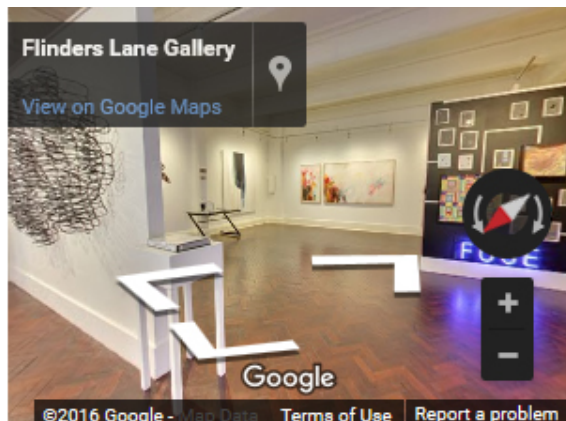


## EXHIBITIONS *FUSE* 9th August 2016 - 27th August 2016



On **Saturday 20 August** from 10.30am - 12pm we will be hosting a special program of talks encompassing a variety of topics from: the impact of supporting the arts within the larger framework, how to prepare a serious collection strategy, the dispelling of misinformation around Art for Super, and other avenues to explore for Art as Investment. RSVP by Wednesday 17 August 5pm.

Here's our top 10 suggestions for what to do for



Dion Horstmans  
*Plastik Fantastik 1* 2016  
laminated acrylic  
60cm x 120cm x 1.7cm

## MELBOURNE ART WEEK

### Saturday 20 August Program

10.45AM CATHERINE ASQUITH, CURATOR, ART CONSULTANT & ADVISOR

Building our cultural infrastructure – your contribution

11:00AM CHARLES JUSTIN, COLLECTOR, ARCHITECT & FOUNDER JUSTIN ART HOUSE MUSEUM

Collecting art & developing a focus for your collection.

11:30AM ARTHUR ROE, Managing Director ARTHUR ROE & ASSOCIATES- Arthur Roe & Associates Pty Ltd  
- Chartered Accountants and Passionate Art Collector for over 20 years

Fine Art and Self Management Superannuation Fund (SMSF)

The Small Business Taxation Concessions and how these can be applied to fine art acquisitions These concessions include GST refunds, accelerated depreciation write offs and interest deductibility where the fine art is financed. Arthur will explore in detail how these concessions can be activated to significantly decrease the cost of building an art collection within your business.

Fine Art as an investment Arthur will also give his views on this issue both as professional chartered accountant and avid art collector. He will in particular, touch on the competing interests of the passion of a collector versus the pragmatism of investment and how the two can co-exist.

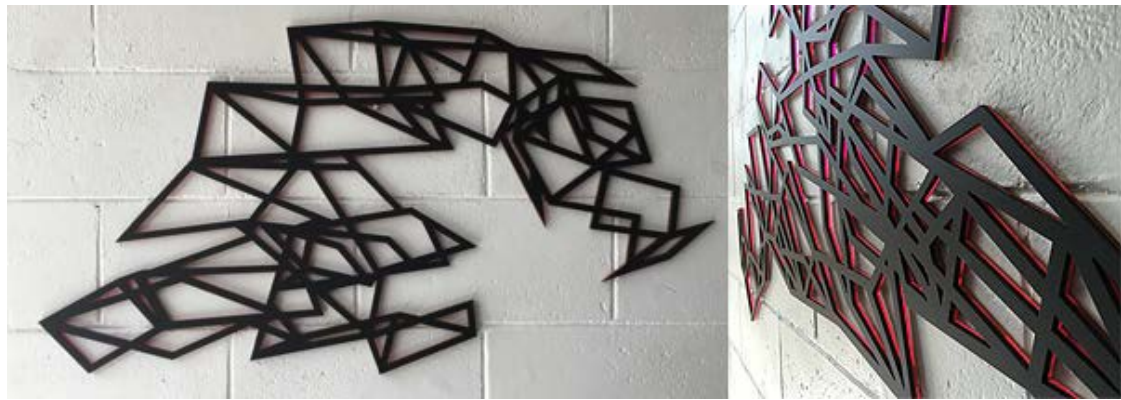
Followed by brief Q & A

12pm Break for light refreshments

1PM ARTIST PANEL WITH OWEN CRAVEN Curator Urban Art Projects

Artist as Entrepreneur

Dion Horstmans, Claire Bridge, Agneta Ekholm, Zac Koukoravas, Rebecca Hastings



Dion Horstmans

*Plastik Fantastik 2* 2016

laminated acrylic

60cm x 120cm x 1.7cm



Rebecca Hastings

*End of Transmission I* 2016

oil on board

120cm x 120cm



Rebecca Hastings

*End of Transmission II* 2016

oil on board

120cm x 120cm



# FUSE

Melbourne Art Week  
**FREE EVENT**  
**SATURDAY 20 AUGUST 10:30 - 2PM**  
 RSVP [info@flg.com.au](mailto:info@flg.com.au)



**CATHERINE ASQUITH, CURATOR,  
 ART CONSULTANT & ADVISOR**  
 Building our cultural  
 infrastructure – your contribution



**CHARLES JUSTIN, COLLECTOR,  
 ARCHITECT & FOUNDER JUSTIN  
 ART HOUSE MUSEUM**  
 Collecting art & developing a  
 focus for your collection.



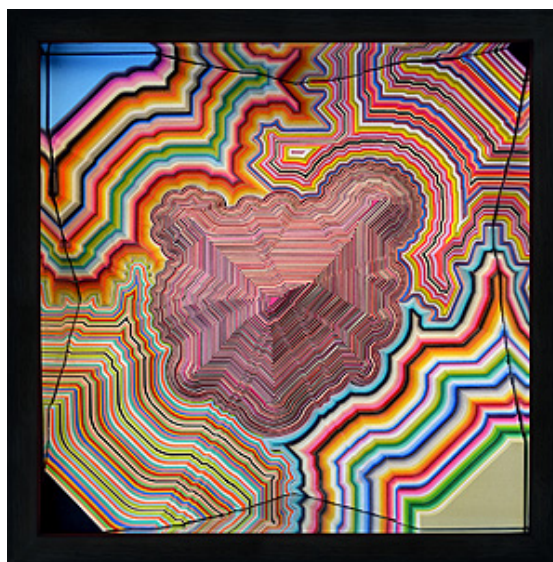
**ARTHUR ROE, Managing  
 Director ARTHUR ROE & ASSO-  
 CIATES- Arthur Roe & Associates  
 Pty Ltd - Chartered Accountants  
 and Passionate Art Collector for  
 over 20 years**  
 Fine Art and Self Management,  
 Superannuation Fund (SMSF),  
 Fine Art as an investment, The  
 Small Business Taxation  
 Concessions



**1.00PM ARTIST PANEL  
 WITH OWEN CRAVEN** Curator,  
 Urban Art Projects  
 Artist as Entrepreneur:  
 Dion Horstmans,  
 Claire Bridge,  
 Agneta Ekholm,  
 Zac Koukoravas,  
 Rebecca Hastings



Rebecca Hastings  
*End of Transmission III* 2016  
 oil on board  
 120cm x 120cm



Jacob Leary  
*Trace Diagram* 2016  
 stacked paper cuts, framed  
 46cm x 46cm x 14.5cm



Jacob Leary  
*Centre Shadows* 2016  
 stacked paper cuts, framed  
 33cm x 33cm x 14.5cm



*In our current creative landscape artists must constantly respond and adapt in order to remain vital and valid. What arises from this challenge is not exhaustion or defeat but incredible, dynamic shifts in individual practices. Curated into our galleries and public spheres this changes the way we perceive art, acting as a dynamic precursor to societal trends and spurring ongoing conversation around the exciting possibilities of the industry.*

*This carefully curated exhibition, FUSE, is both the coalescence of inspiration and ignition of ideas. Ten FLG artists push the boundaries of their practices to create a unique viewpoint of contemporary art trajectories. Their investigations into sculptural forms, installation experimentations, and thought provoking new narratives in traditional media will engage and stimulate debate, providing insight into what we can expect for the future of the Melbourne art scene.*



Jacob Leary  
*White B Diagram* 2016  
stacked paper cuts, framed  
33cm x 33cm x 14.5cm



Jacob Leary  
*White A Diagram* 2016  
stacked paper cuts, framed  
33cm x 33cm x 14.5cm



Jacob Leary  
*Rise Diagram* 2016  
stacked paper cuts, framed  
33cm x 33cm x 14.5cm



Jacob Leary  
*Fall Diagram* 2016  
stacked paper cuts, framed  
33cm x 33cm x 14.5cm

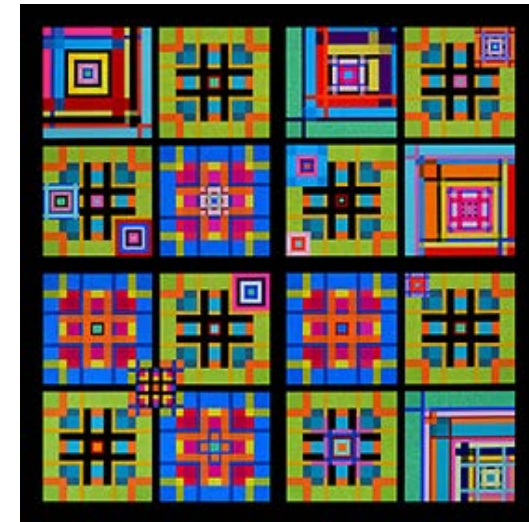




Left: DION HORSTMANS  
Left to right below:  
JO DAVENPORT, JACOB LEARY,  
GINA KALABISHIS, ZAC  
KOUKORAVAS, CLAIRE BRIDGE,  
HANNAH QUINLIVAN,  
WALDEMAR KOLBUSZ, AGNETA  
EKHOLM & REBECCA HASTINGS



Jacob Leary  
*Checked Square* 2016  
assorted tape on aluminium panel  
75cm x 75cm



Jacob Leary  
*Space Invaderz* 2016  
assorted tape on aluminium panel  
75cm x 75cm

## ARTIST STATEMENTS

### Zac Koukoravas

LOCK, LOCK 'N' POP and POP are a trio of lightboxes about dance-floor dynamics; these pieces are a visual representation of the energy and rhythms found within electronic dance music. I created these light sculptures for the FUSE exhibition because this work 'fuses' my passion for music with my experience in geometric abstraction and my background in electrical systems.

### Agneta Ekholm

"There is the radius or the diameter of a circle. I'm interested in the abstract width of a circle, as Bowie explored."



### Jo Davenport

I like to explore and experiment with different materials especially translucencies. I have a fascination in how images tell 'lies' and 'can't be trusted'. There is an innocence of first observations; images are more complex than they first appear. The power of the surface and making illusions out of artificial surfaces all interest me.

### Gina Kalabishis

The word 'arête' has two possible meanings:

- A sharp mountain ridge, sometimes formed by glaciers. These arêtes are high points in the geographic landscape, the towering natural monuments of the vertical world, whose grandeur can simultaneously demand our attention and overwhelm us with wonder.
- In the Greek language, 'arête' is synonymous with 'excellence'. In philosophical terms, the word further embraces a sense that something is actively striving to be as good as it can be, as it yearns to reach its highest state and express the ideal form.

In Gina Kalabishis' latest paintings - 'Arête No.2' and 'Arête No.3' - the artist melds together the two meanings of the word and continues her playful homage to colonial representations of landscape, incorporating intriguing and unexpected inclusions of sensuous human forms, while amping up the visual acuity of her Ikebana-like sculptures of Australian flora.

Whether you're inclined to swoon at natural beauty or seek after the ideal form, these two works show the artist striving to share with us her own painterly 'arête'.

Bruce Copland, Curator

August 2016

### Waldemar Kolbusz

My practice revolves around making paintings which 'work' and are 'beautiful'. I am interested in what makes expressive works recognisable as beautiful and not as a mess.

In my painting process there is a point where what has been unexpected, spontaneous and expressive, changes to controlled and considered. This is when I start to use my vocabulary of scribbles, marks and colour and transform the mess. My paintings are

Jo Davenport

*Autumn Morning Splitters Creek I* 2016

mixed media on rag paper

136cm x 81cm framed



Jo Davenport

*Autumn Morning Splitters Creek II* 2016

Mixed media on voile

136cm x 226cm

intentionally non representational because I want the viewer's experience of the work to be based purely to the artwork itself and not of something it represents. I want the viewer to experience a sense of 'something', but what that is, is specifically personal and almost indefinable. To try and articulate it or attribute deeper meaning would be missing the point about it being a visual articulation. The differences between explanations or descriptions of my work between individuals is kind of what my paintings are actually about.

#### **Hannah Quinlivan**

##### *Lot of Life in You*

Darkness is pregnant with possibility, filled with uncertainty. Night is never fixed, but flows in and ebbs away like the tide, in a diurnal dance between clarity and the ambiguous. Sometimes a thing is revealed only in its absence, defined by that which is missing. Hope always burns brightest in the darkness.

#### **Jacob Leary**

The work for FUSE is a layering of visual systems. Networks of colour and line conversing to create a portal abstract space. The work's processes is its content- natural systems, order, contingencies, algorithms and spectrums all existing within an abstract realm of temporal space and time.

#### **Claire Bridge**

I continue to explore a core theme of my practice, that



Agneta Ekholm  
*The Width of a Circle* 2016  
Acrylic on canvas  
200cm x 160cm



Waldemar Kolbusz  
*Kilter* 2016  
oil on linen  
152cm x 213cm



of the relationship between ourselves and our planet at the edge of change. In FUSE, I focus on the intricate connection between the causes and impacts of climate change and the global crisis of refugees. Read more on [Claire Bridge here](#)

### Rebecca Hastings

#### *End of Transmission*

This series of paintings marks a shift in my practice that has come from recently commencing a Masters degree. These are ruminations on what it is to be an adult contemplating childhood; a time and a part of ourselves that is lost, but eternally re-imagined through a nostalgic haze of flawed memory and fanciful longing. These are portals into uneasy worlds, a temporal landscapes of the mind that are at once familiar and unfamiliar, insinuating childhood as ambiguous, ill-define and shifting.

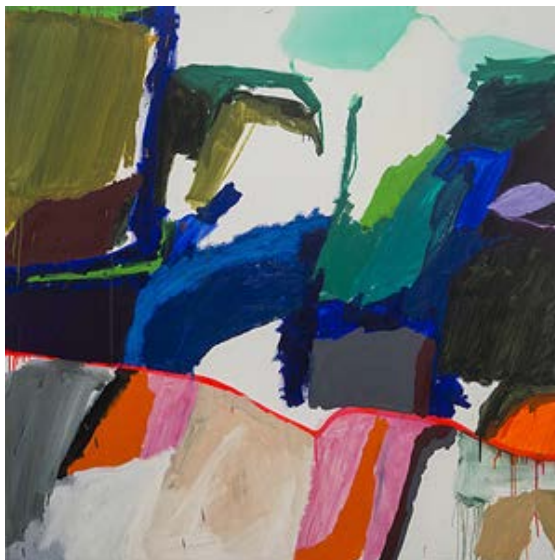
### FUSE

The two dynamic meanings associated with the word fuse – bringing together and ignition – are captured perfectly in this bold and inclusive initiative from Flinders Lane Gallery.

The team at FLG is proud to present an event featuring ten leading artists in conjunction with an array of prominent curatorial and industry professionals offering panel discussions and talks.

The centrepiece and most vivid expression of FUSE is a concentrated group exhibition held at FLG that includes new work by prominent painters, sculptors, and mixed media artists.

The talented and accomplished individuals featured at the FUSE exhibition will initiate an inspiring and insightful conversation exploring how artists push the boundaries of their own practice and how those art lovers who enjoy and value the work can maximise their appreciation of that endeavour.



Waldemar Kolbusz

*Many* 2016

oil on linen

152cm x 152cm



Waldemar Kolbusz

*Centre* 2016

oil on linen

152cm x 152cm



Zac Koukoravas

*LOCK* 2016

Acrylic & enamel paint on glass, LED lights,  
frameless

90cm x 90cm



Zac Koukoravas

*POP* 2016

Acrylic and enamel paint on glass, LED lights,  
frameless

90cm x 90cm





Never in the whole long history of art have artists and their works been so diverse and various, not just in terms of form, content, materials and technique but also the practice and the transmission of the work across the world.

While we marvel at the sheer range of contemporary artistic expression, we need to consider how each individual artist pushes the boundaries within their own practice.

Fuse is not simply about staging a group exhibition. Art does not exist in a vacuum, either as a creative process or with regard to the finished work itself after it leaves the studio.

Once students have finished their course at art school, how do they strike out on their own without the collaboration and feedback of an educational environment? What choices or circumstances shape the development of an artist's work? What challenges do artists face as they adapt and push themselves and their materials and expand the range of their practice?

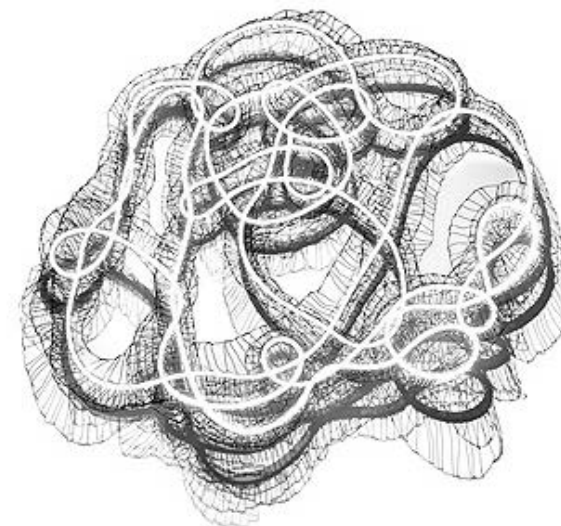
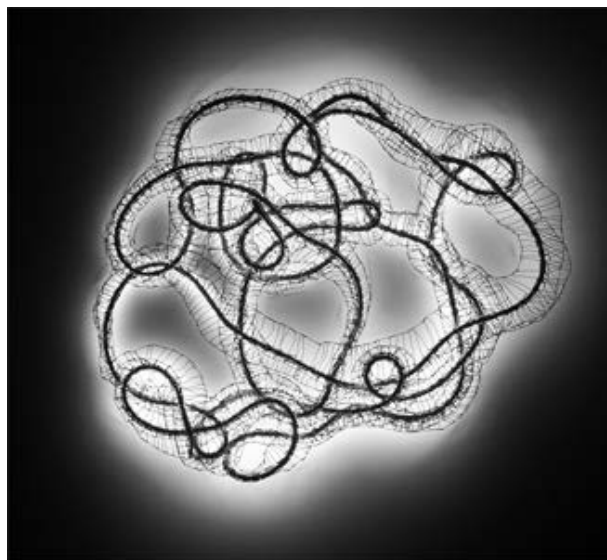


Zac Koukoravas

*LOCK 'N' POP 2016*

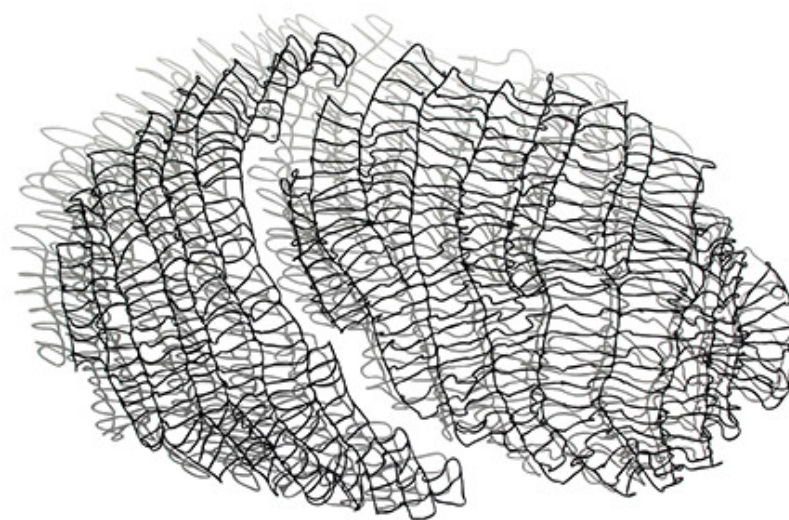
Acrylic and enamel paint on glass, LED lights,  
framed

108cm x 108cm



Hannah Quinlivan  
*Lot of Life in You* 2016  
 LED lights & anodised aluminium  
 135cm x 110cm x 18cm

It is about the triggers – some artists will push their materials while others will be thinking more conceptually. An amazing range of approaches is on offer – from sculptor Dion Horstmans's experimentation with perspex to Zac Koukoravas lightboxes & Jacob Leary's multi media installation.



Hannah Quinlivan  
*Rive* 2016  
 Powdercoated steel  
 180cm x 250cm x 27cm,

An artist like Zac Koukoravas, who works with glass

and perspex, faces a challenge in that the very material he's working with is dangerous and expensive. This may mean he has to reuse material and when he makes mistakes somehow he has to incorporate that into his work. Those 'mistakes' can actually propel the artist in an exciting and unexpected new direction.



For lovers of art, there are many choices and challenges also. How does an art collector begin to build a collection? What is the best way to display the art you choose to have in your life in the home? What financial advantages are there in indulging aesthetic pleasure?

FUSE thus unites aspects of the creation and enjoyment of art in a very practical and intimate way. This unique event will be of interest to anyone who follows the featured artists as well as those who are serious about understanding the contemporary creative process and the practical aspects of artistic creation, appreciation and investment.

*Simon Caterson, 7 June 2016*



Gina Kalabishis  
*Arete no2* 2016  
oil on linen  
152cm x 87cm



Gina Kalabishis  
*Arete no3* 2016  
oil on linen  
87cm x 152cm





[REBECCA HASTINGS PROFILE](#)

[DOWNLOAD BIO / CV \(PDF\)](#)

[GINA KALABISHIS PROFILE](#)

[DOWNLOAD BIO / CV \(PDF\)](#)

[CLAIRE BRIDGE PROFILE](#)

[DOWNLOAD BIO / CV \(PDF\)](#)

[DION HORSTMANS PROFILE](#)

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[HANNAH QUINLIVAN PROFILE](#)

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[AGNETA EKHOLM PROFILE](#)

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[WALDEMAR KOLBUSZ PROFILE](#)

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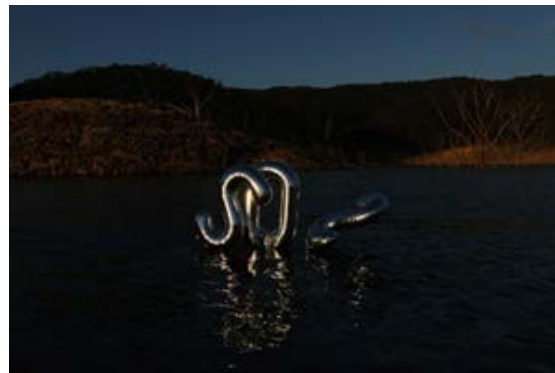


Claire Bridge

*Last Glimmer of Light* 2016

pigment print on archival paper on aluminium composite board

80cm x 118cm edition of 5



Claire Bridge

*So It Is* 2016

pigment print on archival paper on aluminium composite board

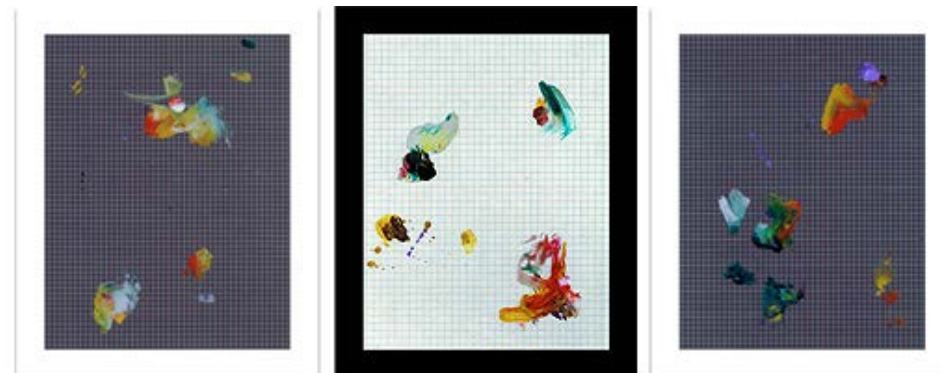
80cm x 118cm edition of 5



Claire Bridge  
*Tempest Flow* 2016  
video and sound installation 5 min 27 secs



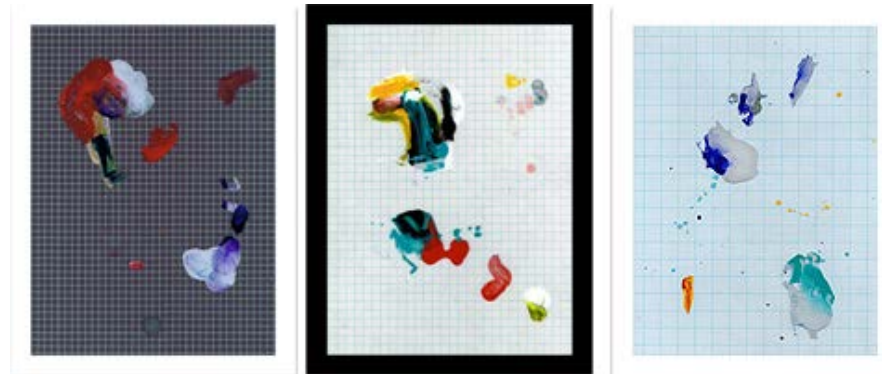
Claire Bridge  
*Last Light* 2016  
video and sound installation 5 min 16 secs



Jacob Leary  
*Weather Systems no.28-42* 2016  
 Acrylic on glass & grid paper  
 23cm x 18cm framed 26 x 21cm priced individually

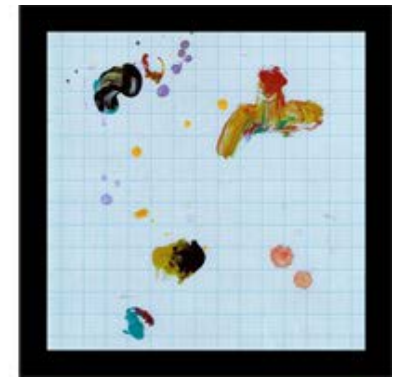


Jacob Leary  
*Weather Systems no.43-45* 2016  
 Acrylic on glass & grid paper  
 25cm x 20cm framed 28 x 22.5cm priced individually



Jacob Leary  
*Weather Systems no.0 -23* 2016  
 Acrylic on glass & grid paper  
 20cm x 15cm framed 16.5x22cm priced  
 individually





Jacob Leary

*Weather Systems no.24-27 2016*

Acrylic on glass & grid paper

15cm x 15cm 16.5 x 16.5cm framed priced individually

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