

Polyphonic Reverb

Curated by Mark Feary

Exhibiting artists: Yuriyal Eric Bridgeman, Stevie Fieldsend, Graham Fletcher, Brian Fuata, Tamsen Hopkinson, Greg Semu, Angela Tiatia

Gertrude Contemporary
Saturday 18 June – Sunday 14 August 2022

Polyphonic Reverb brings into focus practices based in Australia and Aotearoa with connections to, histories in, and ongoing resonances of the near Pacific, with emphasis on Polynesia and Melanesia. The project forms as an interconnected tapestry of new and recent projects that draw attention to Australia's most proximate geographical region. The exhibition focuses on voices that reflect diasporic and migratory influence of the Pacific, and how, in turn, their embodied identities may be in part disembodied through distance and dislocation. Of particular note are complexities of exchange and power, and the collision and convergence of specific cultural traditions with dominating western influences.

Of centrality to *Polyphonic Reverb* are the crosscurrents of cultural, political and social impacts and influence occurring and evolving over generations to consider the echoes of cultural belonging, embodiment and knowledge transference in connection with places afar. On a continent such as Australia, so often regarded as geographically distant as to consider itself antipodean, how does it consider its own peripheralised nation neighbours, beyond the extraction of their resources, as sites for extraterritorial detention, or as strategically advantageous military and security positions. *Polyphonic Reverb* brings together works by a selection of leading artists based in Australia and Aotearoa to reflect the near Pacific, manifesting dialogue on cultural interchange, hybridity, responsibility, custodianship and colonial legacies.

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

- Greg Semu *Two Bodies, Two Landscapes - Zwei Körper, Zwei Landschaften* #1, 2016 C-type photograph, 75 x 105 cm

- Angela Tiatia *Walking the Wall*, 2014

Single-channel HD video, 13 minutes 4 seconds

Courtesy of the artist and Sullivan + Strumpf, Sydney

- Angela Tiatia *Heels*, 2014

Single-channel HD video, 1 minute 50 seconds

Courtesy of the artist and Sullivan + Strumpf, Sydney

- Angela Tiatia *Lick*, 2015
- Single-channel HD video, 6 minutes 33 seconds

Courtesy of the artist and Sullivan + Strumpf, Sydney

- Graham Fletcher *United (Red stripe and shield)*, 2019

Acrylic on canvas, 122 x 122 cm

Courtesy of the artist and Sophie Gannon Gallery, Melbourne

- Graham Fletcher *United (Weapons, torso and yellow chair)*, 2019

Acrylic on canvas, 122 x 122 cm

Courtesy of the artist and Sophie Gannon Gallery, Melbourne

- Graham Fletcher *United (Shield, weapons and Princess X)*, 2019

Acrylic on canvas, 122 x 122 cm

Courtesy of the artist and Sophie Gannon Gallery, Melbourne

- Graham Fletcher *Spirit rooms (Red II)*, 2017

Oil on canvas, 122 x 122 cm

Courtesy of the artist and Sophie Gannon Gallery, Melbourne

- Graham Fletcher *United (Bags, head and cock)*, 2019

Acrylic on canvas, 122 x 122 cm

Courtesy of the artist and Sophie Gannon Gallery, Melbourne

- Graham Fletcher *Spirit rooms (yellow II)*, 2017

Oil on canvas, 152.5 x 122 cm

Courtesy of the artist and Sophie Gannon Gallery, Melbourne

- Stevie Feldsend *Umbr*a #1, 2014

Wood, glass, fringe divider, metal

270 x 65 x 63 cm

Courtesy of the artist and Arterreal Gallery, Sydney

- Stevie Feldsend *Umbr*a #2, 2014

Wood, glass, fringe divider, metal

200 x 64 x 62 cm

Courtesy of the artist and Arterreal Gallery, Sydney

- Stevie Feldsend *Echo*alien I, 2022

Mirrored glass, fringe divider, metal

290 x 51 x 55 cm

Courtesy of the artist and Arterreal Gallery, Sydney

- Stevie Feldsend *Echo*alien II, 2022

Mirrored glass, fringe divider, metal

210 x 62 x 55 cm

Courtesy of the artist and Arterreal Gallery, Sydney

- Stevie Feldsend *Echo*alien III, 2022

Mirrored glass, fringe divider, metal

190 x 44 x 50 cm

Courtesy of the artist and Arterreal Gallery, Sydney

- Stevie Feldsend *Malu*, 2014

Master hand-tap tattooist; Su'a Peter Sul'uape.

Video: Moira Paul

1 hour 21 minutes 48 seconds

Courtesy of the artist and Arterreal Gallery, Sydney

- Tamsen Hopkinson *United (Shield, weapons and Princess X)*, 2019

Acrylic on canvas, 122 x 122 cm

Courtesy of the artist and Sophie Gannon Gallery, Melbourne

- Tamsen Hopkinson *Te Kore*, 2016 - 2022

Acrylic paint, yandolt charcoal on wallpaper

860 x 320 cm

Courtesy of the artist

- Brian Fuata *Auto-audience*, 2022

Sound recording of performance at Gertrude Contemporary, 16 June 2022

17 minutes

Courtesy of the artist

- Yuriyal Eric Bridgeman *Sikram / Bing / Scrum*, 2019

Acrylic, enamel, twine on board, linen and canvas

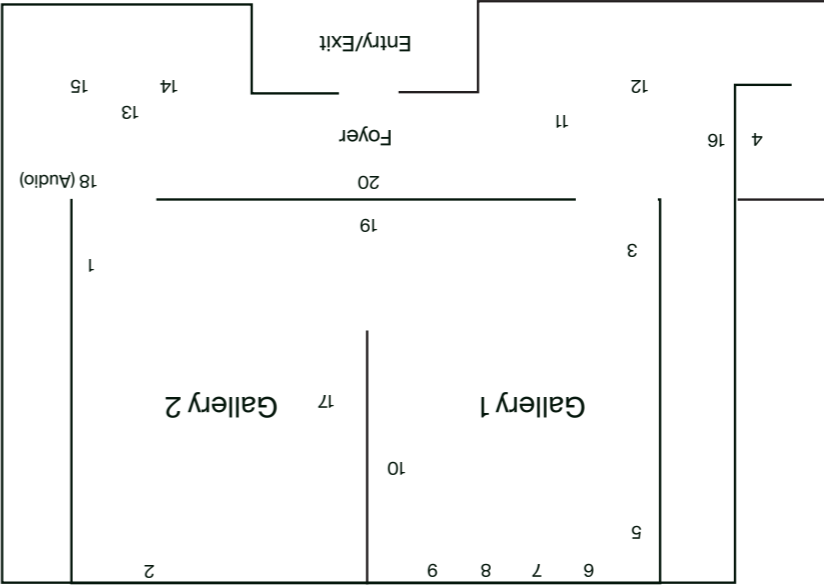
8 panels: 170 x 60 x 5 cm each; 5 panels, 170 x 120 x 5 cm each; 2 panels, 120 x 70 x 5 cm each

Courtesy of the artist and Milani Gallery, Brisbane

- Yuriyal Eric Bridgeman *Scrum Machine* #1, 2022

3570 x 4190 cm

Courtesy of the artist and Milani Gallery, Brisbane



Greg Semu (born Tamaki Makaurau / Auckland, Aotearoa / New Zealand in 1971) lives and works on Gadigal Land / Sydney).

Selected recent solo exhibitions include: *Blood Red*, ESADHAR / Ecole Supérieure d'Art & Design Le Havre/Rouen, Le Havre, France, 2022; *Red Coats + Indians: The Games We Play*, Taitung Indigenous Cultural + Creative Industry Park / TTICC, Taitung, Taiwan, 2019; *Collection* +:

Greg Semu, Sherman Contemporary Art Foundation, Sydney (2016);

Raft of the Tagata Pacifica (People of the Pacific), National Gallery of Victoria, Melbourne (2016); '12, Cairns Art Gallery (2016); *Two Bodies*,

Two Landscapes - Zwei Körper, Zwei Landschaften, Künstlerhaus Bethanien, Berlin, Germany (2015); *The Last Cannibal Supper, because tomorrow we become Christians*, Satellite Gallery, Vancouver, Canada (2012); *The Battle of the Noble Savage*, City Gallery, Wellington (2011);

The Last Cannibal Supper, Métroopolis, Paris, France (2012); and *The Seduction of the Saints*, Université du Havre - Le Havre, France (2007).

Selected recent solo exhibitions include *Narcissus*, Sullivan+Strumpf, Sydney (2019); *The Fall*, Margaret Lawrence Gallery, Melbourne (2019); *Tuvalu*, The Australian Museum, Sydney (2019); *SoC Power*, Alaska Projects, Sydney (2016); *Angela Tiatia: Survey / Fälliga*, Mängere Arts Centre - Ngā Tohu o Uenuku, Auckland (2016). Selected group exhibitions include: *Matisse Alive*, Art Gallery of New South Wales (2021); *NGV Triennial*, Melbourne (2020); *Southern Transmissions: Contemporary Video Art From Oceania*, Duolun Museum of Modern Art, Shanghai (2020); *Paul Gauguin, Why are you angry?*, Ny Carlsberg Glyptotek Copenhagen, Denmark (2020); *After Us The Deluge*, Kunst Haus Wien, Museum Hundertwasser, Vienna, Austria (2020); *From all points of the southern sky: photography from Australia and Oceania*, Southeast Museum of Photography, Daytona State College, Florida, USA (2020); *Water*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2019); *Intercambio*, Cuba Biennial, Havana (2019).

Turangawaewae: Art and New Zealand, Toi Art, Gallery of the Museum of New Zealand Te Papa Tongarewa, Wellington (2018); and *After the Fall*, National Museum of Singapore (2017). Angela Tiatia is represented by Sullivan+Strumpf, Sydney.

Angela Tiatia (born Tamaki Makaurau / Auckland, Aotearoa / New Zealand in 1973) lives and works on Gadigal Land / Sydney.

Selected recent solo exhibitions include: *Yal*, Linden New Art, Melbourne (2022); *Nene Iken Ain Ere Koi Napin (We Should Go Home)*, Milani Gallery, Brisbane (2020); *BUNG*, The Cottage, Milani Gallery, Brisbane (2018); *KALA BUNG*, Andrew Baker Art Dealer, Brisbane (2018); and *My Brother and The Beast*, Gallery Smith, Melbourne (2018). Selected group exhibitions include: *NIRIN: 22nd Biennale of Sydney (2020)*; *The National: New Australian Art*, Carrageworks, Sydney (2019); *Second Sight: Witchcraft, Ritual, Power*, University of Queensland Art Museum, Brisbane (2019); *Just Not Australian*, Artspace, Sydney (2019); *PhotQUAL Biennale*, Paris (2013); and *Primavera*, Museum of Contemporary Art Australia, Sydney (2011).

Yuriyal Eric Bridgeman is represented by Milani Gallery, Brisbane

Tamsen Hopkinson (Ngāti Kahungunu ki te Wairoa, Ngāti Pahauwera, born Tamaki Makaurau / Auckland, Aotearoa / New Zealand in 1986. Lives and works in Naarm / Melbourne.

Tamsen Hopkinson is a Māori artist and curator whose practice is an expression of Indigenous Sovereignty, considering ideas around language, access, materially and sound. She holds a Bachelor of Fine Arts (Honours) and a Bachelor of Arts majoring in Painting, Art History and Philosophy from Eiam School of Fine Arts, Auckland.

She has worked in curatorial roles across multiple art organisations over the last ten years including West Space, Monash University of Art, Design and Architecture (MADA), TCB Art Inc., UNProjects, Footscray Community Arts and The Substation. Selected recent exhibitions include: CONNECTPart 1 & 2 at Footscray Community Arts, Melbourne (2021); OFFSITE: Performing the Archive, West Space, Melbourne (2020); and Te rama taka i te Rangī, TCB art inc., Melbourne (2016)

Graham Fletcher (born Tamaki Makaurau / Auckland, Aotearoa / New Zealand in 1969) lives and works in Otepoti / Dunedin.

Selected recent solo exhibitions include: *Night Journal*, Gow Lansford Gallery, Auckland (2020). *The Third Space: Ambiguity in the Art of Graham Fletcher*, Gus Fisher Gallery, Auckland (2018); *Spirit Rooms*, Sophie Gannon Gallery, Melbourne (2017); *Situation Rooms*, Te Tuhi Centre for the Arts, Auckland (2012); *Lounge Room Tribalism*, City Gallery, Wellington (2011); and *Graham Fletcher*, Red Mill Gallery, Johnson, Vermont, USA (2011). Selected group exhibitions include: *Turangawaewae: Art and New Zealand*, Te Papa Tongarewa, Wellington (2018); *Art Olympia 2017*, Toshiba Centre Square, Ikebukuro, Tokyo (2017); *Art of the Pacific*, National Gallery of Victoria, Melbourne (2016); and *Future Primitive*, Heide Museum of Modern Art, Melbourne (2013); and *Martin Browne Contemporary*, Sydney; and Gow Langsford Gallery, Auckland.

Selected recent solo exhibitions include: *She didn't lick it off a stone*, Arterreal Gallery, Sydney (2020); *Hereafter*, Arterreal Gallery, Sydney (2018); *Beneath the Doorsill*, *Our Neon Foe*, Sydney (2017); and *Umbr*a, Arterreal Gallery, Sydney (2014). Selected group exhibitions include: *Rock, Paper, Scissors*, The Delmar Gallery, Sydney (2019); *Woolihara Small Sculpture Prize*, Sydney (2018); Arterreal Gallery, Art Central Hong Kong (2017); *Lorne Sculpture Biennale*, Lorne (2016); *NSW Visual Arts*

Stevie Feldsend (born Tamaki Makaurau / Auckland, Aotearoa / New Zealand in 1971) lives and works on Gadigal Land / Sydney.

Selected recent solo projects include: *Care distfigurements (flowers)*, Art Central Hong Kong Art Fair (2019); *Placeholder*, Enjoy Gallery, Wellington (2016); *A predictive/preparatory performance for a circuit of email and the living*, Performa Biennial, New York (2015); *Untitled (ghost machinery refitting go of the shoe)*, Chisenhale Gallery, London (2015); *Close to the knives (one to five) for Endless Circulation*, Tarrawarra Biennale, Tarrawarra (2016); *FIFO Ghost*, Liquid Architecture at the National Gallery Victoria, Melbourne (2015); *Apparitional Charlatan...for 24FramesPerSecond*, Carrageworks, Sydney (2016); and *Privilege*, Museum of Contemporary Art Australia, Sydney (2015).

Brian Fuata (born Te Whanganui-a-Tara / Wellington in 1976) lives and works on Gadigal Land / Sydney.

Selected recent solo exhibitions include: *Night Journal*, Gow Lansford Gallery, Auckland (2020). *The Third Space: Ambiguity in the Art of Graham Fletcher*, Gus Fisher Gallery, Auckland (2018); *Spirit Rooms*, Sophie Gannon Gallery, Melbourne (2017); *Situation Rooms*, Te Tuhi Centre for the Arts, Auckland (2012); *Lounge Room Tribalism*, City Gallery, Wellington (2011); and *Graham Fletcher*, Red Mill Gallery, Johnson, Vermont, USA (2011). Selected group exhibitions include: *Turangawaewae: Art and New Zealand*, Te Papa Tongarewa, Wellington (2018); *Art Olympia 2017*, Toshiba Centre Square, Ikebukuro, Tokyo (2017); *Art of the Pacific*, National Gallery of Victoria, Melbourne (2016); and *Future Primitive*, Heide Museum of Modern Art, Melbourne (2013); and *Martin Browne Contemporary*, Sydney; and Gow Langsford Gallery, Auckland.