

Alliance Française de Melbourne

Eildon Gallery



EILDON PREMIERE

new works by

**Michael Bullock
James Kenyon
Laith McGregor
Lance de France
Phanom Phikhroh
Lani Seligman
Ben Sheppard
Valerie Sparks
Camilla Tadich**

Exhibition dates:
July 14 - August 4, 2007

EILDON PREMIERE is the inaugural exhibition at Eildon Gallery, the exhibition space of the Alliance Française de Melbourne's new premises at 51 Grey Street in St Kilda.

The exhibition is a retrospective of some of the artists who have exhibited at the Alliance Gallery, Robe Street in the last four years. The eclectic new works presented by this impressive panel of young talented artist will be on show until August 4.

The form of a cluster of bubbles supplies a structure that is transparent, ephemeral and fragile. This structure is created by the most simple of materials, a film, a delicate membrane of soapy water and the shaping pressure of air. It is enviously economical, incorporating the natural laws of engineering, as recognised by Joseph Plateau in his study of minimal surfaces. The cluster mutates from froth, each movement creates a need to “re-form”, it adjusts its’ simple structural principles as each bubble disappears. Thus, each perfectly formed shape will appear for only the shortest moment, to be replaced by another of its’ type, yet always diminished.

Metal is contrary to this economy, precious, opaque, heavy and stable. It is malleable under only the most extreme duress, through heat, machines and some will. Gravity weights this material to the surface of the Earth, its durability has the potential to transcend many moments and lifetimes.



“To Blow a Bubble That Falls To The Ground” (After Plateaus Problem).
Sand Casted Bronze, 59cmL by 30cmW by 37cmH, (With Plinth, 112cmL by 86cmW by 63cmH). 2007.

Michael Bullock was born in Perth, Western Australia in 1969.

In 2002 he completed a Graduate Diploma of Visual Art from the Victorian College of the Arts, Melbourne.

Michael has held six solo exhibitions including Rubber Fish at the Australian Embassy, Ha Noi, Vietnam (1999) and at Gallery 4A, Sydney (2001) and Chuyen The, Gertrude Contemporary Art Spaces, Melbourne (2003). Michael has participated in group exhibitions in Australia and internationally, including the Boryeoung International Stone Sculpture Symposium (Boryeoung, South Korea, 2006), The Third International Sculpture Symposium (Hue, Vietnam, 2002) and The Fourth International Sculpture Symposium (An Giang, Vietnam, 2003) and most recently he was a finalist in The Keith and Elizabeth Murdoch Travelling Fellowship.

Michael received an Asialink Visual Arts Residency in 1999, a Skills and Arts Development Grant from the Australia Council in 2002 and an Arts Development Grant from Arts Victoria in 2004. He was a recipient of The Alliance Française Art Award (2003) and The Monash University Rolco Award (2005).



Michael Bullock is a Candidate of the Masters of Fine Arts Program and assistant lecturer within the Painting and Drawing Department.

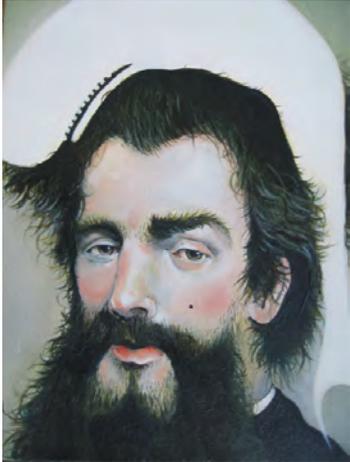
JAMES KENYON

Marrow plays on the idea of the 'living building'. Marrow is found in the wall cavities of all man-made buildings. Walls are bones and flesh. 'Essence' of Architecture oozes out of the chimney, carrying the cells, genes and DNA of architecture.

James Kenyon completed his Honours Degree in Fine Art from the VCA in 2006. He now Lectures in drawing at the VCA and CAE and builds sets for the Melbourne Opera Company. From time to time he ferry's art about the place in a little white van and plays guitar in his room.



"Marrow", acrylic, LED lights, 2007



"Meville as Ahab", oil on canvas, 20cm x 56cm

The body of work that I am concentrating on explores the absurdity of masculinity. By absurdity, I mean the way the male is perceived in society and how illogical the notion of manliness appears. The very idea, it would seem to me, is clearly a blatant farce. The demystification of the manly stereotype and evocation of the absurd within male dominated subcultures forms the primary focus of the practice. A number of specific areas become apparent, such as the identification of the male, the use of the guise as a masquerade and also the dramatisation of the role model.

Laith McGregor lives and works in Melbourne. Following a Diploma of Visual Arts at CSIT, Qld and a Bachelor of Screen Production at the Queensland College of Art in Brisbane, Laith did a Bachelor of Fine Art (Major in Painting) from 2004 to 2006 at the Victorian College of the Art in Melbourne. In July 2005, Laith presented his solo exhibition "Satire" at the Alliance Française Gallery and has also participated in a number of group exhibitions in Melbourne, Brisbane and Perth since 2002 .

LANCE DE FRANCE

The three posters are the new series of street art. Each poster is a story, that intends to invoke imagination. The ultimate purpose of the posters is to provide visual stimulation to the masses and give the option to have an emotional response to the art. It is not graffiti or vandalism, but an addition to the scope of accessible art.



"Bear Money" A0 (841 mm x 1189 mm), edition of 3



"Little Girl 02" A0 (841 mm x 1189 mm), edition of 3



"Smoking Kid", A0 (841 mm x 1189 mm), edition of 3

"Il ne faut pas de tout pour faire un monde; il faut du bonheur et rien d'autre" Paul Eluard

Phanom Phikhroh's works are impulsive as a response to his life experiences, emotions and unforeseeable occurrences observed on a daily life basis.

His travels, studies in Europe and cultural encounters have contributed to the rebellious nature of his work and behaviour, pushing further the boundaries of his original cultural taboos.

All this environment and memories being part of his overall inspiration consist of the raw material, which Phanom transfers in his works to be fixed on the canvas.

Phanom Phikhroh was born in Bangkok, has studied in France and travelled extensively for the last decade in Europe, Asia and for the last four years in Australia



"La vie est belle", oil on canvas, 120cm x 180cm, 2004

LANI SELIGMAN

The camera rattles as it braces against a gust of unpredictable force. There is an attempt to hold ground and to capture clarity but it inevitably shifts and distorts.



"Blast # 1", type C print, 100 x 105 cm, 2007

Lani Seligman completed a bachelor of fine art (honours) at the Victorian College of the Arts in 2004. She first exhibited at Alliance Française in 2004 and has since had a number of group and solo shows, including co-curating and exhibiting in Doubt at Conical in 2006. Lani has also co-curated and will show new work in the upcoming show Polar at the VCA Margaret Lawrence Gallery in August. Lani was actively involved in the running of the ARI (artist run initiative) 24seven for a number of years.



"L'État Français", black steel, zinc gold passivate and ink on canvas with rabbit skin glue.(1325mm x 955mm), 2007

Both materially and formally, this work deals with alternate perspectives and visual perception. This is evident in the shifts and schisms created between shadows cast (both real and fashioned) and the protruding or floating steel work.

The work literally breaks out of itself as the ribbon-like forms emerge from the traditionally prepared canvas stretcher. The steel form pierces the image plane, invading real space from the illusory window suggested by the canvas square. The three dimensional element interacts with incidental light changes- giving the piece a subtle life of its own.

Benjamin Sheppard lives in Brunswick and grew up in the southeastern suburbs of Melbourne. Having lived for a few years in Europe and traveled through the Asian sub-continent, his attitude towards artmaking is non-local and deals with issues of perception and perspective allowing a universal appreciation of his process. He supports his art practice by teaching life drawing and general drawing classes for institutions including the Monash Gallery of Art in Wheelers Hill and the Victorian College of the Arts Summer and Winter School programs as well as working for Deutscher~Menzies Art Auctions co-ordinating their display and transportation of fine art works. He holds a Bachelor of Fine Arts with Honours from the Victorian College of the Arts.

VALERIE SPARKS



"Eldorado Eildon", pigment inkjet print, mounted on aluminium and framed, edition of 5, 2007

El Dorado Eildon is part of an ongoing project of photographing interiors and digitally installing scenic wallpapers; a project that creates an imaginary decorative history and plays with memory and architecture. In this instance the room is the library of Alliance Francais and the wallpaper is El Dorado Springs, created earlier this year for an exhibition at Flinders Lane Gallery. The main source of inspiration for this work is the utopian, hybrid landscape of El Dorado, the scenic wallpaper produced by the French company Zuber in 1849.

Valerie Sparks is represented by Flinders Lane Gallery.

Valerie Sparks' digital photographic landscape installations are informed by her interest in early virtual reality projects from the early 19th century; in particular French scenic wallpapers. Prior to her work as an artist Valerie gained qualifications in Anthropology and Pacific Studies. Her current work represents a convergence of these interests with a long term interest in photography. In 2005 Valerie received grants from the Australia Council and the Ian Potter Cultural Trust to conduct research in France and Spain. Following this successful time she was sponsored by the French Embassy to undertake a 2006 residency at the Cite des Arts in Paris. This residency was also supported by Arts Victoria and Alliance Francaise, Melbourne.

Camilla Tadich's work taps into the perpetual concerns we have surrounding the darkness, and the darkened spaces we sometimes find ourselves cast within. These spaces, and places, absorb our thoughts and fears, propagating their dimensions and distorting the angles of the rational. The darkness and unfinished narratives of Tadich's works place one in the position of unknowing. Rather than being a deterrent, this unknown compels us, inviting further enquiry.

The ambiguity of time in Tadich's works disrupts the thoughts of the viewer. One enters mid-scene, literally walking upon a moment, unsure of its temporal positioning. Marked by a brooding sense of the unknown, and perhaps a certain longing; akin to the fall of dusk, a silence descends upon these landscapes, seeping around all corners and settling within these dark spaces.

The artist has stated that her attraction to the thematic of landscape is one of being able to create mood and atmosphere from, in a sense, a reading of the qualities cast by the landscape itself. The artist contemplates the immense silence, and restless nature, of the darkened spaces before her. The appearance of familiar objects through the darkness, such as a passing car, the dimmed glow of street lights, glowing houses and the neon glare of a phone box, suggest human presence and evoke an eruption of familiarity imbued with tension.

Tadich's paintings present us with a dramatic interplay between narrative, landscape and the binaries of light/dark and the known/unknown of local landscapes. The swathes of darkness within the works pose questions about our inscribed fears and tensions, both cultural and existential.

Miranda Tadich, 2007.



"12.04am", oil on canvas, 38 x 30.5 cm

Following a Diploma in Visual Arts at the Institute of TAFE in 2002, **Camilla Tadich** did a Bachelor of Fine Art (Painting) at the Victorian College of the Arts between 2003 to 2006. Her solo exhibition "Silent Space" was presented at the Alliance Française Gallery in 2006. Camilla has participated in a number of group exhibitions in Melbourne since 2002. She is the recipient of a number of awards, namely Fiona Myer Award, David Teleskivi Memorial Sculpture Prize, MARS(Melbourne Art Rooms) Award, Alliance Française Award, Ladies who lunch Art Award, Wallara Travelling Scholarship Shortlist, NMIT First year Visual Arts Achievement Award.

Eildon Gallery

Opening Hours:

Mon -Thu: 9.30 am to 8.30 pm

Fri: 9.30 am to 6.00 pm

Sat: 9.00 am to 4.30 pm

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Melbourne



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Parking: Metropol or George Car Parks
on Fitzroy Street