

**REPRODUCTIONS is an exhibition of work by six artists based in Australia. Curated by Nicholas Tammens (1856)**

**with**

**MeowTV**

**MeowTV Episode 1, 2, 3, 4 2018–2019**

**96 minutes (total); courtesy of Carmen-Sibha Keiso and Meow Gallery**

**LORRAINE CONNELLY-NORTHEY**

**Narrbong, 2020**

**Wire cable; courtesy of the artist**

**SPENCER LAI**

**Moral inventory, 2020**

**Acrylic on foam core; pint glasses; bottle; Windex, water and beer; vintage 'Mommy made', Barbie and Polly Pocket dolls' clothes and accessories; cardboard; fish tank provided by Rex Veal; oranges; courtesy of the artist and Rex Veal. Spatial and conceptual attribution by Rex Veal and Nicholas Tammens**

**ISADORA VAUGHAN**

**Resus, 2020**

**Plastics, mesh, glass, bacteria, sugars  
Courtesy of Station**

**JOSEY KIDD-CROWE**

**Debt Forgiveness,**

**Oil on found fabrics**

**Courtesy of the artist and Neon Parc**

**WILLIAM YANG**

**"Erwin Olaf Opening" Roslyn Oxley 9 Gallery, 1996**

**Silver gelatin photograph; courtesy of the artist**

**The Party After the Mardi Gras, R.H.I Showground, 1992**

**Silver gelatin photograph; courtesy of the artist**

Improvements & Reproductions 20 Mar – 11 Apr 2020 West Space  
Improvements & Reproductions are two exhibitions in parallel, which collectively and separately investigate the conditions under which art is produced.

West Space – Improvements

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## **MeowTV**

**MeowTV Episode 1, 2, 3, 4 2018–2019**

**96 minutes (total)**

**Courtesy of Carmen-Sibha Keiso and Meow Gallery**

**MeowTV documents the openings and parties at Meow, a gallery formerly run from a share-house living room in Carlton by artist-occupants Hana Earles and Brennan Olver, and artist Calum Lockey—recently reopened at a house in West Melbourne (@me\_ow2). Filmed and produced by Carmen-Sibha Keiso, the series parodies the format of reality TV and the pedestrian “about town” reporting of community television shows. Shot with a dated hand-held video camera, it ironically inhabits the documentary format while quoting the performative enthusiasm of home video.**

**For an audience, we can observe that MeowTV produces a distance between who is represented in the series—the artists and audience become actor-participants—and who remains outside of it. The series sits in an uneven space between documentation and the way in which documents function within the self-mythologising system of art. It records a small scene at a certain time, while parodying the possibility of a truthful document.**

### **Watch OnLine—**

**MeowTV Episode 1: Brennan Olvr**

**MeowTV Episode 2: Alethea Everard**

**MeowTV Episode 3: Liam Osborne**

**MeowTV Episode 4: Hana Earles**





**MeowTV Episode 1, 2, 3, 4 2018–2019, 96 minutes (total); courtesy of Carmen-Sibha Keiso and Meow Gallery**

## **LORRAINE CONNELLY-NORTHEY**

**Narrbong, 2020**

**Wire cable**

**Courtesy of the artist**

**A large section of Connelly-Northey's work focuses on reproducing the form of the Narrbong. These woven fibre bags are traditional to the Waradgerie (Wiradjuri) people for the gathering, collecting, and storing of food and other objects of value. As a tool, they are intrinsically linked to the reproduction of a culture through the simple and universal need to provide, gather, carry, hold. She reproduces this form with a range of gathered materials found on the side of the road, in illegal rubbish dumps, or decaying on farms. Connelly-Northey asserts that her practice is undergirded by her culture's principle that "you only take what you need". Because of this, she only focuses on collecting materials and producing artworks when an exhibition dictates it. Furthermore, if a work goes unsold or is returned to Connelly-Northey, it may be digested as material for another work. As Connelly-Northey explains:**

**"The scouting begins when I get a commission for an exhibition. We Aboriginal people only take what we need when we need it. I do a lot of travelling to spot something and it can take up a lot of time. On one occasion, it took me two years to find the owners of a farm to take two rolls of wire. It is not easy, but well, it is about earning what you get. Before I had a driving licence I had to rely on other people. It is still hard to know how much I need, so I tend to get a bit too much. But the beauty of that is that I always work from leftovers and if I don't use a material, I take it back. Also, in the sculpting process, I try to not alter the material too much."**<sup>1</sup>

**The work on exhibition here is composed of two bag forms from Connelly-Northey's Narrbong-Galang (many, many bags) exhibition at Roslyn Oxley Gallery last year.**

[1] <https://frieze.com/article/sculptures-bite?language=en>



**Narrbong, 2020; wire cable; courtesy of the artist**





**Narbong, 2020; wire cable; courtesy of the artist**

## **SPENCER LAI**

### **Moral inventory, 2020**

**Acrylic on foam core; pint glasses; bottle; Windex, water and beer; vintage 'Mommy made', Barbie and Polly Pocket dolls' clothes and accessories; cardboard; fish tank provided by Rex Veal; oranges.**

**Courtesy of the artist and Rex Veal.**

**Spatial and conceptual attribution by Rex Veal and Nicholas Tammens**

**Spencer Lai's work produces associative meaning out of a range of accumulated materials that are worked into assemblages, installations, clothing, and exhibitions. These materials often include found objects or images from pop culture—lifted from thrift stores, online, or the mall. We should consider the usage of "material" widely in looking at Lai's work, and include their social relations (with other artists, spaces, and so on) as part of what they pull into what they produce, and how they produce it.**

**Lai's use of various commodities points to how identities are constructed within a consumerist culture, giving away to the observation that subcultural identities can be assembled on Instagram or at the mall. The works are rarely singular or stand-alone objects. Rather, their identities are intentionally constructed from multiple references, works, as well as contributions from other artists. Beyond being autonomous, they are predicated on the wider dialogues that constitute the material for Lai's work.**





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## **ISADORA VAUGHAN**

**Resus, 2020**

**Plastics, mesh, glass, bacteria, sugars  
Courtesy of Station**

**Isadora Vaughan’s work proceeds from a consideration of materials, their limits, and their ethics. Recently, she has been looking to sustainable materials that are able to be broken down or composted after their “shelf-life” as art works is over. For example, she has looked into the industrial uses of fungi in building materials. These interests extend into Vaughan’s own research and material processes, investing in permaculture models of farming for the production of her art materials. In doing so, part of her intention is to recuperate her own overproduction into a self-sustaining system.**

**With Resus , Vaughan exhibits vessels produced from various materials—glass, repurposed buckets, moulded plastic—representing organs and processes of the body. These contain SCOBY, the symbiotic culture of bacteria and yeast that forms as a thick membrane in fermentation processes that, if divided, will reproduce under the right conditions. Typical of the processes from growth to digestion to decomposition that Vaughan engages in, this work also exhibits a stage in the production of Vaughan’s materials. These sculptures require caring for and feeding, and will naturally reproduce under the right conditions.**









**Resus, 2020; plastics, mesh, glass, bacteria, sugars; courtesy of Station**



## **JOSEY KIDD-CROWE**

**Debt Forgiveness,  
Oil on found fabrics  
Courtesy of the artist and Neon Parc**

**Josey Kidd-Crowe's paintings are largely representational, yet they are far from traditional realism or a social document. Rather, these works rely on the evocative. Worked into old bedsheets and tapestries of discarded fabrics, his paintings are often populated by people and places that seem recognisable, yet they are difficult to place at any one point in time. Much of these images come from the imaginary materials of literature and old magazines, but in their conversion to painted images they take on a less referential quality. Embedded in supports that escape the illusion of the canvas, these works expose the process of painting without falling into reductionism. Kidd-Crowe's claim to representation isn't about accurate depictions or records, but rather about the effects of real life on our imaginations—be they individual or social—and the distance between these images and the real material that they're produced from.**



**Debt Forgiveness**, oil on found fabrics; courtesy of the artist and Neon Parc





William Yang, "Erwin Olaf Opening" Roslyn Oxley 9 Gallery, 1996 and Josey Kidd-Crove, Debt Forgiveness, oil on found fabrics; courtesy of the artist and Neon Parc



## **WILLIAM YANG**

**“Erwin Olaf Opening” Roslyn Oxley 9 Gallery, 1996**

**Silver gelatin photograph**

**Courtesy of the artist**

**The Party After the Mardi Gras, R.H.I Showground, 1992**

**Silver gelatin photograph**

**Courtesy of the artist**

**Since the 1970s, William Yang has photographed the social scenes in Sydney in which he has circulated. Developing a diaristic take on documentary photography, his photographs have become iconic memorialisations of the Sydney gay scene before the gentrification of Oxford Street, the closure of Kings Cross, and the corporatisation of the Gay and Lesbian Mardi Gras. More personally, they speak to Yang’s investigations into the construction of Queer and Asian Australian identity at times in which neither were given any particular nuance in representation.**











## 1856

**1856 is a program of exhibitions and events presented across sites within and around the Victorian Trades Hall. It proceeds from thinking under this roof, with a duty to experiment in thinking about the labour of artists and the many ways in which artists, through their work, address social issues with absolute diversity.**

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Itana Harris-Babou

“Erwin Olaf Opening” Roslyn Oxley 9 Gallery, 1996  
Silver gelatin photograph; courtesy of the artist

onwards

The Party After the Mardi Gras, R.H.I Showground, 1992  
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West Space –

Improvements

Improvements & Reproductions 20 Mar – 1 Apr 2020 West Space  
Improvements & Reproductions are two exhibitions in parallel, which collectively and separately investigate the conditions under which art is produced.



West Space –

Improvements

20 March —  
onwards

Ilana Harris-Babou

Rafaella McDonald

Georgia

Robenstone

Katie West

Mark Smith

## IMPROVEMENTS

Occurring at a cultural moment in which the slow violence of gentrification continues to displace communities, and Audre Lorde's weaponisation of self-care is diluted into individualistic self-betterment, the exhibition considers the cost of improvements, whilst also asking: how can we be better?

The artists exhibiting in Improvements include Rafaella McDonald, Mark Smith, Georgia Robenstone, this mob, Katie West, Ilana Harris-Babou.

Curated by Amelia Wallin.

↳ *Improvements & Reproductions are two exhibitions in parallel, which collectively and separately investigate the conditions under which art is produced. Curated by 1856 and West Space.*

## LIST OF WORKS

Ilana Harris-Babou  
*REPARATION HARDWARE*, 2018  
4 MINUTES, COMMISSIONED BY DIS MAGAZINE

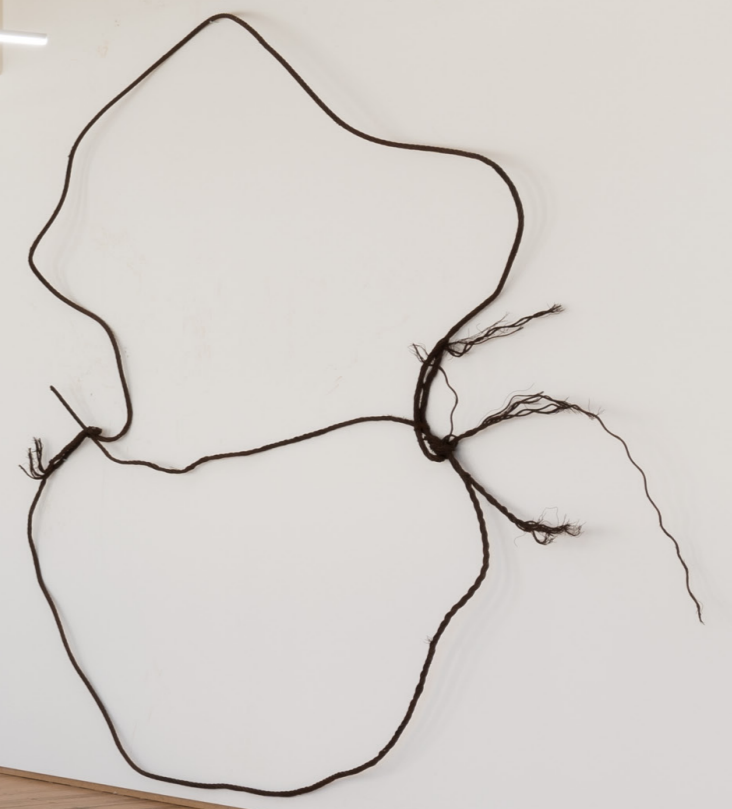
Rafaella McDonald  
*HOW\_\_\_ RELATES TO A PAIR OF PANTS,*  
*I'M NOT SURE*, 2020  
COURTESY OF THE ARTIST

Georgia Robenstone  
*POWER WITHOUT GLORY*, 2020  
TWO CHANNEL VIDEO, 5 MINUTES 47 SECONDS,  
COURTESY OF THE ARTIST

Katie West  
*UNTITLED*, 2020  
CALICO DYED WITH WANDOO BARK, PERMANENT  
INSTALLATION IN THE WEST SPACE OFFICE

Mark Smith  
*IMPROVEMENTS*, 2019  
CERAMIC; COURTESY OF ARTS PROJECTS  
AUSTRALIA









Rafaella McDonald; *HOW \_\_\_ RELATES TO A PAIR OF PANTS, I'M NOT SURE*, 2020; COURTESY OF THE ARTIST, DETAIL





Rafaella McDonald; HOW\_\_\_ RELATES TO A PAIR OF PANTS, I'M NOT SURE, 2020; COURTESY OF THE ARTIST, DETAIL



Rafaella McDonald; HOW\_\_\_ RELATES TO A PAIR OF PANTS, I'M NOT SURE, 2020; COURTESY OF THE ARTIST, DETAIL





Katie West: *UNTITLED*, 2020; CALICO DYED WITH WANDOO BARK. PERMANENT INSTALLATION IN THE WEST SPACE OFFICE









Iana Harris-Babou; *REPARATION HARDWARE*, 2018; 4 MINUTES, COMMISSIONED BY DIS MAGAZINE





Georgia Robenstone; *POWER WITHOUT GLORY*, 2020; TWO CHANNEL VIDEO, 5 MINUTES 47 SECONDS, COURTESY OF THE ARTIST

IMPROVABLE



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West Space acknowledges the Traditional Owners as the custodians of this land, recognising their connection to land, waters and community. We pay our respects to Australia's First Peoples, and to their Elders, past, present and future.

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West Space is generously assisted by: the Australian Government through the Australia Council, its arts funding and advisory body; the Victorian Government through Creative Victoria; and the City of Melbourne through their 2018-20 Triennial Arts Grants Program, and City of Yarra through their annual grants program and Room to Create Program.

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