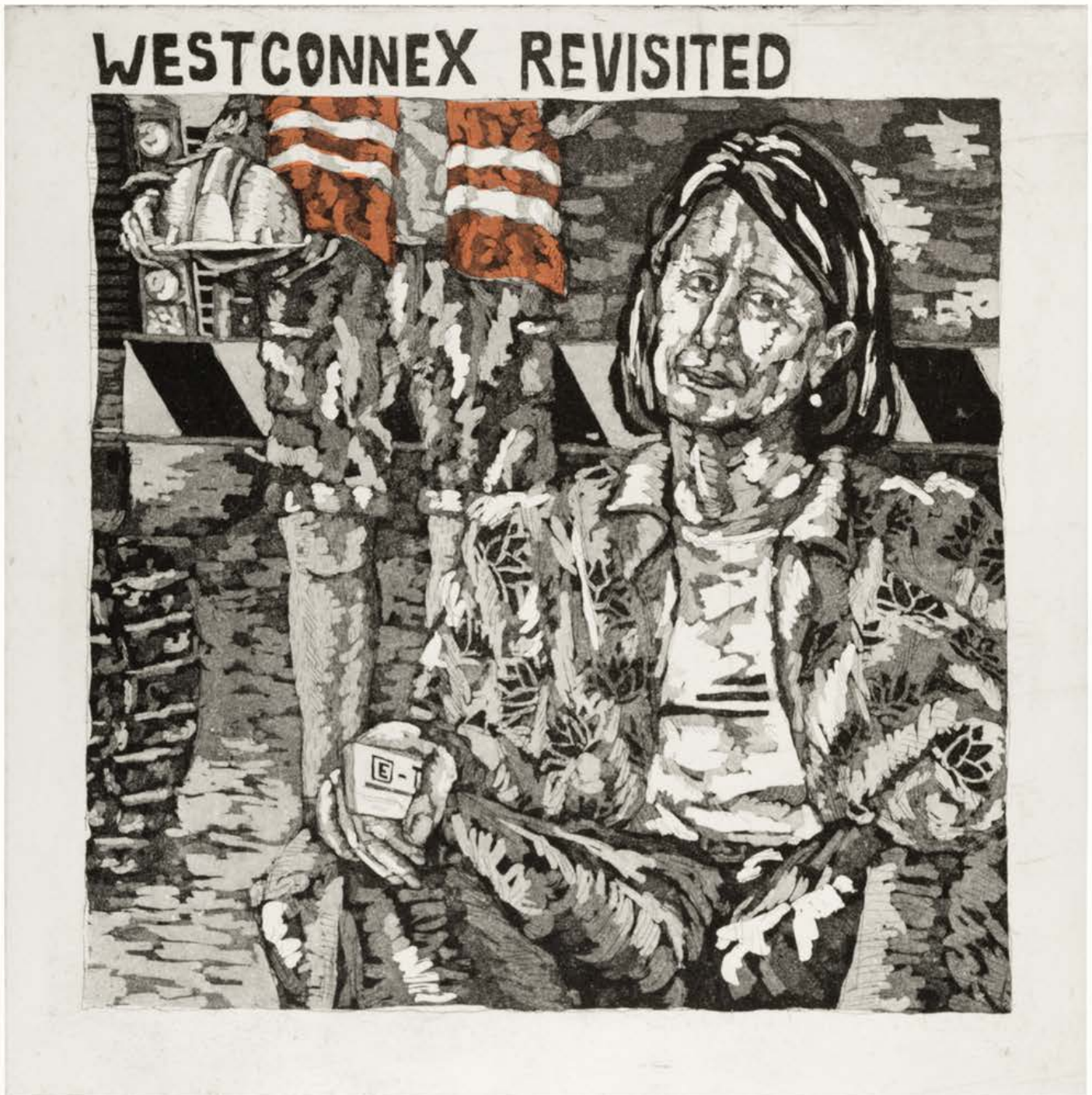


16albermarle Project Space and
National Art School present

MEDIA KIT



DISRUPTION

Discourse and Exchange

12 August–23 September 2023

Curated by Dr Carolyn McKenzie–Craig

Media Release

16albermarle Project Space and the National Art School present *Disruption: Discourse and Exchange*, an exhibition showcasing prints from four art schools in Australia and southeast Asia.

Sydney, Australia: The Disruption print folio delves into the profound significance of printmaking as a medium of communication. It emerged during COVID-19 as a collaborative initiative to exchange ideas and engage in material discourse across the region, overcoming the barriers imposed by the pandemic. By exploring the tactile certainty inherent in printmaking, the folio sheds light on the relevance of this traditional art form amidst a contemporary landscape characterised by image flux and the overwhelming presence of digital media.

The exchange of works presented in this folio go beyond the exchange of physical artefacts. It serves as a conduit for sharing cultural knowledge and instills a sense of commitment and obligation. The ownership of another artist's work obliges the recipient to care for and honour the lineage of the artwork, encompassing both the artist's creative vision and the cultural context from which it emerges. Through this process, folios become catalysts for building community relationships and repositories of research knowledge and artistic power. They enable students to forge connections between image-making and the various technologies embedded in different cultural landscapes.

Students and their teachers from four institutions—the Institut Seni Indonesia Surakarta (Surakarta, Indonesia), King Mongkut's Institute of Technology Ladkrabang (Bangkok, Thailand), National Art School (Sydney, Australia) and Queensland College of the Arts (Brisbane, Australia)—have each produced single prints which comprise the folio. In interpreting the theme of disruption, these artists have leveraged their chosen medium to transmit knowledge and establish foundations for future collaborations and mutual support.

In its copy and trace protocols, printmaking serves as a conduit for engaging with contemporary culture and evoking meaning. The ontological trio described by Sir Francis Bacon—the press, the compass and the canon—underpin the expansion of capitalism. This legacy allows printmakers to critically reflect on and disrupt the repetitive nature of cultural hegemony through the very means of production itself. Many artists in this folio interpreted disruption in this direct political way, for example Shani Black's *Westconnex Revisited*, which reflects on the iconography of our time—'our Gladys.' Reframed through the history poses of old paintings, Shani inverts the aura of the past with the political urgency of now.

Other approaches such as *Distance* by Dr Tim Mosely and Pamela See's *Consuming Happiness* extend the tradition of papermaking and papercutting into new arenas. Mosely's research is at the forefront of a resurgence of papermaking. The results of this material knowledge have been seen in recent works that extend to full scale gallery installations of handmade sheets that challenge our ideas of paper as receiver. Joshua Copland Nielson's work reflects key tenets in his research around archiving grief and the temporal lapses that the loss of those we love can produce. He focuses on analogue imaging to consider how memory is mediated through technological discourse.

The prints in this exchange share the depth of research and practice in the Asia Pacific region by many of its leading practitioners. Sharing our echo artefacts—our disruptions—gifts the materiality of our research across national and cultural borders to see how print as knowledge is performed politically, socially and conceptually.

MEDIA CONTACT

John Cruthers
john@16albermarle.com | +61 (0)433 020 237

Dr Carolyn McKenzie-Craig
Carolyn.Mckenzie-Craig@nas.edu.au | +61 (0)421 591 879

Cover Shani Black, *Westconnex revisited* 2021, etching, 29.5 x 29.5 cm

**Institut Seni Indonesia
Surakarta**

Surakarta, Indonesia

**King Mongkut's Institute
of Technology Ladkrabang**

Bangkok, Thailand

National Art School

Sydney, Australia

Queensland College of Art

Brisbane, Australia

16albermarle Project Space

Sydney, Australia



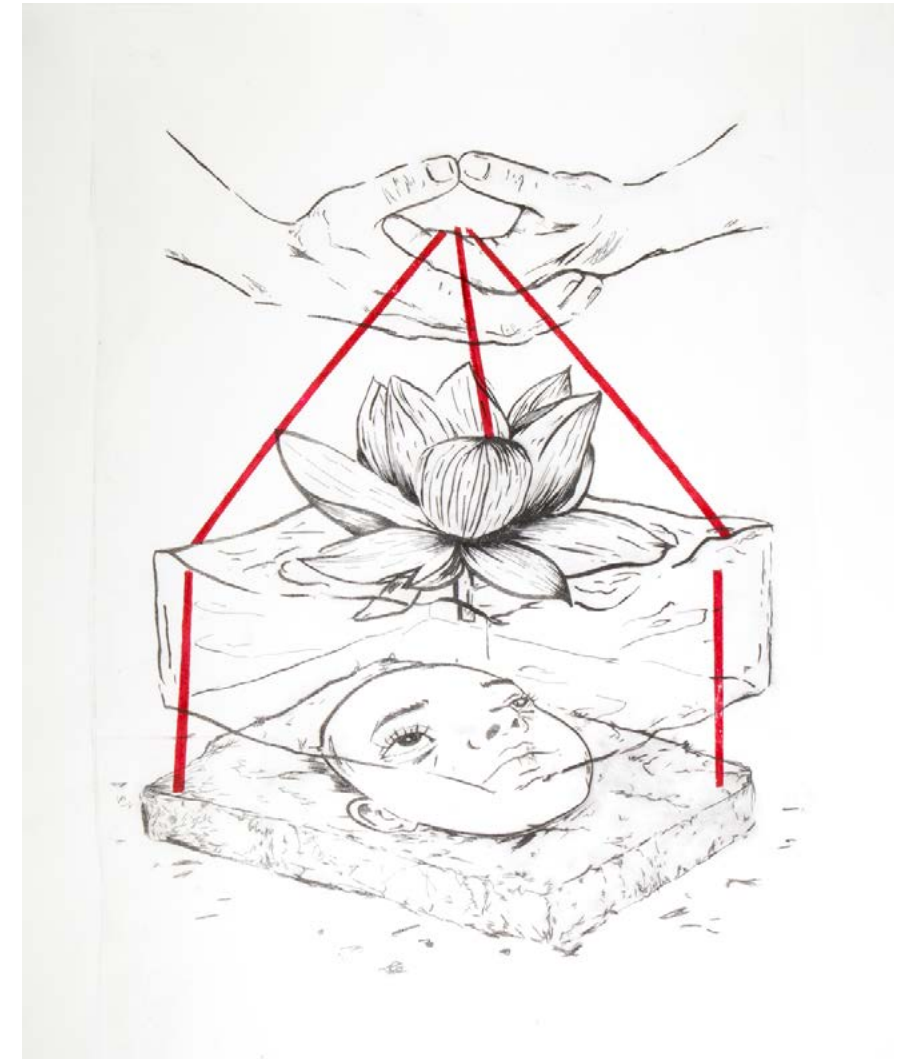
Selected Artworks

Ruth Cho
Bull-headed rhetoric 2023
relief print, 43.5 x 50 cm
Queensland College of Art

Institut Seni Indonesia Surakarta
Surakarta, Indonesia



Deni Rahman
Gifts for nothing 2021
silkscreen print, 50 x 42 cm

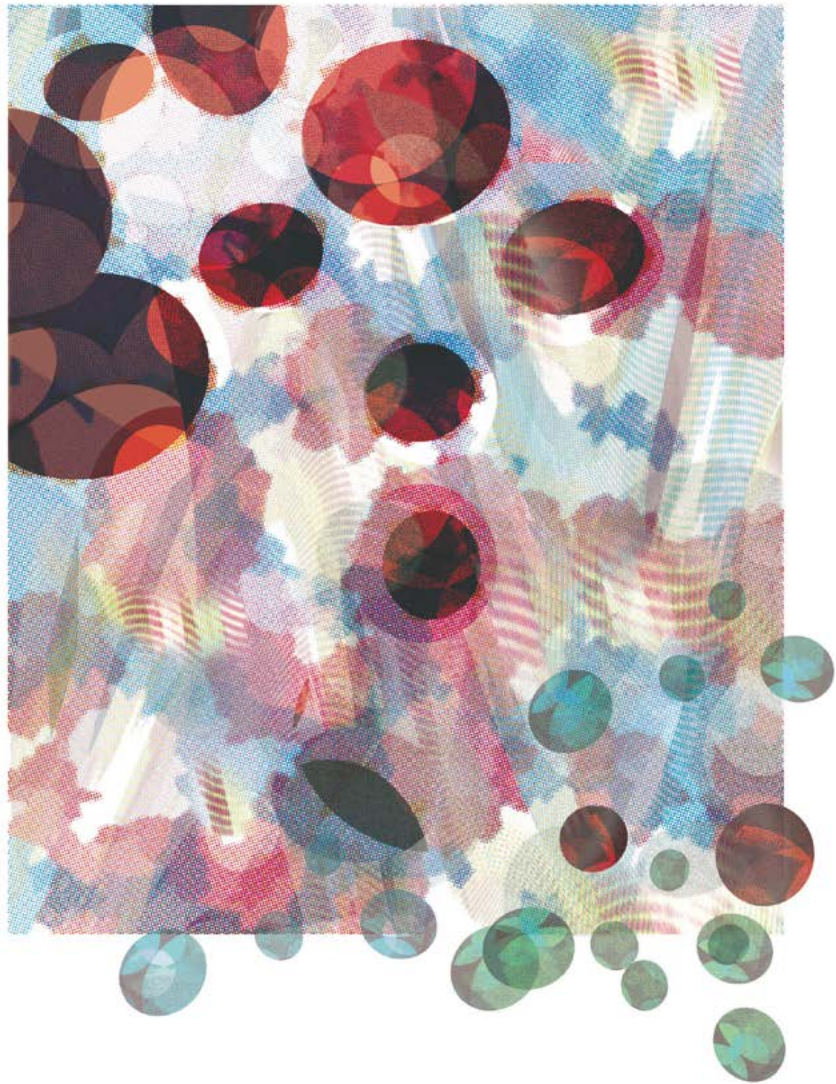


Ighfiri Isandi Salsabila
Saroja 2023
lithograph, 42 x 50 cm



Faheem T Ahmad
The land of hope 2023
silkscreen print, 41 x 50 cm

**King Mongkut's Institute
of Technology Ladkrabang**
Bangkok, Thailand



Mittheera Leelayudthyothin
Disruption 2023
digital print, 35 x 27 cm

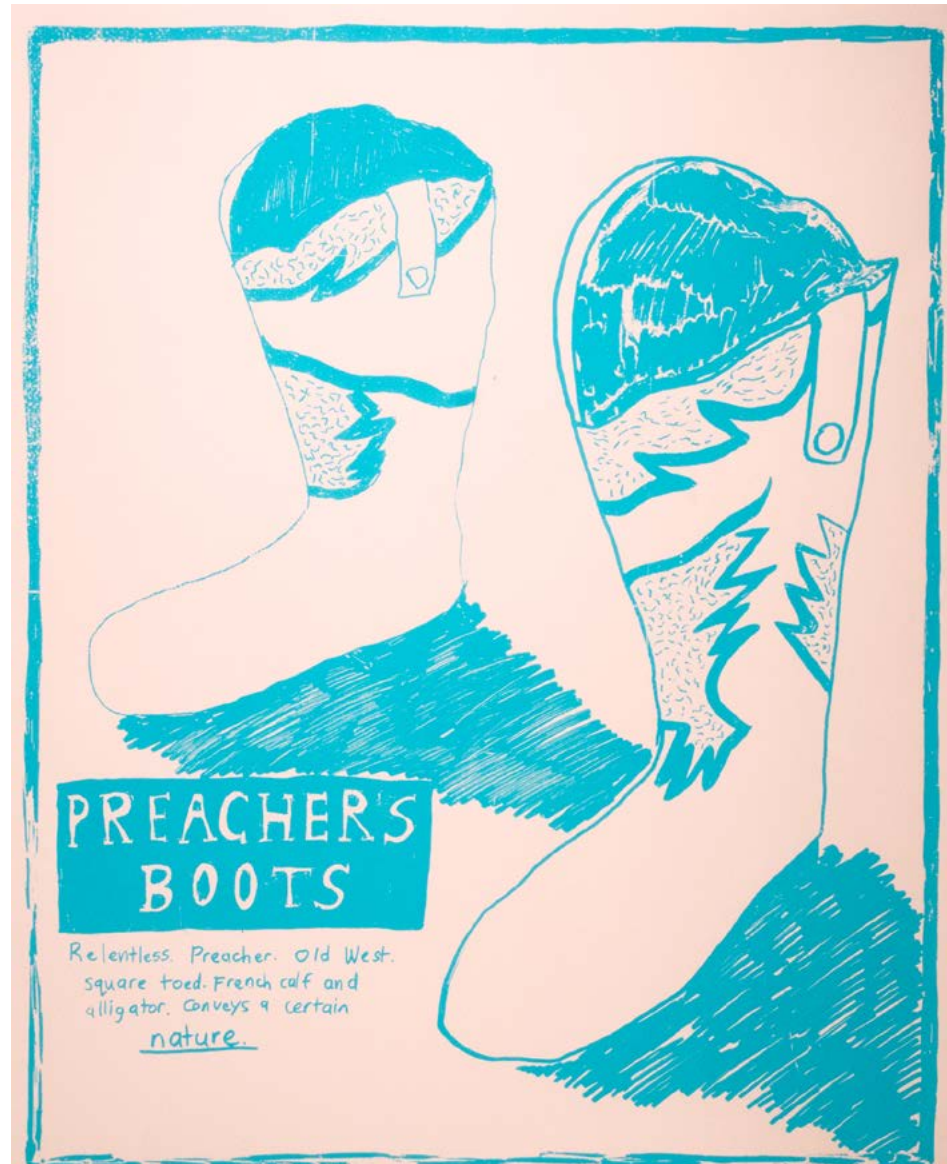


Donruethai Chlomruk
Beginning of time I 2023
lithograph, 40 x 30 cm



Tanasan Pattanasuttichonlakun
Duality 2023
Serigraphy print, 40 x 50 cm

National Art School
Sydney, Australia



Kael Lin
Sheriff virtues boots 2022
screen print on canson, 47 x 45 cm



Tristian Chant
I resign 2023
screen print on canvas, 45 x 50cm

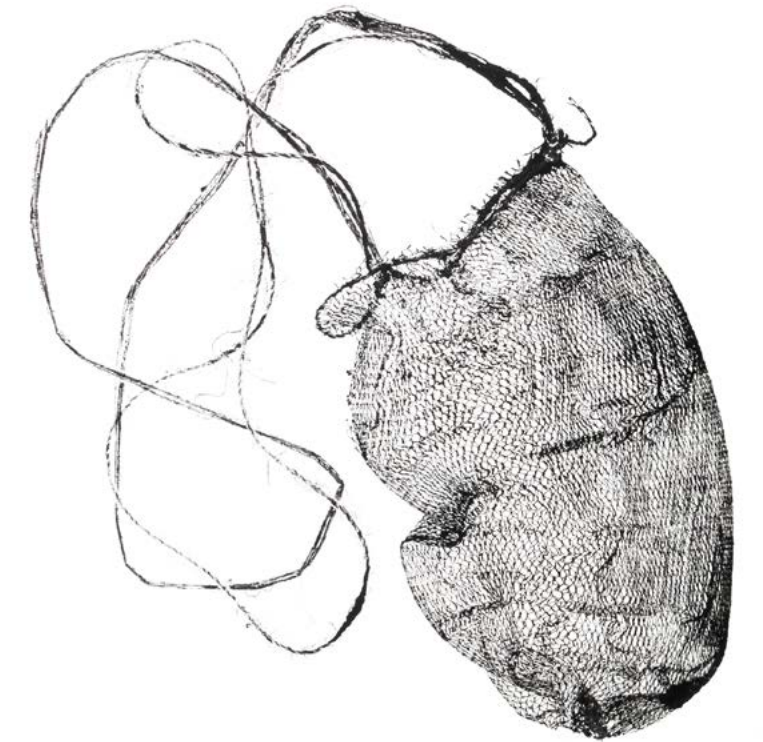


Brenda Tye
Untitled 2022
etching, 50 x 45 cm

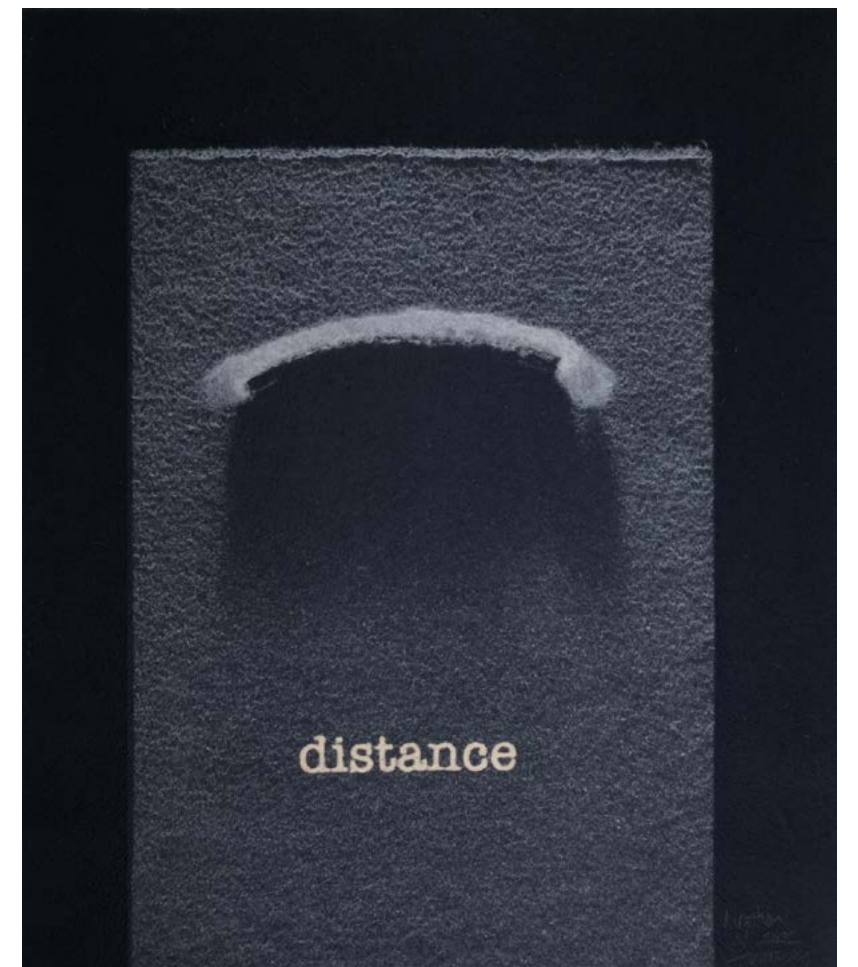
Queensland College of Art
Brisbane, Australia



Alethia Richter
Digital intimacies II 2021
screen print, 50 x 45 cm



Kyra Mancktelow
Still here 2022
relief print, 50 x 45 cm



Dr Tim Mosely
Disrupting distance 2022
pulp print, 50 x 45 cm

Biographies

Theresia Agustina Sitompul

Lecturer, Institut Seni Surakarta, Surakarta, Indonesia

Theresia (Tere) Agustina Sitompul is an artist from Yogyakarta and completed her BA and Postgraduate degree in Printmaking at the Indonesian Institute of Art. She is the co-founder and the only female member of Grafis Minggiran, a printmaking collective in Yogyakarta established in 2001, and is also a printmaking lecturer at the Institut Seni Surakarta, Surakarta. Tere explores the nature of human agency within increasingly complex socio-cultural interactions. Between concepts of maternity and religious or cultural forces, Tere asks to what extent are the decisions we make for our children are justified with the intentions of good parenting? Tere participated in ArtJog in 2014, 2016 and 2018 after winning an ArtJog Young Artist Award in 2013. In the same year Tere was a Sovereign Asian Art Prize finalist. Her work has been exhibited in Art Jakarta since 2011, and in 2018 she was one of 10 prominent artists included in Art Jakarta's 10-year anniversary presentation.

Deni Rahman

Lecturer, Institut Seni Surakarta, Surakarta, Indonesia

Born in 1979 in Jakarta, Deni Rahman is a print artist and a lecturer at the Indonesia Institute of Arts (ISI). Upon his graduation from the Department of Fine Arts (Printmaking) in Yogyakarta, he started to work on the development of printmaking, particularly the intaglio technique. Deni is also a member of Minggiran Graphic Studio, an art group that initiated Yogyakarta Graphic Art Week in 2017 to promote graphic arts to a wider audience.

Asst. Prof. Tanasan Pattanasuttichonlakun

Head of Printmaking, King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand

Born in 1974, Tanasan's interest in printmaking art derived from his first Mono Print during high school. It depicted a traced technique that created an abstract aesthetic related to scientific experiments in art. Since then, he has repeatedly contemplated printmaking as an artform. Tanasan received a Bachelor of Fine Arts (Printmaking) from the Faculty of Architecture, King Mongkut's Institute of Technology Ladkrabang, Bangkok, Thailand in 2002. In 2004 he earned a Master of Fine Arts (Printmaking) from Graduate School in the Faculty of Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand. Most of his works employ the serigraphy printing technique. Presently, Tanasan continues his interests in learning and exchanging with both local and foreign printmaking artists to gain more creative knowledge and experiences in printmaking.

Dr Carolyn McKenzie-Craig

Head of Printmaking Lecturer National Art School, Sydney, Australia
BFA Griffith University, BFA (Hons) Griffith University, PhD (QCA) Griffith University

Carolyn is an interdisciplinary artist examining body gesture and language through performative processes and print practices. She is currently a board member for Frontyard ARI, Marrickville and teaches at the National Art School, Sydney. She is currently represented by May Space, Sydney. Carolyn's interests and areas of specialization include gender and typological representations, photo discourse and history, drawing ontologies, contemporary print-media and social praxis and contemporary art. She is a Director at Frontyard Projects and Schmick Contemporary. Her work is held in significant collections such as the National Gallery of Australia, Burnie Regional, Swan Hill, Mackay, Cairns Regional and Griffith Artworks

Dr Tim Mosely

Lecturer in Fine Art, Convenor Print, Queensland College of Art, Griffith University, Brisbane, Australia
PhD (QCA) Griffith

Tim Mosely's art practice considers humanity's relationship with wilderness (the bush), drawing on the autographic and indexical nature of papermaking, prints and books to investigate that relationship. His work contributes to the fields of print culture, artists book practice and haptic aesthetics. With a strong focus on printmaking in his education, his artists books have been exhibited in significant survey exhibitions and are held in prominent national and international artists books collections. He convenes and teaches in the print program at Queensland College of Art, Griffith University, and co-ordinates the artists book brisbane events (abbe)

16albermarle Project Space

Exhibition venue

Established in October 2019 by Australian art adviser/collector/curator John Cruthers, 16albermarle presents contemporary southeast Asian art in an intimate space in inner-city Sydney. Our aim is to connect Australian audiences to southeast Asia through art and encourage their deeper engagement with the countries of the region. Alongside this cultural agenda, we also promote the artists showing here and sell the artworks to return funds to the artists, most of whom live from the sale of their work. As such, 16albermarle is a semi-commercial space. We have staged 14 exhibitions to date, with artists and artworks from Indonesia, Thailand, Myanmar, Cambodia, the Philippines and Singapore. The focus is on younger and mid-career artists with established practices and reputations in their home countries whose work has not been seen in Australia. Exhibitions are accompanied by public programs, catalogues and educational materials for HSC and IB students. School visits are encouraged. Artworks are available to view on our website and all catalogues can be downloaded for free.

action
#5 forced to swallow



Carolyn McKenzie-Craig, Forced to swallow 2023, photogravure/screen print, 50 x 45 cm

DISRUPTION

Discourse and Exchange

12 August–23 September 2023

Curated by Dr Carolyn McKenzie–Craig

16albermarle Project Space

16 Albermarle Street
Newtown NSW 2042

Thu - Sat, 11am - 5pm,
or by appointment
16albermarle.com