

## ARTROOM5 18 February to 13 March 2011, opening 20 February 6pm

**Troy-Anthony Baylis** is of Irish and Aboriginal heritage; a descendant of the Jawoyn people from Australia's Northern Territory. He has held sixteen solo exhibitions and been included in numerous group exhibitions, performances and publications since 1993. Currently a PhD Candidate at the School of Art, Architecture and Design, University of South Australia, his topic is: *Deadly Mimicry: Indigeneity and Drag in Contemporary Artistic Representation*. Troy describes his new works:

"*Postcard* (2010 - 2011) is a serial edition of art objects made of reconstructed glomesh and 'faux-mesh' handbags, purses, and key-wallets sought from thrift stores and grandma's drawers throughout Australia. They herald communication between Australian places and personas – citing Alice Springs, Katherine Gorge, Bella Vista, Cherrybrook, Victoria Square, Sandy Gully, Crystal Brook and other towns, rivers, and land areas that have been dragged by name from Europe. The Postcard designs takes cue from the crescent-shaped 'breastplates' from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries that were presented to Aboriginal people who aided second-settlement colonists in the assimilation process. 'Breastplates' were engraved with the names of Aboriginal people and often their 'tribe' names were included. Sometimes the 'breastplates' were decorated with motifs of native plants and animals, weapons, and emblematic coronets, and engraved with the names of the non-Indigenous dignitaries who presented them." The artist, 2011

**Bridget Currie** MVA South Australian School of Art, University of South Australia, 2006, works predominantly in sculpture. She was one of the founders of Artist-run-initiative Downtown Art space and has been involved with independent art practice as an artist, writer, speaker and curator. In recent years her work has been exhibited widely at Artspace, PICA, AEAF, CACSA, 24 HR Art and many regional and artist run spaces throughout Australia. In 2007 she undertook a residency at the Centre for Contemporary Art Kitakyushu, Japan, returning to Adelaide in 2008 fascinated by the structural processes of Japanese gardening and the elemental forces of Tsukemono (pickle making). Since that time she has continued to make work about forces of weight, support and pressure affecting the everyday processes of the world. **Bridget is a 2011 Samstag Scholar.**

**Sera Waters** has spent time living in Tokyo and has a BA Hons, SASA, University of SA, 2000 and an MA (Art History), Adelaide University, 2006. In 2006, Waters was awarded the Ruth Tuck Scholarship, which enabled her to attend the Royal School of Needlework (Hampton Court Palace, Surrey, UK) to study hand embroidery. This experience is clearly evident in Waters' practice, which regularly explores stitched techniques. She recently gave a paper at the AAANZ Conference in Adelaide titled: Repetitive crafting: the shared aesthetic of time in Australian contemporary art.

"Great Australian Bite is a series of three wall-hangings which arise from my curiosity with local myths, histories and narratives to do with the Australian bush and interior; in particular stemming from research into explorers (especially Burke & Wills and John McDouall Stuart), BBQ culture, and screened tales such as Underbelly. Each of these works is laboriously made from materials and methods once associated with 'home-craft' (embroidery and blackwork, with cottons, beads, sequins, linen, and printed fabrics, as well as time). Due to this materiality they can be read as strange offerings and craftings that have transpired from a domestic or inside state, made slowly and reflectively in order to ponder, confront and fathom encounters with our world. In particular the colours - pearly white and cream teeth with off-coloured blemishes, against colours like desert sand and faded greens of the bush - exude the messy human connections we construe around this place. These teeth and tongue also act as quasi portals for journeying into multiple temporalities. Their finely embroidered and embellished qualities are disarmingly distracting from their overall depictions of wild mouths which are bared to bite or swallow....just who or what (and where the eaten would eventuate) is unclear... but these works are at once delicate, brutal, darkly humorous and affronting."

The artist, 2011.

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