

# EMERGING 2017

GOSFORD REGIONAL GALLERY



8 April to 21 May 2017

# EMERGING 2017

## CONTENTS

Foreword	3
Kieran Butler	4
The Crud Muffins	6
ellen.gif	8
Samuel Massey	10
Monika Scarrabelotti	12
Loribelle Spirovski	14
Natalie Verriest	16
Kai Wasikowski	18

The Emerging competition is a vibrant exhibition of work by early career artists. Entries were received from artists across New South Wales, aged from 18 to 30, who proposed a body of work for consideration. The eight selected finalists represent excellence in their chosen area and are all to be congratulated.

The resulting exhibition gives the audience a fresh insight into the future of the visual arts. Emerging 2017 includes work that challenges the traditional conventions for displaying artwork, tests the boundaries of the gallery space, reincarnates obsolete technology and reinterprets traditional modes of artmaking. The 2017 exhibition includes performance, digital media, immersive installations, painting and drawing.

Emerging is different to most art competitions as it gives the finalists an opportunity to show their work within context. The artists have space to show a series of work, or in the case of several of this year's finalist, an immersive installation. The ability of the artists to convey meaning through the relationship between works, and the physicality of the gallery space, is an important aspect in how the prize is judged.

2017 is the eighth time the emerging competition has been held and we are pleased to increase the first prize this year to \$5,000, continuing our commitment to provide opportunities for young artists.

**Tim Braham**  
**Team Leader**  
**Gosford Regional Gallery**

# EMERGING 2017

## KIERAN BUTLER

### *Ey read me passing*

*Ey read me passing* is a selection of works that endeavour to explore the experiences of constructing language, the presentation of one's own identity, reading and passing, using the artist's own queerness as a departure point. 'Reading', pertaining to gender and queerness, can be defined as an unsuccessful presentation of an individual's identity construction, where a viewer misinterprets another individual based on cultural conventions of masculinity and femininity. And 'passing' a successful presentation of one's own identity.

As a gay man, and an individual who identifies as queer, I have the experience of being read on a daily basis. My presentation does not explicitly follow conventional notions of masculinity or femininity, passers-by ask questions like "what even are you?", "where are you from?" and "do you have a penis?". This experience of failure not only comes from the heterosexual community but also from within the LGBTQI+ community; a community I want to belong to, one that simultaneously embraces and rejects how I present myself, a place where the constructed conventions do not explicitly fit. The works speak of the self-doubt faced, the love one must teach themselves and the breaking down and construction of one's own identity.

Each photograph presents itself confusedly, eclectically, naively and flamboyantly; a performance of identity formation where an image becomes indistinguishable from an object. Each work holds a sensibility of queerness and fluidity by rejecting and embracing the traditional conventions of the photographic medium. Rather than defining the photograph as an image, an object or a performance, the work reads as neither and all simultaneously.

This work is by no means definitive of LGBTQI+ experiences. It is merely one of the many stories that exist in spaces that are real and tangible, sometimes imagined, semi-fictional and fluid.

*Kieran Butler is twenty-four years old, a cis-gendered man, gay and queer, an Australian and a Mauritian and a member of the millennial generation; he simultaneously embraces and rejects each of these identifiers.*



Kieran Butler, *Composition 13*

# EMERGING 2017

## THE CRUD MUFFINS

*crudworks*

Since stumbling through an inter-dimensional portal into the intangibly vivid, endlessly bizarre expanse of the NadRad, The Crud Muffins have bandied their collaborative creative energies into fervently chronicling the lurid fragments and gleeful glimpses which unexpectedly flicker amidst synaptic starbursts vibrantly broadcast from galaxies beyond our own. Felt-tips, markers and gel pens in hand they venture with bold exuberance and playful curiosity through the eternally transient and infinitely illusory realms of the NadRad, inviting any and all to join in their explorations.

*The Crud Muffins are a suburban living room based collective comprising three self-taught doodlers and an art teacher who frequently collaborate with like-minded beings such as The Space Buns, Brother Noobsy, Mama Stardust and Daddy-o Dank. Their work exists in a multiplicity of private collections and is exhibited extensively in prominent virtual galleries worldwide.*



The Crud Muffins, *crudworks*

# EMERGING 2017

## ELLEN.GIF

### *afk (away from keyboard)*

*afk (away from keyboard)* (2016) is a web installation which explores the evolution of online linguistics, coming of age online and digital archiving. The text in the coded pop-ups windows have been sourced from the artist's early chat logs from Microsoft Messenger (MSN). This communication platform has now expired, with many users trying to search for their old conversations. Here, ellen.gif is questioning archiving in the digital age: are our chat logs worth saving?

Although the selected text is arguably "outdated" (c.2009), it contains universal themes of social rules, power structures, textual evidence, insecurities and how they translate within an online setting. Once online, we are given the ability to reveal non formalised versions of ourselves, adopt personas and/or communicate freely.

ellen.gif is encouraging her audience to read over the shoulders of the performers, thereby granting access to private worlds while simultaneously maintaining limitations.

*ellen.gif* is an emerging Postinternet artist whose artistic practice explores Internet themes, including nostalgia for previous technologies, lost data, the impending obsolescence of our current media devices and the evolving modes of communication.



ellen, gif

# EMERGING 2017

## SAMUEL MASSEY

### *At The Centre Of It All*

*At The Centre Of It All* is a series of paintings about the absurdity of life. I created these paintings in response to Friedrich Nietzsche's *The Birth of Tragedy*. My interpretation of that text is that the act of creating offers serenity, excusing one from taking life too seriously. As an artist I accept that most human pursuits and concerns are ultimately unimportant. Most individuals make no difference to the overall course of humanity. Despite this we value individual humans and their actions above almost everything. This is something of a paradox in which meaningless acts have an innate worth. This paradox is the foundation of my paintings.

Working within this conceptual basis these paintings portray figures involved in absurd, whimsical or dark activities, which they pursue with intense sincerity. These activities reference familiar actions, tasks and narratives. My intention is to alter the central aspect of these familiar activities and change the relationship between action and meaning. The figures either pursue or reflect upon a purpose that is not apparent.

I am trying to determine how best to reflect myself through painting. That is the absurd ritual I engage with. I recognise my own thoughts in the work of other artists who help me determine my position. Michael Borremans, Francisco Goya, David Bowie and Van Gogh have all created art that makes me feel how I want people to feel when they experience my paintings. This series represents my search for the centre of it all.

*Samuel Massey is an emerging artist living and working at the foot of the Blue Mountains. He graduated in 2015 from the National Art School with Honours.*



Samuel Massey, *The necessity and purpose of serenity and devotion*

# EMERGING 2017

## MONIKA SCARRABELOTTI

*Exploration of the human condition through figurative sculpture*

The themes that have driven my body of work are quintessentially human. I find myself constantly drawn to depicting conflicting states of emotion such as sexuality and anxiety, fear, doubt, excitement and boredom.

Inspiration comes from personal experiences and observation of others, dream like states from the sub-conscious and mythology, but mostly the overwhelming experience of simply being and existing inside one's own skin. My sculptures are emotional portraits of contemporary figures for the viewer to engage with, perhaps evoking a feeling or narrative for them to contemplate.

In today's contemporary world of 3D printing and mass production, the intrinsic value of the hand made feels more precious than ever. I am in awe of the immense skills that the master artists of the past had, and how we may be on the cusp of losing those skills to machines. I am inspired by classical, neo-classical and modernist sculpture, in particular the sensual and turbulent works of 19th century sculptor Rodin. My work reflects upon the epic history of figurative sculpture while considering it in a contemporary context.

In 2016 I have been working with ceramics and experimenting with different methods of building, firing, mold making and casting. The tactile earthiness and immediacy of clay is perfect for my art practice. The sensuality of the material is reflected back into my figure modeling and has helped me develop an aesthetic response to the beauty I see in the human form.

*Monika Scarrabelotti is an emerging artist focused on figurative sculpture. She is currently a Masters in Fine Art student at the National Art School, majoring in sculpture, and teaches sculpture to first-year students.*



Monika Scarrabelotti, *seduction*

# EMERGING 2017

## LORIBELLE SPIROVSKI

### *Country Comfort*

Motels are normally neat and comfortable places, but often belie something bleaker. The ubiquitous Australian motel room provides this eerie counterpoint of comfort and seclusion, often representing both comfort and turmoil, as they mirror the stories of their inhabitants.

In this installation entitled *Country Comfort*, the viewer is invited to sit in the chair – a proxy for the absent inhabitant of the motel room. The ‘room’ itself expands upon a narrative that is implied within the triptych; that of the recent dissolution of a relationship. This installation aims to create a dialogue between physical and psychological spaces, subverting the ‘comfort’ of familiar settings and inviting the viewer to project their own interpretation onto the recent history of the ‘room’.

*Loribelle Spirovski was born in 1990 in Manila, to Filipino and Serbian parents. Influenced by her parent's mixed ethnicities she has always had an interest in contrasting images. She graduated in 2012 from the College of Fine Arts, Sydney.*



Loribelle Spirovski, *42 degrees celcius*

# EMERGING 2017

## NATALIE VERRIEST

### *One Hour: To Kill/To Cook/To Eat*

Our world is hurtling into unprecedented rates of consumption. *One Hour: To Kill/To Cook/To Eat* narrows the focus to one commodity, that of chicken.

Statistically, Australia expends 551 million chickens per year. This series seeks to factually reconcile the viewer with their consumer capacity, seeing the bigger picture of their individual consumption through the lens of the whole. Does the end product, the roast chicken, justify the means and scale by which it is produced? Does the assumed pleasure of eating chicken surpass the ramifications posed by its often-industrial creation?

Each of the two paintings represents approximately 62,000 chickens in Australia which are slaughtered in the hour it takes to roast one. The domestic and industrial natures of a single product collide, and the bond of consumer to an inherently consumer-driven product is exposed. Through the installation elements, temporality is foregrounded. The lapsing of timers is at once anticipatory and ominous, all the while referencing the renewal of each painting's statistics.

The artist's performance videos concentrate on the bodily effect of eating meat. One plays forward (eating) and the other, backward (an implied regurgitation). Here, the medium of film within the stark gallery context transmutes the act of eating to a literally tasteless, distanced and repetitious experience. The subject of the artwork is no longer the food but the eating of it, highlighting our role as consumers where we tread the tightrope of being creatures of choice and creatures of habit.

More conceptual than political, this series aims to draw attention to a system tacitly consented to by society, but unexamined by most. By engaging with the artworks in both close proximity and at a distance, the audience is automatically involved in the dual mode of critical reflection that the artist believes would serve society.

*Natalie Verriest graduated from the University of NSW (Art & Design) majoring in Painting and Film Studies. Living and working between the Central Coast and Sydney, she is interested in ways that art can reveal personal and collective truths.*



Natalie Verriest, *Entity*

# EMERGING 2017

## KAI WASIKOWSKI

My artistic practice takes issue with the concept of nature in order to navigate my identity in relation to all things physical and virtual. Being in 'nature' or in the absence of artefact has a particular grounding effect that fosters a deep feeling of interconnectedness and a desire to live sustainably and compassionately. My artwork seeks to explore ways in which this personal state of mind is possible in the absence of nature. Not a physical absence, as in living in a big city, but a cognitive absence whereby nature is no longer distinguishable amidst all objects and instances in life.

My installation work for Emerging 2017 considers what it means to be ecologically aware in such circumstances. Using photography, readymade materials and multimedia, the work draws together aesthetic signifiers of technology and nature to explore the increasing intimacy of these binary terms and the emotional environments their meshing creates.

The installation has three components; a lenticular photograph *Looking with a forked tongue*, a wall sculpture *In-tension*, and a mixed media work *Global climax (tunnel vision)*. Each of these components draws upon a long-term fixation with photography, which has led to a more recent focus on the human body as an object of perception. By engaging the body with aesthetic devices such as repetition and illusion, my work considers various Western influences in my methodology and the dissonance and hierarchy between subject and object these influences incite.

*Kai Wasikowski is a Sydney-based artist working with photography, multimedia and installation. In 2016 he completed a Bachelor of Visual Arts (First Class Honours with University Medal) at the Sydney College of the Arts and was awarded the Deans Award for Honours and the 2016 Artereal Gallery Mentoring Award.*



Kai Wasikowski

# EMERGING 2017

GOSFORD REGIONAL GALLERY

**Where** Gosford Regional Gallery

**When** Saturday 8 April 2017, 2pm

**RSVP** 4304 7550 | [gallery@centralcoast.nsw.gov.au](mailto:gallery@centralcoast.nsw.gov.au)



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