

you & I:
thoughts on intimacy



This exhibition catalogue documents *you & I: thoughts on intimacy*, an exhibition held at The Hold Artspace.

you & I was curated by Kylie Spear and featured works by Rachael Archibald, Anna Carluccio, Courtney Coombs, David Creed & David Spooner, Pirrin Francis, Caitlin Franzmann, Callum Galletly, Tor Maclean and Leena Riethmuller.

The exhibition opened on 15 August 2013 and continued until 31 August 2013.

Front cover

Courtney Coombs & Caitlin Franzmann
Focus, 2013

Over page

Rachael Archibald
Un-monument b (detail), 2013



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intimate acts: revealing the peripheries

by Kylie Spear



The term 'intimacy' is a fluid one, and one that is difficult to define. It has been described as a sensation or act arising from a place that is "profoundly interior" or "most within"¹. Perhaps it describes a process of revealing personal thoughts and desires, beyond (but inclusive of) sexuality. Perhaps it includes interactions between individuals and groups, or even inanimate objects². It could be a spiritual act, or something that is motivated by bodily urges. As opposed to 'privatising' or closing these intimate desires off from others, the etymology of the term exposes it's shared nature; it requires one to open their innermost selves to another for 'intimacy' to take place³. However this revealing of the self for the sake of pleasurable interaction also leaves us vulnerable to the possibility of discomfort⁴.

According to Martin Buber, a communion occurs when genuine dialogue takes place without sign and gesture, and when interactions become embodied⁵. The term 'genuine' in this sense may refer to meaningful and perhaps unexpected exchanges which function beyond instruction or ego, such as charged glances between strangers⁶. Maurice Merleau-Ponty suggests that such shared, or intersubjective experiences are inherently embodied and intercorporeal, as they require an active engagement in dialogue between two (or more) bodies⁷. This reciprocal act requires each participant to function simultaneously as the subject and object, the viewer and the viewed⁸.

It was during a conversation with an acquaintance at the opening night of *you & I*, that the influence of the surrounding environment on acts of intimacy was shared with me. My friend stated that it was not necessarily the central object of attention in a given situation that created a sense of intimacy, but instead what was going on around it; the peripheries. "Like genitals in a pornographic film; they're there, and it's fair to assume that they are the centre of attention, but it's the colour of the curtains in the background, the small tattoo on the shoulder blade of one of the lovers, the half-drunk chamomile tea on the bedside table that is more revealing. These things facilitate the intimate moment".

Similar to this description, the works in this exhibition helped to facilitate shared moments between individuals. They acted as the peripheral objects that allowed the viewer to experience a spectrum of sensations, from tension and disgust, to humour and delight. Such as the moment you realised Leena Riethmuller had coated the stairwell and wall at the entrance of the gallery with her own saliva. The awkward feeling of your personal space being invaded while wearing Courtney Coombs and Caitlin Franzmann's helmets. The delicate use of wax and fire in Tor Maclean's fragile paper cards. The overwhelming smell of liquid nails during Callum Galletly's performance.

While the subjects of intimacy and intersubjectivity function as undercurrents in many works and exhibitions, they became problematic once brought to forefront in this exhibition; how do you privilege something that is by definition ungraspable? *you & I* was not an exhibition attempting to provide resolved definitions or conclusions regarding intimacy. In fact, the relevance of this subject in contemporary practice is perhaps contentious, partly due to the haziness of its definition. Yet, it is a thread (however small) that appears to continually work its way into art making and display, such as *The Hand*, *The Eye & The Heart*⁹, *13 Rooms*¹⁰ and Marina Abramovic's performance *The Artist is Present*¹¹ to list but a few. While the works in *you & I* were diverse, each created possibilities for intimate moments by providing cohabitable spatiotemporal sites for shared experience. That is, they gave individuals the space and time, or framework, to form various types of interpersonal connections. To become both the subject and the object of another's attention, whether that was pleasurable, uncomfortable or otherwise.





¹ Moore, T 1994, *Soul mates: honouring the mysteries of love and relationship*, Harper Collins, New York, p. 23.

² Buber, M 1947, *Between man and man*, Routledge, p. 12.

³ Wallace, C 1998, *For fidelity: how intimacy & commitment enrich our lives*, Vintage Publishing, p. 95.

⁴ Buber, M 1947, *Between man and man*, Routledge, p. 9.

⁵ Ibid. pp. 5-6.

⁶ Ibid. pp. 9, 22.

⁷ Merleau-Ponty, M 1963, *The structure of behaviour*, Duquesne University Press.

⁸ Merleau-Ponty, M 1962, *Phenomenology of perception*, Routledge, London.

Jones, A 1998, *Body art/performing the subject*, University of Minnesota Press, pp. 40 - 41.

⁹ Da Silva, J 2011, *The hand, the eye & the heart*, Gallery of Modern Art, Brisbane, Australia.

¹⁰ Biesenbach, K & Obrist, H U 2013, *13 rooms*, Kaldor Public Art Projects, Sydney, Australia.

¹¹ Abramovic, M 2010, *The artist is present*, Museum of Modern Art, New York, USA.

David Creed & David Spooner

Walk from Brisbane to the Gold Coast 2013 (video still), 2013

Rachael Archibald

by Rainer Doecke

Objects; some hard as stone, some ornate like marble and others colourful and weightless, some large, some small. Collected objects and unusual creations, moments in time, photographs faded and fractured. The earth is the fundamental basis of all our material creations, so how are our collections of objects related to our human emotional experience of intimacy and security?

It is this link to our human emotions through our material possessions that Rachael Archibald is interested in exploring. The objects in *you & I* were grouped in a soft, sensitive and sophisticated manner, that created a sense of weightlessness and lightness, coherently contrasted against re-occurring geological themes throughout the installation that alluded to the romanticised ideas that society has regarding our natural environment— even though we are quick to exploit these resources as commodities. The expanded foam rocks, painted in bright metallic colours, served not only as a reference to the precious resources that are extracted from the earth below, but also functioned as key visual features within the works, as anti-aesthetic objects that brought to the installation a certain strange, out-of-body, almost alien experience. It's not news to anyone that we live in a capitalist world that revolves around material possessions and commodities; However, through the use of un-monumental constructions from materials such as expanding foam, modelling clay and other objects such as found photographs, the works spoke quietly, but pertinently questioned the nature of our feelings towards the world around us, our material possessions, and the security, intimacy and sense of belonging they give us.

Rachael Archibald

This page: *Un-monument a*, 2013

Next page: *Un-monument b*, 2013





Anna Carluccio

by Rainer Doecke



How and why do we experience intimacy? How are the roles in our intimate relationships formed and broken? What is it that occurs when the romance is lost, and the biological basis for our experience of love becomes transparent? These are just some of the questions that viewers were prompted to address in Anna Carluccio's interactive installation. On the outside, the work appeared as something like a children's cubby house with face-sized portholes to view the inside space. With an unashamed use of bright and playful imagery such as dolphins, flowers and birds, the audience was invited to view the safe, external and public mode of intimacy and relationships—the masks we so often wear to conceal our inner lives. This is a fleeting moment, however, as the internal, private modes of intimacy and relationship were quickly exposed when one investigated further into the work. While placing one's face inside one of the portholes, the inside of the box revealed scenes from what could be nightmarish biology textbook—the viewer was struck by grotesque images referencing the *Human Centipede*, a b-grade horror film notorious for its nauseating themes. The image of the human centipede could have been read as a metaphor to the necessity to compromise within relationships, to both literally and colloquially 'eat their shit'. This confrontation also had the effect of drawing the viewer back to a biological point of view, and creates a portal of fantasy and biology in which to explore the ideas surrounding intimacy and relationship in our own lives. The result was an unsettling, confrontational reflection on human biological instinct, such as the need for relationship, intimacy, and ultimately the need for reproduction.

Anna Carluccio

This page: *Snakes Alive*, 2013

Next page: *Snakes Alive* (detail), 2013



Courtney Coombs

by Stephanie Dooris

Brisbane-based artist Courtney Coombs has described her work as “intensely personal”, so it serves as no surprise that she was chosen for an exhibit that explores artists’ thoughts on intimacy. Her practice seeks to examine notions of infatuation, love and relationships through raw building materials, domestic found objects, and various processes and materials taken from the history of art. In *Environments For Love* (2013), she delved into matters of human engagement, more specifically romantic love, by juxtaposing public displays of affection alongside public displays of art.

This installation acted as a progression from her work *Conditions of Love* (2013) included in the 2013 Brisbane Emerging Art Festival, in which she documented five couples in various stages of intimacy during the opening event. For *you & I*, Coombs installed two camouflage patterned pop-up tents inside the gallery. Sitting side by side, one tent had its doorway opened wide, revealing a patch of astro-turf on the ground beneath while the sounds of Marvin Gaye’s *Lets Get It On* lured audience members inside for the possibility of ‘making out’, or more. The second tent was zipped up and padlocked with a melancholy cover version of Joy Division’s *Love Will Tear Us Apart* audible from the outside. The tents, one left friskily open, the other shut up and inaccessible, used metaphor and humour to speak about the dynamics of romantic relationships. The tacky tents, with their forest patterns, fake grass and cheesy pop-music questioned the social constructions of intimacy, and the ways in which they might fail in real-life situations.

At its core, this work is about making sense of human relationships and the variety that exists within them. However, it was also sophisticated in its consideration of public spaces, such as museums and galleries, and the role that they play in nurturing relationships. It has been shown that people who have regular contact with their family and friends are more likely to visit museums and galleries¹. While these statistics are not definitive, it does suggest that public spaces devoted to the arts enable social relationships, as well as examining them.

¹ Cultural Ministers Council Statistics Working Group (October 2006). *The Social and Demographic Characteristics of Cultural Attendees*. Published by CMCSWG. <http://www.culturaldata.gov.au>.



Courtney Coombs

This page: *Environments For Love* (detail), 2013

Next page: *Environments For Love*, 2013



Courtney Coombs & Caitlin Franzmann

by Andrew McLellan

Focus: an interstice between two helmets, locked together and yielding eye-to-eye dialogue. The first impression depends on the other party sure, and all those social exigencies impacting upon you. And what is impacting upon the other party. And those pushed out of direct view: surrounding friends, family, lovers, peers, strangers, etc. The interstice magnifies; everything is much more significant than outside these chains. Comfort is very much displaced, almost allowing for its quantification, an amount of comfort relative to another amount, as empirical as the rising tide of Archimedes' bath water.

The social dynamics are so much so exemplified, it seems to typify the great Chiasmus of contemporary social relations and interactions - I watch you watch *me*; you watch me watch *you* - I watch you watch me watching *you*; you watch me watch you watching *me*. Not surprisingly such cross-hairs sound something like what R.D. Laing wrought with immensely in his unraveling of domestic, civilised creations and submissions to power, those infinite tracts such as: "A knows that B knows that A knows that B knows . . ."

More so, there is power. When both parties are at rest, it is relatively comfortable, despite the innate intimacy of the scenario. However if one party were to move, the other would experience discomfort if attempting to resist the other's movement. The only way to regain comfort would be to submit to the first party's force and move in tandem. Once at rest again, the second party could chose to return the distress, and the game would continue with many micro and saga-like episodes. I would imagine if this microcosmic inspection of power-play were expanded to speak for greater frameworks of authority, politics, institutions, someone would generate an ideal utopia that would call for freedom from the aggressor, to abandon the helmet contraption. Though this is problematic. Aggression pursues, irrationalises, and raises its voice. That is to say, the steel bar that holds the helmets together may bend and warp, but likely remains.

If we instead assume the two parties are pitted against one another in some locked perpetuity, we soon contemplate the push/pull or action/reaction imbued in this and almost all scenarios. We assume that there must be a trade between force and sacrifice, opting for either comfort or resilience and - perhaps more frighteningly - whether we need to go on the offensive at the next null point.

¹ Laing, R D 1960, *The divided self*.



David Creed & David Spooner

by Lisa Bryan-Brown



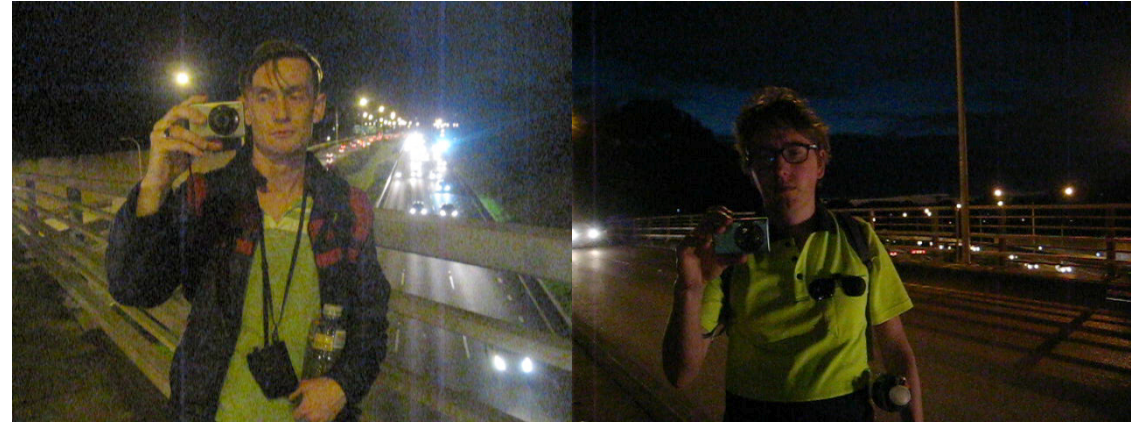
There is a passage that is too often quoted, about having an end to journey towards, but the journey itself being what matters in the end. As corny and drastically simplified as that statement is, it actually sums up the experimental practice of the duo of Davids, Spooner and Creed, quite well, and not only because their works too embrace corniness and simplicity.

David and David, who both maintain solo practices, began collaborating (or as they put it, formed a private club) in 2009, and have together been investigating the phenomena of the line, as well as issues related to collaborative art production and club membership. Their body of work for *you & I* interrogated the line in both an abstract and a highly tangible sense, through an immense series of painted dual-portraits of one-another and a split-screen video that documented their undertaking of a geographically staggering walk from Dutton Park in Brisbane to Surfers Paradise at the Gold Coast.

Monumental in its presentation, David and David's installation tessellated dozens of paintings the duo had created since January 2013, simultaneous dual-portraits with each artist painting the other on one end of the same canvas. Completing at least one painting a week, this obsessive and absurd process resulted in an impressive series of orientationally confusing works, an affect amplified by the intense, salon style hang that entirely filled one end of the The Hold Artspace's gallery. Titled individually, the list of works (Appendix A) read like a stream-of-consciousness passage, appropriate given the rapid response style in which these paintings are executed. While some were descriptive, like *David Spooner with party hat*, others were less so, *Neanderthal Inclement Weather* and *Beard Drinker* to note just two of the Davids' more nonsensical but awfully satisfying titles.

Nestled in with the many paintings was a flat screen looping one of David and David's most impressive walking works to date. *Walk from Brisbane to Gold Coast 2013* documented, from both David's points of view, their first successful completion of this walk that totals 78km at a minimum. Filming quick video portraits of one another at progressive points along the walk, the viewer was able to watch the sun rise high and eventually set, and the David's get sweatier and more exhausted. A walk they have attempted and failed several times before, the straightforward and surprisingly immersive split-screen presentation of the documentation allowed the viewer to share in their achievement of reaching their, albeit ridiculous, goal, while placing the emphasis firmly on the journey itself.

Ultimately, David and David's installation was a testament to the importance of persistence, a monument to doing. The production of these works was never the end goal for the Davids' process; rather, these works are the journey that the David's take together, and the destination their own, exclusive clubhouse – members only past this point.





Pirrin Francis

by Lisa Bryan-Brown

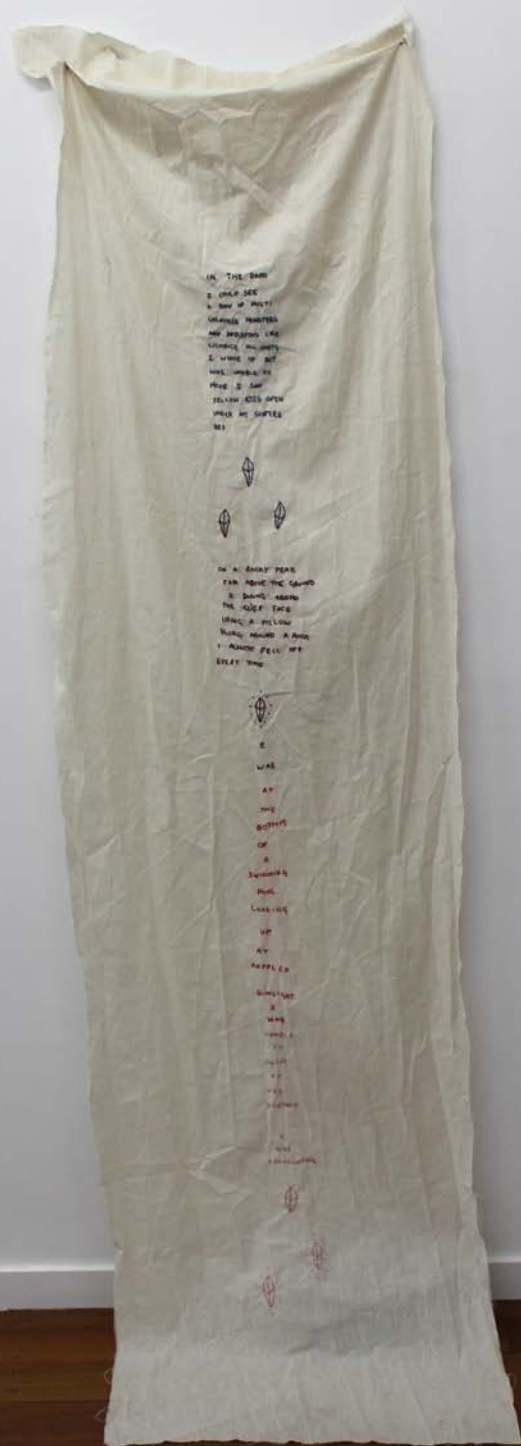
In Pirrin Francis' wall-based installations, strangers are made family and family are made strange. Embroidered passages echo in vast caverns of cotton, and the nostalgic, dappled tones of amateur analogue happy-snaps radiate warmly from the assembled cast of cut-out characters. Francis trawls through the records of her personal history - photographs, videos and diaries - dislocating and re-casting fragments of these archives in newly imagined narratives. Earnestly floating in space, the objects that comprise her installations beg to be understood through touch – the soft, sagging cotton of her embroidered text works and the rigid packing cardboard that gave form to her figures both aching with inherent material tactility.

The inescapable physical materiality of Francis' objects, however, is somewhat negated by her deftly ethereal installation sensibility. A dense, fuzzy aura enveloped her objects, a mediation that lent itself to Francis' conceptual engagement with human cognitive processes of dreams and memories. In *At the Cusp of Waking* each element was suspended in a ghostly gathering; a young girl in a blue dress, a woman in a tartan shirt, four children. Their backs turned, they stared into the void of the stark white gallery walls, bookending two embroidered passages that both described painfully relatable dream scenarios, each heavy with symbolism and the dread of the terrifying unknown.

The figures that populate Francis' work often illicit a pervasive sense of déjà vu, with the viewer caught in limbo between recognition and alienation. The feeling that these people so easily could have been lifted from their mother's photo album, or indeed from mine, or even yours, is a testament to the relatability of Francis' constructed, partial narratives. Occurring within the space between the imaginary and reality, Francis exploits our very human tendency towards association, and counts on the audience to make up that which isn't there.

I WAS AT THE BASE OF A
HUGE MOUNTAIN THE PEAK
JUST VISIBLE THROUGH THICK
CLOUDS I WAS BEING PRESSURED
TO BEGINNING THE CLIMB TO
THE SUMMIT BUT I COULDN'T MOVE
I WAS TORN BETWEEN TERROR
OF BEING ON THE MOUNTAIN
AND THE FEAR OF BEING ALONE
AT THE BASE I KNEW IF I
STARTED THE CLIMB I WOULD
DIE UP THERE





It was within this strange push and pull between familiarity and unfamiliarity, real and imaginary, memory and dream, that Francis' work engaged with notions of intimacy and (both real and falsified) autobiography. Employing the ubiquity of the photographic archive and the role it plays in the production of a personal narrative, Francis' works invoke the aesthetics of reminiscence to allow that narrative to be continued by characters who are yet to enter it, but who have already been there from the very start.



Callum Galletly

by Rainer Doecke



Movement in a dark room, a flurry of motion beneath an image, fabric. It's a dark and intimate moment, and the visibility is low. Slowly, the scene reveals itself as a close up of a printed t-shirt. One can barely make out the image of WWE wrestler, Batista, as the fabric flutters repetitively, madly, as the act of masturbation takes place beneath it.

In an atmosphere of dark humour, the scene came across as helplessly pathetic. There was no end to the continuous video loop, highlighting futility through the unresolved. The stereotypically 'tough' image of the wrestler, Batista, was emasculated through being subject to the act of masturbation, commonly regarded as a narcissistic, private act of self-gratification.

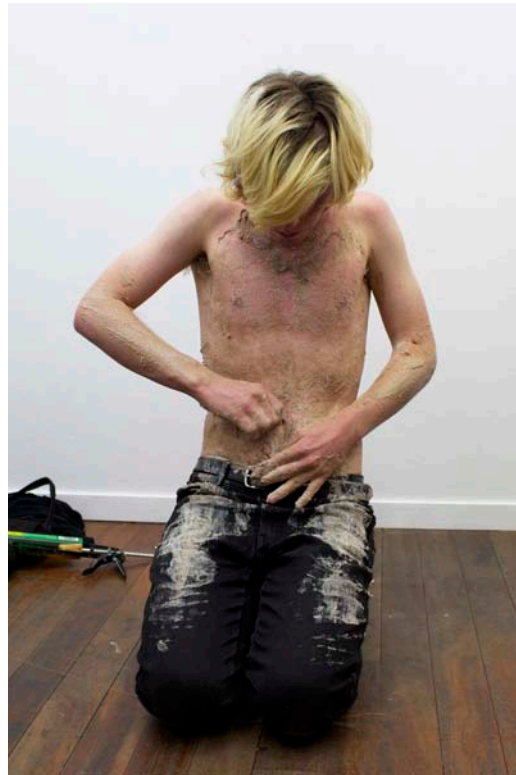
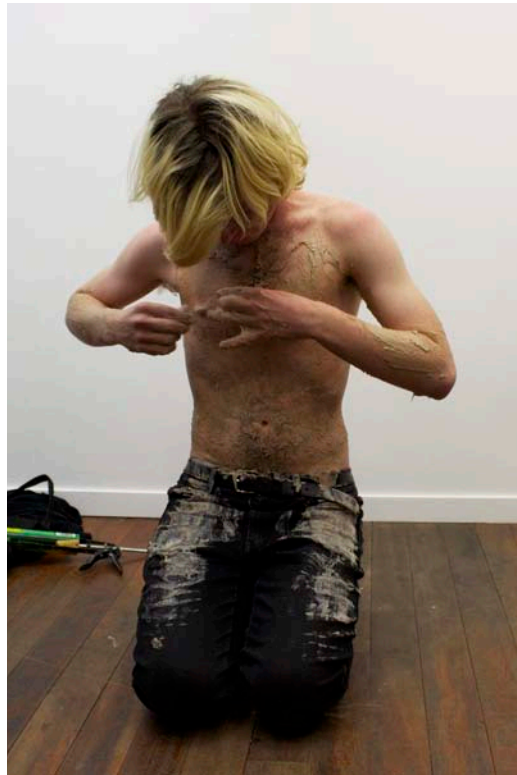
Callum Galletly is interested in challenging ideas surrounding heteronormative gender stereotypes, such as the constructed image of the masculine. The low-fi video exposed and demystified the male body, caught in a never-ending moment of what may be its most vulnerable and intimate act. It broke apart what may be one of the most easily identifiable and constructed gender roles—The tough, rough, fighting image of the WWE wrestler.

Galletly also addressed similar themes in his performance of *Bonding* (2013). Galletly removed his own shirt and, with an ejaculative effort, squirted the construction adhesive Liquid Nails from an applicator gun onto his chest. In a sexualised performance, he then smeared it all over his chest and abdomen, occasionally into his loins. As the glue dried, Galletly began to remove the glue in a painfully futile attempt to remove his body hair. The performance could be read as a parody of the tanned, hairless bodies featured ubiquitously in men's health magazines and advertisements, not only through the painful removal of his own body hair, but through the flesh-toned adhesive glue which bears resemblance to a bad fake tan contrasted against Galletly's pale chest. The somewhat sado-masochistic performance left viewers questioning the nature of how they respond to, and identify to the popular images and ideas surrounding masculinity in mass-culture today.

Callum Galletly

This Page: *Rising Spirit* (video still), 2013

Next Page: *Bonding* (performance documentation), 2013



Callum Galletly & Leena Riethmuller

an excerpt from the artists' collaborative work, 'When We First Met'

CALLUM: I guess generally people... couldn't really understand why I did it. They sort've thought, "What...why did you do that? That's sort've creepy... or..." So that was even, even from the people I knew that was the sort of...

LEENA: Like even your close friends?

CALLUM: Yeah, that was the sort of response.

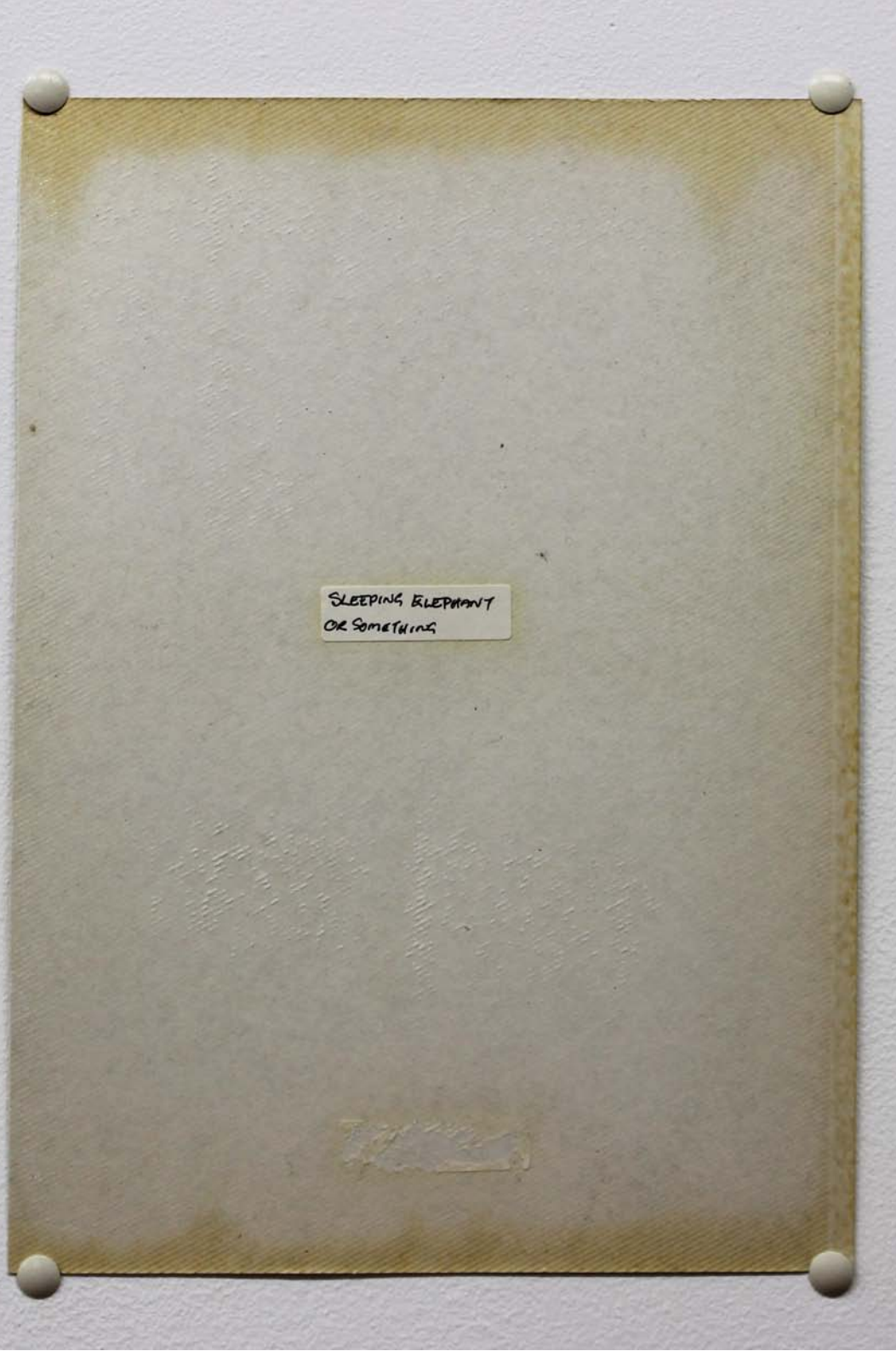
LEENA: I don't know about other people, I often sense that I would like to do something and then don't because I think that it would be socially inappropriate...um... whether it's the act of doing something or telling somebody about something that I've done. Both of those things, I think we quite often sensor ourselves.

* * *

CALLUM: During the process of filming I was approached by some members from the gym and, ah, they came outside and said "Oi mate, what are you doing? This is kinda creepy, can you stop? And so, I thought that was really, um, really sort of telling of yeah, how generally people perceive that. Not specifically that instance but the sort of process of voyeurism on the wider scale.

LEENA: Hm, and maybe it's almost sort of voyeurism with intent. It's not just like you're looking from a distance. There's a certain intent involved in standing really close and having a video camera. Some kinds of voyeurism are perhaps okay other ones, not so okay.





Tor Maclean

by Stephanie Dooris

Tor Maclean's practice investigates matters of perception. She is interested in concepts of intuition, memory and time, and seeks to understand broader implications of self-referential practice. Her work for *you & i: thoughts on intimacy* followed her most recent project, in which she created works, and transformed self-sourced objects, to question the role of the artist as the sole author, interpreter or instigator of change. This marked a departure from Tor's previous practice where she used materials and objects with a personal significance.

According to Susanne Langer, sign systems, including visual art and the written word, do not announce concepts; instead "they make us 'think of' or 'refer to' things that are not present. 'Signs' used in this capacity embody no signals of things, but symbols. While signals announce things, symbols allow us to represent things."¹ In the case of Tor's work at The Hold Artspace, the objects she presented made us think of what her studio was like and the conditions under which these objects were created.

The works Tor chose to display would have never been seen outside of her studio space, before the time of exhibition. This is significant as Tor aimed to explicitly reference the re-contextualisation of her studio within the gallery. She aimed to make present a time and place that had passed or was distant, with a spattering of objects that ranged from drawings, objects and photographs, which subtly hinted at what was not there.

Considering Tor's shift in practice to use materials with less personal significance, the choice to include her work in this exhibition might seem unusual. However, at its core, Tor's work is all about relationships, whether it is between symbol and idea or object and memory.

¹ Van den Braembussche, A 2009, 'Art as a Synthesis of Form and Expression', *Thinking Art: An Introduction to Philosophy of Art*, Springer, Netherlands, pp. 87-109

Tor Maclean

This Page: *Elephants* 2013

Next Page: *December 10 2011, 2013*



Leena Riethmuller

by Stephanie Dooris

To be frank, Leena Riethmuller's work repulses me. It makes my skin crawl to think of a collection of strangers' spit and other bodily excretions circulating together in an artist's studio. Her work in *you & i: thoughts on intimacy* was no exception.

As a particularly squeamish person, perhaps I was not the most impartial choice to write about Leena's work. However, the premise of her art is to investigate why reactions like mine are so prevalent and to try combat them, or at least question them, so it might be a more appropriate fit than it first seems.

Leena is what Keiran Cashell describes as a 'transgressive artist' – her art "shocks only by the virtue of its uncompromising mission to interrogate conservative views and subvert conventional moral beliefs."¹ Interested in bodily experiences and our responses to them as individuals living in a Westernised, media saturated society, Leena's work questions – when all humans have things like saliva, hair and fingernails, why do we then find their presence so confronting and disgusting, especially when they do not belong to us?

For *you & i*, Leena coated a wall at The Hold Artspace with a bucket of her own saliva. She filmed herself completing this process, which spectators were able to view during the exhibit, as a video camera played the footage recorded onto the wall that she had covered.

The logic behind filming the process was that once spectators viewed the film, they would realize that the wall they were facing has been covered in saliva. Even though the saliva would have been dry and invisible, for the general population this would most likely have registered as offensive, and that was partly Leena's intention. She compels viewers to be affected by the violations of the taboos enacted in her art.² This artwork was designed to make people uncomfortable in order to raise the question, 'why?'





Undoubtedly, physical boundaries and social practices relating to bodily fluids originally come about to prevent the spread of disease and foster good hygiene. These practical rituals are not the targets in Leena's practice. Instead she uses extreme actions, such as covering a wall in saliva, as a statement against what she perceives as extreme overreactions to the human body. They act as attacks on ads and products like U by Kotex's Sports Liners, which are designed to hide 'unseemly sweat patches', but are actually more effective in harbouring shame about how our bodies work. This is just one example in a market of products that have no real practical purpose, but exist due to superficial, social ideals.

While I find Leena's work difficult to digest, that is not necessarily a bad thing. Cashell argues that transgressive art, like Leena's, have genuinely expanded the horizon of artistic expression and continue to constitute an important aesthetic force in post-twentieth century vanguard culture.³ With this in mind, art like Leena's requires us to look beyond initial shock reactions and at ourselves to truly make sense.

¹ Cashell, K 2008 *Aftershock: The Ethics of Contemporary Transgressive Art*, I.B. Tauris, London

² Ibid. p. 2

³ Ibid. p. 1

Appendix A

David Creed & David Spooner

Painting titles:

Summer was the season for going on balloon journeys through the subterranean, robots are a man's best friend, somewhere between tranquil and the smell of burning rubber, Spag Bowl, Skeletons, Wood Warlock, Dutch Dream, Solvent Free, Surly New Hair Cut, Muppet Man, Tree Turner, Rainbow Romeo, Beige Babe, Red Eye Reduction, Bleu Balling, Cave Creed, Dwarve David, Golf Glisten Face, Toucan Talk, Moe Man, Braised Lamb, 2013 Diary Colour, Paul McCartney Post Modernity, Salmon Rushdie, Hair Cut, David Spooner with party hat, David Creed with Afro/Exposed Brain, Tropic of Reef Fish Flash, Wine Glass Head, Dirty Face, Cool Dude, Aqua Dude, Pooper Scooper, Super Trooper, Well Mouth, Miami Nice Infinity Shoulder:80s/Brazilian, Dark David, Tropical Goblin, V is for Graphic Novel, Red Head Matches Man, Long ear lobes, Turbo Gnome, Pastel Parade, Zinc Nose, The Walking Dead, Egg Head Mole Mouth, Neutral Emoticon, Munch Monet, Tropical Ape Alien, Tree Ogre, Window Yowie, Neurosis Friend Chakra, Pastel Pottery Glaze Gaze, Flesh Beard Brown Hair, Walk from Brisbane to the Gold Coast 2013, Garage Door Man, Wood Floor Man, Zombie incest cannibal party, Neanderthal Inclement Weather, Twin Peaks Red Room, Exploding Man River Ear, Baked Zombie Cup Cake, Custard Cat Fish Dessert, Back to High School, Beard Drinker.

All paintings made after 1 January 2013.



The Hold Artspace would like to thank:

Lisa Bryan-Brown
Rainer Doecke
Stephanie Dooris
Amalia Kidd
Andrew Kidd
Thomas Kidd
Andrew McLellan

Megan McGregor
Media Art Asia Pacific
Mountain Goat Beer
Manuel Petavakis
Deb Porch
Leena Riethmuller
Athena Thebus

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A R T S P A C E

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