



**TXT**

**Curated by Aaron Martin, PJ Hickman, Craig Easton**

**Rhonda Baum, Christian Bök, Peter Burke, Catherine Clover, Craig Easton, David Freney-Mills, PJ Hickman, Joyce Huang, Troy Innocent, Linda Judge, Troy Mendham, Claire Mooney, Lee James Owens, Fran Van Riemsdyk, Benjamin Sheppard, Evan Whittington**

**November 25th – December 17th, 2022**

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realise that, without this justification, our own situation is basically indistinguishable from that of Mr. Chicken. But the conclusion, chaotic as it is, seems inescapable: what justifies our confidence in the Principle of Induction is that it has always worked so well in the past, at least up to now. Meaning that our only real justification for the Principle of Induction is the Principle of Induction, which seems shaky and question-begging in the extreme.

The only way out of the potentially bedridden, for-life paralysis of this last conclusion is to pursue further abstract and enquiries into what exactly 'justification' means and whether it's true that the only valid justifications for certain beliefs and principles are rational and demonstrable. For instance, we know that in a certain number of years every year cars suddenly stop, scatter the contents into enormous clouds and then head on into people who were driving along not expecting to get killed; and this has been known for some time. That whatever confidence we have in the two-way road is not 100% rationally justified by the laws of statistics or anything. And yet 'rational justification' might not apply here. It might be more the fact that if we cannot believe that cars won't suddenly get crained into the air of nowhere, we just can't drive and thus that your road seems to be able to drive functions as a kind of justification of your confidence.

A further thought now is the fact that most of us do drive knowing that a definite number of children can only get into the street without the aid of a car, which is a fact (and a kind of disaster) and a kind of play. This is not a game to inform our estimate of the precise statistical probability of your

Claire Mooney

"..realise that without this justification..."

2008

acrylic, permanent ink & embroidery thread  
on canvas

90 x 62.5 cm

\$1600



**Christian Bök**  
*Mona Lisa Blue*, mosaic  
2019  
LEGO (2091 bricks)  
45 cm × 45 cm  
\$1200



**Rhonda Baum**

*Weather Report 451*

2022

acrylic paint on canvas, wrapped  
cardboard on wood panel

22 x 28 cm

\$400





**Fran Van Riemsdyk**

*Water Systems*

2020

archival inkjet print on Canson  
photographique rag

78.23 x 101.35 cm

\$1400







**Joyce Huang**

*Industrial Ink / Black*

2019

Resin and concentrated ink gel

15 x 26 cm

\$1500





**Joyce Huang & Craig Easton**

*Not Quitting / Not Sticking*

2016/2017/2018

digital print, framed

51 x 36 cm

\$1500





**PJ Hickman**

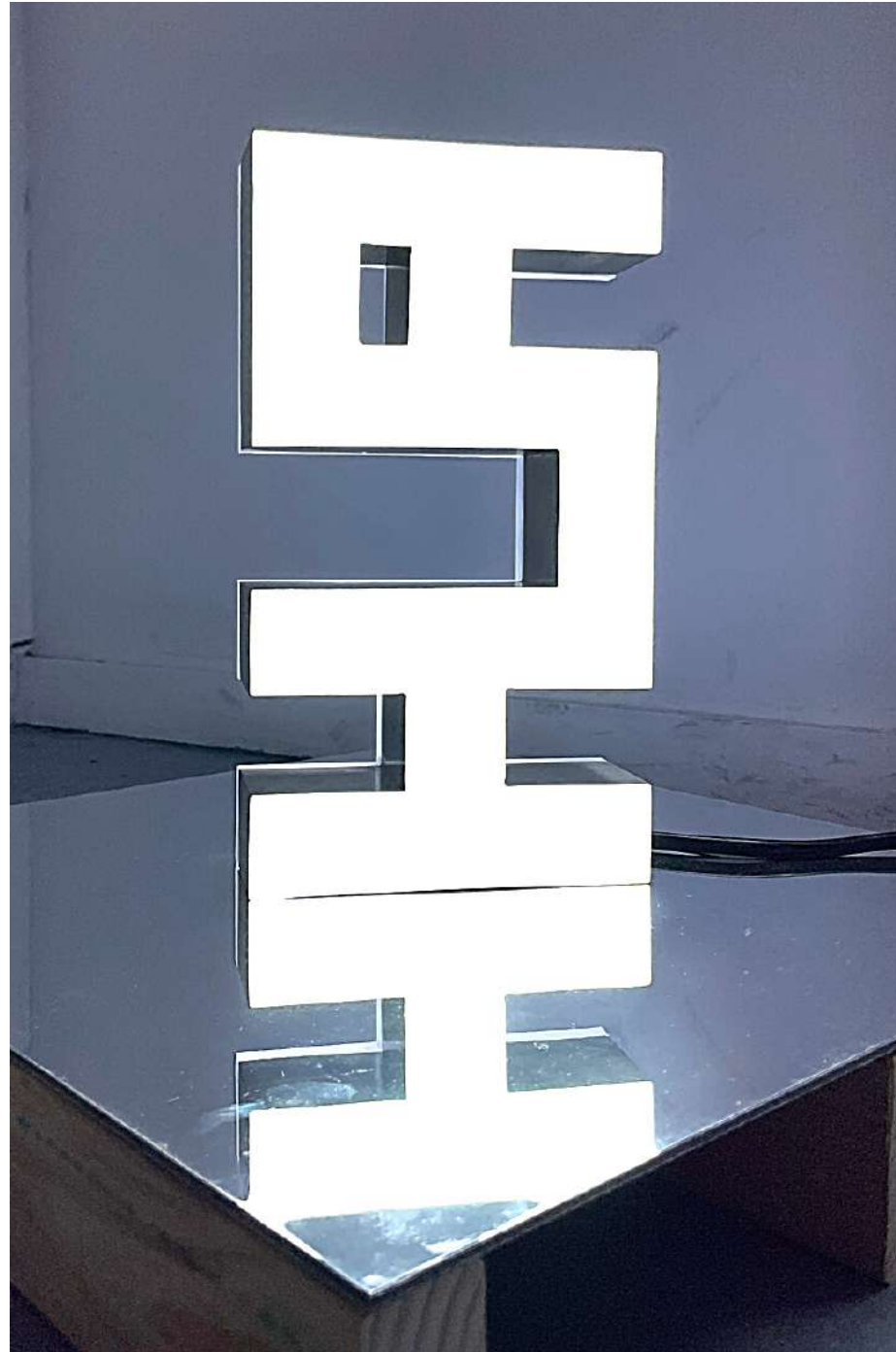
*Less Said*

2022

acrylic on canvas, two panels

overall dimension 120 x 120 cm

\$2860



**Craig Easton**

*Stone Classics*

2016

HUA/Painting Language, HEI / Black, TU / Picture,  
coloured acrylics, LED, aluminium with mirror aluminium  
composite, timber and cable  
dimensions variable

\$3200 each



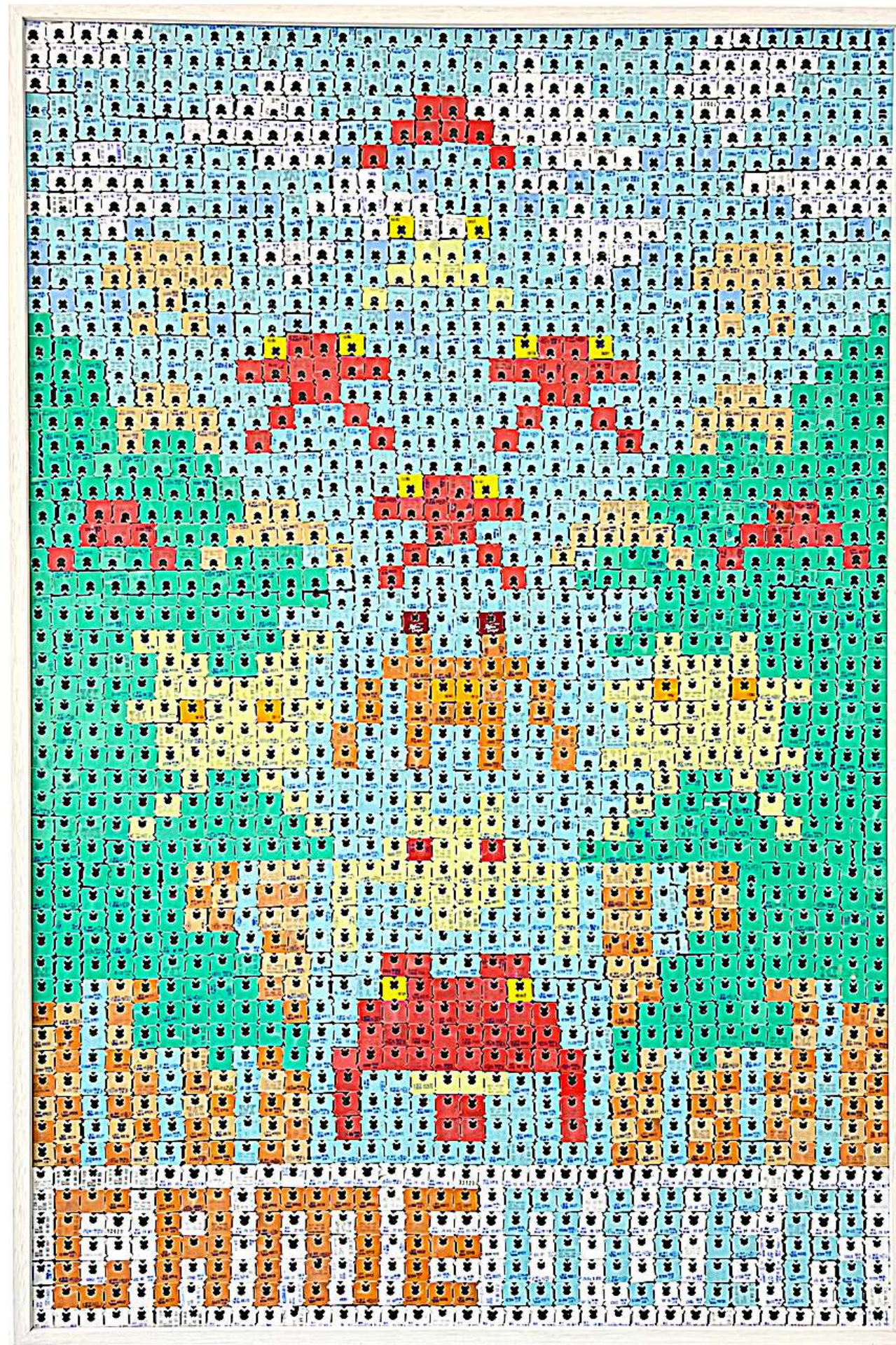


**Craig Easton**  
*Soft Machine / NO*  
2020  
acrylic on canvas, timber frame  
40 x 30cm  
\$2000

This field recording is a walk through the Yuen Po Street Bird Market in Hong Kong, just before the Hong Kong protests erupted in defiance of Beijing's extradition bill. Incorporating a mix of bird and human languages heard in the market, it was made with a handheld recorder and uses raw and unedited audio footage of the location. An appreciation of songbirds has a long tradition in Chinese cultures and these birds are highly vocal due to their captivity. In the market the birds' complex songs merge with local radio and conversations amongst the stallholders. Cantonese is the language spoken in Hong Kong but according to locals, Mandarin is increasingly common and this is understood as another strategy the Chinese mainland government uses to undermine the autonomy of Hong Kong. Since the recording of this work and despite the extensive protests during 2019-2020, Hong Kong has lost much of its independence in the violent crackdown by Beijing during 2020.

**Catherine Clover**  
*Language and Liberty*  
2019  
stereo field recording  
duration 15' 43"  
POA





**Linda Judge**

*Game over*

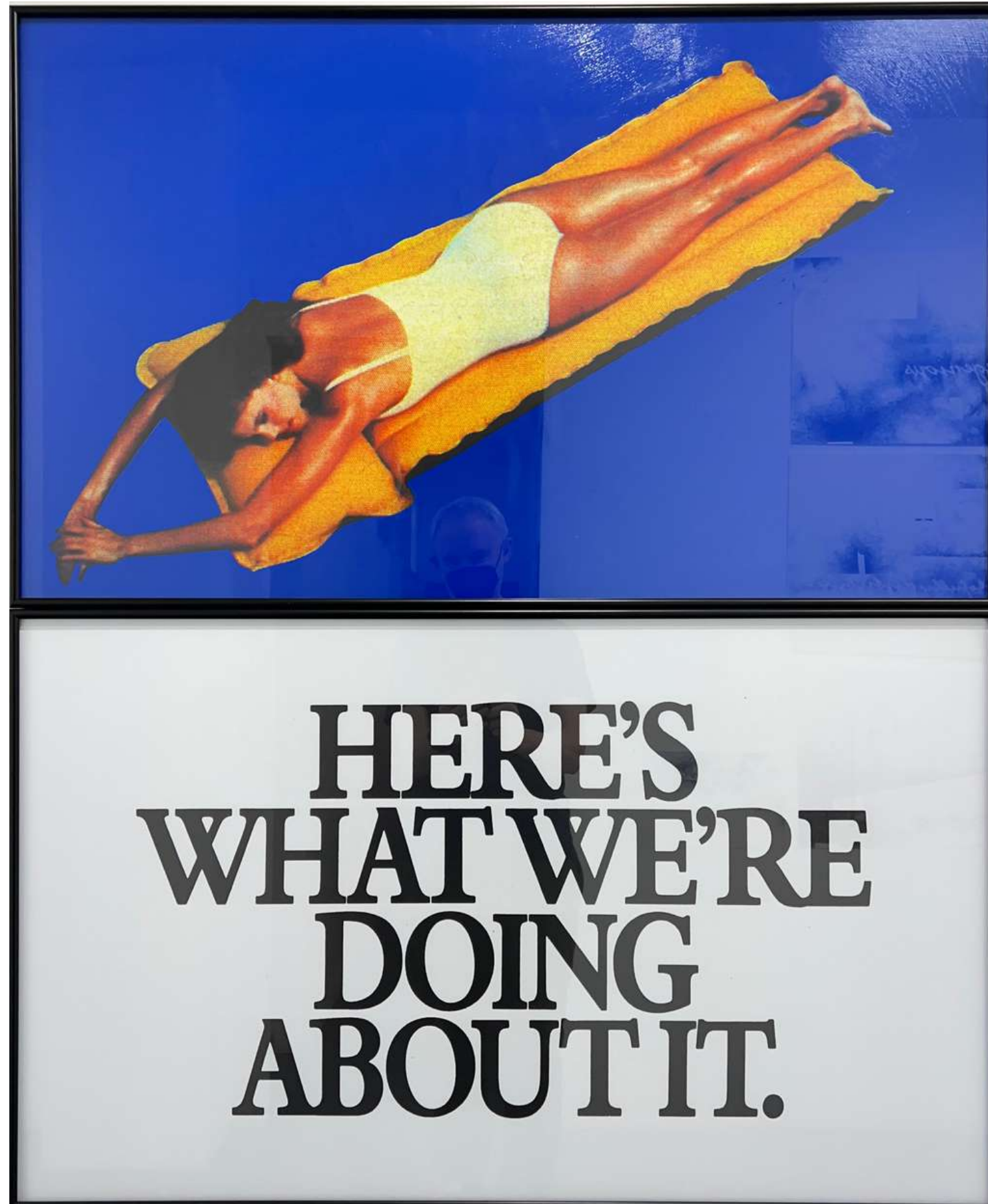
2021

plastic on board

90x 120 cm

SOLD





**Lee James Owens**

*Here's What We're Doing*

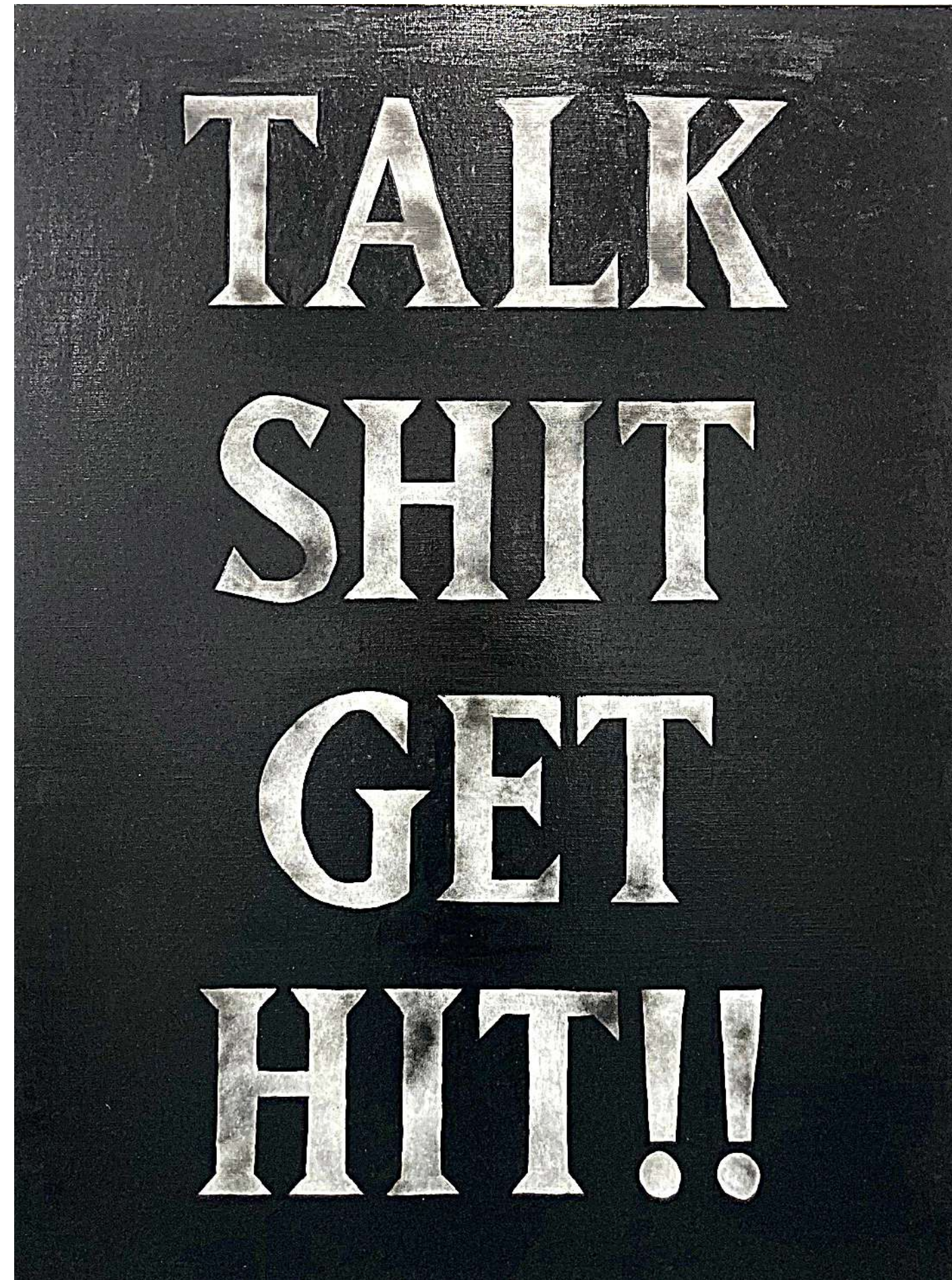
2022

digital archive print & acrylic

120 x 198 cm

\$1500





**Troy Mendham**

*Talk Shit Ge Hit*

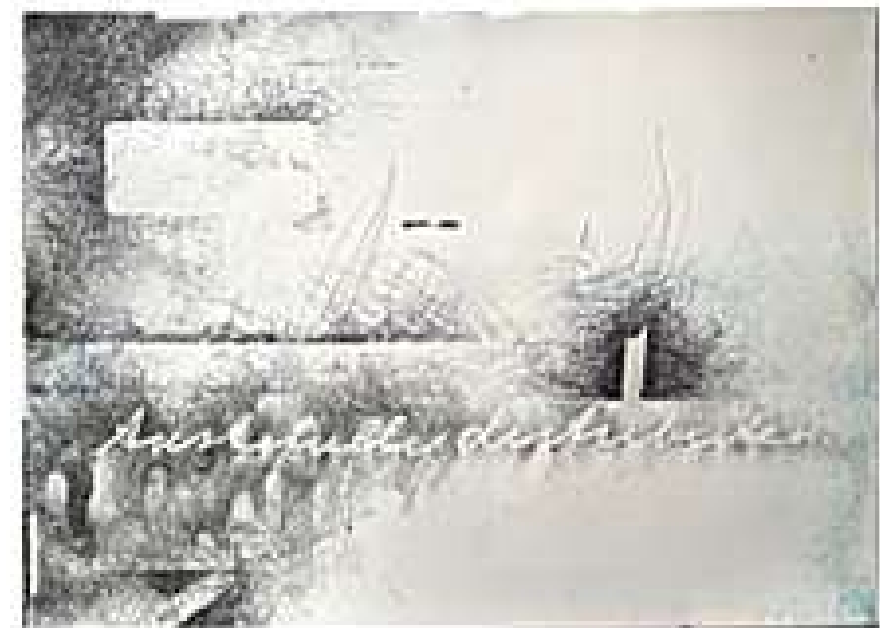
2016-2022

acrylic and enamel on canvas

122x 91cm

\$2000





# Benjamin Sheppard

SMT... (*ingenious*), 2021-, 56 x 76 cm, SOLD

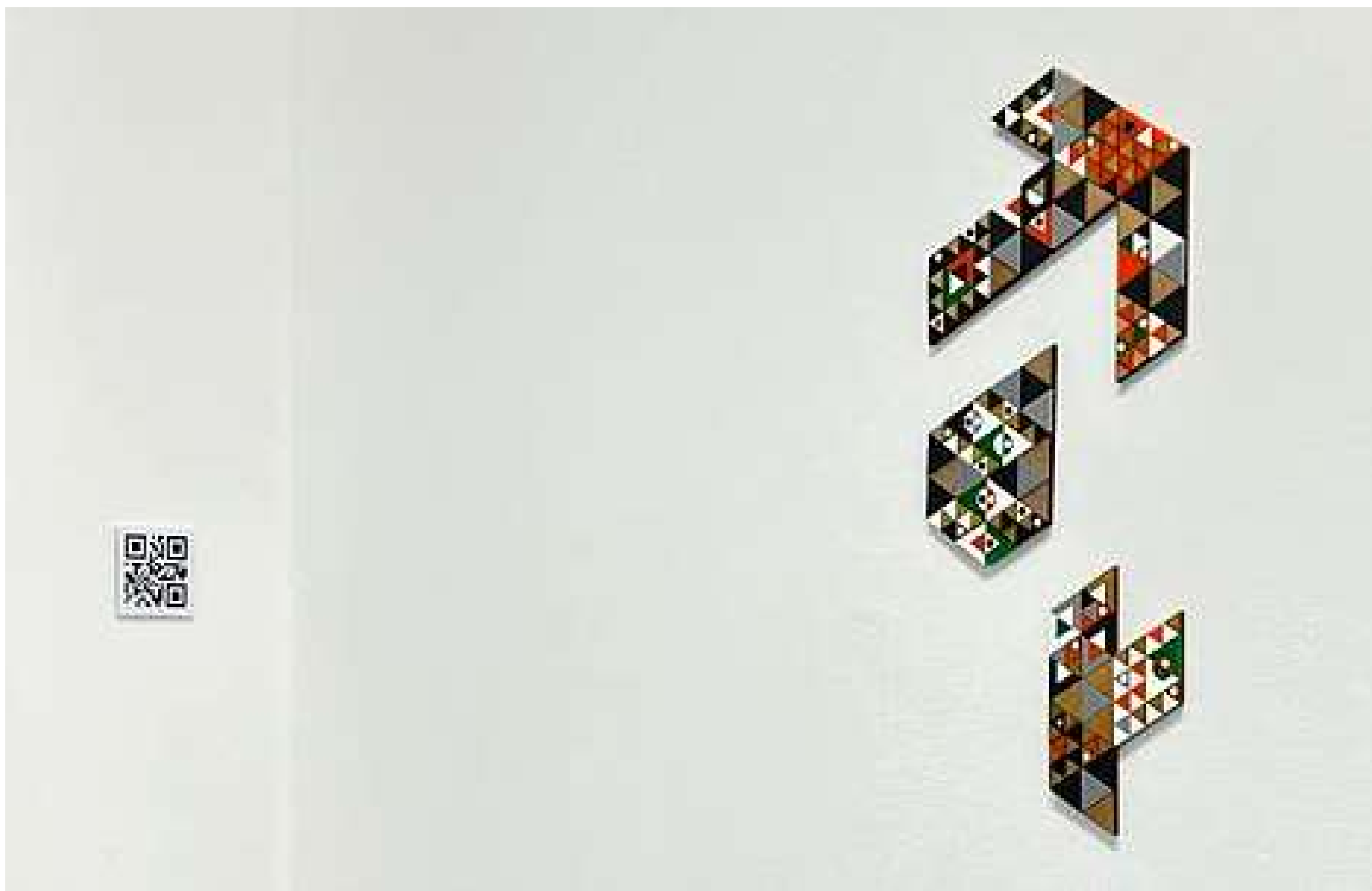
SMT... (*tastefully distributed*), 2020-, 56 x 76 cm, \$850

SMT... (*misunderstood*), 2020-, 56 x 76 cm, \$850

SMT... (*cheerful*), 2020-, 28 x 42 cm, \$250

All works are pens on paper,





**Troy Innocent**

*scn4txt*

2022

plywood, acrylic, augmented reality

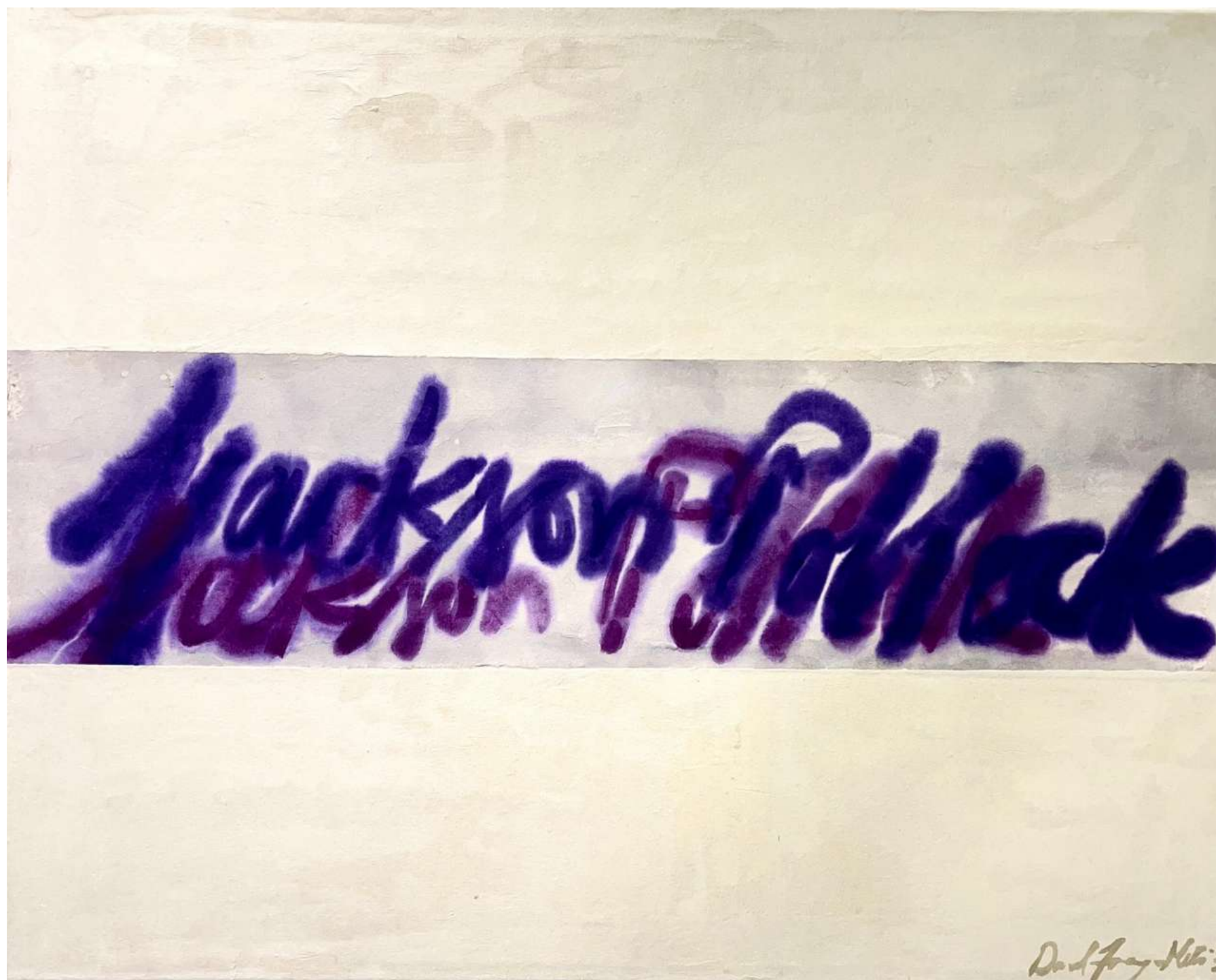
21.6 x 54.4 cm

SOLD

**Evan Whittington**  
*Polyrhythm (OONT ZEE)*  
2022  
vinyl lettering wall drawing  
dimensions variable  
POA

**Evan Whittington**  
*Polyrhythm (OONT ZEE)*  
2022  
vinyl lettering wall drawing  
dimensions variable  
POA





**David Freney-Mills**

*Signature Style - Pollock no.1*

2022

Ink on Hosho & Hanji paper on canvas

61 x 76 cm

\$2500