



March 2014

7 March – 29 March 2014

Level 1, 160 Cimitiere Street Launceston TAS 7250

www.sawtooth.org.au

FRONT GALLERY AND NEW MEDIA GALLERY

Off the Wall – Street Art Exhibition

Finalists: Anopsy (NETHERLANDS), Ashleynicholls (VIC), Brain Foetus (TAS),
Bromunkey (CANADA), D.A.P. (ITALY), GCMA (TAS), Jean Laine (FRANCE), Jesse
Olwen (CANADA), Louise Thrush (TAS) and Nokay (SINGAPORE/HONG KONG)

The Off the Wall Street Art Exhibition showcases the ten finalists of the Off the Wall street art competition, which aims to encourage legal street art in the Launceston municipality, while helping to reduce tagging.

The project aims to engage street artists in legal work that emphasises the aesthetic value of street art as a legitimate art form and highlights the diversity of forms to a broader audience. By placing street art in a professional context, artists can be acknowledged, developed and promoted, while enabling artworks to be curated, exhibited, conserved and archived.

Commissioned street art enlivens our public space, reinterprets the more mundane elements of our built environment, and offers a significant drawcard to thinkers, tourists and artists in exploring and experimenting in the city. By professionalising and preserving an art form that is by nature subversive, anonymous, ephemeral and provocative, street art not only has the capacity to reflect a fleeting moment in time, but can become part of our celebrated and unique cultural heritage.

Off the Wall Judging panel: Jamin, Fernando do Campo, Ben Miller, Marisa Molin, Nathan Gelston, Leanne Hurst, Damien Quilliam, Fiona Ranson, Wendy Newton

Exhibition Curator: Marisa Molin

<http://offthewallcomp.com.au/>



Off the Wall is an initiative of the Launceston City Council. This project was funded jointly under a grant from the Australian Government.



Anopsy (NETHERLANDS)

Curiosity (2013) aerosol paint

Anopsy portrays people she knows or meets in her everyday. She transforms their faces with colours and patterns and puts their altered egos on the streets. The stencil is usually only a skeleton, she explores new media and techniques, combining "predictable" stencils with "unpredictable" action painting, or using spatula and acrylic instead of spray cans.

<http://anopsy.blogspot.nl/>



Ashley Nicholls (VIC)

Self-portrait through your eyes. Self-portrait through my eyes (2014) aerosol, acrylic paint, paint markers on plywood.

In my paintings I look at the way in which we as humans tend to repress and conceal our inner demons. We do this by placing layer upon layer over the top as we continuously push them further down. We assume that by doing this our problems will all be resolved. This however could not be further from the truth. This process only masks the inner turmoil we possess and is merely a short term fix. Although we may feel that we have hidden our demons they are still very much lurking underneath and within us.

In this series of works I am using a direct reference to graffiti and street art culture and the way in which the work is constantly being painted and written over, concealing what was once beneath. The work below is no longer visible but it is still lurking in the darkness beneath, just as our demons are hidden. Out of sight out of mind, right?.....right? "

<https://www.facebook.com/ashley.nicholls.73>

Brain Foetus (TAS)

Incubation (2014) Indian ink, paint markers on butchers paper.



Brain Foetus is a self-taught artist currently living and working in Regional Tasmania.

She views street art from a fine art perspective, Hand painting with Indian Ink the paste-ups that she gifts to the streets. For her, the beauty of street art lies in its ability to intersect someone's day in a really powerful way. It breathes new life and meaning into spaces that have been condemned to decay. Her characters, all interconnected, run parallel to the reality that she lives, and serve as her imaginary friends: discussing her sense of place, scale, and home.

Inspired by Brooklyn based street artist Swoon, and Australia's own Miso and Ghostpatrol, She has been pasting for just under a year, and intends to do so for many more to come.

<http://brainfoetus.tumblr.com/>

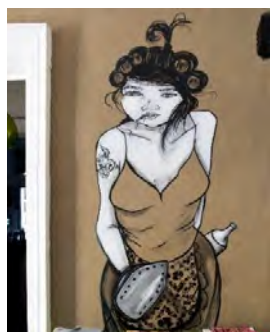


Bromunkey (CANADA)

Me Evolved (2013) digital image

I was born on Vancouver island, west coast Canada. My family moved to Tasmania in 2009 and have been living here ever since. Doing artwork makes me feel happy and my repeating new year resolution is to improve my technique. I have held exhibitions in Canada as well as Australia (my first exhibits were with Off Centre gallery, Jimmy's Skate Shop and Spacebar gallery (Salamanca). I am currently working with Hobart business Crumb street kitchen to create a 14m x 3m mural. This is my passion and I cannot imagine what I would be doing if I didn't have art.

<http://www.mediastudies.viu.ca/567889746/Website/home.html>



D.A.P. (ITALY)

Iron Woman (2013) Acrylic colours and spray on wall

I love Street Art because it is short-lived, appealing, cumbersome, pop and makes your hands very dirty.

<https://www.facebook.com/DeniseArtProjectdap?ref=hl>

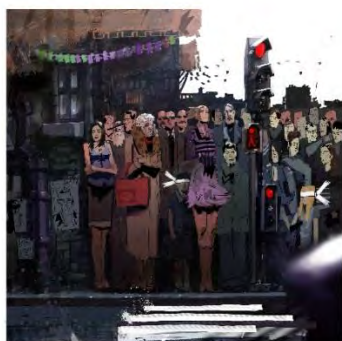


GCMA (TAS)

Your windows boarded up (2014) recycled plywood, acrylic paint and aerosol.

Using common symbols and motifs to create images that people from all cultural and religious backgrounds can appreciate. My goal is to create thought provoking pieces that reflect the universality of the human condition.

I incorporate recycled materials as a base from which to build my works. Much of the material is sourced from building sites and would otherwise be discarded.



Jean Laine (FRANCE)

Feed (2014) digital image

My name is Jean Lainé, I'm from Paris, France & have lived in Tasmania for 2 years.

In France I was a designer for animation movies but here in Launceston I'm interested in getting involved with art projects & promoting local art culture.

I love to make people happy & stimulate them with my art. I also love wine & baguettes & riding a push bike with my beret.
<http://jeanlaine.deviantart.com/gallery/>



Jesse Olwen (CANADA)

BEEF (Balance, Eyes, Elbows, Follow Through) (2013) Acrylic paint and rhinestones on wood, basketball hoop with base

Jesse Olwen is an interdisciplinary artist who includes painting, drawing, sculpture and stained glass in his brand of street art. Olwen holds a BFA from Montreal's Concordia University where he obtained an international exchange with the National University of Singapore. He worked as an English teacher in South Korea for two years before venturing to Tasmania and finally New Zealand where he is currently based.

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



Louise Thrush (TAS)

State of Freedom (2013) Paint marker

I'm a Tasmanian graphic designer and artist, working in Launceston.

Creatively, I find this strange and beautiful island inspirational and that's why choose to live here.

My personal work is heavily influenced by the landscape around me.

<http://www.louisethrush.com>



Nokay (SINGAPORE/HONG KONG)

Recolonization (2014) Cardboard & Photography

We are a team of 2 different nationalities, 2 similar yet different disciplines (architecture and landscape architecture). Our love to express out through artworks and installations gave us an opportunity to come together.

Our artwork takes on the path of a social experiment. We propose to place 200 cardboard-made Tasmanian Tigers around the busier streets in Launceston city. Arrayed uniformly, these once vanished; symbols of Tasmania are given a chance to make a comeback to their homeland. We are curious about the people's reactions and interested in the exploration of the public intimacy and the response to natural environmental issues.

As these tigers are just situated on the street, the outcome of this artwork is unpredictable, as it will develop differently depending on the pedestrians' interaction with it and the climate. This whole process would be recorded in the form of photographs.

MIDDLE GALLERY

Half Full / Half Empty

Amber Koroluk-Stephenson (TAS)



The Bayou (2014) oil on paper. 29.72 x 41.91cm (paper size)

What makes a house a home?

Houses all lined up next to one another. Occupying an area of precious square meterage. These houses are beacons of suburbia, real estate hotspots, architecture of times gone by. But are houses not just bricks and mortar?

What is it that makes a house a home?

As I get older I begin to realise more and more the importance of having a place that I can call home. This is a place of comfort, warmth, security and a place of belonging.

Having grown up in a family that moved around a lot, travelling to amazing parts of the world and living in some, I often feel the urge to "go some place else". My brother, Max has it the worst of all of us only being able to stay in one place for two years at a time before he needs to jet set again. And with all this moving around you begin to ask yourself, "What is home?"

As I look upon Amber Koroluk-Stephenson's black and white kit home painting series like shadows hovering off the wall and off the page I am led up the path into the memory of my childhood home. To 4 Usher Court. I shut my eyes and I can remember every little detail of that house the steps up to the front porch and through the front door. I can navigate my way through that house, knowing



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exactly how wide the hall is (wide enough for my five-year-old body to be able to climb up walls hinging one leg at either side of the hallway), the feel of the carpet under my feet, the smell of jasmine, the touch of the cool wall in the dry heat of the day. The location of the light switch as I enter my room, the number of steps to climb to the top bunk to resume the teddy bears picnic all laid out. The sound of Max playing with the ants along the driveway and mum pottering around in the garden, the smell of dad's tobacco wafting in from the veranda. And running through the water sprinkler, jumping on the trampoline and rollerblading as fast as I can around the house.

I am taken back to that house and every element of it feels so ingrained into my every being. I remember the gumtrees in the front yard that Max and I used to climb and jump from one tree to the next without a care in the world. The smell of the sap when we had to have those trees cut down. Dad said it was to increase the market value of our property. My six-year-old mind didn't know what that meant but I guessed it was pretty important.

We travelled to Tucson, Arizona soon after those trees were cut down. We travelled all around America, we went to Disney Land (!), we travelled throughout Europe, and my parents even enrolled us into a school in England, "to experience a different education system, they told us. Both being teachers everything became a 'learning experience' during this yearlong teachers exchange. A good family friend who visited us many times throughout that year remarked, "Every time I visit Polly has a different accent; Australian, American, English, back to American and now Australian again." I think if we'd stayed in Italy any longer I probably would have picked up the language.

I remember being hit with the incredible heat when we stepped off the plane. For my parents, 4 Usher Court was never the same after that year away but to me it was the best place we'd visited yet. I was so happy to be home - to the smell of jasmine and dead ants and grass burning in the hot sun. For me, this place will always be home. Amber Koroluk-Stephenson's paintings remind me of that, of that house and all the memories that were created there.

And I realise that home is memories. The house is just the shell that holds them.

Written by Polly Dance

*All works courtesy of Bett Gallery. For any enquiries, please contact Bett Gallery
+61 (0) 3 6231 6511 / info@bettgallery.com.au / www.bettgallery.com.au / Please note, any
purchased works will not be available til late April.*

www.koroluk-stephenson.com

PROJECT GALLERY

Tide Travellers

Edna Broad (TAS)



Time and Tide, acrylic on canvas, 650 x 280 mm.

Since time immemorial humans have sailed the seas in all kinds of boats carried on the tides and the trade winds. Australia has had its share of colonising boat people over the past 200 years or so – personally my 19th Century British and Irish ancestors were reluctant boat people.

My initial response to the fragility of those early sailing ships presented the concept of paper boats because of the availability and simplicity of materials. The catalyst for an expanded utilisation of the paper boat as metaphor was the contemporary political climate that has increasingly demonised refugee boat people and has become more and more tinged with impractical solutions for ‘stopping the boats’.

Time and Tide Acrylic on canvas 650 x 280 mm \$450

On the Rocks (Triptych) Acrylic on canvas 1200 x 400 mm \$950

Boat People Oil on canvas 620 x 810 mm \$850

Letter Home I Acrylic on canvas 200 x 200 mm \$100

Letter Home II Acrylic on canvas 200 x 200 mm \$100

Flotilla I Acrylic on canvas 200 x 200 mm \$100

Flotilla II Acrylic on canvas 200 x 200 mm \$100

Storm Acrylic on canvas 200 x 200 mm \$100

Camouflage Oil on canvas 210 x 265 mm \$100

Flotilla of paper boats (floor) Recycled paper, card, paint, ink, print, wood and digital print size
Variable

Digital prints: 30 prints x Size 600 x 400 mm (wall)