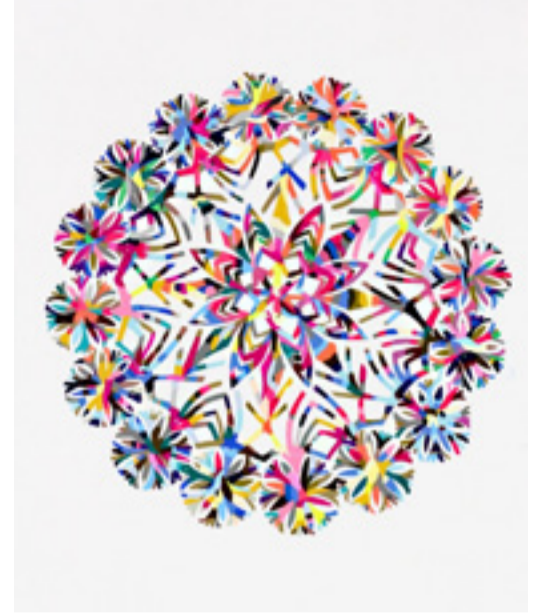
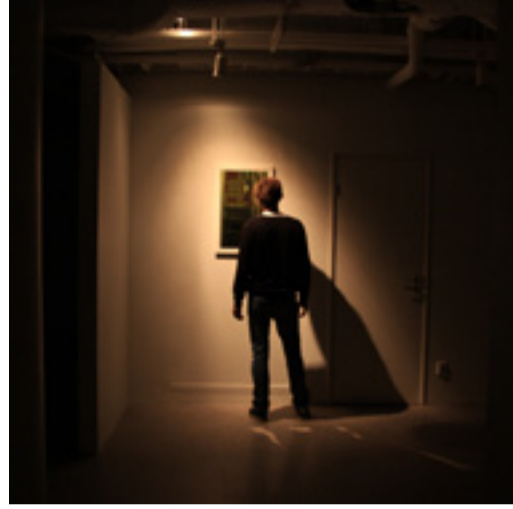
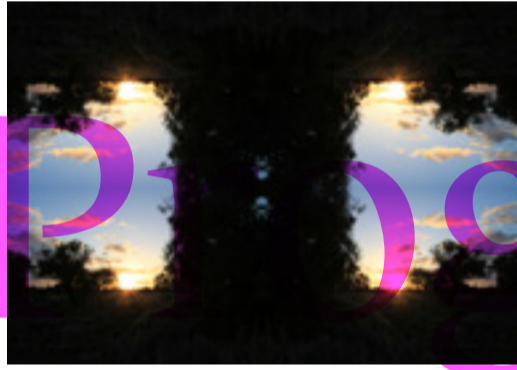


West Space



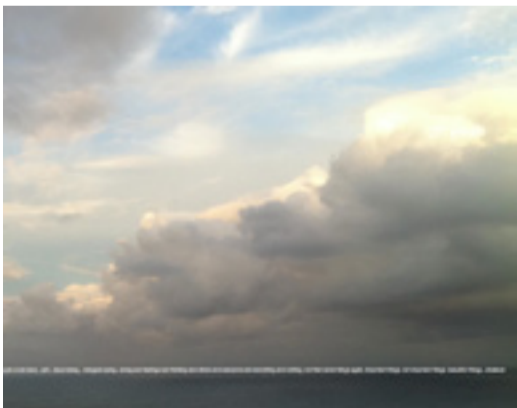
Artistic



Program



January-May



2012

West Space is proud to present our 2012 artistic program.

Listed below are the projects that will take place between January and May. Please note that the Back Space, Front Space and Library are areas that we will program in a more flexible and open-ended manner. These spaces are for more responsive

artistic projects that compliment the highly resolved exhibitions of 'finished' work within Galleries 1, 2 and 3. Projects that take place within the Back Space, Front Space and Library will often work on a different timeframe to our other exhibition program and many will

also change over time. Additionally some projects will be initiated after the printing of this poster. We encourage you to check our website for up-to-date and more extensive information about our program. westspace.org.au.

SLOT ONE

Dates: 27 January – 18 February 2012
Opening: 6-8pm Wednesday 25 January 2012
(please note this special Wednesday opening night on the eve of Australia Day)
Artist Talk: 5.30-6.30pm 16 February 2012

Gallery 1
Finally Lost
Jelena Telečki

Jelena Telečki's work deals with the aftermath of a failure or the moment in which one realises that he/she has been defeated. Her paintings often depict people tripping, slipping, doing something pointless or simply giving up on trying. Regardless of this, there is some promise for something else (perhaps better) to happen, something that would justify the embarrassment.

It is difficult to define failure for many various reasons, as failure in one system may not be failure in another. Similarly, in Telečki's work, the foolishness and pointlessness depicted may not be all it seems to be.

Gallery 2
Contents
Julian Smith

Through painting, Julian Smith explores box displays as tableaux of Enlightenment knowledge and its deconstruction: the 'cabinet of curiosities', 'the memory machine', dioramas and Joseph Cornell's boxes all combine interesting objects in a suggestive way. In these paintings, the hierarchy of objects is subverted through contexts that are fractured and disparate. *Contents* uses a collage-like process of sourcing various component images and objects and combining them to form the rudiments of a scene. These works investigate the language of representation—with photorealism and traditional illusionism attempting communication.

Gallery 3
Home Recordings
Makiko Yamamoto

Home Recordings is an installation that arose out of conversations whilst painting my nails with someone else's nail polish. My fingernails began to control my fingers; I became submissive towards my fingernails.

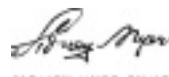
Through the presentation of various types of documents, Makiko Yamamoto reveals intimate fascinations revolving around her body within the home. Often taking an absurd and humorous approach Yamamoto brings her private performances into a public space to assert a physical presence from material often discarded.

Back Space
Dates: 27 January – 4 February 2012
Whatever Hippie
Sam George

*Sam George is an artist (for want of a better word) who wants to play in the bush league. She reveres idiocy and'll flummox you with some embarrassingly earnest attempt to roundhouse and *share*. Savour the blench – this is true daring. Remember that stupidity will bring us together as much as love will tear us apart. – M G*

Whatever Hippie is part of the *Today Your Love* program which is generously supported by the Australia Council. George will inhabit the Back Space over January while West Space is closed to create a special intervention which will then be presented to the public for a limited time.

Gallery Hours: 12–6pm Wed–Fri, 12–5pm Sat
(Closed Wed and Thur before each opening)



West Space is generously assisted by: the Australian Government through the Australia Council, its arts funding and advisory body; the Victorian Government through Arts Victoria; and the City of Melbourne, through their Arts and Culture department. We would also like to thank The Ian Potter Foundation and the Sidney Myer Foundation for their wonderful support for our organisation.

SLOT TWO

Dates: 24 February – 17 March 2012
Opening: 6–8pm 23 February 2012
Artist Talk: 5.30-6.30pm 15 March 2012

Gallery 1
The Knight Series #2
Kellie Wells

'I am knight', 'I am angel', 'I am devil' and 'I am God'. I am the choice that I am to love and also the choice I am to die. To know I can die and keep dying in the eternal moment of now until I have let go of everything that is outside, and only I remain. This immense power of self love and creativity is all we have – in every single moment in every single place and with every single connection past, present and future. It is who we are and to know our self as what remains is how we can serve this earth because we then know we are all one.

The Knight Series #2 is the second in an ongoing project that commenced in 2010. It is kindly supported by City of Melbourne.

Gallery 2
The Human Remains
Alesh Macak

In the 13th century a 'World Machine' was used as an illustrative example of how the earth navigated through the universe. Alesh Macak is interested in momentary 'truths' like this. Where an idea for an age is taken as fact and then disproved to reveal a new fact. Time is speeding up and this scientific fact illustrates the absurdity of the importance we place on *time* in our day-to-day lives. Through a disconnection from nature and the universe we enable ourselves to direct and specify our lives through a very small scope. Instead of thinking and being expansive, we tend to shrink.

Nothing can remain stationary; everything moves, rotates, expands, pulses and breathes. This beckons the idea of infinity and the repercussions of infinity's existence – an expanding universe, an infinite timescale.

Through a multi-screen video installation Alesh Macak will investigate these ideas of time, history, and physics using special effects and time-lapse photography.

Gallery 3
Atrophie
Jordan Wood

Using materials and sounds that are simultaneously from natural and artificial origins, Jordan Wood will build a claustrophobic space, channeling the precarious relationship between an urban existence and a yearning for the wild. The space between construction and deconstruction or growth and decay, and their interdependence on one another, is where this project's material investigation begins. Wood uses waste as a vessel for creation, which in the process creates more waste that builds up upon itself, creating landscapes that are formed in part through her direction but also through its own accord.

SLOT THREE

Dates: 23 March – 14 April 2012
Opening: 6–8pm 22 March 2012
Artist Talk: 5.30-6.30pm 12 April 2012

Front Space, Gallery 1, 2 + 3
So You Say

Curated by Dominic Redfern and Anabelle Lacroix and featuring work by Hans Rosenström, Jessica McElhinney, Katie Collins, Miriam Bäckström, Pål Sommelius, Will Box, ZBR Production (Jennifer Rainsford, Lena Christina Bergendahl and Rut Karin Zettergren) and Dominic Redfern.

So You Say features video artists who engage with self-representation by occupying the role of the protagonist in their work. The artists are drawn from communities of practice in Stockholm and Melbourne across the spectrum of experience levels from recent graduates early in their exhibiting career to artists who have exhibited at the Venice Biennale. All of the artists combine approaches

Level 1, 225 Bourke Street
Melbourne, Victoria, 3000, Australia

+61 3 9662 3297
www.westspace.org.au

Poster design by Chase & Galley.

Gallery 1

Rainbow Eaters

Curated by Mitchel Brannan, featuring Nick Selenitsch, Kirra Jamison, Paul Yore and Valentina Palonen

Rainbow Eaters brings together the work of four contemporary artists who use emphatic and flamboyant combinations of colour to create talismanic imagery. Although stridently unique in their approach, colour is an intuitive and foundational aspect of practice for each artist in *Rainbow Eaters*, and it is through colour that these artists explore subjective understandings of spirituality. Each artist has a sense of ritual in their making process, intuitively compiling colour into discordant and lurid arrangements to create these sacralised objects. Some fetishise the synthetic hyper-colour of mass-produced objects, in doing so creating strange objects of reverence, while others employ obsessive, ritualistic processes to produce vibrant, playful and at times disconcerting psychotropic artifacts.

Gallery 2

Re-make/Re-model

Danielle Hakim and Lyndal Walker

Danielle Hakim and Lyndal Walker will explore 'the model'. This ambiguous term implies ideals, future possibilities and both replica and original. Hakim and Walker have both previously explored the notion of the model as it relates to photography. While the photographic model is nothing if not visible, she/he is also mysterious. Models represent products, desires, and ideas, rarely themselves. Models inspire artists but what is the difference between model and muse? What about the myth of Pygmalion where the sculptor creates an ideal beauty who comes to life? Hakim and Walker will explore the relationship between art, artist and model.

Re-make/Re-model is part of *Tyger! Tyger!*. We would like to acknowledge the generous support of the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Gallery 3

life sux then you die

Toby Pola

Toby Pola channels the folk art of the whittler. His painted balsa wood figurative carvings evoke the charm of the forgotten craftsman by updating tradition through the use of contemporary subject matter and humour. This exhibition features a new body of work: figures in states of near injury and the resulting busted limbs. Some works represent life-size broken limbs in plaster casts, decorated with graffiti and other scribbles. Some are painted in fluoro colours, mimicking the new method of resin casting that is used in treating fractures today. Accompanying the broken limb sculptures are small figures in various states of potential harm and fringe dwelling abject teenagers, playing the 'before' to the cast sculptures 'after'.

Project Space

De facto Standard

Greatest Hits

In the mid 2000s, a format war took place between the Blu-ray Disc and HD DVD optical disc standards for storing high definition video and audio. The Conflict resembled the earlier videotape format war between VHS and BetaMax. In an attempt to avoid a costly format war, the Blu-ray Disc Association and DVD Forum started to negotiate a compromise in early 2005. On 22 August 2005, the Blu-ray Disc Association and DVD Forum announced that the negotiations to unify their standards had failed. The format war's resolution in favour of Blu-ray was primarily decided by two factors: shifting business alliances, including decisions by major film studios and retail distributors, and Sony's decision to include a Blu-ray player in the PlayStation 3 video game console.

– Wikipedia, the free encyclopedia.

Greatest Hits is a collaboration between Gavin Bell, Jarrah de Kuijer & Simon McGlenn. *De facto Standard* is kindly supported by the City of Melbourne and is part of the *Today Your Love* program which is generously supported by the Australia Council.