

jOurney

23 February - 4 March 2005

Curated by Simone Jones + Lubi Thomas

Tim Woodward

My sculptural pieces intend to create an ambiguity positioned somewhere between irony and celebration. Perfection, apathy, familiarity, banality, ordinariness, meticulous control. A place where individuality holds no currency. By mimicking the lack of affect that one might experience within the everyday world of things and images, my suburban sculptures allow boredom to dominate, for within boredom perhaps exists a condition of possibility nowhere else found. Where there is no distraction to save from the tedium of the 'natural world' maybe there is an empty space which exists for a viewer to displace emotion and information, rather than be continually receiving.

Front cover: Tim Woodward, Untitled 2004, mixed media, dimensions variable
Photo: Lubi Thomas

Curators' Note

jOurney corresponds with Orientation week and the beginning of the University semester to provide new students with an insight into contemporary practice through the work of a broad cross-section of artists connected to QUT. The exhibition encompasses video, painting, installation and object-based artworks by current students, graduates and staff.

This catalogue has been published on
the occasion of the exhibition

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The Block
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Leon van de Graaff, Untitled sculpture 2004, mixed media

Leon van de Graaff

I have always loved bamboo and am fortunate to have a garden containing a clump of Painted Bamboo, towering 4 storeys high. The bamboo figures started as a tongue-in-cheek self-portrait of how I must look to a small child. I wanted to make figures that would tower over me at 2 or 3 times my height and imbue them with characteristics of myself.

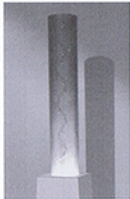
This piece is about the tangled overgrowth of memory and resultant learnt behavior and thought patterns. The self-perpetuating feedback loop of redundant ideas, forgotten motives and misinterpreted events that subconsciously influences our decisions.

Ali Verban

Ali Verban's art practice is primarily concerned with generating dynamic, textural experiences through multi-media, site-specific installations and events. The key feature is our experience and perception of things and the inter-subjective qualities of that awareness. Ali focuses on image and sound using a range of interrelated digital media, as well as found objects, as a means to explore this relationship. Artworks explore the blurring of established boundaries and contexts of signification by deconstructing some of the processes of visual language, of 'reading' and 'perception'.



Artist Statements



Angela Barnes

My work revolves around resin and light sculptures created to entice and draw in the viewer. I wish my work to be both aesthetically pleasing as well as functional, a goal I am constantly striving for.

Left: Angela Barnes, detail of *Krip* 2004, resin, MDF, light and 2-pac paint, 176 x 29 x 17cm



Emma Boyes, *Surface Surface* 2004, 32 (50cm²) pine wood cubes and 1 (50cm²) MDF panel

Emma Boyes

Through minimal mixed media constructions, Emma Boyes' work focuses on the materiality of surface and the interplay between oppositional textures.



Dan Brock, *Green Top Paddington with Japanese Skyline* 2004, acrylic on canvas, 100 x 240cm

Dan Brock

Photographic images can be understood through signs and symbols, which trigger understanding and construct narrative. If some of these signs and symbols are taken out or changed, what happens to the reading of an image? What happens to perception, memory and truth and how does the presentation of information affect understanding?

Dan Brock would like to thank Kenji Urushih and Joseph Daws for their assistance

Kim Demuth

It has often been inferred that intense light offers a passage into discovery with darkness being its antithesis. Many forms of spiritual/religious imagery suggest light to be a path to salvation, or right of entry to a much higher platform from our mortal existence. Various forms of human-made visual media rely heavily on it to record the presence of the world, its inhabitation and history. Yet, as far back as cave paintings to present, these images, whether by machine or skill of hand and eye, are merely representations, 'tricks of the trade', and therefore illusions. Self-consciously, this has become my preoccupation, to illuminate the sham of perception, whereby light becomes equivalent to a sense of 'darkness'.



Kim Demuth, *Flaw* 2004, mixed media, dimensions variable

Dan Mafe

Abstraction for me is a means to create a finer awareness in the viewer of their perceiving processes, rendering as tangible that bridge or link between body and mind. The painting in this exhibition continues an exploration in my work of the field. My motif of choice is the circle. I feel the work engenders a strong emotional charge and while built upon geometric foundations is markedly atmospheric and optical. The images flux and as a whole the painting unfolds slowly over time and acting as a mirror to the vagaries of the viewer's perception.

Dan Mafe and Andrew Brown

The digital animation work on display results from a collaboration between Andrew Brown, a digital sound art/composer and myself. Together we have been constructing a new graphic digital program which utilizes cellular automata, a class of mathematical structures that evolve over time. The program can algorithmically generate chance shifts within paradigmatically determined fields of imagery indefinitely. Although initially based in cold mathematical calculation, the multiple layers of the work combine to create surprising, unpredictable and beautiful interactions of pattern.



*The digital project is a part of the Dynamic Content Project supported by The Australasian CRC for Interaction Design



Daniel McKewen, *...make the world go 'round* 2003, acrylic on plywood, 60 x 200cm

Daniel McKewen

Daniel McKewen's work is centred within the concept of the celebrity myth. Using a system of appropriation that documents the obsessive elements involved in the myth, the work attempts to simultaneously critique and celebrate this central idea of pop-culture. In *...make the world go 'round* the male celebrity is presented as a soulless incarnation of detached sexual desire. In doing so he makes a statement on both the nature of the celebrity myth and on the mindset of the consumers who embrace it.



Raymonda Rajkowsky, *Pouring paint*, 2004, Digital video installation (DVD), duration 18 minutes (looped)

Grant Stevens

In the text, image and sound videos that I make, I appropriate, refine and juxtapose elements from popular culture. The ambition is to create alternate models of reading culture in a way that is both political (in its broadest sense) and engaging (if only in its ability to hold one's attention). The works explore issues such as the relationship between language and violence in popular culture and the effects of repetition. However at the centre of the work is a question concerning the legibility of connotation in the languages of popular culture and art.

Grant Stevens is represented by Gallery Barry Keldoules, Sydney.



Grant Stevens, *Disrupt and Praxial* 2004, Installation view at Postbox, Swaney House, Brisbane

Digital video (DVD) with audio soundtrack (CD) Video duration 4 mins

Photo: David Poston