

CUTBACK

SURFING THROUGH ART

FOREWORD

In our ongoing attempts to explore and highlight aspects of our Gold Coast environment the beach is an important and defining element. While activities relating to the beach are varied, we are increasingly conscious of the significance of surfing as a pastime and for many a way of life. This exhibition seeks to draw out some of the intricacies of how artists have engaged with surfing and the culture surrounding it. As an adjunct to our collecting activity in this area is an important marker on our current and future program.

I would like to acknowledge and thank the participating artists for their commitment to the project and for making work available for exhibition. We are also hosting a number of public programs around this exhibition and I would particularly like to mention the seminar Women and Surfing that will feature talks by Dr Roslyn Franklin from Southern Cross University and local artist and surfer Sebastion Toast. The event will also include the Gold Coast launch of Andrew Kidman's new book *Single – Stephanie Gilmore – Studies of Movement*. While all of the artists in this exhibition are male we remain highly conscious of the significance women play in the surf industry and acknowledge this accordingly.

Many people have supported this exhibition and I would like to thank Karen Spooner and Deb Morris from Gallery One, Gold Coast and Ash Kilmartin, Vanessa Lloyd and Anna Schwartz from Anna Schwartz Gallery, Melbourne for their generous assistance. Byron Coathup has given the exhibition a highly befitting catalogue design and graphic identity and Fast Proof Press have come on board with much appreciated in-kind support for the printing of the catalogue. The project has been made possible through the generous support of our Benefactor Program for which we are continually grateful. We are also grateful to the Gordon Darling Foundation for providing the funding to print this catalogue. I would also like to thank our curators Virginia Rigney and in particular Emma Collerton for bringing this exhibition together with her usual thorough and professional approach.

We are pleased to present this exhibition to coincide with the Bleach* Festival 2015 and in particular the Bleach* Jnr events at The Arts Centre, Gold Coast. Such events continue our endeavours to inspire new generations to embrace art and culture with a particular reference to the City of Gold Coast.

John Walsh
Gallery Manager

CUTBACK

SURFING THROUGH ART

| F E A T U R I N G

CHRIS BENNIE
SHAUN GLADWELL
ANDREW KIDMAN
WILLIAM MACKINNON
NANDA ORMOND
BEN RAK
JOEL REA

 GOLD COAST
CITY GALLERY

*This program has been made possible through the
generous support of our Benefactor Program.*

CUTTING BACK AND GOING FORWARD

BY

VIRGINIA

RIGNEY

The surfing manoeuvre now internationally understood as the cutback had its origins on longboards in the early 1960s as a graceful sweeping turn but reached its apotheosis on the beaches of the Gold Coast with the dynamic style of Michael Peterson in the early 1970s. His action has been immortalised in the landmark film by Alby Falzon and David Elfick, *Morning of the Earth* (1971). It’s a swift turning movement that sees the surfer sharply change direction and push back towards the whitewater, searching for more time on the precious face and more speed than would be possible by simply following the line of the breaking wave.

Here, Cutback is a metaphor to prefigure a recent body of contemporary art. Seven artists represented in this exhibition, are extending beyond the literal representation of surfing, the beach and waves. They are going back into the depths of both universal cultural and personal histories to address matters not conventionally thought possible in the domain of surf culture and in so doing are creating a heightened sense of engagement with surfing.

It is a testament to the wider penetration of board riding now into mainstream culture that such a proposition is possible, yet surfing exists as an activity that defies easy categorisation. It seems to be driven by controversies and excites deep passions – and as such it becomes fertile territory for art making. Tensions and dialectics abound; described as both a sport and an art, a

global phenomenon that has distinctly localised expressions, a spectacle comodified and garlanded with the trappings of commerce yet principally enjoyed as a solitary experience; and an activity analysed and photographed in extraordinary detail across a plethora of journals, blogs, web cams, new academic writing and dedicated institutions, yet remaining somewhat illusive to those outside of it with a private language of codes and rituals that seem to belong only to the initiated. The sea as the site where all this occurs is the primary factor that shapes these dynamics and the element that also fuels a number of the artists in this exhibition with narratives that allow them to conceptually structure their creative work. Its mysteries and elemental power remain undiminished in the era of climate change, but our own relationship and sense of responsibility to it is changing. As Margaret Cohen observes in her essay *Fluid States*, we are witnessing ‘a shift from what might be called a solid to a fluid world view. As we witness globalisation developing to a new level in tandem with new technologies we are once again able to recall the sea as a frontier zone ’ (1)

The other essential factor that unites the disparate elements within both surf culture and the artworks in this exhibition is what Mark Stranger discusses as the ‘shared ecstatic experience that constitutes a collective consciousness on a global scale’.(2) All of the artists in this exhibition surf and their intimacy with the activity has a direct bearing on their work.

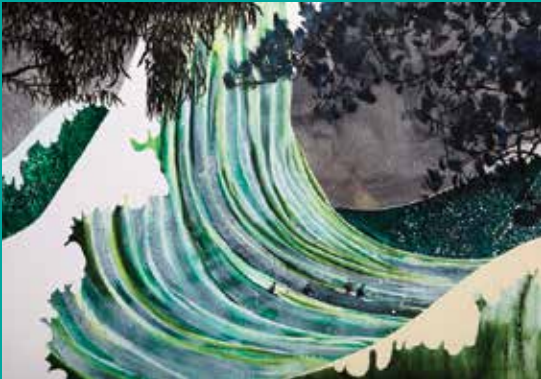


IMAGE: WILLIAM MACKINNON, *Green Wave* 2013, oil and enamel on canvas, Courtesy of the artist and Utopian Slumps, Melbourne.

Cutback : Old Myths and new legends

Shaun Gladwell presents two works that depict surf riders within a contemporary setting that draw on historic texts. In *The Archer (After Chang Tzu)* a poem by the 4th century Chinese philosopher Chang Tzu is the central point of reference exploring the essential motivation for the demonstration of athletic skill and dilemmas associated with the expectations that come with that challenge. In the *Flying Dutchman In Blue (Coogee) 1* the single image of the swimmer or surfer facing the waves arms outstretched in perfect symmetry , references the 17th Century myth of the ghost ship the *Flying Dutchman* and this work was originally commissioned by Rotterdam Opera for a performance of Wagner’s Opera *Der Fliegende Holländer*.

The great wave depictions of 19th Century Japanese artist Hokusai are a point of reference for William Mackinnon and in his large painting *Green wave*, Mackinnon’s surfers are humbled by a wall of water. It looms beyond large in his imagination as an honest acknowledgement of the natural fear and trepidation felt in the presence of such power. For the brief moments of exhilaration and speed, the vast majority of surfers spend most of their time waiting for a wave

or increasingly their turn on a wave. Mackinnon’s work *Lull* is a depiction of a cluster of surfers perched on the boards, heads bowed... in their own worlds, waiting and waiting – the detailed observations of the particularities of their individual wetsuits and the outline shapes of their heads reveal the artists’ keen observation and lengthy time spent out floating in anticipation of exhilaration.

Chris Bennie’s recent Asia Link residency in Japan allowed him the opportunity to ponder the impact of the Fukushima disaster and to draw together threads from his recent readings of some of the great mythological stories set amongst the sea: Poseidon, the Iliad, Apollo and Gilgamesh are some of the great characters whose stories are intertwined with the sea and its force. He sets their images within the ubiquitous frame of the smart phone device upon repurposed images of wave pictures found in surf magazines. The new cult of big wave riding made only possible with the new aids of the ski tow in and captured by photographers leaning out of helicopters, sets the dare devil surfer against the against these powerful forces of nature. Bennies work is a contrasting meditation on the elemental and mythical power of the wave.

FOOTNOTES

(1) Mark Stranger, *Surfing Life - Surface, Substructure and the Commodification of the Sublime*, Ashgate UK 2011, p1.
(2) Margaret Cohen, ‘Fluid States’, *Cabinet*, Issue 16 The Sea Winter 2004/5, p2.

CUTBACK: THE PERFORMANCE

BY
EMMA
COLLERTON

*“All the world’s a stage, And all the men and women merely players;
They have their exits and their entrances, And one man in his time plays many parts.”*

— William Shakespeare, As You Like It

The ocean is a stage, and **Cutback: Surfing Through Art**’s exhibiting artists are its actors; each has an intrinsic connection with the sea that informs their practice.

The theatrical paintings of Joel Rea employ the ocean with a rogue wave as a backdrop. His super-real painting technique has a cinematic quality as he captures moments from life and his imagination. He explains, “*I do create paintings that look like epic movies and I’m inspired by things like the new wave of special effects in movies.*” (1)

His paintings **Resolution** and **New Wave**, featured in the exhibition, explore the futility of life through the ocean as a metaphor. He describes it as a place where you can sink or swim, where the waves can crash and destroy but then cleanse to start a new life. After witnessing a person drown, he likened waves to the Grim Reaper, evocatively captured in **Resolution**, in which a rogue wave crashes towards a lone man who is looking death head-on.

In 2003, one of Australia’s surfing greats, Peter Drouyn, almost drowned in a wipeout at Burleigh Heads. While he lived to surf

another day, Peter disappeared and Westerly Windina emerged. After a trip to Thailand in 2013 he officially became she after gender-reassignment surgery. Westerly made her debut on Australian national television, astonishing many and was met with a passionate kiss from fellow surfer Nat Young. Andrew Kidman who calls the ocean home, documents his peers through various mediums. Of his photograph of Westerly, which features in the exhibition, he noted, “*Westerly wanted to dress up for her surf. She wanted people that saw the photos to see surfing as a dance, as a performance...*” (2) In 1971 Drouyn attended NIDA, where he studied Method acting which he drew upon for his surfing and teaching. It’s referred to as ‘The Drouyn Method’.

A fellow surfer who draws parallels between surfing and dance is Ben Rak. His **Performance Anxiety** series consists of almost life-size aluminium figures in stances that are familiar both to surfers riding a wave and dancing rituals associated with his Jewish faith. Imprinted on each figure is imagery that references surfing through the brightly coloured tropical Hawaiian T-shirt designs juxtaposed with portraits of Jewish clergy. Of



his work and the printing techniques that reference mass production, Rak notes, “*While most people want to be perceived as unique individuals, their identity performances are heavily indebted to media stereotypes and often counteract a need to be distinct.*” (3)

Nanda Ormond grew up surrounded by family and friends who surfed. He told *Surfing World’s* Mike Jennings in an interview, “*When you are surrounded by something, you want to find something else – that was what I was doing. I sort of regret it.*” (4) It was comics and watching cartoons that interested Ormond, who had a dream of being a Japanese animé animator. He has since embraced surfing and earns a living as a freelance illustrator. Ormond explains, “*It gives me great satisfaction to take a scene witnessed while out surfing and develop it into a drawing that makes*

me chuckle; to bring out the vain, stupid, vulgar, naïve side of us and mask it with googly eyes.” (5) His **The Julian Trunk** animation in the exhibition was commissioned by surf brand Rhythm and comprises of 120 pen and ink drawings of a surfer riding a wave. It is set against a cruisy soundtrack that loosely channels 1960s surf bands The Bel Airs and Dick Dale & the Del Tones.

The ocean stage set, and the artists intrinsically connected to it, has evolved beyond the stereotypes that emerged from films such as *Gidget* (1959), *Blue Hawaii* (1961) and *The Endless Summer* (1964), which popularised surf culture. The **Cutback: Surfing Through Art** exhibition, which seeks to explore the art of surfing and alternative aspects of surf culture, is just the tip of the iceberg.

IMAGE: ANDREW KIDMAN, *Westerly Windina QLD Australia* 2009, photograph, Courtesy of the artist.

FOOTNOTES

- 1.) Matthew Ogg , Enter the dual worlds of Joel Rea, Grind Magazine, January 2011. Available: http://www.joelrea.com.au/event_images/news_20110603212231.pdf
- 2.) Email from Andrew Kidman to Emma Collerton, 11 November 2014
- 3.) Artist statement from his 2013 Performance Anxiety exhibition at Kudos Gallery, Sydney.
- 4.) Mike Jennings, ‘Famous & Cool. Meet Surfing World’s Resident Artist, Mr Nanda Ormond’, Available: <http://au.rhythmdivin.com/2013/10/08/nanda-ormond-is-famous-cool/>
- 5.) Email from Nanda Ormond to Emma Collerton, 4 December 2014.

CHRIS BENNIE



BIOGRAPHY.

Bennie graduated in 2009 with a Doctor of Visual Arts from Queensland College of Art, Brisbane. He won the Clayton Utz Art Prize (2014), the Swell Sculpture Festival (2013) and the Gold Coast Art Prize (2012). His work has been included in group exhibitions, including *Flying Colours*, Gold Coast City Gallery (2010); *Revolutions—Forms That Turn*, Biennale of Sydney (2008); *Contemporary Australia: Optimism*, Gallery of Modern Art, Brisbane (2008); and *Plus Factors*, Australian Centre of Contemporary Art, Melbourne (2006). Bennie was awarded the Australia Council for the Arts New Work grant (mid-career) and the Regional Arts Development Fund grant. Recently, as part of an Asialink Residency Laboratory at Youkobo Art Space, he has researched tsunami-affected communities and objects in Japan. Bennie lectures in Interdisciplinary Sculpture and Fine Art at Griffith University Queensland College of Art.

ARTIST STATEMENT.

The Waves is a project that continues my interest in repurposing things by appropriating images from popular surfing magazines such as *Surfing Life*, *Tracks*, *Surfer* and *Stab*. These magazines provide an abundance of full-page glossy spreads. They often feature a surfer, which I have omitted wherever possible. In their place a classical character or deity sits majestically aplomb each wave on a mobile device. Achilles, Arjuna, Dionysus, Gilgamesh, Enkidu and Krsna protrude from the waves, stare down its face or at its crest. The ability to swipe a mobile device places the project in a contemporary, but fleeting, context. However there is a dialectic between water, in particular its power and destructive potential that is mythical and grounding.

Although I surf, it's not often. I prefer the reliability of a pool. Swells are infrequent and unpredictable. Pools are consistent. I need ritual in my daily life. There's not many available otherwise. The thing about Gilgamesh or The Odyssey is that they are about ritual. They describe the rites of passage of their protagonists. Surfing offers that, momentarily, when you nail a cutback or stand up for the first time.

IMAGES: CHRIS BENNIE, *The Waves (Achilles)* 2014 (top left), *The Waves (Dionysus)* 2014 (top right), *The Waves (Apollo)* 2014 (bottom left), *The Waves (Arjuna and Krsna)* 2014 (bottom right), photographs, Courtesy of the artist.

BIOGRAPHY.

Shaun Gladwell studied at the Sydney College of the Arts; the College of Fine Arts, University of New South Wales, Sydney, and Goldsmiths College, University of London, UK. He represented Australia at the 53rd Venice Biennale in 2009 and was awarded both the Josephine Ulrick and Win Schubert Photography Award and the Shirley Hannan National Portrait Prize in 2014. His work featured in the 2014 Berlin Film Festival and 2013 Melbourne International Film Festival. Gladwell has undertaken international residencies and commissions in Europe, North and South America and the Asia Pacific region. Group exhibitions include *Australia*, Royal Academy, London; *California-Pacific Triennial*, Orange County Museum of Art, California; *Video Forever*, Palais de Tokyo, Paris; *Walking Sideways*, Institute of Contemporary Arts, London; and *Parallel Collisions*, 12th Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide. Gladwell is represented by Anna Schwartz Gallery.

ARTIST STATEMENT.

The Flying Dutchman in Blue (Coogee 2) is a photograph exploring my interest in the romantic tradition and notions of the sublime. The power of the Australian surf is the stage for this figure that strikes a balanced and level pose seconds before being engulfed by the overpowering force of the wave. The Vitruvian symmetry and order of the body is to be challenged by the erratic forces of the Tasman Sea.

The power of photography is called upon to provide an instantaneous moment of stillness before the body is perceivably subsumed and disappears. A gesture of ambivalence, the figures outstretched arms are (n)either defiant of the surrounding forces (n)or submitting to the power of the ocean. As suggested in the title, the myth of the Flying Dutchman is evoked – a vessel doomed to sail for eternity is now re-imagined as an Australian surfer or ocean swimmer.



IMAGE: **SHAUN GLADWELL**, *The Flying Dutchman in Blue (Coogee 2)* 2013, digital print on archival paper, Collection: Gold Coast City Gallery, Winner, 2014 Josephine Ulrick and Win Schubert Photography Award



IMAGE: **ANDREW KIDMAN**, Stephanie channels Rell Sunn at Duranbah after a session with her Dad, photograph, Courtesy of the artist

ANDREW KIDMAN

BIOGRAPHY.

Kidman has an innate connection to the ocean that drives his art across music, writing, painting, photography, surfboard shaping and films. He started surfing when he was 10 years old and in 1988 was the Australian junior division champion. At 15 he began interning at *Waves* magazine and four years later was appointed editor. While working at the magazine, Kidman met surfer-shapers Wayne Lynch and Dave Parmenter, who imprinted an appreciation for alternative board design and a countercultural lifestyle. Kidman's work involves the documentation of his surfing peers, including Geoff McCoy, Westerly Windina, Mick Mackie and Stephanie Gilmore. His publication *Single, Studies of Movement* includes an interview with the acclaimed surfer Stephanie Gilmore. Kidman's most recent film, *Spirit of Akasha* (Warner 2014), premiered at the Sydney Opera House, closing the 2014 Festival of Sydney with Kidman and the Windy Hills performing the opening track live to the film.

ARTIST STATEMENT.

Andrew Kidman Interview: Stephanie Gilmore

Andrew Kidman: How's surfing empowered your life?

Stephanie Gilmore: I played every kind of sport you could think of, I just loved winning, being creative and being competitive, but surfing has always just been there. My Dad is going on 60 and he still surfs more than anyone I know, so we have always just been at the beach... But surfing has effected everything from having a different train of thought all through school, to now when I paddle into the ocean its my job, but at the same time I'm escaping everything... its the purest thing I can do.

Andrew Kidman: Is there something about being a woman that makes your relationship with surfing different to a man's relationship with surfing?

Stephanie Gilmore: I feel like to be a girl and to be in the ocean you're part of something bigger than what most people get to experience in their day lives. A lot of guys are chasing big waves, gnarly waves and they want to dominate the wave. Whereas, being a female you're just out there enjoying it, having this relationship, a kind of bond with another woman. I mean, I call the ocean a woman – mother nature that's what we call it... I think when females are in the water and riding waves and dancing on waves it's a bond, a woman to woman relationship, like a mother and daughter. You learn so much about yourself from being out there, you learn so much about the earth, everything from how ridiculous the little things are that you worry about, to thinking about things that inspire you to go onto bigger and better things. It's truly the most special thing in the world.

[Excerpt from Single, Studies of Movement]

BIOGRAPHY.

A finalist in the 2014 Basil Sellers Art Prize, Mackinnon graduated with a Bachelor of Arts (University of Melbourne, 2000), a Postgraduate Diploma (Chelsea College of Art and Design, London, 2006) and a Master of Visual Arts (Victorian College of the Arts, Melbourne, 2008). He worked for two years as Tim Maguire's studio assistant from 2004 and has completed internships at the Peggy Guggenheim Museum, Venice, and the Chinati Foundation, Texas. In 2009 Mackinnon was resident artist at Mangkaja Arts, Fitzroy Crossing, and the following year worked as a Field Officer for Papunya Tula Artists in Kintore and Kiwikurra. He has held solo exhibitions nationally and internationally, including *On the Edge of Knowing*, Utopian Slumps, Melbourne, 2014; *William Mackinnon*, Utopian Slumps at Art Stage Singapore, Singapore, 2013; and *Landscape As Self-Portrait*, Morton Fine Art, Washington, USA, 2012. Mackinnon is represented by Utopian Slumps, Melbourne.

ARTIST STATEMENT.

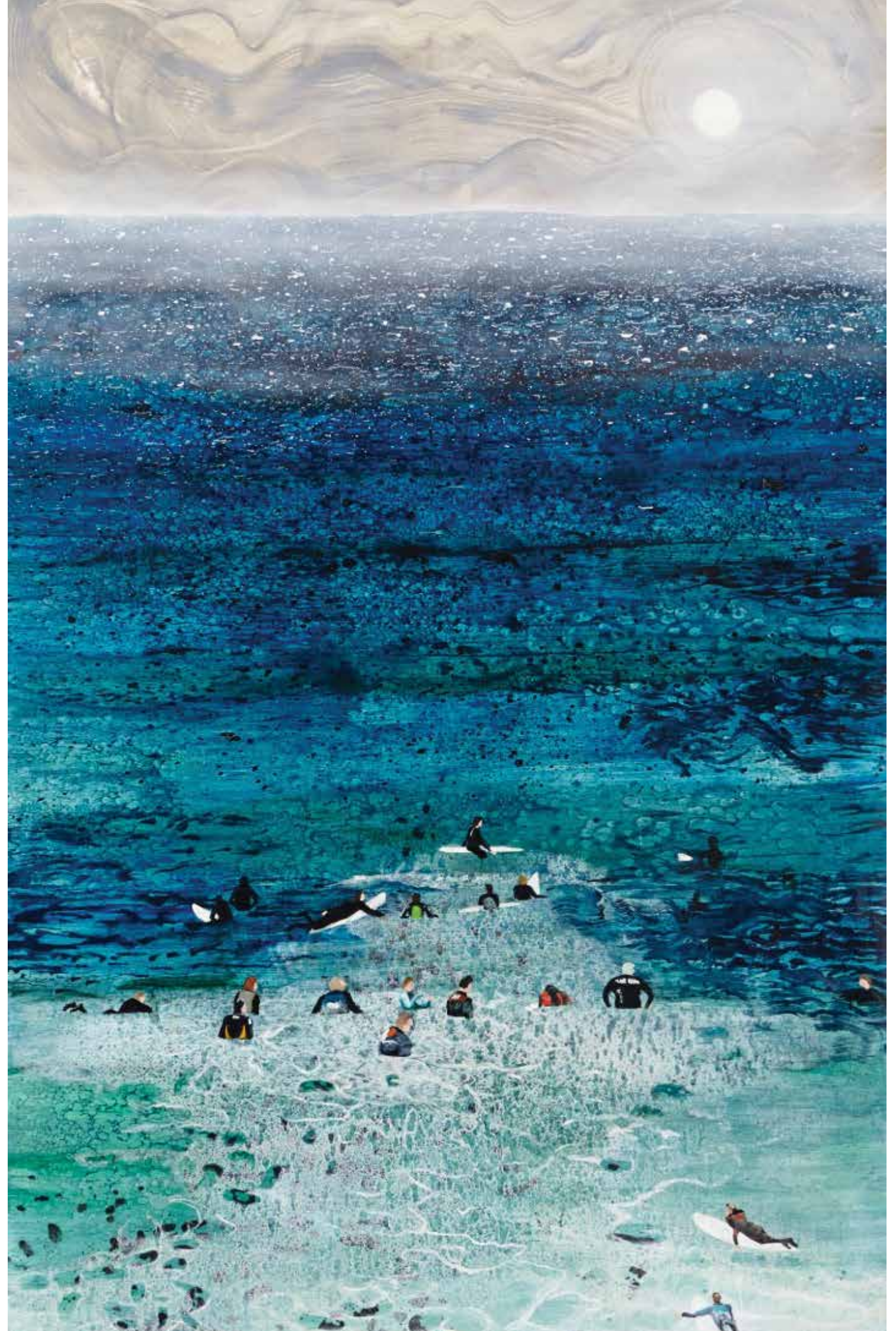
I feel/know increasingly what is local, and what is inside myself is the most important thing to focus on. Last year a chance meeting with Peter Doig led to a rambling interesting conversation about painting. His show "100 years ago" was personal but highly engaging. It vindicated a position I had formed over 17 years of practicing art.

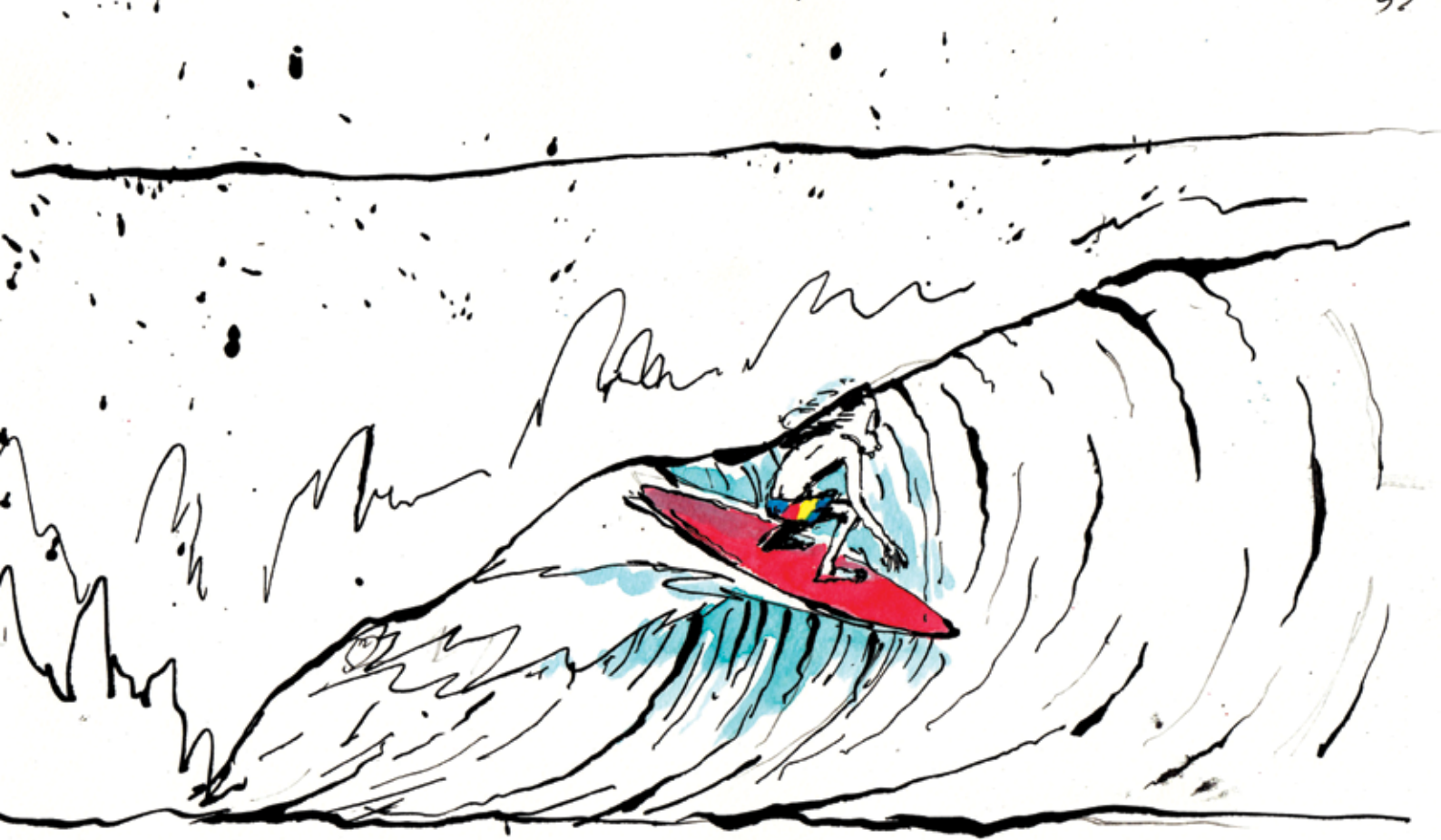
To make paintings on a large format using my own culture as the subject matter. To be true to my experience of being a human (thinking, seeing, feeling) in the world. The painting process had to be open, with room for risk and failure and discovery. The work would grow over time and act as a repository for all that I was experiencing in daily life of being in the world and painting. I aim to

make art engaged with thinking and our culture but in a less explicit way that the audience can apprehend directly. The ideas are expressed and communicated formally and traces of ones time imbedded in the work that will only be understood with the time.

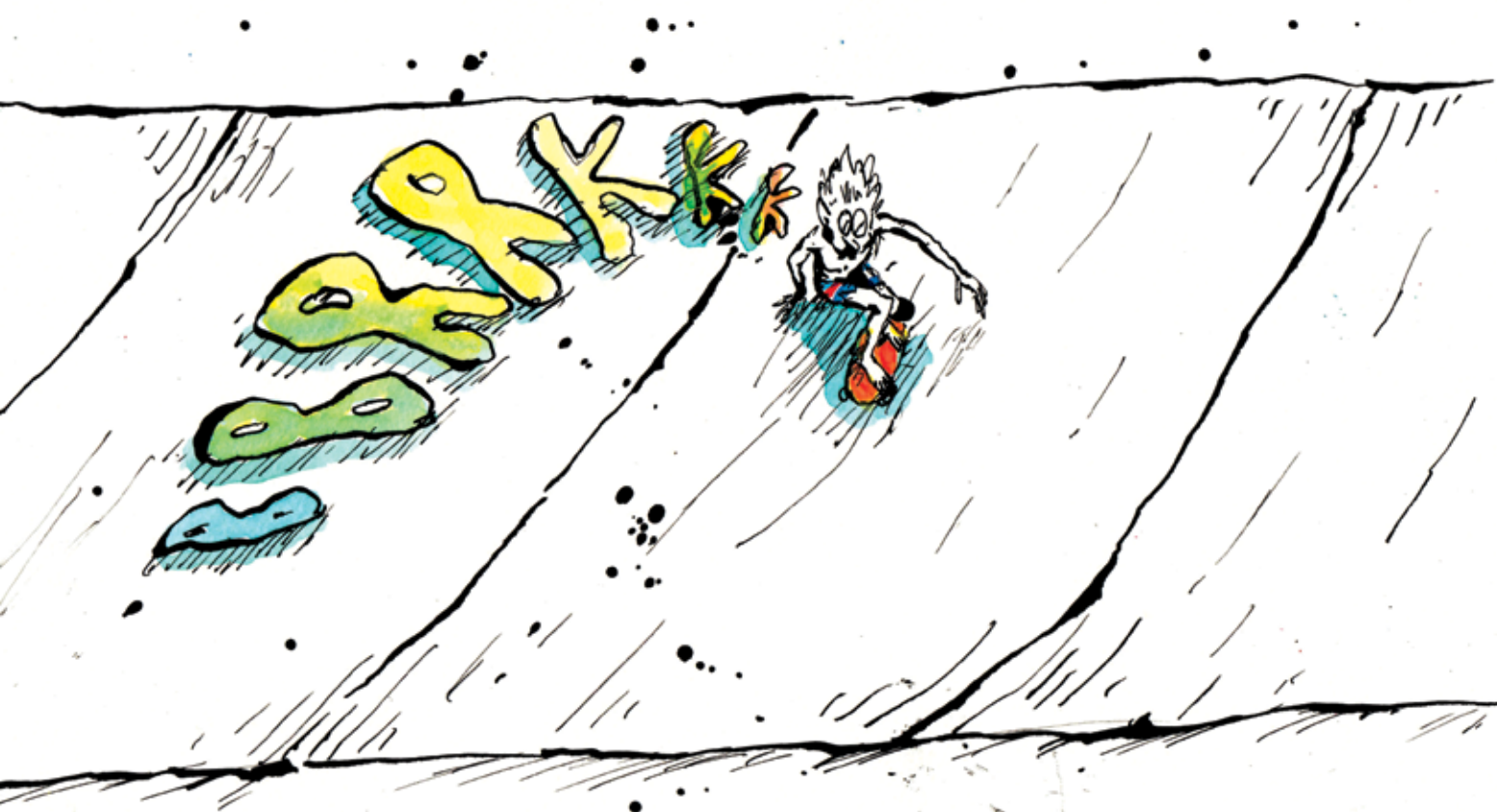
These days I mainly surf around Torquay in Victoria. It is called the golden mile, because there are so many quality right-hand reef and point breaks including Bells (home of Bells classic ATP Event) and Winkipop. I have been surfing for 25 years mainly along this coast. I go to Indonesia most winters... My brother has a place at Port Fairy which is really cruisy. Way less crowded, picks up heaps of swell and lots of serious quality and secret spots we get to ourselves.

IMAGE: WILLIAM MACKINNON, *Lull* 2014, oil and on canvas, Courtesy of the artist and Utopian Slumps, Melbourne





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NANDA ORMOND

BIOGRAPHY.

Ormond studied classical animation at university in Auckland and worked in children's TV and publishing, and now freelances almost exclusively in the world of surfing. His work has featured in fashion labels *One Teaspoon*, *Stolen Girlfriends Club*, *The Critical Slide Society*, *Rhythm* and he is resident illustrator for *Surfing World* magazine. Most of his clients are surf brands or people who have found him through the surf scene. He noted, "*I started surfing—much too late to ever turn pro—and since then going for a surf has been my balance in a career full of long hours hunching at a desk, poking my tongue out and frowning. Surfing is a pastime that can transcend sport. In its greatest moments it is just pure, thankful joy. There are, however, as many facets to surfing as any other notable human endeavour, and from these I make my living as a surf cartoonist.*"

ARTIST STATEMENT.

Made for local surf brand *RHYTHM*, this animation was the final in a series of short films I helped make for them. I had put it off til the end because I knew that making it would be quite an effort. I had been wondering what my inky pen style of drawing would look like as animation, or how I could even do it. Drawing and colouring every frame in inks seemed like over-endeavour, even for animation. Eventually I realised there was no way to cheat it so I set up a hot light box so the ink would dry fast and went at it for a week or so. The result was very pleasing, it reminds me of skating down the sidewalk when I was young and hacking surf turns on every driveway, and pulling in for green barrels under overhanging hedges. I really like the connection between skateboarding and surfing, how they influence one another in turn, how style transfers between them seamlessly if it's done just right.

IMAGE: NANDA ORMOND, Studies for *The Julian Trunk* 2014, ink and watercolour on paper for 120 frame animation, Courtesy of the artist

BIOGRAPHY.

Rak graduated with a Masters of Fine Art (2013) from the University of New South Wales College of Fine Arts (COFA) where he now lectures at Art & Design. He was actively involved in Papunya Tjupi printmaking program at COFA and visited Papunya as well as Jabiru conducting printmaking workshops. Since 2006 Rak has been an editioning printmaker at Cicada Press. In 2012 he co-founded Throwdown Press, a print-based research group that invites artists to produce etchings and screenprints, creating discourse on the role of printmaking within contemporary practice. Rak has been artist-in-residence at Cicada Press (Sydney 2013), Chiang Mai Art on Paper (Thailand 2014) and Canberra Glassworks (2014). His work has been included in national and international group exhibitions, including *Semblance of Order*, Aicon Gallery, New York (2014) and *Corporeal*, Geelong Gallery (2013). Rak has also curated exchange exhibitions between Sydney-based artists and international institutions (School of the Art Institute of Chicago, Alfred University, IVS Karachi).

ARTIST STATEMENT.

Performance Anxiety is based on the idea that people in the developed world are entangled in an elaborate performance of their identity. While most people want to be perceived as unique individuals, their identity performances are heavily indebted to media stereotypes and often counteract a need to be distinct.

By isolating indexes of both my Jewish heritage and an affiliation with surfing subculture I deliberately position them within the conventions of media narratives and clichés. Thereby creating an amalgamation of iconic emblems, a type of performance in which we all take part, each presenting our own cultural alignments and involving an interaction with the audience, shifting between action and reaction.

The work is created mostly based on printmaking techniques which were initially developed as commercial production processes, implying that consumer influences play a role in the construction of our identity. They toy with the relationship between surface and depth both visually and conceptually, questioning whether our identity is more about exterior than interior.



IMAGES: BEN RAK, *Performance Anxiety 1 & 3 2013*, acrylic silkscreen on aluminium panel, Courtesy of the artist



JOEL REA

BIOGRAPHY.

Described as a Contemporary Surrealist painter, Rea graduated from Queensland College of Art with a Bachelor of Fine Art in 2003. He has been selected for the Salon Des Refuses and Sulman Prize in Sydney, the Black Swan Award for Portraiture in Perth (where he was awarded People's Choice last year), the Fleurieu Landscape Prize in Adelaide and he won the 2013 ANL Maritime Art Award in Melbourne. His work has been exhibited in Australia and the United States, including *Based on Actual Events*, Jonathan Levine Gallery, New York 2014; *Another Time Another Place*, Metro Gallery, Melbourne 2013 and *Art on Art*, Gold Coast City Gallery 2012. In the summer 2013 issue of *America's Art Business News* magazine, Rea was shortlisted as one of thirty artists under the age of thirty who are revolutionising the world of fine arts. Rea is represented by Gallery One, Gold Coast.

ARTIST STATEMENT.

I love surfing, but I'm terrified of drowning and shark attacks. Growing up near the beach, it becomes like oxygen; you need it to feel normal. After I saw a guy drown and more recently I became a father, a new blanket of fear is instilled in me and I don't go surfing alone anymore.

My paintings are my mythology. I harvest ideas from my dreams, nightmares, fantasies and fears. My landscapes can offer sanctuary or crumble into the depths of history, the oceans can crash and destroy but then cleanse to start new life.

The figures in my paintings move from scene to scene like the main characters of a book or film. In **Resolution**, the tsunami wave represents the Grim Reaper. I've placed myself as the business man, the paper chaser, about to die in calm salute to my impending next journey, my paper ammunition in hand. I love to ponder the potential scene that comes after the one I show in the painting... To me it says; Death (the wave) has come, have you lived the life you wanted? I love how a beautiful wave can represent the Grim Reaper. Art is a wonderful gift we give ourselves and each other.

IMAGE: JOEL REA, *Resolution* (detail) 2014, oil on canvas, Private collection, Courtesy of Gallery One, Gold Coast.

CHRIS BENNIE

Born 1975 New Zealand,
Arrived Australia 1999,
Lives Gold Coast QLD
[Website: www.chrisbennie.com](http://www.chrisbennie.com)

The Waves (Achilles) 2014
photograph
150 x 100cm
Courtesy of the artist

The Waves (Apollo) 2014
photograph
150 x 100cm
Courtesy of the artist

The Waves (Arjuna and Krsna) 2014
photograph
150 x 100cm
Courtesy of the artist

The Waves (Athene) 2014
photograph
150 x 100cm
Courtesy of the artist

The Waves (Dionysus) 2014
photograph
150 x 100cm
Courtesy of the artist

The Waves (Gilgamesh and Enkidu) 2014
photograph
150 x 100cm
Courtesy of the artist

The Waves (Humbaba) 2014
photograph
150 x 100cm
Courtesy of the artist

The Waves (The Flood Tablet) 2014
photograph
150 x 100cm
Courtesy of the artist

SHAUN GLADWELL

Born 1972 Sydney, NSW,
Lives Sydney and London
[Website: www.annaschwartzgallery.com](http://www.annaschwartzgallery.com)

The Archer (after Chuang Tzu) 2014
single-channel HD video, colour,
sound , 10:47 minutes
Courtesy of the artist and Anna
Schwartz Gallery

*The Flying Dutchman In Blue
(Coogee)* 1 2013
digital print on archival paper
154.6 x 219.6cm
Gold Coast City Gallery Collection;
Winner, 2014 Josephine Ulrick and
Win Schubert Photography Award

ANDREW KIDMAN
Born 1970 Canberra ACT,
Lives Northern NSW
[Website: www.andrewkidman.com](http://www.andrewkidman.com)

Westerly Windina QLD Australia 2009
photograph
29.7 x 42cm
Courtesy of the artist

Home NSW Australia 2010
photograph
29.7 x 42cm
Courtesy of the artist

*Single - Studies of Movement - Featuring
Stephanie Gilmore from the Spirit of
Akasha Sessions* 2014
single-channel HD video, colour,
sound, 60 minutes
Courtesy of the artist

WILLIAM MACKINNON

Born 1978 Melbourne VIC,
Lives Melbourne VIC
[Website: www.wmackinnon.com](http://www.wmackinnon.com)

Green wave 2013
oil and enamel on canvas
140 x 205cm
Courtesy of the artist and Utopian
Slumps, Melbourne

Lull 2014
oil on canvas
260 x 130cm
Courtesy of the artist and Utopian
Slumps, Melbourne

NANDA ORMOND
Born 1985 New Zealand, Arrived
Australia 2011,
Lives Northern NSW
[Website: www.famousandcool.com](http://www.famousandcool.com)

The Julian Trunk 2014
single-channel HD frame animation,
colour, sound, 30 seconds
Courtesy of the artist

Studies for The Julian Trunk 2014
120 ink and watercolour on paper
21 x 29.7cm
Courtesy of the artist



BEN RAK

Born 1978 USA, Israel 1980- 2001,
Arrived Australia 2001,
Lives Sydney NSW
[Website: www.benrak.com.au](http://www.benrak.com.au)

Performance Anxiety 1 2013
acrylic silkscreen on aluminium panel
240 x 120cm
Courtesy of the artist

Performance Anxiety 2 & 3 2013
acrylic silkscreen on aluminium panel
240 x 120cm and 120 x120cm
Courtesy of the artist

Performance Anxiety 4 2013
acrylic silkscreen on aluminium panel
240 x 120cm
Courtesy of the artist

Performance Anxiety 5 2013
acrylic silkscreen on aluminium panel
240 x 120cm and 240 x 120cm
Courtesy of the artist

Performance Anxiety 9 2013
acrylic silkscreen on aluminium panel
240 x 120cm
Courtesy of the artist

In Culture After Culture 2013
Single-channel HD video, colour,
sound, 4min 20sec
Courtesy of the artist

JOEL REA

Born 1983 England,
Arrived Australia 1985,
Lives Gold Coast QLD
[Website: www.joelrea.com.au](http://www.joelrea.com.au)

New Wave 2009
oil on canvas
61 x 50cm
Collection of M & J Handy

Resolution 2014
oil on canvas
100 x 100cm
Private collection, Courtesy of
Gallery One, Gold Coast

This publication accompanies
the exhibition;
CUTBACK: SURFING THROUGH ART
GOLD COAST CITY GALLERY
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