FLEET // OK YEAH COOL GREAT

**Artist:** Todd Robinson & Mark Titmarsh

**Work Title:** Mt. Chroma

**Year:** 2014

**Material:** Acrylic, acrylic paint, plaster and video

**Dimensions:** Variable

Todd Robinson ( b. 1971, Sydney) works across the fields of sculpture, installation and fashion. His practice examines critical conditions of reception in object-based works. The work produced often plays with expectations to produce confounding material presences, while bringing into focus particular ways of engaging with the art object. His work has been collected by the National Gallery of Victoria, Artbank and Ipswich  Art Gallery, Queensland. He is represented by Galerie Pompom, Sydney.

Mark Titmarsh (b.1955, Ingham, Qld, PhD, UTS, 2009) is a visual artist working in painting, video and writing. His paintings and filmwork are currently held in public collections across Australia, and in private collections in Europe and the United States. His current work executed under the rubric of ‘expanded painting’ is painting about painting or painting that dissimulates into objects, videos and texts. Recent work has included paintings on industrial materials, environments of fluorescent string, video works for mobile phones and performances with coloured materials.

 Their collaborative work sits at the intersection of painting, sculpture, performance, and installation. Discrete aspects of this convergent practice combines at a material level through the congress of colour, fabric, the human form and thingliness.  Previous work has resulted in a series of wearable garments and live presentations that challenge the boundaries between art, fashion, commodities and ephemera. Colour has become quite dominant in all their activities since its superficial presence on the surface of clothes, paintings and skin belies a profound significance illuminated by their particular chromatic phenomenology.

**Artist:** Monika Behrens & Rochelle Haley

**Work Title:** The Event

**Year:** 2014

**Material:** Acrylic and Enamel on paper, Paperclay forms

**Dimensions:** 150 x 35 x 50 cm

Monika Behrens and Rochelle Haley are Sydney based artists educated at the University of New South Wales, College of Fine Arts (Behrens currently a PhD candidate, and Haley PhD 2009). Each artist maintains a solo practice exhibiting regularly in Sydney, Melbourne and overseas. Overlapping themes, a common background in fine arts and shared concerns in their individual practices have naturally evolved into collaborative thinking and making.

The work of Behrens and Haley is characterised by a concern for the impact of culture on the environment, a preoccupation with conservative underpinnings of culture, an awareness of inequalities in social structures and a willingness to make light of their sometimes precarious position within them. Relying on humour as a vehicle to express political opinion, Behrens and Haley have finely tuned a sense of irony that is inclusive and accessible to wide audiences.

**Artist:** SuperKaleidoscope (Kim Fasher & Sarah Mosca with Megan Hayes, Todd McMillan and Meredith Williams)

**Work Title***:* Vanitas

**Year:** 2014

**Material:**

Meredith Williams & SuperKaleidoscope Untitled (#gerhardrichter #ocean), 2014, oil on board, 30.5 x 30.5 cm. Commissioned painting.

Meredith Williams Untitled, 2007, oil on board, 36 x 40 cm

Sarah Mosca Useless Gesture (vase), 2014, beeswax, 10 x 9 x 20 cm

SuperKaleidoscope & Sarah Mosca, Imitations, 2014, Instagram post, pigment print, 50 x 50 cm

Megan Hayes Attempt to fold a piece of lead more times than is possible (currently 3), 2014, lead, 30 x 15 x 7cm

Todd McMillan Albatross (frame), 2014, 16mm film.

**Dimensions:** Variable

SuperKaleidoscope is a curatorial collective founded by artist/curators Kim Fasher and Sarah Mosca.

**Artist:** Vicky Browne & Darren Seltmann

**Work Title:** Calling occupants

**Year:** 2014

**Material:** Mixed Media

**Dimensions:** 200 x 100 x 60 cm

In 2012 Darren Seltmann & Vicky Browne were first curated together for the group exhibition *Transmission* at the Campbelltown Arts Centre. This exhibition paired musicians (Seltmann) with visual artists (Browne). The exhibition not only produced the interactive installation *Synchronic Lines*, but was the beginning of a fruitful partnership of collaboration between Browne and Seltmann. The pair quickly realized that as practitioners they worked across disciplines incorporating interests in music, architecture, sculpture, sound and the spiritual into elaborate interactive installations. Since *Synchronic Lines,* they have produced *The Crystal Healing Room* for the 2013 MOMA FOMA festival and *The Black Mountain* for the new Blue Mountains Cultural Centre (2013). They have also completed an Artspace (Sydney) residency where *The Black Mountain* was produced. In late 2014 Browne is travelling to Los Angeles (Funded by the 2013 Fauvette Loureiro Memorial Artists Travel Scholarship) where Seltmann resides to complete a residence in the Mojave Desert. Here the pair intend to make sound works at the famous *Integratron* sound dome. These will form part of an exhibition in LA early 2015.

**Artists:** Tully Arnot & Charles Dennington

**Work Title:** Prototype for Prototypes

**Year:** 2013

**Material:** Digital Video

**Dimensions:** 13:23 minutes

Tully Arnot & Charles Dennington are an artist duo whose work explores experimental and constantly evolving modes of collaboration. Their practice spans kinetic sculpture, installation, photography, video, virtual spaces and objects, and participatory projects. Their interests lie in the inventive appropriation of everyday materials, in an attempt to shift the audience’s perspective of their place in and relationships with the physical world. Using materials at hand, they explore the way that subtle creative changes involved in the creation of artworks alter the fundamental nature of these objects. In this form of ‘alchemy’, the familiar is changed, producing a shift in reality and the perception of these things. This uncanny reinterpretation of objects is intended to readjust the audience’s everyday experience of the world around them.

**Artists:** Ron Adams & Kylie Banyard

**Work Title:** Anonymous Séance and the Domes of Silence

**Year:** 2013

**Material:** Acrylic paint on MDF, infinite projected loop and kalesdescope

**Dimensions:** Variable

Kylie Banyard is primarily a painter who works across a range of media. In 2014, she will stage solo exhibitions at both Broken Hill Regional Gallery and Galerie pompom, Sydney. Past exhibitions include *Magic Mountain*, curated by Debbie Pryor, at Craft Victoria, Melbourne and *Imagining Alternatives* at Firstdraft Galley, Sydney, which was supported by an emerging artists residency and funding from Arts NSW. In 2012 Banyard undertook a residency at the Cité International des Arts, Paris (2012). Banyard holds a PhD in Fine Arts and lectures at both UNSW Art and Design and Sydney College of the Arts.

Ron Adams work is autobiographical, primarily text based Geometrical Abstraction leaning towards an aesthetic that resembles Concrete Minimalism, Russian Constructivism, Bauhaus and De still, influenced by Psychology, Philosophy, Architecture, Music and Design.

In 2013, BANYARD AND ADAMS (Banyard’s collaboration with Ron Adams) exhibited *Anonymous Séance and the Domes of Silence*, at ALASKA Projects, Sydney.

*Todd Robinson, Sarah Mosca, Charles Dennington, Rochelle Hayley, Vicky Browne, Kylie Banyard and Ron Adams appear courtesy of Galerie pompom, Sydney*