

REBECCA HASTINGS

FEED



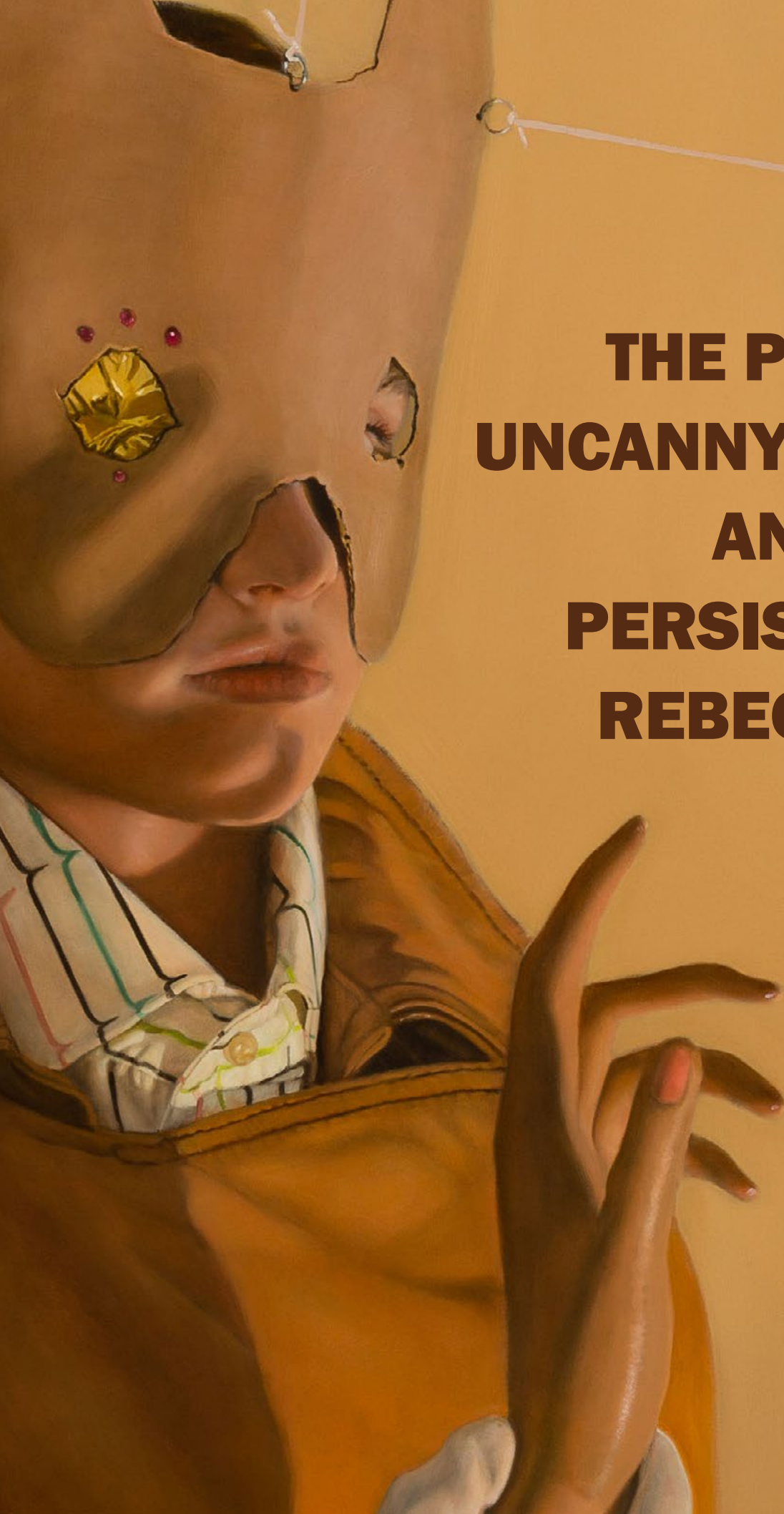


Rebecca Hastings' new series of paintings was created within the walls of the former Parkside Lunatic Asylum - now Adelaide Central School of Art - during her time as Artist in Residence. These other-worldly manifestations continue Hastings' fascination with the unheimlich, drawing on an 'unseen' interplay between the digital, psychological and physical. Classically-rendered, these 'slow images' - and the endless scroll in which they are consumed - articulate an uneasy ambivalence typifying the Posthuman condition.

EXHIBITION
6 - 30 NOVEMBER 2024

OPENING EVENT
9 NOVEMBER 1 - 3 PM



A painting of a person's face and hand. The face is partially covered by a light-colored mask with a large, irregular yellow gem on the forehead and several small red dots. The person is wearing a white shirt with thin green and blue vertical stripes. A hand with red nail polish is visible in the foreground, pointing towards the face. The background is a solid light yellow color.

THE PURSUIT OF THE UNCANNY, THE STRANGE AND UNSETTLING PERSISTENTLY HAUNT REBECCA HASTINGS' PAINTINGS.

While previous work has reveled in contradiction through candy colours, juicy flesh and unflinching gazes, these recent paintings push and play with new depths of imagination. Hastings has created a world that hums within a stifling atmosphere of hands, fur, fabric and fakery. A palette of warm oxides and deep blue contain her subjects in a field, where it feels hard to draw breath. Through technical skill and command of her materials, she draws us down to where reality is slippery, and narrative elusive.

Hastings loves the challenge and demands made by painting.

These latest works reveal her dedication to methods around how to construct imagery for a painting. Initially asking AI to generate images led to unexpected disappointment. It resulted in an endless stream of pictures that were never 'quite right' and produced its own anxiety for the artist. Attempting to work with a multitude of confusing details and 'dead behind the eyes' subjects took time and thought away from the studio. A place that is most important to Hastings. She is meticulous and uncompromising with what, and how she paints, with an astute eye, trained to evaluate and feel what is required to articulate her concepts.

The problems around using images generated by an unseeing, unfeeling process of data rearrangement resulted in her reverting to using live models, making props, and improvising new ideas that came about through her AI adventure. The exhibition FEED has evolved through time-consuming wayward methods, succinctly presented in these dense and exquisite paintings.

It has been said that we are living in a 'deep doubt' era. The use of AI has impacted our shared understanding of events, with deepfakes being weaponised to discredit authentic occurrences and invent fictional ones. Doubt is not new to painting - fakes and copies have plagued auction houses and the market for years. We can doubt the authenticity of a painting, but we rarely doubt the authenticity of an artist. We acknowledge their representation as a version of 'truth'.

With the work in FEED, I am struck by how Hastings' painting of active hands - real, wrapped and fake - correspond to an early doubter, St Thomas, in particular Caravaggio's 1601 work, *The Incredulity of Saint Thomas*. More commonly known as Doubting Thomas, he was the apostle who would only believe Christ has returned to life by sticking his fingers into his wounds. This painted physical representation of Jesus guiding the hand of Thomas into his gaping side is about belief, not only symbolic religious belief, but a belief that this is occurring. Through Caravaggio's dramatic realist technique we feel it, we believe it.

Belief is reflected in the uncanny reality of Hastings' paintings. Her technical accomplishment and willingness to adjust, change and feel her way through to make a work succeed is clear. All the subjects in these works exist in an atmosphere thick with an enigmatic weirdness that doesn't correspond to a real time or place, yet we surrender and believe this reality. A reality based on imagination, visual acumen and a supporting team of subjects willing to cooperate with an artist's vision.

MARY-JEAN RICHARDSON 2024



[Dear insentient](#), 2024, oil on polycotton, 100 x 83 cm \$12,000



This is a series about hands.

Disembodied hands.

Fleshy hands.

AI hands.

Synthetic hands.

Mystic hands.

Hands that hold.

Hands that caress.

Hands that control.

Hands that feed.

These other-worldly manifestations were created within the walls of the former Parkside Lunatic Asylum - now Adelaide Central school of Art- during my time as Artist in Residence. This is an evocative place for an uncanny practice. Dim corridors lead into derelict, windowless shower rooms. Buried alcoves linger beneath staircases in decade's old dust. Rusty pipes clang and moan within wall cavities.

Nocturnal visits to the teachers' props room feed my paranoia. Boxes of foam spheres, jugs and vases in primary colours, flank the disembodied remains of long-decommissioned mannequins, legs thrust rudely up walls, severed torsos and heads pressed against glass.

The virtual world weighs in with algorithmic unease. Beyond the infinite scroll, notifications and inane reels, AI infiltrates, guiding with unseen hands a mindless generation of imagery slick, seductive, and soulless.

I paint endlessly. Long solitary days and evenings confined to my cell-converted studio, peering into the dark corners of my psyche, not only an invocation of ghostly anguish, but also a place where light and dark sit quietly together. Uncanny articulations of the inexpressible.

REBECCA HASTINGS 2024



[Walking among snakes and birds](#), 2024, oil on polycotton, 180 x 150 cm \$18,000



**“HASTINGS HAS CREATED A WORLD
THAT HUMS WITHIN A STIFLING ATMOSPHERE
OF HANDS, FUR, FABRIC AND FAKERY.”**



[The Neuromancer](#), 2024, oil on polycotton, 150 x 114 cm \$14,000



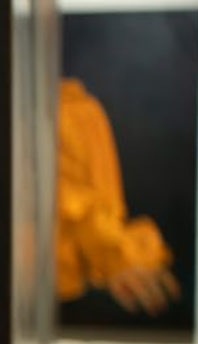
[*The Scraper*](#), 2024, oil on polycotton on aluminium composite board, 23 x 30 cm, framed size 25 x 33 cm, \$4,000

Rebecca Hastings is Adelaide Central School of Art's Artist in Residence for 2024. She holds a Bachelor of Visual Art (Honours) and a Master of Visual Art (Research), and has received numerous grants and awards including two Art SA Project grants, an Australian Post Graduate Award, and a Graduate Research Travel and Research Support Scholarship (UniSA).

Her work has been shortlisted for the BP Portrait Prize 2015 (National Portrait Gallery, London), and she has been a finalist in a range of significant art prizes, including the Arthur Guy Memorial Painting

Prize (2021), the Eutick Memorial Still Life Award (2012), the Sulman prize (2014 and 2015), and the Archibald prize (2014).

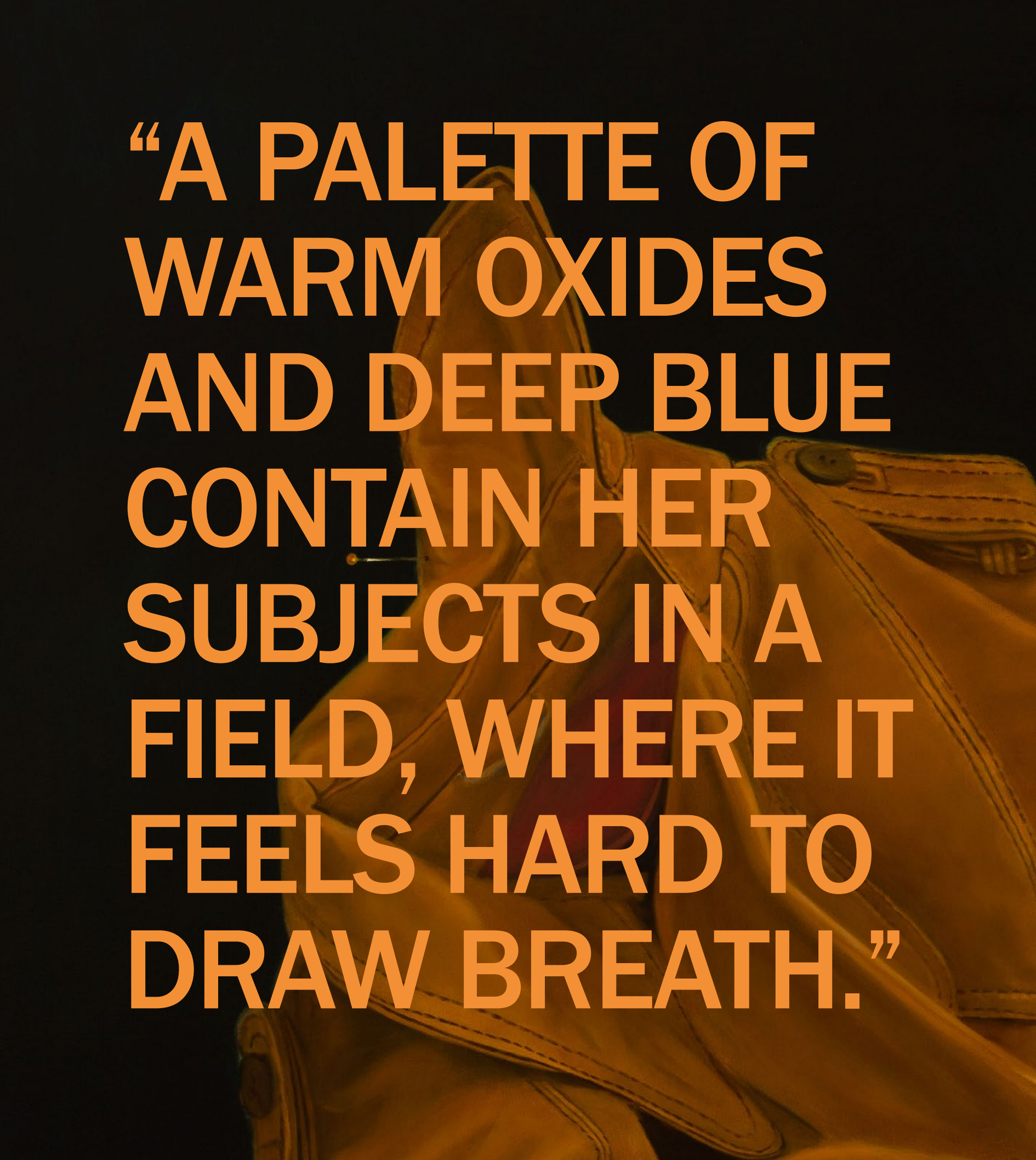
Hastings' practice engages with themes of the Posthuman condition, reflecting and drawing on both personal, and collective existential anxieties. Adopting the conventions of figurative and still life painting genres, Hastings' Classically-rendered paintings merge uncanny and gothic tropes, with the everyday to convey otherworldly, surreal narratives.



“THESE WORKS EXIST IN AN ATMOSPHERE THICK WITH ENIGMATIC WEIRDNESS.”



[Get it here](#), 2024, oil on polycotton on aluminium composite panel, 23 x 30 cm, framed 25 x 33 cm, \$4,000



**“A PALETTE OF
WARM OXIDES
AND DEEP BLUE
CONTAIN HER
SUBJECTS IN A
FIELD, WHERE IT
FEELS HARD TO
DRAW BREATH.”**



[The Untrainer.](#) 2024, oil on polycotton, 55 x 42 cm, \$5,500



**“THESE RECENT
PAINTINGS
PUSH AND PLAY
WITH NEW DEPTHS
OF IMAGINATION.”**



[21 Grams](#), 2024, oil on polycotton, 100 x 83 cm \$12,000

**“THROUGH TECHNICAL SKILL
AND COMMAND OF HER MATERIALS,
HASTINGS DRAWS US DOWN
TO WHERE REALITY IS SLIPPERY,
AND NARRATIVE ELUSIVE.”**





QUALIFICATIONS AND PROFESSIONAL EXPERIENCE

2024 Keynote Speaker, VAESA Conference, SA
 2024 - Current – Artist in Residence, Adelaide Central School of Art, SA
 2023 - Current Lecturer, Adelaide Central School of Art, SA
 2023 - Current Private Tutor
 2019 Master of Visual Art, University of South Australia
 2017 Research Residency, Japan
 2012-2016 Lecturer and Tutor Visual Arts, Flinders University, Adelaide, SA
 2011 ACSA Academic Board, Student Representative
 2011 Bachelor of Visual Art with Honours, Adelaide Central School of Art (ACSA), SA
 2000 AWARD (Australian Writers and Art Directors) Graduate

SOLO EXHIBITIONS

2024 [FEED](#), Flinders Lane Gallery, Melbourne, VIC
 2024 FEED - The Preview, Adelaide Central Gallery, SA
 2023 By the time you read this we shall all be dead, Praxis Artspace, Adelaide, SA
 2020 Two minutes to midnight, MAY SPACE, Sydney, NSW
 2018 The Eternal Youths, Flinders Lane Gallery, Melbourne, VIC
 2016 We went for a walk in the Uncanny Valley, Flinders Lane Gallery, Melbourne, VIC
 2014 The Other Mother, Flinders Lane Gallery, Melbourne, VIC
 2013 Scold, Hill Smith Gallery, Adelaide, SA
 2013 Disquiet, Flinders Lane Gallery, Melbourne, VIC
 2012 Offering, The Hotel Metropolitan, Adelaide, SA
 2012 Portal, Adelaide Central Gallery, Adelaide, SA

SELECTED GROUP EXHIBITIONS

2022 NEW, MAY SPACE, Sydney, NSW
 2021 Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, VIC
 2021 CCH Art Prize, Light Square Gallery, Adelaide, SA
 2021 Tatiara Art Prize, Walkway Gallery, Bordertown, SA
 2021 20/21, MAY SPACE, Sydney, NSW
 2017 Familiar, Modern Eden, San Francisco, USA
 2017 In Your Face, Flinders Lane Gallery, VIC
 2016 Fuse, Flinders Lane Gallery, VIC
 2015 There's no place like home, M Contemporary, Sydney Contemporary Art Fair, NSW
 2015 The Sulman Prize, Art Gallery of New South Wales, NSW
 2014 The Dark Side, Melbourne Art Fair, Flinders Lane Gallery, VIC
 2014 SALA, The Advertiser, Adelaide, SA
 2014 The Archibald, Art Gallery of New South Wales and touring regional galleries, NSW and VIC
 2014 The Sulman Prize, Art Gallery of New South Wales, NSW
 2014 Dead or Alive, Adelaide Central Gallery, Adelaide, SA
 2014 Through the Mirror Ball, BMG Gallery, Adelaide, SA
 2014 Portrait Show, Flinders Lane Gallery, Melbourne, VIC
 2012 Triple Happiness, Flinders Lane Gallery, Melbourne, VIC
 2012 Eutick Memorial Still Life Exhibition, Coffs Harbour Regional Gallery, NSW
 2012 Exploration 12, Flinders Lane Gallery, Melbourne, VIC
 2012 Helpmann Academy Graduate Exhibition, Adelaide, SA
 2011 Emergence, ACSA Graduate Exhibition, Adelaide Central Gallery, Adelaide, SA

AWARDS, PRIZES AND GRANTS

- 2021 Finalist, Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Vic
- 2021 Finalist, CCH Art Prize, Centre for Creative Health, SA
- 2021 Finalist, Tatiara Art Prize, Tatiara District Council, Walkway Gallery, SA
- 2020 Grant, National Assistance Program for the Arts, The Myer Foundation
- 2020 Independent Makers and Presenters Project Grant, Arts SA
- 2017 Graduate Research Travel and Research Support Scholarship (\$10,000), UniSA, SA
- 2016 Australian Post Graduate Award (Scholarship Masters by Research)
- 2015 Finalist, The Sulman Prize, Art Gallery of New South Wales, NSW
- 2015 Shortlisted, BP Portrait Prize, National Portrait Gallery, London, UK
- 2014 Finalist, The Archibald Prize, Art Gallery of New South Wales, NSW
- 2014 Finalist, The Sulman Prize, Art Gallery of New South Wales, NSW
- 2013 Independent Makers and Presenters Grant, Arts SA
- 2012 Finalist, Eutick Memorial Still Life Award, Coffs Harbour Regional Gallery, NSW
- 2012 Pleysier Perkins \$5,000 Acquisitive Prize, Exploration 12, Flinders Lane Gallery, VIC
- 2012 Winner SALA Festival Award, Helpmann Graduate Exhibition, Adelaide, SA
- 2009 'Highly commended' Adelaide Cathedral Art Show, SA

COLLECTIONS

Pleysier Perkins, Victoria.

Private collections nationally and internationally.

SELECTED PUBLICATIONS

- 2024 Richardson M.J., "FEED" Catalogue Essay, 2024
- 2024 The Big Book of Little Art Essays, Flinders Lane Gallery
- 2022 The Splicer I (2021), reproduced in Luxemburg, Gesellschaftsanalyse und linke Praxis, 3/2022, front cover
- 2021 Megna E., "Rebecca Hastings Artist in Focus", MAY SPACE Online, Sydney, NSW
- 2020 Llewellyn J., "Profile Rebecca Hastings", The Adelaide Review, Issue 484, June 2020, p.32
- 2019 Gazing into the Anthropocene II (2017), iScape I (2015), and The Eternal Youths IV (2018) reproduced in Jason Moore, The Capitalocene, Maize 6 (2019), pp. 49-54
- 2018 Walker, W. "The Eternal Youths" Catalogue Essay, 2018
- 2017 She left us at Ikea and went off to find herself (pink) (2014), reproduced in Jean-Jacques Rousseau, Emilio, Libri Mondadori, Italy, cover image
- 2016 Millner, J. "We went for a walk in the Uncanny Valley" Catalogue Essay, 2016
- 2015 Art Collector, "Rebecca Hastings", Special Edition Sydney Contemporary Art Fair, Sept 2015, p.48
- 2014 Brown, M "The Other Mother", Catalogue Essay, November 2014
- 2014 The Onesie (2014), reproduced in 2014 Archibald Prize Catalogue, Art Gallery of NSW, p22
- 2014 McDonald, P. "Mum's the painter's main word", The Advertiser, 1st August 2014, p.29
- 2014 SA Weekend, August 2nd, 2014, Front cover and p.11
- 2014 Tilgas, K. ["Is this your first time?"](http://www.artgallery.nsw.gov.au), www.artgallery.nsw.gov.au 21st July 2014
- 2014 Anderson, P. "Archibald prize finalists review", The Daily Review, 15th July 2014, <http://dailyreview.crikey.com.au/archibald-prize-finalists-review-agns-sydney/>
- 2013 Neylon, J. "The Other Mother", Catalogue Essay for Scold, November 2013
- 2013 Nelson, R. ["Resisting walls and shrinking spaces"](http://www.theage.com.au), www.theage.com.au, 12th June 2013
- 2013 Luxford, P. "Disquiet" The Melbourne Review, www.melbournereview.com.au, 12th June 2013
- 2013 Luxford, P. "Disquiet" Exhibition catalogue, Flinders Lane Gallery, Vic, 2013
- 2013 "Rebecca Hastings - Process", Artist Profile, Issue 22, March 2013, p. 130-131
- 2012 Smell this (2011), reproduced in Roy, D., Baker, W., & Hamilton, A. Teaching the Arts: Early childhood and primary education, Port Melbourne, Victoria: Cambridge University Press, p.164
- 2012 "Wild at heart", Belle, Oct/Nov 2012, p. 62
- 2012 The Adelaide Review, Issue 390, August 2012, Front cover and p. 41
- 2012 O'Sullivan, J. "ACSA grad wins emerging artist showcase", Art Collector, www.artcollector.net.au/ACSAGradwinsemergingartistsshowcase
- 2012 Fleming, K. "Mixed emotions", Adelaide Matters, June 2012, p.33
- 2012 "Graduates come together in show of best and freshest", Update, Helpmann Academy, Vol 19, No 1, Issue 75, Mar-May 2012, pp. 10-12
- 2012 Dance, P. "From chaos to order", Helpmann Academy Graduate Exhibition Catalogue, 2012
- 2012 "Emergence", Update, Helpmann Academy, Vol 18, No 4, Issue 74, Dec-Feb 2012
- 2011 "Emergence", 2011 Bachelor of Visual Art Graduate Exhibition Catalogue



FLINDERSLANEGALLERY

Level 1, The Nicholas Building
cnr 37 Swanston St and Flinders Lane
MELBOURNE 3000
WWW.FLG.COM.AU
INFO@FLG.COM.AU
+ 61 3 9654 3332

Tue - Sat 11am - 5pm