped into an abstraction of humanity. The alluring nature of innocence is the subject. When witnessed in its full installation, with its perpetual motion, time itself seems to stop still. The axis of meaning in Lane's works oscillates between the minutia of the everyday and the wondrously uncanny. In her critique on futility, *Life is Pain*, the harmless actions of a goldfish catapult the viewer into a reverie firmly rooted in what is sometimes experienced as the banality of life. Lane's 'unspectacular' goldfish is 'constantly struggling to stay the right way up, but always being defeated.'³ Its disorientating trajectory charts a course that inevitably returns to its tragic state of captivity, as is the case with the doomed mouse in her video *Like Sands Through the Hourglass*. The mouse-wheel that services the fitness needs of this mischievous creature embodies the aimlessness of incarceration and the trivialities of the everyday. The rotational mechanism of a washing machine meanwhile, as viewed in *An Ordinary Grind*, can whirl your psychological state from the prosaic into soulful introspection. Lane's works, often haunting and dreamlike in their imagery, reveal a yearning for an alternate world.

3. Bonnie Lane. *Artist Statement*. 2010.

A dreamlike quality also pervades **Kate Shaw's** paintings; they emit an aura of blissful alchemy. The fluidity of the paint is modelled into landscape formations evoking the fantastical and sublime. Yet, in slipping into the medium of video, her work takes an almost sinister turn. The benign paint flows like lava down a volcano in *The Spectator*—her inaugural and phantasmagorical video. In this work, we witness countless spectacles of the world being witnessed by others—the turbulence and wonders of the globe conjoin in a cacophony of colourful interventions. The marvels of the natural world, whether it is experienced through mind-blowingly large aquariums, natural disasters or the environment, are all consummated through the role of perceiving. The artist states, 'I am seeking to draw out the ambiguities of how technology has distanced our relationship to the natural world whilst creating more immediate access to spectacular and disastrous natural events.'⁴

4. Kate Shaw. *Artist Statement*. 2013.

It is not just our relationship with nature that has altered through contemporary technologies; our identities and transgressions have migrated, propagated and even distorted into the vortex of social media, shifting our identities and sense of self. With the rise of social media, our rights to privacy are jeopardised, and we succumb to collective inertia as capitalism and social media entrepreneurs garner every aspect of our personal lives.

The propositions within **Kristin McIver's** works *Thought Piece (What's Going On?)* and *Vertigo* expose the glitzy seductive powers of capitalist culture, broadcasting the systems that manipulate our worldview. *Thought Piece (What's Going On?)* forms part of a much larger installation involving five other 'thought pieces'. With steadfast resolve, they project the private insecurities, as well as thoughts and public comments made by the artist in social media. Enacted by the viewer, courtesy of their motion sensors, they flick on to reveal questions from online forums, prompting those that are 'connected' to share their lives. The eerie truths of our increasingly digitized 'socially-connected' world are examined by social media commentator Andrew Keen who states, '...the incessant calls to digitally connect, the cultural obsession with transparency and openness, the never-ending demand to share everything

5. Andrew Keen. *Digital vertigo: How today's online social revolution is dividing, diminishing, and disorientating us*. New York: St. Martin's Griffin, 2012, p.66.

about ourselves with everyone else—is, in fact, both a significant cause and effect of the increasingly vertiginous nature of twenty-first-century life.”⁵ Mclver critiques this obsession suggesting that the ubiquity of the Internet creates an overwhelming sense of delirium in our social relations. The pile of bricks with disconnected words and disassociated phrases entice us to extract and decipher meaning. The mound embodies the fractured psychological state that can persist when bombarded with messages within this global culture. The instability of the world, and the deficits of semiotics are also highlighted in Mclver's *Vertigo*. The words 'This Way Up' are stuck in an internal dynamic never able to quite reach the viewer with its intended meaning. The dissolution of words as they fragment and distort, recalls the illusory capacity and distorted nature of the social media age.

Mass communication is also the field of inquiry for **Kiron Robison**. The visual world can provoke and aggravate the experience of vertigo. It is difficult to escape the dark humour penetrating Robison's work *I'm Scared World* where the vulnerability of being human, and perhaps the most profound fear, is not only resolutely declared but in its starkly lit neon, it is glorified. To propagandise such inner turmoil is simultaneously horrific and hilarious. As we navigate the inherent trauma of this work, we come to sense that while there is a sense of urgency, there is also a need to laugh at the world. Robison offers a reprisal to this torment in *My Head is my Home, my Head is my Home*. His answer to the hyper culture of our globalised world is psychological resilience, heightened by the minimalist environment of the object's white void. Here, you may sequester; you can escape the global network into a private space with only your subconscious to fashion a world of inner secrets, delusional, accepting or meditative states and the projection of anxieties, hopes or fears.

It is not just modern technologies that have brought vertigo-inducing qualities to our lives. The boundaries of distinction have blurred in modern science too. Biotechnologies and genetic engineering have enabled cross-pollination and hybridized life forms. This expanding field is an interesting backdrop to consider in terms of artist **Alice Wormald**; her paintings assert an air of sublime confusion. What is this strange foliage of the underworld? She manipulates her subject matter so that what we thought we knew is somehow distorted. Microcosm and macrocosm are intermingled to become one; they emit a hauntingly austere beauty. The cut edges of paper that she mimics with paint hints to the collage that conceived the finished work. Her source imagery for *Untitled #5*, *Untitled #6* and *Giddy Heights* was derived from photographs in nature journals. Her paintings transform these archives into an intense composition that oscillates between creamy fluid forms and lurid and iridescent patterning. Within her work we see real and imagined geological formations and flora. The strangeness engendered through this process is one of subtle disorientation.

Afflicted by anxiety and a seriousness that pervades contemporary life, some artists propose other agencies for change. Humour is the aesthetic and performative device explored by **Tania Smith**. The interventions captured in her *Untitled* series cry of disequilibrium, with hilarious results. Smith's propositions are absurdist gestures that seem to blithely punctuate the landscape with colour and movement. Invoking the spirit of the whirling dervish, a state of exaltation presides, although they reveal an unsettling undertone. The activities that her protagonist engages in, whilst innocuous, speak of a need to separate oneself from the status quo. The motivation for such a need is not articulated, but the audience can only assume it is due to what many perceive as the drudgery of everyday existence. That these desires to engage in ridiculous acts must be kept secret (as evidenced by the woman stepping out of her reverie with blatant nervousness), speaks to a society which restricts behaviours and pursues coveted norms in its governance. Smith's character is not alone in her yearning for freedom—we all harbour a desire to break free, albeit occasionally.

So, *what happens after tomorrow?* Lacking prescience, this is of course an unanswerable question that strikes at the heart of this exhibition. The bold offerings of the artists in *Vertigo* articulate the psychological repercussions and sense of dislocation that arises when considering the uncertainty of our world and its future. With environmental catastrophes, inequity and global conflicts on the rise, and new technologies—which enable new modes of surveillance, monitoring our socio-cultural landscape, life today is shrouded in uncertainty. Do these works embody gravitas and signify a demise of hope? Some teeter on the edge of despair, yet cutting through their solemnity is a sense of exuberance for the multivalency of life and an awareness that there is no fixed notion of the world. They invite us to contemplate the volatility of humanity.

If we think that attempts to overcome our dizzying contemporary world are in vain, we only need recall the optimism of Hitchcock's central character Scottie when he tells Midge that (after tomorrow) he can overcome his fears a little bit at a time. 'It's a cinch', he declares.⁶

6. Alfred Hitchcock. *Vertigo*.

BOE-LIN BASTIAN

p14: *Big/Little*
Coupling Series 2010
HD Video (still)
4.30 minutes
Image courtesy of the artist

p15: *Crutches* 2013
Crutches, wooden boxes
and acrylic paint
176 x 47 x 38 cm
Photograph: Max Milne
Image courtesy of the artist

I make videos and rudimentary sculptures in order to better comprehend the strangeness of motion, gravity and momentum. My works operate at the juncture of object and action, drawing from a post-minimalist aesthetic and increasingly mixing old and new technologies. Critiques on humour, accident and the nature of impermanence inform the way that I think about my work.

The investigation of the innate qualities of materials and their relative scale is an ongoing interest. Equally important is the tendency of the viewer to project meaning and narrative onto existing sculptural forms. This tension between implied and projected meaning is key to my practice.

When working with objects, I liken the force of gravity to a punch line and enjoy exploring the changing states between balance and imbalance. By using ephemeral materials, I hope to give form to the passing of time, implying an idea of beauty as unexpected and immediate in contrast to an idea of beauty as rarefied.





GATE CONSANDINE

p16: *Lash* 2006
HD Video (still), looped (silent)
Image courtesy of the artist
and Sarah Scout, Melbourne

p17: *Boy #1* 2010
HD Video (still), looped (silent)
Image courtesy of the artist
and Sarah Scout, Melbourne

I work across a wide range of formal and discursive practices, including sculptural intervention, video and performance. Working with the body as a first material for practice, I am interested in the physical expression of psychological states, space and its emotion. Acts of cutting off, and the fragment, or part object are often positioned within scenes of psychic loss. These are re-configured in my work to synchronise links between 'the cut' as an editing and performing strategy in the moving image, a moving cutting away, and a reductive strategy central to the making of sculpture. When the cut of a video is looped, the moving image suspends in time and space, replaying a kind of eternal image of the body. My work seeks to locate experiences that exist between stillness and movement, or at the place where desire is posited - the edge of movement.





SIMON FINN

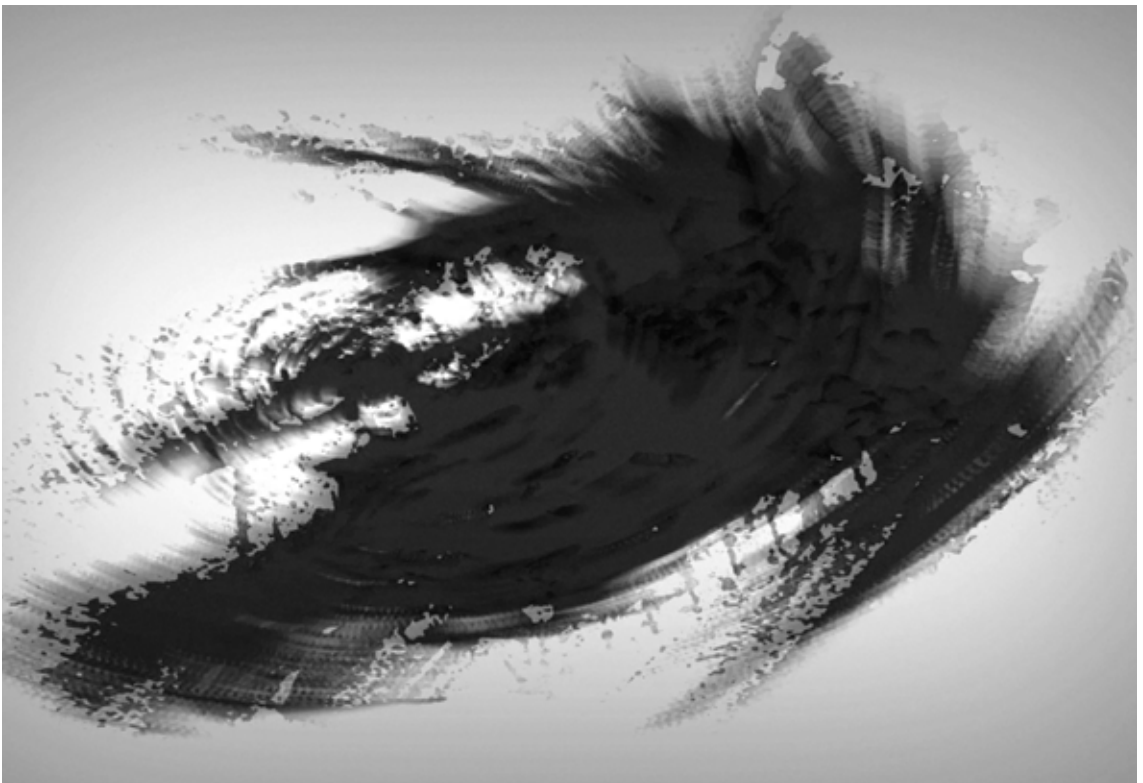
p18: *Surge Sequence* 2012
HD video (still), 1080p
1 minute 25 seconds
Image courtesy of the artist
and Fehily Contemporary,
Melbourne

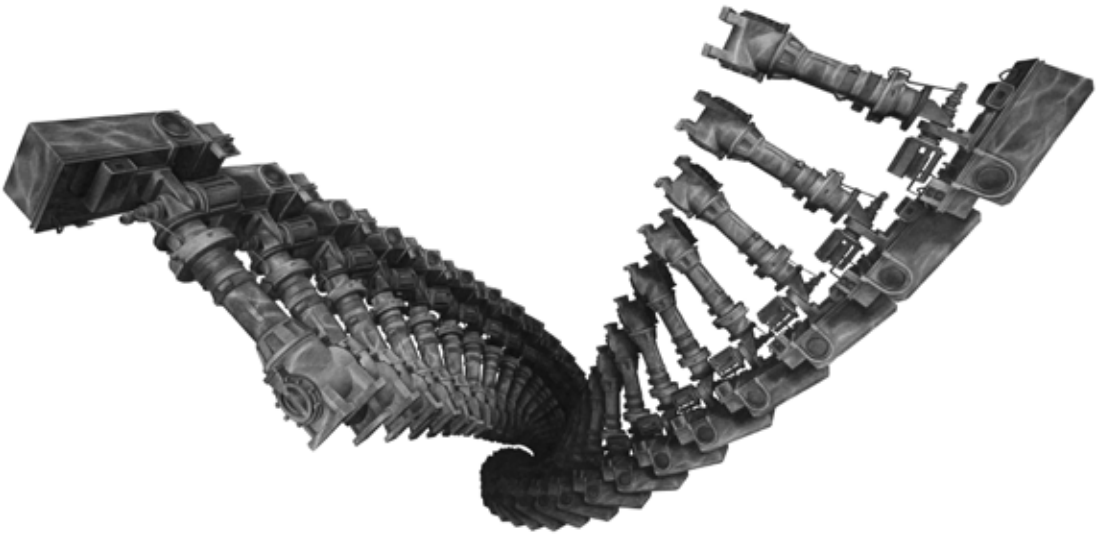
p19 (top): *Downward Spiral
Two* 2013 Charcoal on paper
85 x 160 cm
Image courtesy of the artist
and Fehily Contemporary,
Melbourne

p19 (bot): *Synthetic Surge*
2012 Charcoal on paper
85 x 150 cm
Image courtesy of the artist
and Fehily Contemporary,
Melbourne

My studio practice generates artworks that are an exploration of temporal representations and the variable syntheses between artist, environment and technology. The works investigate the boundaries of sight, experience and scientific visualisation by de-centring the human in networks of artistic production.

Computation effectively provides highly complex processes, from which a series of sequential images are derived. Through these technologies I employ precision geometry, accurate lighting systems and exact surface definitions for generating believable subject matter for the drawn. The range of static imagery generated by computation is staged and then re-imagined through the hand, using traditional drawing processes. Using technology to observe an otherwise unattainable rupturing of time facilitates a faceted network of production. This approach to moving image construction offers a framework for considering the validity of artistic experimentation with motion-based subject matter as it disperses into the static. The works are a re-linking of the corporeal with the machine, in order to re-colonize the image.





JUSTINE KHAMARA

p20: *Orbital Spin Trick #3* 2013
UV print on laser-cut plywood
sculpture,

50 x 50 x 50 cm

Photograph: John Brash
Image courtesy of the
artist and ARC ONE Gallery,
Melbourne

p21: *Now I am a Radiant
People #2, #3, #5* 2011
Installation,

dimensions variable
Colour photographs, polymer
base fibreglass, resin

Photograph: John Brash
Image courtesy of the
artist and ARC ONE Gallery,
Melbourne

p22-23: *Rotational Affinity*
2013

Hand cut colour photograph,
80 x 114cm

Photograph: John Brash
Image courtesy of the
artist and ARC ONE Gallery,
Melbourne

I am interested in the ways in which technological developments in image production might extend and twist the potential of the photograph as an artistic medium, producing a renewed field of form, content and interpretation.

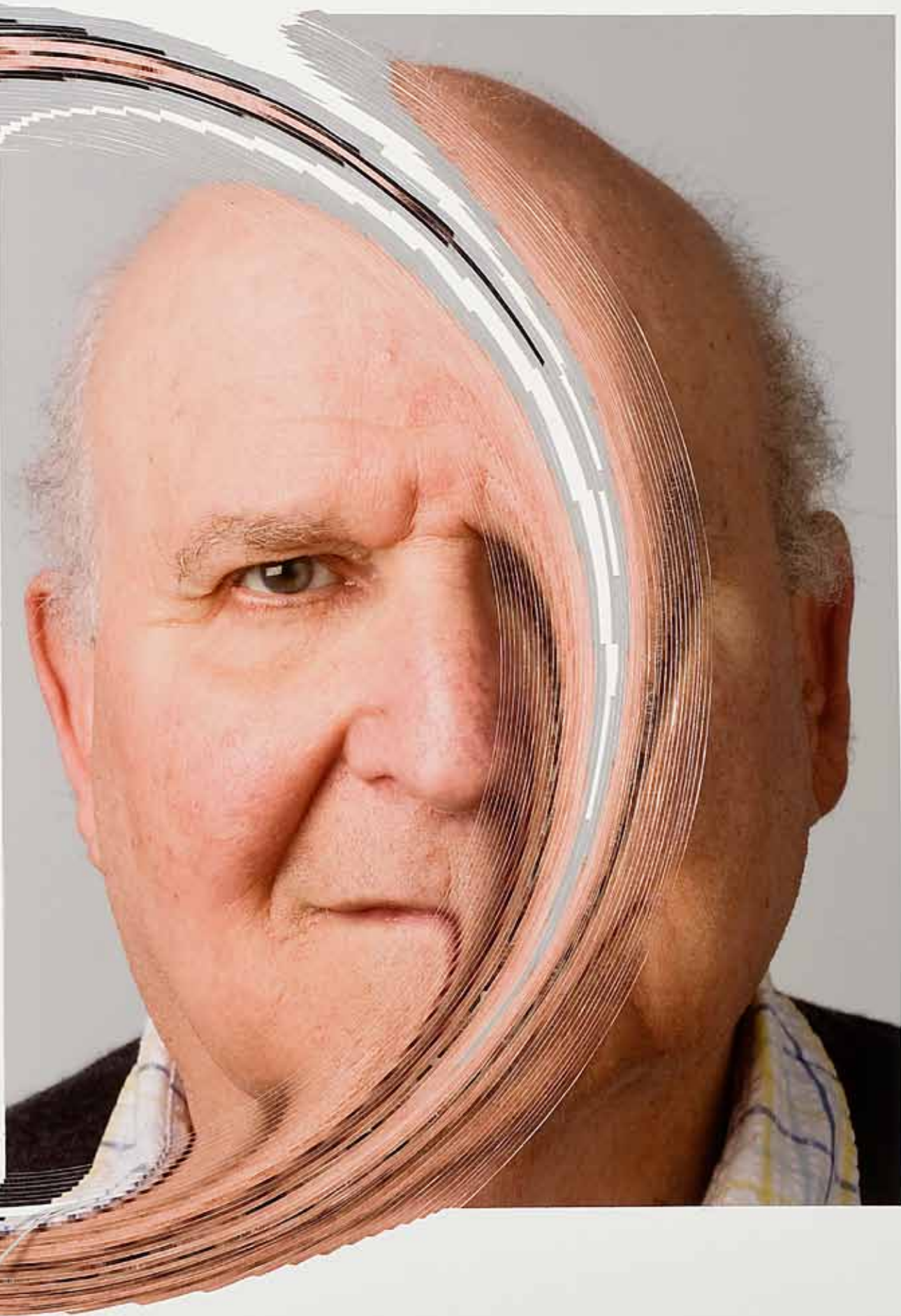
In the past I have sought to disrupt photography's smooth, two-dimensional surfaces by building sculptures and collages entirely out of photographic parts. These works evoke biological processes of replication while also engaging with notions of self-representation in an era of instant, endlessly generative image production technologies. There is an undeniably psychological aspect to these works that is amplified by the fact that many of the sitters who appear in the photos are my close family members.

My most recent work continues my fascination with and exploration of the material and plastic qualities of photography, pushing the boundaries of what can loosely be termed 'photo-sculpture' through an increasingly abstracted and almost mathematical sensibility.









BONNIE LANE

p24: *Like Sands through the hourglass* 2010
Single channel HD video (still)
2 minutes
Image courtesy of the artist
and Anna Pappas Gallery,
Melbourne

p25 (top): *Make Believe* 2012
Single channel HD video (still)
1 hour 5 minutes
Image courtesy of the artist
and Anna Pappas Gallery,
Melbourne

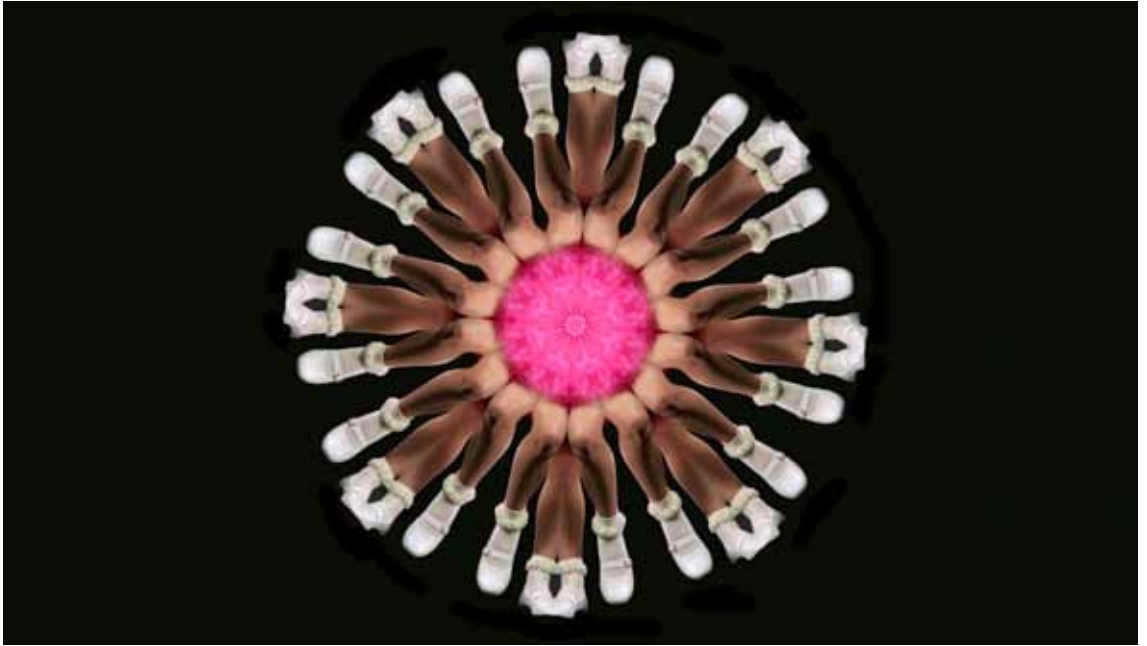
p24 (bot): *An Ordinary Grind*
2010 Single channel HD video
(still), 6 minutes
Image courtesy of the artist
and Anna Pappas Gallery,
Melbourne

By exploring emotional responses to the world in which we live, my predominantly video based practice focuses on universal human experience from an often-existential perspective. My video pieces utilise the atmosphere and history of existing architectural spaces to create immersive environments to be 'stepped into'.

Though somewhat contradictory I utilise new technologies and media to capture sentiment and nostalgia with an aim to create a purely human dialogue from artwork to viewer, viewer to artwork. Through visual techniques such as masking and unusual methods of video projection, I aim to escape the 'flat rectangle screen' and explore video as a means of recreating memory and sensorial experience. My works often result in sculptural forms with videos projected onto objects and unusual surfaces in an attempt to make the inanimate come alive.

My artworks are often wholly or partly autobiographical, an amalgamation of experiences and memories, dreams and nightmares, fears and fantasies.





KRISTIN McIVER

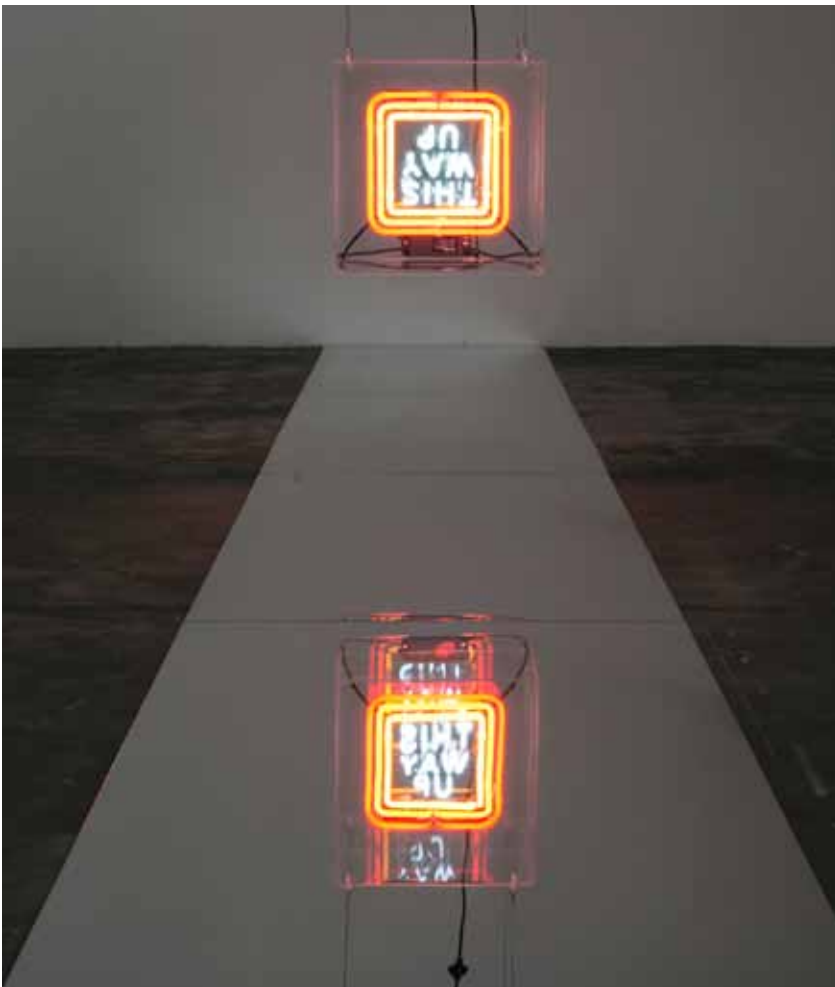
p26: *Vertigo* 2009
Neon, acrylic
Dimensions variable
Photography by Tim Gresham
Image courtesy of the
artist, James Makin Gallery,
Melbourne and Liverpool
Street Gallery, Sydney

p27: *Thought Piece*
(*What's Going On?*) 2013
Neon, steel, concrete, motion
sensors, vinyl, neurons,
electrical impulses
Dimensions variable
Image courtesy of the
artist, James Makin Gallery,
Melbourne and Liverpool
Street Gallery, Sydney

The works in *Vertigo* continue my investigation into art and identity in the age of hyper-capitalism.

Thought Piece (What's Going On?) is part of an installation series which explores the notion of identity as commodity. The work transposes digital subject matter into physical objects to highlight the tangible economic value placed on our thoughts and desires. *Thought Piece* appropriates language from the seemingly innocuous status prompts of applications such as Facebook. On approach the viewer encounters a mass of concrete paving stones, inscribed with my thoughts, both public and private. The work raises questions about the authenticity of online identity, and highlights its gross commoditisation.

Vertigo questions the culture of aspiration, which leaves its subjects trapped within an illusion of another's making. Seduced by the spectacular devices of the production cycle, consumers become inadvertent devotees of a system that locks them into unserviceable obligations. *Vertigo* highlights how social expectations proposed within consumer society often leave consumers dissatisfied, with promises of happiness often falling short.



WHAT'S
GOING ON?



KIRON ROBINSON

p28: *I'm Scared World* 2006
Neon
50 x 120cm
Image courtesy of the artist
and Sarah Scout, Melbourne

p29: *My Head is my Home, my
Head is my Home* 2008
Fibreglass, light bulb
50 x 86 x 50cm
Photography
by Christian Capurro
Image courtesy of the artist
and Sarah Scout, Melbourne

I use a range of mediums including neon, video, photography and installation to investigate the idea of doubt, faith and failure as constructive devices. My work continually chases ways of articulating, that which by its own definition is beyond articulation. This leads to points of paradox within the work that results in materials unravelling as they construct. My work searches for a state of simultaneity where a material is both what it is and what it is not. Materials are chosen and placed with great care.

Both *My Head is my Home, my Head is my Home* and *I'm Scared World* explore the condition of experiencing and facing the idea of beyond from a position grounded in a contingent world.





KATE SHAW

p30: *The Spectator* 2012
Single channel HD video (stills)
4 minutes
Image courtesy of the artist
and Fehily Contemporary,
Melbourne

p31 (top): *La-la Land* 2013
Acrylic and resin on board
30 x 70cm
Image courtesy of the artist
and Fehily Contemporary,
Melbourne

p30 (bot): *Nadaville* 2013
Acrylic and resin on board
30 x 70cm
Image courtesy of the artist
and Fehily Contemporary,
Melbourne

My practice aims to convey ideas of nature, alchemy and cycles of creation/ destruction. The paintings and video works deal with the tensions and dichotomies in the depiction of the natural world and our relationship to it. I am concurrently exploring the sublime in nature whilst imbuing a sense of toxicity and artificiality in this depiction. The intention is to reflect upon the contradiction between our inherent connection to the natural world and continual distancing from it. The video *The Spectator* combines footage of natural disasters from YouTube and video of the poured paint.

I am seeking to draw out the ambiguities of how technology has distanced our relationship to the natural world whilst creating more immediate access to spectacular and disastrous natural events.





TANIA SMITH

p32: *Untitled (Refrain)* 2013
HD Video (still)
1 minutes 10 seconds
Image courtesy of the artist

p33 (top): *Untitled #6* 2012
Untitled (Domestic Gestures)
Series
HD Video (still), 40 seconds
Image courtesy of the artist

p33 (bot): *Untitled #8* 2012
Untitled (Domestic Gestures)
Series
HD Video (still), 45 seconds
Image courtesy of the artist

This series of videos depict a woman attempting to escape the everyday through a variety of comic vignettes. The videos are an archive of absurd gestures, repetitious, futile, joyous, and mischievous. They are intended to be humorous, and have a slapstick quality to them.

The woman I am showing is, like the myth of Sisyphus, trapped in an eternal loop. Moments of pleasure and anxiety co-exist, in perhaps a kind of virtual space that exists without established hierarchies and boundaries, which has its own logic and momentum. However the woman here stops. She hesitates as she seemingly makes a choice, to remain in the abandon of this space, or to fall back down, to the prosaic and mundane.

The woman in these works is desperate for an escapist trip, to lift off from reality in a beautiful, private moment, and allows the viewer to trespass on this.





ALICE WORMALD

p34 (left): *Untitled (#5)* 2012
Oil on linen
112 x 76 cm
Image courtesy of the artist
and Daine Singer, Melbourne

p34 (right): *Untitled (#6)* 2012
Oil on linen
112 x 76 cm
Image courtesy of the artist
and Daine Singer, Melbourne

p35: *Giddy Heights* 2012
Oil on linen
122 x 89 cm
Image courtesy of the artist
and Daine Singer, Melbourne

The work that I make is created out of a compulsion to present strange spaces where surface and depth, representation and abstraction and naturalism and artifice converge.

The layered pictorial elements disrupt the experience of illusionistic space, demanding intense observation up close while simultaneously directing the viewer to make sense of the "landscape" before them. This is suggestive not of the panorama, historically associated with an ideal, organised and understood nature, but of the occluded view, a secluded and sensual space where distance is concealed and danger lurks. The natural elements are not presented as pristine natural forms, but are instead cut, reassembled and carefully reconfigured to mimic the format of a landscape, exposing an unsettling hybrid which locates itself in the psychological rather than the physical and reflects upon the contested distinction between what is natural and what is real.





Artists' Biographies

Boe-lin Bastian

Born in Canberra, Australia 1986. Lives and works in Melbourne.

Boe-Lin Bastian is an artist working across video and installation. She studied Fashion Design in Sydney before moving to Melbourne where she began studying Fine Arts at RMIT University in 2005. The binding feature of her practice is an interest in humour and the strange places it can be found.

After completing her Bachelor of Fine Arts with First Class Honours in 2011, Bastian was selected for the Craft Victoria's *Fresh!* Graduate Exhibition where she won the Artichoke Prize. In 2012 she travelled to *Documenta 13* with the assistance of an Australia Council Artstart Grant to research international processes and ideas.

Bastian has screened works and exhibited at public and private galleries throughout Melbourne as well as in Adelaide, Sydney, Scotland, Greece and in online digital art festivals. Major projects include a site specific work presented in association with the Palace of Art Centre for Sporting Excellence, Glasgow, a commission for the Kick Off Program to be screened at Metricon Stadium in association with the Queensland Government and a residency and solo exhibition at Firstdraft Gallery in Sydney. In 2014 Bastian will be exhibiting a new sculptural work entitled *One liner* in the Sample space at Platform, Melbourne.

Cate Consandine

Born in Sydney, Australia 1970. Lives and works in Melbourne.

Cate Consandine has exhibited in a number of international exhibitions, including: *LOOP 08, International Festival & Fair for Video Art*, Barcelona 2008; *Contemporary Australian Video*, (ICA) Institute of Contemporary Arts, London 2008; and *Bibibodibiboo exposition internationale d'art actuel*, Biennale of Art, Reunion Island, France 2009. Consandine has developed major bodies of new work for solo exhibitions nationally including *Cut Colony*, AGNSW Contemporary Projects 2012; *Cold-cut, eye stalk*, Heide Museum of Modern Art, Melbourne 2006; *Candy Cane*, Gertrude Contemporary Art Spaces, Melbourne 2006 and *Colony*, Sarah Scout, Melbourne 2010.

Her video and sculptural work has been curated into numerous group exhibitions, most recently in *Without Words: photography and emotion*, Centre for Contemporary Photography, Melbourne 2011. In 2013 she designed the set for *In-Finite*, a new ballet choreographed by Joshua Consandine for the Australian Ballet's Bodytorque season which premiered at the Sydney Theatre, Walsh Bay. Consandine completed a Bachelor of Fine Arts at the Victorian College of the Arts in 2000, followed by a Bachelor of Visual Arts (Honours) from Sydney College of the Arts. She is currently undertaking a PhD in Fine Arts at Monash University. Consandine is a Lecturer in Sculpture and Spatial Practice at the Victorian College of the Arts. She is represented by Sarah Scout, Melbourne.

Artists' Biographies

Simon Finn

Born in Melbourne, Australia 1976. Lives and works in Melbourne.

Simon Finn's practice is an exploration into static and movement-based representations through drawing, sculpture and simulation technology. Through the use of complex digital modelling, rendering and physics computation, Simon freezes single moments in time before extrapolating them into intricate charcoal drawings and synthetic sculptures.

Finn completed a Master of Fine Art by research at the Victorian College of the Arts in 2013. He also received First Class Honors in Fine Art from the Royal Melbourne Institute of Technology and he studied Electronic Design and Interactive Media at Swinburne University. He is a lecturer in Animation and Games Design, which forms part of a Bachelor of Interactive Entertainment.

His recent solo exhibitions include *Vertex Vortex*, Fehily Contemporary, 2013; *Warning*, MOANA Project Space, 2013; *Synthetic Surge*, Beam Contemporary Art Space, 2012; and *Synthetic Animated Realities*, George Paton Gallery, 2012. Recent group exhibitions include *Suspense*, touring London, 2013; *NOW13-New media Art*, Darkhorse experiment, 2013; *Down to the Line*, Bett Gallery, 2013; *Dark nature*, C3 Contemporary, 2012. Finn was the winner of the NotFair's Howard Arkley Award, 2012 and the Kedumba Drawing Award, 2012. He was a finalist in the Substation Art Prize, 2013; Paul Guest Drawing Prize, 2012; Dobell Drawing Prize, Art Gallery of New South Wales, 2011; and the Banyule Award for Works on Paper, 2011. Simon Finn is represented by Fehily Contemporary, Melbourne.

Justine Khamara

Born in Melbourne, Australia 1971. Lives and works in Melbourne.

Justine Khamara graduated with a Bachelor of Fine Art with Honours from the Victorian College of the Arts in 2003. Since then, she has worked mainly with photographic reproductions to create complex sculptural collages. Engaging notions of self-representation in an era of instant, endlessly generative (re)production technologies her work is perhaps best understood as a deeply psychological response to contemporary notions of being.

Solo exhibitions include *Reconstructure*, Arc One Gallery, Melbourne, 2013; *Now I am a radiant people* ARC ONE Gallery, Melbourne, 2011; *Erysichthon's Ball*, Centre for Contemporary Photography, Melbourne, 2010; *How Excellently We Did-diddily-do-do Do It*, Heide Museum of Modern Art, Melbourne, 2007; *Legion*, TCB Art Inc, Melbourne, 2005; *Bugaboo*, TCB Art Inc, Melbourne, 2004; *little Her and little Eye* with Pauline Lavoipierre, West Space, Melbourne, 2003; and *Eye Spy...*, Linden Centre for Contemporary Arts, Melbourne, 2003. Group exhibitions include *Contemporary Australia, Women*, Queensland Gallery of Modern Art, 2012; *Face in the Crowd: New Portraiture*, Ipswich Art Gallery, Queensland; *Present Tense: An imagined grammar of portraiture in the digital age*, National Portrait Gallery, Canberra, 2010; *NEW09*, Australian Centre for Contemporary Art, Melbourne, 2009; *Bella Art Draw*, Museum of Contemporary Art, Sydney, 2008; *Primavera* 2007, Museum of Contemporary Art, Sydney, 2007; *Hung Out to Dry*, Ocular Lab, Melbourne, 2006; *Life is Getting Longer*, VCA Gallery, Melbourne, 2006; *Six Orbits Around the Blue Moon*, Ramp Gallery, Massey University, Hamilton, New Zealand, 2006; *Hole in the Bucket*, Next Wave Festival, Clubs, Melbourne, 2004. Justine Khamara is represented by ARC ONE Gallery, Melbourne.

Artists' Biographies

Bonnie Lane

Born in Melbourne, Australia 1986. Lives and works in Melbourne and Los Angeles.

Bonnie Lane is a video installation artist whose works commonly reveal a distorted romanticisation of childhood from the perspective of an adult. Fluctuating at times between sinister and transcendental, her works draw attention to the absurdity of all facets of life, from an existential perspective.

Lane has been the recipient of grants, awards and scholarships from organisations including the Australia Council for the Arts, National Association for the Visual Arts, and the City of Melbourne. She has participated in artist-in-residence programs in Norway, Portugal, South Korea and the USA. Her video installations have been exhibited nationally and internationally including in solo exhibitions *Make Believe*, Anna Pappas Gallery, Melbourne, 2012; *Present Memory*, Linden Centre for Contemporary Arts, Melbourne, 2012; *Sleepless*, Art Currents Institute, New York, 2012; and *Into the Dark*, an elaborate solo video installation exhibition spanning each of BUS Projects' five exhibition spaces, Melbourne, 2011.

Other galleries where Bonnie has presented her work include the Seoul Museum of Art Nanji Gallery, Art-Athina, Athens; Atelier 35, Bucharest, Romania; 91mq Project Space, Berlin; YouYou Gallery, Guangzhou, China; Harvestworks Digital Media Arts Center, New York; Folken Space, Stavanger, Norway; Out in the Sticks Cultural Centre, Ontario; Kudos Gallery, Sydney; as well as the following galleries in Melbourne: Margaret Lawrence Gallery, Michael Koro Galleries, BLINDSIDE and The Substation.

Lane holds a Bachelor of Fine Art from the Victorian College of the Arts and a first-class Honours Degree from Monash University. Bonnie Lane is represented by Anna Pappas Gallery, Melbourne.

Kristin Mclver

Born in Melbourne, Australia 1974. Lives and works in New York.

Kristin Mclver's practice includes sculpture, painting and installation. Utilising devices such as text and neon, Mclver's works explore the themes of desire and aspiration prevalent in our hyper-consumer culture. Through her work, the artist aims to break down the illusions of commodity aesthetics.

Mclver is a Master of Fine Arts candidate at the Victorian College of the Arts. Her work has been a finalist in a number of awards, including the Keith & Elisabeth Murdoch Travelling Fellowship, Melbourne; Montalto Sculpture Prize, 2009/2010; City of Whyalla Art Prize, Substation Contemporary Art Award, 2011; and 3rd Ward's Summer Open Call, New York, 2010. She was also awarded the Melbourne Sculpture Prize in 2012. Her work is held in public and private collections in Australia (including the National Gallery of Victoria), Singapore, USA and the UK.

Solo exhibitions include *Lifeless III*, Royale Projects, Palm Springs, California, 2013; *Status Quo*, James Makin Gallery, Melbourne, 2013; *Your Imminent Arrival*, Platform Contemporary Art Space, Melbourne 2012; *Statement Pieces*, James Makin Gallery, 2011; and *Divine Intervention*, BLINDSIDE, 2010. Group exhibitions include *Melbourne Now*, National Gallery of Victoria, Melbourne, 2013; *Sculpture by the Sea*, Sydney, 2012; *Negotiating Space*, ACGA Gallery, Federation Square, Melbourne, 2009; and *Debut V*, BLINDSIDE, Melbourne, 2009. In 2013 Mclver was an artist in residence at OMI International Arts Centre in New York. Kristin Mclver is represented by James Makin Gallery, Melbourne; and Liverpool Street Gallery, Sydney.

Artists' Biographies

Kiron Robinson

Born in Chandragonah, Bangladesh, 1975. Lives and works in Melbourne.

Since 2003 Kiron Robinson has exhibited his work widely both nationally and internationally. Recent exhibitions include *Immanent Landscape*, Kurumuya Museum, Japan; *Here's the tender coming (Whoopee) We're all going to die*, Pallas Project, Dublin; *Encounters with the Uncanny*, Gippsland Art Gallery, Sale; *If I take the time will I get it back*, Sarah Scout, Melbourne; *Unseen Forces*, Institute of Contemporary Art, Sydney; *And the Difference Is*, NUS, Singapore; *17th of December 1987*, West Space, Melbourne; *Octopus 8*, Softness in the Rock, *Hope in Disappointing Times*, Gertrude Contemporary Art Space, Melbourne; *Manila Bites*, Green Papaya Art Space, Manila.

From 2003 – 2005 Robinson co-directed the art space 24seven in Melbourne. He has curated a number of exhibitions including, *Hevy*, Conical, Melbourne, *Polar*, Margaret Lawrence Gallery, Melbourne and *Doubt*, Conical, Melbourne.

Robinson has also partaken in a number of residencies including the inbound residency program through Apexart, New York, and during 2005 – 2007 Robinson was a Gertrude Contemporary Studio resident. In 2013 he completed a PhD at Monash University and currently works as a lecturer in the photography department at the Victorian College of the Arts, Melbourne University. Kiron Robinson is represented by Sarah Scout, Melbourne.

Kate Shaw

Born in Sydney, Australia 1969. Lives and works in Melbourne and New York.

Kate Shaw holds a Bachelor of Fine Arts with Honours from RMIT University and a Diploma of Museum Studies from Deakin University.

She has held solo exhibitions in Australia, New York and Hong Kong and has presented work in group exhibitions in Auckland, Beijing, Los Angeles, New York, Paris, Reykjavik, San Francisco, Seoul and Tokyo.

Shaw has received grants from Arts Victoria and the Australia Council and undertaken residencies at 24hrArtspace, Darwin; Gertrude Contemporary, Melbourne; Point B, New York; Flux Factory, New York; and SIM, Reykjavik. She has been a finalist in numerous art prizes including The Arthur Guy Prize, 2013; The Gold Award, 2012; John Fries Memorial Prize, 2012; John Leslie Art Prize, 2012, 2003; Wynne Prize, 2012, 2011, 2010; Substation Contemporary Art Prize, 2012; Royal Bank of Scotland Art Award, 2010; and ABM AMRO Emerging Art Award, 2007, 2006. Shaw was the winner (painting category) of Artists Wanted, Scope, New York, 2012.

Shaw's work is in many collections including the University of Queensland, Macquarie Bank, Westpac Bank, RACV, and Artbank, and she has received commissions from Urban Art Projects and Museum of Brisbane. Recently her work was included in *Landscape and its Psyche* published by University of NSW, 2013. In 2014 she will have a solo exhibition at Cat Street Gallery, Hong Kong. Kate Shaw is represented by Fehily Contemporary, Melbourne; Sullivan and Strumpf Fine Art, Sydney; Ryan Renshaw Gallery, Brisbane; and Stephan Stoyanov Gallery, New York.

Artists' Biographies

Tania Smith

Born in Melbourne, Australia 1981. Lives and works in Melbourne.

Tania Smith's performances are playful interventions performed in public space. Her work reflects her interest in feminist performance practices and the notion that humour (and laughter) can act as a liberating and elevating force.

Her physical, witty and irreverent works explore humour and feminism through an absurd lens. She was a founding member of the performance collective Red Cabbage, known for their site-specific performance events, including Hedge-Mony, produced for the Next Wave Festival and Commonwealth Games.

She has trained in performance under Meredith Monk, and received funding for her work from the Australia Council for the Arts, City of Melbourne, Department of Foreign Affairs and Trade (Australia- Thai Institute) and Arts ACT. Recently she has exhibited at c3 Contemporary Arts Space, Screen Space, The Substation, Albury Library Museum, and the International Art Studio Vellejo, Serbia. Her work, *Untitled #8*, 2012, was screened at the Chin Chin Wall of Art as part of the Nocturne program in the Channels Festival of Video Art. She regularly presents research papers on her practice, recently at the Ballarat International Foto Biennale's Contesting Identities symposium. She has completed a Master of Fine Art by research at Monash University under the supervision of Professor Anne Marsh, the artistic outcome of which was the *Untitled (Domestic gestures)* series.

Alice Wormald

Born in Auckland, New Zealand 1987. Lives and works in Melbourne.

Alice Wormald creates paintings in which there is a concentrated investigation and distortion of aspects of the natural world, which are heightened to eschew the naturalistic or the real. Based on arrangements of cut-out natural imagery from books and magazines, these compositions transform into strange landscapes through their reconfiguration onto a painted surface.

Wormald completed a Bachelor of Fine Arts with first class honours at the Victorian College of the Arts in Melbourne in 2011. Solo exhibitions include *Occluded View* at Daine Singer, *In the Unreal Air* at BLINDSIDE, 2012; and *Wayside & Hedgerow* at Shifted Gallery, 2010. She has also participated in numerous group exhibitions including *New Horizons* at Gippsland Art Gallery, 2013; *VCA Graduates* at Alliance Française, 2012; *Debut VII* at BLINDSIDE and *High Definition* at Paradise Hills, 2011; and *Recent Work* at George Paton Gallery, 2010.

She has received awards including the Fiona Myer Award, the Casama Group Award and the National Gallery of Victoria Women's Association Award and has been a finalist in awards such as The Banyule Award for Works on Paper and the John Leslie Art Prize for Landscape Painting. Her work is held in collections including the Gippsland Art Gallery, Fiona Myer Collection and Joyce Nissan Collection as well as private collections in Australia, New Zealand, UK and Switzerland. Alice Wormald is represented by Daine Singer, Melbourne.

Curator's Biography

CURATOR

Claire Anna Watson

Claire Anna Watson is a curator, artist and arts writer. She is the Chair of BLINDSIDE's Board of Directors and Art Curator at Banyule Council coordinating exhibitions for Hatch Contemporary Arts Space and managing Banyule Council's extensive art collection. Prior to this she was the Visual Arts Program Coordinator at Asialink and Curator at Gippsland Art Gallery.

She has developed major curatorial projects including *Home—reframing craft and domesticity*, Hatch Contemporary Arts Space, 2013; *Unravelled—Artists' books and typographical prints from the Banyule Art Collection*, Banyule Arts Space, 2011; *From Frederick McCubbin to Charles McCubbin*, Gippsland Art Gallery, 2008; and the touring exhibition *Hockey Plot—negotiations between young contemporary artists from Gippsland and Melbourne*, touring to West Space, Cowwarr Arts Space and Gippsland Art Gallery in 2008.

Watson's experience includes overseeing the development and delivery of BLINDSIDE's inaugural festival *Everywhere But Here*, 2012 and *End of The World Party*, 2012, as part of the *Curtain Call Series*. She writes regularly on Australian contemporary arts practice. She co-edited and co-wrote Asialink publications *Every 23 Days: 20 years Touring Asia* and *Abundant Australia—Highlights of the 11th Venice Architecture Biennale*. She has also written texts for a variety of organisations and journals including Museums Australia and Next Wave.

Watson holds a Master of Fine Art from Monash University and a Graduate Certificate in Public Art from RMIT University. Her multi-disciplinary arts practice has seen her exhibit in Australia, Portugal, Turkey and Finland.

List of Works

Boe-lin Bastian

Crutches 2013
Crutches, wooden boxes and acrylic paint
176 x 47 x 38 cm
Courtesy of the artist

Jellies. Coupling Series 2010
HD Video, 4.13 minutes
Courtesy of the artist

Big/Little. Coupling Series 2010
HD Video, 4.30 minutes
Courtesy of the artist

Cate Consandine

Boy #1 2010
HD Video, looped (silent)
Courtesy of the artist and Sarah Scout, Melbourne

Lash 2006
HD Video, looped (silent)
Courtesy of the artist and Sarah Scout, Melbourne

Simon Finn

Downward Spiral Two 2013
Charcoal on paper
85 x 160 cm
Courtesy of the artist and Fehily Contemporary,
Melbourne

Synthetic Surge 2012
Charcoal on paper
85 x 150 cm
Courtesy of the artist and Fehily Contemporary,
Melbourne

Alarm 2012
HD video, 1080p, 2 minutes 44 seconds
Courtesy of the artist and Fehily Contemporary,
Melbourne

Surge Sequence 2012
HD video, 1080p, 1 minute 25 seconds
Courtesy of the artist and Fehily Contemporary,
Melbourne

Justine Khamara

Now I am a Radiant People #2, #3, #5 2011
Installation, dimensions variable
Colour photographs, polymer base fibreglass, resin
Courtesy of the artist and ARC ONE Gallery,
Melbourne

Orbital Spin Trick #3 2013
UV print on laser-cut plywood sculpture;
50 x 50 x 50 cm
Courtesy of the artist and ARC ONE Gallery,
Melbourne

Rotation Around a Fixed Axis #2 2013
Hand cut colour photograph, 78 x 58 cm
Courtesy of the artist and ARC ONE Gallery,
Melbourne

Rotation Around a Fixed Axis #3 2013
Hand cut colour photograph, 78 x 58 cm
Courtesy of the artist and ARC ONE Gallery,
Melbourne

Rotational Affinity 2013
Hand cut colour photograph, 80 x 114cm
Courtesy of the artist and ARC ONE Gallery,
Melbourne

Bonnie Lane

Make Believe 2012
Single channel HD video, 1 hour 5 minutes
Courtesy of the artist and Anna Pappas Gallery,
Melbourne

Life is Pain 2010
Single channel HD video, 7 minutes 9 seconds
(silent)
Courtesy of the artist and Anna Pappas Gallery,
Melbourne

Like Sands through the Hourglass 2010
Single channel HD video, 2 minutes
Courtesy of the artist and Anna Pappas Gallery,
Melbourne

An Ordinary Grind 2010
Single channel HD video, 6 minutes
Courtesy of the artist and Anna Pappas Gallery,
Melbourne

List of Works

Kristin McIver

Thought Piece (What's Going On?) 2013
Neon, steel, concrete, motion sensors, vinyl,
neurons, electrical impulses
Dimensions variable
Courtesy of the artist, James Makin Gallery,
Melbourne and Liverpool Street Gallery, Sydney

Vertigo 2009
Neon, acrylic
Dimensions variable
Courtesy of the artist, James Makin Gallery,
Melbourne and Liverpool Street Gallery, Sydney

Kiron Robinson

My Head is my Home, my Head is my Home (2008)
Fibreglass, light bulb
50 x 86 x 50cm
Courtesy of the artist and Sarah Scout, Melbourne

I'm Scared World 2006
Neon
50 x 120cm
Courtesy of the artist and Sarah Scout, Melbourne

Kate Shaw

La-la Land 2013
Acrylic and resin on board
30 x 70cm
Courtesy of the artist and Fehily Contemporary,
Melbourne

Nadaville 2013
Acrylic and resin on board
30 x 70cm
Courtesy of the artist and Fehily Contemporary,
Melbourne

The Spectator 2012
Single channel HD video, 4 minutes
Courtesy of the artist and Fehily Contemporary,
Melbourne

Tania Smith

Untitled #2 2012
Untitled (Domestic Gestures) Series
HD Video, 1 minute 25 seconds
Courtesy of the artist

Untitled #6 2012
Untitled (Domestic Gestures) Series
HD Video, 40 seconds
Courtesy of the artist

Untitled #8 2012
Untitled (Domestic Gestures) Series
HD Video, 45 seconds
Courtesy of the artist

Untitled (Refrain) 2013
HD Video, 1 minutes 10 seconds
Courtesy of the artist

Alice Wormald

Giddy Heights 2012
Oil on linen
122 x 89 cm
Courtesy of the artist and Daine Singer, Melbourne

Untitled (#5) 2012
Oil on linen
112 x 76 cm
Courtesy of the artist and Daine Singer, Melbourne

Untitled (#6) 2012
Oil on linen
112 x 76 cm
Courtesy of the artist and Daine Singer, Melbourne

Acknowledgements

The curator extends her gratitude to the team at Asialink Arts for their unwavering commitment to *Vertigo*. Thank you also to the co-directors of BLINDSIDE, particularly Andrew Tetzlaff for his ongoing camaraderie and support. Special thanks to the artists and their representatives for their enthusiasm and collaboration throughout the exhibition development. Lastly, thanks to Kali Michailidis for her administrative support.

Artists

Boe-lin Bastian, Cate Consandine, Simon Finn, Justine Khamara, Bonnie Lane, Kristin Mclver, Kiron Robinson, Kate Shaw, Tania Smith, Alice Wormald

Curator

Claire Anna Watson

Exhibition Manager

Louise Joel

Exhibition Coordinator

Jessica O'Brien

Vertigo tour 2014

Indonesia: Galeri Soemardja – Bandung Institute of Technology, Bandung

Taiwan: Museum of Contemporary Art, Taipei

South Korea: POSCO Art Gallery, Seoul

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Project Partners



BLINDSIDE

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Australia Council
of the Arts



Australian Government



THE VISUAL ARTS AND CRAFT STRATEGY

Front Cover:

Justine Khamara

Orbital Spin

Trick (maquette) 2013

UV print, laser-cut

plywood, 50 x 50 cm

Photography by John Brash

Image courtesy of the artist and ARC ONE Gallery, Melbourne

Front Inner Cover:

Tania Smith

Untitled (refrain) 2013

Video Still. HD Video 1 minute

10 seconds

Image courtesy of the artist

Back Inner Cover:

Kristin Mclver

Thought Piece 2013

Neon, steel, concrete, motion sensors, vinyl, neurons, electrical impulses

Variable dimensions

Image courtesy of the artist, James Makin Gallery, Melbourne and Liverpool Street Gallery, Sydney

Partners

Asialink Arts

The role of Asialink Arts is to expand opportunities for cultural exchange, and develop the international capability of the cultural sector based on the principles of partnership, collaboration and reciprocity. Asialink Arts has four main program areas: Exhibition Touring, the Residency Program, a Writing Exchange Program and Utopia@Asialink. Strategic priorities include preparing the next generation of arts leaders to develop the skills, knowledge, networks and experience to work effectively in Asia; developing new models and platforms for cultural exchange; and contributing to the development of best practice Australian international cultural policy and cultural diplomacy strategies.

Exhibition Touring delivers contemporary exhibitions of Australian art to venues throughout the Asian region each year. The program promotes current art practices and provides opportunities for artistic exchange and development. Asialink Arts presents exhibitions within the existing infrastructures of museums and galleries and major arts events. In doing so, the organisation introduces Australian art to an international audience, strengthens regional networks and develops strong partnerships between artists, curators and colleagues in the Asian region.

Asialink Arts is a key program of Asialink, an initiative of the Myer Foundation based at the University of Melbourne. Asialink works with business, government, philanthropic and cultural partners to initiate and strengthen Australia-Asia engagement.

www.asialink.unimelb.edu.au/arts

BLINDSIDE

BLINDSIDE is an independent contemporary arts space located in the heart of Melbourne, Australia. Its mission is to push and foster contemporary talent, providing a discursive platform for collaboration and experimentation.

The organisation aims to be a transformative space that brings together artists and diverse communities, facilitating new dialogues and challenging expectations. BLINDSIDE is deeply and actively committed to being a place of learning, understanding and sharing. They take pride in supporting arts writers as well as artists; all of their projects are accompanied by a critical text to contextualise the work. Further, BLINDSIDE offers an extensive program of free talks, workshops and forums.

Over the past decade, BLINDSIDE's foundation has expanded and strengthened with new initiatives, diverse programs and solid partnerships. BLINDSIDE values extending their projects internationally and playing a leading role in sharing and strengthening the Asia Pacific's thriving arts culture. Within this widening stance, the organisation remains focused on providing unique and nurturing experiences for each of their exhibitors, expanding the sphere of artistic practice and empowering artists to see their bold and spectacular new ideas through to fruition.

www.BLINDSIDE.org.au

WHAT'S
HAPPENING?

HOW ARE
YOU FEELING?

SEE SOMETHING
YOU LIKE?



WHAT'S
GOING ON?

WHAT'S ON
YOUR MIND?

HOW ARE
YOU DOING?



