



**NOW &  
THEN**

**HA- HA, SYNC & DLUX!**

A TEN YEAR ANNIVERSARY EXHIBITION  
OPENS 6PM FRI MAY 16 2014  
CONTINUES SAT, SUN 11 - 5PM  
SECOND STORY STUDIOS, 159 SACKVILLE STREET  
COLLINGWOOD  
contact [culturedeluxe@hotmail.com](mailto:culturedeluxe@hotmail.com)

## **PREVIEW CATALOGUE**

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PLEASE NOTE THAT THIS LIST MAY HAVE CHANGES OR ADDITIONS PRIOR TO THE EXHIBITION OPENING

**NOW & THEN  
A TEN-YEAR ANNIVERSARY EXHIBITION  
HA-HA, SYNC & DLUX!**

At the turn of the millennium, Melbourne's visual street culture was undergoing the beginnings of an extreme makeover. HA-HA, SYNC & DLUX! - pioneers of the city's widely celebrated street art scene - presented their first collaborative exhibition in 2003. It was an early experiment in bringing imagery most commonly found on the street into a gallery space. Many things have developed in the decade since: in the artists, the communities, the spaces and the contexts in which they all operate. Now & Then is an exhibition that presents early works from these artists alongside more recent investigations in a celebration of times past and time's passing.

## NOW AND THEN

It was around ten years ago that I first moved to Melbourne. As an outsider who was familiar with, but new to the city, the explosion of art on the streets blew my uninitiated mind. The Melbourne stencil art 'movement' was at its peak and the 'street art' community was in full flight - a prolific, witty, cynical, humorous, skilful and aesthetic conversation was raging on Melbourne's walls. As I walked through the lanes I uncovered the protests, quips, shout-outs, in-jokes, challenges and feuds... all vying to be seen and heard in a public arena overcrowded with the sensory assault of corporate culture. This process of discovery, hunting out a (not so) secret conversation, rendered art this art form both enchanting and precious. One day it was there - and it could be gone the next. Its very transience gave it value beyond monetary terms.

This 'movement' was of its time, born in a perfect storm of fallout from the mid-90s recession, the lagging tail end of a commercial real estate collapse, Melbourne's yet-to-be hyper-developed CBD, and the galling Howard/Bush political double act that most social-minded folk could barely comprehend. It was a war cry of protest and artists risked legal consequence in order to give voice to the dissatisfaction we were all feeling. Finally someone was speaking up.

Of course, ten years ago, slogan graffiti, stenciling, stickering and paste-ups were by no means new. Street art practices have a strong history of subverting the mainstream - hacking, jamming, delivering DIY content and social conscience, an anonymous voice with a collective memory, appropriating advertising and political propaganda, kicking against the pricks and creating an alternative dialogue, an alternate reality, a utopian space, a public space in the very truest sense of the term. But in the late 90s and early 00s, Melbourne was in the throes of a second wave revolution and stenciling came into its own.

By 2003 the streets were so saturated with aerosol that artists decided to take it inside. Makeshift studio, gallery and artist run spaces emerged from the underground. It was Then, at the height of the Melbourne stencil art scene, that DLUX!, HA-HA and SYNC banded together to present Cut it Out at Hush Hush in Hosier Lane - the first exhibition of stencil works to be shown in a Melbourne gallery.

Recurring motifs ran rife as the trio first re-contextualised a monopolised media, then held a mirror up to the remains of our regurgitated everyday. Whether that reflection depicted genuine affection, wry humour, or a passively scathing critique of its own audience remains somewhat ambiguous. But one thing is clear - the allure of each artist's work resides inherently in its ability to speak to viewers in the universally accessible language of pop-media and subcultural imagery. Perhaps some of the most spirited works featured in the Cut it Out exhibition were the collaborations by all three artists - works that evoked the original street context where stencil upon stencil adorned walls, side by side in frantic dialogue with one another (Canada Lane, Carlton and Leicester Street, Fitzroy).

And now? Now is a very different time and place. Now DLUX!, HA-HA and SYNC, mid-career artists in their own right, have a swag of exhibitions under their belts and ten years of hindsight in their back pockets. Not to mention several of their iconic works taking pride of place, not only in private collections all over the world, but also in the National Gallery of Australia's permanent collection – the big kahuna of Australian art museums. DLUX!, HA-HA and SYNC all continue to work with aerosol, honouring their stencilling roots, but the sheer creative distance they've travelled from Cut it Out to their current practice is undeniable. Now & Then is a rare opportunity to see an artist's development... to witness how they have resolved their work thus far and understand the progression which has taken place.

DLUX! brings us his signature sunset palette, saturated with remote and often harsh Australian landscape imagery (Northern tropical palm trees, abandoned car bodies, hurricane wire, abstracted landscapes), regularly scratched with the kind of graffiti usually reserved for toilet blocks, bus shelters and school desks. In a strange changing of the guard, DLUX!'s work has shifted from being the subject (local street punk / graffiti artist) to exalting the subject with his iconic depictions of regional Australiana.

SYNC eschews his former stencil practice altogether, adventuring into other worldly landscapes and abstracted forms. Embracing a myriad genres and materials he summons the spirit of exploration, both cerebral and physical. He brings the background into the foreground – a bold gesture in an age where we are often concerned with the figurative. Instead, SYNC meditates on notions of science and mysticism, offering geometric and psychedelic experiences calling us to another time and place.

Meanwhile HA-HA has worked his original stencil practice to the next level with his stencil fusion portrait series. On the street in 2003 the HA-HA rep is prolific trickster, alien theorist, and 21st century bushranger. In the galleries, he earned himself the reputation as one of Australia's hardest working and most masterfully skilled stencil artist to date. Faithful to form, his current body of work continues to push notions of infamy, celebrity, ancestry, retribution, commodification, cultural vandalism and corporate power - with a nod to his roots, returning from canvas to street sign.

Now, the Melbourne street art scene has been co-opted by car ads, greeting card photography, property developers, and etsy shop owners. "Street art" has morphed from art practice to marketing aesthetic. Indeed, the very term "street art" no longer holds its original meaning and the artists who once wore this moniker discarded that label and moved on long ago. Currently, copyright and creative ownership of artwork placed in public space is a hot topic, as is the urge to preserve and protect what is inherently an ephemeral practice. How appropriate it is then, under a new conservative government, and in a hyper-capitalist economic climate - perhaps on the cusp of another recession - that we can revisit the power and the passion of a decade past, and revel in three pioneering artists who continue to push it into the Now.

Charity Bramwell, 2014.

## SOME THINGS THAT OTHER PEOPLE SAY

*'Most people (and I'm talking about cultural commentators and art critics here) saw street art as some kind of gimmick, just like when hip-hop was dismissed as a fad, and for many years refused to accept that it was an authentic form of art - the next ism as it were. Then the auction houses and dodgy dealers came out the woodwork and began to rinse street art for all it was worth. As soon as money is involved people start to take notice. DLUX!, HA-HA and SYNC are three of the original wave of Australian street artists who did what they did purely in the name of art. They've never sold out, unlike the rest of the so-called urban art industry. Their work is monumental to the point that what they are saying will go over the heads of 99% of people coming to this exhibition - who are here because it's a hipster thing to do on a Saturday arvo. What I'm trying to say here is dig deep and really examine the cultural importance of these three amazing artists and perhaps you will begin to see your cultural heritage in a different way.'*

King ADZ

Film maker, author, youth culture officianando and all round premium content generator.

*'Like seeing gnomes out of the corners of your eyes, stencils appear and disappear in surprising and crafty urban nooks and shadows. Replicating like most good ideas tend to do, HA-HA, SYNC and DLUX! took their obsessed stencil messages off the streets and into a gallery in 2003. Outing the mythical icons and images in Melbourne advanced the opening of the gates across the world. Ten years later and the shadows part once more into a painted world of imagination, humor, and collaboration.'*

Russell Howze (San Francisco), stencilarchive.org & author of 'Stencil Nation'

*'I met Regan first through Ben Frost who gave me his contact on my initial trip to Melbourne. I mention Ben Frost because he's kind of the missing member of this show and has done so much for so many artists that were in a position like mine - asking for contacts. When I met Barry McGee in 2004 at the NGV, the first question he asked was "Who is HA-HA? I want to meet HA-HA!". These are my guys, these are my fellow Rats of Melbourne. If I could do anything again it would be to have drawn on Rick in his sleep more often.'*

LISTER

Urban artist extraordinaire and night-time overlord

*'HA-HA is an authentic street artist and poet of the city . We have worked together during my trip in Australia in 2009 and it was really great to have met HA-HA and his beautiful stencils.'*

Blek Le Rat

Grandfather of stencils



01  
HA-HA, SYNC & DLUX!  
Collaboration, 2003  
Acrylic and aerosol on board  
125 x 130cm  
\$5500



02  
HA-HA, SYNC & DLUX!  
Collaboration, 2014  
Acrylic and aerosol on board  
120 x 120cm  
\$3000



03  
HA-HA, SYNC & DLUX!  
Collaboration, 2014  
Acrylic and aerosol on board  
120 x 120cm  
\$3000



04  
HA-HA, SYNC & DLUX!  
Collaboration, 20  
Acrylic and aerosol on board  
120 x 130cm  
\$3000



05  
SYNC  
"Turgid Miasma", 2014  
Acrylic and aerosol on board  
100x100cm  
\$750



06  
SYNC  
"The Unborn Planetoid", 2014  
Acrylic and aerosol on board  
100x100cm  
\$750



07  
SYNC  
"Synaptic Vista", 2014  
Acrylic and aerosol on board  
100x100cm  
\$750



08  
SYNC  
"Sea of Agarthā", 2014  
Acrylic and aerosol on board  
100x100cm  
\$750



09  
SYNC  
"Samsara Sandwich", 2013  
Acrylic and aerosol on board  
60x60cm  
\$1200



10  
SYNC  
"Aeonium Complex Pt. 5", 2012  
Aerosol on canvas  
100x100cm  
\$550



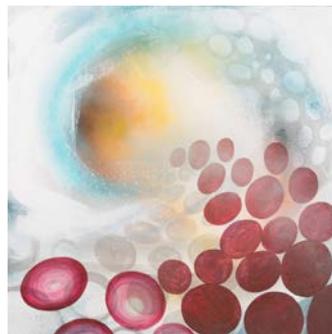
11  
SYNC  
"Aeonium Complex Pt. 7", 2012  
Aerosol on canvas  
100x100cm  
\$550



12  
SYNC  
"Colour Vacuum Pt. 1", 2014  
Acrylic and aerosol on board  
50x50cm  
\$250



13  
SYNC  
"Colour Vacuum Pt. 2", 2014  
Acrylic and aerosol on board  
50x50cm  
\$250



14  
SYNC  
"Thoughts Vanishing Point", 2014  
Acrylic and aerosol on board  
60x60cm  
\$350



15  
SYNC  
"Optical Resonance of a Thought", 2013  
Acrylic and aerosol on board  
80 x 150cm  
\$800



16  
SYNC  
"Untitled", 2013  
Watercolour on paper  
59 x 84cm  
\$300



17  
SYNC  
"Untitled", 2013  
Watercolour on paper  
59 x 84cm  
\$300



18  
SYNC  
"Untitled", 2013  
Watercolour on paper  
59 x 84cm  
\$300



19  
SYNC  
"The Windows of Simplicity", 2013  
Acrylic and aerosol on board  
80 x 90cm  
\$1350



20  
SYNC  
"Telescopic Microscope", 2013  
Acrylic and aerosol on board  
80 x 90cm  
\$850



21  
SYNC  
"The Province of the Mind Has No Limits", 2012  
Acrylic and aerosol on board  
80 x 100cm  
\$3000



22  
SYNC  
"Darren Wilson-Roberts", 2013  
Acrylic and aerosol on board  
80 x 100cm  
\$3000



30  
HA-HA  
"Stencil Fusion Portrait of Paul Vaclavik & Marilyn Monroe", 2014  
Aerosol on metal road sign  
102 x 102cm  
\$700



31  
HA-HA  
"Stencil Fusion Portrait of Pheelix McLelland & Jo Hall", 2014  
Aerosol on metal road sign  
102 x 102cm  
\$700



32  
HA-HA  
"Stencil Fusion Self-Portrait with Olivia Newton John", 2014  
Aerosol on metal road sign  
102 x 102cm  
\$700



33  
HA-HA  
"Stencil Fusion Portrait of Junky Projects & Rhianna", 2014  
Aerosol on metal road sign  
102 x 102cm  
\$700



34  
HA-HA  
"Marilyn x4", 2014  
Aerosol on metal road sign  
74 x 74cm  
\$700



35

HA-HA

"Stencil Fusion Portrait of Rod Payne & Marilyn Monroe", 2014

Aerosol on metal road sign

102 x 102cm

\$700



36

HA-HA

"Stencil Fusion Portrait of Salote Tawale & Olivia Newton John", 2014

Aerosol on metal road sign

102 x 102cm

\$700



37

HA-HA

"Ned Kelly", 2014

Aerosol on 300gsm paper

50 x 75cm

\$350

Unlimited edition



38

HA-HA

"Natai", 2014

Aerosol on 300gsm paper

35 x 35cm

\$350

Edition of 15



39

HA-HA

"Natai", 2014

Aerosol on 300gsm paper

35 x 35cm

\$350

Edition of 15



40  
HA-HA  
"Stencil Experiment No. 1", 2014  
Aerosol on 300gsm paper  
110 x 180cm  
\$1800



41  
HA-HA  
"Stencil Experiment No. 2", 2014  
Aerosol on 300gsm paper  
110 x 180cm  
\$1800



42  
HA-HA  
"Praying Robot", 2014  
Aerosol on 300gsm paper  
23 x 27cm  
\$25  
Edition of 100



50  
DLUX!  
"Don't Be Scared It's Only Street Art ", 2002  
Framed polypropolene stencil  
44 x 57 cm  
\$1000



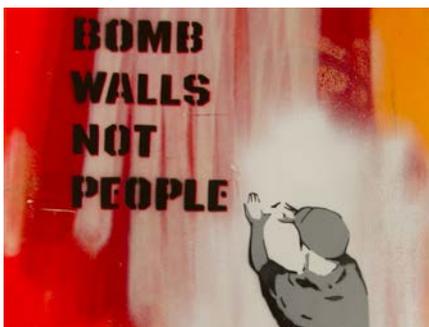
51  
DLUX!  
"Bomb Walls Not Peoples", 2002  
Framed polypropolene stencil  
44 x 57 cm  
\$1000



52  
DLUX!  
"Niels", 2002  
Framed polypropolene stencil  
44 x 57 cm  
\$1500



53  
DLUX!  
"Rick", 2002  
Framed polypropolene stencil  
44 x 57 cm  
\$1500



54  
DLUX!  
"Bomb Walls Not People", 2014  
Acrylic and aerosol on board  
38 x 50 cm  
\$550



55  
DLUX!  
"Don't Be Scared", 2014  
Acrylic and aerosol on board  
40 x 40 cm  
\$550



56  
DLUX!  
"Figure (vertical)", 2014  
Acrylic and aerosol on board  
30 x 100 cm  
\$550



57  
DLUX!  
"Figure (horizontal)", 2014  
Acrylic and aerosol on board  
40 x 80 cm  
\$550



58  
DLUX!  
"Smiley Face", 2014  
Acrylic and aerosol on board  
38 x 38 cm  
\$550



59  
DLUX!  
"Figure (scratch surface)", 2014  
Acrylic and aerosol on board  
40 x 50 cm  
\$550



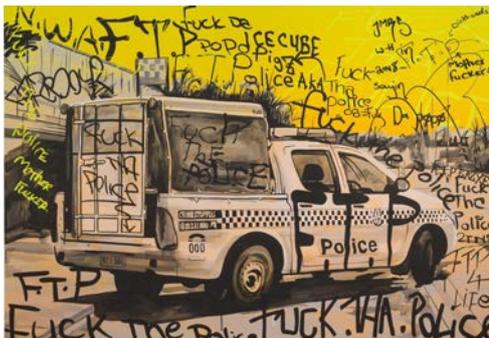
60  
DLUX!  
"Faerie (vertical)", 2014  
Acrylic and aerosol on board  
35 x 50 cm  
\$550



61  
DLUX!  
"Faerie (horizontal)", 2014  
Acrylic and aerosol on board  
40 x 50 cm  
\$550



70  
JAMES DODD  
"Repro Medley", 2014  
Acrylic on canvas  
91 x 122cm  
\$2000



71  
JAMES DODD  
"Fuck Tha Police", 2009  
Acrylic on canvas  
107 x 154cm  
\$3000



72  
JAMES DODD  
"Croc", 2010  
Acrylic on canvas  
97 x 97cm  
\$1500



73  
JAMES DODD  
"Hammerhead", 2012  
Acrylic on canvas  
112 x 154cm  
\$3000



74  
JAMES DODD  
"Exit", 2014  
Acrylic on canvas  
107 x 154cm  
\$3000



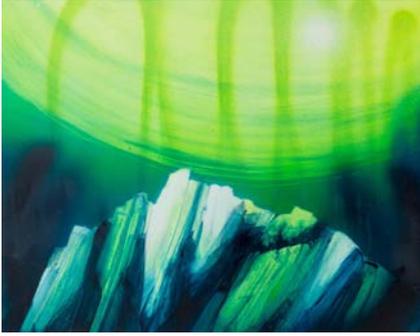
75  
JAMES DODD  
"Cactus Study", 2013  
Acrylic on board  
40 x 50cm  
\$550



76  
JAMES DODD  
"Fence Hole Study", 2012  
Acrylic on board  
40 x 50 cm  
\$550



77  
JAMES DODD  
"Deviation Study", 2013  
Acrylic on board  
40 x 50cm  
\$550



78  
JAMES DODD  
"Deep Study", 2013  
Acrylic on board  
40 x 50cm  
\$550



79  
JAMES DODD  
"Horizon Study", 2013  
Acrylic on board  
35 x 50cm  
\$550



80  
JAMES DODD  
"Wave Study", 2013  
Acrylic on canvas  
35 x 50cm  
\$550



81  
JAMES DODD  
"Mist Study", 2013  
Acrylic on board  
40 x 50cm  
\$550



82  
JAMES DODD  
"Landscape with Mist & Scree", 2013  
Acrylic on canvas, framed  
100 x 140cm  
\$3000



83  
JAMES DODD  
"Siren", 2011  
Aerosol on board  
30 x 40cm  
\$250  
Edition of 3



84  
JAMES DODD  
"Siren (bikini)", 2011  
Aerosol on board  
30 x 40cm  
\$250  
Edition of 3



85  
JAMES DODD  
"Ceremonial Costume", 2011  
Aerosol on board  
30 x 40cm  
\$250  
Edition of 3



86  
JAMES DODD  
"Swagman Skull", 2011  
Aerosol on board  
30 x 40cm  
\$250  
Edition of 3



87  
JAMES DODD  
"Austika", 2011  
Aerosol on board  
30 x 30cm  
\$250  
Edition of 3



88  
JAMES DODD  
"Koala Bong", 2011  
Aerosol on board  
30 x 40cm  
\$250  
Edition of 3



89  
JAMES DODD  
"Fence Face", 2012  
Screenprint on paper  
26 x 26cm  
\$50  
Edition of 50