



ABOUT THE ARTIST

Lea Kannar-Lichtenberger, MA, MFA, (Sydney College of the Arts) is an artist exploring the connections between science and art. Her work on the macro and microscopic worlds is influenced by the human connection and Lea’s installation works looks to convey the juxtaposition of size and beauty, text, sound and film, exploring the dynamics of human influence.

Her current work explores the impact tourism and ocean debris on isolated islands has seen Lea travel to places such as Deception Island (Antarctica), the Galapagos, Lord Howe and Faroe Islands. Creating a discourse surrounding the Anthropocene, Climate Change and the evolutionary impact this time will have on life on this planet.

Lea’s art works were recently shown at the Jane Goodall Foundation Symposium Brussels, *Stunning Edge* Exhibition Taiwan, the New York Hall of Science,

*Harbour Sculpture* Sydney, Waterhouse Natural Science Art Prize and her recent Solo Exhibition *Gagged in Dystopia* at Interlude Gallery Glebe.

Lea has completed residencies in New York at SVA (the School of Visual Arts) *NatLab* Manhattan, The *Clipperton Project Floating Lab* residency Faroe Islands (June 2016), The Ninth Wave Floating Lab residency Antarctica (Jan 2017) and *Culture at Work* residency (March 2017).

In 2017 Lea will be giving a joint paper at the Arts in Society Conference in Paris. Since 2014 Lea has been delivering conference papers that relate to her research and resulting artworks, including *Affective Habitat* ANU in Canberra, 2015; *AESS* at UCSD San Diego CA; *ISEAHK2016*, Hong Kong; *Arts in Society* at UCLA Los Angeles CA and lectured at Spektrum (in association with Art Laboratory) Berlin.

[www.leakannar.com](http://www.leakannar.com)



LEA KANNAR-LICHTENBERGER

EDUCATION

- 2016 MFA (Master of Fine Art), Sydney College of the Arts, Sydney University (SCA)
- 2013 MAS (Master of Studio Art, Printmedia) SCA
- 2012 Diploma Fine Arts (Print Media & Ceramics) Hornsby TAFE

RESIDENCIES

- 2017 Pyrmont Sydney, Culture at Work 15 Mar–10 Jun Antarctic Territories, 'The Ninth Wave floating lab', 6–27 Jan
- 2015 Lord Howe Island, water sampling, sound recording, filming and research 25 Apr–9 May Western Australia, The Clipperton Project, Inaugural floating lab, March
- 2014 Galapagos Islands (PRSS Grant), filming, sound recording and research, 1–15 Oct New York, School of Visual Arts (SVA) Bio-Art Summer Residency, 19 May–20 Jun Lord Howe Island – Water sampling, filming and research 12–26 Jan
- 2013 New York, SVA Bio-Art Summer Residency, 21 May–21 June

AWARDS & GRANTS

- 2014 PRSS Sydney University Research Grant
- 2013 Phyllis Arnot Print Prize, Hornsby TAFE
- 2012 Corowa Art Prize
- 2009 Waterhouse Natural History Art Prize SA Museum (Highly Commended, selected for touring)

SOLO EXHIBITIONS

- 2017 *Gagging in Dystopia*, Interlude Gallery Glebe
- 2015 *Colliding Worlds*, Hazelhurst Community Gallery, GyMEA, Sydney
- 2013 *Coding the Future*, Gaffa Gallery, Clarence St Sydney

SELECTED GROUP EXHIBITIONS – INTERNATIONAL

- 2017 *ASCI Biodiversity/Extinctions*, The Silva Gallery of Art Pennington School
- 2016 *Stunning Edge* Contemporary Ceramics Exhibition, Taiwan 10th *Arte Laguna* Prize, Sculpture & Video, shortlisted
- 2015 *Biodiversity/Evolution ASCI*, New York Hall of Science
- 2014 *Where's the Art in Bio-Art?*, Flatiron Gallery, SVA Manhattan *NYABF*, MoMA PS1 Long Island, SVA installation *Things are NOT Cooperating*, SVA Bio-Art Residency Exhibition, New York
- 2013 *Semi Living*, SVA Bio-Art Residency Exhibition, New York *MGC*, Manhattan Graphics Juried Print Exhibition, New York *Portrait in Print*, Centre for contemporary Printmaking, Norwalk Connecticut

SELECTED GROUP EXHIBITIONS – AUSTRALIA

- 2017 Harbour Sculpture, Woolwich NSW
- 2016 Waterhouse Art Prize SA Museum InkMasters Cairns, QLD North Queensland Ceramic Biennial *Elemental*, M Contemporary Gallery NSW *Fresh Paint – Grilled Chicken*, Articulate Project Space, NSW
- 2015 Chippendale New World Art Prize, NSW Artists of Mosman 2088, Mosman Art Gallery, NSW
- 2014 InkMasters Cairns, QLD Swan Hill Print & Drawing, Swan Hill, VIC Art Concerning the Environment, SCOPE Galleries Warrnambool VIC Artists of Mosman 2088, Mosman Art Gallery, NSW Lethbridge 10000 Small Scale Art Award, QLD
- 2013 Verge Art Awards, Verge Gallery NSW Sunshine Coast Art Prize, QLD

PUBLICATIONS

Conference Papers and Presentations

- 2016 *There Be Dragons*: human impact on the unique environments of the Galapagos and Lord Howe Islands – Lord Howe Island Museum NSW, 13 Apr
- 2015 Exploring the Microscopic World of Plant Communication – NMIICA (New Materialism in Contemporary Art) at SCA, 31 Aug *There Be Dragons*, AESS Conference San Diego, 23-29 June *Distinction with a Difference*: exploring the ecospheres of the Galapagos and Lord Howe Islands with controlled tourism, AMOS (Australian Metrological and Oceanographic Association) Conference Brisbane, 15–18 July
- 2014 *Metaphor for Evolution*: From Weed to Tree and exploration of the Dandelion-Affective Habitat, Humanities Conference, ANU Canberra, 19–21 Jun

Books and Articles

- 2014 Author, *Photographing Your Art*, 'Expert Ease' MAANZ Opus Oracle E-mag Vol 6 p12 Dec Author, *Originality in Art*, 'Expert Ease' MAANZ Opus Oracle E-mag Vol 1 p12 Feb
- 2010 Author and Developer, Exhibition Program and judging criteria for MAANZ
- 2009 Co-Author, *Contemporary Mosaic Art*, Craft Arts International Magazine issue no. 76

General

- 2016 *Art the Science* Blog – <http://artthescience.com/blog/2016/03/11/creators-lea-kannar-lichtenberger/> Catalogue design by Chris Packer – [chrispacker.com](http://chrispacker.com) ISBN: 978-0-6481911-0-0

exhibition dates	public talk	launch event	gallery hours
27 May – 10 June 2017	Thurs 1 June 6-8pm	Sat 27 May 2-5pm	11am – 4pm
CULTURE AT WORK 6 SCOTT ST PYRMONT NSW 2009 <a href="http://www.cultureatwork.com.au">www.cultureatwork.com.au</a>			



Lea Kannar-Lichtenberger  
*Deception*





### CURATOR’S STATEMENT

The definitions of ‘deception’ span nuances ranging from fraud, trickery, cunning, artfulness, to lying, pretence and artifice. All have a shadowy nature – of something known being hidden from view. We can see deception has been a powerful device exploited by writers and playwrights: consider Shakespeare’s countless works that strategically reveal the vast expanse of human nature; and the counterpart work of lawyers and sleuths seeking to unravel its forensic obfuscations and establish truths. Sir Arthur Conan Doyle, the creator of *Sherlock Holmes* said it well: “There is nothing more deceptive than an obvious fact”. And so, the searching begins.

Artists and scientists are society’s sleuths, investigating internal and external worlds to reveal ‘truths’ and add to our shared understanding and humanity’s database. They contribute to the archives of knowledge and perception that inform so many human decisions and actions, whether personal, political, economic, technical/technological, medical, creative and scientific.

Artist Lea Kannar-Lichtenberger has been creatively sleuthing and interpreting the intersection of the man-made and natural worlds for several years, focusing on the human footprint in our oceans. Having visited several remote islands with World Heritage status, she brings privileged views into her artistic domain, in a range of formats to exchange and inform the public. In her recent trek to Antarctic territory, she even transported her own videos of urban worlds and projected them onto the pristine, albeit melting ice mass at Deception Island – a unique creative confrontation.

In this CULTURE AT WORK residency, Lea integrated various visual documents and distilled her experience through an expanding repertoire. The artforms and materials at-hand include ceramics, glass, aluminium bricolage, installation, pencil, charcoal and crayon drawings, microscopic photography, digital video including a commissioned piece of music: they are applied selectively and deliberately. She has engaged forensic chemist Associate Professor Barbara Stuart to identify the composition of plastics collected on Deception Island. Her work extends the specialist experience she gained at the SVA Bio Art Residency in 2013-4 with exhibitions in New York City, followed by solo exhibitions in Sydney including a solo *Colliding Worlds* in 2015, and *Gagging in Dystopia* in 2017.

At the heart of Lea’s work is a creative inquiry into society’s continuing destructive dynamic with nature and the reach of its damage. She reminds us that nature does not lie. Writer Mo Johnson’s thoughts on the Anthropocene ‘Our hubris is our extinction’ in another project with Lea, provides a stark, provocative, and true statement for our times. While we’re acutely aware of the enduring ability of humanity to deliberately deceive, it’s reassuring to note that Lea’s mentor at Bio Art, Dr Suzanne Anker, remarked on the extraordinary resilience of matter. We owe our thanks to nature, artists and scientists for revealing the truth.

“And after all, what is a lie? ‘Tis but the truth in masquerade” (Lord Byron)

— Ivana Jirasek



### DECEPTION – ARTIST’S STATEMENT

This exhibition and its interdisciplinary eco-critical vision traverses the traditional boundaries between the sciences and humanities. At its core, *Deception* examines the role of contemporary society in global warming and how remote places are being affected.

Focusing specifically on Deception Island, off Antarctica, my onsite investigations in January 2017 exposed a window into a fast changing world. Ocean debris and glacial melting are at the core of my investigation.

Why did I feel the need to go to Antarctica? My work to date has looked at small islands (such as the Galapagos, Lord Howe and Faroe Islands) and how contemporary society in various forms is impacting on them, not just through ocean debris but tourism.

Heading to Antarctica was the logical next step. It was an exciting undertaking, with the usual travel hiccups including a dash for the ship, but travelling in South America can be like this. I went with The Ninth Wave, a not-for-profit group, who had commissioned a Portuguese captain Teclo to take our small group of eight researchers on his 12-metre sailing boat, the *Geluk*.

Our journey was in January and for those who travelled or tried to travel to Antarctica this year, they will know how severely beset January was with storms in the Southern Ocean. So much so, that we only had 2.5 days on land, and only on Deception Island.

This gave me time to walk the shoreline and see what plastics had made it inside this harbour. In Telephone Bay where we anchored, plastics were visible from the ship; their presence was disappointing but not unexpected.

My reason for being there was to create a work that would bring the contemporary world into this perceived pristine environment. I projected videos of urban street scenes, the results of our contemporary world onto the melting ice/glacier.

This exhibition is about deception, not just referring to the name of the island, but to the way society uses deception to ‘not see’ what we know to be true. This includes our government’s deception in not taking strong and immediate action, and the deception of the oil industry about its practices.

With Australia’s history and ongoing presence in Antarctica, *Deception* is just one part of a discussion to create greater awareness of society’s seemingly simple actions that have a disastrous ‘butterfly effect’ on such a remote and utopian destination. This exhibition works to reveal how we’re effecting and affecting Deception Island – which by its isolation, its surrounding waters, it and its wildlife remain virtually invisible to our world.

— Lea Kannar-Lichtenberger