SHOUFAY DERZ

THE WISH

14 NOVEMBER – 19 DECEMBER 2015
ARTEREAL GALLERY

YOUR INVITATION TO ATTEND THE EXHIBITION OPENING OF
THE WISH
ON SATURDAY 14 NOVEMBER 2015
FROM 3-5PM

ARTEREAL GALLERY / 747 DARLING ST, ROZELLE NSW 2039
WWW.ARTEREAL.COM.AU
This talk is like stamping new coins. They pile up, while the real work is done outside by someone digging in the ground.

Excerpt from “Someone digging in the ground”
Someone digging in the ground, black_2015
Pigment print on cotton paper, custom frame stained eucalyptus and rust
99 x 92cm unframed / 110.4 x 103.4cm framed
Edition of 5 + 2AP
$3,900 unframed / $4,850 framed
SOMEONE DIGGING IN THE GROUND
Rumi

… Love is for vanishing into the sky. The mind, for learning what men have done and tried to do. Mysteries are not to be solved. The eye goes blind when it only wants to see why… …This talk is like stamping new coins. They pile up, while the real work is done outside by someone digging in the ground.

The Wish, Shoufay Derz’s elegant, philosophically and psychologically complex installation of sculpture, video and photography has developed from the artist’s residency earlier this year in remote Hill End, site of a now abandoned gold mine.

Absence, abandonment, emptiness and loss - and ways to make such abstract concepts visible, have long been a focus of the artist’s practice. She conjures with the expression of seeming intangibles, with stages of transition and transformation as she interweaves her own personal narrative and experience to make manifest universal aspirations, fears and quests for meaning.

The landscape as metaphor pervades her works. Vast, harsh, empty expanses of isolated far flung monotone deserts, craggy abandoned cavernous quarries, and deep, dark, dense bottomless black lakes are all allegorical sites for her expression of wildernesses of the soul.

The Wish suites of photographic images herald a shift from bleak emptiness to a more ‘optimistic’ and transitional landscape with ‘communal’ stands of sentinel Eucalypts signalling a closer intimacy with nature. Light filters through the trees. The palette, while subdued is tinged with warmth. Though trunks are seared and blackened by bushfire, sprouts of new growth augur of endurance and promise of regeneration, of life.

A video cycle, ‘Someone digging in the ground’, set in this landscape is characteristically cryptic with multiple connotations of burial, of searching, of hidden depths, of excited hope, of desperation, of wonder, of bottomless longing, of eternal quest. The artist states: ‘The terrain of Hill End is full of holes. One cannot walk far without stumbling upon a deep burrow or tunnel. The holes are blank open sites of speculation, enticing one to peer down into the dark unknown. I like to think of these holes as luminous voids where imagination ferments and of one ‘prospecting’ the ground for a sense of the unknown.’

Alchemy, a speculative and seemingly magical act of transformation as both process and idea is a significant element of Shoufay’s practice. She rigorously researches and manufactures her own dyes from natural materials and methods. Plant-based Indigo is a recurring culturally and emotionally symbol-laden dark blue-black used by the artist to dye silks, tint the wooden frames of photographs, and, importantly it is the colour of ink, carrier of words. Now, for The Wish, not as some latter day witch, but as an holistic act of integration, the artist has gathered, boiled and brewed eucalypt leaves and gum in a copper cauldron to craft the rusty warm gold-orange dyes for silk and for thread for words embroidered onto the canopy of ‘The sleeper’, a notional tent structure, and also to rub into the wood of deep box frames enclosing images of tree-scapes and red soil escarpments.

The warm luminosity of copper with the allusion to ‘copperplate’, to enlightenment, glows from the ground of ‘1024 full stops’ formed by two copper sheets leaning like ancient tablets against the gallery wall. The ‘stelae’ are pierced at intervals with so many ‘full stops’, holes for white feather quills; each quill a symbolic voice - but many miss their marks, lying fallen.

Words, their meaning, their artistry, their physical form, and the materials and implements of their making; paper, stylus, ink, hands, are fundamental to all of Shoufay’s art. Many of these elements are implicit in the poignant video, ‘洗手 (xǐshǒu) Wash Hands’ with its ‘panning’ for a sense of connection, for a touchstone between estranged individuals. The ritual hand washing is symbolic of cleansing and a means of healing - with ink a salve, a vehicle for words, for revelation of a hidden common language.

The profound writings of the thirteenth-century Persian mystical poet, Rumi are both mentor and essence of Shoufay Derz’s The Wish with its distilled elegance, pervasive conundrums, embrace of paradox, of the prosaic and of the poetic.

Barbara Dowse, Curator
Someone digging in the ground, the hole_2015
Pigment print on cotton paper, custom frame stained eucalyptus and rust
99 x 92cm unframed / 110.4 x 103.4cm framed
Edition of 5 + 2AP
$3,900 unframed / $4,850 framed
Someone digging in the ground, red_2015
Pigment print on cotton paper, custom frame stained eucalyptus and rust
99 x 92cm unframed / 110.4 x 103.4cm framed
Edition of 5 + 2AP
$3,900 unframed / $4,850 framed
Covering 1_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Covering 2_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Covering 3_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Covering 4_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Covering 5_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Covering 6_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Covering Z_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Covering 8_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Covering 9_2015
Pigment print
30 x 45cm unframed / 41.9 x 56.9 cm framed
Edition of 5 + 2AP
$1,500 unframed / $1,800 framed
Someone digging in the ground (video diptych)_2015
Two channel video loop
Duration variable
Edition of 5
$2,500 (editions 1-3) / $3,600 (editions 4-5)
Video preview #1: https://vimeo.com/146188845
Video preview #2: https://vimeo.com/146184340
洗手 (xǐshǒu) Wash Hands_2015
Single channel video loop
Duration variable
Edition of 5
$2,500 (editions 1-3) / $3,600 (editions 4-5)
Video preview: https://vimeo.com/146343579
SHOUFAY DERZ CV

EDUCATION

2014  PhD Candidate, University of Sydney
2011  Master of Fine Arts by Research (Media Arts), University of New South Wales
2003  Bachelor of Fine Arts (Honours), University of New South Wales
1998  Diploma of Fine Arts with Distinction (Photography/Printmaking), Northern Sydney TAFE, Sydney

SOLO EXHIBITIONS

2015  The Wish, Artereal Gallery, Sydney
2013  Shoufay Derz, Artereal Gallery, Sydney
2012  Negatives, Queensland Centre for Photography
2011  Depart Without Return, COFA Space, Sydney
2007  Shoufay Derz, Delmar Gallery, Sydney
         Transportation Love Song: Inseparable, Art and disability, M1 Singapore Fringe Festival,
         Esplanade Concourse, Singapore
         Radii Heart, AWE space II, UNSW, Sydney
2006  Break-up (Curators: David Teh and Jasper Night). Commissioned for Half Dozen Festival,
         Chinatown Public Art Project, Asia-Australia Arts Centre, Gallery 4a, Sydney
2004  Radii Heart, Sherman Artbox, Sherman Galleries, Sydney

SELECTED GROUP EXHIBITIONS

2015  The Fate of Image, The Forth International New Media forum, curated by Wang
       Chunchen, Chongqing, Sichuan Fine Arts Institute, China
       2015 Festival of Fisher’s Ghost Art Award, Campbelltown Arts Centre
       VIDEO CONTEMPORARY, presented by Samsung curated by Australian Centre for Moving
       Image, Sydney
       Sydney Contemporary 15, Artereal Gallery
       Video Platform, Art Stage Singapore, curated by Paul Greenaway of GAG Projects
       Stations of the Cross, McGlade Gallery, curated by Rosemary Crumlin & Doug Purnell
2014  Adelaide Biennial of Australian Art: DARK HEART curated by Nick Mitzevich, Australia.
       Wondermountain, curated by Joanna Bayndrian, Penrith Regional Gallery
       New Contemporaries, curated by Nick Tsoutis, SCA Galleries
       Models of the Afterlife, curated by Cartherine Benz, Delmar Gallery
       Conquest of space, curated by Andrew Frost, COFA Galleries
       The 38th Alice Prize, Araluen Arts Centre, Alice Springs
       Is this Art?, curated by dLux Media Arts, Artereal Gallery
       Unveiled, curated by Emma Benichou, Gallery Smith Project Space
       2014 Bowness Photography Prize, Monash Gallery of Art, Melbourne
2013  
*Phantom Limb*, curated by Speculum projects, UTS Gallery  
*Pigeon Auction*, curated by Toni Baily, Casula Powerhouse Arts Centre  
*Blake Prize Tour*, Australian Jewish Museum, Melbourne

2012  
*Light Sensitive*, works from the Verghis collection, touring to Moree Plains Gallery, Goulburn Regional Art Gallery, Hawkesbury Regional Art Gallery, The Glasshouse Regional Gallery, Tamworth Regional Gallery, Grafton Regional Gallery, Shoalhaven City Arts Centre

*Shelf Life*, curator: Catherine Benz, Delmar Gallery, Sydney

2011  
*Shelf Life*, curator: Catherine Benz, Delmar Gallery, Sydney

2010  
*An Insight*, Trinity Grammar School Art Collection, curated by Catherine Benz, Delmar Gallery

*Shelf Life*, Delmar Gallery, Sydney

2009  
*The Spirit Within: Australian Contemporary Art*, curated by Rosemary Crumlin, Isobel Crombie, Helen Light, Parliament of World Religions, Melbourne

*Light Sensitive*, works from the Verghis collection, curated by Richard Perran, Bathurst Regional Art Gallery, Bathurst

*The Liverpool City Art Prize*, Casula Power Arts House, Casula

*Life of Staff*, See Street Gallery, Meadowbank

2008  
*Annual members show*, Asia-Australia Arts centre, Gallery 4a, Sydney

*Asian Traffic* (selected works on tour), Today Art Museum, Beijing; Zendai Museum of Modern Art, Shanghai; OCTA Museum of Contemporary Art, Shenzhen

2004  
*One of, Festivus 04*, Sherman galleries, Sydney (with Jackie Redgate, Shaun Gladwell, Mel O'Callaghan, Deborah Paauwe, Lynne Roberts-Goowin, Todd Robinson, and John Young)

*Asian Traffic: Phase 6*, curated by Binghui Huangfu, Asia-Australia Arts Centre, Sydney (Official Parallel Event of the Biennale of Sydney)

2003  
*53rd Blake Prize for Religious Art: Touring Blake Exhibition 04* (selected works), Grafton Regional Gallery, Stanthorpe Regional Art Gallery, Australian Catholic University (ACU) National, Strathfield, NSW and Melbourne VIC

*Ulterior*, with Sam Smith & David Westerman, Firstdraft Gallery, Sydney

2002  
*52nd Blake Prize for Religious Art: The Touring Blake Exhibition 03* (selected works), Tamworth Regional Gallery, Devonport Regional Gallery, Coffs Harbor Regional Gallery, ACU National, Strathfield NSW and Melbourne VIC

*Under the Sun*, EPS Gallery, University of New South Wales, Sydney

**COLLABORATIONS**

*Entanglement* (special project collaboration with Owen Leong), Westspace, Melbourne

**GRANTS / AWARDS / PRIZES**

2015  
Grant Recipient, *Australia Council for the Arts Project for Individuals 2015*  
*Postgraduate Research Support Scheme Grant*, Sydney University
2014 Finalist, The 38th Alice Prize, Araluen Arts Centre, Alice Springs
Finalist, 2014 Bowness Photography Prize, Monash Gallery of Art, Melbourne
Finalist, 52nd Fishers Ghost Award, Cambelltown Arts Centre

2013
AIR Taipei International Artist Residence Fellowship
Sainsbury Sculpture Grant
Australian Postgraduate Award to undertake PhD, University of Sydney
Finalist, William and Winifred Bowness Photography Prize
Recipient, Arts NSW Travel Grant
Finalist, Hazelhurst Art on Paper Art Award
Finalist, Fisher’s Ghost Award, Campbelltown Arts Centre

2012
Highly Commended, 61st Blake Prize for Religious Art, S.H. Ervin Gallery, Sydney
Highly Commended, 37th Alice Prize, Araluen Galleries, Alice Springs
NAV NSW Artists’ Grant
Finalist, 50th Fisher’s Ghost Art Award, Campbelltown Arts Centre

2011
Australia Council ArtStart Grant
Finalist, Fisher’s Ghost Art Award 2011, Campbelltown Arts Centre
Finalist, The Substation Contemporary Art Prize, The Substation, Melbourne

2008
Postgraduate Scholarship, The Viktoria Marinov Award in Art
Winner: Judges Special Mention Prize, Churchie National Emerging Art Award

2007
Janet Holmes à Court Artists Grant and Visual and Craft Artists’ Grant
Australia Council New Work Grant
Finalist, Lomograpix07, Blender Gallery, Sydney

2006
Finalist, 34th Alice Prize, Araluen Galleries, Alice Springs

2003
Winner, 52nd Blake Prize for Religious Art
Helen Lemprière Traveling Art Scholarship, Artspace

RESIDENCIES

2015 Hill End Residency
2013 AIR Taipei International Artist Residence
2012 Self-initiated residency, Taklamakan Desert, China
2011 Self-initiated residency, Ambrym, Vanuatu
2007 Artist in Residence, Trinity Grammar School, Sydney

COLLECTIONS

Art Gallery of South Australia
The Balnaves Foundation
Bresic Whitney Art Collection
Alice Spring Art Foundation Art Collection
Society of the Arts, Trinity Grammar School Art Collection, Delmar Gallery
University of Sydney Union Art Collection, Sydney, Australia
Northern Institute of TAFE, Sydney, Australia
Rachel Vergis Collection
Private Collections in Australia and internationally
BIBLIOGRAPHY

Conquest of Space: Sci-Fi & Art, ABC Television documentary by Dr Andrew Frost
Andrew Frost, Adelaide Biennial of Australian Art: Dark Heart exhibition catalogue, 2014
'Dark Heart success', Australian Arts Review, May 19, 2014
'Dark Heart art acquired by gallery', Adelaide Independent news, 13 May 2014
Models for the afterlife, Exhibition Catalogue
Joanna Bayndrian, Wondermountain Exhibition Roomsheet, 2014
Luise Guest, 'Subverting the Sublime: Wondermountain at Penrith Regional Gallery', Daily Serving, 14 March 2014
Shireen Khalil, 'Works from an era past', Inner West Courier, 8 April 2014 Page 48
Luise Guest, 'The space between Us' — Matter and Meaning in the work of Shoufay Derz, 2013
Barbara Dowse, Artereal Gallery Exhibition essay, 2013
Andrew Frost, 'Concerns about climate change shaping new Australian art', The Guardian, 7 November 2013
Maria Tumarkin, Blake Prize opening speech notes at the Jewish museum of Australia, 2013
Dr Lindy Lee, Speculum Projects, "Phantom Limb", catalogue essay, 2013
Adrian Phoon, "Phantom limbs, family ties", 2013
Shona Kervinen, "Ties that bind", Brink - Sydney Morning Herald, (19 September 2013): 2
Professor James Arvanitakis, "Pigeon Auction" Catalogue essay, 2013
Luise Guest, 'Pigeon Auction: Suburban secrets', Daiyserving international publication on contemporary art, 7 June 2013

Nadía de Ceglie & Rod Patterden, Blake education Kit, (Dec 2012)
Owen Leong, 'Spirit worlds', issue 14, Peril magazine (September 2012)
Rosemary Crumlin, 'Time and silence for meaning', Gesher, Vol. 4 No.2, pp. 27-29
Rosemary Crumlin. The Spirit within Australian contemporary Art, catalogue essay, 2009
Fiona Edmonds Dobrijevich, Falling in: Poetics of Wonder, Creativity and Uncertainty Conference paper, University of technology, 2008
Peter Hill. "Join the red dots", Spectrum - Sydney Morning Herald (September 25, 2004): 18
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Information correct at time of publication.
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