

CHANGING PLACES

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Love it, hate it and sometimes begrudgingly forced to accept it – everyone’s response to change is unique. Which is quite perplexing, given that change is everywhere around us, a constant that is often unpredictable and always new. This exhibition explores five artists’ response to the notion of “change” and “place”; peeling back the layers to find what it means to them, to their worlds & practices.

As a former grand residence, Linden’s building is a testament to change. Its story duplicates a history of its location within a place, St Kilda, and the ways in which it has adapted to changing times. Our gallery space has emerged from the once grand rooms of a family home, to be then divided and altered to becoming a hotel from the 1950s known as Linden Court. Since its reinvention as a contemporary art space in the late 1980s, our home is always changing and in 2017 it will change once again as we begin a major renovation.

INTRODUCTION

For New Zealand born and Melbourne based artist James Voller, the work he creates work seeks to capture and document the changes in the fabric of Melbourne’s suburbs. Like an urban archaeologist his photographs seek to detect, distil and document the gentrification process as he identifies elements that stand out. Perhaps these images document items before they are lost to a skip bin or might they also be lovingly restored as a feature of the place. From behind his lens this photographer captures the ever-changing nature of cities, constantly regenerating, sprawling, moving and taking on lives of their own. *Transforming Suburbia* is a new body of work that sees Voller for the first time “south of the river”.

Chris Bold had a long time fascination with cartography. He also has a long held frustration with it; concerned that its linear rules and static format failed to capture the dynamic way in which we move through the landscapes and cityscapes that we traverse. In this exhibition, Bold explores the way in which we move through space and considers the traces we leave behind of either a long or short-term occupation. These maps of our urban existence are then woven into images. The maps themselves mark our directions through space, the pauses, and the continuous patterns and note the replication of pathways through space and the criss-crossing of movement as we move through public urban spaces. Bold is interested in the ambience of space, the traces, the tension between movement and this new work explores the activity of those present and what they leave behind.

For two artists, Chinese born Siying Zhou and Taiwanese born I-Yen Chen, their deeply personal journeys to a new country has created an imbedded experience that informs their practice. They understand how the space they occupy has changed but also how they too have altered the space and communities in which they live. For I-Yen Chen's new work *Ceramic Petals* draws on her own experience of travelling from her homeland to Australia "to settle" on a new island home. Each petal in this work is a splintered memory of her home land, a fragment that is replicated and sprawls across the gallery walls to join others to form a new space, a new continent. In *Upside down Fengshui*, Siying Zhou creates a dislocated cultural hybrid by upturning a Chinese incense cone, replacing incense with wax to form a large candle that hovers over the space. This work is accompanied by a new video work utilising the phonetic Romanized system of teaching Mandarin. Across the screen the phonetics appear and once participating in the performative element of the "sing-a-long" one realises that they are singing a badly pronounced Chinese version of the Australian National Anthem. This miss-mash of cultural experience cleverly distils the migrant experience of using known markers to create meaning in a new world.

Sara Morowetz is an Australian artist who lives in Brooklyn, New York. Her work *Tenses* investigates transitions through time and space. This text-based work utilises the properties of "lenticular printing" and requires the viewer to move through space to a transition to take place. As the viewer stands before the work – words come into focus and then seem to slip away as they merge into a new word. This shifting ground collapses the legible with the illegible and seeks to challenge the viewer and asks us to consider how today may merge into tomorrow, somewhere towards the end of the middle. *Tenses* examines how our perceptions change and alter as we move through life and are framed by new experiences.

All of these artists ask the viewer, to stop and acknowledge their movement through space. To pause for a moment to look at the experiences that shape our lives, the elements that we carry with us through the spaces we inhabit. They ask us to ponder, to consider and see if we change the spaces we occupy or do the spaces we occupy change us.

Melinda Martin
Director
Linden New Art
January 2017

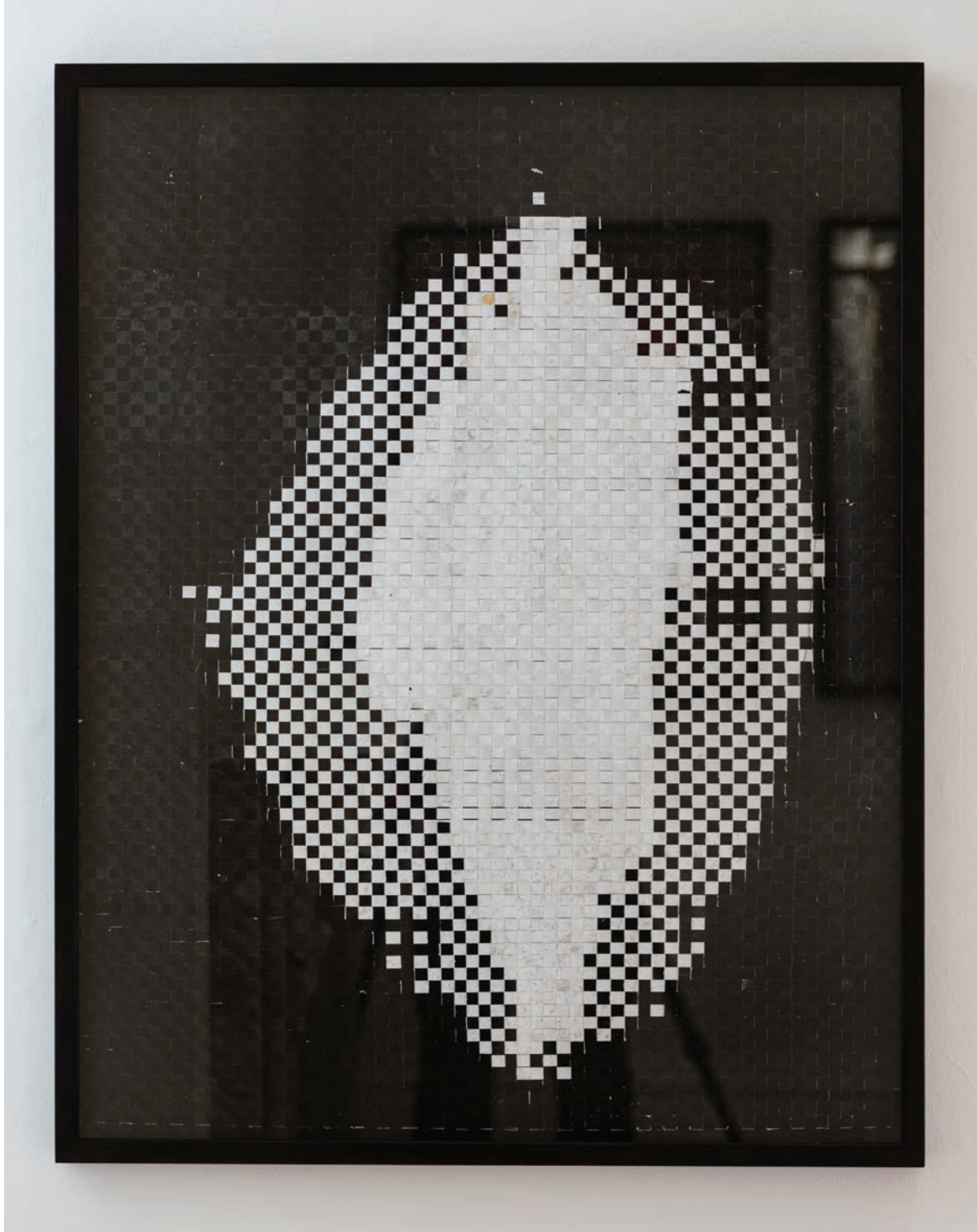
As we move through the spaces that we occupy, we leave behind, marks which evidence our presence. These marks, usually unnoticed, trace the methods, direction and frequency of our movements. The works proposed for this exhibition are the result of several mapping investigations undertaken, in public urban spaces, in and around inner suburbs of Melbourne. Mapping the physical qualities of urban space and the activities of those they accommodate at different times reveal the changing nature and ambient qualities, of the spaces and the places we are all familiar with.

CHRIS BOLD

The maps are the raw material for my studio practice. In this instance life sized portraits and other abstract works, are woven into and through sections of selected maps. The weaving process posits the close relationship that exists between space and occupant. The result; a question of which and to what measure, one is influencing the other, perhaps of equal, similar or alternating proportions. There is a seesawing relationship where resident and residence relentlessly influence and determine what the other is and potentially becomes.

Human activity, the cycles and rhythms of urban spaces and their changing ambient qualities continue and endure. Those present, their motivations, modes and directions of movement contribute to and reflect these changing places.

My interest in the psycho geographic, (ambient) nature of urban space is a driving force. Where does ambience originate and reside? How and when is it open to change? Do we perceive these changes collectively or do we differentiate these ambient qualities individually? It is the unexpected nature of these changing places that attracts me.



CHRIS BOLD, *The Origins of Ambience (White)* (installation view), 2015.

Photograph: David Marks Photography.





(L-R) CHRIS BOLD, *Mario 2*, 2016; *Mario 1*, 2016 (installation view).
Photograph: David Marks Photography.

The landscape extends in front of your eyes. Each piece comes from the nature and creates nature in the space. They unite into a vast, extending landscape. The past and the present cross over, memory and the living moment tangle. You wonder if it is a coastline or the silhouette of a continent?

I-YEN CHEN

My current project series *Ceramic Petals* explores the idea of “travelling” and “settlement”. The work is drawn from my experience as an international artist. In the beginning of 2015, I flew from Taiwan to Australia to start a new life and a creative journey. The contrast of culture, language, and landscape between the two lands constantly stimulates me, as well as my expression in art. The ceramic petals are my response to the changing spaces. Each petal is a splintered memory of my home island, as well a fragment that joins with others to form a new continent.

In my installation work, I seek to reflect the idea of the environment in which we are situated, and how we shape the space with our memory and desire. Through the reformation of the space, one thus settles and finds affinity with the world he or she lives in. The ceramic medium is a perfect agent through which to express this concept. Clay is formable, and only at a high temperature may it take on a new life, demonstrating a fresh strength and beauty. The visual presentation this exhibition proposes uses organic material, such as ceramics, beach sand..., etc., to create a landscape-like interior space that invokes the memory-borne, imaginary place in one's mind. Furthermore, the ceramic petals attached to the wall indicate individual growth, as well as a united migration experience that crystalizes to form a map of all of our journeys.



I-YEN CHEN, *Last night, I dreamed that we crossed the border* (installation view), 2017.

Photograph: David Marks Photography.





(L-R) I-YEN CHEN, *Last night, I dreamed that we crossed the border*, 2017; *Islands and needles*, 2017 (installation view).

Photograph: David Marks Photography.

Tenses is a study of lexical ambiguity, conceived to test points of transition in time and space. Utilising the unique properties of lenticular printing and the viewers own dynamic movement, *Tenses* traces the conceptual indeterminacy of our states of being – asking us to contemplate When does the present become the past? When does today end and tomorrow begin? And what do we call the space in-between, before one is determined as a consequence of the other?

SARA MORAWETZ



(L-R) SARA MORAWETZ, *Tenses (Present)*, 2016; *Tenses (Today)*, 2016 (installation views).

Photograph: David Marks Photography.



(L-R) SARA MORAWETZ, *Tenses (Present)*, 2016; *Tenses (Today)*, 2016; *Tenses (Night Sky I)*, 2016; *Tenses (Night Sky II)*, 2016 (installation view).

Photograph: David Marks Photography.



(Top to bottom) SARA MORAWETZ, *Tenses (Night Sky I)*, 2016; *Tenses (Night Sky II)*, 2016 (installation view).

Photograph: David Marks Photography.

This is the first time that I have photographed suburbs “south of the river”. It will further my research into Melbourne architecture and see what similarities and differences there are in the gentrification of different suburbs in Melbourne. My installation will consist of large-scale vinyl photographic installations and an archive or boxes of images from St Kilda houses, which will act as a way of looking at the suburb in 2017.

JAMES VOLLER

I am interested in how a series of images provides context to and interacts with my photographic installations. *Changing Places* will allow me to explore this concept in an exhibition context rather than in a studio environment.

The installations will be new works that are concerned with housing in an around St Kilda. The works will take elements of facades and place them in the gallery. As the Linden itself is based in a historic house, the installation will create an interesting dialogue with architecture of the souring suburb as well as the architecture of the gallery.

This will prompt viewers to see where St Kilda has come from how it is changing, while also adding to knowledge in contemporary Australian photography.



JAMES VOLLER, *Facade One*, *The St Kilda Archive*, 2017.



(L-R) JAMES VOLLER, *There's No Place Like Home Part 2*, 2017; *There's No Place Like Home Part 3*, 2017 (installation view).

Photograph: David Marks Photography.



(L-R) JAMES VOLLER, *There's No Place Like Home Part 4*, 2017; *There's No Place Like Home Part 1*, 2017 (installation view).

Photograph: David Marks Photography.

SIYING ZHOU

In *Upside down Fengshui*, changing places is contemplated as a practice embodied in the everyday living of migrants. With the aim to adapt well in new habitations, to them, changing places is an inevitable way to survive and create familiarity. Through interaction with others and the exchange of their ideologies, beliefs and cultural traditions, migrants diversify and transform a place into a hybrid of various cultures. In this place, different cultures are mingled and experienced in fragments. New forms and objects are produced as the configuration of cultural differences. Inside the amalgamation, the functions of things are dislocated and expanded; signs are disconnected with the usual signified and designated to new ones. Things appear difficult to read due to the strong sense of familiarity.

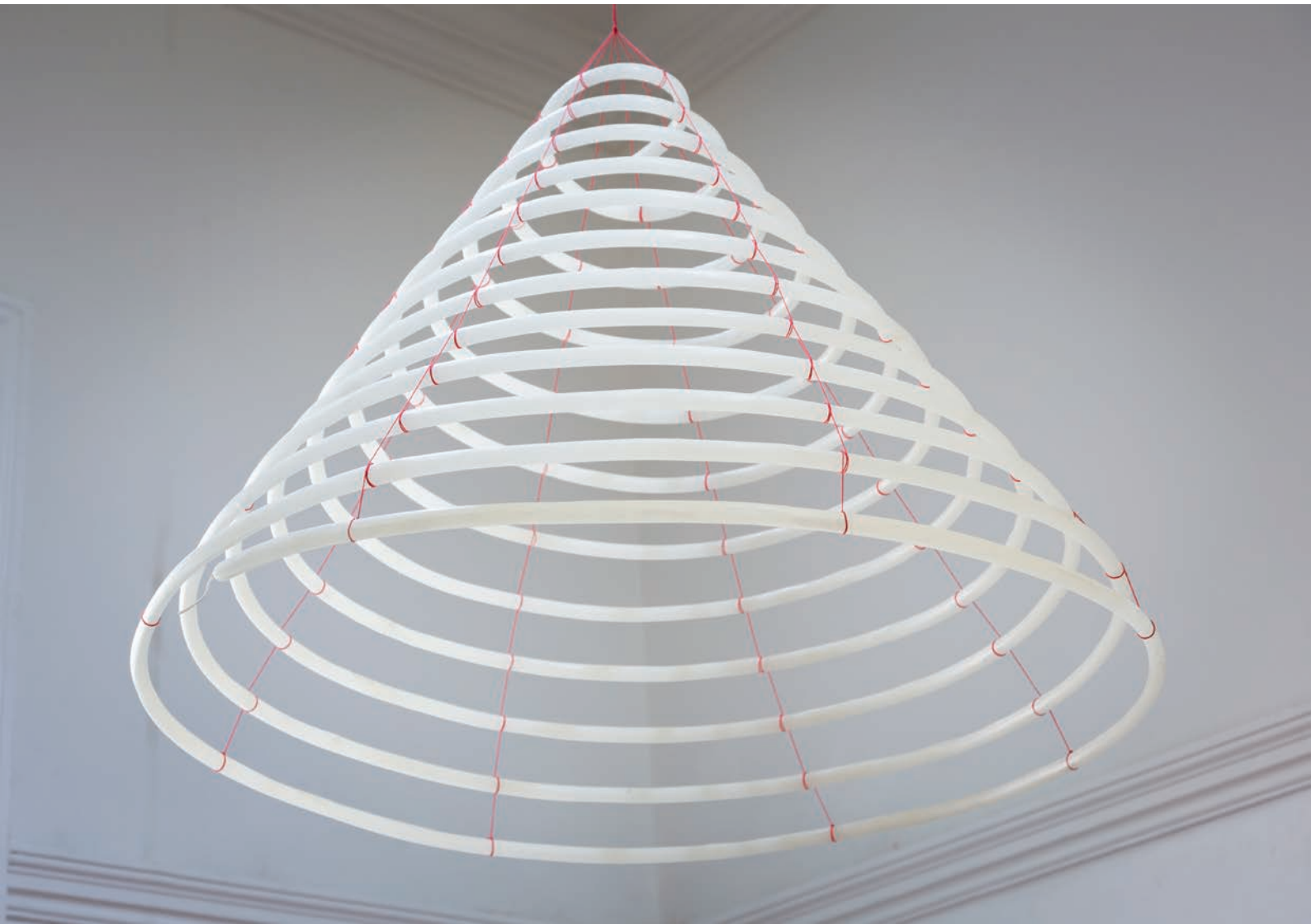
Consisting of a large coiled candle and a Karaoke video of the Australian national anthem, *Upside down Fengshui* transforms a room into a dislocated cultural hybrid locale. A candle over ten metres long is coiled into multiple curls. With the smallest curl fixed to a high point in the room, the rest naturally drops down and is held by red strings. The candle is formed into a cone shape. The form of the candle recalls the unique form of incense used in Chinese temples. But it fails to signify neither but rather unites two burning rituals.

The complement to the candle is a karaoke video of the Australian national anthem. It is played on a TV screen mounted on a wall. A predicament is provoked by the text of the lyrics that are displayed on the screen. The lyrics are not English, but instead they are written in Wade-Giles phonetic symbols. Wade-Giles system is a Romanization system for Mandarin Chinese and widely used by English speakers to pronounce Chinese words. Following the phonetic marks, the singer seemingly is singing Chinese words. However, as these Chinese words are the phonetic translation of the original English lyrics, the sound eventually articulated by the singer appear to be the badly pronounced English words.



(L-R) SIYING ZHOU, *National Anthem of AU-SSU-CHIU-LEE-YA*, 2016; *A candle coil*, 2016; *How many German dishes ought I to cook to become German*, 2016 (installation view).

Photograph: David Marks Photography.



SIYING ZHOU, *A candle coil*, 2016 (installation view).

Photograph: David Marks Photography.



SIYING ZHOU, *National Anthem of AU-SSU-CHIU-LEE-YA*, 2016 (installation view).

Photograph: David Marks Photography.

CHRIS BOLD

Chris Bold has a long-standing interest in cartography, ways of navigating space and the places found within. In the mid 1980's he left Australia with a one-way ticket and a map in hand, he soon discovered that it is what maps fail to include, the peripheral, that intrigued him. Maps are usually static representations of a constantly changing world; they exclude that which is dynamic, deemed insignificant. These omissions are what interest and motivate his practice, creating maps and recording the changing nature of spaces and places.

Since completing a MA, "Art in Public Space" at RMIT, in 2012, Chris has been developing unique mapping methodologies. These maps respond to and reflect the physical and psycho geographic nature of urban spaces, the activities of those who occupy and vie for a place within them. Maps are the raw material of his studio practice.

Chris has mapped urban spaces, nationally and internationally, each project revealing the activity of those present, the physical and ambient qualities of these changing spaces and places. More mapping projects are planned close to home, Melbourne, and afar.

I-YEN CHEN

I-Yen was born and raised in Taipei but her experiences in other cities as well as in the countryside of Taiwan have influenced her life and work extensively. She studied History at National Taiwan University which deepened her perspective on culture, time and location. However, I-Yen realized that the desire to express a poetic interpretation of the world could not be satisfied through text.

Her practice, which includes painting, ceramics, and installation work, has as its highest goal the articulation of aspects of life, culture and experience which may not be presented in language based media. She finds ceramics the perfect medium for this pursuit as it is at once extremely delicate and malleable, but also able to present fine gestures as concrete form. Her current project, the Ceramic Petals series combines the essence of her gesture in painting as well as the spatial practice of installation works.

SARA MORAWETZ

Sara Morawetz is an interdisciplinary artist whose work explores the processes that underpin scientific action, examining how these concepts can be leveraged through artistic inquiry. Her work is devised to test and expose the internal processes of methodological labor – employing systems, actions and processes to reveal the exhaustive, the obsessive, the poetic and the ab-surd – aspects that are all inherent to scientific endeavour.

Morawetz's work has been exhibited both in Australia and internationally, including RAPID PULSE International Performing Arts Festival (IL, USA), Australian Consulate-General New York (NY, USA), Open Source Gallery (NY, USA), Open Source Gallery (NY, USA) Firstdraft (NSW), West Space (VIC), Verge Gallery (NSW), Queensland University of Technology Art Museum (QLD), FELTSpace (SA), and at the Museum of Contemporary Art's ARTBAR (NSW). She is a recipient of an Australian Postgraduate Award and was the 2016 winner of The Churchie National Emerging Art Prize.

JAMES VOLLER

James Voller is a New Zealand-born, Melbourne-based photographic artist. Since moving to Melbourne in 2012, he has developed a practice that works with a range of different communities, both in galleries and public spaces. He has recently completed a Master of Fine Art by Research (High Distinction) through Monash University, Melbourne, and also holds a coursework Master of Fine Arts from RMIT University (Melbourne) and a Bachelor of Fine Art from the University of Canterbury (Christchurch, New Zealand).

His work has featured in several group exhibitions and residency projects internationally, including "Streets of Gold" at the Museum of London in 2012 and was the people's choice winner for the 2015 Melbourne Festival Art Trams. Recently James has completed a large scale commission for Art and About Sydney and just returned from a residency at Kala in Berkeley California supported by the Ian Potter Foundation. With a practice focused on creating large-scale public art works that examine place and architecture, he has a strong understanding of site-specific work and a background in promoting art in areas in which it does not usually exist.

SIYING ZHOU

Born in China, Siying Zhou is an interdisciplinary artist. Her work is predominantly presented in the format of installation. Using various physical arrangements of objects and images, Zhou contextualises the subjectivity of her works and creates a unique aesthetic. Zhou's artwork reflects her thoughts and contemplation on interconnected subjects, such as the religious practice and cultural traditions in the life of the nomad, identity of individuals within the culture of globalization, the intricate relationship between the land and its dwellers and the correlation of physical and imaginary spaces. Recently, she has been undertaking research in the unfixed social-cultural identity of migrants.

Zhou has participated in residencies in Barcelona and Berlin. She has received the John and Mary Kerley International Travel Scholarship 2016 and the National Gallery of Victoria Women's Association Award at the graduation of Master of Contemporary Art at Victorian College of the Arts (VCA), The University of Melbourne in 2015. Zhou is currently a candidate of Master of Fine Art at VCA.

LIST OF WORKS

CHRIS BOLD

Seeking Ambience (Yellow), 2015

Woven paper, map, & ink, 900mm x 700mm

Seeking Ambience (Blue), 2015

Woven paper, map & ink, 900mm x 700mm

Seeking Ambience (White), 2015

Woven paper, map & ink,
900mm x 700mm

The Origins of Ambience (White), 2015

Woven paper, map & ink,

900mm x 700mm

Mario 2, 2016

Woven paper, map, photograph & pigment,
2700mm x 1500mm

Mario 1, 2016

Woven paper, map, photograph & pigment,
2300mm x 1500mm

White to the Right, 2017

Paper, masking tape, 3820mm x 4550mm

I-YEN CHEN

Islands and needles, 2017

Ceramic, Dimensions variable

Last night, I dreamed that we crossed the border, 2017

Ceramic & sand, Dimensions variable

SARA MORAWETZ

Tenses (Today), 2016

Lenticular print, 50.8 x 60.96cm
Edition of 10 + 3 AP

Tenses (Present), 2016

Lenticular print, 50.8 x 60.96cm
Edition of 10 + 1 AP

Tenses (Night Sky I), 2016

Lenticular print, 50.8 x 60.96cm
Edition of 10 + 1 AP

Tenses (Night Sky II), 2016

Lenticular print, 50.8 x 60.96cm
Edition of 10 + 1 AP

Tenses (Middle), 2016

Lenticular print, 50.8 x 60.96cm
Edition of 10 + 1 AP

JAMES VOLLER

There's No Place Like Home Part 1, 2017

Digital print on adhesive wallpaper, 1500mm x
588mm

There's No Place Like Home Part 2, 2017

Digital print on adhesive wallpaper, 1500mm x
840mm

There's No Place Like Home Part 3, 2017

Digital print on adhesive wallpaper, 1500mm x
792mm

There's No Place Like Home Part 4, 2017

Digital print on adhesive wallpaper, 1500mm x
771mm

St Kilda Archive Part 1, 2017

26 digital prints on archival Ilford paper in clam
shell box, 210 x 150mm each
Edition of 3 + 1 AP

St Kilda Archive Part 2, 2017

26 digital prints on archival Ilford paper in clam shell box, 210mm x 150mm each
Edition of 3 + 1 AP

SIYING ZHOU

How many German dishes ought I to cook to become German, 2016

Found ceramic plate, vinyl & wooden stand, 240 x 270mm including stand

A candle coil, 2016

Wax, string & cotton wick, 950 x 950 x 1000 mm
Edition 2 of 5 + 1 AP

National Anthem of AU-SSU-CHIU-LEE-YA, 2016

Video, Length: 10 min loop
Edition 1 of 5 + 1 AP

DIRECTOR: MELINDA MARTIN
ACTING CURATOR: DAVID HAGGER
PUBLIC PROGRAMS: EMMA MATTHEWS
COMMUNICATIONS & MARKETING COORDINATOR: TOM PENDER
GALLERY RECEPTION: JASMIN McNEILL, SIYING ZHOU



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