

EXPLORATION 13

An annual exhibition of unsigned and emerging artists

8 - 26 October 2013

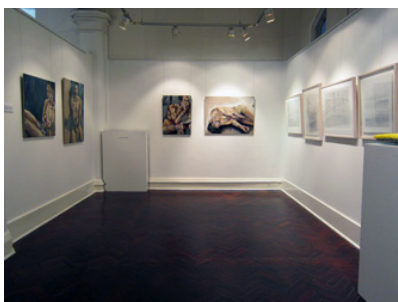
For the thirteenth year, FLG presents our annual showcase of emerging and unsigned artists. *Exploration* was created to provide a platform for emerging and unsigned artists to showcase their art within a commercial gallery context. Congratulations to **MICHELLE MOLINARI** and **ZAC KOUKORAVAS**, who have been announced as the joint winners of the FLG Emerging Artists Encouragement Award, held in conjunction with *Exploration 13*. Both artists are recent VCA graduates. Zac's spatial paintings on glass feature fragmented arrangements of colour and form that are the result of complex processes involving the order and chaos of chance and possibility. Michelle is a painter, printmaker and taxidermy artist whose work focuses on notions of death, memorialisation and observation. We are very pleased to announce that Michelle and Zac have each been offered a solo show with FLG in 2014.



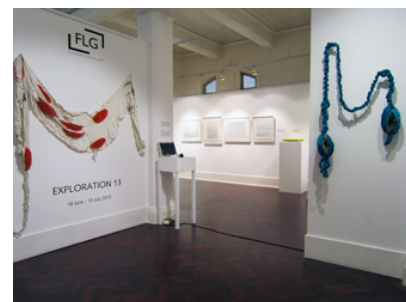
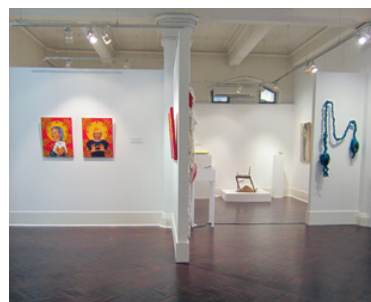
Joint winners Michelle Molinari (above left) and Zac Koukoravas (above right)



Exhibition installation



Exhibition installation



MEG COWELL

Meg's large-scale photographic artworks depict theatrical garments, lingerie and couture that have been arranged and illuminated while suspended in water. For this purpose Meg has installed a 1000 litre pool in her backyard, in which she suspends and arranges her subjects, using water as a medium of buoyancy and illusionistic display. In submerging her subjects Meg aims to generate a sense of the garments being 'inhabited' not only by their absent wearer, but also by a complex of moods and emotions. The physical act of fashioning these inanimate subjects motivates her engagement with the nature of 'absence' and the use of fabric and clothing as a medium of visual expression.



Meg Cowell
Sweet House 2013
133 x 92cm (image size)
Giclee print, edition of 5



Meg Cowell
Conquest 2013
133 x 92cm (image size)
Giclee print, edition of 5



Artworks shown insitu on 3.7m wall



Meg Cowell
Savage Valley 2013
133 x 92cm (image size)
Giclee print, edition of 5



Meg Cowell
24 Carat 2013
133 x 92cm (image size)
Giclee print, edition of 5



Artworks shown insitu on 3.7m wall



Meg Cowell
Tidal 2013
133 x 92cm (image size)
Giclee print, edition of 5



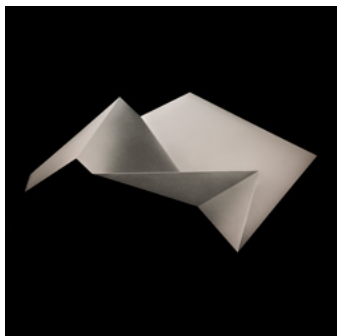
Meg Cowell
The Blind Trail 2013
133 x 92cm (image size)
Giclee print, edition of 5



Artworks shown insitu on 3.7m wall

ZAC KOUKORAVAS

Zac is a visual artist whose artistic practice involves paintings on canvas, glass and wood as well as sculpture. Embedded within Zac's abstract painting practice are a diverse range of pictorial traditions and cultural experiences including graffiti, architecture, the electronic music scene, political activism and our relation to natural and urban environments. Colour and form, appropriated and deconstructed by the surrounding environment, play a key role in the aesthetics of the work. His current paintings on glass feature fragmented arrangements of colour and form that are the result of complex processes involving the order and chaos of chance and possibility.



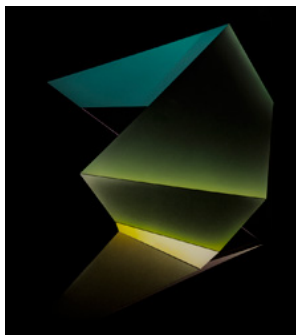
Zac Koukoravas
Expanded Territories 1
acrylic on 4mm glass
83.5 x 83.5cm



Zac Koukoravas
Expanded Territories 2
acrylic on 4mm glass
83.5 x 83.5cm



Zac Koukoravas
Expanded Territories 3
acrylic on 4mm glass
83.5 x 83.5cm



Zac Koukoravas
Expanded Territories Green
acrylic on 4mm glass
83.5 x 63.5cm



Zac Koukoravas
Expanded Territories White
acrylic on 4mm glass
83.5cm x 83.5cm

RAMON MARTINEZ MENDOZA

Ramon's work represents an organic way to perceive emotions. He says, 'These emotions grow into organisms that have their own life and their own behaviour. They are forms that adapt depending on the environment, and mutate between feelings such as: joy, sorrow, anxiety, calmness, rage and peace. Similar to the way that a molecule transforms its structure when it is in contact with another substance, these organisms rearrange themselves until finding their shelter and provide the medium in which the healing of their soul can take place. It is in this moment that these living things express what is happening not only within me but within my inner self.'



Ramon Martinez Mendoza
into-me-you-see
cotton, silicone rubber and thread
4m x 1.5 m

Surrender the ego, listen to what is inside of the other. Heal the soul through the hands of another. The skin receives bandages, the stitches remedy the wound which leave a scar of a personal story. The participants shaped the piece without receiving any instruction in a completely spontaneous process. To start the process, a stranger contacted through a network of friends agreed to participate in the project and welcomed Ramon into their home. This contributor would then introduce another willing participant and so on. The movement involved in travelling from one home to another constituted the weaving of the piece. Straps of fabric resembling bandages, rubber as a symbol of hope and thread representing stitches were given to each participant. At the end of the project, one of Ramon's poems and a piece of his hair were given to each person as a sign of appreciation.



Ramon Martinez Mendoza
Brothers from the same womb (Shelteroids series)
velvet, synthetic fur, thread
1.20 x 0.80 x 0.30m

Every human has a form or way to express their emotions. Every one creates a small pod where they can take shelter from hard times or rest in ease during the sweet times. Every one develops these complex structures as a way to protect themselves from their environment or as a way to stand out from the others. These aspects are organic emotions that change with the passing of time. Nonetheless, there is a part of us that needs to be touched, which is able to be explored by the participant. The participant is the one who creates the social categorization between one individual and the other, who can see communalities or differences between two brothers that were born from the same mothers, without sharing the womb at the same time. One is sweet, the other is tough. One has big legs to run when he needs it and the other has a small tail to dig into the land to find a shelter. They have the same smooth skin; they both have a knot that connects them with each other; an umbilical cord that symbolises that they are stitched to the same story. However, the personal experience of each has transformed the similarities in separated structures that make every brother a unique human being.



Ramon Martinez Mendoza
Regeneration of the reef (Shelteroids series)
silicone rubber, synthetic thread
70 x 30 x 20 cm

"Sometimes the virus is the only way to find the cure"
An organism regenerates itself because it was previously damaged. If it wasn't for this wound, it would remain pure, however the purity is not a certification of goodness, it is more a validation of a naive behavior that doesn't make the organism strong enough. This paradox is always presented in our soul: "what doesn't kill you makes you stronger". This helps us to be ourselves, to know our own strengths, the power that lives within our inner self. Hence, the wound heals and we

realize that we have changed to be a new and unique human being that cannot make judgments because he knows how difficult it is to survive. This brings kindness in our gaze and brings shine in our life. So, which is really being regenerated? Is it the wound that is regenerating the organism or is it the organism that is regenerating the wound?

TONY NGUYEN

Tony is an artist from Melbourne, Australia. His work is about psychological voyeurism, exposing the interior and bringing it to the surface. Consistent themes in his pieces are stillness, personal space, and state of the mind. The context is left open for the viewer.



Tony Nguyen
Contort 1
oil on canvas
101 x 61cm



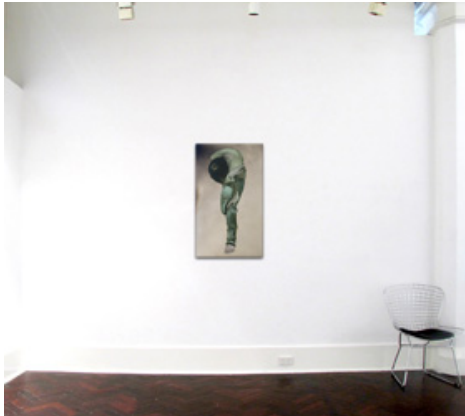
Tony Nguyen
Contort 3
oil on canvas
101 x 61cm



Artworks shown insitu on 3.7m wall



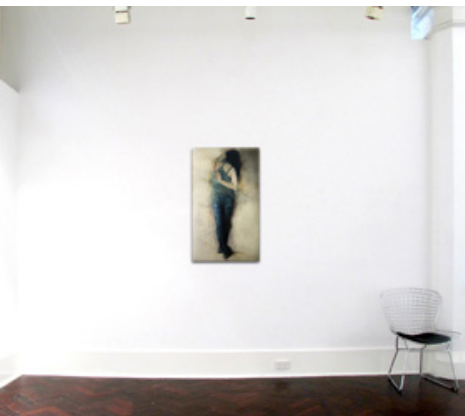
Tony Nguyen
Contort 4
oil on canvas
101 x 61cm



Artwork shown insitu on 3.7m wall



Tony Nguyen
Untitled
oil on canvas
101 x 61cm



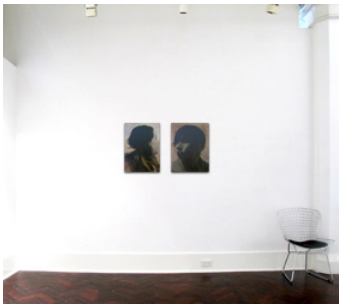
Artwork shown insitu on 3.7m wall



Tony Nguyen
Study of head space
oil on canvas
61 x 46 cm



Tony Nguyen
Study of head time
oil on canvas
61 x 46cm



Artworks shown insitu on 3.7m wall

DESPA HONDROS

Despa is interested in molecular phenomena occurring in nature - the ephemerality of rain, the constant movement of the sea, the complex structure of organic forms. Her work is abstract, but with references to vegetal and cellular forms. Each piece is created in pencil by a labour-intensive build up of repeated elements, such as endless rows or clusters of minute circles and dots. The subtlety of the images evoke a sense of calm and quiet, inviting the viewer to be drawn in to see emerging patterns or to experience the illusion of movement.



Despa Hondros
It's Pouring 2013
pencil on paper
57 x 77cm (image size)
67 x 87 (framed size)



Despa Hondros
A Slight Swell 2013
pencil on paper
57 x 77cm (image size)
67 x 87 (framed size)



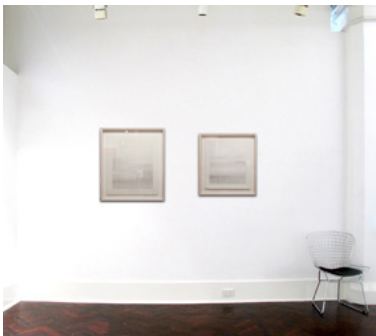
Framed artworks shown
insitu on 3.7m wall



Despa Hondros
Sea Dream 2 2013
pencil on paper
68 x 57cm
82 x 70 (framed size)



Despa Hondros
Sea Dream 1 2013
pencil on paper
54 x 50cm
68.5 x 63cm (framed size)



Framed artworks shown
insitu on 3.7m wall

DANIELA MISZKINIS

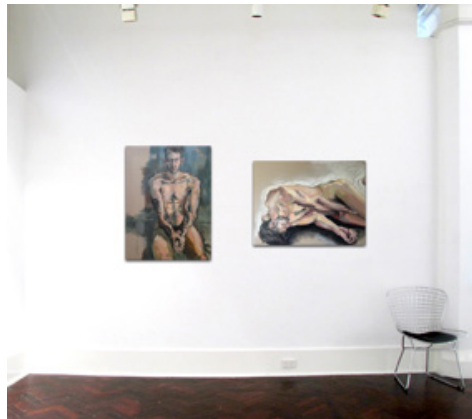
Daniela creates paintings based on the premise that the sitter's psyche can be accessed through the observation of their body. Always working directly from life, without reference to photographic material, Daniela's work centres on the psychological realms of the human mind and gives expression to her fascination with the interior, deep and hidden realms of the life force. Painting the body of the model allows the psychological themes to emerge through the work instinctively; to portray the richness of human experience, the beauty of beginnings, the sorrow and heroism of illness, the lyrical inevitability of death.



Daniela Miszkinis
If you didn't know me 2013
oil on linen
101 x 77 cm



Daniela Miszkinis
Inevitable 2013
oil on linen
77 x 101 cm



Artworks shown insitu on 3.7m wall



Daniela Miszkinis
In the distance 2013
oil on linen
79 x 58 cm



Daniela Miszkinis
Mere words 2013
oil on linen
76 x 76 cm



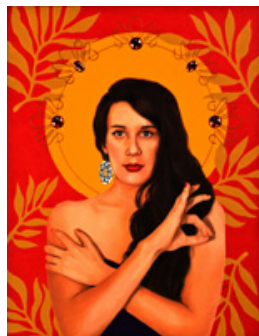
Artworks shown insitu on 3.7m wall

RUBY CHEW

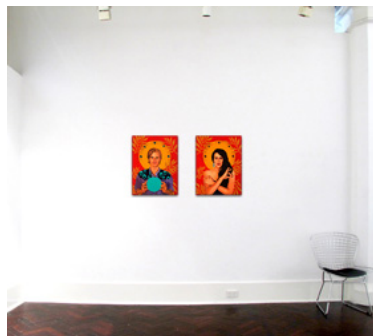
Ruby's work deal with ideas of identity and the construction of image. She is concerned with the physicality of painting, using realistic modeling of the figure in contrast to flat, bold patterns and physical additions to the canvas that deny illusionistic space to point out the dual power of the canvas as a window into another world and a material object. 'Ultimately, I use paint as a tool to understand my sitters, the world around me, my life and paint itself. I strive to make paintings that not only discuss their subject, whether that is a realistic depiction of a person or a relationship between shapes and colour, but also discuss the idea of painting itself.'



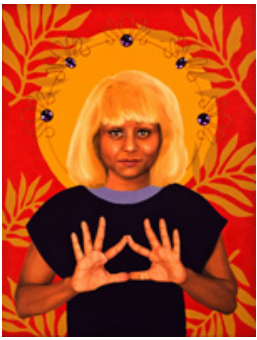
Ruby Chew
Antoine 2013
Oil, acrylic, thread, buttons
and gems on canvas
66 x 52 cm



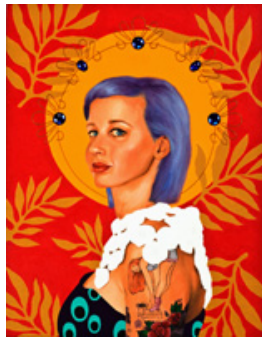
Ruby Chew
Ruby 2013
Oil, acrylic, thread, and
gems on canvas
66 x 52 cm



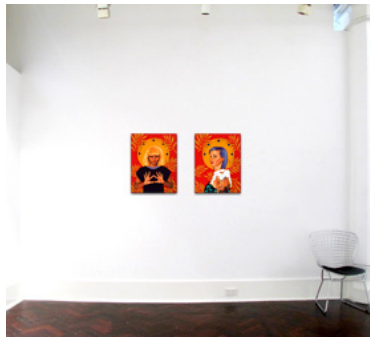
Artworks shown insitu on 3.7m wall



Ruby Chew
Sujini 2013
Oil, acrylic, thread, and
gems on canvas
66 x 52cm



Ruby Chew
Carla 2013
Oil, acrylic, thread, and
gems on canvas
66 x 52cm



Artworks shown insitu on 3.7m wall

KIMBERLEY LIDDLE

Kimberley's work is a continued exploration into how identity is formed. By deconstructing the subconscious to discover the origins of self, one must listen and respond to the secrets seeping through the bars of consciousness. Exhibiting three-dimensional photographic portraits allows the viewer to meet the subjects as they are displayed representing the multifaceted nature of their psyche.



Kimberley Liddle
Dreaming Awake
70 x 40 x 54cm
plaster, wire, archival rag
photographic paper, glue
\$3,900AUD



Kimberley Liddle
Dreaming Awake
46 x 41 x 28cm
plaster, wire, archival rag,
photographic paper, glue
\$3,900AUD



Dreaming Awake alternate view



Dreaming Awake installation view

MICHELLE MOLINARI

Michelle is a painter, printmaker and taxidermy artist. Her work focuses on notions of death, memorialisation and observation through the genre of taxidermy. Creating her own taxidermy installations, Molinari's work seeks to amalgamate paintings or printed observational renderings with that of the taxidermed animal they have derived from. By working across various media she looks to blur the divisions that typically exist between these artistic disciplines by incorporating them within a single installation and explore the relationships that are created between the image and object.



Michelle Molinari
Eternal Stillness
50.8 x 61cm (painting)
77 x 86cm (including frame),
other dimensions variable
oil on linen, taxidermy pigeon,
glass dome



Michelle Molinari
Eternal Stillness
painting detail



Michelle Molinari
Eternal Stillness
taxidermy detail



Michelle Molinari
Still life after death- Observation # 1
 lithograph, edition of 2
 23.5 x 29.5cm (image)
 58 x 78cm (framed size)
 \$750AUD (framed)



Framed artwork



Michelle Molinari
Still life after death- Observation # 2
 lithograph, edition of 3
 23.5 x 29.5cm (image)
 58 x 78cm (framed size)
 \$750AUD (framed)



Framed artwork



Michelle Molinari
Encased
 oil on linen
 70 x 75 cm including frame



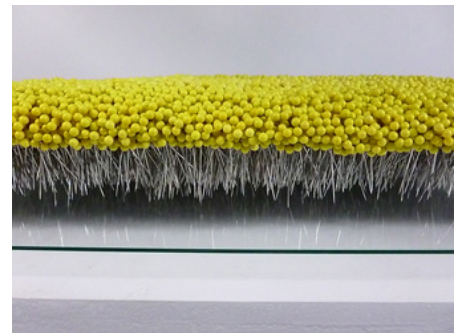
Michelle Molinari
Encased
 oil on linen
 40 x 45 cm including frame

RHIANNON JONES

Rhiannon's work is a process-based investigation into the 'materiality' of action and intent. Loosely referencing the idea of cause and effect as basis to expand upon, the work concerns stripping actions of their functions, and focuses on the act itself. The documentation of continuously repeated actions, when compared with notions of time and function, highlight the obsessive human element of the work. The resulting relationship is what informs 'intent' incorporating the ideas of the absurd, failure and chance. Removing the logical reason for performing these tasks (altering the intent) shifts a functional action into an absurd act and embracing failure.



Rhiannon Jones
Pin Work 5, 2013
 34 x 44 x 5.5cm
 quilting pins (approx 35,000), mesh





Rhiannon Jones
Hole Punched Chair
wooden chair, dowel
dimensions variable



Rhiannon Jones
String Work, 2013
cotton twine
dimensions variable (approx 14 x 15 x 17cm)

