

The Philadelphia Connection

Six Artists from the Queensland College of Art
Griffith University Crane Arts Residency Program

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Contents

Philadelphia Connections	
Ross Woodrow	4
Regeneration:	
In the City of Murals	
Emily Gray	6
The artists	
Chris Denaro	10
Daniel Templeman	14
Kay Lawrence	18
Lynden Stone	22
Merri Randell	26
Zoe Porter	30
Catalogue of Works	34

Philadelphia Connections

The city of Philadelphia is rediscovering its deep cultural heritage as a source of enrichment, and economic and cultural revival. As the *Lonely Planet's* guide for the "Top 10 US Travel Destinations for 2013" noted:

Forget the cheesesteaks and tri-corner hat, Philadelphia is becoming known as an art capital. In addition to the world renowned Philadelphia Museum of Art, the formerly remote The Barnes Foundation, a once private collection of Matisse, Renoir and Cézanne, has a new central location. And it's not just the big museums—Philly's gallery scene is exploding with new venues like the Icebox garnering international attention and turning the Northern Liberties and Fishtown neighborhoods into the new hot arts hub. First Fridays, the monthly gallery open house, long a tradition in Old City, has expanded to the refurbished Loft District, where the party goes on in a host of new bars, clubs and live music venues.¹

For some time, certain staff members and postgraduates at Queensland College of Art (QCA), Griffith, have had the good fortune to be involved as contributors and participants in the significant revival occurring in the Northern Liberties area. In 2011, when Professor Nicholas Kripal and the other members of the Crane Arts team purchased the nearby magnificent



old school buildings adjacent to Saint Michael's Church to transform them into galleries and studios, QCA was offered a very favourable lease on one of the prime studios on the top floor, with a view over the city. Since then, staff, adjuncts, and postgraduates from QCA have mounted two significant exhibitions at the Ice Box at Crane Arts: *Australia Felix* in 2011, and *Compression* in 2012. In October this year, the Ice Box will host a major film event featuring film and animation from the Griffith Film School.

However, the QCA-Philadelphia connection extends even further than the cultural remaking of the Northern Liberties area. More than a decade ago, Professor Mostyn Bramley-Moore established an exchange program with the Pennsylvania Academy of the Fine Arts (Penn Academy) in Philadelphia, the oldest art school and museum in the United States. Two painting students from the Penn Academy worked for a semester at QCA in 2008, and several years before this, Karla Marchesi from QCA worked for a semester in the Penn Academy. After taking a relatively short time to establish her career in Australia, Karla opened her first international solo exhibition in Berlin in March this year, which no doubt indicates the benefits of international experience for emerging artists.

QCA, Griffith, has also had a long association with other art institutions in Philadelphia. Adjunct Judy Watson and Associate Professor Debra Porch have both worked in Philadelphia's internationally acclaimed Fabric Workshop and Museum, and Dr Ian Burns, a Griffith Postdoctoral Research Fellow, has taught at the renowned Tyler School of Art, Temple University, which recently relocated to a more central location, now physically part of its affiliate campus at Temple University and not far from the Crane Arts and Old School studios.

Almost all university or art school residency and exchange programs begin with particular professional and personal connections between individuals, but to have longevity such programs must transcend these initial connections. More specifically, the connection develops and becomes more securely cemented when each resident builds their own relationships in the host city or institution. This process is well under way with each of the 2012 resident artists featured in this exhibition making new connections, whether they are in the Tyler School of Art, Crane Arts, the Fabric Workshop and Museum, other galleries, or simply with unaffiliated individual artists. In other words, the QCA International Studio is already achieving its primary

aim to internationalise the practice and outlook of Griffith University artists and researchers by connecting them to one of the most exciting sites of cultural renewal in the United States.

As always, I must give special thanks to Professor Nick Kripal, who is the primary Philadelphia connection between QCA, Griffith University, Crane Arts and Tyler School of Art, Temple University. Dr Ian Burns also deserves particular acknowledgement for initiating my interest in the Tyler School of Art, and for his continuing commitment to maintaining the relationship between Griffith University and the Crane Arts. Thanks also deservedly go to the artists who have contributed work, to Emily Gray for curating the exhibition, and to Cassandra Schultz for instigating the show.

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(Research and Postgraduate)
Queensland College of Art,
Griffith University

¹ Robert Reid, *Lonely Planet*, December 2012, <http://www.lonelyplanet.com/usa/travel-tips-and-articles/77583>.

Regeneration: In the City of Murals

6

This survey exhibition brings together the work of six Brisbane-based artists currently undertaking doctoral studies at the Queensland College of Arts (QCA), Griffith University. At varying times during 2012, Chris Denaro, Kay Lawrence, Zoe Porter, Merri Randell, Lynden Stone, and Daniel Templeman each travelled to Philadelphia and worked as an artist-in-residence at QCA's studio in the Crane Arts Old School. The works in this exhibition are not only a testament to the importance of the surrounding locales—the vibrant city and its old and new facades, its urban and pastoral landscapes—but validate the importance of artistic residencies. Through the displacement the artists experienced—in one way or another—emerged a sense of discovery, which is reflected in the works of art on display.



The old, industrial city of Philadelphia has suffered from decades of economic downturn and population loss. However, in more recent times, a major cultural revival has taken place. New life is being injected into abandoned buildings; old factories have become homes to a diverse and exciting range of arts-based industries of which Crane Arts is an important part. In 2004, two art professors from the Tyler School of Art, Temple University, Nicholas Kripal (also the Chair of the Crafts Department) and Richard Hricko, purchased a former manufacturing site with David Gleeson, a Philadelphia-based developer, which became Crane Arts.

In 2011, the Crane complex expanded and acquired Saint Michael's Old School, one block from the main Crane Arts building in Olde Kensington. This 25,000 square-foot former Roman Catholic school was built in 1891 for Saint Michael's parish, but had been vacant since 2005. With support from the city's Office of Arts, Culture and the Creative Economy, the Archdiocese of Philadelphia, as well as funds from an investment firm, the school was transformed into a living, breathing hub of creative output.

The link between QCA and Crane Arts was established by Professor Ross Woodrow, Deputy Director (Postgraduate and Research) at QCA, and Professor Kripal in 2007. QCA's studio is located on the top floor of the large Old School building, and today, the Crane's ever-expanding facilities include galleries, offices, studios and exhibition and performance spaces. While the QCA-Crane Arts program augments successful Asia-based residencies also available through Griffith University, it is evident that Crane Arts and its affiliations have quickly become a highly valuable resource for QCA students and staff.¹

In her Crane Arts residency blog, Lynden Stone offers her first impression of QCA's studio space in Philadelphia:

I look out from the big sash windows south onto the Philadelphia skyline. The studio is spacious and has a good feel to it. The blackboards running the length of two of the walls are screaming out to be drawn on and I intend to abate the screaming.²

These screams might also have been heard by Daniel Templeman who uses one of the huge blackboards in his video work *Sun Shower* (2012). Taking inspiration from his locale's

red bricks—Templeman constructs a transient streetscape in the studio. The work builds on Templeman's exploration of site-specific constructions, but in this work, the artist uses video for the first time. Similarly, the surrounding landscapes impacted Merri Randell's practice while the artist was in Philadelphia. Randell was struck by the numerous vacant plots of land that have been transformed into luscious gardens containing edible plants. Randell's *terra terrors #14* (2012), when presented in Crane Art's Ice Box gallery, showed nature in chaos on an impressive scale.

While Chris Denaro's early experiments with projections onto the exterior of the studio's sash windows proved problematic, his later presentation in the Ice Box resulted in *Fishtown 16 & 3* (2012) being liberated in the huge converted walk-in freezer space. The imagery—also inspired by his new locale in Philadelphia—features concrete fragments, a feasible reference to the city's decaying neighbourhoods. Meanwhile, Kay Lawrence found inspiration further afield—about three-and-a-half kilometres west of the studio at the city's non-operational Eastern State Penitentiary. On the final day of her residency, Lawrence was given



access to one of the cells and took the opportunity to install, document, and subsequently dismantle *Penitence #1* (2012). These explorations and works provided a platform for two of Lawrence's works in the exhibition—*Looking into, Looking From* (2013) and *Untitled (Freda Frost)* (2013). Lawrence's third work—*Your Silence Gives Consent* (2013)—belongs to a series concerned with Philadelphia's history and spaces and specifically relates to Crane Arts' neighbourhood.⁴

Zoe Porter's photographic works in the exhibition—*Garden Dwellers (Ice Box Mural)* (2012) and *Here & There* (2012)—were both completed at Crane Arts. Made towards the end of her residency for an exterior wall of the Crane building, *Garden Dwellers (Ice Box Mural)* features a combination of Porter's animal-human hybrids together with elements inspired by the artist's new neighbourhood. Given Philadelphia's strong tradition in mural painting—an initiative headed in the mid-1980s by the then Mayor as a way to eliminate unwanted graffiti—the work sits comfortably in its environs. For her installation/performance *Here & There*, Porter collected discarded objects and gave them a second life. In



the work she locates herself—animal-human—amid artefacts from home and abroad, works on paper, and a complex network of threads that provide a physical link between Brisbane and Philadelphia. Like Porter, Lynden Stone transported work to Philadelphia. When exhibited in *Encounters with Quantum*, Stone's *Dribblejuice* (2010–12)—a small painting viewed through a viewfinder while one is seated on a child's chair—attracted much curiosity from visitors. Finding solace in her work shipped from Brisbane, Stone continued her cross-examination into the enigmas of quantum mechanics and how they can be explored through the visual arts.³

Philadelphia is known for its arts and culture and it is clear that during the last decade Crane Arts has become an integral cog in the city's creative machine. The body of work on show in this exhibition not only recognises the importance of artist-in-residence programs but also highlights that, with encouragement, creative organisations can and will have a significant regenerative effect on and in the community.

Emily Gray
Curator

References

- 1 There are already established relationships between the College and Shandong University of Art and Design, China and a successful ongoing exchange program with Geidai University of Fine Art in Tokyo, Japan, which has resulted in a string of successful projects and publications. Among these is *Planet Ueno: Musings from a Cross Cultural Exchange Project* in 2008–09, which resulted in three exchange exhibition projects and a significant publication by Professor Pat HOFFIE. In its introduction, Professor Julianne Schultz exalts that "The next century will be Asian in all its variegated complexity". Julianne Schultz, introduction in Pat HOFFIE, *Planet Ueno: Musings from a Cross Cultural Exchange Project* (Brisbane: Griffith University, 2009), 1. QCA has also established an exchange program with the Taiwan National University for Arts, Taipei. Thus, an expanding exchange program in the Asia-Pacific region is a natural progression with partnerships being established closer to home in countries with a wealth of undiscovered cultural histories.
- 2 Lynden Stone, "It's Leopard Print Thursday (in Australia)," *QCA Crane Arts Residency* (blog), <http://cranearts.qcagriffith.com/its-leopard-print-thursday-in-australia/>, accessed 16 March 2013.
- 3 Lynden Stone, "Lynden Stone Visual Artist," <http://www.lyndenstone.com.au>, accessed 16 March 2013.
- 4 Kay Lawrence, Email correspondence to Emily Gray, 3 April 2013, Brisbane.



Chris Denaro

Chris is a motion designer who has worked both nationally and internationally across a variety of mediums, including 3D design, visual effects, motion graphics, and console game development. In 2003 he returned to Brisbane to complete a Master of Arts in Animation and Communication Design at Queensland University of Technology (QUT).

Chris is currently a Lecturer in Animation at QUT and is completing a Doctorate of Visual Arts (DVA) at QCA, focusing on Ambient Motion Design.

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The works in the *Fishtown* series are the output of my practice-led research project that forms the major part of my DVA study, titled *Ambient Motion Design: Strategies for Representing Peripheral Rhythms*.

My central research aim is to develop strategies to embody artistic conceptions of ambience, and to explore the interplay between foreground and background. The *Fishtown* series draws upon a representation of natural patterns and rhythms in the ambient environment and is produced using a hybrid style of animation process that incorporates motion capture, dynamic simulation, and key-frame animation to construct a biomimetic peripheral rhythm.

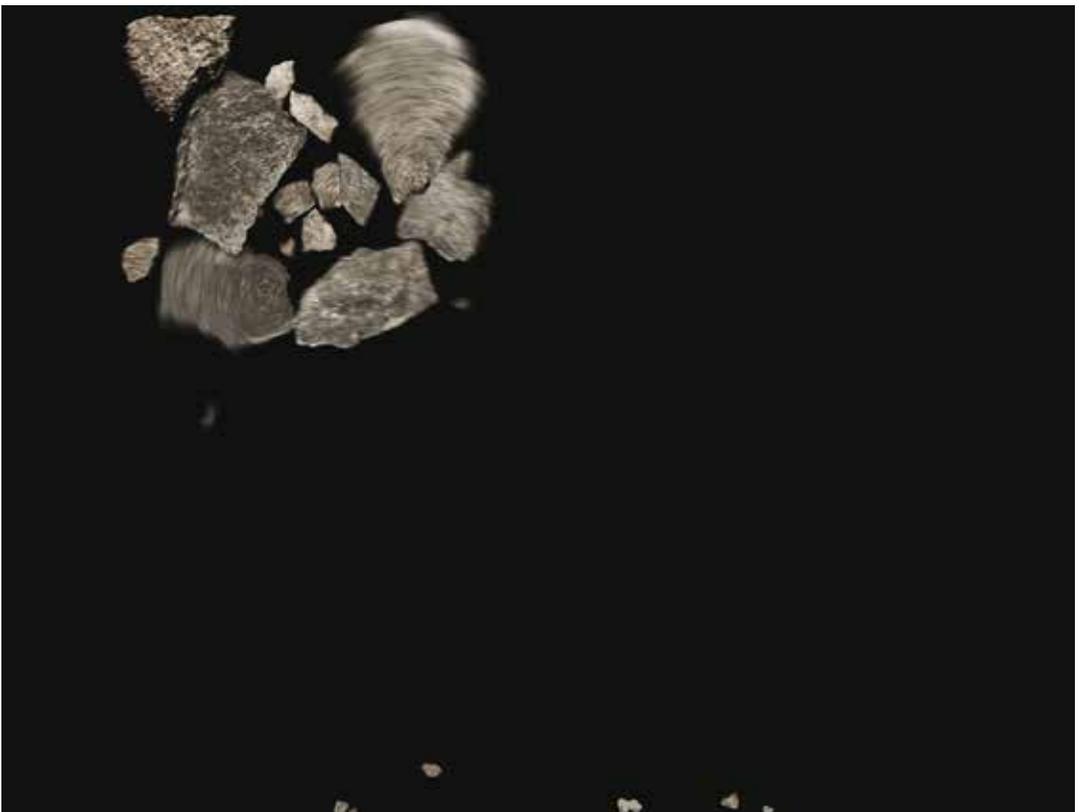
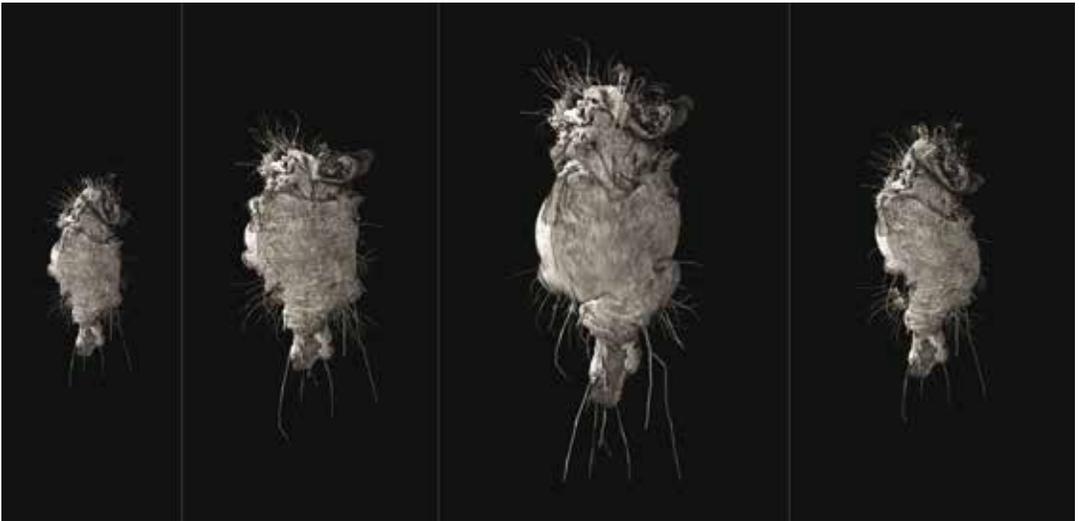
The display of the work is a crucial part of the study, and contributes a considerable amount to the reception of the work. As musician Brian Eno states, the work itself should be as ignorable as it is interesting.¹ The intention is to place the work outside the gallery setting so as to provide a more neutral, ambient setting for its viewing.

The most recent work in

the *Fishtown* series was developed during a residency at the Crane Arts studios in Philadelphia in August 2012, and comprised a screen-based animated work, using large-scale digital projection. This was displayed in the Ice Box gallery, an enormous cavernous concrete space within the Crane Arts building. The source material for *Fishtown 16 & 3* were photographs of the immediate environment surrounding the Old School studio and the Crane Arts building. Small shards of concrete were scattered along the roads and footpaths, which were photographed in the Old School studio and then reassembled into a progression of animated digital constructions.

References

- 1 Brian Eno, "Music for Airports/ Ambient 1—Album Liner Notes," September 1978, accessed 16 March 2013, http://music.hyperreal.org/artists/brian_eno/MFA-txt.html.



Chris Denaro *Structure 19* (still) 2011, digital animation, 1:50 min

Chris Denaro *Fishtown 16 & 3* (still) 2012, digital animation, 2:30 min



Concrete rubble on North 2nd Street,
Philadelphia. Photographer: Chris Denaro.

Chris Denaro *Fishtown 16 & 3* 2012,
at the Ice Box, Crane Arts, Philadelphia



Daniel Templeman

14

Daniel's art practice explores perception and connection: perception through engaging the viewer in conflict by way of form (for example, what appears solid is hollow, what appears fluid is fixed), connection by creating objects that are contingent on phenomenon (for example, light, movement, gravity, site, the body, etc.).

Revealing and concealing have become the means of exploring these notions. An opposition is always central, whether it lies within the form of the work itself, or the site it occupies. Best known for his public art projects, Daniel is largely concerned with the dynamics of public space. His works are permanent and therefore subject to their changing environment.

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Seeing the devastation caused by the Great Fire of London in 1666, the people of Philadelphia were instructed to build exclusively in brick. In *Sun Shower* (2012), viewers are presented with the Georgian-style brick wall that is so common to the Old City precinct. The title refers to simultaneous yet contradicting phenomena. This condition is akin to the notion of an artist-in-residence, who both observes unfamiliar surroundings while attempting to comment on, or contribute to, them.

Sun Shower (2012) explores this space within a studio context by building a quasi-streetscape with an overtly ephemeral material.

This piece—my first video work—sees me present in my studio while creating a drawing, and then absent during its erasure. Painstakingly set out over a three-hour period, the drawing is suddenly washed away. The work is set in a non-specific form of streetscape; it shows no landmarks, yet it articulates a specific formal arrangement associated with a specific place.

Although the historic buildings of Philadelphia are being demolished to make way for new developments, the bricks remain and are re-contextualised through salvage yards and contemporary design. Soon enough, another artist will occupy the studio and the space will be redefined through its use.



Daniel Templeman *Sun Shower* (stills) 2012,
time-lapse video, 3:17 min



Kay Lawrence

Kay sees all forms of art as a means of communication; art has the ability to connect people and places and lead to greater cultural understanding. Her interdisciplinary art practice critically engages with the anthropological, physical, and spiritual aspects of her surroundings, interweaving image, metaphor, and abstraction. She explores and exploits the dualities and synchronicities produced by the tension-filled dialogue between fibre and digital media. She believes that the use of fibre in her work offers her a type of integrity that digital media cannot offer. Her works engender meaningful viewer responses through the familiarity of the visible and emotionally charged invisible connections inherent in fibre, which she manipulates to influence viewer engagement with her works.

In addition to her residency at Crane Arts, Kay has completed residencies at Red Gate Gallery in Beijing, China; Geidai University of Fine Art, Tokyo, Japan; Queensland Environmental Protection Agency, Peel Island, Australia; and the Sandavinci School of Art and Design, Aimoto, Japan.

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My doctoral research is concerned with how the multi-sensorial qualities of fibre can be combined with digital media to create metaphors that address current social issues. While the two share fluidity, digital media is perceived as more rational, and fibre as more poetic. They also encapsulate the tensions provided by the juxtaposition of old/new technologies, handmade/machine-made, uniqueness/ubiquity.

My research recognises that in most cities, urban sprawl is depleting the natural environment and sites of agricultural production; a practice that needs to be stopped. Further, the existing buildings should be rejuvenated rather than abandoned. Due attention must be given to the complex interrelationships of aesthetics, community, utility, culture, and history, including the need to address changing social and cultural values. These conceptual concerns are at the core of the works that evolved from my Philadelphia residency.

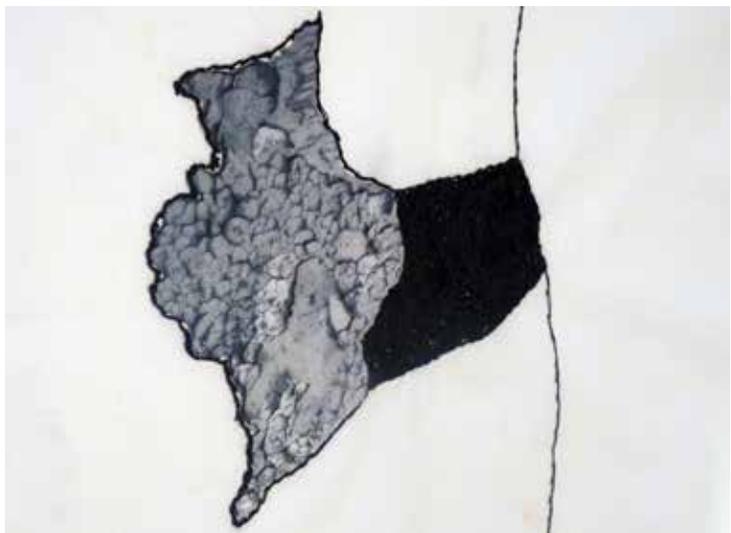
Recognising the historical significance of Philadelphia, I visited a number of historical sites, including the now defunct Eastern State Penitentiary, which has been partially restored and repurposed as a tourist facility. It also serves as the repository for a number

of commissioned works of art each year. I also observed a number of largely deserted, desolate tracts of previous urban inhabitation needing rejuvenation. There was ample evidence of vandalism and significant attempts to counter this through the city's Mural Art Program.¹

My experience at the Penitentiary underscored my investigations into fractures and dislocations of the time/space continuum and the fragile and ephemeral nature of both life and time, as I felt both constrained and enriched by the weight of layers of history. Most of the buildings bear the scars of years of neglect: abrasion, weathering, peeling, cracking, flaking, and crumbling. The ghosts of the past whispered to me of isolation, exclusion, social stigma, and the poignancy of their harsh and banal daily existence. These layers of history are relevant to any repurposing of historical precincts. In many ways, they reflect the hidden aspects that continue to affect our contemporary society.

¹ See City of Philadelphia Mural Arts Program, <http://muralarts.org>.





Opposite Kay Lawrence
Penitence #1 2012, on-site
installation at Eastern State
Penitentiary, Philadelphia

Kay Lawrence *Looking into,*
Looking from 2013, digital
image on Epson rag paper,
47.2 x 84cm

Kay Lawrence *Your Silence Gives*
Consent 2013, archival digital
images on Mattex and voile,
cotton, and silk thread,
84.3 x 150cm

Untitled (Freda Frost) 2013,
inkjet print on cotton, cotton
sheet, silk, and cotton
embroidery, 112 x 84cm



Lynden Stone

22

While quantum physics is the fundamental explanation of how physical matter is created and behaves at the subatomic scale, it is at odds with our usual experience of physical reality. Since 2010, Lynden has been making works of art that explore how the quantum world challenges assumptions about the physical reality we inhabit.

Lynden tackles challenging questions, such as: why can't we see things spread out in a wavefunction or in superposition? Why is this wavefunction apparently 'collapsed' by our conscious choice of how and what to measure? Contrary to what quantum physics suggests, why do we perceive the world as independent elements separated by space and in the main, uninfluenced by other objects?

Lynden has participated in numerous solo and group exhibitions in Australia and the United States.

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Philadelphia in Spring is cadmium green. The new growth on trees startles Australian eyes, which are used to more of a blue-green viridian hue. Philadelphia is also noisy. People seem to claim space with noise: sassy, verbal exchanges on the street with people 'being real wid jeu', jolting sirens, impossibly loud thumping bass from huge dark cars, and rumbling motorcycles.

Philadelphians have a knack of claiming space not only with noise but with physical presence. Shopping bags spread out on bus seats, leaving people to stand. Those rumbling motorcycles are ridden by shirtless, helmetless men who ride slowly and deliberately up and down Second and Third Streets (it seems being forced to wear safety helmets and safety clothes are an interference of personal liberty). African-American women wear their hair big in fabulous, elaborately braided fashions. People, in general, are big, very big.

Being alone in an unfamiliar environment is exhilarating but it can also have a curiously diminishing effect on oneself. I had not realised this until halfway through my residency. Weeks before, I had posted work over from Brisbane for an exhibition at Crane Arts. When I opened the suitcase several weeks later in Philadelphia, the material familiarity of the objects was surprising, joyful even. Unfortunately, my little painting *Dribblejuice* had been damaged in the post. Gluing it back together was like ministering to an old friend. Installing the work in the exhibition space, a palm-sized media player (requiring an American plug adapter) obediently began looping the rise of the Southern Hemisphere moon accompanying my painting of Kevin, the green teddy bear who wonders endlessly whether the moon is there when he is not looking. I had also sent over a copy of my video work *The double slit experiment*. After inserting it into the DVD player, the long room was filled with the familiar

voices and soundtrack. I had also posted my large laptop that, together with a Geiger counter and a low-level radioactive source, forms the bulk of *The metaphase typewriter revival project*. Now assembled in Philadelphia, the Geiger counter blinked and clicked into action and Eric, my laptop's text-to-voice reader, began announcing the words and sentences (created via quantum random events) in comforting sonority. Through all these works of my own creation, through their materialness and familiarity, through their noise and occupancy of space, I realised that they were a material extension of myself. And, through them, I was able to re-claim that part of me that had become diminished in an unfamiliar setting.



Detail from the installation *Dribblejuice* 2010–12
being restored (under crockery) in the Crane
Arts Old School studio, Philadelphia.



Kevin wondered if the moon was there when he wasn't looking 2010–12, oil on board, digital video, media player, metal box.



Visitor interacting with Dribblejuice 2010–12 at the exhibition Encounters with Quantum, Crane Arts, May 2012.



Merri Randell

Merri's art practice uses photography but makes little attempt to capture reality through this medium; indeed, the aim of her work is to challenge notions around artificial colonial constructions, such as reality, beauty, civilisation, and control. Having worked as a visual practitioner for almost twenty years in London, Milan, Melbourne, Amsterdam, and Brisbane, Merri is currently undertaking a DVA at QCA. She has a Master of Arts from the University of the Arts, London, and a Bachelor of Visual Arts from the University of South Australia.

During her career, Merri has worked as a lecturer, graphic designer, photographer, freelance writer, screenwriter, and in video production. She has worked for a number of companies, including Publicis Mojo, GPY&R, Lost Boys Games, Open Channel, BBC2, Channel 4, Planet 24, and MTV Europe. Merri has exhibited in Darwin, Adelaide, Melbourne, London, and Brisbane.

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Drawing on Julia Kristeva's notions of abjection—that which “does not respect borders, positions, rules... that which disturbs identity, system and order”¹—my works of art seek to redirect traditional readings into a far more disturbing realm where the seductive threat of violence, death, and rebirth lurk.

The Crane Arts residency gave me the time, space, and inspiration to produce a number of works. Philadelphia is a city with a diverse cultural heritage, and while the Old School and Crane Arts buildings have been re-purposed into artist studios, they have lost none of their original character. I stayed in a photographer's apartment in the old part of the city called Fishtown, a short walk from the Crane Arts building. Described as an up-and-coming part of town, Fishtown was itself being re-purposed into a bohemian artistic hub that had also lost none of the character and friendliness exhibited by its proud ‘mom and pop’ inhabitants, despite its dark shadowy fringes. The insights gained during the residency greatly influenced the works of art displayed in this exhibition.

¹ Julia Kristeva, *Powers of Horror: An Essay on Abjection* (New York: Columbia University Press, 1982), 4.





Opposite Merri Randell *terra terrors* #32 (still) 2012, DVD, 5 sec (looped)

Merri Randell *terra terrors* #28 (still) 2012, digital projection, 5 sec (looped)

Merri Randell *terra terrors* #14 (still) 2012, digital projection, 5 sec (looped)

Merri Randell *terra terrors* #21 (still) 2012, DVD, 5 sec (looped)

Merri Randell *terra terrors* #14 2012, at the Ice Box, Crane Arts, Philadelphia



Zoe Porter

Zoe's cross-disciplinary practice extends from drawing to painting, installation, performance, sculpture, and video. Her work concentrates on contemporary animal-human relationships, often depicting the animal-human hybrid in an attempt to cross the boundaries between animal and human, chaos and order, real and imaginary states.

During her residency at Crane Arts in June 2012, Zoe created an outdoor mural featuring numerous black-and-white photocopies of different imaginary creatures at the Ice Box gallery. She also held a solo exhibition in Gallery 102 that focused on notions of dislocation and the act and processes of artistic creation.

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My practice is concerned with representations of the animal-human hybrid as a method of conveying the animal in the human. My drawing and sculptural practice is also extended into live performance and site-specific incarnations of performance-events where representations of the uncontrolled and instinctual are mediated by the context, the audience and the site.

The mural *Garden Dwellers (Ice Box Mural)* at the Ice Box gallery building, Crane Arts, was produced by request of Nicholas Kripal. Philadelphia has numerous public gardens and parks and there was a wonderful courtyard site situated outside of the Crane Arts building, featuring shrubs, wildflowers, and fruit trees. It was surprising to find this idyllic garden hideaway in the midst of the industrial area in which the Crane Arts galleries are located, and it was often used as a space for gatherings and events. The mural includes elements of the surrounding gardens, plant forms, and flowers, as well as my own imaginary animal-human hybrid garden dwellers or inhabitants. There are references to Australian fauna through depictions of koalas and other monstrous creatures, including my own photographs taken during live performances.

The exhibition *Here & There* at Gallery 102 in Crane Arts brought together an installation of works that I brought with me from Australia and some small works on paper and found objects collected throughout my Philadelphia residency. The installation of the works on paper, soft sculptures, and found objects were recorded as a short durational performance. The performance documented the artist installing the work, which revealed the processes and decisions in hanging and organising the work. I was dressed in guise—transformed into an animal-human hybrid creature. The works from home were connected by a series of black threads to the works created in Philadelphia, filling the space with a pseudo spider web, connecting home with this new place. Remnants of my costume, the act of installing the work and interconnecting the two places—Brisbane and Philadelphia—were installed alongside the works on paper. The resulting video of the performance was shown alongside the installation on the opening night event.





Opposite Zoe Porter *Here & There* (details) 2012, on-site installation at Crane Arts, Philadelphia

Zoe Porter *Garden Dwellers (Ice Box Mural)* (details) 2012, on-site mural at Ice Box, Crane Arts, Philadelphia

Catalogue of Works

Chris Denaro (1971–)

Fishtown 16 & 3 2012
Digital animation, 2:30 min
pp.12–13

Structure 19 2011
Digital animation, 1:50 min
p.12

Kay Lawrence (1954–)

Looking into, Looking from 2013
Digital image on Epson rag paper
47.2 x 84cm
p.21

Your Silence Gives Consent 2013
Archival digital images on Mattex and
voile, cotton, and silk thread
84.3 x 150cm
p.21

Untitled (Freda Frost) 2013
Inkjet print on cotton, cotton sheet,
silk, and cotton embroidery
112 x 84cm
p.21

Zoe Porter (1981–)

Garden Dwellers (Ice Box Mural) 2012
Series of four photographs: on-site mural, black-and-white photocopies on paper with wheat paste glue
Dimensions variable
p.33

Here & There 2012
Series of five photographs: on-site installation
Dimensions variable
p.32

Merri Randell (1970–)

terra terrors #14 2012
Digital projection, 5 sec (looped)
p.29

terra terrors #21 2012
DVD, 5 sec (looped)
p.29

terra terrors #28 2012
Digital projection, 5 sec (looped)
p.29

terra terrors #32 2012
DVD, 5 sec (looped)
p.28

Lynden Stone (1960–)

Dribblejuice 2010–12
Oil on board, inkjet print on cotton, mirrored viewfinder, LED sensor lights, chair
Dimensions variable
pp.24–25

Kevin wondered if the moon was there when he wasn't looking 2010–12
Oil on board, digital video, media player, metal box
Dimensions variable
p.25

Daniel Templeman (1974–)

Sun Shower 2012
Time-lapse video, 3:17 min
pp.16–17

36 Curator

Emily Gray

Artists

Chris Denaro
Kay Lawrence
Zoe Porter
Merri Randell
Lynden Stone
Daniel Templeman

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Cover photo by Merri Randall

Exhibition

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www.popgallery.com.au

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