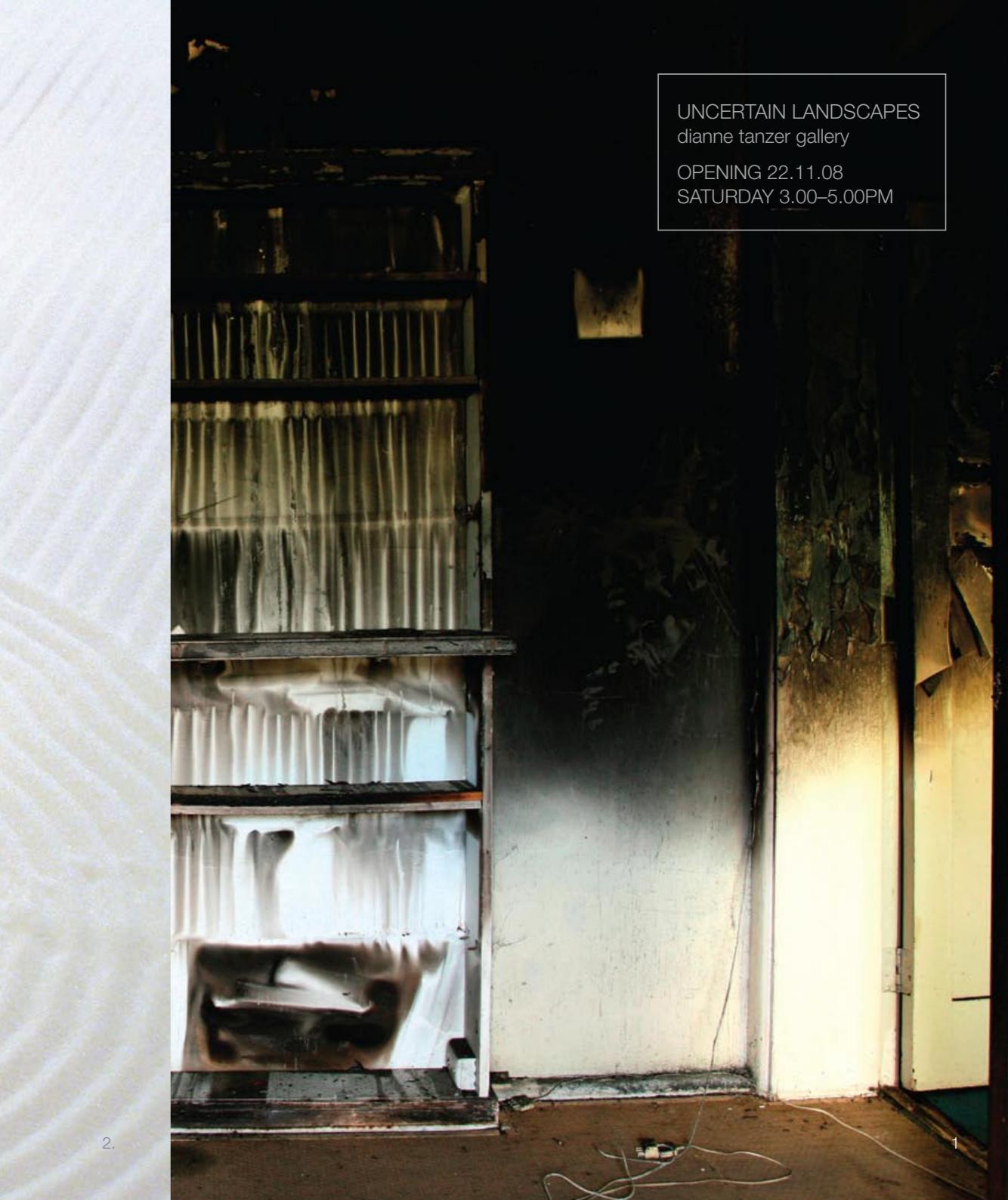


dianne
tanzer
gallery

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Opening 22.11.08
Saturday 3.00 – 5.00pm
Until 21.12.08



UNCERTAIN LANDSCAPES
dianne tanzer gallery
OPENING 22.11.08
SATURDAY 3.00–5.00PM

1. Samantha Small

Canberra based artist Small, completed her Bachelor of Visual Arts (Honours) at University of South Australia in 1997. Continuing her education internationally, Small completed Postgraduate Studies at William de Kooning Akademie in Rotterdam and a Masters of Fine Art at Goldsmiths College, London. The recipient of several Australia Council Grants and the Samstag International Visual Arts Scholarship, Small has held solo shows at CCP (Centre for Contemporary) Melbourne, Canberra Contemporary Art Space and private galleries in Western Australia.

In 2003, Small was included in *New York Calling*, a show of Australian artists at PS1 Contemporary Art Centre, New York. She has also exhibited in group shows in London, Sydney and Melbourne. Small's work is held in several collections including Art Gallery of South Australia, Artbank Sydney and various private collections.

Back (1): *Mrs Allen's Empire*, C type photograph

2. Ken Yonetani

Born in Tokyo, Yonetani moved to New South Wales, Australia in 2003. In 2005, Yonetani completed his Master of Arts (Visual Arts) at ANU (Australian National University) and was awarded the Gunnery Studio Residency. In 2003 Yonetani covered the entire floor of the CSIRO Discovery Centre with 2000 ceramic tiles featuring endangered butterflies that were then stepped on and broken. During 2005 Yonetani was selected as a finalist in the Conrad Jupiters Art Prize, the Woollahra Small Sculpture Prize and later went on to cover the entire floor of West Space, Melbourne, in the broken butterfly tiles as part of his installation *Fumie-butterfly mandala*. *Sweet Barrier Reef*, Yonetani's first major solo show at Artspace, Sydney, was a huge success attracting the attention of curator Felicity Fenner, who went on to include Yonetani's work in the 2008 Adelaide Biennial of Australian Contemporary Art. Yonetani is now among a select group of four artists representing Australia at the Venice Biennale 2009 (Satellite Project).

Back (3): *Sweet Barrier Reef*, sugar, icing sugar, + vegetable gum, installation (dimensions variable)

3. Stephen Danzig

Australian born, London-based digital artist Stephen Danzig, has exhibited widely throughout Australia, Asia, America and Europe. Most recently Danzig was included in the 2008 Freeze Art Fair London, followed by a solo exhibition at KGallery, Italy. Other recent exhibitions include the 2007 ZAIM Gallery Yokohama New Media Exhibition Japan, and the 2007 798 Art Festival, Beijing, curated by Zhu Qi. Danzig has also exhibited throughout Siberia, Russia, and Cuba. The recipient of numerous artist residencies, both nationally and Internationally, Danzig was awarded the 2007 Artist in Residence at Platform Gallery Beijing, and the 2006 Artist in residence at the Beijing Film Academy China. Danzig has also participated in residencies throughout Australia. Danzig's work is held in significant public collections including the Australian Centre for Moving Image, Melbourne, Artbank, Sydney, The Queensland University of Technology, Art Museum, Brisbane and the Rhizome Museum of Contemporary Art, New York. In 2006 Danzig collaborated with Peter Greenaway and Istvan Horkay-Bolzano and in 2007 he received the 2007 Australia Council for the Arts New Works Established Grant. Danzig currently lives and works in London.

Back (2): *Un_Place*, animation and soundscape, 4 screen projection, 8.59 mins

4. Natasha Frisch

Melbourne based artist Natasha Frisch completed her Bachelor of Arts (Visual Communication Honors) at RMIT Melbourne in 1997. Since then, Natasha has exhibited widely throughout Melbourne including solo exhibitions, *Nasty Little Piece Of Work*, Little Salon, Next Wave Festival 2004, *Things To Love – Objects For A Better Lifestyle*, West Space 2001 and *9 Days*, Linden Gallery 1999. Natasha has participated in numerous group shows including *At The Still Point Of The Turning World*, Milly Sleeping, L'Oréal Melbourne Fashion Festival, Melbourne 2007, *The B Side*, Blindside, 2006 and *Papercuts*, Monash University Museum of Art (MUMA), Monash University, Melbourne 2003. In 2002 Natasha was the joint recipient of the Arts Victoria – Cultural Exchange Award, for her participation in the show *Parallel*.

Back (4): *Nothin' To See Here*, tracing paper, double sided tape, string, 260 x 900 x 1cm

Uncertain Landscapes

Uncertain Landscapes explores the uncertain worlds we all traverse in our lives, from the physical and environmental to the emotional. Through their own compelling visual language, four contemporary Australian artists, Stephen Danzig, Natalie Frisch, Samantha Small and Ken Yonetani explore the themes of fear, loss and fragility.

Global issues are at the forefront of Yonetani's bleached coral sugar sculptures. *Sweet Barrier Reef* is a continuation of his investigation into the relationship between human desires and their subsequent environmental and social impact. As we are all too aware, the incidence of global warming is acutely felt in fragile coral reefs. With the smallest of temperature change, our reefs can turn from a world of psychedelic colour and activity to deadly white. White itself has many associations – purity, truth and innocence; on the other hand, sterility and surrender. In parts of the East, it is the colour used for death and mourning.

Yonetani's choice of sugar is deliberate, as he uses this as a metaphor for human desire. The work speaks of the relationship between sugar, colonization and consumerism,

and the impact that these activities have on our fragile ecosystems. Is all that is sweet good? We all know the answer is no, yet there is no consensus on how much we should desire or consume. Our ability to reach a sustainable lifestyle is now the most pressing issue we must all face together.

Danzig's work 'explores ideas around the constructed landscape and its intersection between hybrid, virtual and psychological environments.'¹

Watching his video animations entitled, *Un Place*, you feel unsure whether you are looking at a truthful representation of these epic land and sky scapes or, whether you are looking at a construction, a virtual reality. The fact that Danzig refers to these as 'animations' gives us a clue, but does not fully provide answers to these often ambiguous representations.

Danzig's work raises many questions regarding a sense of place and objects and/or figures within them. At times one feels disoriented as a falling figure suddenly comes in and out of view. The accompanying pulsating soundscape renders a calming state, lulling us into a false sense of security and expectation. This is abruptly punctuated by unexpected shifts in the sound composition, acting as a wake up call, compelling us to refocus our attention.

¹ Danzig, Stephen

Frisch is also working with constructed environments. In her site-specific installation entitled *Nothin' to see here*, she uses modest and impermanent materials to create spaces and objects that form part of the everyday. Her focus is the suburban domestic life faithfully represented by the ubiquitous Venetian blind. These blinds, that have veiled so many private domains from prying eyes, whilst also allowing those within to peek out, hint at a darker side. There is an uneasy stillness surrounding Frisch's rather physically stark installation, yet it is emotionally charged. Our attentions are focused on an intimate level, however the document before us is incomplete.

Unlike Danzig and Frisch's constructed environments Small's is quite the opposite. In her series of photographs entitled *Mrs Allen's Empire*, she has documented the remains of Mrs Maisie Allen's home after a fatal fire. These arresting images of the blackened rooms possess a ghostly quality. The horror of the event felt visually and emotionally. There is a potency conveyed by these images – only further heightened by the appearance of grappling hand marks on the the bedroom wall. What has happened we will never know, but one thing is for sure, our imaginations are not dulled by what we see before us. In essence the images proffer even more questions regarding the life of this elderly woman. Confronted by these scenes we are compelled to acknowledge our own fears in order to participate in the narrative. Through this series of melancholic photographs, Small has allowed us to enter this intimate world after death, that perhaps unassuredly so few had entered in life.

The work of all four artists eerily conveys a sense of anxiety and ambiguity, keenly observed and deftly articulated, leaving us with imagery real and imagined to contemplate into the future.

edwina bolger 2008