

11 ARTISTS PLAY WITH
SHADOW, NUANCE AND
BOUNDARIES

ALEX ASCH
ALEXANDER BOYNES
JULIE BRADLEY
DI BROOMHALL

SILHOUETTE

SPIKE DEANE
DANIEL EDWARDS
CHERYLYNN HOLMES
GERALD JONES
LOUISE SAXTON
JASON SMITH
DIANNA WELLS

red gallery

24 SEPTEMBER - 11 OCTOBER 2014

SILHOUETTE

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While working in disparate disciplines, the selected artists in the Silhouette exhibition have produced a vibrant and diverse body of work unified by each artist engaging with ideas and interpretations of shadows and outlines.

Beginning with word associations such as nuance, essence, boundaries and shadows each of the 11 artists in the Silhouette exhibition has realised their own understanding of the concept of a silhouette.

An unexpected connection between the artists is geographic – with all the artists having a connection to Canberra and most of the artists graduating from the Canberra School of Art.

Julie Bradley,
Curator

ALEX ASCH

Alphabet City refers to the lower Eastside of Manhattan. The numbered Avenues run out and give ways to Avenues A, B, and D. In the 80's Alphabet City had its own mythology; a desolate wasteland populated with crack heads and artists who lived in the crumbling brick buildings. It was medieval in comparison to the metropolis, which shrouded its silhouette. It has since given way to yuppie condos and Disney restaurants swept off the Island into the swirling water of the East river.

BIOGRAPHY

Alex Asch was born in Boston, Massachusetts, USA and was involved in University art programs in Los Angeles and New York before moving to Australia and studying art at the Australian National University in 1988. He has provided technical assistance to a number of arts organisations around Canberra, and has exhibited extensively in solo and group exhibitions throughout Australia and overseas.

In 2008, Alex was awarded the *Rosalie Gascoigne Award* by CAPO, In 2009, Alex was a finalist in Bondi's *Sculpture by the Sea*, and was invited to represent Australia in *Sculpture by the Sea* in Denmark the same year. In 2013 was invited to take part in Centenary celebrations and exhibited at Canberra Museum and Gallery, Canberra Glassworks, Canberra Contemporary Arts Space and ANU Canberra School of Art. He exhibited work at the Inaugural Sydney Art Fair in 2013 and was a finalist in the *Blake Prize*. Alex's work is in corporate collections in Australia, USA, UK and Netherlands as well as Artbank, ACT Legislative Assembly, the Wesley Art Foundation and Canberra Museum and Gallery.

Alex is represented by Beaver Galleries.



Alex Asch
Alphabet City
2014
reclaimed formply plastic figure
77.5 x 122 x 8.5 cm

ALEXANDER BOYNES

Alexander Boynes is a Canberra-based artist, curator, and Program Manager at the Canberra Contemporary Art Space. He received his Bachelor of Visual Arts (Honours) at the Australian National University in Gold and Silversmithing; however, his practice has evolved to include painting, photography, print media, light-based work, and video installation. His work is concerned with the ongoing strength and significance of the figure in our visual culture, reflecting how we see ourselves and our perceptions of this country's shared past.



Alexander Boynes

Anima 1

2014

pigment and enamel on aluminium

120 x 80 cm

JULIE BRADLEY

Julie Bradley has a fascination with the persistent themes of transformation and the deep connection to nature evidenced in ballads, folk stories, myths and legends.

The power to transform occurs again and again in folk tales and transformation stories occur all over the world reaching far back across time.

The narrative plays a central role in Bradley's art practice with her images acting as a vehicle for her own personal story and experiences.

BIOGRAPHY

Using the techniques of stencilling, collage and drawing, Julie Bradley creates works on paper which investigate the idea of connectedness and express aspects of an emotional landscape and states of being.

Bradley's work is profoundly influenced by the natural environment and explores a symbolic representation of plants and animals from the Australian landscape both indigenous and introduced species. These elements are often arranged in relationship to the human figure.

Her artworks feature detailed observational line drawings of plant forms and stencilled outlines of animals made using washes of gouache. These are combined with collaged cut outs of hand made papers to make multi-layered images that play with illusions of space.

Julie Bradley currently works from her studio at Canberra's M16 Artspace and her work is held in the collections of the National Gallery of Australia, the Australian National University, Canberra Museum and Gallery, the University of Canberra Collection, Bundanon Trust, Calvary Hospital Birth Centre and the Lu Rees Archive.



Julie Bradley
I am a man upon the land
2013
mixed media, gouache and collage
69 cm diameter

DI BROOMHALL

Songs of Colour Suite

My paintings are songs constructed out of colour and time and substance. They talk about the little things, the materiality of the crustiness of thick dry white and how it feels and about the big things-the spirit of things. Mostly though they are about making paintings, their energy, their life, their complexity and simplicity.

In this exhibition I am showing two works from the Songs Of Colour Suite, **Atmospheric Lustre and Humming Along**. They are about experiences of transitional spaces.

Atmospheric lustre is a memory of a time in the kiln when a blue alkaline glaze becomes copper red and then gold. It is a time and space of transmutation from one state to another.

Humming Along is a generally happy painting, sun shining birds singing, garden growing, paint moving, all's right with the world.

BIOGRAPHY

Di Broomhall studied at the National Art School in Sydney, Canberra School of Art, Charles Sturt University and the Kathmandu Thangka School of Painting in Nepal. She has been a practicing artist and art educator for over thirty years and currently works from a studio at Canberra's M16 Artspace.

Since completing a Master of Arts Visual from CSU in 2001, she has worked with archetypes and traditional forms and motifs common in Buddhist, Sufi, Christian and pagan contexts. Travel to Morocco, England and Italy in 2011 resulted in a further refinement of the idea of the archetype.

For Di the distillation of colour and light, which suffuse both the landscape and man made spaces, is the starting point where sensory engagement with the elements evokes a state of dynamic stillness.

She began her studies in light, surface, the ephemeral and the spirit of things as a ceramic artist. The development and use of dry glazes, the pursuit of elusive atmospheric lustre firings, the study and appreciation of the beauty and meaning of Sufi and Islamic design all inform her development as a painter of colour and light.



Di Broomhall
Atmospheric Lustre
2014
oil on canvas
90 x 120 cm

SPIKE DEANE

My work draws on narratives found in folk and fairy tales, focusing on themes of transformation.

These pieces are inspired by the fiction subgenre 'urban-fantasy'; where folk tale creatures dwell in city streets, a glimmer of enchantment enters the everyday. The silhouette, like any good tale

fires up the imagination by requiring us to flesh out the detail from our own store of memory and dream.

BIOGRAPHY

My work draws on narratives found in folk and fairy tales to explore themes of individual transformation and metamorphosis. These tales evoke archetypes, myths, legends and fundamental truths from our lived experiences as social beings in an ever-changing world. Every generation re-imagines the core stories of folk traditions and it is this process of reinvention and renewal that underpins my work. These works are inspired by the fiction subgenre 'urban-fantasy'; where folk tale creatures dwell in city streets, where a sliver of magic stands out like a rainbow on a rainy day, a glimmer of elusive enchantment. The outline of the silhouette, like a folktale offers us just enough clues to fire up the imagination, it asks us to fill in the detail from our own store of memories and dreams.



Spike Deane
Pegasus Street
2014
cast and sandblasted glass gold
and silver leaf
22 x 38 x 6 cm

DANIEL EDWARDS

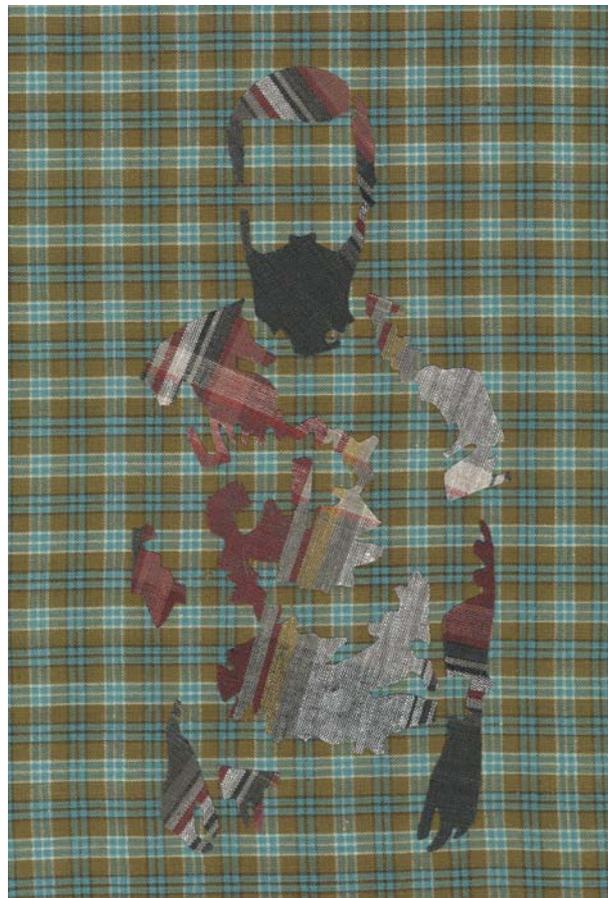
I'm drawn to combining geometric patterns and portraiture working in cloth and other general home crafts materials. Working with fibre and cloth gives me opportunity to piece and weave ideas and memories together, a way to play and imagine a reality that was, that might have been, or that could be.

I often use technology as a step to assist in the designing process to then hand produce the work. The physical act of making is an important element for me. To invest time in the making process affords time to reflect on the subject matter, to refine skills in creating work and as a way to connect back to the 'forefathers' of Australian craft.

BIOGRAPHY

Dan Edwards completed his Bachelor of Arts (Visual) at the ANU School of Art in 2009. In 2009 he was awarded the American Tapestry Alliance Student Award, and in 2008 he won the Craft ACT EASS Award. Recent exhibitions have included the Jan Brown Drawing prize (ANU); Epidemic (Craft ACT 2009); Painterly at Megalo Print Studio (2009); and Outside at ANU Photo Space (2009).

Edwards explores the crossovers of culture influenced by the connection between his Anglo-Indian heritage and his Australian upbringing and expresses his concept of identity through the textile medium. He also addresses issues surrounding migration, gender and technology. Artworks of woven tapestry and pieced fabric explore elements of traditional craft practices focusing on the maker and his subject matter.



Dan Edwards
Rang Ki Chadar (Colour of Cloth) #1
2014
cotton
24 x 33 cm

CHERYLYNN HOLMES

100 years beyond the challenge of the prophetic zero form,
with a line of beauty, seeking the miraculous creation:

“Artists embody the purity of human creative life and see the
miraculous in simple capacity of invention”

Kazimir Malovich
1878 – 1935

Human knowledge advances.
Cherylynn Holmes

BIOGRAPHY

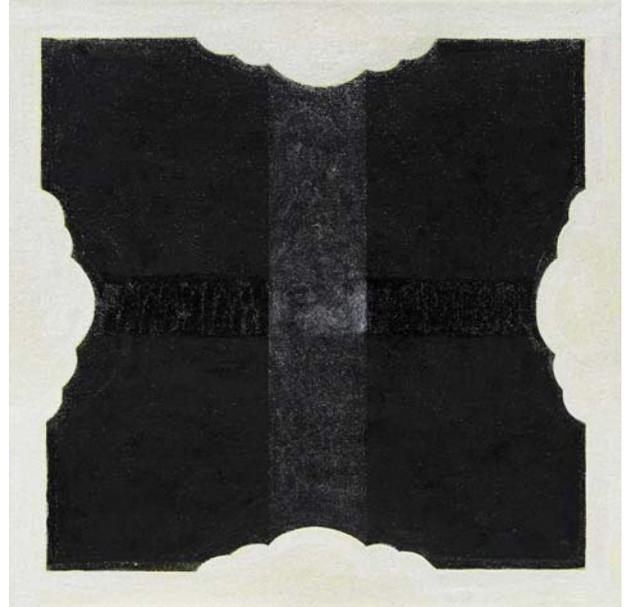
A versatile visual artist and designer, Cherylynn Holmes is engaged with exhibition presentation (painting, and mixed media) and installation for stage design , scenic art and theatre and dance space installation.

As a freelance designer and community arts worker, she has presented educational exhibitions for The National Science Festival, the visitors centre at Tidbinbilla Nature Reserve (ACT) and theatre and dance space installations for many theatre productions and dance companies.

Cherylynn has a studio practice at Gorman House Arts Centre in Canberra and previously at the Australian National Capital Artists (ANCA) studios. She has been involved in several artist collectives since her move to Canberra in 1980.

Cherylynn resumed her studies in painting, printmaking and photography at the Canberra School of Art, after a decade of international travelling.

As an exhibiting artist and designer she has been actively involved with many solo and group exhibitions since that time and also established a career as a sessional art teacher in painting, collage and drawing at the Australian National University and local colleges in the ACT for the last ten years.



Cherylynn Holmes

Square 1

2014

Acrylic on canvas, mixed media paint and glitter

40 x 40 cm

GERALD JONES

The silhouette highlights the border between the positive and the negative, the figure within the space. My work presents these two opposing concepts and leaves the viewer to create their own narrative.

BIOGRAPHY

Gerald Jones was born in Brisbane but has called Canberra home for the last thirty-two years.

He has a Graduate Diploma in Graphic Design from the University of Canberra as well as a Graduate Diploma in Painting and a Bachelor of arts (Visual) from the school of Art, Canberra.

Gerald has exhibited in the Canberra region, nationally and internationally.

Jones also has many years experience as Production Designer for many local Canberra theatre and musicals.



Gerald Jones
See
2014
oil on canvas
40.5 x30.5 cm

LOUISE SAXTON

In 2011, I used discarded needlework to reinterpret three birds painted by John James Audubon (arguably the most renowned natural history painter of the 19th century). In my wall-works for Silhouette I pay homage to Audubon and to his wife Lucy, without whom his life's work, 'The Birds of America' would not have been accomplished.

My work in reclaimed needlework over the past decade has at its centre, a concern for the loss of domestic art traditions and species in the natural world, as well as a desire to raise awareness of the anonymous and unacknowledged in the creation of art.

BIOGRAPHY

Louise Saxton is a Melbourne based artist who trained in painting and printmaking at RMIT and holds a Post-graduate Diploma with the Victorian College of the Arts and a Masters Degree in Fine Arts with the University of Ballarat.

Louise's practice is centred on the reconstruction of detritus from the home and includes the re-use of everyday business envelopes, vintage wallpapers and discarded needlework. In 2006 she was awarded a *Sir Ian Potter Cultural Trust* travel grant to undertake an artist residency at *Rimbun Dahan* in Malaysia. Subsequently her practice has engaged primarily with the reconstruction of needlework, which she regards as a "silent collaboration with the anonymous original makers."

Her work has been included in the 18th Tamworth Fibre Textile Biennial 2008 and in the same year the joint exhibition *dot-net-dot-au* (with Tim Craker) toured to Malaysia and Singapore. In 2012 Louise was awarded a grant from the Victorian Government through Arts Victoria for the development of her solo exhibition, *Sanctuary* at Heide Museum of Modern Art. In 2013 she held her first commercial solo exhibition, *Sanctuary Too* at Gould Galleries.

Louise's work is held in regional and state collections in Australia and private collections in Australia, Malaysia and India.



Louise Saxton
The Audubon Suite #1 - After Thomas Edwards 1825
2014
reclaimed needlework and lace pins
variable size

JASON SMITH

For the past twenty years I have drawn constantly on any paper or cardboard support in my immediate vicinity or have drawn in sketchbooks. I have made hundreds of very small-scale drawings oscillating between simplified and 'detailed' linear compositions. I have repeatedly, perhaps obsessively rendered a solitary figure in environments, and prefer 'detail' to remain allusive. I draw only in black pen and ink and favour an economy of line to define forms and space. These prints are part of an evolution in both the image making and the treatment of the subject.

BIOGRAPHY

Jason Smith graduated from the ANU School of Art in 1987 after completing what was then a four-year printmaking course. In 1992 Jason made the decision to enter the public museum sector and since 1993 has worked as a curator of contemporary art and as an art museum director in various institutions. He has maintained a consistent but private drawing practice since graduating from art school and has occasionally made prints. In 2014 he made a decision to recommence making prints in series.



Jason Smith
Aunt
2014
screenprint
38 x 28.5 cm

DIANNA WELLS

Play forms references the photographic 'typologies' of industrial buildings by German photographers Bernd and Hilla Becher from the late 1950's. The Bechers systematically arranged their photographs in grids or sequences forcing the viewer to compare and judge the buildings from unfamiliar aesthetic standpoints.

On a more domestic terrain, *Play forms* photographically make cultural, social and environmental comparisons between children's play equipment in Australia and Sri Lanka. Initially Dianna was interested in the architectural abstraction of shapes such as igloos and pyramids appearing in Melbourne's outer suburban playgrounds. On a recent trip to Sri Lanka, she was struck by the similarities and differences in equipment designed for the same purpose.

BIOGRAPHY

Dianna Wells is a Melbourne based photographic artist, with a background in printmaking, poster-making and graphic design. Dianna completed a Masters by Research at Monash University in 2013, and has a Bachelor of Visual Art from the Canberra School of Art.

Solo exhibitions include *Suburban Geometric* at Sofitel Melbourne on Collins (2014) and *On Edge* at Edmund Pearce (2012).

Group exhibitions include *Space & Place*, Queensland Centre for Photography (2014); *The Alice Prize* (2014); *Art Concerning Environment*, Scope Galleries (2014); *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Gallery (2013) and *Kodak Salon*, Centre for Contemporary Photography (2012).

Dianna's practice focuses on human presence and the built form. Specific sites are informed by social, historical and political research, works are created after repeated excursions over a period of time, responding to the effect of objects or actions on the environment.

diannawells.com.au



Dianna Wells

Top: *Igloo, Mount Lavinia*

2014

pigment print on cotton rag

64 x 64 cm

Bottom: *Igloo, Taylors Hill*

2014

pigment print on cotton rag

64 x 64 cm

LIST OF WORKS

Alex Asch

Alphabet City

2014

reclaimed formply plastic figure
77.5 x 122 x 8.5cm

Alexandar Boynes

Anima 1

2014

pigment and enamel on aluminium
120 x 80cm

Anima 2

2014

pigment and enamel on aluminium
120 x 80cm

Anima 3

2014

pigment and enamel on aluminium
120 x 80cm

Julie Bradley

I am a man upon the land

2013

mixed media, gouache and collage
69cm diameter

Freya's Mantle

2013

mixed media, gouache and collage
69cm diameter

Di Broomhall

Humming along

2014

oil on canvas
90 x 120cm

Atmospheric Lustre

2014

oil on canvas
90 x 120cm

Spike Deane

Pegasus Street

2014

cast and sandblasted glass gold and
silver leaf
22 x 38 x 6cm

Griffin Lane

2014

cast and sandblasted glass gold and
silver leaf
25 x 13 x 5cm

Rasselbock Corner

2014

cast and sandblasted glass gold and
silver leaf
27 x 17 x 5cm

Cockatrice Crescent

2014

cast and sandblasted glass gold and
silver leaf
18 x 34 x 6cm

Dan Edwards

Rand Ki Chadar (Colour of Cloth) #1

2014

cotton
24 x 33cm

Rand Ki Chadar (Colour of Cloth) #2

2014

cotton
24 x 33cm

Rand Ki Chadar (Colour of Cloth) #3

2014

cotton
24 x 33cm

Rand Ki Chadar (Colour of Cloth) #4

2014

cotton
24 x 33cm

Rand Ki Chadar (Colour of Cloth) #5

2014

cotton
24 x 33cm

Rand Ki Chadar (Colour of Cloth) #6

2014

cotton
24 x 33cm

Gerald Jones

View

2014

oil on canvas
30.5 x 30.5cm

See

2014

oil on canvas
40.5 x 30.5cm

Sense

2014

oil on canvas
40.5 x 30.5cm

Look

2014

oil on canvas
40.5 x 30.5cm

Stare

2014

oil on canvas
30.5 x 30.5cm

Gaze

2014

oil on canvas
25.3 x 20.5cm

Peer

2014

oil on canvas
25.3 x 20.5cm

Watch

2014

oil on canvas
46 x 35.5cm

Glance

2014

oil on canvas
40.5 x 30.5cm

Peek

2014

Acrylic on canvas, mixed media paint
and glitter
40.5 x 30.5cm

Louise Saxton

*The Audubon Suite #1 - After Thomas
Edwards 1825*
2014
reclaimed needlework and lace pins
variable

*The Audubon Suite #2 Deepater *
Black Hearts
2014
reclaimed needlework and lace pins
variable

Jason Smith

Aunt
2014
screenprint
38 x 28.5cm

Shadow
2014
screenprint
56 x 38cm

Wind
2014
screenprint
38 x 28.5cm

Outskirts
2014
screenprint
38 x 28.5cm

Dianna Wells

Igloo, Mount Lavinia
2014
pigment print on cotton rag
64 x 64cm

Igloo, Taylor's hill
2014
pigment print on cotton rag
64 x 64cm

Cylinder, Tangalle
2014
pigment print on cotton rag
64 x 64cm

Cone, Mickleham
2014
pigment print on cotton rag
64 x 64cm

Pyramid, Tangalle
2014
pigment print on cotton rag
64 x 64cm

Pyramid, Tangalle
2014
pigment print on cotton rag
64 x 64cm

First published for the exhibition

SILHOUETTE

24 September – 11 October 2014

red gallery

157 St Georges Road
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Australia

redgallery.com.au

Curator: Julie Bradley

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