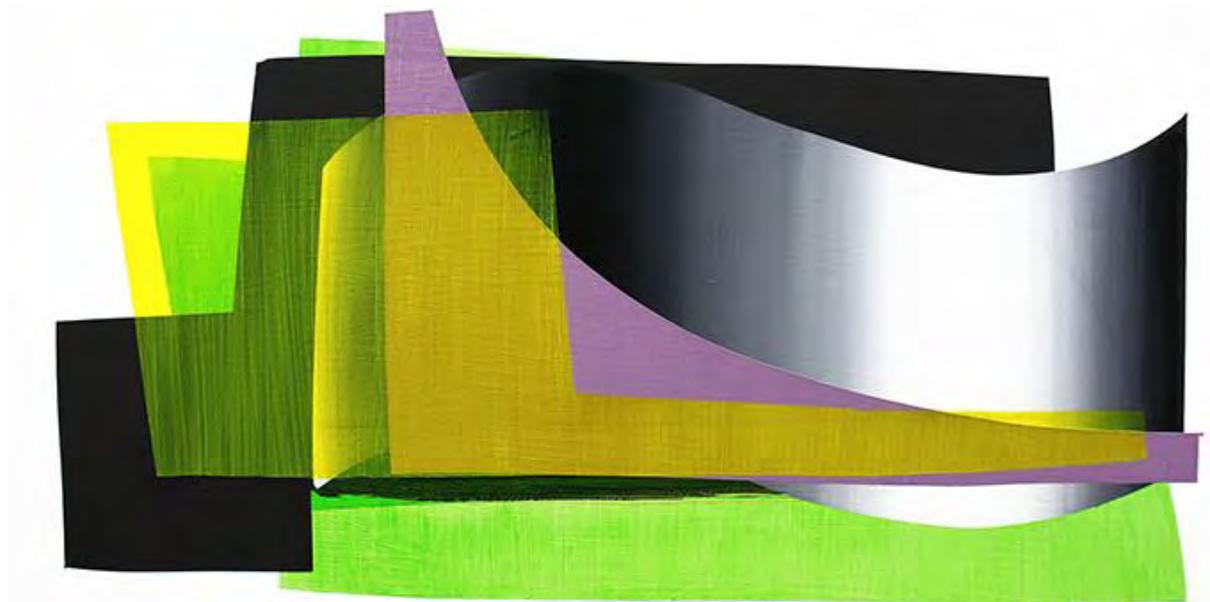


FRONT GALLERY

Reflective Fragments

Simon Degroot (QLD)



Study of Fragments #4 (2013) oil on board 225 x 450mm.

'...personification through enlarged detail, the individualization of the fragment ... The object by itself is capable of becoming something absolute, moving and dramatic' - Fernand Leger (1925)

A contemporary environment of fragmented imagery represents a postmodern culture of disassembly and reassembly. Employing a similar approach in painting, I will explore the representation of industrial and other manufactured forms found in two-dimensional media. Locating an earlier art historical precedence in the synthetic cubist works of Fernand Leger, he describes an appropriation of mechanical forms and commercialised objects as 'raw material' (Fry 1973, p.28). Exploring this approach in an environment of contemporary painting, I will focus on image segments from commercialised illusory depictions of polished chrome, glass and coloured plastics. By disassembling these fragments from their contextual associations and abstracting them, I will observe their capacity to signify a manufactured surface and a production aesthetic usually associated with commercial industry.

www.simondegroot.com



February 2014
7 February – 1 March 2014
Level 1, 160 Cimitiere Street Launceston TAS 7250
www.sawtooth.org.au

FRONT GALLERY

Reflective Fragments

Simon Degroot (QLD)

STUDY OF FORMS #1 210 x 210 mm \$200
STUDY OF FORMS #6 210 x 210 mm \$200
STUDY OF FORMS #7 210 x 210 mm \$200
STUDY OF FORMS #8 210 x 210 mm \$200
STUDY OF FORMS #9 210 x 210 mm \$200
STUDY OF FORMS #10 210 x 210 mm \$200

CANDENCE #1 225 x 450 mm \$250
CANDENCE #2 225 x 450 mm \$250
CANDENCE #3 225 x 450 mm \$250

CREATING SPACE 450 x 450 mm \$400
PLANTING TREES 450 x 450 mm \$400
SWEET SEVERE 450 x 450 mm \$400
ZOOM 450 x 450 mm \$400
MOVABLE TYPE 450 x 450 mm \$400

TITANIUM ANVIL 450 x 450 mm \$400
TURBULENCE 450 x 450 mm \$400
BUILDING UPON SOLID FORMS 450 x 450 mm \$400
SURFACE SPACE 450 x 450 mm \$400
UNTITLED 450 x 450 mm \$400

STUDY OF FRAGMENTS #6 225 x 450 mm \$250
STUDY OF FRAGMENTS #5 225 x 450 mm \$250
STUDY OF FRAGMENTS #4 225 x 450 mm \$250

MIDDLE GALLERY

Softening (or break the legs of what I want to happen)
Deb Mansfield (NSW)



The migration of an ocean (tapestry) into the space between house and fence (2013) Giclee Print 180cm x 140cm.

Softening (or break the legs of what I want to happen) responds to the ritual of imagining remote coastlines while living in a busy metropolis. In this work, photographs of 'littoral zones' (which are the places where land meets sea) have been made into photo-tapestries. The original photographs were taken while walking through the Tamar Wetlands and Cataract Gorge during an artist's residency in Launceston in 2009.

The photo-tapestry originates from a low-resolution digital image (scanned from negatives) and is machine-woven. This process brings together multiple forms: the negative, the digital image, textiles and the machine. The work is all of these things, while being singularly none of them. Similarly, littoral zones - although formed by both land and sea - remain outside these geographies in a space of in-between.

These photo-tapestries are an accumulation of several years of research, supported by two artist residencies: a summer's residency in Launceston and a winter's residency in Newfoundland.

www.debmansfield.com

Cataract Gorge green cliff (2014) photo tapestry 156cm x 217cm. \$800

Tamar Wetlands reeds (2014) photo tapestry 156cm x 217cm. \$800

Bay of Fires ocean (2014) photo tapestry 156cm x 217cm. \$800

Tamar Wetlands scrubs (2014) photo tapestry 156cm x 217cm. \$800

PROJECT GALLERY

Waiver

Marian Patterson and Ross Vaughan (VIC)



Waiver - video still (2014) video installation

Waiver is a video work that explores the nature of personal and collaborative relationships. Both artists are constrained by the same set of physical movement and action, their faces blended to form a cohesive visual identity. The single identity exists only when both individuals hit the same invisible mark, a balance between fluidity and disruption as the individuals move and reposition their bodies.

Ross Vaughan (VIC) www.ross-vaughan.com

Marian Patterson http://cargocollective.com/m_patterson

NEW MEDIA GALLERY

Unknown Pleasures

Amanda Wolf (QLD)



Unknown Pleasures (2013) video still

Amanda Wolf is a transdisciplinary artist who creates costumes and soft sculpture works through the intimate and labour intensive process of hand sewing. This prolonged engagement with mark making is combined with performance and installation processes in order to establish a playful and evolving dialogue between the lived body and the static object within the gallery space.

Informed by the discourse of the grotesque and the rich tradition of masquerade, Wolf's practice engages with the body as a site of unadulterated pleasure through notions of fantasy and transformation. Motifs of ingestion and expulsion reoccur, disrupting the distinctions between sexual and gastronomic excess and provoking a slippage between desire and disgust.

www.amandathewolf.blogspot.com.au



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@Sawtooth Pop-up #Exhibition

Screen Culture

Delly Carr (VIC)



While photographing pop culture may seem like a light-hearted notion, my body of work evolved from a deeper place. The death of a parent and the grief that blanketed my world led me on a path to revisit happier times, as a child, my life of movies, comic book heroes and pop icons. For 10 years I attempted to deconstruct the world of fairy tales and comic book tales that are part of our childhood and adult culture.

My arrangements are schematic, inviting the viewer into a space of speculation. In awe by the mystery. Seduced by our desire for darkness.

From the beginning the process of transforming the simple notion of pop culture to a creative art form struck me as magical. And, over the years, that magical process has had its way with me, leading me from hobby to art.

Pop culture is my key to the secret garden, my way down the rabbit hole, my looking glass.

Inspired and invigorated by a renewed sense of continuity, this project has always been grounded in pleasure and aesthetics.

www.sportsphotography.com.au

