

No.13 PETER KOZAC

1. My consideration of viewer engagement in this work was to encourage them to look critically at an idealised representation of human experience, while simultaneously taking pleasure in the comical effects resulting from its displacement.

2. The main thematic concerns in my work are vulnerability and idealisation. These themes are explored through the critical examination of a symbolic gesture that is commonly used in commercial photography to represent the personal expression of ‘feeling good’. The main connection I see between my work and the works by the other artists in the exhibition is in their specific spatial qualities. In my work, this can be seen in the framing of the work - where the horizon is cut off, creating a flat, empty space. This lack of a horizon is important in separating my work from commercial images incorporating the same gesture, as it causes the viewer to focus more on the action taking place, rather than the relationship between the figure and the landscape as a platform for emotional expression. Similarly in Kristian Fracchia’s work the isolation of the figure from its usual background shows how the accepted meanings behind people’s behaviour are often dependent on their associated context – in this case the physical environment of the pool and the social infrastructures and expectations associated with sports culture. In Tess Mehonoshen’s work the focus is more on the tensions between rural and urban environments, as disparate, contrasting spaces, and the artist’s personal experience of displacement between them. Matthew Sneesby’s work, on the other hand, deals more with the spatial dynamics of the picture plane. By combining gestural brush marks with hard, flat geometric shapes his works challenge traditional notions of surface - pushing the limits of the picture plane through an exploration of the phenomenological effects of painting.

3. Yes, my work for ‘Game Plan’ developed out of an investigation into the social issues connected to our relationship with idealised images, looking at what they do to us - how they affect our feelings towards ourselves, our bodies and the state of our lives. I think the role of the artist is important in terms of social reflection, for instance by encouraging people to look critically at aspects of our society that might appear to be natural or unproblematic but are really unhealthy and oppressive. I think it is also important for artists to be socially responsible – to not do things that intentionally cause harm for example, like perpetuating negative stereotypes, but I’m also in favour of freedom of expression so I’m not quite sure where I sit on this...

No.64 MATTHEW SNEESBY

1. My practice reads Immanuel Kant’s consideration of the sublime to be formless, and without boundaries. The key aim is to create post-minimal abstract painting that utilise space, medium and light to develop experiential artworks, to draw the viewer further into the paintings in order to experience their materiality, be absorbed into colour and heighten the experience of the viewer. Through the physical aspects of the work, that is, floating surface, composition, and light I aim to evoke the psychological qualities of the unbounded, the sublime experience of limitlessness, so highlighting the emotional and reflective aspects of the painting.

2. Through the practice of painting I attempt to dissect and concentrate elements of the art viewer’s experience contextualised through some of the philosophical concerns of the sublime. This work explores the qualities of these philosophical concerns and how they can be translated and manipulated in the medium of painting. The work pivots around my constructed concept of the ‘Unbounded’. Joseph Addison, a British essayist, poet, playwright and politician in the 18th century covers topics of the sublime in the influential text ‘The Spectator’. The sublime is discussed using superlatives such as ‘limitless’ and ‘unbounded’. It was from this somewhat romantic and poetic text that my use of the word stems. Unbounded alludes to the evocation, sense, experience and qualities of freedom, ‘open-ness’, the absence of pressure, and the absence of judgment. These qualities speak to the way medium is used in my painting, whereby the nature of abstraction, the psychological perception of the viewer, and the presence of spatiality, are important considerations of how to break down boundaries and borders of the surface of the painting while also blurring the distinction between the installed environment and the work.

3. My practice is immediately concerned with the formal and aesthetic qualities of art making and the philosophical dialogue within the field of minimalism. While this art practice is not explicitly politically or socially subversive, these outside affairs inadvertently inform and manipulate the artwork through the viewer’s perception and the factors that individual viewer is informed by or concerned with. The role of the artist lies within a broad spectrum of duty and responsibility. This role of the artist is not a binary concept but rather something that can plat a complex combination of interests, responsibilities and outcomes. In no particular order of importance, the artist has a duty to themselves and their concepts, the artwork and the audience. These three concerns coexist on an even playing field and collide as a result of art making.

THE WALLS ART SPACE  
[Contemporary art on the GC since 2013]  
4/18 Mountain View Avenue MIAMI 4220  
GOLD COAST QUEENSLAND AUSTRALIA  
www.thewalls.org.au I mail@thewalls.org.au

CITY OF

GOLD**COAST.**



Queensland  
Government

This project has received financial assistance from City of Gold Coast and the Queensland Government through Arts Queensland



8

THE WALLS

GAME PLAN SCORECARD

No.	TEAM	POSITION	TITLE	YEAR	MEDIUM	SIZE/TIME
2	Mehonoshen	Centre half-forward	Untitled	2015	Cement, fabric	Variable
8	Fracchia	Midfielder	Swimming Cap Sequence #1	2015	Graphite and charcoal on paper	37 x 49cm
			Swimming Block	2015	Graphite and charcoal on paper	38 x 28.5cm
			Heart Rate	2015	Ink on paper	26.5 x 19cm
13	Kozak	Full-back	Horse Free	2015	HD Video	2min20sec
64	Sneesby	Wing	Focal Point (Harbour View)	2015	Acrylic on Board	120 x 90cm

GAME PLAN NOTES

COACH: CHRIS BENNIE

DATE: 9 - 23 APRIL, 2016

1. The artworks in Game Plan share a minimal aesthetic. While this at first appears to be a unifying factor, each work has, what I consider, a quality of repulsion. By that I mean they veer towards a material or aesthetic confrontation with the viewer. It seems that the lack of subject matter, in a perceptual sense (i.e. an image of something) is overshadowed by material and spatial qualities that are palpable and evocative. In my opinion being confronted in this way is both disconcerting and appealing. It's disconcerting in the sense there is no immediate or apparent meaning to be garnered from an engagement with the work, yet it seems appealing in an osmotic way - a sense the work is washing over me. Can you describe your processes in relation to the consideration of viewer engagement/ participation, in particular the phenomenological and/or emotional qualities that can be attributed to non-representational devices.

2. Your work in Game Plan is indicative of a rigorously developed practice in which material, aesthetic, social and philosophical concerns have been meticulously considered. As a group exhibition Game Plan attempts to make obtuse links between your diverse individual concerns under a common rubric. Can you extrapolate on your specific thematic concerns and help refine the rough sweeping connections I have made between you all.

3. I'm very interested in the rationalising process artists develop to make work, often of their own accord, and in relation to usually quite personal circumstances (i.e. an interest in minimalism, or materials, social issues or philosophy). Has it been important to you in the development of your work to make rational links or ties to real-life issues or is your concern related more to aesthetic or philosophical developments within culture? And do you see the role of the artist as important in terms of social reflection/responsibility.





2



64



13

## PLAYER NOTES

### No.2 TESS MEHONOSHEN

1. My work focuses on the relationship between materiality and place, examining the contemporary phenomena of transient living and the ensuing disconnection that occurs. This is an ongoing personal concern following my movement between rural and urban environments, and is reflected directly through the site-specific materials used: clay and cement. This body of work very specifically references places of emotional importance to me, however by withholding geographic and mimetic references I'm hoping a viewer can navigate the work in a more sensory capacity, allowing the material properties to dictate the experience. Though physical contact a viewer can experience the unique qualities of the work: ephemeral disintegration, corrosion and temporality- traits that are further exposed by the presence of light. This bodily reference serves to highlight an individual's attachment to place by exposing the prevailing tension between rural and urban environments. This brings the audience closer to what I experience during the process, a physical push and pull of materials that are inextricably linked to their site of origin. The found red clay and commercial cement mix have been sourced, crushed, mixed and applied by hand onto the fabric substrate, before being folded and manipulated continually upon drying. This is an intuitive and physically lengthy process, which I think can only be translated to viewers through their own interaction and slow contemplation of the suspended form.

2. My practice attempts to reinforce how our loss of connection to the land has resounding and ongoing effects on the individual and society. I am attempting to address this through current and previous experiences by exhibiting a material tension that mimics the experiential. I see our individual practices as variations on this; we are each attempting to subtly address very personal concerns through a nuanced use of specific materials and aesthetic cues. Each work retains a level of ambiguity in the reading, which leaves room for a viewer's solitary interpretation and contemplation.

3. This body of work began solely through a need to understand my personal feelings of disconnection and alienation to places. However as I progressed it quickly began to tap into the broader concerns surrounding movement and migration, which are contemporary concerns affecting everyone to some degree, particularly in Australia where our population is severely concentrated around urban centres. These links have developed naturally through the process and my surrounding research, and although they have never been the primary focus for making work, as I progress and through audience feedback these broader concerns seem to increase in importance, as they continually run parallel to my own experiences. I think the artist is always a significant reflection of contemporary social issues because our impetus is so personal. By expressing your own emotions and experiences you will, often inadvertently, address these much broader and complex concerns within the work. But I do think this can only ever be done authentically if it comes from an honest personal place first, and I see that as the artists' responsibility first and foremost.

### No.8 KRISTIAN FRACCHIA

1. If I am understanding correctly, I like the point that you made about the work having a lack of perceptual subject matter. That is, the works do not really engage with a sense other than the visual. Perhaps it is this along with the minimalist aesthetic that we all seem to share that creates a quiet space to reflect on the work and its surface (spatial qualities, material etc..), I think it is here that each of our works seem to "wash over" the viewer. I wanted my works to be received in a very particular way. I was determined to represent a sensitive and multi-faceted image of the Aussie swimmer, hoping to reveal more sides to the confident, indestructible icon. Mainly, I wanted to share my own experience. Feelings of self-doubt, vulnerability and sensitivity needed to be seen on the surface. I found this was best achieved through drawing, the qualities of delicate hatching and a wet-on-wet approaching to working with inks. It was important that these feelings and a part of myself be received by the viewer.

2. Perhaps a connection between each of our works can be found in our dedication to our medium. I am not too familiar with Peter's practice but both Matthew, Tess and I have all worked with the same materials throughout the whole year. If we did venture into other realms, it was not far. I think we had all found the correct medium to convey our thematic concerns. They all do fall under the umbrella of a minimalist aesthetic, another might be in the framing of each piece. They're very meticulously crafted and centred. Nothing has been spilt, everything is all neatly packaged. I don't know if that makes any sense? I find each of our works quiet, deeply reflective and calm. I don't see any shock value, but that doesn't mean that the work is not confrontational.

3. It has been extremely important for me to relate my work to issues that I have experienced first hand. I have a great need to express my own side of the story. Making the work that I do is a type of emotional cleansing. Quite often I am working through personal issues as I make the artwork, this fuels the production and a comparison is often made between what I am feeling about the subject and if it is coming through in the artwork. The role of an artist is very important in terms of social reflection and responsibility. If I have the courage and a vehicle which I can use to contribute to discussions on social issues then I feel it's my responsibility to do so. Perhaps I contribute to the discussion visually, and occasionally verbally. For me, making an artwork about an issue or personal struggle is a starting point to discuss it further and come to a resolution. I rarely bring up social issues with other people through verbal conversation.