



Eva FERNANDEZ.

BORN

1967

PRICE RANGE

From \$800 to \$2000.

CONTACT

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WEB

www.evafernandez.com.au

1.

Eva Fernandez, *Lectus reconcilio*, 2011. Archival inkjet print, 100 x 150 cm.

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Eva Fernandez, *Reception #1, Reception #2 and Reception #3*, 2012. Archival inkjet prints, each 215 x 70 cm.

3.

Eva Fernandez, *Eucalyptus macrocarpa*, 2011. Archival inkjet print, 100 x 150 cm.

COURTESY: THE ARTIST

Eva Fernandez's practice reflects her obsession with the superseded and decrepit, be it furniture gathered from roadside collections and deceased estates, or entire abandoned buildings, (many of which she has broken into, camera in hand, in order to lovingly document their decay). Her practice reflects a gothic sensibility, through which such disenfranchised objects and sites come to stand in for their former owners and occupants, while alluding to issues of identity in the context of post-colonial Western Australia. Represented in the Art Gallery of Western Australia and other major Western Australian collections, Fernandez

has begun establishing a national profile, showing in *Manifestations of Now* at the NGV Studio in 2012 and recently selling a major suite of works to Artbank.

Photography-based, but now also encompassing installation and object-making, Fernandez's recent practice has been driven by a number of prestigious site-based projects. Her 2011 (*terra australis incognita*) series resulted from a residency at Fremantle Arts Centre, an icon of Western Australia's colonial past that was convict-built as the State's first insane asylum. Fernandez's extraordinary works utilised found objects and native flora to critique the "madness" of the colonial project; numerous chairs, couches and suitcases were photographed in various states of deconstruction and reassembly, some with Western Australian flora bursting violently from them, the series complimented by an installation in one of the building's chilling padded isolation cells.

1.

Continuing the theme, she was the invited artist for Heathcote Museum and Gallery's *Tilt* programme in 2012, which annually places an artist within another of the state's former mental health facilities; her response drew upon the darker side of the hospital's history, utilising gruesome medical implements from the museum collection.

Fernandez is currently undertaking yet another residency at a key Western Australian heritage precinct, the Midland Railway Workshops (the southern hemisphere's largest remaining edwardian industrial complex), at the behest of arts organisation FORM, who manage their Midland Atelier studio from the site. The outcomes will premier at the Midland Atelier mid-year.

Andrew Nicholls



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