



Kylie Banyard

The Hereafter

18 January - 12 February 2017

It is with pleasure that Galerie pompom presents *The Hereafter*, Kylie Banyard's third solo exhibition with the gallery. The exhibition will be accompanied by an essay commissioned from Eleanor Zeichner.

Kylie Banyard has a longstanding interest in the many ways people have explored more experimental ways of living and learning. She celebrates the heterogeneity of radical technological and social experiments of the past and through her artistic process explores the critical potential of this re-engagement in the present. *The Hereafter* extends this interest through a series of new paintings that explore the legacy of the iconic Black Mountain College (1933 – 1957). Unlike the majority of historical accounts of Black Mountain, which typically champion the celebrated male artists, architects and philosophers who taught and studied there, Banyard's paintings highlight a number of impressive and often overlooked women associated with the college. Black Mountain College is renowned as the first truly multidisciplinary liberal arts college, its day-to-day functioning was radical for the time. Banyard proposes that her poetic reappraisal of this idiosyncratic model might offer a glimmer of hope for local art school communities today. Working with a limited selection of often degraded and poor black and white archival images the paintings in *The Hereafter*, with their heightened invented colour schemes, are romanticised, speculative and hopeful.

Kylie Banyard's practice is grounded in painting and often intersects with photography, video, sculpture and immersive architectural spaces. The relatively outmoded objects and ideas given new life in her works hark back to times in the past when it seemed easier to imagine a space and a thinking outside the dominant socio-economic system of modern Western culture; when faith in inventing alternative visions of the world via utopian imagination seemed more vital.

Banyard's approach to painting operates from the point of view of the daydreamer. She is interested in achieving an ambiguous image – a process of cultivating critical geographic and temporal distance between the subject and herself. Musing about what a radically different or experimental way of living and learning might be like, her process is always speculative and never pragmatic.

Banyard has been the recipient of several artist residencies, such as: The Cité International des Arts Paris, the Firstdraft Emerging Studio Residency Program, and the historic Hill End Artists in Residence program (forthcoming). She has received funding from Arts NSW and the National Association for the Visual Arts, as well as postgraduate research grants, such as the Australian Postgraduate Award and the COFA Travel Grant. She was the winner of the National Tertiary Art Prize and The Basil and Muriel Hooper Scholarship, AGNSW. Banyard holds a PhD in Fine Arts from UNSW Art & Design and teaches at SCA, The University of Sydney and UNSW Art & Design.

Upcoming group exhibitions include: *Another Green World: Landscape in the 21st Century*, curated by Dr Andrew Frost, The Western Plains Cultural Centre, 2017. **Recent projects include:** *Sydney Contemporary Art Fair*, Carriageworks, 2015, with Galerie pompom, Sydney; *The Mnemonic Mirror*, UTS Art Gallery, Sydney, 2016, and Griffith University Art Gallery, Brisbane, 2016-2017 (co-curatorial and participation in exhibition developed with Gary Carsley). **Previous solo exhibitions include:** *Imagining Alternatives*, Broken Hill Regional Gallery, 2014; *Mono Nuovo*, Galerie pompom, Sydney 2014; *Imagining Alternatives*, Firstdraft Galley, Sydney, 2013. **Previous group exhibitions include:** *Interiors/Exteriors*, Grace Cossington Smith Gallery, Sydney; *The Future's Knot*, curated by Peter Johnson, *The Lock Up*, Newcastle, for TiNA & Critical Animals, 2014; *FLEET*, Metro Arts, Brisbane, curated by OK YEAH COOL GREAT, 2014; *Magic Mountain*, curated by Debbie Pryor, Craft Victoria, Melbourne, 2013.