

Australian Catholic University – Group Photographic Show Exhibition

Title: opia-ora

Opened by: Dr Donna West Brett (pending)

Location:

McGlade Gallery at the Australian Catholic University, Strathfield
Gate 3, 25A Barker Road, Strathfield N.S.W.

Gallery hours:

11am to 4pm Monday to Saturday

Dates:

10 – 27 October 2018

[*option to have works dropped off on Friday 5th or Saturday 6th October between 11am – 4pm]

Install: 8th, 9th October

Deinstall: 29th October

Artists:

- *Christopher Walters*
- *George Nagieb*
- *Jasmine Poole*
- *Mariam Slewo*
- *Michaela Gamble*
- *Moises Peralta*
- *Valentina Schulte*

Curator:

Courtney Wagner

Curatorial Rationale:

These featured artists focus on landscape, architecture and people in their own individual ways. Stylistically and materially their work and practices are disparate, though they speak to the central notions of architecture, environment and the dichotomy between these elements when placed in proximity to each other. There is a dialogue between people and place and a reference to Heterotopias and Diasporas.

From Minimalistic, non figurative abstractions of landscape, to rural and western Sydney suburban landscapes, architectural interiors, as well as humans deep in thought in street scenes, these works together will create a narrative based around nature, environment people and of 'other spaces'. Schulte's work is definitive in tying in the aforementioned elements as the works themselves take on a sculptural photographic form, therefore challenging the boundaries of photography, as they inhabit space in three-dimensional form.

Specific to place the Australian Catholic University is based in the very suburban inner-west of Sydney and within itself represents a balance between beautiful architecture, environment and people.

Featuring Artists:

Mariam Slewo

Mariam's work addresses socio-economically disadvantaged areas in Greater Sydney as ranked by the ABS, which compared the relative social and economic conditions of cities, towns and suburbs across Australia. The broad definition of socio-economic advantage and disadvantage is in regards to people's access to material and social resources, and their ability to participate in society.

Most of the suburbs ranked contained a high population of culturally diverse residents, mainly being areas in South West Sydney, which has predominately been a working class area for decades. Since 2011 some of these areas have become socio-economically mixed yet most of these booming suburbs have also had very little infrastructure in the last 20-30 years. The homes depicted in the photographs represent the idea of the "Great Australian Dream" of owning a house and how due to many factors, including socio economic differences, it is becoming more of a dream of the past.





<https://www.instagram.com/lazymarmalade/>

Jasmine Poole

Jasmine Poole is a cross disciplinary artist and freelance photographer based in Sydney, Australia. Working predominantly across Photomedia and Installation, Poole's work is informed by concepts surrounding memory, story telling and the sociology of space.

There is a personal history that has also informed and driven *Memento Mori, Mate* - a three part series that plays on notions of mortality, identity and humour. Taking on visual and symbolic queues from the Dutch Vanitas paintings of the 16th and 17th century, the work reimagines this genre in an Australiana context.

The work acts at times as a self portrait of the artist, part one illustrating her own personal vices, part two a navigation of her Chinese/Australian heritage and part three a social commentary of contemporary Australia

The futility of earthly goods and the certainty of death are underlying themes the work endeavours to replicate, playing on the tradition of self deprecating humour through utilising both traditional and contemporary pop culture Australiana.

Poole works on a quarterly Zine collective by the name of 'Penumbra'.





<http://www.jasminepoolephoto.com/>

<http://www.jasminepoole.com.au/>

Valentina Schulte

Schulte's wall mounted sculptures represent the landscape and highlight how it keeps its distance. As stated by Schulte "We pass through, often not in a position to stop. As we move from one location to another, all the pleasure we can derive is from the knowledge of our proximity to it. It forces multiple viewpoints together from an infinite selection of landscapes creating a new unseen place".

Within the experimental works entitled 'Stillness and Rest' is 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 Schulte's 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.



Untitled, 2018



Untitled, 2018

<http://www.valentinaschulte.com/>

Christopher Walters

Christopher Walters is a commercial photographer with origins in Fine Art Photo Media (BVA Sydney University). Chris' commercial work in Architectural representation and Fine Art Photography has led his professional and artistic career. In the past decade, Christopher's focus has been concentrated on his commercial work and developing his artistic direction with a move toward film direction. The works that comprise Christopher's body of work entitled, *Halcyon*, take the empty landscape to new limits, pushing the boundaries of the idea of emptiness in both place as well as the photo medium. Pushing photography to its limits Christopher experiments between the border between nothingness and minute detail. At first encounter the soft Minimalist compositions appear to be boundless but on closer inspection these horizontal vistas are underpinned by a strict geometry. They fly in the face of the Australian obsession with figures in the landscape. Although there is nothing that could be identified as figurative, the images themselves pulsate with human presence. Empty of all things human yet their glowing, tingling surfaces are unified by the horizontal. These images also reflect Chris's interest in the work of Mark Rothko and Nadav Kander and the music of Bon Iver. These images are the culmination of four years work and research.



Untitled, Brooklyn Studies. 2016.



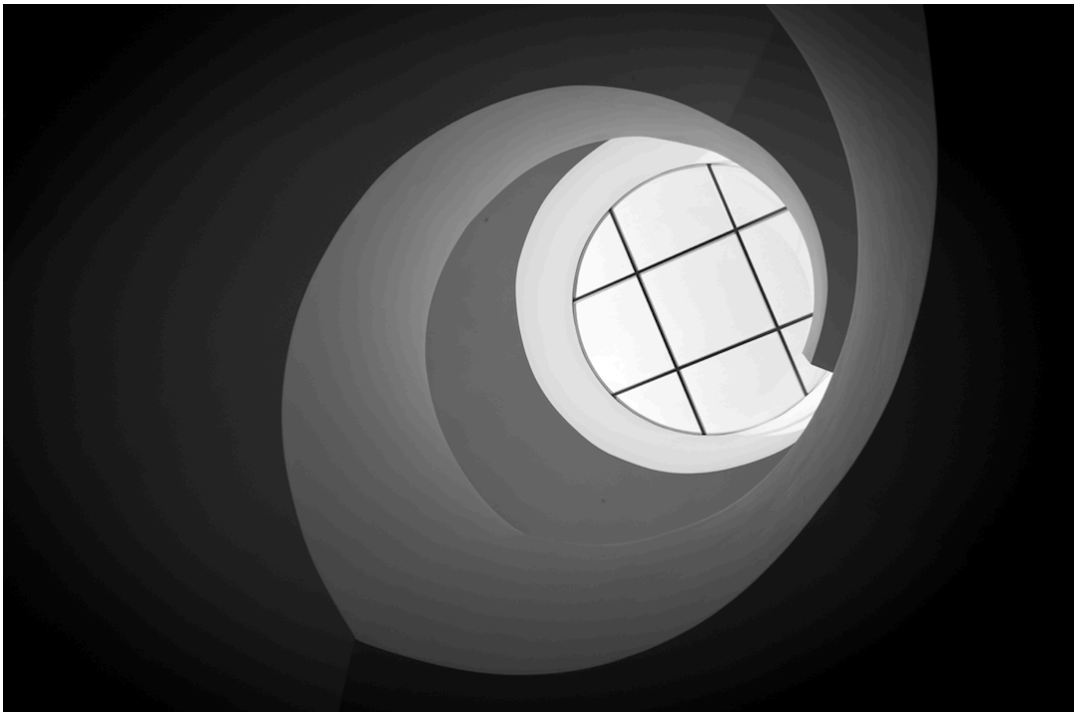
Dune #1, 2015 (Halcyon series)

<https://www.christopherwaltersartist.com/>

https://www.instagram.com/cw_photography/

<https://whatson.cityofsydney.nsw.gov.au/events/halcyon-christopher-walters>

George Nagieb : *statement pending*



<https://www.instagram.com/george.morris.nagieb/>

Michaela Gamble

Artist Statement;

There is a sense of presence that I identify with in small town Australia, seemingly so far removed from the rest of Australia and typically from the stereotype that comes to mind when we think of this motherland.

These small towns inherit a lack of interaction and demise in younger generations existing in that area. Humans connect to the notion of vast open spaces, however less than 14% choose to reside outside of

coastal cities. For the 14% that do live in remote places there is a real hardiness and persistence with strength of character that people develop from previous generations.

This reflects Malcolm Gladwell's psychological idea of cultural legacy, where ideas and beliefs are ingrained in communities, even as the economy and social demographic that spawned them vanish. Ideologies remain, influencing the behaviours and attitudes of these people. Challenges for remote Australia include harsh desert climates, lack of water, communication and transportation difficulties – these all contribute to the odds of success. Sparse social activities, health, education services and employment included. The desolate atmosphere experienced in some parts of small town Australia is a legacy of a deeper disjuncture.

Bio

Michaela Gamble is an Australian based British Photographer, situated in the Upper Blue Mountains of New South Wales, Australia. As a portrait and landscape photographer, Michaela documents and examines the identity of remote and disjointed communities, using analogue photography, particularly large and medium format. There is a beauty in this traditionalist method eventuating in a considered and contemplative approach that all too appropriately compliments her affinity with the identity of small town Australia.



Moises Peralta: Statement pending