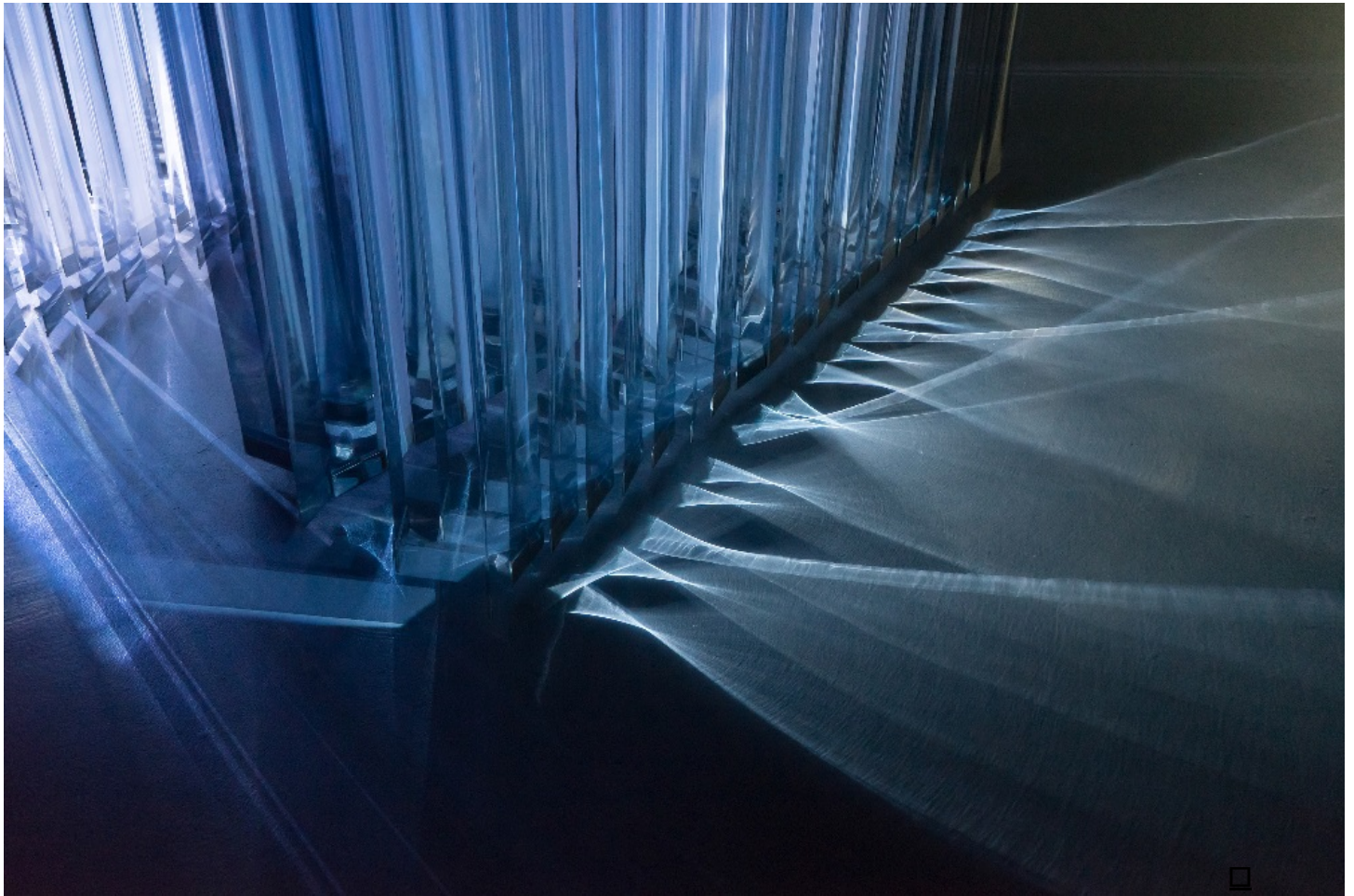


## Verge Gallery



## 2018 PROGRAM

OCTOBER 24, 2017 OCTOBER 25, 2017 BY VERGEGALLERY

### **VERGE GALLERY PROGRAM 2018**

#### **JANUARY-FEBRUARY AT VERGE**

**January 18 – February 24**

**Andrew Bracey, Louise K. Wilson, Tim Etchells, Andrew Pepper, Cocker & Thornton, Rochelle Haley, Kate Corder, Steve Dutton, Luce Choules, Morrad + McArthur, Brazier & Free, and Angela Bartram :: *Documents, Alternatives***

*Documents Alternatives* is a (re-)staging of ephemeral artworks that is in 'motion' and responsive to intent. The exhibition foregrounds fluidity and diversity of translation and includes multiple art voices and modes of output including video, holography, text, painting, print and sound. This is an experimental, discursive strategy whereby the

document becomes a new artwork and the artwork becomes a new document to keep the ephemeral evolving and in transition. Artists: Andrew Bracey, Louise K. Wilson, Tim Etchells, Andrew Pepper, Cocker & Thornton, Rochelle Haley, Kate Corder, Steve Dutton, Luce Choules, Morrad + McArthur, Brazier & Free, and Angela Bartram.

### Curated by Verge Gallery committee :: SCA group show

Annual group show of works created by Sydney College of the Arts students curated by the Verge Gallery volunteer committee.



(<https://verge->

[gallery.net/2017/10/24/2018-program/emma-cocker-and-clare-thornton-the-italic-i-video-and-monitors-2m-l-x-0-8m-b-x-1-5m-h-2016/](https://verge-gallery.net/2017/10/24/2018-program/emma-cocker-and-clare-thornton-the-italic-i-video-and-monitors-2m-l-x-0-8m-b-x-1-5m-h-2016/))



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[gallery.net/2017/10/24/2018-program/bartram/](https://verge-gallery.net/2017/10/24/2018-program/bartram/))

## MARCH-APRIL AT VERGE

March 1 – April 7

### Louisa Afoa, Natasha Matila-Smith and Molly Rangiwai-McHale :: *Heavenly Creatures*

In her thorough critique of Western paradigms and systems in *Decolonizing Methodologies: Research and Indigenous Peoples* (1999), Professor Linda Tuhiwai Smith wrote “The reach of imperialism into ‘our heads’ challenges those who belong to colonized communities to understand how this occurred, partly because we perceive a need to

decolonize our minds, to recover ourselves, to claim a space in which to develop a sense of authentic humanity.” Further expanding on this, Bell Hooks wrote “if any female feels she need anything beyond herself to legitimate and validate her existence, she is already giving away her power to be self-defining, her agency.” What we hope to explore through this exhibition will be ideas about bodily and cultural autonomy and sovereignty and opening communications with other young indigenous people of colour. We are specifically dealing with the self-representation of three multiracial women from Aotearoa/New Zealand and our personal experiences, rather than what we represent as a body of peoples, for no two experiences of cultural heritage are identical.

### **Marikit Santiago :: *Coca-Colonized***

*Coca-Colonization* is the term used to describe the globalization of American culture through popular American products such as Coca-Cola. In the context of this show, the term is an access point for discussions around colonial occupation in the Philippines and subsequent attitudes conditioned by a Western presence in a developing world. The show aims to illustrate the competing and complex tension between the artist’s dual cultural identities as Australian nationality and Filipino ethnicity, but also demonstrate the established pattern of colonial benevolence between Australia and the Philippines.

The body of work accesses materials that would normally be donated to family in the Philippines. This primarily comprises outgrown children’s clothes and shoes, second hand toys as well as other domestic items such as linen and towels. These articles become symbolic of Western privilege in excess. Withdrawing them from donation in this context also exercises what I consider a Western privilege; to make art. The work would take the form of sculptures and installation, that aim to re-contextualise the excess garments and subvert their perceived value. Also included in the show, oil paintings on found cardboard that draw references to migration, colonial benevolence and illustrating the developed and developing worlds by using high (oil) and low (cardboard) value materials.

### **Nicole Barakat :: *We are infinite.***

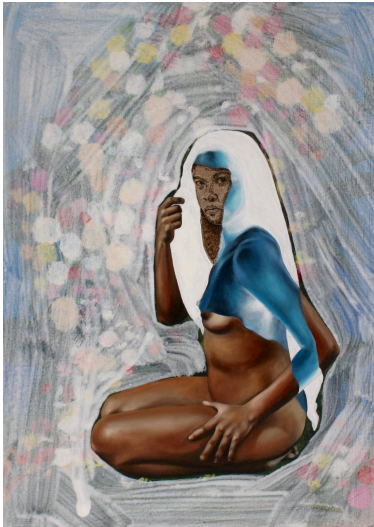
*We are infinite.* is a collection of textile works responding to objects held in the Nicholson Museum from the artist’s ancestral homelands in the South West Asia and North Africa (SWANA) region. The artist presents the artworks as a series of visual manifestations of her process of listening and engaging in intuitive conversations with the museum objects.

The exhibition critically considers connections between the violence of colonialism (under which many museum objects were acquired) and the current states of violence in the SWANA region and beyond. Barakat says, my process and the resulting works as affirmations of the strength of our continuing, living cultures, stories and ancestral lineages. Nicole will also engage participants in the creation of a large-scale collaborative textile work over the duration of the exhibition.



(<https://verge->

[gallery.net/2017/10/24/2018-program/louisa-afoa-pink-flamingo-a-pool-is-not-the-ocean\\_-moving-image-still-2016/](https://verge-gallery.net/2017/10/24/2018-program/louisa-afoa-pink-flamingo-a-pool-is-not-the-ocean_-moving-image-still-2016/))



(<https://verge-gallery.net/2017/10/24/2018-program/marikit->

[santiago/](https://verge-gallery.net/2017/10/24/2018-program/marikit-santiago/))



(<https://verge-gallery.net/2017/10/24/2018-program/we-transcend->

[time-place-2017-hand-cut-found-paper-installation-for-traffic-at-articulate-project-space-oct-2017/](https://verge-gallery.net/2017/10/24/2018-program/we-transcend-time-place-2017-hand-cut-found-paper-installation-for-traffic-at-articulate-project-space-oct-2017/))

## **APRIL-MAY AT VERGE**

**April 12 – May 19**

**Jodie Whalen ::**

This new installation of multisensory work is the artist's response to the limitations, frustrations and despair inherent in the pursuit of fantasy and beauty. Elicited in relation to the emotions of love and Grief, examined through the lenses of popular Western Culture, with particular focus on music videos, media imagery and Hollywood. Combining photomontage/collage, sculpture, sound and aroma, this new installation will envelope the audience, pushing them to respond to the site as a place of reflection, meditation and ritual. This new solo exhibition follows on from earlier explorations by the artist that include the exhibitions; *This love is Huge* Campbelltown Arts Centre 2015, *Declaration of Love* Firstdraft 2016, *Major Tender* Contemporary Arts Centre South Australia 2016 and *Dead before it Began* Wellington Street projects 2017.

**Keiran Bryant :: *grappling on the precipice of the squirt and the stream***

*grappling on the precipice of the squirt and the stream* presents a series of video, mixed-media installation, and collaborative performance that examine differing modes of a fluid queered body experience in its connection to both water and the hole. Looking at the connections that can be made between man-made watery sites such as dams, fountains, canals and sewer drains, and the human body; particularly sites of passing, control, and shame in a queered body. This exhibition asks how water, through its relationship with holes and orifices, can be a conduit to discuss themes of queer visibility and identity signification; appropriation of image and sound in contemporary culture; and collaborative distance.



(<https://verge-gallery.net/2017/10/24/2018-program/as-i->

[want-you-to-be-2017-sd-video-loop-organza-muslin-tasmanian-oak-marine-rope/](https://verge-gallery.net/2017/10/24/2018-program/want-you-to-be-2017-sd-video-loop-organza-muslin-tasmanian-oak-marine-rope/))



(<https://verge->

[gallery.net/2017/10/24/2018-program/grappling-on-the/](https://verge-gallery.net/2017/10/24/2018-program/grappling-on-the/))

## **MAY-JUNE AT VERGE**

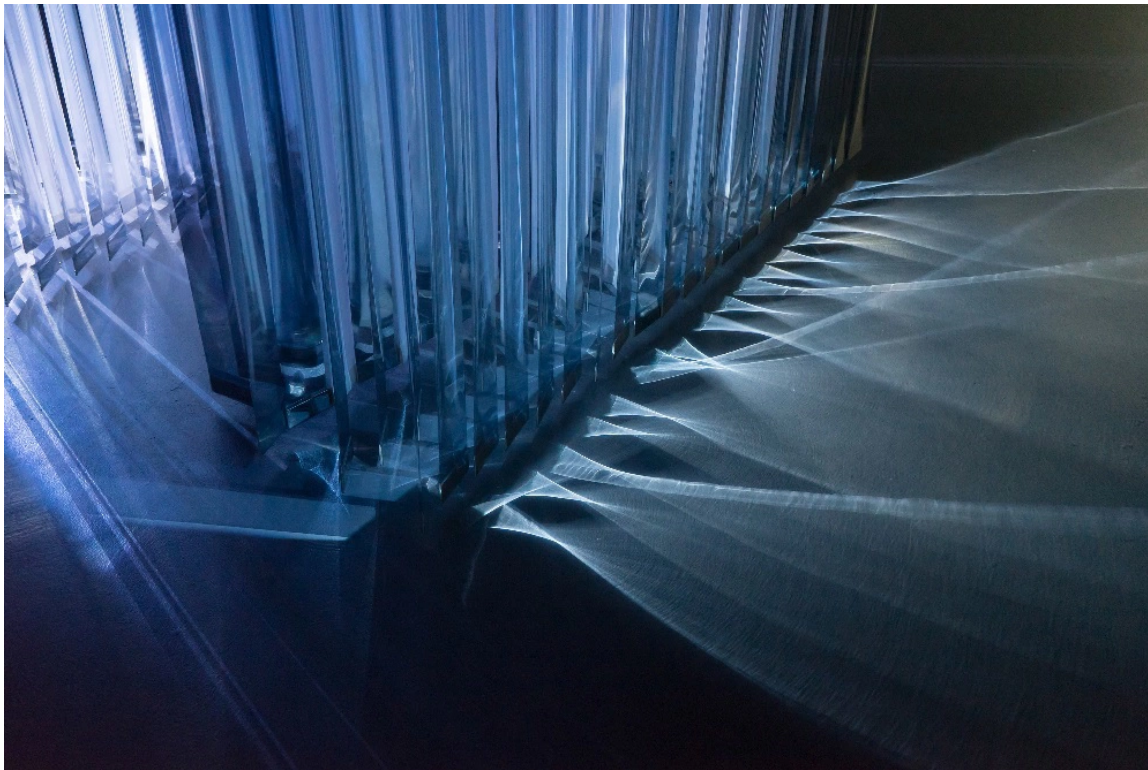
**May 24 - June 30**

### **Christine Ko :: *Model Home***

*Model Home* plays on the idea of home as a metaphor for the self and windows as portals to another world. The dual transparent and reflective properties of mirror tint film are used to explore the experience of 'in-between-ness'—a dream-like state one encounters when they are in a space of being neither here nor there. Viewers are provided with an immersive and disorientating space to reflect upon ideas around home, identity and migration; conjuring up questions about whether our dreams are realities to aspire to or just fleeting illusions.

### **Elena Papanikolakis :: *Parting Words***

*Parting Words* presents new, large-scale works that explore the collision of personal, cultural and found material. Taking on a book page format, these works consider the implications of archives (including notions of authenticity, value, and power) and are preoccupied with paradoxical explorations of information and abstraction. Within the works lie references to multiple geographies, histories and politics, as well as personal experiences, culture, and dealings with loss.



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[gallery.net/2017/10/24/2018-program/model/](https://verge-gallery.net/2017/10/24/2018-program/model/))



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[program/talking-is-the-most-popular-activity-2017-synthetic-polymer-paint-binder-medium-and-pigment-inkjet-prints-on-hahnemuhle-paper-81-49cm-x-61-6cm-photograph-jessica-maurer/](https://verge-gallery.net/2017/10/24/2018-program/talking-is-the-most-popular-activity-2017-synthetic-polymer-paint-binder-medium-and-pigment-inkjet-prints-on-hahnemuhle-paper-81-49cm-x-61-6cm-photograph-jessica-maurer/))

## **JULY-AUGUST AT VERGE**

**July 5 - August 11**

**Cherine Fahd and Julie Rrap (curators), Danica Knezevic, Pamela Pirovic, Tayla Jay, Georgia Boe, David Collins, Blake Lawrence and Yiorgo Yiannopoulos :: *Critical Bodies***  
*Critical Bodies* is an exhibition co-curated by artists Julie Rrap and Cherine Fahd. It brings the work of seven early-career artists together for the first time – Danica Knezevic, Pamela Pirovic, Tayla Jay, Georgia Boe, David Collins, Blake Lawrence and Yiorgo Yiannopoulos. The

exhibition focuses on contemporary photographic and video work that places the body at the centre of investigation. The body has been a vehicle for experimentation into all realms of human experience, including emotion, violent action, religious expression, political engagement, gender questions, and medical intervention. This exhibition demonstrates how 'the body' continues to provide a rich source of exploration for younger generations of artists.



(<https://verge->

[gallery.net/2017/10/24/2018-program/blake-lawrence-a-cathartic-action-detail-performance-for-hd-video-2016/](https://verge-gallery.net/2017/10/24/2018-program/blake-lawrence-a-cathartic-action-detail-performance-for-hd-video-2016/))



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[gallery.net/2017/10/24/2018-program/danika\\_itshardtokeepyourheadabovethecoffeetable32/](https://verge-gallery.net/2017/10/24/2018-program/danika_itshardtokeepyourheadabovethecoffeetable32/))

## **AUGUST-SEPTEMBER AT VERGE**

**August 16 – September 22**

### **Jessica Herrington and Anna Madeleine :: *Emotions invented by the Internet***

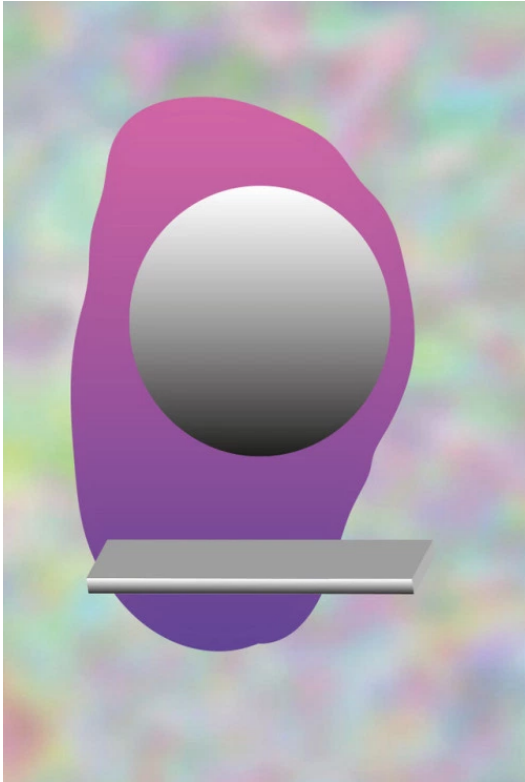
*Emotions Invented by the Internet* by Jessica Herrington and Anna Madeleine is an exhibition of augmented reality (AR) and virtual reality (VR) artworks exploring emotional states instigated by new technologies. The feeling of helplessly watching a slow download; the feeling of trying to make two devices find each other through Bluetooth; or the feeling of finding that perfect GIF – these emotions range from the tranquil to exhilarating, funny to frustrating. Through 360 degree animations and dream-like digital relics, this exhibition presents a simulation and a remedy for future mental states, in a meditative response to living with new technology.

### **Tully Arnot, Josh Harle, Jashon Phu, Breton Alexander Smith, and Louise Zhang :: *Human Jerky: meatbags through the eyes of technology***

Emerging technologies such as robotics move beyond abstract interaction and into direct engagement with the physical world. With them comes an explosion of domain-specific

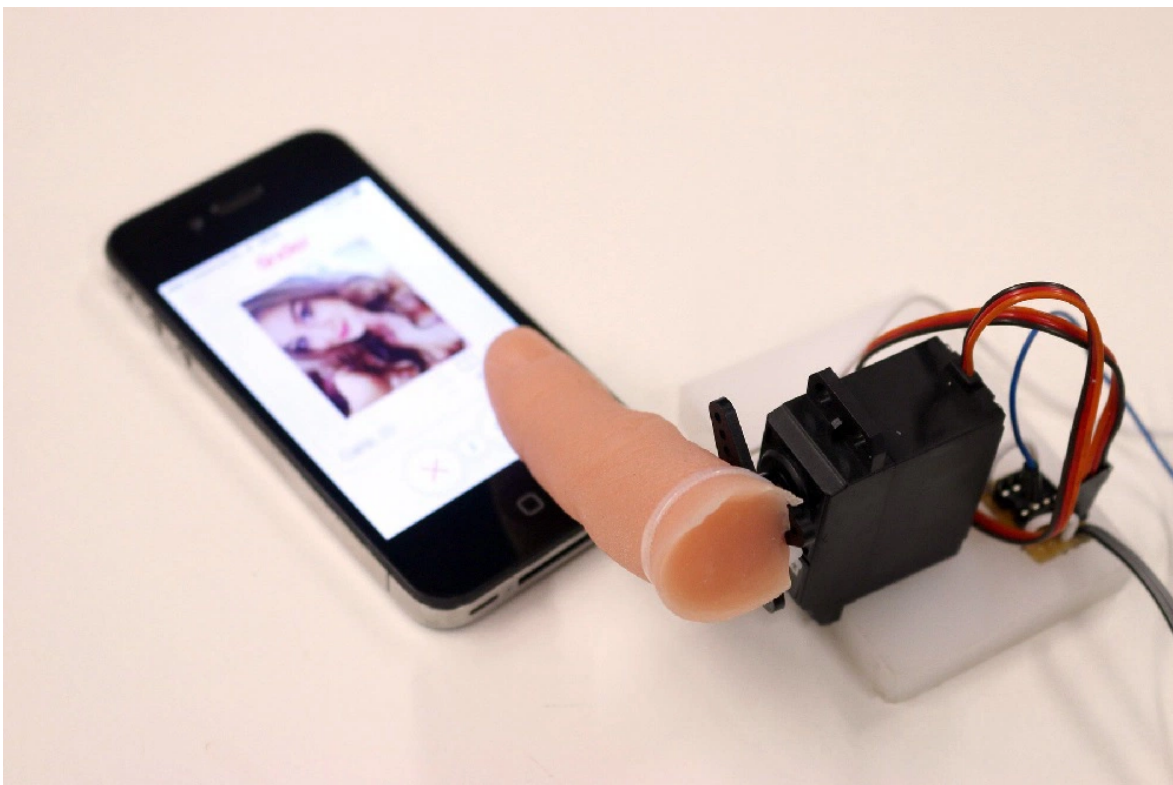


models to understand and negotiate the human body. From surgical robot models, crash test dummies, and sex robots, to automated battlefield drones and the ethics algorithms of self-driving cars, these technologies are fundamentally carnal – tasked with managing the needs, desires, values, threats, and vulnerabilities of human flesh. Their internal aesthetics are alien, frightening, and monstrous.



(<https://verge-gallery.net/2017/10/24/2018->

[program/jessica-herrington-untitled-digital-media-augmented-reality-dimensions-variable-2017/](https://verge-gallery.net/2017/10/24/2018-program/jessica-herrington-untitled-digital-media-augmented-reality-dimensions-variable-2017/))



(<https://verge->

[gallery.net/2017/10/24/2018-program/tully-arnot-tinder-finger-2014-nsw-visual-arts-fellowship-artspace-sydney-2016/](https://verge-gallery.net/2017/10/24/2018-program/tully-arnot-tinder-finger-2014-nsw-visual-arts-fellowship-artspace-sydney-2016/))

**OCTOBER-NOVEMBER AT VERGE**  
**September 27 – November 3**

**USU Creative Awards show**

The USU Creative Awards gives student artists from all University of Sydney campuses and faculties a chance to showcase and publish their work to peers, industry professionals and the local community.

[Blog at WordPress.com.](#)