



BODY POLITIC

B O D Y P O L I T I C

Contemporary Artists in Australia Investigate
Place, Identity, Memory and History through
the Graphic Image

*Exhibition curated by
Richard Hricko and Amze Emmons*

Thursday, 8 January–Tuesday, 20 January 2015

ICEBOX Project Space
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BODY POLITIC:

Contemporary Artists in Australia Investigate Place, Identity, Memory, and History through the Graphic Image

The 'body politic', the idea that a nation can be understood as a metaphorical body, was superbly visualised in the frontispiece for Thomas Hobbes's seminal text, *Leviathan*, first published in 1651. This striking etching by Abraham Bosse is easily his most remembered print, largely because of its ability to visually translate such a concise metaphor. Born in the early 1600s, Bosse was a French-born, German Huguenot printmaker, who produced exquisite engravings and etchings throughout his life. His image for *Leviathan* is compositionally divided into geometric sections—evidencing his *géométrique* style. The top half is the most captivating section; it depicts a towering crowned giant whose body is constructed from hundreds of tiny bodies. He looks out over a cityscape and its surrounding landscape.

I am not suggesting that the artworks in this exhibition in any way endorse a Hobbesian worldview. Hobbes, having lived through the Thirty Years' War and the English Civil War, had his own reasons for putting forward the idea of a social contract with an absolute monarch. Today, we live in very different times and have lived through different histories. (Although, it is an interesting coincidence that Bosse was born within a few years of the Dutch East India ship *Duyfke* first landing in Queensland, forever altering the history of the Australian continent.) I begin with this image not because of what it depicts but because of what it does. In it, Bosse abstractly visualises the whole of the people and state in a way that points to issues still debated today: the construction of place; urban life's dependence and effect on natural resources for prosperity; who is seen as a citizen in the eyes of the state. All of it conveys the power images have upon reality.

The works in this exhibition can be seen as a frontispiece for a new, more complex, body politic; one that visualises and encompasses how these artists investigate and respond to issues of the self, place, the land, memory, and the construction of the state and official history. But rather than a singular monarchical whole towering above, this body politic is represented as a level, poly-vocal chorus. This is because the exhibition does not propose a singular vision or way of working; these artists have a shared belief in the importance of their personal visions, articulate responses to their place and time, and, like Bosse, have an understanding of how to use the language of the printed image to make their contingent positions artifactual.

The work in *Body Politic* traces and embodies many different ideas, and any attempt to overlay the logic of categorical thinking from a curatorial perspective can only be an act of pure folly. Even so, it is

in our nature to stare at the night sky and see constellations, and it is our curatorial prerogative here to define the overlapping boundaries that begin to appear within this large body of work. From our vantage point on the ground looking up, the conceptual stakes among this work resides at several intersecting points: Body/Memory, Place, and Identity/History.

Body/Memory

Neuroscientists tell us that our memories are not recordings of events stored in our computer brain waiting to be played back, but are more akin to scripts that our bodies and minds read anew with each remembering. In a similar way, many of the artists in this grouping visit new rememberings within their perceptual and personal memory. Other artists here look to the body as a generative space, or choose to play with the documentary tools of science to create new ways of perceiving the self. Michelle Roberts perhaps does all three as she mines the tools of neuroscience to construct her installations that are manifestations of memory. Blair Coffey similarly uses transparent medical images and X-ray

photographs as a starting point for formal investigations into the 'medical gaze' in form and colour. Responding in part to an obscure Degas drawing depicting a young girl's visceral yawn, William Platz uses new and traditional tools, such as figure drawing, video, performance, carbon fibre, and prints on linen, to investigate the zombie-fication of the human form. Carolyn Craig investigates how "language and gestures of the body are used to construct normalcy" through printed images and large-scale installations that confront the viewer on multiple registers. Glen Skien uses print collage to create work that seems at once to reference touch/skin, the body, and physical theatre. Similarly, Paul Eves prints collographs from found material, including vinyl LPs. He often layers and tears the surfaces of his work, creating what he refers to as his 'Wall', illustrating the metaphorical barrier that separates us.

Place

What is more innately human than to begin with the question of 'where am I?' and to make artworks that delve into our relationship to place, a shared

body of land and the environment? As if in answer, Jennifer Andrews's work engages nature through a drawing process, conjuring images of Protester Falls, the site of Australia's first major environmental protest at Terania Creek, New South Wales. Meanwhile, Clare Cowley's 'landscapes' draw from memory and imagination of place, and Russell Craig's surfboards depict imaginings of life under water, while embodying an ancient technology for navigating the waves. Through his paper, books, and prints, Tim Mosely brings representation in conversation with philosophical constructs, while Jude Roberts's deep investigation of water points to human intervention on the landscape.

Identity/History

The widening of cultural discourse in the 1960s and 1970s made more space for people whose voices the academic and societal establishment had long ignored. Negotiations of difference and agency within a pluralistic society with uneven distributions of power remain as relevant now as in the past. Artists have taken this thread in generatively complicating directions, such as close readings of

cultural signifiers and investigations of unprecedented cross-cultural experiences. Many of the artists in this exhibition continue to push this area of research and self-discovery. For example, David Jones uses analogy and juxtaposition, mining visual and material culture for evidence of how power and control can be exerted through depictions of racial stereotypes embodied in the most mundane objects, such as a child's doll, while Evan Gardner's rigorous confessional investigation of identity and gender dysphoria seems to invent new visual languages to address newly illuminated forms of alienation. Jenny Sanzaro-Nishimura's diverse body of work investigates the shifting constructions of both history and identity in visual culture. Others challenge the construction of our so-called History by mining the archives that contain the artefacts and documents of our shared past; for example, Judy Watson's archival research and beautiful appropriation of historic documents pointing towards aspects of Australia's history of troubled institutionalised racism (not all that different from ours in the US). Jonathan Tse similarly makes books and

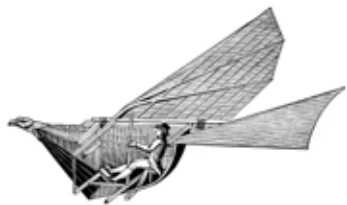
collaged prints, drawing from a trove of immigration papers relating to his own experience as an Asian-Australian. Ryan Presley takes the move one step further, inventing his own Aboriginal currency, generating documentary evidence of a world in which he would like to live.

A frontispiece is meant to illustrate the ideas embodied in a text, and this exhibition embodies, if not illustrates, many striking ideas. As with a book, the connective tissue that holds *Body Politic* together is the printed mark. Each artist in this exhibition leverages the graphic signature of the print in some way, whether using a traditional process and/or a new media matrix to capture and translate their gesture, or mining historic printed documents to create a collage vocabulary. All of the artists in this exhibition proceed with an understanding that their chosen process changes and adds meaning to the images and objects they create, and they evidence a visible faith that the stories we share define our relationships to one another. Collectively, they form the silhouette of a new Australian body politic.

Amze Emmons
Associate Professor of Printmaking
Tyler School of Art,
Temple University

THE POST-DIGITAL PRINT

This exhibition presents the opportunity to reflect on the nature of the print in the post-digital era, particularly because it closely follows a similar comprehensive collection



of printmaking, *Graphic Coordinates* [39.9500° N, 75.1667° W], *Recent Work by Printmaking*

Faculty and Students from Temple University, Tyler School of Art, Philadelphia USA, exhibited at the Queensland College of Art (QCA), Griffith University, Brisbane, in August 2014.¹ Held in two leading international centres for print education, these shows provide a comprehensive snapshot of contemporary printmaking.²

I will not attempt any direct comparisons between the exhibitions since, although each featured a similar number of artists, the works for *Body Politic* have been specifically designed for the massive space of the Crane Arts ICEBOX Project Space, whereas prints for the Brisbane show, by necessity, had to conform to the dimensions of a large folio for transportation as checked luggage. Moreover, Richard Hricko played a key role in curating each exhibition, which gives a measure of coherence to the overall selection of work.

The insightful overview Amze Emmons gives of the work in the current exhibition, particularly his perceptive metaphor of a frontispiece embodying a

collective summary of myriad individual concepts, would also ring true for the work included in *Graphic Coordinates*. Only the shape of its silhouette defines its difference to the Australian body politic.

In this essay, I wish to expand upon a crucial premise used by Hricko and Emmons in framing this exhibition, encapsulated in Emmons's statement, "All of the artists in this exhibition proceed with an understanding that their chosen process changes and adds meaning to the images and objects they create".

Emmons also notes the mix of traditional processes and new



mediums used by a number of the Australian artists, as was the case in the *Graphic Coordinates* exhibition. This embrace of hybridity in the production of prints would also seem to be the norm if we accept the premise of the most recent international survey of printmaking at the Museum of Modern Art (MoMA), *Print/Out*.³ Curator Christophe Cherix's assertion that the exhibition demonstrated that the field of printmaking has expanded well beyond the traditional print studio was only fulfilled if one accepted that a move to the design studio was expansion. Having visited the exhibition, I felt that it took printmaking in the direction of contemporary design. Moreover,



I felt that the companion show downstairs at MoMA, *Printin'*, built around Ellen Gallagher's sixty-piece *DeLuxe* (2005)

portfolio, gave a more accurate indication of the mutable nature of contemporary printmaking.

This mention of *Print/Out* is not a diversion. Rather, it is used to highlight that whenever works by contemporary printmakers are assembled, the resolution of old and new, or tradition and innovation, is evoked. Indeed, the engagement of new technology and the communicative role of the print was the theme of William M. Ivins Jr.'s seminal text *Prints and Visual Communication* (1953).⁴ He irrefutably demonstrated the impossibility of wrenching the symbolic content of a printed image from its material structure as he seamlessly integrated wood-cuts, engraving, lithography and photography into his thesis. The vectors that define the aesthetics of an image always include its material properties, and printmakers and related graphic artists work at that fundamental intersection of

means and ends. The resurgence of classic printmaking and drawing processes cannot be simply framed as part of a reactionary return to materiality in response to digital technology. It is instead a revitalisation as a



direct result of the selective extraction and distillation of the new—in this case, digital technology—into the body of received knowledge.

Referring to the post-digital age does not mean that the digital era is over. On the contrary, digital technology has become so ubiquitous that its presence is not worth mentioning, as with electricity or telephony.⁵ This

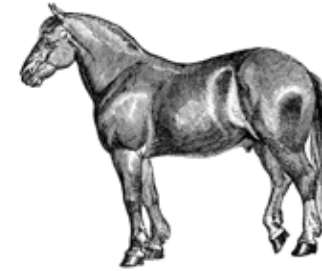
"fusion of digital processes into the standard vocabulary of art" is not without an element of appropriative resistance in the field of printmaking, given that computer technology is not just integrated into our daily lives but "controlling parts of them" as noted by the principal scholar on the history of the computer-generated print, Patrie Prince.⁶ Some early champions of the digital print bemoaned the practice of imitating established or traditional processes (for example, selecting the wood-cut option in the Corel Draw program), and proclaimed "What we need for computer printmaking is the sort of interdependence and autonomy gained by an all-digital approach."⁷ This call was met, but not on the terms the author had imagined, since digital technology would go on to not only colonise the photographic print but also claim its nomenclature. Today, 'photography' is digital

photography.

The revolutionary return to making and materiality is so underpinned by digital technology that it can be said that the digital has become material. Even the Web has become *The Internet of Things*.⁸ Limitless smart objects have become the source

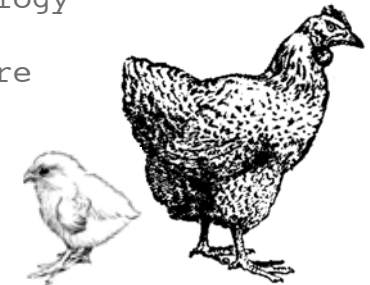


of daily functionality and process information from vast databases that metaphorically dematerialises into 'the Cloud'. I am not saying that the printshops at QCA and Tyler have become smart environments, since—apart from the smartphone carried in virtually every printmaker's pocket—these workshops are not festooned with digital routers, laser cutters, or digital printers. In fact, the majority of the equipment in both would be recognisable to those great printmakers Francisco Goya (1746–1828) or



Honoré Daumier (1808–1879), supposing we could conjure up a visit from either. Nevertheless, artists

working in both print studios do have access to high-end digital printing facilities, and QCA also has a traditional darkroom and associated facilities as part of the workshop—a legacy from decades ago when traditional wet photography was incorporated into the alchemy of printmaking. The invisibility of digital technology in most print studios—or, more correctly, its dispersal to other domains such as engineering, sculpture, or photography departments—is mostly for practical rather than ideological reasons. I'm



not suggesting that printmakers universally welcomed the arrival of ink-jet and laser printing in the 1990s. In *The Contemporary Print* (1996), one of the definitive surveys of printmaking in that decade, Susan Tallman dismissed all forms of digital printing as outside the definition of an original print.⁹

When Rosalind Krauss identified a post-medium condition in 2000, she was speculating long after the postmodern dismissal of any autonomous value in the expression of formal material essence for specific mediums, such as painting and sculpture, and at the end of nearly a decade dominated by object-based installation art.¹⁰ Krauss's argument is not against medium specificity. Rather, it is a call for medium-specific practices to be revitalised, since, as she notes, any recursive structure must be able to specify itself,

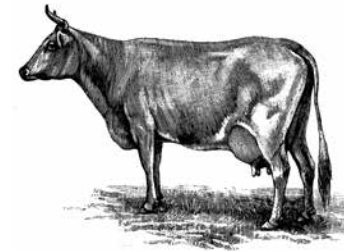


and medium specificity is "intrinsic to any discussion of how the conventions layered into a medium might function".¹¹ A cursory look through the images in Krauss's slim volume of *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*, dominated by works by Marcel Broodthaers, indicates the flavour of vernacular images and popular media. This sort of anti-style didacticism gives the impression that this might be a contemporary publication, although Broodthaers's works, such as the one used in the title for the publication, are forty years old. This perhaps reinforces Krauss's contention that contemporary artists such as William Kentridge follow Broodthaers's lead in choosing a differentiated specificity in the way they reinvent or rearticulate the mediums they use.

When Krauss argued against specific



modernist mediums that vested their claims to autonomous purity on being about nothing but their own essence, her specific focus was on painting and sculpture. She did not discuss printmaking and drawing, which, along with film and video, are the preferred mediums of Kentridge and many contemporary artists. In fact, it could be logically inferred that drawing and printmaking in the Western traditions of art are no longer peripheral or subservient mediums in an image-making domain without the unassailable sovereignty of painting.



The post-digital print, as with post-medium drawing, might often contain new configurations of processes, but successful works exhibit the artist's awareness of iconological and material traditions of the specific

process they use and the context in which images or objects are made. Furthermore, the artists in this *Body Politic* exhibition, as with the artists in the *Graphic Coordinates* exhibition, demonstrate the ability to invest the mediums they command with aesthetic autonomy.

Professor Ross Woodrow
Director, Griffith Centre for
Creative Arts Research

¹ *Graphic Coordinates [39.9500° N, 75.1667° W]: Recent Work by Printmaking Faculty and Students Temple University, Tyler School of Art, Philadelphia, USA*, was exhibited in the Whitebox Gallery, Queensland College of Art (QCA), Brisbane, Australia from 6 to 19 August 2014. The artists represented were Maya Bajak, Mark Braham, Michelle Chang, Amy Cousins, Lindsay Deifik, Dominique Ellis, Amze J. Emmons, Leslie A. Friedman, Christopher Hartshorne, Richard Hricko, Bonnie Kissinger, Nicholas Kripal, Zach Lindenberger, Julia Mead, Alexis Nutini, Anne Schaefer, Dawn Simmons, Hester

Stinnett, Sara Strugger, and Shelley Thorstensen.

² It should be mentioned that, at QCA, drawing has been coupled with printmaking in the studio teaching program for more than the past decade.

³ This exhibition ran from 19 February to 14 May 2012.

⁴ William M. Ivins, Jr. *Prints and Visual Communication* (Cambridge MA : Harvard University Press, 1953).

⁵ With *Post-Digital Print: The Mutation of Publishing since 1894* (Rotterdam: Onomatopoe, 2012), Alessandro Ludovico became the first to theorise the post-digital era as one where the digital revolution is complete and has mutated into many aspects of everyday life. His first chapter bears the memorable title "The Death of Paper (Which Never Happened)". More recently, the New York Museum of Art and Design exhibition *Out of Hand: Materializing the Postdigital* (2013–14) uses the term to imply not the end of an epoch but as referring "to period after the beginning of the age of digital design".

⁶ Patrie D. Prince, "Imaging by Numbers: A Historical View of Digital Printmaking in America" *Art Journal* 68, no. 1 (Spring 2009): 100.

⁷ Sean Hall, "Making It New: Transformations in the Grammar and Identity of Digital Printmaking," *Digital Creativity* 12, no. 1 (2001): 27.

⁸ Marina Ruggieri and Homayoun Nikookar, eds., *Internet of Things: Converging Technologies for Smart Environments and Integrated Ecosystems* (Denmark: Rivers Publishers, 2013).

⁹ Susan Tallman, *The Contemporary Print: From Pre-Pop to Postmodern* (New York: Thames and Hudson, 1996), 114.

¹⁰ Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (London: Thames & Hudson, 2000).

¹¹ *Ibid.*, 7.

BLAIR COFFEY

My current practice reflects a fascination with medical images that render the human body transparent. Using X-ray imagery as a starting point, I explore issues that arise from the 'medical gaze'. Medicine's ideal of bodily transparency relies on the confidence invested in the mechanical-medical eye and its images. As medical diagnostic imaging advances, the complexity of visible information increases, as does the ethical and philosophical questions that arise. In my recent work, the carcinogenic quality of X-rays becomes a metaphor for the unintended consequences of seeing into the body. Medicine's quest for total access to the human body and its data negates aspects of the human condition that are fundamental to our existence: the emotional and spiritual concerns that pervade contemplations of our own mortality.

While Art and Science have long been intertwined, the development of mechanical—and recently, digital—inscription technologies have further removed humanising qualities from images of corporeal interiority. The sanitised appearance of an X-ray or CAT scan belies the trauma that is often associated with these images. As an artist, I feel compelled to explore the multi-dimensional content that they can evoke.

The discovery of X-rays in 1895 by Wilhelm Röntgen created a new way of generating images of bodily interiority. As the new X-ray images became widespread, and indeed popularised, the perception of the body's interior moved away from the earlier connotations associated with anatomical mappings. The taboo of the corpse was lessened in these images, distancing that immediate portent of mortality that was previously the basis for explorations into

the body's interior. However, these new images still retain the power to haunt us, to remind us of the unseen, and speak of the enigmatic and unknowable.

In the work *Grey Frontiers*, an X-ray of a human head is combined with an image of a pendant. The ancient symbol of the *mano cornuta* has been used for centuries to ward off curses and fascinations emanating from the 'evil eye'. Juxtaposing ancient superstition and modern scientific imagery reveals a spectrum of human reactions to penetrative gazes. The translucent substrate evokes the physical form of the X-ray print, and alludes to medicine's ideal of a transparent human body. Human hands often feature in my work, recalling both the first X-ray and the cancerous necrosis developed by X-ray's pioneering scientists. The human hand also speaks of the artist as mediator, of that influence that is missing in the mechanically objective.

Blair Coffey
Grey Frontiers
2014
screen-print on translucent
polyester gauze
300 x 130cm



CAROLYN CRAIG

Through a graphic investigation, I examine the lived and gendered experience of contemporary females in Australian society.

In order to ground this examination in broader considerations of power and belief (belief as a site of power), I have appropriated the meta-narrative of Dante's descent and incorporated it within a modern narrative of moral descent. This modern narrative is transferred from the almost-exclusively male domain of Dante's narratives to a very feminine sphere: the domestic space.

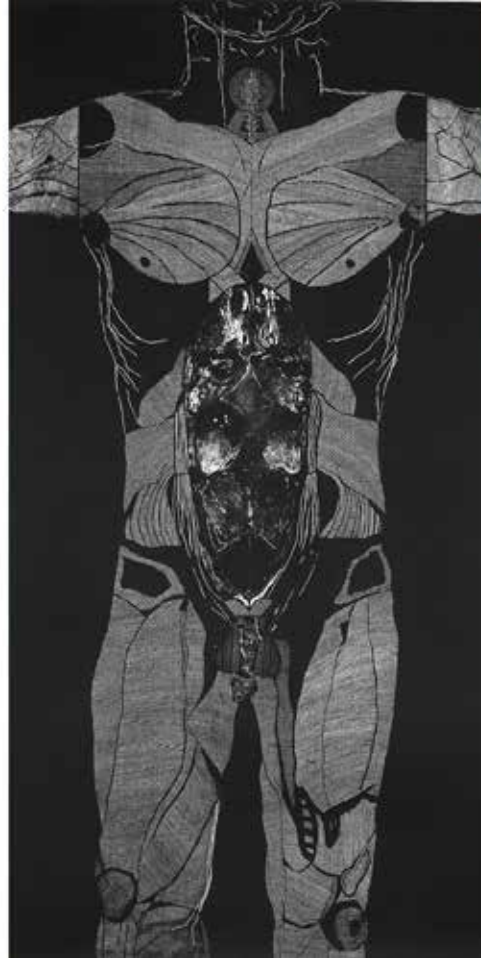
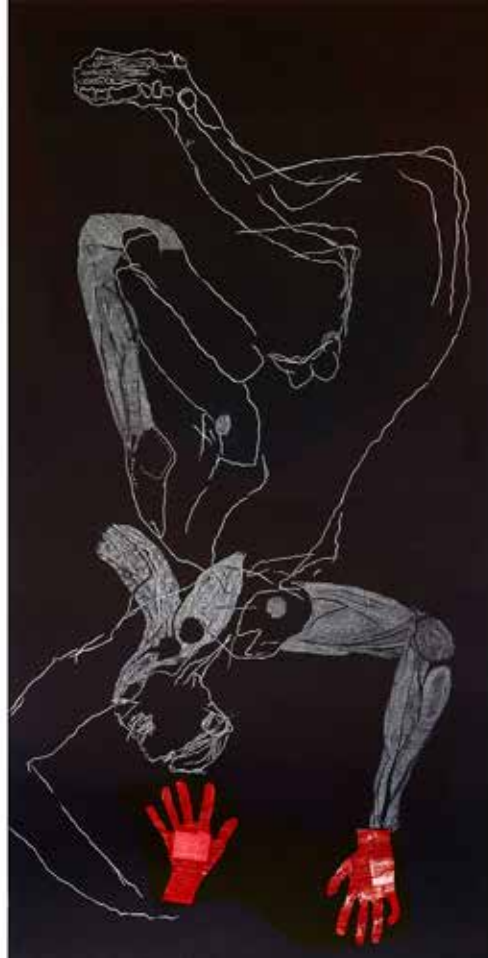
Within this space, I articulate the hidden normative Christian doctrines that continue to tether and bind both males and females to restrictive and constrictive actions. These social forces can initiate a descent into the purgatorial zone when all those who fail to fit within normalcy codes are ostracised to the grey zones of sin and failure.

These coercive systems are also considered as sites of violence, as they are expressed in this manner in the secrecy of homes of gender-based violence.



Carolyn Craig
*Defensive Attire Your
Hands on Me* (detail)
2013
etched metal, paper, thread
100 x 80cm

Carolyn Craig
*My Body Is Full—Dante's
Descent in Three Parts*
2013
etchings and linocuts
three panels, each 180 x 10cm



CLARE COWLEY

'Performance drawing' acts as a catchment for my ideas, thoughts and desires, to bring life to this process and presence to my drawings. Through conducting participatory drawing performances, I experience frequent moments of distraction that demonstrate how authentic unconscious action can impact on the drawn line.

By performance drawing, I am broadening my encounter with the environment in which I draw, encompassing the spectator through physical language, and increasing moments of chance in mark-making, propelled by the earthly medium of charcoal.

Documented on video, my performances inform the work that I make in solitude, infusing my practice with a renewed sense of freedom consolidated in drawings and prints. Lithography is my chosen print medium; the waxy substance of the lithographic pencil beckons the gestural mark, the persistent foundation of my graphic language.



Clare Cowley
'why do you move me so'
2014
still from documented
drawing performance
variable dimensions



DAVID JONES

Although he was born and spent much of his childhood in Cairns, Queensland, David Jones has lived most of his life in Brisbane. He was encouraged from an early age to develop drawing and painting skills by his parents Naomi and John, both of whom made major contributions to, and promoted the North Queensland arts industry in the 1970s. David's father was also a pioneer in fighting for Indigenous land-rights.

Jones is currently completing his Doctoral studies under the supervision of Ross Woodrow, Judy Watson, and Russell Craig.

Jones works from a home studio (see www.turtleboystudio.com) that contains one of the world's largest roller-style etching presses, with a bed roughly six feet wide

and fifteen feet long. Clients of Turtleboy Studio have included Watson, Woodrow, Michel Tuffery, Dennis Nona, Ryan Presley and Alick Tipoti, to name a few.

Turtleboy and Puppet's Cabinet of Curiosity

The work included in *Body Politic* is part of a larger project Jones has been working on for the past two years, based around two small souvenirs from Queensland and Australia's racially prejudiced past. Turtleboy and the Puppet are repositioned as fine art in order to draw attention to the fact that while racism may be officially considered abhorrent, it persists in a public and private sense, and continues to be taught and maintained within mainstream

Australian society. Jones's project relies on a sort of melancholic humour to prompt uncomfortable questions, in order to elicit a reflective or critical response in the viewer. The deconstructive visual journey of Turtleboy and Puppet is intended to highlight the need to delineate political racism active in the present—identifying a problem in order to deal with it.¹

Art derived from Turtleboy and Puppet disputes the narratives of progress and civilising effect of Western culture in relation to Indigenous Australian lives. Hopefully, the work will encourage an incredulity towards these meta-narratives that drive Australia's national identity as well as the private world.

It is accepted that blatant and open racism exists today in Australian society.² Unfortunately, the malevolent shadow of bias and racial hatred still haunts Australian governmental policy and law, and openly walks the streets of the everyday. Sadly, the objects and their sentimental and nostalgic aesthetic resist cultural entropy in the Western viewer just as racism survives in Anglo-Australian society. Jones relates to both the coloniser and the colonised. From this perspective, he feels his project can contribute towards a dialogue about the revelation of institutionalised and political racism in today's Australian society, and pose questions as to the legitimacy of its continuance. As Turtleboy and Puppet are

explored visually, they will be brought into the present, from a biased past, to display the faults of the present.

¹ Paul Gilroy, *Postcolonial Melancholia* (New York: Columbia University Press, 2005).

² Charlie Teo, "Australia Day 2012 Address: Full Speech," *Sydney Morning Herald*, 23 January 2012.

David Jones
*Turtleboy (A Small Souvenir of the
Great Western Paradigm's Delusions of
Superiority) Comes to the Rescue, Puppet
Is in Danger of Coming Unstrung ... Will It
Be Able to Save Puppet in Time?*
2014
etching and aquatint, woodblock print,
on shaped wood and copper plates on
Somerset rag paper
127 x 698.5cm





David Jones
Where's My Wages?
2013

linoleum prints on nine wooden
scrubbing brushes, enamelled
metal dish displayed
with inked linoleum block
approx. 50 x 50cm



David Jones
No Entry, TP
2013
intaglio pulled etching,
a la poupee on Magnani Incisioni,
300gsm paper
80 x 70cm

David Jones
*Strange Fruit: After 'Arbor Naturalis et
Logialis (Tree of Logical Relations),
Logica Nova, 1512'*
2013
intaglio pulled etching, hand coloured on
Magnani Incisioni, 300gsm paper
35 x 25cm



David Jones
Turtleboy's Tour of Empire (detail)
2013
intaglio pulled etching, hand coloured on
Magnani Incisioni, 300gsm paper with
cine collee stamp
16 x 12.5cm



EVAN GARDNER

As an artist, I am interested in the expressive qualities of bodily forms. My recent artwork has explored the subject of gender dysphoria. I have been experimenting with combinations of digital photography, drawing, and model making in order to relate such gender nonconforming subjectivities, within the spaces produced by new media technology. The transgression of somatic boundaries, and digital space as a site of gender play, have emerged as important themes in my work. I have been inspired by artists such as Kiki Smith, Norman Leto, Sarah Lucas, Shu Lea Cheang, and Micha Cárdenas. Theorists such as Judith Butler, Julia Kristeva, and Sara Salih have been important influences on my work.

I am interested in the expressive qualities of the body. Lived experiences of gender dysphoria have been central to my exploration of somatic forms. I am interested in the use of digital media spaces as sites for gender play and repression.

Judith Halberstam's concept of the 'technotopic' has been a key influence on the development of my *Schism* series, which explores identity through decay, detachability, and subjectivity. Technotopic describes the spatial dimensions of transgender aesthetics in which the abstract and the figural are not shown as binary opposites but instead inhabit the same space and time. Halberstam refers

to the technotopic as a "vision of flesh and space in a process of mutual mutation" and "eccentric representations of the body, body parts, neo-organs and trans-bodies."¹

Cárdenas has also written extensively about such technologies and their relation to what she terms 'transreality' or 'transreal' identity. According to her, epistemological systems that privilege real phenomena such as the body can be disrupted through transreal investigation in virtual, digital spaces.²

Finally, Verena Kuni's writings on society's negative perception of transgender and gender nonconforming subjects as 'monsters' has helped to define my work. Kuni compares this with the way such

individuals often positively self-identify as 'cyborgs'. Kuni uses this term to describe formations of self-creation in the space of technological reproduction.³

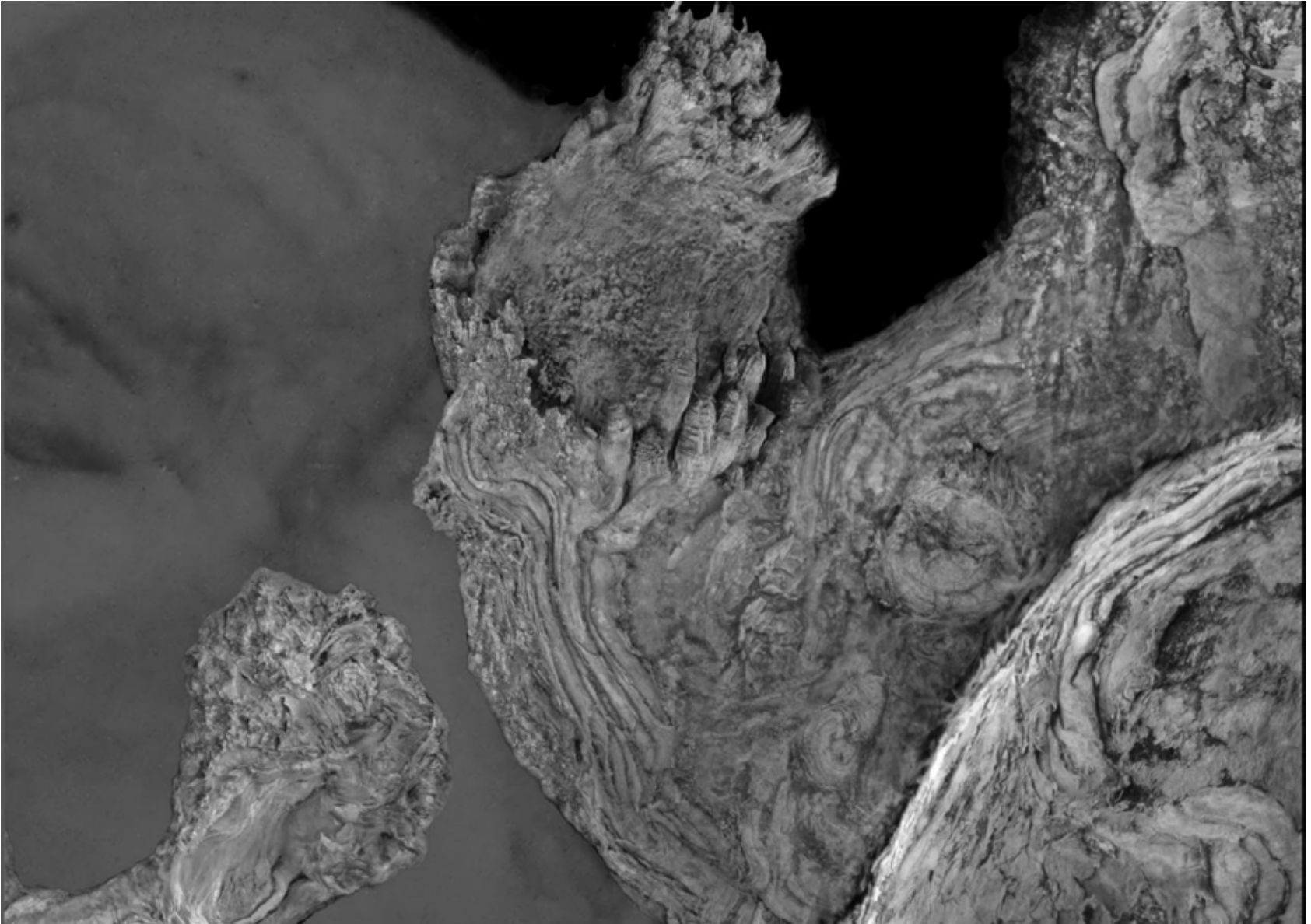
¹ Judith Halberstam, "Technotopias: Representing Transgender Bodies in Contemporary Art," in *In a Queer Time and Place* (New York: New York University Press, 2005).

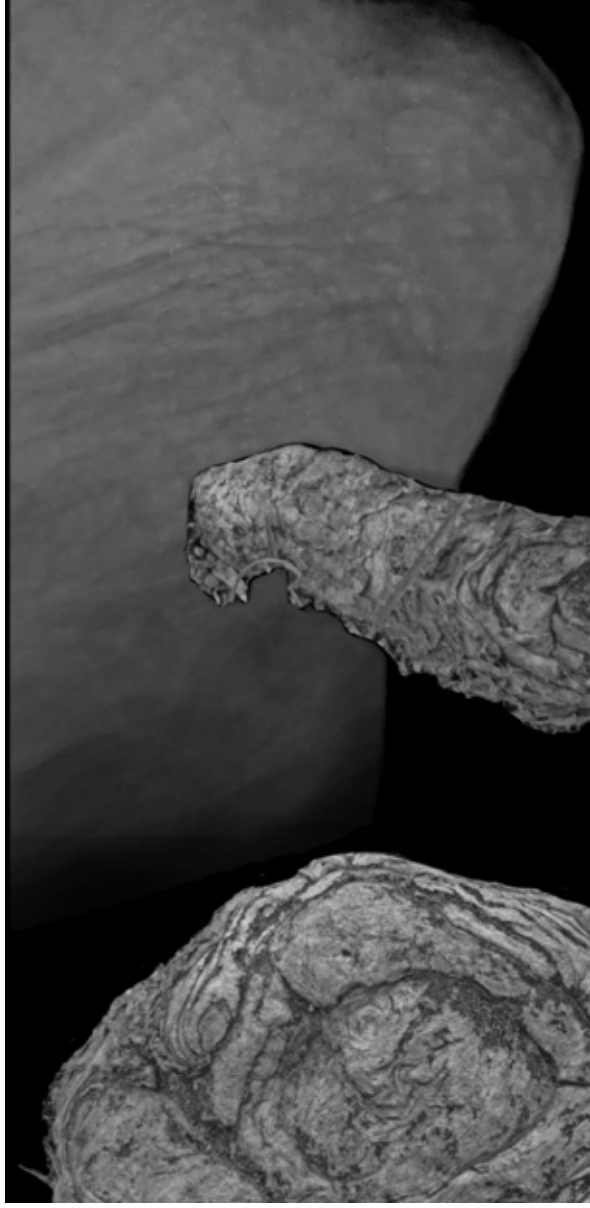
² Micha Cárdenas, "Becoming Dragon: A Transversal Technology Study," *Code Drift: Essays in Critical Digital Studies*, 29 April 2010, <http://www.ctheory.net/articles.aspx?id=639>.

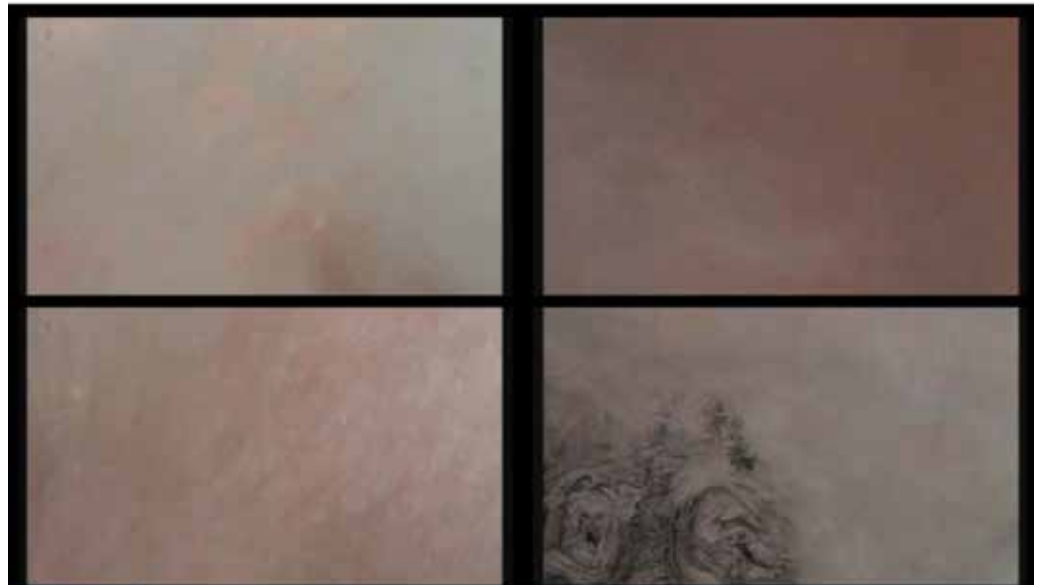
³ Verena Kuni, "Mythical Bodies II Cyborg Configurations as Formations of (Self-) Creation in the Imagination Space of Technological (Re)production (II): The Promises of Monsters and Posthuman Anthropomorphisms," *Medien Kunst Netz*, http://www.medienkunstnetz.de/themes/cyborg_bodies/mythical_bodies_II/scroll/.



Evan Gardner
Schism
2014
experimental digital
drawing series
printed on canvas
dimensions variable







Evan Gardner
Shed Skin
2014
video featuring photography
and digital drawing
(video screen shots)

GLEN SKIEN

Through a mix of collage, dry-point and open-bite etching on aluminium, this latest series of prints explores the relationship between the degree of the past that is consigned to historical memory and what proportion is entrusted to mythopoetic self-narrative.



Glen Skien
Maps of Horses: 1959–2015
2014
dry-point and etching
150 x 110cm

JENNIFER ANDREWS

The impact of humanity on nature challenges concepts of what is natural, what is nature, and how we relate to nature. In this project, I look at the relationship between humans and nature in the urban environment; in particular, at the littoral zone where the mangroves grow along the Brisbane River. This river meanders through the city of Brisbane, carving a curved path through its centre.

As boats move along the river, the wash along the riverbanks of the mangroves indicates the presence of these crafts. More specifically, the wash indicates human presence and/or interference. I use the computer as an aid for both perception

and memory. Memory of the 'aura' of the experience of the scene is important in the process. The inherent marks in the images are of primary importance. The initial image is a starting point. Imagination and remembered experience interweave the manipulation of the surface and the mark-making process.

Through manipulating scale, and exploring the layering of shadows and reflections, concepts of ambiguity come into play. This allows for the imagination to become involved into the perceptive process and to reveal the 'hidden landscape' or 'wildness' within the littoral.



Jennifer Andrews
Littoral Wash
2014
series of mixed media drawings
each approx. 70 x 43cm

JENNIFER SANZARO-NISHIMURA

Australian identity has long been a source of inquiry and inspiration for my artwork. In particular, the Australian love affair with alcohol and sport has been a reoccurring theme in my practice. The mixing of the two often results in larrikinism, offensive behaviour, violence, injury, and even death, yet alcohol companies continue to be the prevailing sponsors of most of the major male-dominated sports in Australia. This body of work investigates the relationship between the two.

It is made to be humorous and reflect the "She'll be right, mate!" attitude of the average Australian, but it also looks at deeper at deeper issues.

I make use of discarded alcohol cans to create artworks that relate to Australia's obsession with sport and alcohol, mediated

through a series of hats and objects that reference a variety of locally played sports. They merge contemporary with historical and popular culture.

The Tinny Green and Yellow Tinny cricket caps reference the colours of the 'baggy green' and the 'yellow baggy' caps worn by international cricketers and the major sponsors of the international and local Queensland teams.

The three footballs symbolise three prominent codes of football, Australian Rules, Rugby League, and Rugby Union (soccer is also played, but is not as prominent). These codes are all heavily sponsored by alcohol companies.

The V8 Supercaps are constructed from some of the major sponsors of V8 Super Car racing in Australia, traditionally a

contest between our two major home-grown car manufacturers Holden and Ford, both of which will soon cease operations due to high manufacturing costs. The Holden logo has been frottaged onto the white squares of the chequered flag, as Holden have been the dominant winner in Australian 'production car' motor sports for many years.

The Boxing Kangaroo flag is displayed at most international sporting events that Australia participates in. The inverted Australian flag is symbolic of the affectionate reference to Australia by the USA and Northern Hemisphere as "Down Under". It also reflects that many Australians want a new flag and the removal of the Union Jack, as many feel no connection to the monarchy or the British Empire.



Jennifer Sanzaro-Nishimura
Football, Cricket, Kangaroos and Holden Cars
(I Come from a Land Down Under)
2014
mixed media installation

JONATHAN TSE

Born in Hong Kong in 1967, Jonathan Tse immigrated to Australia only eight years later. Tse's art reflects a dual passion for printmaking and collecting vintage toys and ephemera. Transforming objects from his collection with new life and meanings, their histories are reassembled and contradicted. New relationships between disparate elements are revealed within his printmaking and assemblages.

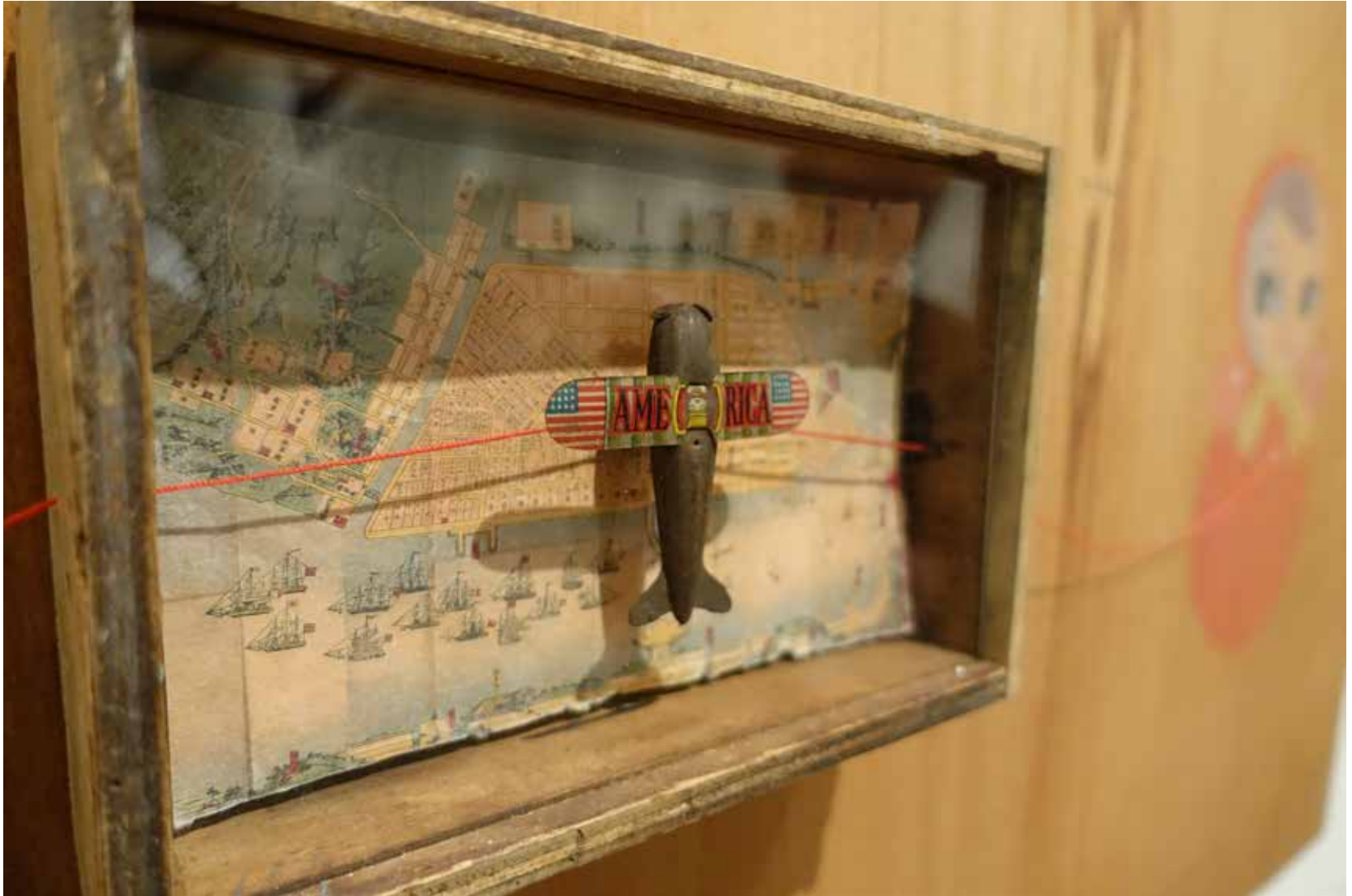
Toys, postcards, and personal photos are employed to explore notions of displacement, diaspora, childhood, and nostalgia. The printmaking techniques originally used in the manufacture of the vintage toys in his collection are continually referenced and respectfully acknowledged. Screen-printed graphics on toys and lithography on tin plate seep into his visual vocabulary, referencing the divergence between 'high' and 'low art' production.

At its centre, Tse's art is however inescapably

personal. His collections, and the compulsion to employ them as the springboard for his creative practice, reflect his desire to explore the personal significances each object may hold. Childhood for all of us is a distant continent of half memory and mythology, its joys and sadness magnified by the perceived smallness of our beings. For Tse, the play of the artist, for all of its sophistication, is still is a remembering of that childhood play and joy.

Jonathan Tse
Tale of Two Sisters
2014
screen-print on ply,
digital prints on Japanese Kozo,
and found object
120 x 60 x 10cm





Jonathan Tse
Tale of Two Sisters (detail)

JUDE ROBERTS

When you feel that landscape is leaning in on you in a way—all the time—always leaning in making claims and it changes your shape. [sic]

—Tim Winton¹

The large sky and space of the Australian landscape has a transformative effect on its people and imposes a sense of vastness, infinity and permanency. However, the reality of this Western perception has proved wrong over the last century with catastrophic degradation of land and water environments. My work focuses on the spaces of ephemeral rivers and creeks and of the connecting artesian waters that lie beneath the areas of Western Queensland. Groundwater has always been perceived differently than surface waters; because it is not visible, it appears infinite and unmeasured.

The rivers and creeks of inland Western Queensland are often dry but they sit above the vast and complex underground

reservoir of water, known as the Great Artesian Basin. One river, the Maranoa, is a recharge area for the basin. When drawing in these watersheds, I imagine the connections to the groundwater and traverse my way down the bed of these unpredictable water systems.

Paper is a material that is central to my practice for its absorption and durable properties. These qualities allow the documentation of the experience of moving through the river spaces. The roll of paper carries evidence of the temporary shallow water flow of the Maranoa River that was left overnight. This resulted in the underside of the paper taking an imprint of the flow and movement of the iron (from the oxidized groundwater) through the water.

Two years later, I have returned west of the Maranoa on the Wallam Creek to draw in the parched creek bed. The collaged frottage drawings are part of a series of work that transfer the surfaces of this

previously 'unseen'² landscape onto the Kozo paper. The shower rose motifs symbolise the extraction of groundwater by the many sub-artesian bores that place ongoing pressure to this unique and valuable phenomenon.

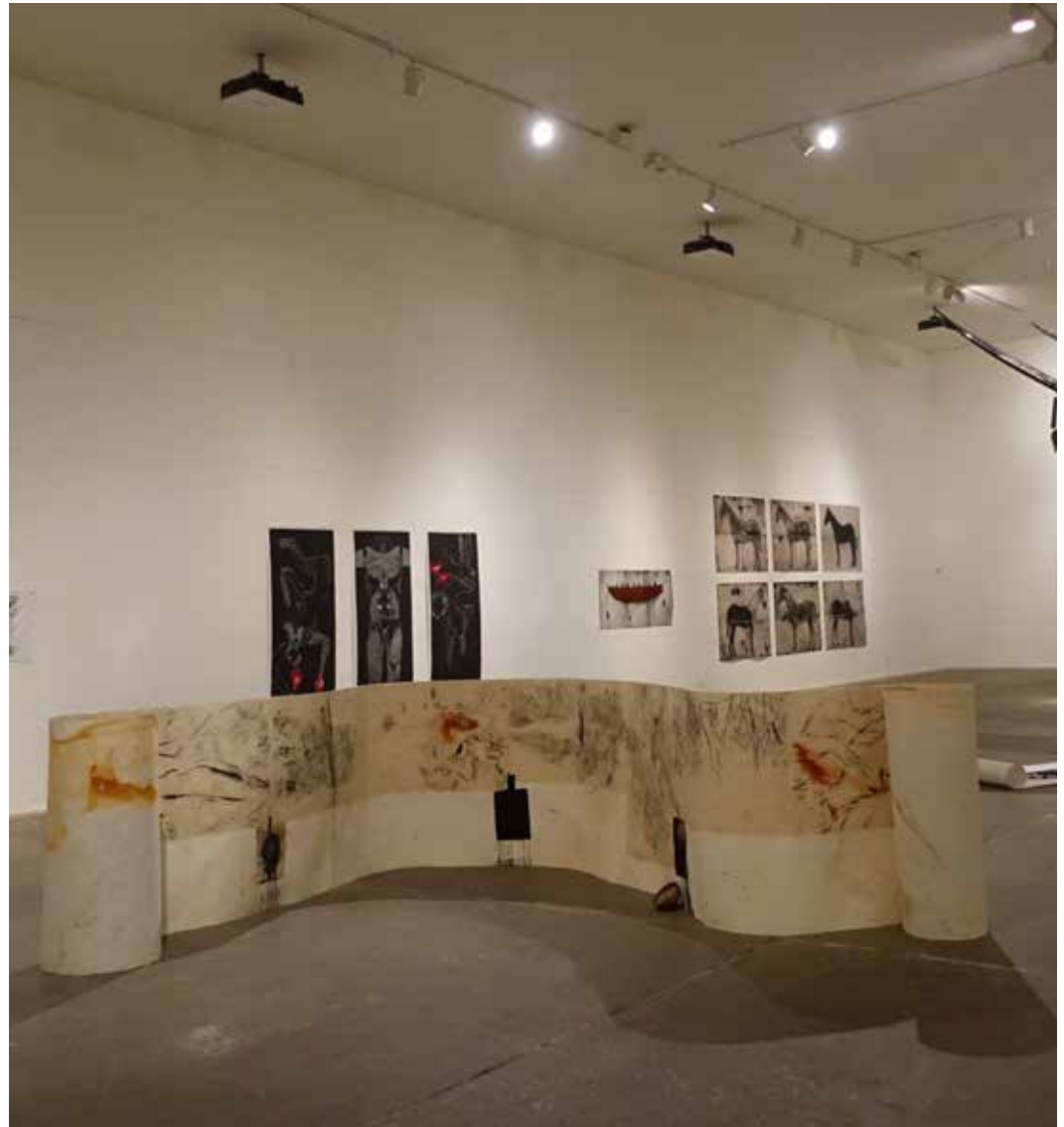
I would like to acknowledge the Gungarri, Bidjara and Kooma people of Western Queensland who are the traditional custodians of the land within the Maranoa Nebine watersheds.

¹ "Tim Winton Speaks of New Signs of Life," *Drive with Richard Glover*, aired on ABC radio, 29 October 2012, http://blogs.abc.net.au/nsw/2012/10/tim-winton-speaks-of-new-signs-of-life.html?site=sydney&program=702_drive.

² The Wallam /Bargunyah creek waterhole (Lussvale) has been dry for eighteen months and its bed has been exposed for the first time in known European settlement.



Jude Roberts
In an Artesian Landscape
2014
mixed media on Arches, Kozo, and
Khadi paper with metal shower rose



JUDY WATSON

The following essay is reproduced with permission from the original catalogue for 2012 exhibition of *Experimental Beds*.

experimental beds

African Americans were extended none of the rights proclaimed in the 1776 American Declaration of Independence. Its primary author, Thomas Jefferson, stated in the historic document, "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness." That these Rights did not include the enslaved population of the United States of America remains a contradiction between Jefferson's words and actions.

Judy Watson is an Indigenous Australian artist who grew up in suburban Brisbane. She is a Waanyi woman whose matrilineal family is from Country in north-west

Queensland. "Country is the wellspring of creativity she explores with her Indigenous heritage, and Western the art-school training from a European model that informs her path and aesthetic sensibility. Its success is at least in part a result of its ability to transcend categorisation and be seen at the leading edge of contemporary art today".¹

In 2009 Watson visited the University of Virginia (UVa), where she saw Jefferson's architectural drawings for the university in an exhibition *Thomas Jefferson's Academical Village: The Creation of an Architectural Masterpiece* curated by Richard Guy Wilson.

Margo Smith, Director of the Kluge-Ruhe Aboriginal Art Collection at UVa, extended Watson an invitation to be an Artist-in-Residence in the program funded by UVa Arts Council. Watson felt that "having learnt something of Jefferson's history, interwoven with relationships with his

white family and African American enslaved women and children, also considered to be part of his blood family, I decided to use these architectural drawings as the bones for a series of works that investigated these relationships".

In his early political career, Jefferson was an opponent of slavery describing it as an "abominable crime"² In the mid-1770s he advocated for granting emancipation to those born into slavery and drafted the Virginia law prohibiting the importation of slaves in 1778. He put forward a proposal to ban slavery in the new Northwest Territories in 1784 but maintained a deafening silence in his public statements on the subject after being elected the third President of the United States of America (1801–1809). Of the hundreds of slaves owned by Jefferson, he freed only two during his lifetime.

In 1769 overlooking the future site on which he was to plan and oversee the building

of the University of Virginia, Jefferson set out to build his mansion, Monticello. The inherited plantation was a commercial venture built, maintained and made profitable to a large extent by the labour of his slaves.

Jefferson kept meticulous records over many years covering activities on his properties. His 'Farm Book' includes detailed inventories of both livestock and slaves. Columns in his 'Garden Book' list when vegetables were sown and when they were ready for picking. Jefferson's plans of Mulberry Row, named for the mulberry trees growing along it, show the various industries established as market opportunities presented. Archaeological digs indicate that slave dwellings were also located here. One industry was the lucrative nailery staffed mainly by ten to 16-year-old slave boys. Some of the slave boys went on to be trained as blacksmiths, carpenters and joiners and would work on the construction of the university.

James (Jame, Jamey) Hubbard was typical of boys sent to the nailery. Starting his working life at age eleven in 1794 as a Nailer. In 1802 his occupation in Jefferson's 'Farm Book' is registered as Charcoalburner, and Jefferson paid him a small premium for his efficiency in producing charcoal and for his round-the-clock monitoring of the kilns. When he was twenty, Hubbard used his premium to obtain forged free papers and clothing distinguishing him as a freeman. The papers written by an illiterate did not pass scrutiny and Hubbard was returned to Monticello.

Six years later in 1811, armed with genuine papers, he escaped and managed to remain free for over a year, during which Jefferson sold "his rebellious slave"³ The new owner placed a 'Ran away'⁴ advertisement in the *Richmond Enquirer* offering forty dollars in addition to what the law allowed for his apprehension. When Hubbard's whereabouts was discovered,

Jefferson paid seventy dollars for his returned to Monticello. He then had him "severely flogged in the presence of his old companions, and committed to jail."⁵ No record of Jame Hubbard exists after 1812.

Jefferson considered the founding of the University of Virginia (UVA) in 1817 to be one of his major achievements. With no formal training as an architect he conceived, planned and oversaw its construction. He read extensively on European architecture and studied structures during his sojourn in France, firstly as Trade Commissioner and then as the United States Minister to France. He relied heavily on European architectural styles in his endeavour to develop an American architectural identity. Monticello's trained slaves worked alongside craftsmen and labourers hired by contractors to construct the university, but it would take more than a century for African Americans to take their place alongside white students at UVA.

Smith obtained permission from the Albert and Shirley Small Special Collections Library, UVa for Watson to use Jefferson's architectural drawings in the proposed series of etchings. She also introduced Watson to key people at Monticello and UVa during her residency.

Leni Sorensen, an African American Research Historian at Monticello, showed Watson around the gardens and inadvertently gave her the title for her suite of etchings. Sorensen explained Jefferson's practice of experimentation with seeds and plants he sourced from Europe to China. From the American continent, seeds were planted from those collected by the Lewis and Clark expedition, a project instigated by Jefferson early in his presidency, to seek the Northwest Passage to the Pacific. Seeds from plants that had originally arrived with slaves from the Congo were also planted in Monticello's vegetable gardens. Jefferson assessed the crops for

their usefulness and for their adaptability to Virginia's climactic conditions and Sorensen described the gardens as Jefferson's "experimental beds".

For Watson this was the perfect title for her body of work. It also encompassed "Jefferson's pursuits across the cultural divide 'between the sheets' with the enslaved woman, Sally Hemings, whose descendants are considered by many to be both Jefferson's and Sally Hemings' family." This union between a white man and a black woman, resulting in children of mixed descent, is reflected in Watson's own family in Australia, where the matrilineal line of her family is Australian Aboriginal, and the patrilineal line is white European males.

At Monticello, Watson also met an archaeologist working at the Mulberry Row dig and photographed some of the artefacts unearthed that day. In her etchings, Watson incorporates drawings from these photographs as well as

drawings of artefacts in Monticello's collection and of vegetables grown in Jefferson's "experimental beds".

Watson commenced the initial transfer of her selection of Jefferson's architectural drawings and other visual material onto etching plates in September 2011 with Basil Hall Editions (BHE) in Darwin. Plates and proofs were sent to UVa for Watson's residency in October 2011, where she worked with faculty, particularly Dean Dass, and students from UVa Art Department on fleshing out the proofs. The plates were returned to Watson in Brisbane for further work and then sent to BHE in Darwin for proofing and editioning.

Working with Judy Watson on her project of six original etchings experimental beds is Kluge-Ruhe's first venture as a publisher of fine art.

Noreen Grahame
March 2012 ©

- ¹ Watson, J and Martin-Chew, L 2009, *Judy Watson blood language*, The Miegunyah Press, Melbourne University Publishing Limited, Carlton, Vic. p. 14.
- ² Monticello 2012, viewed 15 March, 2012, <http://www.monticello.org/site/plantation-and-slavery/thomas-jefferson-and-slavery>.
- ³ Stanton, L 2000, *Free Some Day: The African-American Families of Monticello*, Thomas Jefferson Foundation, Monticello Monograph Series, Monticello. p. 81.
- ⁴ *ibid* p. 82.
- ⁵ Monticello 2012, viewed 15 March, 2012, <http://plantationdb.monticello.org/>.



Installation of *Experimental Beds*
2012 in *Body Politic* 2015

Judy Watson

experimental beds (2012)

set of six etchings

editions of 20 on Hahnemühle paper
70 x 54 cm from zinc plates 49.5 x 37.5cm.
10 suites numbered 1/20 – 10/20
10 singles numbered 11/20 – 20/20

experimental beds 1 (2012)

3-plate etching with chine collé

Left profile: Aboriginal Artist/Activist, Richard Bell, with whom Watson shared a studio in Brisbane. Right profile: Lindsey T. Jackson, an African American woman, who lives in Brisbane and has family in Virginia. (Profiles repeated in *experimental beds 5*). Vegetables including squash are from Monticello's 'experimental beds'. Archaeological finds incorporated in etching include a cowrie shell, ring and a coin with unknown figurehead on obverse. Hair-like threads refer *experimental*

beds 5. Architectural drawing is of *The Rotunda, First Floor Plan* and is repeated in *experimental beds 6*.

Courtesy: Judy Watson; grahame galleries + editions/numero uno publications; The Kluge-Ruhe Aboriginal Art Collection, University of Virginia (UVa)

experimental beds 2 (2012)

3-plate etching

The architectural drawing used here *Pavilion No. III W. Corinthian Palladio* is repeated in *experimental beds 5*. Images of nails from archaeological digs dominate. The etching includes drawings of charcoal kilns from the era of the nailery.

Courtesy: Judy Watson; grahame galleries + editions/numero uno publications; The Kluge-Ruhe Aboriginal Art Collection, University of Virginia (UVa)

experimental beds 3 (2012)

3-plate etching

The elk antlers drawing, which forms the centrepiece of both *experimental beds 3* and *5*, is of antlers collected by Lewis and Clarke during their expedition. They now hang in Monticello's Entrance Hall. Artefacts referencing slave presence: nails from the nailery, a bucket handle, shards of pottery and hooks and fasteners from slave women's dresses. Hooks and fasteners allude to the sexual exploitation of enslaved women by white men on the plantations. These images are overlaid with the drawing of *Pavilion VII W. Doric Palladio*.

Courtesy: Judy Watson; grahame galleries + editions/numero uno publications; The Kluge-Ruhe Aboriginal Art Collection, University of Virginia (UVa)

experimental beds 4 (2012)
2-plate etching

Jefferson's drawing of *Library, Elevation of the Rotunda* forms the centrepiece.

Courtesy: Judy Watson; grahame galleries + editions/numero uno publications; The Kluge-Ruhe Aboriginal Art Collection, University of Virginia (UVA)

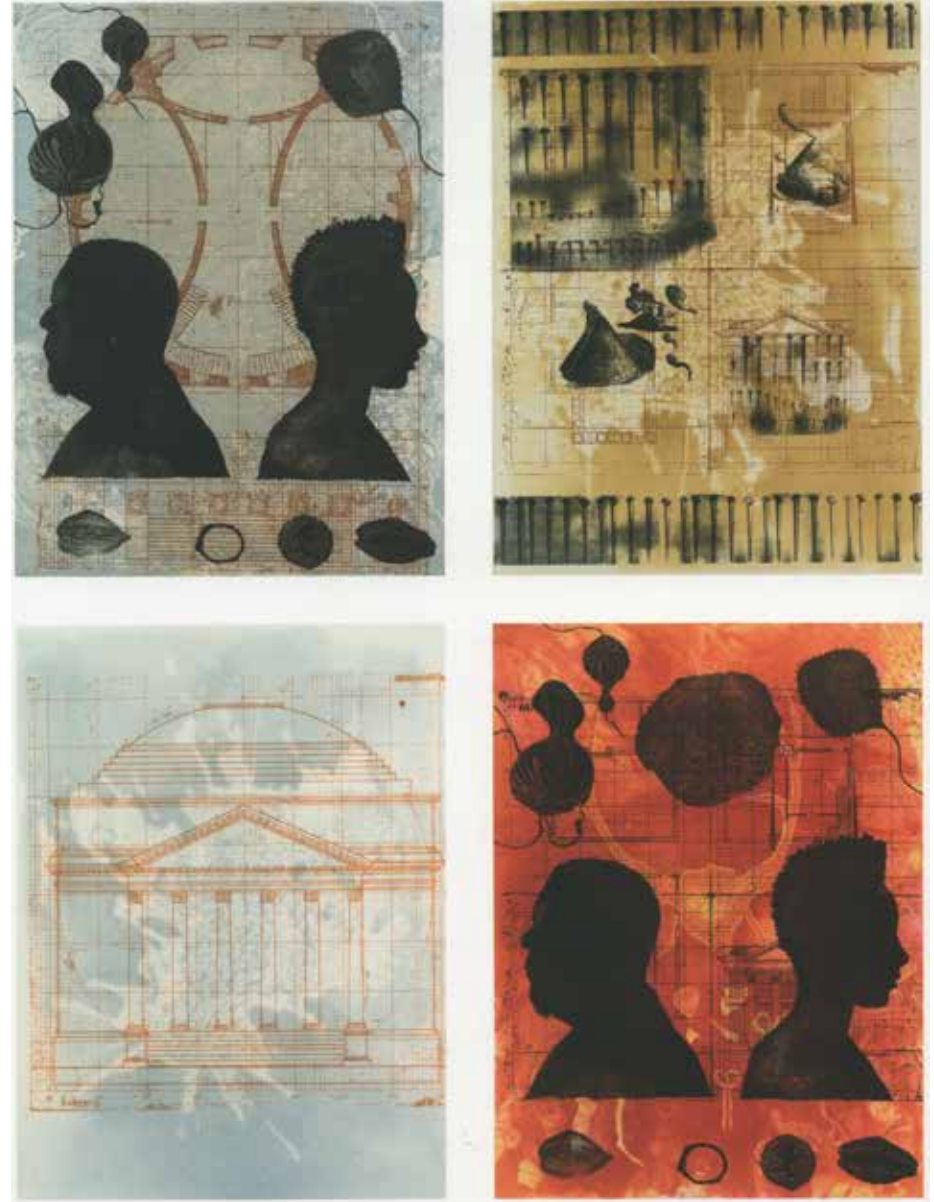
experimental beds 6 (2012)
2-plate etching with chine collé

Architectural drawing (refer *experimental beds 1*).

Architectural drawings courtesy Jefferson Papers of the University of Virginia, Albert and Shirley Small Special Collections Library, University of Virginia.

Courtesy: Judy Watson; grahame galleries + editions/numero uno publications; The Kluge-Ruhe Aboriginal Art Collection, University of Virginia (UVA)

All images © Judy Watson



Judy Watson
Experimental Beds 1, 2, 4 and 5

MICHELLE ROBERTS

'It's a poor sort of memory that only works backwards' the Queen remarked.
—Lewis Carroll, *Through the Looking Glass*

Contemporary research suggests that memory's unreliability as an archive of the past is not a flaw but instead an advantage—an evolutionary edge we use to imagine our future into being. The shifting relationship between fact and fiction in memory is the catalyst for my work, where I am drawn to the tenebrous spaces between real and fictional memories as a site of morphogenesis.

Memory's narratives are unstable, constantly shifting like sand, despite appearing solid and reliable. Over time, through both voluntary and involuntary processes, meanings alter and our experience of reality too becomes malleable. There are some rather

convincing arguments that suggest that things like false, intensified, amended, and nonbelieved memories are indicative of the imaginal dimension of memory, emphasising that memory is not simply a mechanical, information-retrieval system.¹

A feature of memory is its ability to be evoked. Random sets of sensory impressions, in their coalition in the mind, stimulate memory. In that evocation, somewhere in the immense sophistication of brain functions, these stimuli have a disproportionate return. It is not investment in, investment out. Rather, it is return out, more than you bargained for.

Apperception is a twenty-metre-long mixed-media drawing on drafting film. To date, this work has been exhibited in a horizontal format due to the limits of the venues in which it has been exhibited.

I envision that in the ICEBOX Project Space venue at Crane Arts, this work would be displayed vertically, suspended from the ceiling and trailing down to the floor, with part of the drawing remaining rolled up. This will allow the translucence of the drafting film support and the dual sides of the drawing to be displayed and for alternate readings of the work from different perspectives.

¹ Giuliana Mazzoni and Amina Memon, "Imagination Can Create False Autobiographical Memories," *Psychological Science* 14, no. 2 (2003).



Michelle Roberts
Apperception (installation
shots in horizontal format)
2013
mixed media on drafting film
90 x 2000cm

PAUL EVES

I use my vinyl records as the site for investigation in my art practice and examine the additional layers that have been added to their surface. My records are not pristine; in fact, some are unplayable, but the scratches, scrapes, and marks that have devalued their function as 'records' have increased their function as personal records and act as archives that bear the evidence of the traces of time. These marks and scratches become evidence of that experience and provide analogies to personal memories and authenticity.

In the book *Retromania* (2012), Simon Reynolds, makes a distinction between the differences between analogue and digital that endears fans of vinyl to believe vinyl is the most authentic link to those memories and experiences:

With analogue recording there's a physical relationship with the sound source. Music theorist Nick Katranis uses

the analogy of fossilisation to explain the profound difference between analogue (vinyl, tape, film) and digital (CD, MP3). Analogue captures "the physical imprint of a sound wave, like a creature's body pressed into what becomes a fossil" whereas digital is a "reading" of the sound wave, "a pointilised drawing of it!"¹

In many ways, the role of print and the role of the vinyl record as instruments of recording are now relics that belong to a time past. In this body of work, I am able to critically differentiate myself, my memories, and my experiences from those of the current digital world.

What informs my art practice is that my records not only capture the physical imprint of sound but also the physical imprint of my experience with it.

Through printmaking I remove the sound, interpreting one language to another. What I end up with is a two-dimensional image

that holds two sets of information. The text of the original music inscribed into the vinyl taken from the original live performance, and the traces of the sub text; the human remains of my experience with my records.

As a medium, printmaking is embedded with concepts of duration and time; the act of printmaking provides a memory of the action itself. In my practice-led methodology, the finished print holds the traces of the autobiographical process of making. In my mind's eye, I try to visualise the action of the print; I imagine myself concealed beneath the blankets and witnessing the moment of the roller coming into contact with the surface of the support. However, memory as well as imagination is in play with print. In a sense, it is as if printed images are themselves memories of their own coming into being; once you have the print, that moment where the print makes contact and is created is gone. The result is an object that

contains the residue of the action itself, a memory of the process.

By using near-obsolete technology in my art practice, I am not intending to be nostalgic. In a way, I am celebrating technology, and, through my physical intervention, I bring new life to the medium. It becomes an act of retrieval or recovery.

By engaging with the vinyl record in my art practice, I hope to generate a questioning of the relationship between the record as a print technology (an audio print) and exploring the role of printmaking in describing, writing, and visualising it.

¹ Simon Reynolds, *Retromania: Pop Culture's Addiction to Its Own Past* (London: Faber & Faber, 2011), 312.

Paul Eves
Perpetual Change
2014
intaglio print on rag paper





Paul Eves
Perpetual Change
2014
intaglio print on rag paper

Paul Eves
Perpetual Change
2014
intaglio print on rag paper



RUSSELL CRAIG

These two large installations originated from drawings and digital prints from two solo exhibitions. The first exhibition was presented in December 2013 at the Redland Art Gallery, Cleveland, Australia, and the second was shown at the Crane Arts Centre, Philadelphia, USA, in February 2014.

In each exhibition, sea forms and elliptical shapes dominate the imagery and the themes often address the subconscious through hybrid forms designed to trigger the viewer's imagination.

This series deliberately encapsulates these free-flowing forms in clear aerodynamic shapes. The images are either printed digitally on long scrolls of Hahnemühle paper or inlaid into the top decks of fibreglass surfboards.

My relationship with the sea, through surfing and swimming in the waters off Stradbroke Island, has shaped the concept of my work. This island is the second-most easterly point in Australia and a great deal of marine life surrounds its shores. These marine creatures are well documented and often come to mind when immersed in this aquatic environment. The forms are not meant to illustrate these marine creatures but more the imagined beings from our subconscious.

My original drawings have been composed into specific shapes using digital technology. The long paper scrolls have been digitally printed and the surfboards are inlaid in the glass on the top deck with digital images printed on fine fabric.



Work in production in surf-board factory spray booth

Russell Craig
Beneath the Water Line—Surfboard
1,2,3 & 4
2014
installation, four surfboards
(each board 208.3 x 53 x 7cm),
drawings digitally composed and
printed on fabric inlayed into the top
deck of each surfboard

Russell Craig
Undercurrent
2014
installation, digital prints on two
scrolls of Hahnemühle paper
two scrolls, each 1200 x 93cm



RYAN PRESLEY

This piece plays upon the 'good cop, bad cop' cliché that has contributed so much to our enjoyment of certain films and television shows. It is a joy to be able to consume gore and violence without an accompanying sense of shame in the knowledge that we do not always savour what we know inside to be right, or even OK. The grand narrative of carnage and abuse is a virtue when exercised towards the greater good in the name of justice elates us and overpowers our wordless and baser aversions towards the unapologetic use of violence and domination upon people.

This grand narrative, although it encourages worthy ideals, can have the effect of hindering our ability to navigate moral responsibility and develop a capacity for empathy in our daily lives. For the incidents of reality are complex and painful; they

are not subject to the blunt and comforting moral generalisations of our grand narratives.

Which shark is good cop and which shark is bad cop? Is good cop swallowing bad cop or is bad cop overwhelming good cop? As much as the concept of dedicated citizens performing a constant vigil against injustice towards others in their society is well-meaning and commendable, any such high ideal is too blunt and ingrained with self-vindication. It protects the 'protectors of justice' from the scrutiny of justice. We must not be afraid to scrutinise good cop; we must not be afraid to look into their wholesome, clear-cut face and discover that the hero has been lost. Over-confident faith in a flawed system creates a safe haven for precedent and continuation of injustice.



Ryan Presley
Good Cop, Bad Cop
2011
linocut on Magnani paper
59.5 x 45cm

TIM MOSELY

Touch, the most complex of our senses, can be passive or active.

Within the emerging field of haptic aesthetics, the passive touch is termed 'a tactile touch' and is performed by the hand in service of the visual and aural senses. In counterpoint to this is the active 'haptic touch', the quintessential relational sense¹ that moves over, across, and around surfaces, getting to know them intimately.

My practice investigates our reliance on the senses in modernity's increasing distance from 'the bush' or the wilderness. I seek to re-member touch, relying on it to find resolutions within my creative practice. I employ the haptic touch and the vocabulary of the autographically printed book to do this. Process is integral to my practice, and is a way of moving over, across, and

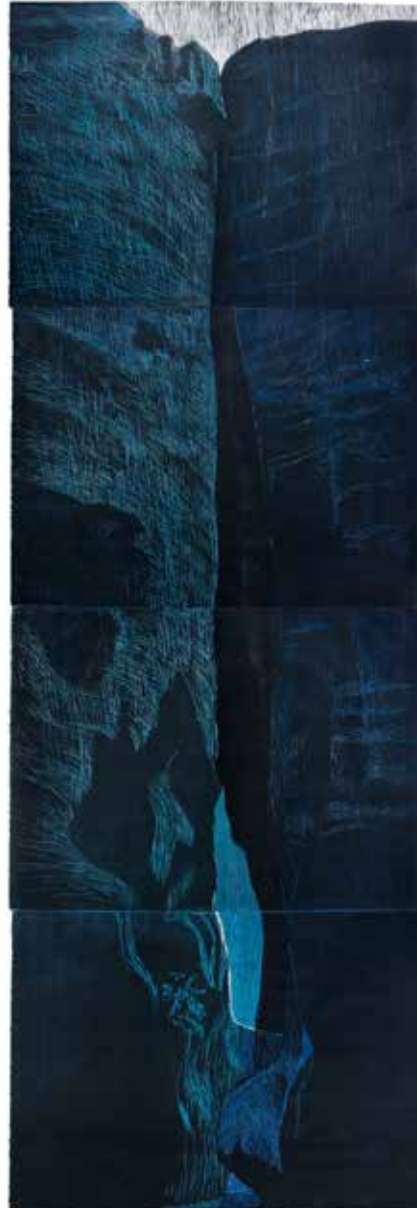
around my content. This movement is often initiated by the production of a large print and has commonly led to a series of artists books.²

the needles pinch initiates a new series of artworks emerging from my last body of work, the *Confluentés Sea*. Within that sea, on the island 'for given again', is a gorge, the needles pinch, linking the valley of tears to the Confluentés Sea. This print consists of multiple layers of printing on eight sheets of Awagami Kozo paper. The prints are made from discarded rainforest plywood, and hung on a wall. These eight pages take the form of an opened book. They draw viewers into an intimate haptic space and engage our desire to touch to confirm what we sense with our eyes.

¹ Jennifer Fisher, "Tactile Affects," *Tessera* 32 (Summer 2002): 17–28.

² See issuu.com/qcagriffith/docs/tim_mosely?e=3092855/9223755.

Tim Mosely
the needles pinch (right image, detail)
2014
recycled rainforest plywood prints
on Awagami Kozo paper
360 x 120cm



WILLIAM PLATZ

My primary concerns are studio interactions between artists and models, with a particular focus on life drawing operations—pedagogical and practical. For the past twelve months, I have been deploying the cultural rhetoric of zombies as a strategy in this ongoing investigation. The works have been derived from collaborative performances staged in large studios. For the *Body Politic* exhibition, I have made a series of large trace monotypes on unstretched linen in conjunction with the cast carbon fibre plates from which the prints have been made. The carbon fibre is an evolution of previous work utilising cast fibreglass matrices. In addition to the monotypes, the performance also resulted in video works and instant prints (pulled from stripped Polaroid negatives). These lens-based works can be exhibited in conjunction with the monotypes and plates.

The carbon fibre plates and linen monotypes mimic the dimensions of pads and mattresses used on the life drawing dais—approximately 130 x 200cm—and are produced in series. Strips of monotype linen are stitched together into larger sheets.

Carbon fibre has been chosen as a carbon-based technological skin. Linen has been chosen for its connotations of the shroud and the life drawing drape. Monotype is being used for its functional transference (infection) and for its inherent indexicality. The drawing process produces a haze of handprints and marks that carry the woven texture of the cast carbon-fibre plate. Proximity and touching are key indicators of the artistmodel exchange.

The symbolic rhetoric of zombiism manifests in carnivalesque costume (masks and corsets and belts which spill gore) and the gesture of yawning. Yawning (gaping)

distends the mouth (the site of infection) as well as being physically infectious (numerous academic studies have attempted to explicate the mechanisms of infectious yawning with mixed results/conclusions). Causes of yawning have also yet to be fully understood—theories range from manifestations of desire, to fatigue, to social allegiance, to a need to cool and/or warm the brain. Yawning also instinctively brings the hands into close contact with the mouth. A key point of reference for this work is an obscure and sinister drawing by Degas of a young girl yawning (not the famous laundress image) in which she seems to be biting or inserting her right hand into her wide mouth. Her facial expression is not typical of yawning (as in Messerschmidt or Ducreux) but more akin to a calm consumption. This drawing also has deep roots in Pennsylvania, as it was part of the collection of T. Edward Hanley (the whereabouts of the drawing

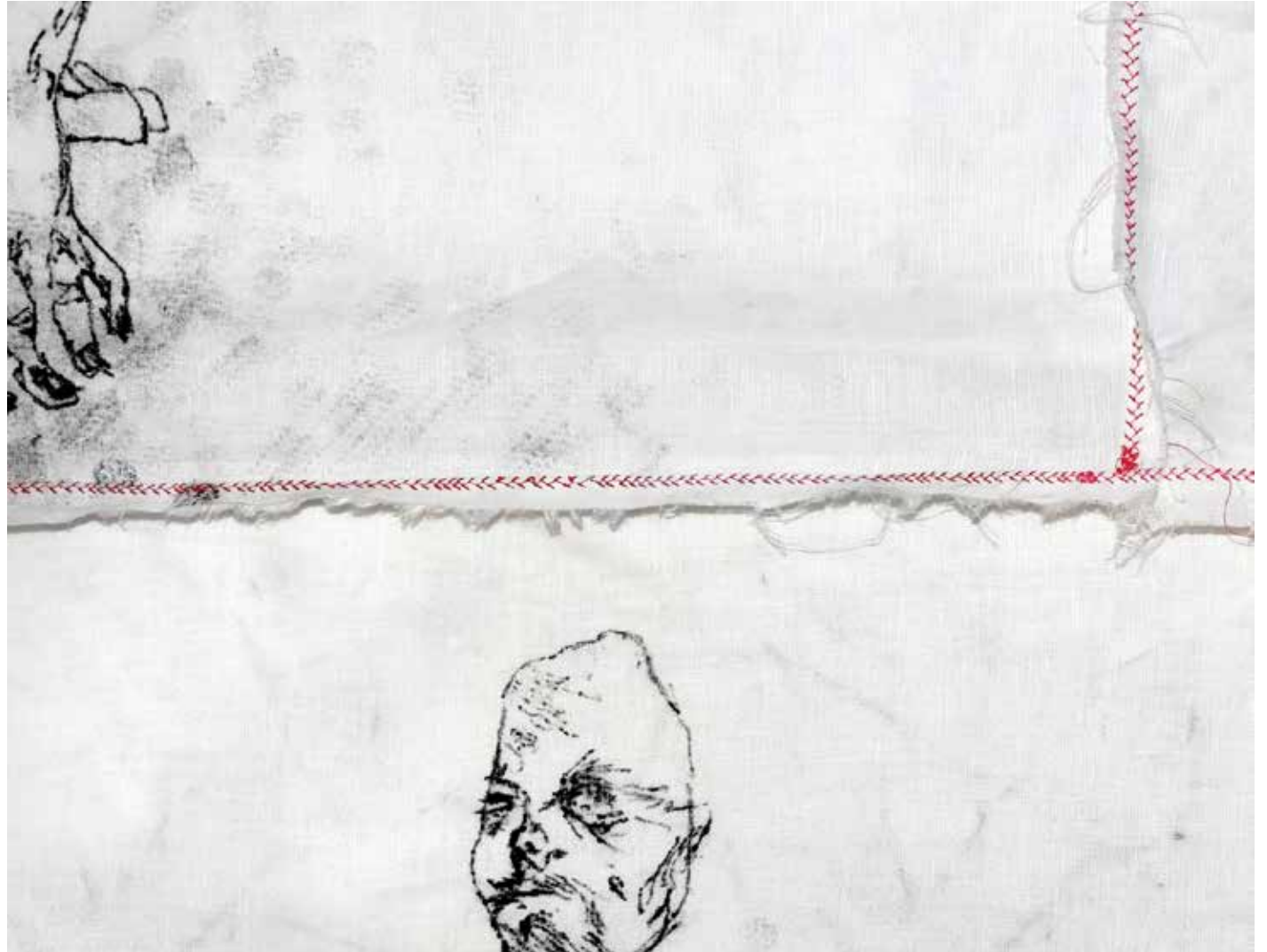
are unknown to me—inquiries into the major recipients of Hanley bequests, and with Degas scholars, are unresolved thus far). I have only ever seen the drawing reproduced in one book, published by Shorewood, in 1964. Degas's yawning girl is re-enacted and referenced throughout my series of works.

Edgar Degas
Young Woman Yawning
crayon with green pastel
date and whereabouts unknown





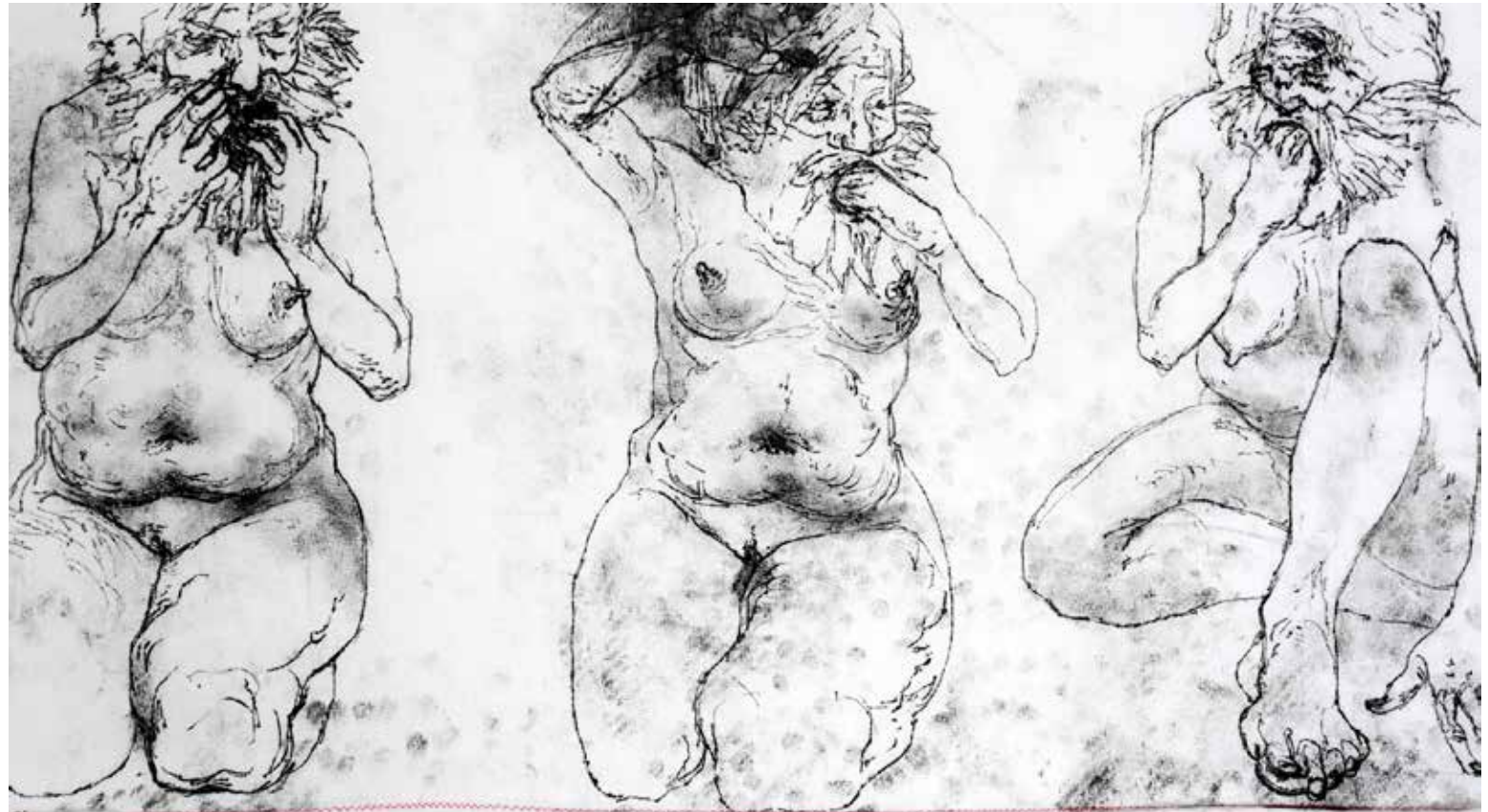
William Platz
Young Woman Yawning
(installation view)
2014
ink on linen (trace monotype)
and thread; digital video
dimensions variable



William Platz (detail)
Young Woman Yawning

William Platz (detail)
Young Woman Yawning





William Platz (detail)
Young Woman Yawning

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