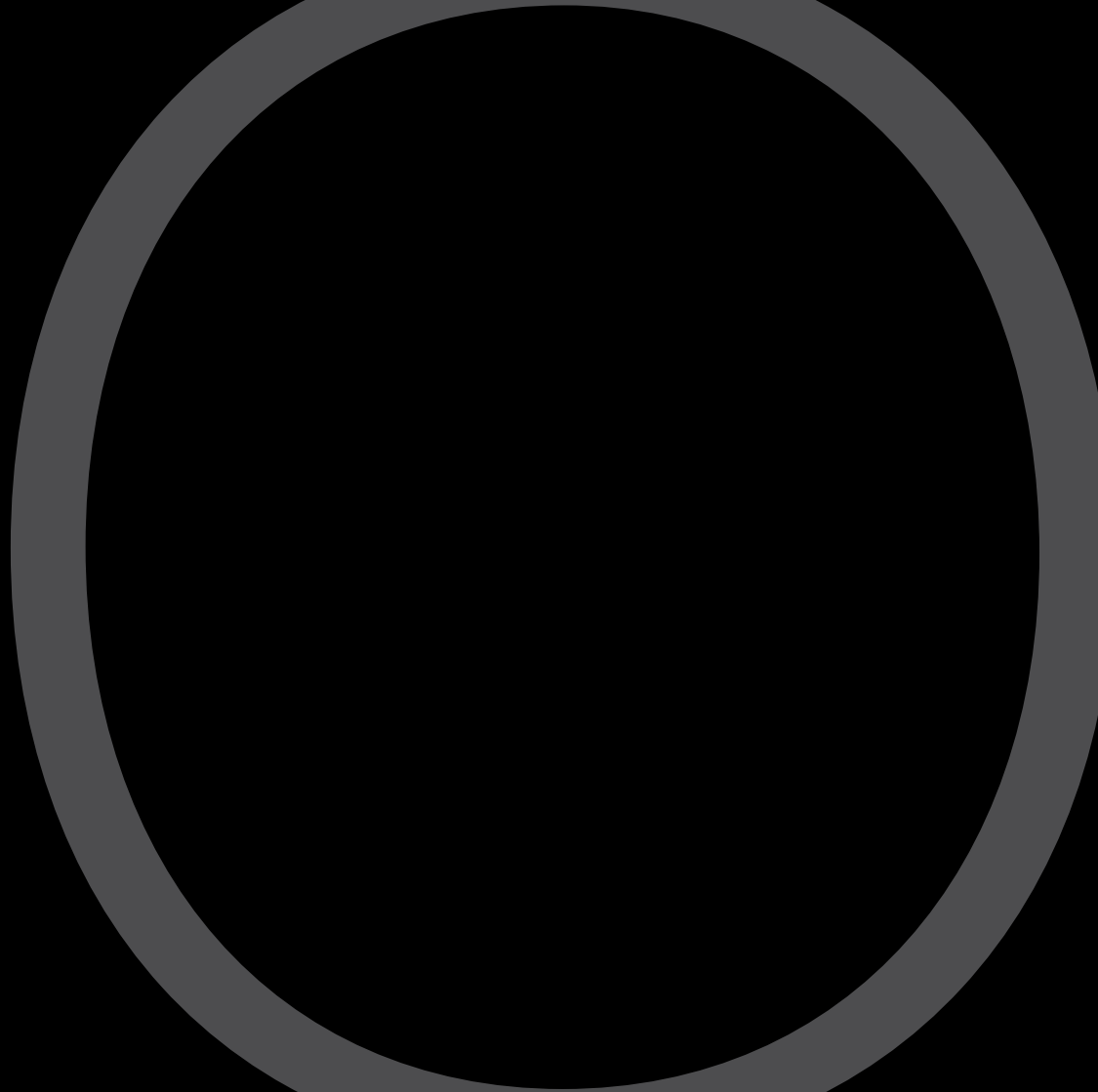




gadens : top ten





“Art is not what you see, but
what you make others see.”

Edgar Degas



Gadens is pleased to introduce this collection of work from Queensland's emerging contemporary artists for 2007.

This is the firm's third annual Top Ten exhibition. We take pleasure in bringing this artistic talent to the attention of our staff, clients and friends in the business community each year.

While each artist communicates a message through their work, I tend to agree with Degas – the true meaning is in the eye of the beholder. I hope you enjoy drawing your own conclusions about the work as well as reading those of the artists.

Thank you to Renai Grace and Benjamin Hampe of Positive Solutions for drawing together another inspiring Top Ten collection.

Paul Spiro
Managing Partner
Gadens Lawyers Brisbane

The Gadens Top Ten exhibition has emerged as a unique calendar event in Brisbane. The month long exhibition is launched at Gadens Lawyers' Brisbane annual client party and provides a vital link between business and the visual arts in a stunning corporate environment. It is testament to Gadens' continuing patronage and commitment to supporting creativity and experimentation in the visual arts.

In its third year, the 2007 exhibition is an insight into new artworks by recent graduates including Vivienne Kelly, Paul Mumme, Renata Buziak, David Smith, Dane Lovett, Kirra Jamison, Jules Pitts and Miles Blow, Lisa Christensen, Jennie Jackson, and Tony Albert. Each year the style, medium and genre of works vary as emerging artists interpret daily life and the current social and political environment.

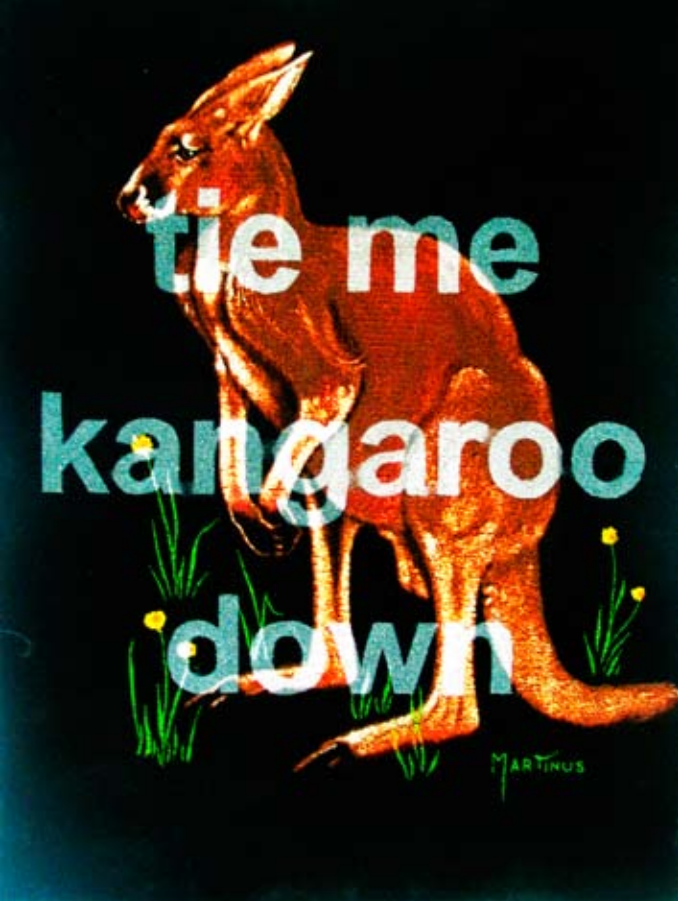
All the art works featured are sophisticated and technically proficient yet appear playful in subject matter and occasionally 'naïve' as the artists question materiality. The artworks reveal a social consciousness, the influences of science and the environment, the role of the internet and mass media and its impact on identity.

2007 has not only provided an amazing platform to profile the careers of 10 emerging local artists but a unique opportunity for emerging assistant curator, Benjamin Hampe from Positive Solutions. Benjamin has been actively involved in the development of the 2007 Gadens Top Ten exhibition.

Renai Grace

Gadens Brisbane Art Curator

Renai Grace is a cultural consultant with Positive Solutions and has been Gadens' Art Curator since 1998.



Tie me kangaroo down acrylic on vintage velvet 30 x 22cm

This new series of work by Brisbane-based Aboriginal artist Tony Albert unashamedly reclaims images of Aboriginal people in velvet painting prints by artists such as Martinus; relics from a period when Aboriginal people were thought of as unsophisticated and simple. These romantic representations enable an emotional connection from wider society.

Albert uses the languages of politics and pop to re-connect these pictures with reality in a contemporary context. Over-laid text reclaims the faces of the helpless, the sanitized and the sexualised, transforming them into complex characters who mischievously reinvent themselves and assert a modern identity.

Slogans are derived from pop songs, jingoistic nursery rhymes, advertising, political speeches and life stories. An identity is given and we are able to connect with these characters beyond a romantic or stereotyped context.

Albert completed a Bachelor of Visual Arts in Contemporary Australian Indigenous Art at QCA in 2004.

Tony Albert is represented by Jan Manton Art, Brisbane.

: tony albert



Chrysocephalum apiculatum Yellow Buttons 2
archival pigment on hahmemuhle torchon paper 135 x 90 cm

Renata Buziak's imagery addresses the process of decay, its power to transform and its significance to the life cycle. The 'biochromes' combine Buziak's interest in macro and aerial imaging of the environment and provides a visualisation of the microbial activities that constantly surround us yet are invisible to the naked eye.

The 'biochromes' are created through a process that includes burying her photographs in the garden where micro-organisms interact with the photographic emulsion. The half decayed image, combined with traces of organic matter, is then scanned. Her approach questions traditional views of photography as 'a window to the world'.

Buziak graduated with a Bachelor of Photography (First Class Honours) from QCA in 2006. She was the winner of the Thiess Art Prize (2005) and the Royal Brisbane Women's Hospital Art Award (2005). In the same year her work was included in the Hatched 05 National Graduate Show at the Perth Institute of Contemporary Art, the most prestigious and comprehensive survey of new emerging artists in Australia. She has exhibited at Photo LA (2007) and the Josephine Urlic & Win Schubert Photography Award (2007).

Her work is represented in collections such as Thiess Art Collection, Southbank Corporation, Sunsuper and Redland Art Gallery.

: renata buziak



Flora's Threshold oil on linen 150 x 135 cm

Lisa Christensen's 'Flora's Threshold' forms part of a larger body of work that investigates an 'Australian melancholy' occurring in contemporary Queensland spaces. Christensen's work also refers to a 'weird melancholy' of the Australian bush which has secured its place in various cultural texts of 19th Century Australia.

The image focuses on an ambiguous boundary between nature and culture. Familiarity in the image is undermined by a sense of the strange and 'uncanny'. Personal stories and histories are visited, in a biographical as well as autobiographical sense. The painting is suggestive of issues relating to Australian national identity and our changing relationship to the environment.

Christensen graduated with a Bachelor of Fine Art (Honours) from QCA in 2006. She received numerous awards for excellence while studying and was a finalist in the Thies Art Prize (2006). She was part of the Hatched 07 National Graduate Show at the Perth Institute of Contemporary Art, the most prestigious and comprehensive survey of new emerging artists in Australia.



The Forest II inkjet prints on rag paper 62 x 162cm

: jennie jackson

Jennie Jackson's exploration of 'nature' and the 'feminine' is a deeper study of the 18th and 19th Centuries, a time of global expansion and richness of new knowledge. As new lands and biology were discovered, men turned their passion for discovery into a passion for control by developing taxonomies and frameworks to contain and explain the new biology.

Jackson's work examines how we have constructed various ideas about our landscape, blending 'memories' from Europe with our experience of the Australian bush.

Jackson is interested in how we have represented nature and how we view it scientifically or decoratively by adopting various organising schemas. The intricate patterns are based on botanical forms, repeating and reinventing them to create predictability and familiarity.

Jackson is currently completing her Doctorate of Visual Arts at QCA after completing her Bachelor of Fine Arts (First Class Honours) in 2006. She was the winner of the Thiess Art Prize (2006) and was part of the Hatched 07 National Graduate Show at the Perth Institute of Contemporary Art, the most prestigious and comprehensive survey of new emerging artists in Australia.



Come on baby light my fire synthetic polymer paint, gouache and posca pen on poly cotton 168 x 122 cm

Kirra Jamison's work explores deeply personal narratives and mythical imaginings. Jamison plays out small occurrences or emotional shifts in her life by painting fantastical scenes using indefinite symbols and archetypes. The resulting works are dreamlike and emotionally loaded fairytale worlds that invite cognitive interpretations and reveal lost sensations.

Jamison sources imagery from mass media found in books, magazines, and online and reorganises them to create non-linear narratives. Art Nouveau posters, wallpaper design, Baroque, Rococo and contemporary art, literature, myths, and fairytales are all duly recycled into her work and geared to evoke emotion and liberate the imagination. The intentional paradox is that the result has the look of a mass media print and yet, it is distinctly painterly.

Jamison graduated with a Bachelor of Fine Art (First Class Honours) from QCA in 2006. She was a recipient of the prestigious Anne and Gordon Samstag International Visual Arts Scholarship (2007) and will be part of the ABN AMRO Award (2007).

Her work is represented in collections such as Artbank, KPMG, the University of South Australia, Griffith Artworks and Mater Health Services.

Kirra Jamison is represented by Jan Murphy, Brisbane and Sophie Gannon, Melbourne.



Fire Tree Print on Hahnemuhle photo rag 90 x 120 cm

Vivienne Kelly is a photographic artist who draws upon life from the ocean floor to create luminous organic forms. Conscious that the word 'photo' means 'light', Kelly draws our attention to the deep relationship between plants and light.

"For Kelly, light becomes a tool that is constructive and symbolic. Suggestive of ancient life systems, her compositions are grounded in scientific observation and botanical research, re-imagined and re-invented as complex luminous habitats." (Judy Anderson, arts writer and educator)

Kelly graduated with a Bachelor of Photography (First Class Honours) from QCA in 2007. She has exhibited extensively over the last year including 'Neo Eco' at the Redland Art Gallery as part of the Queensland Festival of Photography (2006), as a finalist in the Thiess Art Prize (2006), and 'Photomorphogenesis' at the Queensland Centre for Photography (2007).

: vivienne kelly



Juno 60 II acrylic and enamel on canvas 183 x 122cm

Drawing his inspiration from ordinary life in an urban context, Brisbane-based artist Dane Lovett is interested in “exploring the many facets of every day existence, ordinary people and their unnoticed way of life.”

In this case, a Juno 60 synthesiser from the online trading site eBay is the starting point for his work. The eBay site presents a continually shifting archive of amateur photographs documenting the extensive array of items on auction. The painting adopts the same low-light, bedroom floor composition as the original photograph. However, the poorly shot, homemade quality, typical of this type of imagery is lost as the high-gloss enamel surface pulls the work towards abstraction.

Lovett graduated with a Bachelor of Fine Art (Animation) from QUT in 2004. He won the prestigious Qantas Spirit of Youth Award–Pictures Category (2005) held at the Art Gallery of NSW. He is currently completing his Bachelor of Fine Art in Drawing (Honours) at the Victorian College of Arts.



Lounge digital photograph – colour glicee print 76 x 61cm

: paul mumme

In Paul Mumme's new series of photographs, domestic objects are bound in place, almost as if in anticipation of some kind of indoor cyclone. In an effort to stymie their destruction, or even movement, the objects are secured, regardless of the fact that they would stay there without any intervention. In a sense, this anti gravity devise is superfluous yet documents the attempt to prevent change.

The series investigates ideas of paranoia, be it political, social or domestic; it's safekeeping against the ridiculously implausible. Mumme's work has always dealt with the notion of defunctionalization, where an object or expectation is used in a manner which contradicts its nature, or where an object is used for a function that it could never succeed in achieving.

Mumme graduated with a Bachelor of Fine Art (Honours) from QCA in 2007. This year he received the Pine Rivers Art Award and last year he was the recipient of the Churchie Emerging Art Award. His work was included in the annual 'Freshcut' exhibition at the Institute of Modern Art (2006) and 'Figureatively Speaking' at The Block, QUT Creative Industries Precinct (2007).



gordon (still 1) video installation

Jules Pitts and Miles Blow are collaborative filmmakers (Mulesfilm) from two vastly different backgrounds – painting and special effects make-up respectively. They create short films, video, installation art and stop-motion animation.

The works they produce manifest themselves out of the physical interaction of making objects, finding objects, and observation of environments, situations, and people.

Since 2003 they have been working on 'Wombok Forest' a feature length stop-motion animation to be completed by 2008. Their work is currently being toured by International Digital Art Projects to the Beijing Film Academy and Songzhuang Art Museum.

: jules pitts & miles blow



Black and blue chairs oil on plywood 30 x 40.5 cm

: david smith

The featured paintings by David Smith contain imagery from the Brisbane Transit Centre where he has worked casually since 2002. In choosing to paint about his experiences at work he focuses on a number of politicised aspects of travel. The 'bags without people', symbolic of the staff and passenger paranoia surrounding terrorism, disease, and drug smuggling are also objects of oppositional material culture. Smith's romanticism for the underdog in luggage, waiting room furniture, and method of transport develops as much from an assumed humility as it does from their political allusions to class.

Smith graduated with a Bachelor of Fine Art from QCA in 2005. He received a 'highly commended' from the Thiess Art Prize (2005) and has been included in a number of group shows including 'N & A Present One Night Only: 4 Painters' at Ark Atelier (2007) and 'Reverentia' at Deko (2007).

David Smith is represented by Lorraine Pilgrim on the Gold Coast.





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