

KNOWING ME



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## KNOWING ME KNOWING YOU

### / ARTISTS /

Rebecca Scibilia  
& Steven Asquith

Paul Hodges  
& The Sisters Hayes

Steven Ajzenberg  
& Jim Pavlidis

Terry Williams  
& Jenny Bartholomew

Cam Noble  
& Annalea Beattie

Fiona Taylor  
& Angela Cavalleri

Cathy Staughton  
& Catherine Bell

Michael Camakaris  
& Geoff Newton

Chris Mason  
& Nathan Gray

Kate Knight  
& Martin King

*Knowing Me Knowing You (KMKY)* is an attempt at initiating connections between artists who may not otherwise have the opportunity to meet. Each work in the exhibition has been made over a year by two artists, and each work tells a story that is further explored in a short film produced and directed by Shelley Farthing-Dawe. The film documents how ten pairs of very different artists collaborate to develop a shared goal, and in the process realise art making as a form of communication that is infinite in its possibilities. The finished works are gestures or statements, half-truths or consummations but each is the vestige of a process that embraces art as a powerful tool for connectivity.

Collaborators come together in many different ways and for different reasons. They are often – conveniently – partners, like Gilbert and George or twins like the Mangano sisters or even nuclear families like the Boyd family. But for artists who may be marginalised or isolated from family or social structures, collaboration can be difficult to initiate. Some of the partnerships in KMKY had been formed through previous projects that provided an opportunity for collaboration. Jim Pavlidis and Steven Ajzenberg, Annalea Beattie and Cam Noble and Catherine Bell and Cathy Staughton had worked together for the *Portrait Exchange* (2010) and had maintained an informal practice. Christina Hayes and Paul Hodges, like Nathan Gray and Chris Mason, had begun to make work together while Nathan and Christina were employed in the studio. But for some external artists, KMKY was their first encounter with Arts Project Australia or even with disability and these collaborations offered an opportunity for artists to become part of the art world that they may not have even known existed.

It is difficult to say anything general about the nature of collaboration because each partnership is intrinsically different. Each artist brings his or her own expectations, knowledge and limitations to the project and must find a middle ground where the interaction is not one of mentor/mentee or where one or the other artist's authorial style is preserved. There was no sense with any of the artists that it might be anything other than a reciprocal arrangement and the final works are a tribute to the artists' ability to establish this egalitarian space.

For The Sisters Hayes, incorporating the self-expression of Paul Hodges dance style was an opportunity to add another element to their complex, multidisciplinary work. Combining their skills in theatre (Rebecca), interactive media (Esther) and visual art (Christina) for their second short dance film with Paul Hodges, they are well placed to bring life to Luca Giordano's painting *Allegory*.

For Steven Asquith and Rebecca Scibilia the artwork speaks for itself. Transferring the two canvases between each artists' studio created a visual dialogue that was their only means of communication. Working within this structure each artist maintained the freedom to respond in their own way accepting or rejecting what had gone before. And finally when the time constraints of the project required the work be finished, the traces of the conversation become the work itself. Geoff Newton and Michael Camakaris also began a visual dialogue when they started exploring ways to combine their different approaches to art making. In their series of works on paper the collage elements provide a context for Camakaris' collection of overlaid symbols.

Catherine Bell and Cathy Staughton found that they had a lot in common when

they made portraits of each other for the *Portrait Exchange* (2010). As well as sharing a first name and a love of dogs the pair used their childlessness as common ground for exploration. In the poignant act of dressing their dogs as children, Catherine imbues this symbolic work with emotion while for Cathy the paintings become the half animal half human creatures that are well at home in her sometimes nightmarish oeuvre. Jim Pavlidis and Steven Ajzenberg also found they had a lot in common when they made portraits of each other three years ago. Both were born in the same year, and share a love of music from the seventies as well as a wicked sense of humour. It was only natural that Steven's extensive collection of handwritten joke books would become the inspiration for their work, continuing Jim's interest in collaborations with writers as part of his printmaking practice.

When Martin King and Kate Knight met for the first time at the Arts Project Australia studio they both found that birds were a common theme in each other's work. This would be a natural starting point for their drawing which then became an animation, a medium more familiar to Martin than Kate but perfectly suited to the preservation of Kate's cartoon-like drawing and sense of humour. Terry Williams and Jenny Bartholomew also had a shared interest when they met for the first time. Both artists work intuitively with fabric and found objects as part of their broader practice and as they began stitching side by side in the arts project studio a series of fragments eventually evolved into a single work.

Printmaker, Angela Cavalleri met Fiona Taylor halfway when she took up painting for their collaboration. Using imagery which drew on their shared interest in travel and culture the pair worked back and forth between Arts Project and Angela's Brunswick



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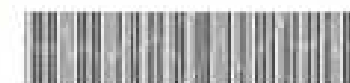
studio. The final work is part printmaking, part painting – one work beginning where the other ends. Chris Mason was also invited to work in Nathan Gray's studio for the making of their work for KMKY. Chris indulged his love of flesh and form as the two artists met each week and taught themselves to cast silicone for their sculpted babies. In an attempt to create a neutral space the artists undertook a process unfamiliar to both, working together to overcome the challenges of a new medium.

Cam Noble and Annalea Beattie ventured a long way from the Arts Project studio when they explored the hitherto inaccessible world of graffiti in the inner city. When their billboard *Double Trouble* was erected above Trocadero Art Space in Footscray as part of their project in 2013, it showed a photo of Cam driving a painted version of Annalea's Kombi van. For me, it is the memory of Cam's broad smile floating high above Barkly Street that continues to remind me of the potential for artistic collaboration to soar beyond the common perception of what is possible.

LINDY JUDGE 2013

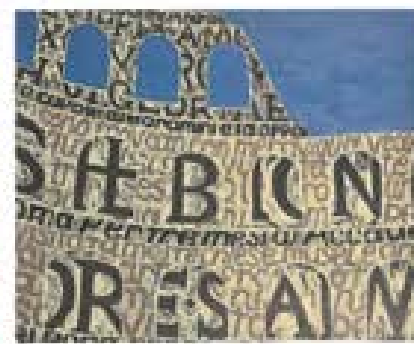
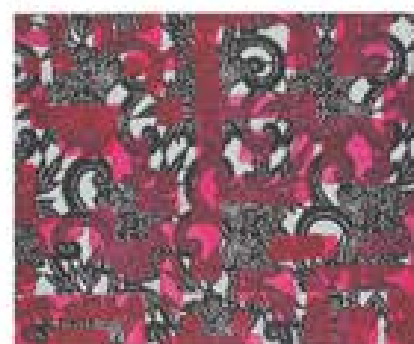
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CURATOR

# ARTS PROJECT AUSTRALIA



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GALLERY HOURS  
Mon to Fri 9am-5pm  
Sat 10am-5pm



COVER: Angela Cavalieri  
& Fiona Taylor  
*Beijing (diptych)* 2012-13  
acrylic, linocut print and oil  
paint on canvas  
75 x 170 cm

Acrylic painting on canvas by  
Fiona Taylor and hand printed  
linocut print with oil paint on  
canvas by Angela Cavalieri.  
Collaborative work with Angela  
Cavalieri. Printing assisted by  
Fiona Taylor.

1. Cathy Scaughton  
*Catherine Bell* 2013  
gouache on paper  
28 x 38cm

2. Terry Williams  
& Jenny Bartholomew  
*Unstitched Talking* 2013  
material, wool, found cricket  
ball, found play pipes  
dimensions variable

3. Kate Knight  
*Bird Talk* 2013  
ink on paper and acetate  
21 x 28cm  
Animation cell from  
collaborative animation  
*'Bird Talk'* by Kate Knight  
and Martin King

4. Rebecca Scibilia  
& Steven Asquith  
*Leo Sayer* 2013 (detail)  
acrylic spray paint, acrylic  
paint and marker pen  
204 x 169cm

5. Michael Camakaris  
& Geoff Newton  
*Unstitched (detail)* 2013  
gouache, printed  
paper on foam core  
42 x 29.5cm

6. Steven Asenberg  
& Jim Pevidas  
*INCREDIBUBBLE!*  
(detail) 2013  
artist book  
archival inks on 250gsm  
Hahnemühle Bamboo paper  
25 x 55 x 1cm

7. Catherine Bell  
*Bell of Cathy Scaughton*  
from *Mammals Boy* 2013  
Two channel HD video  
and audio  
7min looped

8. Paul Hodges  
& The Sisters Hayes  
*Unstitched (After Allegory*  
by Luca Giordano) 2013  
digital C-type photograph  
31 x 54cm

9. Nathan Gray (left)  
*Unstitched* 2013  
silicone, paint, dolls hair  
38 x 17 x 8.5cm

Chris Mason (right)  
*Mulher* 2013  
silicone, paint, dolls hair  
35 x 33 x 12cm

10. Steven Asenberg  
& Jim Pevidas  
*INCREDIBUBBLE!*  
(detail) 2013  
artist book  
archival inks on 250gsm  
Hahnemühle Bamboo paper  
25 x 25 x 1cm

11. Cameron Noble  
& Annalea Beattie  
*Double Trouble* 2013  
digital print on plastic  
tarpeulin  
168 x 250cm



12. Michael Camakaris  
& Geoff Newton  
*Unstitched (detail)* 2013  
gouache, printed  
paper on foam core  
42 x 29.5cm

13. Angela Cavalieri  
*Rome* (detail from diptych)  
2012-13  
acrylic, linocut print and  
oil paint on canvas  
75 x 170cm

14. Catherine Bell  
*Mammals Boy* 2013  
Two channel HD video  
and audio  
7min looped

15. Nicole Macdonald (left)  
and Fiona Taylor (right) assisting  
Angela Cavalieri to print *Rome*  
in Angela's studio

16. Chris Mason (left) and Nathan  
Gray working on their one-off  
sculptures of silicone cast babies  
in Nathan's studio

IMAGE CREDIT: PIVELLO/FILMART

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