Gematria

17 June 2014 - 11 July 2014


Gematria is inspired by the 26 letters of the alphabet. Each artist has been assigned a letter of the alphabet and has created a work influenced by that letter.

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions (cm) H x W x D</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Julia Robinson</td>
<td>Jekyll</td>
<td>2014</td>
<td>Giclee print on German etching paper</td>
<td>42 x 30</td>
<td>$450</td>
</tr>
<tr>
<td>2</td>
<td>Luke Thurgate</td>
<td>Underlying emotional trauma</td>
<td>2014</td>
<td>oil on canvas</td>
<td>40 x 31</td>
<td>$650</td>
</tr>
<tr>
<td>3</td>
<td>Geoff Gibbons</td>
<td>Lamedh</td>
<td>2014</td>
<td>etching and Chine-collé (AP)</td>
<td>40 x 35</td>
<td>$500</td>
</tr>
<tr>
<td>4</td>
<td>Sasha Grbich</td>
<td>Composition with my House #1</td>
<td>2014</td>
<td>video loop with sound</td>
<td>1 min</td>
<td>NFS</td>
</tr>
<tr>
<td>5</td>
<td>Claire Marsh</td>
<td>Zoanthropy</td>
<td>2012</td>
<td>Indian ink on sewing paper</td>
<td>55.0 x 50.5</td>
<td>$855</td>
</tr>
<tr>
<td>6</td>
<td>Chris Thiel</td>
<td>Chinese whisper 1</td>
<td>2014</td>
<td>oil on board</td>
<td>25 x 35</td>
<td>$300</td>
</tr>
<tr>
<td>7</td>
<td>Chris Thiel</td>
<td>Chinese whisper 2</td>
<td>2014</td>
<td>oil on board</td>
<td>25 x 35</td>
<td>$300</td>
</tr>
<tr>
<td>8</td>
<td>Nona Burden</td>
<td>Q</td>
<td>2014</td>
<td>oil on canvas</td>
<td>80 x 80</td>
<td>$3,200</td>
</tr>
<tr>
<td>9</td>
<td>Louise Feneley</td>
<td>The Looking Glasses</td>
<td>2014</td>
<td>oil on canvas</td>
<td>40 x 50</td>
<td>$2,300</td>
</tr>
<tr>
<td>10</td>
<td>Zoe Freney</td>
<td>Fortune</td>
<td>2014</td>
<td>oil on board</td>
<td>13 x 18</td>
<td>$250</td>
</tr>
<tr>
<td>11</td>
<td>Zoe Freney</td>
<td>Fate</td>
<td>2014</td>
<td>oil on board</td>
<td>13 x 18</td>
<td>$250</td>
</tr>
<tr>
<td>12</td>
<td>Zoe Freney</td>
<td>Fear</td>
<td>2014</td>
<td>oil on board</td>
<td>13 x 18</td>
<td>$250</td>
</tr>
<tr>
<td>13</td>
<td>Sue Kneebone</td>
<td>The Jet Set</td>
<td>2014</td>
<td>mixed media</td>
<td>variable</td>
<td>$550</td>
</tr>
<tr>
<td>14</td>
<td>Ingrid Kellenbach</td>
<td>Striped seat (1/5, 2/5, 3/5, 4/5, 5/5)</td>
<td>2014</td>
<td>digital print</td>
<td>61.0 x 74.5</td>
<td>$550</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>framed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$330</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>unframed</td>
</tr>
<tr>
<td>15</td>
<td>Renate Nisi</td>
<td>Graft</td>
<td>2012</td>
<td>cow bones, eucalyptus branches and rubber acrylic and oil on canvas</td>
<td>30 x 30 x 120</td>
<td>$1,450</td>
</tr>
<tr>
<td>16</td>
<td>Michael Bishop</td>
<td>Tea</td>
<td>2014</td>
<td>acrylic and oil on canvas</td>
<td>26 x 20</td>
<td>$220</td>
</tr>
<tr>
<td>17</td>
<td>Fiona Roberts</td>
<td>Silent N</td>
<td>2014</td>
<td>ceramic and acrylic</td>
<td>37 x 19 x 6</td>
<td>$600</td>
</tr>
<tr>
<td>18</td>
<td>Sera Waters</td>
<td>Middle C</td>
<td>2014</td>
<td>linen, cotton, card, trim, string and spoons</td>
<td>75 x 25</td>
<td>$800</td>
</tr>
</tbody>
</table>

Adelaide Central School of Art

Version 16 June 2014
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions (cm)</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Rebekah Rivett</td>
<td>Going to the chapel</td>
<td>2013</td>
<td>UV cured print onstone</td>
<td>14.9 x 21.0</td>
<td>$160</td>
</tr>
<tr>
<td>20</td>
<td>Jess Mara</td>
<td>Audrey</td>
<td>2014</td>
<td>oil on board</td>
<td>59 x 40</td>
<td>$1,200</td>
</tr>
<tr>
<td>21</td>
<td>Sally Parnis</td>
<td>The Gloaming</td>
<td>2014</td>
<td>oil on Plywood</td>
<td>120 x 49</td>
<td>$1,650</td>
</tr>
<tr>
<td>22</td>
<td>Debra Morley</td>
<td>Incise #1</td>
<td>2014</td>
<td>acetate, glass paint and enamel on foam core</td>
<td>118 x 84</td>
<td>$2,500</td>
</tr>
<tr>
<td>23</td>
<td>Patty Chehade</td>
<td>Xi</td>
<td>2014</td>
<td>oil on canvas and board</td>
<td>135 x 43</td>
<td>$550</td>
</tr>
<tr>
<td>24</td>
<td>Lyn Wood</td>
<td>It's the vibe of the thing</td>
<td>2014</td>
<td>oil on canvas</td>
<td>46 x 92</td>
<td>$480</td>
</tr>
<tr>
<td>25</td>
<td>Trena Everuss</td>
<td>B for Bu Sri, Jogjakarta</td>
<td>2014</td>
<td>pastel on Arches paper</td>
<td>68 x 63</td>
<td>$2,800</td>
</tr>
<tr>
<td>26</td>
<td>Ruby Chew</td>
<td>Reflection (Mandala)</td>
<td>2014</td>
<td>oil and acrylic on canvas</td>
<td>122 x 91</td>
<td>$2,500</td>
</tr>
<tr>
<td>27</td>
<td>Yve Thompson</td>
<td>Delicious</td>
<td>2014</td>
<td>MDF, house paint and glue</td>
<td>28 x 33 x 40</td>
<td>$480</td>
</tr>
<tr>
<td>28</td>
<td>Liz Butler</td>
<td>Human Element 2</td>
<td>2014</td>
<td>Eucalyptus bark, architectural drafting film, shed snakeskin, pigments and ink</td>
<td>20 x 12 x 50</td>
<td>$900</td>
</tr>
<tr>
<td>29</td>
<td>Rob Gutteridge</td>
<td>Wishbone</td>
<td>2014</td>
<td>oil on linen</td>
<td>102 x 76</td>
<td>$7,500</td>
</tr>
</tbody>
</table>

### Artist Statements

#### A

**Jess Mara**

A is for Audrey. This is a painting of my cousin’s daughter Audrey who until recently had been the baby of our family. This painting shows her now a young girl, serene, graceful and beautiful.

#### B

**Trena Everuss**

I got the letter B. As I was already embarking on a series of pastels derived from the food carts in Jogjakarta, which have names and food specialties written on them, I choose “Bu Sri”. The pastel is about loving this environment and the formalist qualities of the visual ingredients.

![Image](TrenaEveruss_BforBuSri_Jogjakarta_2014_pastel_on_Arches_paper_68x63cm)

#### C

**Sera Waters**

We bought a second-hand piano. I played it, and they played it…. just one note, ringing out across the otherwise silent house. I ran outside

#### D

**Sasha Grbich**

D is for driving and domesticity: taking risks and making homes.

#### E

**Rebekah Rivett**

To effloresce is to bloom. Flowers, humans and the planet all effloresce, develop and grow. Wrinkled, sheltered and begun in darkness, buds are fed by light, bloom and burst forth, declaring their madness of colours. Something new is created that cannot be separated from the old. Efflorescence is the journey and exhibition of life. (Written by Joel Rivett)

#### F

**Zoe Freney**

Little cottage in the wood,
Little man by the window stood.
Saw a rabbit hopping by,
knocking at the door.
"Help me, help me, help!" He said.
"Before the hunter shoots me dead."
"Come little rabbit, come with me,
Happy we shall be." (Traditional children’s song)

#### G

**Renate Nisi**

The grafting of animal and vegetable ‘limbs’ is a metaphorical act that acknowledges the kinship of different forms of life. In awareness of shared biological origins we deepen our sense of connection with the earth’s other organisms.

#### H

**Sally Parnis**

Hell. Heaven.
Hero. Heart.
Orpheus descends and we slip through the uncanny gloaming, living our short span perched on an infinitesimal sliver of space and time.
H (not h).
Debra Morley
Through eyes and mask
I know, I see veiled layers infinity...

Julia Robinson
Julia: Feminine form of the Latin Julius; an old Roman family name meaning ‘downy-haired or downy-bearded youth’. A Julia will most likely become a mother because they love kids.
Well, I have always fancied a beard.

Image: Julia Robinson, Jekyll, 2014, Giclee print on German etching paper, 42 x 30cm

Yve Thompson
M stands alone: delicious, approving, sceptical? Mmmm.......let me think about that.

Fiona Roberts
The silent N.
Silent letter in a spoken word.
Silence of a written word.
Silent gestures of body language.
Silent expression of sign language.
The silent N.

Louise Feneley
“The beginning and the end are one” – Heraclitus
O, or the Circle, an unbroken line which has no beginning, no end and no direction, has long symbolised a completeness which encompasses all space & time; and the unknowable, un-measurable, the un-graspable and indefinable, which surpasses and baffles the rational mind.
In human terms I am reminded of the expression of simplicity which Mahatma Gandhi exampled in his life, when he died owning only ten possessions, which included a watch, glasses, sandals and eating bowl.

Sue Kneebone
On the picking the letter ‘P’ the first visual impression that came into my head was a plane. What followed was a small tableau of desk-top souvenirs as aberrant reminders from our recent past when airline travel and smoking were deemed to be the height of sophistication. A time where passengers could take flammables on board to smoke and drink their way from one time zone to another.

Nona Burden
Q = 102.
How differently do we read words and images? Our response to language would seem to be a much more direct and immediate one. However, a single letter, without being part of a word, will often be seen as a symbol……….as an image. When both image and letter appear in a painting, which one talks more loudly?

Liz Butler
Kill it, kill it they always say
Kill the shadow that slinks through the grass
Kill the serpent that lies at bay
Kill the reptile that threatens their house
Get that evil thing away from here.
The snake striking a dissonant cord to our psyche becomes the hunted rather than the hunter. Caught between worlds of the wild and the urban, this maligned creature must move on time and again to find its place in our order of life.

Geoff Gibbons
Ledaber - let us speak of mysteries,
Of luminary master masons,
Clutching their squares and circles in secretive embrace;
Lugubrious custodians of the ancient arts,
Perhaps unlettered but with eyes to see,
Libidinous pleasures wrought in stone.
Lamedh – a letter meant to set things right,
And conjure dreams from limpid pools,
But now the day for levelling has come,
And letters lapse to texts
Whose codes are everchanging.

Image: Nona Burden, Q, 2014, oil on canvas, 80 x 80cm
R

Ruby Chew

Reflection (Mandala) is based on a construction of owned and sourced objects that reference experiences, ideas and questions conjured up by my recent travels. It’s the first of a new body of work, which aims to create narratives around my continuing concern of the human condition.

S

Ingrid Kellenbach

The Scene
A slatted seat.
A sense of solitude, possibly even serenity.

T

Michael Bishop

Trapped: confined in a small bag, suspended precariously by a thin piece of string, the steam and heat building as the near boiling water below rapidly rises. All that be done now is wait. Once submerged, it will only take moments for the infusion to take place…..

W

Chris Thiel

Chinese Whisper:
(Beginning) If you go down to the woods today you’ll be in for a big surprise.
(End) If you go down to the hood today you will surely die.

X

Patty Chehade

There was no more power in him than there was in me at that minute; and this was none at all.

Y

Rob Gutteridge

Why the luck of the draw, the flow of the paint, a fork in the road or confluence.

From pyramid's tip, to the fourteen divisions of the armature, craft's questioning could speak a dying language back to life.

In this painting, without conclusion drawn, read if there's time the letter I wrote to you.

Z

Claire Marsh

Zoanthropy /zo.an.thro.py/
1. The delusion that part or all of one’s body has, is or will become animal
2. An hallucinatory vision of the self in flux between flora and fauna
3. The study of one's animal visions in order to define aspects of the relationship between self and other

This floor sheet accompanies Gematria Adelaide Central Gallery
17 June - 11 July 2014

The artist statements in this brochure have been provided by the artists.

Nona Burden is represented by BMGART Gallery, Adelaide
Louise Feneley is represented by Hill Smith Gallery, Adelaide
Sally Farnis courtesy of the artist and Hill Smith Gallery, Adelaide
Julia Robinson is represented by Anna Pappas Gallery, Melbourne

Julia Robinson would like to thank to Jenna Pippett for her assistance.

Opening hours of Adelaide Central Gallery
Mon - Fri 9am - 5pm

cover Louise Feneley, The Looking Glasses (detail), 2014, oil on canvas, 40 x 50cm