

ALEX MACIVER
new works





Previous page: Rock n Roll 2015 photocopy print 30 x 40cm

ISBN: 978-1534995314

Published by Buratti Editions

All text and images remain the property of their respective creators.

Copyright 2016. No text or images may be used or reproduced without the express permission of the publisher and author.

buratti.com.au

burattieditions.com

buratticreative.com

alexmaciver.com

Contents

Introduction by Ross Hamilton Frew	7
Thus Painted Zarathustra by Darryn Ansted	9
Observations by Amanda Alderson	13
Abstraction of Maciver by Ben Waters	19
Cult of Genius by Kieron Broadhurst	25
Artist Biography	67
Contributors	69



Ross Hamilton Frew mixed media on board 2007

Introduction by Ross Hamilton Frew

Having been asked to write this introduction to the catalogue documenting Alex Maciver's work and accompanying his first solo show at Buratti Gallery in Perth, I began to collate my memories of Maciver's work. You see I'm based in the UK and as such I don't often get to see Maciver's work in the flesh. I can only go on what I've seen online and via the email attachments that he has felt would help me. I have however known his work for a long time. We studied together at Duncan of Jordanstone College of Art and Design in Dundee, Scotland.

His work has changed a lot in this past decade but I think certain things hold true. There's always been a sense of the absurd in his work; a touch of ridicule. This by no means suggests that his work shouldn't be taken seriously. I think it's deadly serious. Be it the photocopied hand signs that say everything is a-ok or the headbangers devil sign, Maciver is talking a language we all understand. They are fleeting in their delivery just like his paintings. His ability to produce these works with a quickness of hand always struck me, but his mind was always two steps ahead. He paints a persona that many can identify with. There is a longing for greatness, a want to feel connected to others and an honesty throughout.

Like I said, I won't see this work in the flesh, but I know what those who do will get; and that's a body of work that wears its heart on its sleeve.

Enjoy.



Arrival mixed media on board 2010

Thus Painted Zarathustra by Darryn Ansted

What have we done to our images? What have we done to our embarrassed landscapes? I have said this before and will repeat it again as long as I am able to talk: if we do not develop adequate images we will die out like dinosaurs.

-Werner Herzog, 2002¹

I say to you: one must still have chaos in oneself in order to give birth to a dancing star. I say to you, you still have chaos in you.

-Friedrich Nietzsche, 1883²

If art of the image-oriented kind is as deforested as Herzog suggests in the above quote, contemporary painting takes place in desert-like conditions. However, the act of painting in a post-painterly context occurred often throughout the twentieth century. Long before art biennale directors scrapped painting from the agenda, even Dada gave rise (eventually) to forms of subversion that were painterly. This occurred most emphatically in the work of Kurt Schwitters, who sequestered himself away in Hannover and, exiled from his post-painterly colleagues, ceremoniously produced the 'Merzbau'. This painting-installation was an iconoclastic *gesamtkunstwerk*, an autodidactic edifice to the persistence of painting after painting apparently ceased to be relevant—in a time of the reduction of art to mere experience. More recently, Sigmar Polke occupied a similar position in relation to the neo-Dada generation from which he emerged. His painting invoked a recombination of crass and superficial aesthetic experiences into a renewal of experimentation in painting that persisted long after the neo-Dada wave crashed on the shores of Pop Art—even compiling a book of paintings produced by photocopying in his editioned publication *Daphne* of 2004. With this legacy in mind, why and how then does Alex Maciver paint here and now?

Maciver completed art school in Scotland in 2007 and initiated an independent art practice. He ventured to Western Australia in September 2011 seeking a shift away from the more predictable destinations available to a young artist in the United Kingdom—a move proving to be his Nietzschean 'going-under'³. Many painters of Maciver's generation were influenced by several significant painters who emerged from Scotland toward the end of the Twentieth Century. 1980s Neo-expressionists Ken Currie, Stephen Conroy and Peter Howson refracted damaged worlds in beautiful ways. Their recharged figurative painting approaches worked by examining contemporary life for its problematic relationships and identities. Many painters of Maciver's generation were also influenced by the subsequent wave of Scottish art stars. Quasi-painterly, they pulled away from representation while maintaining some autochthonous pathos of an individually defined social intervention in their work. David Batchelor and Jim Lambie used strategies of staunchly hard-edge, abstract and 'expanded' painting/installation that were entirely shorn of the image. Batchelor has worked against chromophobia and Lambie against the exclusion of outsider (rave) culture from sites of the establishment. Alex Maciver takes up a similar spirit—the spirit of artists who care only enough about the establishment or the mainstream to show what it lacks. These artists hypostatize their context into painting that seeks to cut against the grain of the culture industry—to be the 'splinter in the eye' that acts as 'the best magnifying glass', to quote Adorno. At the same time however, Maciver's reformulation

¹ Cronin, Paul *Herzog on Herzog*

² Ibid, 9

³ Nietzsche's use of the terms 'going under' and 'going over' relate to Zarathustra's path to the overmen. (Nietzsche, F, *Thus Spoke Zarathustra*, trans Adrian del Caro. Cambridge University Press, 2006)

of means by which this spirit is focused is however more along the lines of Polke—a return to paintbrush and photocopier; Maciver exhorts us to ask ‘what have we done to our images?’ here and now.

For any painter moving to Perth, its isolation allows for periods of monastic introspection that are difficult to find elsewhere. Artists respond to the deafening silence in different ways. Howard Taylor for example, was forced ever inward by Western Australia and, as a result, surpassed the image and eventually the reference altogether, in unusually distilled and melancholic painting. Taylor’s image-less paintings of the Western Australian landscape read of the shyness about which Herzog speaks—painting seasoned by displacement, its faded pallor a concession to the bleaching sunlight. However, the opposite response to isolation and feelings of insignificance also appears in more recent painting. Populism, kitsch and sarcasm have become a rearguard action in this climate all too readily, sealing off the experience of mutual vulnerability from artist and viewer, like the gregariously painted face of a dancing clown. A rare exception exists in the predominantly sculptural artwork of Rodney Glick, which although often conceived in a sarcastic mode, manages to spread outwards to a productive entanglement with other peoples and places—as indeed Glick himself has.

Aware of the threat of intellectual and expressive inhibitions that isolation can provoke, Maciver’s painting parodies this juncture in which Perth’s mainstream art vacillates. Originally a spirited wayfarer ready to wrestle Perth into submission, today Maciver is circumspect. He has begun to independently catalyse a constellation of regenerative ideas, rooted in a private, forensic questioning of painting’s degradation into the mannerisms of being either shy or pushy. His work in this exhibition, such as *Roses*, *Landscape* and *Portrait*, opens up in the sentiment of a Zarathustra-like prophet-parodist. Like Zarathustra, Maciver asks, “how should you be capable of believing, you color-splattered ones—you who are paintings of everything that has ever been believed!”⁴ In the visual register he also answers with Zarathustra’s playful intent: “To lure many away from the herd—for that I came. The people and herd shall be angry with me: Zarathustra wants to be called a robber by shepherds.”⁵

In an inflamed and jolly Zarathustra, Nietzsche is said to conjure a prototype for the postmodernist artist. However, that often-invoked interpretation forgets that, in his exhortations from the cast of characters that encounter him, the Zarathustra figure summons the passions forth from the spirit. Maciver’s work pursues this striving to foment, for example in his recent project *Perf*, which pointed to the centrality of performance as a mode of being in the city of Perth, and asked whether Perth is actually performed rather than inhabited—its art worn rather than seen. Maciver notes that that project was misunderstood. Through him, Zarathustra could again be remarking: “My soul is calm and bright as the morning mountains. But they believe I am cold, that I jeer, that I deal in terrible jests.”⁶ This new exhibition has the hilariously deadpan title “New works,” and continues Maciver’s questioning in equally provocative ways. Maciver, whose humour always reminds me of Ricky Gervais, albeit spoken with the accent of Ewan Macgregor, seems in this show to be crying out with the seriousness of Gervais’s Office persona, David Brent: “I am a railing by the torrent: grasp me whoever is able to grasp me! But your crutch I am not.”⁷ The ‘terrible jests’ that *Perf* was seen to perform might in fact be the reclaimed intention behind the artworks in this exhibition, and indeed so it comes to pass that here many a truth is said in jest.

Thus painted Alex Maciver.

⁴ Ibid, 94

⁵ Ibid, 14

⁶ Ibid, 11

⁷ Ibid, 27



Self Portrait oil on canvas 1995

Observations by Amanda Alderson

I told him I would be wearing a blue scarf and leopard print shoes when I organised for us to meet at the Fremantle Arts Centre. Although we weren't to commence working together for a few weeks, our whole team had started to feel a little bit creepy about the amount of Alex stalking we were doing on YouTube. Needless to say, I was keen to welcome my new colleague, fresh from Scotland, in person. As I was driving off in the 1988 Hilux ute after a relaxed and comfortable first meeting, (I think he was impressed by my choice of vehicle for the day), we organised to meet again – this time in the City.

Although born in Australia, it would be the first time Alex had a contemporary tour around the cultural highlights of Perth. We met at Venn, then surveyed PICA, the Cultural Centre, AGWA, Gotham studios, Free Range Gallery, Kurb Gallery, OK Gallery, Central TAFE, and the Museum, chatting with artists, directors and curators.

His first day was an overcast Friday. The sky was normally punctuated with an orange hue that reflected off the limestone City of Joondalup, accompanied by that whiff of water recycling plant and Subway footlongs. I took him to OUR cultural highlights. Told him where the best donuts were to buy during install; that sometimes you might need to wear sunglasses when you hang works early in the morning; that we work with a great team; that the security guards are often late to open the doors; and to my delight, that shopping trollies were actually very good for artwork transport.

I stamped my feet at the corner of the community gallery we were to assist with (and the future site of a contested civic water-based artwork). Speaking loudly into his now paling face: "NO! You are NOT leaving me!" I reflected. Perhaps my eagerness to show him the cultural highlights of Western Australia, of which I am very proud to work and live in, may have dampened the shine of the new role that he had journeyed from the UK for? This cultural shock — the remoteness of Perth, a new role in a new town, the difference in the arts sector from the UK — became an interesting place to navigate.

When things started to go all FUBAR on us, we made a blood oath over frothy coffee and glazed bear claw donuts. Together, up-skilled by force majeure, we weathered several harsh seasons. Whilst I shan't divulge details here (this is a story for another place and time), I can share insight into Alex's strength of character. I know intimately his unwavering passion for, and conviction in, the visual arts; and his desire to be a catalyst for change, based on the identification of project strengths and limitations.

One of the most rewarding things about working in the arts, is the community of people that I have the pleasure of working with. I am privileged to see concepts and ideas develop into artworks; and how individual personalities and situations are translated into this process.

For me it is hard to separate the man from the artwork. I see Alex's rascal tenacity reflected throughout his works. His desire to challenge authority, great sense of play and boundary pushing is visceral.

This is resonant throughout the 'I Hate Art' series — a cathartic mash-up of experiential proportions. With its trussed up mannequins guarded by velvet ropes and a handsome character rug, the work appears to have almost evolved all of itself after becoming self-aware of its own surroundings.

Throughout there is an evident desire to expand his practice, employing new ways to approach materials and to encompass performance elements.

At the opening of PERF at the Melody Smith Gallery, process, the object and performance/spectacle combined.

Using models clothed in designer wear made by collaborator Citizens of Arcane as the canvas, the process of painting unfolded through a live display of the artist at work, in-front of an audience – an experience not often shared. The finality of the performance saw the forms of the models, posing in the studio gallery, echoing the sculptural forms within the central gallery. Involving the crowd in the wholeness of the production gave just a snippet of his great passion for the community and working with people.

Alex, being trained as a portrait painter, seemed to blend traditional notions of the 'great master artist at work' with contemporary painting. The introduction of spray paint into his practice may have been influenced from the sheer number of mural artworks we were project managing together.

Although maybe not evident to all, I see Alex's work being autobiographical in nature, occasionally telling a story of a journey of place and time. Whilst he, himself, is not his chosen subject matter, it is a joyful chance to take a peep into an artist's world.

It may be some time ago now that we worked together under a familiar motif, the pineapple, which some say is the symbol of friendship and hospitality. I can most certainly say I've found this to be true.



Untitled oil on canvas 2011



Future Vessel oil on canvas 2011



Beau Parlour mixed media on canvas 80 x 60cm 2012

Abstraction of Maciver by Ben Waters

Abstraction can be difficult at times to language and Maciver's work reflects this with a consistent hesitation. He plays across both representation and abstraction with an interest in the formal language between both. Armed with an academy styled painting education from Duncan of Jordanstone College of Art and Design at Dundee University in Scotland, these new works transgress much of this formal training and return to some unfinished business from his more recent oeuvre, extending upon his now infamous 2013 Fremantle Print Award winning artwork, 'Faces, Faces Everywhere.'

There is a predetermined erasure in Maciver's artwork, which lends a deliberate economy to his painting. Often the artwork emerges from snidbits of stolen images gathered from book and magazine covers or from internet image trawling. There is an immediacy to this approach and it is contemporary painting *alla prima* with quick short stabs at articulating a figure, a landscape or a motif that is almost for certain going to disappear under a cloud of aerosol.

There is no hierarchy of materials in this work and Maciver fluidly operates across mediums in a non-structured form of self-editing. In appropriating the language of graffiti, it could be said he caps⁸ himself. He appears not to be interested in upholding any classical values of painting as these new paintings are intentionally stubborn, in showing an indifference to traditional painting milieus.

There is a viciousness to spray painting, which Maciver extends further in his approach by bastardising the nozzles to get splatters and using solvents and thinners to eat away at the surface. This allows him to go in for brutal short bursts that reduce the 'literal' information in the painting, only maintaining a sense of the original through the organisation of his mark marking. He uses an aerosol palette consisting of soft pastels and unapologetic dayglo/high-vis colours. The use of such colours alongside the decipherable motifs of palm trees or the subtle trace of a floral wallpaper indicate a celebration of the everyday. A trip to Bali anyone? Maybe a subtle dig about the mining boom state in which he lives.

He operates as an iconoclast in the business of breaking images, subverting any literal idea of beauty and taking on that mantra of Breton, "Beauty will be convulsive or will not be at all."⁹ These works may appear pared back or even quickly made. Perhaps in that way they are about the artist's labour, an insight into his contemplation and procrastination. Perhaps they talk about the ontological nature of painting itself, or perhaps he is just using humour as a visual strategy in the construction of a joke.

⁸ *(cap (II) To cross out or in any other way ruin a piece made by others. Derives from a writer named "Cap" who was infamous for making throw-ups over others' pieces.) https://en.wikipedia.org/wiki/Glossary_of_graffiti

⁹ Breton, Andre. *Nadja*. Paris: Gallimard, 1964



Landscape Portrait 1 mixed media painting on paper 2012



Landscape Portrait 2 mixed media painting on paper 2012



Landscape Portrait 3 mixed media painting on paper 2012



Love Comes Back mixed media on canvas 2013



What It's Like spray paint on steel 2013

Cult of Genius by Kieron Broadhurst

The gesture of bringing the hand to the forehead - which we enact almost without realising it in moments of confusion and disorientation, when we seem almost to have forgotten ourselves - recalls the ritual gesture of the cult of Genius.¹⁰

A magician can conjure things from thin air. A hypnotist can put someone to sleep by touching them on the forehead. In 2011 the well known British hypnotist Derren Brown managed to implant in an unsuspecting member of the general public an 'assassin' persona which could be activated through exposure to a polka-dot pattern and a phone ringtone. When entering into the assassin persona the subject of the experiment would touch himself on the forehead in the vicinity of the third eye. Afterwards he would be unable to recall anything that he had done whilst in the trance, including firing a gun (filled with blanks) at Stephen Fry. This experiment mirrors the claims of Sirhan Sirhan, the man who assassinated Robert Kennedy and who claims that he was the victim of a conspiracy, possibly conducted by the CIA in relation to the MKUltra program, that he was hypnotised or in a trance state when he shot RFK, and that he cannot remember firing the gun. Sirhan Sirhan was sentenced to death in 1969, but this was later commuted to life in prison in 1972. The subject of Derren Brown's experiment had his assassin persona erased.

The author's gesture is attested to as a strange and incongruous presence in the work it has brought to life.

In 2013, at a memorial service for Nelson Mandela, a sign language interpreter failed to form a single intelligible sign while translating for a number of dignitaries including Barack Obama. He will later claim, in a interview with The Star, a South African newspaper, that he suffered a schizophrenic episode during the broadcast, that he had been hearing demonic voices, and that he had seen angels in the stadium that day. The incident is described as an embarrassment to the deaf community and Mandela's memory. Another official sign language interpreter will later state that "only he can understand those gestures."

The same gesture that deprives the author of all relevance nevertheless affirms his irreducible necessity.

During lulls in the swell or poor conditions surfers will sometimes pray to the semi-satirical surf-god known as Huey. This is often done by intermeshing the fingers and placing the knuckles of the thumbs against the lips and blowing (which can produce an owl-like whistle) or whispering the phrase "come on Huey bring us some waves." Huey may also be presented with offerings in the form of spilt milk or handfuls of ocean water. It is unclear if anyone actually believes in Huey.

The author can only remain unsatisfied and unsaid in the work. He is the illegible someone who makes reading possible, the legendary emptiness.

Cleromancy is a form of sortition; the casting of lots, whereby things that might otherwise be considered the result of chance, such as rolling dice or the distribution of objects tossed into a preordained space, are instead elevated to a the status of magic or evidence of the divine. This form of divination occurs frequently in the Bible, including the book of Jonah in which the desperate sailors who count Jonah among themselves cast lots to see whose god is responsible for the storm they are enduring. When Jonah's god is shown to be the culprit he is cast overboard and the storm immediately calms. The sailors then offer sacrifices to Jonah's god and, as a consequence, Jonah is saved from drowning by a large, whale-like fish, which eats him. He then spends three days and three nights in its belly, desperately praying for forgiveness, before the giant fish-whale vomits him back up.



Goodbye Old Paint mixed media sculpture 2013

This definition agrees with the ancient tradition scrupulously followed by Kabbalists and Necromancers according to which magic is essentially a science of secret names.

Tacitus, a Roman historian who lived during the first century AD, describes in his monograph Germania the method of divination employed by the Germanic tribes. A branch of a fruit-bearing tree would be cut into small pieces and small symbols and runes would be carved into these pieces. These pieces would then be cast at random over a white sheet and read by either the village priest or the head of the family. In the ninth century a Frankish missionary named Anskar described how this process of divination was used by Danish people as a method of deciding whether an action would have the favour of the Norse or Christian gods. In one case a soothsayer determined that a man had offended the Christian god. That man later discovered a book in his house which his son had stolen from a Bishop. It is unclear whether the Norse gods approved of this theft.

Each thing, each being, has in addition to its manifest name another, hidden name to which it cannot fail to respond.

There is a conspiracy theory which claims that Lil Wayne, the well known rapper and producer, is the head of the Illuminati. This theory further claims that Young Money Entertainment, the record label owned by Lil Wayne, is in fact a cover for the inner echelon of the secret society, and that the various artists signed to the label, including Nicki Minaj and Drake, are members of this inner circle. These artists are presumably aware of this conspiracy and seem to intentionally provoke its continued existence through gestures which they throw up in photographs online. One of these gestures is the 'all seeing eye' wherein the thumb and pointer finger are placed together while the rest of the fingers are pointed directly upward, and the hand is placed against the forehead or one of the eyes in a fashion not dissimilar to the 'evil eye' used to curse or ward off evil in some European countries. Another is the 'pyramid' - where both hands are placed together to form a triangle, with the thumbs forming the base and the pointer fingers forming either side, in order to reference the famed pyramid motif of the Illuminati, present in many forms from the Egyptian pyramids to the American dollar bill. The most recent intermeshing of this conspiracy and the images produced by Young Money Entertainment is the permanent commitment of the 'all seeing eye' motif as a tattoo on Lil Wayne's chin.

Pornography, which maintains the intangibility of its own fantasy in the same gesture with which it brings it closer - in a mode that is unbearable to look at - is the eschatological form of parody.

There is a story, something of an urban myth, that at some point in the history of the Vatican a particularly prudish Pope was so offended by the many exposed members of the marble sculptures around the holy city that he ordered them removed and replaced with fig leaves. The Vatican has denied this, instead claiming that the penises in question are removable and that they easily fall off. This myth bears some resemblance to a series of events which occurred in and around the Pincio Gardens in the Villa Borghese in 1985. Over eighty sculptures, including works by Bernini, had been vandalised, their noses smashed off. Eventually Italian police caught the culprit red-handed. He was discovered with a plastic bag containing the missing noses. He told police that the KGB were following him and then handed them a note which read "I am a UFO."

The secret name is not so much the cipher of the thing's subservience to the Magus's speech as, rather, the monogram that sanctions its liberation from language.

Ectoplasm is a substance said to be excreted by mediums and ghosts during seances, possessions and other communications with the dead. It is often excreted from the orifices of mediums or draped over

objects and people by spirits. The substance is sometimes visible and sometimes not, but can always be felt by the body. Ectoplasm can take the form of threads, ooze or lace-like webbing. The existence of ectoplasm has been deemed a hoax. It is often constructed from cheesecloth, butter or egg whites.

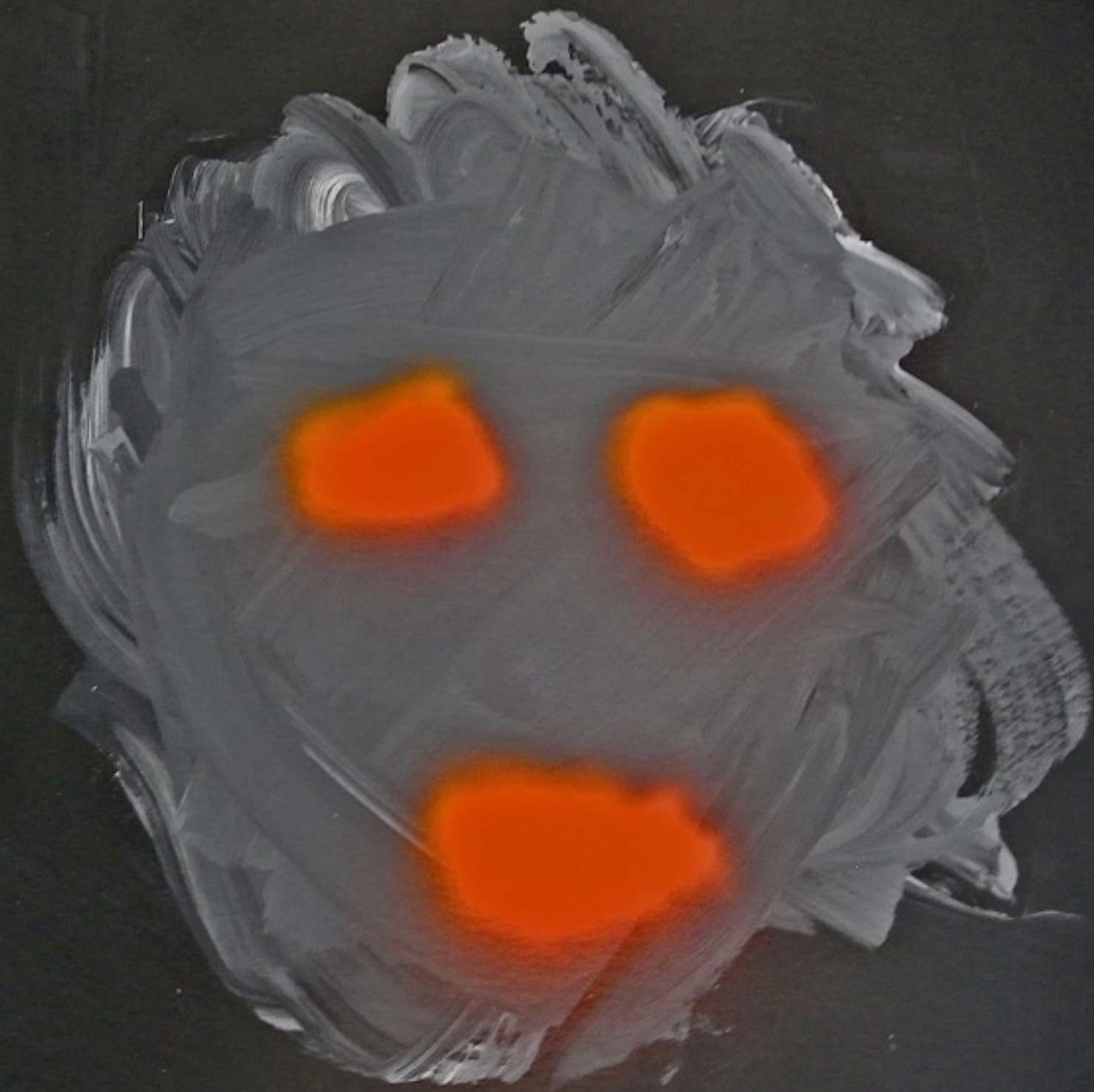
All italicised quotes in this text are from Giorgio Agamben's *Profanations* (2015)

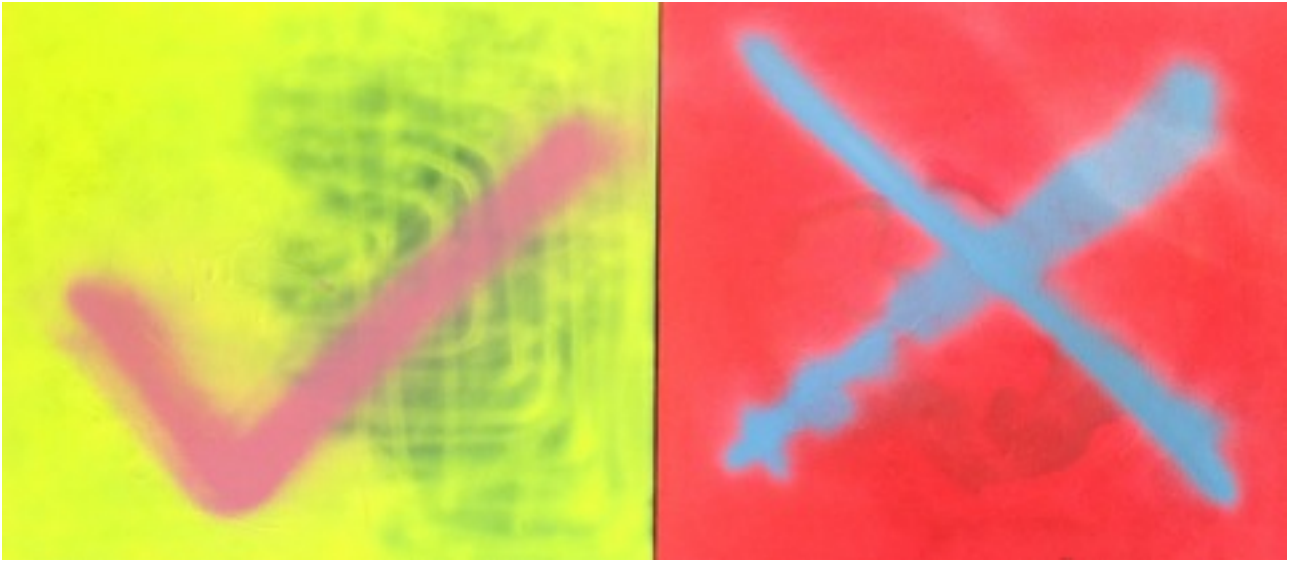


I Couldn't Say it to Your Face oil on canvas 2013

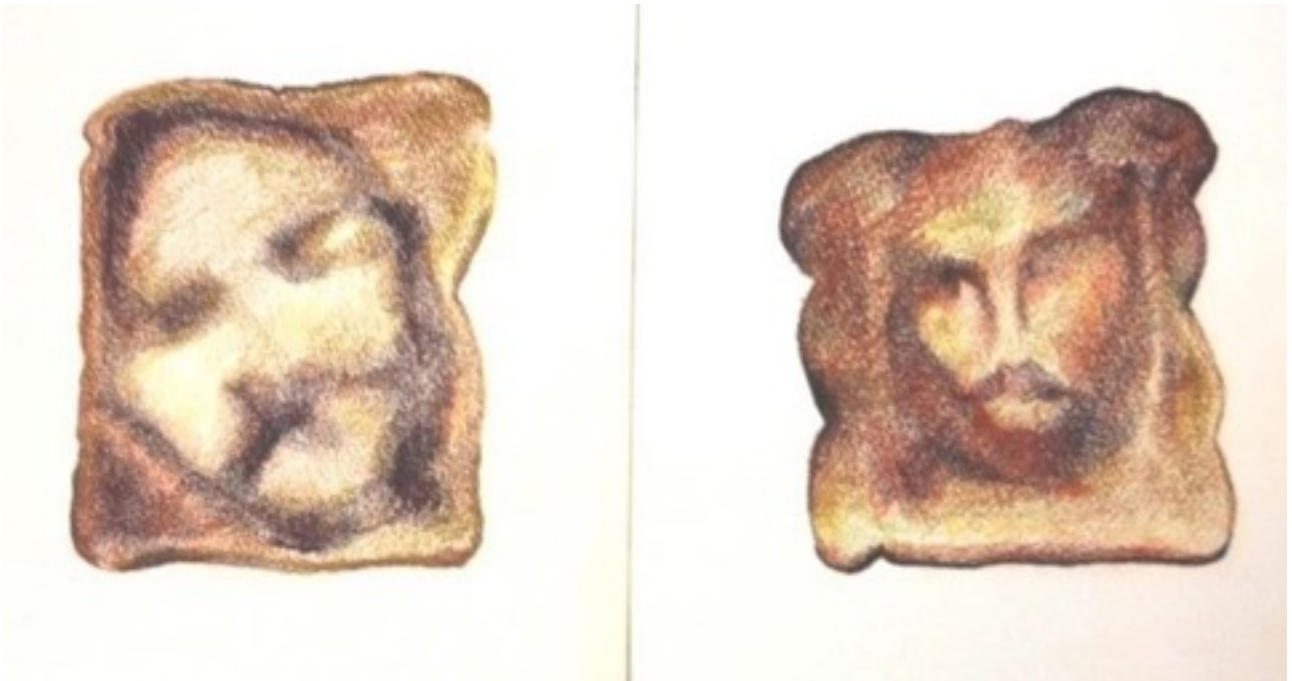


Faces, Faces Everywhere mixed media on canvas 2013





Chairman of the Bored mixed media on canvas 2014



Faces on Toast pencil on paper 2014



You're Not From Around Here, Are You? oil on canvas 2014



Self Portrait spray paint on paper 2014



City of Joondalup installation 2014



Alex MACIVER





PERF performance detail 2014 (Alex Maciver and Citizens of Arcade collaboration)





PERF performance detail 2014 (Alex Maciver and Citizens of Arcade collaboration)





new work



Rock n Roll photocopy print 2010



vm/ photocopy print 2016



The Bird photocopy print 2016



Peace photocopy print 2016



A-OK photocopy print 2016



Thumb Up photocopy print 2016



Weather mixed media on canvas 2016



Wildlife mixed media on canvas 2016



Landscape 1 mixed media on canvas 2016



Landscape 2 mixed media on canvas 2016



Roses mixed media on canvas 2016



The Arrival mixed media on canvas 2016



Somewhere Out West mixed media on canvas 2016



Crop Circles mixed media on canvas 2016



Hi There mixed media on canvas 2016



Welcome mixed media on canvas 2016



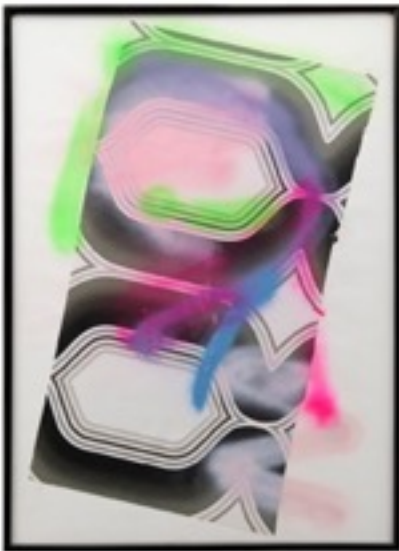
Face mixed media on canvas 2016



Portrait mixed media on canvas 2016



Tatters of Wallpaper Were the only memories of what had been a Home mixed media collage 2014





Paradise mixed media on canvas 2016

Artist Biography

Alex Maciver (b. 1985 Sydney) lives and works in Perth WA. Since graduating with a BA(Hons) in Fine Art from Duncan of Jordanstone, Dundee University UK in 2007, he has been actively involved with many artist-run initiatives, events and festivals both in Australia and overseas. His works features in many public and private collections, including City of Fremantle Collection WA.

As an emerging artist, Maciver is constantly developing and challenging his own creative practice, employing new ways of approaching materials and manifesting ideas. Although he is predominately a painter, he does not limit himself to any specific medium and continues to challenge the materials within his practice.

Since arriving in Western Australia in 2011, Maciver's oeuvre has encompassed an incredible diversity of styles and media. He often enjoys blurring the line between comedy and tragedy, the grotesque and the beautiful, the critical and the empathetic. His artistic outcome always manages to make fun of our daily surroundings, yet somehow still convey a message.

Education

2011: Telford College, EDINBURGH UK — NPA Carpentry & Joinery

2008- 2010: James Cook University, CAIRNS AUSTRALIA — Postgraduate Diploma Tertiary Education

2003-2007: Duncan of Jordanstone, DUNDEE UK — BA (Hons) Fine Art

Solo Exhibitions

Aug 2014: 'PERF, Melody Smith Gallery WA

Feb 2013: 'I May Live on as a Ghost', PAPER MOUNTAIN, PERTH AUS (Part of 2013 Fringe World)

Selected Group Exhibitions

Mar 2015: Mid West Art Prize 2015, Geraldton Regional Art Gallery GERALDTON AUS

Oct 2014: 2014 CIAA, City of Joondalup Art Award JOONDALUP AUS

Jan 2014: 'Painting is Dead, Long Live Painting', Melody Smith Gallery (*Part of 2014 Fringe World*) AUS

Dec 2013: 'Summer Mixer', Melody Smith Gallery PERTH AUS

Nov 2013: 'Recieve/Respond', Crate 59 CAIRNS AUS

Sep 2013: FAC Print Award, Fremantle Arts Centre FREMANTLE AUS

Jun 2013: Southside Visual Arts Festival, GLASGOW UK

Mar 2013: Mid West Art Prize 2013, Geraldton Regional Art Gallery GERALDTON AUS

Dec 2012: 'DOWN&OUT', Crate 59, CAIRNS AUS

Jun 2011: 'Less Fluff', Crate 59, CAIRNS AUS

Feb 2011: 'Hunted Projects' EDINBURGH UK

Jun 2010: 'Blunt Edge', Phoenix Gallery CAIRNS AUS

Oct 2009: 'Mein Doppelganger', Tanks Art Centre CAIRNS AUS

May 2008: 'They May Not Mean To, But They Do', Kinblethmont Estate KINBLETHMONT UK

Sep 2007: 'It's a Hard Job', Gamuso Chroma Gallery, TOKYO JAPAN

Dec 2006: 'Untitled', Locker Gallery, Duncan of Jordanstone DUNDEE UK

Residencies & Awards

Feb 2014: Winner of Film Freo 24 PSAS FREMANTLE (Part of 2014 Fringe World)

Nov 2013: 3 month studio residency at Fremantle Arts Centre, FREMANTLE AUS

Sep 2013: FAC Print Award Winner (\$15,000 Award), Fremantle Arts Centre AUS

Jan 2009: 1 month studio residency at Tanks Arts Centre, CAIRNS AUS

Apr 2008: 1 month studio residency, Sandra Goodall, DARDEGNY SWITZERLAND

Feb 2008: 1 month curatorial development residency, Scottish Arts Council NEW YORK US

Collections

2013: City of Fremantle Collection FREMANTLE AUS

(2007- 2015 private collections)

Contributors

Amanda Alderson

Amanda Alderson is a curator, artist, arts worker, designer and lecturer. Focusing on emergent/new media, hybrid, visual and contemporary arts, she has been an active member of Western Australia's vibrant artistic community since 1995. Currently the Exhibition Coordinator at the John Curtin Gallery, Curtin University; and Creative Director of Tractor Parade; past arts management positions such as Curator of the City of Joondalup's contemporary art collection; Manager of SymbioticA, The Centre of Excellence in Biological Arts; Producer/Gallery Manager of International Art Space Kellerberrin Australia, (now spaced); Project Manager of the Biennale of Electronic Arts, Perth 2004 (BEAP); Gallery Manager of Goddard de Fiddes Gallery; Digital Media Lecturer at the Department of Art, Curtin University; and Design Lecturer at Edith Cowan University.

Kieron Broadhurst

Kieron Broadhurst is an artist currently residing in Perth, Western Australia. His work investigates the speculative potential of fiction within contemporary art practice. After graduating with First Class Honours from Curtin University in 2012, Kieron has been involved in several exhibitions and projects including Hatched 2013 at PICA, his Shareparty residency projects and subsequent artist book through FAC and Artsource, his solo show Infinite/Impossible at Free Range Gallery, Five Forts at Paper Mountain, and Portable Domains at Firstdraft in Sydney. Kieron is currently undertaking a Doctorate of Philosophy (Art) at Curtin University, where he also works as a tutor. He is also a key representative and active member of the Martin Kippenberger Appreciation Society.

Ben Waters

Ben Waters, born 1977, lives and works in Perth Australia. In 2001 he graduated with a BA (Hons) in Visual Art from Edith Cowan University, where he now works as a Senior Technical Officer in Painting/ Casual Lecturer as well as a writer and practicing artist.

Ross Hamilton Frew

Ross Hamilton Frew (b.1984) lives and works in Newcastle, UK. He studied Fine Art at Duncan of Jordanstone College of Art followed by Art and Museum Studies course at Newcastle University. Recent exhibitions include; Platform:2015, Edinburgh Art Festival and Paper, Table, Wall and After at the Tawain National University of Arts.

Darryn Ansted

Dr Darryn Ansted has been the Coordinator of Painting at the School of Design and Art at Curtin University since 2009. He studied Fine Arts at the University of Western Australia, completing a PhD there in 2010. He has participated in exhibitions at PICA, The Collective and Turner Galleries in Perth, MOP in Sydney and The Spinnerei in Leipzig, and in 2016 published "The Artwork of Gerhard Richter: Painting, Critical Theory and Cultural Transformation" with Routledge.