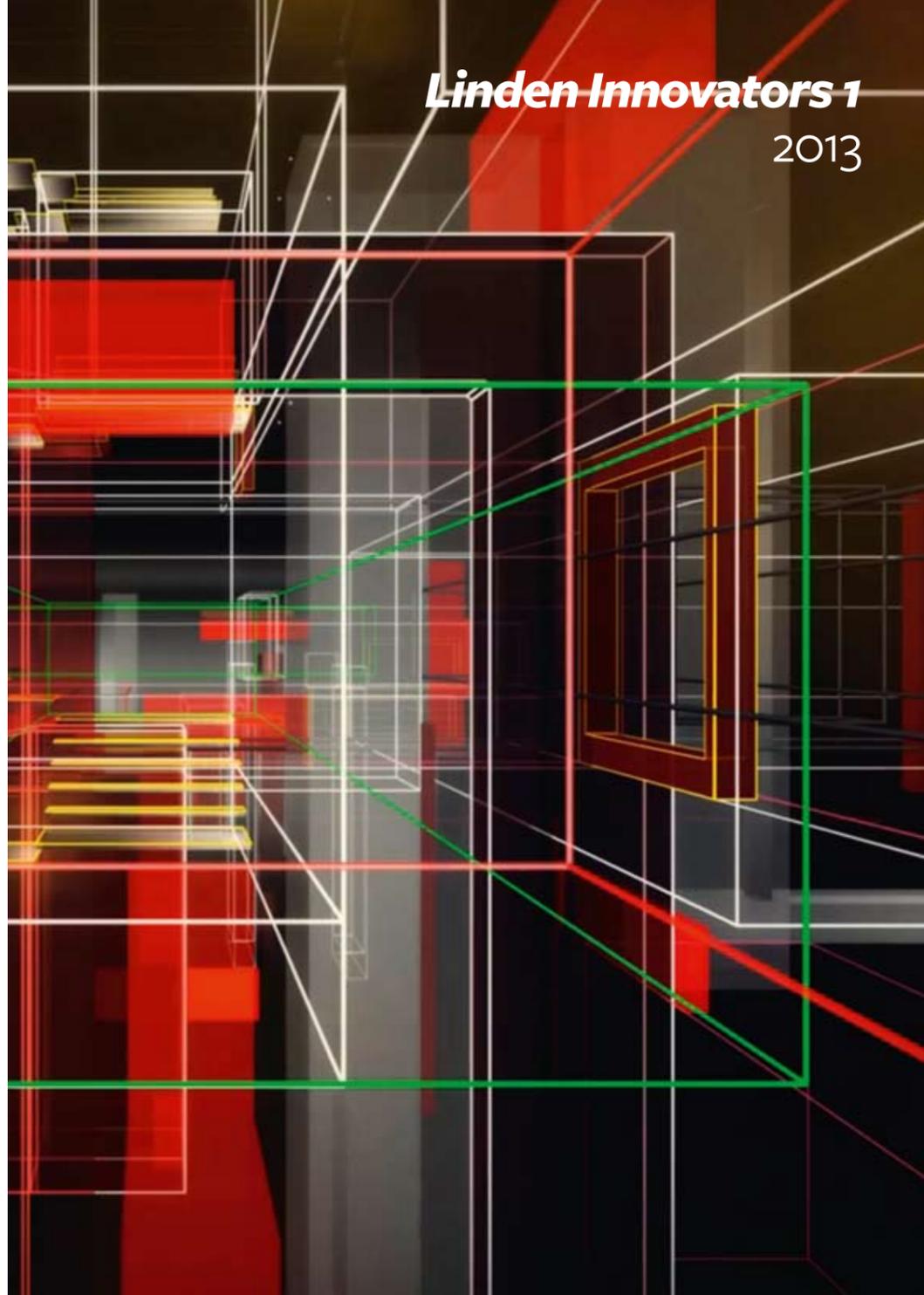


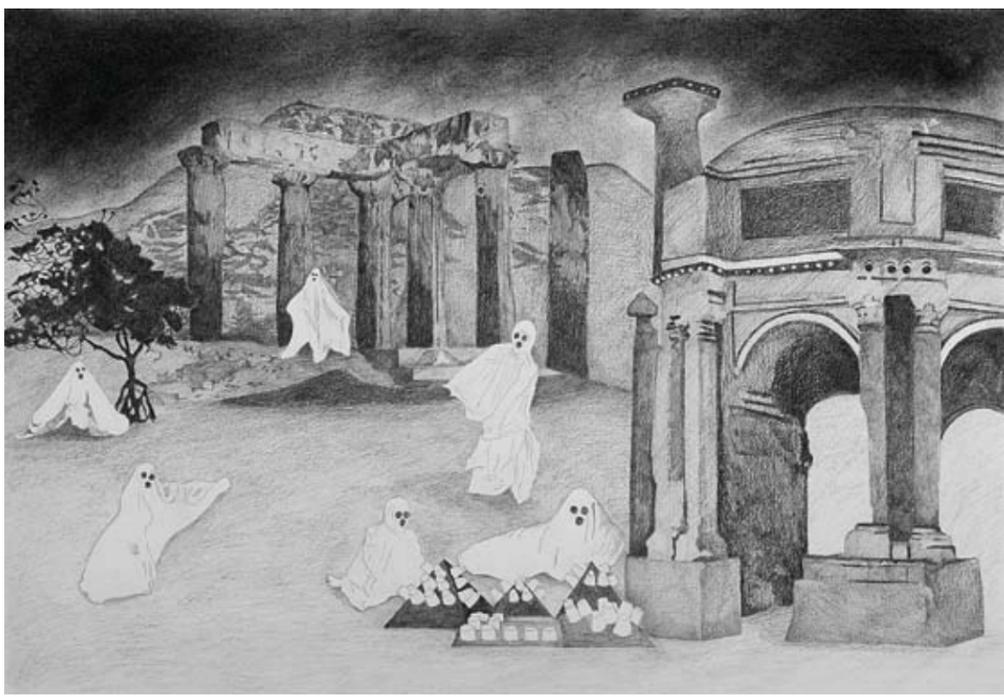
Linden Innovators 1 2013



Justine Makdessi
Annex 2013
artist's impression



Bridget Walker
untitled 2011
graphite, charcoal,
gouache on paper,
56 x 36 cm



Linden Innovators 1 6 April – 12 May 2013

Peter Daverington *Arcadia*
 Jacobus Capone *The Reparation of the Heart*
 Kiera Brew Kurec *Dual*
 Bridget Walker *The Silent Spectre of Motion*
 Justine Makdessi *Annex*

Catalogue published by
 Linden Centre for Contemporary Arts
 April 2013 Edition 500
 ISBN 978-0-9873769-2-3
 © The artists and Linden Centre for Contemporary Arts
 Images reproduced with permission

Peter Daverington would like to thank Visual FX editor and animation
 mentor Tobias Edwards of Definitive Studios for whom without the
 realisation of this work would not have been possible.

Acknowledgments
 Director: Peter Daverington
 Visual FX Editor: Tobias Edwards
 Music Composition: Peter Daverington
 Sound Editor/Mixer: AJ Bradford
Musicians
 Turkish Ney Flute: Peter Daverington
 Contrabass: Nick Tsiavos
 Turkish Kemece: Derya Turkan
 Bells: John Arcaro

Peter Daverington's been assisted by the City
 of Port Phillip through the Rupert Bunny Founda-
 tion Visual Arts Fellowship



Jacobus Capone's project has been supported
 by the Government of Western Australia
 Department of Culture and the Arts



26 Acland Street
 St Kilda 3182 Australia

T 03 9534 0099
 info@lindenarts.org

1-5pm Tuesday - Friday
 11am-5pm weekend

www.lindenarts.org

cover: Peter Daverington
 Arcadia 2013
 single channel HD 854mm (loop)

Linden
 Centre
 for
 Contempo-
 Arts

Linden Innovators 1

Linden *Innovators 1* presents the work of five artists who explore the human condition. They each comment on the man made versus the organic; the past, present and future; concepts of reality and imagination through time-based work. The work provokes emotional responses and questions the values and belief systems of the framework we live within.

Continuing his interest in exploring forms, ideas, time and space **Peter Daverington** presents a group of works that morph traditional ways of making art with new technologies. His paintings, prints and newly explored animations test the limits of painting and focus on his current interest in its process and boundaries. His recently developed animations pull together both a practice in painting and music, which Daverington has fine-tuned for decades.

Daverington's animation *Arcadia* presents sublime mountain ranges being born from a web of endless physical spaces of grids, staircases to nowhere and architectural expanses. The music moves from ominous and foreshadowing in tone to an organic and spiritual air with the birth of the mountain ranges. The artist quotes, 'Architecture and the built environment remind us of human occupation and its abrupt and aggressive presence in the natural environment'¹. In this digital collage, futuristic networks collide with romantic landscapes and together with the soundtrack bring forth a metaphysical experience of questioning space, time, possibility and existence.

Jacobus Capone's interdisciplinary work deals with how we are placed in the world; present, past and future. It explores the connectedness between what we are, what we are surrounded by, what we have been and what we have become. Small gestures evoke deep and raw responses; the sound of a heartbeat, melting a block of ice into its original form. All recorded as time based duration video that can span hours, days and sometimes weeks depending on the project.

In 2006 Capone spent 147 days walking from Perth to Woolongong to tip a container of Indian Ocean Water into the Pacific Ocean. This sensitive and delicate work borders on the spiritual, and conjures the measure and enlightenment of Hiroshi Sugimoto's seascapes. Both humanistic and meditative "The 'work' itself may be more related to gestures (for they are) centrally addressing

the remaining point in all of us where everything exists in another way; the sensation of being here, but not being here, in a world that could not be, but is,"² says Capone.

Reflecting on unanswerable questions and occasions Capone's practice is striking in its sublime gestural simplicity. Capone's work in *Innovators 1* deals with nostalgic sentiment and the grasp for the familiar in times of uncertainty. The four channel video installation shows the artist being led by the hand of a local resident through the land to bury a painted paving stone, one of 1370 that surrounded his family home. This work, *The Reparation of the Heart*, is an alleviating pilgrimage that with every burial, on each continent of the earth, brings the strangers closer to spiritual and emotional healing and a sense of being in the now by embracing the past.

Kiera Brew Kurec's practice involves live duration performance, video installation and performance for video that investigates the individual's relationship and position within two points of physically facing forces and in doing so represents themes such as the confessional, intimacy, gender, age and the contemporary human condition. Previous works have explored identity by locating Brew Kurec as the central medium in the video performance. By performing iconic clichés such as crying when cutting onions or combing her hair 100 strokes a day like Marsha Brady in *The Brady Bunch*, the artist creates an innocent passage through a highly expository field, inviting emotional audience participation in the process.

For this exhibition Brew Kurec again presents work that uses her own body and audience participation, but this time exploring balance and equilibrium. The artist explains, "I am drawn to ideas around two conflicting sources or pulls. My work aims to not only visually represent a metaphor for two opposing forces but to allow the audience to participate and position themselves with in the pull"³, playing out notions that might be present within, what the artist calls, the 'grey area' and its outcome on the person.

In *Dual* the space, both architectural and landscape, is considered by presenting immersive video work that directly interacts with Linden's unique gallery setting, allowing the audience to both view and participate in the work itself.

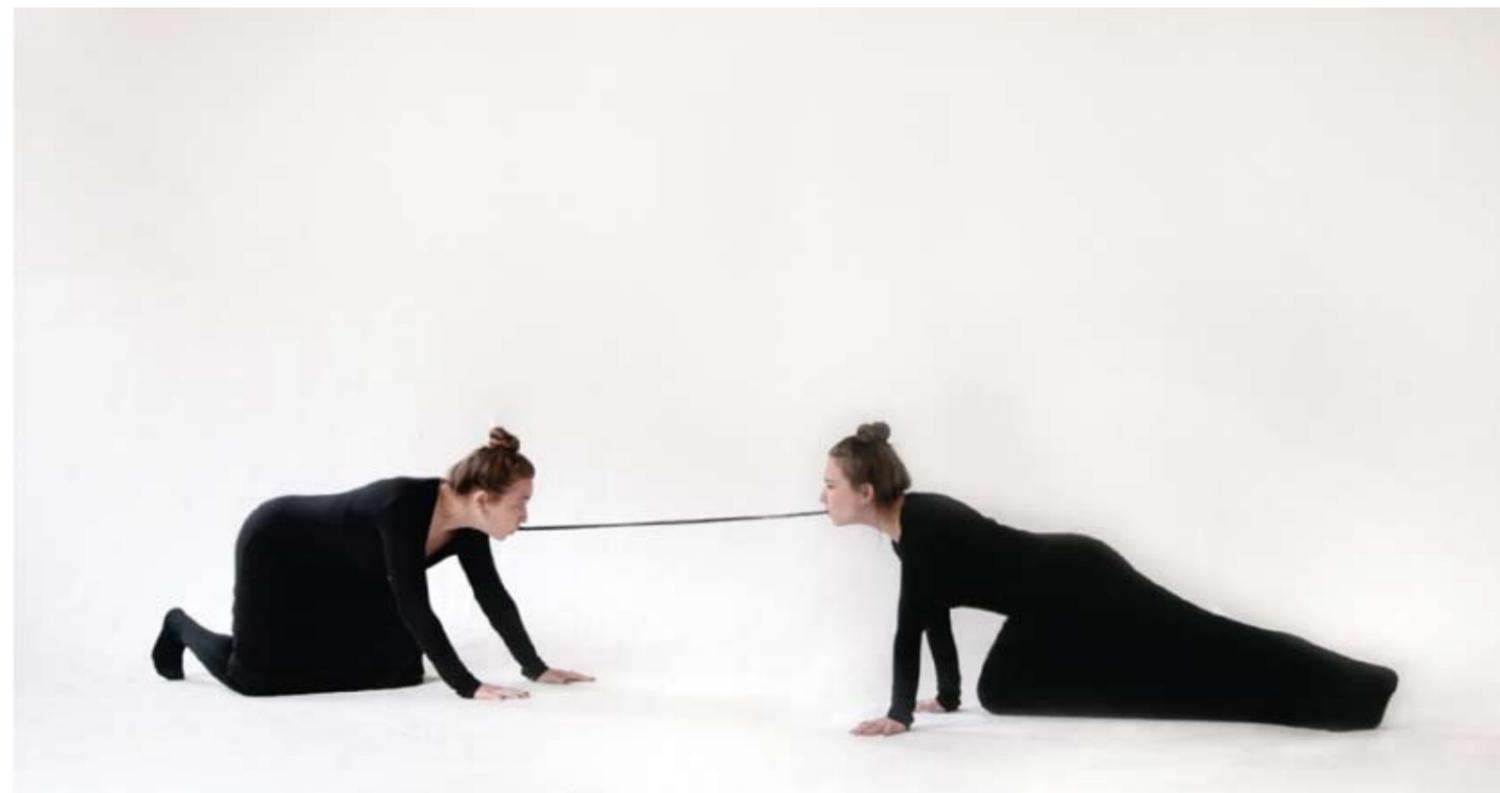


Jacobus Capone
*The Reparation
of the Heart* 2012,
2 channel video
installation,
30 mins approx.

Bridget Walker fuses animation and videoed performance to investigate the way in which fictional animation can affect or inform real life. Walker explains, "The transformation an individual, group or culture may undergo when incorporating or reincorporating such a narrative back into their belief system and the consequences of doing so"⁴. The artist sites interest in animation theorist Dr Alan Cholodenko and his articulation of the *Cryptic Complex* that looks into the uncanny, return of death as the spectre, mourning and melancholia. It questions the role of the animator, and the animators' role within spectatorship.

Walker's work *The Silent Spectre of Motion / Le Spectre Silencieux du Mouvement* fuses all these elements by having the artist play out the spectre role in the real life video, which is mimicking and being infused within her animation. However, Walker brings this one step further by dressing as the spectre in her real life activates and having close friends comments. Comical and also absurdly interesting, this play on intercepting the real and unreal brings forth questions on consequence, value and reality.

In *Annex* **Justine Makdessi** has constructed a frame within the gallery space that encases a series of pullies, ropes and weights. Based on past manual industrial pullback devices used within a factory setting, this



Kiera Brew Kurec
Dual 2013
performance
video projection

system has been devised to respond to the artist's exact specifications (height, weight and lengths) and test the boundaries of her strength and resistance. Hooking herself up to the device by nylon straps and working to extend her arms to seek the thresholds, the artist trials the material limit of her own body. Makdessi is the 2013 recipient of the Linden Award offering a graduating Honours student in the Department of Art & Design at Monash University an exhibition as part of the Innovators Program. *Annex* explores the dynamics of power and the separation between the body and space.

Olivia Poloni
March 2013

Footnotes

1. Peter Daverington quoted in 'Peter Daverington: Sublime aspirations' <http://artreview.com.au> (27 Nov 2008)
2. Jacobus Capone Artist statement (Melbourne, 11 February, 2013)
3. Kiera Bew Kurec Artist statement (Melbourne, 13 February, 2013)
4. Bridget Walker 'Note of Intention' (Videonale.14 Exhibition Catalogue, Kunstmuseum Bonn (Germany) 15 February -7 April 2013)

The Innovators Program is designed to support artists by creating opportunities for them to present innovative and uncompromising work in a professional, nurturing and accessible environment. It provides artists, chosen through an application and selection process, with exhibition space as well as technical, financial, marketing and curatorial assistance.