

Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)

Curated by Tessa Laird

Gertrude Contemporary
Saturday 9 April –
Sunday 5 June 2022

The *Octopus* exhibition series is generously supported by Proclaim.

Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars), curated by Tessa Laird, is supported by the Centre of Visual Art (CoVA) at the University of Melbourne; Baluk Arts; and the City of Darebin.

Exhibiting artists: Baluk Arts, Gina Bundle, Ivor Cantrill, Debris Facility Pty Ltd, Lichen Kelp, Ani O'Neill, Kate Rohde, Peter Waples-Crowe, and Sebastian Wiedemann

Initiated in 2001, the Octopus series of exhibitions supports ambitious curatorial practice, through engaging an invited curator annually to develop a project that draws upon their research interests and provides a platform for new forms of exhibition making. Gertrude is pleased to announce the twenty-second exhibition in our annual Octopus series. *Octopus 22* is curated by Tessa Laird, artist, writer and Lecturer in Critical and Theoretical Studies at the School of Art, Victorian College of the Arts, University of Melbourne.

Laird's exhibition is playfully titled *Octopus 22: Baroquetopus (Humanimal entanglements and tentacular spectaculars)*. Baroquetopus is a neologism uniting human aesthetic languages with the natural world, affirming the continuum of culture in nature, and nature in culture. Just as the Baroque period was one of sensory overload, this exhibition features artworks that activate the senses, as well as immersive visual elements that transform the gallery and foyer spaces of Gertrude Contemporary into a vibrant ecology, fostering sensory, aesthetic, and ethical entanglements.

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Gertrude would like to acknowledge and thank our generous supporters, patrons, sponsors and programming partners whose support enables us to continue building the careers of Australia's contemporary artists.

Gertrude is supported by the Victorian Government through Creative Victoria; the Australia Council, the Federal Government's arts funding and advisory body; and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Gertrude Contemporary
21-31 High Street
Preston South, VIC 3072

www.gertrude.org.au



Gertrude acknowledges the Wurundjeri people as the traditional owners and custodians of the land and waters on which we operate. We pay our respects to the Wurundjeri people of the Kulin Nation and their ancestors and Elders - past, present, and future.

List of works

- Debris Facility Pty Ltd

Falsework (Toxicology), 2019–2022

Ratchet straps, lamination sheets, ultraviolet lighting, packing tape, paper, cyanotypes, plastic, textiles, mylar, vinyl stickers, ink, garbage bags, packaging, ziplock bags, coconut oil, builders line, PVA glue, holographic authentication stickers, digital print, intaglio prints, aerosol paint, perforated vinyl prints, RFID chips, shedded snakeskin, tissue glitter, iridescent vinyl, photographs, sequin material, mono sodium glutamate, rubber stamps, biological matter
- Lichen Kelp

Courtesy of the artist

Dimensions variable
Freezer, ice, solar panels, glass vases, plant matter, LED lighting
Chromatophores, 2022
Plaster bandage, air-dry clay, steel, enamel paint, alcohol ink, plywood, varnish
- Kate Rohde

Courtesy of the artist

183 x 70 x 110 cm
- Kate Rohde

Hard of the Baroquetopus 1 (Aquatic), 2022

performance spaces, publications and others. Their work is held in numerous private collections and landfill.
- Kate Rohde

Courtesy of the artist

95 x 120 cm
Hard of the Baroquetopus 2 (Mammal), 2022

of her work is situated in the aquatic realm including liquid landscapes, musical collaboration, curating artist residences and group shows. Much dripping ice sculptures and experimental imbibible fluids. She also conducts marine excursions to immortal jellyfish blooms, a cuttlefish mating zone, pink algae lakes and seaweed gardens. Her collaborative projects include Forum of Sensory Motion—established in 2016 with partner Dylan Martorell—a travelling residency program dedicated to dynamic art forms including music, performance, kinetic sculpture and multi-sensory installation. Forum of Sensory Motion has travelled to Kochi, India; the Greek islands; Whyalla, South Australia; and co-hosted artists with FLOAT East Gippsland. In 2019 Kelp established the Seaweed Appreciation Society international (SASi); a mobile group research lab dedicated to experimental marine algae explorations. Through reading groups, residences, talk, forages, feasts and field trips, SASi connects marine specialists with artists, creatives and coastal communities for open ended conversations and collaborations. In 2021 Kelp co-founded the School of Untoursism in East Gippsland Lakes and in 2022 Beyond Human Travel Agency in Melbourne. These projects are dedicated to improving the experience for visitors and the visited more-than-human worlds via hyper-localised art adventures, citizen science initiatives and eco tours.
- Gina Bundle

Camouflage Cloak, 2022

Ochre and watercolour on possum skins
- Kate Rohde

Courtesy of the artist

135 x 75 x 75 cm
- Kate Rohde

Hard of the Baroquetopus 3 (Reptile), 2022

Plaster bandage, air-dry clay, steel, enamel paint, alcohol ink, plywood, varnish
- Kate Rohde

Sorry Business, 2022

Possum pelts, wax thread and poker work
- Peter Waples-Crowe

Courtesy of the artist

160 x 60 x 80 cm
- Ani O'Neill

Baby Eke, 2005–

Acrylic, wool
- Gina Bundle

Bang'u's (Flying Fox) Cloak, 2022

Ochre and paint on possum skins

- Ivor Cantrill

Ivor's Zoo Animation, 1994

Animated film
- Lichen Kelp

Deep Blue, 2020

Linoprint and coloured markers on paper
- Ivor Cantrill

Greeting Cards, 2010–2016

146 parts, 15 x 15 cm each approx.

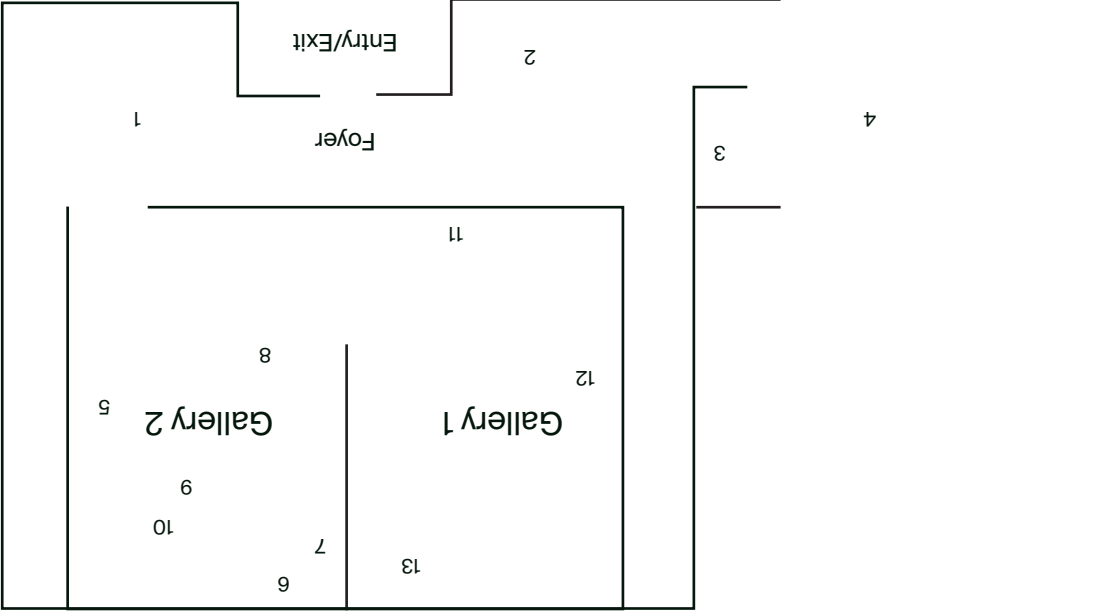
Courtesy of the artist
- Ani O'Neill

Bang'u's (Flying Fox) Cloak, 2022

Ochre and paint on possum skins
- Gina Bundle

Bang'u's (Flying Fox) Cloak, 2022

100 x 87 cm



Debris Facility Pty Ltd is a Naarm-based, queer body corporate founded

in 2015. As an artistic/corporate entity whose activities often parody and commodification, they produce wearable works, installations, interventions, design and performances which respond to specific contexts and coworkers. They extend their pedagogical work through contracts with Liquid Architecture and Victorian College of the Arts. They have exhibited and produced works in local, national and international contexts, in galleries, performance spaces, publications and others. Their work is held in numerous private collections and landfill.

Lichen Kelp's practice encompasses performance, photography, sculpture, musical collaboration, curating artist residences and group shows. Much of her work is situated in the aquatic realm including liquid landscapes, dripping ice sculptures and experimental imbibible fluids. She also conducts marine excursions to immortal jellyfish blooms, a cuttlefish mating zone, pink algae lakes and seaweed gardens. Her collaborative projects include Forum of Sensory Motion—established in 2016 with partner Dylan Martorell—a travelling residency program dedicated to dynamic art forms including music, performance, kinetic sculpture and multi-sensory installation. Forum of Sensory Motion has travelled to Kochi, India; the Greek islands; Whyalla, South Australia; and co-hosted artists with FLOAT East Gippsland. In 2019 Kelp established the Seaweed Appreciation Society international (SASi); a mobile group research lab dedicated to experimental marine algae explorations. Through reading groups, residences, talk, forages, feasts and field trips, SASi connects marine specialists with artists, creatives and coastal communities for open ended conversations and collaborations. In 2021 Kelp co-founded the School of Untoursism in East Gippsland Lakes and in 2022 Beyond Human Travel Agency in Melbourne. These projects are dedicated to improving the experience for visitors and the visited more-than-human worlds via hyper-localised art adventures, citizen science initiatives and eco tours.

Ivor Cantrill currently resides in Castlemaine with his parents, the experimental film makers Arthur and Corinne Cantrill, and has been making art for most of his life. Known especially for his bold, brightly coloured oil paintings, Cantrill had many shows at ROAR Studios in Fitzroy in the 1990s, and was celebrated in a major retrospective at the Swan Hill Gallery in 2012. Cantrill’s paintings can be found in numerous collections; most notably, his portrait Stelarc at La Mama, 1990, is owned by the State Library of Victoria. The subject matter of Cantrill’s paintings include significant memories, portraits, and still lifes. Alongside painting, Cantrill has a vibrant ceramics practice, and he has worked with various drawing and printing techniques, often employing animal imagery; Cantrill has made his own experimental films; in 1987 he won the St. Kilda Film Festival’s Special Lord Mayor’s Award for Rainbow Diary, and Mysell When 14 (1989), is a masterpiece of rotoscoping, showcasing Cantrill’s abiding interest in colour and repetition, reflection, memory, and the passing of time.

Ani O'Neill's practice spans installation, object making, and performance both as a solo practice and in collaboration. O'Neill was born in Auckland and is of Cook Island and Irish/NZ descent. She graduated with a BFA from Elam School of Fine Arts, University of Auckland in 1994 (sculpture/installation) and has exhibited extensively in New Zealand and the Pacific Region, as well as the United Kingdom, Australia, Poland, Brazil, Singapore, Los Angeles, New York, Paris, and Lithuania. O'Neill is a member of the Pacific Sisters collective, and has held many prestigious residencies including the Rita Angus Artist in Residence, Wellington (1997), Artist in Residence APExART, New York (2003).

Gina Bundle is a Yuiin Nation/Monaro Woman with connections to Bidjal from the east coast (NSW & VIC) and Bidjara Peoples of QLD and currently lives and works in Melbourne. Bundle's creative expression is founded in family story and the reclaiming of cultural practices. The artist's ancient heritage-based works are interpreted across traditional and contemporary found and reclaimed objects. Her art practice takes many forms including painting, printmaking, photography and performance with Bundle describes her practice as “Contemporary Storytelling” through art, and uses many mediums including photography, printing, painting, textile, performance, and skins. She has been active as an artist and instructor since 2006, as well as a previous Program Coordinator for East

Kate Rohde completed a Bachelor of Fine Arts (Honours) at the Victorian College of the Arts in 2001. Since then, she has become known for her jewellery and sculptural object-based practice. Her various skills and interests have seen her work in a number of creative arenas, including collaborating with Australian fashion house, Romane Was Born on their Renaissance Dinosaur collection in 2010, to running skills development workshops in the remote Torres Strait islands. Significant exhibitions include Luminous Realms, a solo survey of her work since 2006 at Craft, Magic Object, the 2016 Biennial of Australian Art at the Art Gallery of South Australia, 21st Century Heide at Heide Museum of Modern Art, and Obsessed: Compelled to make at the Australian Design Centre, which is touring several venues around Australia from 2018 – 2022. In 2015 she was a finalist in the Rigg Design Prize at the National Gallery of Victoria. Her work is held in the collections of several institutions including the National Gallery of Victoria, Art Gallery of South Australia and the Museum of Applied Arts and Science in Sydney.

Peter Waples-Crowe is a Ngarrgu, Melbourne-based artist, who works across performance, sculpture, drawing, collage, costuming and scenic design. Waples-Crowe’s intersectional identity, as an Indigenous and queer person, is a central area of exploration within his art practice and the subject of many of his artworks. Within his community Waples-Crowe is an emerging queer Elder, someone to whom younger Indigenous and queer people can look for guidance when finding their own place in the world. In addition, Waples-Crowe is a community health worker, and his experiences in the fields of Indigenous and LGBTQIA2+ health also contribute toward his creative practice.

Sebastian Wiedemann is a Colombian filmmaker-researcher, philosopher, and educator, or as he likes to say a practitioner of cinematic modes of experience. His works investigate liminal intersections animated through experimental cinema and philosophy, aware of a possibility for thought-cinema as living poetic ecology, as a possible surface for the affirmation of a Cosmopolitics of Image. His works have screened in venues around the world and have received retrospective shows in Brazil, Colombia, Spain, Artforum’s list of the best films of the year and won the Special Prize of the Jury at Fronteira Film Festival (Brazil). In 2017 his film “Abismo” was included in the research project and film series iam ism; Experimental Cinema in Latin America, conceived by Los Angeles Filmforum (USA). During 2019-2020 his film “Obatala Film” won several Prizes in Brazil and in 2021 his last film “Deep Blue” won also several Prizes in Colombia. As an author, he published the artist-book “Deep Blue: Future Memories of A Livings Cinematic” (2019).

Baluk Arts is a Victorian Aboriginal arts organisation based in Mornington representing Aboriginal artists from South Eastern Melbourne, is non-profit and 100% Aboriginal owned and operated. Baluk is a Boon Wurrun (Kulin Nation) word meaning clan or extended family group. Baluk Arts was initiated in 2009 and is driven by Aboriginal and Torres Strait Islander artists of Franksston, Mornington Peninsula and south east Melbourne, encouraging community health and wellbeing, youth leadership, community development and Indigenous governance through innovative arts practice in a contemporary cultural context. Baluk Arts is building a long-term and sustainable future for Aboriginal and Torres Strait Islander artists of our region with a unique model of income generation and community employment. Baluk Arts develops artists' reputation in the national Arts industry and provides opportunities for artists to develop, maintain and extend their professional art practice.

Artist Biographies