

S I G N A L 8
S U M M E R S H O W 2 0 1 0



The Cat Street Gallery

The Cat Street Gallery Signal 8 Summer Show

Signal 8, The Cat Street Gallery's annual summer salon show, will feature the curator's choice of international contemporary artists and includes an array of paintings, drawings, photography, sculptures and new media works. The gallery's core artists will be complimented by new faces, acting both a retrospective and a preview of new artists to come.

Opening reception:

Wednesday 4th August 6-9pm

Show Dates:

Thursday 5th August - Saturday 4th September

Mandy d'Abo invites you to the opening reception of

Signal 8

Cocktails and Canapes
Wednesday 4th August 6-9pm

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 **The Cat Street Gallery**
222 Hollywood Road, Sheung Wan, Hong Kong
tel: +852 2291 0006 www.thecatstreetgallery.com
monday - saturday 11am-7pm



Giles Alexander

Based in Australia, the British artist Giles Alexander blurs the boundaries between realism and abstraction in his paintings. An ardent researcher, his work displays an enduring interest in the themes of memory and history. His paintings include images from personal documentary, as well as historically significant and insignificant 'found' images, therefore juxtaposing personal and second hand experience and confusing the banal, important and sublime. His work is many ways a response to the modern condition of existing in a world which proliferates with vast and rapidly disseminated images.

Alexander's paintings often use images of historical significance to draw parallels with and critically reflect on contemporary issues and their representation in the media. Some of his paintings rework seminal history paintings using contemporary people and symbols. In other paintings, images or sometimes formal abstractions are juxtaposed in surprising ways with architecture.

This dialogue concerning the status of the image is also central to the materiality of the work. Philosophy aside, the artist displays an academic touch which he can manipulate at will, which reveals his commitment to investigate the possibilities of painting. Alexander raises questions about the role of realist painting, the hand-made image and the notion of authorship by sometimes revealing and sometimes hiding the painter's hand. The artist combines layers of resin and paint over his images, presenting a conundrum of illusionistic depth and at the same time an awareness of surface.

Giles Alexander is currently completing his Masters in Painting at the National Art School (NAS), where he earned first class honours in Painting in 2006. Before immigrating to Australia in 2000, the artist attended several British art institutes including Central Saint Martins, London. In 2005 he won the inaugural MCQ International art prize at the MCA and the Murray Sime prize for painting at the National Art School. In 2007 the artist won the Metro 5 art prize in Melbourne and had the first of three successful solo exhibitions at Mori Gallery, Sydney. In 2009 Alexander was also selected for the inaugural COMODAA (Contemporary and Modern Australian Art) exhibition in Covent Garden, London. In 2010 Alexander was shortlisted in the Archibald prize and will be shown in several International Art Fairs.



Giles Alexander

My Grandmother was once younger than I am now

Oil and resin on polyester canvas

65 x 105 cm

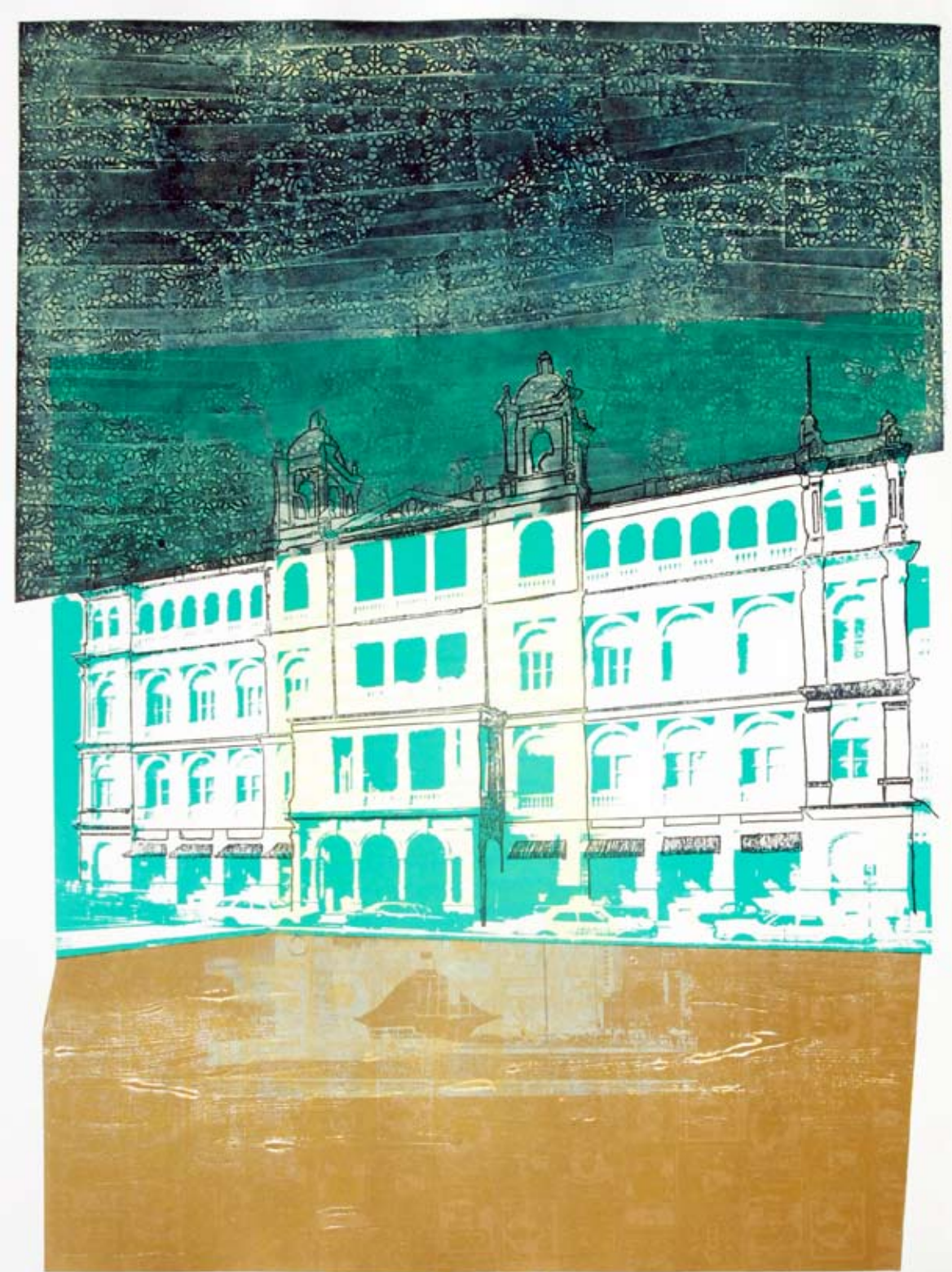
2010

S a r a J . B e a z l e y

Since graduating with a Masters from Camberwell College of Art in 2002, Sara Beazley has emerged as one of Britain's key printmakers with her unique and refined style fusing drawing and photography. Marrying old with new, Beazley employs traditional printing techniques such as etching, drypoint, embossing and screen-printing to produce contemporary and original images. Her works capture a delicacy and subtle beauty of line, pattern and palette. Juxtaposing architectural drawings or photographs with fine patterned fabrics and elements of the figure, Beazley's work is graceful and sensitive. The carefully composed layers of ink amalgamate to produce remarkably sophisticated images, close inspection reveals may 'ghost like' images and tracings.

After spending over two years living and working in Hong Kong, Beazley began to adopt asian motifs in her work, from old vintage postcards of now demolished colonial buildings to postage stamps and calligraphy. Places of historical interest captured and sensitively brought back to life within a contemporary approach include the old Kai Tak airport, Alexandria House in the early twentieth century, The Hong Kong Club and the old Pawn shop on Johnson Road, Wan Chai.

The artist has lent her work to a wide variety of projects and has secured high profile commissions including works for Shanghai Tang and Japanese fashion label Fur Fur Fur. In London Beazley worked in collaboration with Selfridges and Coco Ribbon. She has shown at several international Art Fairs, and exhibited in New York, Miami, Paris, Tokyo, Seoul and London. In addition, Sara won the London Print Studio Award for Large Blue Bag, exhibited at the National Print Exhibition, Mall Galleries, 2002 and the Daler –Rowney Award of Excellence in 2004. She has also spent 3 years teaching Printmaking at the London Metropolitan University.



Sara J. Beazley

Hong Kong Club II (turquoise)

Collograph & silkscreen on paper
100 x 70 cm
2009

A n n e t t e B e z o r

The Australian artist Annette Bezor addresses female sexuality, gender issues and the symbolic power of images in her large scale vibrant canvases. Bezor's paintings have taken a number of directions throughout her respected career but the quest to explore and challenge the realm of the female figure in art has remained a constant. Through her manipulation of iconic images of painted women in art history, Bezor allows us to see both the represented woman and real woman afresh. Bezor's paintings therefore remind the viewer not only of how various cultures represent women, but of the practice of judging real women by their appearance. Naturally Bezor is regarded as an artist working within the feminist domain, but she is by no means limited by such a title. The notion of how humans represent themselves, others and literally understand each other in a lived sense transcend gender and racial boundaries.

Repetition is a characteristic of the artist, painting two, or sometimes more, versions of an image. Subsequent renditions of an image are often copied not from the source but from the first rendering. This process leads to an almost perfect copy, but there are subtle changes. Repetition raises issues of authenticity and of commodification in the modern digital age.

Silent Violent takes as its subject two female Asian faces set against a backdrop of traditional Asian flora, contextualizing her interest in a specific culture. The painting feels at once contemporary and classical, belonging to a distant world of image making. Key to Bezor's work is her ability to create work of great technical skill that speaks of her own interests and attitude, but also connects to the audience more widely.

Bezor has had numerous solo shows throughout Australia since the early 1980s to great critical applause and has shown internationally in New York and Hong Kong. She is the recipient of many awards and grants including the Australian Council Fellowship. Her work is in several high profile public and corporate collections including the Art Gallery of South Australia, Adelaide, the National Gallery of Victoria, Melbourne, Artbank, Sydney, The Art Gallery of New South Wales, Sydney, Wollongong Art Gallery, New South Wales, Auckland City Gallery, New Zealand, John Sands Collection and Tasmanian University Gallery.



Annette Bezor

Silent Violent

Oil on canvas
165 x 165 cm
2010

P i e r s B o u r k e

British artist Piers Bourke deftly straddles the realms of sculpture and two-dimensional art in his innovative and striking wall pieces. The artist creates experiments in linear form by taking photographed environments and showing them from various vantage points, creating the illusion of depth and three-dimensionality. Bourke extracts landscapes, objects and everyday environments and elevates them from their ordinary status, creating new spaces which lack true logic but retain a sense of normalcy.

Hundreds of years ago artists struggled to pioneer true visual perspective. Bourke reminds us that with the advent of modern technologies the struggle is no longer necessary, but that does not mean an enquiry into linear perspective and scale is any less relevant, it is in fact probably more so. In a world pulsating with sophisticated images, where blockbuster films are casually presented in fashionable 3D, Bourke brings the core theme of how we begin represent environments back into focus. The artist's work provides room to pause and reflect upon the real and the illusory.

Created using digital prints on wooden panels, there is a paradox between traditional and contemporary materials. Likewise there is also a duality between representation and abstraction – from oblique angles the works are almost entirely abstract, the subject matter only reveals itself from the frontal vantage point. For his first exhibit in Asia the artist has produced Hong Kong specific works, providing a new perspective to a familiar cityscape.

Bourke is currently studying for an MA in design at the University of the Arts London. He received his BA in Fine Art from the University of the West of England, Bristol and attended Chelsea College of Fine Art and Design. He has had several solo exhibitions in the U.K and France, including " Building Perspective" at The Rebecca Hossack Gallery, London in 2009. His work has been shown at The London Art Fair 2009, The Toronto Art Fair 2008, Art Sante Fe 2008, Form Art Fair 2008, Art London in 2008 and 2009, Open Art Fair, Jaarbeurs Utrecht, 2009, AAF, New York, London, Amsterdam, Brussels and Paris 2007/09 and at Art Dublin, Ireland 2007/08.



front



left

Piers Bourke

Hong Kong Part 3

Digital prints on wood panel with acrylic paint
182cm x 72cm



front



right

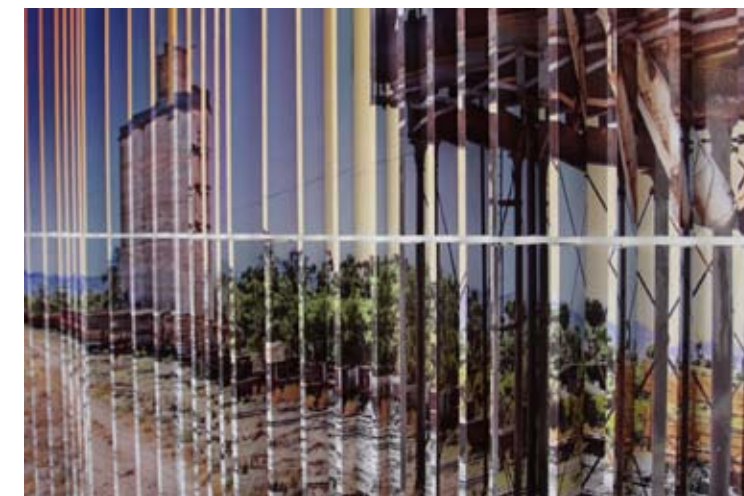
Piers Bourke

Hong Kong Part 4

Digital prints on wood panel with
acrylic paint and resin
160cm x 80cm



front



detail

Piers Bourke

Australian Water Tower Part 2

Digital prints on wood panel with acrylic paint and resin
61cm x 150cm

H u g o D a l t o n

British Hugo Dalton graduated with First Class honors from Goldsmith's College in 2002 and has already established a strong reputation for his enigmatic and elegant wall drawings. Composed of delicate lines painted directly on to the wall surface, Dalton is reinventing this age-old genre whilst acknowledging the tradition of drawing from life. Uniting artistic tradition with a contemporary outlook, his aesthetic is fresh and full of energy, resulting in subtle and striking artworks.

His motifs fuse the decorative with the observational to striking effect in every unique piece. Dalton is a master in adapting his creative vision for all manner of locations; every wall space creates a new challenge and sees him creating new departures in his work. His current series is inspired by the native flora and fauna of Hong Kong and is intertwined with the infamous Hong Kong bamboo scaffold technique. For the artist, the very fabric of Hong Kong provides a plethora of inspiration and has allowed him to take his signature wall drawings in a new direction. Also featured in the show are innovative 'light drawings' which employ a light projector to display his work and giclee screen prints.

Dalton's recent commissions include a major new work for Barneys department store in New York, private residence commissions in the UK, US and Spain, and a public installation for Derwent London. The artist has a permanent works in Liberty of London, spreading over three floors of the iconic Tudor building. Dalton has also left his unique mark on the homes of collectors ranging from Christian Kim at Dosa in Los Angeles, Sam Parker Bowles in Sloane Square, Amanda Eliasch, Mirabaud & Cie in Geneva, Anthony de Rothschild, Kay Saatchi, the Redfern Gallery and the University of the Arts, London. He has exhibited at the Institute for Contemporary Art, London (ICA) and the Fine Art Society.



Hugo Dalton

Hong Kong Lagoon

25 (diameter) x 6 (depth) cm
Porthole, Gobo, LED lights
2010

Grillo Demo

Born in Argentina and based in Ibiza, Grillo Demo's timeless works have beauty, virtue and romance at their core. His sophisticated and classic aesthetic of appropriation and adornment is imbued with surrealist overtones and his work finds expression across many media including paintings, collages, ceramics and furniture.

The artist left the small village in Argentina where he was born to travel the world and since 1978 he has resided in the Balearic idyll of Ibiza. Demo finds inspiration in the most unlikely of places, from the Saturday market in Ibiza to the flea markets of Buenos Aires. Demo is perhaps best known for his falling jasmine paintings in which the artist delicately renders white gesso jasmine flowers over a 'found' image printed on to canvas. In one series Demo refashions vintage Catholic imagery by cascading falling jasmine over images of the Madonna, the Christ Child and the Crucifix. The effect is both nostalgic in tone and dreamlike. It is not just on religious iconography that Demo depicts his jasmine flowers - he has used his signature motif flower on retro beauties from old Hollywood magazines, portraits of the young Evita and even modern icons such as Elle MacPherson. Recently he created a portrait of French Vogue Editor in Chief, Carine Roitfeld, as a gift from fashion photographer Mario Testino.

Demo has had solo show in London, Hong Kong, New York and his adopted home Ibiza. The artist is often sought out in his villa art lovers and eager new patrons. Demo's paintings are venerated in international art collections and in the homes of living icons such as Madonna, Kate Moss and Elle McPherson.



Grillo Demo

Black Bambino

Inkjet print, acrylic painting and glitter on canvas
150 x 100 cm
2010



Grillo Demo

Pink Bambino

Inkjet print, acrylic painting and
glitter on canvas
150 x 100 cm
2010

P a s c a l D o m b i s

For more than 15 years, the French artist Pascal Dombis has been charting new territory in the field of new media and computer art. Dombis' practice centers on taking one simple process, a mathematical algorithm in a computer program, and repeating it until it evolves into something irrational and chaotic. As a result there is a great paradox at the heart of Dombis' work between orderly control of a simple rule and unpredictable results. The process is simultaneously random and mechanical, a machine creates the rule but the resulting artwork effectively takes on a life of its own. Dombis gives form to his concept through the use of video, film projection, large prints and lenticular prints.

In his video work, the artist animates real-time line movements and their progression as they duplicate and become increasingly chaotic. Digital prints, on the contrary, freeze those movements at a certain moment, as if time were suspended for a while. When the digital prints are covered with lenticulars (functioning then as optical lenses), the number of points of view grows and multiplies according to the viewer's physical displacements or changing angles of vision. Thus, every new piece offers plays on lines, stripes, and rhythms and chromatic variations which open up to new spaces and give to the whole a highly pictorial dimension. Trained as a painter with a keen eye for the importance of aesthetic harmony in his work, Dombis enriches his compositions with colour which is commanded by a random access programme.

In recent lenticular print works the artist furthers his geometric pieces by employing a more complex line of enquiry. Rather than exploit one programmed shape or movement, Dombis uses Google to search for a particular word or set of words. His search enquiries range from simple word couples such as 'good' and 'bad' to a full list of words censored in mainland China, to contemporary shortland such as 'LOL'. The results are extracted in their thousands, at random and presented as a myriad of ever-moving images in the lenticular print. The results are staggering, the patchwork of images extracted from cyberspace are diverse and it is impossible to see every one independently. No two viewers will ever experience Dombis' pieces in the same way, the experience is unique and depends on height, movement, stance and even psychology.

Dombis has exhibited widely throughout Europe, the U.S. and even Japan. His work is included in permanent collections including the Block Museum in Chicago and the Musee des Beaux Arts.



Pascal Dombis

Irrationnal Geometrics (K BIII / C BI)

2 panels: 90 x 120 cm each, lenticular print - Unique piece
2010

Stefan Dunlop

At the core of Australian artist Stefan Dunlop's work is a prima facie love of painting. For Dunlop, the skill, execution and craft of painting are a subject to be explored visually in themselves. His large canvasses feature a myriad of painting techniques including variable paint thickness (additive and subtractive colour, glazes and opaque areas), abstract qualities in paint application, a looseness to the handling of paint and original and unexpected colour combinations. In order to keep his work fresh the artist insists on the importance of randomness, spontaneity and chance within the work and is wary of repetition both within one canvas and a more widely in any series.

However, the artist's fascination with the act of painting and its materials does not prohibit a level of narrative in the work. Far from abstract, the paintings often feature developed compositional arrangements. Recently Dunlop completed a painting series showing figures in conflict. Based on riot imagery, the subject appealed to the artist's interest in media exposure to conflict in the Middle East and his love of historical painting depicting violent myth. Through the painting process the narrative becomes elusive and manipulated, sometimes ending up several times removed from the source material. Dunlop recognises the irony in such a process and that the relationship of artist to subject, or even viewer to subject is never straightforward.

The artist has exhibited widely throughout Australia since 2002, when he graduated from studies at Slade Art School in London and Chelsea School of Art. He has won several prizes Australia and in 2010 will take up the position of Artist in Residence at Texas University.



Stefan Dunlop

Capitalism

Oil on linen
152 x 132 cm
2009



Stefan Dunlop

Ships, 3/20

Giclée print on archival paper
92 x 42 cm
2010

David Hancock

The work of the British artist David Hancock takes the notion of 'Generation X' as its starting point. The artist employs a semi-photorealist style in his canvasses which are often extremely large and pieced together over multiple stretchers. In his compelling paintings the artist explores the gap between the physical tangible world and the psychological states through which that world is understood by an individual.

This is achieved to great effect by the combination of a softened photorealist technique with an accurate rendition of a contemporary setting, for instance a teenager's bedroom. The mundane and ordinary are glorified on the scale of worthy historical paintings and yet the unusual perspective and slightly distorted approach create surrealistic overtones more akin to a utopian dream. However, Hancock does not idealise his subjects, which are most often acquaintances and he captures real lived moments rather than staged compositions. They are unlikely heroes, imperfect, real and engaging in their personal narrative.

Hancock's choice of subject and his technique make reference to the contemporary phenomenon of reality TV and a world saturated with digital images. His young models are experiencing an unprecedented age of fanatical photographic reality. There is an implicit acceptance in this generation that ideal images, utopian cultural philosophy and a society glorified by fine art is in serious decline. But his canvasses offer hope in the shape of their dedicated academic prowess and strong visual statement. Hancock offers something which outlives the trashy, and awards his subject something which transcends 15 minutes of fame.

Hancock has had numerous successful solo shows in London, New York, Shanghai, Belgium, Liverpool and Manchester. He has been in many group shows exhibiting the best of young British art and curated a good number himself. He graduated with a BA in Fine Art from Manchester Metropolitan University and completed his Master of Fine art at the John Moores University in Liverpool. He has been the recipient of several awards including a Development Grant from the British Council in 2007 and was highly commended in the BP Portrait Award.



David Hancock

Rouge

Acrylic on Canvas
122 x 700 cm
2002



David Hancock

Siamese Dream

Acrylic on Canvas,
19 x 4 feet
2001

T o d d H u n t e r

Australian artist Todd Hunter creates expressive, dynamic canvasses which seek to represent the essence rather than the physical matter of things. Described as an 'alchemist of form' his work can not be considered in the traditional sense of either figuration or abstraction. Hunter extracts colour, form and sentiment from the world around him and refashions them in his own vocabulary. Hunter is not disinterested in his subjects, whether they be figures or landscapes, he simply bypasses their literal components and presents them anew, expressively and with great energy.

Whilst many of the pieces could be described as displaying a violence of form, there is a duality at play between gentler passages of lyrical, graceful paint application. Like a composer marshalling an unyielding orchestra, Hunter captures the movement of light and form, freezing them in time. His works have a natural rhythm at their core, paralleling the effects of nature and history. The artist cites music as a huge source of inspiration in his work, and there is no denying its abstracted presence in every epic canvas. Hunter is a sophisticated colourist, adopting distinctive combinations with his palette knife and creating a harmony between them.

The critically acclaimed and hugely successful Love Buzz series takes as its subject matter the taboo subject of pornography and presents the artist's own unique visual dialogue with the subject. These canvasses have a distinct sensuality and conjure abstracted flesh in large, expressive brushstrokes, presenting evocative passages derived from sensual pleasure and physical interactions.

Hunter graduated from Griffith University Brisbane, in 1992 and subsequently attended the Julian Ashton Art School in Sydney. Since graduating, the artist has had numerous solo shows throughout Australia and has also been exhibited in a large number of group shows nationally. He has been a finalist of the Sunshine Coast Art Prize, Paddington Art Prize and the Logan National Art Award amongst others. His work is held in several public and corporate collections including Art Bank and the Australian Embassy.



Todd Hunter

How He Rides

Oil on canvas
183 x 160 cm
2009

Hannah Jensen

Hannah Jensen graduated from Auckland University of Technology in 2004 with a Bachelor of Visual Arts majoring in printmaking and has transferred her skills to the painted medium in her postgraduate practice, developing a unique stylistic approach.

Jensen achieves the specific effect of her work by applying layers of paint to board before employing printmaking techniques such as intaglio, etching and carving to create thematic content. The result is a detailed image rendered in negative relief that emphasises the texture and tonal variations between paint colours in a topographical manner. Using anywhere between 25 - 75 layers of paint and up to 5 different colours, Jensen calculates the depth of each layer to provide the necessary variations of colour, texture and shadow in the work.

The result of Jensen's artistic process is a re-animation of the beauty observed in imagery – objects that have caught her eye (cranes & peacocks, postage stamps, graffiti stencils) are plucked from context, their detail amplified and re-presented.

Jensen has exhibited in group and solo shows in Auckland and throughout New Zealand, receiving a nomination for the 2004 Madza Emerging Artist awards. A notable exhibition at Auckland's Disrupt Gallery, Jensen collaborated with some of Auckland's most popular graffiti artists, translating their designs into the carved/painted medium. As she noted, "I'm not a graff girl, I'm a carver, but what better way to take graff one step further. Carving is something you can't just spray over, making a temporary art permanent, setting it in stone or should I say paint."



Hannah Jensen

Bird Silhouettes

Carved acrylic on board
100 x 70 cm
2009



Hannah Jensen

Chandelier

Carved acrylic on board
1 board 35 x 50 cm, 3 boards 35 x 60 cm,
3 boards 35 x 65 cm
2009

K o h S a n g W o o

Korean artist Koh Sang Woo creates vivid and conceptually provocative images of human figures. Koh's work is characterised by the development of a blue tone photograph which captures his figure using negative film. His subjects are mainly women, presented in their own uncomplicated, pure world untarnished by material concerns or human vice. His work is thus idealised and displays surrealistic overtones.

Koh has also photographed couples, using carefully selected real life partners, the resulting image is therefore a form of social documentation. Koh paints directly onto bodies before taking their portraits as part of a theatrical performance. By reversing the colour and light in the exposure, he gives an unmistakable visual electricity and intense emotional charge. His work has been described as hyper-real romance for the digital age.

The beauty of Koh's work leads one to believe his art practice is innocent and idealistic, but at the core of Koh's philosophy is a hard line on how we respond to social and cultural obligations. He shows us the world in reverse, subverting the traditional processes not just of photography and paint, but also deconstructing the way in which we look at others and see ourselves.

Since graduating School of Art Institute of Chicago in 2001, Koh's work has reached early acclaim. The artist exhibited with the Carl Hammer gallery upon graduation, and has participated in various international fairs such as Armory Show, Armory Photography, Pulse Miami, Scope New York, Art Chicago, ACAF NY, CIGE Art Fair. Koh's works have been shown internationally and are held in various collections worldwide. Koh recently has exhibited at Christies London and Sungkok Museum in Seoul.



Koh Sang Woo

What Light Dreams When Sun Is In Love, 3/5

Chromogenic Print-5mm acrylic face mounted on aluminum
111.76 x 162.56 cm
2009



Koh Sang Woo

Ideal World, 5/5

Chromogenic Print-5mm acrylic
face mounted on aluminum
71.12 x 71.12 cm
2009

Camie Lyons

Australian Sculptor Camie Lyons creates delicate and graceful sculptures from organically inspired lines and shapes. A primary preoccupation for Lyons has been to capture dance, to trace the lines made while moving, which she has been doing successfully for many years in what she refers to as 'solid drawings in space'.

Using metallic finished and even bold colours, the line of the sculpture reminds one of a drawing in that there is more negative space than sculpted material. In this negative space dynamic energy is captured and allows the sculpture to be viewed from many perspectives and even turned on their sides.

In her work Lyons tries to find a balance and beauty in the constant cycle that is memory, perception and daily life. Sinew, limbs, bone and gesture are present in the work and the exploration of these can get giddy, like pirouetting on the inside, or butterflies in the stomach, or falling in love, over and over and over again. Unsurprisingly the artist's background is in dance and which equips her with a keen sense of timing, rhythm and line. "A dancer's sense of balance and movement is captured and translated into bronze linear sculpture." R Alwill, Belle Magazine

Lyons lives and works in Sydney where she has had several solo exhibitions. The artist has also had several successful shows outside of Sydney and been awarded public commissions, her work lending itself perfectly to outdoor and public spaces.



Camie Lyons

Humming

Charcoal on paper
56 x 76 cm
2010

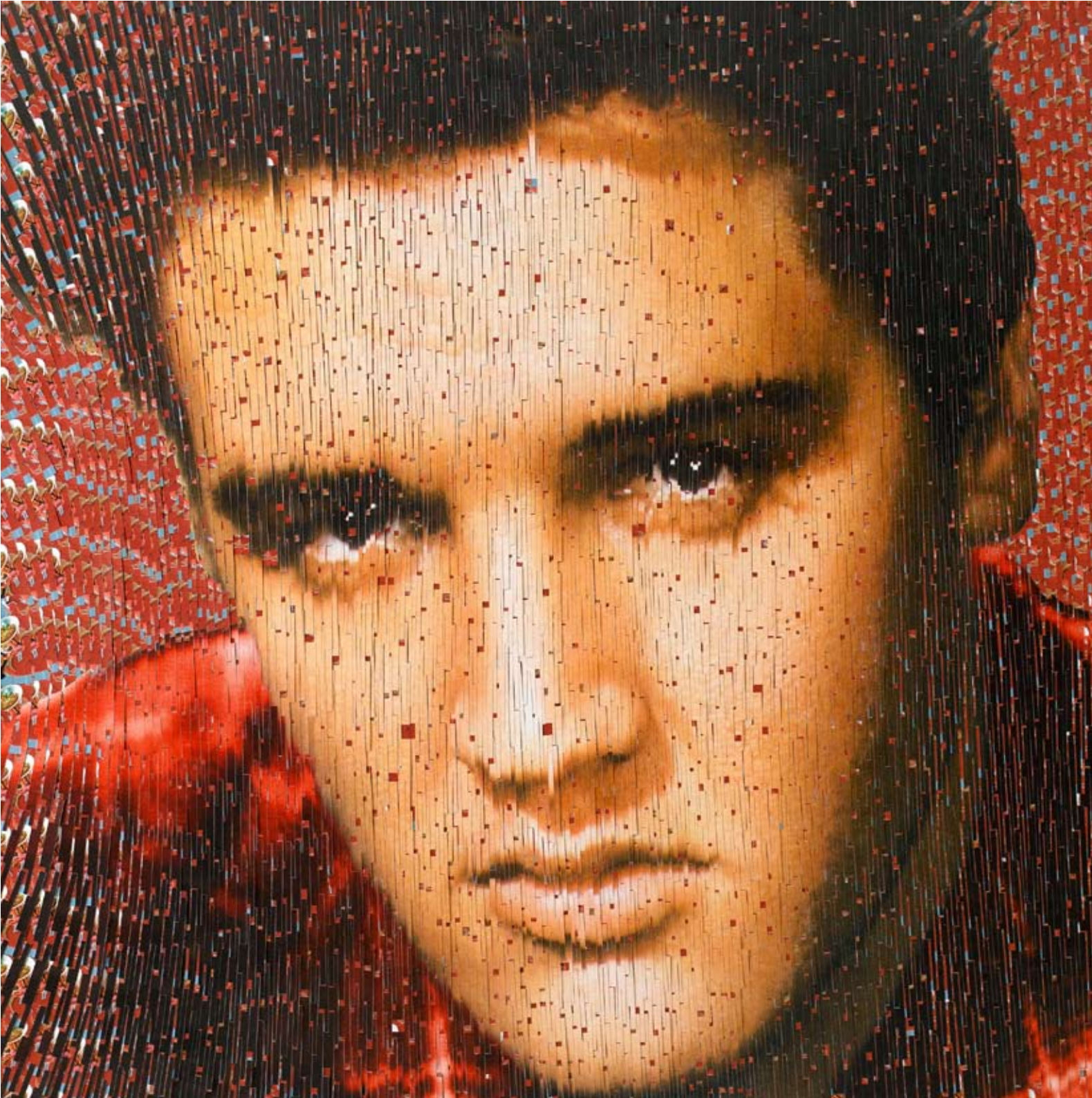
D a v i d M a c h

David Mach is famed for making use of pre-existing materials and recognisable images to create ambitious and demanding sculpture installations and collages. Rising to prominence in the early 1980s, Mach was elected into the prestigious ranks of the Royal Academy whose illustrious members include Anish Kapoor, Norman Foster, David Hockney and Peter Blake. His work has been exhibited in museums, galleries and public spaces throughout the world.

In keeping with his high-octane energetic creative process, the artist has constantly created new departures for his work by employing a whole host of materials including; tyres, telephone directories, photographs, bricks, postcards, coat hangers, teddy bears, children's toys, matchsticks, bottles and shoes. These are the raw components, the basic unit from which his artwork is created. More than just a modern artistic material, they lie at the core of his work and philosophy.

Recent work by the artist has seen him creating postcard collages and photographic collages. Traditionally Mach's collages employ a variety of photographic units taken from a whole host of sources which are then superimposed over an incongruous backdrop. His new works feature the Hong Kong skyline and the results are typically Mach: playful, witty and subversive. In his postcard collages the postcard is the basic unit. By using famous icons in these postcard collages Mach demands a response from the viewer and religious, sexual and political concerns often come into play.

As well as exhibiting extensively Mach has also made a number of commissioned public sculptures in the UK. He has works in public collections at the Tate Britain, Tate Liverpool, the National Portrait Gallery, the Scottish National Gallery of Modern Art, Scottish National Portrait Gallery and the British Council collection among many others.



David Mach

All The King's Men

Postcards & collage on board
152.5 x 152.5cm
2007

J a m e s M c G r a t h

Born in Sydney, the work of Australian artist James McGrath takes as its starting point Baroque painting and architectural traditions. The artist deftly navigates an accomplished old master technique with contemporary materials and innovative spatial techniques, simultaneously deconstructing the notion of the Baroque original and modernising it.

The artist works in painting, prints, videos and plexiglas panels to create layered imagery and voluptuous density drawn directly from the art, design and architecture of seventeenth century Europe. The artist employs sophisticated 3D cloth simulation software to visually amalgamate different motifs together, whether they be Catholic or mythical, still lifes, exquisite draperies or figures. The resulting image is often amplified, fragmented and distorted. The artist's work deconstructs the notion of realism in Baroque and seventeenth century art and presents a heightened, surrealistic vision of this potent visual world. In attempting to bridge these historical elements and the contemporary, he has produced some of the most sensuous and luscious works in the present art scene.

McGrath studied the techniques and principles of the sixteenth- and seventeenth-century masters at the studio school of Patrick Betaudier in Paris. Before graduating as an architect he worked as a studio assistant with Australia's greatest expressionist painter, Arthur Boyd. While a lecturer at New South Wales University he was awarded several prizes for architecture and art, including the Australian Postgraduate Award and a residency in Paris. Over the last ten years he has exhibited in New York, London, Sydney and Paris. He has also produced highly original digital installations and videos commissioned by several Australian museums and subsequently presented at the J. Paul Getty Museum, Los Angeles, in 2000.



James McGrath

Pozzo's Fall - Quadratura, 2/5

Lambda print acrylic with UV filter adhesive face-mount on aluminum
125 x 80 cm
2007

L i n t o n M e a g h e r

Born in Sydney, Australian artist Linton Meagher puts his two degrees in art and medicine to remarkable use in his artworks which are known for their unusual physical content - his work is formed from empty pill capsules or scalpel blades.

Meagher places each pill or blade individually like a tesserae in a mosaic and then applies a resin. When taken out of their ordinary context the pills or blades, usually considered clinical and even menacing, can be transformed to create an evocative and beautiful image. When hung and lit the finished artworks transcend their ingredients, but close inspection reveals the intriguing materials from which they are composed.

Having studied at Sydney hospital to be a doctor, Meagher is in the unique position of being able to channel his insights into the world of medicine into his art. Inevitably, one cannot help but consider the increasing role that prescription drugs play in people's lives, especially in a provocative figurative scene formed of curvilinear lines of pills.

Recently Meagher has created new departures in his work by employing a range of other mass produced items in multiple form, including watch faces, golden bullets and dollar bills. Meagher always creates a memorable juxtaposition between media and form; golden bullets may be shaped into a gun or a flower, or scalpel blades into a graceful female nude.

Meagher studied at the Julian Ashton School of Art in Sydney and received his Bachelor of Fines Arts at the University of Sydney in 1996. He has had several successful solo and group exhibitions since 2005 in both Australia and Hong Kong. His work is in many private collections internationally and corporate commissions include pieces for Blackmores and the World Health Organization.



Linton Meagher

Morning

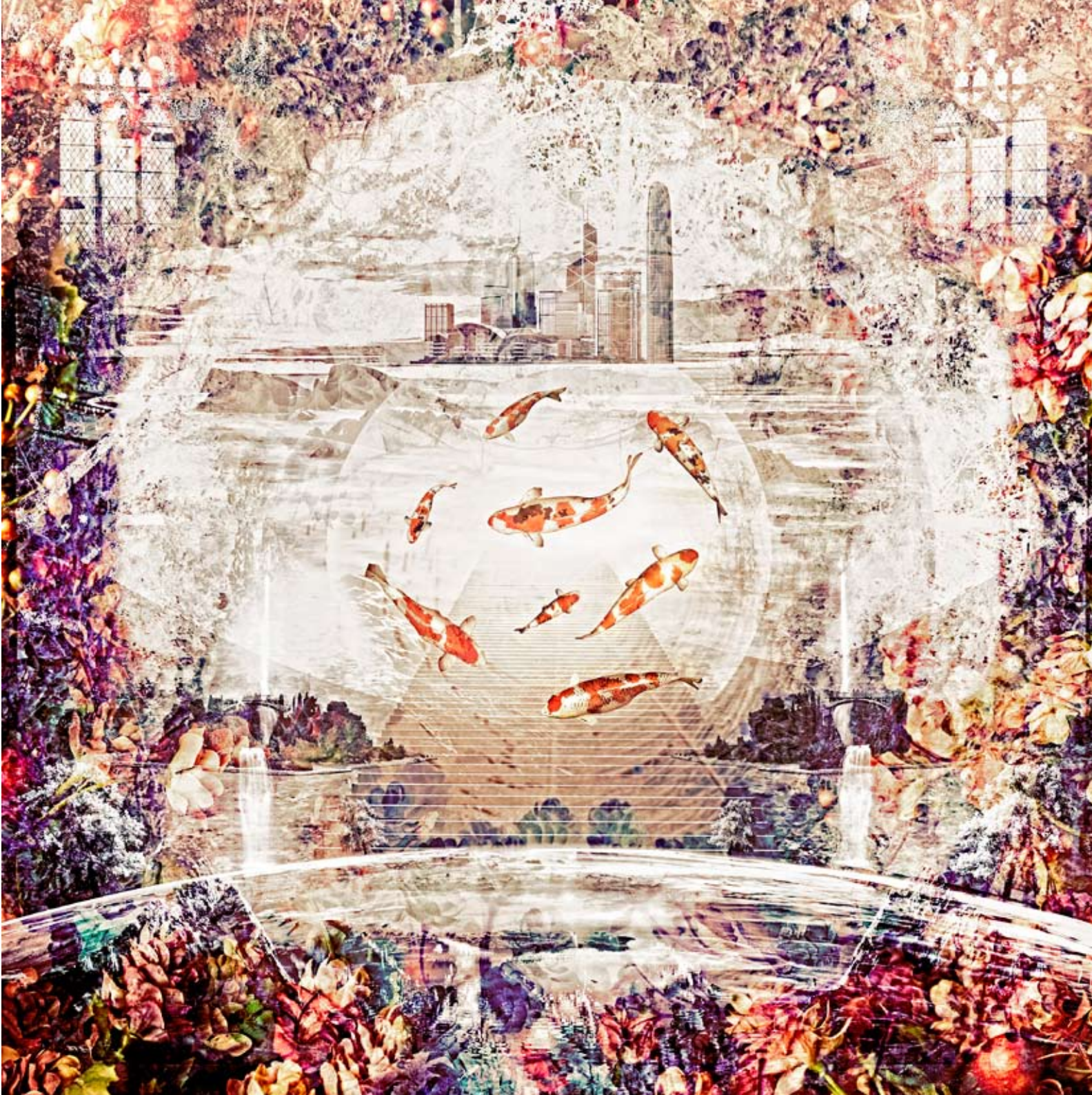
Oil on surgical scalpel blades in resin on perspex
64 x 82cm
2010

Olaf Mueller

Half Korean and half German, Olaf Mueller was born in Germany in 1980. Mueller juxtaposes conventional photographic methods with modern digital technologies to create surreal and visually potent compositions. The artist has developed a process which is both physical and digital: building pioneering theatrical shoot locations and later enhancing them through digital stitching and other technological processes in to complement his concept and vision. As such there is a powerful duality at play between the real and the imagined, between conjured images and visual apparitions and between serene stillness and dynamic composition. The results are soulful, mystic, deeply creative and are testament to Mueller's enduring interest in both technical and aesthetic innovation.

For his Dragon Garden series Mueller took his cue from the location's classical Chinese architecture and the garden's timeless quality. Taking the Cantopop superstar, Kay Tse as his muse, Mueller produced a series of visually intoxicating shoots, employing lustrous colour, specially made couture and captivating compositions. The images employ clean lines and many different symmetrical layers, textures and objects. From a distance the works seem static and symmetrical, however, on closer inspection, asymmetrical elements emerge creating an element of movement but yet maintaining a careful balance between distortion and clarity. The works are alternately vintage and contemporary in feel, and seemingly sit outside time and space.

Mueller completed a BBA degree at Germany's prestigious European Business School and then his MA degree in Real Estate Finance at HKU before making a U-turn in order to follow his creative passions. Since then, Mueller has received over 22 Honorable Mentions at the International Photography Awards, New York, won the Kee Fashion Competition in 2008 and was also one of the contributors of the Dior Iconic Visions exhibition which was ranked as the number one event of 2008. His first solo exhibition, Wicked, was held in May 2009 at M1NT Hong Kong in association with the Avantara Gallery. This was followed by his charity exhibition in December 2009 which was sponsored by Prestige Hong Kong and AIDS Concern. Mueller shot a total of 26 celebrities including Sharon Stone, Macy Gray, Simon Yam and Daniel Wu, a feat which has never been achieved before by a Western photographer in Hong Kong.



Olaf Mueller

Circulation, 1/1

Archival ultra-chrome giclée print
5mm acrylic face-mounted on
aluminum
111.8 x 111.8 cm
2010

Laurent Segretier

French photographer Laurent Segretier champions true beauty in his elegant and sophisticated compositions. Drawing inspiration from the layers of paint in a finished canvas, Segretier manipulates the camera to replicate the same subtleties of light and form. Like Man Ray and other early masters of the medium, Segretier takes delight in the paradox between the mechanics of picture taking and the organic nature of the human form and light.

Segretier's successful commercial work reads like a who's who of famous faces and luxury brands but his work in the industry simultaneously provoked an enquiry into the kind of imagery championed in contemporary society and splashed across the pages of glossy magazines. In both his Pixel and Underwater series, Segretier refers to these simulated versions of reality and breaks away, revitalizing the human form as a photographed subject.

In his Pixel works the artist takes his own commercial photographic work as the genesis, and breathes new life into the image by smashing the computer screen that displays the work and then re-photographing the result. The images are highly pixilated and damaged, creating a surreal, almost abstract effect. Only small features like an eye or a mouth are discernible and only as monochromatic shadows. The artist literally smashes his past to make way for his future.

The same motivations lies behind the ephemeral Underwater series where a model is seen floating underwater, her dress no longer a product; de-commodified it instead recalls Ophelia's gown or classical drapery. The human form seems suspended; gravity and the world at large appear to be absent. The works are poetic, luminous and dreamlike. Having grown up on an Island the artist describes the series as his most autobiographical, relating to his intimate connection with water.

Segretier received his Bachelor of Design in Visual Communication from Nice Business School and has worked in Hong Kong, China and France as a commercial photographer for nearly ten years. In March 2010 Segretier exhibited his fine art work in Beijing and is currently collaborating with street artists Kongo and CEET who were exhibited at the Grand Palais TAG exhibition and at Fondation Cartier.



Laurent Segretier

Underwater - Ephemeral 5, 1/3

Archival giclée print 5mm acrylic face-mounted on aluminum

Editions of 3 + AP

130 x 69 cm

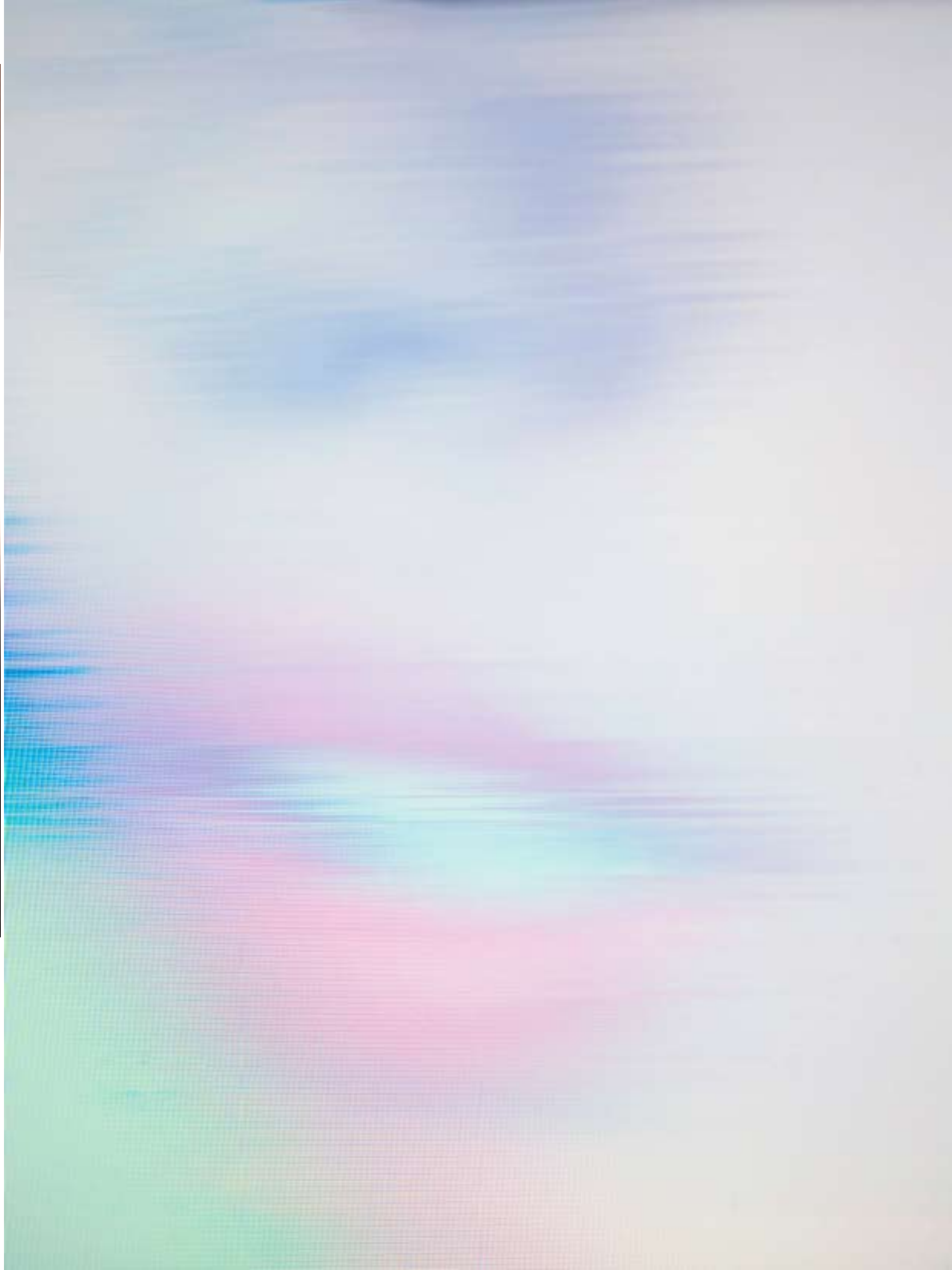
2009



Laurent Segretier

Underwater - Ephemeral 8, 1/3

Archival giclée print 5mm acrylic face-mounted on aluminum
Editions of 3 + AP
130 x 69 cm
2009



Pixels - Fragments 1, 1/3

Archival giclée print 5mm acrylic face-mounted on aluminum
130 x 98 cm
2010



Pixels - Fragments 12, 1/3

Archival giclée print 5mm acrylic face-mounted on aluminum
130 x 98 cm
2010

Stuart Semple

British artist Stuart Semple is causing a storm in the London art scene and is already hailed as one of the brightest stars in a new generation of pop artists. Semple's drawing, painting and printmaking re-articulate pop cultural elements into a personal universe of fear, isolation and nostalgia. He works balance a fabricated mechanized perfection with an emotive painterly surface. Semple records visual contemporary reality, deliberately avoiding either a celebration or criticism of pop culture. Large paintings may feature recognizable products or famous faces combined with day-glo lettering and slogans. Described as the new Jean-Michel Basquiat, Semple finds a place in his work for painterly values and punk to converge.

Semple's recent series, *Lipstick/Vogue* takes as its starting point the phenomenon of luxury boutique items and the place they hold in the image-making world. Though the paintings and prints might refer to luxe items splashed throughout a contemporary music video, they are in fact part of a wider critique on how we consume visual items.

Semple held his first solo show in London in 2001 and in 2004 his fame rose meteorically after his controversial show *R.I.P. YBAs*. The show included a work which utilised debris from the Momart art fire, including burnt fragments from Tracey Emin's infamous *Everyone I Have Ever Slept With* tent. Semple generated headlines again in 2005 when he secretly installed an artwork at the Saatchi Gallery, entitled *British Painting Still Rocks*. His renegade mission was a response to Charles Saatchi's statement that no one would remember the YBAs in the future.

Stuart Semple has exhibited worldwide in both solo and group exhibitions and has featured in biennale's in Mexico, Liverpool and Sao Paulo. He has also curated group exhibitions internationally.



Stuart Semple

*PICTURES CAME AND BROKE
YOUR HEART*

Acrylic, paint marker and charcoal on
canvas
120 x 120 x 7 cm
2010



Stuart Semple

TEAR DROPS ON THE DANCE FLOOR (Ft. Gaga), 3/6

Acrylic, Vinyl, Scotchlight & spray paint

On 400gsm watercolour paper

152 x 121 cm

Edition 6 (plus 3 AP and 3 HC)

Published by K2

2010



Stuart Semple

GUARANTEED RETURN (500k), 3/5

Currency, paper, acrylic, metal & wood
16.5 x 8.2 x 25 cm
Edition of 5
2010



Stuart Semple

GUARANTEED RETURN (50k), 1/5

Currency, paper, chopsticks, gold & laser toner
15.5 x 7 x 17 cm
Edition of 5
2010

Reko Rennie

Reko Rennie is a Kamilaroi/Gamilaraay/Gummaroi man, born in Melbourne, Australia in 1974. Through his art, Reko explores what it means to be an urban Aboriginal in contemporary Australian society. The National Gallery of Victoria Indigenous curator, Stephen Gilchrist, highly commended the artist's work for his uncompromising politics and technical virtuosity.

Rennie received no formal artistic training but as a teenager discovered graffiti, which would become an all-consuming passion. He quickly began producing original art on the streets of Melbourne. Subsequently Rennie has matured into an interrogative and highly innovative artist. His art and installations continually explore issues of identity, race, law and justice, land rights, stolen generations and other issues affecting Aboriginal and Torres Strait Islanders in contemporary society.

Rennie's work is characterised by vibrant colours, line work and intricate stencil imagery. Drawing inspiration from his Aboriginal heritage, the artist recreates traditional images in a contemporary context using spraypaint and stencils. His work often features the characteristic flora and fauna imagery that represent his community.

Rennie has exhibited in several solo shows including 'Native' at the Dianne Tanzer Gallery in Melbourne and 'Bora', at LeMUR Association in Paris and numerous group exhibitions in Australia. His work is held in the Art Gallery of Western Australia and in Koorie Heritage Trust. He has been the recipient of many major awards including the 2009 Cite International des Arts Australia Council Residency, Paris.



Reko Rennie

Bora

Spraypaint and stencil on linen
240 x 100 cm
2010

E z r a T a l m a t c h

Ezra Talmatch creates work that is built upon drawing and collage. His art abandons the norms of reason and transports the observer into a more inner contemplative world... metaphorical imagery and embellished surfaces evoke a sense of place and time that transcend the materials. The works serve as the filtered language; manifest in two dimensional form as translation or interpretations of dreams, observation, memory, and the relationships between the internal and external forces at work in his universe.

He was born in Flushing, NYC and currently lives and works in NYC. He has been exhibited extensively throughout the city including Hpgrp/ Destination Gallery, National Arts Club, Jonathan Shorr Gallery, and CKFA.



Ezra Talmatch

Beyond the Floating Galaxy (Spring)

Embellished giclee, charcoal pencil, oil stick,
silver and gold leaf and mixed media collage on paper
19 x 30 inches
2009/10



Ezra Talmatch

Beyond the Floating Galaxy (Winter)

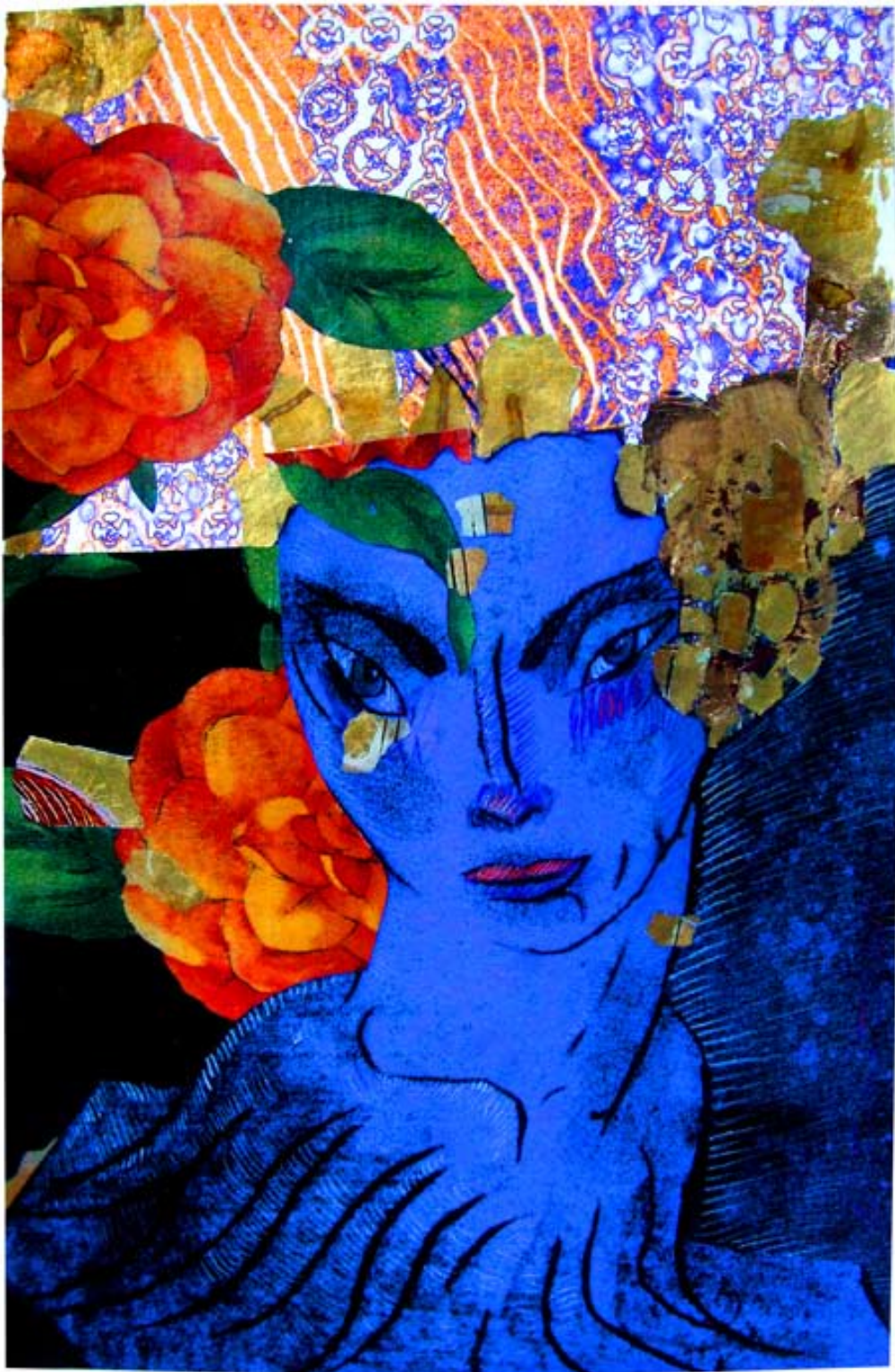
Embellished giclee, charcoal pencil, oil stick,
silver and gold leaf and mixed media collage on paper
19 x 30 inches
2009/10



Ezra Talmatch

Beyond the Floating Galaxy (Summer)

Embellished giclee, charcoal pencil, oil stick,
silver and gold leaf and mixed media collage on paper
19 x 30 inches
2009/10



Ezra Talmatch

Beyond the Floating Galaxy (Summer meets fall)

Embellished giclee, charcoal pencil, oil stick,
silver and gold leaf and mixed media collage on paper
19 x 30 inches
2009/10



Ezra Talmatch

Floating Inna VII

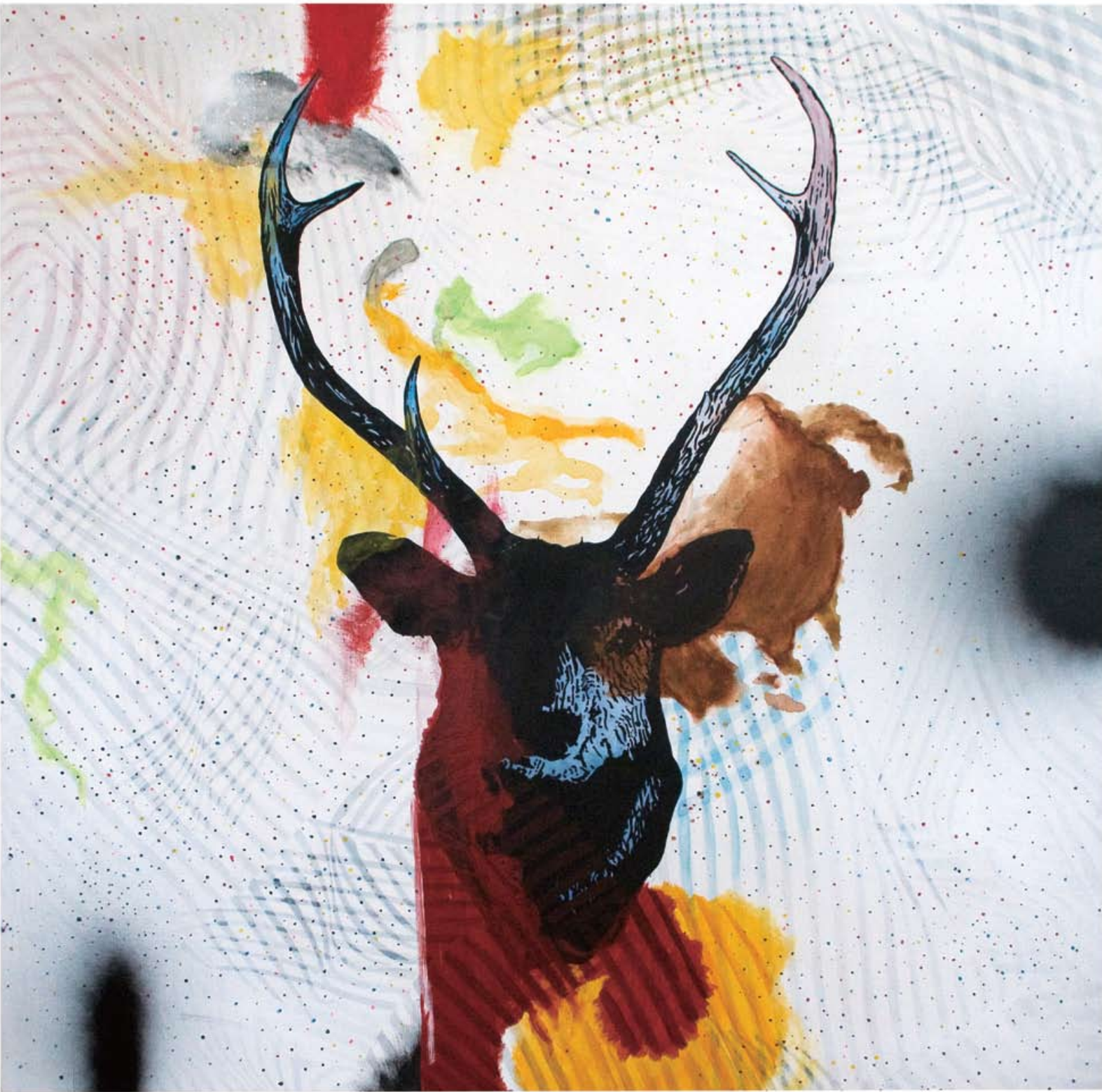
Embellished giclee, colored pencil and oil stick on paper
14 5/8 x 18 3/8 inches
2009/10

Tetsuya Toshima

The young Japanese artist Tetsuya Toshima explores the notion of passing time and looks to the past, present and future as sources of inspiration for his prints and paintings. Toshima's work is characterised by a restricted palette, often monochromatic with small intervals of bright colour. The artist fuses traditional close observational draughtsmanship with pop like imagery and abstract passages, resulting in sophisticated canvasses with an edge.

In his work the artist investigates both the individual and collective sense of time, employing the traditional Japanese philosophy of the shining of yocto and the silence of yotta. His canvases present the moment at which these two points meets – the present, zero hour. Reminiscence appears to be a beautifully rendered piece of fabric but the genesis of the work is the concept of time running out. Like an hour glass, every stripe stands for a grain of sand, signaling how fast time moves. Deer takes as its subject a favorite childhood image of the artist, and is therefore an autobiographical look at his own past. For Toshima Deer encapsulates the Past as memory, present as chaos and the future as hope.

Toshima has had several group shows in Tokyo including the The 6th National Art Salon Award. He was selected as one of 16 Japanese artists to watch in DAZED and CONFUSED magazine.



Tetsuya Toshima

Deer

Acrylic on canvas
116.7 x 116.7 cm
2010



Tetsuya Toshima

Reminiscence 1

Acrylic on canvas
116.7 x 80.3 cm
2010

D a p h n é V e r l e y

For over 35 years, New York based artist Daphné Verley has been constantly exploring new departures in ceramics. Re-evaluating utility, Verley explores the deconstructed potential of the humble clay vessel to document scale, pigment, motif and structure evident in random visuals of the everyday.

Her approach to clay strongly relates to the influences and experiences born of her large expatriate French family, which prompted her creative thoughts at an early age. These were thoughts that daily were informed by the culture of her surroundings, architectural work of her father, and expressed in her engagement with her eight siblings.

Though earthenware is traditionally regarded as a rustic medium associated with Mediterranean craft, Verley coaxes the most graceful of forms from the material on the wheel. Her painterly application of under glaze on the delicate unfired surface exemplifies her extraordinary sense of color, balance, and pattern.

The current series, Totem, explores figurative forms with their distinctive striped garb and widely divergent personalities, as a metaphor for the beauty and strength common to the important women influential in the artist's life. The stacked collars integral to the structure of these towers allow the totems upward ascension. Each collar delicately supporting the next, creating a contour and color study of deliberately rhythmic stripe, suggesting an elapse of time and measured growth, visually sealing the connected elements of the totemmed warriors.

Verley received her BFA in Ceramics from Syracuse University under the renowned David Macdonald. Additionally, the artist attended the Hornsey College of Art in London and studied textiles at the Rhode Island School of Design. Recently, Verley has shown at the Paul Mellon Arts Centre, Joan Lukas Rothenberg Gallery, Peter Elliot Blue and the Chameleon Gallery in New York.



Daphné Verley

Amandine

Hand-thrown earthenware with coloured underglazing
57.2 cm
2010



Daphné Verley

Emmanuelle

Hand-thrown earthenware with coloured underglazing
59.7 cm tall
2010



Daphné Verley

Frantisch

Hand-thrown earthenware with coloured underglazing
50.8 cm tall
2010



Daphné Verley

Georgine

Hand-thrown earthenware with coloured underglazing
66.1 cm tall
2010



Daphné Verley

Helena

Hand-thrown earthenware with coloured underglazing
68.6 cm tall
2010



Daphné Verley

Inès

Hand-thrown earthenware with coloured underglazing
50.2 cm tall
2010



Daphné Verley

Josiane

Hand-thrown earthenware with coloured underglazing
66.1 cm tall
2010



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