



Seventh Skin



HATCH

CONTEMPORARY
ARTS SPACE

Seventh Skin

Artists >

Roseanne BARTLEY > Pat BRASSINGTON > Eric BRIDGEMAN > Lyndell BROWN/Charles GREEN >

Jazmina CININAS > Cate CONSANDINE > Troy EMERY > Shaun GLADWELL > Rona GREEN >

Clare HUMPHRIES > Kate JAMES > Yuri KAWANABE > Deborah KLEIN > Claire McARDLE >

Deborah PAAUWE > Polixeni PAPAPETROU > Hannah RAISIN > Tania SMITH >

Jacqui STOCKDALE > Hiromi TANGO > Christian THOMPSON > Anne ZAHALKA >



Banyule
CITY COUNCIL

Mayor's Foreword

Welcome to *Seventh Skin*, an exhibition proudly featuring works by some of Australia's leading contemporary artists. These works include many from our Banyule Art Collection and range in media from photography, printmaking, jewellery, sculpture, video and textiles. Collectively, these works explore the way the human and animal form can be embellished to either disguise or reveal aspects of the human condition.

Seventh Skin also presents exciting public events for adults and children, designed to inspire and stimulate. These include John Gosper as our artist in residence for the duration of the exhibition, jewellery making workshops by Roseanne Bartley, and a publicly accessible 'photo booth' by Polixeni Papapetrou. I am delighted we can provide this rare opportunity for gallery visitors to be centre stage in their very own Papapetrou creation. We thank Polixeni for devising such an accessible and fun way for people to access her practice through this unique photo booth, complete with theatrical back-drop, masks and costumes.

As with all our exhibitions at Hatch, there are many other ways that you can engage your creativity, including making your own jewellery in our free workshop area in the recently completed project space. Roseanne Bartley, who created this public workshop space, provokes us to consider how through the process of creating we reinvent, shed old unwanted skins and replace them with the new.

Thank you to the artists, their representatives and the people who have generously loaned artworks for this major exhibition. We are grateful to them for their support.

It is also important to recognise that *Seventh Skin* marks the second and final phase of developing our exciting Hatch Contemporary Arts Space. Renovations now mean that the entire space, including the workshop areas, are wheelchair accessible, ensuring all members of the Banyule community can enjoy and interact with art, artists and artisans and take every opportunity we offer to be creative themselves.

I look forward to watching Hatch evolve as it delivers diverse programs that showcase a range of art forms and, importantly, the best of Australian contemporary visual art, including many works from Banyule's significant art collection.

Mayor of Banyule City Council
Cr. Craig Langdon

Introduction

Is there an essential core that makes us who we are, or are we more akin to a prism of many colours?

To understand what makes each of us who we are is an exercise that is at once complex and elusive. All that we are – our memories, social conditioning and idiosyncrasies – can be as deep and impenetrable as the universe in which we live. There may be more layers, more guises than we care to acknowledge. But just how many guises do we wear? Could it be too many to count? Is there an essential core that makes us who we are, or are we more akin to a prism of many colours?

The artists in *Seventh Skin* remind us that we are multifaceted beings. The clothing and adornments within which the artists invite their surveyors and protagonists (both animal and human) to parade in, serve as either shields of armour or layers of intrigue and mystique. There is a charm in this passion for costume and disguise that connects with all of us. The choices we face in our dress are largely

governed by social conventions, but artists liberate themselves from these restrictions resulting in fanciful reveries. They invite us to wonder and to reimagine. They create alternatives by which we can connect to our primal origins and our deepest yearnings while sharing in the unceasing delights of material culture.

Claire Watson
Curator

Beneath the Seventh Skin

“There is an universal tendency among mankind to conceive all beings like themselves, and to transfer to every object, those qualities, with which they are familiarly acquainted, and of which they are intimately conscious. We find human faces in the moon, armies in the clouds; and by a natural propensity, if not corrected by experience and reflection, ascribe malice or good-will to every thing, that hurts or pleases us.”

– David Hume, *The Natural History of Religion*, 1757.

Art and artifice often lie in bed together. The visual arts often shares with theatre a desire to fool, to trick the viewer into entering their worlds. Thus many artists play the role of the theatrical other, whether playing a form of dress-up within their works or playing the role of eccentric outsider to garner further attention to their work; think Jackson Pollock’s bombastic bohemianism or Salvador Dali’s twirling mustache. Indeed, think of any and every performance artist – the realm where theatre and art most neatly correlate.

But artists are, in many respects, very much outsiders whether they play up to the fact or not. They follow few of the standard nine-to-five roles of the ‘average’ citizen. They work odd, self-chosen hours and rarely take what most people consider a holiday – if they travel it is more often than not a bid to discover source material. Theirs is a theatrical role that does not halt when they leave the stage/studio – it is simply imbedded in their being.

The artists chosen by Claire Watson for *Seventh Skin* all suffer this fate. The strange, surreal outcomes of their work offer a mixture of theatrical dress-up, costumes for narratives that have emerged from overly fecund imaginations. We have ‘straight’

artists going cross-gender, anthropomorphic experimentation straight from the pages of *The Island of Doctor Moreau*, Byzantine jewels that would make Lady Gaga blanch and costume designs that make the Sydney Mardi Gras look downright sepia.

This is not to say the artists in *Seventh Skin* are all just having fun and games. These tactics are, more often than not, employed to illustrate deeply serious and sensitive issues; race, gender, environmentalism, feminism, genetic manipulation, political oppression and the misdeeds of history are regular fodder here. In this respect, although it may seem unlikely on the immediate surface, the artists of *Seventh Skin* share far more in common with the Australian Social Realists of the 1940s and ‘50s, the likes of Noel Counihan and Yosl Bergner. Despite the often dour, melancholic palette of those artists, their concerns were often not so far adrift from the artists represented here.

But the language used is indeed a far cry from depression-era aesthetics. This is, after all, the age of colour-saturated, photoshopped, type C prints where technologies abound. It is also an age where self-portraiture, post-Cindy Sherman, is a given tool, not in a narcissistic

sense but almost as a form of self-analysis – how, these artists seem to ask, do they themselves fit into the fantasies and fixations of their mis-en-scenes?

One and all they inhabit strange worlds, realms where the anthropomorphic is an everyday fact and strange meldings of the organic and inorganic are commonplace. And here we have creatures with horns, creatures bleeding pearls and birthing balloons, a tattooed Bastet, weredingos, disembodied hands, mind-melding horses, saltmen and swamp things, wooly woofers, spider people and foxy ladies.

As Claire Watson notes, feeling comfortable in one's own skin is an expression that has innumerable meanings in the current age. This exhibition asks 'Just how many layers do we present through our public face to the world?' and 'What is real and what is disguised?' This question seems particularly pertinent in the day and age of facebook and 'selfies', a time when one can create an online persona that in all likelihood has little to do with reality. But even in 'reality' we all wear another skin; we dress as we wish to be perceived, we act out roles to disguise inevitable insecurities, we wear lipstick, we build muscles, all as protective layers against the aggressions of the world.

'What is real and what is disguised?' Where does one start? There are, to begin with, in fact seven layers of skin – stratum basale, stratum spinosum, stratum granulosum, stratum licidum, stratum corneum, the upper papillary layer and the lower reticular layer. Added to this little known fact are the additions our artists see fit to add, the palimpsest of jewels, hairs, eyelashes, grasses, cloaks, ochres, gloves, tails, masks and helmets. The tactics of layering here are multifaceted. At times they are anthropomorphic (Hume: "Nor is it long before we ascribe to them thought and reason and passion, and sometimes even the limbs and figures of men, in order to bring them nearer to a resemblance with ourselves."), as in the works of Hannah Raisin, Kate James, Jazmina Cininas and Rona Green. At times the results are almost pure burlesque bordering *The Rocky Horror Show* seen in the works of Christian Thompson, Eric Bridgeman, Anne Zahalka, Hannah Raisin, Deborah Paauwe, Tania Smith, Roseanne Bartley, Yuri Kawanabe and Claire McArdle. Alternatively there is a strain of the Surrealist Gothic seen in Pat Brassington, Shaun Gladwell, Jacqui Stockdale, Troy Emery, Hiromi Tango, Cate Consandine, Clare Humphries, Deborah Klein, Charles Green/Lyndell Brown and Polixeni Papapetrou.

But these are simplistic divisions at best. What *does* link these artists is the utmost seriousness of their quest(s) and their tactics of adding an *eighth* layer beyond the seven layers of skin. In its way this is a form of armor-plating, an arsenal of glitz and colour, a palimpsest of messages on and about the body. There is a form of information overload occurring here. We are blindsided by the colours, the extravagance, the theatrics of these works. We are all too easily seduced by their phantasmagoria, the sheer glimmering and hallucinatory nature of their impact.

But in each and every one of these works something deeper dwells. Something that asks whether all is well in the world. By contemplating this fact one gets beneath the seventh skin.

Ashley Crawford is a freelance arts writer and author of a number of books on Australian art. He is currently a PhD candidate at Melbourne University.



> Roseanne BARTLEY

The Beginning of I Am – soccer ball, mobile phone, skittle, bowling ball, baton, baseball, putter, 2013

Hollow plastic forms, silk, plastic/glass beads
Collection of the artist and National Gallery of Victoria
Photograph: Devika Bilimoria



> Pat BRASSINGTON

Glove in Hand, 2005

Pigment print (edition 5 of 6)
86 x 64cm
Banyule Art Collection | acquired 2007



> Eric BRIDGEMAN

Wilma Jr (Blacky), 2009
Inkjet print on photo rag
130 x 110cm (edition 2 of 5)
Courtesy of the artist and Gallerysmith,
Melbourne



Maiboi, 2009
Inkjet print on photo rag
130 x 110cm (edition 2 of 5)
Courtesy of the artist and Gallerysmith,
Melbourne



Lik Lik Mary Muffat, 2009
Inkjet print on photo rag
130 x 110cm (edition 2 of 5)
Courtesy of the artist and Gallerysmith,
Melbourne



> Charles GREEN / Lyndell BROWN

Mirror, 2002
Lightjet print on Duraclear (edition 3 of 6)
104 x 104cm
Banyule Art Collection | acquired 2003



> Jazmina CININAS

Wolfsbane Works on Dingoes Too, 2004
Reduction Linocut (edition 10 of 15)
49.5 x 49.5cm
Banyule Art Collection | acquired 2004



Girlie Werewolf Suit, 2001
Reduction lino cut on calico, faux fur, nails,
velvet ribbon, Alice band, buckle
Dimensions variable
Banyule Art Collection | acquired 2004
Photograph: Andrius Lipšys



> Cate CONSANDINE

Lash, 2006

HD Video looped (silent)
Courtesy of the artist and Sarah Scout,
Melbourne



> Troy EMERY

Saint Euphemia, 2013

Acrylic yarn, polyurethane mannequin, pins,
hot glue and painted timber base
130 x 50 x 64cm (base 45 x 60 x 60cm)
Courtesy of the artist, Gould Galleries,
Melbourne and Martin Browne Contemporary,
Sydney



Black Fox II, 2013

High density taxidermy foam and rayon tassels
52 x 24 x 37cm
Courtesy of the artist, Gould Galleries,
Melbourne and Martin Browne Contemporary,
Sydney



> Shaun GLADWELL

Helmet Study, 2009

Digital prints, ink
20 x 14cm
Banyule Art Collection | acquired 2012



> Rona GREEN

The Surgeon, 2010

Linocut, ink and watercolour (edition 8 of 17)
108 x 76cm
Banyule Art Collection | acquired 2012



> Clare HUMPHRIES

All that remains, 2010

Hand-burnished reduction linocut and multiple-plate relief print on Kozo natural paper (edition 1 of 30)
47 x 33.5cm

Banyule Art Collection | acquired 2010



> Kate JAMES

The World is a Dangerous Place, 2004

Pegasus print
50.5 x 68cm
Courtesy of Maroondah Art Collection



The World is a Dangerous Place, 2004

Wool
Dimensions variable
Courtesy of the artist and Daine Singer,
Melbourne



> Yuri KAWANABE

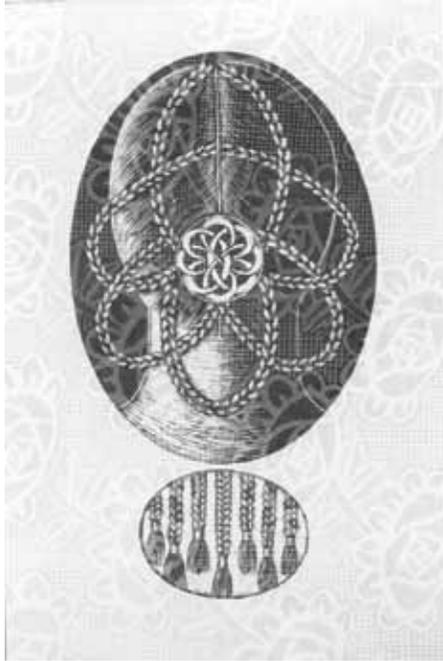
East Wind, 2006

Anodized aluminium, silver rivets, rubber
40 x 40cm (irregular)
Banyule Art Collection | acquired 2007



West Wind, 2006

Anodized aluminium
50 x 50cm (irregular)
Banyule Art Collection | acquired 2007



> Deborah KLEIN

Anon, 1998
 Linocut (edition 14 of 55)
 57.5 x 38cm
 Banyule Art Collection | acquired 1998



> Claire McARDLE

Worn Translations, 2013
 Re-made clothing; transformed form,
 mass maintained
 Dimensions variable
 Courtesy of the artist



> Deborah PAAUWE

Jewelled Locks, 2013
 Giclée print (edition 1 of 6)
 75 x 75cm
 Courtesy of Michael Reid, Sydney
 and Greenaway Art Gallery, Adelaide



Entwined Strands, 2013
 Giclée print (edition 1 of 6)
 75 x 75cm
 Courtesy of Michael Reid, Sydney
 and Greenaway Art Gallery, Adelaide



Obscured World, 2013
 Giclée print (edition 1 of 6)
 75 x 75cm
 Courtesy of Michael Reid, Sydney
 and Greenaway Art Gallery, Adelaide



> Polixeni PAPANETROU

Salt Man, 2013
Pigment ink print (edition of 8)
120 x 120cm
Courtesy of Stills Gallery, Sydney and
Jenkins Johnson Gallery, New York



Grasstree Man, 2012
Pigment ink print (edition of 8)
120 x 120cm
Courtesy of Stills Gallery, Sydney and
Jenkins Johnson Gallery, New York



Study for Hattah Man and Hattah Woman, 2013
Pigment ink print (edition of 8)
70 x 105cm
Courtesy of Stills Gallery, Sydney and
Jenkins Johnson Gallery, New York



> Hannah RAISIN

Tadpole Swamp, 2011
Pigment ink-jet print (edition 2 of 5+2AP)
50 x 70cm; photographer Anna Leaton
Courtesy of the artist



Foxy Chicks, 2011
Pigment ink-jet print (edition 3 of 5+2AP)
50 x 70cm; photographer Anna Leaton
Courtesy of the artist



> Tania SMITH

Untitled (Refrain), 2013
HD video (silent)
1 minute, 10 seconds
Courtesy of the artist



> Jacqui STOCKDALE

Arachne, 2014
C-Type print (edition 1 of 8)
45 x 32cm
(hand-carved oval frame)
Courtesy of the artist and
Helen Gory Galerie, Melbourne



Arco Iris, 2014
C-Type print (edition 1 of 8)
75 x 54cm
Courtesy of the artist and
Helen Gory Galerie, Melbourne



Pandora, 2013
C-Type print (edition 1 of 8)
75 x 54cm
Courtesy of the artist and
Helen Gory Galerie, Melbourne



> Hiromi TANGO

Insanity Magnet #7, 2013
Pigment print on paper (edition of 6+2AP)
61 x 86cm
Private Collection
Courtesy of the artist and Sullivan + Strumpf,
Sydney



> **Christian THOMPSON**

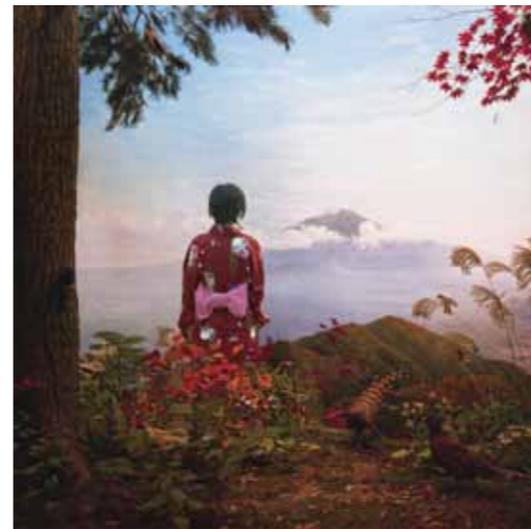
The Devil Made Him Do It, 2011
C Type Print (edition 7 of 10)
100 x 100cm
Banyule Art Collection | acquired 2012



Howl Your Troubles, 2011
C Type Print (edition of 10+AP)
100 x 100cm
Courtesy of the artist, Gallery Gabrielle Pizzi,
Melbourne and Michael Reid, Sydney



Untitled #1 King Billy series, 2010
C Type Print (edition 1 of 10)
100 x 100cm
Courtesy of the artist, Gallery Gabrielle Pizzi,
Melbourne and Michael Reid, Sydney



> **Anne ZHALKA**

Exotic Birds, 2006-07
Type-C photograph (edition 8 of 10)
80 x 80cm
Banyule Art Collection | acquired 2009



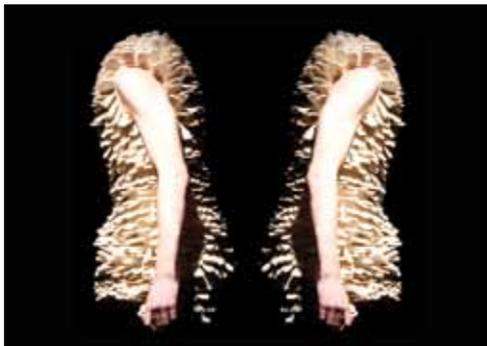
Birds of Australia, 2006-07
Type-C photograph (edition 4 of 10)
80 x 80cm
Banyule Art Collection | acquired 2009

Artist in Residence John Gosper

John Gosper is the artist in residence for the duration of *Seventh Skin*. Gosper will be working on a new series of sculptural footwear, using moulding techniques in latex/silicon. His practice explores the idea of a theoretical future where biotechnology has allowed fashion to fetishize obsolete elements of the human body such as skin.

John is also welcoming visitors to Hatch to explore their body's movement through a participatory exercise. During certain points in the residency, visitors will be invited to choose from various prosthetics to wear, choose a soundtrack and move for the camera.

The artist says: "My work exists within the parameters of costume/dress, contemporary dance/performance, film/photography and sculpture/installation. It is a conglomeration of all of these disciplines."



> John GOSPER

The Anti-Luddites, 2011

Rubber, wood, wool, jersey and wadded jersey
Video 6 minutes, 8 seconds
Camera: Anna May



Seventh Skin 18 June – 2 August 2014

PUBLIC PROGRAMS

Photo Booth by Polixeni Papapetrou
18 June – 2 August

Wearable Art Workshop with
Roseanne Bartley, 21 June

Artist in Residence John Gosper
18 June – 2 August

Hatch Contemporary Arts Space
14 Ivanhoe Parade, Ivanhoe, Victoria

Exhibition Opened by
Associate Professor Robert Nelson
Monash University

Exhibition Curator and Exhibition Design
Claire Watson

Exhibition Assistants
Sam Willis, Savannah Jewell
Robert Whittington

Public Program Coordination
Claire Watson

Catalogue Design
Sam Willis

ACKNOWLEDGEMENTS

The curator would like to thank all of the artists, their representatives and lenders for their commitment to this exhibition. Special thanks to Polixeni Papapetrou for her generosity and involvement in conceiving the family friendly photo booth and Roseanne Bartley and John Gosper for their collaborative approach to the workshop program. Warm thanks to Ashley Crawford for his insightful words and Associate Professor Robert Nelson for launching the exhibition. Special thanks to Curatorial Assistant Sam Willis and the voluntary gallery sitters who help bring Hatch to life. Thanks to Fiona Athersmith for her editorial eye, to Ella Hinkley for her ongoing support, and to volunteers Savannah Jewell and Robert Whittington for their wonderful assistance throughout the exhibition development.

All images remain copyright of the artists and all images are courtesy of the artists and their representatives

Text is copyright the authors and Banyule City Council
Published 2014

Banyule City Council, PO BOX 51, Ivanhoe, VIC, 3079
www.banyule.vic.gov.au/hatch
ISBN: 978-0-9803626-8-8

Edition: 500

Front Cover image:

Christian Thompson

The Devil Made Him Do It (detail), 2011

C Type Print (edition 7 of 10)
100 x 100cm

Banyule Art Collection | acquired 2012

Seventh Skin



Banyule
CITY COUNCIL



HATCH

CONTEMPORARY
ARTS SPACE