

MEDIA RELEASE



OCTOPUS 15: LOST AND PROFOUND

PETER MALONEY, TARA MARYNOWSKY, SAM PHILLIPS, PATRICK POUND, ELVIS RICHARDSON, GISELLE STANBOROUGH, TINA HAVELOCK STEVENS, CURATED BY DANIEL MUDIE CUNNINGHAM

EXHIBITION DATES: 22 MAY–4 JULY 2015

EXHIBITION OPENING: FRIDAY 22 MAY 2015, 6–8PM

Octopus is Gertrude Contemporary's annual flagship curatorial exhibition series. It provides a forum for curatorial experimentation by inviting leading curators to devise an exhibition at Gertrude Contemporary. The 15th edition of Octopus is curated by Daniel Mudie Cunningham. Titled *Lost and Profound*, it considers the interface between obsolescent and new media technologies, exploring themes pertaining to memory, inscription and nostalgia. Cunningham has selected seven artists who utilise readymade objects in their work and subject them to 'profound renewal and reformatting.' Cunningham says of the exhibition: 'The disappearing world where images go to die is the terrain that *Lost and Profound* navigates. The work in *Lost and Profound* suggests that memory is a fiction kept warm by the blanket of amnesia that settles as time closes in and obsolescence triumphs.'

Elvis Richardson, in collaboration with sound designer James Hayes, considers the clues from a found photo album from the 1950s as cues for a visual dossier fusing forensics with fiction. Patrick Pound unpacks a large selection of found objects and photographs that come under the taxonomy of 'falling,' forming part of Pound's ongoing exploration of the human impulse to categorise, order and curate. *Up There*, a two-channel video by Tina Havelock Stevens, resuscitates 1950s Standard-8 films shot from the perspective of a cockpit by her father, a pilot, though a durational drumming performance in an obsolete plane. Sam Phillips will exhibit a series of her unique album covers, which she makes by adapting old album artwork through collage. Tara Marynowsky has produced an installation titled *MISTER SANDMAN* consisting of modified song sheets from the mid-twentieth century that notate lost loves, hopes and dreams. Digital interfaces such as YouTube and text messaging are re-oriented in Peter Maloney's black and white text paintings, where phrases that one would usually encounter on a screen—such as 'The YouTube account associated with this video has been terminated'—

are rendered obdurate, un-linked. Giselle Stanborough also works with YouTube to explore the role of memory in our age of 'obsessive documentation' to suggest that today's digital phenomenon of 'going viral' is a flipside to photography as an analogue memory totem, susceptible to loss and ruin.

The structure of the exhibition itself, which is situated in both the downstairs galleries at Gertrude Contemporary and the Studio 12 Project Space upstairs, references online digital wunderkammers like Google, eBay and YouTube. It seeks to create a visually overstimulated environment in which different temporalities, and varying digital and non-digital realities rub-up against one another, akin to the experience of searching for information and objects online.

Gertrude Contemporary's Studio Program is generously supported by the Danielle and Daniel Besen Foundation.

Gertrude Contemporary's Education Program is generously supported by the Marjorie M. Kingston Trust.

Image: Patrick Pound, *The Museum of Falling*, detail, 2012–, found photograph, courtesy of the artist and Stills Gallery, Sydney

FOR ALL MEDIA ENQUIRIES, PLEASE CONTACT:

Helen Hughes, Curator Communications
Telephone +61 3 9419 3406 Email helen@gertrude.org.au 200 Gertrude Street Fitzroy VIC 3065 Australia www.gertrude.org.au

OCTOPUS 15: LOST AND PROFOUND

BIOGRAPHIES

Dr Daniel Mudie Cunningham is a Melbourne-born curator, artist and writer based in Sydney. He is currently the Assistant Director and Head Curator at Artbank, and Editor of *Sturgeon*. Previously he has held positions at Hazelhurst Regional Gallery and University of Western Sydney. Whether curating or making, his interests tend to unify along the lines of an abiding interest in remixing the image streams of art history, queer politics, pop culture, performance and music. He has curated exhibitions at Artbank, Hazelhurst Regional Gallery, Blacktown Arts Centre, Performance Space, Plimsoll Gallery, Firstdraft Gallery and MOP Projects. He is currently working on a book and retrospective of the work of Australian artist Kathy Cavaliere (1972–2012). His art practice has been widely exhibited and is held in the collections of Museum of Old and New Art, Macquarie University and Campbelltown Arts Centre.

Peter Maloney was born in Western Australia, and lives and works in Canberra. He adopts a variety of techniques and approaches in his painting practice, including William S. Burroughs-style cut-ups and punk graphics. His subject matter is often derived from tabloid newspapers and magazines, and his work is often characterised by its 'post-gay, post-AIDS sensibility'. Recent solo exhibitions include: *A Focus*, Newcastle Art Gallery, New South Wales, 2014; and *Radar & Other Fabulous Colours*, Utopia Art Gallery, Sydney, 2013. Recent group exhibitions include: *Loose Canon*, curated by Daniel Mudie Cunningham, Artbank, Sydney, 2014; and *Test Pattern*, curated by Geoff Newton, Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne and Sydney University Art Gallery, New South Wales, 2012–13. Peter Maloney is represented by Utopia Art Sydney.

Tara Marynowsky lives and works in Sydney. Her painterly interventions on found artifacts including vintage photos and song sheets respond to cultural stereotypes and mythical archetypes—particularly of women and beauty—collapsing a strangely familiar past with an unsettling present. Recent solo exhibitions include: *Tide is High*, Edwina Corlette Gallery, Brisbane, 2015; and *Venus of Venus*, Chalk Horse Gallery, Sydney 2014. Recent group exhibitions include: *Sealed Section*, curated by Miriam Kelly, Artbank, Sydney, 2014; and *Sense of Surround*, Edwina Corlette Gallery, Brisbane, 2014. Tara Marynowsky is represented by Chalk Horse Gallery, Sydney, and Edwina Corlette Gallery, Brisbane.

Sam Phillips is a singer-songwriter based in Los Angeles, California. Since her acclaimed debut album *The Indescribable Wow* (Virgin, 1988), Phillips has released eight albums including the Grammy-nominated *Martinis and Bikinis* (Virgin, 1994). In 2009, Phillips launched *Long Play*, an online subscription project where listeners received new work in the form of an album, several EPs, podcasts, and artwork including Super 8 films, collages and Polaroids. A low-fi aesthetic that fused analogue with the digital continued with her most recent album *Push Any Button* (2013). As part of its release, Phillips extended the visual language of her music by creating the album artwork as a series of found vintage album covers redacted with her own unique collages.

Patrick Pound is a Melbourne-based artist working across mediums. His work has the look of having been made by someone who has set out to try and explain the world and who, having failed, has been reduced to collecting it. His work is about compiling and constructing evidence and

making sense of things. His work poses the world as a puzzle. Recent solo exhibitions include: *Small world*, Stills Gallery Sydney, 2015; *The Museum of Holes*, Castlemaine Art Gallery and Museum, Victoria, 2015; and *People who look dead but (probably) aren't*, Stills Gallery, Sydney, 2014. Recent group exhibitions include: *Australia and the Photograph*, curated by Judy Annear, Art Gallery of New South Wales, Sydney, 2015; and *From The Collection*, curated by Emily Cormack, Warrnambool Gallery and Museum, Victoria, 2015.

Elvis Richardson was born in Sydney, and lives and works in Melbourne. She is an interdisciplinary artist whose conceptual practice instinctively burrows through the sediment of obsolete and interrupted material culture dwelling in the places where the unclaimed and unforeseen meet. Recent solo exhibitions include: *Vivian Cooper Smith, Cherine Fahd, Elvis Richardson*, Galerie pompom, Sydney, 2014; and *National House Search*, Centre for Contemporary Photography, Melbourne, 2013. Recent group exhibitions include: *Dirt, Dust and Ruins*, curated by Zanny Begg, Tin Sheds Gallery, University of Sydney, 2013; and *Regimes of Value*, curated by Elizabeth Gower, Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne, 2013. Elvis Richardson is represented by Hugo Michell Gallery, Adelaide and Galerie Pompom, Sydney.

For *Lost and Profound*, Richardson has collaborated with James Hayes. Melbourne-based Hayes is a composer who explores the interconnection between visual arts and sound. He has previously worked with artists Elvis Richardson and Mikala Dwyer.

Giselle Stanborough is a Sydney-based artist whose practice often addresses online user-generated media and the ways in which such technologies encourage us to identify and perform notions of self. She has a special interest in the intersection between image and ethics in the contemporary mediascape. Her work has been shown online in *The Washington Post's* 'Pictures of The Day' and in Hennessy Youngman's *Art Thoughtz*. Recent solo exhibitions include: *Interknot*, Rearview Gallery, Melbourne, 2012; and *Destiny's Children* (with J.D. Reforma), Gaffa Gallery, Sydney, 2011. Recent group exhibitions include: *Real Life Human Resources*, Firstdraft Gallery, Sydney, 2014; and *The Soft Knife*, Casula Powerhouse Arts Centre, New South Wales, 2014.

Tina Havelock Stevens is an interdisciplinary artist based in Sydney. With a sturdy start as a drummer in post-punk bands, she then moved towards observational documentary, video art, installation, performance art, improvisation, composition and sound design, and has been compelled to play a spontaneous composition on a full drum kit whilst fully submerged underwater; she does so under the moniker of 'White Drummer'. She screened her work *White Drummer Detroit* at Bulletspace, N.Y.C. in 2014, and on returning to Australia completed the durational performance work *White Drummer Rewind Room* for Performance Space's *Day for Night* at Carriageworks, 2015, and exhibited *White Drummer Ghost Class* at Alaska Projects, 2015.