



1919 Salon

Laura Badertscher, Emma Borland, Jess Bradford, Billy Bob Coulthurst, Bridget Stehli Curnow, Rod Denson, Scott Duncan, Ricky Emmerton, Hayley Megan French, Emily Galicek, Elsiena ten Kate, Tanya Linney, Rob McHaffie, Heidi Melamed, Adam Norton, Emanuel Rodriguez-Chaves, David Rosado, Hugh Van Schaick, Tom Yousif. Curated by George Adams

12 June - 7 July 2019

ARTIST STATEMENTS AND BIOGRAPHIES

Laura Badertscher's recent paintings are based on imagery sourced from naturist magazines, aiming to reveal the norms and conventions of the nude in art and popular culture. Combining high art materials and ideas with lowbrow imagery, her works address the history of the nude in art, the nude versus the naked, and issues of the male gaze.

Laura Badertscher is a Swiss-born painter focused on portraiture and figurative painting. She is a recent MFA graduate from the National Art School (2018), and lives and works in Zurich and Sydney.

badertscher.co

@laurabadertscher

Emma Borland's recent work explores unique ways of working with 'real-earth' materials. Borland conveys the precarious situation of humanity while creating something handmade and lasting. She is particularly drawn to the material complexity of the Mica powders fired inside the glass and the challenges she faced with this process.

Emma Borland attended Prahran College in Melbourne in the 1980s, studying under Tony Clark where she was introduced to the 'Art Brut' movement. In the late eighties Emma worked as a professional stained glass maker for three years, and moved to England where she trained at Dudley College in the nineties. She was introduced to glass techniques that changed her perceptions dramatically and worked alongside glassmakers from Sweden, Denmark, Germany, France, and Japan. In 2002 Emma returned to Australia and studied at Monash University, Melbourne graduating with an MFA in 2011. Since starting her Melbourne studio Emma has exhibited regularly and featured in a number of group and solo shows including 'Eat' at the Canberra Glassworks, and 'Neurotypical' at Monash Art Design and Architecture Gallery. Borland also exhibited in the prestigious Redlands Konica Minolta Art Prize, at the National Art School in Darlinghurst, Sydney.

emmaborland.com

Jess Bradford's work explores a mixed race heritage by questioning stereotypical representations of cultural or national identity. She destabilises concepts of an authentic, or static cultural identity by working with reproductions and self-reflexive forms. Bradford's practice engages with the ways photography affects our understandings of history, collective memory and personal identity. Her current practice spans painting, ceramics, video and installation.

Jess Bradford (b.1987 Singapore) is a multi-disciplinary artist based in Sydney. Bradford holds an MFA by Research from Sydney College of the Arts, and was a recipient of the Australian Postgraduate Award. She is currently exhibiting as a finalist in the Ramsay Art Prize 2019, at the Art Gallery of South Australia, and she has been a finalist in the John Fries Memorial Prize, the Tim Olsen Drawing Prize, and the Jenny Birt Award. Bradford has participated in solo and group at 4A Centre for Contemporary Asian Art, 2019; Archive Space, 2014; Fairfield City Museum and Gallery, 2014; Firstdraft Gallery, 2013; and Penrith Regional Gallery, 2013. She has been awarded the Blacktown City Art Prize for watercolour in 2012 and 2013. Bradford's work is held in the collections of Judith Neilson, and the Ford Land Company. Jess Bradford is represented by Galerie pompom, Sydney.

jessbradford.com

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Billy Bob Coulthurst

Young gays, farm animals, hippie motifs and deserted cities feature in Coulthurst's work, which spans drawing, painting and sculpture, quite often working across all three. Coulthurst employs imagery from his own photographs as well as images sourced online, arranging them to form narratives that speak to the vulnerability of his subject matter.

Coulthurst graduated with a BFA from the Victorian College of Arts, Melbourne in 2018. Since graduating, Coulthurst spent several months practicing in a studio in NYC, recently returning to live and work in Melbourne.

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Bridget Stehli Curnow's recent work belongs to a series of textured wall hangings hand made using the process of latch-hooking, a craft craze popular during the 1970s. Each work reproduces a found image of the actor/Warholian hunk, Joe Dallesandro: a man who is defined by his sexuality, possessing the ability to appeal erotically to both women and men alike. Stehli Curnow approaches the reproduction of his image as a fan, obsessively dwelling on, and pining over every minute detail. The tactile effect of the shag-pile invokes a 'touch' response in the viewer, which immediately strikes a discord against the 'don't touch' implications of the work's context within the art gallery.

Bridget Stehli Curnow is a multi disciplinary artist whose work spans painting, video, installation and 'handicrafts'. Fundamentally interested in gender, spectatorship, objectification and the performative aspects of human behaviour, Stehli Curnow's practice often involves the reproduction and re-contextualisation of advertising and images native to a bygone era, using these as a vehicle for collapsing binary positions of gender and the tropes assigned to them. By reversing the conventional subject/object dichotomy, she subverts the traditions of the objectifying gaze, turning it back upon its source. Her male nudes claim space for an alternative gaze, and assert the male form as site for visual pleasure.

Bridget Stehli Curnow is a recent BFA graduate from the National Art School (2018) living and working in Sydney. Stehli Curnow has shown in several group shows including Show For Love, Campbell Project Space and Sweetness of the New, Yellow House, Sydney (2018), Rip It Lick It Stick It, Doomed Gallery, London and Nude/Naked, 220 Creative Space, Sydney (2017), Salon De Sydney, Ambush Gallery, Sydney (2016) and The Ladies Network, Ambush Gallery, Sydney (2015).

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Rod Denson's recent work is about reduction. Denson creates an amorphous abstraction and then proceeds to hide sections of the work behind blocks of monochrome or sometimes colour or pattern. During this process positive spaces are transformed into negatives.

Denson grew up in a house in the Western Suburbs of Sydney. The house, devoid of art, inspired Denson to making paintings to put on its bare walls, between making constant trips to the city to see exhibitions. Once leaving school he worked in a gallery before being offered a job training as a picture framer where he was constantly exposed to new art. Denson's paintings began as super realist until he was introduced to the New York School on a school excursion, which saw his work evolve into abstraction. Denson works on canvas with a variety of materials including oil, acrylic, flashe, shellac and spray. In the early 1980s Denson showed his punk collages at Sydney's Mori Gallery and has continued to paint since.

@rodenson

Scott Duncan is a contemporary ceramicist living and working in Sydney. His practice reflects on the decorative arts and mid-century modernism with humour and wit and toys with the tradition of the medium through absurd and familiar sculptural forms. He is currently a resident of Kil.n.it experimental ceramic studios.

In this work, Duncan transposes the faces and expressions he sees in fruit boxes into the ancient form of the mask. His sophisticated techniques replicate the finish and corrugated forms of the boxes and toy with the functionality of the object and the medium of ceramics. Using the longevity of ceramics, Duncan comments on the everyday but highly designed fruit boxes that are often overlooked, broken down and thrown away.

@ol_slamzee

Ricky Emmerton

Watharranti Warma depicts an elder of the Kalkadoon tribe, from whom I am descended. At the top is God who is outside observing. Performing the rain making ceremony some elder men cover their upper bodies with balls of feather down. Then ascending a hill they complete the ceremony with a secret song and dance. It is documented that the first Europeans in our country witnessed these ceremonies. They were amazed to see that they were successful. So much so that on one occasion there was flooding. The European men asked the elders of the tribe if they could stop the rain.

However they couldn't because the rain stick they put in the ground was underwater and they would have to wait for it to recede.

This work and *Yaruwalathuat Waru* both have the Rainbow Serpent in them. His 'way' was described as a cult by anthropologists. We believe that as an elemental being he lives in a water hole, has hair on his head and rises up into the sky and spits out the rain. In *Yaruwalathuat Waru* I show him as a demigod with a halo.

My filling in lines are from artefact decoration and body scarring. *Kurrarlithati* is pure patterns of white on black. I was taught to paint starting with a dark background as the void of creation. Then the colours or 'light' builds up. This work is inspired by Andrew Parker's book 'The Genesis Enigma'. Parker is an evolutionary scientist. He explains in his book that the Genesis account in the Bible describes the very same order of events as the scientifically accepted creation story.

In 2006 Ricky Emmerton was included in the group exhibition Off the Wall for emerging artists at Art Sydney. At the same time he was fortunate to be in the first class to undertake Aboriginal Art and Cultural Practices at Nepean TAFE. The school was kindly supported by the Penrith Regional Gallery and Lewers Bequest. They helped organise group shows and offered Ricky his first solo exhibition, *Tuu-Tuu*, in 2007. For World Youth Day in Sydney in 2008, Emmerton was asked to participate in the public art exhibition, *Jesus Walks*. He graduated with honours from the College of Fine Arts, UNSW, in 2015, and was highly commended for his work in the Jenny Birt Award in 2015, also receiving an art award at the annual show. Emmerton has exhibited at Annandale Galleries in 2015, Liverpool Street Gallery in 2016, Goulburn Regional Art Gallery and Artbank in 2018. His work is held in the public collection of Artbank. Emmerton currently lives and works in Townsville, QLD.

Hayley Megan French's practice is underpinned by the idea of landscape and its connection to power structures, modes of self-formation and identity. In a move from the unbounded landscape to the delineated, French's new works represent the familiar and strange space of her empty backyard. For French, this emptiness speaks to the reciprocity and complexity of the space, at once holding feelings of home and nostalgia together with feelings of discontent and disconnection through borders and broken relationships to land. French's colour palette draws on the blues and greens of the post-war fibro houses that populate the Western Sydney suburb in which she lives. The colours are a locating device, creating a sense of intimacy and comfort that is representative of the modes of life that arise within and in relation to the backyard.

French completed her PhD in Australian Painting in 2015, and has written independently for exhibition catalogues, *Eyeline Contemporary Visual Arts Magazine*, and *Australian Art Collector*. French has recently held solo exhibitions at Penrith Regional Gallery, *Galerie pompom*, *Alexandra Lawson Gallery* and *Broken Hill Regional Gallery*. In 2018 she exhibited in the *Redlands Konica Minolta Art Prize*, the *Paddington Art Prize* and the *Grace Cossington Smith Art Award*. In 2019 French will exhibit work in the touring exhibition *Legacy: Reflections on Mabo*, co-curated by Gail Mabo and Jonathan McBurnie. Hayley Megan French is represented by *Galerie pompom*, Sydney, and *Alexandra Lawson Gallery*, Toowoomba.

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Emily Galicek considers painting as a post-digital output, working through ideas pertaining to human relationships with digital technologies, and the merging of on- and off-screen versions of the world. She is particularly interested in the translation of digital methodologies to the physical painted space, and the capacity of painting to visualise networks. Many of Galicek's works also engage with strategies of humour and parody as ways of demonstrating truths, creating critical dialogue or questioning preconceptions.

Emily Galicek's background lies in photography and performance, with her recent practice focusing on painting. Galicek is currently completing an MFA (Research) at the University of New South Wales. She also holds Bachelor of Design in Photography and Situated Media (First Class Honours, University Medal) from the University of Technology Sydney. Galicek has exhibited widely in Sydney, as well as having a recent show in Canberra and a residency at New York's School of Visual Art.

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Elsiena ten Kate's work engages with the portrayals and representations of female protagonists in media and pop-culture. Specifically looking at American film and television from the 1980s to early 2000s, her goal is to invoke a sense of nostalgia as well as investigate the role that these depictions play in shaping both the individual and wider culture.

Elsiena ten Kate is an emerging artist based in Sydney. She is a recent BFA graduate from the National Art School (2018).

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Tanya Linney

Primarily engaged in painting, Linney's practice is informed by an interest in technology and the point at which the human hand meets the digital – an attempt to re-humanise the digital through embracing error, chance and glitch. A consistent visual methodology in her work is a reference to the technology of Photoshop and its ability to create layers of image. Her painting method responds to this process through the use of grounds and veils in both digital and analogue format. This layering of information through images reflects the contemporary condition of image overload, cascading screens of information that a viewer is weighed down by, a desperate attempt to find meaning in visual clutter whilst mining this clutter for substance. This process is subversive through misusing technologies such as scanners, Photoshop, photography, collage and painting to position the human as defined by imperfection. The end result being a painting - an analogue finishing point built on fragments of the digital.

Linney graduated with a BFA from the National Art School in 2019. She lives and works in Sydney.

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Rob McHaffie

Drawn from personal and found photography the ideas for these small oil paintings on board are very impulsive. Dudley Moore shares some hot wedges in an Italian scene as his nose extends across to lips of his Bedazzled costar Eleanor Bron. A warm and sultry day at Rosebud offers the opportunity to unbutton and enjoy some Thai tea in a flask by the bay. Two lovers hold hands and run naked into a midnight wilderness scene and Monica Bellucci ponders the ever-expanding Bangkok skyline from her hotel balcony. Both personal and universal these scenes are like small poems offering questions and solutions to our complex contemporary lives.

Informed by the content and spectacle of contemporary suburban life, Melbourne artist Rob McHaffie's iconic and distinctive visual language is located in the art of seeing. Finding beauty and humour in the mundane, he observes, records and re-presents the people and events that make up his world. McHaffie's recent solo exhibitions include *This is living*, Bayside Arts and Cultural Centre, Melbourne (2018), *Sea Breeze*, Darren Knight Gallery, Sydney (2018) and *Art Basel Hong Kong* with Darren Knight Gallery, Sydney (2017). His work is held in the collections of the National Gallery of Victoria, Melbourne, Museum of Contemporary Art, Sydney, Art Gallery of New South Wales, Sydney, Artbank, Queensland Art Gallery | Gallery of Modern Art, Brisbane, Ian Potter Museum of Art, The University of Melbourne, Monash University Museum of Art, Melbourne, The Michael Buxton Collection, Melbourne, City of Stonnington Collection, Melbourne, Bayside City Council Collection, Melbourne and the Victorian College of the Arts, Melbourne. Rob McHaffie is represented by Darren Knight Gallery, Sydney, and Brett McDowell Gallery, Dunedin.

@robmchaffie

Heidi Melamed's obsession with the parabolic shape forms the design foundation of her studio practice. Using the parabola as a visual tool, she explores the creative possibilities of this shape. *In Not Quite a Coffee Table*, four parabolic shapes are placed each side of a square. Using acrylic paint on plywood, organic forms of colour are overlapped using layers of translucent paint to evoke imaginary places that are mythical. The plywood board is then laser cut and formed into this object – that is a painting but it is also a sculpture.

In *The Imaginary Space* series, organic forms of colour are overlapped with the geometric parabola shape. Using mixed media, layers of translucent colours are overlapped to evoke imaginary places that are mythical. Glitter is used as a means of introducing light into and onto the colour. *Not Quite a Coffee Table* and *The Imaginary Space* series is part of an ongoing investigation into surface and luminous colour, form and light, as Melamed explores what it means to paint with light, using materials that deliver colour and light in new ways. The essence of her practice delves into one's interaction with colour – how we perceive, interpret and experience colour and light, encapsulating one's joy of seeing.

Born in South Africa, Heidi Melamed currently lives and works in Sydney. Melamed holds a Master of Art from UNSW Art & Design, and a Master of Fine Art from the National Art School (2018). She has been a finalist in the Waverley Art Prize (2018, 2016, 2015), Mosman Art Prize (2015) and Blacktown City Art Prize (2012). She has also exhibited in group shows at Saint Cloche, Paddington; 220 Creative Space, Kings Cross and AD Space, UNSW Art & Design. Melamed participated in The Other Art Fair, Sydney in 2016 and was Artist in Residence at Moriah College, Queens Park in 2016. She exhibited her latest installation at the National Art School Post Graduate exhibition in November 2018, and exhibited in the group show EMANATE at The New England Regional Art Museum in 2019.

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Adam Norton's work explores the effects of technology on the human condition. He repurposes scientific ideas from the recent past and the near future in an attempt to map out the mental and geographical landscape of our present. His eccentric devices can be seen as a prism through which to look at the conflicts and controversies of the era. He uses paint, print, film and installation to present the most interesting narratives and ideas about our present condition and where we might be heading. He uses technology and science fiction as a narrative architecture on which to hang his ideas about mankind's role in the universe.

Adam Norton grew up in Lagos, Nigeria and later in Nairobi, Kenya. He studied in the United Kingdom. In 1984 Norton was awarded a BfA from The Ruskin School of Drawing and Fine Art, Oxford University. He has lived and worked in Sydney, Australia, since 2002. Norton has participated in exhibitions in Australia, The United Kingdom, The Netherlands and The United States. Past exhibitions include - Project: COSMOS, 3rd Biennale of Daejeon, Daejeon Museum of Art, Korea in 2016; in 2015 My Trip to Mars, at UTS Gallery, University of Technology, Sydney, and The Hope of Wrecks, St Albans Museum, Hertfordshire, United Kingdom; in 2013 Awfully Wonderful: Science Fiction in Contemporary Art, Performance Space, Sydney; in 2011, The Great Reclamation, Pictura, Dordrecht, The Netherlands; in 2008, The Visitors: The Australian Response to UFO's and Aliens at Penrith Regional Gallery. To mark the 60th anniversary of the atomic tests at Maralinga, Norton had work included in the exhibition Black Mist, Burnt Country, which toured nationally from 2016 until 2019. He is currently a finalist in the Archibald Prize at the Art Gallery of New South Wales. Adam Norton is represented by Galerie pompom, Sydney.

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Emanuel Rodriguez Chaves

Ideology or The Literalising of the Figurative attempts to address issues around representation in a silly and playful manner. As we know, traditional modes of understanding history and narrative are being undermined (positively, in the artist's opinion) by the use of imagery through new technologies and media, in its broader understanding. Rodriguez-Chaves claims that images today are far more critical than we think. Being surrounded by them daily creates the illusion of their harmlessness. We see them as almost innocuous mirages. But images play a double bind: on the one hand, they are just pictures on surfaces. Not to be taken literally. On the other hand, the images can motivate movements, actions; their use can instigate even political events globally. Rodriguez-Chaves tries to play with this double bind in his paintings and installations, attempting to disrupt the reading or the set of ideals we think constitute our 'reality'.

Emanuel Rodriguez-Chaves was born in Costa Rica in 1986. He studied Fine Arts at the University of Costa Rica, San José, Costa Rica from 2005-2012, and at the Kunsthochschule Weissensee, Berlin KhB, under the German Academic Exchange Service (DAAD) from 2013-2015. He is currently a PhD Candidate at the Victorian College of the Arts, University of Melbourne, where his research examines images as elements in the construction of memory and knowledge, via databases, printed photos, and digital resources. These images are enhanced and distorted, to modify meaning and agency. Rodriguez-Chaves lives and works in Melbourne.

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David Rosado's practice is inspired by the current overload of information between people and spaces. The physical spaces that people fill in society, such as its brands in these spaces, make the gap of communication bigger between people, and push the development of social skills to a direct confrontation.

David Rosado graduated in Fine Arts, Painting/Multimedia, at the University of Évora in Portugal in 2004. He has exhibited throughout Europe and in various editions of the contemporary art fair, Arte Lisboa. Rosado's work is held in numerous public and private collections, including the collection of Ariane de Rothschild Banque Privée, Alcatel - Lucent,

Portugal, and Sousa Machado Ferreira da Costa e Associados - Sociedade de Advogados, Lisbon. David Rosado lives and works in Natural Évora, Portugal.

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Hugh Van Schaick is an emerging artist based in Sydney who completed his Bachelor of Fine Arts at UNSW College of Fine Arts in 2013 and his Graduate Diploma of Fine Arts at The National Art School in 2018. Hugh's current body of work considers ideas of ritual, mortality and the strangeness of the human condition. The works depict people performing familiar actions that we incorporate into our daily lives to imbue small, quiet moments with weight and importance. Suggested here is how we all share common rituals and desires, which define our humanity. The act of smoking a cigarette as a pure act of pleasure welcomes our mortality into our day to day lives in an absurd play with death.

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Tom Yousif

The paintings Tom Yousif creates are the results of the digital realm influencing the physical conventions of paint. This interplay between computer image rendering and the tangibility of paint is of interest in the current work of the artist.

Yousif provides an alternative view on images known widely in art history and his own personal photo-banks to uncover the expansive possibilities in the painting genre. By silhouetting images Yousif transforms the properties of artist made imagery to retain adequate information that exposes or conceals the original work.

Tom Yousif is an emerging artist born in South West Sydney in 1994. Yousif graduated from the National Art School with an MFA majoring in painting in 2019. Since 2016 Yousif has focused on making work in a hard edge format with a particular interest in the positive and negative effects of silhouetting images. Yousif incorporates both analogue and digital processes in his practice to reassess the current condition of painting and how it can be expanded.

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