

THE WALLS ART SPACE

ANASTASIA BOOTH, CAROLYN CRAIG, KRISTIAN FRACCHIA, MARISA GEORGIU, DONNA MALONE, CAITY REYNOLDS, TYZA STEWART, LYNDEN STONE, HENRI VAN NOORDENBURG SOLITARY VICE [ONLINE]

4 - 19 April, 2020

This group of intensely self-reflective art-makers celebrate the guilty, introverted pleasure of being able to withdraw from the mundane to make art.

TEXT by **SALLY BREEN**

[On SoundCloud]

MARISA GEORGIU (in collaboration with MARY MCINTYRE)

'cultivating reciprocity' (a message for the arts ecology) (2020)
5 x audio tracks & visual/digital texture

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Intro

How fickle is the mind of culture

FIND PLEASURE

Artists are human animals... silently asking the void

GROUNDED IN PURPOSE

i've got your back

Outro

-

Part contemplation, part advocacy, these artist koans are the product of a group therapy session with a collection of Brisbane-based emerging artists and local buddhist somatic psychotherapist and Insight meditation teacher, Mary McIntyre. Together we dove into our doubtings and reckonings with our local arts ecology; its capacity to cultivate artistic health, our capacity to cultivate a healthy ecology, and its relationship to our own practices and wellbeing. They were facilitated and recorded online in our respective homes, together while apart, during the beginning of the Covid-19 social distancing period.

This project has been supported by Outer Space, Brisbane.

[All artworks numbered correlate with those in the top left of the online gallery carousel]

CAITY REYNOLDS

1. BUTTER FINGERS (2016)

Oil on board

2 x 20cm x 35cm

2. SO MUCH WATER, SO CLOSE TO HOME (2016)

Oil on board
15 X 20cm

PARABLE OF SELF DOUBT

CAROLYN CRAIG

Two part work comprising charcoal dust portrait and video

3. LEFT BEHIND IN LITHGOW (PORTRAIT) (2020)

Charcoal dust from ground remains
110 x 90cm

LEFT BEHIND IN LITHGOW (2020)

2 channel video
4min 38sec

During the recent Lithgow fires the only people not evacuated were the maximum security prison inmates and a skeleton staff. As a previous inmate I found this action disturbing. In a time of economic and climate crisis, how are the incarcerated valued or not valued? Generally incarceration reflects social circumstance so this action of dismissal of the bodies of those within the perimeter deeply affected my own body. The work has 2 components , a charcoal dust print made from ground remains from the fire around the Lithgow area which I collected immediately after the fires, and a film that scrolls the viewpoint of a car leaving the ravaged landscape out of the Lithgow.

ANASTASIA BOOTH

4. TOWARDS (DIS)SATISFACTION (Install shot) (2014)

Glass, industrial grease, steal, red jelly dildo
70 x 60 x 40 cm

5. TOWARDS (DIS)SATISFACTION (Detail shot) (2014)

Glass, industrial grease, steal, red jelly dildo
70 x 60 x 40 cm

TOWARDS (DIS)SATISFACTION (Detail video) (2014)

Single channel video/Glass, industrial grease, steal, red jelly dildo
3min 35sec

A red vibrating dildo is placed on a chrome and glass tabletop, its tip resting in a mound of opaque white industrial grease. The intensity of the vibration activates the dildo's slow gyration; with this continual circling the jelly red phallus drags the grease over the glass sheet, tracing a smeared residual ellipsis. Carving ridges and hollows that accumulate as a concentric halo around the jittering jelly. With successive rotations this act of smearing and re-smearing functions as a humorous drawing apparatus. Where the instances of the dildos jolts and errors are recorded as mark-making in the slicked surface. Acting as a small parody of Anish Kapoor's kinetic wax sculptures; the pathetic circling of the dildo a futile gesture towards Kapoor's grandiose materiality. The theatricality of such masculine gestures reduced to a small sex toy's inability to realise its utility as a device of pleasure. As a marker of time the rotations speak to the cyclical and solitary nature of masturbation as a humorous self-indulgence. In functioning as a crude chronology, the dildos endurance mirrors the drawn-out ritual of masturbation – suspended – anti-climactic – to never reach release.

KRISTIAN FRACCHIA

6. UNTITLED (2014)

Graphite and charcoal on paper
45 cm x 31.5cm

Self representation in the digital age is a part of everyday life for young adults, however there can be a huge disparity between the self image you choose to project and your true personality traits. There are stereotypical profiles for young males centered around strength, assertion, aggression and ambition. The indestructible Iron Man and the underlying overcharged sexual energy that drives him. Kristian Fracchia's series of drawings and prints (2015-2016) explore the anxiety experienced when reality does not meet these expectations.

LYNDEN STONE

7. THE ECSTATIC SNIFF; THE ARTIST AND HER COLLECTION OF FLATUS (2019)

Oil on board
60 cm diameter

THE ECSTATIC SNIFF; THE ARTIST AND HER COLLECTION OF FLATUS (2020)

MP3 audio file
2min 31sec

8. THE ARTIST'S COLLECTION OF SEX SECRETS (2019)

Oil on canvas
111 x 71 cm

9. THE ARTIST'S COLLECTION OF BROKEN PROMISES (2020)

Oil on canvas
50.5 x 81 cm

10. THE ARTIST'S COLLECTION OF TISSUES (2020)

Oil on board
50 cm x 40 cm

11. JUICER AND COBWEB; THE ARTIST'S COLLECTION OF NEW YEARS EVE RESOLUTIONS (2020)

Oil on board
61 x 76 cm

Making art is a solitary endeavour for me; away from conversation and domestic distractions. I'll never be a successful printmaker in the bustle of a print studio. I need solitude to plan, think and dream. The time spent alone in my studio is delicious and indulgent but tinged with guilt that I'm not giving enough attention to other things (relationships, emails, the overgrown garden). The works in *Solitary Vice* are in my series, *The artist's collection*, and arise from an imagined life as a passionate collector of the unusual and mundane. *The ecstatic sniff – the artist with her collection of flatus* is an homage to the solitary pleasures of an artist.

TYZA STEWART

12. BETWEEN WORMY DIRT AND STARRY SKY (2020) (Install shot)

Poem bleached on fabric
101 x 39cm

13. BETWEEN WORMY DIRT AND STARRY SKY (2020) (detail shot)

Poem bleached on fabric
101 x 39cm

My self-portraits—produced across video, figurative painting, text, and minimalist sculpture—propose ways of being that find gender categories irrelevant. The key concern of my art practice is to make space for understanding gender in terms of dynamic specificity, rather than static categories such as male and female. Asserting that contingency, multiplicity, and processual change are core to the nature of selfhood, this continually shifting project is developed to be inscrutable to the logic of binary gender. I experiment with strategies of minimalist abstraction, making use of its capacity to implicate a viewer in a bodily encounter, and the space it allows for multiplicity in selfhood. Blankness, refusal, scale, and ambiguity are strategically combined with figurative portraiture to model gender as open-ended experiences. This accommodates the ways I understand myself that feel somehow ungraspable and indefinable. I intend my artworks to provide space for us to think about our reactions to when gender is done, understood, or experienced in ways that we might not expect.

DONNA MALONE

14. AFFRONT (2010-2020)
tea and chalk on craft paper
30 x 21 cm
15. ANGUISH (2010-2020)
Charcoal and gouache on 300gsm Arches paper
28 x 19 cm
16. DISCOMFITURE (2010-2020)
Ink on paper
42 x 29.5 cm
17. DISCREDIT (2010-2020)
18. Oil on plastic paper
29 x 41 cm
18. DISGRACE (2010-2020)
Oil and pencil on matt board
50 x 39 cm
19. DISHONOUR (2010)
Oil on stretched canvas
50 x 50 cm
20. HUMILIATION (2010-2020)
Charcoal and gouache on 300gsm Arches
30 x 21 cm
21. INDIGNITY (2010-2020)
Charcoal, conte and dish washing liquid on washi paper
39 x 27 cm
22. LOSS OF FACE (2010-2020)
Ink on yellow pastel paper
42 x 29.5 cm
23. MORTIFICATION (2010-2020)
Coloured and graphite pencil on smooth paper
30 x 21 cm
24. SHAME (2010-2020)
Ink on grey pastel paper
42 x 29.5 cm

These self-portrait drawings are a direct response to emotional situations I have unwittingly found myself in. They have been executed over an extended period of time and have all been done using a mirror. I held and documented my big feelings by drawing on paper for the duration of the visual and emotional self-examination. On reflection, I sense, they have been generated, and drawn upon, from an underlying and familiar feeling of humiliation. I have been compelled to document myself in this way to steady myself and find my way back to a sense of equilibrium. The drawings themselves have become a solitary vice - something that is mine alone, a secret resource to hold off the terror and impossibility of making my way through the world.

HENRI VAN NOORDENBURG

25. #CLIMATECOVERUP (2020)

Digital image

A physical coverup of the artwork and a protest on governments inaction on climate change

26. COMPOSITION LV (2020)

Hand carved inkjet print, graphite

40 x 40 cm (framed 61 x 61 cm)

27. COMPOSITION LVI (2020)

Hand carved inkjet print

40 x 40 cm (framed 61 x 61 cm)

28. COMPOSITION LVII (2020)

Hand carved inkjet print

40 x 40 cm (framed 61 x 61 cm)

From COMPOSITION series (2011 – 2020): Throughout my artistic career the focus has been on the question of belonging, not only our sense of belonging to a place in indigenous terms, but also the effect upon the natural environment due to global warming. Equally is this work about the Diaspora of humankind, whether this is caused by natural disasters or human injustice like oppression related to religion, race, gender or sexuality, the work is in search for a modern Utopia.

The photographic image in the artworks suggests stress and anxiety while the hand carved image suggests our quiet moments during or after the destruction caused by global warming, questioning the survival of human kind or as we attempt to survive and assimilate in a new world. The overall composure of the protagonist is gentle or passive, and at times this mood is contrasted by intense strain, highlighting the condemnation of disasters caused by humanity. The sombre colouring further reinforces this condemnation, as oppressive monotone greys and blacks are dominant beside the naked body and skin tones.

While the image may translate into a landscape, the essence is about what is added, altered, or removed. By scraping back the layers I hope to highlight not only the foreigner or its composure, but also the concept of memory and cultural belonging. These etchings pay homage to artists working within the Symbolism genre, as well as early Dutch landscape artists. The photographic element is inspired by allegory themes with strong references to Renaissance painting and sculpture. The male figure sometimes appears integrated into the landscape, while other times alienated from his surroundings, metaphorically questioning the preconceptions concerning issues of contemporary displacement.

ARTIST BIOS

ANASTASIA BOOTH

Anastasia Booth is a Brisbane-based artist whose work investigates art's erotic potential, particularly as imperfect, impotent or ironic substitution. In a world that tightly controls acceptable feminine desire, her work explores preconceptions of female sexual deviancy through cultural production and symbolic discourse. She employs strategies of mimicry, appropriation and humour, to interrogate how the artist internalises normative narratives as a practitioner and as a sexed subject. Using sculpture, video, performance, installation, and poetry and text, she renders highly erotic forms inoperable and divorced from the body, in order to tease the slippage between expectations of the real and desirous simulation. For over a decade Booth has been concerned with this inquiry and in 2017 she completed a creative practice-led PhD at the Queensland University of Technology through the support of an Australian Postgraduate award. Booth's artwork has been exhibited nationally, including projects at Milani Gallery CARPARK, Institute of Modern Art, University of Queensland Art Museum, Australian Experimental Art Foundation, Museum of Contemporary Art, Screen Space, Boxcopy Contemporary Artspace, BUS Projects, Griffith University Art Gallery and was artist in residence at Metro Arts and Outer Space. She also designs and delivers workshops, as well as public programs in museums and galleries.

CAROLYN CRAIG

Carolyn Craig's work examines the coded construction of subjectivity. She investigates inscriptive performance as an active site for the maintenance and enforcement of types of cultural normativity with a particular focus on the idea of "habitus" as discussed by Pierre Bourdieu. She is an interdisciplinary artist examining body gesture and language through performative processes. She is currently a board member for Frontyard ARI, Marrickville, Sydney and teaches at the National Art School, Sydney. She holds a PHD in Fine Art from the Queensland College of Art. She is the recipient of several drawing and printmaking prizes.

KRISTIAN FRACCHIA

Kristian Fracchia lives and works in Brisbane and is an Honours graduate of the Griffith University Queensland College of Art, South Bank. During his studies Fracchia exhibited his work widely across Brisbane in spaces such as PoP Gallery, The Hold Artspace, Northshore Containerval, Woolloongabba Art Gallery, and The Laundry Artspace. His work has also travelled outside of Brisbane to Canopy Art Centre in Cairns and LMTD Space on the Gold Coast. He was a finalist in The GAS Graduate Art Show 2014, FECK:ART Erotic Art Competition 2015 in Melbourne and GAS leak 2015 in Brisbane. Since graduating in 2015 Fracchia has exhibited at The Walls in 2016, Spiro Grace Artrooms in 2017, Maverick Art Space in 2018 and had his first solo exhibition in 2019 at The Third Quarter. Fracchia travels frequently between Brisbane and the Gold Coast, exhibiting at a number of different venues.

MARISA GEORGIU

Marisa is an interdisciplinary artist who weaves together diverse strategies for living (or coping) well in their current urban, neoliberal, anthropocentric situation. They work across mediums such as embodied movement, publishing, social engagement, video and installation both inside and outside institutional contexts, and often collaboratively. Embracing the complexity of current crises, they aim to promote experiences that are intimate, gentle, self-aware and care-full, without sacrificing strategy and criticality. Marisa lives and works on unceded Jagera and Turrbal land.

DONNA MALONE

Donna Malone is a full time Artist based in Brisbane and the far north east area of NSW. She has been represented, and her work shown and sold, by Lorraine Pilgrim Gallery for over 12 years. She grew up in Sydney and studied Vis Art at TAFE NSW Randwick (1980-83) and Murwillumbah (1995 and 2003). She has travelled and *drawn from life* extensively in Rajasthan, New York, Bruny Island, France and Spain. Donna Malone draws inspiration by responding to and

participating in the aliveness found around and inside her - in nature, spirit, and psychological spaces. She works in a seemingly random and instinctual way trusting where her instincts take her. Her drawings are created by an immediate, visceral response, rather than a laboured, ambitious study. She is currently exploring self-portrait in a body of work titled 'Kissing the Boulder - Humiliation as a Resource'. She has been represented by Lorraine Pilgrim Studio (Southport) for the past 12 years.

CAITY REYNOLDS

Caity Reynolds is an artist, writer and researcher practicing in Brisbane. From 2016 to 2019 she was the co-director and curator of Outer Space Artist Run Initiative, she currently sits on the board. She completed her Bachelor of Fine Art in 2013 with first class honours and is completing her PhD at the Queensland College of Art. During her candidature, she has lectured in art theory and studio courses while also overseeing the Fine Art and Photography Honours program as a lecturer in Research Methodologies. She has exhibited nationally and internationally including at, MetroArts, The Brisbane Powerhouse, Crane Arts in Philadelphia and OurHouse in London.

TYZA STEWART

Tyza Stewart is a visual artist working in Meanjin (Brisbane). Their ongoing project of self-portraiture looks at ways to communicate experiences of gender as changeable, flexible, and outside of prescriptive categories. Tyza has held solo exhibitions across Australia, including at the Institute of Modern Art, Brisbane; FirstDraft, Sydney; The Arts Centre, Gold Coast; Boxcopy, Brisbane; Heiser Gallery, Brisbane; and 55 Sydenham Road, Sydney. Tyza's work has featured in group exhibitions at Australian Centre for Contemporary Art, Neon Parc, and West Space in Melbourne; Gallery of Modern Art, Griffith University Art Gallery, UQ Art Museum, QUT Art Museum, Metro Arts, and FAKE Estate, in Brisbane; and Carriageworks, Sydney.

LYNDEN STONE

Lynden Stone is a multi-disciplinary artist and arts educator. Her practice encompasses several conceptual themes including: "Visualizing the unvisualisable" (the pre-material world of quantum physics), the "Sacred Gaia Healing project" (a parody of gross exploitative capitalism in the New Age industry) and "The artist's collections" (the real and imagined collections of the artist). She holds a PhD in Fine Art from the Queensland College of Art where she has taught painting and drawing. She has also taught at QUT and South Bank TAFE. After relocating to the Northern Rivers of NSW, she now teaches at TAFE NSW Murwillumbah.

HENRI VAN NOORDENBURG

Henri van Noordenburg was born in Amersfoort, The Netherlands, in 1967. During his early years he developed an interest in storytelling. Moving to Australia in 1991, he completed a Visual Arts and a Creative Writing degree at Griffith University from 1994 until 1999, followed by his Master's in Photography and Theatre at Queensland University of Technology (QUT) 2003 -2005. The result of his Master's was a one-man theatre production "Two Roads in Green Pasture Landscape" 2004 (Brisbane Powerhouse). He works at the Queensland Art Gallery / Gallery of Modern Art as Project Officer for Regional Services and is a practicing artist. He worked as a lecturer in Photography at QUT and QUT International from 2002 till 2016, was Visual Arts Coordinator at the Brisbane Powerhouse from 2005 until 2007, was Board Member for Queensland Centre for Photography (QCP). He delivered a paper at 2008's Oral History conference Broome, as well as guest speaking at Estonian Arts Academy, Estonian Historical Museum, and Griffith University, Queensland College of Art.

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THE WALLS acknowledge the YUGAMBEH people, the traditional owners of the land on which we operate, and pay our respects to their Elders past and present, and all Aboriginal and Torres Strait Islander Peoples on the Gold Coast today.

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