



KATE SHAW

LIQUEFACTION

14 JULY- 13 AUGUST

nellie castan gallery

'Vacillating between the real and hallucinated, my paintings harmonize textures, dimensions and colours with the fluidity of a psychedelic body of moving water. Through these vibrantly saturated pieces, I create an intermediary space between what we know to be natural and organic and what we perceive as other worldly; ultimately constructing a narrative of how nature and art are both irrevocably transformative.'

Kate Shaw

Molecular Memory
Acrylic and resin on board,
60 x 90 cm, 2011

FOR IMMEDIATE RELEASE: KATE SHAW LIQUEFACTION 14 JULY- 13 AUGUST, 2011

Can we interpret or understand the landscape as a complete narrative? Our view of our external reality appears seemingly fragmented having limited access only to the parts of the whole.

Undoubtedly there is an ambivalent relationship between what exists in the natural world and what is manifested through artificial representation.

Kate Shaw's *Liquefaction* exhibition is stimulated by the ubiquity of perception altering technology. Shaw intervenes the idea of "naturalism" by an insertion of hyper real imagined colours into the landscape. In doing so, she questions the authenticity of perception, what the viewer receives from acute observation and what is induced by an imagined state of consciousness.

Shaw has spent several months examining, and playing spectator to our remote lands in Australia, including the Kimberlys and Arnhem Land, which continue to feed her interest in examining the idea of the landscape as a theme park. *"I am essentially a tourist in a kind of nature 'theme park',"* She says. *Recently I also travelled through the southwest of the United States, through Nevada, Utah Arizona and New Mexico. Like travelling through Australia, as well as having my own subjective connection to the experience of a place. "*

Shaw's alternative reading of the land becomes a bizarre projection of a post-apocalyptic future-scape. Using the natural process as a loom, Shaw's technique somewhat mirrors nature's organic movement. Her paint pours create a strange magnetic tempo streaming into a central gravitational vortex. *" I start my paintings with what I call "paint pours,"* She says.

" The paint pours comprise of acrylic paint, inks and mediums. I am fascinated by the way the movement of the paint mimics something from the natural world, such as lava flow, a landslide, an avalanche. Some mediums also react with each other and look like amoeba in a Petri dish or a fern found unfurling, or a tree branch. From these observations of molecules at play I consider how they may relate to a natural form."

Liquefaction will also include a new video work, stimulated by the natural disasters of the 21st Century, such as the Japanese Tsunami, Queensland floods, Christchurch earthquake , the atrocious Australian bush fires and volcanic eruptions in Iceland. These images, somewhat akin to Thomas Ruff's, *Jpegs* series, are disseminated through grainy video footage extracted from mobile phones and posted on youtube. *" I am interested in the de-sensitisation that this kind of footage creates- a metaphorical turning back on nature."* Says Shaw. These video works have become a somewhat strange peeping lens back onto ourselves, an inversion, examining our engagement with the natural. *"I aim to create an updated Claude Glass, combining the video of disasters from You-Tube and footage I have taken of the poured paint I use."*

Indeed the combination is both confronting and unnerving. Shaw creates beautiful imagery through a strange fragmentation of the natural.

LiqueFaction opens on the 14th July until 13th August, 2011

Opening: 14th July, 6-8pm

Nellie Castan Gallery

● **nellie castan gallery**

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BIOGRAPHY

Kate Shaw has just returned from a yearlong residency in New York in 2009/2010 at Flux Factory with Residency Unlimited, funded by Arts Victoria, International Fund. While in New York she was included in numerous group exhibitions including *Missing Link* curated by Martha Kirszenbaum, Residency Unlimited; *Lumen Video and Performance Festival* curated by Ginger Schulick, Stanton Island Salt Factory; *I stole it, I borrowed it, I broke it*, curated by Nathalia Mount, Stephan Stoyanov Gallery; *Possibility of a Painting* curated by Tara de la Gaza, Chelsea Hotel; *Room 1 & Room II*, Flux Factory, New York and a solo exhibition *Spilling Twilight* at 212 Projects. In Australia she was commissioned by Urban Art Projects for the City of Brisbane, Laneway Festival and has been commissioned by the Museum of Brisbane to create projections for the William Jolly Bridge.

Currently (April/May/June 2011) her work is part of the exhibition *New Psychedelia* at the UQ Museum Brisbane, curated by Sebastian Moody; *Together in Harmony*, Korea Foundation Cultural Centre, Seoul, Korea and she is a finalist in the Wynne Prize 2011 at the Art Gallery of NSW. Coming up in 2011 are solo exhibitions at Nellie Castan Gallery (July) and Sullivan And Strumpf (November) and the Korean Contemporary Art Fair, Soeul (September).

For the last 15 years Shaw has exhibited in a number of group shows within Australia and internationally including *NADA*, Miami, 2009; *Auckland Art Fair*, Auckland 2009; *Singular*, Luxe Gallery, New York 2008; *CIGE Beijing Art Fair*, Beijing, 2007; *Places*, Luxe Gallery, New York, 2007; *U turn*, Glendale College Art Gallery, Los Angeles, 2007, *FIAC*, Grand Palais, the Louvre, Paris 2006.

She has been a finalist in the Wynne Prize 2009 & 2010, ABN AMRO Emerging Art Award (2007, 2010), The Fisher Ghost Prize (2008), Fleurieu Biennale and John Leslie Art Prize. She has received grants from Arts Victoria and the Australia Council for the Arts, and has had residencies at 24hrArtspace, Darwin; Gertrude Contemporary Art Spaces, Melbourne and 3rd Ward, New York. Her work is held the collections of Artbank, RACV, Macquarie Bank and Queensland University Museum as numerous private collections in Australia, US and the UK.

For the last 5 years she has held regular solo exhibitions at Sullivan and Strumpf, Sydney; Nellie Castan Gallery, Melbourne and Ryan Renshaw Gallery Brisbane.

FORTHCOMING EXHIBITIONS

KWASS, *Together in Harmony*, Soeul Korea, April, 2011
New Psychedelia, curated by Sebastina Moody UQ Art Museum, May, 2011
Seeing to a Distance, Australian Video Art, Artspace Level 17, August, 2011
Korean Art Fair, Soeul, September, 2011
Sullivan & Strumpf, Sydney, November, 2011
Public Commission in Brisbane
William Jolly Bridge Projections, Brisbane

KATE SHAW

Morphology
Acrylic and resin on board
3 panels
60 x 90 cm



KATE SHAW

Liquefaction
Acrylic and resin on board
120 x 300 cm, 2011



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William Jolly Bridge
Projection project
Commission by the Museum
of Brisbane, 2011.

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