

THE WALLS ART SPACE

**AGENTS OF CONFUSION, ELLIOT BASTIANON, JAMES HORNSBY,
JOANNA KAMBOURIAN, JORDAN AZCUNE, SEAMUS PLATT, TIM WILSON**
#PRIZENOPRIZE 2018

1 - 15 December, 2018
Curated by MARIAM ARCILLA

Held every December at THE WALLS, #PRIZENOPRIZE is an open-call group show premised on shared glory. Featuring emerging experimental artists across Australia, the exhibition is a group crown alternative to the head-churning, nail-biting process of art prize vying.

[Clockwise from entrance]

AGENTS OF CONFUSION [TESSA BERGAN AND ADRIENNE KENAFKE]
HOT SAUSAGE [2018]
Live performance (opening night only)

JORDAN AZCUNE
STUNG ON PEEL [2018]
200 x 320mm
Aluminium, acrylic, rat wire, oil paint, aluminium composite board, mylar
\$350

SMALL FRY [2018]
200 x 320mm
Aluminium, acrylic, tulle, aluminium composite board, mylar
\$350

TIM WILSON
TRUE NATURE [2018]
Light Grey Speckled Stoneware Ceramic
210 x 170 x 220 mm
\$740

EXISTENTIAL CREATIVE DILEMMAS [2018]
Grey Speckled Stoneware Ceramic
190 x 190 x 190 mm
\$630

JOANNA KAMBOURIAN
SCATTERED AMONGST YOU EVERYWHERE [2016]
Silkscreen printed wallpaper, cut, folded and sewn together with linen thread.

2700 x 400 mm
\$2500

ELLIOT BASTIANON

CHAIR [2018]
Steel, copper sulphate crystal
440 x 460 x 790mm
\$2900

JAMES HORNSBY

ELON MUSK UPGRADE MY BRAIN [2018]
UV Print on Perspex
900 x 900 mm
\$1200 (edition of 20 + 3 AP)

FEELS V1 [2017]
UV Print on aluminium
1200 x 600 x 400 mm
NFS

SEAMUS PLATT

UNTITLED 1 (FROM MY MOTHER, MY BROTHER AND I) [2018]
Giclée Print
550 x 550mm
NFS

UNTITLED 2 (FROM MY MOTHER, MY BROTHER AND I) [2018]
Giclée Print
430 x 430mm
NFS

BIOS AND STATEMENTS

#PRIZENOPRIZE 2018

AGENTS OF CONFUSION [TESSA BERGAN AND ADRIENNE KENAFKE]

Agents of Confusion is the collaborative practice of Gold Coast based artists Adrienne Kenafake and Tessa Bergan. Through recorded and live performance, their work explores the creation of absurdist identities. In 2018 they undertook a two-month residency at Palm Beach Library where they developed their first major body of work, 'Golden Breed'. They have since performed and exhibited at a number of local galleries, and were finalists in the 2018 BAM Art Prize. 'Hot Sausage' is a continuation of Agents' interest the influence of summer rituals on local identity. Drawing on the collective consciousness of the Australian summer barbecue, the performance explores the relationship between food, bodies, desire and repulsion.

JORDAN AZCUNE

Through solo and collaborative works, Queensland based artist Jordan Azcune investigates the idea of child's

play intersecting contemporary art and architecture. This multidisciplinary creative practice appropriates in order to communicate a jokingly formal representation of kinetics, colour, and improvisation inspired by the quotidian. Through his playful approach to work and materials, he has developed a sustainable manner to produce art that can respond critically to larger concepts associated with Utopia, optimism and appropriation. Azcune lives and works in Brisbane. In 2016 he completed Honours in Fine Art at Queensland University of Technology and have exhibited in several local ARIs, group shows, and solo shows.

TIM WILSON

Tim Wilson has spent the last few years building the brand, Hunchmark, which focuses on well designed, handmade furniture, ceramic homewares and lighting which are embodied with natural integrity. Wilson designs these pieces to pay homage to ancient craft and culture. His new series of abstract sculptural ceramic forms aim to expand on this ideology by highlighting the contrast between humanity's past and our current way of life. In this series: 'Nature of Existence' Wilson is playing on the idea of goals and outcomes linked to humanity's constant strive for technological advancement. These goals are ingrained in our capitalist economic system without an ethical framework to guide where these advancements may lead humanity. The work aims to poke fun at the fact that we are possibly already in the future in terms of technological capabilities, but a futuristic world may not be what humanity needs in order for us to live truer to our nature.

JOANNA KAMBOURIAN

The practice of weaving paper carpets out of my own printed works and found paper is metaphorically likened to sifting through my own shattered cultural debris. I take the pieces I find that I recognise and I fit them together in the present sense. 'Scattered among you everywhere' references my first generation Australian status and dual cultural heritage. The process mirrors the Armenian cultural heritage of carpet weaving and in this work, visually reflects the blue and white of Dutch delft design, although fragmented and distorted like badly mended china. Through this process of making, I attempt to find myself, I piece these fragments back together, and discover that "what they once were" still has a presence and is still recognizable. Somehow they never have lost their inherent pattern. – despite being reconfigured irrationally, I can still make sense out of the chaos. The works' title has been borrowed from the text, 'On Refusing to Be a Border', written by Armenian immigrant, Bačakan of the The Hye-Phen Collective: "See me as the missing parts of the mosaic, I am scattered among you, everywhere."

ELLIOT BASTIANON

Elliot Bastianon is an artist and designer who graduated in 2012 from the Australian National University with a Bachelor of Visual Arts (Honours)/Bachelor of Arts. Originally from Tweed Heads but now based in Canberra, he has a diverse material palette and attempts to extrapolate the most from everyday things around him; often combining materials in ways that he hopes will direct his practice down a path not often taken. Elliot has a strong interest in combining design and the visual arts by creating familiar, utilitarian objects where the practical use has been rendered useless and replaced by conceptual narrative, encouraging the viewer to recalibrate their understanding of the distinctions between art and design.

Chair is an object where steel components are covered in a layer of rust, while others are encrusted in a strange, electric-blue crystal bloom. This work combines the scientific pursuits of chemistry and geology with a common furniture type and leverages off two disparate fields, the purpose of which navigates broader questions of the relationship humans have with time and scale. The presence of crystals on man-made objects is a powerful symbol that suggests abandonment and a lack of human control over something inherently controlled, creating a sense of uncertainty about what is actually happening to the object. This raises questions about how long the crystals have been infesting the furniture and if it will continue into the future, disrupting our understanding of natural processes and sense of time-scale chronology. The slow and unpredictable growth construction of the crystalline growth is in direct opposition to 21st century industrial innovations such as 3D printing. The crystalline masses can be viewed as a form of analogue 3D printing, an

example of slowing down the production time-scale to one that is counterintuitive to industry expectations, suggesting that there is merit in the act of slowing down.

JAMES HORNSBY

James Hornsby is a multi-disciplinary artist known for his distinctive style and approach to photography and art. Merging both physical and digital processes, Hornsby presents fusion and connections between hands on labour and digital deformation. Informed by his youthful outlook, Hornsby draws inspiration from; life experiences, the presumed truth of photographic media, mental illness, connections between humans, “outsiders”, exchanges with digital technologies, dreams and a primary desire of accessibility. Hornsby’s world is colourful, dynamic, bold, winding and fast. Taking on a D.I.Y attitude beginning working across drawings and painting, Hornsby’s practice has further evolved into photography, video, commercial graphic design, sculpture, creative direction and installation. Hornsby’s work has received an award for experimentation and innovation within photographic practice from the Queensland Centre for Photography and has been exhibited in galleries, art spaces and festivals across Australia including The Brisbane Powerhouse, BIGSOUND Music Conference, Brisbane Street Art Festival, The Queensland College of Art, The Adelaide Festival Centre and the Queensland Museum. James Hornsby lives and works in Brisbane, Australia. Millennial living, the contemporary image, depression, dreams, social realism, hive mind, anxiety, storytelling, why can't I sleep?, the presumed truth of photographic media, my bank account is in the negatives again, the end of the world, doom.

SEAMUS PLATT

Seamus Platt is a Brisbane-based visual artist who has recently completed their Bachelor Degree in Fine Arts (Visual Art) at the Queensland University of Technology. Platt works predominantly in photo-based medias, exploring their identity through family history. Seamus’ recent works draws from the experience of growing up in single parent households and living with immediate family members that have Asperger’s. Domesticity and domestic symbols are underlying constants in Platt’s works, especially in relation to familiarity and sense of belonging. Drawing on emotional experiences and expressed through the “every-day,” Platt suggests subtle and evocative storylines in their works, which they consider indicative of a larger social context. Platt creates meaning in the mundane and evokes emotion in the ordinary. Platt’s process focuses on the exploration and reconciliation of past and present, and understanding and acceptance of experience and identity.

MARIAM ARCILLA [Guest Curator]

Mariam Arcilla is a Sydney based writer, marketer, producer, and curator who spent her formative years on the Gold Coast. With a focus on emerging and experimental art, she collaborates with artists and organisations to produce programs that brighten the connections between people and cities. Mariam has worked on projects with Home of the Arts, the Institute of Modern Art, Firstdraft, Brisbane Festival, COMA, and Liquid Architecture. She has written profiles on Australian and international artists and designers, and has been published in VAULT: Australasian Art & Culture, Running Dog, Broadsheet, and Runway. Mariam began her career in creative start-ups, and was a co-founding director of Tinygold artist-run initiative, 19 KAREN Contemporary Artspace, and Rabbit & Cocoon (now Miami Marketta).