

chris bond MATERIAL



THIS IS NO FANTASY  
+ dianne tanzer gallery

## **chris bond MATERIAL**

9 August - 3 September 2016

### **THIS IS NO FANTASY + dianne tanzer gallery**

108-110 Gertrude Street

Fitzroy VIC 3065

AUSTRALIA

Telephone: +61 3 9417 7172

[www.thisisnofantasy.com](http://www.thisisnofantasy.com)

[info@thisisnofantasy.com.au](mailto:info@thisisnofantasy.com.au)

THIS IS NO FANTASY  
+ dianne tanzer gallery

## **Welcome to *Material*.**

The year is 2002. In a sea of tabloid-scaled contemporary art magazines, *Material* reaches its 23<sup>rd</sup> edition, a special issue profiling acts of transformation. Within its pages, artists and art collectives explore the potential of embodied characterisations to foster new ways of seeing, thinking and expression.

I began thinking about the paintings for *Material* with that short description in mind, visualising a magazine that might offer a chance to work outside what I imagine to be my own capacity.

I developed names for imaginary artists and collectives that might populate its pages, around which small worlds gradually grew. The names spawned fictional biographies, reproduced here, that suggested the kinds of artistic practices that each artist might be involved in.

I acted out these practices in character, and documented what emerged. The images captured during these sessions underwent editing- although I remain present in most of them, my body has been disfigured through cropping, morphing, blurring and removal, while the presence of the imagined artists has become more palpable through the addition of superimposed quotes written on their behalf.

Although the artists that feature in *Material* are somewhat like me - sharing particular traits, exaggerating others - they perform actions that I'd be unlikely to normally undertake and reach out to the world in unexpected ways.

Through the process they have become almost tangible, habitable, flesh and blood people. I'm pleased to introduce you to them.

Chris Bond, Melbourne 2016



***Material Magazine* | 2016, oil on linen, 40 x 28.5 cm**

Comprising four Sydney art school dropouts, the *Magick Mountain Art Collective* first came to prominence in 1998 when its members became lost on a drug-fuelled excursion to the Blue Mountains. The trip proved significant- a few days before they were eventually found, they claim to have stumbled across a 'magick mountain', a rocky outcrop that apparently cracked open before them. Within its centre they found a book of shamanistic rituals that quickly became the core of their performance practice. In the years following, the group travelled extensively through suburban areas searching for remnants of untouched nature, attempting to shape-shift into animals, trees, rocks and soil in an attempt to heal what they call the 'scars of humanity.' Most of their ritual performances are private and survive only in the form of lengthy, highly stylised videos.

# material

contemporary visual and performing arts

AUD \$8.95 (incl. GST) NZ \$15.00 (incl. GST) ISSUE 23 DEC/JAN 2002

## TRANSFORMATION

Magick Mountain Art Collective  
*Suburban shape-shifters*

+

Catherine Crouch  
Arlo Alston  
Rebecca Rodrigues  
Martin Meeks

#23  
dec/jan 2002



*Catherine Crouch* | 2016, oil on linen, 40 x 28 cm

In Catherine Crouch's insular world, the tactile experience of working with cloth transports her back in time to the post-minimalist 1970s, where she communicates with Eva Hesse, Richard Serra and Robert Morris, amongst others. Crouch works in a controlled environment where temperature is maintained at 45°C and humidity close to 10%, keeping her fabric incredibly dry and her mind susceptible to hallucination. Imagined experience is favoured over actual impact, and as a result, weeks are spent in the studio, musing and conversing, with no material outcome. She works only standing up. She has little interest in contemporary artistic practices and refuses to engage with technologies and materials not available to artists of the 1960s and 70s. Increasingly she feels that her body is not flesh and blood, but woven and folded. The few works she produces expand on this notion: garment-like objects made of interwoven fabrics that recall cellular structures and strange arrangements of muscles.

“ It was never a transformation.  
I was always cloth. ”

Catherine Crouch

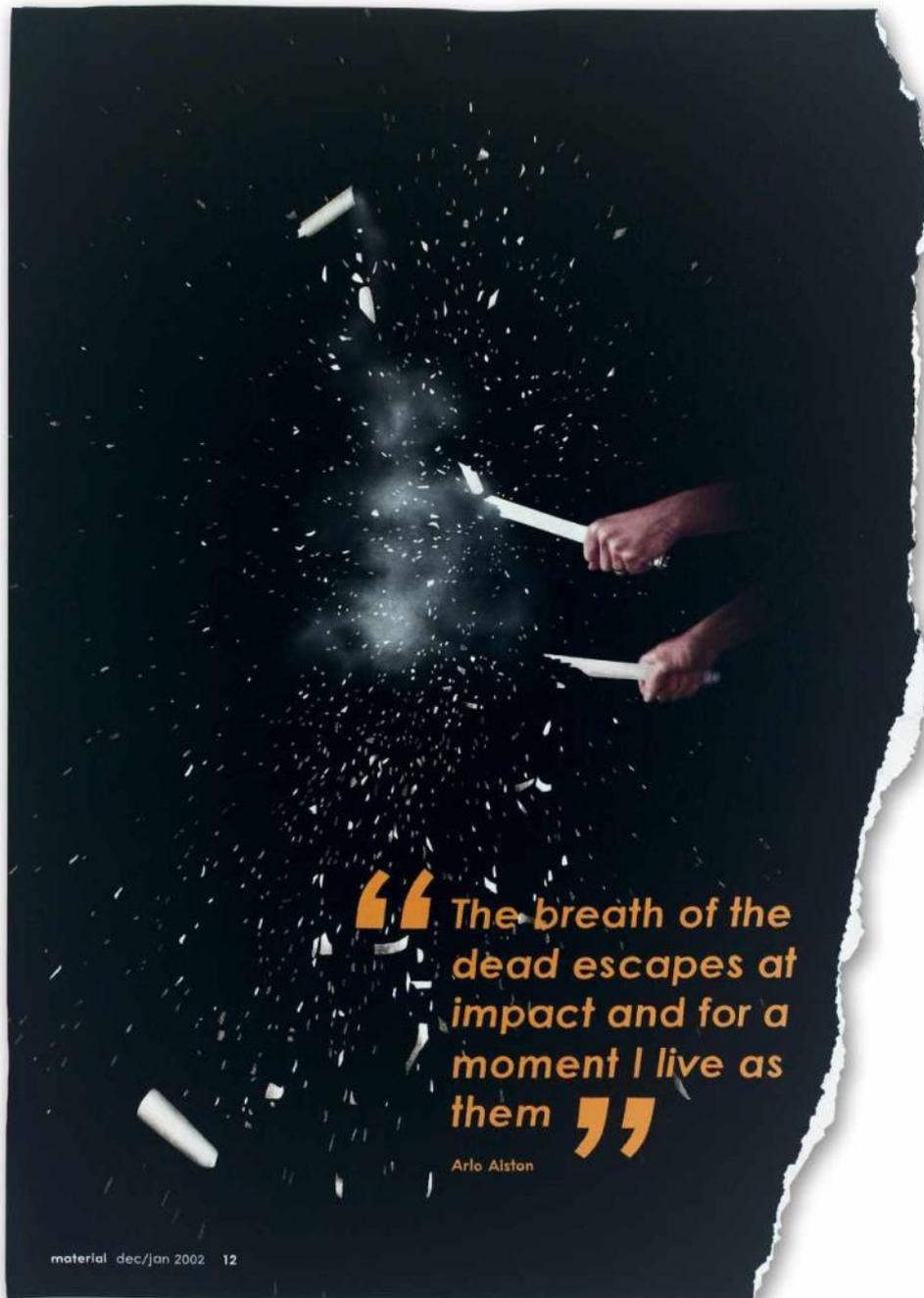


material dec./jan 2002 7



**Arlo Alston | 2016, oil on linen, 40 x 28 cm**

Arlo Alston stages elaborately sequenced performances where pairs of fluorescent light tubes are twirled in complex patterns before being smashed together. While on the surface the performances appear formal, they are anything but: Alston pre-loads the tubes with air expelled by mediums who claim to be able to breathe on behalf of the dead and inhales the gases as they escape. His large format rear-projections of these ritualistic events are often accompanied by ear-splitting soundtracks, where every pass of the fluorescent tube through the air is caught as a roar and the moment of impact a startlingly loud explosion. Alston's long-standing interest in psychics, mediums and out of body experiences has led to the publication of several books, most recently on the potential of the 'dead breath' to offer the living the chance psychically project themselves into the memories and life experiences of the deceased.



“ The breath of the  
dead escapes at  
impact and for a  
moment I live as  
them ”

Arlo Alston



re as  
for d  
ies o

***Rebecca Rodrigues* | 2016, oil on linen, 40 x 28 cm**

Following her release in 1998 from a Scottish mental institution for a series of bizarre home invasions that involved re-organising the possessions of strangers, Rebecca Rodrigues fell under the tutelage of noted art therapist Monica Sanders, who encouraged patients in her post-release program to 'self-document and self-heal' through photography. Rodrigues took to the medium quickly and adeptly, breaking into homes to feed her compulsion, documenting her activities with the camera. While Sanders was apparently aware of her patient's regression into criminal activity, she continued to encourage her progress as she believed that it might have a rehabilitative quality. Authorities eventually pressed charges in 2001 after she was discovered by relatives of a recently deceased woman, singing to her clothes in a bedroom.



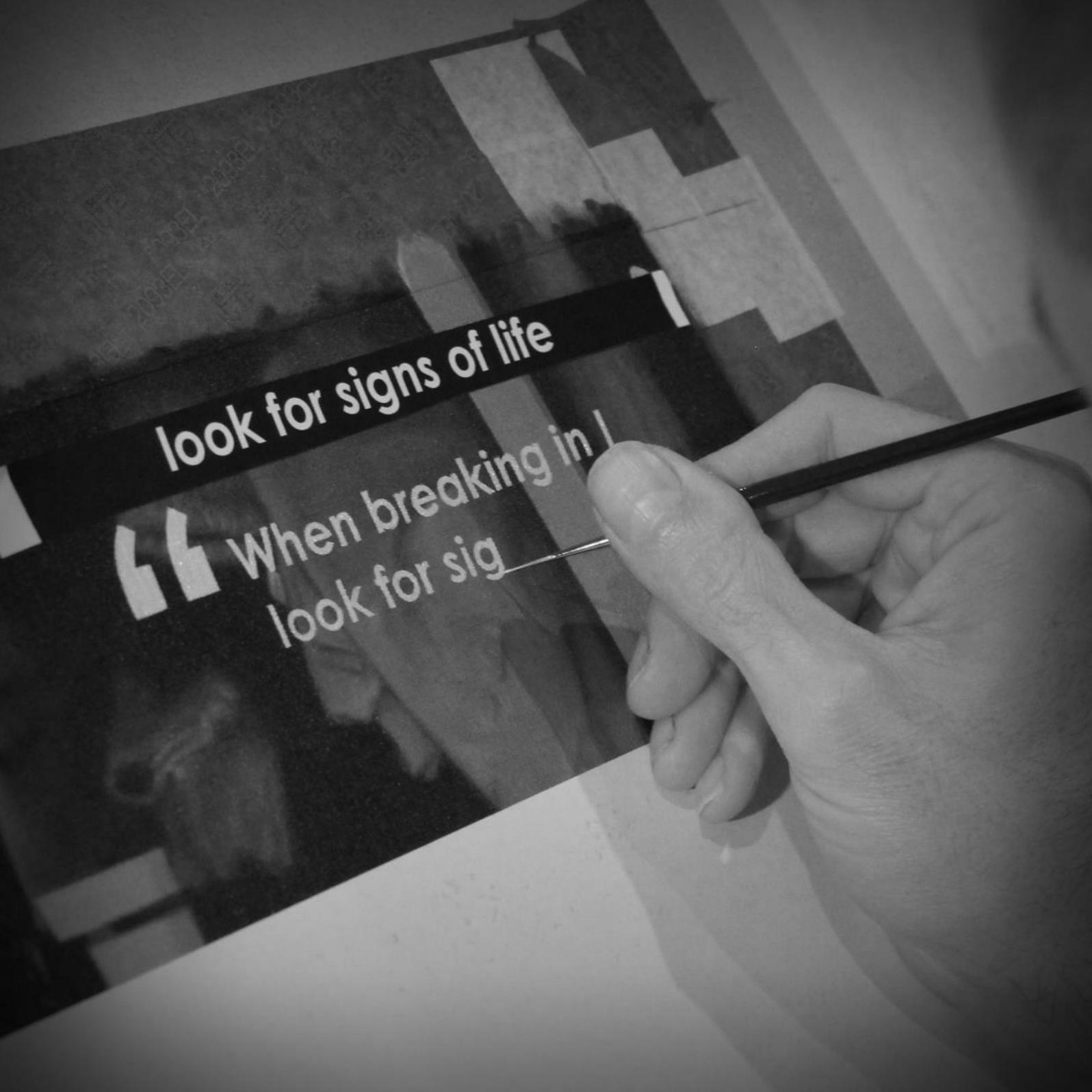
“ When breaking in I  
look for signs of life  
in inanimate things ”

Rebecca Rodrigues

material dec/jan 2002 17

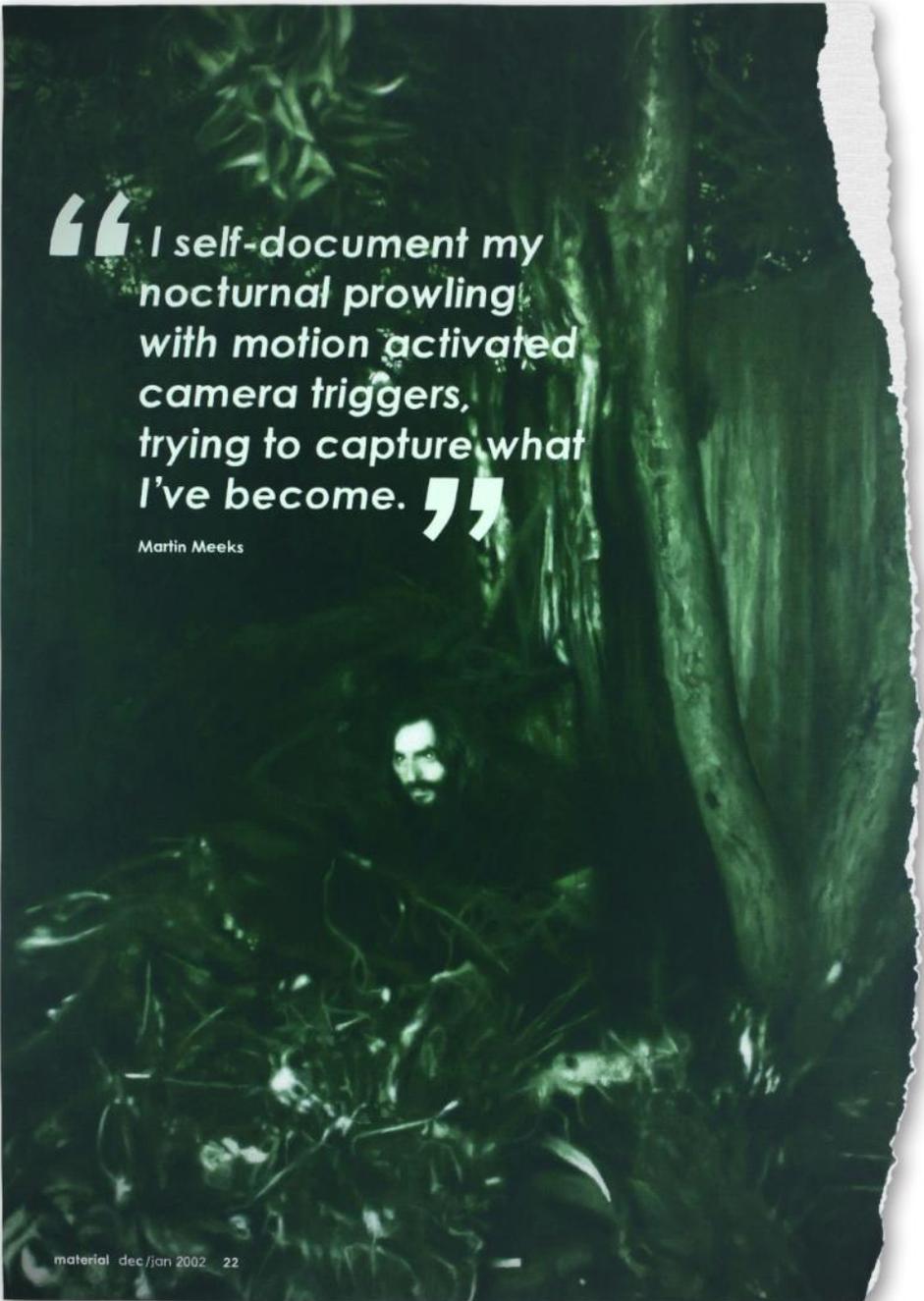
look for signs of life

When breaking in I  
look for sig



***Martin Meeks* | 2016, oil on linen, 40 x 28 cm**

By day, Martin Meeks works as an assistant librarian at Boston's Sigilla Occult Library, but by nightfall he is an entirely different creature. Meeks is a *therian*, a condition of species dysphoria marked by an animal rather than human self-identification. A trip to the zoo in early childhood left him profoundly shaken: as he approached an enclosure containing an ocelot - a nocturnal wildcat - he experienced an overwhelming sensation of biological familiarity, which later evolved into a belief that he'd been born into the wrong body. But Meeks is no scene-playing *furry*. He doesn't feel the need for costume or communality; instead, he spends most nights in the wilderness hunting alone, setting up cameras and trip wires in advance to catch hard evidence of his real form. He has transformed his home into a series of interconnecting cave-like structures made of tree branches, where he deposits the carcasses of his prey and rests. These structures were replicated by Meeks in the Boston Museum of Contemporary Art in 2004, alongside his night photography in the exhibition *Shapeshifter*.



“ I self-document my  
nocturnal prowling  
with motion activated  
camera triggers,  
trying to capture what  
I've become. ”

Martin Meeks

material dec/jan 2002 22



**Chris Bond** Curriculum vitae highlights

### Education

- 2014 – 17** Candidate for Doctor of Philosophy in Fine Arts (Visual Art), Victorian College of the Arts, University of Melbourne, Vic.  
**1994 - 97** Bachelor of Arts in Fine Art (Painting) Honours, RMIT, Melbourne, Vic.

### Solo Exhibitions

- 2016** *Material*, THIS IS NO FANTASY + dianne tanzer gallery, Melbourne, Vic.  
**2015** *Kraken: sixty six emails, a face and a gesture*, Bus Projects, Melbourne, Vic.  
**2015** *Kraken, an encounter*, VCA student gallery, Victorian College of the Arts, Melbourne, Vic.  
**2014** *The Language of Fracture*, Darren Knight Gallery, Sydney, NSW  
**2012** *The Skeleton Field*, Nellie Castan Gallery, South Yarra, Vic.  
**2012** *The Last Days of Painting*, Ryan Renshaw Gallery, Brisbane, Qld.  
**2011** *In the Shadow of Leaves*, Nellie Castan Gallery, South Yarra, Vic.  
**2010** *Collected Works*, Melbourne Artfair 2010, Nellie Castan Gallery, Royal Exhibition Buildings, Carlton, Vic.  
**2009** *Watchers*, Nellie Castan Gallery, South Yarra, Vic.  
**2008** *White*, Nellie Castan Gallery, South Yarra, Vic.  
**2005** *Shelved*, Nellie Castan Gallery, South Yarra, Vic.  
**2004** *Retrospective 2000 – 2004*, Bus, Melbourne, Vic.  
**2004** *Project Room*, Melbourne Artfair 04, Royal Exhibition Buildings, Carlton, Vic.  
**2003** *Original Title: Translated*, Gertrude Contemporary Art Spaces, Fitzroy, Vic.  
**2002** *The Hitchcock / Feldmar Affair*, Gertrude Contemporary Art Spaces, Fitzroy, Vic.  
**2002** *Still Life*, idspace contemporary art gallery, Melbourne, Vic.  
**2001** *Typecasting*, 1st Floor Artists and Writers Space, Fitzroy, Vic.  
**2000** *The Cutting Room Floor*, Latrobe St Gallery, Melbourne, Vic.  
**2000** *44x*, TCB Art Inc., Melbourne, Vic.

### Selected Group Exhibitions (from 2008)

- 2016** *2016 Adelaide Biennial of Australian Art: Magic Object*, Art Gallery of South Australia and Samstag Museum, Adelaide, SA.  
*2016 Archibald Prize*, Art Gallery of New South Wales, Sydney, NSW  
**2015** *Writing Art*, Artspace, Sydney, NSW  
*Guirguis New Art Prize*, Post Office Gallery and the Art Gallery of Ballarat, Ballarat, Vic.  
*Field (Wooden Cypher) and Field (Marginal Light)* (with Lynette Smith), Blindsides and West Space, Melbourne, Vic.  
**2014** *Taking it all away*, Museum of Contemporary Art, Sydney, NSW  
*The Medium is the Message*, La Trobe University Museum of Art, Bundoora, Vic.  
*Ex libris: the book in contemporary art*, Geelong Gallery, Geelong, Vic.  
**2013** *Melbourne Now*, The Ian Potter Centre, NGV Australia, Melbourne, Vic.  
*Unbound*, Macquarie University Art Gallery, Sydney, NSW  
*Arthur Guy Memorial Painting Prize 2013*, Bendigo Art Gallery, Bendigo, Vic.  
**2012** *Method (Chris Bond and Marcin Wojcik)*, BUS Projects, Melbourne, Vic.  
**2011** *Disappearance* (with Drew Pettifer), Kings ARI, Melbourne, Vic.  
*NETWORKS (cells & silos)*, Monash University Museum of Art, Caulfield, Vic.  
**2010** *Strange Frame*, Sydney Non Objective (SNO), Marrickville, NSW  
**2009** *Curtain Call*, Blindsides Gallery, Melbourne, Vic.  
*The Coughlin Connection*, Coughlin Gallery In Brunswick, Vic.  
*Persuasion Equation*, Linden Gallery, St Kilda, Vic.  
**2008** *New 08*, Australian Centre for Contemporary Art (ACCA), Southbank, Vic.  
*The Ecologies Project*, Monash University Museum of Art, Vic.

### Awards, Residencies

- 2016** Finalist, Archibald Prize 2016  
Finalist, McGivern Prize 2016  
Australian Postgraduate Award, Victorian College of the Arts, University of Melbourne (2014-2016)  
**2015** Finalist, Guirguis New Art Prize  
Faculty Grant, Victorian College of the Arts, University of Melbourne  
**2013** Winner, Arthur Guy Memorial Painting Prize 2013  
**2002** Arts Victoria arts development grant  
**2001** Studio residency, Gertrude Contemporary Art Spaces, Fitzroy, Vic.

### Collections

Artbank, Archive of Humanist Art, Bendigo Art Gallery, Deakin University, Joyce Nissan Collection, La Trobe University, Monash University, National Gallery of Victoria, RMIT, Shepparton Regional Art Gallery, private collections nationally and internationally

**with thanks**

Jo, Oliver and Alessio

All the staff at THIS IS NO FANTASY+ dianne tanzer gallery for their assistance

**soundtrack**

Angelo Badalamenti *Twin Peaks*

Behemoth *The Satanist*

Black Widow *Return to the Sabbat*

Blood Ceremony *Lord of Misrule*

Blut Aus Nord *777-Cosmosophy*

Coven *Witchcraft*

Dordeduh *Dar De Duh*

Helheim *raunijaR*

Isengard *Vinterskugge*

Jex Thoth *Jex Thoth*

Negura Bunget *Virstele Pamintului*

Sabbath Assembly *Ye are Gods*

Wolves in the Throne Room *Celestial Lineage*

**photography**

Joanne Moloney

[www.joannemoloneyphotography.com](http://www.joannemoloneyphotography.com)

[www.chrisbond.com.au](http://www.chrisbond.com.au)

THIS IS NO FANTASY  
+ dianne tanzer gallery



chris bond MATERIAL