THE COMMERCIAL

CLARE MILLEDGE

MOTIVATED REASONING:
STRATEGIC, TACTICAL, OPERATIONAL

FRIDAY 22 MARCH, 6-8pm

exhibition: 22/03/13 - 13/04/13

open Wednesday-Saturday, 11am-6pm

On the second day, the exhibition will be auspiciously activated by a live music performance
by Droszkhi, the psychedelic spectral drone project of New Zealand artist Torben Tilly.
Saturday 23/03/13, 4:30 for a 5:00 pm start

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Image: Clare Milledge, *Plane People Flag*, 2013, oil on tempered glass, hessian, frame, 65.50 x 110.75 x 6cm

Motivated Reasoning: Strategic, Tactical, Operational transforms the gallery into a ritualized environment that confuses outdoor with indoor. Luminous glass paintings are trapped along with other potent objects in a darkened mountainous landscape.

Clare Milledge (b. 1977) makes paintings, drawings, installations, photographs, videos and performances that delve into the realm of shamanistic ritual, sacrifice and an invented pre-history. She invokes elemental potency with pigments and geometry and uses text to point ambivalently at ideas as well as images and form to represent them. Textiles appear in her paintings for their texture and connotative power and in her sculptures for their corporeal spirit. *Hinterglasmalerei* (reverse painting on glass) is a technique Milledge favours for its potential to cohouse a sharpening clarity with a darker, murkier content.

Milledge completed her Doctor of Philosophy at Sydney College of the Arts, the University of Sydney in 2012. Part of her candidacy (2008) was spent at the Universität der Künste, Berlin. Milledge did her Honours year (also administered by Sydney College of the Arts) at the Statenskunst Akademi in Oslo and still maintains an active interest in Norwegian contemporary art.

Solo exhibitions include *Maximalist Ritualist* (with Carla Cescon) at the Australian Experimental Art Foundation, Adelaide (2012); *Cave Art: Retarded Transcendence* at Peloton, Sydney (2011); *Lord Owl* at the Institute of Contemporary Art Newtown, Sydney (2010) and *The Last Visible Dog* at Grantpirrie, Sydney (2009).

Group exhibitions include *Un-Acclimatised*, curated by Catherine Bennetts-Cash at Monash University Art Museum, Melbourne, *Ladies and Gentlemen* curated by Matthys Gerber at Yuill Crowley, Sydney (both 2012); *Bad Angle* curated by Clare Lewis, Stills Gallery, Sydney (2011); *Neo Goth: Back in Black*, curated by Alison Kubler at the University of Queensland Art Museum, Brisbane (2008); *Verk/Work*, with D.O.R. group (NO), curated by Kristin Vestrin at Forsbacka Bruk Art Project, Forsbacka Steelworks, Dalarnas Län, Sweden (2006).

Milledge has three times been a finalist in the Helen Lempriere Travelling Art Scholarship (2007, 2008, 2010) and twice was the recipient of the Fauvette Loureiro Memorial Artists Exchange Scholarship (2006, 2008) which enabled her to study in Oslo and Berlin respectively.

Milledge's work is in the collection of Monash University Museum of Art, Melbourne.

DROSZKHI PERFORMANCE
Saturday 23/03/13, 4.30 for a 5.00pm start

On the second day of Clare Milledge's *Motivated Reasoning: Strategic, Tactical, Operational*, the exhibition will be auspiciously activated by a live music performance by Droszkhi, the psychedelic spectral drone project of New Zealand artist and musician, Torben Tilly.

Following in the spirit of his previous electronic duo Minit (together with Jasmine Guffond) and more recent sonic explorations with the group Full Fucking Moon (Bek Coogan, Andy Wright, Steve Heather), Droszkhi pulls into its orbit layer upon spectral layer of sampled field recordings, electronics, synths, percussion & other mixed-media to produce a psychedelic sound world of mind-expanding elliptical loops, discombobulated rhythms, electric pulses, and cosmic drones.

http://droszkhi.bandcamp.com/

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