

OUT OF A STONE

Banner Repeater, London
07 May 2011 - 15 May 2011

Artists: Guy Benfield, Kate Newby,
Ron Tran, Virginia Overell, Campbell
Patterson, Kentaro Yamada, Pil &
Galia Kollektiv, Willem Weismann,
Rebeccah Lamarre, Renee So

Curator & editor: Dan Munn
Assistant curator: Lydia Cowpertwait

Exhibition *pp.2-17*
Text *pp.18-40*



Kate Newby, Walks with men, 2011
ceramic glaze, chewing gum
dimensions variable



Kate Newby, Walks with men, 2011
ceramic glaze, chewing gum
dimensions variable



Kate Newby, Walks with men, 2011
ceramic glaze, chewing gum
dimensions variable



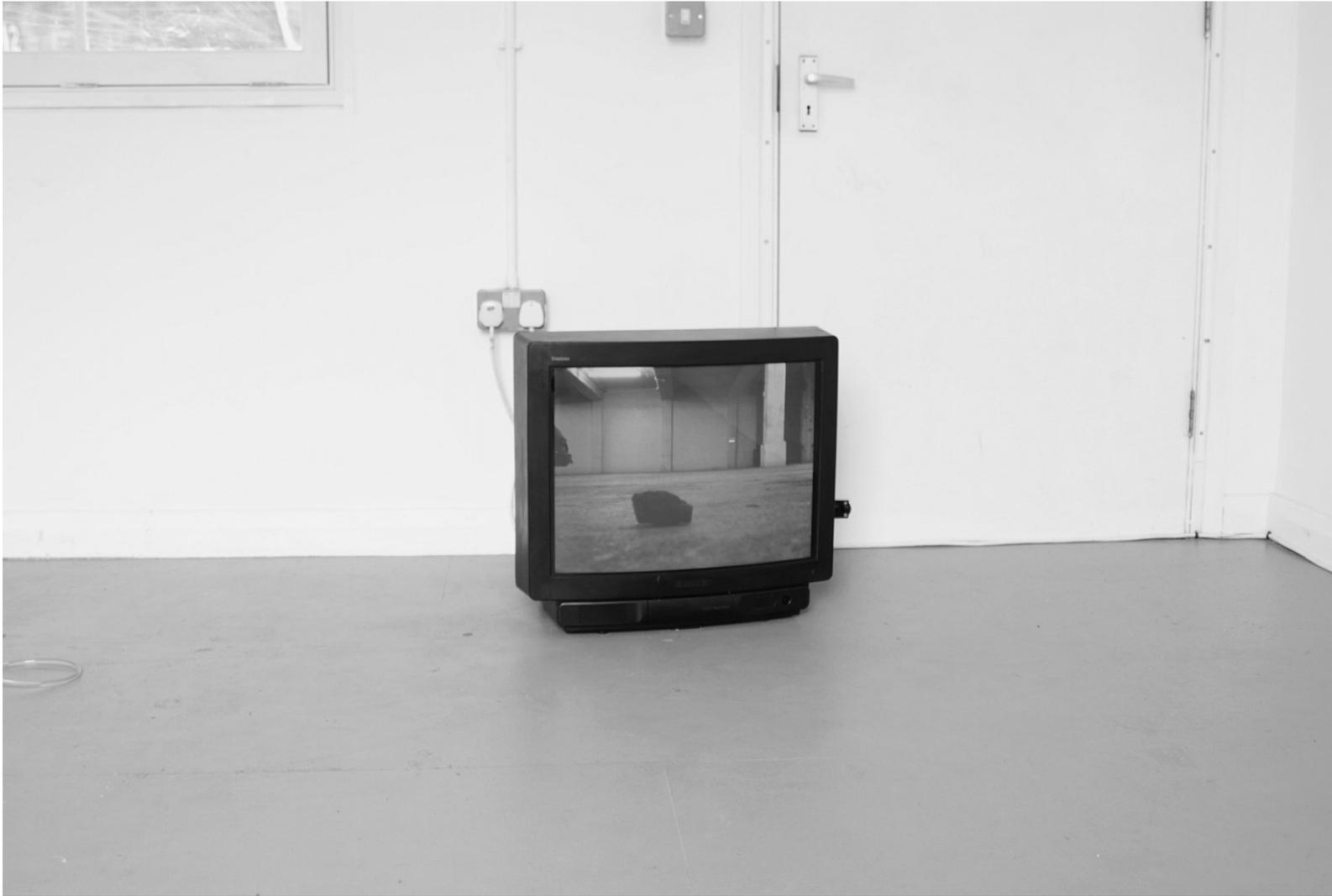
Guy Benfield, *Deep Stationary*, 2010
stainless steel, fabric, ink jet prints
15 cm. x 15 cm. x 170 cm. (h)



Guy Benfield, *Deep Stationary*, 2010
stainless steel, fabric, ink jet prints
15 cm. x 15 cm. x 170 cm. (h)



Guy Benfield, *Deep Stationary*, 2010
stainless steel, fabric, ink jet prints
15 cm. x 15 cm. x 170 cm. (h)



Campbell Patterson, Stones, 2010
standard definition DVD
running time: 2 minutes, 14 seconds



Campbell Patterson, Stones, 2010
standard definition DVD
running time: 2 minutes, 14 seconds



Campbell Patterson, *Stones*, 2010
standard definition DVD
running time: 2 minutes, 14 seconds



Ron Tran, As We Live...Outsider, Unless With Those Strange Eyes, 2011
found family portraits
dimensions variable



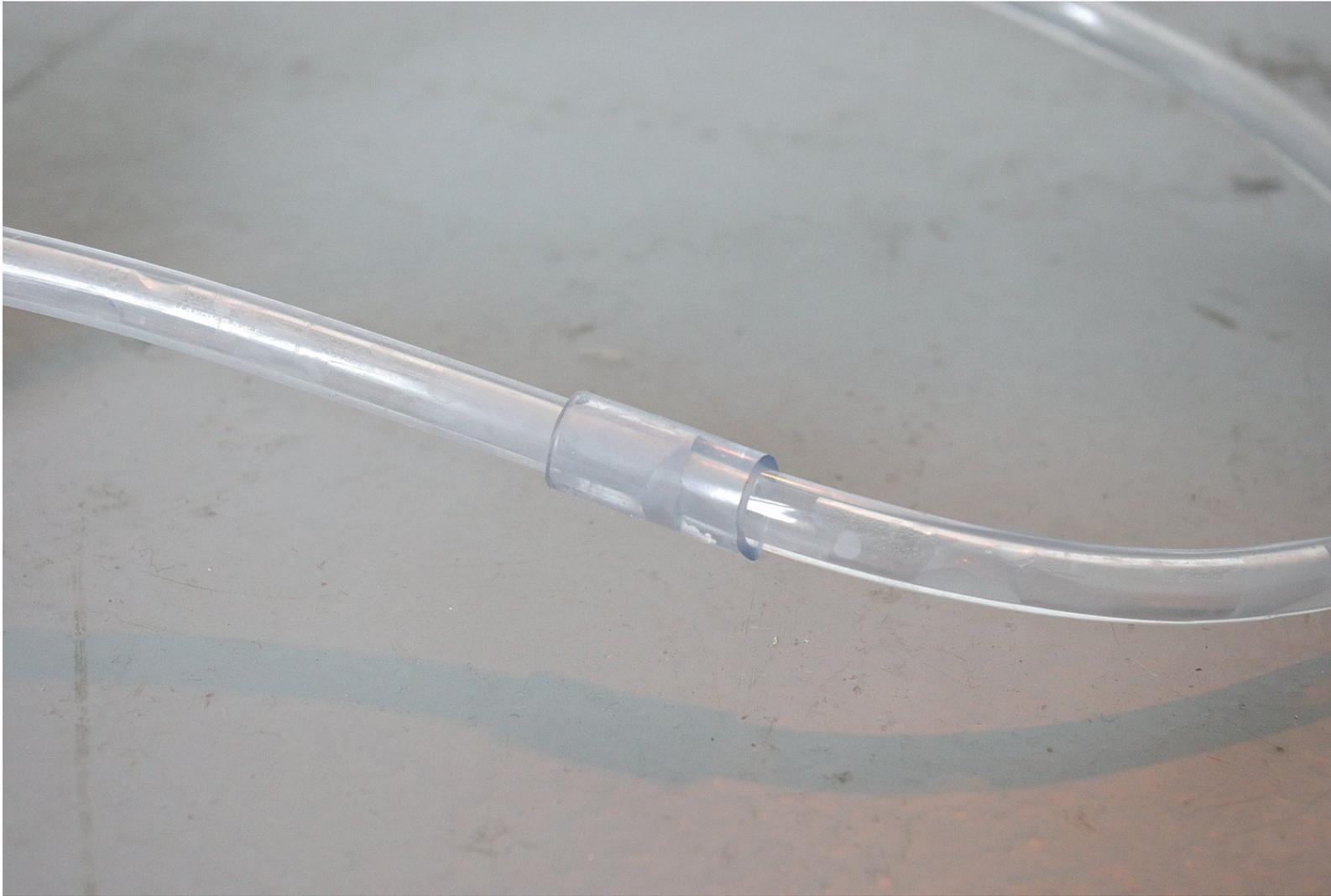
Ron Tran, *As We Live...Outsider, Unless With Those Strange Eyes*, 2011
found family portraits
dimensions variable



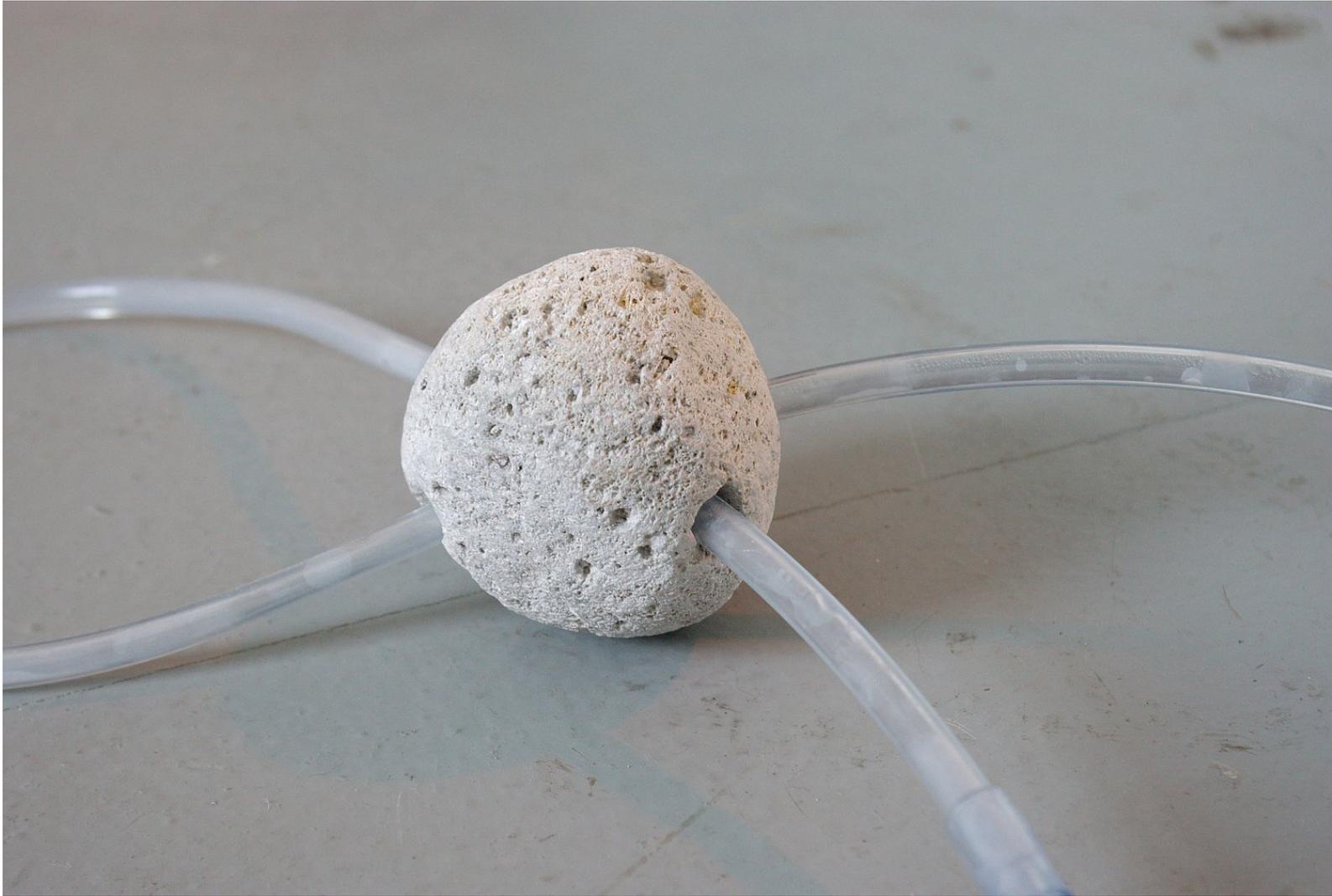
Ron Tran, As We Live...Outsider, Unless With Those Strange Eyes, 2011
found family portraits
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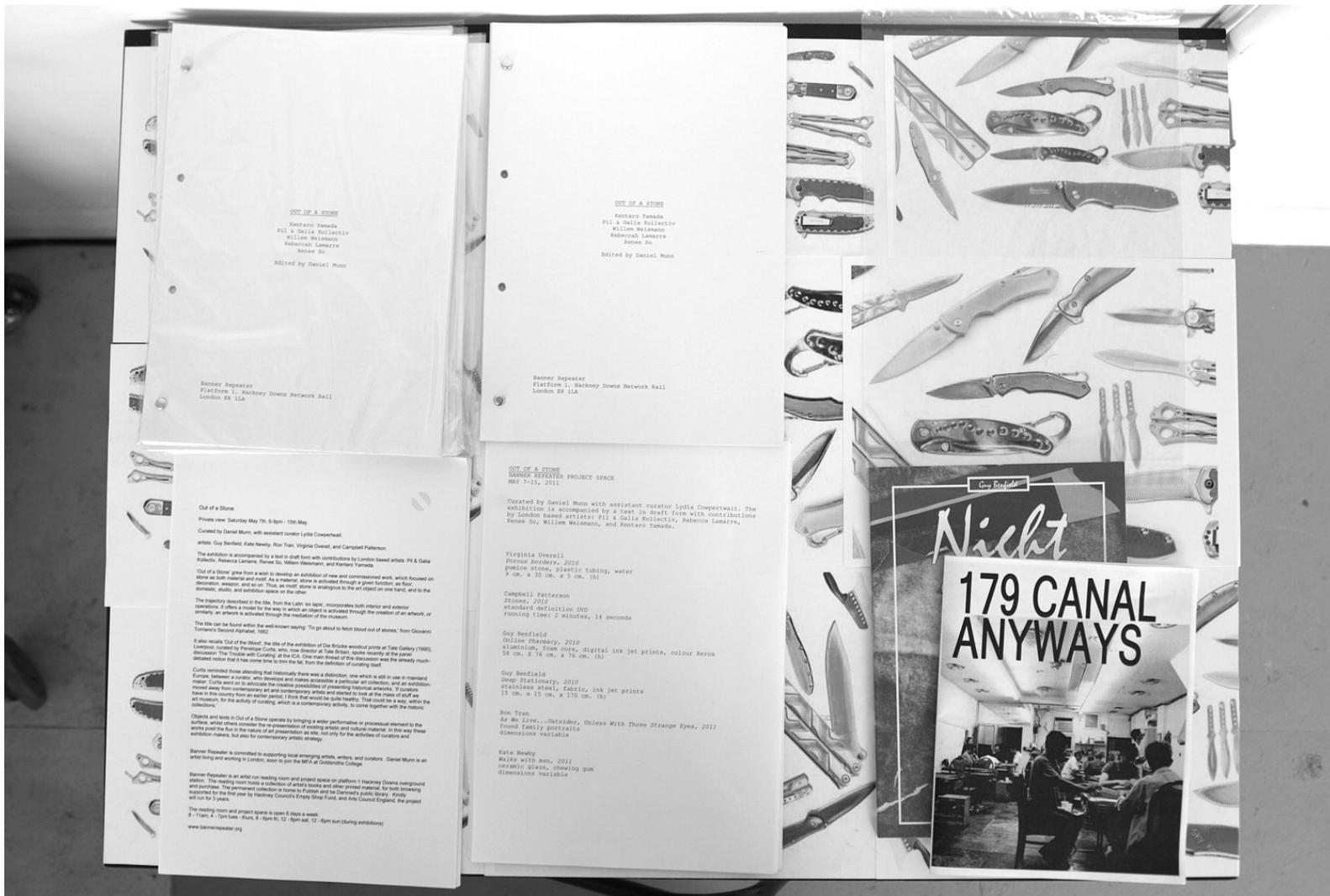
Virginia Overell, Porous borders, 2010
pumice stone, plastic tubing, water
9 cm. x 30 cm. x 5 cm. (h)



Virginia Overell, Porous borders, 2010
pumice stone, plastic tubing, water
9 cm. x 30 cm. x 5 cm. (h)



Virginia Overell, Porous borders, 2010
pumice stone, plastic tubing, water
9 cm. x 30 cm. x 5 cm. (h)



Out of a stone booklet and texts displayed on:
 Guy Benfield, Online Pharmacy, 2010
 aluminium, foam core, digital ink jet prints, colour Xerox
 58 cm. X 76 cm. x 76 cm. (h)

OUT OF A STONE

Kentaro Yamada
Pil & Galia Kollektiv
Willem Weismann
Rebeccah Lamarre
Renee So

Edited by Daniel Munn

Banner Repeater
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Foreword

The following is a text in draft form developed alongside the exhibition *Out of a stone* held at Banner Repeater project space, London in May 2011. This exhibition was curated by Daniel Munn with assistant curator Lydia Cowpertwait and included new work from Guy Benfield (U.S.), Kate Newby (N.Z.), Ron Tran (C.A.), Virginia Overell (A.U.), and Campbell Patterson (N.Z.).

Out of a stone grew from a wish to mount an exhibition of new and commissioned work which focused on stone as both material and motif. As a material, stone is activated through a given function; as floor, decoration, weapon, and so on. Thus as a motif, stone is analogous to the art object on one hand, and to the domestic, studio, and exhibition spaces on the other.

It is appropriate then, that the trajectory described in the title, from the Latin 'ex lapis', incorporates both interior and exterior operations. It offers a model for the way in which an object is activated through the creation of an artwork, or similarly, an artwork is activated through the mediation of the museum. The title can be found within the well-known saying, which began as, 'To go about to fetch blood out of stones,' from Giovanni Torriano's *Second Alphabet*, 1662. It also recalls 'Out of the Wood', the title of a 1990 exhibition of Die Brücke woodcut prints at Tate Gallery, Liverpool, curated by Penelope Curtis.



Curtis, Penelope. Out of the Wood.
Liverpool, Tate Gallery Liverpool, 1990.

Penelope Curtis, now director at Tate Britain, spoke recently at the panel discussion 'The Trouble with Curating' at the ICA, London. One main thread of this discussion was the already much-debated notion that it has come time to trim the fat from the definition of curating itself.

Curtis reminded those attending that historically there was a distinction, one which is still in use in mainland Europe, between a curator, who develops and makes accessible a particular art collection, and an exhibition-maker. Curtis went on to advocate the creative possibilities of presenting historical artworks, 'If curators moved away from contemporary art and contemporary artists and started to look at the mass of stuff we have in this country from an earlier period, I think that would be quite healthy. That could be a way, within the art museum, for the activity of curating, which is a contemporary activity, to come together with the historic collections.'

A number of the works in *Out of a stone* operate by bringing a wider performative or processual element to the surface, whilst others discuss the re-presentation of existing artistic and cultural material. In this way these works position the changing nature of art presentation as site not only for the activities of curators and exhibition makers, but also for contemporary artistic strategy.

Kentaro Yamada: Art and Life

Interview by Alyx Duncan

Film maker and choreographer Alyx Duncan interviews artist Kentaro Yamada about life and death in relation to his artistic practice. The interview was held at the Woodmill Studios, London, October 2010 (excerpt)

ALYX DUNCAN Is the place where you live important to you?

KENTARO YAMADA Yes, in terms of getting good energy from people around me, good conversations, good wine, good coffee, good dinner, good shows etc etc. I moved to New Zealand on my own at an early age, and moving has been part of me since then. I have many close friends all over the world.. London has been great since many of them come and visit.

In what sense? Of course it is but it really depends.

AD What do you try to create around you in the place that you live? Do you create a particular environment?

KY Yes I do.. well this studio here is quite nice now hey? I feel like I've worked to make this kind of environment. It took a while to create the right vibe with people. People understand 'yeah, let's have a coffee and hang out', and that's quite essential to being creative, that is an essential thing.

On the move, I feel quite productive when I'm travelling, going to different cafés etc. You can sort of shift. Sometimes when you're at home as well, I guess when your mind can rest. When I'm at a café it's not daunting. Sometimes when you're washing dishes, you come up with good ideas. You know, when you are going round in circles you can fire off good ideas.

I've been reading this book called *Essays on the Blurring of Art and Life*, and it's a well-known performance artist trying to create a life as something to look at and think about. In the end he realized that art is about looking for the meaning of art, but he was more interested in looking at the meaning of life. He talks about 'unarting' and calls himself an 'un-artist.' "An unartist makes no real art but does what he calls lifelike art, art that reminds us mainly of the rest of our lives. When an artist goes home he carries on with his life, but an

unartist carries on with art throughout all of his life."

In Japanese there is this phrase 'Swatteru', it means sitting down. And you often use it with 'Kimo.' 'Kimo Ga Suwatteru' means your gut is sitting down. Growing up was like that; basically you know what you're doing a bit more. I certainly don't feel like this when I'm on cocaine. I guess that's why I don't like coke that much.

AD You've often talked about the experience of being with your mother when she died. How was this?

KY She died from cancer at home. Me, my dad and my brother all got to see her for the last three months and to spend time with her. Yeah I guess life is like a comedy somehow, but it's real.

In the beginning she could sit down at the table and eat. Gradually she would stay in bed; we'd move the bed closer to the dining table and she ate from the bed. Then when she couldn't eat she'd watch us eat. And maybe we'd talk while we ate.

So you could see clearly in these three months the decay in her body. But the essence of this person was constant. And it seems that that's really what makes a person a person you know. Its little things like how you move or how you smile or how you say certain words. I feel like I witnessed the something, the thing that doesn't change.

AD What is it that you are curious about in the death of your mother?

KY That was an extreme situation and extreme situations are good for bringing up certain things, like ideas or concepts. That kind of environment could be used for comedy or theatre, you have this spotlight [on you] suddenly. It's very dramatic.

I think the world would be a better place if people paid more attention. But now it sounds like I'm trying to make the world a better place.

AD Can ritual improve our lives?

KY I think it creates precedents for a rhythm in our everyday life and it's a useful format to create a certain mental space.

AD There is something to be said for performing the same action over and over. You stop thinking, but you learn

through your body; it is beyond thinking, but rather like thinking-doing.

KY Sure, but I think in modern society we don't know what rituals are. Going up the fast lane on the escalator is probably ritual, a ritual that you don't even register. When we lived in caves we sung songs around the fire when we came back from hunting. But ritual now is like.. when you go to work you go on the fast lane and when you go home you go on the slow lane. You don't even think of it as a ritual, it's just part of your life.

Seth Siegelaub: Exhibitions, 2069
Collection of paintings from the Museum of American Art
in Berlin

by Pil and Galia Kollektiv

In a 1999 interview with Hans Ulrich Obrist, Seth Siegelaub talks about his reluctance to repeat himself by doing exhibitions about the kind of 'concept art' he is best known for.¹ Unfortunately for Siegelaub, the matter has been taken out of his hands. As the inaugural exhibition at xero, kline & coma makes clear, he is doomed to repeat himself well into the future.

From the moment of its birth, modern art was defined by a dialectical interplay between style and concept, or, in a different configuration, aesthetics and politics. Various art movements, artists, curators and philosophers have redefined the boundaries of art, its institutions, audiences, production and procedures. But every time the concept of art was taken from the hands of those who were already included in it and redistributed along different lines, this intervention could not be prevented from becoming simply a new historical style, a unique frozen moment in art history. This uniqueness represents the failure of modernism in its universal mission to democratize art.

Although alluded to in the writings of Jacques Ranciere and Boris Groys, this impasse has been most succinctly theorized by Walter Benjamin, as posthumous spokesman for the Museum of American Art - Berlin, whose project largely consists in the reiteration of Modern Art as consecrated by the international exhibitions of the Museum of Modern Art. In interviews, essays and on film, Benjamin, the definitive thinker of repetition and reproduction, explains that as soon as the new concept becomes a relic, it can only function as a testimony to the impossibility of its own repetition: to paint a Mondrian today cannot be seen as an attempt to redefine art in terms of abstraction, spatial geometry and so on, but simply as a reference to Mondrian's style.² This

1 Obrist, Hans Ulrich and Siegelaub, Seth, "A Conversation Between Seth Siegelaub and Hans Ulrich Obrist", TRANS> #6, 1999, Pages 51 - 63, available at:
http://www.e-flux.com/projects/do_it/notes/interview/i001_text.html [accessed 10.4.11]

2 Benjamin, Walter, "Mondrian 63-96, Lecture at Cankarjev dom, Ljubljana, 1986", in: *What is Modern Art* [Arns, Inke and Benjamin, Walter - eds.], Revolver: Frankfurt am Main 2006.

dialectical process is the force that throughout the last century has driven art forwards towards an open and always deferred horizon. Every new idea about art has found itself preserved in art history books and museums, inviting new interventions and new conceptual challenges.

The problem is that this play of style and concept can only have been played until the birth of a particular reflexivity. Once one recognizes this dialectical relationship as central to the production of art, the game can no longer be played. Viewed this way, the very notion of a dialectical progression is marked as historical, as belonging to a particular regime or a particular era. The result of this post-modern reflexivity is that today, nearly fifty years after the conceptual art movement, art remains locked in a debilitating paradox that threatens the very core of its self-definition. For Boris Groys, the impossibility of the new is counteracted by the curatorial recontextualisation proposed in museum display: the museum can always make the old new and introduce new differences between objects within and outside its collection through its institutional power.³ To defend progress in art, artists must therefore counter-intuitively give up the struggle against the institutionalization represented by the museum.

But the Museum of American Art proposes a rather more Hegelian solution to this problem. Its contention is that we need not seek to defend the linear trajectory of artistic movements, but rather accept a new phase in which the individual artist is no longer the driving force of art's meta-narrative.⁴ During the Renaissance, the meaning of art shifted from religious content to artistic technique. Thenceforth, instead of believing in the story of the last supper, we might look instead at the surface of the canvas for an affirmation of a new faith in the artist's hand. Today this meaning, too, has receded from view. The story of the artist has been overshadowed by the story of art as narrated by the museum. We might no longer believe in the possibility of artistic progress, new movements and innovative styles, but art can retain our interest as a relic, in the same way that religious relics continue to be studied and appreciated after the belief systems that produced them

3 Groys, Boris, "On the New", *Art Power*, Cambridge, MA: MIT Press, 2008.

4 Rau, Milo, "Walter Benjamin: Places of Re-remembering", 2009, available at: <http://www.althussers-haende.org/walter-benjamin-places-of-re-remembering> [accessed 10.4.11]

no longer hold sway.

From this perspective, the prohibition against repetition inherent in modernity's obsession with the new is lifted. More emphatically, repetition is necessitated by the heterotopic timespan that succeeds modernity. Groys cites Malevich's proposal to burn all the Rubens in the museum to enable artists to once more create Rubens without fear of repetition.⁵ But if the story of the artist as genius has been consumed in its own flames, the need to burn the actual painting is removed. A painter mimicking Rubens today would necessarily be read as appropriating Rubens in the name of a conceptual agenda totally alien to Rubens' time. Since after conceptualism, we cannot help retroactively inscribing new ideas into old methods, we can endlessly appropriate existing form even as their significance morphs with the shifts in the story of art that we are telling and retelling.

Groys urges us to hold on to the museum in order to defend artistic innovation from the a-historical immanence of mediatised visual culture. The Museum of American Art asks us to see institutions as themselves subject to infinite appropriation and proliferation. If the museum of modern art is no more than a framework for the telling of its story, its physical space is in fact threatened by the open-endedness of this story: how many rooms might the new acquisitions of the future require MoMA to add, and where would we store the heritage we keep accumulating?

And if we no longer believe in the story as the definitive version, since this story must always be re-edited, why would we not simply write other stories through alternative iterations of the institution? It is against this post-conceptual background that the rematerialisation of Seth Siegelaub's catalogues and ephemera must be understood. In 1969, Siegelaub realized that far more people saw exhibition catalogues, invitations and so on than actually visited their spaces.

He consequently produced the Xerox Book, an exhibition in catalogue form, where the printed matter that normally accompanies the gallery presentation takes precedence and the physical show is dispensed with altogether. This move is commonly understood in terms of what Lucy Lippard has termed the dematerialisation of the art object. The subsequent value accrued by such conceptually driven projects has been interpreted by Lippard herself as a

5 Groys, *Ibid.*, pp. 26-7.

failure of short-sightedness, since the artists involved should have known that no art form, however, immaterial, is impervious to the valorization of the art market.

However, in a more recent essay on the legacy of conceptual art, Dave Beech has argued that this emphasis on immateriality and market value has been misguided.⁶ Instead, the contextual framework insisted upon by conceptualism forces upon the inert object a social sphere that contradicts the exclusion represented by the operations of cultural and real capital. Thus, the publicity materials produced as supplementary to the main event of the exhibition undermine their own premise of insignificance by generating greater mobility and dispersal power than the inert art object could ever muster. The invitation postcard or magazine ad that must seduce an audience to come but then step back and allow the art to come forward in all its auratic glory retain more force than they should by virtue of their publicness, and it is this force that SiegelauB initially harnessed.

From the future vantage point of his 2069 exhibition, courtesy of the Museum of American Art, SiegelauB, like a latter day Malevich, no longer needs to physically dispose of the painted canvas on the wall. If the legacy of conceptual art is precisely the re-prioritizing and reorganizing of art's socio-cultural context at the expense of the experiential affect of the autonomic art object, then unstretched canvases painted with facsimiles of pages from the Xerox Book will do just fine. The provisional materiality of post-conceptual art has been re-purposed for a new, non-linear time line, in which the shock of the new, to quote Benjamin 2.0, is replaced by the shock of the old and the known becomes the unknown.⁷

Written on the occasion of the exhibition Seth SiegelauB: Exhibitions, 2069 Collection of paintings from the Museum of American Art in Berlin at xero, kline & coma, London, 29.1.11 - 27.2.11

6 Beech, Dave, "Words and Objects after Conceptualism", *Art Omma*, issue 11 - Art &Text: Inscription, 2005, available at: <http://www.art-omma.org/NEW/issue%2011/theory.htm#> [accessed 10.4.11]

7 Rau, Ibid.

Broken Men

Working drawing by Willem Weismann

Weismann's large colourful paintings tell the fragmented tale of a world in which people have stark and unfailingly optimistic methods that work counter to most rational ideas of the logic of survival and comfort. Echoing the ethos of the painting's inhabitants is a devotion to accumulation evidenced in a painterly maximalism.

What almost goes unnoticed is his effort to include every act of painting, from the palette of potential colours, to the cleaning of the brush, onto the canvas itself. Merging these two ideological forms, from the obsessive accumulation of his survivors, to his hyper-inclusive painting process, culminates a world-view that favours accumulation over reduction, and champions the creative act of developing methods to devise a new logic of daily ritual and usefulness.

Dan Davis, 2010



Broken Men, 2010
oil on canvas
195 x 225 cm

Next page: Working drawing for Broken Men, 2010
pen and pencil on paper
59.4 x 42.0 cm



GENUFLEX

by Rebecca Lamarre

GENUFLEX is the outcome of a collaboration commissioned by Shudder Gallery in Vancouver in April 2011. In the style of early Reformation mystics I fasted and meditated on profane objects of devotion made by sculptor Sam Keogh. While fasting, I slept with a copy of *Art Power* by Boris Groys under my pillow each night. As Jacob wrestled Gabriel I wanted to tease out a space for writing in relation to the Art Object. It was an act of veneration towards and confrontation with an undeserving and absent deity. The action transpired outside of the gallery over the span of a week, and now the hunger, the rigour, and the Sisyphean labour that resulted will be exhibited and performed so the status of a work-of-art can be invoked.

"It's not just that words, ultimately, won't do for the highest aims of consciousness; or even that they get in the way. Art expresses a double discontent. We lack words, and we have too many of them."

Susan Sontag, from *The Aesthetics of Silence*

Being a pessimistic optimist, or a really hopeful skeptic, I will say that the original action, and its subsequent applications are Art, and that in fact it is the saying that makes it Art. Or perhaps it is the saying that is the Art. I decide to believe and then I profess that belief in public. I am exposing myself, somewhat indecently. The saying exercises a form of power and produces an object of contemplation that contains its own criticality.

(SPEAKER SAYS)

For the sake of this exhibition, in order to be explicit in our simultaneous consumption and creation of contemporary art, all present in this room solemnly declare:

(ALL SAY TOGETHER)

We agree to believe that

- This is a work of art.
- This is disciplined without being part of a discipline.
- This generates alternate pasts, presents and futures.
- This articulates its singularity while remaining part of the group.
- This is troubled. It tackles big problems.
- This is demanding. It asks difficult questions.
- This is generous and well liked.
- This fails to transform life into value and crystallize time as a commodity. If this sells, its failure is a failure.
- This installs relevant civilizational hardware.
- This is rigorous, physically and intellectually. This will save it from the rigour mortis of the gallery.
- This is tense. It is conflicted with contradictory goals and desires.
- This art exists in its exhibition.

The Contemporary Portraiture of Renee So

Interview by Daniel Munn, April 2011

The works of Renee So have been exhibited at the Saatchi Gallery and Kate Macgarry in London, and at the State Hermitage Museum in St. Petersburg, however for the purposes of this interview I have chosen to focus on her two most recent solo exhibitions; Bellarmines at Uplands in Melbourne (2010) and Barbuto, currently on display at Hopkinson Cundy in Auckland.

DANIEL MUNN Working with ceramic and wool you create sculptural and knitted portraits that suggest a multiplicity of lineages and styles, some of which may not historically have been associated with one another. One example would be *Bellarmino VII* which contains elements from both Roman helmets and turn of the century boater hats. Could you talk about the decision making process which produced these combinations?

RENEE SO *Bellarmino VII* was attempt number two at realising a drawing I had made of a bearded man with two faces. The Roman helmet element you describe was a way to abstract the face and do away with facial features, which I've been using for the past couple of years. The wooden hat came about from a variety of reasons.....clay shortage, a desire to break up the symmetry of the head and wanting to introduce a new material to the work.

DM The names of your ceramic figures come from a diverse range of nationalities while the titles of your wool textiles describe various occupations (ie. 'Captain' or 'Promenade' or 'Flautist'). There is a certain abstract quality but also a diverse specificity in your characters, could you talk about this? Is it a case where the characters develop during the process of construction?

RS Yes, the heads become individualised through the making process, as I am trying to create something new within the same constraints of structural form, size, colour. With the earlier heads, naming them was not difficult as personalities were suggested from the various expressions, facial features, hairstyles and accessories of each head. Recently they have just been titled "Bellarmines", as they have become more anonymous and of a type since removing personal signifiers such as eyes and noses, etc.

The people in the knitted works are usually engaged in an action because I am able to address the full figure as opposed to just the head. Maybe that is why the titles and identity of the figures are derived from their occupations.

DM You were born in Hong Kong and for a long time lived in Australia. There are certain characteristics of your practice, such as your early use of hand crafted knitted work, which have a strong presence in Australian contemporary art. You have lived in London for some time now. What activity here in London do you find influencing your work?

RS I came to London when I was 31 so my formative years are predominately Australian. In London I am influenced mostly by the energy, history and possibilities of the city.

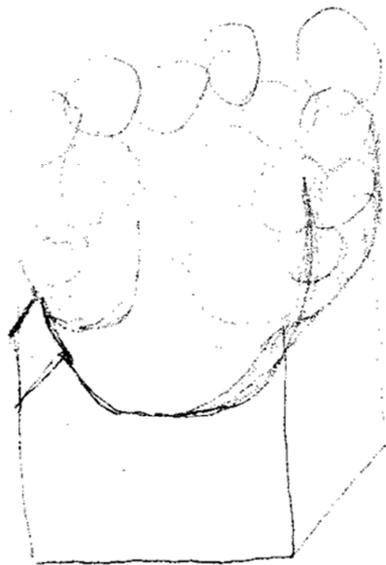
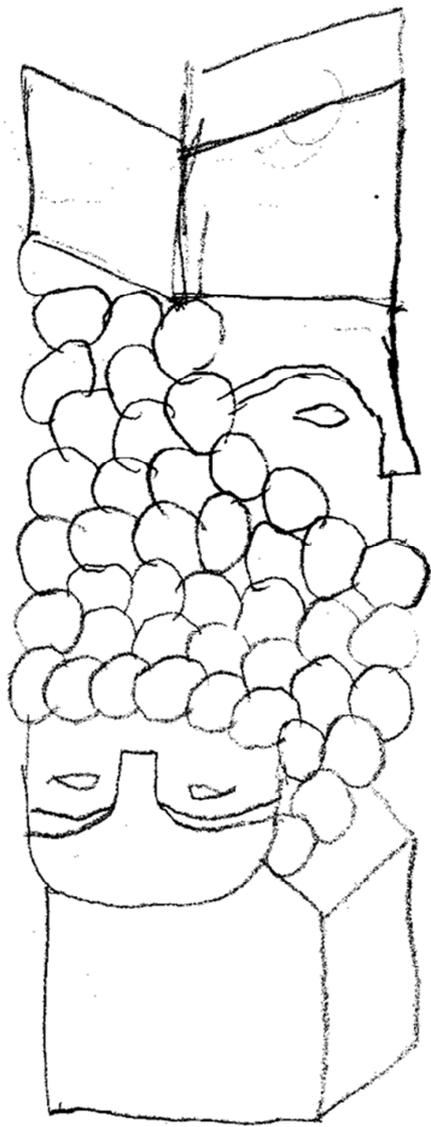
DM Your recent works have an element of simplicity so that, although they are made of materials with a certain amount of weight and permanence, there is a light quality or even flux to them. Is simplicity something you look to impart to your work?

RS Yes, less is more.

DM In *Bellarmines* and in earlier exhibitions certain features such as the eyes or nose are sketched onto the surface. What role does sketching take in the development of the works? Do you produce working drawings for each work?

RS Sketches are my source material and I usually draw one first before I start a new work.

Next page: Study for Bellarmine, 2010
 pencil on paper
 21.0 × 29.7 cm



DM The succinctness of form in your ceramic work allows one to focus on the surface of the material; the cracks and small irregularities in the surface brought about by the firing process. In *Bellarmino III* the flat face of the pedestal extends all the way up the back of the busts and in *Bellarmino VI* the pedestal extends above the head of the figure. Can you talk about surface qualities in your work?

RS The surface of glazed ceramic is really fascinating to me and the unpredictability of firing can be a bonus or a bane. I introduced flat planes into recent work to vary the clay surface and the silhouette. I wanted to emphasise the contrast between flat and round.

DM As a counterpoint to the tightly economic language of the ceramics, your wool textiles carry styles and colors of their own. Could you describe the distinct agenda or approach you have for each type of work?

RS With the textile works I like to accentuate the flatness of the two dimensional surface with images made from solid colour, outline and little spatial depth. Sculpting requires working in the round and considering the head from every angle. As each head is based on a full frontal sketch, the challenge is to make the drawing work as a three dimensional object.

DM Your series *Bellarmines* takes its name from the 16th century ceramic jug or bottle distinguished by its squat shape and bearing on its narrow neck the moulded relief of a bearded man. These jugs carry with them a set of traditions and formal rules for making. Could you talk about how you came across these and the modularity of your own pieces?

RS I first came across bellarmines at the V&A and I use the term in its loosest definition to describe my work. The starting point for every head is generally the same; I build up the face and neck/torso from slabs and strips of clay. I don't stray too far from this formula as it provides the core structure and common element for the rest of the work. The variations occur within the bulbous forms of the hair, facial hair and more recently through repetition.

I don't base any of the variable elements on specific references, it is more instinctual and based on what I think a head may need in order to be visually interesting, e.g. a collar, hat, or moustache. Authentic bellarmines do not actually follow a formula, however

they were mass produced; my series of bellarmines aren't.

DM You use vertical and horizontal symmetry as a compositional tool, with features being doubled and rotated as in playing card royals. Is seriality an important quality in the terms of the development of your practice as a whole?

RS I'm going for what looks right to my eye which seems to be balance and a classical sense of proportion. The balls are an important motif for me, as I like the organic nature and contrast of the bubble-like forms against flat planes. There is also the gladiator mask which features on each work and more recently I have been a bit obsessed with beards. I like the way it can cover almost the entire head.

DM Could you talk about how your work has been developing as a whole and what are you working on at the moment?

RS Slowly. I just finished a show and am in the process of researching new ideas. I am working on newish stuff, but I think it is too premature to mention just yet. Upcoming exhibitions include the inaugural group show for KalimanRawlins, Melbourne in July, and a two person show at Spazio Cabinet, Milan in September.

Biographies

Daniel Munn (Editor) is an artist living and working in London. He will enter the MA Fine Arts program at Goldsmiths College at the end of this year. He has held solo exhibitions at Y3K, Melbourne, Newcall Gallery, Auckland and Window, Auckland, his work has been included in group exhibitions at The National Film Archive of New Zealand, The Wallace Art Awards, Auckland, and High Street Project Christchurch.

Guy Benfield was born in Sydney, Australia and is a Brooklyn-based artist. He has exhibited internationally with recent solo exhibitions in Sydney, Melbourne, Lisbon, New York and Brooklyn. Benfield's work has been included in group exhibitions at Le CAPC musée d'art contemporain de Bordeaux, France; BRIX Gallerie, Berlin; Artspace Sydney, Australia; the Monkey Town Semiennial, New York; the Shanghai Biennale, China; Atelierfrankfurt, Germany; Zacheta National Gallery, Poland; the Contemporary Art Centre in Vilnius, Lithuania; and Escola Maumaus, Lisbon. His work has also been featured in publications such as Frieze, Flash Art, NYARTS Magazine, Art Review and Art World.

Pil and Galia Kollektiv are London based artists, writers and curators working in collaboration. They have had solo shows at Te Tuhi Center for the Arts, New Zealand, S1 Artspace, Sheffield, and The Showroom Gallery, London. They presented live work at the 2nd Herzliya Biennial, the 5th Berlin Biennial and the 5th Montreal Biennial, as well as at Kunsthall Oslo, Arnolfini, Bristol and Late at Tate Britain. Their work has been included in group exhibitions at The Royal Standard, Liverpool, Castlefield Gallery, Manchester and Collective Gallery, Edinburgh. They are contributing editors at Art Papers and have written for Art Monthly and Mute. They are also the directors of artist run project space xero, kline & coma and work as lecturers in Fine Art at the University of Reading.

Rebecca LaMarre is a Canadian artist working in London and is currently pursuing an MFA in Art Writing at Goldsmiths, University of London. Her writing has featured in Under/Current Magazine, London and Poetry is Dead, Berlin/Vancouver.

Kate Newby completed her MFA with first-class honours at Elam School of Fine Art in 2007. She has exhibited in New Zealand's leading contemporary art institutions,

including Govett-Brewster Art Gallery, New Plymouth; Christchurch Art Gallery; The Adam Art Gallery, Wellington; and Artspace, Auckland. In 2010 Newby was the inaugural artist resident at SOMA, Mexico City, made a solo exhibition at the GAK Gesellschaft für Aktuelle Kunst, Bremen, created a site-specific installation at the Claremont Museum of Art in L.A. as part of a major retrospective exhibition on Bas Jan Ader, and undertook residencies at Worspede Kuntslerhaus, Germany and The Banff Centre, Canada.

Virginia Overell is currently undertaking her BFA in sculpture at the Victorian College of the Arts in Melbourne. She has exhibited in Melbourne in group shows at Y3K, Disco Beans, Conical inc, VCA Galleries, the Meatmarket, Techno Park and Gertrude Contemporary and also presented a solo show at Nine on Seven.

Campbell Patterson lives and works in Auckland, New Zealand. He has recently held solo exhibitions at Artspace, Auckland, Michael Lett Gallery, Auckland and Melbourne Art Fair. His work has been exhibited in group exhibitions at Liste 09, Switzerland, The Gallery of Modern Art, Queensland, Gertrude Contemporary, Melbourne, and the Dunedin Public Art Gallery, New Zealand.

Renee So graduated from RMIT, Melbourne in 1997 and currently lives and works in London. Over the past few years, as well as making solo shows at Uplands Gallery, Melbourne (2008, 2010) and Kate MacGarry, London (2009), So's work has been included in group exhibitions such as: Newspeak: British Art Now, Saatchi Gallery, London, and The State Hermitage Museum, St Petersburg, Russia (2010/2011); The Keno Twins 4, Villa Merkel und Bahnwärterhaus, Esslingen (2011); Opera Rock, Musee de Art Contemporain de Bordeaux, Bordeaux (2008); Swans Reflecting Elephants, Kate MacGarry, London (2008); and SV07, Studio Voltaire, London (2007).

Ron Tran lives and works in Vancouver, Canada. He has exhibited in both group and solo exhibitions in Canada, Europe and Asia. He has participated in the Berlin Biennale 6, East International 2007 Norwich England and has an upcoming residency at the Museo Experimental el Eco in Mexico City.

Willem Weismann lives and works in London. He graduated with an MA from Goldsmiths College in 2004. Recent exhibitions include shows at the Museum for Modern Art in Arnhem, The Netherlands, and in London at Hayward Gallery Concrete Space, Fold Gallery, and Vegas Gallery.

Kentaro Yamada is a Japanese born, New Zealand raised artist, living and working in London. Kentaro has exhibited internationally, he undertook the 1st year of his MFA at The School of Art Institute of Chicago and is currently completing the 2nd year at Goldsmiths in London. This year he will exhibit in group exhibitions at The National Portrait Gallery and La Scotala Gallery in London and at Rua Red in Dublin.