



“Surfacing”
Jodie Flugge, Marion Abraham,
Michelle Yun Fitz-Gerald and Sogand A. Fard

29.11.2021 – 22.12.2021

Please contact gallery@chapmanbailey.com.au for more information.



Michelle Yun Fitz-Gerald

Michelle Yuan Fitz-Gerald is a Naarm/Melbourne based artist/tattooist/person. She sometimes works under the name Cloud, which is the literal interpretation of her middle name, yún (云), lovingly given to her by her Chinese mother, and lovingly misspelled by her white father. Her work is heavily performative, and she uses alter egos to face and rewrite personal trauma in relation to race, culture and gender. She is known to get restless, so she enjoys juggling many mediums - painting, drawing, performance, video, sculpture, sound, etc. (whatever helps her get her idea out there, whatever helps her process stuff).

Cloud always hated the way painting on canvas felt, but loved working with oils. One day, she decided to try use up the big rolls of rice paper her mum brought here from China, and found she felt much more at home painting on that instead.

More of Michelle Yun Fitz-Gerald's works are available for viewing at the gallery.

Marion Abraham

Marion Abraham is a Naarm-based visual artist, born and raised on ancestral Muwinina country, Tasmania. She believes that through her painting practice she is able to 'stay with the trouble' (Donna Haraway) of living in a fractured and damaged contemporary world. Marion is dedicated to being part of a new generation of painter that builds on skills and techniques of the past, while simultaneously challenging traditional power structures. Committed to a deep understanding of history and human behaviour, Marion's formal education includes a Bachelor of Political Science (University of Tasmania), a Bachelor of Fine Arts (RMIT, Melbourne 2021) and technical studies at the Julian Ashton Art School (Sydney).

"For me, a practice of painting is a practice of caring. I treat this process of 'deep caring' as an act of rebellion, an act of revolution. It pushes back against apathy and focuses on the emotional pleasures of pictorial detail. In my work I often select source material from painting's history. To settle in the present, I need to trace the past. With those pieces of the world in hand I can think alongside the generations of artists that have come before me, and simultaneously trace the forms of people living today. This is a process of examining a life 'lived along lines... not at points, not in spheres' (Donna Haraway). I am tracing backwards and forwards across history through paint to discover age old vulnerabilities, and the tragedy and euphoria hidden in all our lives. Through mark-making and painterly pulse, I hope you as a viewer feel the labour of work transfer its energy to you, the labour of focus and love, and the commodity of concentration - all simultaneously buried inside these paintings, awaiting transmission through looking and sensing. I have had this transmitted to me as I dash around history, and it has steadied and held me. My work will tell you in paint about atoms and light, about stillness and hum and the ongoing labour of being human."

Marion Abraham

Instagram: @minminmarion

Website: www.marionabraham.com



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Sogand Alamdafard

Sogand Alamdarfard (born in 1985) is an Iranian artist who lives in Melbourne. She was born in the desert city of Kerman and was impacted by water crisis and inhospitable living environment. While the issue of water scarcity is a massive concern for Iranian people, Sogand was informed by her father in early childhood about the depletion of water resources. Being inspired by her father's profession as a geologist and water engineer, her works interrogate the concepts of drought, aridity and vulnerability of landscapes in the face of climate change.

The work "Memory of the land" (2019) appears like a map from which water is streaming or leaking. The form of water waves in this work, is reminiscent of the sand patterns as they appear on the desert's hills propelled by the wind. I have employed this contradiction in encompassing the Lut Desert's contrasting history of both liquidity and aridity over the course of deep time. The title Memory of the Land suggests that the land has a consciousness of its own past and geologic record. Memory and consciousness are also implied in the work's visual resonance with the patterns and shape of a brain.

The title Lake Retrieval (2019) implies the desert's triumph in regaining its ancient lake—the shrunken lake of Quaternary. This work was created in response to 2019 news reports of the sudden appearance of a lake in the heart of the Lut Desert (which is described by NASA as the hottest spot on earth). Following up the news report, I came to learn that the lake manifested as a result of inundation in the area. Knowing the origins of the lake, I was torn between the horror of environmental devastation and miraculous spectacle of the overnight manifestation of water in the parched landscape of Lut. I became determined to respond to this phenomenon in my practice.



Jodie Flugge

A fundamental part of my practice is to transform through making, materials and objects that already exist in my environment. Via the specifics of my own visual language, I create a new state of being for these objects and materials, at that point bringing the material to a new moment of ontogenesis (Ingold 2010), wherein the emergent form takes on a new purpose in the world.

My aim through process is to extricate these erstwhile objects, from the cul-de-sac into which they had been previously cast and invest them with a new life. The process of material alteration both yields and embeds a new narrative into the object, and the process of placement renders each work a fragment in a larger visual and spatial lexicon that alters as the viewer moves through the space. Reflective surfaces shimmer, painting becomes object, backs become fronts, floor becomes wall, textures and colours become unbounded, fluid connections in a single work. By using the wall, floor and conventional installation forms such as the plinth as part of a modular language the placement of each work may either reinforce or escape its own reading.

The process of installing the works this way opens new slippages between painting, sculpture and assemblage, alongside a deliberate refutation of the pictorial aim of a painting in favour of its properties as an object.

More of Jodie Flugge's works are available for viewing at the gallery.



1. Michelle Yun Fitz-Gerald

清 (Figure)(2021), oil on primed rice
paper, 800 x1200cm
\$1100



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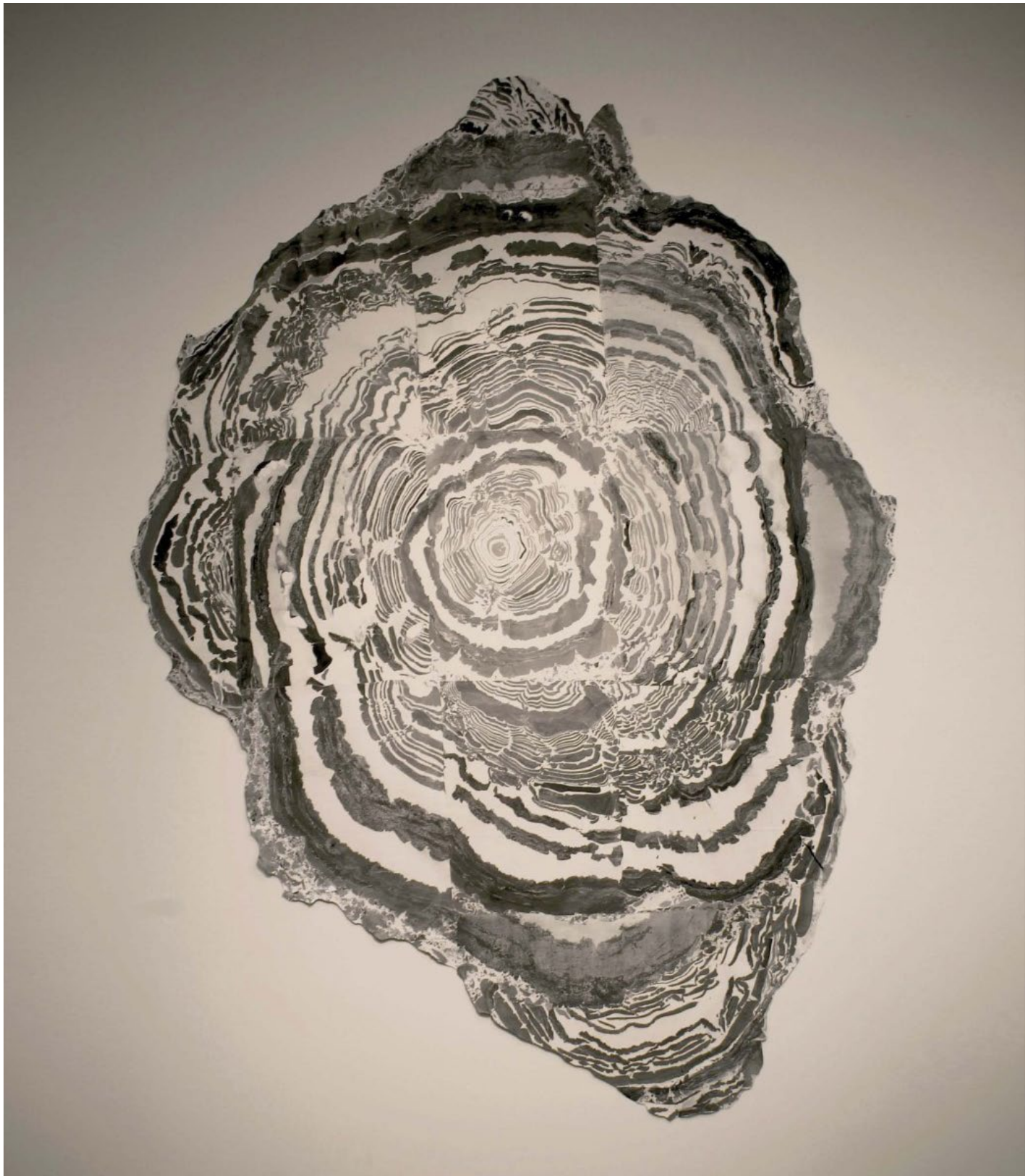
2. Michelle Yun Fitz-Gerald

两个小脑袋 (2021(Two Heads), oil on primed rice paper, 400 x1200cm \$850



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3. Sogand Alamdafard

"Lake Retrieval" (2019), milk, acrylic
paint and detergent on canvas,
225 X 170 cm
\$2000



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4. Jodie Flugge

"Object #1" (2021), Various timbers,
copper, spray paint, pigment, acrylic & oil
paint, gesso and plaster,
50 x 73.5 x 4.5cm.
\$780



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5. Jodie Flugge

"Composition #1" (2021), Various timbers, acrylic paint and spray paint, dimensions variable.
\$180



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6. Jodie Flugge

"Composition #2" (2021), Various timbers, resin, watercolour, copper, plaster, spray paint and found cloth, dimensions variable.
\$490



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7. Jodie Flugge

"Object #7" (2021), Various timbers,
aluminium, pigment, resin and acrylic
paint, 50 x 50 x 4.5cm.
\$380



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8. Jodie Flugge

"Object #8" (2021),
MDF, canvas, ink and spray paint.
36 x 35.5 x 4 cm
\$250



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9. Jodie Flugge

"Object #6" (2021), Various timbers,
resin, acrylic paint and spray paint.

42 x 28 x 3cm

\$280



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10. Jodie Flugge

"Object #9" (2021), Various timber,
acrylic paint, sawdust and resin.
44.5 x 36 x 5.5cm
\$380



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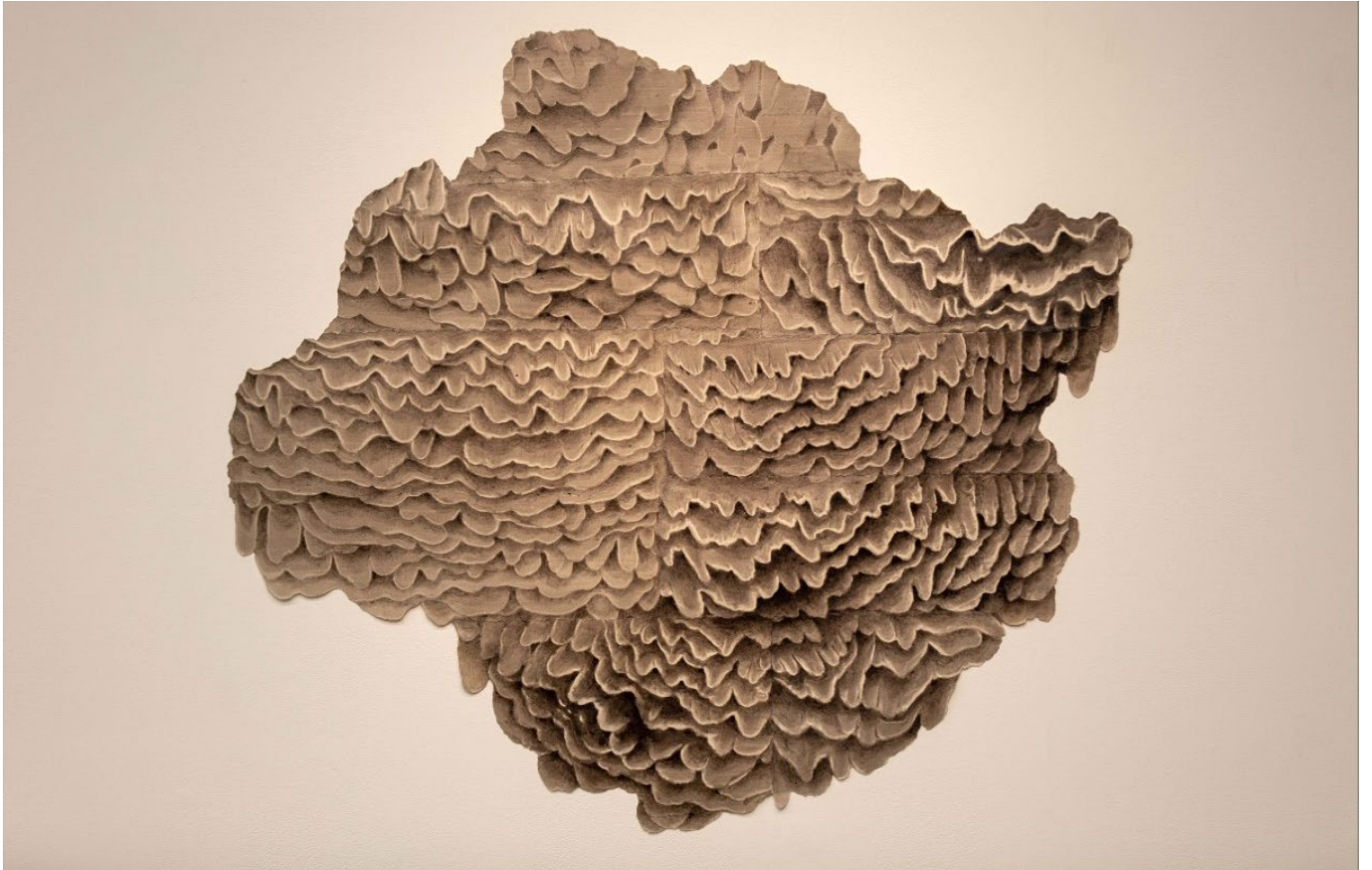


11. Jodie Flugge

“Object #3” (2021), Various timbers,
canvas, acrylic paint and spray paint,
resin, 60 x 51 x 6 cm.
\$680



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12. Sogand Alamdafard

"Memory of the Land" (2019), ink, alcohol and wood glue on paper, 112 X 102cm, photograph by Yashar Zadeh. \$1290



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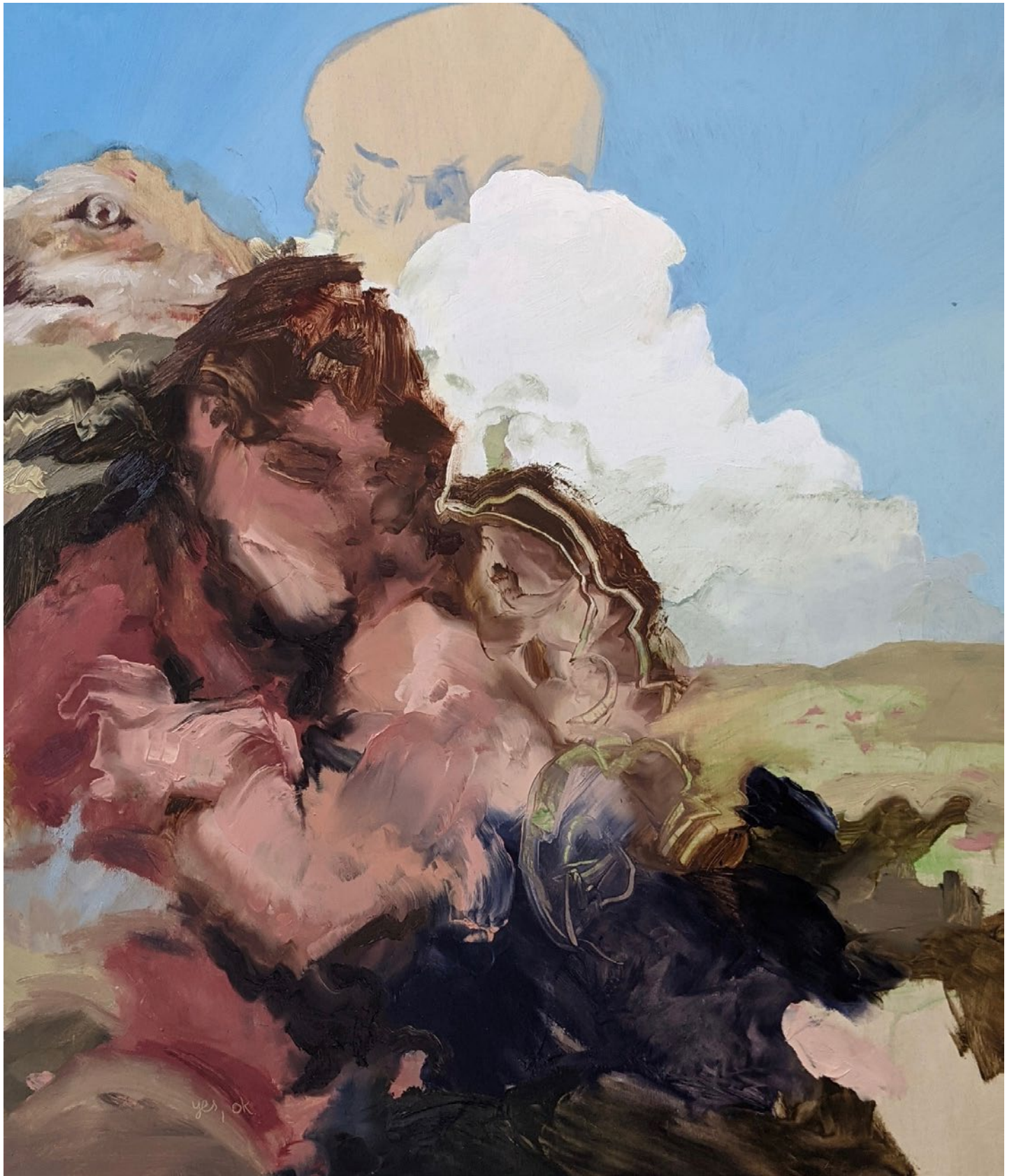


13. Marion Abraham

"A Wild Life" (2021),
oil on board,
60 x 70cm,
\$1190



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14. Marion Abraham

"Lovers" (2021),
oil on board,
60 x 70cm.
\$1190



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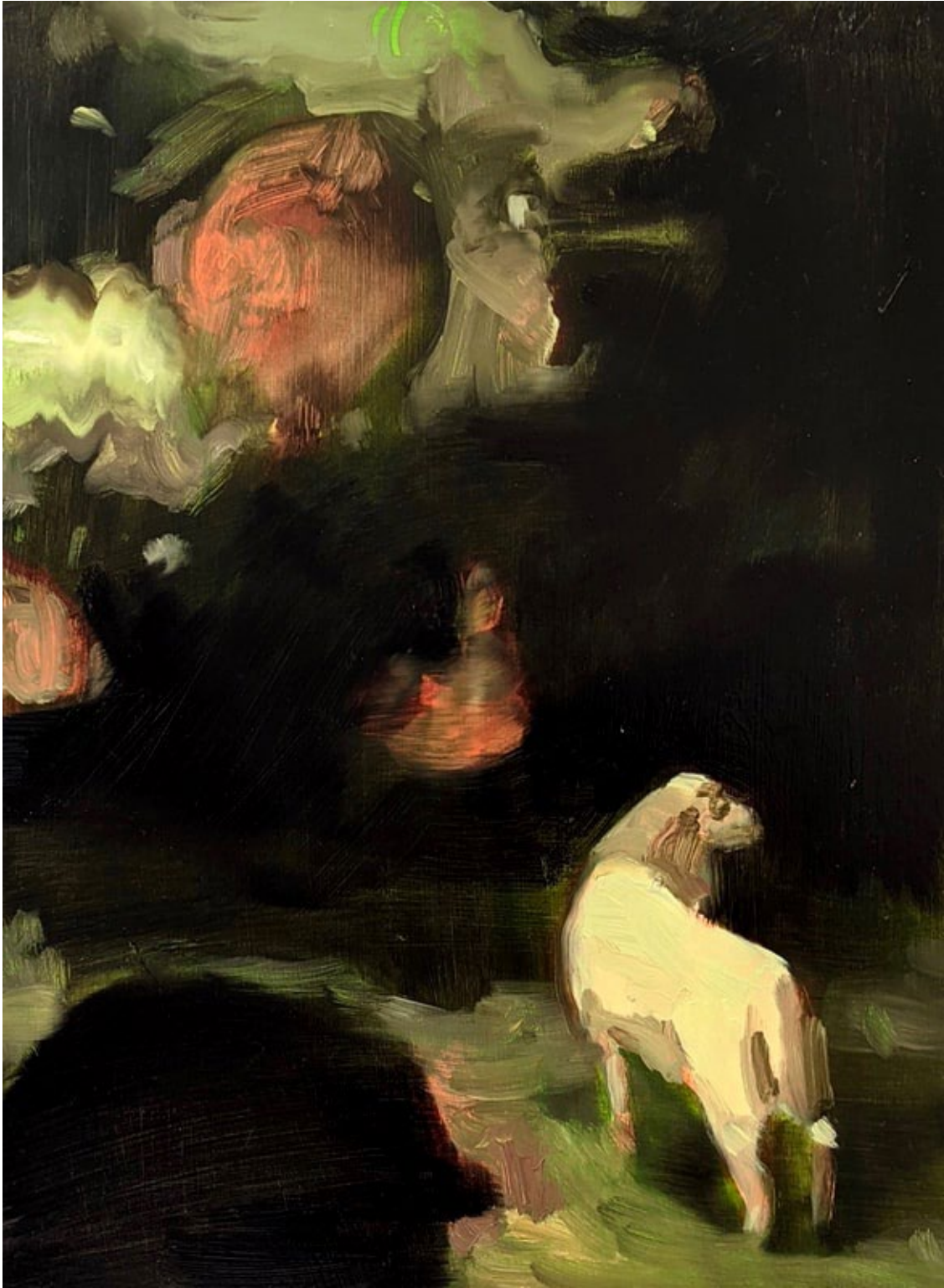


16. Marion Abraham

“You Know, I Almost Believed Him.”
(2021), oil on board, 240 x 100 cm.
SPOA



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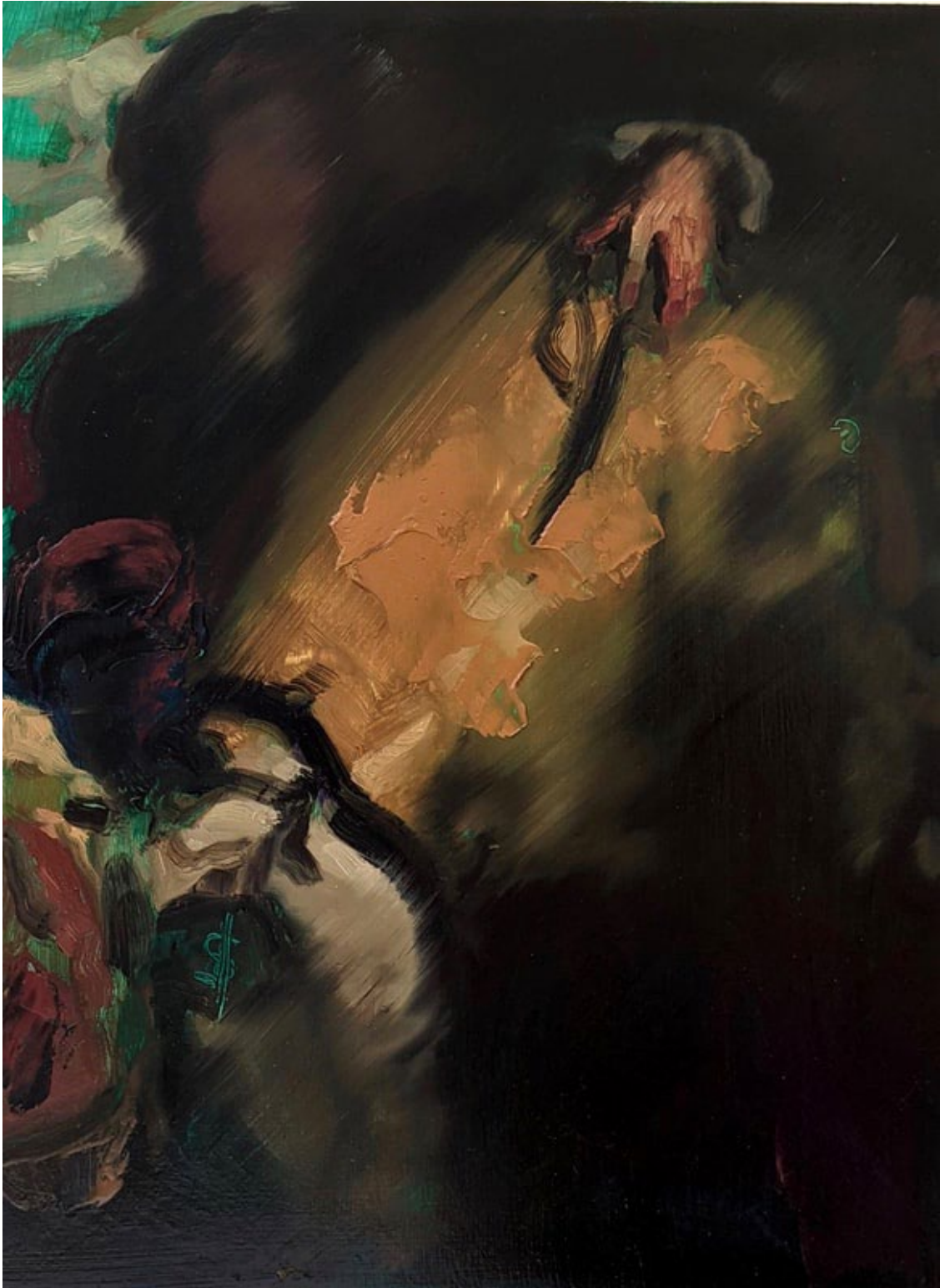


17. Marion Abraham

"Haven #1" (2021),
oil on board,
39 x 40cm,
\$900



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18. Marion Abraham

"Haven #2" (2021),
oil on board,
39 x 40cm,
\$900



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