



stillness

Opening
June 22 6-8pm

Exhibition
June 22 - July 3 2017

Guest curated by Rhiannon Hopley

gaffa

stillness

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artists

Paraskeye Begetis

Liron Gilmore

Dylan Goh

Karin Hauser

Clare Hawley

Rhiannon Hopley

Gillian Kayrooz

Harry Klein

Amanda Lim

Cat Mueller

Robert Musgrave

Sophie Penkethman –Young

Phoebe Rathmell

Monica Renaud

Celine Roberts

Valentina Schulte

Rhiannon Slatter


Paul Snell

Ioulia Terizis

Lisa Tolcher

Kieran Warner-Hunt

Ana Young



stillness invited artists to respond to the concept and idea of what stillness means to them. Our world is increasingly fast paced, we are pressured by this idea of being in a constant state of 'busy', thus seen as productive and admirable. Art itself calls on the viewer to slow down and engage, just as the practice of creating requires process and contemplation by the artist.

"Within yourself is a stillness and a sanctuary to which you can retreat at any time and be yourself" – Herman Hesse.

stillness came from the desire to create a show that encourages the audience to slow down, hold them present to a moment, contemplate the work and create a peaceful connection and consideration to their ways of seeing our surrounding world.



Conduct (mask), 2016
Video (36min 30 sec)
POA



Conduct (response), 2016
Video (17 min 53 sec)
POA

Paraskevvy Begetis

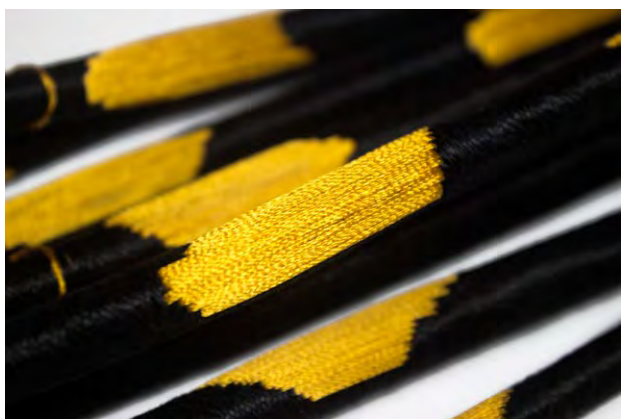
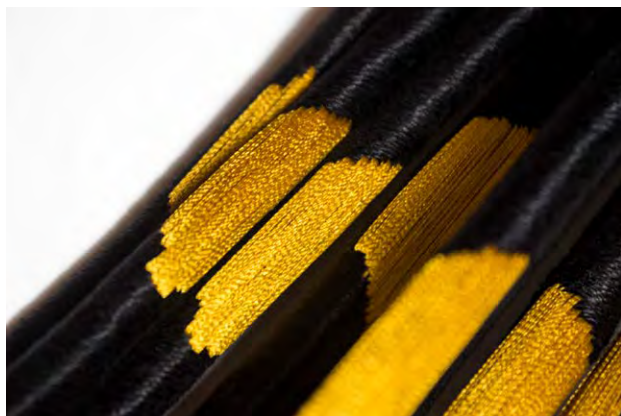
*'A seemingly harmless moment of impact
The impact of a small moment of discomfort
Repeated discomfort of small moments of impact
Repeated moments of discomfort over time'*

These videos were born out of an exploration of how we passively absorb and build up energy from people, experiences and the world around us.

From two viewpoints we observe the site of impact and the bodily responses to a drip of water hitting the subjects forehead.

An unexpected drip can be seen as a refreshing surprise or it can be seen as a small annoyance. Multiple drips may become more and more uncomfortable over longer periods of time.

What do we reveal about ourselves after all the drips?



Sema (details), 2017
branches, yarn, thread.
100cm x 100cm
\$950.00

Liron Gilmore

Trees shed branches due to wind, drought, sickness and self-preservation. In this piece each branch brings with it a history. I wanted to carry the energy of a tree into the work, a sense of stillness and strength. The gentle sway of the wrapped branches in response to room draughts is a reminder that they were once part of a larger living organism.

The pattern is inspired by the markings on a Giant Swallowtail butterfly. I was drawn by their resemblance to an intuitive eye, an opening that looks inward. For me the process of wrapping is a form of meditation where these once discarded objects can be re-imagined, transformed and commemorated.

The name of the work *Sema* means sign or mark. I'm fascinated by the way insects use markings as a form of mimicry, a camouflaged insect is both silent and still yet highly aware and present.



Up in the Air #1, 2017
pigment print
21 x 29 cm
\$170

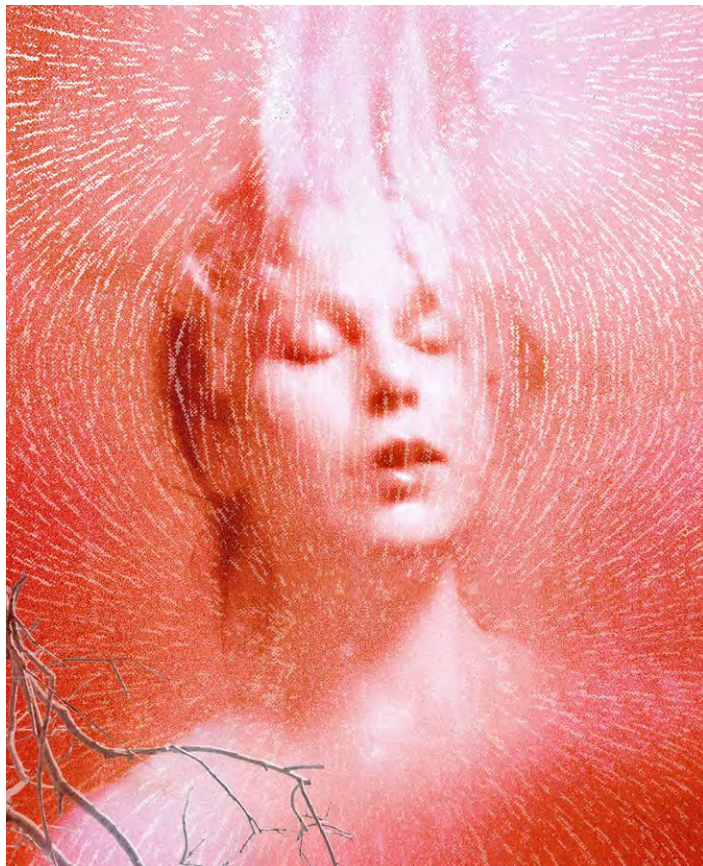
Up in the Air #2, 2017
pigment print
21 x 29 cm
\$170

Up in the Air #3, 2017
pigment print
21 x 29 cm
\$170

Up in the Air #4, 2017
pigment print
21 x 29 cm
\$170

Dylan Goh

"Up in the Air" is a series of stills from a video of ceramic pinch pots being catapulted in the air. By having the pots in stasis, the stills evoke a tension not dissimilar to when we suspend our fears. Once time resumes, the pots will be ripped to the ground and they will either endure or shatter upon landing; this outcome is withheld. All we can see, is that these grounded pots are now soaring above our heads.

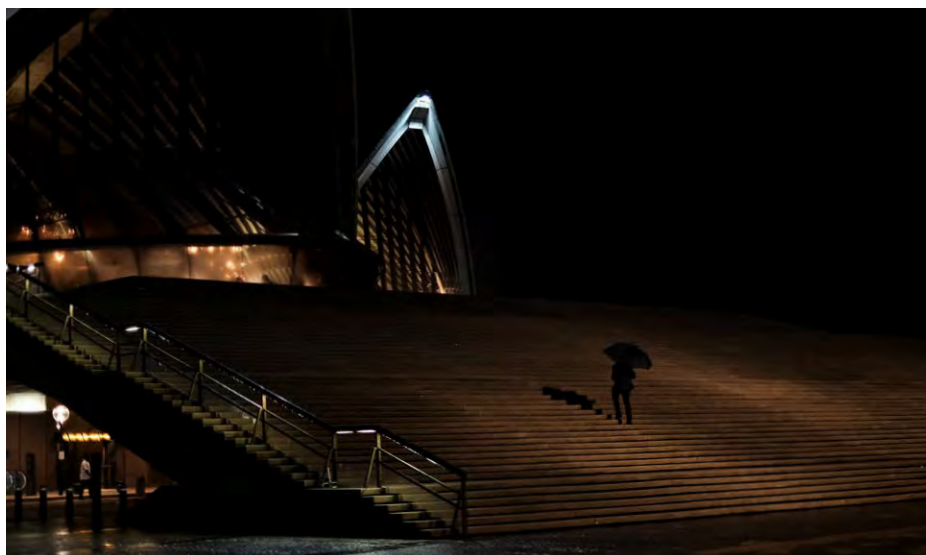


Zero, From Streaming
2005 - 2016
90 x 73 cm
Archival Inkjet print
\$950

Karin Hauser

Zero is part of the photographic series 'Streaming' that explores our relationship with nature and how we are not external to, but enmeshed within the complex web of the natural world.

In Zero, layers of magnetic filings are laid over a body to help re-align an out-of- balance individual. Within this magnetic force field, the two opposing poles plus and minus are able to co-exist, as they are held in perfect balance by a neutral centre, the transitional point Zero. In this mysterious centre nothing moves, but by its sheer existence makes everything else move, quite similar to 'the eye' of a hurricane.



Scene from an unnamed film, 2016
Photographic print on Endura paper
42 x 59.4 cm
Edition 1 of 1
\$400

Clare Hawley

This image is not from a film, but it could be. Technically it's street photography, a documentation of that evening in the rain on the steps of the Opera House. But couldn't it be a figure heading to that restaurant alone? An assassin heading to the show to take out the lead actor at a crucial time in the play? A security guard on their last slow pace around the venue? It's a dark genderless figure, iconic shapes and a foggy restaurant in the rain.

This image is the start of a series I will be compiling of street photography purposefully composed to be re-interpretable as performing arts stills. This show calls for work that is about stillness - in my world, what could be more still than a moment that in it's usual medium, was in motion?



Alone, 2015
Photographic print of Ilford smooth pearl
60 x 90 cm
Edition 1 of 3 + 2 AP
\$850

Rhiannon Hopley

There is a peacefulness that comes from exploring and photographing alone at night. The world we know during the day falls away and a quiet tranquillity is cast over everything. I find this stillness, that comes from being in the empty city streets, quite comforting.

"Alone", tries to impart that stillness and the beautiful silence that comes from the early hours of the new day. Often being alone is conceived as something to be avoided, a desire to be 'with' rather than 'without'. The work plays on this belief, presenting a coldness that is welcoming and promises change and hope in the unknown.



Hida, 2017
C Type Print
42 x 59.4 cm
\$400

Gillian Kayrooz

Hida is a digital photograph taken on the Hida express train between Nagoya and Takayama in Japan. During the midst of Winter on the last train ride of the day I found an empty carriage, with only pitch blank expanse reaching out the windows on either side. Looking like a futuristic set with its curtains, portholes, sliding doors and off colour furnishings. It captures the stillness and quietness of the unrecognizable space or void I was travelling within at hundreds of Km per hour. This work in particular demonstrates my practice of capturing found locations through travel between the city and the outer suburbs or towns.



Clouds That Float Above Rotten Water, 2017
Smooth Cotton Rag Print
42 x 59.4 x 4cm
Edition 1/10
\$450

Harry Klein

This work captures three Pekin ducks feeding on fish at dusk. With all three of the ducks heads underwater in unison, this image studies how photography can capture a flash of tranquillity within a frenzied process.

Syncopated in stance, the three figures are caught static and passive. The perfectly timed position offers an uncanny interpretation to their common practice of eating. A hint of rhythm is seen towards the top of the image within the opaque rippled water, complementing the textures of the three figures. With their soft white feathers and the blurred sight of their heads and beaks, abstract forms can be seen within the dark and void atmosphere.



Stay Away, 2016
Polyurethane foam padding,
wire mesh, cotton thread
160 x 50 x 50 cm
\$425

Amanda Lim

Stay Away address the paradoxes of social interactions for an introvert. Made from objects typically hidden beneath layers of fabric, these humble parts have been transformed into an 'armour' that protects oneself. It is a manifestation of the 'mask' I put on in social situations. I appear soft and approachable, desiring to be intimate, but I hide behind a protective layer that is cold and harsh to the touch. Those who venture close enough soon realise that they do not know who I am. It is both a prison and a shield. A soft-walled prison; an inviting repellent. Do I want to extend my friendship and love, or no? I walk around with this constant impasse, this paralysis.



*Expanse #5, 2017
acrylic on board,
35.6 x 27.9 cm*

*Expanse #3, 2017
acrylic on board,
35.6 x 27.9 cm*

*Expanse #2, 2017
acrylic on board,
35.6 x 27.9 cm*

NFS

Cat Mueller

These three acrylic paintings are part of a larger series, *Expanse*, which uses a dense dotting technique to explore the dynamics of modulating colour relationships.

In each work two sets of colours converge resulting in atmospheric fields that emit their own otherworldly light source. With colour the only variable Mueller creates unique sensations in each painting. Complimentary contrast and other chromatic devices operate to enliven colour distinctively within each work, whether it be an intense clash of colour or subtle transition in colour. Her intuitive colour choices include a balance of dull-pure, dark-light, transparent-opaque and matte-gloss contrasts. Each painting plays off the others in the series adding a further complexity.

As opposed to Mueller's large intensive paintings, which involve complicated steps such as masking and layering, these works use an immersive meditative technique of repetitive mark making on an intimate scale. The dense field of dots captures the eye, lightly vibrating, calling for quiet reflection.



'Heaven of another world', 2017
Archival pigment print on cotton rag paper
88 x 63 cm
Edition 1/ 20
\$1200

Robert Musgrave

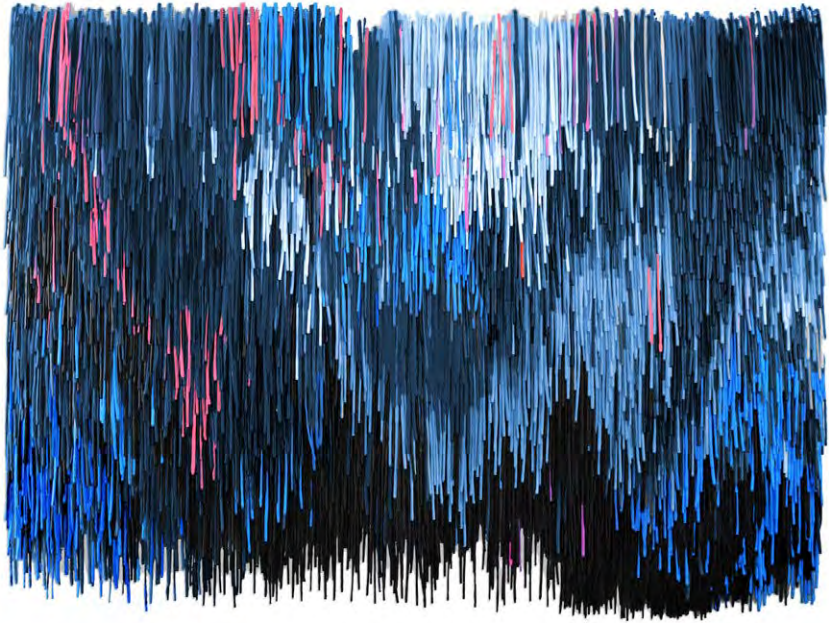
There is a juxtaposition of beauty that exists within the places our society overlooks; forgotten and neglected spaces that exist on the periphery of our everyday perception. Through observation I hope to give them meaning, while at the same time questioning the relevance of our cultural perceptions.



The Still Life of Dorian Gray, 2017
iPad, digital video of archival images
(12 min 30 sec)
Digital video edition of 10
\$50

Sophie Penkethman-Young

The Still Life of Dorian Gray (working title), is a video work that features a vase of flowers that appears to be still whilst slowly distorting and changing. A combination of painted and photographed flowers fade in and out as the arrangement alters over time. The work uses the conceptual implications of the still life to explore the shadow of immortality reached in the digital space.



quiet longing, 2017
modelling ballons, net
100 x 150 cm
\$2,900

Phoebe Rathmell

quiet longing traces extended periods of contemplative meditation. With a stream-of-consciousness guiding her hands, Phoebe slowly places each coloured line on top of one another in a succession of repetitive movements.

Guided by her breath, movement is soft and sinuous integrating elements of performance and play. Time dissipates and an indefinable series of moments are recorded in subtle nuances of shadow and colouration.

N O T H I N G

N O T H I N G N E S S

N O T I C E

Dicta-irony PP344, 2017
vinyl lettering
dimensions variable
POA

Monica Renaud

Nothing|Nothingness|Notice is a situation, a group of words to ponder, breathe in & reflect upon, during our fast paced daily rituals, during precarious times, in an image saturated society which can also still laugh.

Dictairony, an ongoing series - is mainly fun, but often not- an exploration of words, language, the comedy & tragedy, which accidentally & ironically appears in a book used for reference rather than story....Groups of words extracted & displayed on a wall, then acts as a portal to our current thoughts on politics, culture, or that which may be left un-said or no longer said, a reminder of darker times, of hope or humour.



Familiar, 2017
goat leather
dimensions variable
\$190 each

Celine Robert

Having lived with long term depression and anxiety, the leather mask plays with the idea of “putting on a face” or anxiety as a defence mechanism. The work aims to explore the duality of anxiety, with the title “familiar” playing on the idea of the alter ego or “buddy”, creating a sense of familiarity and comfort with something which is ultimately a representation of a smothering sense of inadequacy.



Stillness + Rest, 2017
C-type Photographic Sculpture
40cm, 22cm, 17cm
\$560 (40cm)
\$375 (22cm)
\$250 (17cm)

Valentina Schulte

'Stillness and Rest' is an experiment in terra forming and a minimal reimagining of the alpine landscape. Using simple three-dimensional geometric forms as reference for the mountain's shape, it aims to create a wholly new landscape of these silent guardians using photographs taken of various mountain ranges; bringing the viewers focus to the intrinsically beautiful details depicted in each image on the various mountain peaks.

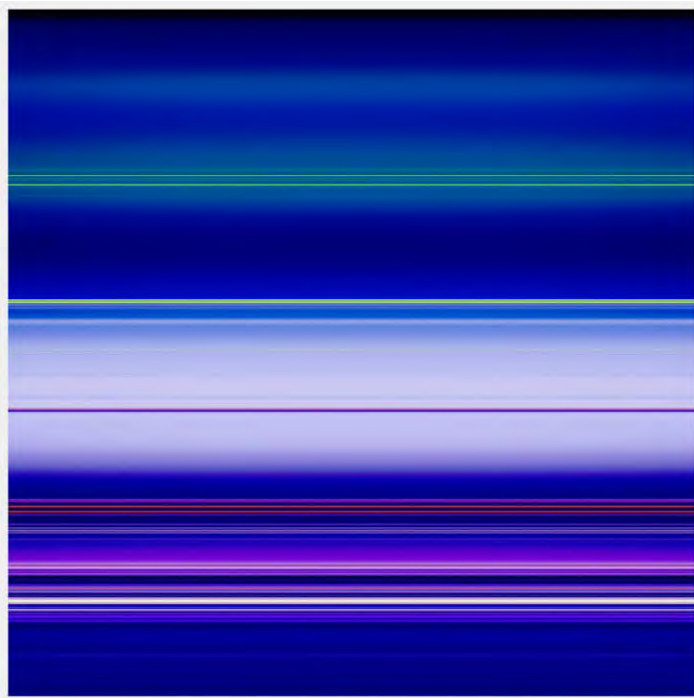
In looking for new ways to push the photographic medium, 'Stillness and Rest' continues my experimentation with evolving the photographic image into new sculptural forms. Taking an image from two-dimensions to three-dimensions creates a new set of parameters in which the photographic image can be seen and challenges how it is understood. This work is part of ongoing photographic projects that explore ideas on how the landscape affects our sensibilities, how we engage with our surroundings and what impact we have on our environment.



Build 01, 2016
Pigment ink on cotton rag
100 x140 cm
\$3950

Rhiannon Slatter

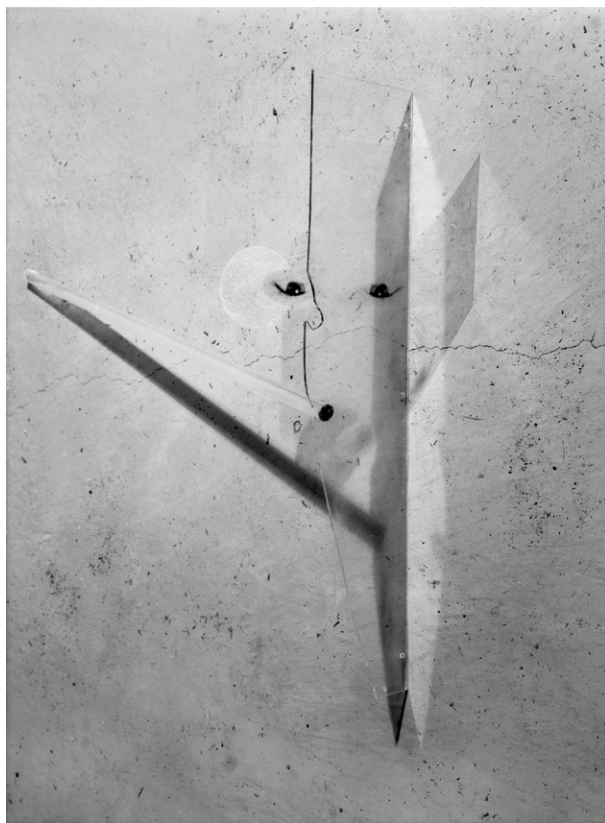
Build 01 is one of a series of large scale prints continuing Rhiannon Slatter's investigation into the aesthetics of construction. She has recorded detailed and expansive views around building sites, compelled to explore the stark geometry of these raw, skeletal, often intricate innards of architecture. These elements represent static moments on sites that are constantly in motion, altering drastically from one day to the next. Treated as abstract form, the photographs are collected, combined and layered in the search for relational concord. The process is a build in and of itself, speaking broadly of the construction we are surrounded by rather than a specific site.



Drift # 201405, 2014
Lambda Print Face-mounted
to 4.5mm plexiglas
85 x 85 cm
\$4300

Paul Snell

Silence—the viewer is invited to pause for a moment of concentrated reflection. The work does not provide a definite representation or narrative. The linear forms are at the same time rich and void, and the viewer is invited to experience the work as if drifting among the many layers of primal matter. *Drift # 201405* is a contemplative piece that presents the viewer with an image of reflection rather than representation. In its stillness the work transcends the mere mimetic vista, stripping away the irrelevant, revealing the fundamental meditative qualities that the Tasmanian seascape provides. The reductive aesthetic in my work is an overlapping of decidedly contrary visual elements, a play of many dualities, and is inspired by nature, time, space, colour, sound, and movement. The absence of signs or objects invites the viewer to drift among primal and tonal aesthetic matter, creating a sensory experience of inner contemplation and transcendence.



Neutrino, 2014
Fibre based gelatin silver
photograph and Perspex
81.5 x 60 x 1.5cm
\$2000

Ioulia Terizis

My work finds origin in the push to explore perceptual boundaries of space in relation to parameters of thought, possibility and consciousness. At the core lies an ongoing engagement with the structure and elusiveness of light, of questions circling materiality, form and the nature and processes of perception.

Recent work is driven by the need to pull at the margins and threads of the medium, to stretch its potential readings and relation to other forms. *Neutrino* intersects assemblage, drawing and sculptural practices – photography too connects as a light marking material. While noting quantum understanding of the physical material world as made up of mass of tiny particles and vortices of energy - fertile ground is laid for exploring the synthesis of form and immateriality. Ambiguity is constructed, perspective is vague and the assembled elements advance and recede in tactile optical cohesion.



Absence, Presence IV, 2017
 perspex, glass, water, ink
 installation size variable
 \$1,000

Lisa Tolcher

Absence / Presence IV extends my research of timelessness. Space and gravity are employed to create transient moments, concluding in memories of visitors. It is my aim to reshape an individual's bodily experience by employing minimal elements and repetition. This emblematic engagement creates stability within a psychological and social context. As a near-theological interaction, the work is intended to leave viewers with an experience of internal calmness.

Two black quadrangle voids sit on the ground representing motion and stillness. The non-spatial plane between one of these black voids and a glass vessel above is interrupted as a line is drawn with dripping water. The surface reflects parts, but not the entire surrounding environment. Window reflections and brief moments of movement can be detected. Though, the disappearance of non-reflective objects and our own faces create allusiveness and unbalance.

If the water is not present, the work does not exist.

Image of *Absence, Presence II*, Postgraduate Exhibition 2015
 installation view, National Art School Gallery.

Photography credit: Peter Morgan (image has been edited for catalogue)



Solace, 2017
Oil on canvas, Raspberry Pi Micro
computer running Pure Data.
30 x 30 x 3.8 cm
\$ 650

Kieran Warner-Hunt

When we look at the world around us, the dependence on our senses can often lead to misconceptions, or half truths about our reality. What at first glance may seem calm and peaceful is often more disturbed and chaotic in reality if we take a closer look. This can depend on our perspective, when we change our perspective, our reality can change as well.

This work is a sonic painting that attempts to examine and acknowledge the audiences change of perspective, by changing the soundscape of what is heard. The sound constantly exists in two states, stillness and disturbance. As the audience moves closer to or further away from the source, they hear the transition through these states. From the serene and smooth stillness at a distance, to the undulating disturbance and granular textures lying underneath.



Stilled 4, 2017
Materials found objects
fabric binder medium gesso
13 x 18 x 16 cm
\$350



Stilled 3, 2016
Materials found objects
fabric binder medium gesso
15 x 22 x 9 cm
\$350

Ana Young

"stilled 3" directly references the interior role that objects can evoke or can represent. objects I employ to arrive at these constructions hint at domestic rituals, quiet, repetitive, reverential. They are signifiers of previous roles and usages. I envelop and wrap in order to silence and disturb their past functions they become "stilled". their active roles as everyday objects are both emphasised and denied by the use of transparent materials.

These still life groupings become gentle memorials, eulogies to the everyday.