ANNA BRECKON
born 1984, Auckland
lives and works in Sydney

NAT RANDALL
born 1986, Canberra
lives and works in Sydney

Rear view 2018
high definition digital video, multi-channel sound
85:11 mins
Performers: Linda Chen and Nat Randall
Composer and sound designer: Nina Buchanan
Cinematographer: Ross Turley
Courtesy of the artists

Anna Breckon and Nat Randall have worked collaboratively since 2014, developing a practice situated at the intersection of live performance, video and film. Producing works that are evocative of both the live and the cinematic, they draw on Breckon's history of film criticism, filmmaking and film theory, and Randall's experience with durational models of performance practice.

Following the success of their live performance work *The Second Woman* 2015 (for which, over the course of a twenty-four-hour period, Randall repeatedly plays out a short scene, with one hundred different men, inspired by John Cassavetes' 1977 film *Opening Night*), *Rear view* continues the artists' interest in durational or time-based performance, while flirting with the endless representational loop of film and video art. Ostensibly a road movie, with all the clichés of the genre, *Rear view* depicts two women – performed by Randall with actor and artist Linda Chen

– on a road trip from Broken Hill to the town of Wilcannia in country New South Wales. Unlike mainstream cinema, *Rear view* is presented as a lengthy single take: performed in a studio by the actors in real time – bringing a liveness to the performance that belies its cinematic medium – set against previously recorded, rear-projected footage of the view from the tail end of a vehicle travelling between the two towns.

Rear view's script is constructed from hundreds of citational excerpts from the history of Australian and Hollywood cinema in which women appear in cars, tightly framed, referencing dialogue, gesture and forms of emotional expression. These cinematic fragments are curated into a continuous form that shifts in mood, tone and genre over ninety minutes. With a set of predetermined rules for selection, *Rear view* brings together the high, low and middle in such a way that might be best described as anti-discerning, comically reflecting on post-modern taste hierarchies.

LANGUAGE ADVISORY NOTE: THIS WORK CONTAINS SOME VERBAL CONTENT OF A SEXUALLY EXLPICIT NATURE.

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SOL CALERO
born in 1982, Caracas
lives and works in Berlin

La puerta 2018
synthetic polymer paint and paper on
composition board, plywood, cotton,
pine
site-specific installation
Courtesy of the artist, Barbara Gross,
Munich and Crèvecoeur, Paris

Reflecting her experience growing up
in Venezuela and Spain as part of a
Latin diaspora, Sol Calero's paintings
and installations reference the complex
social and political histories that inform
constructions of Latin identity and
aesthetics. Trained as a painter –
a medium devoted to creating the illusion
of depth within a flat surface – Calero's
work has expanded to embrace the idea
of painting as spatial installation, in the
creation of three-dimensional staged sets
and mise en scène.

Calero's *La puerta* is an architectural
threshold centred around a highly
decorated proscenium arch, a reference
to the archways of Spanish colonial
architecture that commonly appear in
Latin American patios and buildings.
The passage from a monochrome
environment to one bursting with colour
references the historical translation of
black and white reproductions of Baroque
European paintings by indigenous
Latin American artists into their own
art-historical genre. As writer Sira Pizà
Airas has noted, 'Calero uses this binary
structure in reference to the underlying
duality inherent in processes of translation
– from black and white to colour, from a
model to a reproduction, from the original
to the copy, from the self to the other,
from empire to colony'.

Ideas of perspective, illusion and trompe
l'oeil are central to Calero's method,
along with a high-key chromatic scale
and motifs reminiscent of tropicalia,
referencing the fusion of European
and Latin positions, as much as the
stereotypes and clichés inherent in the
(mis)representation of Latin identity.

CONSUELO CAVANIGLIA
lives and works in Sydney

present distant 2018
powder coated steel, laminated glass,
float glass, two-way mirror, rubber
spacers, bolts, castors, lighting
7 panels, each 241.0 x 204.0 x 91.0 cm;
installation, dimensions variable
Courtesy of the artist, STATION,
Melbourne, and Kronenberg Wright Artist
Projects, Sydney

Consuelo Cavaniglia cites architecture
along with film and photography as
key influences for her experiments with
the perception and experience of light,
colour and space. *present distant* is an
installation of seven sculptural screens
which serve both as architectural stage
and spatial composition. Sheeted with
vitreous surfaces including coloured glass
and two-way mirror, Cavaniglia's screens
frame aspects of the gallery, encouraging
reflection, refraction and the experience of
perception in space.

Theatrical lighting, in the form of follow
spots, provides an additional element in
the artist's spatial composition, extending
Cavaniglia's idea of active colour mixing in
space. Colours proliferate as one screen
is experienced in the field of another, with
choreographed lighting sequences –
programmed to scan the space and then
stop in set configurations – adding further
chromatic variation and complexity to the
spatial play of light and colour.

If the screens are protagonists, the
audience, through active inspection or
unintentional reflection, are equally cast
as players in the artist's mise en scène.
Cavaniglia's spatial variations register
the appearance of one's own and
others' bodies in their field, which we
experience as the result of chance rather
than design.

As a play of illusion, Cavaniglia's
enigmatic compositions revel in the
drama between transparency and
reflection, the tangible and intangible,
appearance and disappearance, the
imagined and the actual. As curator and
catalogue essayist Annika Kristensen
has noted, 'it is unclear where the
artwork begins and ends: with the
sculptural forms themselves, or in the
shadows that they cast onto the walls
and floor, every bit as real as those in
Plato's allegory'.

MATTHEW GRIFFIN
born 1976, Bendigo, Australia
lives and works in Sydney

Gums 2018
site-specific installation with two channel,
high definition digital video
8:41 mins; installation dimensions
variable

Melbourne shuffling 2018
single channel, high definition digital
video
13:02 mins

The outernet 2018
two channel, high definition digital video
33:34 mins

Shallowest part 2018
single channel, high definition digital
video, printed cardboard packaging,
steel, found materials
11:58 mins; installation dimensions
variable
All works courtesy of the artist

Matthew Griffin's takes a humorously
existential look at contemporary life,
art and culture through social media,
installations, performance and video
montages, and digital collages of 'found',
internet sourced, or newly constructed
visual material.

Griffin trades in a deliberate blurring
of fact and fiction: creating digital
collages combining internet memes
with references to global politics,
popular culture, art world trivia and
personal narratives – exploring subjects
including deepfake, photoshop,
body politics, body manipulation and
internet regulation. He looks to the
now commonplace use of screens,
smartphones, cameras and simple
editing software to obscure – if not
willfully destroy – the production and
distribution of trustworthy imagery.
Irony and humour are employed to
examine existential ideas relating to the
meaninglessness of human experience,
the disconnection of mind and body,
and communication breakdown.

Through performance, video and digital
display (from lo-fi to the latest high-
definition technology), Griffin extends
his interest in fictions and falsehoods
from the shadowy online world into
the bright space of the gallery. In an
eclectic mash-up of found footage with
staged performance, and real-life sound
bites with crafted scripts, American
politicians rub shoulders with amateur
contortionists, talking heads and a
musical Goth, traversing subjects from
the deep web to dental surgery. Through
playful manipulation and irreverent
sleight of hand, Griffin's kaleidoscopic
overload of images and ideas reflects
the absurd chaos of contemporary life in
the Information Age.

DANIEL JENATSCH
born 1985, Sydney
lives and works in Melbourne

The Sheraton Hotel Incident 2018
two channel, high definition digital video,
5.1 surround sound
15:00 mins
Courtesy of the artist

Daniel Jenatsch is an artist and composer with a particular interest in the spaces between documentary and fiction, historiography and invention. His work with sound and music, video and performance has ranged from multi-media documentaries to experimental operas, video and sound installation, film and choreographic scoring.

The Sheraton Hotel Incident is a satirical recreation of an historical event. In 1983, at the then Sheraton Hotel in Spring Street, Melbourne, a group of Australian Secret Intelligence Service (ASIS) agents undertook a training exercise involving the simulated rescue of a hostage from fictional foreign agents. From their base in Room 007, and without the hotel's knowledge or consent, the agents embarked upon a rescue mission wearing masks and balaclavas, whilst openly wielding firearms. In what became a bungled operation, hotel staff and guests were confronted and alarmed, police were called, several agents arrested, and ASIS – then a little-known, top-secret organisation – were thrust embarrassingly and irrevocably into the public spotlight. The incident was subsequently referred to an ongoing Royal Commission, and led to the revocation of ASIS powers, which were not reinstated until 2004, following 9/11 and the Bali Bombing, when security laws were tightened just as human rights protections slackened.

The figure of the spy has long been the subject of literary and cinematic fiction: a character that, by necessity – and not unlike the artist – moves fluidly between the realms of truth and deception. Jenatsch's two-channel video and sound composition re-enacts historical artefacts – news reports, witness testimonies and tropes from espionage film and music genres – to consider the implications and legacies of the Sheraton Hotel Incident. From the simulation of a crisis situation in which an actual crisis was created, Jenatsch reflects upon the implications and legacies of security, intelligence, state apparatus and the law, and the production of real life events in which form follows fiction.