

YOUNG
ARTISTS
INITIATIVE
2015

BresicWhitney

YAI
-15

EXHIBITION DATES
3 - 10 FEB 2016


CONTEMPORARY



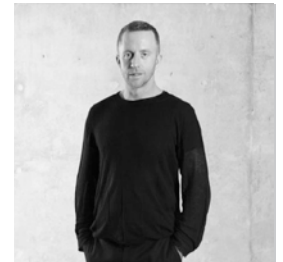
YAI | JUDGING PANEL



Barry Keldoulis

Barry Keldoulis has had more than three decades experience in the world of contemporary art. He began his career in New York and after 15 years in America and Europe Barry returned to Australia.

In 2013 he was appointed the CEO and Group Fairs Director of Art Fairs Australia, responsible for Sydney Contemporary, Australasia's international art fair, currently he is the Artistic Director of Art Month Sydney 2016.



Shannan Whitney

Shannan Whitney is a collector of Australian and international contemporary art. A strong supporter of the Australian arts, he is also a member of the newly formed MCA Foundation Company.

Shannan's interests extend to philanthropy activities in various community education and social welfare organisations & projects, around Sydney's inner city regions of Darlinghurst and Woolloomooloo.



Michelle Paterson

Michelle Paterson is the founder and director of M Contemporary. After spending 16 years in Asia Michelle brings a strong knowledge of international art and artists to the gallery.

A keen collector herself Michelle's ambition is to expose more people to art through discussions, events, educational programs and curatorial and artist led conversations. Working with Australian and International artists to broaden their exposure through gallery exhibitions and art fairs both nationally and internationally.



Louise Rush

Louise Rush has been working in the arts for the past twenty years. Beginning her career in London with, Richard Green Fine Art, before moving to Hamiltons Gallery. Louise spent eight years with Hamiltons before moving to Australia, gaining a wealth of experience and knowledge of photography and contemporary art.

Now a Director at M Contemporary her main focus is curating exhibitions and working with artists to promote their works to wide collector base.



.M CONTEMPORARY YOUNG ARTISTS INITIATIVE

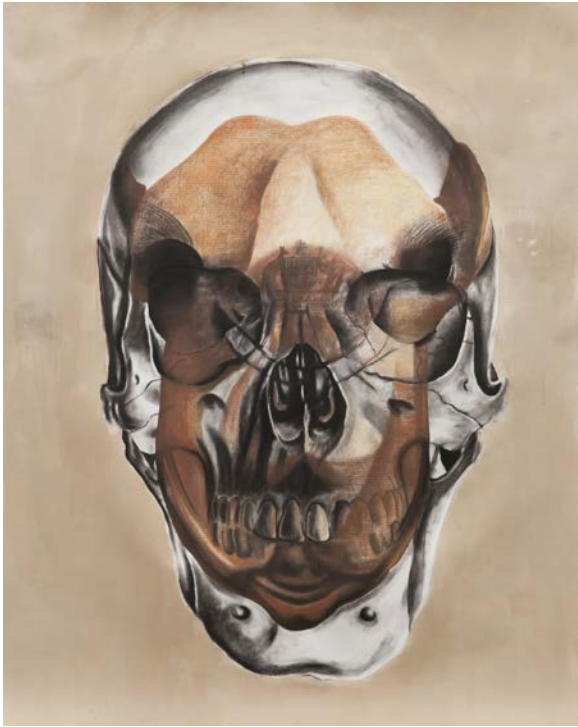
Proud to present the BresicWhitney Emerging Artists Award.

The BresicWhitney Emerging Artist Award supports newly graduated emerging artists with the annual YAI exhibition at .M Contemporary.

YAI was founded in 2013 as an annual initiative that encourages and promotes newly graduated artists from UNSW Art and Design, The National Art School and Sydney College of the Arts. The exhibition gives selected artists the opportunity to exhibit their work in a commercial gallery, sell their work to collectors, they are featured in the annual YAI artist catalogue and eligible for the prestigious BresicWhitney Emerging Artist Award.

This year the emerging artist award will consist of prize money of \$5000 for the winning artist and \$2000 for a highly commended artist. The exhibition will incorporate twenty artists from a wide range of disciplines, which include photography, video, painting, printmaking, installation and performance art.

Jodi Clark 'You Must Be This Tall To Ride', 2014
YAI 2014 winner



Syed Faraz Ali | NAS

No Man's Land:

Exploring the layers of socio-political scenarios by filtering the camouflaging nature of history is the subject of the formal concerns portrayed in my work. It is Australia-Afghan relationship that has inspired the series of work produced. The scale of the paintings plays a fundamental role symbolizing an expression of perceived reality that provokes the viewers to recognize the manipulated socio-cultural metaphors.

The humans form goes through metamorphosis creating an illusion; from silent conformity where vested decisions shape up the societies. To human conditions that come to surface on probing deeper. The distortion of ephemeral perfection of imperfect beauty questions the socio-political norms of cultural imprints.

Inspired by the tangible conscious strength of humanity, I paint to find the intangible hidden dimension.

My conscience leads me to places that become the journey of my experience of existence. It is quest that goes on 'to be continued...'



Machiko Motoi | NAS

Creating a beautiful object is important to my art practise, but what happens to their life after their creation confirms my place in the society. I don't take any photographs or videos of my performances, because I put in a lot of care in everything that goes into the preparation in the lead up to the show, and I also treasure what I sense during the event; how the performance looked like in picture is secondary and I am not interested in documenting it for my own use. However, my audience have photographed my performance, and many have shared the images online with their friends and the general public, and I am grateful and glad and happy to know that my works are continuing to live on their own.



Annelies Jahn | NAS

My art practice is developed through familiarity with specific space and place via observation of object, environment and circumstance. A measuring and dwelling. It is the manifestation of how things/objects and place/space come to relate to each other in the context and processes of art-making.

It is a search for a coherence between things and the space they reside in, through my own experience and perception of it; to make 'in-between' or invisible space tangible. An observed connection between things. A measuring of place and being...

The quality of materials such plastic, metal, styrofoam, concrete and cardboard with their neutrality give clarity to form and ideas.

In this work, *inside out*, the subtlety of the shiny, clear perspex, brings together the experience and reading of both interior and exterior environment. Drawing attention to place, space, time and our existence and relationship to it.



Lisa Tolcher | NAS

Lisa's work aims to create atmospheres of intrigue through physical presence and minimalistic forms. The overarching concepts in her artistic practice include change, memory, time, the environment and spatial relationships.

The Entropic Contemplation series looks at using the object as a source of collecting and as a time signifier. Delicate glass funnels drip water into heavy steel basins, while the water's surface creates a transitioning relationship between sky and earth. Time is further visited through entropic reactions on the surface of the steel basin. In her Honours year, Lisa investigated the relationship between the object and the outdoor environment.

Lisa has also been developing work that harnesses the textural character of sand interplaying on the surface of a canvas. Stained with inks and accompanied by charcoal, acrylics and other mediums, these abstract sand drawings explore traces, transmigration and the connection between the land and us.



Sean Wadey | NAS

Created through a process whereby the artist manipulates the soft painting support of polyester in to a choppy sea of ridges and undulations and propelling multiple layers of paint from a commercial spray-painting machine on to the sculpted surface. Once stretched flat the image clings to the wall as both an illusion, negative of its previous occupation of physical space and as an object of inherent and eternal criticality.

The passive aggressive nature of illusion employed by Wadey oscillates its perception as such, from fixed as concrete to an agitated uncertainty. This very inability to define is (for Wadey) at the heart of an understanding of 'contemporary painting' and by highlighting the fragility of the ubiquitous image, a vital criticality arises.

Sean Wadey is the 2015 recipient of the prestigious Mark Henry Cain Travel Scholarship which will allow a 2 month residency at the Glasgow School of Art as apart of his MFA in 2016.



Nadine Lee | SCA

Nadine Lee is an emerging Sydney based artist fresh from the halls of SCA. Her practice is driven by the body; its movements and its endurance, with a hint of feminism.

The Pole Series are the result paintings of the artist's body movements spinning around a brass dance pole to various music genres which inform the titles, excluding the Single Spins. The artist's endurance is tested through the length of the song or a continuous singular spin, exploring the strength and athleticism of pole dancers who are greatly underestimated in society. The artist also tries to challenge the focus of pole dance from the body itself to the markings the body paints.

Change specifically was performed twice: clockwise in white then anti-clockwise in black. Painted on vinyl then stretched onto a PVC pipe hoop frame.



Engry BirdZ | SCA

Texts form structures or frames of thinking that constitute how we see. The collaborative duo, dis_Object and der_melicious use the White Pages directory shaping the pages of paper into circular, molecular-like mass-structure, resembling atoms that constituent reductive form of matter. The contortion of the white pages: Business and Government, into anatomical-architectural-like structure, holding multiple lacunas or holes, is influenced by everyday visuals on the streets such as trees, roots and man holes.

Nearby this mass structure is a small lamp that acts as an eye, curiously looking up at the enormity of this 'holey' vertical structure. Cast by the lamp, a shadow paints a section of the gallery space in two-dimensionality. Next to this shadow is a text appropriated from Vernon Ah Kee's 'becauseitisbitter' (2009) which he appropriated from the poem 'In the Desert' by American avant-garde poet, Stephen Crane (1871 - 1900). dis_Object's again appropriates this text, altering the words, 'heart' to 'art' into the style of a ransom letter on the gallery wall.



Daniel Grosz | SCA

I start with one thing – a black dot. It is a single point of black oil paint applied to an empty canvas. And the action is then repeated. Repetition of the dot creates pattern and rhythm. The dot multiplied across the canvas does not exist in a void, but in time. The physical movement of my arm and my hand acting on the canvas fills it with the undulating waves and forms which stretch across the time it takes for my hand and the brush to repeat and bear out its rhythm – the painting is the time it takes for the dots to spread across the white canvas.

A new layer. Black and white paint mixed together in various degrees and shades pulsate over the dots with varying thicknesses and gestures to move up and out from the canvas. Look into the sun and the eye sees pulses of light. I add a beat to the rhythm of the dots. It is a painting of static, yet it is not static – it is constant movement in all directions, waves moving back and forth, up and out from the beginning. Looking into the light, there is the continuous movement of static - radiating, electronic noise that is the background hum of the unfixed signal. The Cosmic Microwave Background Radiation, the residue left over from the beginning of the universe – the initial burst of action (the Big Bang) that resonates through everything since. The focus of all things into an intense energy that bursts outwards to demarcate the start of the universe – but it also comes from another part of this energy, the energy of the body.



Rebecca O'Callahan | SCA

Concerned with the wistfulness and transience of life, Hiraeth employs the use of traditional letterpress printing processors combined with Japanese gampi paper to explore the fleeting, the intangible. Gesturing towards a feeling of the incomplete, the subtle image of the letterpress pages suggest a yearning for a place that is no longer; a longing for a place that never was.



Kai Wasikowski | SCA

My current practice focuses on the ideological notion of 'nature' and its aestheticization within the context of the Anthropocene. Recently I have been exploring this notion through the materiality of lenticular plastic, which allows me to embed 3D fields of perception within a printed photograph. I have employed this technique in various works such as Foliage II and Foliage III to lay emphasis on the perceptual contact taking place within the atmosphere between the work and the viewer.

In their conception, both Foliage II and Foliage III addressed a feeling of entanglement within the web of consumer culture and technology that symbiotically weaves my contemporary existence. Within this state, I often experience a biophilic desire to submerge myself in the natural environment - an ideological drive to escape all things technological. On the flip side to this experience, I recognise an innate emotional dependency on technology as a means to feeling connected to others and myself. In the process behind Foliage III I sought to envisage and create a space where these opposing dialectical forces co-exist in material form, where the Enlightenment divisions between nature, the human body and technology are re-imagined in a perceptual ecology of light, matter and sound.



Lisa McCleary | UNSW A&D

My current body of work explores sexting navigated through ephemeral communication technology and evaluates the act of subverting private sexual transmissions. It places focus on the application Snapchat and how it has affected sexting culture. My work explores the controversy surrounding this taboo illicit act and positions sexting as a form of interpersonal sexual communication, which is performed to yield sexual pleasure or to gain closeness to one's partner. My practice asks the question, how does sexting function in the realm of contemporary and fine art? I interrogate whether altering the outlook of the viewer from alone and isolated to one of mass consumption can affect our response to, and understanding of the image. I consider the narrative of this alternative sexual counterculture as opposed to the individual sexter. My practice challenges the conventions of sexting and the position of intimate sexual communication through subversion and remediation, by means of production, consumption and re-contextualization. My body of work discusses society's changed understanding of privacy, as a cause of communication technologies. I question whether the private nude image and sexual text can be transformed to function in the realm of high art and the history of the image of the nude.

My work is concerned with the temporal aspect of this application and rendering these private ephemeral communications public and permanent through traditional and laborious mediums. These include photorealistic painting, embroidery, collage and tapestry. Elements of my studio-based practice contrasts and complies with characteristics of the application, engaging with themes of privacy, anonymity, constructed identity, temporality and the manipulated image. I introduce themes of risk and control into my processes, which are evident in the execution of these intimate transmissions.



Jane Guthleben | UNSW A&D

Guthleben challenges homogenous, materialistic and normative ideas of home seen in real estate ads, reality TV and the like. Using a composite-image approach she appropriates and repurposes marketing material into collages and mise en scènes, which are used as painting references.

Reality and illusion are altered and renegotiated in these models, and an amateurish aesthetic is employed to betray the shine and aspiration of marketing, and our failure to attain its pictured promise. By mixing painting traditions, these works aim to undo the imagery, and through that undoing, to counter the discourses that support conformity and conservatism.





Jessica Barraket | UNSW A&D

Growing up in country NSW made my transition to Sydney rather difficult. I missed the country and felt a sense of calm when I thought of home. Nature, therefore, plays a huge part in my art.

The natural world inspires me, and I find painting and drawing animals particularly interesting as it allows me to connect with my work, which is so important to me as an artist.

I have a particular fascination with painting and drawing birds, which is odd because I am incredibly scared of them! My work is constantly evolving and I like to explore the boundaries between abstraction and representation.

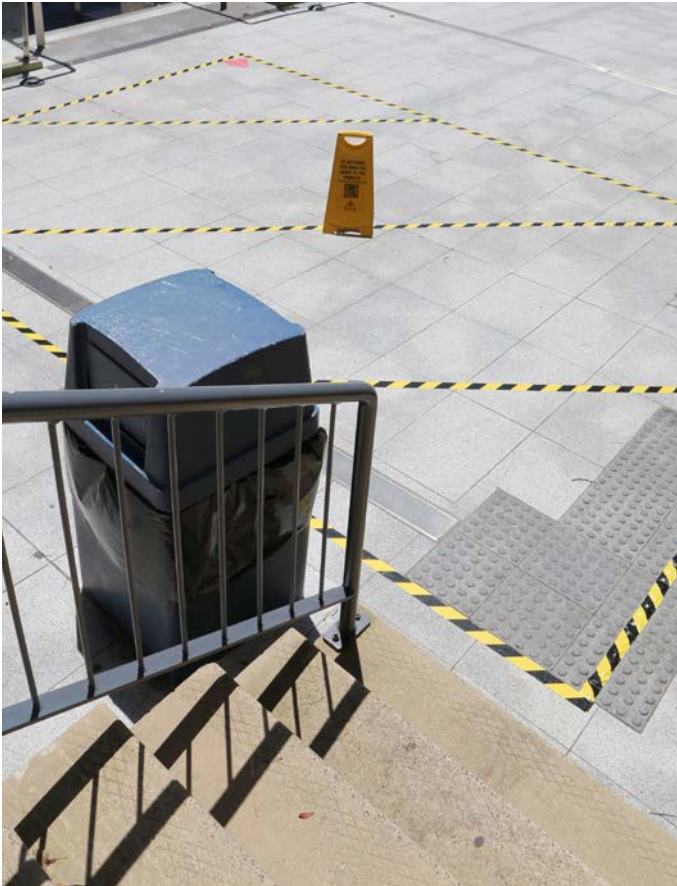
I find the most exciting and beautiful artworks, are the ones that are fresh and bold, but at the same time show the sensitive and subtle works of the heart and mind.



Shilling Wu | UNSW A&D

For more than a decade, my life was immersed in performing classical music on the viola. Throughout my adolescence and early adulthood practicing and playing the viola vigorously was to achieve complex technique that allows my ability to take on global and historical significance in music. During the course of my postgraduate study I have discovered ceramics is very similar to music.

The aim of my process and practice is to achieve perfect harmony through bringing together the interactive, multi-sensory experiences found within art and music. Stacking Chord consists of three individual vessels, each containing a musical note. These notes are activated by the presence of an approaching audience. I seek to engage the audience in the same way as a live performance - albeit a performance without a fixed schedule or a defined duration.



Brendan Barnacle Duck | UNSW A&D

It feels like everything we do these days requires us to sign up for something. To buy a house around here you need to agree to roughly 8 words for every \$1,000 you spend. To buy an iPhone it's 4,558. These contracts mean we own nothing anymore. Leave your telco and you'll lose "your" Fetch TV movies. Leave Steam and lose "your" games.

My interests are in the interface between technology, representation and regulation. I use a variety of media and approaches including drawing, installation, online apps and beer to critique these institutions.



Lachlan Herd | UNSW A&D

In the early years of the geological era titled the Anthropocene, our experiences of nonhuman nature have been altered by scientific prophesies which outline an apocalypse via cataclysmic forces of the nonhuman. Gaseous explores mist as a spectral figure of nonhuman nature which shifts and seethes in an insidious manner, appearing to creep forth and caress with its apparently toxic touch.

The mist itself is entirely unconscious. It has no intentions, no malicious or intimate desires, it just essentially 'is' and will continue to seethe and swirl on it's own accord, unconscious of an audiences' presence or existence. Any intention perceived within it is entirely the audiences' own speculation.



Olivia Wilson | UNSW A&D

Walking induces a meditative process that facilitates the consolidation of ideas and experiences informed by the environments in which I traverse. This primal state offers an imaginative freedom pivotal in discovering the essence of a landscape. My practice of recording soon became a platform to engage with walking historically, through an acknowledgment of local Indigenous history and also philosophically, through the consideration of 'Ma' space. Working predominantly with intaglio printmaking, I embrace the medium's malleable processes of erosion and erasure.

This facility for renewal speaks of walking as a form of progression, a process of measurement, from beginning to end.



David Yuan | UNSW A&D

My project attempts to explore the relationship between memory and identity through a series of drawings.

"Identity is a process... it is the relationship of the others to oneself..." (Hall, 1989). My project makes connection to this process as I make reference to signs and symbols that represent segments of my personal memories. These memories, I believe, have contributed to my own experience of identity confusion.

Growing up in China, assumptions of an individual's personality and behaviour could be made based on the year that the person was born in, by referencing the Chinese Zodiac. This notion would often lead to misunderstandings. I draw upon my childhood experiences to investigate questions of multi-identity, lost identity and the notion of stereotyping in contemporary society.



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.

BresicWhitney

-THE LEVELLERS-
ART INSTALLATION SERVICE



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