

# 4 SOLOS

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MICHELLE CAWTHORN

MARC ETHERINGTON

LEAHLANI JOHNSON

PAUL WILLIAMS

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# 4 SOLOS

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**MICHELLE CAWTHORN** BITTERSWEET

**MARC ETHERINGTON** LITTLE DRAMAS

**LEAHLANI JOHNSON** THE CERTAINTY OF THIS

**PAUL WILLIAMS** ONE DAY, PAINTER, YOU WILL DIE

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**Hazelhurst**

REGIONAL GALLERY & ARTS CENTRE

A facility of Sutherland Shire Council

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ACKNOWLEDGEMENTS



## MARKING TIME

Carrie Kibbler

Hazelhurst Regional Gallery and Arts Centre has a long history of supporting the work of artists connected to the surrounding region of southern Sydney. For the first time, artists in the early to mid stages of their career have been invited to present solo exhibitions in the Regional Gallery.

Michelle Cawthorn, Marc Etherington, Leahlani Johnson and Paul Williams all have ties to southern Sydney – each artist has lived in the area for most of their lives. As well, one of the common threads linking each exhibition is the concept of time and its relationship to nostalgia, memory, marking personal histories, duration, repetition, time zones, death and mortality.

Michelle Cawthorn's work combines drawing, collage and sculpture to explore personal and familial memories. The resulting images juxtapose memory and artefact, representational and non-representational forms, found objects and abstract figures. She invites the viewer to approach her works with an open mind to enable the forms, colours and textures to trigger their own memories and narratives.

Pattern and repetition are central to her practice. The repetitive process of making tiny hatched marks on paper, marine ply, or directly onto the wall is meditative, allowing the artist's thoughts to wander. Cawthorn refers to these large scale works as 'physical thinking', because line by line they become an external expression of her conscious and subconscious introspection.

Cawthorn says that she considers herself to be an amalgam of her memories and experiences when she

states: 'Both pleasant and painful, and through representational and non-representational forms, the sculptures, drawings and paintings that I make are external expressions of my inner world. Because of this, the resultant artworks are often bittersweet.'

The key work in *Bittersweet* sits within a suite of four works on paper. Titled *Seed* (2015), it relates to the death of the artist's mother from cancer in 2013, an event that has shaped much of the work in the exhibition. The title references Cawthorn being her mother's seed and the growth of her hair since her mother's passing examines the way extreme emotional stress affects us both psychologically and physically. The different layers and tones in the work are suggestive of different stages of hair loss and growth. Perhaps they are also a metaphor for the stages of mourning.

Marc Etherington's witty, laugh-out-loud paintings and hand carved sculptures take their cue from contemporary popular culture, 1980s nostalgia and the movies of his childhood.

*Little Dramas* references Etherington's daily life as an artist and father. The exhibition combines humorous,



often absurd paintings with hand carved sculptures and large scale paintings, exhibited here for the first time.

A recurring theme is memories that are presented in comical re-imagined scenarios. In the painting *I bought a hyena and I keep it in the bathroom* (2015), the bright pink bathroom is reminiscent of his grandmother's, while in another painting, Cheezels, a childhood party snack, are being fed to a group of flamingos in a satirical self-portrait. More recent memories, like living in Canada from 2001 to 2008 are evident in the landscape paintings. The sculptures refer to TV shows like *Dukes of Hazzard* and *The A-Team* and movies, including *Jurassic Park*, *Back to the Future* and *Ghostbusters*, Etherington watched as a teenager. While these works may reference the artist's past, they are also about finding something funny in the mundane repetition of the everyday.

A counterpoint is the painting *When I retire* (2015) which looks to the future. It depicts the artist as an old man and includes paintings by Etherington's children, Ava and Lars. The originals are hung alongside. Etherington says, 'I remember when I was young, old people would tell me "life goes by so fast" and I thought they were crazy. Now in my forties I know exactly what they meant'.

Working across the disciplines of ceramics, painting, floristry, installation and the moving image, Leahlani Johnson's practice is concerned with the representation of the paradoxical nature of time.

Johnson's exhibition *The certainty of this* engages with the idea of distinct places and moments of time or what she refers to as 'parallel time frames'. The works were created at different times, in different time zones

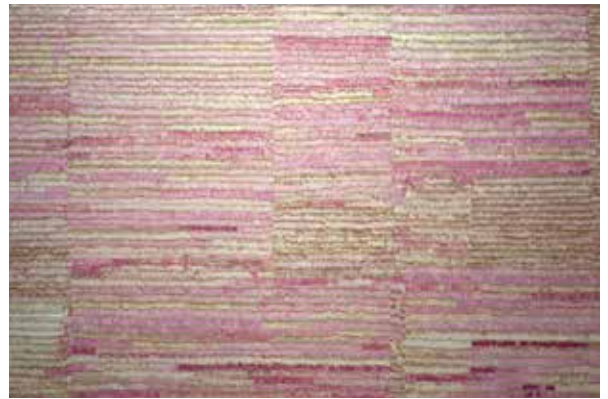
and locations – in Gymea, the Blue Mountains and Paris during a residency at the Cité Internationale des Arts.

In Paris Johnson spent time walking through the city, observing patterns in architecture and garden design, noticing details with no function aside from pure decoration. These elements have found their way into her work through the use of timber mouldings to create a frame, or thin strips of Gymea Lily (a local native plant) to replicate an ornate pattern on a French building.

Johnson's works often incorporate parts of the existing architecture and building design. These site specific interventions, such as decorating the skirting boards, draw our attention to the utilitarian aspects of the exhibition space that would otherwise be overlooked, inverting the Parisian paradigm of decoration over function.

Throughout the installation individual daisy petals resembling tiny brush strokes have an obvious association with the practice of painting. Less obvious links to painting are the moving images in their exploration of colour, light and pattern.

Time is considered through juxtapositions of fast and slow, still and moving, past and present. Furthermore, the time taken to create each work is also considered. The labour intensive production of the paper daisy petal installation saw more than a dozen volunteers working alongside the artist in the week leading up to the exhibition opening. This slow, delicate process of creation then became a gradual process of degradation as the living plant materials change colour, wither and decay.



In addition to the ephemerality of materials, Johnson's creative process saw the work, and the exhibition, subtly transform over its duration, with the artist adding elements such as layers of paint on the windows of an emergency exit and paint strips to form a curtain. In her continual re-articulation of the work, the exhibition experience, and her engagement with time, process and materials, Johnson creates the notion of a living clock.

The title of Paul Williams' exhibition *One day, Painter, you will die* is a reference to the Latin *memento mori*, which translates to 'remember (that you have) to die'. This deep reflection on mortality is treated with a light-hearted approach by Williams who sees the dark humour in the ever-present spectre of death. This exhibition witnesses a new shift in his practice, away from the traditional wall hung canvas to paintings on bed sheets and ceramics.

For Williams, the physicality of the medium is central. He says, 'It's not always about an obvious idea, it might just be about the handling of clay, the making of a mark with a brush.' The artist's hand is obvious here, from the intuitive mark making in the paintings to the indentations and fingerprints on the ceramics. The inclusion of texts, words and dates allude to the artist's thoughts or feelings in a particular time and place; objects and images reference memories and nostalgia; and specific materials are selected for their tactile nature or personal history.

The base materials, in this case fabric and clay, are but a surface to which he can apply layers of image and text – his own language compiled from an ever expanding catalogue – including an ice cream cone, cars, utes, a garden sprinkler, palm trees, skulls and skeletons, a criss-cross pattern, a pile of mud, a log,

a laughing face, dates and cryptic slogans that can be reworked in an endless combination.

*Mud today* is the first in a new series of bed sheets. Originally it was a fitted sheet, with cream and brown spots, that Williams slept on as a child. Five years ago it became a drop sheet in his studio before making its way to the studio walls, then the gallery walls for this exhibition. The transition from the studio floor to gallery wall was a natural progression of Williams' ongoing exploration of studio detritus and leftovers, the things that he often finds most interesting.

While the consideration of the concept of time is a common thread tying the work of Cawthorn, Etherington, Johnson and Williams together, there are further connections in their approach and use of materials. Repetitive mark making and patterns appear throughout the four exhibitions, as does evidence of the artist's hand in sculptures or ceramics built and carved by hand. The various materials employed by each artist, such as ceramics, timber, fabric and plants, favour tactile qualities. Each artist is pushing the boundaries of their materials to develop original and engaging works.

*Bittersweet, Little Dramas, The certainty of this* and *One day, Painter, you will die* present four significant exhibitions by artists who are working at a pivotal time in their careers, and who are making their mark in personal and eloquent ways.

Page 4:  
Marc Etherington, *Eli Cash*, 2015 (detail),  
*Chas, Ari and Uzi Tenenbaum* (detail), 2015  
and *Richie Tenenbaum* (detail), 2015

Above:  
Leahlani Johnson, studio view, *The certainty of this* (installation detail of Paper Daisies petals) 2015

Page 5:  
Paul Williams, *Bottled up* (detail), 2015,  
*Blah blah blah*, 2015 and *Sunday blues* (detail), 2015

Opposite:  
Michelle Cawthorn, *Seed*, 2015









# MICHELLE CAWTHORN BITTERSWEET

## MICHELLE CAWTHORN: AIDE-MÉMOIRE

Andrew Frost

On the wall next to the bed – right about where a 5-year-old's gaze would meet the plaster – a small section had been patiently worked away. Through this tiny portal was another world, accessible only in sleep; a hole large enough that the child could work his entire body into it and the land beyond. Other memories remain, abstracted by the passing of time: the enamel of an old biscuit tin, the cool darkness of my grandparent's hallway, and the fragrant warmth of the old dog's fur as he lay in the sun.

Memory is a strange place. The further we go back the more intense the memories become even as they assume the resonance of a dream. The uncertainty of their content adds a certain melancholy to the recollection – they can be richly savoured for how they connect us to the past, yet often they're filled with sadness because they represent experiences which can never be fully revisited.

Michelle Cawthorn uses memories of her life, childhood and relationships to produce a quietly beautiful body of work

that not only connects the artist to her past, but also brings those memories into the present in solid form. Her drawings feature finely detailed line work and crosshatching that are the result of a meditative studio practice. They are created through many hours of work, Cawthorn carefully and methodically calculating a design, balancing elements and line weight until the final drawing is arrived at, as if, like a sculptor working in stone, the form was always present within just waiting to be revealed.

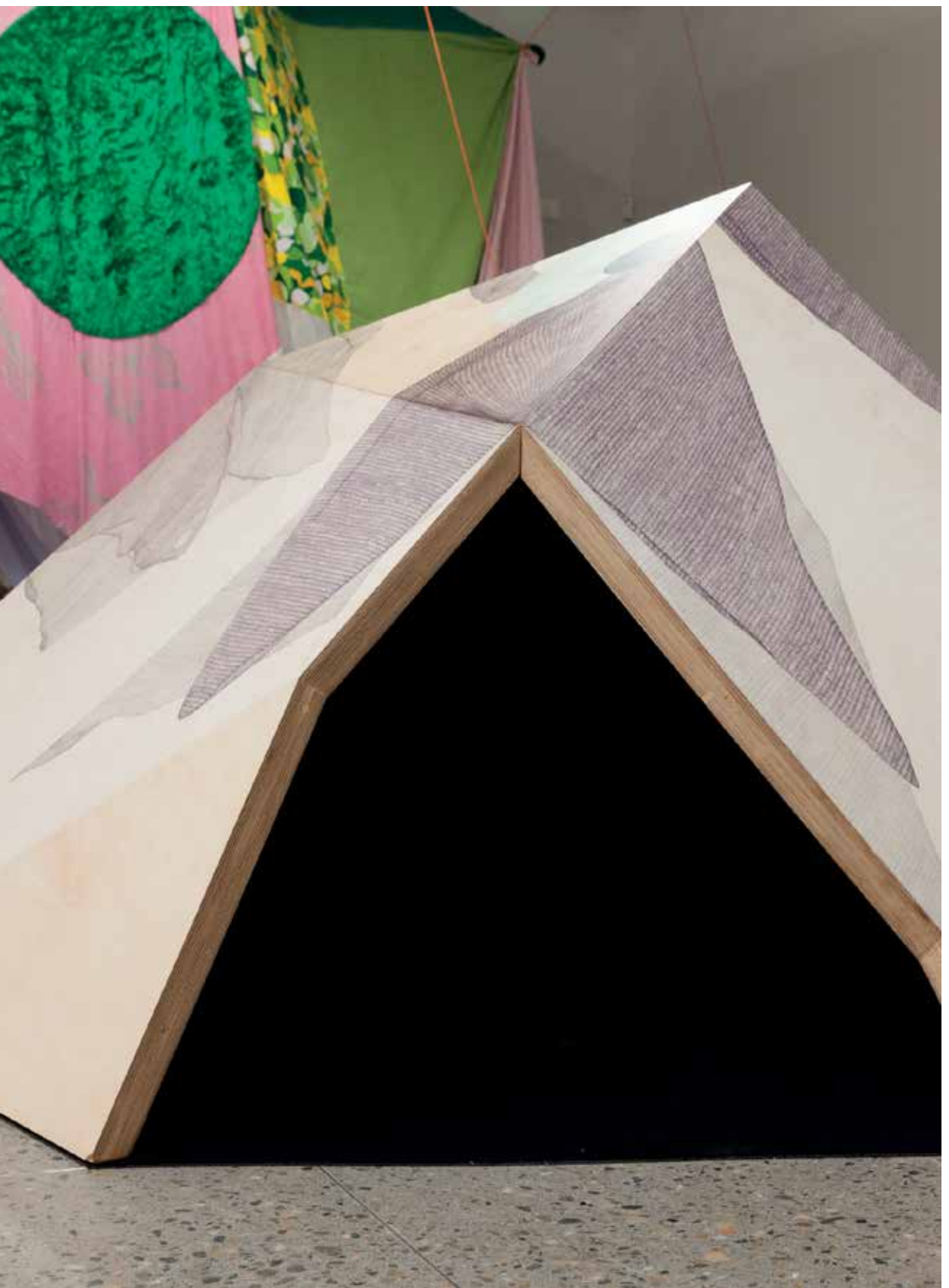
Cawthorn's drawings represent a process of careful deliberation, but they're also emotionally charged for the artist as she works through the sometimes-painful memories of recent personal loss such as the death of her mother. For the viewer, this connection isn't readily apparent, nor is it meant to be, but there is something in the biomorphic shapes and lines that suggest an *aide-mémoire*, richly evocative but abstract.

Accompanying these drawings are Cawthorn's collages that feature a mix of drawn elements

Opposite and previous page:  
*Bittersweet*, installation view

Following page:  
*Memory Tent* (detail), 2013





and images from a hardback book on birds. The birds are from Australia and elsewhere, lifted from the context of avian classification; lifted too from the purely illustrative nature of their original intention. Cawthorn approaches the bird forms with the same open and intuitive process she uses to create her drawings, but where those drawings are resolutely abstract, the collage's figurative elements create flow of association between what they represent, and how they have been transformed.

There's an intriguing level of complexity in the relationship between representation and idea – in one sense we recognise the collage elements for what they are, and understand the process without really having to think about it, but from another perspective the collage elements represent several layers of process between artwork and source material: a real, living bird is observed and described, an illustration is created based on those descriptions and observations, then that illustration is transformed on to a printed page, then, finally, the removal of

the illustration from the book and its placement into Cawthorn's collage.

It's not such a huge leap from this process and into another evocative metaphor for memory, particularly the way memory feels 'layered' – built up from fragments and associations, reordered and presented in the mind as a single thing. Like her drawings, Cawthorn's collages make solid something ghostly and ephemeral, personal yet also universal.

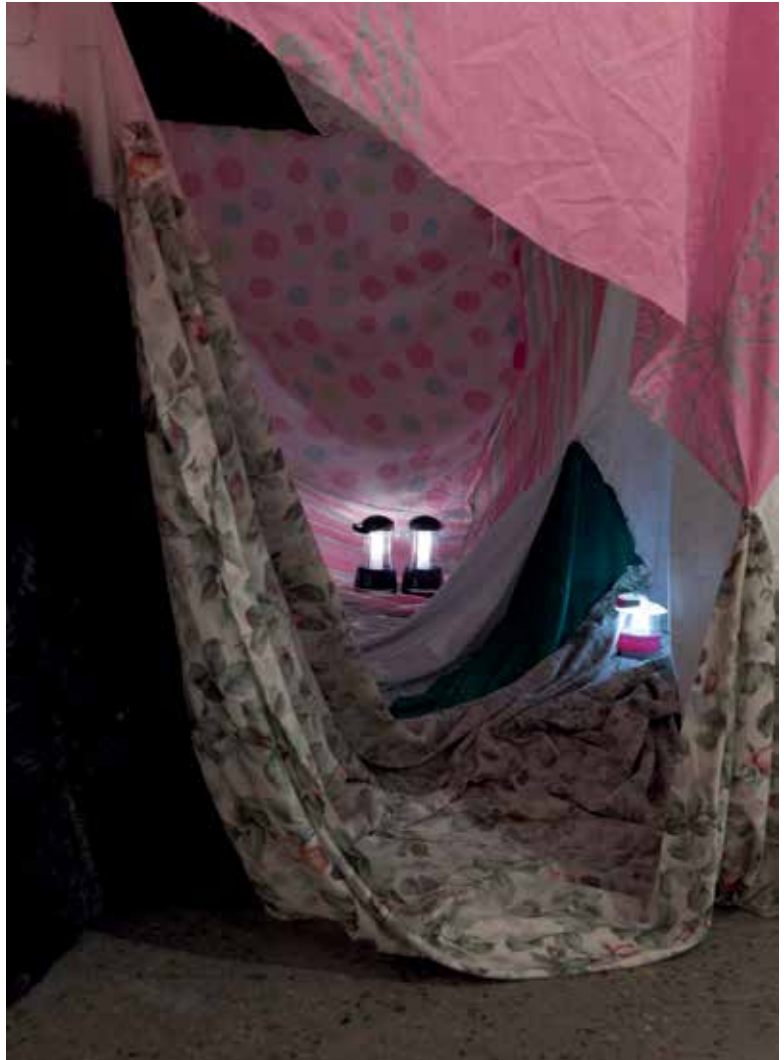
A common childhood experience provides the inspiration for Cawthorn's sculptures: the temporary cubby house built in a lounge room, a fortress of cushions, chairs, blankets or sheets, a place where children can declare independence from the world of adults. In Cawthorn's sculptures and installations, the transitory and temporary nature of the cubby takes on a new and sometimes-solid form, the play of light through soft fabrics the inspiration for their hard patterned surfaces, their shape and size strangely familiar but always slipping away.

For Cawthorn, the examination of memory as a subject and as a source of inspiration for her art opens up something intensely personal to public interpretation, but crucially, her work is also evidence of someone who is aware that memory always slips away, becomes reconstructed and altered, the psychological and emotional importance of those 'new' memories not lessened by the change, but actually heightened. Her work explores both literal and symbolic forms that are evocative of childhood, but also translate universally. The emotional resonance between the strands of work – the drawings, collages and sculptures – produce the final meaning of the body of work, not so much something that has a conclusion, but something that is an open enquiry.

It has been argued that the way someone makes art is the way that they experience the world; the choices an artist makes in how they depict the world is representative of how they actually cognitively perceive it. This proposes a complex relationship between the

subjectivities of artist and audience. If you had ever wondered what could be truly shared between people through art, Cawthorn's work is, in a very real sense, a communion of ideas and emotions between that most seemingly ephemeral of experiences – shared memories of time past.

From another perspective, Cawthorn's work, both the process of making and the outcome we see in the gallery, produces a different kind of meaning. Some neurobiologists believe that long term memories are reinvigorated and reinforced by associated actions in the present. Many of us have had the experience of revisiting sites of our childhood, old houses that we lived in, the school we attended or perhaps just a street we often walked along as children. That revisiting brings back the memories in ways that feel much stronger than simply trying to recollect a place or feeling. In Cawthorn's practice the work is the enigmatic result of her way of communing with the strongest of emotions and memories. They no longer fade, but return stronger than ever.

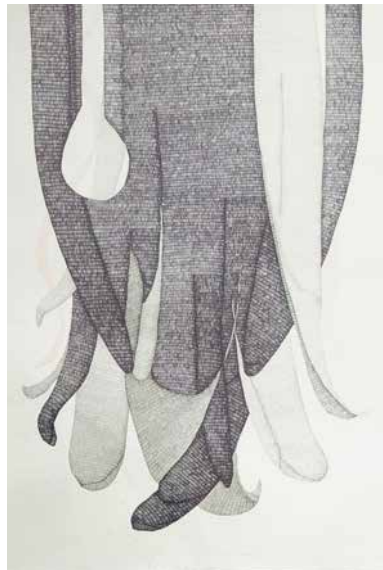


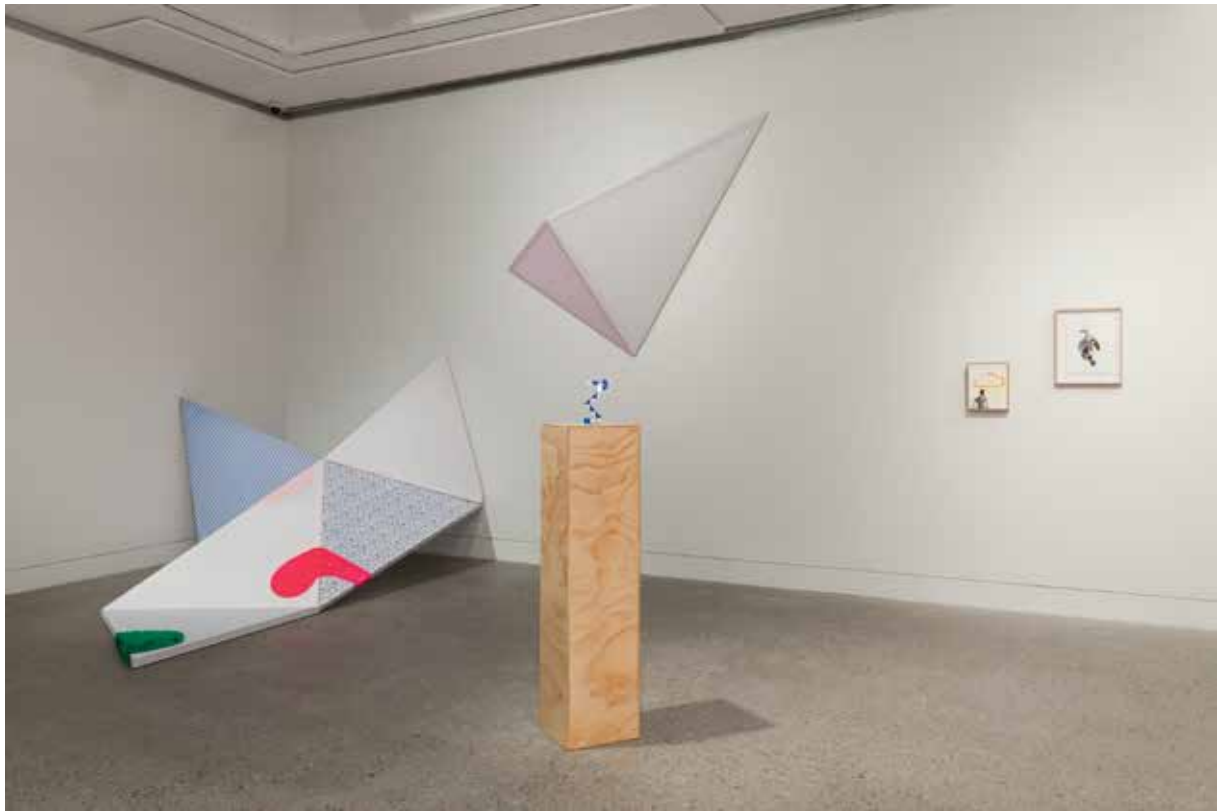




This page  
(clockwise from top left):  
*Fish*, 2014  
*Spirited*, 2014  
*Seed*, 2015

Opposite:  
*Pony*, 2015





Above:  
*Bittersweet*, installation view  
with *Burrow*, 2015

Opposite, from top:  
*Bittersweet*, installation view,  
2015

*Bittersweet*, installation view  
with '*when the lights come on*'  
and *Drawing for Meg*, 2015



# MICHELLE CAWTHORN

## CURRICULUM VITAE

Born 1970 Sydney  
Lives Sydney

### EDUCATION

- 2015 Master of Fine Arts, UNSW Art & Design, Sydney
- 2012 Bachelor of Fine Arts (Honours), UNSW Art & Design, Sydney
- 2007 Bachelor of Art Education, UNSW Art & Design, Sydney
- 2005 Bachelor of Fine Arts, UNSW Art & Design, Sydney

### SOLO EXHIBITIONS

- 2015 *Bittersweet*, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2015 *Birdland*, M Contemporary, Sydney
- 2015 *Little Triggers*, ADspace, UNSW Art & Design, Sydney
- 2014 *Sleeper*, Sheffer Gallery, Sydney
- 2013 *Idle Thoughts*, Walcha Gallery of Art, Walcha, NSW
- 2013 *Memorophilia*, Kudos Gallery, Sydney
- 2012 *a tenuous thing*, At The Vanishing Point, Sydney

- 2012 *BlueBird*, Community Gallery, Hazelhurst Regional Gallery & Arts Centre, Sydney

### SELECTED GROUP EXHIBITIONS

- 2015 *Woollahra Small Sculpture Prize*, Woollahra Council Chambers, Sydney
- 2015 *Drawing Now 2015*, ADspace, UNSW Art & Design, Sydney
- 2015 *Hazelhurst Art on Paper Award*, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2015 *Private Lives: The Artist as Collector*, S H Ervin Gallery, The National Trust, Sydney
- 2015 *Memory Fragments*, Art Space on the Concourse, Sydney
- 2014 *Fishers Ghost Art Award*, Campbelltown Arts Centre, Sydney
- 2014 *Tim Olsen Drawing Prize*, Kudos Gallery, Sydney
- 2013 *Drawing Now*, Ivan Dougherty Gallery, UNSW Art & Design, Sydney
- 2013 *Willoughby Sculpture Prize*, Incinerator Art Space, Sydney

- 2013 *Hazelhurst Art on Paper Award*, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2012 *Tomorrow, Today*, COFASPACE, UNSW Art & Design, Sydney
- 2012 *Drawing Show*, Walcha Gallery of Art, Walcha, NSW
- 2012 *Half a Desk*, Kudos Gallery, Sydney
- 2008 *JADA: Jacaranda Acquisitive Drawing Award*, Grafton Regional Gallery and exhibition tour to University of the Sunshine Coast, Redcliffe Art Gallery, Gympie Regional Gallery, Mosman Regional Gallery, Coffs Harbour Regional Gallery, Latrobe City Gallery, Hawkesbury Regional Gallery and Port Macquarie Hastings Regional Gallery
- 2005 *Imaging the Land*, COFASPACE, UNSW Art & Design, Sydney
- 2003 *TERRORart*, Kudos Gallery, Sydney
- 2003 *Dissonance*, COFASPACE, UNSW Art & Design, Sydney

## SELECTED AWARDS

- 2014 Tim Olsen Drawing Prize (highly commended)
- 2014 Art and Design Grant, Arc, UNSW Art & Design, Sydney
- 2013 Hazelhurst Art on Paper Award, Friends of Hazelhurst Local Artist Award, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2013 The College of Fine Arts Dean's List for Academic Excellence
- 2012 Australian Postgraduate Award
- 2014 'DISCOVERY: Michelle Cawthorn', *Artist Profile*, Issue 28, p.146
- 2014 Andrew Frost, 'Sleeper', *The Art Life*
- 2013 Liz Nowell, *Memorophilia*, catalogue essay
- 2013 Alexandra Djurichkovic, 'Hazelhurst Art on Paper winners for 2013', Art Collector online
- 2013 Michael Fitzgerald, 'Memorophilia', Open Gallery, Spectrum, *Sydney Morning Herald*, 16-17 February, p. 13
- 2010 Eugene Barilo v. Reisberg, 'Current exhibitions @ Latrobe Regional gallery', *Arts Diary 365*
- 2005 'Budding New Talent: works by graduating students, Michelle Cawthorn' *COFA Annual 2005*, UNSW Press, Sydney, p. 2

## COLLECTIONS

- Artbank
- Private collections in Australia

## COMMISSIONS

- Hazelhurst Regional Gallery & Arts Centre, Sydney

## SELECTED PUBLICATIONS

- 2015 Katrina Arent, Out/About: Michelle Cawthorn 'Birdland', *In/Out Design Blog*, 2 October
- 2015 Rebecca Gallo, *a bird in the hand*, catalogue essay for Birdland exhibition, M. Contemporary

# MICHELLE CAWTHORN

## LIST OF WORKS

*Birdland 3*, 2015  
collage on watercolour paper,  
30 x 20 cm

*Burrow*, 2015  
bedsheets, doona covers,  
tablecloths, 8 pine frames,  
aluminum stand, brackets and  
screws, 150 x 300 x 300 cm

*Close to you*, 2015  
pen, graphite, watercolour,  
gouache, coloured pencil, ink  
and acrylic paint on Hahnemühle  
paper, 158 x 108 cm

*Drawing for Meg*, 2015  
durational wall drawing, Posca and  
Liquitex markers on acrylic

*Fish*, 2014  
pen, graphite, watercolour and  
gouache on Hahnemühle paper,  
108 x 79 cm  
Private collection, Sydney

*Memory Tent*, 2013  
bedsheets, doona covers, faux fur,  
crochet tablecloth, rope, bricks  
and lamp, 300 x 300 x 300 cm

*Pony*, 2015  
pen, graphite, watercolour,  
gouache, pastel, coloured pencil  
and acrylic paint on Hahnemühle  
paper, 108 x 79 cm

*Postcard #2*, 2015  
oil, acrylic, pen and collage on  
canvas board, 25 x 20 cm

*Postcard #14*, 2015  
oil, acrylic, pen and collage on  
canvas board, 25 x 20 cm

*Seed*, 2015  
pen, graphite, watercolour and  
gouache on Hahnemühle paper,  
108 x 79 cm

*Spirited*, 2014  
pen, graphite, watercolour,  
gouache and acrylic on  
Hahnemühle paper, 108 x 79 cm  
Private collection, Sydney

*'when the lights come on'*, 2015  
6 irregular planes of 9.5 mm BB  
grade hoop pine plywood and pine  
battens, acrylic paint, acrylic wash  
and pen, 110 x 246 x 200 cm

## ACKNOWLEDGEMENTS

I would like to extend my thanks to those who have helped to bring this exhibition to fruition: the team at Hazelhurst; the team at M Contemporary; Ben Ali Ong for his care and time with the photographs of the drawings and collages; Hugh Worthington, Principal at Chunk Industries for his expertise and assistance; art critic and writer Andrew Frost for taking the time to see where I was coming from; my children, who continue to believe in and support what I do; and finally to my wonderful husband, Peter Sharp, who carried me through these last few months. To you I am indebted.

Opposite:  
*Birdland 3*, 2015









# MARC ETHERINGTON LITTLE DRAMAS



## MARC ETHERINGTON: AT LAST ... A WAVE

Peter Fay

There are some artists who dream of having an endless supply of primed Belgian linen, tubes and tubs of the most expensive European oils, and the finest array of brushes and equipment....oh, and a studio (with assistant) that has the look of the oft-published photos of Francis Bacon's 'mess'.

Armed with such accoutrements they would consider themselves well on the path to becoming artists in a way mostly defined by the general public. Not so much the starving artist in the garret, rather one with harbour views and an A-list partner. Well, Marc Etherington would not place a tick against any of these categories.

When I first met Marc in 2009, he would have settled for a surfboard as a surface to paint on, and, in his wildest dreams, a panel van to decorate with images drawn from the popular culture of the 1980s. For in every way, Marc was a creature of the popular culture of his day and he had managed to reach such a state of mind without so much as a brush with any formalised arts education. In that regard, he was *terra nullius*, a blank slate.

After enrolling, with his wife, Kate, at the Gymea TAFE Marc's good fortune began. His teacher and studio guide was artist and ceramicist Lynda Draper who immediately recognised in Marc a 'special innate talent not ruled or ruined by any rules or institutional tuition.' One evening Marc brought along to class a bundle of small canvas boards that he had painted. Right away Lynda saw a quirky sense of humour at work and she suggested that there would be much to gain by encouraging Marc to continue with his painting.

Marc had a very ambivalent attitude to his paintings – in fact, he confessed to me that up to the point of our meeting he felt that the subject matter of his paintings was proof positive that there was something 'not normal' or 'weird' in his personality and his outlook on

Above:  
*Death* (detail), 2015

Opposite:  
*You can run but you can't hide*, 2015

Previous pages:  
*Little Dramas*, installation view with  
*When I retire*, 2015 (background)





the world. It dawned on him that maybe others saw the world from a perspective that was not the accepted and/or the norm. And that it might be, could be, a legitimate strategy to mine the experiences that he was subjected to as a lad growing up in The Shire.

Marc's father had kept a tight reign on the TV viewing habits of he and his sister. But when his father was working night-shifts a more relaxed attitude to television watching prevailed, and Marc would binge-watch his favourite shows: *Dukes of Hazzard*, *The*

*A-Team*, *Family Ties*, *M.A.S.H.*, *The Golden Girls*, *Roseanne* and *Diff'rent Strokes*.

Marc and his sister would memorise the cast names and challenge each other to recall the real names of their favourite characters. Front and centre of these 1980s shows was *Star Wars*. Marc collected a large number of action figures from the *Star Wars* series. When he seriously set himself the task to examine, through his paintings, the role that these TV shows played in his formative years, he had a deep knowledge of the genre. Later,

when he dipped into art history books and saw the works of Andy Warhol, Roy Lichtenstein and Raymond Pettibon, among others, he felt that he was not alone in exploring issues or concerns so far removed from what he thought might be suitable subjects to paint. There was thus a legitimacy to his early life experiences.

Marc did more than merely paint portraits of his boyhood heroes and heroines. He used them to make a social criticism of the popular culture. A rich source for his work came from the so-called fast food industry and their outlets





where a uniformity of product had a numbing effect on those who frequented these places. His empty medicine cabinets captured a sense of 'the hollow man', and the contents of kitchen cupboards saw that 'mother's little helpers' were, in fact, a part of the strategy for surviving in the bland suburban landscape.

Truly Marc had found his calling. He quickly grew in confidence as he faced the challenges and demands of what it means to be at work in a studio. There have been many hurdles, many false starts, but the response that he has gained whenever his work has



been shown has been a necessary support for him. He is now firmly set on a studio practice based on a strong foundation.

The self-doubt is still there, but he knows that such doubt can be used to his advantage. What Lynda Draper saw and felt has proven to be perceptive, and Marc Etherington has worked tirelessly to draw on the support base of those who have nurtured and given him the encouragement to keep going.



Above (left to right):  
*Back to the Future – The DeLorean*, 2014  
*Grave Digger*, 2015  
*The General Lee*, 2014

Below (left to right):  
*Ghostbusters*, 2015  
*Jurassic Park*, 2015  
*A-Team Van*, 2014





This page (clockwise from top left):  
*The new multi storey toilet / slippery slide building was notorious for being infested with Willie Nelson impersonators, 2015*

*I opened an ice cream shop in the wilderness, went bankrupt and fed all of the ice cream to the wolves, 2015*

*Our neighbours hated us and we weren't sure if it was our house design or the chemicals we burned every evening in the fireplace, 2015*



Opposite, from top:  
*I bought a hyena and I keep it in the bathroom, 2015*

*Self portrait (living with the flamingos and feeding them Cheezels), 2015*





Below:  
*And then Mike Tyson showed  
up and beat the shit out of  
those bears, 2015*

Opposite:  
*Where I keep my gold, 2014*

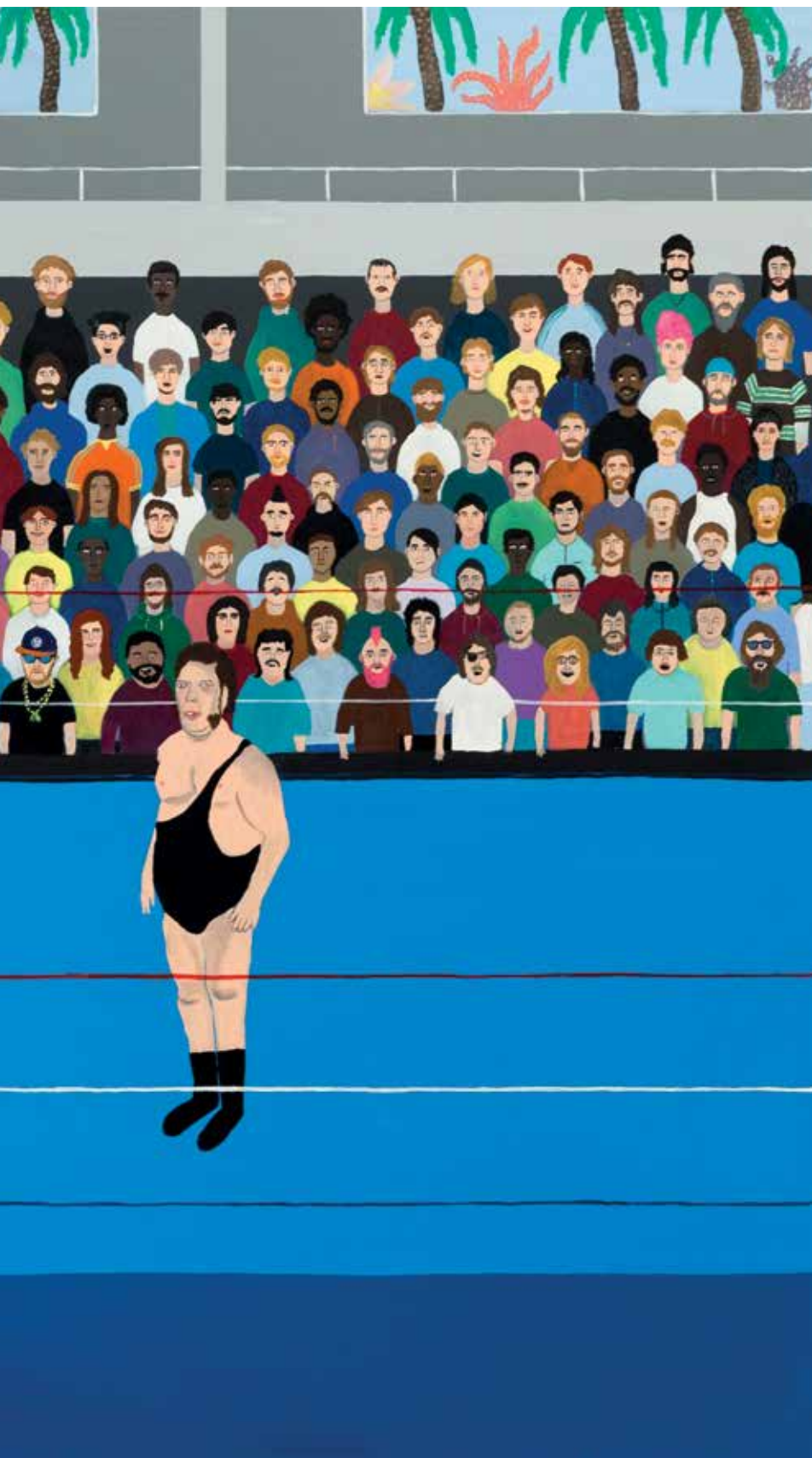
Next page:  
*André the Giant versus Hulk  
Hogan, 2015*











# MARC ETHERINGTON

## CURRICULUM VITAE

Born 1973 Sydney

Lives Sydney

### SOLO EXHIBITIONS

- 2015 *Little Dramas*, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2014 *Marc Making*, Gallery 9, Sydney, Sydney
- 2014 *Marc Etherington*, Breezblock Gallery
- 2012 *Life and Times*, Firstdraft Gallery, Sydney

### GROUP EXHIBITIONS

- 2015 *Fishers Ghost Art Award*, Campbelltown Arts Centre, Sydney
- 2015 *Here There and Everywhere*, Sheffer Gallery, Sydney
- 2015 *Archibald Prize*, Art Gallery of NSW, Sydney
- 2015 *Biggie Smalls*, Casula Powerhouse, Sydney
- 2015 *Friends with Benefits*, TWENTY THIRTY SEVEN Gallery, Sydney
- 2014 *Glazed and Confused: ceramics in contemporary arts practice*, Hazelhurst Regional Gallery and Arts Centre, Sydney
- 2014 *Fishers Ghost Art Award*, Campbelltown Arts Centre, Sydney

- 2014 *Is it a Bird, Is it a Plane*, Hawkesbury Regional Gallery, Sydney
- 2014 *John Fries Award*, UNSW Galleries, UNSW Art & Design, Sydney
- 2013 *Renegades: Outsider Arts*, Kickarts Contemporary Arts, Cairns and Perc Tucker Regional Gallery, Townsville
- 2013 *Hazelhurst Art on Paper Award*, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2013 *Exit Pursued by a Bear*, Sheffer Gallery, Sydney
- 2013 *Two Sydney Painters*, D.N.A Gallery, Sydney
- 2013 *Home and Hosed*, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2013 *Salon des Refusés*, S H Ervin Gallery, Sydney
- 2012 *Out of the Blue*, Sheffer Gallery, Sydney
- 2011 *Showdown*, Sheffer Gallery, Sydney
- 2010 *Frank and friends*, Sheffer Gallery, Sydney

### COLLECTIONS

Peter Fay Collection  
Private collections in Australia, Canada, France and United States

### SELECTED PUBLICATIONS

- 2015 Andrew Taylor, 'Archibald Prize winner Del Kathryn Barton down paintbrushes to sit for portrait' *Sydney Morning Herald*, June 24
- 2015 Maria Galinovic, 'Artist Etherington's first Archibald attempt praised; *St George & Sutherland Shire Leader*, 8 August
- 2015 Marc Etherington, *Art Collector*, issue 72, p 117
- 2014 Monica Heary, 'Childhood inspired ceramics art for Etherington, *St George & Sutherland Shire Leader*, 29 December
- 2014 'Marc Etherington: Marc Making', *What's On*, 24 August, Art Collector online
- 2013 *Home & Hosed* exhibition catalogue, Hazelhurst Regional Gallery & Arts Centre

# MARC ETHERINGTON

## LIST OF WORKS

### PAINTINGS

*And then Mike Tyson showed up and beat the shit out of those bears*, 2015

acrylic on canvas, 140 x 160.5 cm

*I bought a hyena and I keep it in the bathroom*, 2015

acrylic on canvas, 140 x 160 cm

*I opened an ice cream shop in the wilderness, went bankrupt and fed all of the ice cream to the wolves*, 2015

acrylic on marine plywood, 60.6 x 56.4 cm

*Our neighbours hated us and we weren't sure if it was our house design or the chemicals we burned every evening in the fireplace*, 2015

acrylic on marine plywood, 60.6 x 56.5 cm

*Self portrait (living with the flamingos and feeding them Cheezels)*, 2015

acrylic on canvas, 140 x 160.5 cm

*The first time I met Michael Jackson*, 2015

acrylic on marine plywood, 27 x 90 cm

*André the Giant versus Hulk Hogan*, 2015

acrylic on canvas, 160 x 181 cm

*The new multi storey toilet / slippery slide building was notorious for being infested with Willie Nelson impersonators*, 2015

acrylic on marine plywood, 60.9 x 56.3 cm

*When I retire*, 2015

acrylic on canvas, 180 x 200.5 cm

*Where I keep my gold*, 2014

acrylic on cedar and acrylic on marine plywood, 60.9 x 53.5 cm

*You can run but you can't hide*, 2015

acrylic on canvas, 160.5 x 140 cm

### SCULPTURES

*A-Team Van*, 2014

acrylic on cedar, 16.7 x 14.3 x 32 cm

*Back to the Future –*

*The DeLorean*, 2014

acrylic on cedar, 8 x 12.6 x 30.5 cm

*Bunnings box*, 2015

acrylic on marine plywood, 20 x 10 x 30 cm

*Chas, Ari and Uzi Tenenbaum*, 2015

acrylic on cedar, 56 x 50 x 42.2 cm

*Death*, 2015

acrylic on cedar, 30 x 15 x 30 cm

*Eli Cash*, 2015,

acrylic on cedar, 50 x 11.3 x 15 cm

*Fire Extinguisher*, 2015

acrylic on cedar, 60 x 20 x 20 cm

*Ghostbusters*, 2015

acrylic on cedar, 14.2 x 12.3 x 36 cm

*Grave Digger*, 2015

acrylic on cedar, 30 x 25 x 40 cm

*Ice Cream Van*, 2015

acrylic on cedar, 22 x 32 x 15 cm

*Jurassic Park*, 2015

acrylic on cedar, 14.7 x 14.5 x 30 cm

*Mike Tyson*, 2015

acrylic on cedar, 30 x 30 x 30 cm

*Richie Tenenbaum*, 2015

acrylic on cedar, 45.5 x 50 x 14 cm

*The General Lee*, 2014

acrylic on cedar, 8.3 x 13.5 x 32 cm

### ACKNOWLEDGEMENTS

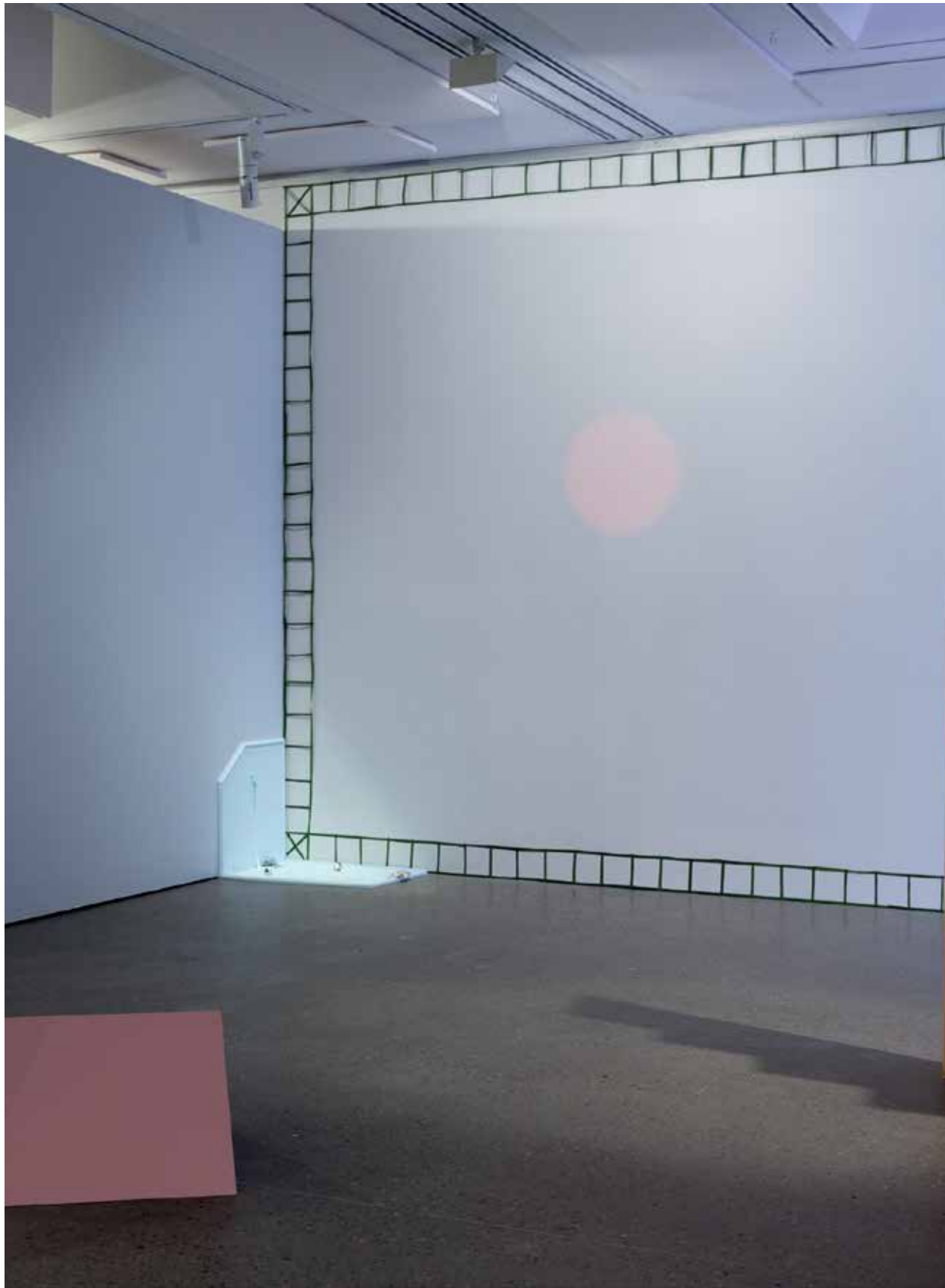
I would like to thank the team at Hazelhurst, the team at Michael Reid Sydney, Kate Etherington, Ava Etherington, Lars Etherington, Brian and Kay Etherington, Peter Fay, Del Kathryn Barton, Lynda Draper, The Volcanoes crew, Kevin and Jean Mcleod, all my friends and family near and far and all of the people who have supported my weirdness over the years.

Marc Etherington is represented by Michael Reid Sydney.





# LEAHLANI JOHNSON THE CERTAINTY OF THIS







## LEAHLANI JOHNSON: THE TEXTURE OF TIME

Lisa Corsi

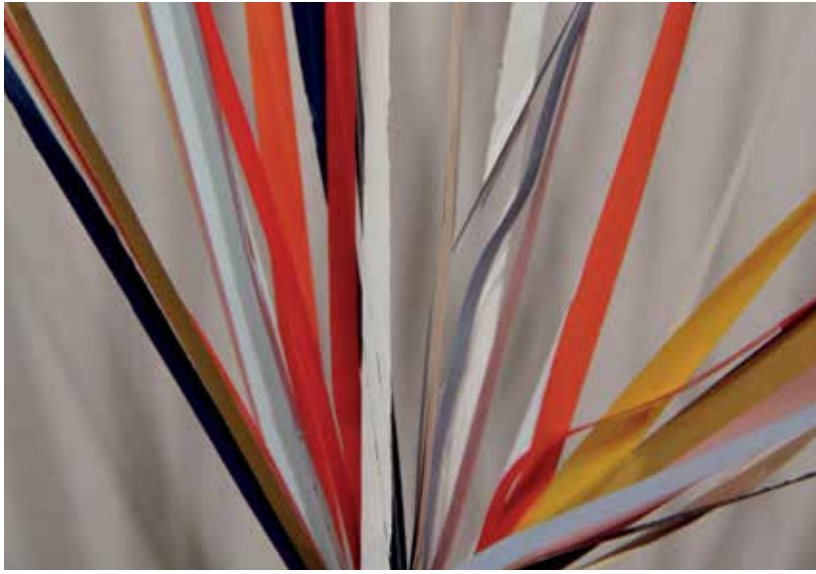
I first came across Leahlani Johnson's work as co-curator for SafARI 2010.

There was a magical moment on opening night. I walked into MOP Projects in Sydney and found Leahlani surrounded by a cacophany of objects. She was still installing, but it didn't matter. She was confident and accepting of the work's ability to dictate a rhythm. For me on the other hand, time was suspended. I said to Leahlani, 'I feel like I'm on a hot air balloon'. Leahlani was pleased, 'That's amazing! I've just been to a air balloon festival in New Zealand'. It was then I understood Leahlani had a unique capacity to compose and translate hard, visual language into sublime experiences.

That installation from 2010, *How do you lengthen so far that high wind suspends and stretched air envelopes beneath?* employed, for the most part, banal, everyday objects including paper plates, painted wooden blocks, projections and string. Analysis of

the individual objects would never imply a hot air balloon, but as a trained painter, Leahlani was able to suggest and communicate the experience of a hot air balloon ride to someone who has never been on one. This demonstrated the sheer sophistication of her practice and acute sensitivity. Leahlani's ability to communicate emotion and meaning through a) spatial relationships, b) form and c) an incredibly developed sense of composition, provided me with one of my most memorable art experiences. I fell in love with the considered yet organic approach, the instrumental yet chaotic installation, and bowled over by the ease with which ideas were harnessed, choreographed and alluded to. I have followed Leahlani's work ever since.

My reaction to Leahlani's artworks reminded me of the all-encompassing experience of viewing *Skyspace I*, 1974 by American artist James Turrell in the Panza Collection, Varese, Italy. Although Leahlani employs a very different language to the master



of seemingly simple compositions that generate such complex and thoroughly overwhelming reactions, she is able to induce that heightened sense of awareness. Research into artists including Turrell, Daniel von Sturmer and Giorgio Morandi has seen Leahlani adopt a delicate approach to translating 'simplicity'. Her work masks an intricate web of ideas surrounding time, the everyday and the paradoxes found throughout these subjects. Complex equations exist behind simplicity.

In 2013, at Oxford Art Factory in Sydney, Leahlani performed *Before it has ended*, where she painted directly onto the walls of a glass cube, creating windows into other worlds. This simple yet powerful gesture spoke directly

to Leahlani's practice and the exploration of an immaterial reality through the use of everyday objects we take for granted. There was a magnetic quality to this work. Its subtlety provided the basis for a clear, unobstructed language to emerge that related to our human senses and search for meaning. The semantic essence of each orchestrated composition in the installation was elegantly exposed, creating a visual language that reached out, drew viewers in, lulling them into a suspended moment.

There are also moments within moments in Leahlani's practice. The ensembles provide multiple opportunities to delve further into the etymology of her language. The installation, *Concerning Everything I Know*,

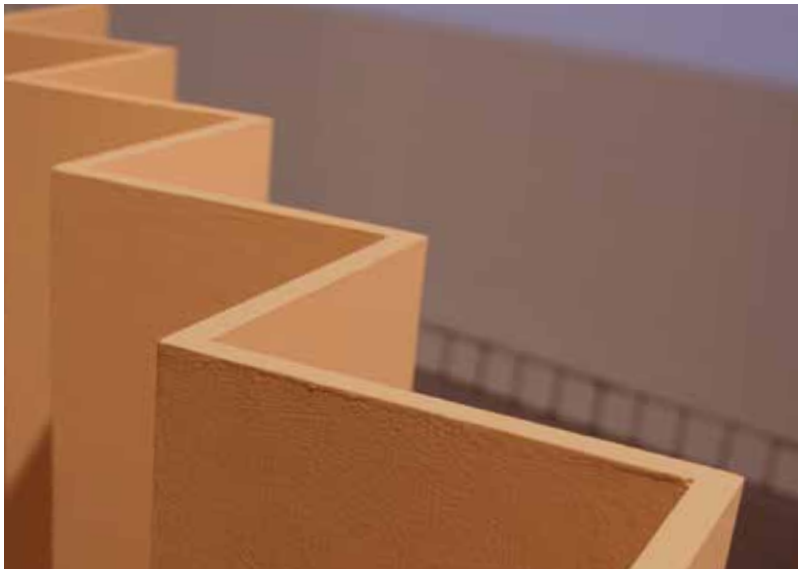
2011, took a sculptural approach to light. As the light from a projector fixated on three different and large coloured sheets of paper, colour and form were accentuated. The effect of this proposition was intoxicatingly beautiful. Unexpectedly, what appeared to be solid forms began to waft and your perception of the 'thing' was simultaneously challenged, rearranged and re-invented. The concept of 'potential' became felt. It was inhaled. Gratifying, it left you wanting more. Here the ephemeral was given form and it enveloped our senses to the point of intoxication.

The accentuation of texture and patterning plays an important role in Leahlani's practice. Far from being superficial, it is a



profound act that speaks directly to who we are. Texture denotes character, which is a marked product of culture. During her residency at the Cité Internationale des Arts in Paris earlier this year, Leahlani immersed herself in the density of the city, and French culture, and brought the magic inherent in texture to the fore.

In preparation for this exhibition, we spoke about her experience in Paris and, shortly after, I received images of the textures and patterns that Leahlani had been researching. Having a close connection to the French culture myself, I was immediately transported by the site specificity of the patterns in the images. I was reminded of the power of signifiers and how they mark our time, our past, our

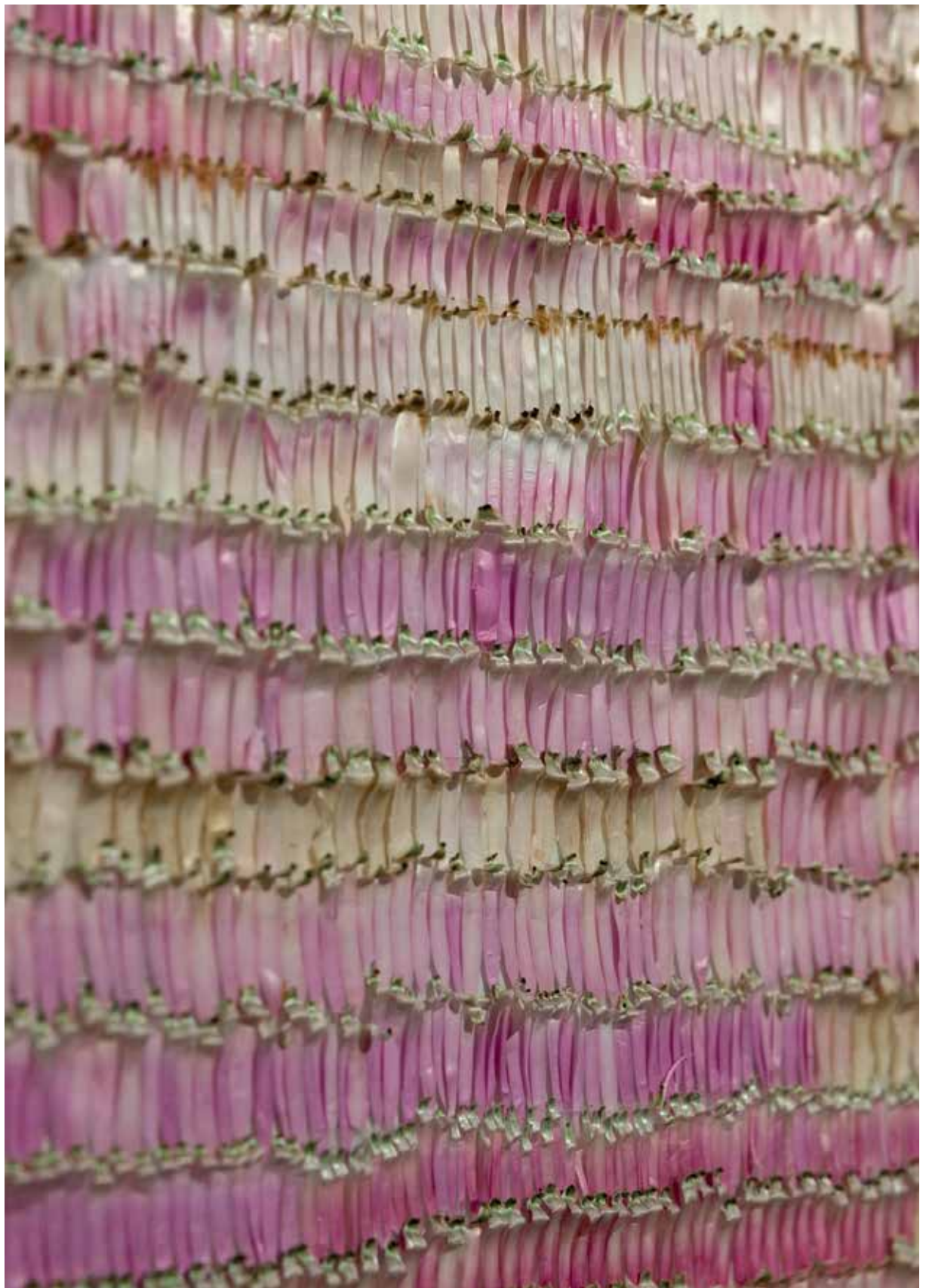


character, our culture, and ultimately function as our skin. The inherent symbolism in patterns tell us not only about who we are, but also who we have been. The sensitive, astute exposure of time through the focus on textures and patterns is what allows for Leahlani's semantic choreography. By suspending the time that is laden within each signifier, the sublime is created.

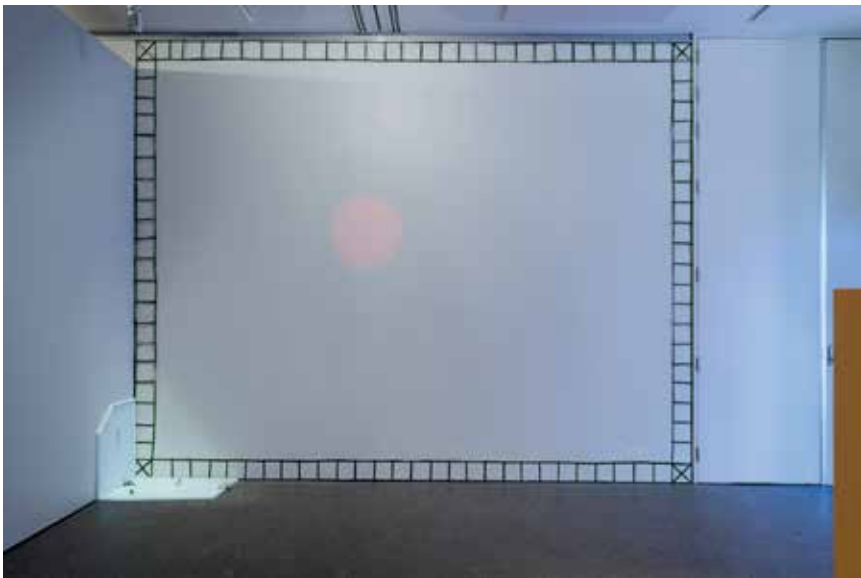
Leahlani choreographs visual poetry by emphasising the contradictory and complimentary qualities of everyday textures and patterns which mark time and imprint on us. The ephemeral is seen as a series of physical arrangements, gesturing a sense of place. They provide a tangible composition of the passage of time. Colour, form and space are

presented and made visible, linking past and present developments, paving the way for a sensorial experience which envelops us, just like time. We are willingly captured by its chaos, beauty and potential.









# LEAHLANI JOHNSON

## CURRICULUM VITAE

Born 1978 Sydney  
Lives Sydney

### EDUCATION

- 2015 Master of Fine Arts,  
UNSW Art & Design,  
Sydney
- 2012 Certificate II Floristry,  
TAFE, Sydney
- 2006 Bachelor of Fine Arts  
(Honours), UNSW Art  
& Design, Sydney
- 2002 Diploma of Fine Arts,  
Julian Ashton Art School,  
Sydney
- 1999 Bachelor of Design,  
UNSW Art & Design,  
Sydney

### SOLO EXHIBITIONS

- 2015 *The certainty of this*,  
Hazelhurst Regional  
Gallery & Arts Centre,  
Sydney
- 2015 *Wait & See: Reimagining  
Time*, ADspace UNSW  
Art & Design, Sydney
- 2014 *Forgetting what lies  
behind*, Bathurst Regional  
Art Gallery, Bathurst
- 2014 *Remaining still (in a  
world of gestures)*,  
Breezeblock, Sydney
- 2013 *Passing Parades*,  
Firstdraft Gallery, Sydney

- 2011 *Concerning everything  
I know*, Peloton Gallery,  
Sydney
- 2010 *There's something  
so nice about not  
knowing everything*,  
Window Gallery, Aratoi -  
Wairarapa Museum of Art  
and History, New Zealand

### SELECTED GROUP EXHIBITIONS

- 2015 *NSW Visual Arts  
Fellowship*, ARTSPACE,  
Sydney
- 2015 *Facade*, Arterreal Gallery,  
Sydney
- 2015 *Cementa Festival 2015*,  
Kandos, NSW
- 2015 *Home & Away*, TWENTY  
THIRTY SEVEN, Sydney
- 2014 *Le pain quotidien*,  
ParisCONCRET, Paris,  
France
- 2014 *Glazed & Confused:  
Ceramics in  
contemporary arts  
practice*, Hazelhurst  
Regional Gallery & Arts  
Centre, Sydney
- 2014 *Interregnum*, Modern Art  
Projects, Kia Sulc House,  
Blue Mountains, NSW
- 2014 *Meroogal Women's Art  
Prize*, Meroogal House,  
Nowra
- 2014 *Tim Olsen Drawing Prize*,  
Kudos Gallery, Sydney
- 2013 *Tiny Stadiums Festival*,  
PACT centre for emerging  
artists, Sydney
- 2013 *Low Relief*, Damien  
Minton Gallery, Sydney
- 2013 *Collaborateurs*, Arterreal  
Gallery, Sydney
- 2013 *Before it has ended*, Free  
Fall, Oxford Art Factory,  
Sydney
- 2013 *Hazelhurst Art On  
Paper Award*, Hazelhurst  
Regional Gallery & Arts  
Centre, Sydney
- 2013 *Tim Olsen Drawing Prize*,  
Kudos Gallery, Sydney
- 2012 *Anything, Everything and  
One Other Thing (Parts  
1 – 5)*, ALASKA Projects,  
Sydney
- 2012 *Interstate Romance*,  
Pseudo Space, Sydney
- 2011 *Vent (10): From Abroad*,  
Thermostat Gallery,  
Palmerston North,  
New Zealand
- 2011 *Hazelhurst Art On  
Paper Award*, Hazelhurst  
Regional Gallery & Arts  
Centre, Sydney
- 2010 *SafARI*, MOP Projects,  
Sydney, a fringe event of  
the Biennale of Sydney



- 2010 *Don't Tell Nanna*, Horus & Deloris, Sydney
- 2009 *Southerly Buster*, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2009 *HIDDEN: A Rookwood Sculpture Walk*, Rookwood Cemetery, Sydney
- 2009 *Shire Girls*, Community Gallery, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2009 *Overlapping*, Community Gallery, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2009 *Hazelhurst Art On Paper Award*, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2006 *Technobiography*, Field Contemporary Art Space, Newcastle, NSW
- 2005 *Imaging the Land*, UNSW Art & Design, Sydney

#### COLLABORATIONS

*Prophetic Initiatives and Prophetic Art Stall* are both collaborations with artist David Capra

- 2012 *Advice Session*, Prophetic Initiatives, Gaffa Gallery, Sydney
- 2011 *Yes I Can/No Can Do*, Prophetic Initiatives, Blacktown Arts Centre, Sydney
- 2011 *When Good Curators Go*

*Bad*, Prophetic Initiatives & Sophia Kouyoumdjian, MOP Projects, Sydney

- 2011 *Laughing Conference*, Prophetic Initiatives, MOP Projects, Sydney
- 2011 *Building then Pulling Down Strongholds*, Prophetic Initiatives, FREE FALL, Oxford Art Factory, Sydney
- 2011 *11/11/11 11.11am Public Declaration*, Prophetic Initiatives, Parramatta Amphitheatre, Parramatta
- 2009 *Prophetic Art Stall, for The Good, the Bad and the Muddy*, Mori Gallery, Sydney
- 2009 *Prophetic Art Stall for Bucket*, MOP Projects, Sydney

#### RESIDENCIES

- 2015 AGNSW Moya Dyring Memorial Studio, Cite International des Arts, Paris
- 2014 Green House, Arc at UNSW Art & Design, Fowlers Gap
- 2013 Ceramic Design Studio, Gynea, TAFE Sydney Institute
- 2012–2014 Parramatta Artists Studios, Parramatta
- 2012 Hill End Artists in Residence Program, Hill End NSW

- 2010 Fraser Studios at Queen Street Studio, Sydney
- 2010 New Pacific Studio, Mount Bruce, New Zealand

#### SELECTED AWARDS

- 2014 Art and Design Grant, Arc, UNSW Art & Design, Sydney
- 2013 Australian Postgraduate Award
- 2011 NSW Artists Grant, NAVA
- 2004 William Fletcher Foundation Grant, NSW
- 2002 Thea Proctor Scholarship, Julian Ashton Art School, Sydney

#### COMMISSIONS

- 2013 AIA Droga Architect in Residence Program, Sydney
- 2013 National Centre for Creative Learning donation box, Museum of Contemporary Art Australia, Sydney
- 2012 SKETCH Booklet – Marking Time Exhibition, Museum of Contemporary Art Australia, Sydney
- 2010 ARTCELL, Sydney

# LEAHLANI JOHNSON

## CURRICULUM VITAE

### COLLECTIONS

Private collections in Australia, New Zealand and United States

### SELECTED PUBLICATIONS

- 2015 Malcolm Whittaker, 'Art and a post-industrial town: Cementa 15', *RealTime* issue #127, June–July
- 2014 Stella Rosa McDonald, 'Formation (Winter) | Remaining still (in a world of gestures)', *The Art Life*
- 2013 Wilna Fourie: Forster/ Barnes/Dyhim/Johnson, *Firstwords*
- 2013 Altair Roelants, *Poetics of Time*, exhibition text
- 2013 Chloe Wolifson, 'Review: Low Relief', *Das Platforms*
- 2010 Lynne Barwick, 'SafARI: Drop Your Weapons', *Runway*, Issue 16: Disappearance
- 2010 Annalice Creighton, 'Tripping Over the Pink Glass Swan: Don't Tell Nanna at Horus and Delorus', *Das Superpaper*, Issue 15, October, p. 44–5

## LIST OF WORKS

*The certainty of this*, 2015  
site specific installation

**Front corner:** acrylic paint on cellulose, porcelain

**Main space:** acrylic paint on plywood, single channel HD videos, Paper daisy petals, Gymea Lily leaf (on large wall), porcelain

**Window area:** pressed flowers and leaves (collected from Hazelhurst gardens and surrounding area in July 2015), acrylic paint on glass

### ACKNOWLEDGEMENTS

I would like to thank the team at Hazelhurst for their support through the artist in residence program, the support of the Art Gallery of New South Wales through their Moya Dyring Studio at the Cité Internationale des Arts in Paris, Lisa Corsi, Dianne Brock, Lynda Draper, my family and the volunteers of who generously gave up their time to assist with the creation of the Paper Daisy petal work, including Neda Arnautovic, Carol Atkinson, Angela Butler, Carole Byrnes, Stella Chen, Natasha Eadie, Claire Field, Michelle Heldon, Cathie Jensen-Lee, Jan Johnson, Lindsay Johnson, Rachel Kayode, Carrie Kibbler, Grahame Kime, Gwendoline Levy, Sharie Morrissey, Eloise Panetta, Petrina Phillips, Naomi Stewart, Pamela Turner, Jan Warner and Emma Wise.

Opposite:  
*The certainty of this*, 2015







PAUL  
WILLIAMS  
ONE DAY,  
PAINTER, YOU  
WILL DIE

## PAUL WILLIAMS: SUBURBAN SGRAFFITO

Sophia Kouyoumdjian

Paul Williams' studio is visually excessive. A bounty of studio detritus with paint tubes, paint tins, brushes and make-shift paint containers piled high. The floor, walls and ceiling are almost completely covered with works in progress; ceramic pieces hang from the ceiling, the walls are wallpapered with painted bed sheets and the floor carpeted with more sheets and precariously placed ceramics.

Dominated by the works, there is little space left in the studio for the artist himself. The works take precedence and thus a glimpse into Williams' studio provides clues to the bold, all-encompassing and collaged aesthetic that dominates his exhibition *One day, Painter, you will die*.

Deemed no longer useable in a domestic scenario, unwanted bed sheets are often sent to the local thrift store or relegated to the garage to one day serve as a painter's drop sheet. After painting his mother's house, Williams collected the numerous former bed sheets now drop sheets, admiring the accidental painterly marks, fabric stains and faded patterns – evidence of good use and hard work.

In Williams' paintings, a balance between mark making and image making is kept in check by the immediacy of painting on a bed sheet. Unable to overwork or

layer a painting, the fabric forces Williams to accept the immediacy of his markings and the roughness of his brushstrokes. Thin, loose and unprimed, the sheet is an unforgiving substrate. Like applying liquid paper, words and motifs perceived to be a mistake are blotted out by a quick layer of paint, leaving an unavoidable trace. Conversely, the immediacy of the act satisfyingly stops Williams from labouring over a work. For Williams, the frustration of painting on a sheet also results in the gratifying liberation of the painting process, with limitations of the medium largely determining when the painting is complete.

Spending his formative teenage years and early adulthood navigating streets, waves and friendships in the Sutherland Shire through the 1990s and 2000s, Williams holds a flame for yesteryear's suburbia of the Shire. In the painting *Cars girls palm trees holidays milkshakes tequila* (2015), the





title words form a shopping list of idealised suburban memories. Watching the cinema of the suburbs pass by during long drives along the Princes Highway provide stimulus; rolling patterns of repetitive red-brick houses, soaring palm trees, verandas with forgotten potted plants and faded lattice trim. Simultaneously grotesque and beautiful, the objects and patterns of suburbia are affectionately translated into simplified motifs that appear throughout Williams' paintings and ceramics.

Yet it's not all milkshakes and palm trees. Williams elusively concedes to a shadowy state of mind, subtly referencing inner battles and self-doubt. Repeated across different works are words including 'disappointed' and 'worry', as well as escapist throw-away phrases such as 'so what' and 'blah blah blah'. Furthermore, the skull motif operates as memento mori throughout the exhibition, reminding the artist of his adaptation of the Latin phrase 'One day, Painter, you will die' and rousing him not to waste time.

This murkier side of Williams' work is chaotically employed in

*Bottled up* (2015). A towering ceramic with an awkward lean, its imperfect form drips with paint and is claustrophobically covered from top to bottom with a full spectrum of words and motifs. The word 'worry' is compulsively repeated, like a chalkboard detention task. Other words and phrases, like 'so what' and 'disappointed', make a solo appearance. Although there are hints of Williams' suburban fondness, the work is mostly steeped in bleak.

Amidst the back catalogue of symbols in *Bottled Up*, one in particular seems kitsch and trivial at first, yet actually serves as another key memento mori. It is the disembodied head of Frankenstein's monster, painted onto a focal point of the vessel, which alludes to our ability to manufacture our own demise; that our own thoughts and actions can be the end of us.

From the ruins of Frankenstein to ancient artefacts, Williams' ceramic work *Zombie Painter* (2015) references classical pictorial patterning, typical of vases from ancient civilisations such as Athens or Rome. In *Zombie Painter* red bricks and

meandering hedges circle the vessel like decorative trim, while a pattern of suburban garden water sprinklers intermingle with palm trees. Within this patterning, we see the face of the artist himself, surrounded by his artist friends – David Capra, Chris Dolman, Marc Etherington – and his memento mori acquaintance, Frankenstein's monster.

Employing a sgraffito technique, the lofty ceramic *Sunday blues* (2015), takes its visual cues from Wedgwood's neoclassical Jasperware. Digging into the blue-coloured clay surface to reveal a lower layer in contrasting white, the work satisfies the immediacy of Williams' mark making. One of few works in which motifs overpower words, the vessel is divided into three distinct pictorial sections to form a segmented non-linear narrative.

The bottom tier depicts the hard slog of Williams' day job as an exhibition installer, with a ticking clock placed amongst tools of the trade; a spirit level, power drill and tape measure. Deadlines loom, and Williams spends time and skill installing the work of other artists rather than on his own practice. The middle tier is



abundant with music references – a Peavey amplifier, guitars, a ghetto blaster – interspersed with cascading beer bottles. Chaotic and indulgent, it wreaks of a time past, when there was time for hedonism. The final tier, taking prime position at the top of the vessel, is resplendent with motifs of leisure and suburbia. Backyard pools and cars are surrounded by Williams' recognisable images of garden sprinklers and palm trees. Like a classical vase, *Sunday blues* provides insight into an idealised notion of daily life and pleasure-seeking, yet also reveals the blunt reality of an artist's daily grind.

Williams relishes the opportunity to battle with the boundaries of painting. The imperfection and limitations of mark making on the painted ceramic vessels and bed sheets have renewed and refined Williams' approach to painting. Through a continued cultivation of motifs and slogans, Williams has developed a pictorial and textual language that provides a purposefully fragmented view into the trials and tribulations of the artist's studio process and conceptual contemplations.



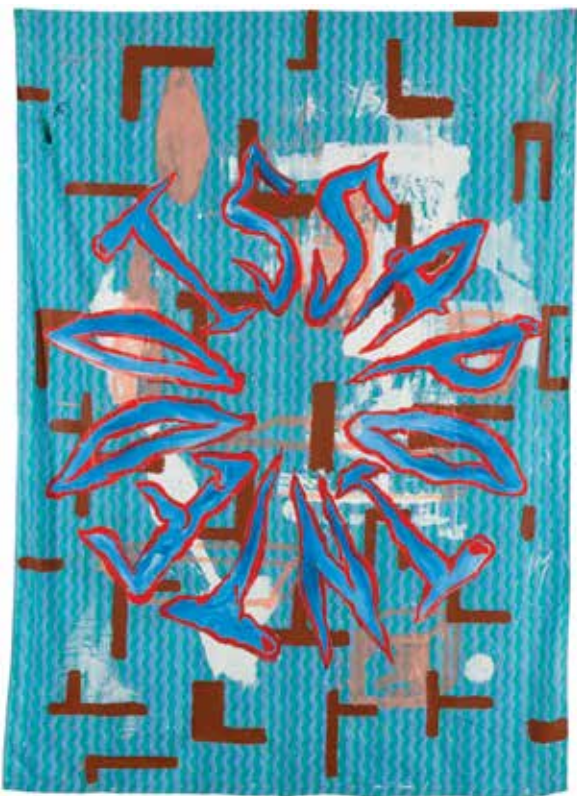


Previous page:  
 Studio view, Parramatta Artist  
 Studios

Above and opposite  
 (clockwise from top left):  
*Untitled (suburban motif)*, 2015  
*Mud today*, 2015  
*Hell today*, 2015  
*Untitled (red and orange)*, 2015  
*Dissappointed*, 2015

Page 58, from top:  
*Ashes to ashes*, 2015  
*Parti de la couleur*, 2015

Page 59, from top:  
*Zombie painter*, 2015  
*Zombie sarcophagus*, 2015







# PAUL WILLIAMS

## CURRICULUM VITAE

Born 1977 Sydney  
Lives Sydney

### EDUCATION

- 2011 Master of Fine Arts,  
UNSW Art & Design,  
Sydney
- 2007 Bachelor of Fine Arts  
(Honours) and University  
Medal, UNSW Art &  
Design, Sydney

### SOLO EXHIBITIONS

- 2015 *Backyard Bricoleur*,  
Gallery 9, Sydney
- 2015 *One day, Painter, you will  
die*, Hazelhurst Regional  
Gallery & Arts Centre,  
Sydney
- 2015 *I HELL TODAY*, Bus  
Projects, Melbourne
- 2014 *Pipe Down* (with Chris  
Dolman), FELTspace,  
Adelaide
- 2013 *Hello Ritual!*, Gallery 9,  
Sydney
- 2012 *Untitled Fun*, MOP  
Projects, Sydney
- 2011 *Confetti Solution*,  
Firstdraft, Sydney
- 2011 *Junk Piles and Dirty  
Styles*, Kudos Gallery,  
Sydney
- 2011 *The Biz*, Ray Hughes  
Gallery, Sydney

### SELECTED GROUP EXHIBITIONS

- 2015 *Something to do with  
Multiphrenia*, Project  
Gallery, Queensland  
College Art, Griffith  
University, Brisbane
- 2015 *Hazelhurst Art on Paper  
Award*, Hazelhurst  
Regional Gallery & Arts  
Centre, Sydney
- 2015 *biggie smalls*, Casula  
Powerhouse, Sydney
- 2015 *NORTH*, Northern Centre  
for Contemporary Arts,  
Darwin
- 2015 *Friends with benefits,  
TWENTY THIRTY  
SEVEN*, Sydney
- 2015 *Group Show*, Gallery 9,  
Sydney
- 2015 *Iconoclasts*, Airspace  
Projects, Sydney
- 2014 *Glazed & Confused:  
Ceramics in  
contemporary art  
practice*, Hazelhurst  
Regional Gallery & Arts  
Centre, Sydney
- 2014 *Sydney Painting Now*,  
MOP Projects, Sydney
- 2014 *SafARI*, Alaska Projects,  
Sydney, a fringe event of  
the Biennale of Sydney
- 2013 *Low Relief*, Damien  
Minton Gallery, Sydney
- 2013 *2020*, Breezeblock,  
Sydney
- 2013 *Fishers Ghost Art Award*,  
Campbelltown Arts  
Centre, Sydney
- 2012 *Gap Year*, Artspace,  
Sydney
- 2011 *2020*, Damien Minton  
Annex Space, Sydney
- 2011 *go-figure*, Sheffer Gallery,  
Sydney
- 2011 *Second Nature*, The  
Paper Mill, Sydney
- 2009 *Overlapping*, Community  
Gallery, Hazelhurst  
Regional Gallery & Arts  
Centre, Sydney
- 2009 *Southerly Buster*,  
Hazelhurst Regional  
Gallery & Arts Centre,  
Sydney
- 2009 *Licorice Allsorts*, King  
Street Gallery on William,  
Sydney
- 2007 Brett Whiteley Travelling  
Art Scholarship Finalists  
Exhibition, Brett Whiteley  
Studio, Sydney
- 2006 Brett Whiteley Travelling  
Art Scholarship Finalists  
Exhibition, Brett Whiteley  
Studio, Sydney
- 2001 Brett Whiteley Travelling  
Art Scholarship Finalists  
Exhibition, Brett Whiteley  
Studio, Sydney

## RESIDENCIES

- 2015 Bundanon Trust Artist in Residence Program, collaborative residency with Chris Dolman
- 2015 Parramatta Artist Studios, Parramatta
- 2014 The Prop Room, St George, TAFE Sydney Institute
- 2013 Ceramic Design Studio, Gymea, TAFE Sydney Institute
- 2013 Bilpin international ground for Creative initiatives (BigCi), Blue Mountains, NSW
- 2013 Bundanon Trust Artist in Residence Program, Shoalhaven, NSW
- 2011 Firstdraft Emerging Artist Studio Residency Program, Firstdraft Gallery, Sydney
- 2010 Cité Internationale Des Arts, COFA Studio Residency, Paris
- 2008 ILIRI Fowlers Gap Research Station, Fowlers Gap, NSW
- 2006 Hill End Artists in Residence Program, Hill End, NSW
- 2000 Hill End Artists in Residence Program, Hill End, NSW

## AWARDS

- 2014 New Work – Early Career, Australia Council for the Arts
- 2012 Artstart Grant, Australia

- Council for the Arts
- 2009 Art On Paper, Friends of Hazelhurst Local Artist Award, Hazelhurst Regional Gallery & Arts Centre, Sydney
- 2008 Australian Postgraduate Award
- 2008 Research Excellence Award, UNSW Art & Design, Sydney
- 2007 University Medal, UNSW Art & Design, Sydney
- 2005 Australian Decorative and Fine Arts Society Scholarship, UNSW Art & Design, Sydney
- 1998 Elioth Gruner Prize, Art Gallery of New South Wales

## COLLECTIONS

- Artbank
- Private collections in Australia and the United States

## SELECTED PUBLICATIONS

- 2013 Interview with Nick Garner, 'Paul Williams: Hello Ritual!' *Das Platforms*, 18 January, <http://dasplatforms.com/videos/paul-williams-hello-ritual/>
- 2013 Chloé Wolifson, 'Review: Sarah Goffman – Maximalist Tokonoma & Paul Williams - Hello Ritual!', *RAVEN Contemporary*

- 2013 Jim Whyte, 'Review: Paul Williams, Hello Ritual!', *The Thousands*
- 2013 Stella Rosa McDonald, *Paul Williams: Selected Works 2011–2013*, catalogue essay
- 2012 Carrie Miller, 'Untitled Fun' *The Art Life*
- 2011 Giselle Stanborough, 'Paul Williams: Storage Solutions', *Das Platforms*
- 2011 Naomi Gall, 'Paul Williams: Confetti Solution', *The Near and the Elsewhere*

# PAUL WILLIAMS

## LIST OF WORKS

### PAINTINGS

*Cars girls palm trees holidays milkshakes tequila*, 2015  
gesso, acrylic and oil stick on polycotton, 254 x 184 cm

*Confetti remix*, 2015  
gesso and acrylic on polycotton, 248 x 168 cm

*Dissappointed*, 2015  
gesso and acrylic on polycotton, 244 x 175 cm

*Falling out with painting*, 2015  
gesso, ink and acrylic on polycotton, 250 x 155 cm

*Goo*, 2015  
gesso, ink and acrylic on polycotton, 249 x 178 cm

*Hell today*, 2015  
gesso and ink on polycotton, 250 x 178 cm

*Laughing stock*, 2015  
gesso on polycotton, 254 x 224 cm

*Limbo wreck*, 2015  
gesso and acrylic on polycotton, 246 x 157 cm

*Log*, 2015  
gesso, acrylic, ink and fabric paint on polycotton, 251 x 236 cm

*Mud today*, 2015  
gesso, ink, acrylic and enamel on polycotton, 224 x 126 cm

*So what*, 2015  
ink on polycotton, 238 x 229 cm

*Untitled (red and orange)*, 2015  
ink and acrylic on polycotton, 254 x 177 cm

*Untitled (suburban motifs)*, 2015  
gesso, ink and acrylic on polycotton, 254 x 180 cm

### CERAMICS

*Ashes to ashes*, 2015  
terra sigillata and raku fired glaze on raku  
34 x 14 x 19 cm

*Blah blah blah*, 2015  
glaze on earthenware,  
30 x 2 x 28 cm

*Bottled up*, 2015  
underglaze and glaze on raku,  
79 x 14 x 9 cm

*Duplex dream*, 2015  
underglaze and glaze on stoneware, 51 x 12 x 4 cm

*Parti de la couleur*, 2015  
underglaze on stoneware,  
59 x 18 x 18 cm

*One day, Painter*, 2015  
underglaze and glaze on stoneware, 57 x 13 x 7 cm

*Painter's motifs*, 2015  
underglaze and glaze on stoneware, 71 x 10 x 4 cm

*Sunday blues*, 2015  
underglaze and stain on stoneware, 57x 14 x 7 cm

*Zombie painter*, 2015  
underglaze and glaze on raku,  
16 x 12 x 12 cm

*Zombie sarcophagus*, 2015  
underglaze and glaze on stoneware, 50 x 13 x 13 cm

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Australian Government

Australia  
Council  
for the Arts

The logo for the Australia Council for the Arts, featuring a stylized white figure of a person with arms raised, positioned to the right of the text.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Opposite:  
*Cars girls palm trees holidays milkshakes tequila*, 2015



CARS  
GIRLS  
PALM TREES  
HOLIDAYS  
MILKSHAKES  
TEQUILA

D U P L E X D R E A M

## ACKNOWLEDGEMENTS

4 Solos

Michelle Cawthorn: Bittersweet

Marc Etherington: Little Dramas

Leahlani Johnson: The certainty of this

Paul Williams: One day, Painter, you will die

17 October–6 December 2015

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4 Solos: In conversation with Michelle Cawthorn, Marc Etherington, Leahlani Johnson and Paul Williams can be viewed at <https://www.youtube.com/user/hazelhurstgallery>

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