

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"
Rumi, trans. Coleman Barks.**



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 7_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*, Arterreal Gallery, Sydney
- 2013 *Shoufay Derz*, Arterreal 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, Arterreal 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, Arterreal 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
Annual members show, Asia-Australia Arts centre, Gallery 4a, Sydney
- 2010 *An Insight*, Trinity Grammar School Art Collection, curated by Catherine Benz, Delmar Gallery
Shelf Life, Delmar Gallery, Sydney
Annual members show, Asia-Australia Arts centre, Gallery 4a, 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-Goodwin, 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*
New South Wales Artists' Grant, National Association of Visual Arts
 Finalist, *Hazelhurst Art on Paper 2015*
Postgraduate Research Support Scheme Grant, Sydney University

2014	Finalist, <i>The 38th Alice Prize</i> , Araluen Arts Centre, Alice Springs Finalist, <i>2014 Bowness Photography Prize</i> , Monash Gallery of Art, Melbourne Finalist, <i>52nd Fishers Ghost Award</i> , Campbelltown Arts Centre
2013	<i>AIR Taipei International Artist Residence Fellowship</i> <i>Sainsbury Sculpture Grant</i> <i>Australian Postgraduate Award to undertake Phd</i> , University of Sydney Finalist, <i>William and Winifred Bowness Photography Prize</i> Recipient, <i>Arts NSW Travel Grant</i> Finalist, <i>Hazelhurst Art on Paper Art Award</i> Finalist, <i>Fisher's Ghost Award</i> , Campbelltown Arts Centre
2012	Highly Commended, <i>61st Blake Prize for Religious Art</i> , S.H. Ervin Gallery, Sydney Highly Commended, <i>37th Alice Prize</i> , Araluen Galleries, Alice Springs <i>NAVA NSW Artists' Grant</i> Finalist, <i>50th Fisher's Ghost Art Award</i> , Campbelltown Arts Centre
2011	<i>Australia Council ArtStart Grant</i> Finalist, <i>Fisher's Ghost Art Award 2011</i> , Campbelltown Arts Centre Finalist, <i>The Substation Contemporary Art Prize</i> , The Substation, Melbourne
2008	Postgraduate Scholarship, <i>The Viktoria Marinov Award in Art</i> Winner: Judges Special Mention Prize, <i>Churchie National Emerging Art Award</i>
2007	<i>Janet Holmes à Court Artists Grant and Visual and Craft Artists' Grant</i> <i>Australia Council New Work Grant</i> Finalist, <i>Lomograpix07</i> , Blender Gallery, Sydney
2006	Finalist, <i>34th Alice Prize</i> , Araluen Galleries, Alice Springs
2003	Winner, <i>52nd Blake Prize for Religious Art</i> <i>Helen Lemprière Traveling Art Scholarship</i> , 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 Roomsheets, 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, Arterreal 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
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', Daiiserving international publication on contemporary art, 7 June 2013
Nadia 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 Blake Book, 162-163, 2011
Rosemary Crumlin. The Spirit within Australian contemporary Art, catalogue essay, 2009
Fiona Edmonds Dobrijevic, Falling in: Poetics of Wonder, Creativity and Uncertainty Conference paper, University of technology, 2008
Twenty, Sherman galleries 1986–2006 (2006): 84
Barbara Messer. "Student profile", International Research Student Prospectus — COFA, UNSW (2006): 24
'Artist case study: Shoufay Derz', Using Learning Technologies in learning and teaching Visual Arts. CD ROM, Australian Independent schools, Sydney (2005)
Peter Sheelan AO. "The Touring Blake Exhibition", catalogue essay, ACU National Gallery (2004): 2
Peter Hill. "Join the red dots", Spectrum - Sydney Morning Herald (September 25, 2004): 18
Joyce Morgan. "Watch this face, Shoufay Derz", The (Sydney) Magazine - Sydney Morning Herald, Issue 11 (March 2004): 30
Peter Sheelan AO. "Blake 2003 essay", catalogue essay, ACU National Gallery (2003): 2
Dominique Angeloro. "Traveling circus", Metro - Sydney Morning Herald (August 15-21, 2003): 22
Lenny Ann Low. "Blake Winner's Dark Reflection", Sydney Morning Herald (November 13, 2003): 4
Cathy Pryor. "Poetry of the rib takes out the Blake", The Australian (November 13, 2003): 4
Chris Kearney. "COFA artist takes out Blake Prize", Uniken, Issue 10 (December 2003): 7
Peter Hill. "An Art of God", Spectrum - Sydney Morning Herald (December 6-7, 2003): 10
Jo Bosben. "Student runs away with Prize", Blitz Magazine (Winter issue, 2002): 9
Louise Maral. "Black and Blake in partnership", The University of Sydney News — UniArts (Nov. 28, 2003): 7.
C Kidd. Artnotes NSW - Blake Winner, Art Monthly, Issue 166 (Dec 2003)

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.'



This project was assisted by a grant from Arts NSW, an agency of the New South Wales Government and supported by the Visual Arts and Craft Strategy, an initiative of the Australian State and Territory Governments. The program is administered by the National Association for the Visual Arts (NAVA).



With special thanks to:

*Rose Harrison
Caroline Haswell
Pete Majarian
Moises Peralta
Juan Felix Torres
Huey-Miin Dzeng
Lena Chen
Lien Tzu Chen Tseng
Jessica Bradford
Bathurst Regional Art Gallery*

Information correct at time of publication.
Subject to change without notice.