



Northern Perspectives 14-31 October 2020

**Viola Dominello . Marta Ferracin
Marisabel Gonzalez. Brett Green
Judith Harvey. Jill Kelly. Pamela Leung
Rhonda Nelson. Alejandra Sieder
Anna Russell. Jessika Steiner. Janet Tymmons
Deborah Wilkinson**

This exhibition was initiated with the intention of producing a showcase for artists working in the Northern regions of Sydney, providing a snapshot of recent Contemporary Art created by practitioners covering a broad range of mediums: painting, printmaking, sculpture, installation and digital art.

Northern Perspectives underscores the vibrance of visual arts practice North of the harbour bridge and acts as a compass to navigate the art scene in this culturally rich area of Sydney.

Curator: Rachael Kiang
Exhibition Assistants: Jennifer Brady & Joanna Williams

Artist Statements and Biographies

(In order of the roomsheet, clockwise direction)

Marisabel Gonzalez

Biography

Marisabel's art practice aims to produce a humanized link between art and medicine. She creates a visual narrative that insights into patients' experiences and presents medical situations as ordinary events.

She is a medical doctor from Venezuela with more than ten years experience in the imaging field as sonographer in Australia. Her work takes-off these initial imagery which is laid down in a composition of layers and marks that capture the range of emotions she senses from every day clinical scenarios.

Her works had been published by Dagmar Haas-Pilwat at the Rheinische Post while exhibited in Dusseldorf, Germany in 2017 and broadcasted at Euro TV Interview by Katherina Zilkowski. She had worked hand-in-hand with interior designers on various projects and with SBS Australia on "Mujer Tu Me Inspiras" Community Project. She has also presented exhibitions in Den Haag and Sydney, including The Parliament House NSW, and her works are held in private collections in Australia, Germany, Singapore, Dominican Republic, United States and Venezuela.

Marisabel lives in Sydney and shares her time between her art and clinical practice.



Jessika Steiner

Artist Statement

A Far Sea Calls is inspired by the memories and nostalgia I associate with the wide open sea. I see myself as a child of the ocean, having lived on a yacht for my first months of life. The motif of water features over and over in my work. To me water represents life, cleansing and re-birth. Despite currently living inland I feel myself drawn to the coast like a siren song is constantly pulling me towards the shore.

Hawkesbury River Waterfall is inspired by the colours and hues of the Hawkesbury River sandstone as viewed after rain. The bushland and riverside scenery of the Hawkesbury River basin where I grew up has informed this piece. The colours, shapes and movement of the landscape are a constant source of wonder and memory that dictate my painting on a daily basis.

Biography

Jessika Steiner was born in New Caledonia where she lived on her Swiss father's hand built yacht before settling on the Hawkesbury River north of Sydney. Growing up surrounded by bush land has provided a foundation of memories which Jessika sees as fundamental to her artistic practice.

Jessika's current practice in acrylic and mixed media translates memories and nostalgia into colour and form.

"Through extensive experimentation and play, I discovered a way to communicate my mind's snapshots of the vivid colours and organic shapes of my childhood. The themes found in natural

forms and water that make up such an immense part of my history were also entwined with my growing passion of poetry and literature.

These works are the product of a ‘creative flow’, an organic and spontaneous process of painting and creating that reflects and informs my appreciation of the natural world and the impact of women writers on my art.”

Janet Tymmons

Artist Statement

Sea Spray

Huddled on the sandstone shore of the Swansea Channel I feel the pull of the tide before me. The blustering wind whips in from the ocean caressing the protruding jetty. This is where the calm of Lake Macquarie meets the swell of the sea. ‘Sea Spray’ is my emotional connection to this visual turbulence of water. Sketching quickly with the wild winds I managed to record in my sketch book. With lashings of impasto colour on my palette knife I create my translation of the raw vision from my studio.

Overflow

My abstract expression of texture and layered markings originated from sketches I made perched on the rock face surrounding Sawtell Beach in Coffs Harbour. The ocean is forever changing – a masterclass in movement. In my Sketch Pad I detailed what lay below, as the waters gushed from the sea. To capture the essence of this dynamic force to canvas, my mind and senses take over to reproduce its awe in this acrylic abstract.

Biography

Janet is a contemporary Abstract Artist based in Sydney and works from her Studio in Pymble. She trained at the National Art School in East Sydney where Sid Ball introduced her to a world of abstraction. She later attained a Masters in Visual Art at UTS. In her publication 'The Spiritual in Art' she explores and dissects abstraction in the works of Matisse, Chagall and Kandinsky.

Janet works in acrylics on canvas and mixed media on selected papers. Her work is based on her connection to the many places travelled and experienced. In her art practice she expresses a visual narrative within a fiesta of colour. She captures the atmosphere, mood and colour of place by allowing the colour and movement of marks to play and interact.

Janet has held several Solo Exhibitions and regularly exhibits in Group Shows around Australia receiving numerous awards.

Pamela Leung

Artist Statement

Pamela Leung's Here and There 2019 and In Between 2019, sees the artist's exploration into identity and migration through the colour red.

For Leung, the most significant shaping of her identity came from her immigrating to Australia, from Hong Kong, in the 1970s as a part of the Hong Kong diaspora. She shares "Red, to me, is the universal colour that runs through humanity – the colour of blood."

The work invites the audience to reflect beyond the biology, and extend this sentiment to our psychology and emotions, and thus, the forming of identity through experience.

The use of the colour red and mixed media practice, combined with her migratory experience, allows the audience to meditate on everyday life, relationships, connections, displacement and diaspora.

Biography

Pamela Leung gained a Master of Fine Arts (painting) from the National Art School in 2016. She has exhibited in numerous group exhibitions in Australia galleries such as May Space, Grace Cossington Smith Gallery, Incinerator Art Space and the 4A Centre for Contemporary Asian Art. She has also participated in exhibitions at the Jockey Club Creative Art Centre in Hong Kong, the Xiluo Old Street Cultural Museum and Beigang Culture Centre in Yunlin, Taiwan and at the Stockholm Independent Art Fair. She has held solo exhibitions at Factory 49 in Paris, Willesden Gallery in London, the Hong Kong Visual Arts Centre and at SLOT, Factory 49 and Articulate Art Space in Sydney. Her work is held in Casula Powerhouse Art Centre art collection and private collections in Australia, United Kingdom, Hong Kong and Taiwan. In 2018, she was the winner of the 65th Blake Emerging Artist Prize.

Judith Harvey (aka JAH)

Artist Statement

Presented is one of twenty-five screen prints from a collection which demonstrate my manifesto of 'Visual Transposition'. The theorem establishes a relationship between sound and visual modes. Its focus is creating a non-discursive language where serigraphic methodology is the means to formulate conversation between music and fine-art aesthetic theory's.

Since conceptualisation in 2017, I have been visualising music using my three-part methodology, emulating the process of composing music. In all Visual Transpositions, vertical-bar structure displays time, form and melody progression, similar to music Notation. Here, the 'Textural Landscape' is where music texture is decoded into multi-layer split-fountains. Overlayed, sit the 'Thematics', a section which abstractly engages with semiotics and colour to convey musical ideas and themes.

Through its fluidity, the shape assembly mimics lyric structure or scene sequence, higher clarity of intent is established through visual and written aids. Above all sits the 'Medium Overlay', here music's Timbre becomes visual using artistic mediums.

Biography

Judith Harvey aka JAH is an emerging Sydney-based artist who is interested in sound, music and screen print. As a recent graduate of the UNSW, Art & Design, with a Bachelor of Fine Art with Honours, Harvey is known for her theorem of 'Visual Transposition'. JAH has been exhibiting since 2015 and is currently also showing in the 2020 Fishers Ghost Art Prize in Campbelltown.

Anna Russell

Artist statement

Anna experiments with stencils and woodblock printing. Stencilling started with the marvellous shapes of paperbark which encouraged layered shapes and textures. Each layer is a challenge to respond to unpredictable results. There were very many layers in Updraft, which finally fell into place as she recalled a synergy between the range at Toowoomba and a sense of the Kimberly region.

Printmaking opens rich opportunities for learning what can be done with new materials and techniques. Anna is keen to escape the frame (especially the glass). She uses beeswax to strengthen and pleat paper, as a base for encaustic painting. She creates 3D forms from her prints using Asian and European printmaking paper and incorporates sewing and metal fasteners into her work. The prints are transformed by being slowly and partially revealed in viewing the form. What might have been busy calms into its own composition and experience, a bit like time-lapse. The many kinds of paper offer their own opportunities.

Biography

Anna Russell majored in painting at the National Art School and developed printmaking skills through a Masters at the University of NSW. As a member of Sydney Printmakers she has been offered many opportunities to show her work and learn from highly experienced and talented members. She finds sharing a studio in Greenwich with two friends such a rich and creative learning experience that trekking over the bridge from Bondi is always worthwhile.



In any case, the sense of the bush and birdsong in the evening make the studio a very special place to be. She appreciates the opportunities in north Sydney, including showing work at the Coal Loader Centre for Sustainability, the Incinerator Art Space in Artarmon, at Gallery Lane Cove and with Primrose Paper.

She is increasingly concerned about the climate emergency and how art can deepen our appreciation and recognition of what is at stake. More information of her work can be found on:

website: www.annarussell-art.com

instagram: roses_now2003, Anna Russell and with other collaborators from Extinction Rebellion's #PainttheStreets at BondiBagLadies

Rhonda Nelson

Artist Statement

Senses Heightened reflects on the impacts of living with uncertainty of our times – climate change, the pandemic, fragile work and housing arrangements – the list goes on. What happens when we are faced with so many different threats over which we have limited control? We become perpetually stimulated. We are on alert. Our antennae are out. We get goosebumps. Living long-term in these states impacts our health and well-being. The cast shadows are a nod to the long-term effects of living with perpetually heightened senses. However, beyond expectations, the paper is standing horizontally demonstrating surprising strength when pushed towards its limits.



Arrested movement is a response to fleeting patterns of light and shade as wind and sun shift water and leaves.

Biography

Rhonda Nelson is a print maker, paper maker and mixed media artist. Her work draws attention to emotional states, passing moments in life and the environment. She is inspired by the texture and patterns of the natural and man-made world.

Rhonda works with found objects, exploring how she can draw with them, use their patterns or print with them. The resulting marks are both organised and random. They reflect the found object, yet the object may not be identifiable in the work. Rhonda frequently works on handmade paper, recycled from off cuts of print-making paper. In her 3D paper works Rhonda experiments with the unexpected strength of paper and its capacity to defy gravity.

She works from a shared studio in Greenwich. (Studio 29B is open as part of the Greenwich Village Arts Trail on 7 and 8 November 2021).

Marta Ferracin

Artist Statement

Coexistence is an immersive installation that invites the viewer to contemplate how the seemingly incongruous - the ready-made and organic; the human and nonhuman - coexist, forming a physical synergy.

In this work, Ferracin focuses on the embodiment of materiality by assembling and transforming metallic springs (Slinkys) into generative, aesthetic sculptures that recall formations of Cunjevoi (*Pyura stolonifera*), a protected Australian marine species.

In *Coexistence*, Ferracin explores concepts of space, agglomeration, form, texture, movement, sound, light and shadow, merging them into an engaging, embodied experience.

Visitors are invited to connect with the growing mass of “mutant” sculptures within the gallery space, observing how shadow, light and sound animate them. The use of static and slow-motion rotating lights cast expanding shadows onto the walls and ceiling, recalling seaside rhythms and reflections where Cunjevoi are found. The bubbling and unpredictable soundscape transports the audience underwater, directly into the heart of these unique seasquirt creatures where the experimental sounds of water siphons, cavities and fleeting critters are emitted.

Coexistence is a platform for reflection on what it means to be a sentient being in the contemporary world toward a material and biodiverse awareness.

Biography

Born in Italy, Marta Ferracin is a contemporary artist who currently lives and work in Sydney. Her practice merges art with science and technology, spanning generative and soft sculpture, video and soundscapes. Marta Ferracin’s art is driven by her interest in intransient natural phenomena, material vibrancy and embodied experiences of bio and artificial living habitats. In her installations, she stimulates a phenomenological synthesis of life and living, encouraging increased sentient and environmental awareness.

Ferracin completed a Masters of Fine Arts from Sydney College of the Arts (SCA) in 2018 and in 2015 graduated with Honours from the National Art School, Sydney. She has exhibited internationally in both solo and group exhibitions, including in Sydney, Berlin, Rio de Janeiro and Paris. In 2019 Ferracin was awarded the site-specific installation award for the North Sydney Art Prize and in 2020 she has been grant recipient for the NSW Australia Council for the Arts - Emerging & Experimental Career Development category.

Brett Green

Artist Statement

Amorphous Column is from a series of vertically arranged paintings Brett is currently working on emphasising ambiguous anatomical representations of tree trunks and limbs up close and removed from their landscape setting. Rather than a stark gesso or painted landscape background, he chooses the natural warm tones and textures of raw linen to effectively contrast the vivid blended tones and rhythmic mark making present in the rendered image. Stylistically he communicates with expressive painterly gestures imbuing the work with a visual pace and tempo overlaying oil sticks and thinly applied oil paint.

Angophora 2 is inspired by a tree viewed, sketched and photographed while hiking in the Ku-ring-gai Chase National Park. Typical of the *Angophora Costata* or Sydney Red Gum, the fleshy protuberances, wound-like openings and contorted limbs suggest long, silent pain or anthropocentric suffering.

The central and most interesting limb of this tree ends with a mouth like opening, turned upwards like the beak of a hungry featherless juvenile bird. Brett endeavours to communicate the form, volume and surface of the subject as well as how the light hits it, how it feels to the touch and a sense of great age through fluid twists and turns of paint, embracing the chance that spontaneous, intuitive mark making can reveal.

Biography

After a career in graphic design, followed by a period as a stay at home dad, Brett completed a Bachelor of Visual Arts Honours at Sydney College of the Arts, majoring in painting. He resides in Hornsby on the Upper North Shore and paints in his studio space on the Northern Beaches.

Living on the fringes of suburbia for most of his life, native bush land has been a playground for Brett since early childhood. The stylised trees he currently depicts are inspired by the rhythm and animation of the anthropomorphic shapes he observes in Australian eucalypts. The accidental shapes we may read into these natural forms, and how they relate to images each of us have stored in our minds, provide constant fascination. In nature's chaos and diversity he observes what primitive invisible forces create free of human intervention, offering surreal suggestions of anatomical lumps, bumps and crevices hinting at the mystery of human origins. Just as the human species have emerged from nature, in death we ultimately belong to nature.

Deborah Wilkinson

Artist Statement

Dreams stealing Freedom

Video text:

'In the cool calm depths
of midnight
where even whispers are silenced

and time appears to stand still
one can sense dreams stealing freedom
in the between world
intangible
witnessed only by God.'

The photographic images are of places close to where I live. The order they are placed is to merge moments, colour, textures and compositions that are both similar and dissimilar, reflecting the concept of duality. The poem is an attempt to bridge the divide between an earthly life, our imagination, and the concept of an unworldly higher force.

Walk away

Video text:

'Take me into tomorrow
and bury what I leave behind.

lighter, towards where it takes me
with all the love I have known
and shared.
The sunrises and sunsets
all fold together
this life into another
and I thank you for accompanying me
in your heart
a most precious gift.'

These photographs were taken on a most wonderfully misty morning looking out from my kitchen table as well as a foggy night from my verandah. Their pairing was to suggest a nostalgia, a re-evaluation of what has gone before, and a looking towards the future with a sense of renewal.

Biography

Deborah is a Sydney based multi-media visual artist whose practice is spread across drawing, mixed media, printmaking, photography, video, artist books and poetry.

Her interest lies in documenting the personal human experience of the every-day and the extent to which duality shapes this. She completed a MFA at COFA in 2003 and has been a finalist in the Portia Geach Memorial Prize, the Sir John Sulman Prize, Mosman Art Prizes, Kilgour Art Prize, Fisher's Ghost Art Award, Redlands Westpac Art Prize and short listed for the Print Council of Australia print commission.

Alejandra Sieder

Artist Statement

Since childhood, I have been focused on analysing the nuances of human behaviour. Later in my life, and through my studies in psychology, I have come to realise that often people are unable to reflect and identify the intrusive thoughts that fill their psyche, thus precluding any attempt to receive the so much needed help. This dark hole can be felt by many as a hopeless place. However, my paintings express that there is light in darkness. Through the reflection of oneself with the canvas, transcendence over diminished mental states begin to be possible.

My aim with this artworks was to create a painting in three dimensions. I wanted it to rely on the presentation of motion for effect and to play with the viewer in the first person. My goal is to involve the audience in a new dimension within the viewing experience. I feel that I created a piece that effectively expresses the interrelationship between the matter, space and viewer sensations. I was interested in the analogy between the objects and human bodies. Rather than regarding the two entities as radically different-one being soulless and functional and the other governed by intuition and insight-I wanted to imply that humans might be more than irrational engines of conflicting lusts and urges, like dysfunctional machines. I wanted for them to feel something in their body through their eyes that reminds them that they are alive in their own bodies.

Biography

Alejandra Sieder, Venezuela, is a Graphic Designer and Visual Artist graduated from the Hans Neumann Design Institute in Caracas, Venezuela. She creates works that go beyond the limits

of painting and installation. Made with canvas, wood, and acrylic, Sieder's work is characterized by his intense study of form, volume and materiality, as well as his great aesthetic care and conceptual subtlety, while his practice emphasizes temporal aspects and performative of the creative act. Sieder is based on the presentation of the movement for the effect and that it played with the viewer in the first person. Its objective is to involve the audience in a new dimension within the visual experience and create a piece that effectively expresses the interrelation between matter, space and the sensations of the viewer. In these new works, Alejandra Sieder transcends the limits of her usual practice by orchestrating works in 3D.

This particular work combines the volume of matter and the visual of monochrome colour, becoming an unprecedented installation creating volumes in the gallery space. In the exhibition, the artist not only demonstrates her absolute mastery of the techniques she has been using but also her constant and versatile artistic evolution.

Jill Kelly

Artist Statement

Triangularity is a hand-pulled, original fine art print. It was created using several geometric shapes that were cut out of previously printed collagraph plates. These large plates were originally created as explorations of texture, using a wide range of materials adhered to the mountboard base.

This unique print is part of a series exploring the concepts of shape and of positive and negative space. In the series, the variously shaped pieces are inked in a variety of colours and placed in different arrangements.

For *Triangularity*, the detail from the snippets of different textures in the shapes contrasts with the plain paper of the negative shapes, yet are unified by the wash of colour.

Grass Seeds – Violet is a diptych consisting of two photopolymer etchings separated by an impression from the inked-up spray of a dried grass seed head. This hand-pulled, original print is one of a small, variable edition, each one of which has been inked in a different colour, thus making each one unique.

The horizontal arrangement of the three elements allows for a sense of spaciousness. Yet the work contains fine detail and a wide tonal range, and the soft violet hues give it a calmly restful mood. There is both movement and stability in the juxtaposition of the components.

Biography

Following retirement from a career in the life sciences, Jill Stratton Kelly undertook the Fine Art Diploma course at Meadowbank TAFE. Whilst majoring in photography, Jill was also strongly drawn to printmaking as a fascinating means of artistic expression. The technical aspects of both photography and printmaking make them enjoyable extensions of her science background.

Jill extended her skill-set in printmaking by taking workshops in various printmaking techniques such as collagraph and photopolymer etching. The latter technique allows her to combine both photography and printmaking into one overall process.

Jill's artworks have been shown in members' exhibitions of local Art Societies, and have been selected for entry in local exhibitions such as 'Visions in Ink' and Hunters Hill Art Prize. She has also participated in several small-group exhibitions in local art galleries.

Jill is an active member of Open Bite Printmakers. She lives and works in Hunters Hill.

Viola Dominello

Artist Statement

Hawkesbury Summer

The aim was to capture in between the trunk lines the local bush landscape with its abundant plant life during the summer heat.

Brooklyn, View

I have always been captivated by the views in between the trees of the Hawkesbury railway bridge.

Biography

Viola Dominello's artist practice traverses across painting, drawing and watercolour. She has lived in Sydney for most of her life, apart from a few years living in Venice and New York, where she worked and studied art. In 2015 Viola Dominello received Trustees Watercolour Prize and in 2010 won the John and Elizabeth Newman Pring Memorial prize at the AGNSW. She has been hung in the Wynne, Dobell, Kedumba and Adelaide Perry Drawing Prizes, Mosman, North Sydney, NSW Parliament Plein Air, Paddington, Gosford, KAAF, Kangaroo Valley, Musselbrook, Tatterstalls and Packsaddle Art prizes.