

LOVEART

QT
MELBO-
OURNE
ART

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LOCATION | QT MELBOURNE - LOBBY



CLAIRE HEALY SEAN CORDEIRO
(B.1974+1971 SYDNEY+MELBOURNE)

Readers Digest

2016

Books, glue MDF

550x500x50 cm

Cordeiro and Healy live and work in Sydney. They obtained a Master of Fine Arts, from the College of Fine Arts (2004, Sydney). Selected solo exhibitions include Claire Healy & Sean Cordeiro, University of Queensland Art Museum (2013, Brisbane), Claire Healy & Sean Cordeiro, MCA (2012, Sydney), Paper Trail, Level 2 Contemporary Projects, Art Gallery of New South Wales (2007, Sydney) and Flat Pack, Künstlerhaus Bethanien (2006, Berlin). Selected group exhibitions include Banana Republic, Sculpture at Barrangaroo (2016), Auckland Triennale (2013), *LOVEART: The Love Collection*, Casula Powerhouse Arts Centre (Sydney, 2010), *Once Removed*, Campbelltown Arts Centre (2010, Sydney) and *Adventures with Form in Space*, AGNSW (2006, Sydney), *New Acquisitions*, MCA (2006, Sydney). Their work is part of the following collections, The Corcoran Gallery of Art (Washington D.C.), MCA Sydney, Art Gallery of SA (Adelaide), Newcastle Region Art Gallery, The University of Queensland Art Museum, Australia Council for the Arts, Artbank (Sydney) and private collections in Australia, Asia, Europe and the USA.

Cordeiro and Healy's ambitious installation is an accumulation of thousands of books, ranging from popular fiction to old encyclopaedias and self help. In keeping with the film noir aesthetics of QT hotel, the book spines are either black or white. The work is a marker of our time: a time when digital devices are the preferred method of reading, a time when space comes at such high expense that personal libraries no longer exist. This work is also a distillation of information. Like files compiled on a USB stick or something akin to a white dwarf star, the accumulated material is condensed and packed into every bit of space on offer within the bookshelf. The bookshelf acts as the framework encasing many discarded stories. Like the Arabian Nights, stories meld together, encased in the larger monumental story of the work. The title of the work 'Readers Digest' is a pun. The books have had to be reduced-just like holiday reading. These abridged versions are amassed together to form the hotel library for guests who are too busy to read.

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LOCATION | QT MELBOURNE - RECEPTION



JENNIFER STEINKAMP
(B.1958 DENVER)

The Invisible Man (1A, Vertical)

2016

Video

variable

Certificate of Authenticity included

Steinkamp lives and works in Los Angeles. She completed her BFA and MFA from Art Center College of Design (1989, 1991, Pasadena) and also received an honorary PhD (2011). She recently created a large-scale animated projection on the facade of the Contemporary Art Museum in St. Louis providing new perspectives on the architectural structure. Solo exhibitions include *Jennifer Steinkamp: Mike Kelley Projections*, Museum of Fine Arts Houston (2014), *Street Views*, Contemporary Art Museum (2013, St. Louis), *The Vanquished*, National Academy Museum (2013, NY), *Madame Curie*, Museum of Contemporary Art (2011, San Diego), *Jennifer Steinkamp*, Centro de Arte Contemporáneo de Málaga (2009). Group exhibitions include *Ten Years Later*, Museo de Arte Contemporáneo de Castilla y León (2014), *Unnatural*, Bass Museum of Art (2012, Miami), *Hot House*, Minneapolis Institute of the Arts (2011), *The Artist's Museum*, MoCA (2010, LA), *Visual Music*, Hirshhorn Museum and Sculpture Garden (2005), *Made in California: NOW*, LACMA (2000), *Public Works*, Santa Monica Museum of Art (1998) and *Just Past*, MoCA (1996, LA). Steinkamp's work resides in numerous public and private collections internationally.

Steinkamp employs computer animation and new media to create moving image installations that explore ideas about architectural space, motion, and phenomenological perception. Here a virtual image of falling material reveals an invisible surface beneath the cloth. The Invisible Man, inspired by H.G Well's film of the same name creatively interprets the connection between cloth and surface in rendering the invisible, visible. The layers of animated falling cloth exude a texture and surface of their own, while simultaneously revealing a previously unnoticed surface behind them. Fascinating and masterful her animatronic virtuosity renders the texture of the falling material simultaneously soft but brittle. The Invisible Man exemplifies many of Steinkamp's key artistic concerns including the relationship between negative and positive spaces, animated surfaces and film culture, while providing an up beat nuanced greeting to guests as they check in.

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LOCATION | QT MELBOURNE - RECEPTION 9



GABRIELLA + SILVANA MANGANO
(B.1972 BRISBANE)

Performance Compositions for Sculpture (1-9)
2014

Single channel high definition digital video,
16:9, colour, sound
Duration variable

Gabriella and Silvana Mangano live and work in Melbourne. Selected solo exhibitions include *Gabriella and Silvana Mangano*, MUMA (2009, Melbourne) and *If...so...then...*, Perth Institute of Contemporary Art (2008). Important group exhibitions include *Impact*, Art Gallery of Western Australia (2014, Perth), *Shifting Lines*, Christchurch Art Gallery (2013), Moscow Biennale (2013), *The Wandering Images: Moving Images from the MCA Collection*, MCA (2013, Sydney), *Ten Years of Things*, UQ Art Museum (2012, Brisbane), Sydney Biennale (2012), *Contemporary Australia: Women*, QAGoMA (2012, Brisbane), *Big Draw*, NGA (2011, Canberra), *Slowness*, MUMA (2011, Melbourne), *Love, Loss and Intimacy*, NGV (2010, Melbourne), Adelaide Biennial of Australian Art, Art Gallery of SA (2010), *I Walk the Line: New Australian Drawing*, MCA (2009, Sydney), *Double Take: Anne Landa Award for Video and New Media Arts*, AGNSW (2009, Sydney), *The New Fresh Cut*, Institute of Modern Art (2008, Brisbane), and *The Wandering Line: Thinking Through Drawing*, Art Gallery of SA (2008, Adelaide). Their works feature in the collections of the NGA, MUMA, AGNSW, MCA, QAGoMA, and the Art Gallery of WA.

The Mangano's Performance Compositions for Sculpture (1-9) is still and filmic...until it moves. Suddenly the works perform - a ballet in which found objects are the dancers and the artist's hands are the props, through which the artists insert their personal presence into the piece. The hand of the artist is commonly used in art theory to denote a particular artist's style or presence. Here this phrase is made manifest with the process of the artists' hands literally in a dance with the materials forming the subject of the work. These videos also document sound-based performances using objects the artists encountered during their recent residency in New York. The Mangano's style and aesthetic is as compelling, as it is engaging and succinct. However, this seemingly minimal work is also complex, encouraging dialogue and discussion. On their walks throughout New York, the Mangano's claiming of unclaimed objects became a way of claiming their place in the city and forging a connection with unfamiliar surroundings while the clinical aesthetic of the work has no reference to any place at all.

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LOCATION | QT MELBOURNE - MEZZANINE
MCCUE



JANET BURCHILL JENNIFER MCCAMLEY
(B.1955+1957 MELBOURNE + BRISBANE)

Interpretation of dreams mobile

2001-2015

Neon, electric cable, fittings and transformer, wood,
perspex and metal supports

200x140 cm

Burchill and McCamley live and work in Melbourne and have collaborated since 1985. Solo exhibitions include *Women in Power*, University Art Gallery (2016, Sydney), *Burchill/McCamley - Super 8 Films*, Heide Museum of Modern Art (2007, Melbourne), *NEON - Janet Burchill Jennifer McCamley*, AGNSW (2005, Sydney), *Tip of the Iceberg: Selected Works 1985-2001, Janet Burchill & Jennifer McCamley*, University Art Museum, University of Queensland (2001) The Ian Potter Museum of Art, University of Melbourne (2001), *Janet Burchill - Jennifer McCamley*, Kunstlerhaus Bethanien (1992, Berlin), *Static Design for Interiors, with Jennifer McCamley*, Institute of Modern Art (1992, Brisbane). Their work is held in private and public collections both nationally and internationally, including BP Melbourne, Griffith University, Heide Museum of Modern Art, Monash University Museum of Art, Art Gallery of Western Australia, National Gallery of Australia, and the National Gallery of Victoria.

Janet Burchill and Jennifer McCamley work with a diverse range of materials such as wood, metal, paint, and neon. Their practice is equally diverse and utilises photography, film, drawing, furniture/sculpture and painting. The artists are devoted equally to both materiality and form. In particular the history and forms of modernist art and its relationship to everyday life which they interrogate through the prism of feminist, psychoanalytic, filmic and spatial discourse. Conceptually rigorous their works demonstrate a distinctive hard edged style, which can be appreciated for its aesthetic finesse. Interpretation of dreams mobile exemplifies this materialist approach, with its tantalisingly bright neon colours and swirling spirals which are at once garish and hypnotic. The artist's are in a sense drawing with light and this gives the work an immediacy and an urgency that galvanises the object itself and spills over, energising the surrounding space.

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LOCATION | QT MELBOURNE - MEZZANINE



DAN MOYNIHAN
(B.1974 WOLLONGONG)
Bricks and Mortar 5 (blue)
2016

Mirror finish 316 stainless steel, automotive paint,
aluminium
124 x 214.5 x 6 cm

Moynihan currently lives and works in Melbourne. He received his BCA from Wollongong University in 2004. Selected solo exhibitions include *Lost in Space*, Gertrude Contemporary (2013, Melbourne), *In and Out, No Funny Business*, Hell Gallery (2009, Melbourne), *Still Sitting Still*, Utopian Slumps (2009, Melbourne), *Loose Cannon*, Victoria Park Gallery (2008, Melbourne), *One Small Step for Dan*, TBC Art Inc. (2007, Melbourne).

Each of Moynihan's luminous, lustrous surface works as a façade that is cleverly self-reflexive, and draws attention to artwork as artifice. The works are beautiful and display a strong, clean formal aesthetic, but they are also backed by a practise that is based in conceptual substance...a winning combination. Moynihan's practise has often celebrated architectural mundanity. In previous work, such as his *Lost in Space* installation at Gertrude Contemporary, or *Warm Memorial* at ACCA, Moynihan transported us to places that are uncannily familiar while simultaneously poking fun at their absurdity. But while this latest work, continues Moynihan's conceptual vernacular, it differs in its presentation. More grown up, finessed, the work is, quite literally, highly polished. The uniform brickwork pattern is a nod towards simulated structural functionality, the brilliant gleam of materials reminds us, however, that these are not functional objects, simply beautiful ones.

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LOCATION | QT MELBOURNE - PARAMOUNT



TONY GARIFALAKIS
(B.1964 MELBOURNE)

Untitled #26

2014

Enamel on C type print

60 x 40 cm (paper size)

67 x 47 cm (framed size)

From the series Mob Rule (Family)

Garifalakis lives and works in Melbourne. He received his Masters of Fine Arts (2000) and Diploma in Graphic Design (1985). Solo exhibitions include *Mob Rule*, AGNSW (2014, Sydney), *The Spectre Smitten*, Centre for Contemporary Photography (2003, Melbourne) and *Bad blood*, Centre for Contemporary Photography (2000, Melbourne). Selected group exhibitions include *The Devil Had A Daughter*, Monash Museum of Art (2011, Melbourne), *Monanism*, MONA (2011, Hobart), *Autumn Masterpieces*, Centre for Contemporary Photography (2010, Melbourne), *Neo Goth - Back in Black*, University of Queensland Art Museum (2008, Brisbane), *La peau parle*, Musee de la Civilisation (2002, Quebec), *SKIN*, Deste Centre for Contemporary Art (1999, Athens) and *The Order of Things*, Artspace (1999, Sydney).

Garifalakis' Mob Rule and Bloodline series, assault the viewer with portraits of leaders - all commercial prints, posters and advertisements which have been modified and altered by the artist via the very same process used by government agencies to censor sensitive material in declassified documents. The de-faced and consequently disguised protagonists, who through Garifalakis' intervention, wear masks and veils of enamel paint, are presented en masse as groups of faceless beings. Through this de-facing Garifalakis contests the unaccountable accumulation of power, presenting an anonymous gang of individuals taking charge over the peoples of the world, a mob of rulers enabling and implementing the anarchy of mob rule to their own advantage. The works consider this process of censorship as a strategy for eliminating meaning and shifting the context of the visual information.

LOVEART

LOCATION | QT MELBOURNE - BARCLAY



TONY GARIFALAKIS
(B.1964 MELBOURNE)

Untitled #10

2014

Enamel on C type print

60 x 40 cm (paper size)

67 x 47 cm (framed size)

From the series Mob Rule (Family)

Garifalakis lives and works in Melbourne. He received his Masters of Fine Arts (2000) and Diploma in Graphic Design (1985). Solo exhibitions include *Mob Rule*, AGNSW (2014, Sydney), *The Spectre Smitten*, Centre for Contemporary Photography (2003, Melbourne) and *Bad blood*, Centre for Contemporary Photography (2000, Melbourne). Selected group exhibitions include *The Devil Had A Daughter*, Monash Museum of Art (2011, Melbourne), *Monanism*, MONA (2011, Hobart), *Autumn Masterpieces*, Centre for Contemporary Photography (2010, Melbourne), *Neo Goth - Back in Black*, University of Queensland Art Museum (2008, Brisbane), *La peau parle*, Musee de la Civilisation (2002, Quebec), *SKIN*, Deste Centre for Contemporary Art (1999, Athens) and *The Order of Things*, Artspace (1999, Sydney).

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LOCATION | QT MELBOURNE - PARAMOUNT

COVER



HIROMI TANGO
(B.1976 SHIKOKU)

Dynamic
2015

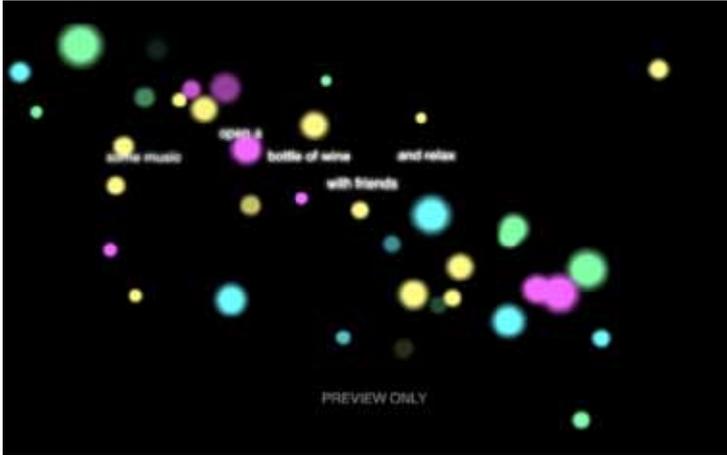
neon and mixed media
115x105x35 cm

Tango lives and works in Northern NSW. She received a BA from the Japan Women's University (1998, Tokyo). Important solo exhibitions include *Dust Storm*, Australian Centre for Photography (2015, Sydney), *Hiromi Hotel: Moon Jellies*, Casula Powerhouse Arts Centre (2013, Sydney) and Hazelhurst Regional Gallery and Arts Centre (2013, Sydney) and *HOME*, with Craig Walsh, MCA touring project (2010-11). Selected group exhibitions include *Insanity Magnet*, Hatch Contemporary Art Space (2014, Ivanhoe), *Magic, AFTER PRIMA I POST VERA*, Australian Council for the Arts (2013, Sydney), *Home*, Gwangju Biennale (2012, Korea), *Pistil*, Queensland Art Gallery (2012, Brisbane), *Hiromi Hotel - Mixed Blood*, MCA Primavera (2011, Sydney), *Behind the Door*, Perth Institute of Contemporary Arts (2010, Perth), *Hiromi Hotel*, Institute of Modern Art (2009, Brisbane) and *Room for rent*, Brisbane City Library (2008).

Tango is interested in blending elements of animism, or the belief that inanimate objects are indeed conscious and living, into her performances and artistic practice. She also uses art as a vehicle to contribute to community and personal well being, often by inviting others to participate in her practice. Through her work, Tango aims to heal and regenerate. Exploring neuroscientific concepts, Tango often uses metaphors from nature to represent brain processes, such that her works arise through a combination of research, reflection and ritual, often bridging scientific concepts and individual realities. As her solo practice has grown, she has increasingly focused on areas of personal interest such as the role of arts engagement and art-making practices in healthy aging and emotional recovery.

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LOCATION | QT MELBOURNE - GUEST ROOM
CORRIDOR



GRANT STEVENS
(B.1980 BRISBANE)

The Drift

2010

Digital Video

5 minutes 9 seconds

Edition 1 of 1

Image courtesy of GBK, Sydney

Stevens lives and works in Sydney. He obtained a BA (Visual Arts), Queensland University of Technology (2002, Brisbane) where he also received his PhD (2007), and has subsequently held a number of academic positions. He is currently a Lecturer at UNSW Art & Design. Selected solo exhibitions include *What We Had Was Real*, City Gallery Wellington (2014), *Burst*, PICA (2010, Perth), *No Bad Days*, Institute of Modern Art (2008, Brisbane), *Really Really*, Centre for Contemporary Photography (2008, Melbourne), *Cliché and Collusion: Video Works by Grant Stevens*, Museum of Art, Brigham Young University (2007, Provo), *The Switch*, Lismore Regional Gallery (2006), and *When There's Love*, Metro Arts (2005, Brisbane). Selected group exhibitions include *Striking Contrasts*, Bathurst Regional Gallery (2014), *The Wandering: Moving Images from the MCA Collection*, ANU (2014, Canberra), *We Used to Talk About Love*, AGNSW (2013, Sydney), *Desire Lines*, Australian Centre for Contemporary Art (2012, Melbourne), *Speak to Me*, *Experimenta 5th International Biennial of Media Art*, RMIT Gallery (2012, Melbourne), *Greatest Hits Volume 3*, Institute of Modern Art (2012, Brisbane) and 2004: Australian Culture Now, NGV (2004, Melbourne).

Floating in a coloured field of swirling orbs, phrases assemble an online dating profile of a young creative professional searching for love. Among the inventories of food, movies, books, music and recreational activities, some earnest insights and doleful reflections pop up. The Drift explores the fine lines between public and private and isolation and socialisation of our online lives. It is a work that continues Stevens' lengthy investigations into consumer culture and the Internet, which interrogates how meaning is constructed and circulated. The amount of choice we have means that we are constantly making stylistic, ethical and ideological decisions in the purchases we make. Take Yoga for instance, do we go for exercise, for relaxation, for spiritual guidance, or because there are hot singles and a sexy instructor there? And, says Stevens, who's to say that one reason is any more valid than any other? Displaying these on screens in the QT's rooms fitness spaces which are sites of both consumption and love.