Simone Hine and Clare Rae

Stages

18 April - 23 May 2015
Opening: Saturday 18th of April, 3-5pm

Stages is a collaborative exhibition by Simone Hine and Clare Rae. The concept for the exhibition begins with a spatial limit: each artist must use the Rosina Auditorium, at the Abbotsford Convent in Melbourne, as the location for making their work. Hine and Rae share a common interest between stillness and motion in photography and the moving image, using their own bodies to examine broader ideas related to the conditions of feminine representation. Yet, within this, each has artist a specific aesthetic and line of questioning. Bringing their work together around this specific location presents convergences in their work, around a shared history of art, and divergences, that mark the individual response of each artist to the location. Presented together, the works of both artists are defined by the space of their construction, while also contributing to a redefinition of that space. In 2014 Stages was exhibited at Boxcopy, Brisbane, as art of the Queensland Festival of Photography. Screen Space is excited to present an installation of the exhibition in Melbourne.

Simone Hine is an artist and curator based in Melbourne. Her practice utilises performance, video and installation. As an artist Hine has been involved in numerous group and solo exhibitions and has presented work at the Queensland Art Gallery, the Institute of Modern Art, Metro Arts, PICA, Boxcopy, Blindside, Kings ARI, Level ARI, George Paton Gallery and Gertrude Contemporary, among others. She has curated or co-curated exhibitions at galleries including, Beam Contemporary, Screen Space, Level ARI, Boxcopy and Careof: Organisation for Contemporary Art, Milan. In 2014 Hine co-curated the video program at the Melbourne Art Fair and 2015 curatorial projects include exhibitions organised at Blindside, Counihan Gallery in Brunswick and Brenda May Gallery, Sydney. Hine completed a Bachelor of Visual Arts (Hons) at the Queensland University of Technology and received a University Medal. She is currently completing a practice-led PhD in Culture and Communication at the University of Melbourne and was the recipient of an Australian Postgraduate Award. Hine's upcoming projects include participating as an exhibitor and symposium speaker at 'Performance Presence/Video Time' at the Australian Experimental Art Foundation, Adelaide, in April-May 2015. Hine is a co-director of Screen Space. This is the first exhibition of her work at the gallery.

Clare Rae is an artist working and living in Melbourne. Her studies include a Bachelor and First Class Honours in Fine Art from RMIT University, Melbourne. In 2014 Rae completed a Masters in Fine Art in the Faculty of Art & Design from Monash University. Rae has exhibited in galleries such as Beam Contemporary, Blindside ARI, Bus Gallery, Seventh, TCB, Light Projects, West Space, Centre for Contemporary Art, Monash Gallery of Art and the National Gallery of Victoria. Rae has also been shortlisted three times for William & Winifred Bowness Prize. Rae's practice uses photography, stop motion animation and performance "to navigate and defy the limitations of the everyday environments she inhabits". In 2009 Rae was the recipient of the prestigious CCP/Colour Factory Award and in 2011 was awarded a New Work Grant by the Australia Council for the Arts. 2015 exhibitions include an upcoming solo exhibition at Sutton Projects and group exhibitions at Counihan Gallery, Blindside and Bus Projects.

Leigh-Ann Pahapill
A Working Script in Shorthand
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In the newly opened upstairs gallery, Screen Space will present, *A Working Script in Shorthand* by Leigh-Ann Pahapill. At the centre of this video installation is a one hour and five minute video that depicts a couple, one trained in community theatre, the other completely untrained, reading to camera, selections from M. Meisel's 2007 drama theory text How Plays Work. The work presents codes of acting in a way that allows for occasional convergences between the viewer and their perceptions of themselves as both viewers and actors. The text the actors read is a pedagogical ethos which is at odds with their acting-style. Looking into the idea of constructed failure and the production of performance, Pahapill's video juxtaposes idealised illusionistic forms, highlighting the codes that define both the spectator and the actor. A rehearsal within a performance, the work explores 'being' and 'acting' in the larger context of authenticity, affect, and agency.

A Canadian artist currently based in Toledo, Ohio, Leigh-Ann Pahapill's recent solo exhibitions include Box13 Artspace, Houston, TX (2014); Window (re/production re/presentation) Asheville, NC (2013); Penelec Gallery, Allegheny College, PA (2013); the Cornell Fine Arts Museum, FL (2011 & 2012); 47, Toronto (2009); and DOVA temporary Gallery, Chicago (2009). Recent group exhibitions include i*t was better in real life than real life* at the College of Arts and Creative Enterprises, Zayed University, Abu Dhabi (ISEA2014), *PROOFOFPROOFOFCONCEPT* at the Ontario College of Art and Design University Graduate Gallery (2013), *Mirages, Fountains, and Dissociative Compositions* at Galerie Catherine Bastide, Brussels (2011); *Labyrint 09 - Writing and Observations* at Botkyrka Konsthall, Sweden (2010), *Titles V, VI & VII* (2009 – 10) Art Metropole, Toronto, Musee D'Art de Joliette, QC, the Maclaren Art Centre, ON; and *It's About Time*, Man at Repetti Gallery, New York(2008)**.** This will be Pahapill's first exhibition in Australia. Pahapill has a Bachelor of Fine Arts in Sculpture and drawing form York University, Toronto and a Master of Fine Art in Sculpture and Video from the University of Chicago.

Leigh-Ann Pahapill is an Assistant Professor of Art at Bowling Green State University in Ohio.

SCREEN SPACE

Julia Weissenberg
Snowstorm

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Snowstorm a video by Julia Weissenberg will be presented in the Small Screen space. Snowstorm observes a memory athlete, Corneila Beddies, as she attempts to memorise a binary code. The documentary style camera work allows for the viewer to see the mental strength and the high degree of concentration which is evident in Beddies's face. The binaries are based on digital photography that eventually leads to William Turner´s seascape "Snow Storm – Steam-Boat off a Harbour's Mouth" hanging in the Tate Britain, in London. Weissenberg's video explores the comprehension of reality and the storage, transmission and representation of information.

Julia Weissenberg was born in Bergisch Gladbach, Germany where she studied at the University of applied science Dusseldorf and Academy of Media Arts, Cologne. Weissenberg has exhibited extensively across Germany but Screen Space will be her first exhibition in Australia. Weissenberg was the recipient of the Baustelle/Schaustelle Art Award in 2013.

Screen Space is a not-for-profit gallery that opened in 2010 and which occupies a converted warehouse in Melbourne's CBD. The gallery is dedicated to screen-based practices, or work in any medium that engages directly with screen culture. The gallery program aims to combine local and international, established and emerging artists at the forefront of moving image practice.

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