



CONTEMPORARY

At the end of the World EXHIBITION

FEATURING CAREFULLY SELECTED
GRADUATING ARTISTS FROM ACROSS AUSTRALIA

EXHIBITION DATES
18 FEBRUARY - 5 MARCH 2017

Following the success of the Young Artist Initiative program .M Contemporary are pleased to announce the launch of a new initiative to show case the talents of graduating students from around Australia. The exhibition "*At the end of the World*" will feature outstanding students from Sydney, Melbourne, Adelaide, Perth and Brisbane and give them the opportunity to connect with emerging and established collectors.

YAI (Young Artist Initiative) is an annual initiative that encourages and promotes newly graduated artists from Sydney art schools. The exhibitions have been running since 2013 and give selected artists, chosen by industry leaders, the opportunity to exhibit their works in a commercial gallery and sell their works to collectors.

.M CONTEMPORARY

At the end of the World
EXHIBITION

SYDNEY
AT THE END OF THE WORLD

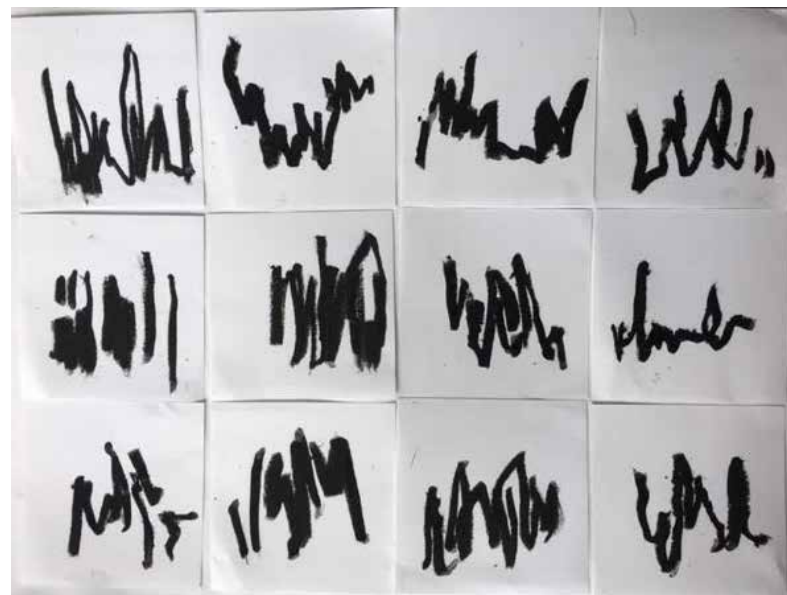


Legs, 2016
ink and pencil on paper
38 x 41 cm
\$550

Simon Wheeldon | NAS

My artworks reflect on the self-reflexivity of contemporary drawing by looking at masked people and objects. I'm interested in revealing parallels between masking and drawing as corresponding objects, actions and ideas. The two are formed through similar processes; with each holding a performative or ritualistic aspect and involving a procedure of transformation. Line, tone, rendering and erasure in drawing are comparable to the way that the mask's materiality conceals an individual and reveals an icon, symbol or motif.

There are intersections in terms of the mask and the drawing as objects and how they are perceived, both operating in complex systems of signs and symbols which are open to analysis and interpretation. As representational traditions masking and drawing can be seen analogues of each other. Drawings of masks are pictures that double themselves; by depicting another representational form they reflect their own picturality.



Bleak Trip, 2016
Oil stick on paper
286 x 38 cm unframed
\$300 framed

Phoebe Halpin | NAS

Phoebe Halpin is a Sydney artist born in 1991. She recently completed her final year of a Bachelor of Fine Arts, majoring in painting and drawing at the National Art School in Darlinghurst, Sydney.

Phoebe is an abstract artist influenced in her paintings through landscape and repetitive mark making. She is an instinctual, process based artist whom creates forms in her work through memory and experience in the landscape. Phoebe uses a monochromatic palette to keep the focus on the forms and marks of her work



Night Harvest, 2016
Acrylic on Canvas
50 x 50 cm
\$800

Kathryn Taunton | NAS

For my current body of work, I have been exploring the physical qualities of paint by applying thin washes of colour over colour, allowing the paint to completely dry or working wet into wet paint. The technique creates veiled layers of colour, a history of underlying marks and shapes, varying the intensity of the paints saturation and opaqueness. Through this process I allow the paint to find a direction that I follow. Paint can be quite unpredictable, so I find by intuitively and spontaneously responding to this uncertainty I discover what I am capable of and pushing my own boundaries.



Compound, 2016
Swiss Voile, dye
destruction and acrylic
35.5 x 41 cm
\$800

Aimee Gardyne | NAS

My work is about light phenomena and how representing instances of it can encourage contemplation of ambiguities of perception. This work engages with the moment of multiple perspectives in a single space due to light reflection. My work is produced by an inversion of positive space in order to foreground undercurrent realities. In light of New Materialist thinking this perspective aims to prioritize examination of the immaterial. The use of dye destruction contrasts the practice of painting as addition, and as the gestures subtract from an existent material it is a visual play with the poetics of presence and absence.





Frog with Cocoon and Bird, 2016
Graphite pencil on paper
38 x 38 cm
\$800

Eva Nolan | UNSW A&D

Nolan draws her inspiration from the natural environment and the intricate entwinement and transformation of organic forms through the process of decay. Her drawing practice allows for intimate examination and detailed representation of the minutiae of the living world.

The aggregate constructs represent universal harmony between all organic matter and highlight the perpetual process of regeneration.



Charlie Once Told Me, 2016
Oil on Canvas
50 x 50 cm
\$680

Emilie Syme-Lamont | NAS

My paintings play with the memory of childhood. Through familiar scenes and shared cultural symbols I seek to explore aspects of consciousness that are common to us all.

Memories are fragmented by nature, evoked by sensory triggers in ways that are often unexpected and that transport us to times and places normally unreachable or forgotten. The nostalgic experience forms part of our identity and colours our interpretation of the present.

My current practice seeks to give form these ideas through recognisable images, in a way that is poetic rather than didactic. The wonder of painting is in its ability to convey ambiguity, and access the liminal space between past and present where memories usually reside. In a sense the act of painting is a lot like remembering; information is omitted and that which remains takes on an uncanny nature.



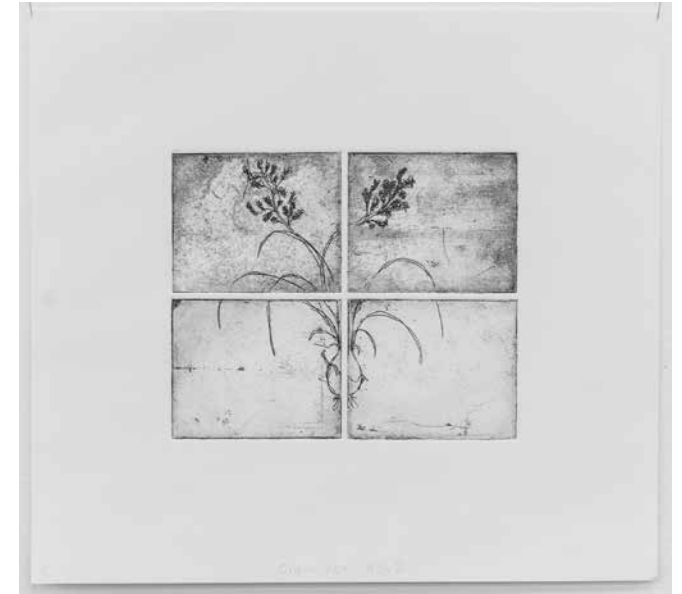
Bather, 2016
Soapstone
21 x 35 x 24 cm
\$750

Claire Brown | NAS

Bather reflects my fascination with interlocking forms and the figure.

I am interested in abstraction and, presently, I am following the practice of direct carving. Developed a century ago, direct carving is a process in which the form is revealed through the working of the stone rather than derived from a preconceived model. This piece is carved from soapstone which comes in many different colours with varied striations. I love the process of polishing up a work where these individual qualities are revealed.

Photo credit: Robin Hearfield



Gramineae #3.2, 2016
Etching on paper
39 x 39 cm
\$580

Grace Jenkins | NAS

During my final year studying a Bachelor of Fine Arts at the National Art School in Sydney, I majored in Printmaking and focused on Botanical studies, in particular subjects that I had found when I was out walking. In my wandering through bushland, I collected grasses, their leaves, seed heads and root systems.

Over many months, I created drawings of the grasses that I collected. I made the decision to make imaginative drawings rather than drier formal illustrations and to show the forms through etchings, which would have backgrounds suggestive of the dry Australian bush and the ground and undergrowth from where I collected my subjects. I then planned how I would transfer these drawings onto etching plates to make a body of 50 prints. Increasingly, it became important to me to show the grasses as if they were in the wild – I felt that they needed to have movement and life.





MELBOURNE
AT THE END OF THE WORLD





Magic Lamp, 2016
Oil on Panel
50 x 50cm
\$995

Andrea Sinclair | RMIT

I am drawn to works that transport me inside of them, keep me returning and have an enigmatic and cinematic presence about them. I admire artists as varied as Mamma Andersson and Edward Hopper and seek a kinship with them through my work.

My current work is about losing oneself in a reverie of dissociation in response to what is occurring in their moment in reality. We are all familiar with drifting off into our alternate internal life when we become disinterested in, or maybe afraid of, the world around us. There are times where we wish to be invisible by choice or when we are involuntarily invisible to others. In using found imagery, it is my way of making people un-invisible and to unite with them in their reverie or escapism, to embrace that moment as a viewer and to disappear too, if just for a fleeting moment.



Matter(s) – tracing a line, 2016
Hand spun images of Margaret Hamilton printed on Mitsumata paper, sterling silver links.
Dimensions Variable
\$1000

Kristy Macafee | RMIT

On July 20, 1969 the Apollo 11 astronauts Neil Armstrong and Buzz Aldrin took their first steps on the Moon. Margaret Hamilton is the engineer who got us there. She wrote the code that took humanity to the Moon. Data and maternal identity have been treated in the same way throughout the project and this process has been considered as an exploration of the constantly in flux condition of both images and feminist maternal identity.

The ball of string presents as both object and material, thereby locating and isolating the essence of the similarities between a digitally networked space and my experience of motherhood and to articulating, in the most succinct way possible, the raw material (matter) at hand.

This project has been supported by a naïve pre-occupation with the potential and/or possibilities of: quantum physics | worm holes | the multi-verse | being in two places at once | black holes | fractals | being.





EMERGING
AT THE END OF THE WORLD





Twisted Dark Red Form, 2016
heat molded polymethyl
methacrylate,
47 x 22 x 16cm
\$600

Anya Pesce | NAS

Small Dark Red Form and Twisted Dark Red Form address the concept and importance of surface; Finish Fetish in contemporary practices, and explores material, colour and form in non-representational abstract painting. The hybrid forms are a fusion of painting and sculpture where surface, fused with colour and reflective material, heighten our visual senses and evoke a proprioceptive response in the viewer, experienced through body.

Each work is hand made using heat molded polymethyl methacrylate and is part of an ongoing collective body of work referred to as Fantastik Plastik.



Bliss, 2016
LED lights
25 x 7 cm
\$1000

Aly Indermuhle | NAS

Indermuhle's twenty-year career has spanned multiple elements of film and television production, to include 3D animation, artistic creation, sculpture, lighting, texturing and theme park design. Indermuhle created and operated the United States Air Force's first full functional Animation Studio and worked for MTV Productions Switzerland. She now exclusively focuses on Light Art Installations in her artistic practice and is finalizing her MFA at the National Art School in Sydney, Australia.

Aly Indermuhle's artistic explorations encompass sculpture, light, and digital technologies. She seeks to combine the structure of the real world with the beauty of sublime elements and energies, which are both intangible and ephemeral. Her installation works utilise form, light, and atmosphere to enliven constructed environments. Each artwork is about the viewer's experience, a relatable and wonder filled dream state world where the mind is released to explore light, shape, colours, and the play of shadow on form. Two of her light installations were selected to be part of VIVID 2016.





Pathi I, II & III, 2016
Oil and Acrylic on Canvas
40 x 50 cm
\$350 each

Daniel Grosz | NAS

These paintings consolidate a meticulous method of applying paint to a canvas by repeated marks or dabs of black and white. The resulting effect is a shimmering surface of a silvery grey strobing created by the repetitive yet uneven peaks of paint; this the artist relates to the static of a television screen. Shapes are produced over a red background to form some sort of abstract landscapes.

These particular works, like other works by the artist, relates the practice of painting to a number of interesting associations. Ranging from the Visual and technical similarities from indigenous to minimal painting, to the allusions of spirituality and music, the works of this artist resonate a multitude of signifiers within its banal and reduced simplicity.



Fixed, 2016
Archival Cotton Rag Print /
Performance Still
50 x 35.5 cm (unframed)
Edition of 5 + AP
\$800

Georgia Banks | SCA

Fixed is a reperformance of Chris Burden's 1974 Trans-Fixed which, through treating the original as tensile and malleable, uses it as a platform to discuss Australian identity and female subjectivity.

Silverton, NSW, August 7, 2016

On a property lot just outside of Broken Hill, I lay on the back of a Ford Mainline Ute, on a bonnet in the tray, stretching my arms onto the roof. Surgical needles were pushed into my palms, and out the back of my hands. I lay in the glaring desert sun, as flies began to buzz about the wounds, for two minutes. After two minutes the needles were removed, and the performance concluded.



Vignette #1, 2017
Kiln formed glass
10.5 x 13 x 0.5 cm
\$750

Hannah Gason | ANU

I am fascinated by visual energy and structure and finding a harmonious balance between them. My work seeks to capture and recreate those fleeting moments of truly contemplative experience. My creative process is embedded in the activity of making. It is an immersive and reflective process that echoes my intuitive response to the visual possibilities.

Using kiln formed processes, I combine layers of coloured glass with bold lines and markings to create loosely structured imagery, which I then dissect and reconstruct. In creating a reflective composition, I am constantly seeking a balance of contrasts between colours, line and form. The result is rich gestural mark-making carefully contained with deliberate repetition and order, interweaving geometric order with organic imagery.



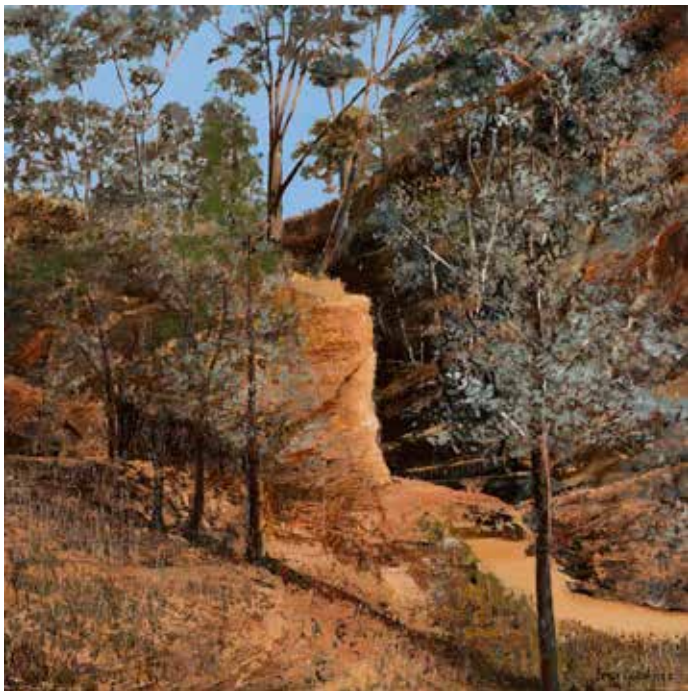
Up in Smoke, 2015
Pen on paper
42 x 54 cm
\$800

Joel Crosswell | UTAS

Joel Crosswell uses biographical stories and events in his work to connect with wider themes relating to spirituality, existence and the human condition. He sources influence from cinema, cultural beliefs, ritual, surrealism, pop culture and the renaissance period. Using mediums in drawing and sculpture, Crosswell incorporates strange, comic and sometimes dark figurative characters to obscure and abstract these biographical events.

Joel Crosswell lives and works in Hobart, Tasmania and graduated with a Bachelor of Fine Arts Degree at the Tasmanian School of Art, University of Tasmania in December 2008. Since graduating he has exhibited locally and interstate in solo and group exhibitions. In 2013 he was selected to be a part of the Macquarie Bank Emerging Art Prize in Sydney. He was the recipient of Shotgun in 2012, a program awarded through CAST in partnership with Detached Cultural organisation. In 2011 he was awarded the MONA Prize for his work Godson in the Hobart City Art Prize.





Creek Mound-Hill End
Oil on Board
46 x 46 cm
\$1,000

Ivan Goodacre | NAS

The initial inspiration for this series was a conversation with fellow National Art School graduate and friend Justine Muller about her experience in the outback at Fowlers Gap in far western NSW.

I thought about going somewhere off the beaten track to reflect and take in the landscape. Hill End came up as an option, which despite growing up in the NSW Central West I'd never actually visited. It's only a 5 hour drive from Sydney, but the place does feel surprisingly remote. It's literally at the end of the road in rugged country. From Bathurst you pass through Sofala, which is a delightful historic village made famous by Russell Drysdale's haunting image.



Birdman, 2016
Bronze, clay brick
60 x 23 x 10 cm
\$990

Sian Watson | ANU

Sian is a Canberra based artist whose art practice is predominantly sculptural. The natural environment is a prominent influence in the development of Sian's work. Through growing up on a property she has experienced life and death and the effects the elements have on the landscape. These familiarities have developed into reoccurring themes within her work of life and death and the processes in which the environment generates. Sian is also interested in human physical reactions to these processes in action in relation to ideas such as decomposition, repetition and the creatures which inhabit the landscape. Much of Sian's work references the human relationship with the land through the means of material, scale or shape; evoking a visceral reaction.





*Cordelia may have been slain
hundreds of years ago but she
continues to be soothed by the
knowledge that her limp form was so
elegantly depicted, 2016*
pastel on paper
39 x 39 cm
\$990

Laura E Kennedy | NAS

With this work, I really wanted to amplify the paradox of using childish materials to convey adult concepts. By directly appropriating a “figure” from Flemish Baroque master Jan Weenix using only the materials of coloured pencils and chalkboard paint, which are far more readily associated with primary school than high art, I wanted to challenge the allocation of value and significance in the Western Canon.

As a passionate animal advocate, the fact that the swan was dead and hung as a hunting trophy was not lost on me either. It also bothers me as a female artist that in so many ways everything about the original context shrieks of masculinity. The male artist, it's commissioning by the male bourgeois and most strongly, it's self-congratulatory glorification of the outcome of a male pursuit.



Veil, 2016,
Wet Collodion Ferrotype (tintype)
30 x 25 cm
\$990

Laura Ellenberger | NAS

My enquiry is the exploration of the presence and absence of the sitter in portraiture.

The term Absent/Present refers to two states which are binary opposites. The two can be seen as interrelated however, as absence relies on presence for meaning and the condition of being totally present incorporates a complete lack of absence. This theme is emergent in my drawings and photographs through the uses of layering and materiality. These tintypes form part of a collaborative body of work exploring the female form and the way it is represented by women, with the aim to celebrate the architecture of the body in terms of firmitas, commoditas and venustas, which translates as solidity, usefulness and beauty”.

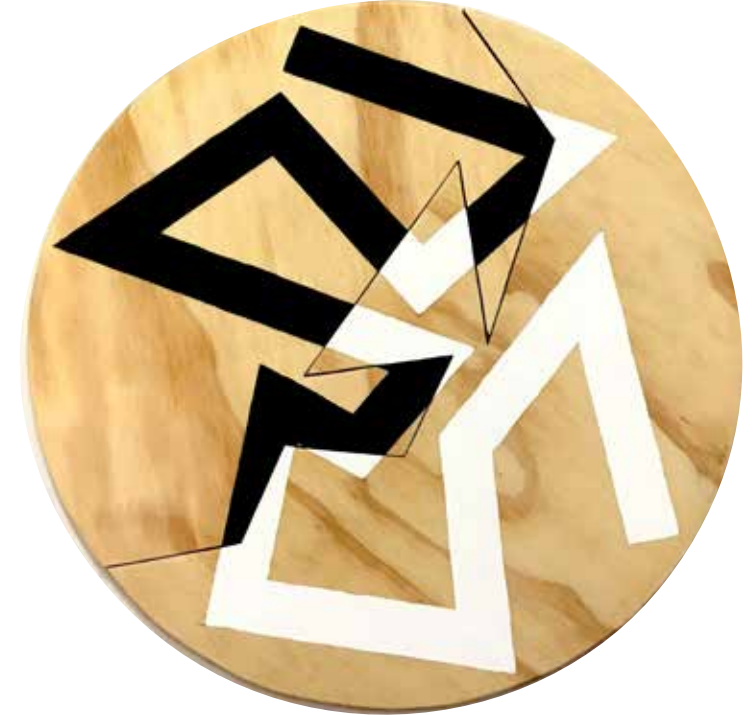


memory, stillness I, 2017
oil on canvas
Size:
\$560

Lisa Tolcher | NAS

My paintings explore the desire to connect to a moment and a place. Inspired by the stillness caught in my memories, these works are an expression of the complexities of our human connection to land. My aim was to appropriate the energy and resonating tranquility through the use of surface texture and a limited colour palette.

Lisa Tolcher is an honours graduate from the National Art School, Sydney. She has been awarded the Janice Reid emerging artist award at the Western Sydney University Sculpture Award and Exhibition and is a recipient of the Hill End Residency Program with Bathurst Regional Art Gallery. She now works as a Curatorial Assistant at the National Art School Gallery, Darlinghurst.



*a moment in the gaze of the green
eyed girl III*, 2016
housepaint on plywood
45 x 45 cm
\$600

Millan Pintos-Lopez | ANU

"My latest works, "A moment in the gaze of the green eyed girl I, II & III" is an exploration of humanity's desire for a rational existence in an unpredictable universe.

I'm currently exploring this concept through the use of the straight line as a metaphor for humanity's interventions and possible divine inspiration this is contrasted against the organic background of the plywood's grain, these paintings have been developed through my research into the graphic works of Josef Albers and the Bauhaus School."





ADELAIDE
AT THE END OF THE WORLD





Birth, 2016
 Pigment ink on cotton paper. Originally captured on film, (black and white negative). Archival gater board (backing board).
 Edition 4 of 25 + 1 AP
 54 x 40 cm
 \$450 unframed

Christopher Houghton | ACSA

Christopher Houghton is a multi-award winning filmmaker and artist. His work with photography transcends traditional representations of landscape situating his practice as a mediation with Place and relationship.

Houghton coauthors work with the environment through cultivated acts of presence, educating synchronous encounters between arts practice and the natural world. His approach embraces the symbiotic exchange between the human, non-human, inanimate and unseen that speak to the constancy of becoming in an Agential universe. Houghton's reverence for the landscape is reflected in his nuanced balance of analogue and digital techniques. He remains staunchly disinterested in creating false realities, or in representing purely physical objects. Houghton's aim is to cultivate a feeling of presence that embodies the specificity of the Australian landscape on its own terms.



Royal Adelaide Hospital, 2016
 Oil on canvas
 50 x 40 cm
 \$600

Maxwell Callaghan | ACSA

Maxwell Callaghan is a painter. His practice combines elements of abstraction and figuration, acknowledging the language of modernist formalism to reflect on a variety of contemporary social issues and experiences. Callaghan's current work examines a personal period of mental illness and subsequent hospitalisation. Through painting he externalises the residue of this experience and explores wider notions of our relationship to mental illness, treatment and recovery.



CANBERRA
AT THE END OF THE WORLD





Old veins, 2016
Pastel and charcoal on paper
50 x 50 cm
\$485

Georgia Sutherland | ANU

These pieces are an extension of my investigation into the overlooked aspects of nature: objects and organisms which are marginalised or forgotten due to their lack of size, aesthetic appeal, or poor cultural standing. I focus on lichen, creating drawings as a doorway through which the public can experience the infinite and curious forms of these little pioneers in their micro-world.

To create these drawings, I thoroughly coat a piece of paper in charcoal, then rub back into it using sponges, erasers, gummy-rubbers to reveal lighter tones and highlights.

Light, shadow, movement and depth are integral elements in my works. Through the subtle manipulation of materials, lichen is revealed in a sublime moment of life, blooming and breathing. The atmosphere is alive with swirling spore-plumes and suspended particles. I allow the lichen to shift in focus between distinction and ambiguity, to suggest infinite recession and expansion into the greater environment.



WELL DONE DAVE, 2016
Oil on mahogany
35.3 x 27.8 cm
\$980

Kirrily Humphries | ANU

I become quietly absorbed in the solitary exploration of architectural space. In my isolation I feel a heightened sense of physical presence, an amplified sensory awareness. The excited terror of exploring a space forbidden or unknown intensifies this experience, presenting a realm for fantasy, anticipation and unfolding narrative.

Based on my expeditions within contemporary ruins, I paint moments of sublime revelation, found in their distinct phenomenological and psychological experience. Informed by a single location, in these desolate interiors I confront my anxieties, my fears of destruction, and the transience and brevity of human legacy.

Photo credit: Brenton McGeachie



Jamais vu, 2016
oil on canvas
50 x 40 cm
\$360

Louella Raynolds | ANU

My work explores the transitional stage from girlhood to womanhood in relation to the natural environment. In my paintings, the Australian landscape is both homely and overbearing, symbolising the desire to stay within adolescence and the need to leave it.

With their faces obscured by their own hair these girls present as vulnerable and menacing at the same time. I am interested in the motif of long flowing hair for how it has been intrinsically linked to feminine identity. Both hair and the environment are physically cut back from their natural states and refined due to societal pressure.

In creating a shifting space between figure and ground, as well as dissolving the bodily form – these works border on the intriguing and the discomfiting. The viewer becomes both the voyeur and the potential victim of the subject's hidden gaze.



Intimate, 2016
Bronze, Acrylic Paint
NylonFlocking
7 x 7 x 8 cm
\$380

Rachel Bilal | ANU

I am an emerging artist who has just completed a Bachelor of Visual Arts at the ANU School of Art. My current practice is grounded in the philosophical and theoretical meanings of the void. Through my research and investigations I now define the void as a space of infinite potential. With this as a foundation I examine how the void can be a space of contemplation to discover ones infinite potential.

My aim is to introduce the viewer to experience the void as a physical and conceptual space so they may contemplate and self reflect on the possibility of their own infinite potential.

Conversations With The Void is a body of work developed in cast bronze, plaster and photography offering an intentionally subjective albeit prescribed, place of contemplation to consider these possibilities. This is achieved by presenting the work as a bodily experience through scale from the macro to the micro.



Within grasp, 2016
Oil on linen
31 x 30 cm
\$400

Shanti Shea An | ANU

In these works, I have been exploring how the language of painting can be considered analogous to that of loving. As part of my research into the subject of intimacy, I have been focusing on how these inherently elusive sensations can be evoked through the depiction of light and shadow, the reference to touch, as well as the opposition between proximity and distance. Whilst exploring how these formal qualities manifest in the tradition of figurative painting, I have been drawn to the depiction of emotion and interior experience in Baroque painting.

During this period, intense plays of light suggest both a bodily presence and an otherworldly intervention. Through my work I am seeking to visualise something of the ineffable as a way of reflecting on this relationship between materiality and immateriality.



Contemporary is a gallery space that aims to create a cross-cultural conversation through exhibiting and supporting emerging and established artists from around the world. Since opening in Sydney in 2013, we have aimed to foster a strong appreciation for a new generation of Australian artists and to expose them to a wide audience of both novice and established collectors.

.M Contemporary has a strong focus on supporting these artists' ongoing presence through regular exhibitions and participation in international and local art fairs.

We see ourselves as progressive, diverse and all-encompassing, a place where artists are nurtured and supported while being exposed to a far-reaching yet astute audience.

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