



**future
now**

future now

The artists in this exhibition were selected on the basis of their Honours presentation at the VCA in 2011. There was no selection criteria per se other than each of the artists works struck me with curiosity, with feeling and with the desire to see and know more.

The exhibition was originally conceived at The Substation where each artist was given a space to work with. Since then it has been 'reincarnated' in varying sites around Victoria - reflecting both the responsive nature of contemporary artists and - increasingly - the shift in curatorial and exhibition practice. Anyone who has visited an international art biennale will note the change and use of found spaces which has been going on for decades and is now part of the curatorial vernacular.

The artists in this exhibition work in a myriad of ways and techniques which could be located in many art historical periods. Cue's use of tapestry and Munce's oil painting re-imagine mediums from pre Renaissance; Rajiv's Dadaist drawings proffer a contemporary stream of consciousness; ideas from Modernism and Post Minimalism can be found in the visceral sculptures of Nakamura and the architectural installations and collages of Croggon, whilst De Vega and Evans use new technologies to retrace personal, social and environmental histories. Art historical references aside, the commonalities in this exhibition lie with the future thinking of the artists, the shift towards a visual language relevant to a new world. This show offers a small survey of the diversity of practice and modes of thinking in a new generation of contemporary artists - how art looks now - and how it may look in the future.

Jessica Bridgfoot
Curator

foreword



The Victorian College of the Arts, the VCA, a proud institution in the state of Victoria, is a place for all, and a place that we hope can represent the hopes and dreams of

many who wish to explore the imaginative world of the arts. In partnership with Arts Victoria and with grateful thanks to the Victorian Government, the VCA is embarking on a series of projects that provide opportunities for both regional and urban based artists to work together, to share their ideas and experiences and to exhibit their work in a variety of venues and communities.

This exhibition of graduating Honours students from the VCA School of Art is the first in a series that we hope begins an exchange between artists from all parts of Victoria and provides an opportunity to share their diverse artistic work. We look forward to the many occasions where this can take place and commend this first of these exhibitions to you. We hope you enjoy it - and look forward to seeing you at the VCA.

Professor Su Baker
Director, Victorian College of the Arts



The Substation is one of Melbourne's newest and most exciting arts spaces and prides itself on bringing innovative contemporary arts to Melbourne's

western suburbs, and The Substation Gallery has become a focal point for gallery audiences from across Melbourne. Future Now is an annual award exhibition awarded to a selection of Victorian College of the Arts' School of Arts Honours students, and we are thrilled to be able to partner with the Victorian College of the Arts to deliver Future Now to three centres across regional Victoria in 2012/13. The Substation believes that all Victorians deserve to be able to access the arts, and this touring exhibition will bring some of Melbourne's most exciting artistic talents to new audiences across the State. Immerse & Enjoy!

Jeremy Gaden
Director, The Substation

Catherine Evans
Lives and works in Melbourne

I spent a summer visiting a bird hide at the western edge of Port Phillip Bay. This is the view.

The whole area unfolds, slowly. With the window down I can start to smell the sea air, or the smell of putrid water if the wind blows the other way. At the very end of the dirt track, up against the edge of the bay is a tiny bird hide.

A tiny wooden outpost, cobbled together with slats of treated pine, dry and wiry saltbush creeping up to its periphery. The interior is dark, damp and cool. On a windy day the wind howls through the whole structure, but when it's still, I can just hear flies humming, bird calls and the occasional beating of wings against the air.

My plan was to film the red-necked stints in their huge flocks, circling in the air above the ponds. But with the breaking of the drought this year, they are spread out wide across the state now, and, I fear, I have come too late. It's in April each year that they set off on their northward migrations and I think they must have already left.

Twice I thought I caught a glimpse of them, a flash of light and dark low on the horizon, but I look back and I can't make anything out between the dust and heat and gulls. There must be a Sufi poem that captures this perfectly. The feeling of knowing you've arrived, after much anticipation, somewhere just a little bit too late and because you so want to believe that it's not true, the object of your desire appears as an apparition.

Excerpt from the artists' diary, 2011

Biography

In her photographic and sculptural practice, Catherine Evans juxtapositions finely detailed, abstract photographs and video with found, modified and cast objects in order to create a tension between their forms, history and implicit meaning.

Catherine Evans completed her Bachelor of Fine Arts (Honours) at the Victorian College of the Arts in 2011 with her thesis titled, "*Recent Artifacts from the Anthropocene*" where she was awarded The Substation Gallery Exhibition Prize (2011), the National Gallery of Victoria Trustees Award (2010), Alliance Française Award (2010) and the Stella Dilger Encouragement Award (2009).

Solo exhibitions include *Swan Song* (2011) and *Bedrock* (2012). She has exhibited widely in group shows and is currently developing a body of work, *Bird Hide and Bunker*, to be exhibited in Canberra in May 2013.

HORIZON LINE, 2011. Single channel video installation, mixed media, plaster.



Darren Munce

Lives and works in Melbourne

With a view to exploit the gap between the real and the constructed, Darren Munce creates paintings that thrive on both visual and narrative uncertainty. Munce's work explores permeable boundaries; more intent on implication than a declaration of any one definitive concept.

Model Citizens, a fragmented selection of portraits, scenarios and spaces presents Munce's latest explorations on this theme.

Using hand painted model figurines situated in fabricated settings, Munce creates paintings that are strangely abstracted from common representation. These staged environments exist as allegories interchangeable with our own lived experience and challenge the viewer to piece together their own associations.

Munce's embrace of the physical qualities of paint and painterly incident at the expense of mimetic representation underpins and enhances this series and its oblique intersection with the world.

Biography

Visual artist Darren Munce lives and works in Melbourne. With 20 years practical experience in Graphic Design and Sign Writing, Munce completed a Diploma of Arts in Visual Arts at RMIT, Melbourne in 2005 and went on to complete a Bachelor of Fine Art in Painting at the Victorian College of the Arts, Melbourne graduating with First Class Honours in 2011.

Munce has exhibited extensively in both solo and group gallery shows since 2005, including as a finalist in the Dobell Prize for Drawing at the Art Gallery of NSW in Sydney. He has also exhibited at The Substation in Newport, Margaret Lawrence Gallery at the Victorian College of the Arts, Linden Centre for Contemporary Arts, George Paton Gallery at the University of Melbourne and Arts House Meat Market in North Melbourne.

In 2010, Munce was awarded the Wallara Travelling Scholarship and travelled to Europe to undertake research for future projects.

Model Citizens, 2011/12, oil on board



Georgina Cue
Lives and works Melbourne



Georgina Cue is a visual artist born in Melbourne, Australia 1987.

Cue's multidisciplinary practice incorporates installation, embroidery, woodcarving and set design to create immersive environments which traverse between the pictorial and physical, past and present, fictional and real. Her work evokes the sumptuous display of texture and pattern found in interiors reminiscent of a distant past, whilst simultaneously exploring the atmospheric quality of light and shadow used in noir cinema. This effect conjures those various associations peculiar to the films of Hitchcock, where lingering camera frames and obscure points of focus can arouse the sense that innocuous objects have been charged with a level of meaning far beyond their mundane purposes. By exploiting the deliberate duration of embroidery, Cue similarly conjures this saturation of meaning embroiled in artifacts of the pre-modern bourgeois interior.

Biography

Cue completed her Bachelor of Fine Arts (Honours) degree in 2011 at the Victoria College of the Arts. Solo Exhibitions include *The Anatomy of Sleep* 2007 at Seventh Gallery, *Dark Matters* 2007 at Bakalar and Paine Gallery, Boston, *Hysteria* 2008 at Blindside, *The Necker Cube* 2010 at Seventh Gallery, *On Exactitude in Science* 2011 at Kings ARI, *Indicium* 2012 at Nellie Castan Gallery and *Substance of Light* 2012 at Craft Victoria. She has been the recipient of several grants and awards such as the Mitch Dowd Traveling Scholarship 2008, Myer Foundation Award 2008, Australian Artist Grant 2012 and the NAVA Freedman Foundation Travelling Scholarship 2012. Cue's work is held in private collections in Australian and Sweden and in the National Gallery of Victoria, Melbourne. For more information go to www.georginacue.com

My work investigates this over-saturation of meaning by bringing these cinematic backdrops to life, inviting the viewer to become fully immersed in their unsettling atmosphere.

Versailles, 2011, Pine wood, Cardboard, Tapestry Canvas, Embroidery thread



Inez De Vega
Lives and works Melbourne

In *My Father The Fool*, performance artist Inez de Vega inserts herself into two iconic films: *Gilda* (1946) and *Pierrot le Fou* (1965). By interacting with the actors and sequences from these old movies, and having them play out upon her body, de Vega creates a sense of spatial distortion in which the work becomes a sculptural space that exists halfway between the original films and halfway between the audience. Consequently, *My Father The Fool* is not only a film but a piece of sculpture that symbolises the space of madness – or the anguished space of the Other.

Referencing the history of female 'hysteria', *My Father The Fool* is an intense psychological drama. The deconstructed narrative portrays the anguished plight of a woman attempting to escape her increasingly unstable reality and live inside the movies.

Biography

Inez de Vega is an emerging visual artist who works in video and performance art. Her cinema-infused films play with our inherited screen culture, while examining the nature of female subjectivity and psychological neurosis.

In 2011, de Vega graduated from the Victorian College of the Arts, University of Melbourne, with a Bachelor of Fine Arts (First Class Honours). She has exhibited her work in Australia and overseas at a range of public and artist-run galleries including the Perth Institute of Contemporary Arts, Nellie Castan Gallery, LaTrobe University Gallery in Bendigo and George Paton Gallery. Internationally, de Vega has shown her films in China, Chicago and Berlin.

www.inezdevega.blogspot.com

MY FATHER THE FOOL, 2011, Single Channel Video Projection, 15 minutes



Noriko Nakamura

Lives and works Melbourne

Noriko Nakamura explores the transformation of materials through a studio-based practice and has become an experiment in thinking about a larger relationship between humans and the material world. Her work involves processes of transformation through an activation of materials in order to show their life-force. Noriko's spatial installation practice questions the place of humans in the material world by creating architectural framings of a zone where material transformations occur.

Biography

Noriko Nakamura is a Japanese-born, Melbourne-based artist. Noriko studied a fine art foundation course at the Byam Shaw School of art at Central Saint Martin's College, studied her BA fine art at the Victorian Collage of Art and recently graduated from honors at VCA. Recent exhibitions include *In search of where tigers are melting as butter...*, Seventh Gallery 2012, *STONE SOUP*, Rearview gallery 2011, *Vapour*, Bus projects 2011, *Mainly Everything*, TCB art inc. 2011.

Untitled (Goodbye), 2012, human hair, cat hair, clay, wire, chain, sand, plaster, tape, paint, smoke



Renuka Rajiv

Lives and works Melbourne

Observational drawing started with life drawing for me, and from there I moved on to using friends and acquaintances. With the latter, the human interaction has started to play an interesting role, making the process personal. It's what makes life drawing dissatisfying for me. I mean, I don't think I've ever really made eye contact with a model, mainly because it wasn't the nature of the engagement. With my portraits though, I'm starting to feel like I'm able to sit with whoever I'm drawing.

I find my work is successful when it expresses the emotional, the personal, the subjective – and when it does that with lightness. In a slightly simplistic sense, this sums me up. And when my work contains this, I feel like I'm sharing something honest about my own humanness, even if a little back-handed and fragmented. Perhaps it's how I reassure myself against human representations that I find unconvincing, or don't relate to.

Personal interaction also helps preoccupy my mind in a positive way while I draw. I'm a control freak, but I see (and prefer) the aesthetic that could emerge when one treads more lightly.

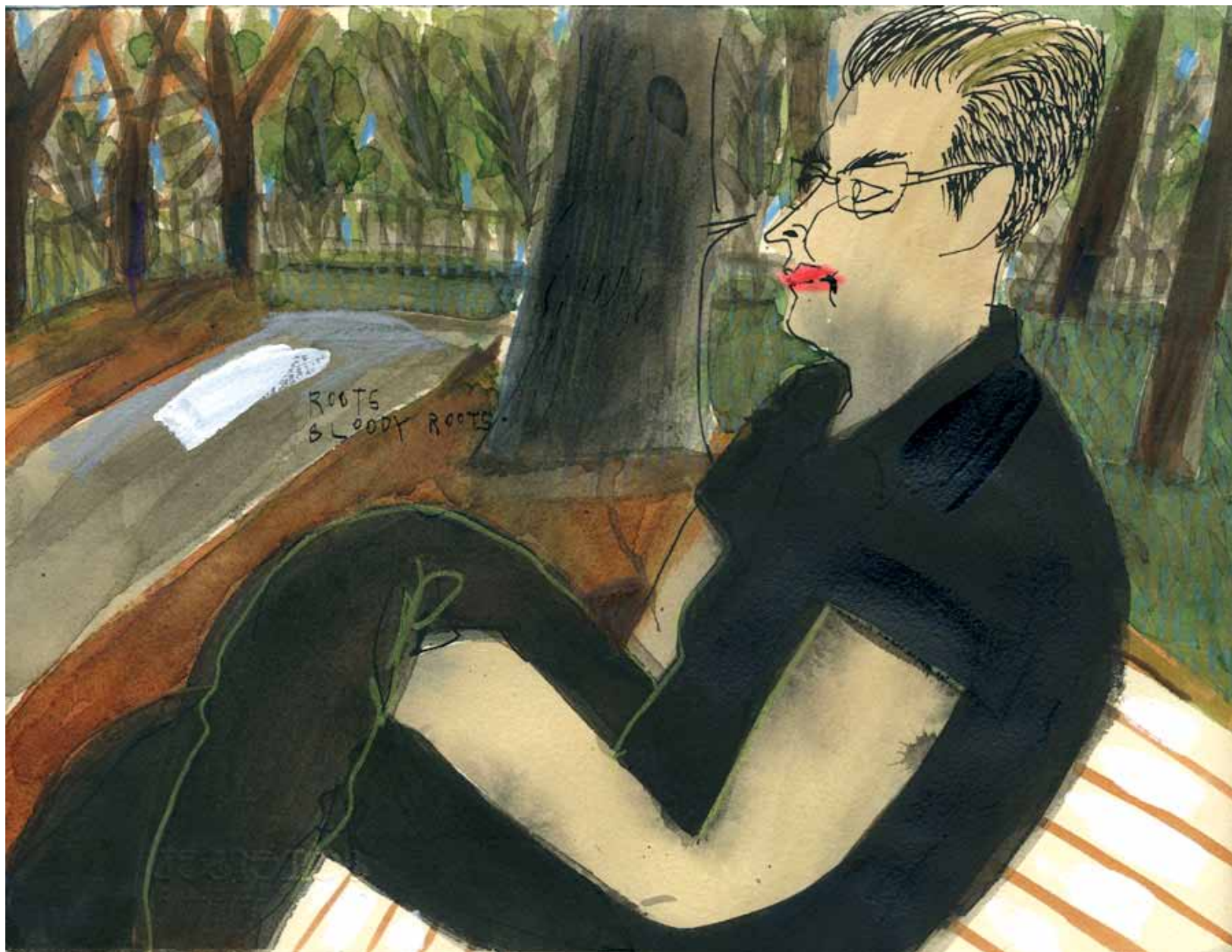
Renuka Rajiv 2012

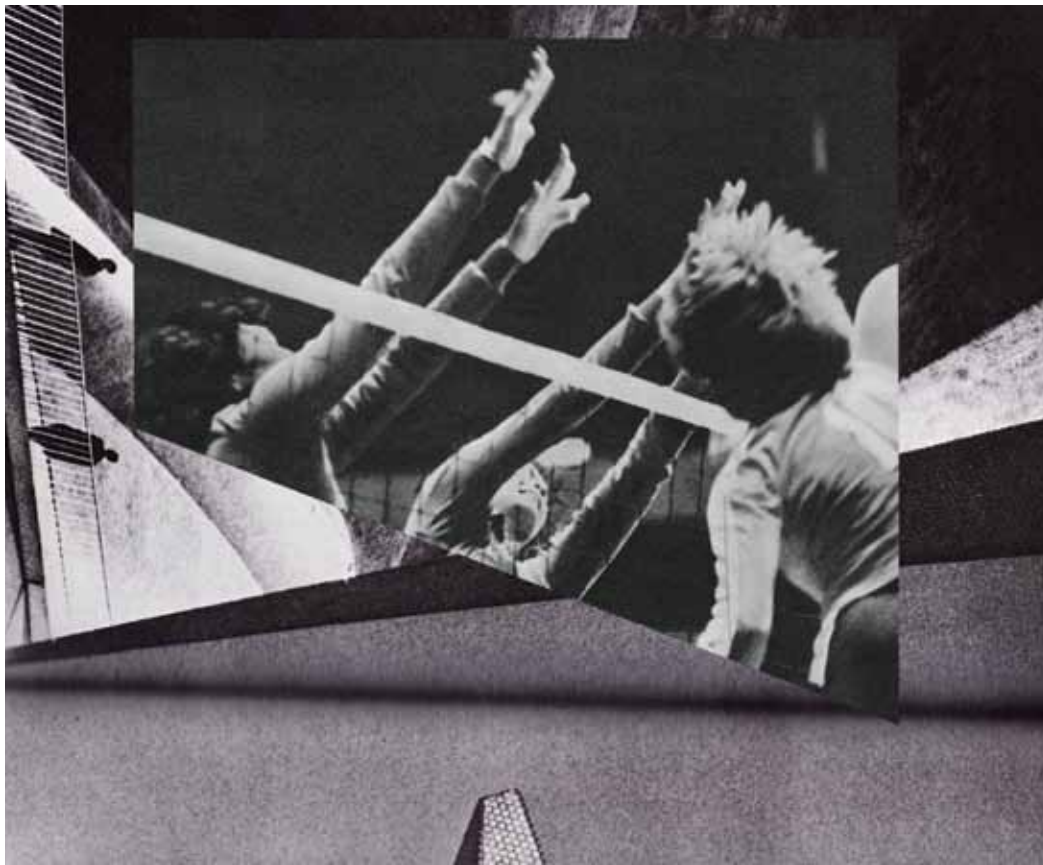
Biography

Renuka completed a Bachelor of Fine Art Printmaking (Honours) at the Victorian College of the Arts, Melbourne (2011) and has a Diploma in Digital Video Production from Srishti, Bangalore, India (2007)

Renuka has exhibited frequently over the past two years including in *The Brunswick Show*, 2010; at White Elephant Artist Space, Melbourne 2011; *Shoes Too*, White Canvas Gallery, Brisbane 2012; *They're a Queer Mob*, Blak Dot Gallery, Melbourne and *Launch*, Brunswick Arts, Melbourne 2012.

People Drawings, 2012, paper, colour pencil, ink, watercolour, acrylic, collage, masking tape





Zoë Croggon

Lives and works in Melbourne

Zoë Croggon works with sculpture, drawing and primarily, collage. Her collages are composed of images gleaned from sources such as sports encyclopedias, photography manuals, film stills and dance catalogues. By exploring texture, light, and form through visual comparison and by making fluid or discordant juxtapositions and connections, she rouses the possibilities of metamorphosis and abstraction. Croggon plays with the phenomenon of perception, working with simile to make the familiar strange in ways analogous to Viktor Shklovsky's notion of *ostranenie*.

Tabula Rasa to Horror Vacui is a multi-disciplinary study of the architectural, textural and historical elements of the space. It imitates its industrial backdrop; chunks of concrete, slices of colour, networks of steel. Along with being a formal study of its surroundings, the work poses the question of our role in this industrial climate, and how deeply it informs the cadence of our lives.

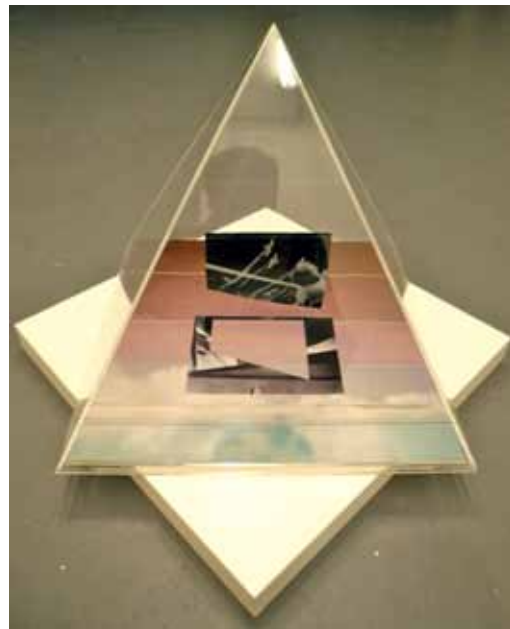
Tabula Rasa to Horror Vacui refers at once to the literal transformation of the Substation venue from a void and derelict factory to a flourishing arts venue and to the contrast between the bare industrial material and considered collage of the installation.

Biography

Zoë Croggon graduated from a Bachelor of Fine Art at the Victorian College of the Arts with First Class Honours in 2011, she was short-listed for the Wallara Traveling Scholarship, and received the ACACIA Art Award. Zoë Croggon had already established herself within a broad spectrum of exhibition spaces, including the NGV Studio, Seventh Gallery, Blindside Gallery, The Mill (Tasmania) in 2011, and Geidai University Gallery (Tokyo) in 2008. She continues to exhibit widely in Melbourne, with forthcoming exhibitions at Flinders Lane Gallery and Monash University Museum of Art.

Arms Outstretched, 2011/12, collage

Tabula rasa to Horror Vacui, 2012, framed collage, mounted collage, acrylic pyramid, paper, dyed concrete tiles



PRESENTED BY



SUPPORTED BY



Curator

Jessica Bridgfoot
(The Substation)

VCA team

Brian Long
Kate Daw

Project Intern

Travis Cox

Installation

Ash Buchanan

**Installation
Photography**

Theresa Hamilton

The Substation

1 Market Street, Newport VIC 3015
Tel: (03) 9391 1110 www.thesubstation.org.au



THE SUBSTATION

CENTRE FOR ART & CULTURE

**Zoe Croggon
Georgina Cue
Catherine Evans
Inez De Vega
Noriko Nakamura
Darren Munce
Renuka Rajiv**

An annual award exhibition of work
by Honours graduates from the
Victorian College of the Arts (VCA),
The University of Melbourne.

Presented by The Substation
and the VCA, visiting regional
Victoria in 2012/13.