



**MLC Gallery**

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**Date**

Friday 21 April, 2006

**ORGANISATION INFORMATION PAGE**

**Art Proposal for the  
Australian Exhibition at the 52nd  
Venice Biennial in 2007**

**CONTACT PERSON**

Sophie O'Brien  
Coordinating Curator & Exhibitions Manager  
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Australia Council of the Arts

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Surry Hills NSW 2010

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**Declaration by Offerer**

Please find the Art Proposal for the Venice Biennial for 2007.

I hereby declare that all the information and statements made in this Proposal are true and accept that any misinterpretation contained in it may lead to my disqualification.

Yours Sincerely,

Miriam Cabello

Refer Enquiries to  
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## Requirements

- 1.00 Artistic scope & practice** 2005/06 Residency in Florence 3 months dedicated to studying, painting and drawing.
- 2006 Australian Trade Commission (Austrade) Visual Artists CD. This invitation (only) is reserved for award winning artists or artists who have exhibited successfully in Australia in recognised Australian galleries. The CD will be promoted to appropriate galleries overseas through Austrade representatives in 58 countries. Visual Arts NSW is an initiative of the Australian Trade Commission (Austrade) to promote contemporary Australian artists overseas.

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**Developing artistic expression** 2004/06 Final year at Charlie Shead School.  
Covers 3 years of intense study on historical techniques.

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**Significant Solo Exhibitions in Australia** 2006 **White Rope**, International Premier, MLC Gallery, Ultimo, Australia  
2005 **Whipping Boy**, MLC Gallery, Ultimo, Australia.

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**Significant International Exhibitions** 2005 **Fifth Annual International Biennial of Contemporary Art**  
Fortezza da Basso in Florence, Italy, 3rd to 11th December.  
**Group Batik Art celebrates its 31st Anniversary**  
Sala Barna, Barcelona, Spain, 11th to 30 th November

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**Established Network of National and international Colleagues** **Austrade New Exporter Development Program**; Ben Giles is my Adviser.

Kurt Kolok, Director  
**Kolok Gallery**  
121 Union Street, Suite 1e  
North Adams, MA 01247  
+1 413-664-7381  
kurt@kolokgallery.com  
www.kolokgallery.com

Jadranka Vrsalovic, Cultural Department  
**Instituto Cervantes New York**  
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211-215 East 49th Street  
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Jack Scharr  
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18350 Chesterfield Airport Rd.  
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Kay Daughdrill, Artist  
3817 St Andrews Loop East  
Mobile, AL 36693 USA

Dr. Thomas P. Rosandich, President  
**United States Sports Academy**  
One Academy Drive  
Daphne, AL 36526 USA

**Requirements • *continued*****1.00**      **Established  
Network of National  
and international  
Colleagues**

Eric Douglas Keene, President  
**Keene Advisory Group, LLC**  
Eric's civic and community interests include board positions with Case Western Reserve University, the Art Institute of Chicago and the Hispanic Alliance for Career Advancement (HACE). He is also a member of the Chicago Council on Foreign Relations. In addition to his speaking engagements, Eric has recently been quoted in the "Vault Guide to Conquering Corporate America for Women and Minorities".

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**Evidence of an ability  
& willingness to liaise  
with audiences, media,  
corporate partners and  
donors**

Public relations are part of the overall development of MLC's marketing communications plan. Effective communication with people in the media has obtained numerous editorial coverage in newspapers and magazines.

Miriam Cabello conducts interviews with journalist and award judging panels. Presentations at functions such as the Australian Businesswomen's Network.

- The Work of Art, Profile, Miriam Cabello, Dynamic Export, Australian Institute of Export, pg 16 February 2006
- Members Making It: Profile, Miriam Cabello, The Networker, Australian Businesswomen's Network, pg 12 January 2006
- How to turn Art onto a Successful Business, Profile, Miriam Cabello, The Networker, Australian Businesswomen's Network, Front Page, October 2005
- UTS: Graduates: Graduate Profile, Miriam Cabello, Stay Connected, pg 14, Spring 2005
- Triumph for MLC Powerhouse Design Studio, ArtsWest, pg 3, April 2002
- Designing woman gets message across, Sydney Business Review, pg 23 April 15, 2002
- Philippa Walsh, Women's business is brisk, The Daily Telegraph, pg 3 Wednesday, February 23, 2000
- Sport art takes centrefield, Nine to Five, pg 25 June 19, 2000
- Designing woman gets message across, Sydney Business Review, pg 23 April 15, 1998
- Businesswoman's Mentor Program, Sydney Business Review, pg 18 June 15, 1997
- Liverpool Leader editorial 5 times from 1993 - 2002
- Spanish Herald editorial 4 times from 1993 - 1995

## Proposed Project

<b>2.00</b>	<b>Scope</b>	Exhibition Title • White Rope Total works • 14 Paintings, Oil on Belgian Linen Description of works • The paintings are divided into 4 series that bind the theme.
	<b>Description</b>	<p>There are 4 series in this proposal.</p> <p><b>Series 1</b>          Quantity • 5 Paintings          Title • White Rope: I, II, III, IV, V          Scope • 5 oversize portraits each 120x140cm. These 5 intimate portraits will guide us through the boxers' state of mind at each station. The white rope cuts through his chest. Glazed in several layers of diaphanous tints.</p> <p><b>Series 2</b>          Quantity • 3 Paintings          Title • Ringside: I, II, III          Scope • 3-life size works each 120x180cm. Depict the boxer falling on the ropes. His full weight is on the rope exhausted. The rope barely holds him up as his shoulders sag under the pressure of his own weight.</p> <p><b>Series 3</b>          Quantity • 3 Paintings          Title • Roped: I, II, III          Scope • 3-life size works each 120x150cm. The subject is sitting in the corner. Ropes cut aggressively across the body of one subject, working to confine and inhibit. A geometric, methodically laid grid acts as an oppressive force imprisoning the subject in isolation. This is juxtaposed with drips of paint that thrash the subject with whip-like strokes.</p> <p><b>Series 4</b>          Quantity • 4 Paintings          Title • The Shroud: I, II, III, IV          Scope • 4-life size works each 155x213cm. Group composition of trio. Depicting the trainer wrapping the boxers hands, securing the gloves and the 'cut man', (A good 'cut man,' who treats wounds during a match, plays a critical role in modern boxing).</p> <p>The group painting represent all three types of skin in one composition. White, Olive/tan, &amp; black. Each model will be painted in a different traditional Baroque &amp; Rococo technique in order to utilise the best technique for each model's skin. Eg white flesh will be painted using the Van Dyck &amp; Rubens method. Olive/tan flesh Rembrandt &amp; Goya method. Black flesh, Caravaggio &amp; Velasquez.</p>
	<b>Theory</b>	<p>Australian artist Miriam Cabello takes on a daring approach by destabilising our traditional view of the Other. Her paintings bring our longstanding notion of oppression into the realm of the highly masculine male boxer. Cabello's intimate and provocative works considers the athletic physicality of the muscular male form juxtaposed against the subjugation and aggression often promoted by racial and gender stereotyping. She aims to shift our conventional view of the male, to twist our perception and engender new ways of thinking.</p> <p>Cabello's imagery is concerned with the human response to the binary of the black and white male. White Rope emerged from her innovative outlook towards the complex sociological and emotional aspects of such a sport. Her engagement is with ideas of difference as well as an exploration of notions relating to human physicality. The body is central, although always obliquely so. Using larger than life proportions, Cabello reconstructs her experience of a vigorous boxing match, carefully and intricately recreating the heightened emotion of the subject.</p>

## Proposed Project • *continued*

**2.00**      **Description**    In *Roped*, ropes cut aggressively across the body of one subject, working to confine and inhibit, a concept that also features symbolically in other works such as *White Rope I & II*, and *Blue Boy II*.

In *White Rope I*, a young male boxer stands serenely, his expression restrained. The piece itself however, is highly emotive. Cabello presents the traditional heroic male figure with his distinct muscular lines, then throws it into flux with the contradiction of tones of flesh, solemnness of expression and 'tears' of paint which exposes a certain vulnerability in the subject, evoking our sense of empathy and compassion.

Since childhood, Cabello has had a strong interest in the civil rights movements in both America and South Africa. She immersed herself in a myriad of mediums that dealt with civil rights and social justice issues which had an immense impact on the early development of her work. *White Rope* takes these concerns and focuses them on the concepts of sexuality, conflict and gender. The world of sports and in particular boxing is a key site of male domination, where aggression, bodily force, competition and physical skill are primarily associated with 'maleness.' Neither fetishist, grandeur nor flamboyant, Cabello's work presents men searching for their masculine selfhood amongst the idea of healthy and powerful masculinity so insistently invoked in the muscled body. Generally coming from an underprivileged background, black boxers learned early in life that they had to fight hard to survive and succeed, an idea that Cabello accurately presents in her *White Rope* series.

Her artistic inspiration has transpired from an osmosis between the rapid movement of Abstract Expressionism and the Old Masters' historical painting techniques from the 13th to 19th Centuries. Cabello's works demonstrate a unique technical process that at first glance, one assumes the figures are screen-printed or airbrushed. The delicate brushstrokes and saturated transparent colours materialise in the form of oil on linen.

A revitalised subjectivity is displayed in *Golden Boy*, in which a highly muscular male figure is seen emerging (or descending) into space. However, the ambiguity of purpose and movement of the subject is not confusing but instead hosts a number of dramatic possibilities that add to the richness of the painting. Cabello's images embrace uncertainty, limitations and contradiction, and in doing so, viewers are made privy to moments of great vulnerability.

In all the paintings in the *White Rope* series, a geometric, methodically laid grid acts as an oppressive force imprisoning the subject in isolation. This is juxtaposed with drips of paint that thrash the subject with whip-like strokes. Using glazed transparent layers that embed these strokes in the figure, Cabello constructs the works with a limited palette, yet the vibrancy and intensity is far from minimal.

The traditional male image in art is one of power, possession and domination. In *White Rope*, Cabello has taken the highly masculine domain of sport and contrasted it with not only the idea of the Black male as Other, but also the power of emotion, and in doing so she thus repudiates the very notions of the emblematic black male and athlete. The paintings manifest a variety of themes like adoration, fear, sexuality and ironically, tenderness. Cabello's work in this series comments on flux and uncertainty and portrays the multifarious in-between space that thrives on the hybridity of identity and emotion.

### References:

1. Wiggins, David K. 1997. *Glory Bound: Black Athletes in a White America*. Syracuse: NY
2. Smith, Terry. 1997. In *Visible Touch: Modernism and Masculinity*. Power Institute of Fine Arts: Sydney.

## Curriculum Vitae

3.00

<b>Name</b>	Miriam Luz Cabello, Gallery Director & Artist
<b>Qualification</b>	Historical Painting Technique (13th to 19th Centuries) The Charlie Sheard Studio - 2006 Grad.Dip Design, University of Technology – 1992 B.Arts (Vis Arts), Sydney College of the Arts (University of Sydney) – 1988
<b>Exhibitions Solo</b>	2007 <b>White Rope</b> • Kolok Gallery, North Adams, MA, USA 2006 <b>White Rope</b> • International Premier, MLC Gallery, Ultimo, Australia 2005 <b>Whipping Boy</b> • MLC Gallery, Ultimo, Australia. 2000 <b>Teswhatserone</b> • Gallery Café, Surry Hills, Australia 1994 <b>Clear Vision – A Retrospective of Twelve Years</b> , • Howard Leonard Galleries, Darlinghurst, Australia 1993 <b>Renaissance of the Male Figure</b> • Art in Public Spaces, Sydney, Australia
<b>Exhibitions Group Since 2005</b>	2007 <b>Five Australian Women in London</b> • Beverley Knowles Fine Art, 88 Bevington Road, London, W10 2006 <b>Inaugural Exhibition</b> • Kolok Gallery, North Adams, MA, USA <b>Final Year Students Exhibition, The Charlie Sheard Studio School</b> • Travelling exhibition: MLC Gallery, Australia & Kolok Gallery, North Adams, MA, USA 2005 <b>Fifth Annual International Biennial of Contemporary Art</b> • held in the Fortezza da Basso in Florence, Italy, 3rd to 11th December. <b>Group Batik Art celebrates its 31st Anniversary</b> • Sala Barna, Barcelona, Spain, 11th to 30 th November <b>Interlude, current students exhibition</b> • The Charlie Sheard Studio School MLC Gallery, Ultimo, Australia. <b>VISION 2 – Queenwood Old Girls' Art Show</b> • Queenwood Senior School, Mosman, Australia. Over the past 22 years participated in over 30 group shows
<b>Awards</b>	2006 <b>Diploma of Excellence, (Honorable award)</b> • REAL-TIME, Juried online Global Art Annual. Artoteque, 15 Manchester Court, E16 3GZ London, (UK) 2005 <b>Award Winner, Painting Division, Fifth Annual International Biennial of Contemporary Art, Florence, Italy</b> 2002 <b>NSW Creative Arts Category Winner</b> • Sponsor, Create Australia <b>Nat. Established Business Division Winner</b> • Sponsor, Dept. State & Reg Dvlpt <b>NSW Established Business Division Winner</b> • Sponsor, ABBI Insurance <b>Most Outstanding Contribution, Arts &amp; Design Winner</b> • Sponsor Sydney Symphony 2000 <b>Short listed for the Sport Artist of the Year 2001, American Sport Art Museum and Archives, Alabama, USA</b> 1992 <b>Commendation, Bowral – Mittagong Rotary Club Exhibition and The 17th Annual Easter Art Exhibition, Port Macquarie Art Society</b> 1984 <b>1st Prize Camden Rotary Exhibition, Camden</b>

## Support Material, a list of works

4.00	Artwork	Title	Medium	Dimensions	Year
		Roped	Oil on Canvas	1100 x 1520mm	2005
		White Rope I	Oil on Canvas	1300 x 1700mm	2005
		White Rope II	Oil on Belgian Linen	1200 x 1400mm	2005
		Blue Boy I	Oil on Belgian Linen	1080 x 1310mm	2005
		Blue Boy II	Oil on Belgian Linen	1200 x 1400mm	2005
		Golden Boy	Oil on Canvas	1300 x 1700mm	2005

**Description** In all the paintings in the White Rope series, a geometric, methodically laid grid acts as an oppressive force imprisoning the subject in isolation. This is juxtaposed with drips of paint that thrash the subject with whip-like strokes. Using glazed transparent layers that embed these strokes in the figure, Cabello constructs the works with a limited palette, yet the vibrancy and intensity is far from minimal.

**Highlights** **Roped**  
Ropes cut aggressively across the body of one subject, working to confine and inhibit, a concept that also features symbolically in other works such as *White Rope I & II*, *Blue Boy II*.

### **White Rope I • International Award winning Painting**

In *White Rope I*, a young male boxer stands serenely, his expression restrained. The piece itself however, is highly emotive. Cabello presents the traditional heroic male figure with his distinct muscular lines, then throws it into flux with the contradiction of tones of flesh, solemnness of expression and 'tears' of paint which exposes a certain vulnerability in the subject, evoking our sense of empathy and compassion.

### **Golden Boy • International Award winning Painting**

A revitalised subjectivity is displayed in *Golden Boy*, in which a highly muscular male figure is seen emerging (or descending) into space. However, the ambiguity of purpose and movement of the subject is not confusing but instead hosts a number of dramatic possibilities that add to the richness of the painting. Cabello's images embrace uncertainty, limitations and contradiction, and in doing so, viewers are made privy to moments of great vulnerability.