

Price List:

Dean Cross

Water and Clay, video - POA

Kerryn Levy (Left to right)

Asymmetry Vessel #19.13
Coorong Series, Salt Bush, 26 x 11cm - \$220

Asymmetry Vessel #19.02,
Coorong Series, Eucalyptus, 48 x 18cm - \$450

Asymmetry Vessel #19.24,
Coorong Series, Terracotta, 61.5 x 19cm - \$450

Asymmetry Vessel #19.22
Coorong Series, Terracotta, 26 x 11cm - \$220

Asymmetry Vessel #18.68,
Coorong Series, Eucalyptus, 39 x 15cm - \$400

Asymmetry Vessel #19.19,
Coorong Series Ghost Gum, 43 x 23cm - \$350

Asymmetry Pair #19.15 / #19.16
Coorong Series, Charcoal, 42x10cm and 33x10cm - \$550

Asymmetry Pair #19.07 / #19.08,
Coorong Series, Charcoal/Salt Bush, 52x13cm / 54x10cm - \$800

Tyson Yunkaporta

First Law, 2019, terracotta clay - POA

Kate Hill

Wall, 2019, Clay, straw, sand, wood - POA

Argillaceous Relations

Dean Cross

Kate Hill

Kerryn Levy

Tyson Yunkaporta

Curated by Hannah Presley and Debbie Pryor

Argillaceous Relations illustrates connections between the earth and self. Communicating relationships to land, to ways of making, materiality and place. We believe objects made from the earth are imbued with an intimate connection to both the land and human touch, and relate to images and interpretations of landscape that express family histories, community rituals and adamantine bonds.

March 16 - April 6 2019

Mr Kitly gallery

381 Sydney Road Brunswick 3056

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Around the head of the club I etched an image of the Ouroboros to represent Second Peoples' law and the second law of thermodynamics. This symbol of the snake eating its tail is like a curse from my point of view. It has been mistakenly used for millennia to represent infinity, even though that poor snake cannot last, can only eat itself. But the three-dimensional nature of the club gives this two dimensional image an additional layer of meaning, a truth that is revealed when you roll the stick across clay. An image appears of an endless procession of snakes, head to tail, representing the First Peoples' Law and the first law of thermodynamics.

In the first law of thermodynamics, matter is neither created nor destroyed – it only changes and moves between systems. In the second law of thermodynamics, entropy or decay increases in a complex system as it inevitably breaks down, giving rise to what physicists call “the arrow of time” – but only in a closed system. Perhaps the desire to create closed systems and keep time going in a straight line is the reason for Second Peoples' obsession with creating fences and walls, borders, great divides and great barriers. In reality we do not inhabit closed systems, so why choose the second law of thermodynamics to create your model of time?

Tyson Yunkaporta

Tyson Yunkaporta belongs to the Apalech clan, Western Cape, with multiple ties across the south east of Australia, including disrupted ancestral links and adoptive affiliations. He was born in Melbourne and has moved back temporarily after 45 years in the North. He carves traditional weapons and tools which he uses as devices for memory and knowledge transmission in his practice and research, a methodology he calls umpan, which mitigates the colonizing effects of interacting with western print and arts genres. Deeply committed to land and language, Yunkaporta has worked on over a dozen Aboriginal language programs and collaborated with communities all over Australia to develop Aboriginal knowledge and pedagogy frameworks.

Yunkaporta has written reviews for the Guardian, Timeout and Real Time and enjoys offering Indigenous perspective critiques of non-Indigenous art. He is a radical feminist ally and anti-civilization activist and is currently a Senior Lecturer at Monash University. A published poet, author and researcher, Tyson holds a Doctorate in Education and has won multiple awards for his research in Indigenous cognition. His work focuses on retaining and strengthening pre-colonial ways of thinking, learning and knowing and disruptively utilising these in the contemporary contexts of arts and academia.

First Law, 2019

First Law might bring to mind a compass or clock, with a stick pointing north from the centre of a circle of clay. It is neither of those things, but it is about the nature of time and space in an Indigenous worldview.

The stick is a boondi made from mulga wood, although in my clan we would call it a yuk puuyngk, or law stick. I thought it was an appropriate medium for exploring the different laws of time and space for First and Second Peoples. I studied the first and second laws of thermodynamics and yarned with Elders and physicists about these things, then stored that knowledge on my inner maps of the Great Dividing Range, which is the body of the Rainbow Serpent. It divides nothing, by the way, but connects systems along a massive song line. Parallel is the Great Barrier Reef, another serpent in carpet snake form, which is a barrier to nothing, by the way, but another infinitely connective story. Indigenous knowledge is kept in such song lines, so that's where I stored that data, which I also carved into the club as a mnemonic to help me remember it.

Dean Cross

Dean Cross was born and raised on Ngunnawal/Ngambri Country and is of Worimi descent. He is a trans-disciplinary artist primarily working across installation, sculpture and photography. His career began in contemporary dance, performing and choreographing nationally and internationally for over a decade with Australia's leading dance companies. Following that Dean re-trained as a visual artist, gaining his Bachelor's Degree from Sydney College of the Arts, and his First Class Honours from the ANU School of Art and Design.

Dean has shown his work extensively across Australia. This includes the Indigenous Ceramic Prize at the Shepparton Art Museum, curated by Anna Briers and Belinda Briggs (2018), Tarnanthi at the Art Gallery of South Australia, curated by Nici Cumpston (2017), RUNS DEEP a solo show at Alaska Projects, Sydney (2018). Dean has been a year-long Artist in Residence at the Canberra Contemporary Art Space (CCAS). Dean was also selected to be a part of the 4A Beijing Studio Residency Program in Beijing, China. Dean's work is in numerous private and public collections including the Art Gallery of South Australia, The QUT Art Museum and the National Gallery of Victoria.

In 2019, Dean will undertake the inaugural Canberra/Wellington Indigenous Artist exchange, where he will be supported by the ACT Government to undertake research with the National War Memorials in both Canberra and Wellington. Dean is also an artist in residence at Carriageworks, Sydney.

Water and Clay, 2019

This work filmed on location on Ngunnawal/Ngambri country fifty kilometre's north-west of Canberra. It is filmed at my home. I have spent countless summer hours immersed in that still water, embracing the quiet solitude that a rural upbringing affords a young mind. The water holes are man-made, once being used to quarry clay for white stone bricks; but are now home to families of long-necked turtles, yabbies, black swans and the occasional brown snake. Now the water holes are drying up and the white clay is hardening under the constant gaze of the sun. Only the hooved feet of our neighbour's cattle are able to crack through the brittle surface, revealing the ever soft and pure clay still alive under the surface.

I know how those water holes feel.

Kate Hill

Kate Hill lives and works in Melbourne, Australia. Hill's installation and research based practice draws on materials and processes connected to ceramics—earth, clay, water and fire—as matter to explore place based narratives in particular sites. These investigations unearth conversations and dialogue around the politics of land use, resource mining, permissions, and environmentalism, and often involves collaboration with artists, writers, bureaucrats and scientists.

Hill completed a Bachelor of Fine Art at RMIT in 2010, and a Masters of Community Cultural Development at Victorian College of the Arts in 2014 where she was awarded the Jim Marks Postgraduate Scholarship. Selected exhibitions and projects include; SAM Local, Shepparton Art Museum, 2018; Fall Line (with Isadora Vaughan), C3 Artspace, 2017; the scribe notes, slight (+Abbra Kotlarczyk), Bus Gallery, Melbourne, 2016; and Digging, Eltham Library Community Gallery, Eltham, 2015. In 2018, Hill participated in an Banff Emerging AIR 2018, with Banff Centre for the Arts, Canada, and in 2017 was a delegate for Water Futures, presented by Arts House, Tipping Point Australia and Asia TOPA, Melbourne. In 2019, Hill will undertake an artist residency at Watch This Space, Alice Springs.

Wall, 2019

For Argillaceous Relations Hill has installed an earthen wall into the gallery space at Mr Kitly. This draws on her continued interest in earthen architecture and clay as a functional material outside of tableware. In its raw form, this wall offers a direct connection to the sites in which the clay was excavated from by the artist, and alters the spatial layout of Mr Kitly. Situated en route from the gallery to the retail space, this muddy, unrefined rendering offers a conduit between pit and product.

I would like to acknowledge the Traditional Owners of the site I worked on for this project, the Wudawurrung people, and recognise their continuing connection to land, waters and cultures—including clay. I pay my respect to Elders past, present and emerging, and am grateful for the conversations and permission to make this acknowledgement.

Kerryn Levy

Using traditional hand-building techniques Kerryn makes sculptural vessels reminiscent of human, animal and botanical bodies, that nestle and dance with one another when paired or grouped, their surfaces designed to reflect the colours and textures of the Australian landscape.

Natural patterns form on the surface of the clay, created by finger marks and traces of the making process, providing a visible representation of the relationship between body and earth. These objects have an inherent connection to the human body that formed them and the landscape from whence they came.

Kerryn Levy is a ceramic artist based in Adelaide, SA. Having studied a bachelor of Visual Arts at UniSA (2014) and completing the JamFactory associate program (2018), Kerryn now practices out of her studio at JamFactory.