



# EXHIBITION PROGRAM

JAN - JUN 2020

COUNIHAN  
GALLERY  
IN BRUNSWICK



**Moreland**  
City Council

# WELCOME 2020



Greetings and welcome to the Counihan Gallery In Brunswick, a bona fide cultural institution and beacon for the visual arts in the City of Moreland. This year marks the beginning of a new chapter and an important development in the history of our beloved gallery which first opened in 1999, named in recognition of one of Australia's foremost artists, as well as a formidable political activist, Noel Counihan (1913-1986).

In 2020, the Counihan Gallery will open the doors to its new exhibition space, expanding from its original site and reaching forward to a welcome window frontage on bustling Sydney Road.

The expansion increases the gallery's overall exhibition space by well over 50 per cent and gives some welcome visibility as to its location and the artistic riches that lie waiting within.

We have another strong exhibition program in store for you and February's *f.OCUS* showcases works by women from the Moreland Art Collection and includes brand-new acquisitions. In May, the gallery co-presents *Making Marks: Australia to Afghanistan* with

the Human Rights Arts and Film Festival, a long-distance collaboration between Australian artists and students from a women's collective in Kabul. We also have many local artists included in other exhibitions such as *Histrionic* and *Object Lessons*, which is always a source of great pride for us in Moreland as such a creative community.

There are many more topical and strident exhibitions ahead, which the Counihan Gallery has become well known for, as well as engaging public programs, floor talks, forums and workshops for our visitors to take their gallery experience to another level. As always, exhibitions and other programs at the Counihan Gallery are free and I encourage you to attend these as they really do enhance your understanding and appreciation of the arts, give you the chance to connect with others and to discover something new, which can be life changing.

Everyone is welcome at the Counihan Gallery, so on behalf of Council I invite you to immerse yourself in the Arts and Culture of Moreland and hope I will see you in the months ahead when you visit the gallery in 2020!

**Cr Lambros Tapinos**  
Mayor Moreland City Council

# CALL FOR PROPOSALS 2021

IMAGE Installation view of *Sights Unseen: Recent Acquisitions from the Moreland Art Collection*, 2019. Photographer: Janelle Low

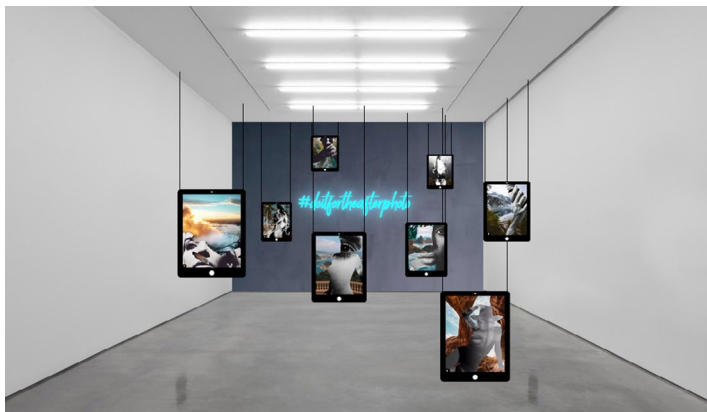


**DEADLINE: 5 PM FRIDAY  
26 JUNE 2020**

Artists and curators are invited to submit proposals for projects that can be developed and achieved in 2021.

We welcome innovative ideas and critical approaches to contemporary art practice from across the cultural spectrum.

**For more information** download an application pack from [moreland.vic.gov.au/counihan-gallery](http://moreland.vic.gov.au/counihan-gallery)



## HISTRIONIC

*Histrionic* addresses the hyper-connectivity that defines the Post-Internet era. Its various effects are the subject of three visual artists concerned with the way identity is compromised or confused in online culture.

Tyler Payne's feminist perspective exposes social media's perpetuation of body dysmorphia. Using the device of the iPad as both a tool and a formal mode of display, Payne considers the user's vantage point in an enquiry into identity, online. Marion Abraham trawls the internet for contemporary bodies in formations and poses that reference historical portrayals of the human condition; pornography, nudist colonial life and sport reflect the arbitrary way in which the internet arranges data and mutates identity. Saffron Newey considers the historical image and how it is displaced online. Following investigations into links between the 'Romantic' and 'digital' sublime, Newey's paintings are 'sampled' and removed from their historical origin and time.

GALLERY 1

**8 FEBRUARY -  
29 MARCH**

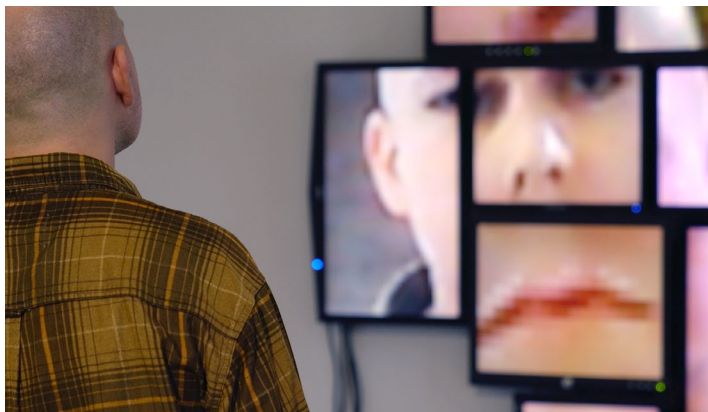
**Opening 2 - 4 pm  
Saturday 8 February**

**Marion Abraham  
Saffron Newey  
Tyler Payne**

**RIGHT Saffron Newey.**  
*Mare* (after Stubbs), 2019.  
Oil on panel. 120 x 60 cm.  
Image courtesy of the artist

**ABOVE Tyler Payne.** *KIMSPO*, 2019  
(installation detail). iPads and digital  
collage. Dimensions variable.  
Image courtesy of the artist





## SCREEN TIME

GALLERY 2

It is unsettling to think that while we watch screens, they quietly watch back at us. Our interactions feed data to hungry tech giants, whose targeted advertising and helpful suggestions seem harmless enough. However, public spaces are also increasingly encroached upon, including security cameras using advanced algorithms with the intent of maintaining public order. We are often passive to this, ignoring the consequences for technology's immediate convenience.

Bowes brings our 21st century to-and-fro with screens to the surface, reflecting the viewer back at them in various ways as his installations watch them within the gallery space. Disjointed and disfigured, recognisable but not representational – their mirrored surface creates a caricature of the viewer that can be equal parts captivating and disturbing.

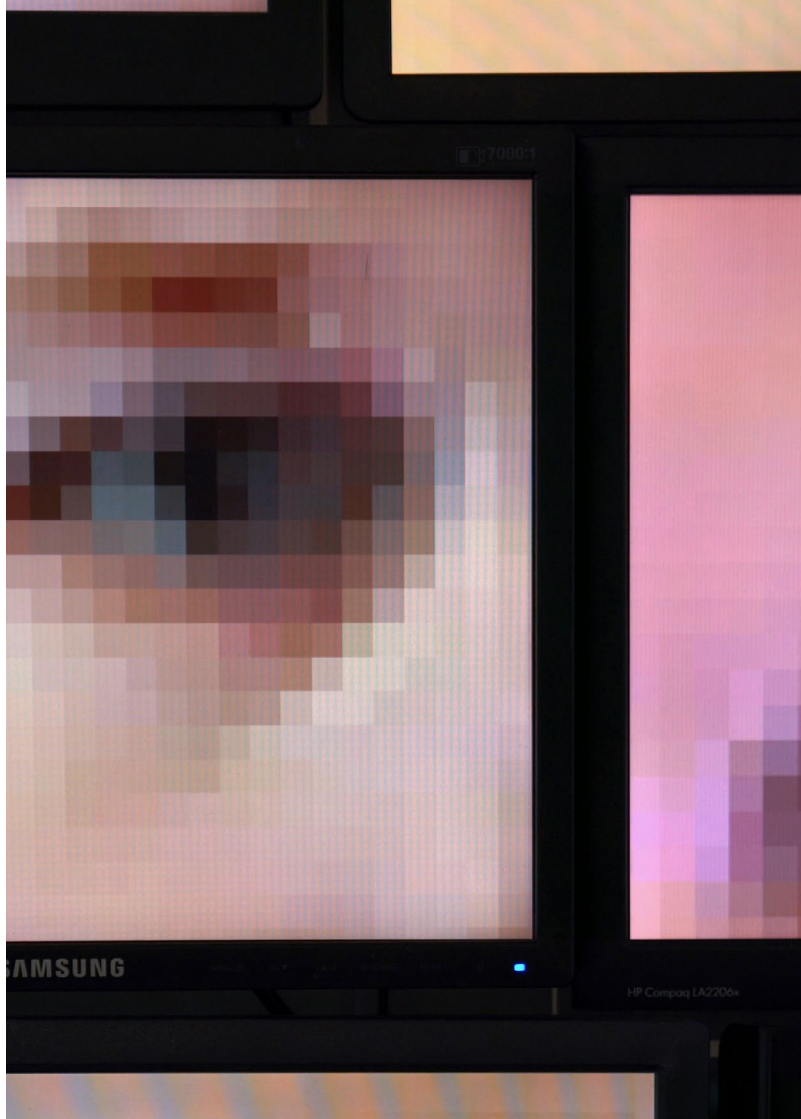
**8 FEBRUARY -  
29 MARCH**

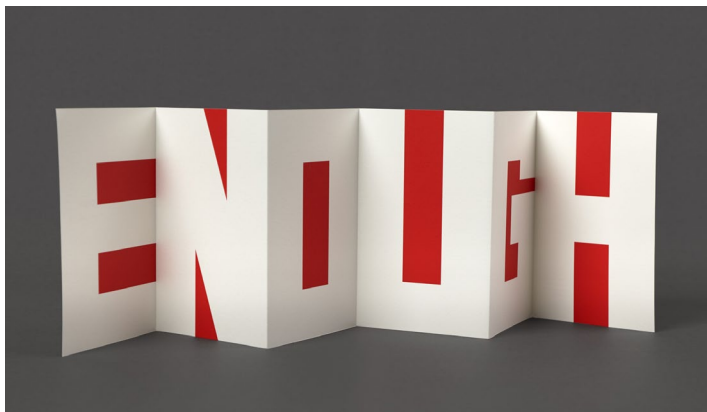
**Opening 2 - 4 pm  
Saturday 8 February**

**Chris Bowes**

RIGHT **Chris Bowes.** *Tessellate*, 2019 (detail). Computer, screens, cables, webcam and code. Dimensions variable. Image courtesy of the artist

ABOVE **Chris Bowes.** *Tessellate*, 2019 (detail). Computer, screens, cables, webcam and code. Dimensions variable. Image courtesy of the artist





## FOCUS

NEW GALLERY

This year we launch the exciting new street front art space at the Counihan Gallery In Brunswick, which will be used to display longer cycled projects, invitational curations, touring exhibitions and, importantly, regular displays of works from the Moreland Art Collection.

Therefore, to coincide with the lead up and celebration of International Women's Day, the Counihan Gallery will present *fOCUS*, a selection of works by women from the permanent collection including key works, recent and brand-new acquisitions. Comprising photography, painting, printmaking, artist books and animation, *fOCUS* also represents a range of social, political and cultural concerns and provocations, a mainstay that the Counihan Gallery pioneered and has become renowned for amongst municipal galleries and remains a feature of its annual programs and art collection.

RIGHT **Gracia Haby & Louise Jennison.** *Turning the Tables on Alfred Court*, 2013 (detail). Four-colour lithographic offset print on Fabriano Artistico 300gsm traditional white hot-press paper. Image courtesy of the artist

**8 FEBRUARY -  
26 APRIL**

**Opening 2 - 4 pm  
Saturday 8 February**

**Hoda Afshar, Wendy Black,  
Megan Cope, Destiny Deacon,  
Emily Floyd, Fiona Foley,  
Marlene Gilson, Helga Groves,  
Gracia Haby & Louise Jennison,  
Joy Hester, Deanna Hitti,  
Regina Karadada, Carmel  
Louise, Mandy Nicholson,  
Rose Nolan, Jill Orr, Carol  
Porter, Nusra Latif Qureshi,  
Judy Watson**

ABOVE **Rose Nolan.** *Enough*, 2016.  
Screenprint concertina book on BFK  
Rives 270 gsm. 22 x 14 cm (closed),  
22 x 84 cm (open). Edition of 100.  
Image courtesy of the artist and  
Negative Press, Melbourne





## MAKING MARKS: AUSTRALIA TO AFGHANISTAN

GALLERY 1

17 APRIL - 31 MAY

Opening 2 - 4 pm  
Saturday 2 May

Curated by Sharon Plummer



*Making Marks: Australia to Afghanistan*, led by artist Gali Weiss, is a participatory art exchange between 20 Australian women artists and 43 Afghan women; literacy students at the Organisation of Promoting Afghan Women's Capabilities (OPAWC) Vocational Centre in Kabul. The custom-printed handkerchiefs provide a vehicle for the voices of Afghan women to be heard through beautifully stitched imagery and Dari and Pashto text. The group of Australian artists demonstrate their commitment to using art as a means of connection, support and social transformation.

*Making Marks* is part of the 2020 Human Rights Arts and Film Festival.

ABOVE LEFT **Barbara Kameniar & unnamed Afghan woman.**  
*I wish to participate in the construction of my country*, 2018 (detail).  
Linocut, cotton thread and embroidery cotton. 40 x 40 cm.  
Image courtesy of the artists

ABOVE RIGHT **Karena Goldfinch & unnamed Afghan woman.**  
*I would like to build a shelter or a guest house for street children*, 2018  
(detail). Photogravure print and embroidery cotton. 32 x 32 cm.  
Image courtesy of the artists

HUMAN RIGHTS  
ARTS & FILM  
FESTIVAL

RIGHT **Heather Shimmen & Zakia Arghandiwal.** *My wish is for peace in my country*, 2018 (detail). Linocut print, thread, solvent transfer, watercolour and embroidery cotton. 42 x 42 cm.  
Image courtesy of the artists





## GARDEN

GALLERY 2

"It is in vain to dream of a wildness distant from ourselves. There is none such." Henry Thoreau

All gardens are artificial constructs. English gardens cultivated in Australia in part represent a nostalgia for a distant homeland, creating traditional picturesque spaces that involve taming bush landscapes. Australian explorers and settlers witnessed Indigenous farming and gardening techniques, however dismissed this embedded knowledge as it did not serve a colonial agenda.

The possibilities of what constitutes a garden, and what it might culturally represent are explored in the exhibition Garden. In reassessing plant-human relations, to develop chlorophilia, a love for plants, we might pause to foster deeper connections with plants and each other whilst cultivating care.

Garden is part of the 2020 Human Rights Arts and Film Festival.

17 APRIL - 31 MAY

Opening 2 - 4 pm  
Saturday 2 May

Heather Hesterman



HUMAN RIGHTS  
ARTS & FILM  
FESTIVAL

RIGHT **Heather Hesterman.**  
Grasses, 2019. Digital print.  
Image courtesy of the artist

ABOVE **Heather Hesterman.**  
Mobile garden, 2019. Digital print.  
Image courtesy of the artist





## OBJECT LESSONS: SIGNIFICANCE, AUTHENTICITY AND VALUE

Objects can reveal a lot about human nature; an inclination to make, possess, consume, covet, touch, use or fetishise. *Object Lessons* presents the work of eight artists who utilise objects within their practice that in a broad sense consider objects as cultural artefacts and in so doing prompt further questions about our own assignations and perceptions of significance, authenticity and value. With a set of seemingly disparate works that draw on histories, designs and materiality, *Object Lessons* invites us not just to look, but to consider our relationship to, and complicity, with objects.

RIGHT **Peter Atkins**. *Medicine*, 2012-15. Auto acrylic on wood. Dimensions variable. Image courtesy of the artist

NEW GALLERY

**2 MAY - 5 JULY**

**Opening 2 - 4 pm  
Saturday 2 May**

**Peter Atkins  
Chris Bond  
Carly Fischer  
Kirsten Lyttle  
Jake Preval  
Steve Rhall  
Yhonnie Scarce  
Cyrus Tang  
Claire Anna Watson**

**Curated by Victor Griss**

ABOVE **Claire Anna Watson**. *Sous Bois Generator*, 2018. Fiddle-leaf Fig, noodles, perfume, retort stand, science flasks, various found objects, limited edition scent designed in collaboration with Fleurage. Dimensions variable. Image courtesy of the artist







## CONFLUENCE

GALLERY 1 2

*CONFLUENCE* brings together three artists exploring human relationships with water; from the devastating, unbalanced and in-crisis, to the flowing and harmonious. Their work responds to water's fluid, archetypal, natural and ritual qualities: from the mythic, photographic and sculptural works of Jeremy Blincoe that evidence the dying rivers, lakes and landscape of the Murray-Darling, to the fluidity and movement of Emmy Mavroidis' bronze sculptures embodying the shared watery nature of all living beings.

Adding another stream, Claire Bridge explores concepts of inter-being and confluences of humanity, technology and ecology through her video work, ritual vocal performance, and sculptural installation teeming with life on the edge of an era of climate change and the 6<sup>th</sup> Mass Extinction. *CONFLUENCE* streams future possibilities for ongoing-ness, weaving together rivulets of opportunities to converse, transform and harmonise our relationships with water and each other.

**12 JUNE - 26 JULY**

**Opening 2 - 4 pm  
Thursday 11 June**

**Jeremy Blincoe  
Claire Bridge  
Emmy Mavroidis**

**RIGHT Claire Bridge.**  
*That Shoreless Ocean*, 2019-20.  
Video still, single channel video.  
Image courtesy of the artist

**ABOVE Jeremy Blincoe.**  
*Lake Pamamaroo*, 2019. Pigment ink  
jet print, 120 x 197 cm.  
Image courtesy of the artist



# VISITOR INFORMATION



## Counihan Gallery In Brunswick

Located inside  
Brunswick Town Hall  
233 Sydney Road  
Brunswick VIC 3056  
(03) 9389 8622

counihangallery@  
moreland.vic.gov.au

moreland.vic.gov.au/  
counihan-gallery

## Opening Times


Wednesday – Saturday  
11 am – 5 pm

Sunday  
1 – 5 pm

Closed on public holidays  
and between exhibitions.

## Follow Us/More Info

Subscribe to our  
e-newsletter  
[moreland.vic.gov.au/  
counihan-gallery](http://moreland.vic.gov.au/counihan-gallery)

 /counihangallery  
inbrunswick

## Public Programs

For details on upcoming  
programs and events,  
please check the gallery  
website or facebook page.

## Schools/Groups

We welcome visits by  
school and community  
groups. Please contact us  
if you would like to visit  
with a group and meet  
the gallery curator.

## About the gallery

The Counihan Gallery In Brunswick opened in 1999. The public gallery for the City of Moreland, it is named in honour of the Australian artist and activist Noel Counihan.

The gallery has a focus on contemporary art exhibitions and aims to encourage discussion and debate about issues in arts and culture through public programs.

Moreland City Council acknowledges the traditional owners of the land in which the gallery is located, the Wurundjeri people.

## Language Link

廣東話	9280 1910
Italiano	9280 1911
Ελληνικά	9280 1912
عربي	9280 1913
Türkçe	9280 1914
Tiếng Việt	9280 1915
हिंदी	9280 1918
普通话	9280 0750
ਪੰਜਾਬੀ	9280 0751

All other languages  
9280 1919



Denotes programmed events with AUSLAN interpreters.  
Email the gallery for information.



The gallery is fully accessible by wheelchair.

COVER

**Hoda Afshar**

*Behrouz Boochani - Manus Island, 2018.*

Image courtesy of the artist and  
Milani Gallery