

UNREPRESENTED

Nicholas Jones · Christopher Koller · Ted McKinlay · Chloe Vallance · Ben Walsh

3 - 14 AUGUST 2010



fortyfive
downstairs

FORUM

The Artist's Survival Kit

2- 4pm, Saturday 14 August

An afternoon of relevant and pragmatic discussion about the contemporary arts scene, artists' survival, and their expectations.

Speakers include:

Marcus Westbury, Tom Lowenstein, Bernadette Alibrando and Christopher Koller.
The forum will be adjudicated by Mary Lou Jelbart.

Entry to the forum:

\$10 full / \$5 concession. Entry includes a glass of wine after the forum.

This forum is supported by the Portland House Foundation.



Wine has been generously provided for the exhibition opening and forum by the Daylesford Wine Company.

INTRODUCTION

Artistic Director's statement:

Coinciding deliberately with the Melbourne Art Fair, Unrepresented responds to the vagaries and minefields of the art world that contemporary artists encounter. Curator Bernadette Alibrando, who delves beneath the surface of Melbourne's commercial gallery scene and spreads her network far and wide, has selected five artists who have chosen to remain independent. While most artists see representation by a gallery as the best possible situation, others deliberately remain outside the accepted system.

But running an arts practice is time consuming, and the art world can be very difficult to navigate. In conjunction with Unrepresented, we are presenting "The Artist's Survival Kit" focusing on the absolute necessity for artists to be businesslike as well as creative.

There will be words of wit and wisdom from Marcus Westbury (writer, broadcaster, festival director), Tom Lowenstein, Australia's leading arts accountant, Christopher Koller, photographic artist and former academic, and Bernadette Alibrando.

Mary Lou Jelbart, artistic director,
fortyfivedownstairs

Curator's statement:

I am an independent art consultant who works with artists on a very personal level. Where I can, I help connect, mentor and facilitate opportunities. My greatest pleasure is to sell work and know that it is adding value not only to the client's life and environment but also to the artist's career.

Gathering and presenting the five independent artists featured in Unrepresented has been a great opportunity for me to pull the curtain on all the behind the scenes work that I do.

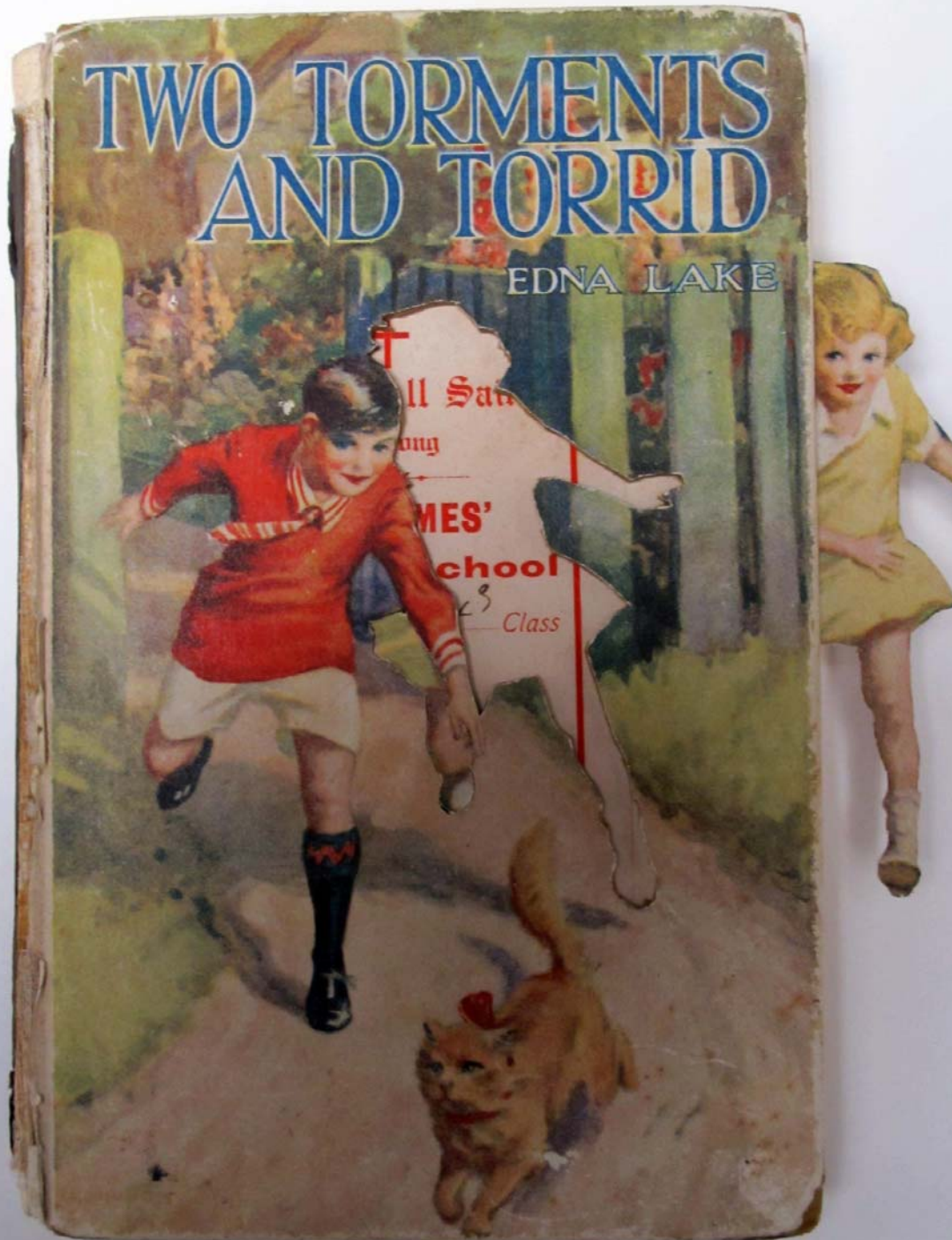
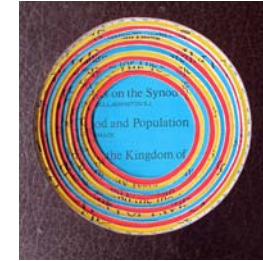
fortyfivedownstairs is as independent as I am and to be able to give these talented artists such a prestigious stage to present their current work is a great honour.

Bernadette Alibrando, Walk to Art,
www.walktoart.com.au

NICHOLAS JONES

Image Credits:

(Left) *Captain Cook*, folded book, 2010
(Right) *The Month 1980* (detail),
cut book, 2010
(Opposite) *Two Torments*, cut book, 2010



Re-imagining the book.

Obsolete text books, tattered pulp fictions and disused dictionaries are a source of creative inspiration for sculptor Nicholas Jones. In most cultures, books are revered as repositories of stories, factual information and images. Jones' use of books as the basis of his art shifts our 'reading' of these familiar objects to a sculptural idiom appreciated for its physical shape and allusion.

Taking inspiration from book design and construction of the first half of the 20th Century, shapes and colours emerge from within the covers of these disused books.

A wave inspired by Hokusai rolls out of the

"Old Man and the Sea" and a little girl wanders out of the cover of an old children's book.

These alterations or incursions into the book are aimed to highlight the poetic nature of the book as object. As the *raison d'être* of the book has been altered and all functionality is lost, the viewer is able to engage with the innate "bookness" of the book.

Cutting, tearing, sewing and folding the leaves of each book radically alter the perceived ubiquity of the books.

Locked away in glass-fronted frames, the books take one more step away from their original intent. Books designed to be handled, now find themselves encased, like butterflies on specimen pins in a museum.

Nicholas has a Bachelor of Fine Arts (Victorian College of Arts), a Master of Fine Art (RMIT) and a Graduate Diploma of Education (University of Melbourne).

CHRISTOPHER KOLLER

Image Credits:

(Top) *Palacio Fronteira*, 2009, 107 x 86cm,

inkjet pigment on archival rag paper

(Left) *Palacio Fronteira*, 2009, 107 x 86cm,

inkjet pigment on archival rag paper

(Right) *Jardim Botanico da Ajuda*, 2009,

107 x 86cm, inkjet pigment on archival

rag paper

Over the past 13 years I have used a \$7.00 plastic Diana camera to photograph gardens around the world. In a range of weather conditions, seasons and times of day I have captured both established and quirky views of famous and historic gardens, simple domestic gardens and public parks. I have also explored the peculiarities and faults of the Diana-leaking of light that imprints dots and numbers, 'fogging' that creates flashes of colour, and distortion of the plastic lens. Its unpredictability means that I never know what will appear on the film despite years of experience.

These recent photographs are from a series taken on the Iberian Peninsula. Gardens there

have a long and rich history, stretching back to the Roman period that can be seen in medieval cloister gardens, Moorish, Renaissance parterre, Neo-Classical, Romantic, 20th century Modernist and contemporary gardens.

Portuguese gardens benefited from the culture's support of exploration from the 14th to the 17th centuries. Despite the artistry of their design and the fascinating details of their plants, statuary and decorative tiles, the often poorly maintained gardens, a result of Portugal's economic woes, create an atmosphere of decaying beauty that is both appealing and serves as a memento mori, a reminder that great wealth and power are ephemeral.

Christopher is a full-time practising artist with a Master of Arts (RMIT).



Christopher Koller has been supported by The Australia Council to make this body of work.





TED MCKINLAY

Image Credits:

(Left) *Untitled* (detail), 2010, pastel on paper
(Right) *Untitled* (detail), 2010, pastel on paper
(Opposite) *Untitled* (detail), 2010, pastel on paper



Ted McKinlay's inspiration evolves directly from personal circumstance, his images from memory, found media and appropriated imagery.

McKinlay's technique has developed from a constant revision of images and image making techniques, granting a sense of non-obligatory removal from the work that would not be present if using conventional drawing. The mono focal nature of photography removes observed depth but allows the imagery to be combined in both

a falsely created sense of space and within the formality of the flat surfaces. This distancing also allows the narrative to come to the fore, with the images' treatment, and their proximity to each other to speak of new ones.

The works in *Unrepresented* are initially seductive but hold a feeling that something else is going on, something unknown to the viewer. They convey the figure looking out, the figure looking in and the figure looking away.

Ted McKinlay studied drawing with David Paulson in Brisbane and at the Julian Ashton and National Art Schools in Sydney. He is currently doing a BFA in Drawing at RMIT and is a freelance storyboard artist.

CHLOE VALLANCE

Image Credits:

All roads lead to where we stand (1-6),
colour pencil and oil paint on
plywood, 60 x 30cm, 2010
(Opposite) *All roads lead to where
we stand (detail)*, 2010, colour pencil
on plywood, 60 x 30cm



All roads lead to where we stand (1-6) is a series of colour pencil drawings on plywood that suggest an underlying notion of narration. Developed in response to the experience of travel in relation to the nature of being, this work considers the role of the individual in the society, the figure and its various contextual relationships.

The medium of colour pencil and the plywood surface have been chosen to signify the particular and the general. The nature of the wood grain can imply the illusion of another space, or suggest an alternate reality, while coloured pencil implies specificity in terms of

application, mark-making and in terms of the conventional association of the particular nature of pencil. Equally both medium and surface also imply focused moments and generalised (or out of focus) spaces.

The images have been drawn from photographic reference to define various contexts, situations and individual realities as difficult to pinpoint beyond the perception of a moment in time.

For Vallance, to draw a passed moment can relay an unfixed reality, validate an experience, and allow her to feel closer to the people and places captured in that moment.

Chloe Vallance has a Bachelor of Fine Arts with Honours 1st Class (RMIT University), and is a recipient of the Australian Council Art Start Grant, and the Graeme Hildebrand Inaugural Biennial Travel Grant, winner of the Pleysier Perkins Aquisitive Prize.



Chloe Vallance has been supported by The Australia Council to make this body of work.





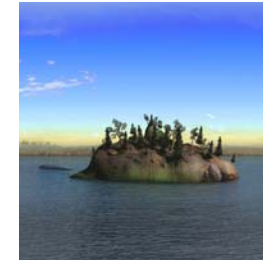
BEN WALSH

Image Credits:

(Left) *Level 1 - Any port in a storm*,
2010, 50.8 x 50.8cm

(Right) *Level 1 - Facing Up*,
Pigment on Hahnemuhle Rag,
2010, 50.8 x 50.8cm

(Opposite) *Level 2 - Arrival (detail)*,
2010, 50.8 x 50.8cm



Whilst working in the computer games industry Walsh became interested in the ephemeral aesthetic used in games. In these works he combines game making techniques with the influence of his traditional art practice to create images that lie somewhere between the virtual and the painterly. The mutability of the image making also allows him to add layers of experimentation and discover new possibilities for each image.

The process used to create these digital works requires virtual sculpting, painting textures, rendering and reworking prior to printing. Walsh enjoys using virtual cartesian space as a stage for composing a scene. The freedom to move objects and alter

environments in this way creates a new way of composing. He considers rendering as having parallels with the printmaking process; there is the same surprise moment at the end, the unexpected result that also sparks new ideas.

This series has grown out of an earlier exhibition 'The Wildman' in which Walsh created the totem figure further explored here. This figure represents a force of nature which is resistant and uncontrollable, sometimes mischievous, sometimes menacing. It also refers to the psychological effect of our increasing separation from nature. Here the language of the games aesthetic speaks of an unsettling reality via an illusory world.

Ben studied at RMIT (Bachelor of Fine Arts) incomplete, has worked in the computer game industry and has been exhibiting for the last 16 years.