

WELCOME TO

VCA ACCESS 2020

An initiative of the VCA Foundation

Your pass to a behind-the-scenes look at Fine Art at the VCA and the best of Melbourne's contemporary art landscape.

Internationally recognised as a breeding ground for emerging artistic talent, the Victorian College of the Arts (VCA) has powered the careers of many of Australia's most successful artists — from Arthur Boyd, Fred Williams, Sidney Nolan, Tom Roberts and John Brack through to Patricia Piccinini, Louise Hearman, Rick Amor, Bill Henson, Ricky Swallow, Sally Smart and Callum Morton.

VCA Access is an initiative of the VCA Foundation, created to enable more people to gain an intimate understanding — a behind the scenes look — at the contemporary workings of this dynamic institution. VCA Access 2020 connects a select group of Melbourne art lovers with high potential VCA Fine Arts Masters students, prominent VCA alumni artists and their representing galleries.

What do I get as a VCA ACCESS Member?

As a Member you will have access to:

- Five high potential 2nd year VCA Fine Arts Masters students. Throughout the year, you will come to know the students and their work well, observing them in their studio work environment. Selected by the Fine Art faculty following an application and interview process, the VCA Access Masters students for 2020 are *Melanie Cobham, Travis John Ficarra, Spencer Harrison, Kachun Lay and Sarah Rudledge*.
- Five prominent VCA Alumni Melbourne based artists. Each artist will be matched with one of the students and will mentor them throughout the year, providing career advice around navigating the complexities of establishing a commercial career — the 'how to' of local and international dealers, galleries and art fairs. The opportunity will also be yours to engage with these artists, observing their work. For 2020, participating mentor artists are *Ben Armstrong, Zoë Croggon, Dane Lovett, Selina Ou and Bryan Spier*.
- Throughout the year, where it is possible, we will also connect you with our past VCA Access mentor artists, all of whom have been incredibly supportive of our program and continue to dazzle both the Australian and International art scene. These alumni mentors include *Nadine Christensen, Emily Ferretti, Mira Gojak, Irene Hanenbergh, Brent Harris, Claire Lambe, Alasdair McCluckie, John Meade, Rose Nolan, Sean Peoples, Sally Ross, Nick Selenitsch, Sally Smart, Esther Stewart and Darren Sylvester*.

- Five galleries that represent the mentor artists will invite you to private walkthroughs and talks throughout the year. Our 2020 galleries are *Daine Singer Gallery, Sarah Scout Presents, Sophie Gannon Gallery, STATION and Tolarno Galleries*.

In addition to developing relationships with students, artists and galleries, your membership will give you access into the VCA and its networks and partners (including the VCA's own Margaret Lawrence Gallery along with other institutions including Buxton Contemporary, TarraWarra Museum of Art, ACCA, Gertrude Contemporary, Heide MoMA and more).

Every three months you will be issued with a calendar of upcoming events that may include studio visits, gallery walks, private viewings, lectures, and performances. A celebration event for all participating members, guests, students, artists and galleries will also be held towards the end of the year as a ticketed event to celebrate our 2020 program. Our Members section of the VCA Access website will also give you access to articles and events throughout the year.

How do I become a VCA Access Member?

To become a Member, we invite you to register on our website vcaaccess.com.au at a cost of \$500 per person. Your financial support is gratefully received and will fund our VCA Access mentoring program. In addition to registering as a Member, the website also provides the option to make a tax-deductible donation to the mentoring initiative.

Please contact info@vcaaccess.com.au with any queries.

When does VCA Access 2020 launch?

We will be in touch at the end of January with details of our kick off events for the year as well as a calendar of events for Feb — April 2020. Keep in touch for news too via our Instagram account [@vcaaccess](https://www.instagram.com/vcaaccess) and our website vcaaccess.com.au

We hope you can join us on this journey of engagement, learning and fun.

Please contact any of our Committee Members for further info or questions.

Warm regards,
Alicia Brown, Caroline Chernov (Chair),
Barbara Higgins, Ros James and Susan Jones

PARTICIPATING VCA MASTERS STUDENTS

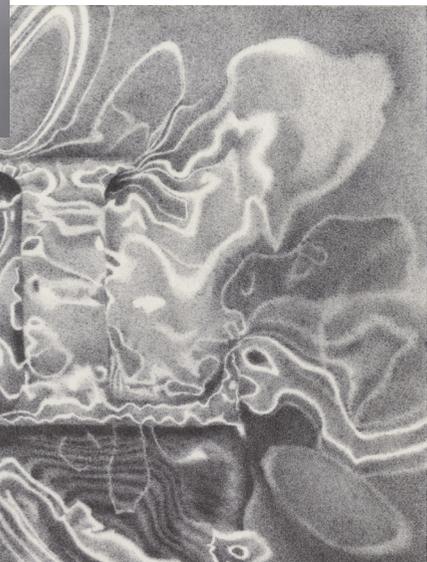
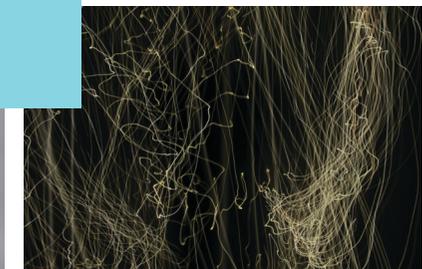
VCA ACCESS 2020

MELANIE COBHAM

Melanie Cobham is a Uruguayan Visual Artist and Designer currently living in Australia, whose work permeates the familiar and the banal to pose questions on language, post-colonialism and identity. Delving in a diverse range of media, and influenced by the work of Doris Salcedo, Cornelia Parker and Oscar Muñoz, her work acts as visual reverberations that explore the extents of these topics and their interconnectedness.

Cobham has been formally working as an artist since 2010, and since then, she has studied Design, Fine Arts, Filmmaking, Photography, Communication and Jewelry making. Her widely diverse range of interests is often reflected in an all-encompassing practice, which spans across a vast array of media. She is currently studying a Master of Contemporary Art at the University of Melbourne, and actively participates in group shows, talks and exhibitions both nationally and internationally. She has collaborated with artists from different disciplines, and her work can still be seen in galleries across Vienna, Berlin and Uruguay.

Cobham has also done relevant work in graphic and industrial design, illustration, writing, and teaching, which continues to extend and endlessly enrich her practice. Melanie is currently undertaking a Masters of Contemporary Art at the Victorian College of Arts, Melbourne.



TRAVIS JOHN FICARRA

Travis John is an artist and composer based in Melbourne, Australia working in painting, sound and sculpture. He holds a BFA Honours from RMIT and a Master of Contemporary Art from the Victorian College of Art. Travis has recently exhibited at Blindsight, BUS projects, Fort Delta and the Arts Centre. He has also performed at events and venues such as SuccessArts Perth, the MCA Artbar, the International Noise Conference, Gertrude Contemporary and the Art Centre Melbourne. Travis is the recipient of the Australia Council New Work Grant, the NGV Victoria Women's Association Award and the Nava Australian Artists' Grant. He is currently a researcher at the Victorian College of the Arts. In 2015 Ficarra completed his Masters of Contemporary Art at VCA, Melbourne and is currently a researcher at the Victorian College of the Arts.



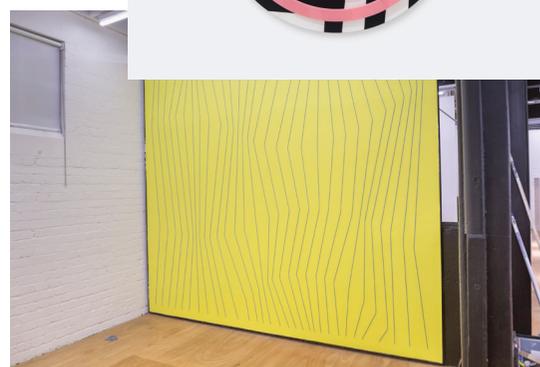
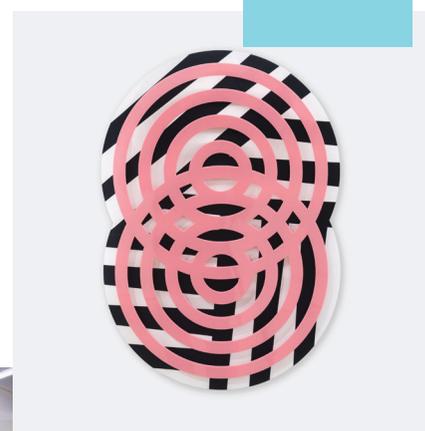
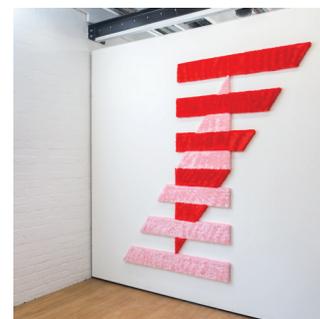
SPENCER HARRISON

Spencer Harrison is a visual artist, whose interdisciplinary practice is concerned with the dialogue between formal abstraction and a complex modern world. Created through an intuitive process of continual experimentation, his work combines a variety of industrial and everyday materials to create enigmatic abstract structures that provoke curiosity in the viewer. Hyperreal and often full of contradictions, his works draw from ideas in the worlds of quantum physics, biology, metaphysics, mysticism and culture.

Throughout the past 5 years Spencer has exhibited several solo exhibitions, most recently 'No-Self', 2018 in which he explored the relationship between art and meditative practices, creating paintings and sculptures that acted as objects of contemplation.

He also works on public murals and commissions, most notably the 'Dance Your Own Dance', 2017 mural in Peel St Park, Collingwood, commissioned by Australian band 'Miami Horror'. In 2019 he was commissioned by David Jones to collaborate on their 'Art of Living' season launch, adapting his sculptures and artworks for display in windows and stores.

Alongside his studio practice, Spencer is currently undertaking a Masters of Contemporary Art at the Victorian College of Arts, Melbourne.



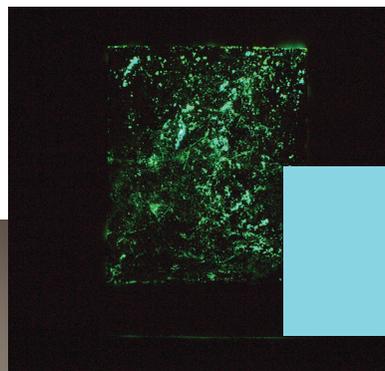
KACHUN LAY

Kachun is a Chinese-Norwegian artist from Lillesand, currently working between Oslo, Norway and Melbourne, Australia. Lay works process-oriented in the fields of sculpture, drawing, installation and performance. His artistic practice is heavily inspired by the ideas and studies of Personality Psychology and Ecopsychology.

Lay's work investigates personal relationships towards the individual subject and social circles through material exploration. His practice is informed by questions such as: do objects have a personality? Can organic and non-organic matter be perceived as subjects equal to ourselves?

By comparing material qualities to human's characteristics, Lay utilises analogy and metaphors as a catalyst for his work. He extracts elements from his own identity and experiences that have altered him. His body of work functions as a mental diary; he defines his practice as a mixture of autobiographical and material-based art.

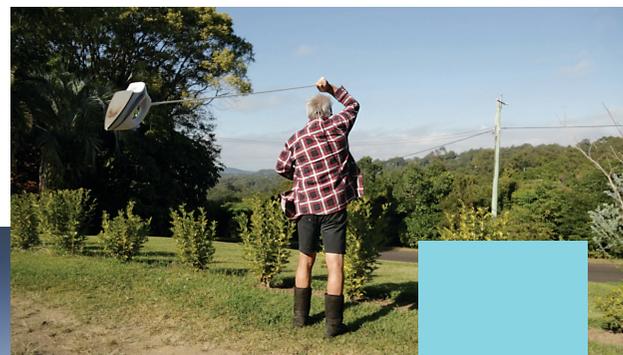
Through his practice, Lay aims to interconnect humans to materiality on a psychological level while allowing the viewer to examine the ideas of relationships and collective care for both society, environment and nature. Kachun is currently undertaking a Masters of Contemporary Art at the Victorian College of Arts, Melbourne.



SARAH RUDLEDGE

Sarah Rudledge is a Melbourne based visual artist who works with video, photography and performance. Through play and improvised ritual her work seeks to develop ways of questioning the felt experiences of habit and intuition, and how this might be explored through site based performance and the relational encounter to bring a more tender awareness to the world.

Rudledge was awarded a Master of Contemporary Art from Victoria College of the Arts (VCA) in 2015. Prior to this, Rudledge's studies included the Graduate Certificate in Visual Art (VCA, 2013) and Studio Arts programs (VCA 2010, 2009). In 2015, she was the recipient of the Fiona Myer Travelling Scholarship. Rudledge has participated in numerous exhibitions and collective performances as well as initiating her own live performance events. She brings over 15 years experience as a graphic designer to her visual arts practice and currently teaches as a sessional lecturer at RMIT's School of Architecture and Design. She is a 2nd Year MFA candidate at the VCA.



PARTICIPATING MENTOR ARTISTS

VCA ACCESS 2020

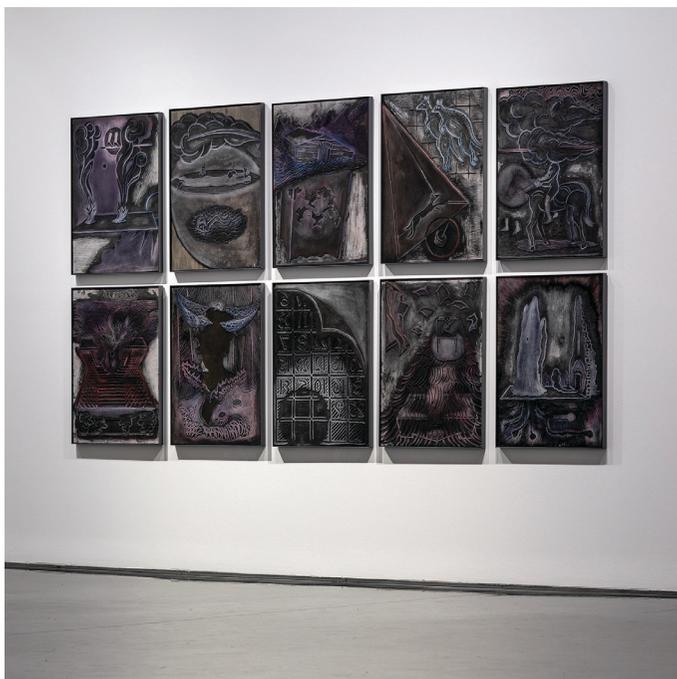
BEN ARMSTRONG

Represented by Tolarno Galleries

Benjamin Armstrong creates glass and wax sculptures that slide between the homely and the uncanny. Writing about *Conflict* (Monash University Collection), in which a pair of eyeballs shaped from wax sit at the edge of an egg shaped table top supported by impossibly thin legs, Dr Kyla McFarlane noted that Armstrong triggers both an emotional and intellectual response in viewers ... an involuntary physical shudder of horror and delight registers deep in our own bodies. Dr Kyla McFarlane, *Swells and Shudders, Before the body — Matter* 2006.

Born in 1975, Benjamin Armstrong lives and works in Melbourne. He has participated in numerous exhibitions including NEW09 at the Australian Centre of Contemporary Art, Melbourne and Primavera, Museum of Contemporary Art, Sydney 2006. In 2010 his work was included in *Before & After Science*, the 2010 Biennale of Australian Art. His works are represented in key public and private collections including Monash University Museum of Art, The University of Queensland, Queensland Art Gallery, Museum of Contemporary Art, Sydney, Art Gallery of South Australia, Art Gallery of Western Australia and the British Museum, London.

See Ben's CV [here](#)



1. *Invisible Stories: Meditations on Port Essington, 2018; Linoleum Block, 10 parts; Installation view at Tolarno Galleries; Courtesy of the artist and Tolarno Galleries.*

ZOE CROGGMON

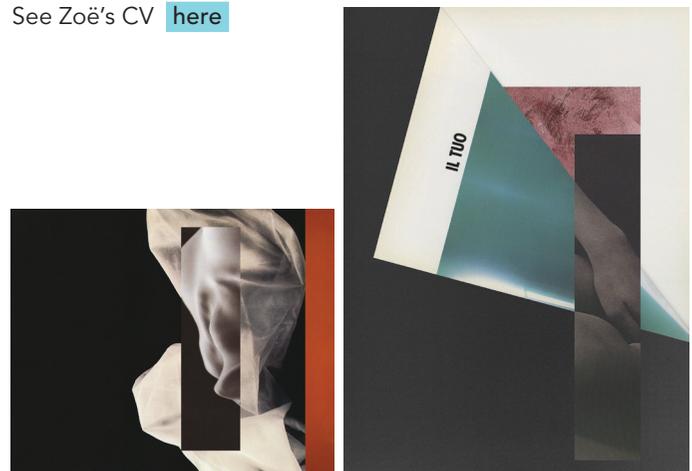
Represented by Daine Singer

Melbourne-based artist Zoë Croggon works with sculpture, video, drawing and primarily, collage. Her practice considers the relationship between the kinetic body and its surroundings, contemplating the role we play in our environment and how deeply our surroundings inform the cadence of our lives. The body has long been the focus of Croggon's work, presenting the trained body and modern architecture as fascinating counterparts; each unyielding, severe, and rigorously functional in form. Created primarily from found photographs, her works study texture, light, and form, examining the possibilities and limits of pictorial abstraction and metamorphosis.

Zoë Croggon has a Bachelor of Fine Art from the Victorian College of the Arts with First Class Honours. She has held solo exhibitions at the National Gallery of Victoria, Gertrude Contemporary, Peckham 24 (London), Mornington Peninsula Regional Gallery, Perth Centre for Photography, Daine Singer and the Melbourne Art Fair and has participated in group exhibitions at institutions including the National Gallery of Victoria, Heide Museum of Modern Art, Centre for Contemporary Photography, Monash University Museum of Art, NGV Studio, Samstag Museum of Art, Ian Potter Museum of Art and the VCA Margaret Lawrence Gallery.

Croggon is the recipient of an Art Gallery of New South Wales Studio Scholarship at the Cité Internationale des Arts, Paris (2018), Maddocks Art Prize (2019), ARTAND Australia / Credit Suisse Private Banking Contemporary Art Award (2014), the Asia-Pacific Photobook Prize (2015) and the ACACIA Art Award (2010). She has also been shortlisted for the Churchie Art Prize, Basil Sellers Art Prize at the Ian Potter Museum of Art and the Wallara Travelling Scholarship. Her work is held in collections including the National Gallery of Australia, Art Gallery of New South Wales, National Gallery of Victoria, MUMA, Heide Museum of Modern Art, Monash Gallery of Art, Horsham Regional Gallery, Gippsland Art Gallery and Artbank.

See Zoë's CV [here](#)



1. *Lucia, 2018; 65cm x 79m.*
2. *Il Tuo, 2018.*

DANE LOVETT

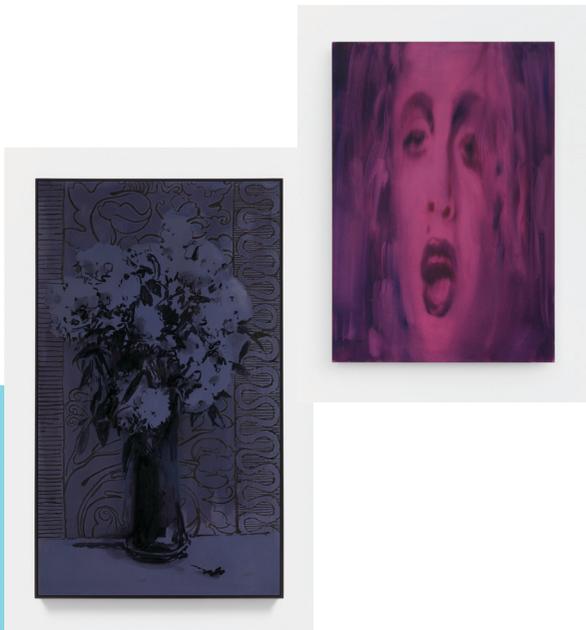
Represented by STATION

Dane Lovett (b. 1984, Sydney) lives and works in Melbourne. He was awarded a Master of Fine Art from Victorian College of Art, Melbourne (2016), a Bachelor of Fine Art (Honours) from Victorian College of Art (2007), and a Bachelor of Fine Art from Queensland University of Technology (2005).

Dane Lovett's paintings are delicately crafted observations of familiar subject matter, from domestic plants and flowers to music and popular culture. His work often echoes traditional still-life painting, yet a familiar arrangement of flowers and vases take on new meaning through the act of repetition. Lovett has perfected a technique of applying paint onto aluminium supports, which lends an illusionary effect to the rendering of his imagery.

Lovett was a finalist in the 2019 Sir John Sulman Prize and was a finalist in the 2017 Arthur Guy Memorial Painting Prize. He recently undertook a residency in Jinxi, China, hosted by Nanjing University of the Arts, supported by Asialink Arts. Lovett will have a solo exhibition with STATION in 2020, coinciding with the publication of his first artist book.

See Dane's CV [here](#)



1. *Arrangement (Ein new Modelbuch)*, 2019; Acrylic and charcoal on aluminium composite panel; 80cm x 47cm; Courtesy the artist and STATION.

2. *Burning up 4*, 2018; Oil and acrylic on aluminium composite panel; 49cm x 34cm; Courtesy the artist and STATION.

SELINA OU

Represented by Sophie Gannon Gallery

Selina Ou is known for her large-scale colour photographs of metropolitan working life. In documentary style, she often seeks out employees in the service industry. In her works, she explores themes of identity and consumerism.

Ou was born in Malaysia and moved to Australia at the age of two. She completed a Bachelor of Fine Art with Honours majoring in Photography at the Victorian College of the Arts, and now lives and works in Melbourne. Ou has undertaken numerous artist residencies in Australia, China, Japan, Chile and the USA, funded by grants from the Australia Council, Arts Victoria and by municipalities in China and Japan. She has also been the recipient of the Australia Council for the Arts Greene Street residency in New York and the Gertrude Contemporary studio residency. Awarded the ANZ Emerging Artist Award in 2005, Ou's work is held in the collections of the National Gallery of Australia, the National Library of Australia, the National Gallery of Victoria, Monash Gallery of Art, Hobart City Council, Artbank, the Australia Council and the Museo de Arte Contemporaneo in Chile. Her work is also included in the UBS Art Collection and the JGS Collection in New York, as well as in numerous private collections.

See Selina's CV [here](#)



1. *Food Store, La Vega Central, Santiago, Chile*, 2006-07; C-type print, Edition of 8; 100cm x 100cm.

2. *Caged Pigeons, Changchun, China*, 2003; Chromogenic photograph; C-type print, Edition of 8; 100cm x 100cm.

BRYAN SPIER

Represented by Sarah Scout Presents

The paintings of Bryan Spier are characterised by playful geometry, subtle illusionism, and a judicious use of intense colours. There are clear historical references: colour field painting, geometric abstraction, de stijl, and op-art. But there are less obvious allusions to narratology, surrealism, psychedelic art, and typography. Under these influences geometry fractures, and colour trades in a contradictory syntax. An expansive interior space is activated in the work that strains against the material limits of the support and oscillates between alternate time frames. Bryan Spier was awarded a philosophy doctorate by the Australian National University (ANU) in 2017. His thesis examined the application of visual narrative strategies to the creation of nonrepresentational artworks. His first solo exhibition of artwork was in 1999, and he has since continued to exhibit regularly across Australia and overseas. Although primarily a painter, Spier experiments with a range of media including installation, printing, sculpture and video. Spier is a tutor in the Interior Design program at RMIT, and has tutored in painting at the ANU and RMIT.

He has also contributed writing about abstract art to journals and exhibition catalogues.

See Bryan's CV [here](#)



1. *Pleine lune II*, 2017; Acrylic on canvas; 50cm x 40cm.
2. *Ui Yia Yia*, 2017; Acrylic on canvas board; 50cm x 40cm.

PARTICIPATING GALLERIES

VCA ACCESS 2020

DAINE SINGER GALLERY

Daine Singer gallery was established in 2011 in Flinders Lane, Melbourne, and relocated to Fitzroy in 2018. The gallery represents a group of fifteen artists and also presents occasional curated exhibitions and solo exhibitions by unrepresented artists.

The gallery is committed to ethical dealing and fully supporting its artists. It limits representation to a small number of artists, each with distinctive practices. While the gallery is multigenerational, it is particularly known for establishing the careers of young artists, as the first gallery to represent them. As an adjunct to the exhibition program, the gallery recognises the importance of arts writing by accompanying each exhibition with a new essay, and has also published four limited edition artist books through its independent small press, VERSION: Lane Cormick NOHARDATTACK, Jordan Marani EGGS, Kate Moss Wild Thoughts and Peter Davidson Lines/Words. Prior to establishing the gallery, Daine worked for organisations including Experimenta Media Arts and Anna Schwartz Gallery. She has curated numerous exhibitions including at the NGV, Experimenta, Museum of Chinese Australian History, Federation Square and Contemporary Art Tasmania.



[Website](#)

SOPHIE GANNON GALLERY

Sophie Gannon Gallery opened in 2006 and has been dedicated to exhibiting leading artists in Australian Contemporary Art for and over 13 years. The gallery currently has a stable of 30 artists and designers from Australia and New Zealand, whose artistic practices span a variety of subjects and styles and range from young emerging artists to established senior artists who are well recognised as leaders in the Australian Art landscape. Sophie Gannon Gallery artists are represented in all major state gallery collections and feature regularly in significant art prizes, curated exhibitions and residencies.



[Website](#)

SARAH SCOUT PRESENTS

Sarah Scout Presents is a private gallery, established in 2009, to represent and develop opportunities for a number of outstanding early to mid-career artists with critically engaged conceptual practices. Sarah Scout Presents' primary focus is to present a program of challenging contemporary art and to represent its selected artists in a range of local and international situations. In 2014 Sarah Scout Presents relocated to new premises at the Paris End of Collins Street in Melbourne's CBD. The suite of rooms in the Victor Horsley Chambers continues the gallery's interest in presenting challenging contemporary work in domestically-scaled settings.



[Website](#)

STATION GALLERY

Established in 2011, STATION represents a broad stable of established and emerging Australian and international artists. With galleries in Sydney and Melbourne, STATION is dedicated to presenting a diverse, conceptually driven exhibition program, with the aim of fostering rigorous, critically engaged contemporary art practices.



[Website](#)

TOLARNO GALLERIES

Tolarno Galleries is known as one of Australia's most stimulating exhibitors of contemporary art and design. Established in 1967, it has a rich history of presenting innovative and challenging work and of nurturing artists through their careers.

In more recent times, four artists have represented Australia at the Venice Biennale: Patricia Piccinini (2003), Howard Arkley (1999), Judy Watson (1997) and Bill Henson (1995). The dynamic exhibition program, ranging from video, film, photography and installation, to painting, sculpture, digital media and cutting edge design, attracts the attention of collectors, curators and critics from around the globe.

Director Jan Minchin, previously Curator of 20th Century Australian Art at the National Gallery of Victoria, is especially known for working closely with artists, curators and collectors to support the newest work of both up-and-coming and established artists.



[Website](#)

SPECIAL THANKS TO THE UNIVERSITY OF MELBOURNE FOR ITS ONGOING SUPPORT

