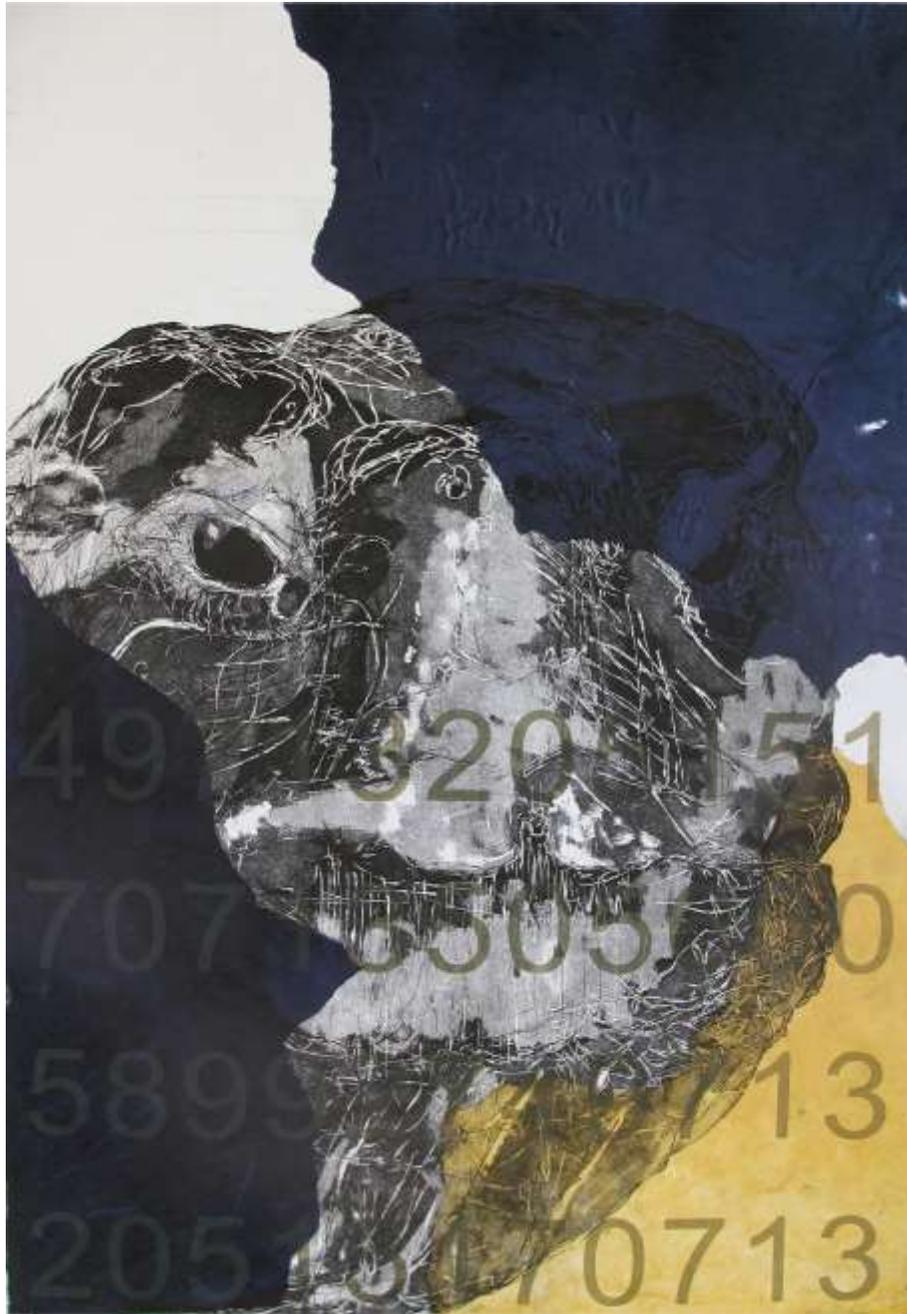


new artworks by **Lea Kannar-Lichtenberger**



Feb 21st - Mar 4th 2013

Coding the Future

Opening night Thurs 21st 6-8pm
Gallery hours Mon-Fri 10-6 Sat 11-5
281 Clarence St Sydney 2000 www.gaffa.com.au

gaffa

Coding the Future IV - etching, aquatint, chine collé & silkscreen 50x77cm 2012

Charles Darwin & the Future

Exhibition Statement

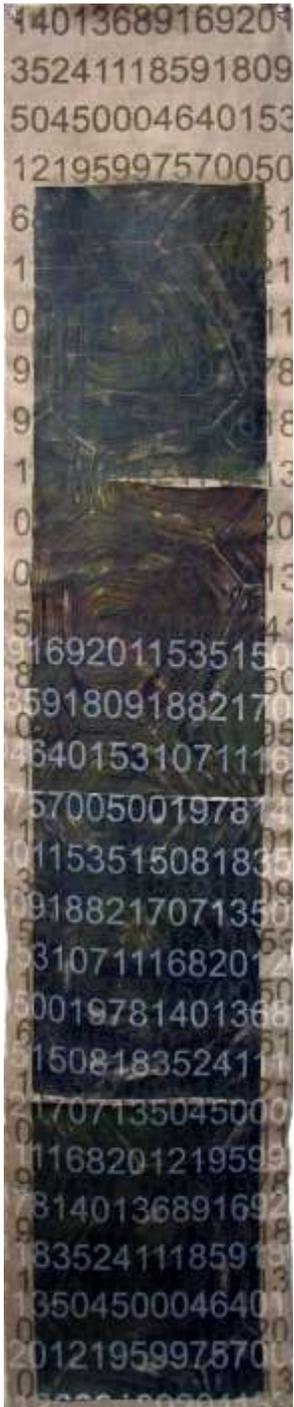
The works in this exhibition draw upon the relationship to Darwin's discoveries of his journey to the Galapagos Islands that ultimately led to his 'Theory of Evolution'. The journey Darwin took dramatically influenced an increase of & understanding of science in everyone's lives.

I begin with the influence of the Galapagos Islands with the image of the Galapagos Tortoise, which noted in Darwin, noted in his journals "It is the circumstance, that several of the islands possess their own species of the tortoise... that strikes me with wonder."

There were many things which were part of the inspiration for this ephany of Darwin. However I and many others see this being the evidence in nature that initiated his discoveries.

The mystery of nature and how things worked were being released from the religious grip. Whilst perhaps a 'good thing' in modern society we seem to be on an increasing journey to catalogue all of nature. Now all things are coded. We seem to be obsessed with giving the planet its own numerical value. In this body of work you will see my exploration of the layers of our existence. By investigating DNA and including this coding in the work I want the viewer to understand the layers (unseen) which are included in everyday life.

These two extremes (past & present) are my starting point in my artistic investigation of the journey that science has and is taking.



Life Transparent - Silkscreen, etching, a la poupée, on silk gampi chine collé on Belgium linen 30 x 150 cm 2012

The memory of the Galapagos tortoise lives in our ideas of the prehistoric ideal of these islands. Captured and used for breeding programs there is no foreseeable freedom for many of these species, the time of free roaming for all tortoises is Beyond Memory



*Darwin rode on the Beagles back,
& changed all lives forever*



Coding the Future - Origin Galapagos Tortoise,
no:22 Detail 56x75cm 2012



Coding the Future - Origin Galapagos Tortoise 40 Unique State Prints, Etching, aquatint, silkscreen, collagraph & chine collé 4m x 3.6m 2013



Changes Unknown Ink, charcoal, pastel, text from Charles Darwin's "on the Origin of Species' On hand made paper 112 x 132 cm 2013



Coding the Journey - Origin (Carousel Book) Kirigami, etching, a la poupée, photopolymer plate, silkscreens, chine collé & mylar. Box with silkscreen & pages from Darwin's book 'On the Origin of Species'



At the base of all life are the building blocks of DNA bound and aligned within the DNA Helix.

This series of works explores this remarkable code and shape; the twists are part of how these life codes can compact so much into such a small size.

The use of the Saggar firing process allowed me to explore more organic colours in the uncertainty of the firing process; it reflects the balances of life as the clay is affected by its environment in the same way we are. This Darwinian-type effect gives the work a greater depth.



Coding the Future - DNA Helix

Buff & white stoneware Saggar fired with copper wire, seaweed & brine soaked corn husks



Life Transparent II - silkscreens on timber veneer & Belgium linen 30 x 140 cm

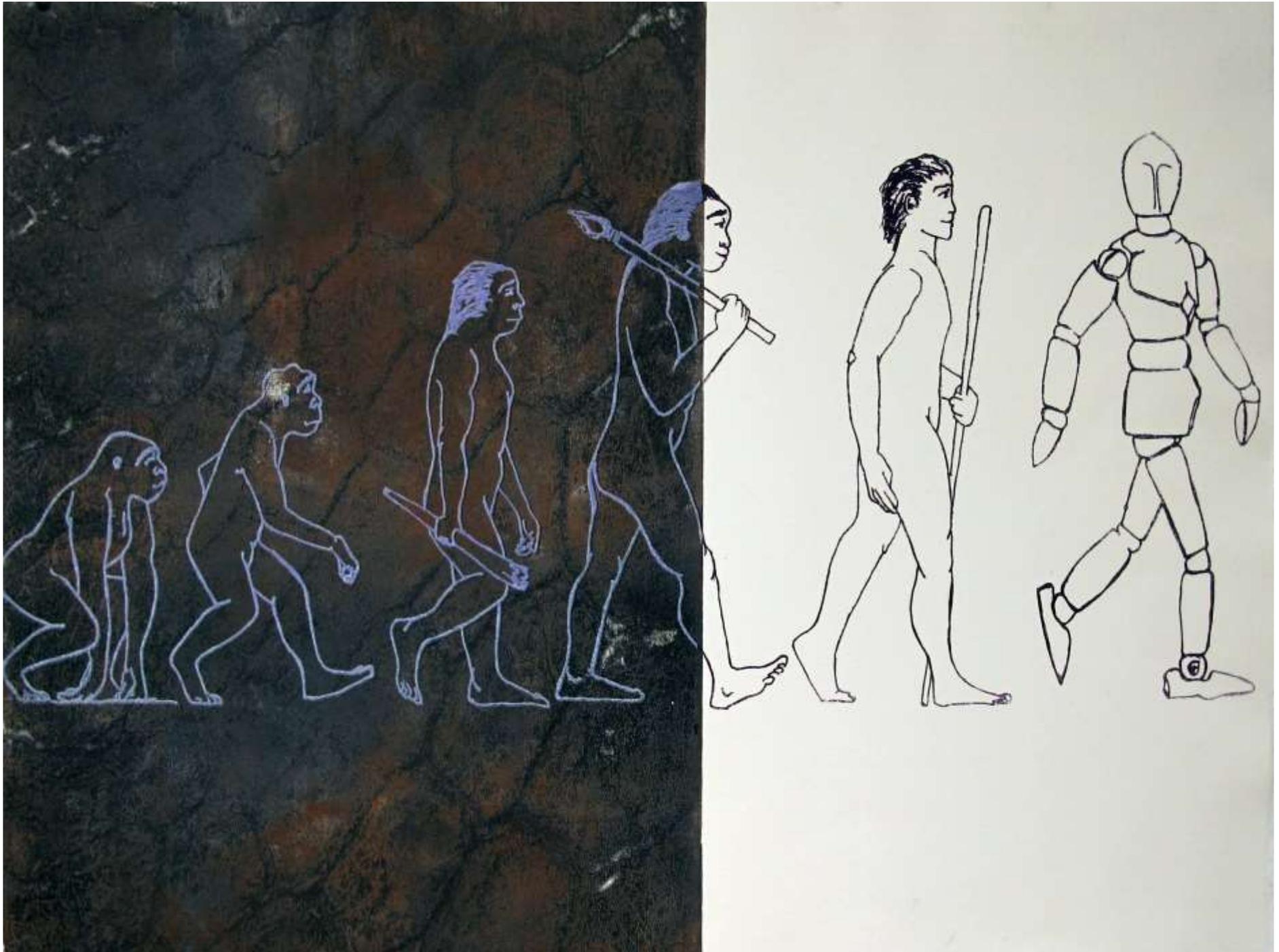
REG (Random Event Generator) a faceless human figure is a symbol of the future of mankind, the unknown quantity in our world. We seem to be obsessed with giving the planet its own numerical value. Now all things are coded. In this work you will see my exploration of the layers of our existence. Using white and layered clays in press moulded stoneware I want the viewer to see underneath our flesh to the core of how we are seen by the coded world are we now the living embodiment of this coding? I want the viewer to look further than what we know of our existence.



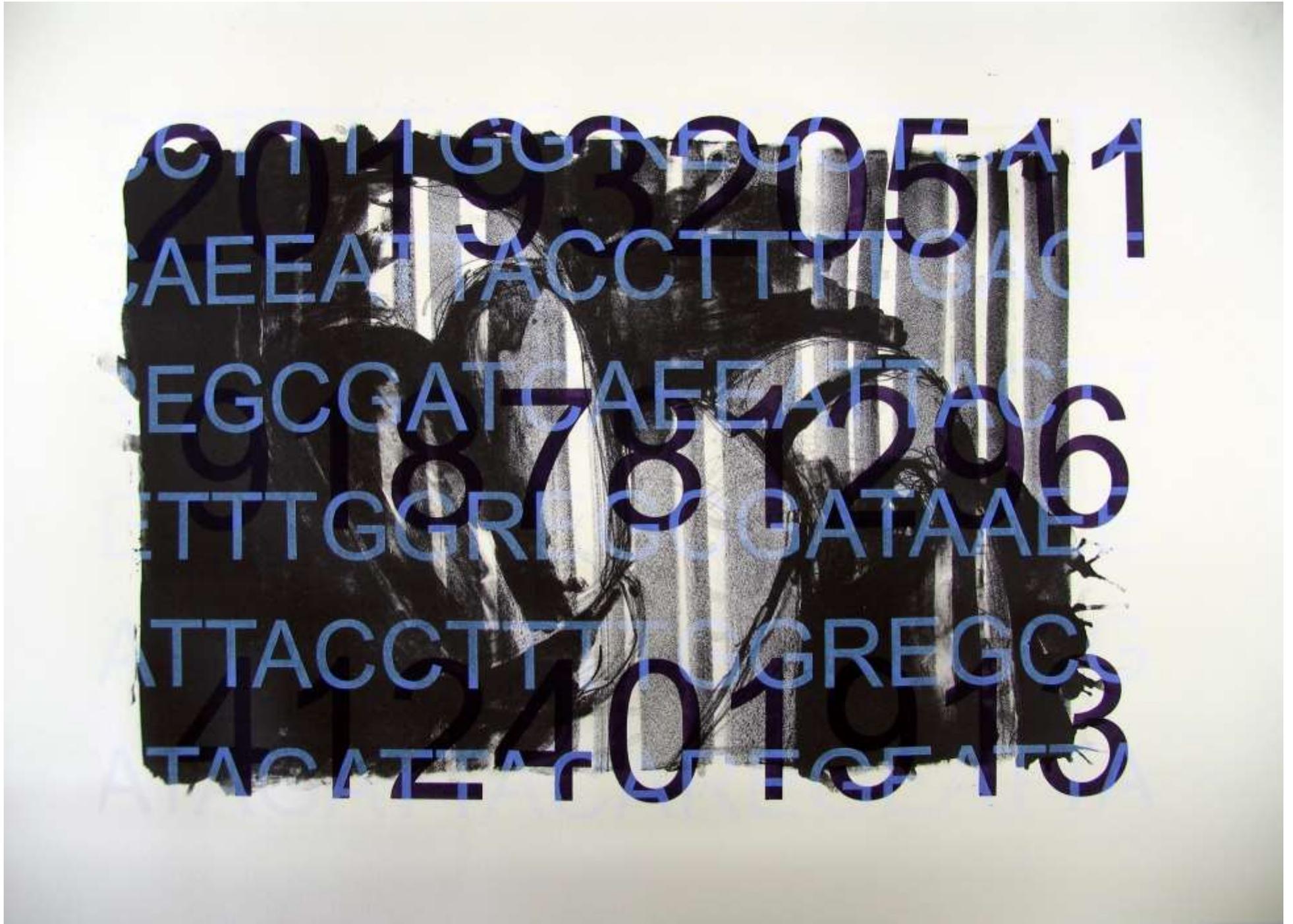
Coding the Future - Looking Within Press moulded stoneware carved & decals, glazed & unglazed 60 x 60 x 20 cm 2012



Unravelling the Codes - Silkscreens on BFK 36 x 56 cm 2012



Path to Anonymity - Photopolymer plate a la poupeeé and silkscreen on BFK 36 x 56 cm 2012



Coding our Universe II, Lithograph and silkscreens on BFK 35 x 56 cm 2012



Coding the Future - Looking Within II Buff & white stoneware Raku and Sagger fired with seaweed & brine soaked corn husks 60 x 50 x 20 cm 2012

Opening Night speech by artist Gary Shinfield

I first met Lea about 8 years ago when she was buying an etching press. I had a Mitomel press and she came to have a look at it before buying one.

At that time she was drawing and painting and exhibiting her work in competitions and galleries. She had established herself as a practising artist outside of academic institutions.

She was also becoming increasingly interested in printmaking, particularly as a medium for showing her love of drawing.

About a year ago Lea decided to further her knowledge in printmaking and ceramics by deciding to study at Hornsby TAFE. I became one of her printmaking teachers.

In typical fashion she threw herself into study with great energy and enthusiasm.

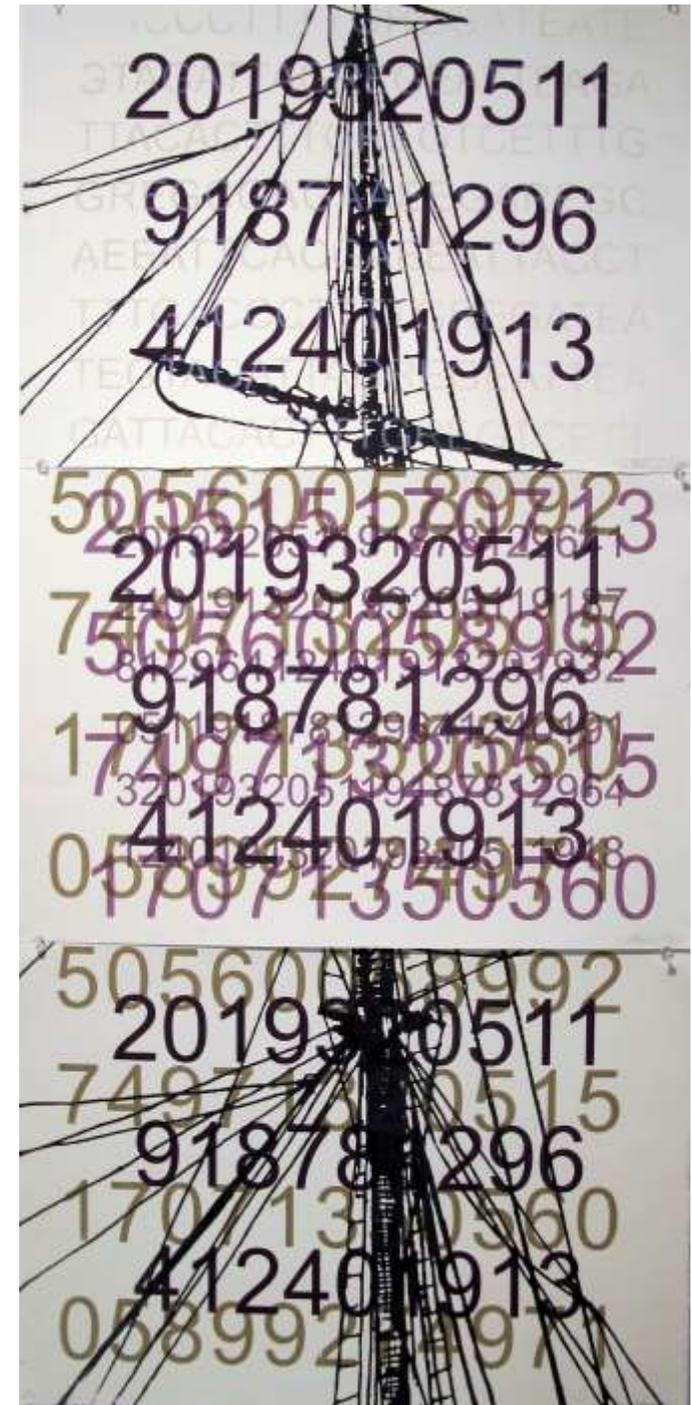
The purpose built TAFE Art studios and thorough technical approach to image making provided the right pathway for Lea to further her development.

In the 2012 printmaking class we followed a theme based on the idea of origins. Lea grasped onto the idea of investigating the work of the 19th century naturalist Charles Darwin. For her and many others the publishing of the Origin of the Species marks a monumental shift in how the natural world was and is perceived. It is at this point that science and the investigative approach takes over from the religious views in explaining how the world was created.

Lea's research led her to Darwin's study of tortoises on the Galapagos Islands. Not only did finches show variations from island to island, but so did tortoises.

Variation is the key to viewing the large work at the end of the room. The tortoise, originally made on 2 metal etching plates, undergoes many transformations through changes to the printing and inking processes, and the selection of different papers.

The work as a whole permeates with an underlying energy of transformation.



Beagle Adventures Silkscreens on BFK 56 x 100 cm 2012

As a printmaker I particularly like the use of the medium of etching that was much used in the 19th century as a way of recording the natural world. Printmaking processes involve layering information, and Lea uses this method to codify and imprint the tortoise with more information.

The next series made more recently on Lea's press at home pushes the tortoise further into a cage of confinement and examination. The face has been cropped leaving only the eyes peering out. Blackness presses in, paper is torn into fragments. Could this be the end of the line for another natural species?

As we move to the other end of the room we enter the world of Reg – the artificial world created by science and the antithesis of the natural world of the tortoise. Reg is a wooden mannequin, a remnant of a human being who has mutated into a clone.

He is shown in several works undergoing his transformations – fragmenting, dehumanising, becoming empty, becoming drained of colour, becoming imprinted with information, and becoming transparent and disappearing.

The ceramic heads, again made in the studios of Hornsby TAFE, capture his dynamic personality. In one piece he becomes so imprinted with information that he shatters. In another series using raku firing techniques he slowly burns and chars.

His adventures and mutations continue in book form with three beautifully made artist books. Lea made the covers and constructed the books.

Finally he appears as a digital image presentation in the next room. He has been on a magic holiday to Lord Howe Island riding through the sand dunes on his blue dune buggy and climbing up and down chairs to find the perfect view.

I believe a television series and a movie are in the pipeline for Reg. He is destined for stardom in a world where science is our god.



Gary Shinfield is a Sydney based artist working predominantly in various forms of printmaking. He also produces drawings, paintings and mixed media works on paper.

In 2004 he was awarded a Master of Fine Arts by research at the College of Fine Arts, University of New South Wales, Sydney. The project, entitled *the Space through which the Figure Moves*, resulted in several journeys to the Northern Territory where large-scale lino and woodcut prints were produced.

Curriculum Vitae Lea Kannar-Lichtenberger



AWARDS

2012 Corowa Art Prize (Vic) – First Prize – Works on Paper

2010 Warnambool Art Prize – 1st Prize

Henry Lawson Grenfell Art Awards (NSW) – 1st Prize

2009 Waterhouse Natural History Art Prize SA Museum **Highly Commended** (Selected for Touring)

41st Bendigo Easter Art Exhibition (Vic) – **First Prize** - Contemporary

Bayside Art Show Brighton (Vic) - **First Prize** - Contemporary

Henry Lawson Grenfell Art Awards - **First Prize** - Contemporary

Royal Canberra Art Awards – **First Prize** – Hand Pulled Prints

Tarra Festival Art Prize (Vic) - **First Prize** - Contemporary

2007 Wagga Wagga Rotary – **First Prize** – Works on Paper

Tarra Festival Art Prize (Vic) - **First Prize** - Contemporary

2006 Scone Art Prize – **Peoples Choice**

Orange Blossom Festival - **First Prize** – Contemporary

Altona Art Exhibition (Vic) - **Keima Press Acquisitive Award**

2005 Yea (Vic) Art Prize – **First Prize** - Contemporary

2004 Kiama 26th Annual Exhibition – **First Prize** - Open

Wangi Dobel - **First Prize** - Landscape & Contemporary

2003 Henry Lawson Grenfell Art Awards - **First Prize** - Contemporary

Great Southland Art Awards - **First Prize**

Great Southland Art Awards - **Pashley** (Packing Room) Prize

2002 Cootamundra Soroptimist International - **First Prize** - Open

Singleton Art Prize - **Peoples Choice**

2001 Foundation Week Art Awards - **First Prize** - Seascapes

SELECTED GROUP EXHIBITIONS

2012 Kenilworth Art Prize - QLD

Wilson Visual Arts Award - NSW

Hunters Hill Art Prize - NSW

Print & Works on Paper-Swan Hill

Environment AP Scope GalleriesVic

Lethbridge Small Scale Online Gallery

Exploring a Medium Centre for Arts Evergreen Colorado USA

Irish Connection Lorg Printmakers Ireland

2011

30:30 Vision Touring Exhibition

Flannagan Art Prize – Ballarat Vic

Hunters Hill Art Prize (NSW)

Lethbridge Art Prize -Online Gallery

2010

Print & Works on Paper-Swan Hill

Gallery Adagio Group Exhibition Glebe NSW

2009

30:30 Vision Touring Exhibition

Waterhouse Art Prize (SA)

Hunters Hill Art Prize (NSW)

2008

Taylor Galleries (NSW)

Redland Art Awards (Qld)

Fishers Ghost Art Award

Heysen Art Prize (SA)

Mosman Art Prize

2008

Waverley Art Prize

Red Cross Summer Exhibition The Hague

Adelaide Perry Prize for Drawing

Stanthorpe Art Prize (Qld)

2007

6^o Art Prize (Vic)

Oceania Art Prize (Qld)

Linden Postcard Exhibition (Vic)

2006

‘Mosaic Now’ Invitational Touring Exhibition

MAANZ 30:30 Vision–Touring Exhibit

2005

Taylor Galleries (NSW)

Cowra Art Prize (NSW)

Jacques Cadry Art Prize (NSW)

Stanthorpe Art Prize (Qld)

Taylor Galleries (NSW)

Delmar Gallery – Small Wonders

Heysen Art Prize (SA)

Dymocks Art Prize (NSW)

John Copes Art Prize (NSW)

MAANZ National Exh

Muswellbrook Art Prize (NSW)

2004

Cromwell – semi finalist (NSW)

Cowra Art Prize (NSW)

Taylor Galleries – (NSW)

“Prints and other mediums”

Willoughby Art Prize (NSW)

Great Southland Art Awards (NSW)

2002 John Copes Art Prize (NSW)

Norvill Art Prize (NSW)

2001 Art Scene Art Award (NSW)

TRAINING & EXPERIENCE

PRESENT - Studying Diploma Fine Arts (Hornsby TAFE) majoring in Printmaking & Ceramics

(2005 - 2011) National Exhibition Coordinator for MAANZ (Mosaic Association of Australia & New Zealand) Organising Managing & Curating the following Exhibitions: National Open Biennale, 30:30 Vision touring Exhibition Biennale, Assisting and Mentoring in all State Open Exhibitions

Teaching – Children’s Art ages 6 – 18 Incl HSC Studio Support;

2007 Judge – Young in Art Prize – Hunters Hill Council annual children’s art prize incorporating ages 5 – 18: Sydney Children’s Hospital – Teaching Lord Howe Island Central School – Drawing Workshops; Judge National MAANZ Symposium Exhibition – Darling St Rozelle; Volunteer Teaching art at bedside

PUBLIC WORKS & COMMUNITY PROJECTS

Facilitator on Mosman Community Mosaic Project –Mosman Council sponsored 8m Mural Project

Facilitator on Hawthorne Canal Community Project – Leichhardt Council sponsored 44m Mural Project (2008 – Completed July 2011)

Teaching Sculpture at IGS (International Grammar School) Glebe Sydney (2008 & 2009)

Facilitator on IGS (International Grammar School – Glebe) Student Duke of Edinburgh Award - Mosaic Project (2008 - Completed 2010)