It is the inseparability of love and trauma that makes the works featured in *Love Bites* so compelling. It is walking into a private lovers’ discourse and feeling it as your own, our own. The private becomes a public exorcism of guilt, intimacy, shame, passion, romance, sentiment and cliché. Love, fraught with contradictions, in many ways indefinable, is a universal preoccupation. There is an undeniable darkness in each of the works in this show, a kind of fatal attraction. Like a sharp bite, love is a shock with irreparable consequence.
Kate Just’s *LOVE* (2004) is a many splendid thing. An ‘elephant in the room’, it looms in the form of a five-metre long, two-metre high, hand dyed woollen hedge. Based not only on Just’s childhood memories of sculpted suburbia, this work also recalls a more recent personal memory. Constructed in 2003, two years after Nine/Eleven, the artist recalls knitting for hours in front of a new stream of anti-terrorist ads featuring what are now familiar catchphrases, including: ‘Be alert not alarmed’ and ‘Report any suspicious behaviour’. *LOVE* twists and plays with the notion of terrorists masquerading as your friendly neighbours. As an incantation of ‘love thy neighbour’ Just’s hedge beckons us rather than screening, hiding or protecting.

Whilst we can see through the spaces in and around the letters that form the hedge, there is no dappled sunlight filtering through the leaves. A hedge is still a hedge and the knitted block letters are impenetrable. Five years after its construction *LOVE* reads as much as a monument as it does an invitation. In studying manicured gardens Just’s interests included the importance of natural outdoor light. As a result she has knitted shadows into the work, memorialising ‘love’ but not without its darkness. The resultant cliché is somewhat cynical, and the sculpture sinister. Still the viewer wants to embrace it, rub up against it, in an attempt perhaps to conquer our terror of this bizarre object. Is it telling or asking? Is that hedge talking to me? Constructed meticulously, a real labour of love, monumental in both physical scale and the ubiquity of the word it literally spells out to us, *LOVE* is an invitation to love, born in a time of fear and trauma.
Felt is the Past Tense of Feel
Catherine Bell

Felt is the Past Tense of Feel (2006) by Catherine Bell is an exploration of the death of the artist’s father. Bell retains incredible composure when recounting this tragedy, and although the work is retelling a physical trauma, for her it is not a work about fear, rather it is an exploration of understanding love and loss, and embracing death.

The artist dressed in a pink felt suit, sits centre stage with her legs apart and bent at the knees. Her posture is meditative and childlike. She faces us, larger than life. She appears as a beacon, luminous in the blackness around her. There is a pile of white squid lying on the dark floor in the space between her legs. The suit is the one her father was to be buried in, which the artist has covered in absorbent pale-pink felt. The artist references Beuys’ use of grey felt as symbolic of a safe embrace whilst she recalls her father’s gifts to her, which were always chosen in baby pink.

Bell, pale faced, lifts one of the forty squid, to her lips. She sucks the ink from the flaccid, lifeless creature and spits it onto the suit. Forty times the artist sucks and spits until eventually she is almost indiscernible from the blackness around her. She erases herself slowly, carefully, brutally. We witness with intrigue and revulsion the last gasping breath of the artist’s father, the black bile of stomach cancer, and the loss of fluid from the dying human body. In this stinging, salty embrace intimacy and death, love and trauma are inescapable, enthralling, desperate and interdependent.
Felt is the Past Tense of Feel 2006
In Danica Chappell’s *I'll wear Band-aids* (2004) it is the sound element of the video that might initially captivate us. Chappell describes it as a ‘cracking’ but perhaps she, like the work itself, pre-empts the event that we are denied. There is no final crack, no death, no end, and no fit. We watch uneasily as the back of a woman’s heel rocks dangerously back and forth as she tries to squeeze it into an ivory-coloured high-heeled shoe. The shoe is obviously too small and her heel becomes raw, getting redder as the shoe defies her futile attempts to make it fit. The image is looped and so the action continues endlessly and relentlessly. She simply will not accept reality.

The video work is viewed from above on a tilted television screen reminiscent of a shoe shop mirror. The large photograph that hangs on the wall above depicts the interior of a boutique store’s fitting room. Similar in colour to the shoe, warm and neutral, the empty space is reflected infinitely by dressing room mirrors. The contrast between the intimate space of the worn shoe and the impersonal public space of the dressing room interior might remind us of a dysfunctional conversation. The heel rubs and chafes, desperately seeking resolution (whether to disappear into the shoe or for the skin to finally break with an outpouring of blood) while the dressing room remains distant, impassive, uncaring and unchanging.

The unrest of this broken dialogue is heartbreaking. We empathise with the pain and frustration of this body, but we are unable to truly walk in another’s shoes. Cinderella’s glass slipper simply doesn’t fit. Chappell traps us in a moment of lost connection, captured with simultaneous stillness and movement, silence and unbearable noise. Where else might we find this if not in love?
I'll wear Band-aids 2004
Night time is for the Boy Who Can Fly  
Ashlee Laing

Night time is for the Boy Who Can Fly (2007) by Ashlee Laing consists of three large wooden hot tubs, each one filled with water. Projected from above into these 'pools' is the life-sized image of a man. In the first tub, a Korean man floats peacefully, his skin illuminated by what appears as diffuse sunlight penetrating the murky water. In the second tub is the image of a Japanese man. His illusory descent weighs upon us, this man is not thrashing or fighting for air. He slowly and endlessly drops, heavy and seemingly resigned to this watery death. In the third tub a Caucasian man swims slowly upwards, it is initially with comfort that we receive this third scenario. His action seems a positive affirmation of life, an answer to the previous scenes of despair. It is only after a few moments that we realise the swimmer is trapped, unable to emerge from the glass-like surface of his watery prison.

These three men are forever contained, doomed in the most intimate of bathhouse scenes. There is no steam or warmth, just a repetitive gurgling, three spots of projected light in the darkness. The hot tubs appear bottomless. The works are the result of Laing’s research into the globalisation of sexuality and the effect of western queer politics upon North East Asia, and how boundaries are enforced upon the individual by cultural, sub-cultural and self-identification codes. Laing has trapped these lovers, preserved them, forcing us to recognise their subjectification to an un-ending struggle that is at once individual, momentary, fluid and timeless. The swimmers glow alluringly and the eroticism of this work is undeniable. Their naked shoulders are unable to break the meniscus and we desire to put our own hands down onto wet flesh and liberate the imprisoned lovers.
Night time is for the Boy Who Can Fly 2007
These Endless Days

Kel Glaister

These Endless Days (2008) investigates ideas of failed communication, through sex and death. In realising this work one of Glaister’s concerns was to create a pool of light around the figures. However, this piece is not about light so much as shadow and what might occur in secret dark spaces; what kind of love might be found there?

Glaister forces us to stumble upon the work for initially we are confronted with what appears to be a pile of old carpet. It is only on closer inspection that we discover that we are looking at two figures, wrapped in carpet, having sex. The spotlight acts as the voyeur’s torch falling upon the two figures apparently in flagrante. We witness, perhaps perversely, something intimate and secret – an act of love, of lovemaking. However, as the artist points out, these are not exposed figures, they are shrouded or mummified; ‘dumped bodies’ rolled in aged carpet, denied the physical contact of one another’s flesh.

The work is morbidly humorous. Glaister positions the dead in a ridiculous act of doubled necrophilia, and we walk in on them. Whilst we are confronted by an inevitable failure, comically tragic, there is also, undeniably, a kind of love in this act. The work evokes a futile longing, a desperate human persistence and a destructive, consuming love.
These Endless Days 2008
Megan Keating’s *What the world needs now* (2007-2008), sprawls elegantly over eighteen metres of wall, an intricate pattern made of hundreds of pieces of hand-cut black rubber. The seemingly abstract segments form a lace work, reminiscent of camouflage design. Upon closer inspection we begin to decode the individual elements of the pattern and it quickly becomes clear that we are looking at scenes of copulation. Men and women, men and men, men and women and women and men and monkeys... it goes on and on, infinitely outwards, a never ending seamless mass. The artist says candidly of the work: ‘it is about fucking and being fucked.’

Amongst the lattice of bodies are small canvases depicting hands, signing language, and missiles. These seemingly disparate elements are entangled and inseparable; sex, communication and violence. We are beckoned by the silhouetted, glove-like signalling hands, we try to read and understand. The missiles are undeniably phallic, and almost comical in their stylised form. Reminiscent of condoms or dildos they are almost playful in this scene, almost. They are still weapons of war and it is impossible to disconnect them from their association with death. Their threat is confounded by their cartoon-like appearance, the sinister becomes enveloped in cynicism.

*What the world needs now* explores inequality, miscommunication and conflict in the lover’s relationship. It refuses to allow us a firm position, slipping constantly between something brutal, traumatic, and something decorative and alluring. The work disallows an easy answer or a general agreement. It is a seething, evolving conversation about lovers and between lovers, constantly in flux. Keating tries to reduce love to black and white, which, can never be. Familiar and somewhat overwhelming, *What the world needs now* is everything fragile, beautiful, hard, dark and unspeakable. What is beautiful to one may not be to another or for the other.
What the world needs now (detail) 2007-2008
All you need is love

Neil Haddon

All you need is love (1996–2009) by Neil Haddon recalls time the artist spent in Spain. Airing at the time of his visit was ‘Lo Que Necesitas es Amor’, a two-hour reality television program that the artist became interested in for its indulgence in engaño (Spanish for deceit/deception). The show involved the reuniting of two lovers who had quarrelled. The show’s lovers always reunite amongst an out-pouring of tears and recriminations. All you need is love explores the insincerity of this indulgence. Haddon reveals an invariable formula: tales of a lover’s deceit and forgiveness, manipulation by the enigmatic host, the beguiling of the participants by the possibility of stardom, and a guaranteed happy ending. Through Haddon’s investigation of the willing self-deceit of the show’s participants, we come to recognise our own complicity in this formula as consumers of such entertainment.

Small, low quality photographs, taken of the television screen are pinned to the wall, these ‘stills’ feature close-ups of a male participant on the show. Dressed in a garish pink shirt his expressions are widely varied but nearly always feature tears. The heightened colours and the closeness of the camera exacerbate the outrageous and sentimental nature of this scene. Whether they are tears of sorrow, joy, forgiveness, relief, guilt, shame or excitement we are left to guess. We engage with his outpouring of emotion until we begin to wonder; is he genuine? Is this just acting for television? Or for the other lover on set? Or for the charming host? Or for the audience?

Haddon’s capturing and re-presentation of this imagery removes us one step further from the ‘truth’. With the photographs on the wall is a large segment of text, the title of the work; All you need is love. Haddon’s mistrust of his subject becomes clear in this assertion. It is a dry punch line for a failed ideology. Are they real tears? What constitutes real trauma, or real passion? Is love really all we need?
All you need is love 1996–2009
Lone hiker’s campfire dream

Trudi Brinckman

*Lone hiker’s campfire dream* (2009) by Trudi Brinckman appears, spotlit in the dark space as a stack of building rubble. Lengths of discarded framing timber, carefully bundled, reach upwards from the floor, resting upon one another for support in a traditional bonfire arrangement. Creeping up one end of the lengths of timber is an assortment of funerary flowers. Mould-like spots of faded colour in silk and plastic, the flowers, blown from the cemetery and collected by the artist are of varying ages, breeds, colours and sizes. At the base of the ‘fire’ on one side is a cement block containing a pair of hiker’s boots.

The timber is that of urban environs, squared and straight, ‘timber’ rather than wood, embedded with past memory evident in the old joins and rusted nails. The imitation flowers sit perfectly still in place of dancing flames. Light pours down on the scene instead of radiating out from within. The singular light gives the work a certain theatricality. Brinckman describes the irony in the notion of being able to uproot and distance ourselves from memory and experience by venturing into the unknown. Here we attempt to disconnect and perhaps, leave our baggage behind, but we are unable to fully escape, the urban enters the wilderness and some shadow of memory will follow the lone hiker home.

Everything once warm is now cold, all that was living, now dead, all that promised movement seems frozen in time. An overwhelming sense of aloneness and death hangs around the monument. Brinckman has constructed a kind of shrine to the loss of love, warmth, light and freedom. She has imprisoned one person alone, left them standing, waiting, by a lovingly built, but long cold fire.
Love and Loss 2007
Recycled funeral flowers and ice
(Installation shot (detail) Kelly’s Garden, Salamanca Arts Centre, Hobart)
Not in exhibition
Kate Just

Kate Just holds a Bachelor of Science in Film Making from Boston University, a Bachelor of Fine Arts from the Victorian College of the Arts – where she currently lectures in painting – and a Master of Arts (Fine Arts) from RMIT University. She has exhibited her work across Australia in public, artist-run and commercial galleries. Recent solo exhibitions include The Garden of Interior Delights at Don’t Come Gallery, Melbourne and Shed That Skin at MOP Gallery, Sydney, both in 2008; I Just Don’t Know What to Do With Myself at Bus Gallery, Melbourne in 2007; Paradise at TCB art inc, Melbourne; A Project Room at Melbourne Art Fair; The Entertainer at the Centre for Contemporary Photography, Melbourne, all in 2006; Family at West Space, Melbourne and Boundary (LOVE) at Canberra Contemporary Art Space in 2005. Her work has been selected for inclusion in numerous group exhibitions including NEO POP, John Buckley Gallery, Melbourne; Life, Death, Thereafter (curated by Mark Feary), Silvershot, Melbourne, both in 2008; 40 Degrees, Gertrude Contemporary Art Spaces, Melbourne in 2007 and Beckon, Perth Institute for Contemporary Arts in 2006.

Just has been the recipient of numerous grants and prizes including three recent City of Melbourne Arts Projects grants and an Arts Victoria Creation grant in 2005. She was a finalist in the 2008 Blake Prize and the 2007 RIPE: Art & Australia and ANZ Emerging Artist Award. In 2006 she was awarded a Siemens Fine Art Prize. She began a two year residency at Gertrude Contemporary Art Spaces, Melbourne in 2008. Just has contributed reviews to various national publications including UN Magazine, Eyeline and Artlink.

Kate Just is represented by Nellie Castan Gallery, Melbourne.

Kel Glaister

Kel Glaister has exhibited her work in many artist-run spaces in Melbourne and Sydney. Recent solo exhibitions include Busting out at Conical Inc., Melbourne in 2008 and These endless days at Blingside – Art Space, Melbourne in 2008. Her work has been included in numerous group shows including Harmonious Proportions, Linden – Centre for Contemporary Arts, Melbourne in 2008 and Floats like a brick doesn’t, Bus Gallery, Melbourne in 2007. Glaister has curated several group exhibitions including (with Tamsin Green and Imogen Beynon), Objects in Space, a component of Melbourne’s 2008 Next Wave Festival.

Kel Glaister is a current Gertrude Contemporary Art Spaces, Melbourne studio artist.
Dr. Catherine E. Bell

Catherine Bell is a multi-disciplinary artist, curator and lecturer in visual art at the Australian Catholic University in Melbourne. She graduated with a Bachelor of Arts (Art History & English Literature) from the University of Queensland in 1989 and completed a Bachelor of Visual Arts (Sculpture) at Queensland University of Technology in 1992. In 1997 Bell completed an MFA at RMIT University and spent 6 months at 200 Gertrude Street, Melbourne residential studio before moving to the United Kingdom to embark on a research fellowship at the Ruskin School of Fine Art, Oxford University during 2000-01. In 2003 Bell received an Australian Postgraduate Scholarship to undertake a Doctor of Philosophy in the Faculty of Art and Design at Monash University, Caulfield and was awarded the degree in 2007.

Bell’s recent solo exhibitions include Love and Other Bruises, Monash Faculty Gallery, Melbourne; Are you a man or a mouse mat?, Sutton Gallery, Melbourne; in 2007; Felt is the Past Tense of Feel, Linden – Centre for Contemporary Arts, Melbourne in 2006 and Rain Cheque, Sutton Gallery, Melbourne in 2005.

Her work has been selected for inclusion in many major group exhibitions both nationally and internationally, most recently Tier Perspeciven (Animal Perspectives), Georg-Kolbe Museum, Berlin; Tier – Werden Mensch – Werden (Becoming Animal – Becoming Human), NGBK (Neue Gesellschaft für Bildende Kunst), Berlin; BB3: gender-biology-society, Gallery Verklijheten, Umeå, Sweden; On the Line, Centre for Contemporary Photography, Melbourne; Persuasion Equation, Linden – Centre for Contemporary Arts, Melbourne all during 2009; The Animal Gaze (Touring Exhibition during 2008-09) to Unit 2 Gallery and Metropolitan Works, London, Centre for Contemporary Art, Exeter and Plymouth City Museum and Gallery; True Crime: Murder and Misdemeanour in Australian Art, Geelong Art Gallery, Victoria in 2008 and Truth Universally Acknowledged, Australian Centre for Contemporary Art, Melbourne in 2005.

She has curated exhibitions at Melbourne’s Shrine of Remembrance and artist run initiatives, Blindside and Victoria Park Gallery, Melbourne. In 2008 she was a recipient of the outstanding visual arts entry at the Victorian Cancer Council Art Awards. Her performance video work can be viewed at the Australian Video Art Archive www.videoartarchive.org.au

Catherine Bell is represented by Sutton Gallery, Melbourne www.suttongallery.com.au
**Danica Chappell**

Danica Chappell graduated with a Bachelor of Fine Arts (Hons) from the Victorian College of the Arts, in 2005. She currently works as an invigilator with the Australian Centre for Contemporary Art, Melbourne and works on the Committee of Bus Gallery, Melbourne as exhibition co-ordinator. She has exhibited in Australia and overseas. Recent solo exhibitions include Ripple#2, Shifted Gallery, Melbourne; Ripple at White Street Project, Melbourne and Two tin cans and a piece of string, Bus Gallery, Melbourne, all in 2008; Fork at Project Space, Stichting B.A.D., Rotterdam in 2007; Crop and Fringe, (curated by Aan Schouw), Rotterdam, and After Domestic Service, Seventh Gallery, Melbourne, both in 2006. Recent group shows include Multiple Threat Protection, a collaboration with sculptural artist Jackie McNamee, at White Street Project, Melbourne in 2009; The 35th Alice Prize, Alice Springs Art Foundation, Alice Springs in 2008; Backroad, Slide at Gertrude Contemporary Art Space, Melbourne in 2007 and Video - Vari, Sub-Urban Lounge in Rotterdam in 2006.

Chappell’s work has been selected for inclusion in numerous award shows nationally including The Alice Prize, Araluen Arts Centre, Alice Springs, in 2006 and 2008; The William & Winifred Bowness Photography Award, Monash Gallery of Art, Melbourne in 2007 and the Perth PhotoMedia Award, Perth Institute of Contemporary Art in 2004. During 2006 Chappell undertook a self-funded residency at Foundation Stichting B.A.D., Rotterdam. She is currently involved in a cultural exchange between Kings ARI, Melbourne and the Edinburgh Sculpture Workshop.

**Ashlee Laing**

Ashlee Laing holds a Bachelor of Visual Arts from the University of Sydney (Sydney College of the Arts). He has exhibited widely in Australia and overseas in solo and group shows, and in arts festivals. Recent solo exhibitions include belt / flog / hit / punch / whip / tickle at Red Gallery Contemporary Art Space, Melbourne, in 2008; Night time is for the Boy Who Can Fly at Bus Gallery, Melbourne and HABITat, Flinders Lane Gallery (Upstairs), Melbourne, both in 2007; Oh Hae Hada (Misunderstandings) at Gallery Kwang, Seoul, South Korea in 2003. Group exhibitions include the Linden Postcard Exhibition at Linden Centre for Contemporary Arts, Melbourne in 2009; the 2008 Fishers’ Ghost Art Award (finalist) at Campbelltown Arts Centre, NSW; 500 at Gardner Galleries, Melbourne; Picture This 08 (finalist) at BSG Art, Melbourne; Macarthur Cook Art Prize (finalist) at fortyfivedownstairs Gallery, Melbourne; 35th Alice Award (finalist), Araluen Gallery, Alice Springs, all in 2008; White Cube, ArmChair Collective, China Heights Gallery, Sydney and ArmChair Debut at ArmChair Collective, NewSpace, Sydney both in 2005.
Laing has been the recipient of a number of grants and prizes including a Development & Presentation Grant, MidSumma Festival, Arts Victoria & City of Melbourne in 2006 and the Research Support Scheme, University of Sydney in 2004. Laing co-curated and produced the documentary 20:10 for the 20-year anniversary of the Access and Splash Art Studios, Access Gallery-Bundoora Homestead, Melbourne, in 2007; and curated the 9th Annual Splash Art Studio Exhibition at Splash Art Gallery, Melbourne in 2006.

Dr Megan Keating

Megan Keating graduated with a PhD from the University of Tasmania in 2004 and is currently lecturing in painting at the Tasmanian School of Art. She is a multidisciplinary artist crossing installation, painting, and paper cutting.

She has exhibited extensively since 1999 with recent solo projects including Plantation Nation, Rimbun Dahan, Malaysia in 2009; Hard Love, Devonport Regional Gallery in 2008; The Year of the Rat, Xue Xue Institute, Taipei; Deep Water Dark Water, Criterion Gallery, Hobart, both in 2007 and In Dreams Begin Responsibilities, 2-28 Memorial Museum (curated by Yaohua Su), Taipei in 2006. Her work has been represented in numerous group exhibitions including Under My Skin, an AsiaLink exhibition touring to Manilla, Hanoi and Singapore during 2008; This Crazy Love, Linden Gallery, Melbourne; Loop, Barry Room Gallery, Taipei, both in 2007; Her name is Tan Hua a collaborative performance with Mei Li, Taipei in 2006; Drawn Out, Perth Institute of Contemporary Art in 2005; Papercuts, Monash University Museum of Art, Melbourne and Love Letters to China, Ivan Dougherty Gallery, Sydney, both in 2003.

Keating has also been the recipient of numerous awards. In 2008 she was the recipient of a year-long residency at Rimbun Dahan, Malaysia; an AsiaLink residency at the Taipei Artist Village in Taiwan in 2006, followed by a residency at The European School, Taipei in 2007; an Australia Council Residency in Toyko in 2003 and in 2000 she was awarded an AsiaLink residency in Beijing. Her work is held in the collections of Artbank, BHP Billiton, Pat Corrigan Collection, Australia, Australian Embassy, Beijing, National Gallery of Australia, Rimbun Dahan, Malaysia, Taipei Artists Village, Taiwan and the University of Sydney.

Megan Keating is represented by Criterion Gallery, Hobart. www.criteriongallery.com.au
Trudi Brinckman

Trudi Brinckman lives and works in Hobart, Tasmania. In 2004 she was awarded a Master of Fine Arts from the Tasmanian School of Art, University of Tasmania and lectured part-time in Sculpture at the same institution for four years. Brinckman has exhibited her work in numerous exhibitions over the last ten years. Recent solo exhibitions include *On the other side of the Mountain*, 6a Artist Run Initiative, Hobart in 2008 and *White Plastic Cup*, Kelly’s Garden, Salamanca Arts Centre, Hobart in 2005. Recent group exhibitions include *Full Frontal*, Plimsoll Gallery, University of Tasmania; *City of Hobart Art Prize*, Tasmanian Museum and Art Gallery; *Love and Loss*, Kelly’s Garden, Salamanca Arts Centre, Hobart, all in 2007; *Conduct*, CAST Gallery, Hobart in 2006; *Acidophilus*, Tasmanian Museum and Art Gallery; *Beating Heart*, Devonport Regional Gallery, Tasmania, both in 2005 and *Nomadic Detritus*, Moores Contemporary Art Space, Perth in 2004. She has recently been awarded a University of Tasmania Rosamond McCulloch Studio Residency at the Cité Internationale des Arts, Paris and an Arts Tasmania Natural and Cultural Residency at Lake St Clair Tasmania.

Neil Haddon

Neil Haddon (b. Epsom, UK) moved to Tasmania in 1996 from Barcelona, Spain where he had been working as an artist and teacher for six years. His recent solo exhibitions include *Broken*, Criterion Gallery, Hobart in 2008 and *Stranded* at Criterion Gallery, Hobart and Dianne Tanzer Gallery, Melbourne in 2007. His work has been represented in numerous group exhibitions including, the *Fleurieu Biennale*, McLaran Vale, South Australia and *The Glover Prize*, Evandale, Tasmania (winning entry), both in 2008, and the *Arthur Guy Memorial Art Prize*, Bendigo Art Gallery, Victoria in 2007. His work is held in several private and public collections internationally and by the National Gallery of Victoria, Artbank, Sydney, the Tasmanian Museum and Art Gallery, University of Tasmania Fine Art Collection, Devonport Regional Gallery, Tasmania and the Gold Coast Arts Centre, Queensland (acquired from the Conrad Jupiter’s Art Award in 2006). Haddon has collaborated with other artists including Aleksandra Mir (New York), Jefford Horrigan (London) and Se Alquila (Spain). In 2002 he was awarded a Master of Fine Arts degree from the Tasmanian School of Art, University of Tasmania and since 1999 has lectured in painting, core studies, drawing and digital imaging at the same institution.

Neil Haddon is represented by Criterion Gallery, Hobart and Dianne Tanzer Gallery, Melbourne.
List of works

Kate Just
 LOVE 2004
Hand dyed machine knitted wool, cardboard, packing tape, hot glue
450cm (wide) x 200cm (high) x 50cm (deep)
Photographic credit Kenneth Pleban

Megan Keating
What the world needs now 2007–2008
Hand-cut rubber and acrylic on canvas
Dimensions variable
Photographic credit Simon Cuthbert

Catherine Bell
Felt is the Past Tense of Feel 2006
Video performance
Duration 55 mins
Performance stills by Christian Capurro

Ashlee Laing
Night time is for the Boy Who Can Fly 2007
Wood tubs, DVD and water
Dimensions variable
Photographic credit Tim Gresham

Kel Glaister
These Endless Days 2008
Rugs
Dimensions variable
Photographic credit Amy Marjoram

Danica Chappell
I'll wear Band-aids 2004
C-Type photograph, looped DVD and shoes

Neil Haddon
All you need is love 1996–2009
Inkjet print from scanned 35mm photographic colour negative, vinyl lettering
Dimensions variable
Photographic credit Jefford Walker

Trudi Brinckman
Lone hiker's campfire dream 2009
Funeral flowers, found timber, pinstriping tape, concrete, urban boots
Dimensions variable
The Curator would like to thank the participating artists – Kate Jyst, Catherine Bell, Danica Chappell, Ashlee Laing, Kel Glaister, Megan Keating, Neil Haddon and Trudi Brinckman – for their enthusiasm and support during the making of *Love Bites*.

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