Artist bios

IMA Artists (as at March 2016)

Alice Creischer (b. 1960 Gerolstein, Germany) studied Philosophy, German literature and Visual Arts in Düsseldorf. As one of the key figures of German political art movements in the nineties, Creischer contributed to a great amount of collective projects, publications, and exhibitions, many of them in collaboration with the German artist Andreas Siekmann. She was the co-curator of paradigmatic exhibitions like *Messe 2ok* (1995), *ExArgentina* (2004) and *The Potosi Principle* (2010), and contributed to many publications among which *Springerin, Texte zur Kunst* and *ANYP.* Her recent joint project with Andreas Siekmann *In the Stomach of the Predators* (2014) explores today's predatory capitalism in three stages – the Bergen Assembly, the Biennale Regard Benin, and the Istanbul Biennial. Creischer lives and works in Berlin.

Dr Bonita Ely was born in 1946 in Mildura, Victoria, Australia. Her cross disciplinary art practice, although addressing universal values, pioneered Australian environmental and socio-political art. From 1972 - 1975 she explored urban pollution in England and New York, returning to Australia to address the effects of environmental destruction beginning to emerge across the continent. The *Murray River Project* (1978 – 2014) includes *Murray River Punch* (1980, reprised 2008, 2014) where the river's pollutants are the recipes' ingredients. To contextualise these enquiries she investigated Indigenous Australia's cultural encodings and impacts on the natural environment in a series of paintings of so called 'wilderness' in 1988. Residencies at Kunstlerhaus Bethanien, Berlin, produced *Dogwoman,* her critique of history's gendered bias, inventing an ancient cult evidenced in images of dogs and humans interacting from Berlin's art collections and environs (1982, 1983, 1984). In a Los Angeles installation, nature's power is manifest (the 1994 earthquake) and in Utah, its commodification (2002). Public artworks include sculptures in Hue, Vietnam (1998, 2002, 2006), which inspired her PhD, researching the influences of Taoism on contemporary art. A solar powered artwork, *Thunderbolt* commissioned for the Sydney Olympics Tenth Anniversary (2010), uses light to signal the community's energy consumption. Recent artworks address the inter generational affects of PTSD as an outcome of war. Bonita Ely is an Associate Professor lecturing in the Sculpture, Performance and Installation Studio, University of New South Wales and inaugural member of the Environmental Research Institute of Art [ERIA] UNSW. She is represented by Milani Gallery, Brisbane.

Gordon Hookey (b. 1961, Cloncurry, Queensland) is an Indigenous artist from Queensland and belongs to the Waanyi people. He has exhibited widely in Australia, and his work has come to prominence in the last decade as an outspoken critique of racism. In 2006 he became an active member of the Brisbane-based Aboriginal arts group, ProppaNOW. Multi-award winning Hookey's work is held in the public collections of most major Australian galleries as well as public collections internationally. Gordon has recently completed a Master of Visual Arts at the Queensland College of Art, Griffith University. He is currently working on a major project called 'MURRILAND!', a visual history of Queensland from a Murri perspective.

Rachel O'Reilly is an independent writer/artist and researcher born in Queensland, Australia. She runs the seminar 'At the Limits of the Writerly' as part of the How to Do Things with Theory program of the Dutch Art Institute. From 2013-14 she held a residency at the Jan van Eyck Academie. From 2004-08 she was a curator of film, video and new media at the Gallery of Modern Art, Brisbane, including the Fifth Asia Pacific Triennial of Contemporary Art. She has a Master (Cum Laude) in Media and Culture from the University of Amsterdam. Curated exhibitions include *The Leisure Class* (w/ Kathryn Weir), Gallery of Modern Art, Brisbane, 2007; *Videoground,* MAAP (Bangkok Experimental Film Festival, Gene Siskel Film Studies Centre, USA), 2008; and (in collaboration) *Some Profound Misunderstanding at the Heart of What Is*, Hedah Contemporary Art Space, part of Moving Images of Speculation Inlab, Jan van Eyck, 2013-14. Her artistic work has been presented by the David Roberts Art Foundation, the Museum of Yugoslav History, If I Can't Dance, and BAK Basis Voor Actuele Kunst. She currently co-writes with Jelena Vesic on 'Neutrality' between Non-Aligned Movement legacies and contemporary curatorial economies, and with Danny Butt on artistic

autonomy in settler colonial space. Her writing has been published by Cambridge Scholars Press, MIT Press, *Postcolonial Studies*, in museum exhibition catalogues and critical e-readers.

Ryan Presley was born in 1987 in Alice Springs. He currently lives and works in Brisbane. His art practice is a reflection of his locale which he audits and critiques to mount a larger inquiry that interrogates the articulations of power. Moving through a variety of artistic mediums and expressions his approach could often be described as 'post-disciplinary'. This frequently results in using different visual tools appropriate for the execution of a particular body of work. Previously these have included print-making, oil painting, sculpture and new media with drawing and draughtsmanship used as the cornerstone to these methods. Presley's work has been acquired by the Queensland University Museum of Art and Murdoch University's art collections. He is currently completing a PhD at the Queensland College of Art.

Wendelien van Oldenborgh develops works, whereby the cinematic format is used as a methodology for production and as the basic language for various forms of presentation. She often uses the format of a public film shoot, collaborating with participants in different scenarios, to co-produce a script and orientate the work towards its final outcome. The work often explores repressed, incomplete and unresolved histories, and enables multiple perspectives and voices to coexist. In 2014, Van Oldenborgh was awarded the prestigious Dr. A.H. Heineken Prize for Art and received a DAAD stipend for the Berliner Künstlerprogram residency. Recent exhibitions include: From Left To Night, The Showroom, 2015; School of Kyiv, Kyiv Biennial 2015; Confessions of the Imperfect, 1848-1989-today, Van Abbemuseum, 2014; Dead Reckoning: Whorled Explorations, Kochi-Muziris Biennale , 2014; 12d Biennale of Cuenca, Ecuador, 2014; Art Turning Left: How Values Changed Making 1789-2013, Tate Liverpool, 2014; If I Can't Dance's Edition IV Affect (2010-2012); 54st Venice Biennale, 2011; 4th Biennale of Moscow, 2011; 29st Biennale of São Paulo, 2010; 11th Biennale of Istanbul, 2009 and Berlinale Forum Expanded, 2011, 2013 and 2015.

QUT AM Artists (as at March 2016)

Megan Cope (b. 1982 Brisbane) is an artist making video work, sculptural installations and site-specific commissions. A Quandamooka woman from North Stradbroke Island, Queensland, her work explores the intricate relationship between environment, geography and identity. Cope's work has been exhibited widely in Australia and internationally, and she was commissioned to create a major site-specific work for the exhibition 'My Country, I still call Australia Home' at Queensland Art Gallery/Gallery of Modern Art, 2013. She is the winner of the $50.000 Western Australian Indigenous Art Awards at the Art Gallery of WA for her video work The Blaktism (2015). Cope is a member of Aboriginal art collective proppaNOW and lives and works in Melbourne.

Tom Nicholson is an artist living in Melbourne. He has worked with archival material and the visual languages of politics, often using public actions and focusing on the relationship between actions and their traces. Nicholson engages aspects of Australia's early colonial history through combinations of drawings, monumental forms, and posters to articulate these histories in relation to the present. He has held solo exhibitions nationally and internationally, including the 2012 Adelaide Biennale; Marking Time, Museum of Contemporary Art, Sydney, 2012; the 2010 Shanghai Biennale; *Animism*, at Extra City and M HKA, Antwerp, 2010; the 4th Auckland Triennial, 2010; and the 2006 Biennale of Sydney. His recent work has been shown in the 2015 Jakarta Biennial, curated by Charles Esche; *Fractures: Jerusalem Show VII*, part of the 2014 Qalandiya International; *Allegory of the Cave Painting* at Extra City in Antwerp, 2014, curated by Mihnea Mircan; *Ten thousand wiles and a hundred thousand tricks: Meeting points 7*, curated by WHW at 21er Haus in Vienna, the Beirut Art Centre, at M HKA in Antwerp, 2013-14; and in a solo exhibition at the Art Gallery of New South Wales in Sydney, 2014. Nicholson is represented by Milani Gallery, and is also a lecturer in drawing in the Faculty of Art, Design and Architecture at Monash University.

Ho Rui An (b. 1990, Singapore) is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He writes, talks and thinks around images, investigating their sites of emergence, transmission and disappearance within contemporary visual culture. He has presented projects at the 2nd Kochi-Muziris Biennale, Serpentine Galleries (London), Moderna Museet (Stockholm), Monnaie de Paris, Singapore Art Museum, LUMA/Westbau (Zürich), Para Site

(Hong Kong) and Witte de With (Rotterdam). He is the Singapore desk editor for *ArtAsiaPacific* and has contributed to numerous publications. He lives and works in Singapore.

Sawangwongse Yawnghwe (b. 1971, MM/CA) was born in a jungle camp in Burma's Shan State. He fled to Thailand in 1972 and escaped to Canada in 1985. After studying at the Emily Carr University of Art and Design and Concordia University, he moved to Tuscany in 1990 to work in the studio of Heinrich Nicolaus. Together, they founded the Museum of Modern Art Panzano in 2007. Yawngwhe's work was featured in: Exit, curated by Francesco Bonami, Fondazione Sandretto de Rebaudengo, Turin, 2002, and Teatro della memoria, a collateral event of the 53rd Venice Biennale, 2009, Kamarado/SMBA/Clark House Initiative, 2015, 2016. Yawnghwe lives and works in Berlin, Amsterdam, and Chiang Mai.