



ANNA CAREY

IN SEARCH OF RAINBOWS



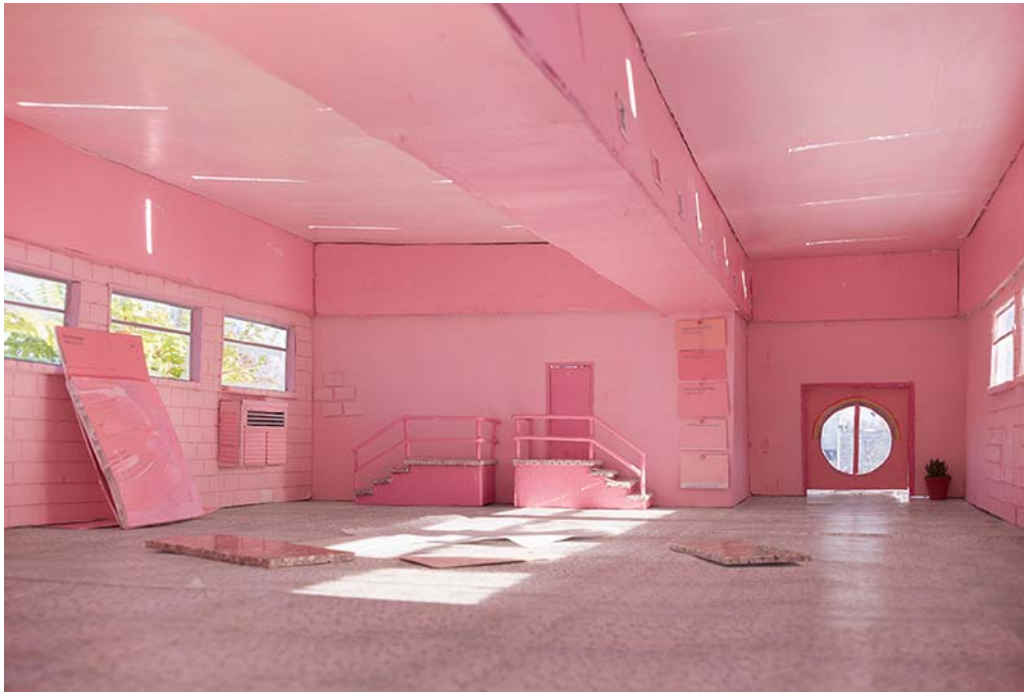
BLUE PEARL 2017
Giclée print, Edition 7
86 × 130 cm
\$2,700 unframed / \$3,500 framed



GREEN PARADISE 2017
Giclée print, Edition 7
86 × 130 cm
\$2,700 unframed / \$3,500 framed



ORANGE SUN 2017
Giclée print, Edition 7
86 × 130 cm
\$2,700 unframed / \$3,500 framed



PINK FLAMINGO 2017
Giclée print, Edition 7
86 × 130 cm
\$2,700 unframed / \$3,500 framed

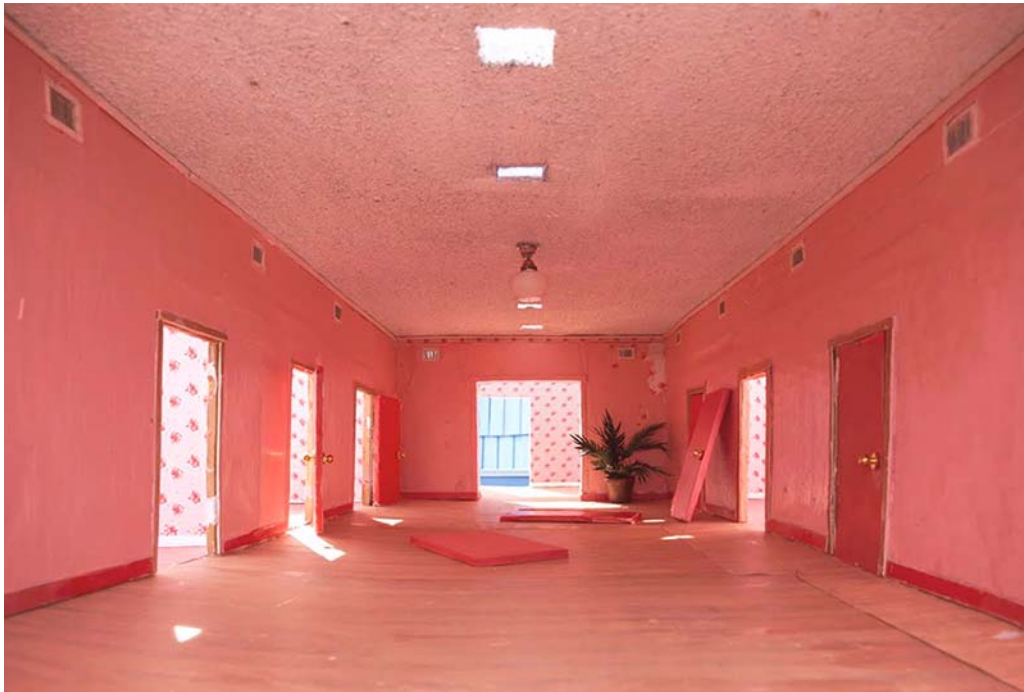


PURPLE SAGE 2017

Giclée print, Edition 7

86 × 130 cm

\$2,700 unframed / \$3,500 framed



RED ROSE 2017
Giclée print, Edition 7
86 × 130 cm
\$2,700 unframed / \$3,500 framed



YELLOW MOON 2017
Giclée print, Edition 7
86 × 130 cm
\$2,700 unframed / \$3,500 framed

IN SEARCH OF RAINBOWS

Anna Carey takes us into a fictional architectural space that is familiar yet strange, tangible yet unreal, a place where we can inhabit our own stories and in which she inhabits hers. To do so she distils time — “where everything for a moment stops” — in an elaborate process of research, photography, and model-making, culminating in this series of constructed photographs of the models. They reach out to prompt memory, imagination and the potential of place. Of *In search of rainbows*, she said, “I want to reawaken the daydreams”.

Carey’s work is informed by the vernacular of place, with the architecture of the Gold Coast, where she grew up, operating as a three dimensional muse. The buildings and structures she seeks out as inspiration for her images are anything but current. “The architecture I depict consists of roadside motels, hotels, apartments and domestic homes of a style that emerged in the 1950s, existing more in strip cities that embrace decentralisation.”

For this 2017 series, she developed seven images in retro-toned pastel colours that may have been experienced in your grandmother’s lounge, kitchen or bathroom. These depict sparsely under-furnished, now down-at-heel, interiors. Yet we may taste a cocktail of sensory impressions offered up in their titles: *Pink flamingo*, *Blue pearl*, *Red rose*, *Green paradise*, *Orange sun*, *Yellow moon*, *Purple sage*. They are open — large spaces, single rooms — and without furniture and minimal accoutrements, make space for our own psyche to wander, to imagine what was and might be.

These images were made in the United States, in California, where Carey relocated in 2014, following her interest in the places — Los Angeles, Las Vegas and Miami — that inspired Gold Coast architecture. In both countries, these cities emerged from the post-war availability of cars, which offered mobility and travel. In her initial explorations in the US Carey focused on Ed Ruscha-style deadpan photography and images of the ubiquitous “Stardust” motels that populate holiday areas in both the United States and the Gold Coast. They were photographed using an objective view, and she applied a uniform set of rules. “I kept seeing these Stardust motels, like at home on the Gold Coast, but in a different place. So familiar, strange but familiar. With *Stardust* it felt like I see in a certain way that is also embedded within my memories.” Yet, moving into the *In search of rainbows* series, she has relaxed those strictures, with an evocative series that conjures the poetics of space and the places it may take us.

The crystallisation in these images, of place, colour, memory and their ability to evoke a sensory rush, triggers a tension in the work and stillness in the viewer, so often the starting point for a reverie, a memory or a “moment of solitude”. Historian Tom Griffiths has written about “a tension between the past as familiar (and continuous with our own experience) and the past as strange (and therefore able to widen our understanding of what it means to be human).” It is this tension that makes Carey’s images arresting, and provides their compulsion to make us stop. They feel like history in their evocation of interiors that are real, yet in their sparse furnishings and slightly wonky construction they offer space to speculate.

Gaston Bachelard suggested that our early homes are embedded within human souls as places of safety, protection and inner solitude, that transform into poetic images. Our homes are places from which we may dream of another place, a new interior, or the romance of the outdoors. Carey said, “Stillness and imagination is activated in a house. There are particular places, like near a window, that encourage a daydream.” In these images windows are broad, larger than is proportional to this style of home: portals to the imagination.

Here, nature is experienced only through the windows, with *Yellow moon* and *Blue pearl* constructed into wider natural environments, their flimsy structures at odds with meticulous interior detail — rendered shells like wallpaper, decorative lights, interior plants, and windows framing the view. These places are a shelter, a cocooned environment from which the wider world may be contemplated. Yet *Red rose* is contained within its interior, a door leaning, detached from its hinges, and objects lying, neglected and abandoned on the floor. Wallpaper peels and the stuccoed ceiling wears its age with dirt. Its claustrophobic sense of dereliction is evocative, relieved by its rose hue, with redemption in the sunlight that beams into the central space.

It is colour that is at the heart of these works, its ability to change and charge an atmosphere, to tap into an era and our psyche at will. The retro rainbow tones are also Gold Coast inspired, with an intrinsic association to “pop pastels”. Carey cites Robin Boyd, who slammed the Gold Coast’s “fibro-cement paradise under a rainbow of plastic paint”. To this association, Carey has applied 21st century research, digital technologies that enhance knowledge of place. She used on-line data, hotspots for colour-mapping and geo-tagged colour clusters to identify psychological associations with particular places, “Colour maps identify the dominant colour across cities in the world. There is most blue in LA, green tends to be inland, and red is an inland colour as well. There are mostly coral colours on the coast in Australia. I used Google Maps to reference these images, and added what I see in the street, as well as memory and imagination.”

“In each case, I chose a colour and then built over my own memories. *Green paradise* evokes the smell of houses on the coast, around the trees. *Blue pearl* is associated with the ocean, and *Purple sage* features diamonds, based on an old Queenslander like my aunt owned. They are also predicated on the colours I think certain people I have known would put in their home. Each colour filters a different memory, emotion and smell.”

While these places are about people, with their structures including wallpaper, elaborate lights and balustrades, some glamorous and others utilitarian, all imbued with the familiarity of nostalgia, there are no visible humans. “The places appear isolated: the viewer brings their own imagination to it. I have added plants and some decor, but I am most interested in the space. People relate to that.”

“At times, they even think that they ‘know the place’ the work is based on. However, these are never a specific place — instead they are built from memory and imagination that conflate many aspects of place and architecture into one fictional example.”

Carey’s interest in daydreams is timely, given that social media, digital technologies and the frenetic pace of lives have begun to place strict limits on the “down” time most have available. In a review of Michael Harris’s book *Solitude*, Paul Kingsnorth suggested, “Who daydreams now? Instead of staring out of the window on a train, heads are buried in smartphones, or wired to the audio of a streaming film. Instead of idling at the bus stop, people are loading up entertainment: mobile games from King, the maker of Candy Crush, were played by 1.6 billion times every day in the first quarter of 2015 alone.”

It is this currency that renders Carey’s images particularly poignant — they provide an increasingly rare forum for the conditions in which we might daydream. It is appropriate, perhaps essential, that these images are seen in gallery conditions, a space in which openness is more habitual. “The spaces are big empty places of memory and imagination. I want to allow people to feel those memories and think, I used to live in a place like that, and imagine”.

Like the narrator who accompanies the reader in Heather Rose's *The Museum of Modern Love* (who describes herself as “memoirist, intuit, animus, good spirit, genius, whim that I am”, Carey holds the space for “a single moment of revelation about what comes next”.

LOIUSE MARTIN-CHEW, AUGUST 2017

ANNA CAREY

BIOGRAPHY

1987 Born Tweed Heads, NSW

EDUCATION

2012–current Ph.D. candidate, Queensland College of Art, Griffith University, Southport, Queensland

2007–2010 Bachelor of Visual Media with Honours (First Class), Griffith University, Southport, Queensland

SOLO EXHIBITIONS

2017 *In search of rainbows*, Arterreal Gallery, Sydney; Andrew Baker Art Dealer, Brisbane

2016 *Stardust, Photo Independent*, Raleigh Studios, Hollywood Los Angeles, USA

Selected photographs by Anna Carey, Ipswich Art Gallery, Brisbane

2015 *Stardust*, Andrew Baker Art Dealer, Brisbane

2014 *Blue Angel*, Arterreal Gallery, Sydney

Preludes, Andrew Baker Art Dealer, Brisbane

2013 *Anna Carey*, The Walls, Miami, Queensland

2012 *Mirage*, Queensland Centre for Photography, Brisbane; Arterreal Gallery, Sydney

GROUP EXHIBITIONS

2016 *High Rise Low Rise*, Gorman Arts Centre, Canberra Contemporary Art Space, ACT

LOVE... More than a four letter word, Caboolture Regional Gallery, Caboolture, Morten Bay, QLD

The Josephine Ulrick and Win Schubert Photography Award, Gold Coast City Art Gallery, Queensland

Home, Auckland Festival of Photography, Auckland, NZ

Arterreal X/I, Arterreal Gallery, Sydney, NSW

2015 *Cream: Four Decades of Australia Art*, Caboolture Regional Art Gallery, Queensland

Photo Independent, Raleigh Studios, Hollywood, CA, USA

Reconstructed, PYO Gallery, Los Angeles, CA, USA

Photo LA: The 24th International Los Angeles Photographic Art Exposition, The Reef/L.A. Mart, Los Angeles, CA, USA

Feeling for Place: Moreton Bay Regional Council Art Collection—Recent Acquisitions, Caboolture Regional Art Gallery, Queensland

Video Contemporary, Australian Centre for the Moving Image, Carriageworks, Sydney

Sydney Contemporary, Arterreal Gallery, Carriageworks, Sydney

Reconstructed, PYO Gallery, Downtown Los Angeles, USA

The Churchie National Emerging Art Prize, QUT Art Museum, Brisbane

Melbourne Art Fair, Arterreal Gallery, Royal Exhibition Building, Melbourne, VIC

- 2014 *Fibro Coast*, Gold Coast City Art Gallery, Queensland
David Malouf and Friends, Museum of Brisbane, Queensland
The Churchie National Emerging Art Prize, Griffith University Art Gallery, Brisbane
Brisbane Open House, Museum of Brisbane, Brisbane
Urban Screen, Dlux Media Arts, Chatswood Concourse, Sydney
Graceland, Damien Minton Gallery, Sydney
- 2013 *Photo LA: The 22nd International Los Angeles Photographic Art Exposition*, Santa Monica Civic Auditorium, Santa Monica, CA, USA
Holiday and Memory, Penrith Regional Gallery, New South Wales
Josephine Ulrick & Win Schubert Photography Award, Gold Coast City Art Gallery, Queensland
California Dreaming, Gadens Lawyers, Brisbane
Graceland, Damien Minton Gallery, Sydney
Speculative Spaces, Robin Gibson Gallery, Sydney
- 2012 *Connection: An exhibition of the 2011 Queensland Regional Art Awards*, Butter Factory Arts Centre, Cooroy, Queensland; John Flynn Place Museum and Gallery, Cloncurry, Queensland; Mount Isa Civic Centre, Mount Isa, Queensland; State Library of Queensland, Brisbane; TYTO Regional Art Gallery, Ingham, Queensland
- 2011 *Built*, Arterreal Gallery, Sydney
From Here to There, Surfers Paradise Community Gallery, Queensland
The Churchie National Emerging Art Prize, Griffith University Art Gallery, Brisbane
Best of 2010 Graduates, Whitebox Gallery, Queensland College of Art, Southport, Queensland
- 2010 *Art for Eva*, Ryan Renshaw Gallery, Brisbane
First Date, The Fish Farm, Gold Coast, Queensland
Spray Tan Spread: Queensland College of Art Gold Coast Graduating Exhibition, Gold Coast City Art Gallery, Queensland
BARI Festival, Jugglers Art Space, Brisbane
Bursting at the Seams, Gold Coast City Art Gallery, Queensland
Test Pattern, Ryan Renshaw Gallery, Brisbane
- 2009 *Mediamorphosis*, Gold Coast City Art Gallery, Queensland
- AWARDS AND GRANTS**
- 2013 'Finalist' (work acquired), Josephine Ulrick & Win Schubert Photography Award, Gold Coast City Art Gallery, Queensland
- 2012 'Australian Postgraduate Award', Department of Industry, Australian Government, Canberra
- 2011 'Finalist', Queensland Regional Art Awards, Flying Arts, Brisbane
'New Work Emerging Grant', Australian Council for the Arts, Sydney

- 2010 'Rapid Response Cultural Development Fund Grant', Gold Coast City Council, Queensland
'Honours Best Research Project, Bachelor of Visual Media', Griffith University, Southport, Queensland
'Academic Excellence Award', Griffith University, Southport, Queensland
- 2009 'Godfrey Rivers Medal' (Best studio based work—Bachelor of Visual Media), Griffith University, Southport, Queensland
'Fine Art Best Portfolio', Bachelor of Visual Media, Griffith University, Southport, Queensland
'Academic Excellence Award', Griffith University, Southport, Queensland
'Ignition Prize', National Association for the Visual Arts Ltd (NAVA), Sydney
- 2008 'Academic Excellence Award', Griffith University, Southport, Queensland

BIBLIOGRAPHY

- Anna Carey: Preludes* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2014
- Anna Carey: Stardust*, Andrew Baker Art Dealer, Brisbane, 2015
- Anon. 'Engaging Exhibitions at Gold Coast City Gallery: Fibro Coast', *Antiques and Art in Queensland*, December 2013–March 2014
- Brown, Alexandra and Leach, Andrew. *Anna Carey*, Queensland Centre for Photography, Brisbane, 2012
- Brown, Alexandra and Leach, Andrew. 'Beyond Starlight' in Schnoor, Christop (editor). *Translation: Proceedings of the Society of Architectural Historians Australia and New Zealand*, Volume 31, SAHANZ and Unitec ePress, Auckland/Gold Coast, 2014
- Cheng, Scarlet. 'Re/constructed', *Art Scene Los Angeles*, June 2015
- Coleman, Sheridan. 'High Rise Low Rise explores Canberra and the Gold Coast', *Art Guide Australia*, 11 January 2017
- Denham, Peter and Grace, Renai. 'A shared place', *David Malouf and Friends* [ex. cat.], Museum of Brisbane, 2014
- Fortescue, Elizabeth. 'Bygone charmers whose days in the sun are almost over', *The Daily Telegraph*, 13 September 2012, p. 53
- Fraser, Margie. 'Anna Carey', *Inside Out Magazine*, Issue 95, January–February 2012, p. 32.
- King, Georgia Frances. 'Anna Carey's Tiny Houses', *Frankie*, 18 September 2012
- Kumurdian, Dijana. 'Anna Carey creates uncanny artworks inspired by Gold Coast architecture', *Vogue Living*, 30 September 2014
- Kumurdian, Dijana. 'Time Warp', *Vogue Living*, May–June 2014, p. 62–63
- Ley, Aimee. 'Not just a pretty face', *Gold Coast*, Issue 203, September–October 2012
- Malouf, David. 'Anna Carey', in Denham, Peter and Grace, Renai. *David Malouf and Friends* [ex.cat.], Museum of Brisbane, Brisbane, 2014
- Martin-Chew, Louise. 'Preview: David Malouf and Friends', *Art Guide Australia*, 22 May 2014

Morgan, Alice. 'Anna Carey', *Inside Out*, Issue 95, January–February 2012, p. 32
Ortega, Maurice. *Queensland Festival of Photography 5* [ex. cat.], Queensland Centre for Photography, Brisbane, 2014
Rigney, Virginia. 'Cultural context and art practice on the Gold Coast', *Flying Colours: 10 Years of QCA Graduates* [ex. cat.], Gold Coast City Art Gallery, Queensland, 2010
Rigney, Virginia. 'Places found and reimagined', *Fibro Coast Bleach Extension* [ex. cat.], Gold Coast City Art Gallery, Queensland, 2014
Rigney, Virginia. 'A city made through the photograph', *Lucida Journal: Habitat*, Issue 1, p. 54–60
Wolff, Sharne. 'David Malouf and Friends—artistic collaboration a Brisbane state of mind', *The Guardian*, 12 May 2014
Yiu, Pak. 'David Malouf exhibit opens at the Museum of Brisbane', *The Sydney Morning Herald*, 15 May 2014

COMMISSIONS

- 2014 'Promotional image', *Queensland Festival of Photography 5*, Queensland Centre for Photography, Brisbane
- 2013 'Promotional image', *Queensland Festival of Photography 4*, Queensland Centre for Photography, Brisbane
'Promotional image', *Fibro Coast*, Gold Coast City Art Gallery, Queensland

COLLECTIONS

National Gallery of Australia, Canberra
Artbank, Sydney
Caboolture Regional Art Gallery, Queensland
Gold Coast City Art Gallery, Queensland
The University of Queensland, Brisbane
Corrigan Collection, Sydney
Gadens Lawyers, Brisbane
Gold Coast University Hospital, Southport, Queensland
Grantpirrie Private Collection, Sydney and New York, NY, USA
The Macquarie Group Collection, Sydney

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