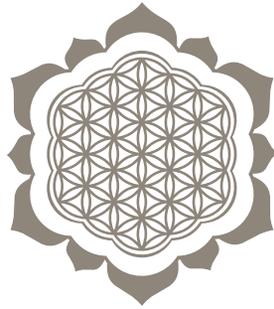


SACRED



Curated by Benita Tunks

MI6 ARTSPACE 14 NOVEMBER 2013 - 1 DECEMBER 2013



DEDICATED TO THOSE WE LOVE AND THOSE NO LONGER WITH US

CONTENTS

| | |
|----------------------------------|---------|
| Introduction | 5 |
| Artists' works and their entries | 6 – 25 |
| Abbreviated CV's | 26 – 29 |
| Acknowledgements | 31 |



GERALD JONES

Mikey I 2013

Oil on canvas

121 x 91 cm

Preparing for this show has reinforced my belief that what is most sacred to me is creating art. My artwork is part of me being scared – the creation of the work, the use of paint and the figure is a metaphor for who I am.

I have always enjoyed painting the flesh in all its states – there is a beauty and a depth to it. With memory and marks, it presents as a living canvas. To me the process of art making is drawing and sculpting with paint. It is sheer joy when I become one with the paint and the canvas.

This process enables me to express a personal narrative and allows the spectator time for reflection and reveals further possibilities with multiple viewings.

My work for this exhibition is in the manner of Baroque portraiture influenced by artists such as Hals, Caravaggio, Velasquez and Goya. These historic elements are counterpointed by my exploration of the current urban culture of piercing and tattooing combined with contemporary visual artists such as Odd Nerdrum, Mark Ryden and Aaron Smith. My inspiration is also continuously fed by the complex and diverse aesthetic offerings from social media outlets like Tumblr and ffffound.



AMANDA STUART

Year of the watersnake 2013

Recycled boat and recycled garden hose

4000 x 58 x 145 cm

What is sacred to you? A question we might all be encouraged to ponder during our lives. As I pondered this profound question and sifted through the myriad of possibilities I was overwhelmed with gratitude for my fortunate life. Family, friends, connectivity with animals and the natural world – all are deeply cherished aspects that give renewal and meaning to the gift of my own journey, which I have visually portrayed using the boat reference. However it is often when we are truly challenged, when the values we hold dear are threatened, that we recognise the sacred in our lives – those things that keep us afloat when we become rudderless, tossed about on violent seas, and find our selves strapped to the mast.

The battered boat that encapsulates my sculptural journey has seen better days. And yet despite its flaws, it remains optimistic – empowered somewhat magically by the animal instincts that poetically sustain its dark underbelly.

Water is a purifying element that reminds me to be present in the moment, enacted in my daily ritual of jumping into an often icy dam, on the mountain where I live and walk with my dog. Animal connectivity is crucial to my psychic health and I am drawn to the less loved other animal. The snake is a complex and potent animal signifier of the cyclic forces of renewal and creativity, I allude to these by the cladding of scales – derived from the humble, generic garden hose – to the boat's hull, or psychic underbelly. These scales are also a wry reference to music, a sacred force in my life that unites, heals and empowers, through its ability to creatively express the ineffable, the magical, and the rhythm of life's sacred journey.



TINA FIVEASH

Twin Spirit 2013

Digital lambda print

120 x 87 cm

What is sacred to me is what I hold most dearly to my heart and to my soul. Be it the indescribable feeling of looking into a twilight sky, a knowing look between friends, embracing a loved one, or the smell of heat rising up through the earth after rain.

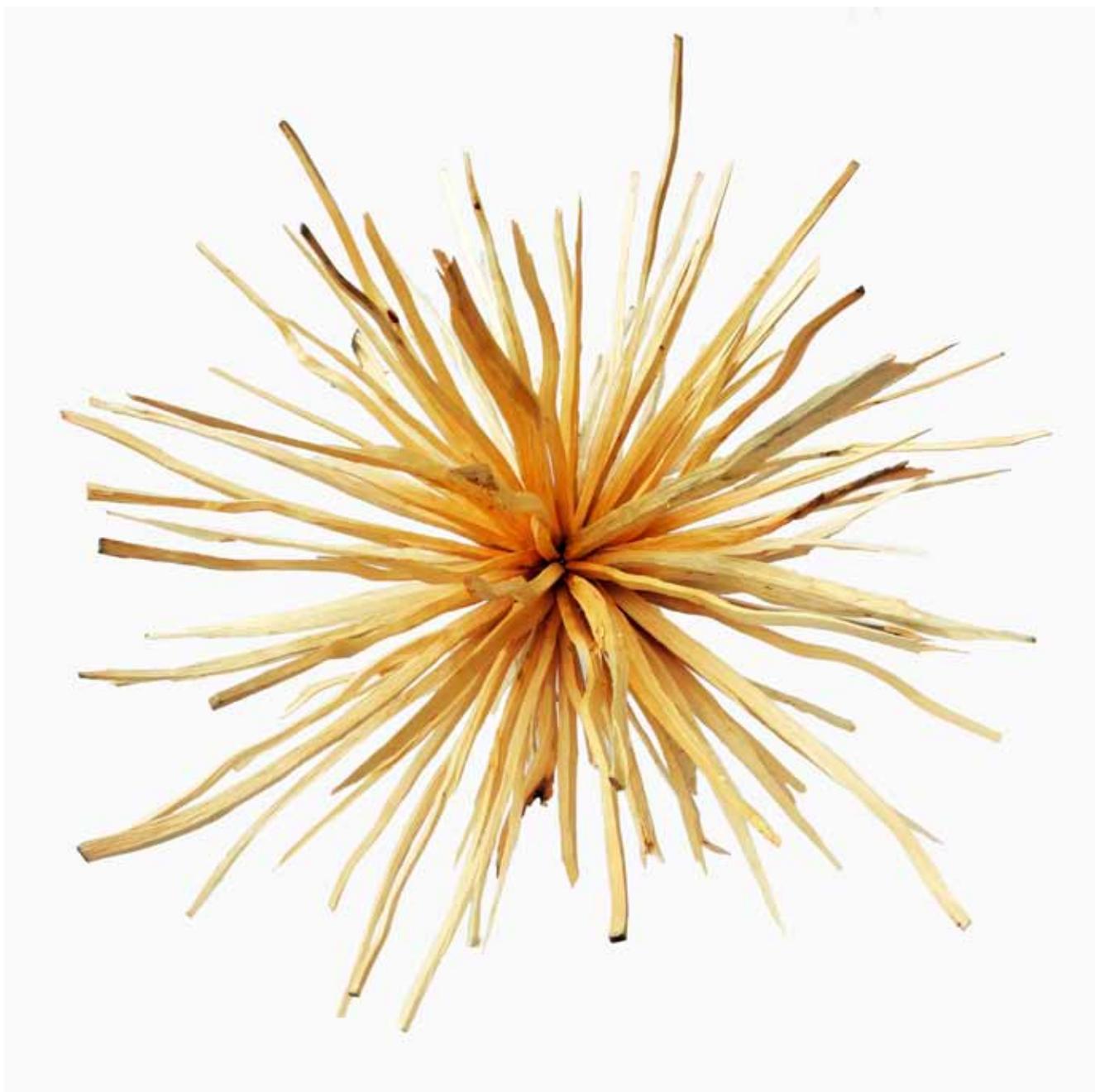
The essence of sacredness to me comes down to the soul, the spirit of things, and the connection between.

My interest in the human soul led me to research near-death experiences. Whilst every experience differs in circumstance, they are all bound by one universal commonality: each soul is met by a divine presence of light and unconditional love on the other side. Returning to earth and to their bodies, near-death experiencers consistently speak of what they now consider most sacred – love and connection.

Stories from the other side shed enormous light on who we are and why we're here and they speak powerfully of our individual and collective journeys as souls to achieve unconditional love for ourselves, each other, and our planet. It is through this lens of death that I am looking at life: in the light of those whom have touched the other side and shared their stories.

Twin Spirit explores a sense of eternal love and connection between twin sisters. It is widely known that twins share a unique bond, which extends beyond death. In many cases, when one twin dies, their co-twin will not only sense their passing, but also receive visitations from the spirit of the deceased.

Experimenting with double-exposure, I have attempted to create a portrait, which expresses the 'sacred connection' between loved ones, which extends to our connection with those on the other side. Messages from the other side repeatedly remind us – we are all connected – we are all one – from the stars, to the ocean, to the trees. Life is sacred. It is my hope that my work reminds us of this.



MARCUS TATTON

What We Don't Know We Don't Know 2013

Suspended steel and wood

5 x 100 cm diameter (approx)

For me 'sacred' means an awe inspiring sense of 'ever expanding energies within our universe'.

This definition is necessarily flawed in that we, as humans, have limited capacity to conceive these energies. Energies that act out universal law – on microscopic levels even within our own bodies, and on a macrocelestial scale beyond human comprehension...

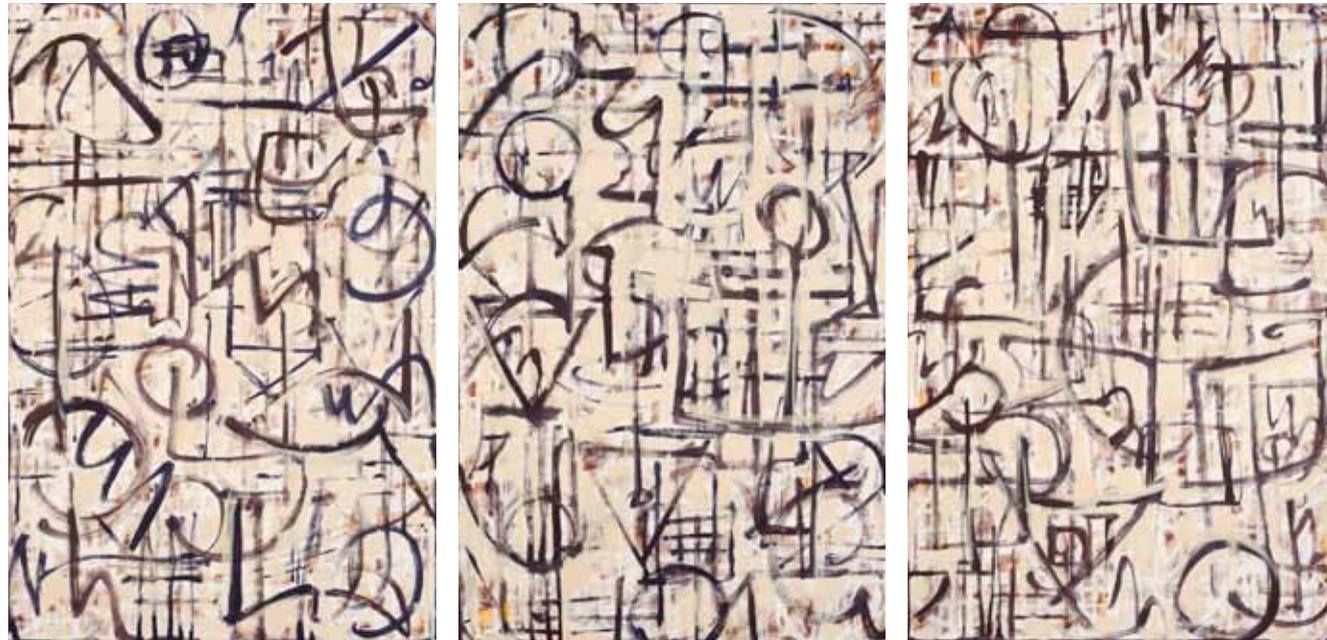
We may sense an Aurora in the southern skies, or a murmur from the edge of a wetland mire; it is through perceiving recurring patternings and layerings in the full spectrum of our five human senses that we are bound to this world. Yet the imagination, a further dimensional extension, takes us beyond our immediate senses, to energies beyond...

Approaching mysterious and unknown realms, it is the imagining of energies on macro and miniscule levels that fills me with awe.

A recurring dream I've had since before I was five years old sees me floating in three dimensional space and colliding with great spheres of unidentifiable mass. I have no sense of fear, or physical danger amongst the moving volumes, yet the dream is always experienced with a sense of dread. It is a sense of awe and of horror, perhaps born from a helplessness in that I could never influence the motions in space of these expansive masses. I am awestruck in this ever expanding universe...

I endeavour, daily, to comprehend our existence, yet this dream reminds me that there is no mechanism for such comprehension. This instead, is the ever expanding 'unknowing'.. Perhaps it is this, deep within, that drives my art making.

Such universal laws that pattern and layer through untold myriads of energy are, to my five senses, fully Sacred...



BRUCE TUNKS

Brown study 2013

Ground pigment and PVA on canvas

Three panels each 91 x 60 cm

The landscape is sacred to me, especially the desert regions that are largely undefiled by the human footprint.

I regard it with great respect and reverence – it is a dynamic bionetwork, it nurtures; it sustains; it has an enduring memory and it symbolises the very nature of life.

Being present in these landscapes triggers a visceral response. I become absorbed into the environment – the experience focuses the mind and heightens the senses. These are places of contemplation – of being in the moment.

In this place, a fundamental nature is revealed and one observes a finely balanced rhythm of life cycles and the essential interrelationship of all living things.

There is a perception of movement and change – in harmony with natural forces. One perceives traces of a memory in this landscape. My experiences in, and interactions with this place inform my art.

The triptych is entitled *Brown study*. Besides referencing the work, brown study is an old phrase meaning intense abstraction, contemplation, musing and meditation. The work represents my meditation on this environment. In more recent idiom, the phrase has taken on connotations of melancholy or pessimism, which reflects my concern for the future of these regions.

I have used ground pigments and PVA on canvas and have chosen this medium for its materiality and because the earth pigments resemble those found in the landscape. It also provides a certain tactile quality.

Each landscape has its unique language – signifiers which distinguish it from other land types. This may be the combination of geometric elements, patterns of use or seasonal influences. In its more pristine form, the landscape presents its own form of abstract language, which influences mark making and forms key elements of the work. In the art-making the line takes on a life of its own.



JENNI KAMARRE MARTINIELLO

Pale reeds eal trap #1 2012

Hot blown glass and canes

103 x 35 cm diameter

Tradition and heritage are what I hold sacred, I am shaped by them, I owe my identity to those who spoke me even before I was born. My obligation to them is to continue their speaking in my voice(s). My works are inspired by traditional Aboriginal woven objects, their interweaving of light with material, form, pattern, skill, inheritance. I see my weavings in glass as culturally as well as artistically significant objects which span cultures and continue the speaking.



FATIMA KILLEEN

The shroud has no pockets 2012

Ammunition box, muslin fabric and ink

200 x 68 x 36 cm

The recent 'Arab awakening' in the pursuit of democracy and human rights forms the core of my work. I wanted to focus on what is sacred but absent in the Arab-Muslim world. Many trials have emerged since the uprising started... I kept anticipating the ideal situation as an escape out of all the dismay.

In *Awakening of an old flame*, messages of hope, faith and peace are housed within the curved walls of niches which are found in mosques usually called the Mihrab.

The niche accentuates the call to prayer where sound and time meet as energy of faith to reverberate in the ultimate call for peace. The heartbeat in sinus rhythm becomes the universal language as an outcry for a promised peace.

These sacred messages of aspirations for a better future are magnified by the infusion bags portraying critical efforts of life support in an attempt to reawaken the Arab-Muslim spirit with the passion that has long gone.

In *The Shroud has no pockets* the space within a shroud rising up from an ammunition box is an effort to provide a spiritual escape from the ruthlessness of war. Capitalist powerbrokers engineer invasions that plunder valuable resources with no regard for innocent lives. The shroud wrapped in a prayer is a reminder of when we die; taking nothing with us except a prayer. My work is a tribute to women in war zones who are left behind to pick up the pieces, carry out the burial of their husbands and uphold the faith of their families.



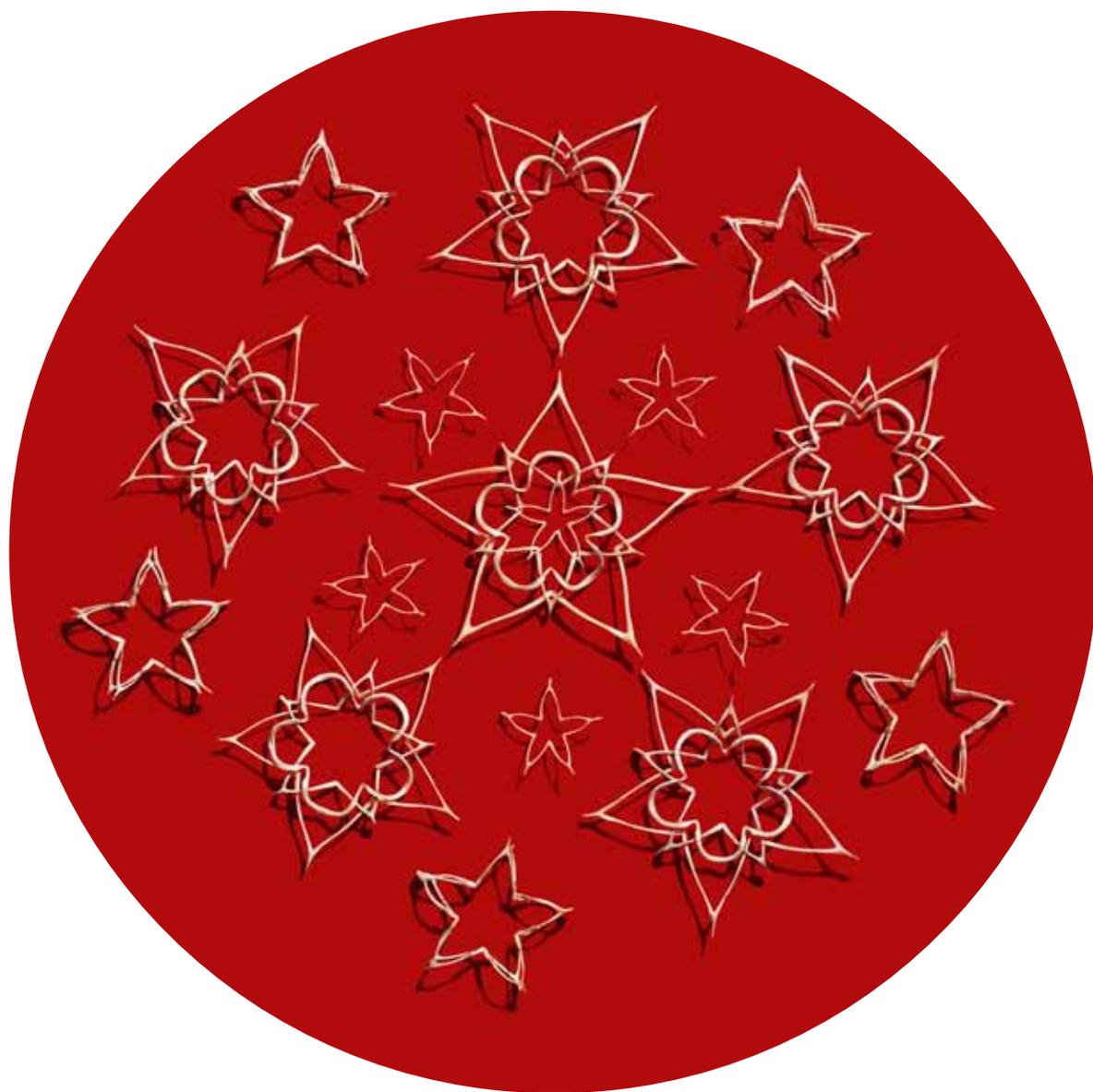
MATTHEW HARDING

Major 4th 2013

Carbonised atlantic cedar

125 x 25 x 30 cm

The regenerative aspect of human nature to rise from the ashes of our hardships, sorrows, loss, despair and failure has its parallels in nature; the will to live! What's unique with humans is how these dark hollows can empower our most potent creativity. We all carry something of this latent potentiality; a quiescent seed awaiting the spur of growth, be it favourable conditions or the transmutative muse of the phoenix.



RACHEL DEVELIN

Let Your Light Shine 2013

Wishbones and copper wire

Dimensions variable approx 100 cm diameter

'Let Your Light Shine' was an expression my father was fond of, it was soon after his passing that I began to create my wishbone stars. These stars symbolise what is Sacred to me.

Our star, the sun provides us with light, warmth and energy. The five-pointed star symbolically suggests to me a human body with outstretched limbs. The upward point of the star symbolises the spirit, the other four points all represent the elements of earth, air, fire, and water. All these things contribute to life, they are a part of everyone and connect us all together.

For me, light creates a sense of reverence and awe particularly at dawn and dusk.

The rescued wishbones from my family and friend's dinner plates exemplify love and togetherness, sharing a meal not only provides nourishment but also companionship. It is a time to connect with other people, usually people that you love. The wishbone holds the promise of luck and is a remnant of family and friends time together. Copper wire represents communication.

Circles are a metaphor for the cycle of life and are a reoccurring element in my work. The use of repetitive patterns forms a personal mandala.



MARY KAYSER

Embedded Narratives 2013

Stainless steel, mild steel, granite, red gum, buffalo hide and glass

2010 x 1350 x 85 cm

My mother's memories of our family in Hungary and her stories and knowledge are sacred to me. This series of work is inspired by this concept and my need to protect, interpret and pass on this knowledge. *Embedded Narratives* and the *Portal series* symbolically bridge my family's history to my family's future in Australia. A familiar object through a number of generations in my family, the easel symbolises connection to my past and future. The easel becomes a shrine, an alter, reflective of the process of creating and expressing. Linked to this, the *Portals* provide a gateway for similar contemplation.

In this series, materials are carefully shaped and married to poetically express my concept of what is sacred to me. Each material has a story to tell and has a rich narrative. The materials I have used and explored become reflections on various generations and spaces in time. The granite slab, a solid foundation embedded with nature's remarkable geometric configurations represents ancient ancestry. Highlighted sections of the granite reveal connections; a metaphor for our distant past, perhaps a map to our origins. Rusted and perforated mild steel is symbolic of my parent's difficulties when they fled from Hungary during the Second World War.

Stainless steel is contemporary; the material I often use in my current work. The tough and textured buffalo hide, gives an aerial impression of valleys and hills, which reflects our Australian landscape. The red gum cuts across generations and tells a story of our environment and how we can be supported and shaped by it. A vision portal looks to our future. This marriage of materials in *Embedded Narratives* and the *Portal series* evokes my feelings of the sacredness of memories, stories and knowledge that must be passed on.

ABBREVIATED CV'S



GERALD JONES

- 2013 *Gestalt-ed* exhibition ANCA Gallery Canberra
- 2012 Small Works exhibition, Beaver Gallery Canberra
- 2012 Small Works exhibition, Edwina Corlette Gallery Brisbane
- 1999 *Floral Fringe '99*, artspace 71, Canberra
- 1999 *Locality*, Beaver Gallery, Canberra

AMANDA STUART



- 2013 PhD in Visual Art, Sculpture Workshop ANU, *lines of desire* solo exhibition, Brenda may Gallery, Sydney. Sculpture Forbes – Winner, Open Award
- 2011 *bush pack*, Arts ACT and ACT Procurement, Major Public Art Commission, Civic, ACT
- 2010 *Something in the Air*, Canberra Museum and Gallery, ACT
- 2010 Palmer Biennale, Palmer South Australia, *mongrel country* – winner, Artist's Award
- 2009 *Sculpture by the Sea*, Aarhus, Denmark

TINA FIVEASH



- 2013 *Finalist: Olive Cotton Award for Photographic Portraiture*, Tweed River Art Gallery, Murwillumbah, NSW
- 2013 *Got the Message? 50 Years of Political Posters* [collaborative work with Deborah Kelly], Art Gallery of Ballarat, Ballarat, VIC
- 2012 *Grace* [Solo exhibition], Queensland Centre for Photography, Brisbane, QLD
- 2012 *Tina Fiveash: Selected Works* [Solo Exhibition], Platform 72, Sydney, NSW
- 2012 *Marrickville Contemporary Art Prize Finalists Exhibition*, Chrissie Cotter Gallery, Sydney, NSW



MARCUS TATTON

- 2013-14 *Tatton@RTGB*, a solo exhibition of eight sculptural environments at Hobart's Royal Tasmanian Botanical Gardens, Tasmania
- 2012 McClelland Sculpture Survey Finalist, Victoria
- 2011 Winner Helen Lempriere Scholarship
- 2011 *Headland Sculpture on the gulf*, Curator's Merit Award, Waiheke Island, New Zealand
- 2010 *Wide Brown Land* Sculpture for Canberra Arboretum Canberra



BRUCE TUNKS

- 2012 *Along parallel lines*, ANCA Gallery, Canberra
- 2011 *A new set of memories*, ANCA Gallery, Canberra
- 2011 Group exhibition at Maunsell Wickes at Barry Stern Gallery, Sydney
- 2005 *Sculpture by the Sea*, an invited artist, Sydney
- 2004 *Sculpture by the Sea*, winner of the Directors Prize, Sydney



JENNI KAMARRE MARTINIELLO

- 2013 30th Telstra NATSIAA Award Exhibition, Major Award Winner. Darwin
- 2013 *Shaping Canberra Centenary* Exhibition, School of Art Gallery, ANU, Canberra
- 2012 Wollotuka Acquisitive Art Prize, University of Newcastle, NSW
- 2012 Tom Malone Prize, Art Gallery of Western Australia, Perth, Finalist
- 2012 Ranamok Glass Prize, Canberra Glassworks and various venues, Finalist



FATIMA KILLEEN

- 2013 *Australian Muslim Artists*, Islamic Museum of Australia, Melbourne
- 2008 *Australian Journeys*, National Museum of Australia, Canberra
- 2005 *Oil, Stone and Soil*, Australian War Memorial collection, Canberra
- 2003 *Generous Soil*, ANCA Gallery, Australian National University collection, Canberra
- 1998 *Tease* ANCA Gallery, Canberra Museum and Gallery collection, Canberra

MATTHEW HARDING



- 2013 *Fruition*, Public Sculpture for City of Melbourne
- 2013 *Reel of Industry*, Public Artworks for St Clair Development, Adelaide
- 2013 *Sculpture by the Sea*, Aarhus, Denmark
- 2012 McClelland National Sculpture Survey and Award, McClelland Gallery, Victoria
- 2012 *Intersection-Synchronicity*, Solo exhibition, Despard Gallery, Hobart

RACHEL DEVELIN



- 2013 *Lakeside*, group exhibition, Tuggeranong Arts Centre, Canberra
- 2013 *Lake Light*, outdoor sculpture exhibition, winner environment award, Jindabyne
- 2012 *CorinBank Festival*, outdoor sculpture installation, Canberra
- 2012 *Art not ApART*, New Acton, Canberra
- 2012 *FloriART*, Tuggeranong Arts Centre, Spring group exhibition, Canberra
- 2011 *Consumemass*, a solo exhibition at Floriade, Canberra



MARY KAYSER

- 2013 *ANCA NOW!* ANCA Gallery, Dickson, Canberra
- 2013 *Momentum*, Belconnen Arts Centre, Belconnen, Canberra
- 2012 *Tiny Titans & Miniliths*, Defiance Gallery 17th Miniature Sculpture show, Sydney
- 2011 *5 Easy Pieces*, Defiance Gallery, Newtown, Sydney
- 2011 *Mini Majors*, Defiance Gallery 16th Miniature Sculpture show, Newtown, Sydney

BENITA TUNKS



- 2011 *Lakeside*, sculpture exhibition, Tuggeranong Arts Centre, Curator, Canberra
- 2008 *Emily: the genius of Emily Kame Kngwarreye*, project manager, Osaka, Tokyo and Canberra
- 2006-1 *Reconciliation Place stages 1,2 and 3*, Parliamentary Triangle, design director and project manager, Canberra
- 2005 *Amity, Sculpture by the Sea*, in collaboration with Bruce and Lee Tunks, invited artists, Sydney
- 2004 *Odyssey, Sculpture by the Sea*, collaboration with Bruce and Lee Tunks, won the Directors' prize, Sydney

BENJAMIN MURPHY



- 2013 ATOM Awards, Finalist documentary section, Melbourne
- 2012 MovieMania Queensland, Best Mockumentary, Brisbane
- 2011 Tuggeranong Arts Centre, Leonid Film Festival, won best High School film, Canberra
- 2011 St Mary MacKillop College/Trinity Christian College Film Festival, won best film, Canberra
- 2010 *Lights Canberra Action*, Youngest finalist in the festival and winner of Best Student film, Canberra



Supported by



This exhibition and the production of the catalogue were generously supported by the ACT Government through the ACT Arts Fund.

© All images have been reproduced with permission of the artists in this exhibition. Copyright for texts in this publication is held in each case by the author and may not be reproduced without the author's permission. No images may be reproduced without permission of the copyright owners.

ISBN 978-0-646-9121-9-6

Curator – Benita Tunks

Catalogue design – Kristin Thomas

Editors – Alison Wishart, Bruce Tunks and Benita Tunks

Photography – Brenton Mcgeachie Photography

Printer – Blue Star (tbc)