

You are invited to our new exhibitions

69 Smith St Gallery invites you to attend the opening our new exhibitions. A range of artists working in a variety of media, will be on show. Featuring the work of Helene Athenasiadis, Manningham Potters, Karen Price, Bill Lane, Louise Tate, and gallery volunteers past and present.



An Artist Run Initiative

EXHIBITION DATES

August 17 to Sept 4

OPENING & MEET THE ARTISTS

August 20, 4- 6pm



Gallery 1 / ALPHA Helene Athenasiadis

In her first solo exhibition, Helene continues her long standing exploration of abstract forms within the landscape. Through the medium of photography she captures the mystery and stillness of the Central Victorian interior. These photographs are modified by incorporating illustration and paintwork. Densely rendered in deep muted tones and textured finishes, Helene transforms the photograph into a single work of art.

Gallery 2 /SHIFT Manningham Potters

SHIFT: verb: To move, transform, transfer, change. These works represent the notion of change, transference or transformation and are also a reflection of the different stages and situations of the diverse group of participants.



Gallery 3 / OLD RUSTY Karen Price

This is part of a series I am working on called 'The Eye of the Beholder'. We have all heard the term "beauty is in the eye of the beholder". Creating my own paintings has frequently brought this term to my mind. I now see beauty in things that my eye previously considered ugly or not worthy of attention. This can range from a rusty shed or piece of machinery to a cluster of dead gum leaves on a walking path or a sky of indigo storm clouds. Even google satellite images and street maps have fired my imagination. This series of acrylic paintings was inspired by a burnt out rusty old car which I came across in scrub on the banks of the Maribyrnong River whilst walking my dog. I'm sure that the person responsible for dumping the car had no thought that it would provide artistic inspiration

The variety and interaction of shapes and textures caught my eye. The contrast between the blue-greys of the metal and molten glass and rich orange/browns of the rust also captivated me and I returned to take some photos and do some observations.

It took me several years before I was confident enough to create a series of paintings from this source material. When curiosity led me back to search for the car again it was interesting to find that it had been cleared away by those who viewed it as an eyesore rather than a thing of beauty.

If you would like to exhibit your work at 69 Smith Street Gallery please go to our website www.69smithstreet.com.au or email 69smithstgallery@gmail.com



Gallery 4 / THE OLDER INDUSTRIAL PARKS NEAR NEWPORT, VICTORIA Bill Lane

An extended dialogue with the late Lewis Baltz's seminal 1974 work "The New Industrial Parks Near Irvine, California" transforming Baltz's stark Californian minimalism into an ethereal antipodean nocturne. Baltz's spartan boxes manifest a common American theme : the promised land defiled. He was interested in "the phenomena of the place. The effect of this kind of urbanism ... What kind of new world was being built here?"

Australian landscape rarely elicits such blatant anger. Our notion of landscape seems very different. Baltz documents the short term impact of money while Lane's project explores the mildly subversive impact of people after the event (more erosion than explosion).

Lane and Baltz's aims may seem different and yet they are very much connected. Both projects are deeply rooted in an exploration of place and time, there and here, then and now, Lane and Baltz.

Galleries 5 & 6 /GLIMPSES Volunteers Past & Present

This Volunteers' Exhibition showcases a fraction of the diverse talent and creative output from this artist-run gallery. A few of the many volunteers, who over the past eighteen years have made 69 Smith Street Gallery a success, present personal works and memories:

Aneta Bozic, Betty Nicholson, Birgit Kreuzkamp, Carol Rowlands, Di Cunningham, Erin Round, Felicity Gordon, Helen McPherson, Irene Amorosi, Justine Cromb, Julie Harmsworth, Liza Posar, Marianne Little, Marija Newbold, Merle Parker, Michael Cuthbert and Trish Round.



Gallery 7 / Like a Lingering Silence Louise Tate

wishful thinking;
morning earfuls,
an Ethiopian romance in the mouth.

A melting butter caramel,
the echos of childhood
in chocolate brown liquid lava.

Sweet bedsheet crumples
smudged yellow;
agitated old milk.

Seeking the boundaries between durational and momentary time, Louise's work is an investigation into the delimited spaces of time and memory. The paintings hover between fixity and flux, loosely referencing imagery sourced from old family photographs. Fragments of sourced photographs are fluidly rendered in paint in order to move beyond categorical representation. The works act, rather, as abstracted representation. Empty spaces (or absences) within the paintings speak of absences within memory and of the fractured nature of remembered time. Rather than being bound to a photographic record of the past, nostalgic memory is experienced in the presence of the paint itself. In painting that lingers now, then and later.