MONASH UNIVERSITY MUSEUM OF ART
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PRETTY AIR AND USEFUL THINGS

DAN BELL | SANNÉ MESTROM | ALEX VIVIAN

19 JULY – 22 SEPTEMBER 2012
CURATOR: ROSEMARY FORDE

MONASH University
Museum of Art

Ground Floor, Building F
Monash University, Caulfield Campus
900 Dandenong Road
Caulfield East VIC 3145 Australia

www.monash.edu.au/muma
Telephone +61 3 9905 4217
muma@monash.edu
Tues–Fri 10am–5pm; Sat 12–5pm

Dan Bell, *Channelling to force the hand of chance* 2011 (detail)
Courtesy of the artist

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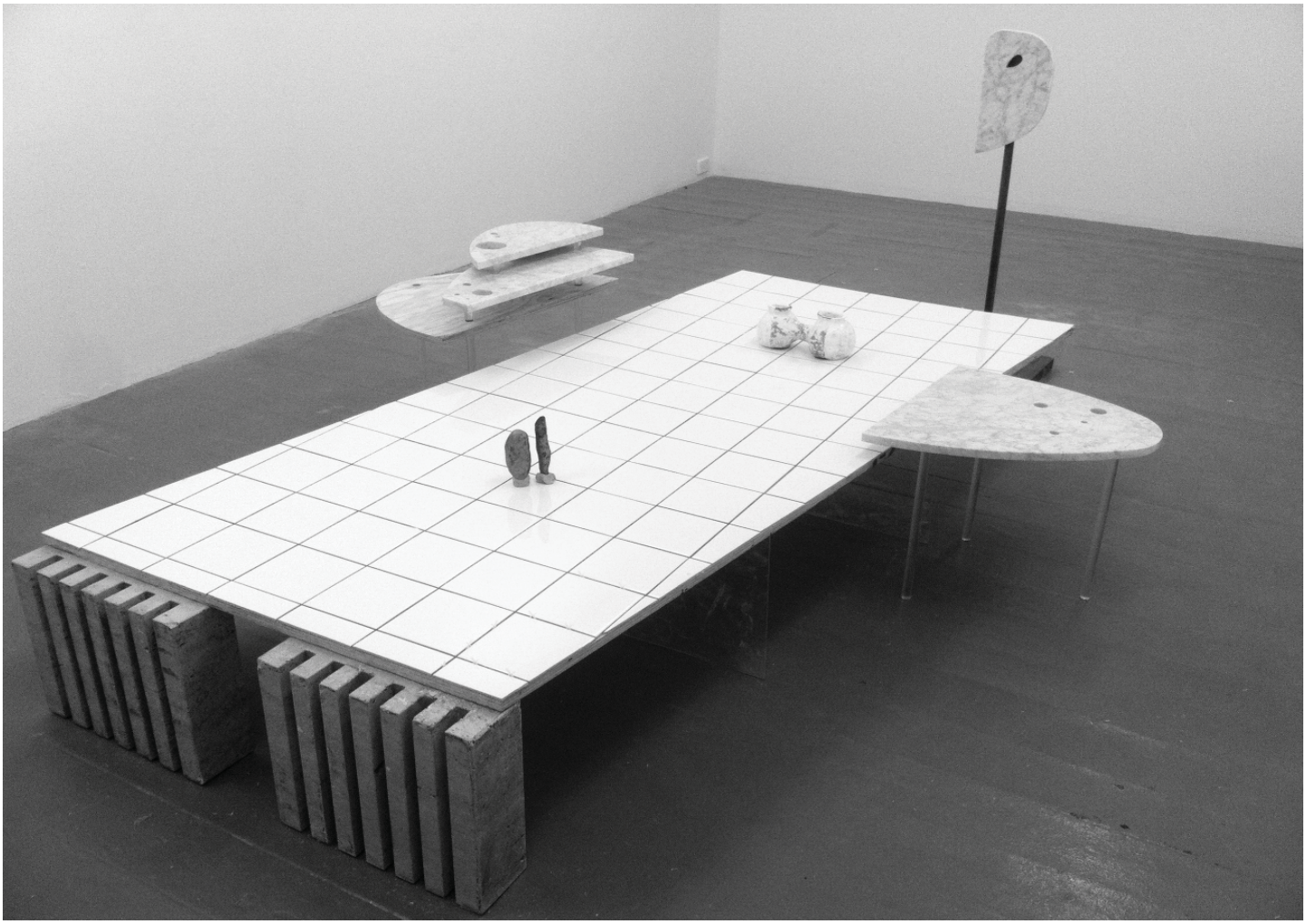

INTRODUCTION

Focussing on the invisible forces, transgressive processes, and anarchic approaches to materials in sculptural practice, *Pretty Air and Useful Things* invokes the magnetism and friction of objects, and our relationship to them. Featuring artists Dan Bell, Sanné Mestrom and Alex Vivian, *Pretty Air and Useful Things* presents sculptural and installation works that reference the body through form, clothing, stains or scent; and the utilitarian via elements of design and commodity. In the spaces between are processes of speculation, transference, fermentation, connection, function and distortion. Using a combination of found, adapted and handmade materials, the intangible, perhaps mystical, qualities of objects are suggested.

CATALOGUE

Pretty Air and Useful Things will be accompanied by a 16 page illustrated catalogue featuring texts by curator Rosemary Forde and Melbourne artist Kate Smith.

EXHIBITION DATES

19 July – 22 September 2012

Opening function: Saturday 21July 2012, 3 – 5pm

MEDIA

For all media enquiries please contact Rosemary Forde on rosemary.forde@monash.edu

PUBLIC PROGRAMS

Tuesday 31 July, 1-2pm

Dan Bell, Sanné Mestrom and Alex Vivian in conversation with Rosemary Forde
Monash University Museum of Art, Caulfield Campus

For further details see: www.monash.edu.au/muma/events

ARTIST BIOGRAPHIES

DAN BELL

Born in Canberra 1986, lives and works in Melbourne.

Dan Bell studied at the ANU School of Art and completed a Bachelor of Visual Art in 2006. Bell's object and installation work is informed by an anarchic approach to materials and his parallel practice as a jewellery maker. Referencing the visual language of commodified desire and lifestyle, Bell's work complicates notions of value.

Recent solo exhibitions include: *Alluvial Atomiser, Rice and Beans*, Dunedin, New Zealand, 2011; *Pwdre slurr*, Y3K Gallery, Melbourne, 2010; *Tectonic Shivering*, TCB art inc., Melbourne, 2009; and *Sperlunking*, Hell Gallery, Melbourne, 2008.

Selected group exhibitions include: *Impossible Objects I*, Utopian Slumps, Melbourne, 2011; *Rock Solid*, Pieces of Eight, Melbourne, 2011; *Food Networks*, PSH Gallery, Rozelle, NSW, 2011; *Territorial Pissings*, Utopian Slumps, 2010; *De Tetris Totems*, Sutton Project Space, Melbourne, 2010; *Verses Vs. Verses*, Rear View, Melbourne, 2009; *New World Records*, Sutton Gallery, 2009; *Informal Rituals*, TCB art inc., 2008; and *Getting it Done Last Minute*, Canberra Contemporary Art Space, 2007.

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Sanné Mestrom
Large reclining nude 2011
Courtesy of the artist

SANNÉ MESTROM

Born in the Netherlands 1979, moved to New Zealand 1983, lives and works in Victoria.

Mestrom holds a PhD in Fine Art (2008) and a Graduate Certificate in Public Art (2011), both from RMIT University. She was a studio artist at Gertrude Contemporary in 2010-11, and has also held residencies in Mexico City, 2010, and Seoul, South Korea, 2001.

Mestrom's work with objects often involves invisible forces, references to art and cultural history, and explorations of the psychological or emotional significance attributed to objects. Her recent sculptural installations have included a mix of found objects, casts and copies, bringing the context and meaning of objects and materials into play.

Recent solo exhibitions include: *The Reclining Nude*, Chalk Horse, Sydney, 2012 and Studio 12, Gertrude Contemporary, Melbourne, 2011; *Shaker Peg*, Chalk Horse, 2010; *Things fall down. Sometimes we look up.*, Chalk Horse, 2009; and *Certain Sacrifices*, RMIT School of Art Gallery, Melbourne, 2008.

Selected group exhibitions include: *Figure & Ground,* Utopian Slumps, Melbourne, 2012; *OCTOPUS 11: The Matter of Air*, Gertrude Contemporary, 2011; ***Social Sclupture***, Anna Schwartz Gallery, Sydney, 2011; *An ideal for living*, Linden Gallery, Melbourne, 2008; and *Standing on the shoulders of giants (with Kate Newby)*, Münster, Germany, 2007.

See also: www.mestrom.org

ALEX VIVIAN

Born in Melbourne 1981, lives and works in Melbourne.

Vivian studied at the Victorian College of the Arts and graduated with a Bachelor of Fine Art in 2005. He was a studio artist at Gertrude Contemporary in 2010-11.

Alex Vivian makes installation works that typically involve domestic objects and items of clothing that, having been altered via transgressive processes, are removed from their original function. Whether installed in sprawling arrangements scattered throughout the exhibition space, or, as in more recent works, displayed as singular sculptural elements relying on the visual language of museum plinths, Vivian's work is steeped in references to the body.

Recent solo exhibitions include: *Men's apparel, distressed*, Craft Victoria, 2012; *An oversized jacket, jeans that fit*, Hopkinson Cundy, Auckland, New Zealand, 2011; *A Face; falling beyond (Classic, plinth, socks)*, Studio 12 Gertrude Contemporary, Melbourne, 2011; and *Catcher/ tube socks. (Ewok, kyote, baby fred flinstone, scamp, Quix bunny in the rye.)*, Gambia Castle, Auckland, 2010.

Selected group exhibitions include: *Pulp tongue*, Sydney College of the Arts, 2011; *State of decay*, Chapman & Bailey, Melbourne, 2011; *One-Person Group Therapy*, BWA Awangarda Gallery, Wroclaw, Poland, 2011; *Stolen Library*, Y3K Gallery, Melbourne, 2010; *Canadian Pharmacy*, Neon Parc, Melbourne, 2010; **tastes self** (with Kate Smith), Hell Gallery, Melbourne, 2009; *The Second (Fourth) Melbourne Biennial of Art*, TCB art inc., Melbourne, 2008; and the Joint Hassles project space, *Melbourne Art Fair*, 2008.

See also: www.stenchinnumbers.blogspot.com.au

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Left: Sanné Mestrom *The Reclining Nude (detail of genitalia)* 2011
Courtesy of the artist

Right: Alex Vivian
An emblem toward movement, 2010
Courtesy of the artist