

BLINDSIDE is an independent contemporary arts space located in the heart of Melbourne. We are committed to supporting and promoting contemporary art practice across a broad range of media through an ever-changing program of exhibitions, screenings, events and workshops. BLINDSIDE supports a thriving arts community in Melbourne and beyond—encouraging artistic experimentation, innovation and facilitating critical dialogue.

In any given year our program delivers over twenty-five exhibitions including solo and curated group shows—featuring emerging and established artists. We also maintain a framework of professional development, assisting and mentoring emerging artists, curators and writers toward fine-tuning their skills and practice. Our program fosters exchanges between local and interstate artists and supports collaboration and practices which are commonly underrepresented in commercial and institutional art galleries.

Nestled in the historic Nicholas Building within Melbourne's CBD, BLINDSIDE is managed by a voluntary committee of dedicated arts professionals: Claire Anna Watson (Chair), Shae Nagorcka (Secretary, Gallery Manager), Natalya Maller (Treasurer), Andrew Tetzlaff, Blaine Cooper, Adele Macer and Elise Murphy. We also draw from the experience of our Advisory Committee: Robert Heather, Natalie Kazakis and Daine Singer.

As a not-for-profit artist run space, BLINDSIDE seeks your support to keep our program running. Please donate to ensure that our program supports artists and remains vibrant and engaging. 100% of your donation will go towards keeping our gallery fees down and innovative art accessible to all. Please forward your Cheque or Money Order made out to 'BLINDSIDE' at Level 7, Room 14, Nicholas Building, 37 Swanston St, Melbourne 3000.

BLINDSIDE wishes to thank Art Melbourne for the opportunity to exhibit at Art Melbourne, the City of Melbourne for their continual support, and BUS Projects for their kind curatorial support.

Opening Night: Thursday 24th May 6pm - 9pm  
Open: Friday 25th May 12pm - 9pm  
Saturday 26th May 10am - 5pm  
Sunday 27th May 10am - 5pm



**CITY OF MELBOURNE**

BLINDSIDE is supported by  
the City of Melbourne.

Cover image credit: Catherine Evans, *Rising*, 2011

**BLINDSIDE**

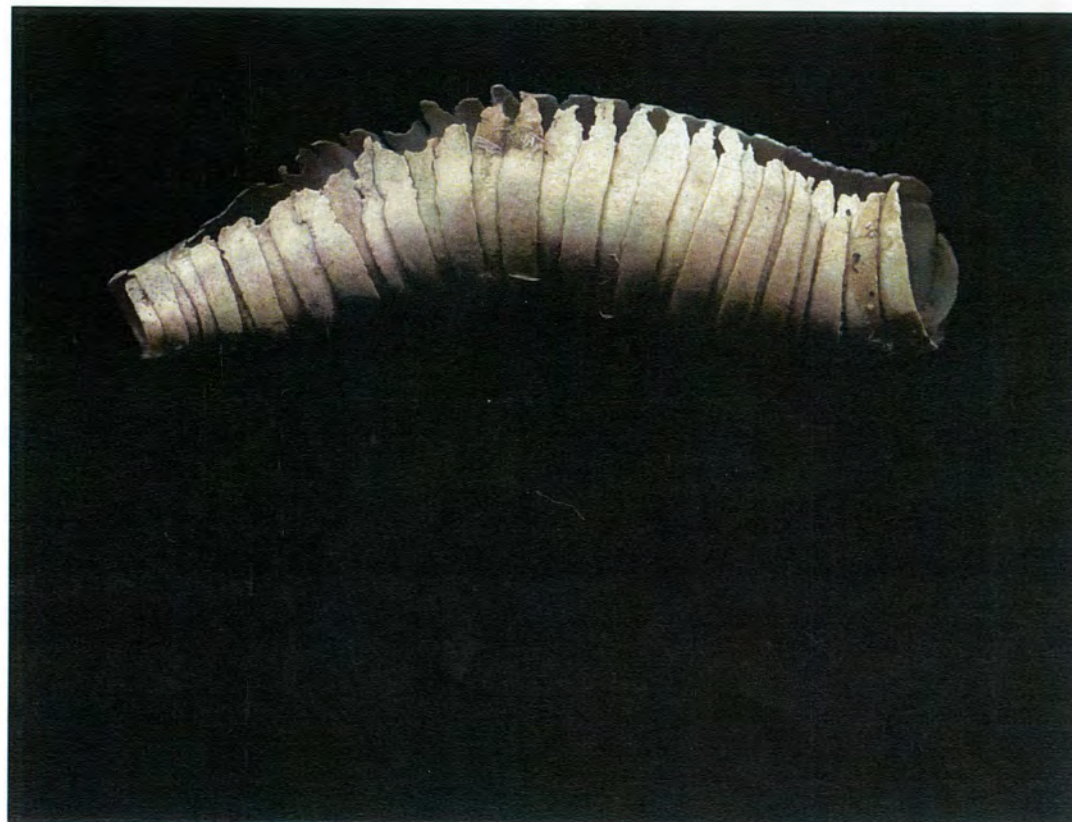
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Opening Hours: Thurs-Sat 12-6pm



# Mortality

*Adele Macer, Brodie Ellis, Catherine Evans,  
Dylan Hammond, Sarah Bunting*  
Art Melbourne 2012, Royal Exhibition Building, Carlton, Vic.



B. Ellis, *Constellation*, 2011

Bringing form to the void and illuminating the symbology of death, this project explores concepts of mortality and how we might seek to avoid its intrinsic yet perplexing nature.

Rather than a morbid understanding of death, this project – through abstract forms – explores the beauty of mortality and asks us to consider what may lie beyond the here and now.

Brodie Ellis and Adele Macer's work considers the edge of space and time. Ellis' recent work focuses on the moment before death. Her work investigates the white light that flashes before the dying which is a result of adrenalin rushing through their body in their final moments. This scientific phenomenon is explored through a soft, poetic and feminine aesthetic, which is almost opposite to Macer's. The black surfaces of her recent works investigate the void and mystery of what may lie beyond. The hard pointed angle of the triangle, which is a motif repeated throughout her



A. Macer, *Double Tetrahedron*, 2011

practice, suggests a directional indicator, but to where it is pointing is unknown. Sarah Bunting's paintings also offer an alternative view of the beauty of mortality. Sitting between limbo and real life, her work speaks to a darkness and a searching, and the melancholy of human decline. Dylan Hammond's video works from his show at Bus in March 2011 titled "How I Wish To Be Remembered" appear like tombstones and 'creates a type of memorial to cope with the finitude of experience and the discrepancies that arise between the past and the present.' Catherine Evans' image of a swan's esophagus reminds us of the fragility of life and loss. Floating in a black, nowhere space, this unusual yet organic object is a beautiful remnant, yet speaks to a set of responsibilities as carers of this planet.

Adele Macer (b. 1982) lives and works in Melbourne, Victoria. Her current practice involves a multi-discipline approach to installation using ceramics and textiles. Recently graduating from the Victorian College of the Arts, Melbourne with a

FAILURE  
SOCIETY  
Meeting Today!  
On the agenda:

S. Bunting, *Untitled (On the Agenda)*, 2011

Masters of Visual Art, her work explores concepts of the void using geometric forms within space.

Brodie Ellis (b. 1979) lives and works in Melbourne, Victoria. Ellis has a background in set design and a Bachelor of Fine Art (Painting) from the Victorian College of the Arts, Melbourne. Ellis creates large-scale video and sculptural installations using; sound production and composition, video, photography, sculpture, drawing, painting and performance. Ellis exhibited in the 2010 Sydney Biennale, New09, and was a studio resident at Gertrude Contemporary in 2007/08. Ellis' long held investigations into the relationships between exploration, technological advancement, biology and environmental sustainability result in resonant poetic works.

Catherine Evans (b.1981) lives and works in Melbourne, Victoria. Her finely crafted photographic works don't offer a reference to scale, rather, they appear as object-landscapes that evoke the natural water environments of the subjects' origins.



D. Hammond, *How I wish to be remembered and The life and death of Bérenice Lavielle (22/01/2011 - 28/02/2011)*

Evans completed a Bachelor of Fine Arts (Honours) at the Victorian College of the Arts in 2011 and was a recent finalist in the Substation Contemporary Art Prize.

Dylan Hammond (b. 1988) lives and works in Melbourne, Victoria. Graduating from RMIT in 2011 with a Bachelor of Fine Arts (Honors), he creates installations using video, drawing and text. Hammond's work attempts to situate the viewer within a site of DIY memorialization, exploring his own deep-seated sense of impotence of a past, which seems both depressingly concrete and distressingly open to interpretation.

Sarah Bunting (b. 1978) is based in Melbourne and works across painting and installation. Her practice explores the melancholic experience of being human in a time of massive change. She is a current candidate for the Master of Fine Art at the Victorian College of the Arts, Melbourne.

**written and curated by Adele Macer**