

**Random9**

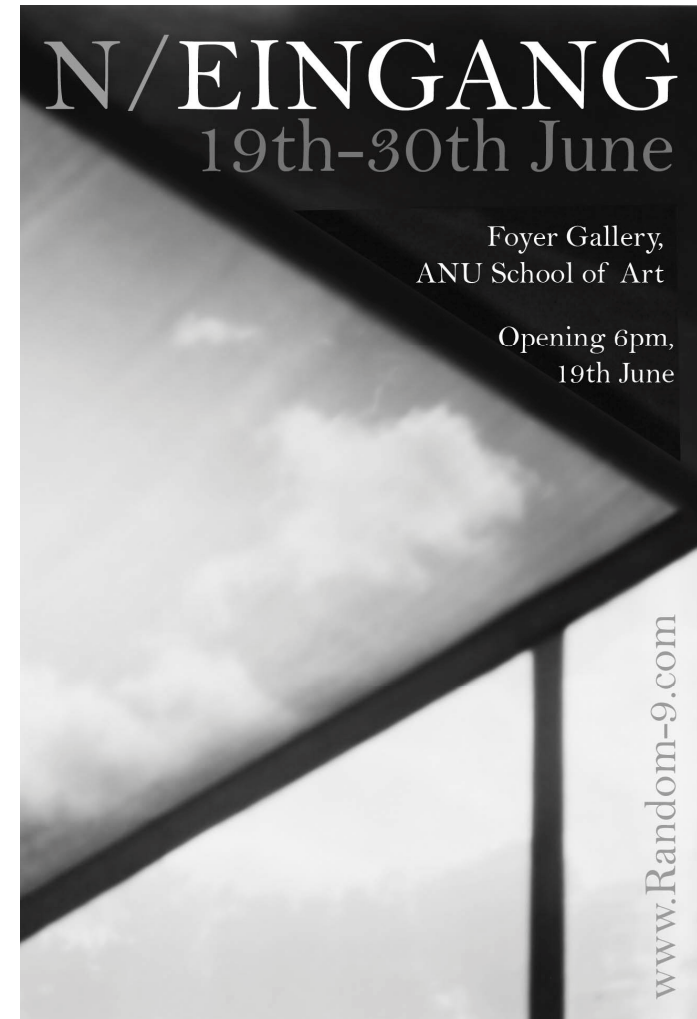
**Presents**

**Location and Opening Times**

**Foyer Gallery, ANU School of Art**

**Mon - Fri 10.30am - 5pm**

**Saturday: 10.00am - 3pm**



**Exhibition Catalogue**

**2012**

Catherine Winter

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Website: [www.random-9.com](http://www.random-9.com)

**Title of Work: Alchemy: Parts 1 and 2.**

**Artist Statement**

The philosophy and practice of Alchemy extends across a number of cultures and has been documented in many languages for at least the last millennia. In western cultures it formed the basis of modern chemistry pioneering the first processes to extract base metals and distil them into pure forms. The common mythology surrounding the western alchemist was a person who could change lead into gold in an act of transmutation.

For this work I have taken the concept of transmutation- or entering life as one thing and leaving as another- and applied it in paint and other materials. I have used scraps of material left over from other uses- or the lead- and from that formed a work of art - if you like - the gold. The value of the 'gold' is in the eye of the beholder. The oily colours of red and black as the backdrop for this process refer to the more organic and philosophical aspects of alchemy, life being the red, death being black, and metal forms representing immortality

<i>Alchemy #1</i>	2012	120cm x 30cm	acrylic paint, foam rubber, polyurethane on canvass.
<i>Alchemy #2</i>	2012	120cm x 30cm	acrylic paint, foam rubber, polyurethane on canvass.
<b>For Sale each work \$550</b>			

Louise Upshall

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Website: [www.random-9.com](http://www.random-9.com)

**Title of Series: Labyrinths**

**Artist Statement**

The labyrinth. Ancient tool of contemplation. You journey along a single looping path into the centre. It takes time. The path is not direct, but it is the only way to get there.

Lately I've been making a series of collage labyrinths, using small heads and hands from fashion magazines. The process of making a labyrinth is as contemplative as walking one. The collection and arrangement of collage elements is slow and repetitive, a form of meditation. Labyrinth as metaphor for my art practice. Getting close to meaning, getting further away. Slowly, slowly understanding why I use these images, understanding their essence.

The entry of a labyrinth is also the exit. You leave the same way you came in. But you leave changed.

<i>Simple Spiral (Nautilus),</i>	2012	11.1 x 11.7 cm	Acrylic, collage and varnish on card	<b>\$50</b>
<i>Labyrinth Boogie Woogie</i>	2012	21x23.3 cm	Acrylic, collage and varnish on card	<b>\$150</b>
<i>Lady Labyrinth</i>	2012	28 x 19.5 cm	Acrylic, collage and varnish on card	<b>\$150</b>
<i>Small Head Labyrinth</i>	2012	20 x 23 cm	Acrylic, collage and varnish on card	<b>\$150</b>
<i>Large Labyrinth (Slowly, Slowly)</i>	2012	60.5 x 72 cm	Acrylic, collage and varnish on board	<b>\$2000</b>

**ARTISTS (in alphabetical order)**

Jessie Adams.....[jessie.adams02@gmail.com](mailto:jessie.adams02@gmail.com)

Sarah Blythe.....[sarah.blythe@zoho.com](mailto:sarah.blythe@zoho.com)

Louise Coxon.....[lou@owl.com.au](mailto:lou@owl.com.au)

Aimee Fitzgerald..... [ness.dear@gmail.com](mailto:ness.dear@gmail.com)

Sonja Kalenjuk.....[hybridart@live.com.au](mailto:hybridart@live.com.au)

Maria Klingner.....[siennarose67@hotmail.com](mailto:siennarose67@hotmail.com)

Kristen Leydon.....[kleydon@hotmail.com](mailto:kleydon@hotmail.com)

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Merrilyn Sernack .....[msernack@gmail.com](mailto:msernack@gmail.com)

Ingrid Singh.....[severum@bigpond.com](mailto:severum@bigpond.com)

Naomi Somerville.....[naomi.somerville@yahoo.com](mailto:naomi.somerville@yahoo.com)

Samita Tatiana.....[Samq90@yahoo.com.au](mailto:Samq90@yahoo.com.au)

Louise Upshall.....[louise.upshall@gmail.com](mailto:louise.upshall@gmail.com)

Catherine Winter.....[cathwinter@bigpond.com](mailto:cathwinter@bigpond.com)

Jessie Adams

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Website: <http://www.jessieadams.org/>

Title of Series: PHENOMENA

Artist Statement

phenomena plural of phe.nom.e.non

- Noun:**
1. A fact or situation that is observed to exist or happen, especially one whose cause is in question.
  2. A remarkable person or thing.

I have been searching for the extraordinary in normal day (and night) activities. When I dream, it is the events of the everyday that feed my imagination, no matter how surreal the outcome. These happenings, the chance meetings or observations I am lucky enough to capture produce a certain beauty and order which is hidden within the chaos of day to day living. These photographs are a record where I took the time to slow down and appreciate what was happening in front of me and give it the care and value it deserves.

<i>Phenomenon 1</i>	2012	90 x 75cm	Inkjet print from negatives
<i>Phenomenon 2</i>	2012	90 x 75cm	Inkjet print from negatives
<b>Each print for sale \$200</b>			

Samita Tatiana

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Website: [www.random-9.com](http://www.random-9.com)

Title of Work: Memories

Artist Statement

My mother used these textile patterns to create colourful cushions and wall hangings. Her memories of Latvia, her homeland were stitched into these patterns. They were also her way to express "self" whilst she adjusted to a new life in a strange land. These patterns are memories of my mother.

<b><i>Memories (3 works)</i></b>	2012	420 x 297 mm	Graphite pencils, 2B, #b on graph paper
<b>Not For Sale</b>			

Naomi Somerville

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**Title of Work:** Enter my silo

**Artist Statement**

The pattern represents the connection, the energy I see and feel between all living things.

No matter how connected we feel with those already in our lives, unless we allow others to enter, with views different to our own, we continue to live within a silo.

<i><b>Enter my silo</b></i>	2012	40 x 20 x 20cm	Engraved Glass
<b>For Sale \$300</b>			

Sarah Blythe

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Website: <http://www.sarahblythe.com/>

**Title of Series** Dreamscapes

**Artist Statement**

Some of the most beautiful and fictional imagery comes from our sub-conscious mind. This work is about capturing these surreal moments constructed in my dreams and imagination.

<i>Untitled</i>	2012	16 X 24 inches	Photograph on super gloss paper
<i>Untitled (3 images)</i>	2012	12 X 18 inches	Photograph on super gloss paper
<b>Series for sale \$395</b>			

Louise Coxon

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Website [www.random-9.com](http://www.random-9.com)

**Title of Series: Light Folds**

**Artist Statement**

In the attitude of silence the soul finds the path in a clearer light, and what is elusive and deceptive resolves itself into crystal clearness.

*Mahatma Gandhi*

In the right light, at the right time, everything is extraordinary.

*Aaron Rose*

Intricately folded silk cloth allows the light passing through to reveal complex geometric forms. These works pay homage to Japanese origami master Shuzo Fujimoto.

<i>Fujimoto's Twists</i>	2012	420mmx420mm	Silk organza, UV resistant acrylic
<i>Fujimoto's Twists</i>	2012	420mmx420mm	Silk dupion, UV resistant acrylic
<i>Pinwheel Path</i>	2012	420mmx420mm	Silk organza, UV resistant acrylic
<i>Pinwheel Path</i>	2012	420mmx420mm	Silk dupion, UV resistant acrylic
<b>Both Fujimoto's Twists for sale at \$185</b>			
<b>Both Pinwheel Path for sale at \$195</b>			

Ingrid Singh

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Website: [www.random-9.com](http://www.random-9.com)

**Title of Work: The Phlebotamists**

**Artist Statement**

This series interprets 'entry' using figurative sculpture drawn from the historic traditions of the Kunstkammer, or cabinet of curiosities, a collection of artistic objects housed together in a small area. Ingrid uses historic molding and casting techniques with synthetic materials to create this work. She has adapted neoClassical forms to evoke the long history and art of those who practice this delicate form of entry; modern materials express the resilience of the recipients of the art.

<i>I (Naiad)</i>	2012	NA	Mixed, silicone
<i>II (Red Narcissus)</i>	2012	NA	Mixed, silicone
<i>III (Cyane)</i>	2012	NA	Mixed, silicone
<i>IV (Pirene)</i>	2012	NA	Mixed, silicone
<i>V (Salmacis)</i>	2012	NA	Mixed, silicone
<i>VI (Nymph 2)</i>	2012	NA	Mixed, silicone
<b>For Sale each figure \$100</b>			

Merrilyn Sernack

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**Title of Series: Entranced**

**Artist Statement**

I chose to expand the English translation of the German *Eingang* (entrance; entry) to the state of being entranced. I used the medium of black and white film to capture tone and texture, and to achieve the subtle blurring that leads the viewer to focus on the eyes of the subject, the primary focus of attention. By these means I hoped to achieve *Eingang finden* (to find one's way into), the centre of this state of being.

<i>Entranced No 1</i>	2012	841 x 594 mm	Digital image on moab exhibition paper 300 gsm
<i>Entranced No 2</i>	2012	841 x 594 mm	Digital image on moab exhibition paper 300 gsm
<b>Not For Sale</b>			

Aimee Fitzgerald

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Website: <http://www.aimeefitzgerald.net>

**Title of Work: Forms**

**Artist Statement.**

There is this place. I used to go there sometimes, when I couldn't sleep. In the early morning hours, when I begin to suspect I can smell madness, like a gas leak. I would leave my room and wander into the dawn, to the greenhouses.

At the time I was thinking about a lot of things I didn't, don't, really understand. I wanted this to be about infinity, and the fourth dimension, and the shortcomings of language which impair all of our interactions with the reality we process through it. The belief in God, which has always eluded and attracted me. Religion and physics, even when they are not understood or believed in, can keep you company when you are lonely. They fill up everything, and make the whole world full of invisible purpose. Einstein said of his theories, "These are not things to which one can ascribe a separate existence, independent of the actual objects of the reality we experience.

But maybe none of that has anything to do with greenhouses.

That place, where clones are even now growing in uneven ranks behind glass, and wildflowers are colonising abandoned tents, was exceptionally lovely in my eyes. Let my camera make them your eyes, so I need say nothing further.

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Aimee Fitzgerald

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Website: <http://www.aimeefitzgerald.net>

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<i>8 prints</i>	2012	Each print 10 x 8 inches	C-type prints
<b>For Sale - prints \$95, book \$75 (book + print \$150)</b>			

Stephanie Parker

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**Title of Work: Portrait**

**Artist Statement**

Space is integral constituent of the self. Our psychological sense of selfhood has a spatial dimension which we recognize in our feelings of comfort or unease in response to the places that we visit and inhabit. A bedroom is a personal space in which we inhabit and maintain. How we manipulate this space is a reflection of the self. To a viewer seeing this bedroom, it gives an impression of the person who inhabits it. Might this portrayal be a portrait?

<i>Untitled</i> <i>6 prints</i>	2012	594 x 420 mm	Inkjet print on gloss paper
<b>For Sale each print \$350</b> <b>Entire Series \$1200</b>			



Frank Maconochie

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**Title of Work: In Memorium**

**Artist Statement**

This piece furthers my exploration of the 'continuous loop', an apt visual metaphor for Australia's engagement with the institution of war. It asks is war an inevitable continuity?

<i>In Memorium</i>	2012	1225mm x 465mm x 220mm	Plaster bandages, Expanded neoprene, threaded rod, MDF lettering
<b>Price on Application</b>			

Sonja Kalanjuk

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**Title of Series: Last stop b4 underground**

**Artist Statement**

*'Why sometimes I've believed as many as six impossible things before breakfast'*

This new work is based on my entry into the curious world of Lewis Carol's Alice in Wonderland; a world that seems to be of much logic and very good advice but very little sense. I am a hybrid artist taking on the challenge of working predominately with recycled, reusable and renewable resources. I make one off compositions, that reflect the issues and events that effect me and my environment.

Using assemblage to create pieces that embody the memory of an objects own story as well as allow it to participate in a new larger dialogue. My work is based on a design anarchy approach and always takes on a life of its own and creates itself. My designs are intended to give something to the audience, quite often the gift is a smile or the opportunity to ignite the imagination.

<i>...Sew what if you do, sew what if</i>	2012	Dimensions variable	Mixed media & found objects
<i>Wander if you will, wander if you</i>	2012	Dimensions variable	Mixed media & found objects
<b>Not for Sale</b>			

Maria Klingner

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Website [www.random-9.com](http://www.random-9.com)

**Title of Work: “Verbergen und Suchen” (Hide and Seek)**

**IMO Guenter Koroschetz 07.06.1939 - 25.10.2010**

**Artist Statement**

This work represents the sincerity the human heart is capable of - together with the profound impact acceptance and love can have on an individual. The aperture signifies our ability to give and receive - permitting ourselves such virtues. The locket symbolizes an opening heart – his heart – his unconditional love. For the first time I was exposed to this affection - A yearning I concealed most of my life. Found objects fill the piece allowing me to celebrate and grieve in harmony – each item ensures my memory will remain clear.

After a 35 year separation, I was reunited with my father, sharing the final 5 years of his life. During this time, my true identity was revealed, the missing piece was found, and my puzzle was complete.

The chain symbolises our relationship – linking us together – a combination of small and large links signify the Father/Daughter relationship amid its strengths and weaknesses – linked together – strong in unity. The combination of two beautiful metals symbolise living in harmony – whilst very different – they are both precious – a representation of true acceptance of one another.

<i>Verbergen und Suchen</i>	2012	Dimensions  Variable	Sterling Silver, Copper, Nickel Silver, Objects that hold my fathers memory
<b>Not For Sale</b>			

Dianne Libke

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**Title of Work: WHAT WAS THAT?**

**Artist Statement**

This work was inspired by these words: “What was that , that flashed before my eyes? What was that moment, I gazed upon?”

Life is represented by a circle. It is through a hole that we enter the world head first at birth. In death it is presumed we see the light at the end of the tunnel when we walk into our makers arms and we exit this world feet first.

<i>What was that?</i>	2012	Width: 670mm Height: 930mm Depth: 310mm	Found objects
<b>For Sale \$500</b>			

Kristen Leydon

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**Title of Work:** Rorshach test IX

**Artist Statement**

Kristen has reworked the Rorcharch psychological test 'card IX' to play with the physical processes normally associated with ink-blot butterfly paintings. In the original Rorsharck psychological test, if a person has difficulty processing this ink blot painting referred to as 'card IX' it may indicate they have trouble dealing with unstructured data. Kristen chose 'card IX' to rework because she too likes to challenge a viewer's acceptance of structured art definitions. Kristen often plays with materiality of paint and the blurred boundaries between the definition of painting, drawing and sculpture by removing all conventional supports. The removal of a conventional support highlights the sculptural dimensionality of the paint. The sculptural materiality of the paint is also important in this work because it captures the flow and form of paint itself and evidence of the art making process. In this case the surface morphology is an artifact of the physical movement of paint in process of making a butterfly painting.

<i>Rorshach test IX</i>	2012	Dimensions variable (approx 68.5cm by 81cm by 0.4cm)	Acrylic Installed directly on gallery wall
<b>For Sale \$350</b>			

Kristen Leydon

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Website [www.random-9.com](http://www.random-9.com)

**Title of Work:** No Entrance or Exit

**Artist Statement**

This work explores the contrast between the infinite sublime verses containment and barrier. The billowing wall of smoke is ominous, powerful, uncontrolled, threatening but also a beautiful spectacle we are drawn to gaze at. The sky is a wall of smoke which extends seemingly infinitely beyond the canvas edge but the razor wire blocks the viewer's entrance to the scene. The razor wire halts egress in both directions. The razor wire amplifies the extent to which humanity is dwarfed by the power of the scene. This image poses questions but does not provide answers. The scale of the scene is immense but there is no indication if the viewer stand point is one of safety or if they are trapped and doomed as a threatening wall of smoke bears down upon them. The razor wire could also be blocking the escape to safety of people on the other side. Is there a possible victim or person under threat or not and which side of the razor wire does the potential victim stand.

<b><i>No Entrance or Exit</i></b>	2012	91.5 x 122cm	Acrylic and Oil on Canvas
<b>For Sale \$650</b>			