

List of works

1. Francis Carmody
Maybe the Purpose of Life is to Just Get Stimulated (Left and Right Repeating), 2022
 Stainless steel, copper electrical wiring, battery-operated LED lights
 2 parts, 20 x 9 x 25 cm each
 Courtesy of the artist

2. Ezz Monem
Touching the Pyramids: Majed meets Baldessari, Ohakune, 23 October, 2022
 Timber wall painted by Majed Fayad, Ohakune paint, Tasmanian Oak frames, archival pigment prints
 41 x 29 cm (framed); 240 x 320 x 65 cm
 Courtesy of the artist and THIS IS NO FANTASY, Melbourne

3. Scotty So
Realistate, 2022
 Oil on canvas, timber, high pressure sodium light, timer
 121 x 101 cm
 Courtesy of the artist and MARS Gallery, Melbourne

4. Ruth Höflich
The invisible in the mud, 2022
 80 analogue slides on continuous loop, wall paint, sheer fabric
 Courtesy of the artist

5. Sarah Brasier
9th July - 27th October, 2020
 Acrylic on paper
 111 parts, 14.8 x 21 cm each
 Courtesy of the artist

6. Darcey Bella Arnold
Drawing Clock, 2022
 Clock mechanism, letraset, pencil on paper
 2 parts, 31.5 x 31.5 cm; 56.5 x 31.5 cm

Brick Stack, 2022
 Plaster
 57.5 x 62.5 x 15 cm

Courtesy of the artist and ReadingRoom, Melbourne

7. Mia Salsjö
First Principles, 2022
 PVC pipe, mirror, laser etched glass cabochon
 Dimensions variable
 Courtesy of the artist

8. Nina Sanadze
Rethinking, reworking, reshaping... history... what are the possibilities..., 2022
 Clay, polystyrene, glue, sand, cement, pigment, oxides, acrylics, hydrostone, resin. Sculptures incorporate replicas of studio plaster models by Soviet monumental sculptor Valentin Topuridze (1907-1980)
 7 parts, dimensions variable
 Courtesy of the artist and Daine Singer, Melbourne

9. Amrita Hepi
Open poses continued - (body image body), 2022
 Archival pigment print on paper
 3 parts, 84.1 x 118.9 cm
 Courtesy of the artist and Anna Schwartz Gallery, Melbourne

10. Narelle Desmond
overtime, 2022
 Mixed media
 300 x 300 x 240 cm; continuous loop
 Courtesy of the artist

11. Justin Balmain
SORE THUMB, 2020/22
 Dual channel 9:16 video, sound
 8:50 mins
 Soundtrack: Nick Klein
 Courtesy of the artist

12. Gian Manik
Daniel Auteuil, 2022
 Acrylic on board
 25 x 20 cm
 Courtesy of the artist and Sutton Gallery, Melbourne

13. Mia Boe
Black Queenslander, 2022
 Synthetic polymer paint on timber
 45 x 24.5 x 30.5 cm

Whynot Street, 2022
 Synthetic polymer paint on linen
 120 x 200 cm

Courtesy of the artist

14. Matthew Harris
Doom, 2022
 Acrylic on linen
 162 x 112 cm
 Courtesy of the artist

15. Catherine Bell
Rubin Vase After My Mother, 2022
 Digital print on polyester towelling
 300 x 110 cm

Sensory Archaeology #2 (Mother's Archive), 2022
 Sunlight soap fragments
 44.2 x 120.2 x 94.5 cm
 Courtesy of the artist and Sutton Gallery, Melbourne

16. Lisa Waup
bound tide, 2022
 screen-painting on canvas, ink, cotton thread
 328 x 191 cm

of earth:of clay 1-10, 2022
 clay (stoneware, terracotta, porcelain), glaze, screen-printed bull kelp, ink, assorted feathers, vintage upholstery threads, cotton thread, oil/tea-tree sealer
 Dimensions variable

Courtesy of the artist

17. Hoda Afshar
Undone, 2022
 HD video, sound
 10:32 mins
 Courtesy of the artist and Milani Gallery, Brisbane

Gertrude Studios 2022

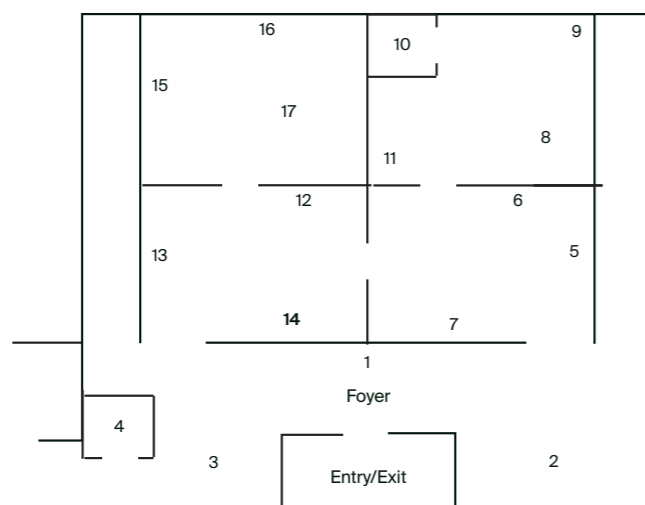
Gertrude Contemporary
 Wednesday 9 November –
 Saturday 17 December 2022

Gertrude's annual Gertrude Studios exhibition presents new and recent works produced in the organisation's 16 studios and celebrates the site as a conduit for dialogue and making. As a collective snapshot of the practices supported within the program, the exhibition offers the opportunity to experience a broad diversity of works from leading arts practitioners in Naarm Melbourne, as well as examine material and conceptual developments in contemporary practice.

The exhibition is conceived across the year by the Gertrude Studio Artists and the Curator in Residence Tim Riley Walsh, providing a chance for the Studio Artists to experiment with divergent ideas or reflect on recent productions in new configurations, all in conversation with the work of fellow practitioners. The exhibition features work from each of Gertrude's seventeen current Studio Artists, displayed across all of the galleries at Preston South.

Exhibiting Artists: Hoda Afshar, Darcey Bella Arnold, Justin Balmain, Catherine Bell, Mia Boe, Sarah Brasier, Francis Carmody, Narelle Desmond, Matthew Harris, Amrita Hepi, Ruth Höflich, Gian Manik, Ezz Monem, Mia Salsjö, Nina Sanadze, Scotty So and Lisa Waup.

Curated by Gertrude Curator in Residence Tim Riley Walsh



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.

Hoda Aishar was born in Tehran, Iran, and is now based in Melbourne, Australia. She completed a Bachelor degree in Fine Art – Photography in Tehran, and her PhD thesis in Creative Arts at Curtin University. Hoda began her career as a documentary photographer in Iran in 2005, and since 2007 she has been living in Australia where she practices as a visual artist and also lectures in photography and fine art. Through her art practice, Hoda explores the nature and possibilities of documentary

Mia's practice records and recovers Indigenous histories which Australia seeks to deny. This practice of recovery is urgent in contemporary Australia: the patient work of tracing historical trauma and violence can open new perspectives on the reasons for Aboriginal Australians' present suffering.

Francis Carmody's artistic practice serves as a useful alibi to reach out to people he admires across disciplines and technical capabilities to share stories and complete projects. Through tracing networks and natural structures, he would like to get to the bottom of what the hell is going on. What are all these mysteries may they be cosmic or otherwise.

This process of enquiry draws on meticulous research, cold calling, persistence and frequent rejection. Creating an ever-expanding list of Project Partners and friends including; DNA scientists, Neuroscientists, Psychics, Day-Time Television Sales Specialists, Media Managers, Border Force Agents, Computational Designers, Patent Lawyers, Cartoonists and Graphic Designers... :)

by Milani Gallery, Brisbane.

Darcey Bella Arnold's practice involves making images, objects and organising projects. Her work has an interest in materiality and visual languages. It considers the artist's close and unique relationship with

her mother, Jennifer. Jennifer has an acquired brain injury which amongst other things, has altered her use of language. Using gleaned material, she has explored her mother's unique use of language and combined it with the artists' language of image making. Through the use of diacritic marks and the misuse of the English language, narrative is left open for interpretation, intentionally, and language becomes a configuration in the creation of a compositional image. Darcey completed a BFA, Drawing at the Victorian College of the Arts in 2007, and a BFA, Honours at Monash

Justin Balmain's research-led approach draws on visual art, video essay and documentary disciplines to create hybrid multimedia works. The work addresses the strategies and functions of objects at the interface of virtual and actual space, and within the collective imagination. Studio experimentation and collaboration has included cinematographers, performers, painters, writers, industrial designers, ethnographers, curators, activists and pop-musicians. Balmain's artwork has been exhibited widely in Australia and internationally, and is held within public and private collections. Since 2017 he has been engaged in a long-term research-driven residency with Enough Room for Space, Brussels, that continues through visits and discourse.

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Matthew Harris was born in Wangaratta (Yorta Yorta Scandinavian) and is an artist and sometimes curator whose own work often debates normative hierarchies with a queer mix of sentimentality, cuteness, vulgarity and abjection. Since dropping out of high school as a teenage goth, Matthew has had solo shows at Futures, Galerie Pompom, Neon Parc, Alaska Projects, Blindsight. Matthew has been included in group shows at Murray Art Museum, The Hole, Hayden's, Bus Projects, Sullivan & Strumpf.

Amrita Hepi is an award-winning First Nations choreographer and dancer from Bundjalung (Aus) and Ngāpuhi (NZ) territories. Her mission as an artist is to push the barriers of intersectionality in form and make work that establishes multiple access points through allegory. Her practice at present is interested in forms of hybridity - especially those that arise under empire. An artist with a broad following and reach, her work has taken various forms (film, performance, sculpture, text, lecture, participatory installation), but always begins with the body as a point of archive, memory, dance and resistance. Amrita is represented by Anna Schwartz Gallery, Melbourne.

Ruth Höflich's lens-based practice is grounded in moving image and photography, often in interrelated configurations. She also regularly makes work through collaboration and expanded forms of artists' publishing. Interested in sub-visible logics of sense, her work incorporates astute observations, absurdist thoughts, drawing on personal histories rendered in bright colours and humour to offset the dark origins elucidated through the practice. She holds a Bachelor of Fine Art and graduated from the Victorian College of the Arts in 2018. She also holds a Bachelor of Applied Science.

Ruth's work has been screened and exhibited internationally at venues such as Rotterdam International Film Festival, Images Festival, The Art Gallery of NSW, Pravo Ljudski Festival, ICA London, Kunstverein in Munich, Lubov New York and TCB Inc. in Melbourne. She has participated in many publishing fairs including Printed Matter Art Book Fairs in New York and Los Angeles. Ruth holds an MFA from Bard College, New York and has taught at Monash University (Fine Art Honours), Hochschule der Künste Bern (Springtime) and Bus Project's Concentric Curriculum.

Gian Manik's practice is defined by an ongoing investigation into the boundaries of representation. Previously, the artist staged reflective and malleable materials – such as tin foil – to mirror environments, which he then documents and faithfully reproduces as non-representational paintings. More recently, Manik has broadened this approach by entwining abstraction with figuration. Continuing to work from digital photographs, Manik's paint application fluctuates between delicate and sumptuously excessive as he combines preparatory sketches with assured and adept brushwork. References from the fabric of his daily life contend with gestural passages to form a palimpsest of representation and memory. These layering techniques provide visual texture and energy to the artworks while adding depth and weight to his complex review of representation. Nostalgic, melancholic and facetious, Manik's works vibrate with emotional and compositional intensity.

Gian Manik is represented by Sutton Gallery, Melbourne.

Ezz Monem (born Mohamed Ezzeldin M. Abdelmonem; October 23, 1985) is a photo-based artist from Egypt who lives and works in Melbourne, Australia. He graduated from the Faculty of Engineering, Cairo University in 2007, but his explorations in visual arts began years earlier. In 2003, he began to focus on photography besides his work as a software developer. His work has been shown in exhibitions in Egypt, Australia and various other countries in Europe and the Middle East where he received awards such as the Golden Award at the Golden Emirates International Photography Competition (2009), the Golden Award from Sharjah Awards for Arab Photo (2011), the Salon Award from the 24th Youth Salon in Egypt (2013), the NOIR Darkroom Most Experimental Image at the ILFORD CCF Salon (2019), and recently, the Chin Chin award at the VCA Grad Show. He also had two recent solo shows at KINGS Artist-Run and Seventh gallery in Melbourne. Monem has recently completed a Master of Contemporary Art at the Victorian College of the Arts (VCA), University of Melbourne.

Ezz Monem is represented by THIS IS NO FANTASY gallery.

Mia Saisjö scores and performs music compositions as part of an investigation of architectural forms and systems, their underlying principals of mathematics and geometry and how these representations can be traced to underlying base codes. Working from pictorial references, plan projections and meticulously plotted co-ordinates, Saisjö intersperses notational values throughout the spaces under inquiry. The resulting outpouring includes drawings, codexes, diagrams, word association games and multi-instrumental manuscripts. These give rise to films, installations and performances with chamber and ensemble groups. Now based in Australia, Saisjö has worked for many years in Havana, Cuba and in Indonesia, where both musical and architectural traditions have influenced her work.

Amrita Hepi is an award-winning First Nations choreographer and dancer from Bundjalung (Aus) and Ngāpuhi (NZ) territories. Her mission as an artist is to push the barriers of intersectionality in form and make work that establishes multiple access points through allegory. Her practice at present is interested in forms of hybridity - especially those that arise under empire. An artist with a broad following and reach, her work has taken various forms (film, performance, sculpture, text, lecture, participatory installation), but always begins with the body as a point of archive, memory, dance and resistance. Amrita is represented by Anna Schwartz Gallery, Melbourne.

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