

C A S T

ROOM

26 MAY - 17 JUNE 2007

CAST GALLERY

KATHRYN FALUDI BALL
STEPHEN GARRETT
SIMON HORSBURGH
KATRINA SIMMONS
CATRIONA STANTON
KYLIE STILLMAN
MATT WARREN

CURATOR: DEREK HART

ROOM

The libretto to the opera, *L'enfant et les sortilèges*¹ concerns a naughty boy whose misdemeanours result in his being sent to his room; the subsequent anger that's been provoked inspires him to trash whatever he can lay his hands on. This violence triggers a series of hallucinatory events and, as if a genie were unleashed, the objects that form his day-to-day existence come to life, scolding him for his wickedness.

The mischief he's made (over some time as you later realise) corresponds to the room's shifting dimension and perspective, which finally is transformed as a garden. A litany of cruelties inflicted by him on the living creatures in the garden unfolds, reiterated by the animals themselves who then decide to take revenge, joining forces to attack the boy. In the melee that follows the wounding of a squirrel initiates remorse in the boy's conscience. He bandages the wound, an act that signals his awakening compassion.

In this 'rite of passage' narrative, the material world blends with the psychological. Although basically a story about ethics (where culture asserts itself, 'coming back to bite you' for disobeying its laws) subjective emotion is woven into the very fabric of the world. Such a domestic environment lessens an objective disinterested view of reality, favouring one charged by the dramas and dreams of human relationships, and the 'ghosts' that watch over them, in recollection.

The work in *Room* has been selected to convey just such a setting and prompts questions about the part played by imaginative speculation in the manifestation of the familiar world. Parallels are made within the gallery to those elements that constitute the domestic room: wall, floor, door and window, in an effort to conflate public and private space. The 'found objects' (much of the work giving a nod to the concept of the readymade) form a dialogue, almost a narrative within it, not dissimilar to the Collette story mentioned above - the relationship between the works giving a sense of uncanny synchronicity.

The shift in context that articulates the readymade relies on considered placement. The objects in *Room* however are not just placed, but appear to be 'touched' by magic. Katrina Simmons' *Throb*, erect, a few centimetres away from the wall, is aroused in anticipation, an indicator of sublimated desire. Symbolising aspiration, Catriona Stanton's metaphorical stairway - of indeterminate beginning or end - compresses human scaled space, rendering it subject to the conditional relationship between objects. Simon Horsburgh's *Borrowed Light* transforms a used and discarded globe, warning us that now, in some sinister way, it has become 'possessed'. The perforations through the closed blades of a Venetian blind reveal an image of a tree, as if its insistence had burned through its protective barrier like some fiendish arboreal afterimage. Kathryn Faludi Ball's *Swallow* may well have nested here and perhaps the quivering apparitions in Matt Warren's hypnotic *The Angels are Coming* are the catalyst for all this mischief.

Pleasure tinged with fear pervades *Room*. Although our knowledge of the boundary between sense perception and the objective world is a fragile one, the thought of reality being entirely constructed by the imagination seems a wicked and dangerous one. Such views lead to the possibility of an inescapable relationship with the world in which, as merely narcissistic transmitters, we can find no real transcendence - only subjective desire and fantasy. Steven Garrett's *Room Drawing*, a less overtly fantastical work than others in *Room*, moves the usually ignored detritus of a particular place to another. Such a reassuringly down-to-earth gesture with its parallel to detective work, lends us proof positive of a factual distinction between places. However it also makes more apparent, in context with other works in this exhibition, how elusive the actual experience of that certainty is, making it an inverted fantasy - a desire for presence, a fantasy like any other.

PHILIP WATKINS 2007

1 *L'enfant et les sortilèges: Fantaisie lyrique en deux parties* (The Child and the Spells: A Lyric Fantasy in Two Parts) is an opera by Maurice Ravel with a libretto by Colette completed in 1925.

FROM CELLAR TO GARRET

*From cellar to garret she's swept all clean, and now from the window she's peeping, I ween.*¹

The exhibition *Room* brings together artworks by seven artists from five states across Australia. Each artwork engages directly with the space in which it is encountered and together the artworks depict a room. Situating artworks together in a context that derives from the 'sum of their parts' can bring new insights to the artworks exhibited, enabling fresh interpretation. As well as describing a physical, architectural space, the exhibition aims to evoke the private, psychological, interior space of subjectivity that is the site of our imagination and our dreams.

A winding stairwell, a closed window blind, a glowing globe... the room is bare except for bits of stuff that have been picked up off the floor and a broom by the wall that would keep it that way. It is empty except for swallows and angels.

To imagine, to make-believe and to be lost in thought are states of consciousness that we may readily slip into when in familiar surroundings. But what about when the familiar is not as expected? Each artwork seems in some way enchanted, and symbolic of a conduit or portal: a common theme is that of passing from one space to another, a movement or shift into, through to, onto, and across to another space - a physical space, a subjective space, or even passing from one dimension to another, as if by magic. *Room* depicts a familiar domestic setting made strange, dreamlike and uncanny. In a familiar domestic space of material reality, the imagined - animism, shadows, sorcery - can be either unnerving or, as a child's belief in the fantastic world of its own creation, desirous.

Simon Horsburgh's recovered, burnt-out globe is reilluminated by light passing into it from an external source, its 'ghostly incandescence' lighting the space around it. Like a fortune teller's crystal ball it is a sphere to gaze at and into. It tells of a journey. Can it predict the future?

Installation art uses a wide variety of media and operates across the boundaries of various disciplines. Certain installation artworks are site-specific, where the relationship to location and context is a crucial focus. Others are recreated in different situations. Arranged towards the viewer's presence - so linked to the idea of 'theatrical space' - and inviting interaction, installation art is geared towards subjective, first-hand, personal experience. Activated spectatorship and decentring the viewer are key concepts. Critical appraisal of installation art looks to the discourse of the 1960s and 1970s, informed by theories of art pertaining to the viewer's physical, perceptual and psychological experience of the work.

In the way Catriona Stanton's delicate stairwell climbs and then floats across the space, it evokes the freedom of imagination - 'a conduit into my creative reservoir'. It's small scale is evocative of a child's presence.

Immediate precursors of installation art were the 'environments' and 'happenings' of the late 1950s and 1960s when artists developed the idea of an artwork as an environment that could be inhabited. The exhibition *Room* is a conscious nod to an artwork of this period, *Room* by Lucas Samaras; a reconstruction of the artist's bedroom at Green Gallery New York in 1964. Discussed in *Installation Art* by Claire Bishop: "For Samaras, *Room* was authentically 'real in that it has real things and you can walk in, poke around, sit down and make love'... psychoanalysts Jean Laplanche and Jean-Bertrand Pontalis have explained that in the dream (or daydream) 'the scenario is basically in the first person... the subject lives out his reverie': this would be analogous to installation art of the type presented by Samaras, in which the viewer is protagonist".²

Defining a boundary by its presence, Kylie Stillman's hand-laced Venetian blind is pulled closed to shut out the light. But light passes through perforations describing the exterior space of a park through the absent form of a tree. To open the blind would dispel the work.

Room, 2007, is physically immersive; the architectural space of the gallery - the door you enter through, the floor, walls and ceiling - is implicated in the overall assemblage. The process of encountering this has an emphasis on sensorial experience organised around a phenomenological model of the viewing subject. Lighting in this context is not just to illuminate work, but is a theatrical device to entice the viewer to move around the space. Viewers share the space with each other as well as with

the artworks, and a dialogue between the public space of the gallery and our private 'headspace' makes connections between the cultural and the individual.

Not quite leaning against the wall, Katrina Simmons's broom is motionless but charged with the potential of animation. The room's sole occupant, as if a sentinel, it may sweep into action should anything fall to rest on the floor, ensuring it remains bare. 'A pathway to fantasy', the broom may even fly, sweeping the artist and the viewer away.

The exhibition is psychologically absorptive, analogous to dreaming; the associative characteristic of dreams corresponds with those characteristics of 'found objects', which are used in most of the artworks. Such associations may evoke memories in viewers, drawing connections between the past and the present. The experience is of the sum of the works *in situ* and the dialogues between individual artworks, together with the materiality of the space and the viewer's engaged presence. Formal, spatial and narrative relationships emerge between the artworks and across the space in which they're encountered as an overall sequence, and the particular sensibility of each work is filtered through the exhibition as a whole.

Projecting from the flat surface of the wall and forming 'a semi-chaotic swirl', Kathryn Faludi Ball's flock of swallows soar like the imagination. Or have they been petrified whilst taking flight? If the spell were lifted they would surely swoop around the space, around our heads, and then out through the window to their nest in the tree in the park.

The type of architectural space that is depicted in *Room* is a domestic one, complete with Venetian blinds and decorative, wall-mounted flying swallows cast from an original made by English ceramic studio Beswick, popular in the 1950s. In her artist's statement, Catriona Stanton mentions her interest in *The poetics of space* by Gaston Bachelard. In this, Bachelard considers the intimate spaces we live in and live with as being where the half-dreaming human consciousness he calls reverie resides: cellars, corners, nests, forests. He discusses the 'oneiric house' with its vertical polarity of cellar and attic; spaces that are conducive to daydreaming and to the dynamism of the creative imagination, spaces to which we return in dreams. In relation to architecture, 'A house that has been experienced is not an inert box. Inhabited space transcends geometrical space'.³ As we inhabit spaces, and notions inhabit the mind, old childhood memories inhabit cellars and attics.

The work by Stephen Garrett explores an interrelationship between science and poetry; questions of objective forensic evidence and of potential personal experience. Someone was here before and the residue of their presence remains. To view the work, you must walk the length of its 'expanse of possibilities'.

Bachelard's ideas - that the familiarity of one's own domestic space is conducive to reverie, to flights of fancy - apply to the exhibition. It could be a room in his 'oneiric house', each artwork in its own way addressing subjectivity; the poetics of the imagination, memory, psychic phenomena, belief, and creative thought and how it comes into being. But to enter *Room* is not to find a familiar domestic setting. What we expect to be familiar is not, it is made strange, uncanny. The artworks in *Room* are the type that provokes doubt and curiosity, raising questions relating to expectation, perception and how we understand the world. The uncanniness of the artworks and the immediacy of the immersive, speculative experience instil a heightened awareness of one's surroundings.

Is it that the viewer, on entering a domestic *mise en scène*, a theatrical space inviting creative engagement, is able to assume the role of protagonist and become lost in reverie - an abstracted state of absorption, a condition of being unaware of one's surroundings? Or is it that the viewer, on entering and exploring this unnerving yet desirous space, recognises it as analogous to the private, psychological, interior space of subjectivity that is the site of our imagination and our dreams?

Audible in a corner, flitting from wall to wall, Matt Warren's angels have come from elsewhere. Did they arrive through the window blind, or via the stairwell? Where are they from? Are there more of them? And have they come for us? We must be imagining it.

In his 1919 paper *The Uncanny*, Sigmund Freud explained the uncanny as certain things relative to that which induces fear. '...the uncanny is that class of the frightening which leads back to what is known of old and long familiar'.⁴ He gives as an example the doubt whether an apparently animate being is alive or whether an inanimate object might actually have come to life. He also relates the uncanny to the theme of the 'Sand-Man'; 'a wicked man who comes when children won't go to bed and throws handfuls of sand in their eyes so that they jump out of their heads all bleeding. Then he puts the eyes in a sack and carries them off to the half-moon to feed his children. They sit up there in their nest, and their beaks are hooked like

owls' beaks, and they use them to peck up naughty boys' and girls' eyes with'.⁵ Freud also discusses the German word *heimlich*, which means belonging to the house, familiar, friendly, intimate, not strange, etc. It is also used to describe a place free from ghostly influences. Its opposite is *unheimlich*. 'Everything is *unheimlich* that ought to have remained secret and hidden but has come to light'.⁶

Is this a room in Bachelard's 'oneiric house'? Is this the cellar? Or is this the attic? Or, is this the forbidden room in Fitcher's house?

In *Fitcher's Bird* by The Brothers Grimm, the evil wizard Fitcher is seeking a young bride. One after the other he captures three sisters, takes them to his house and puts them to a test: do not enter the forbidden room! The first two fail this test and get chopped up. The third and brightest of the three outwits Fitcher and saves the day; her sisters are made whole again. Both the Sand-Man and Fitcher scare listening children in their rooms at story time. In children's vivid imaginations, reality and the fantastical blur to become magical. They love it. It's *unheimlich*.

DEREK HART 2007

1 The Brothers Grimm, *Fitcher's Bird*, <http://etext.library.adelaide.edu.au/g/grimm/g86h/chapter46.html>

2 Claire Bishop, *Installation Art*, Tate Publishing, 2005, pp. 27-28.

3 Gaston Bachelard, *The poetics of space: the classic look at how we experience intimate places*, translated by Maria Jolas, Boston, Massachusetts: Beacon Press, 1994, p. 47.

4 Sigmund Freud, *The Uncanny*, <http://www-rohan.sdsu.edu/~amtower/uncanny.html>

5 *Ibid.*

6 *Ibid.*

KATHRYN FALUDI BALL

Swallow 2007

Vitrified French porcelain, variable dimensions

Photo: Peter Angus Robinson

Swallow is an offering, a pallid form suggesting either impending arrival or departure. Not yet being present but already bleaching towards absence. It is the subjective space between self and other; valid yet indefinable. *Swallow* alludes to a domestic space yet avoids prosaic categorization - *Swallow* is ethereal and has yet to develop into the colourful, solid matter of life. *Swallow* comes from a place of unsettling familiarity, ambiguous memories of home; vitrified representations, enigmatic reminders of the mute subjectivity of our own intrapsychic rooms.

Most of my work plays with ideas of internal and external spaces or boundaries in both a physical and psychological context. My work primarily seems to lead me back to the same 'space'. I assume it's the unconscious doing its 'thing'. That space that I return to is the flux between the corporeal and the psyche, and the variants tend to reference different states of the psyche breaking through and into different states of the 'real body' and vice versa. And so around it goes with seemingly endless possible combinations.



STEPHEN GARRETT

Drawing Room and Drawing Room detail 2005

Polyvinyl transferred from floor to wall, variable dimensions

Photo courtesy the artist

Stephen Garrett's current practice revolves around work that stem from the direct contact between him and the space he is working in. The work's potential lies both in the limitations of the actual space and the expanse of possibility within it. His work operates on a level of remaking place through the engagement of materials, time and architecture. Garrett strives to redirect the experience of one place and transcribe that onto the surface of another. For Garrett, the work's interest lies in its ability to be a cartographic representation. It belongs to the language of mapping and the idea of trace. The inherent meaning derives from the process of its making, and the material in which the works are made. These become a personal experience of psychic recreation and resolution of a place/site/room.



SIMON HORSBURGH

Borrowed Light 2004

Found ocean-worn light globe, acrylic, fluorescent light

Photo courtesy the artist

A tide line, a castaway and something about a message in a bottle. How cool would it be to discover an abandoned light bulb that could actually shine? *Borrowed Light* is essentially a flight of fancy. It owes its genesis to the capricious fortunes of a beachcomber and the latent poetry of ordinary things and material reality. Ghostly incandescence. An elemental whisper of a long lost utilitarian pragmatic. Windfall opportunism and formal lustre. An evocation of circumstance. A drop in the ocean.

I imagine the practice of sculpture as a flexible presence, which can synthesize any encounter, be it tactile or otherwise. I am interested in a methodology that can facilitate an open dialogue between objects, images, materials, spaces, observations and ideas. At present, my work is informed by an attention to atmospherics and physical phenomena. It is inspired by the latent poetry of ordinary things and material reality, and explores elemental dynamics in various states of arrest or suspension.



KATRINA SIMMONS

Throb 2003

Modified broom

Photo courtesy the artist

Katrina Simmons interviewed by Michael Newell, *felt tips* catalogue, Contemporary Art Centre of South Australia, 2003:

There's another apparently simple piece in the show, a broom that looks like it is leaning against a wall, except it doesn't quite touch; it's rigged up so that the stick sits perhaps a centimetre out from the wall. Why does it do that?

Katrina Simmons: I guess for me it is about anticipation. You look at it and you don't even question what it's doing, you just assume that it's leaning up against the wall. So there's a delay in discovering that there is that gap. There's also the anticipation of those two points meeting, the end of the broom and the wall, and so it's about our anticipation and our expectations in terms of desire as well. It was also part of my thinking to try and animate this ordinary object with a tension that could be a sexual tension, or a tension that could be about desire. Or it could just be about a longing for transcendence, to be something other than what it is. But it is also about the domestic, the banality of living our everyday lives, and that pathway to fantasy where we can transcend the ordinary, whether it be a sexual desire or something else. And the difficulty of that, that you can't always do what you want to do. How far do you go in pursuing your desires? For me it's just a very succinct metaphor for something that wants to be something other than itself.



CATRIONA STANTON

Running Lost 2006

Cane, toothpicks, glue

Photo: Kristen Clarke

Poetic imagination, the importance of reverie and thinking beyond the known world, underpins this work. The desire to find a visual language founded on memoirs and the phenomena of the imagination, for me, leads to the notion of childhood. Home, the first world of the child, is explored as a site of security and discomfort through the architectural uncanny. A deliberate attempt to bring the child's presence into awareness is undertaken with this miniature structure. Diminutive scale is a device which permits the imagination to roam freely into stored memories and unknown adventures.

It is nostalgia for the imaginary freedom of childhood which has instigated this mock architectural construction. I initially turned to Gaston Bachelard who fosters the poetic imagination with his deep regard for nests of solitude that can be found in the familiar corners of the home. He claims that 'the house shelters daydreaming, the house protects the dreamer, the house allows one to dream'. Following Bachelard's lead I permitted myself to dream back to my childhood home.

Bachelard, Gaston, *The poetics of space: the classic look at how we experience intimate places*. Translated by Maria Jolas. Boston, Massachusetts: Beacon Press, 1994. p. 6.



KYLIE STILLMAN

Park Views 2005

Hand-laced Venetian blinds

Photo courtesy the artist

Kylie Stillman is represented by Utopia Art, Sydney

Park Views is an installation of Venetian blinds, where literally thousands of holes are drilled into the blinds to allow light to enter into and be omitted from the space. The laced sections form a silhouette that references fictional parkland, creating both privacy and a view simultaneously.

Whether the work is activated by the ever-changing qualities of natural light or the consistent glow from a halogen globe or streetlight, the mysterious presence of plant life is suggested through the simple gesture of marking its absence.

Handcrafted amendments and ingenious uses of materials address the relationship between an object's purpose and function, forming inventive ways of viewing domestic items and environments. The altered object finds itself with a new role, rather than rendered 'useless' the modified object now has an alternative function left to be imagined by the viewer, encouraged to form personal narratives that pose reflection on how the objects were made and the type of 'character' these objects are designed for.

The artist recalls making the work with the recurring memory of Doris Day as Calamity Jane renovating an old cabin whilst singing 'A woman's touch'. "My work is presented with the intention of encouraging a multiplicity of readings, creating an intriguing sense of narrative through its careful interplay of presence and absence".



MATT WARREN

The Angels are Coming 2004/2005

Video and sound installation

Photo courtesy the artist

My current art practice is informed by various notions of 'faith', 'the divine', the paranormal and supernature, and all the different interpretations I and other individuals may make of these terms. Whilst I would not consider myself a 'religious' artist and am not aligned to any specific faith or religious dogma, I am indeed interested in these intangible elements; the unknown and how it impacts on our lives.

This work was initially inspired by a peripheral vision of the light of the moon reflected on a river. Out of the corner of my eye I indeed saw an 'angel' flitting by in the dark. Of course at closer inspection I was able to explain what it was I actually saw. But that initial sight stuck with me, and brought up many questions about believing your own eyes based upon what's in your mind and what you can or cannot see or hear. In an environment where many conflicts are seemingly based on different views and opinions about 'faith' (I speak of organised religion here) it seems to me, that although this work is not heavily laden with profound significance or religious dogma, it may prompt questions about 'seeing the light' and what that can mean.



BIOGRAPHIES

KATHRYN FALUDI BALL

Kathryn Faludi Ball lives and works in Hobart, Tasmania. She graduated from the University of Tasmania with a B.F.A. (Hons) in 1993 majoring in ceramics as an undergraduate and moving into sculpture for her honors year. Faludi Ball completed a PhD by research in 2003 titled *Vena Casa: The defloration of Maternity* and is currently concluding a Masters of Counselling (psychotherapy).

Her work has consistently drawn reference from psychoanalytic theory, with particular consideration given to contemporary trends in object relations theory. Her work articulates in sculptural language the movement and permeations that happen between contained spaces of the 'psyche' and the 'physical'. Her work blends visual references of the domestic interior, the 'lived body' and animalia.

Faludi Ball has exhibited in several noteworthy group shows in the past decade including *Home Body* in 1996 and *SKIN* 2005. In 2004 she was the recipient of the Moorilla Scholarship, culminating in a solo exhibition titled *Flutter* in the same year. In 2005 she was a recipient of a Wilderness Residency funded by Arts Tasmania.

STEPHEN GARRETT

Stephen Garrett lives in Melbourne where he is completing his PhD in the Faculty of Art & Design, Monash University. He also is a sessional lecturer in the Department of Sculpture at Monash.

Selected solo exhibitions include *re ≠ de* (with Marie-Jeanne Hoffner - France) Blindsight Gallery, Melbourne in 2007; *The Drawing Room*, Monash University, Melbourne in 2005; *Experiment for Better Living (No. 4)*, Newcastle Region Art Gallery and *Naked Eye* (with Jeanette Becklar), Next Wave, Federation Square, Melbourne in 2004; *this that here there*, Centre for Contemporary Art, Hanoi, Vietnam in 2002; *Skin Deep*, Police Station Museum and Lock-Up, Newcastle and *Simulacrum*, Access Contemporary Art Gallery, Sydney in 2000; *Bread* (with Michael Cusack), Hunter Institute of Technology in 1997.

Numerous group exhibitions include *Here and Beyond*, Newcastle Region Art Gallery in 2007; *Interior Design*, Alliance Française Melbourne in 2006. Scholarships and residencies include The Marten Bequest Travelling Scholarship - Sculpture in 2001; the Art Gallery of New South Wales - Basil and Muriel Hooper Memorial Scholarship in 2000; Artist in Residence, Newcastle Historic Trust, Newcastle 2007; Artist in Residence, Centre for Contemporary Art, Hanoi Vietnam in 2002.

DEREK HART

Derek Hart completed Art and Design Foundation Studies at Waltham Forest College in 1994, graduated from the University of Westminster with 1st class BA (Hons) Mixed Media Art in 1998, and in 2000 he received an MA Fine Art from Chelsea College of Art and Design.

Hart works with mixed-media and the moving image to develop gallery and site-specific artworks and installations and is also involved in curatorial projects. In 2000 - 2002 he worked with N-Imagem Art & Technology Research Group, Federal University of Rio de Janeiro. In 2005 - 2006 he undertook casual teaching at the Tasmanian School of Art, UTAS.

Selected exhibitions: *Remote*, The Plimsoll Gallery Hobart; *Contingency Plan*, CAST Hobart; *Come with me*, RTBG Hobart, 2006; *Dockworks*, CAST Hobart; *Resonator*, The Long Gallery SAC Hobart (artist and curator) 2005; *1st International PLUS Art Prize*, PLUS Gallery Düsseldorf, 2002; *Rio Trajetórias*, Palácio Gustavo Capanema, Rio de Janeiro, 2001; *And then there was the bad weather* 70-72 Kingsland Rd, London, 2000 and David Lusk Gallery, Memphis, 2001; *Brainstorm*, Goldsmiths College, London, 1999.

SIMON HORSBURGH

Simon Horsburgh has exhibited in solo and group shows throughout Melbourne, including at Temple Studio; Linden; Craft Victoria; West Space; 1st Floor and Conical. He has also shown interstate and internationally, most recently in Milan, Italy, in early 2007. In 2002 Horsburgh was included in *Octopus 3; Still Time* at Gertrude Contemporary Art Spaces. He was a committee member of artist run initiative West Space for four years and has been a recipient of an Arts Victoria Cultural Exchange Grant and an Australian Postgraduate Award. He recently completed a studio residency at Gertrude Contemporary Art Spaces and lectures in sculpture and design studies at Monash International College.

KATRINA SIMMONS

Katrina Simmons is an Adelaide-based artist, writer and lecturer, currently undertaking a studio-based PhD that speculates on the generative potential of failure. Her work draws on failed, partial or unrealised creative ideas in order to explicate the conflicting ideologies internalised by the artist in the studio. She has written numerous catalogue essays for Adelaide artists and has published reviews in *Vitamin*, *Realtime* and *Broadsheet*. In 2006, her work was shown at the Experimental Art Foundation in *Snapshot: Contemporary South Australian Art*, an exhibition that highlighted current trends and directions in contemporary South Australian art and which is now touring regional South Australia. Her work was also included in the national exhibition *Someone shows something to someone*, held at the Canberra Contemporary Art Space, and she presented a paper entitled *A spectral building diamonds itself: Failure as a generative site for contemporary art practice*, at the Australian Council of University Art and Design Schools Conference in Melbourne, 2006.

CATRIONA STANTON

Catriona Stanton initially trained in traditional methods of sculpture under Tom Bass in Sydney before extending her practice into the fields of performance, video and site-specific installations on arrival in Darwin in the mid-nineties. Since then her work has been included in the *Helen Lempriere Travelling Art Exhibition*, *Perspecta 99*, *The ABN AMRO Emerging Art Award* and *Woollahra Sculpture Prize of Sydney*. Further afield, work has featured in LOCWS International, Wales, UK, *States of Being*, Banff, Canada, Duo Contour, Iowa, USA and Theertha 2006, Hantana, Sri Lanka. Residencies have been undertaken at Alyangula, Groote Eyelandt, The International Sculpture Symposium, Broken Hill, The Australian Museum, Sydney, Banff Centre for the Arts, Canada and Theertha International, Sri Lanka. Stanton coordinated the artist run initiative Watch This Space in Alice Springs and assisted in the establishment of the Warlayirti Culture Centre of Balgo Hills. More recently she has completed a Masters of Visual Arts at Charles Darwin University.

KYLIE STILLMAN

Since completing her BA Fine Art Painting at RMIT in 1999, Kylie Stillman has exhibited her sculptures and installations regularly, her recent solo exhibition *The Informal Garden*, 2005 was exhibited at Utopia Art Sydney and Gertrude Contemporary Art Spaces. She recently completed a 3 month Australia Council residency in Milan and is currently artist in residence at the City of Melbourne's Meat Market complex.

Forthcoming exhibitions in 2007 include a solo show of recent large scale works at Utopia Art Sydney and group exhibitions: *Snap Freeze* at TarraWarra Museum of Art in addition to *Intersections* at City Museum, Melbourne.

MATT WARREN

Working in time-based media, Matt Warren creates installations, single channel video and audio work. His work investigates memory, the sublime, the supernatural and the spiritual.

In 1999 Warren received an Anne and Gordon Samstag International Visual Arts Scholarship to undertake MFA research at Simon Fraser University in Vancouver, Canada. He has exhibited in Sydney, Melbourne, Vancouver, Czech Republic, New Zealand and throughout Tasmania. He has held residencies in Cologne and Brisbane as well as multiple residencies at CESTA (Czech Republic) and has received funding at both state and federal levels in support of his practice.

Warren's other activities include musical projects Broken Tiny, mumble(speak) and multimedia quartet, D Group. He is also currently conducting PhD research in time-based media at UTAS and lives and works in Hobart with his partner Sally and two rabbits.

LIST OF WORKS

KATHRYN FALUDI BALL

Swallow 2007

Vitrified French porcelain, variable dimensions

STEPHEN GARRETT

Room Drawing 2007

Polyvinyl transferred from floor to wall, variable dimensions

SIMON HORSBURGH

Borrowed Light 2004

Found ocean-worn light globe, acrylic, fluorescent light

KATRINA SIMMONS

Throb 2003

Modified broom

CATRIONA STANTON

Interior Departure 2007

Brass rods, monofilament, variable dimensions

KYLIE STILLMAN

Park Views 2005

Hand-laced Venetian blinds

Courtesy Utopia Art Sydney

MATT WARREN

The Angels are Coming 2004/2005

Video and sound installation

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new art for new audiences



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