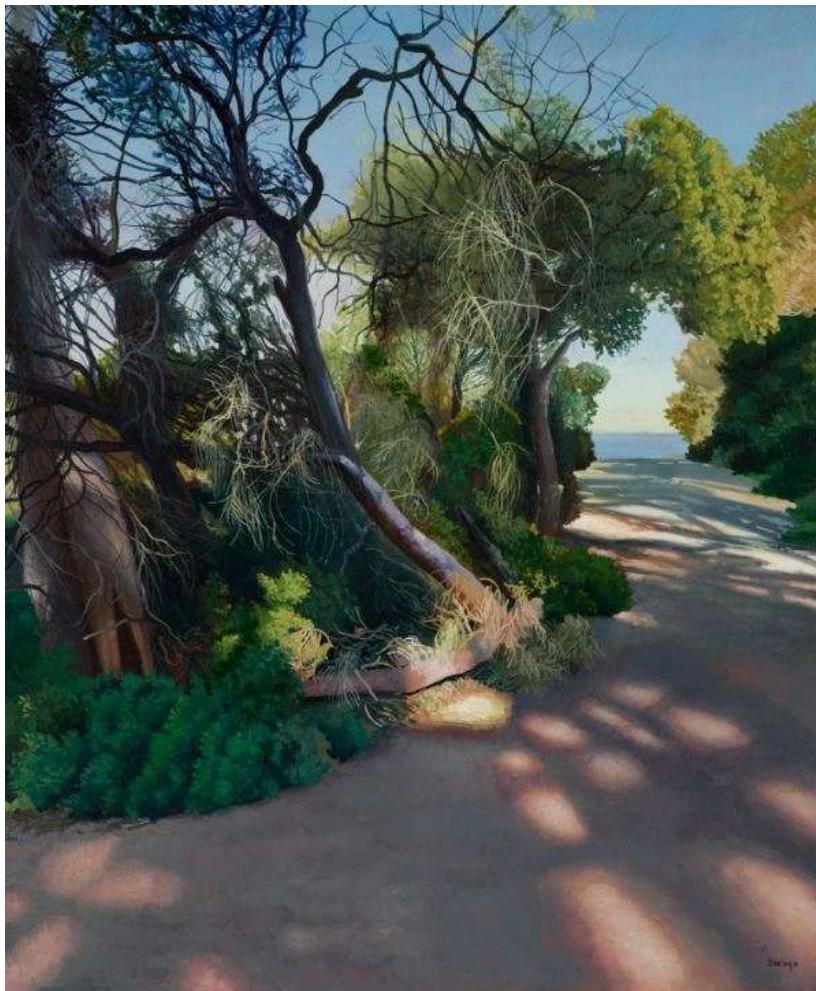


# ARTisIT Collection



Michael Ross

## **Introduction**

The ARTisIT Collective was established in Melbourne in March 2015, with the stated purpose of creating “a major collection of Australian Contemporary art, with a focus on art generally not more than five years old at the time of purchase, for the benefit and enjoyment of Members.” Over the 8-years of purchasing artworks, some 70-pieces were acquired, largely from early and mid-career artists. We have been extremely fortunate to have so many art-lovers within the membership group who have voluntarily contributed their time and considerable skills to the Collective. The experience has been highly rewarding, educational and often inspiring; but best of all, we have had the chance to enjoy and appreciate many magnificent artworks created by astonishingly talented Australian artists.

# **ARTisIT Collection**

<b>Introduction</b>	<b>1</b>
<b>2015</b>	<b>4</b>
Camille Hannah	4
Adam Pyett	5
Brian Martin	6
Jess Johnson	8
<b>2016</b>	<b>9</b>
Sophia Hewson	9
Michael Cook	10
Julie Fragar	11
Cameron May	12
Joseph McGlennon	13
Jacqui Stockdale	14
Sarah Mosca	15
Tony Garifalakis	16
John Nicholson	17
Jonnie Niesche	18
Kevin Chin	19
Rew Hanks	20
Bradd Westmoreland	21
<b>2017</b>	<b>22</b>
Juan Davila	22
Dena Kahan	24
Ebony Truscott	25
Stephen Benwell	26
Adrienne Gaha	27
Adam Pyett	29
Tom Polo	30
Belem Lett	31
<b>2018</b>	<b>32</b>
Maria Fernanda Cardoso	32
Honey Long & Prue Stent	33
Julia Ciccarone	34
William Mackinnon	35
Adam Lee	36
Bryan Spier	37
Dani McKenzie	38
Tony Lloyd	39
Ann Debono	40
<b>2019</b>	<b>41</b>

## **ARTisIT Collection**

Riley Payne	41
Henry Curchod	42
Jon Cattapan	43
David Keeling	44
Samuel Condon	45
Steven Rendell	46
Jason Sims	47
Samara Adamson-Pinczewski	48
<b>2020</b>	<b>49</b>
Brook Andrew	49
David Rosetsky	50
Monica Rohan	51
Jonathan Dalton	52
Simon Degroot	53
David Keeling	54
<b>2021</b>	<b>55</b>
Jonny Niesche	55
Justine Varga	56
Michaye Boulter	57
Emma Coulter	58
Saffron Newey	59
Nici Cumpston	60
Tony Clark	61
Martin Tighe	62
<b>2022</b>	<b>63</b>
Alice Wormald	63
Esther Giles Nampitjinpa	64
Mr Wukun Wanambi	65
Djirrirra Wunungmurra Yukuwa	66
Ryan Hoffmann	67
Alex Kosmas	68
Alison Bennett	69
Martin Tighe	70
Kevin Chin	71
<b>The Graduate Artists</b>	<b>72</b>
Lorna Quinn	72
Annabel Hayes	73
Dylan Marelic	73
Angela Chauvin	74
Geraldine Richards	74

2015



Skin Flick, 2015, Oil on perspex

182 x 152cm

Camille Hannah's work is about emotion, movement and feeling: it is sensual, tactile and fluid. There is joy and energy of movement within her paintings, they transport, energise and envelope the viewer. "The paintings breathe, buckle, unfold and grip."<sup>1</sup> They create a feeling of a distant astronomical environment with vast release of energy. Camille refers to the "*erotics of painting*"<sup>2</sup> where she identifies a paradox between the tactile, sensuous and erotic nature of paint, but it can only be viewed and not felt in a physical sense. She attempts to overcome that barrier by creating a feeling of three dimensionality, sensuality, and movement that draws the viewer into the work.

In creating her paintings Camille applies the oil paint to the back of convex domed perspex using handmade brushes and consequently creates her images in reverse, only seeing them at the end of the process. The effect is unplanned and emotive rather than consciously analytical.<sup>3</sup>

Camille lives in Melbourne and has a Master of Fine Arts (Research), and Bachelor of Fine Art (Painting) from the VCA. She has won a string of awards and is represented in Melbourne, London and Milan.

## Camille Hannah



<sup>1</sup>Cameron Bishop. *Flesh and Sky; Near and Far*. <http://camillehannah.com/page/writings>

<sup>2</sup> Camille Hannah-The Sensualist. <https://vimeo.com/74103069> .Sept. 2013.

<sup>3</sup> The Finkelstein Files: *Thresholds of Perception*. <https://thefinkelsteinfiles.wordpress.com/tag/camille-hannah/>

## ARTisIT Collection



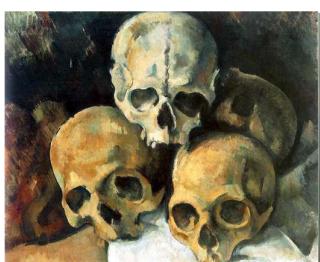
Red Bottlebrush # 6 2015

Adam Pyett



Adam created these paintings by first sketching them out in charcoal and then adding the colour later, from memory. In this way he could focus on getting the form and composition of the artwork right before filling in the vibrant colours; and for Pyett it's all about colour.<sup>4</sup>

He has stated that of all people, living or dead, who he'd most like to meet, it would be Cezanne; and that influence is quite clear in his work. The still life, the application of colour in blocks of paint used to create the sense of depth, the representation of natural things into reduced geometric forms, and the emphasis of the flat surface with an absence of a single vanishing point. He specialises on Australian flora predominantly, and like Cezanne, has a particular interest in painting skulls, but unlike Cezanne, he's also pretty keen on crushed drink cans. He has had two of his works acquired by the NGV. When asked "What dream do you still want to fulfil?", he replied "*Owning a home with a garden and a dog*".<sup>5</sup>



Paul Cezanne



Adam Pyett

<sup>4</sup> Artcollector.net.au; Issue 75, Jan-Mar 2016

<sup>5</sup> [dailyimprint.net/2015/09/artist-adam-pyett.html](http://dailyimprint.net/2015/09/artist-adam-pyett.html)



Drawing Country Methexical Countryside Bundjalung #3  
2015, charcoal on paper, 209 x 146 cm

In Brian Martin's series: ***Drawing Country Methexical Countryside*** he attempts to demonstrate an approach to Art that originates with an indigenous ideology that relates Country, the process and materials used in creating art, the artist, and the viewers as being all part of the same thing. The term "*Methexical*" refers to the process of creating an artwork by actively engaging the viewers as part of the work of Art. He argues that in an indigenous ideology there is no difference between art and life, material and immaterial, memory and culture: they are all part of the same thing - what he refers to as the "Real" of indigenous ideology. Paintings are performative mappings of country rather than just representations of the subject matter. Indigenous art moves seamlessly between figuration and abstraction and performs many roles in explaining histories, philosophies, and stories to a level of detail and sophistication that we are unfamiliar with in western art.

*"The work is not a representation of Country, it is an immersive performance of Country"*<sup>7</sup>

His approach to researching and writing his PhD, with the practical creation of the *Drawing Country* series and the written analysis of that process demonstrates the Indigenous ideology at the heart of his work, and provides a new way of seeing, understanding, and interpreting Art. In an Indigenous worldview there is no separation between method and content. In fact, the 'how' is just as, if not more, important than the 'what'.<sup>8</sup>

Martin describes in detail about how and why he created the pieces in this series:

Brian Martin



The Bundjalung people are a large Aboriginal nation, a federation of a number of groups of clans which occupy the land from Grafton stretching north to Ipswich south of Brisbane. The Bundjalung people have lived on and visited Goanna Headland for at least 12,000 years. Goanna Headland is also significant as the site where the ancestors of the Bundjalung people arrived by sea and populated the surrounding country. This event is related through the legend of "The Three Brothers (Bundjalung Nation)"<sup>6</sup>

<sup>6</sup> [https://en.wikipedia.org/wiki/Bundjalung\\_Nation\\_Timeline](https://en.wikipedia.org/wiki/Bundjalung_Nation_Timeline)

<sup>7</sup> Brian Martin (2013): *Immaterial Land and Indigenous Ideology: Refiguring Australian Art and Culture*. Unpublished PhD Thesis.

<sup>8</sup> Brian Martin (2017): Methodology is content: Indigenous approaches to research and knowledge, Educational Philosophy and Theory.

## ARTisIT Collection

He goes “on Country” and immerses himself in an area. He talks about Country imposing its own subjectivity on him, that he becomes part of Country. And when this happens a subject will reveal itself to him. Like an idea - the subject will come to him as much as he identifies the subject. He then photographs that subject and

selects the photograph he feels is right for recreating his experience in Country. The image is photocopied onto A3 and cut into 30-equal size pieces and numbered. Martin then draws in charcoal onto heavy cartridge paper - each piece being scaled up in the drawing process. He works backwards from bottom right to top left. Each piece being an abstract shape until the time he brings the whole artwork together. In this way the image slowly reveals itself as he works through the process.

The grid process allows him to move from abstract to figurative. He argues that the use of the grid process creates a disruptive element in the figuration. This is opposed to a Renaissance grid that provides a vanishing point and sense of depth that works to stabilise, harmonise and provide perspective.

Martin works from above looking down at the work while he is creating it, he does this for a number of reasons including that it gives a perspective that is commonly used in indigenous visual practices. And in some exhibitions he lays pieces on the floor to allow that perspective.

### Why trees?

*“Trees in Aboriginal society have significant cultural and ceremonial importance. For example in both Wiradjuri and Kamilaroi Countries trees have played a vital role in ceremony. On Wiradjuri Country some trees signify and present as primary burial markers, and on Kamilaroi Country they enact ceremonial or bora ground markers. In each case trees can have ceremonial designs relaying important totems or practices. Others have been utilised in making canoes, shelter, shields or coolamons, in which case they have been defined as Scarred Trees.”<sup>9</sup>*

Brian Martin’s landscapes are deeply rooted in the indigenous cultural association with Country. The black and white charcoal sketches have a kind of photographic negative quality that reinforces a different perspective of the landscape - a perspective based on an Indigenous ideology.

Brian Martin is of Bundjalung and Muruwari descent. He completed a Bachelor of Visual Arts (Hons) degree at Sydney University and a PhD by research at Deakin University. He has served as Acting Director of the Institute of Koorie Education at Deakin University and has been a practising artist for more than 20-years.<sup>10</sup>

---

<sup>9</sup> Brian Martin (2013): *Immaterial Land and Indigenous Ideology: Refiguring Australian Art and Culture*. Unpublished PhD Thesis

<sup>10</sup> <https://www.ddca.edu.au/events/event-media/2016/6/9/professor-brian-martin-immaterial-land-refiguring-art-and-materialism-through-an-indigenous-australian-ideology>

## ARTisIT Collection



Jess Johnson



Municipal Wurm#4

2015. Pen, fibre tipped markers and gouache on paper, 33 x 43 cm

Jess Johnson's drawings depict complex worlds that combine densely layered patterns, objects and figures within architectural settings. Her drawings are often displayed within constructed environments that act as physical portals into her speculative worlds. She ranges between drawings, installations, and videos, exploring and experimenting with new techniques and technologies in which she can create her alternate universes of mythical creatures and architectural shapes. She delights in twisting and contorting our normal view of everyday objects and shapes. This is particularly evident in her videos<sup>11</sup> which are full of movement and unusual perspectives, transformations and surprises. She is one who has clearly embraced digital technologies as a medium for her art.

*"There's something in the repetitive lines and the patterning that can lull you into the lucid dreamlike state that allows the construction of the drawing and the imagery to be almost self-generating. I think that when creating an alternative universe in my artwork, it's something about control where I have complete control in my studio of this world that I'm building so it feels I can walk into my studio and shut the world out. There's definitely an element of escapism in the work where I get to be the god of that universe, and I get to ascribe structure and logic and the world grows in complexity as I draw it and bring it into existence. To be able to imagine a different reality, different ways, different possibilities is the first step towards changing your existing one."*<sup>12</sup>

Jess has been widely exhibited and has won a string of awards, both in Australia and Overseas. She was born in New Zealand, lived for 12-years in Melbourne, and is now living in New York.

<sup>11</sup> <http://www.ngv.vic.gov.au/exhibition/jess-johnson/>

<sup>12</sup> TV series called 'Artmakers'. Originally aired on ABC Arts, May 2017. <https://www.youtube.com/watch?v=IkGV2JGgLkQ>

## ARTisIT Collection

2016



Sophia Hewson



Untitled, 2016. Oil on board, 81 x 81 cm

Sophia's work is bold, political and confronting, she pushes the boundaries in her techniques, visual narratives and political message. Her work is deliberately provocative, "I am working, as a multidisciplinary artist, to generate ways of speaking about the body that are alternative to patriarchal ideology encoded in art, law, language and economy. Thus I use my body in my work as a means to inhabit a new subject position alternative to these singular idealities." <sup>13</sup>

*Delivered [internalising the pervert/or re-building the body psyche]* The artist suspended covered in black glitter.



In 2016 Hewson exhibited the video *Untitled ("are you ok bob?")* showing the face of the artist as she experiences an orchestrated rape representation. In a statement about the work she says "The raped woman is nearly always depicted with her face downcast and her eyes averted. The most confronting aspect of *Untitled ("are you ok bob?")*, isn't watching as a woman is struck or penetrated, it's seeing her look back out at us from the experience. Caught in her gaze, the viewer is not only forced to bear witness to her subjectivity, but implicated in her desolation." <sup>14</sup>

Not surprisingly her art has provoked criticism and controversy: "But, Hewson is hardly alone in extending the delusion that desire is a matter of class. She was young and entitled to pounce about being acceptably sexy and call it subversion...like a lot of contemporary works, this one is philosophising. Which is to say—and by no means do I mean this in a hyper-critical "artists don't know how to paint anymore!" kind of way—the work is more about the idea than its execution." <sup>15</sup>

Sophia Hewson has a First Class Honours degree from the Victoria College of the Arts (2007), and lives and works in Melbourne.

<sup>13</sup> <http://www.sophiahewson.com/about>

<sup>14</sup> Sophia Hewson's Artist's Statement with the video *Untitled ("are you ok bob?")*. <http://marsgallery.com.au/sophia-hewson-are-you-ok-bob-2016-2>

<sup>15</sup> Razer: Sophia Hewson's 'rape representation' and the old trick of churching up titillation. By Helen Razer May 23, 2016

<https://dailyreview.com.au/razer/42889>

## ARTisIT Collection



Tennis. 2016. Inkjet print on Hahnemuhle cotton rag,  
Ed 2/4 + 1 AP, 120 x 180 cm

Michael Cook



*Michael Cook won first prize in the 2016 Sunshine Coast Art Prize for his entry, Tennis, from his Mother series.*

Michael Cook has won a string of awards and his work is exhibited in many significant cultural institutions in Australia - and many overseas. Cook creates his work by layering images upon other images to build out complex underlying stories. Incongruity of cultural themes between Indigenous and European practices runs deeply within his works.

The elegantly dressed girl in the pink tennis dress placed in the middle of a black and white desolate decaying tennis court. But the landscape in the background captures the authentic in the Australian landscape. European cultural heritage and a universal experience of dispossession and displacement feature prominently. The series shows pictures of a young woman, expectant but empty. Looking for something not in the picture, reverberating with themes of the stolen generation. In the *Mother* series, the girl represents the idea of Cook's 16-year old mother and her loss at giving up her baby for adoption. Cook's biological mother became pregnant to an Aboriginal man and being so young, living in a small conservative rural town, had little option but to offer him up for adoption.<sup>16</sup>

*"I create artwork about Indigenous issues ... I am Australian, I tell my stories to Australians of all races and also to those beyond our shores. I am a part of the human race."* As he worked on an unrelated project in central Australia, he found, he says, that "the idea of this mother with the emptiness of a child that should be there but isn't" kept occurring to him. "As I was growing up, you wonder how your [birth] mother is, whether you've passed them in the street, whether they look like you, who she is, what she does for a job, things like that," he says. "As the series came together I started to look at it possibly through my [biological] mother's eyes, but it takes on other aspects as well – it could be seen from the child's perspective or from that of a childless woman."<sup>17</sup>

*"In the past my work was largely about colonisation. Now I am focused more on identity and events that not only occurred in Australia, but also throughout the world. For instance, with Mother I wanted to create works that related to Australia's Stolen Generation and, although the end result is a project that may be seen in that context, it may also be seen relating to adoption or even the loss of a child."*<sup>18</sup>

He creates a powerful and emotive artistic, political, and personal statement, strongly expressed in the *Mother* series.

<sup>16</sup> Cook has reconnected with his birth Mother and they now have a close relationship. Andrew Stephens (Dec 2016). *Michael Cook's 'Mother' series captures the longing of the stolen generation*. Sydney Morning Herald.

<sup>17</sup> <http://bneart.com/whats-on/michael-cook-mother/>

<sup>18</sup> <https://ocula.com/magazine/insights/michael-cook/>

## ARTisIT Collection



Fade to Australia (Hugo and Antonio). 2016

Antonio de Fragar is the Artist's Great.....great grandfather. Hugo is her 12-year old son.  
Oil on board. 92x72 cms

Julie Fragar



About the picture: "*I wanted to show Antonio leaving the island following all the whaling men (silhouettes) who are running to the sound of the whaling horn in the Azores (the silhouettes are actually taken from a film of this happening). His mother-figure watching over him. Or at least the idea of her in his head. Why Grey? "In the previous show at Sarah Cottier Gallery I made one grey painting. To me it was one of the most successful because it allowed the simultaneous viewing of images. It also made a deeper space. I could move freely into and out of the grey painting where the coloured works couldn't quite deliver that."*"<sup>19</sup>

The most striking feature of Julie's painting is the complex layering of imagery and narrative that fills the work. The stories advance and recede into the painting - creating the feeling that we're not sure what is real and what is imagined. Her painterly narratives explore ideas about how the author of those narratives express them through painting. The idea of autobiographical stories as expressed in paint is central to her work. In her PhD thesis she explores these ideas in great detail in the work of African/Dutch painter Marlene Dumas.<sup>20</sup>

In her early work the images are often very immediate; confronting the viewer directly, forcefully and openly. But her move to softer tonal greys in the Antonio series give them a gentler, more dream-like quality. As does the idea of loss and dislocation of a 12-year old from his home and family. In this way we can see some of the themes from Michael Cook's Mother series revisited. Cook the child and artist representing the Mother, and Fragar the Mother and artist representing the Child.

Julie Fragar is a lecturer in fine art at Griffith University. She has a Bachelor and Master of Visual Arts from University of Sydney, and a PhD from Griffith University.

<sup>19</sup> Email communication: From: Julie Fragar [mailto:[j.fragar@griffith.edu.au](mailto:j.fragar@griffith.edu.au)] Sent: Wednesday, 13 April 2016 2:41 PM

<sup>20</sup> <https://www120.secure.griffith.edu.au/rch/items/21dd36d7-5ac4-4e0f-8638-93dc0c2794ad/1/>



Fabrication 19095 etc. 2016

Inkjet print, edition 2 of 10, 152 x 92 cm

**Cameron May**



Yarra House, Sth Yarra, Melbourne

Cameron creates these realistic looking landscapes artificially. Using digital technology and simulation to create the feeling of reality of a geological feature. The drama of the mountainous landscape draws us into his imaginary world.

*"is a quietly looming simulacrum, an immaterial landscape beyond the image plane. My process is simulation: it is not the result interested in revealing sublime encounters with immaterial objects, in spaces where the real and the virtual are folding together."*

Cameron has a Bachelor of Arts (Fine Art) with Distinction from RMIT and in 2017 completed a Masters of Fine Art at Massey University, New Zealand.

---

<sup>21</sup> Cameron May (2014). <https://www.intersect.rmit.edu.au/-ls-/works-from-2014-grad-show/?rq=Cameron%20May>

<sup>22</sup> <http://www.cameronmay.co.nz/about/>

## ARTisIT Collection



Joseph McGlennon Florilegium #1. 2016  
Giclee digital print on Archival Hahnemuhle Fine Art  
Paper AP2 (edition of 8 + 2 AP) 75 x 60 cm

Joseph McGlennon



Compiled from photographs taken in Madagascar, Tahiti and Singapore.

Bowness Photography Prize judge Bill Henson said "This picture contains worlds. It suggests the history of the relationship between the human imagination and the natural order of the world around us ... The work has an almost anonymous perfection that reinforces the fact that culture is never outside nature." Bendigo Art Gallery Director and judge Karen Quinlan commented "For me, it's the most powerful work in the show. It is exotic, mysterious and has an exciting presence within the exhibition."<sup>23</sup>

McGlennon was inspired by the work of naturalist Joseph Banks, who accompanied Captain James Cook on his 18th-century global travels, collecting botanicals along the way and compiling his findings in a series of copperplate engravings titled *Florilegium*. *Florilegium*, a latin term, means a collection of records of flora and fauna. This artwork is part of a series, *Kangaroo studies*.

*"My work seeks to locate the proud but (to European eyes) exotic animals within an unfamiliar (to Australian eyes) and equally exotic European landscape. Thus immersing itself in the dialogue that continues to this day to establish visual definitions of what was and truly is Australian."* <sup>24</sup>

McGlennon's image is composed of "probably over 100 layers...I make photographs, I don't take them."<sup>25</sup> He travelled the world to collect and shoot the visual components before spending several weeks arranging them to seductive effect in post-production. And while much of his photographic practice involves taxidermied animals, he says the parrots were "*very much alive! ...It's a very utopian scene. I wanted it to be super-real; I wanted people to be entranced.*"<sup>26</sup>

Joseph McGlennon has a Bachelor of Arts in Fine Art and a Dip Ed from Adelaide University.

<sup>23</sup> <http://www.smh.com.au/national/clique/bowness-photography-prize-2015-goes-to-joseph-mcglenon-20151001-gjz40d.html>

<sup>24</sup> <http://www.smh.com.au/national/clique/bowness-photography-prize-2015-goes-to-joseph-mcglenon-20151001-gjz40d.html>

<sup>25</sup> ibid.

<sup>26</sup> <http://www.capturemag.com.au/latest/winner-of-the-william-and-winifred-bowness-photography-prize>



Jacqui Stockdale



Where I Stood, Ed 6/8, 2016. C type print, 140 x 110cm

Missy Higgins - the title coming from her famous song of the same name.

Jacqui Stockdale's vibrant photographic portraits reflect her deep interest in history, mythology and identity. Her richly colourful images mimic the genre of exotic postcards (Cartes de visite) and historical paintings where a sometimes fanciful, sometimes contemporary subjects are positioned in front of iconic 'Kelly country' landscapes, such as Stringybark Creek and Power's Lookout in the King Valley, Victoria. Dressed in costumes and masks Stockdale's characters are layered with cultural references.<sup>27</sup>

Stockdale's hand-painted landscapes form the backdrops to the works. The striking combination of photography and painting in a single image is a recurring element in Stockdale's practice and reflects her capacity to embrace and work skillfully across a range of mediums. Stockdale's work is exuberant and playful, while retaining serious elements. She sets up theatrical scenes using carnival masks, costumes and objects collected from her travels to create illuminations and unexpected relationships that comment on the complexity of human emotions and cultural lineage. Her practice explores the presence of objects that weave between history, folklore and the carnivalesque.

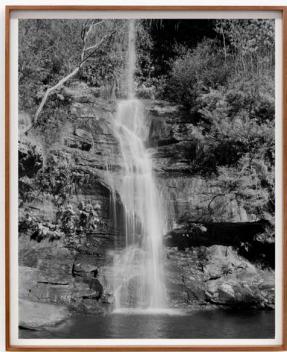
In Stockdale's world, "Each new identity is one of inversion; man becomes woman, child becomes adult, animals transform into humans and vice-versa." <sup>28</sup>

Jacqui lives in Melbourne and has a Bachelor of Fine Arts (Painting) from the VCA, and a Graduate Diploma (Video Art) from the University of Tasmania.

<sup>27</sup> <http://thisisnofantasy.com/exhibition/upcoming-exhibition-the-boho/>

<sup>28</sup> <https://artblart.com/2012/05/13/review-jacqui-stockdale-the-quiet-wild-at-helen-gory-galerie-melbourne/>

## ARTisIT Collection



Sarah Mosca



Minnehaha Falls in the Blue Mountains west of Sydney.

Untitled (2015) from Cataracts and Waterfalls. 2015  
pigment print on Hahnemühle, 89.1 x 74.3cm, edition of  
3 + 1AP

*"My art practice is really influenced by research and history and untold histories, and stories and story-telling. I think that works quite well with my curatorial practice because that's how I approach my curatorial practice."*<sup>29</sup>



Previous work includes Gestural Ode 2014, an heroic single image that was an homage to (and re-tracing of) Werner Herzog's 3-month walk from Munich to Paris in the winter of 1974. Another, titled Glacier, addresses a failed expedition to the North Pole in 1897 by three explorers who perished in the snow, their bodies and photographic documentation subsequently encased for decades in the frozen wilderness. For this work Mosca buried a large format negative in a Canadian glacier and exposed it for days within the slowly shifting ice.<sup>30</sup>

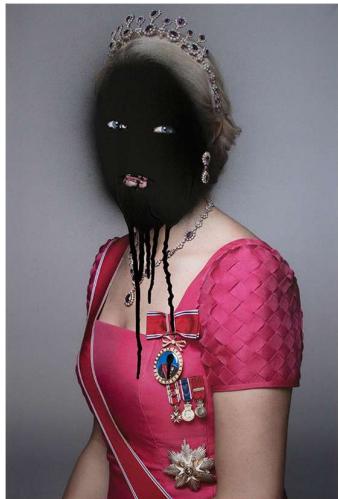
"Sarah Mosca's enigmatic images investigate the process of walking and offer a photographic imprint of these spatial stories. Sheets of large format film are worn on her body, concealed within her clothing as she walks through chosen landscapes....The resulting photographs are time, locale and action collapsed into a single frame. In Mosca's work she creates photographs of experience itself, of everything and nothing, of emulsion and emotion intermingling. Mosca's durational exposures capture the flickers of light, the patches of darkness and the fluctuations in temperature that characterise certain environments and periods of time. The negatives also respond to the warmth of the artist's body, poetically registering the exertions and emotions generated by each particular journey."<sup>31</sup>

Sarah currently lives in Sydney and holds an honours degree from the National Art School and a Masters of Art Administration from COFA, UNSW.

<sup>29</sup> [https://www.youtube.com/watch?v=zdKqaEU\\_Rzo](https://www.youtube.com/watch?v=zdKqaEU_Rzo)

<sup>30</sup> Victoria Hynes. <http://www.artcollector.net.au/SarahMoscaCataractsAndWaterfalls>

<sup>31</sup> [http://sarahmosca.com/Sarah\\_Mosca/ABOUT.html](http://sarahmosca.com/Sarah_Mosca/ABOUT.html)



Tony Garifalakis



Crown Princess  
Mette-Marit of  
Norway

Untitled #23, edition 2/2, from the series *Mob Rule (Family)*, 2014  
Enamel on C type print (framed), 60 x 40 cm.

Subversive, mocking, and cynical, Tony Garifalakis's works in this series revel in rebellion. He defaces the representation of status and authority, undermining its meaning in order to highlight the hypocrisy and flimsy structures on which power is based. He uses a blunt and direct kind of vandalism, not just to undermine, but to overthrow the established order and shock us into paying attention to the political and social issues he is depicting.<sup>32</sup>

In his series *Mob Rule*, he has created portraits of powerful figures such as heads of state, royalty and military leaders are obscured with black paint (eg. Princess Mette-Marit above, Charles, Diana, Camilla, Putin, Mugabe, Bush). *Mob Rule* makes clear that it is not who but what they are that matters. It draws attention to other ways in which power is signified in the press and popular culture.<sup>33</sup> The subjects are all formally dressed, incongruous and mocking symbols included such as the ribonned pendant<sup>34</sup> with King Harald's face also blackened, and numerous other militaristic medals and Royal Orders pinned to the breast of her formal attire. All designed to draw attention to the absurdity of using such symbols to assert power. Recalling graffiti and street art, the use of spray paint is also significant. It speaks of defacement and vandalism, but also grassroots movements to wrestle back public space and voice political dissent. After attacking his images with spray paint Garifalakis reworks them with a paintbrush.

"Across his two-decade practice, he has investigated the signs, symbols and images through which we create meaning in our world. And particularly how this meaning can be ascribed, conveyed, transformed and even subverted."<sup>35</sup>

With over 20-years experience as a professional artist he has exhibited widely and his confrontational and often mocking style is reminiscent of the anti-establishment and anarchic style of Marcel Duchamp (recall *Mona Lisa with a moustache*). There is an interesting comparison to be made between Tony Garifalakis, Cook, Stockdale and Hanks who also explore that reverberating clash of European culture in Australia. (In fact you could probably also add Davila, Chin, and McGlennon to that list). Tony Garifalakis lives in Melbourne, he completed a Master of Fine Art (Painting) at RMIT University and works as a lecturer at the Victorian College of the Arts.

<sup>32</sup> <http://www.sarahscoutpresents.com/web/tony-garifalakis/>

<sup>33</sup> <https://www.artgallery.nsw.gov.au/media-office/tony-garifalakis-mob-rule/>

<sup>34</sup> The Royal Order of Sartorial Splendor. And the Order of St Olaf

<sup>35</sup> Camilla Wagstaff, 30th Jan, 2018. <http://www.art-almanac.com.au/tony-garifalakis-information-discharge-systems/>



Lost in Translation

2016

Perspex, 61 x 82 cm

John Nicholson



John Nicholson creates these works by binding polymers and pigmented perspex. His interest is in exploring the effects that can be achieved with his distinctively coloured and patterned shapes. But also pushing the technical barriers of using plastics in Art. And the outcomes are mesmerising. He moves freely between flat 2-dimensional wall mounted displays and 3-dimensional sculptures designed for internal environments and external settings (see below). In our piece "lost in translation" he demonstrates his experimentation by positioning the vanishing at the sides of the piece rather than the traditional centre.

"Nicholson's works morph playfully between two and three dimensions through vanishing points, layers, loops and horizons and through, of course, the optical mixing of the viewers' own eyes and relational experience."<sup>36</sup>

"The 'real' subject of Nicholson's work is undoubtedly light, the energy that makes everything visible, and our evolving human relationship to it. Nicholson experiments with the formal properties of light and how it interacts with its environment, while based in art, actually stems from his attraction to science. In this context, his working process and artistic investigations can be understood as a process of experimentation rather than a purely formalist gesture."<sup>37</sup>

The Brisbane Airport Corporation (BAC) commissioned the permanent public display of John Nicholson's artwork for the 'Skygate' Brisbane Airport Village. The resulting *Multiple Transmissions* is a colourful acrylic and steel rods are sited at multiple road crossings along Airport Village's pedestrian corridor.

John Nicholson lives in Sydney and has a Bachelor of Fine Arts from the College of Fine Arts, University of NSW.

<sup>36</sup> <http://www.janmurphygallery.com.au/artist/john-nicholson/>

<sup>37</sup> <http://www.janmurphygallery.com.au/artist/john-nicholson/>

## ARTisIT Collection



Atoms Encode (Purple) 2016  
dye sublimation print on voile, acrylic mirror  
60 x 60 x 10cm

Jonnie Niesche



The Aperol Exhibition  
(Lindy, Jane, Jonnie)

One critic of Jonnie Niesche's work wrote the rather baffling piece:

"Picturing the 'Glam Rock' star lost in desperate posturing, he gathers the flippant symbolic gestures that adorn our frenetic social communication, and energises their vapid digital emotions into a binary love cloud emitting X's and O's: shimmering, falling, flickering, and pulsing against the rigid control of the framed pattern."<sup>38</sup>

"The artist's post minimalist works, typically abstract and materially fetishistic employ glitter, mirrors, and sheer, translucent, custom-dyed fabrics stretched over welded steel armatures."<sup>39</sup>

Jonnie Niesche explained to us with a small level of embarrassment that the inspiration for his muted colour schemes that fade around the edges was from the Myer (or DJs?) make-up department, when as child he was dragged around with his mother and inspired by colours (presumably of the various make-up products). While leaving plenty of room for alternate interpretations (see above), his work does produce a reassuring comfort in with the familiar shapes, soft but vibrant colour schemes, and gentle fading between the different hues. "...my memory of colour comes from being dragged around the cosmetic section of a department store with my mum."<sup>40</sup>

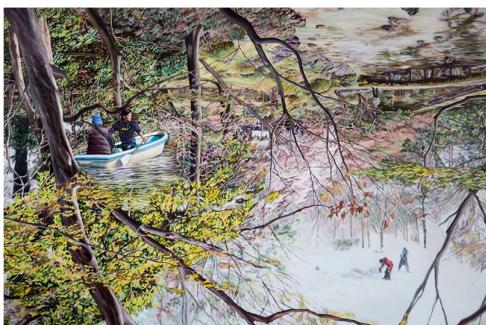
Jonnie lives in Sydney and has a Bachelor and Master of Fine Arts from the University of Sydney.

<sup>38</sup> Text from Minerva Gallery presentation at NADA New York, 2015. And this was one of the more comprehensible of the reviews of Niesche's work. (The others can be found on his website <http://www.jonnyniesche.com/>).

<sup>39</sup> Painting, More Painting. (2016). Australian Centre for Contemporary Art. Catalogue.

<sup>40</sup> Laura Brumley (2017). <http://www.sightunseen.com/2017/07/jonny-niesche/>

## ARTisIT Collection



Kevin Chin



Crossing, 2016, Oil on linen, 132 x 193 cm

"Kevin Chin's painting 'Crossing,' is a personal reflection on the world refugee crisis, and the experience of crossing borders and being in between places. It is a compassionate response to the ongoing Australian debate around 'illegal' boat arrivals."<sup>41</sup> Painted while on a year-long residency in Japan, his peculiar depiction of reality is only gently disconcerting. With 3-scenes in one he merges his powerful narrative with the soft hues of Japanese landscapes: cherry blossoms, powder snow, luminescent foliage, and the reflected sky.

Kevin Chin's paintings explore issues of change in national identity, moving from one State to another - literally and figuratively. The fluidity of his paintwork allows landscapes to intersect, creating a borderless, wondrous new territory. Where national identities diminish and become unimportant in the current physical environment.<sup>42</sup> Kevin's work plays with that kind of surreal distortion of the viewers' reality, yet he handles it with such a high level of skill and subtlety that it is barely noticeable.

Kevin's work, while very different from the other artists in our collection, is vitally interested in those similar concepts of movement between cultures - in his case the focus is on the similarities rather than the differences.

Kevin has a Bachelor of Fine Art (First Class Honours), Victorian College of the Arts and lives in Melbourne.

<sup>41</sup> [www.kevinchin.com.au/about](http://www.kevinchin.com.au/about)

<sup>42</sup> [http://www.jhnewsandguide.com/scene/arts/australian-artist-combats-nationalism/article\\_a55c13a4-c81e-530b-abcb-79b03d942956.html](http://www.jhnewsandguide.com/scene/arts/australian-artist-combats-nationalism/article_a55c13a4-c81e-530b-abcb-79b03d942956.html)



The Captain & His Bunnies, Framed linoprint, ed. 2/30  
2012. Linoprint, edition of 30, 104 x 78 cm

## Rew Hanks

October, 2016



*"He's quite eccentric,"*

Janet Tavener's photo of Rew Hanks. Clues to his personality: the skulls and masks, the flowers and stuffed animals? The red-handled tool for cutting linoleum? The waistcoat made of cane toads?<sup>43</sup>

Rew Hanks has built a considerable reputation for his intricate yet large-scale linocuts, in which he deploys irony and satire to explore the legacy of colonialism.

Rabbits were first introduced to Australia when the First Fleet arrived in 1788. Of the five domesticated British Silver-Grey rabbits that were introduced three belonged to Captain Arthur Phillips who wished to supplement a very basic diet. While the inclusion of the bunch of carrots refers to the successful treatment of scurvy that commonly inflicted the sailors of the day. The presence of the three rabbits contrasts with the solitary Bilby that foretells the impending decimation of the native fauna and flora. This is further echoed by the coat of arms on Phillips' jacket that is adorned with a breeding pair of rabbits who will obligingly help Australia to advance. Perhaps the lucky rabbit's foot suspended off Phillip's belt seems to have failed the Australian environment miserably.<sup>44</sup>

Rew has a Master of Fine Arts, College of Fine Arts, University of New South Wales.

<sup>43</sup> Ross Bilton. Rew Hanks: portrait of the artist as an eccentric colonial. *The Australian*. March 26, 2016.

<sup>44</sup> <http://imprint.org.au/pca-announcements/ga-with-rew-hanks/>



**Bradd Westmoreland**



Spring Morning, 2015, Oil on linen, 180 x 140 cm

Bradd Westmoreland argues that he feels compelled to do what he does – to apply paint, or if truth be known, to be the conduit for the paint applying itself to the canvas. How or what appears is spontaneous, natural and, he would say, inevitable.

*"I just let the painting happen. I am actively not thinking about what I want to paint. It is as if the painting simply appears without physical hesitation, without mental questioning."*<sup>45</sup> Westmoreland is an ally of anti-style. *"I'm not so keen on finding or settling on a way of working, or a look. I'm not interested in answers. It's not even a question of better or worse, just about the possibilities."*<sup>46</sup>

Yet it is obvious that despite the state of ‘unknowing’ in which Westmoreland creates his work that there is knowledge and understanding of the principles of painting, of the formal qualities of his work: space, form, colour, line. Lessons from the 19th Century canons of artistic style such as Matisse and Picasso are evident; as is the fauvist use of colour. His elongated figuration is reminiscent of El Greco two centuries earlier. Whether the work is landscape or figurative, it is still the act of painting that is the main concern. Any narrative is a consequence rather than a consideration in Westmoreland’s work. The paintings are distinctly non-random despite the spontaneity. Westmoreland uses pure colour to create a rich visual experience. His landscapes take the viewer to sensitively depicted spaces reminiscent of modernist Europe.

"In each painting the fractured space so ingeniously used, works on the eye, along with the intellect."<sup>47</sup>

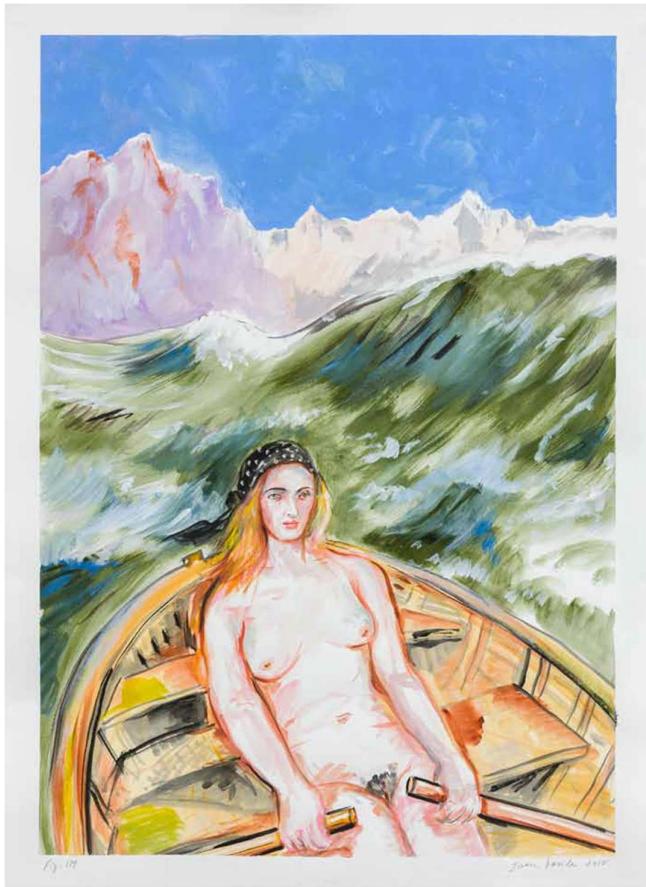
In this large painting *Spring Morning* he also captures an eternal human struggle in the nude male angular muscular form endlessly climbing, counterbalanced by the female form, more abstracted, graceful, subtle and quiescent.

Bradd has a Bachelor of Fine Art from the Victorian College of the Arts. He lives in Melbourne.

<sup>45</sup> <https://ocula.com/artists/bradd-westmoreland/>

<sup>46</sup> ibid.

<sup>47</sup> James Mollison, 2012. <http://niagaragalleries.com.au/bradd-westmoreland> (James Mollison was Director of both the NGV and National Gallery of Australia).



Juan Davila



Fig. 179, 2016, Acrylic on paper, 100 x 70 cm

Our Davila might be one of the more challenging pieces in the collection (along with Sophia Hewson), but not as confronting as many others in his extensive oeuvre produced over nearly 50-years as a painter. The common themes of Davila's work may be summarized in the following observations.

"His work has been called 'a collage of quotations' and references other artists, psychoanalysis and pornography."<sup>48</sup>

Art critic Justin Clements writes that "If Davila's got anything at all, it's shock value. ..." In describing identifiable periods of his development (insofar as that is possible) he suggests that in his current period he is a "painter of restrained beauty."<sup>49</sup>

And Roger Benjamin describes Davila's work as "haranguing the nation".<sup>50</sup>

In 1994, Venezuela, Colombia and Ecuador protested to the Chilean government about *The Liberator Simón Bolívar*<sup>51</sup> (right), in which the semi-naked Bolívar with exposed breasts 'flips the bird' at the viewer. The Colombian ambassador Jorge Mario Eastman was furious, 'This painting is blasphemous from a historical point of



<sup>48</sup> [https://en.wikipedia.org/wiki/Juan\\_Davila\\_\(artist\)](https://en.wikipedia.org/wiki/Juan_Davila_(artist))

<sup>49</sup> <https://www.themonthly.com.au/issue/2006/december/1315961067/justin-clemens/haranguing-nation>

<sup>50</sup> Brett, Guy; Roger Benjamin (2006). *Juan Davila*. Carlton, Australia: The Miegunyah Press. p. 41. ISBN 0-522-85244-0.

<sup>51</sup> Simón Bolívar and also colloquially as *El Libertador*, was a Venezuelan military and political leader who played a leading role in the establishment of Venezuela, Bolivia, Colombia, Ecuador, Peru, and Panama as sovereign states, independent of Spanish rule.

## ARTisIT Collection

view and pornographic as art.' Fred Nile's Festival of Light group used to like getting the police to confiscate his paintings. And his work *Stupid as a Painter* was seized by police on the basis of alleged obscenity at the Fourth Biennale of Sydney in 1982.<sup>52</sup>

One of Davila's primary interests is to create a dreamlike series of images that provokes an uncomfortable lack of control over the experience lived through the painting. Images are often exposed, mutated, cartoon-like, familiar but distorted, pornographic, scatological, and deeply political. The viewer is dragged into his adults-only version of Alice's wonderland: an imaginary world where control is elusive and ephemeral. The complex and busy iconography demands attention and effort to decode meaning. In our painting, more questions are posed than answered: Why is she there? Where is she going? In hospitable sea, inhospitable land, her nakedness, her vulnerability, yet she seems unconcerned: a dream? Or a political statement about successive Australian governments' hard-lined immigration policies?

Justin Clements also analyses Davila's work from a psychoanalytic perspective suggesting that "Davila's paintbrush takes the same route as this dream-work, his own residues deriving as much from the leftovers of European colonialism and modernism as from the hardcore gay porn of Tom of Finland, the popular Chilean figure Verdejo, and Leunig cartoons".

He also observes that "Even in the smaller works, your eye is shoved from one outrage to the next, interrupted by obscenity, then forced towards other discordant forms or colours, which are in turn interrupted."<sup>53</sup> *Ratman* (right) housed in Ian Potter Centre at the NGV has its own parental warning sign.

The following observation seems to go to the core of Davila's views on social and cultural identity "*Even most of our intellectuals today seem unable to formulate an idea of the nation we want, so facilitating the current culture of indifference to the reductionism under which we live. We seem to have lost the capacity to relate to any other culture or being but the Western one....Social issues, disturbance, difference, misery, madness and strangeness are silenced by emphasizing in the other only that which resembles us, or by distancing the other and its desire as alien, thus erasing the capacity of anyone to address or challenge us...*"<sup>54</sup>

Born in 1946 in Santiago, Chile, Davila studied Law at the University of Chile (1965–69) and subsequently attended the Fine Arts School of the University of Chile (1970–72). Davila came to Australia following Pinochet's 1973 coup.



<sup>52</sup> <https://www.themonthly.com.au/issue/2006/december/1315961067/justin-clemens/haranguing-nation>

<sup>53</sup> <https://www.themonthly.com.au/issue/2006/december/1315961067/justin-clemens/haranguing-nation>

<sup>54</sup> <https://www.artlink.com.au/articles/2380/woomera-juan-davila>



Dena Kahan



Herbarium still life (*Marcantia Polymorpha*)

2016, oil on linen, 66x56cm

Dena Kahan's work concerns itself with the human need for order through an investigation of our desire to control and classify nature. In her paintings the natural history collection acts as a metaphor for this attempt to organise the natural world. Herbarium takes as its subject the antique botanical models in the Herbarium collection at the University of Melbourne. These works refer more overtly to the tradition of still life that appears to be enjoying a resurgence of interest, and certainly features prominently in the collection.<sup>55</sup>

Her work is often described in terms of contrasts of ideas: natural and artificial; science and art; internal and external worlds. Her interest in painting the nineteenth century and earlier glass exhibits natural flora from museum archives is reminiscent of Joseph McGlennon Florilegium series. As if she is tapping into a history and philosophy of science, yet applying subtle distortions of space and perspective.

As a painter, her interest in the glass museum pieces was more in the representation of the glass rather than the botanical object being depicted. Kahan observes:

*"Rather than paint the glass vessels on a painted background, the oil paint [had to be] applied thinly, allowing the white ground of the canvas to illuminate the colour, somewhat in the manner of a watercolour. This creates an effect of the transparency of glass whilst also enhancing the brightness of the colours."*<sup>56</sup>

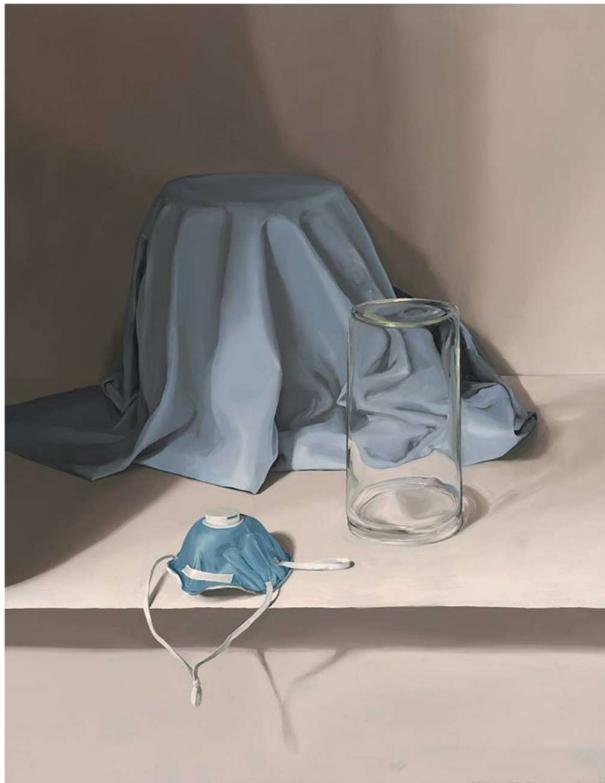
*"My technique does not allow for over-painting and re-working. I have to get each section of the painting finished before the paint dries. So there are no second chances. I worked from my own photos, taken during brief visits to the museum." Her subtle and evocative paintings can be understood as "a meditation on desire and the gap that exists between fantasy and reality, imagination and execution".*<sup>57</sup>

Dena Kahan lives and works in Melbourne. In 1992 she graduated with a Bachelor of Fine Arts in painting from the Victorian College of the Arts and in 2015 completed her Masters of Arts by Research at Federation University. She also has a Bachelor of Arts (Hons) from the University of Melbourne.

<sup>55</sup> <http://denakahan.com/about.html>

<sup>56</sup> [http://denakahan.com/essay\\_1.html](http://denakahan.com/essay_1.html)

<sup>57</sup> [http://denakahan.com/essay\\_1.html](http://denakahan.com/essay_1.html)



**Ebony Truscott**



Concealed object, mask and glass, 2016 oil on linen  
92 x 71.5cm

Ebony Truscott's hyper-realist still life oil paintings comprise relatively contemporary materials: asthma inhalers, glass jars, cassette tapes, earplugs and light globes among them, which set them apart from the more traditional still-life subjects of flora and fauna found in other works in the collection. She creates a more personal relationship with the objects that appear to have an unanswered story behind them. Why those objects? What is the concealed object? What is the setting? The mood is quietly disconcerting, subtle, internal. Her treatment of the upturned glasses and jars is fascinating, and features in many of her paintings. The shadows, folds, refracted light through the glass is accomplished and entrancing.

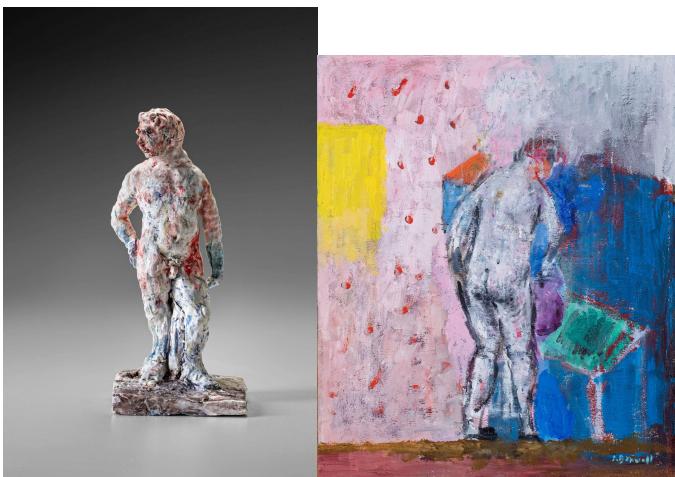
"Her incredibly subtle palette and knack for capturing light, tonality and shadow give these works their magnetism. Her material subjects converse quietly with the subtle blues, greys and browns of their studio settings."<sup>58</sup>

Emily Truscott lives in Melbourne and has a Bachelor of Fine Art with first class honours from the Victorian College of the Arts.

---

<sup>58</sup> EBONY TRUSCOTT: THE COMFORT OF GRAVITY. *Dan Rule SMH*. 19 June 2015

**Stephen Benwell**



Figurine - white, red, 2017

Interior with nude, 2016



Stephen Benwell's bio on his website states that his "... figures subtly illustrate a forlorn image of the male nude, happenstance of contemporary desire, ... These works are enlivened by a painterly touch, illuminated in chalky, pastel hues. A multifaceted approach to ceramic is the bedrock of Benwell's practice, where traditions of sculpture, ceramic and painting converge in delicate harmony."<sup>59</sup>

The combination of sculpture and painting in our pieces gives them a fascinating counter-point of techniques. The unselfconscious contrapposto of the sculpture that is stocky but poised (and not without an echo of Michelangelo's *David* looking in the other direction<sup>60</sup>) contrasted with the slightly stooped and shuffling figure in the painting. The application of paint to the figurine from a similar palette as the painting adds depth and character; it also creates a connection between the two works. Benwell's nudes are not naked<sup>61</sup>, nor are they proud; they are just getting on with life independently and in all their blemished slightly misshapen glory (reminiscent of Leunig's Mr Curly).

Benwell's male nudes have received a contemporary update to an ancient form. Robert Nelson writes "They're beautiful for inscrutable reasons, both delicate and lumpy, graceful and brutal, classical and misshapen. If you expect good anatomical proportions, you won't find them; but if you catch a glimpse of the figures from any angle, they're immediately satisfying, adequate, with credible postures and admirable physique"<sup>62</sup>. John McPhee comments about Benwell's sourcing of inspiration from contemporary media making reference to a photo (by Ken Irwin) of Carlton player Greg Williams, he looks as "graceful and brutal, classical and misshapen"<sup>63</sup> as Benwell's figures.

Stephen Benwell (born 1953) lives in Melbourne, his body of work, now spanning four decades, comprises ceramics, drawings, works on paper and paintings. He began his career in the mid 1970's after finishing art school (VCA) in Melbourne.

<sup>59</sup> <http://stephenbenwell.com/p/biography>

<sup>60</sup> Also observed by WH Chong. *Nude Renewed (Stephen Benwell's naked little men)* regarding the Dying Slave. <https://blogs.crikey.com.au/culture-mulcher/2013/10/24/nude-renewed-stephen-benwells-naked-little-men>

<sup>61</sup> Kenneth Clarke. The Nude. Defines the difference between Nude and Naked. p.3

<sup>62</sup> Robert Nelson. Clay Shaped in the Past. The Age, 2013. <http://www.theage.com.au/entertainment/art-and-design/clay-shaped-into-the-past-20130910-2ticc.html>

<sup>63</sup> John McPhee. *Ceramic beefcake and other desires: The art of Stephen Benwell*. Art & Australia. 46-51.



**Adrienne Gaha**



Winter Landscape, 2017  
Oil on linen, 135 x 110 cm

Adrienne Gaha's paintings occupy a space on the boundaries between figuration and abstraction. Generally working predominantly with a single colour in her landscapes she allows the subject of the painting to dissolve back into the picture and the painterly effects to become more prominent. She will wipe back the paint with solvents, create glazes and build up the paint with thick brushstrokes with the effect of focussing attention on form, colour, texture and mood. Her works are characterised by dribbles and splashes, drawing the viewer back to focus on the materiality of the paint itself.<sup>64</sup> This interest in painterly materiality is also a central theme in Camille Hannah's work.

"... she conceives of a space where both the figurative and the abstract can co-exist...These paintings evoke a dreamlike, liminal place."<sup>65</sup> This 'liminal place' sitting just at the edge of perception recalls that Turner-like interest in pushing the subject of the painting to the edge of recognition where mood and emotion are of equal status to form and subject. She enjoys taking details from seminal art-historic paintings and applying her own unique interpretation, such as with these two paintings indebted to Rubens<sup>66</sup> and Titian<sup>67</sup> (see below).



Rubens Detail (green on blue) Pan and Syrinx, 1617      Burnt Umber Study 2013 (Titian Bacchus and Ariadne),

Artist's statement: *"The painting you have in your collection is based on my own imagery. While I do often use paintings based on existing paintings that interest and fascinate me I have also produced a number of landscapes based on photos and sketches I make from what surrounds me.*

<sup>64</sup> <http://www.dominikmerschgallery.com/artist/adrienne-gaha>

<sup>65</sup> Brooke Fitzsimmons (2014). *A Response to Vestiges*. Adrienne Gaha: Catalogue. Kalli Rolfe Contemporary Art. <https://www.kallirolfecontemporaryart.com/exhibitions/event/adrienne-gaha-vestiges-new-paintings/index.html>

<sup>66</sup> Rubens Detail (green on blue) after Rubens: Pan and Syrinx, (1617).

<sup>67</sup> Burnt Umber Study (2013) after Titian: Bacchus and Ariadne (1520-23).

## ARTisIT Collection

*This particular image comes from Eson in Burgundy, France. It was a particularly cold and still day with heavy mist which blurred the edges between the landscape and its reflection. It was a glowing monochrome landscape and a large white swan swam into the centre of the canal, a European fairytale. The image particularly lent itself to a colour combination that I was working with, ultramarine tinted with white over a burnt umber glaze. I wiped away the blue with solvent letting the dribbling solvent create the image. The swan was premeditated in that I wiped the area back to the white primed surface when I applied the initial umber glaze then the blue.*

*This is the first landscape I made with this high key palette and the most successful. I feel it captures the otherworldliness of this watery cold world where light is the subject.*

*Up to this point I had been painting the deep contrast of Cypress trees and their shadows in a pale dry landscape of South west France.*

*Since then landscape painting in particular trees have become more dominant in my work. I'm painting Mortan bay figs at the moment, it's incredibly complicated!!*

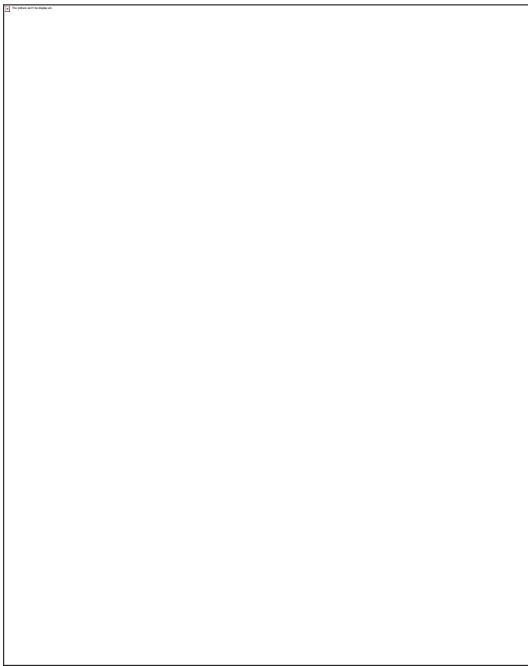
*Aside from the link trees have to human and animal figures they represent so much about time and shelter and manmade and wild environments all areas of interest for me.”<sup>68</sup>*

Adrienne Gaha is a Sydney-born painter who works in Australia and the UK. She has works in the National Gallery of Victoria and Art Gallery of Western Australia. She has a BA (Visual Arts) from Sydney College of the Arts.

---

<sup>68</sup> Personal communication via email with the Artist. 11th April 2022.

## ARTisIT Collection



**Adam Pyett**



*Kangaroo Paw on Blue, 2017*  
Oil on linen, 76.5 cm x 61.5 cm

This purchase of a second Adam Pyett still-life indicates the appeal his work has within the group. In the intervening 2-years since the first acquisition he has been active with a range of new exhibitions mainly focused on his Australian floral still-lifes and landscapes.

Although he has exhibited this piece at the Ballarat Art Gallery exhibition *Romancing the Skull*, in a continuation of his fascination with skulls. (And it seems, a resurgence of interest in the skulls as a subject of artists in Victoria more generally, for example Ron Mueck's *Mass* featuring a 100-huge skulls, currently on display at the NGV Triennial)<sup>69</sup>.

In describing the still-life as an artistic genre and Pyett's still-lifes in particular, Lisa Sullivan writes: "They are the means through which he tests the potential of the paint medium, his own abilities as an artist and the viewer's skills of perception."<sup>70</sup> In this piece *Kangaroo Paw on Blue*, Pyett has used softer tonal colours of blues, pinks, and creams, rather than the sharper, darker contrasting reds and blacks of *Red Bottlebrush #6*. But he still shows his characteristically deft touch in expressing mood and form through the subtle application of colour in this painting. He also handles the glass vase with the slight shifts in perspective and colour particularly well.

Adam has a Bachelor of Fine Art (Painting), Victorian College of the Arts, Melbourne

<sup>69</sup> <https://www.theguardian.com/culture/2017/dec/25/ngv-triennial-an-arresting-exploration-of-identity-and-exile>

<sup>70</sup> Lisa Sullivan, Curator, Geelong Gallery. 2017. *Still life painting – Adam Pyett*, ex. cat., Geelong Gallery.



Tom Polo



The Pointed Away (*would you say*)  
2017

"Tom Polo employs portraiture, text and graphic image-making ... to explore ideas around anxiety, failure, and expectation within the human condition. ...his paintings reflect on self-deprecation, vulnerability, honesty and doubt amidst a culture of continual validation."<sup>71</sup>

In this painting *The Pointed Away (would you say)* Tom uses flat application of colour and simple figuration to create a very strong visual effect - primarily due to the power of the colour. Colour breaking free; colour as state of mind; colour as emotion. In describing why he uses the bold colours - reds and blues he replied "it's an impulse...it's intuitive". He also refers to his images as "absurdist and illogical physical forms".<sup>72</sup>

Tom frequently uses text in his work; he comments "I see the use of text and image in my practices as one and the same; one drives the other and back again"<sup>73</sup> This example (right) triggers a possible narrative about his insecurity as an emerging artist, and what he feels may be important to the viewer. It also raises the idea of autobiography and self-reflexive art - Is he being genuine or ironic? Is it the artist's insecurity about worth or is he making an acerbic comment on the art community's motivations? Or more generally questioning what is art?

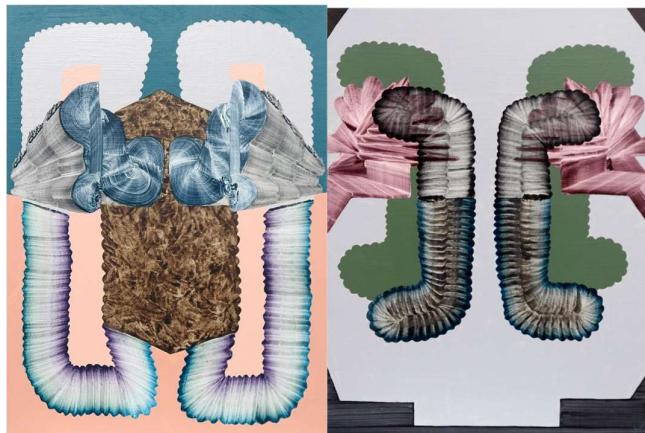
Tom Polo Lives and works in Sydney. He has a Masters of Fine Arts (Research) and a Bachelor of Fine Arts – Painting (Honours Class 1) – College of Fine Arts, UNSW.

<sup>71</sup> Eliza Devlin. Tom Polo. Painting More Painting. ACCA. 2016.

<sup>72</sup> Melissa Pesa. Emotional Patrol. Art Almanac. 28 July 2017

<sup>73</sup> Melissa Pesa. Emotional Patrol. Art Almanac. 28 July 2017

**Belem Lett**



Stasis 2017

Mystic 2017

Oil and aluminium composite panel, 48 x 36 cm

For Belem Lett there is a joy in creating synchronised patterns, replicated with slight flaws and imperfections when painted by hand, mirrored on the opposite side of the canvas. The inconsistencies are important and reflect natural variations of replicated phenomena in nature as opposed to exact duplication of the digital world.

Several writers have referred to his use of pattern on plain colour fields owing their origins to late Baroque and Rococo ornate borders, organic motifs and lavish flourishes.<sup>74</sup> These effects can produce variations in visual perception that result in two or more different images being seen in the one painting, depending on which colour field is the focus of the viewer's attention.

In his earlier exhibitions he has referenced spatial mappings - historical maps and GPS tracking charts - sourced from geographical information to create what he calls 'pointless mappings of spatial relations'<sup>75</sup>

"Lett has looked to the maps of this island nation and their historical and contemporary geographic recordings to investigate new abstract forms with his distinctive brushwork."<sup>76</sup>

He has also tracked his own meandering around Paris and Sydney using GPS data maps as a way to reflect the experience of the walk. These pieces were part of his first solo exhibition: *Far From Nowhere* (2013). There is an interesting comparison to be made with Sarah Mosca's objective of expressing that experience of the walk abstracted in her artwork.

Belem Lett has a Bachelor (First class Honours) and Master of Fine Arts, College of Fine Arts, Sydney.



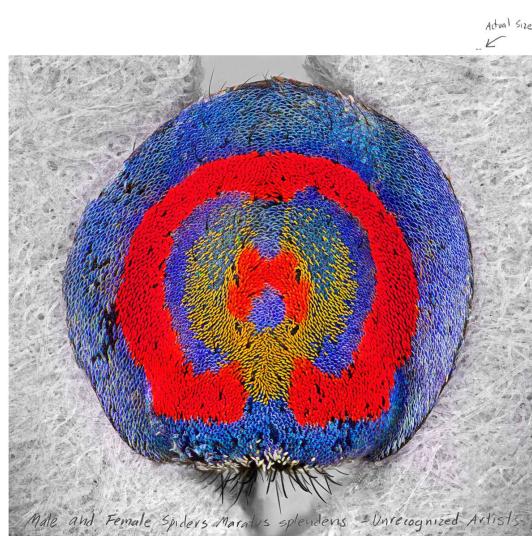
<sup>74</sup> Carrie McCarthy. <http://edwinacorlette.com/artists/belem-lelt/~bio>; <https://www.gallery9.com.au/belem-lelt/>; [http://edwinacorlette.com/exhibitions/8487\\_sydney-contemporary-art-fair-belem-lelt/~text](http://edwinacorlette.com/exhibitions/8487_sydney-contemporary-art-fair-belem-lelt/~text)

<sup>75</sup> Carol Schwarzman. *Art Collector*. Oct-Dec 2016, Issue 78, p. 92.

<sup>76</sup> <https://www.gallery9.com.au/belem-lelt-island-forever/>

# ARTisIT Collection

2018



Maria Fernanda Cardoso



Maratus splendens is a spider commonly referred to as **Peacock Spiders** due to the males' colourful and usually iridescent patterns on the upper surface of the abdomen often enhanced with lateral flaps or bristles, that are displayed during courtship.<sup>77</sup> Peacock Spiders have been found around Sydney, the NSW central Coast, Hunter Valley and Coffs Harbour.<sup>78</sup>

Cardoso's artistic practice attempts to understand Science through Art, to uncover beautiful and surprising images of the natural world.

*"I have approached this research as an artist, from a visual and sensory perspective. I have made original images and objects that stand on their own as artworks, at the same time that they communicate scientific concepts that are difficult to convey to a general audience."*



*"My two research topics focus on the complex forms and competing theories that are currently put forward to explain the incredible extravagance of animal genitalia."*

*"My artwork comments on how museums of natural history have had a general and continuing influence on how the public engage with 'artful science'."*<sup>79</sup> Like Dena Kahan she has communicated the fascinating richness of the natural world with the language and techniques of art.

She has exhibited in over 25-countries around the World including: MoMA NY, the Pompidou Centre Paris, Barcelona and Madrid. In 2012 her large-scale project the Museum of Copulatory Organs was the highlight at the 18th Biennale of Sydney, attracting crowds of over a quarter million visitors and enormous media attention.

Maria Fernanda Cardoso was born in Bogotá Colombia and lives in Sydney. She graduated from Yale University with a Masters degree in Sculpture and Installation in 1990 and in 2013 she received a PhD from Sydney University in Art and Science.

<sup>77</sup> <https://en.wikipedia.org/wiki/Maratus>

<sup>78</sup> [http://www.arachne.org.au/01\\_cms/details.asp?ID=2449](http://www.arachne.org.au/01_cms/details.asp?ID=2449)

<sup>79</sup> <https://www.ddca.edu.au/events/event-media/2016/6/9/dr-maria-fernanda-cardoso-the-marriage-of-art-and-science>



Membrane, 2014

Archival pigment print (1/5), 72 x 108 cm

### Honey Long & Prue Stent



Creative partners Honey Long and Prue Stent are multidisciplinary artists whose work co-mingles photography, performance, installation and sculpture. Their process centres around their conflicted relationship to femininity and its passive associations. Drawn by alluring objects and materials which are often incorporated in costumes or disguises intended to distort and fragment the bodily form.<sup>80</sup>

Stent explains, "*I'm a photographic artist, ... and Honey works with sculpture and performance art.*"<sup>81</sup>

"Stent juxtaposes female corporeality with natural landscapes and flora. Her Pink series reclaimed a colour associated with gender conditioning and feminine submissiveness."<sup>82</sup>

Their deliberate strategy of mixing artistic techniques has resulted in striking effects: natural colours and textures of the landscape, the female form, performance as physical expression. In our picture the juxtaposition of the ancient rock with the image of the birth of new life. One hard and enduring the other vulnerable and ephemeral.

*"Of course, I'm celebrating the female form, and I wanna show the beauty, and even a visceral kind of beauty..."*<sup>83</sup>

Their interests, while not dissimilar to Sophia Hewson's<sup>84</sup>, present a graceful aesthetic message, while still retaining a strong political voice.

Honey Long and Prue Stent live and work between Sydney and Melbourne, Australia. Stent has a Bachelor Of Art at Royal Melbourne Institute of Technology (RMIT).

<sup>80</sup> <http://www.faheykleingallery.com/artists/prue-stent-honey-long>

<sup>81</sup> <http://themusic.com.au/interviews/all/2016/01/13/prue-stent-cyclone/>

<sup>82</sup> ibid

<sup>83</sup> ibid

<sup>84</sup> Sophia Hewson, p.7.



Julia Ciccarone  
Going home, 2017  
oil on board  
42 x 72cm

**Julia Ciccarone**



Julia Ciccarone's *Between Worlds* series explores stories and histories of individual figures as they move through the familiar realism of their worlds. Using her friends and family as models for the solitary figures in her natural or urban landscapes, she creates scenes of what she refers to as "*a sort of painterly movie*".<sup>85</sup> The interest is in the human stories of the characters and the vast range of questions they provoke. Where is home? Why is he out there in the first place? Is the rain coming? What's in the suitcase?<sup>86</sup>

Julia's interest is drawn, not only to the human figures moving through her landscapes, but also the vestiges of an almost extinct urban landscape: such as the pay-telephone box. The slow movement of people and things through time and geography until they have almost reached their use-by date (and well beyond in some cases) is a prevailing theme in this series.

This human interest combined with a technical mastery creates quite an interpretive challenge for the viewer.

Julia lives and works in Melbourne and Italy. She completed a Bachelor of Fine Arts at the Victorian College of the Arts in 1988. MMO

<sup>85</sup> Julia Ciccarone, 2014. <http://niagaragalleries.com.au/julia-ciccarone>

<sup>86</sup> "Nothing" Personal communication with the Artist.



Family Christmas, 2017  
acrylic, oil & automotive  
enamel on canvas, 130 x 160 cm

William Mackinnon



Mackinnon was born in Melbourne in 1978, and grew up in various parts of rural Victoria. His mother is a practising artist and his maternal grandfather was also an artist<sup>87</sup>. His father is a fifth generation farmer. Mackinnon's work is an evocative combination of painterly craft and psychological mood. Dark shadowy roads with specks of street lights and illuminated signs, a plain beach house reflecting a simpler, more manageable life. Scenes that resonate with memories and traces of nostalgia, wistfulness, whimsy, and lost innocence.

*"I'm interested in the human world. I depict houses, cars, bridges, roads, but above all I try to imbue the paintings with how it feels to be in the world. An atmosphere or sensibility conveying various emotional states. That is why I call them psychological landscapes"*<sup>88</sup>

Mackinnon explained with reference to one of his more famous pieces: "Exit" (in the State Library of Victoria) picturing the Mornington Peninsula, that it reflected something of his own psychological state at a time when he wanted to "exit" a relationship.<sup>89</sup>

*"A novelist described the writing process like driving through a foggy night. That you can only see as far as your headlights, but that allows you enough information to make the next decision about how to proceed. I reckon this is a fitting description about how I go about making a painting"*<sup>90</sup>

Mackinnon has a BA in history and philosophy from the University of Melbourne, a Post-graduate Diploma from the Chelsea School of Art and Design in London and a Masters of Visual Arts from the Victorian College of the Arts. He now lives between Melbourne and Spain, and paints full-time.

<sup>87</sup> Mother, Katherine Hattam; <http://katherinehattam.com/essays> . Grandfather, Hal Hattam <https://www.themonthly.com.au/blog/sophie-cunningham/2017/11/2017/1512970645/hal-hattam-redefining-australian-beach-scene> , Harold (Hal) was also an Obstetrician whose Artist friends were known to have paid him with paintings for delivering their babies. He was a contemporary and early collector of Fred Williams, John Perceval, Arthur Boyd, Charles Blackman, Brack and Pugh - with whom he often collaborated, and several have painted his portrait, now exhibited in the National Portrait Gallery..

<sup>88</sup> <http://www.janmurphygallery.com.au/artist/william-mackinnon/videos/>

<sup>89</sup> Podcast: Talking with Painters. Episode 38. William McKinnon. 28th January 2018.

<sup>90</sup> ibid

## ARTisIT Collection



Adam Lee



A Choir Inside, 2018  
oil on canvas  
165.0 x 120.0 cm

Adam Lee's work attempts a re-interpretation of painting and drawing traditions with reference to a wide range of sources: biblical narratives, natural history, historical and colonial documentary photography, contemporary music and film, and a variety of literary sources.<sup>91</sup> His paintings have been described as "more allegorical and atmospheric ... They are memories and imaginings, ancient and enveloping."<sup>92</sup>

His work is often quite exploratory, both in technique and meaning. "*A lot of the time I really don't know where this is going, or even what it's about...I've allowed that to happen more and more in the process. And the work is better for it.*"<sup>93</sup> He feels that the process should gradually reveal the painting - rather than allowing a preconceived idea to direct the outcome.

In the research component of his PhD, Adam explored the idea of *Divinity* as represented by contemporary and historical painters. Particularly ways of representing divinity in biblical scenes such as exile from the Garden of Eden. He uses paint to try to uncover and express the essence of those universal religious concepts such as faith, obedience, self-denial, sacrifice, exile and search of spiritual truth.

Our piece was painted just after Adam had returned from a study tour in the south of France in late 2017. It defies easy interpretation; there is a landscape component and a liquid unearthly colour palette, off-set by surreal images: skulls, eyes, ghostly faces and a dog's head? And why "*A Choir Inside*"?<sup>94</sup>

Adam lives and works in the Macedon ranges. He has a Bachelor of Arts (Honours) in Painting, Masters by Research in Fine Art, and a PhD, RMIT.

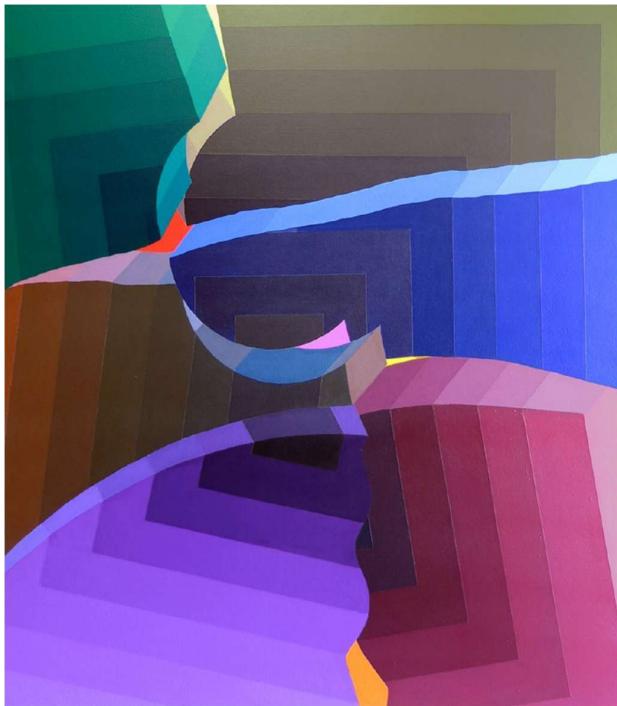
<sup>91</sup> <https://australianculturalfund.org.au/artists/adam-lee/>

<sup>92</sup> Dan Rule, September 2012

<sup>93</sup> <http://www.artistdecoded.com/podcast/adam-lee>

<sup>94</sup> In a personal communication with Adam Lee he said that there was no explicit reason for calling the work "*a choir inside*", except for the feeling of harmony that a choir creates. 13th March, 2019.

## ARTisIT Collection



Bryan Spier



4°, 2017 Acrylic on canvas  
121 x 107 cm

Bryan Spier's vividly coloured and geometrically patterned abstracts draw attention to formal elements of visual representations: line, shape, texture and colour. The meticulous application of sharply delineated shades of colour creates an interesting sense of perspective and depth. The colour palette works not just as a pleasing aesthetic, but also to draw the eye along the lines movement created by the tonal variations.

*"The paintings are based on shapes that have no figurative connotations, so that they focus attention on relationships of colour, contrast and repetition"*

*"I have a bunch of different shaped objects in my studio that I use as templates to draw on the canvas. I think of these as characters that interact on the canvas to produce a situation instead of a composition. I don't necessarily know what they are going to do, and sometimes the initial drawing is so dense and chaotic that I have to edit savagely to make sense of the image."*<sup>95</sup>

Bryan Spier is a visual artist and tutor in the interior design history/ theory program at RMIT. He graduated from Canberra School of Art (Painting) and has a Masters of Visual Arts from the VCA. He has a PhD from ANU in 2017. His thesis examined the formal elements of visual narratives, and applied these to the creation of non-representational artworks.<sup>96</sup>

<sup>95</sup> <https://thedesignfiles.net/2015/07/bryan-spier-history-paintings/>

<sup>96</sup> <http://www.rmitinteriordesign.website/bryan-spier/>



Untitled (Golden Time) 2018

oil on linen

30.5 x 41 cm

Dani McKenzie

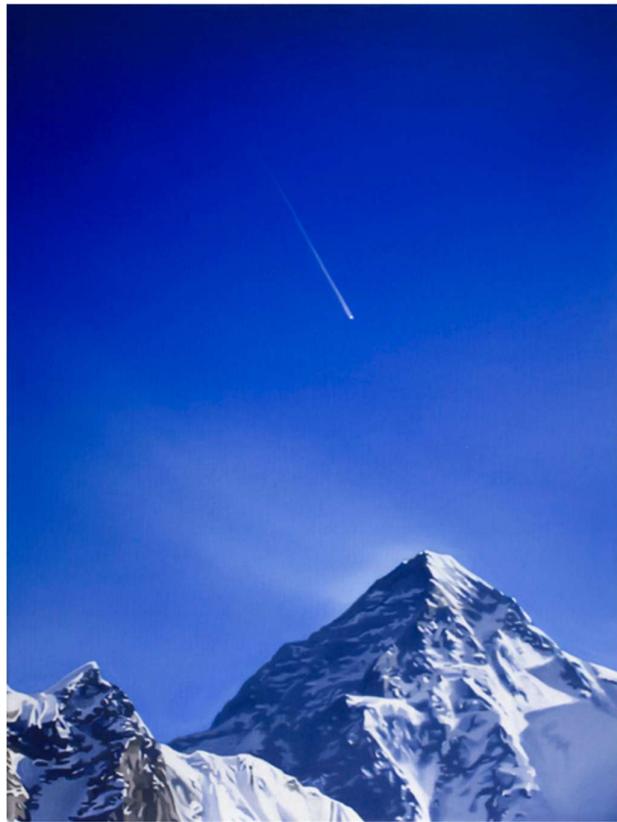


Dani McKenzie's 2018 work uses images taken from old 8mm home movies as subjects for her paintings.<sup>97</sup> The effect is to create a distorted historical reality and a rich human narrative. The paintings have a fuzzy and unfocussed feel as if the camera was moving when the image was captured. Or perceived from the opposite perspective that the painting captured a unique instant in the movie as frames went flying past. That re-interpretation in paint of a historical reality captured on film is central to her art. The paintings create a tantalising curiosity about who the subjects are. What was going on just before and after this image? What is their story? And how did it turn out? That oscillation between film and painting, historical reality and current fiction, photographic realism and painterly techniques, gives the works great intrigue.

Dani has a Bachelor of Fine Art (First Class Honours), and Master of Fine Art from the National Art School, Sydney. She also won the Macquarie Group Emerging Artist Prize, 2016<sup>98</sup>, and the Bayside Acquisitive Art Prize, 2019.

<sup>97</sup> <https://marsgallery.com.au/2018-danielle-mckenzie-seeing-seeing/>

<sup>98</sup> Danielle Tooley. <http://danimckenzie.com/about/>



Tony Lloyd



Falling Star over mountain. 2018. Oil on Linen. 40x30cm

Tony Lloyd's practice focuses on expanding and manipulating our understanding of reality by using digital images to enhance the realist painter's techniques. He believes there are many realities that can be depicted in a painting, and the one that is finally represented raises interesting questions about why this one and not others?

*"Painting is always fictional ... The question with realism now is which reality to depict? There are so many realities going on, from movie screens to things like CGI and augmented reality."*<sup>99</sup>

Lloyd spent three weeks hiking through the Swiss Alps looking for new landscapes to paint. Our piece comes from that period. *"All the superlative things that have been said about mountains are quite true; that their vastness is humbling, that they have a sense of the numinous, and that they are the embodiment of the sublime."*<sup>100</sup>

This dramatic piece draws our attention to the relationship between magnificence of the mountain range and the infinite space of the shooting star. The alignment of the path of the star with the edge of the mountain draws our sight across the painting making the relationship between earth and space explicit. He also introduces some subtle variations to his photo-realistic effects, such as the slight blurring of the mountain to make it look like a slightly out-of-focus photograph.

Tony has a Master of Arts (Fine Art) by research RMIT University

<sup>99</sup> Tiarney Miekus, Focal point: New realist painting. Art Guide Australia. May 8 2018.

<sup>100</sup> <https://tonylloyd.info/page/news>

### Ann Debono



Surface Tension, 2018  
acrylic and oil on linen  
h:121 w:98cm

Ann Debono creates collages sourced from a wide range of images she finds interesting: Christian art, architectural settings, magazine pictures, mirrored surfaces, abstract shapes and textures. She enjoys the disorienting effect that challenges the viewer to understand the odd perspectives within the painting; shadows of unseen objects; ambiguous reflected surfaces - are we looking at the real object or a reflection? Then to understand the meaning or relationship between the images represented: a Roman column with human legs painted in black and white, an indoor water feature and reflected pool maybe; a strange geometrical shape that looks like a steel barrier of some description. The painterly effect is accomplished, challenging and busy, but there are no easy answers here.

*"Composition is very, very important to me. It's the foremost thing that I care about with painting."* At art school Debono worked with collage and as such, her paintings are composites of her photographs and found images. *"Most of the work happens on the canvas, I figure everything out in my head and on the actual work. I don't have any patience for preparation. When I need to learn how to paint something new or draw something new, I just make it work."*<sup>101</sup>

Ann has a Bachelor of Fine Art (first class honours) from the Victorian College of the Arts and recently won a 3-month residency in Rome to further her interest in Christian and Roman cultural history.

<sup>101</sup> Varia Karipoff, 10th Aug, 2018. <https://artguide.com.au/ann-debono>

2019

Riley Payne



Untitled (agave), 2018  
pencil on paper, framed  
34.5 x 29 cm

Riley Payne's fascinatingly realistic drawings reflect his desire to slow-down the process of image making in a world awash with rapidly produced digital images. He talks about how his practice makes him look more closely and deeply at the subject matter than we would normally, which improves both his studio practice and also his outlook generally. *"I can now fully appreciate the centrifugal growth of a red cabbage, or the gummy transparency of a frog's fingers..."*<sup>102</sup>.

This series, *Nature Documentary*, goes to his deep concern about environmental degradation and habitat destruction, and its effect on the fauna and flora. *"Before I was a practicing artist I was a full-blown plant-obsessive."*

In many of Payne's earlier works he uses puns or subversive marks in the background of his images, in this series he has used simple and direct text and markings "PLANTS N' ANIMALS", a clock-dial, a squiggle, tally marks. He felt that using text that didn't naturally flow in his creative process had a "vague sense of desperation", so he opted for simplicity. The symbols of time represented by the clock-face and the hash markers draw our attention to the limited time available for this natural world.

His choice of subject matter regarding the plants and animals in the series stems from a personal connection or interest he has had with them. *"Along with the animals I've generally picked them due to some kind of graphic or intelligent quality that they exhibit – either how they grow, how they move, or their usefulness as food or medicine."*

Riley Payne was born in the Dandenongs, he lives and works in New York and Melbourne. He is self-taught, but has a family connection with the art world - his father was an illustrator and his mother a landscape architect.

<sup>102</sup> Chloe Mandryk, 29 January 2019. Riley Payne: Nature Documentary. <https://www.art-almanac.com.au/riley-payne-nature-documentary/>



155.0 x 155.0 cm, Oil, synthetic polymer and gouache on canvas

### Henry Curchod



The Apfelschuss. 2018

*Apfelschuss (German): Apple-shot. Shooting an apple off a child's head motif appears in a number of legends in Germanic folklore.*

Henry Curchod, after a couple of false starts in economics and architecture, has achieved significant success as an artist since graduating from the College of Fine Arts at UNSW, including having his work shown at the Art Gallery of NSW; he has won four awards, including the Forty five Emerging Art Award last year; and been involved in several public art projects. And when asked about being an Artist he replied simply "...And really, what else am I going to do?"<sup>103</sup>

Sydney Contemporary describes his practice as one that promotes a playful perspective of the modern human condition characterised by graphic figures interacting with surreal places.<sup>104</sup>

There is a passion and vibrancy in his work that is both emotional and often humorous. Curchod describes his painting and drawing as "*generally quite figurative, but there is always a surrealist element to it*".<sup>105</sup>

In this early stage of his career, Curchod explores a range of styles and techniques with an energetic drive that shows in his work. The colour rich and vibrant, the composition unexpected and surprisingly engaging. Without having settled yet into his own distinct style, he is showing a lot to make it an interesting journey.

Curchod was born in Palo Alto, USA in 1992 and completed school in Australia. He currently lives and works in Sydney, Australia. He has a BA/BFA from the College of Fine Arts, University of New South Wales.

<sup>103</sup> <http://www.dailyimprint.net/2015/02/artist-henry-curchod.html>

<sup>104</sup> <http://www.stackspictures.com/sydney-contemporary--artists.html>

<sup>105</sup> <https://artdesign.unsw.edu.au/whats-on/news/art-design-alumni-talent-feature-sydney-contemporary>



**Jon Cattapan**

The Pair 2018

oil on linen

110.0 x 110.0 cm



Jon Cattapan (b.1956) is arguably one of the best known Melbourne artists in the collection. His practice explores how painting can represent the urban environment, globalised societies and contemporary conflict.

*The Pair* was one of the latter pieces he produced in what he describes as his “Conflict” period. In 2008 he took up a commission through the Australian War Memorial to become Australia’s 63rd Official war artist and was deployed to Timor-Leste, where he explored Night Vision technology as an aesthetic tool.

*“When you go out at night – and it’s very still and it’s very dark because there’s very little street lighting – there is this sense of the unexpected ... this sort of slight anticipation ... Those night vision goggles ... had that glowing green look which automatically says to you surveillance, military ... covert, potential danger. Night vision goggles cut off the wearer’s peripheral field, which can create a sense of unease, the suspicion that something is about to happen just outside one’s field of vision.”<sup>106</sup>*

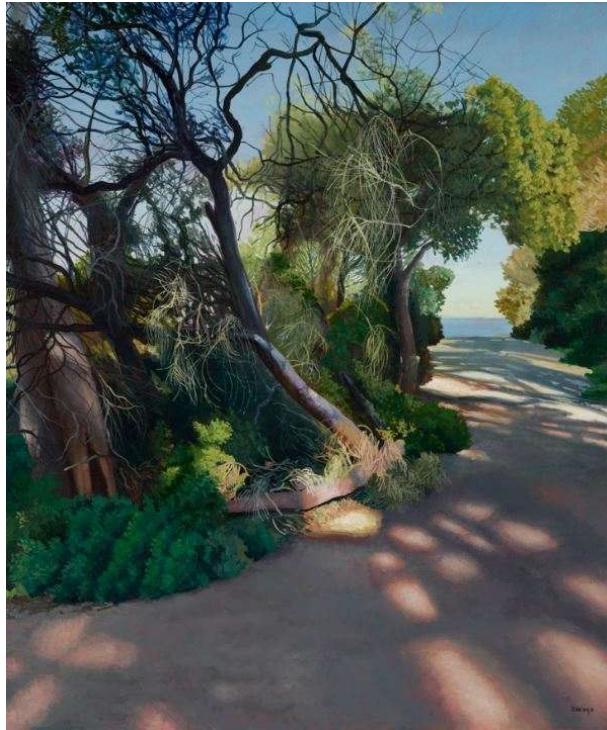
The paintings in this series are imbued with notions of anxiety and surveillance. The luminous greens and blues, the indistinct actions of the figures represented by lines of white dots, and what are the red dots? Darkness, confusion, action and threat create a deep tension within the painting.

Jon Cattapan switched from Computer Science at RMIT to Art School in 1975, and his iconic dots and lines seem to herald a digital age that has been a constant in his art for over 30-years. His parents emigrated from Castlefranco near Venice in the 40’s, significantly it was the birthplace of Giorgione, who is well known for his richly saturated colours. “I thought, ‘Huh, you know, Giorgione and Castelfranco, Jon Cattapan and St Kilda, I could do something with that’.”<sup>107</sup>

Professor Jon Cattapan was Director of the Victorian College of the Arts, Faculty of Fine Arts and Music at the University of Melbourne.

<sup>106</sup> <https://www.awm.gov.au/visit/exhibitions/perspectives/cattapan>

<sup>107</sup> <https://findanexpert.unimelb.edu.au/news/1087-jon-cattapan-a-portrait-of-the-artist-as-a-new-director>



**David Keeling**

Cornelian Morning, 2018.

Oil on linen, 61 x 51.1 cm

Purchased from Niagara Gallery (April 2019)



David Keeling is one of Tasmania's most celebrated landscape artists, and the only one to have twice won Australia's richest landscape art award: the Glover Prize.<sup>108</sup> Stylistically too, Keeling's technique nods to the colonial era painters John Glover and William Gould, with their curvy branches, variegated vegetation, gradations of colour and shade and most essentially the feeling of tranquility.<sup>109</sup>

The soft and subtle play of light in the path to the beach is a hallmark of Keeling's technique..."I just try to capture the way the light plays on the foliage. I do love the light up here (Narawntapu National Park in northern Tasmania). It's different from the southern light."<sup>110</sup>

The bucolic coastal tranquility is on occasions subtly tinkered with by the addition of signs of human encroachment. Sometimes a well maintained path, and other times with more ominous and intrusive features such as drones, a table in the middle of a field, or a surreal chandelier in the sky. Keeling is active in drawing attention to the ongoing battle of human colonisation and the resulting environmental degradation with the beauty and meditative peacefulness of the natural world and our fundamental need for the natural world to prosper.

David has a Bachelor of Visual Arts (Hobart) and a Masters Fine Art, 1999 RMIT.

<sup>108</sup> <https://www.abc.net.au/news/2016-03-11/david-keeling-claims-second-coveted-glover-prize/7240570>

<sup>109</sup> Briony Downes (2020). *David Keeling*. Art Collector, Jan-Mar 2020. Pp 96-97.

<sup>110</sup> <https://www.themercury.com.au/news/tasmania/keeling-claims-second-glover-prize-with-lowtide-soft-breeze/news-story>



Raising of the Flag, 1788. Oil paint, Sherrin football ash, enamel spray paint and glitter on canvas. 150 x 150 cm.

### Samuel Condon



Samuel Condon, Self Portrait.  
Finalist 2019 Archibald. He was also a  
finalist in 2014 and 2015.

A quick look at Sam Condon's Instagram<sup>111</sup> account reveals his deep interest in evocative and powerful stories of significant historical events and the people who occupy those scenes - both central figures and bystanders. He worked and travelled in France in 2018 and French Neoclassicism of the late 18th and early 19th century appears to have inspired a lot of his artwork since.



Prior to his time in France he produced a range of paintings such as our "Raising of the Flag, 1788", likely based on Algernon Talmage, "Founding of Australia" depicting Arthur Phillip's ceremony on Australia Day on 26th Jan, 1788<sup>112</sup>. His portrayal of this historical event scrutinises the Australian romantic idealism of our colonial past. He states: "*Using star map digital technologies I reconstructed the position of the stars on the date of the landing in the deep black night. I used this plot to mark the stars into this work. I imagine all historic moments happen in the poetic reality of night; still and melancholic.*"<sup>113</sup> The Sherrin football ash is believed to be a reference to *marngrook*, from the Woiwurung language for "ball" or "game", thought to be an indigenous precursor to AFL football.

He is a talented portraitist and has been shortlisted for the Archibald three times in the past five years. His skill in drawing is self-evident, but there is also humour and humanity in his work that is fascinating. He once did a portrait of Tony Abbott titled "Portrait of my Father" (Tony is not his father, but he wanted to represent the portrait as seen through an imagined child's eyes, where Tony was seen more sympathetically as a person and father).

Condon has a Master of Fine Arts from the Royal Melbourne Institute of Technology (RMIT) and Bachelor of Fine Arts (Drawing) from the Victorian College of the Arts.

<sup>111</sup> <https://www.instagram.com/samuelcondon/?hl=en>

<sup>112</sup> [http://fffsouthernhighlands.org.au/?page\\_id=628](http://fffsouthernhighlands.org.au/?page_id=628)

<sup>113</sup> From Bayside Acquisitive Art Prize



Steven Rendell



Undead Moon, 2019

Oil on linen  
137 x 112 cm

The collage of images patched together in *Undead Moon* is characteristic of a style that has been described as “littered with references to technology, art history, horror movies and pop music. Materials, images and meanings are scavenged and rearranged in various ways.”<sup>114</sup>

*Undead Moon* is from a series of recent paintings that incorporates different sections of iconic satellite observations and astronaut photographs of the moon that Rendall sourced from Heather Couper’s book *The Planets*. He has chopped up and puzzled together the visual material into an image that reflects the shape of the moon.

In explaining the significance of the image of the moon, Rendall points out that this year is the fiftieth anniversary of the moon landing (as well as his fiftieth birthday). In thinking about both events, his thoughts went to mortality. However, as he explains “I’m not dead, the moon isn’t alive (as far as we know) so this adds up to undead...”<sup>115</sup>

Steven Rendell is also an accomplished teacher and has collaborated with Bryan Spier on a range of curatorial projects and exhibitions.

Rendell (b 1969) has a Bachelor of Visual Art (Honours) at DeMontfort University in Leicester, post-graduate studies at the Royal Academy Schools in London and completed a PhD at Monash University in 2015.

<sup>114</sup> <https://niagaragalleries.com.au/steven-rendell>

<sup>115</sup> From Bayside Acquisitive Art Prize

## ARTisIT Collection



Jason Sims



Refract

III, 2013

Wood, reflective glass, mirror, MDF  
and LED lights

63 x 90.5 x 12.5 cm

Jason Sims' sculptural works use lights and mirrors to create simple reflective illusions of space, depth, and colour. His work elicits a kind of meditative response allowing viewers to wonder at the illusion of the space that appears to have been created.<sup>116</sup>

Using the properties of light and reflection, he creates sculptural works, large-scale installations and public art that create simple illusions of space and form. This work appeared in an exhibition titled "Boxed Light" at Mars Gallery 1 - 24 February 2018. "*MARS Gallery presents Boxed Light, an exhibition of artists for whom the Light serves as not just a tool, but a medium in their artistic practice...*"<sup>117</sup>

*"Though we are largely shaped by individual experience through feedback received from our senses, exercising our imagination can change the way we perceive the world around us and how we question assumed truths. I am particularly inspired to create work that challenges perceptual systems through compelling the use of one's imagination, as it is this quality that allows us to see the world in new ways."*<sup>118</sup>

The work also appeared in an exhibition in Hong Kong's Cat Street Gallery in 2016 as one of 20 works by around 15 international artists. Other artists included Camie Lyons and Gavin Mitchell.<sup>119</sup>

Jason graduated with a Bachelor of Visual Arts (Honours) and a Bachelor of Education from the University of South Australia in 2006. He has exhibited across Australia as well as in Hong Kong, the USA and Europe.

<sup>116</sup> <http://www.jasonsims.com.au/about>

<sup>117</sup> <https://marsgallery.com.au/jason-sims-artist-page/>

<sup>118</sup> [https://artgalleryofballarat.com.au/gallery\\_exhibitions/jason-sims/](https://artgalleryofballarat.com.au/gallery_exhibitions/jason-sims/)

<sup>119</sup> <https://www.widewalls.ch/signal-8-art-show-cat-street-gallery/>



Study for Sainte-Bernadette 2, 2017  
acrylic, iridescent acrylic and fluorescent acrylic on aluminium sheeting, 36.5 x 50 x 5.5cm

### Samara Adamson-Pinczewski



Samara Adamson-Pinczewski's grandfather set-up a scrap metal yard some time after he emigrated to Australia from Poland, and as a result her childhood house was filled with interesting decorative off-cuts of different metals: coppers, aluminium, steel, iron. Her interest in the abstract forms that can be created from these materials stemmed from a life-drawing class she attended at University, where she was asked to represent the figure in a cubist manner focusing on shallow-space composition. She describes how this interest grew into a kind of visual language using oblique structures, fragmented forms and reflective materials.<sup>120</sup>



During a 2016 residency in Paris, Samara visited sites of *Brutalist architecture* in Europe. The architects of Sainte-Bernadette (left) adopted the theory of *The Oblique* to inform their design, whereby conventional expectations of vertical and horizontal lines in the space are defied to create a sense of instability. Samara has taken the theory of the oblique and applied it in this piece: *Study for Sainte-Bernadette 2*.

Sainte-Bernadette du Banlay, Nevers, France

She received a BA (Fine Art) from Monash, a BA (Hons) from RMIT, a Graduate Diploma in Education (Visual Art) from the University of Melbourne, an MA in Fine Art (Research) from the VCA, and a PhD from the School of Art, RMIT.

<sup>120</sup> <https://www.youtube.com/watch?v=IupDHkjnYck>

## ARTisIT Collection

2020



18 Lives in Paradise, 2011, Offset Lithography on Cardboard

Brook Andrew



Art Schools for Fire Relief  
Jan 2020

The most startling thing about Brook Andrew's prolific output of artworks and projects is the sheer creativity and accomplishment he achieves while moving between different media, materials and techniques. Whether he's using traditional painting techniques, installations, neon lights, linen, metal, wood, archival newspaper and magazine clippings, polymers, photomedia, performance, video, or in our case boxes; he creates images and experiences that are striking, memorable and unique. His ability to challenge, provoke, and please the viewers of his artwork has led to considerable recognition and remarkable success here and overseas.

Among a range of activities he is currently Artistic Director of the 22nd Sydney Biennale (he's also doing a doctorate at Oxford), where many of the themes he has been passionate about throughout his career are explored in detail. *"As Artistic Director, I am interested in shining a light on the active, stable and rich pre-existing collaborations and connectivity of Indigenous and Edge cultures."*<sup>121</sup> (Titled NIRIN – "edge" in Wiradjuri, the language of his mother's people. NIRIN is about putting art from the edge at the centre).

Brook Andrew (b 1970) is a Melbourne based artist. He challenges cultural and historical perception, using text and image to comment on local and global issues regarding race, consumerism and history. Described by Marcia Langton as "the definitive Aboriginal provocateur in the Australian art world"<sup>122</sup>, his work with archival material has created debate and new thought surrounding contemporary philosophies regarding memory, its conceptual and visual potency linking local with international histories. Brook's art challenges the limitations imposed by power structures, historical amnesia, stereotyping and complicity.<sup>123</sup>

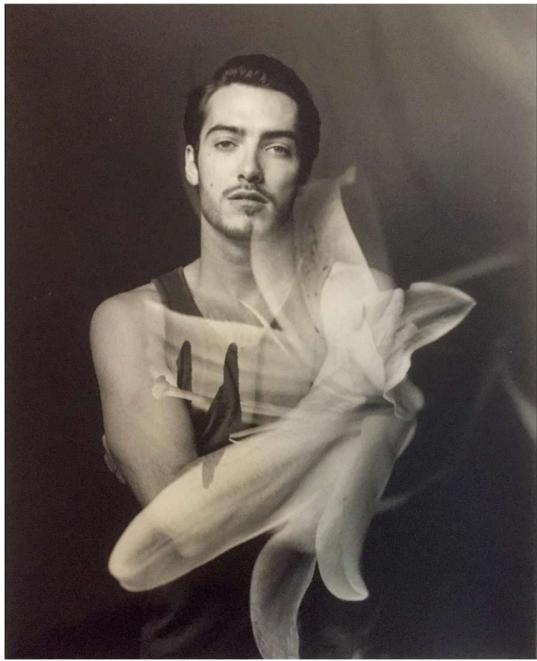
Brook is Associate Professor at Monash Art Design & Architecture; Honorary Senior Fellow within the Indigenous Studies Unit at the University of Melbourne; and Associate Researcher, Pitt Rivers Museum, University of Oxford.

<sup>121</sup> <http://www.brookandrew.com/research>

<sup>122</sup> <https://www.smh.com.au/culture/art-and-design/aboriginal-artist-and-provocateur-brook-andrew-on-shaking-up-the-sydney-biennale-20190930-p52w6c.html>

<sup>123</sup> <https://tolarnogalleries.com/artists/brook-andrew-2>

**David Rosetsky**



Kazim (test print), 2017, Gelatine Silver Print.

Art Schools for Fire Relief  
Jan 2020



David Rosetzky works predominantly in video and photographic formats, creating scenarios in which human behaviour, identity, subjectivity, contemporary culture and community come under intimate observation. Rosetzky enlists portraiture to explore the relationships between interiority and exteriority, reality and fantasy, authenticity and artificiality. Technically and aesthetically precise, Rosetzky's work is stylised, moody, and resembles the idealised images found in high-end advertising and screen culture.<sup>124</sup>

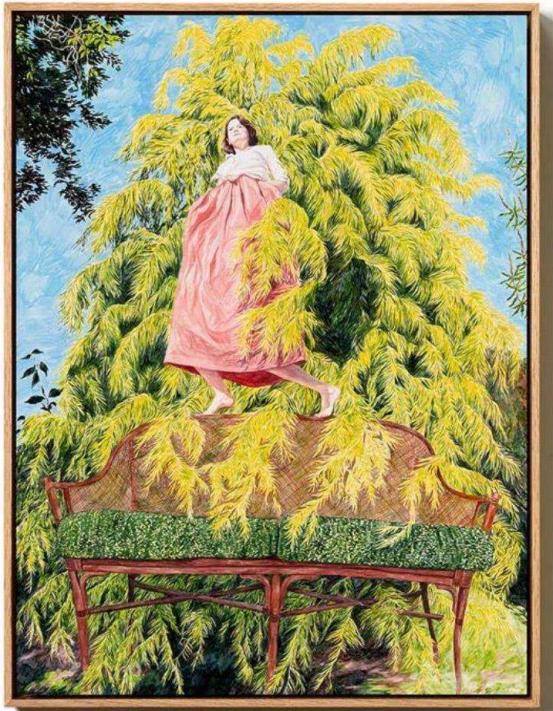
The process of making the double exposure photographs involves running a roll of film through a camera and exposing it twice – so effectively overlapping two photographs within the one image. This methodology opens up the process to chance: one doesn't know how the two images will combine, and what the exact outcome will be. This degree of experimentation in the making of the image, I believe, also frees up the subject at the time of the shoot, as it provides the opportunity for play and takes a bit of pressure off, removing that concept of 'getting it right'. It's more about allowing interesting accidents to occur, and coming up with something unknown or unexpected.<sup>125</sup>

---

<sup>124</sup> <https://suttongallery.com.au/artists/david-rosetzky/biography/>

<sup>125</sup> <https://www.portrait.gov.au/magazines/63/observation-point-winter2019>

**Monica Rohan**



Bad idea 2020



Monica Rohan's work reflects a number of clear themes that have guided her distinctive and fascinating style: pattern, autobiography, and reality.

*"The patterns are very emotive to me. They suggest a psychological depth that is both familiar but difficult to express. This appears sometimes as a struggle between the figures and their surroundings, and sometimes as surrender. While the patterns are drawn from everyday things such as foliage and clothing, I get consumed in the details, pushing them toward the limits of reality."*<sup>126</sup>

Monica describes herself as a figurative painter who creates a personal or autobiographical emotional narrative.<sup>127</sup> She picks out detail in both the physical landscape and her own psychological landscape to emphasise in her art.

She enjoys deliberately pushing the content of her work just beyond the limits of credible reality. This creates a slight unease and tension in painting, and also enhances the psychological narrative of work. In our work, *Bad Idea*, the artist's precariously balanced and slightly dysmorphic figure being enveloped by foliage is a clear example of these ideas.

Monica has a Bachelor of Fine Art with Honours (1st Class), Queensland College of the Arts, Griffith University, Brisbane.

<sup>126</sup> <https://www.artistprofile.com.au/monica-rohan/>

<sup>127</sup> <https://thedesignfiles.net/2015/09/monica-rohan/>

**Jonathan Dalton**



Eggs and Pears, 2020

Oil on board, 60cm x 60cm



Having studied philosophy at University in Dublin, Jonathan Dalton then opened a photographic studio which he built up for some years before teaching himself to paint and becoming a full-time Artist in 2007. Within two years he had won several significant art prizes with his photorealistic still-lifes and portraits. Dalton, however, says that he aims to take the viewer beyond photorealism to what he calls 'theatrical-realism'. To create a sense of drama and intrigue by using the content to lead to questions about what is going on beyond the picture plane.<sup>128</sup>

He describes how he will create a piece, starting with a photo (or more accurately 200-300 photos), where he can get a feel for whether or not the image works, then adding and removing bits in the initial (very detailed) sketch before applying the paint. His work is meticulous, vivid, colourful and intriguing.

In 2017 he was a finalist in his first attempt entering the Archibald.<sup>129</sup> He is quoted as saying that a "portrait is picture of someone, but a beautiful portrait is a picture about someone"<sup>130</sup> He has a deep interest in allowing the picture to communicate a story or a psychological richness, of tension or drama, asking the questions that take the portrait beyond photorealism. In our still-life, is that challenge thrown to us with the "Pears Transparent Soap"?

<sup>128</sup> <https://nandahobbs.com/artist/jonathan-dalton#:~:text=Jonathan%20Dalton%20was%20born%20in,%2C%20London%20and%20Granada%2C%20Spain.>

<sup>129</sup> While transitioning from Photographer to Artist, Jonathan supported himself by playing online poker. He then tried to take a bet against himself winning the Archibald, with the logic that either way he wins! (Sportsbet refused to take the bet).

<sup>130</sup> <https://www.talkingwithpainters.com/2017/09/18/ep-31-jonathan-dalton/>



Anterior Verdure, 2019

Oil on canvas. 122 x 107cm

### Simon Degroot



Simon Degroot's flat abstracted paintings explore interactions between botanical forms and the built environment. These shapes, taken for everyday life, and in our case, botanical forms, are stripped of specific reference and particular identity to create an imaginary landscape. He uses tools and techniques of abstraction: shape, colour, shade to create a depth and feeling in the picture's content. His works include collage and public murals as well as paintings.

Many of his works juxtapose brightly varied colours and forms of our urban environment: architectural features, digital images, signs, symbols, and emoji, with that of the natural environment. He often includes humour or playfulness into these works. Many of the shapes he uses to construct his works can be directly related to specific features from buildings or other constructed features of his surroundings (including cartoon characters such as *Roadrunner*).<sup>131</sup>

In our piece you can imagine foliage of a dense forest with sunlight and shadow, colour and texture.

Simon Degroot has a Bachelor of Fine Art and a PhD from Griffith University.

---

<sup>131</sup> <https://www.youtube.com/watch?v=noBqnIVj1qY>



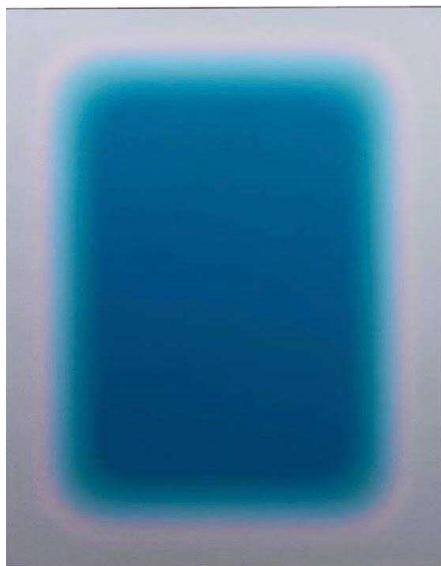
**David Keeling**

On Macquarie Bluff, 2020

David Keeling's work continues to impress and grow in popularity. As his work has progressed over the years he has focussed almost exclusively on uncluttered landscapes (and interiors). He describes "great art as having a silence, like the silence just before a storm breaks" <sup>132</sup>. He wants to draw the viewer into the landscape to feel its beauty and be absorbed to understand and respect it. He will often place a path or track in his work as a means of leading the viewer into that landscape. His natural world is not a benign place, it can be wild and potentially dangerous; but ultimately it is innately part of us.

---

<sup>132</sup> <https://www.youtube.com/watch?v=C-fBkSZe0Rc&t=22s>



**Jonny Niesche**

'Corridor Glance' 2020  
voile, acrylic mirror and wood

In recent years Jonny Niesche has been exploring how his works can be presented in the manner of sculpture. As with his paintings, he likes to create the impression of ever shifting events; nothing is static, and this is achieved with the use of mirrors, sparkles, and the gentle dissolution and transition of hues within the work. The experience changes depending on the position of the viewer.



He cites his inspiration in the Glam rock era of Bowie, Blondie with their make-up and glitter; and the colour fields of artists such as Mark Rothko.

In 2020, despite worldwide lock-downs, he had solo and group exhibitions in Melbourne, Auckland, Vienna, Hamburg, Amsterdam, Sydney, New York and Los Angeles.



Vicissitude 2018-19. (From her exhibition:Tachisme)

Chromogenic photograph, 151.5 x 121 cm

Edition 3 of 5 (+2AP)

### Justine Varga



Tachisme: Term used to describe the non-geometric abstract art that developed in Europe in the 1940s and 1950s characterized by spontaneous brushwork, drips and scribble-like marks.<sup>133</sup>

Justine Varga describes her artistic practice as follows: "I have always seen my photography... as a drawing with light, or more literally as a light-sensitive substrate on which I make marks or allow the world to leave its own marks."<sup>134 135</sup>

Like Sarah Mosca, she physically manipulates her negatives: straps them to suitcases, leaves them on windowsills, travels with them still developing in her back pocket or physically gouges them with her own hand.<sup>136</sup> She will apply pigments to the negative directly and then scratch, smear, and otherwise manipulate the surface in order to achieve her desired effect. The exact means of image production cannot easily be read off the images themselves. The negatives may be developed quickly in the darkroom, or very slowly over days, weeks or months. For much of her photography she has dispensed with the camera entirely.

Art critic Susan Best argues that "Varga at once works with the vitality of touch—its rhythms and textures drawn from the body—while also exposing the mediation of representation."<sup>137</sup> The connection between touch and affect is central to Varga's work which attempts to relate brush strokes, scratches, swirls and other traces of the artist's hand in kinetic terms such as fading, crescendo, explosive, and fleeting which are then related to human emotion. Each image has a mood commensurate with the signs of contact; the touching conveys feeling. Deciphering this language in her art is its great challenge. In this way it is not dissimilar to Camille Hanna's tactile and sensuous application of paint to perspex, with the image presented in reverse.

Justine graduated with Honours from the National Art School in Sydney in 2007.

<sup>133</sup> <https://www.tate.org.uk/art/art-terms/t/tachisme>

<sup>134</sup> <https://artcollector.net.au/photographer-justine-varga-wins-dobell-drawing-prize/>

<sup>135</sup> Varga won the 2019 Dobell Drawing Prize. Chromogenic photograph *Photogenic Drawing 2018*.

<sup>136</sup> <https://artistprofile.com.au/justine-varga/>

<sup>137</sup> Susan Best is Professor of Art History and Theory at Queensland College of Art, Griffith University.



Michaye Boulter



Heather Rose<sup>138</sup> and Michaye Boulter.

Everything is less certain IV, 2021  
Oil on hand-beaten steel, 43 x 65 cm

Michaye's style as a painter is deeply rooted in her formative experience living on a boat her father built and growing up the daughter of a fisherman. Since that time she has been deeply involved with the sea. The title of our piece comes from Heather Rose's short story *Whale, dolphin, human* about swimming in the cold waters of the Derwent River in Winter ...*The cold has taught me a certain fearlessness. I procrastinate less. I need less. I am more grateful. I live more simply... Everything is less certain*<sup>139</sup>. Their collaboration comes from their shared passion for the environment and particularly the sea.

*"I paint about being on the water and living by the water, but also about the reflection of these experiences – the memories and feelings of those times. My paintings have a lot to do with the edge of land to sea to horizon, and to the landforms that border those spaces."*<sup>140</sup> She likes to paint the quiet, secluded, intimate parts of the coastline that are just out of sight of the rugged shores. These she argues are as much a reflection of human psychology and emotion as landscape<sup>141</sup>. *"I feel most connected to the landscape when I'm alone and I think that there's usually a sense of melancholy, and a yearning for seclusion or removal from others' expectations."* She paints directly onto hand beaten steel because of the more natural appearance, its roundness, subtlety and softness. The application of colour - blues and pinks - is very gentle and subtle, for Michaye it is all about the sky and then the reflected light on the water: everything else is just support.

Michaye has been a finalist in the Glover Landscape Prize seven times and received numerous other awards. She has a Bachelor of Fine Art from the University of Tasmania.<sup>142</sup>

<sup>138</sup> Heather's work spans literary fiction, magical realism, crime fiction, political fiction and fantasy.

<https://heatherrose.com.au/about/>. *Bruny* was one of Australia's top 10 bestselling novels of 2020 and is currently being adapted for screen.

<sup>139</sup> <https://www.bettgallery.com.au/exhibitions/119/works/artworks-14650-michaye-boulter-and-heather-rose-everything-is-less-certain-iv-2021/>

<sup>140</sup> Ibid. Michaye spent many years living at sea.

<sup>141</sup> David Caspar Friedrich - identified several times as an inspiration. His contemplative depictions of stillness. Rejection of modern life.

<sup>142</sup> <https://www.michayeboulter.com/>



Take-away spatial painting #1 2020.  
Acrylic on board, 44 x 33 x 20 cm

Emma Coulter



Emma Coulter describes her art as being at the intersection between painting, architecture and urban spaces. "Through my site-specific work or 'spatial deconstructions', my aim is to challenge the hierarchy of the art institution and fine art ... using colour and spatial effects to blur the boundaries of place, painting and the viewer's experience."<sup>143</sup> She applies colour to large surfaces, using repetition and abstraction in a way that transforms the viewer's perception of that surface. Each new building is a unique opportunity to transform in a different way. Her practice in street art has a kind of edgy activism, outside the mainstream and allows art to be brought into an everyday context.

In her smaller pieces such as our one, she continues her interest in transformation of architectural spaces through optical illusion resulting from the brightly coloured geometrical patterns arranged in unusual formation: around a corner in our case. This distinctive Op Art aesthetic<sup>144</sup> is specifically designed to create ambiguity and lead to multiple new perceptions of the surface and surrounds.

In 2021 she won a commission to create her largest site-specific work to date, a 100-metre painting that wraps the Metro Tunnel's building facade in the city square.

Emma holds a Master of Contemporary Art from the VCA, and a Bachelor's degree in both Built Environment and Visual Art from the Queensland University of Technology.<sup>145</sup>

<sup>143</sup> <https://footscrayarts.com/news/footscray-art-prize-artist-in-focus-emma-coulter/>

<sup>144</sup> <https://ocula.com/artists/emma-coulter/>. Op art is short for 'optical art' - often uses illusion and plays with the limits of our visual system.

<sup>145</sup> ibid



St. John the Baptist as a boy (after Millais) 2020.  
Oil on board, 51 x 15 cm.

### Saffron Newey



146

Saffron Newey challenges the notion of painting as historical narratives representing cultural identity. She draws on mid-nineteenth century artists such as von Gerard and Louis Buvelot who are particularly known for their romanticised Australian landscapes and questions both the content and historical representation of the works as depicted by the artist and further distorted by the internet. The images appropriated from the internet exist in their own reality, narrative and context within the digital world, quite separate from their original context. With reference to our piece Saffron explained: *"This artwork was part of my PhD project... I was examining the way in which art history is newly perceived via the Internet, as opposed to the way I learned about art history, in books (1980s-90s). Unlike books and linear narratives, the Internet performs more like a database of information, fractured and network-based. From this online database I was sourcing unrelated fragments of art history; disrupting the context and narrative of various artworks. The searches ... were randomised by software - purely based on pixel dimensions and colours, not titles or text."*<sup>147 148</sup>

Saffron has a Ph.D. Fine Art, RMIT; Master of Fine Art [Research], Monash University; and Bachelor of Fine Art [Honours], RMIT

### Nici Cumpston

<sup>146</sup> Sir John Everett Millais, detail Christ in the House of His Parents, 1849-50, oil on canvas, 86.4 x 139.7 cm (Tate Britain, London)

<sup>147</sup> Personal communication via email. 17th March 2022.

<sup>148</sup> "At the moment I am making cut-out paintings on laser cut aluminium, with a focus on birds. I completed a 4 metre long "removable" mural last year for MARS gallery"

## ARTisIT Collection



Nici Cumpston  
Listening to the River, 2005/2016  
from the series Attesting  
crayon on archival pigment print on  
Hahnemühle fine art paper  
72 x 170 cm  
edition of 5

Nici describes herself simultaneously as an artist, a curator, a writer, an educator and a builder of relationships. She is of Afghan, English, Irish and Barkindji Aboriginal heritage, and is a descendant of the Darling River people of north western, New South Wales.<sup>149</sup>

Nici became known in the mid 2000s for her large-scale hand coloured landscapes of the Murray-Darling river system. She has witnessed significant decline of the river system through the effects of drought, poor water management and overuse. Her beautifully rendered landscapes seek to draw attention to the decline of the area's delicately balanced ecosystems. By focusing on sites and markers of Indigenous significance, she also brings together Indigenous knowledge and environmental consciousness.

Nici pushes the boundaries of documentary photography with her unique approach of shooting on black-and-white film with her large-format Hasselblad cameras. She will print onto either canvas or paper and the images are then hand-coloured.<sup>150</sup> She spends time camping in semi arid zones of Murray Darling basin, exploring, photographing and recording sites of indigenous and environmental importance. Like Brian Martin the “tree” is of fundamental importance to her art as it is to many aspects of indigenous culture.

Nici has a Bachelor of Visual Arts - Honours – Photography, University of South Australia; and an Advanced Diploma in Applied and Visual Arts, North Adelaide School of Art.

<sup>149</sup> <https://nicicumpston.com/>

<sup>150</sup> <https://michaelreid.com.au/artist/nici-cumpston/?v=322b26af01d5>



Four of Section from Clark's Myriorama (n.d): each 30.5x 22.9 cm. mixed media on canvas board

### Tony Clark



'Myriorama' brings together *myrias*, meaning multitude, and *orama*, meaning scene or view. First appearing in the early 19th century coloured aquatint prints on the theme of an Italian landscape – called a myriorama.<sup>151</sup>

Clark began his series of *Myrioama* paintings in 1985, and has produced hundreds of them since. This series of four was produced in 2021 largely sticking to his long established minimal colour palette of black, pink, blue and sienna.<sup>152</sup> Like Michaye Boulter's landscapes these are moody, subtly emotive scenes, devoid of human interference. The landscapes are not readily recognisable, drawing the romantic European landscapes of Claude Lorraine or Caspar David Friedrich (also sources for Boulter and Newey.)

Clark sees his work as performing two distinct functions: first its role in the decorative arts, as something to have, collect and admire; and second its role in an artistic aesthetic. *"This idea of producing a painting that has this other hypothetical identity as a design for something else is something that I've liked and felt comfortable with. ... this idea that a Rothko can, on the one hand, be this expression of high modernism, but at the same time can be something that hangs above somebody's sofa. When they teach you art history, they don't show the sofa...I think I respond to collectables and the decorative arts in the same way that other people might respond to nature or the world around them, it's not that I'm indifferent to faces or to landscapes in the real world – it's just that I'm very much smitten by decor."*<sup>153</sup> Clark's career might be defined by his skirting of such "dual possibilities" within art.

Self-taught as an artist, although he studied art history for a number of years, Clark was associated with the artists and musicians centred around St Kilda in Melbourne, especially Nick Cave, Howard Arkley and Polly Borland. He remains an unclassifiable artist, uniquely himself, who brings a quirky sense of the history of styles to bear upon the problems of painting within the modernist tradition.<sup>154</sup>

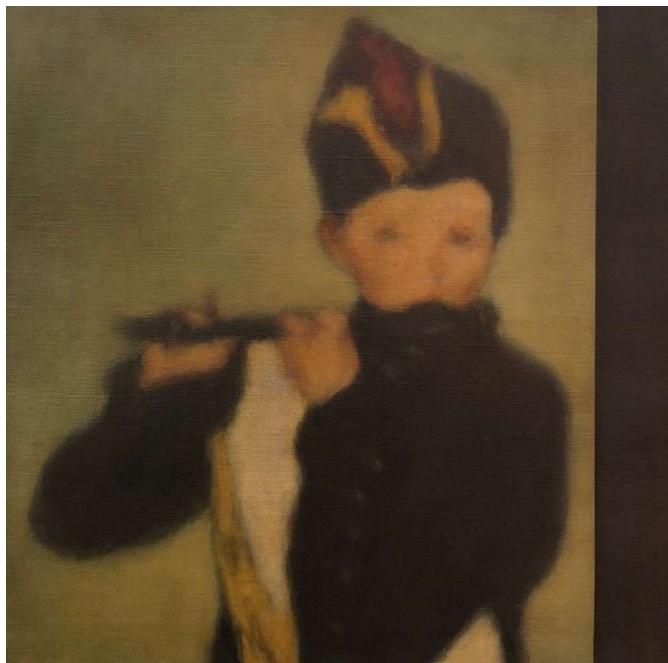
Tony Clark Born 1954, he grew-up in Canberra and Italy and still lives and works in both places. He has a Bachelor of Arts (Hons), University of Reading, UK.

<sup>151</sup> <https://www.mca.com.au/artists-works/artists/tony-clark/> . Aquatint uses acid to create depressions in the printing surface to hold ink and creates tonal contrasts in the print.

<sup>152</sup> ibid

<sup>153</sup> <https://www.smh.com.au/entertainment/art-and-design/tony-clark-shifts-from-landscape-to-large-miniatures>

<sup>154</sup> <https://www.vizardfoundationartcollection.com.au/the-nineties/explore/tony-clark/>



The History of Things #3  
Acrylic on Linen. 35x35cm

### Martin Tighe



Édouard Manet, The Fifer, 1866.

This series of artworks present an examination of history and the effects of time. The blurred images of old masterpieces attempt to imbue the effect of social, psychological, and cultural distance. In a similar vein to Adrienne Gaha and Saffron Newey, Tighe's images fade and distort the original. But unlike Gaha who is interested in the painterly effect and pushes the subject to the edge, Tighe makes the subject and their story central to the work.



Martin Tighe has built his career focusing on stories important to Australia's culture and identity. His work has examined a wide-range of subjects such as Ronald Ryan, Tom Wills, Simpson's Donkey, Picnic at Hanging Rock and AFL. Deploying a range of methods including landscape, still-life and portraiture (he is a regular entrant and finalist in the Archibald, with at least 10-entries). He is fascinated by the heroic failure of many of these subjects. *"I'm particularly interested in defeat. It's a richer field, a more complex emotion. Winning is a simple emotion."*<sup>156</sup>

Like the story of Simpson's donkey, our blurry picture of a boy in military uniform playing the fife, shows an innocent participant carrying out duties peripheral to the military action. Simpson's donkey brought back a wounded soldier after Simpson had been killed ... What happened to this boy?<sup>157</sup>

Martin Tighe produces skillful, emotionally engaging works that challenge the viewer to understand the story behind the image. Like Tony Clark, Martin is a self-taught artist. He has a Bachelor of Education from the Melbourne Institute of Advanced Education.

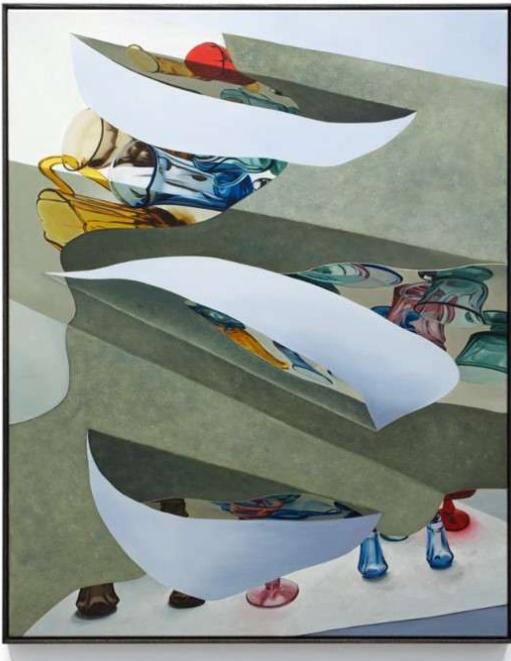
<sup>155</sup> Édouard Manet, The Fifer, 1866. Musée d'Orsay, Paris. Depicting an anonymous regimental fifer of the Spanish army.

<sup>156</sup> <http://www.martintighe.com.au/about>

Édouard Manet, The Fifer, 1866. Musée d'Orsay, Paris.

<sup>157</sup> Boys who played instruments in a regiment were often used as water carriers and stretcher bearers for wounded soldiers.

2022



Small Variations  
Oil on Linen. 125x100cm

## Alice Wormald



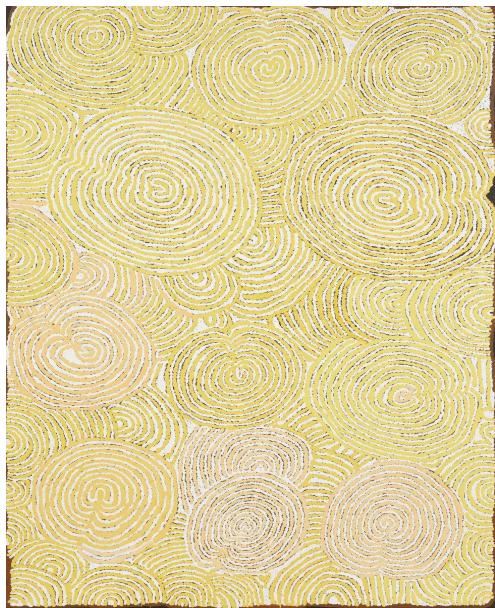
This series of paintings by Alice Wormald arose from her experiences during the Melbourne lockdowns which led her to thinking about her experiences with travel. More specifically a trip to Japan where she saw an exhibition of Italian designer Bruno Munari, who was famous for creating portable folded cardboard sculptures he titled 'Scultura da viaggio' (Travel Sculptures). Alice creates her paintings from a process of collaging collected imagery to assemble structures of form, space, figuration and abstraction.<sup>158</sup> In the *Small Variations* series those collages were her own form of travel sculptures, that were designed to give comfort and reassurance in an unsettling (or unprecedented) time.

*"The work of an artist is often punctuated by periods of expansion and periods of inward focus, and the experiences, thoughts and objects that accompany us during these times. It was so valuable to be able to draw on this connection during a period when life, activity and travel were so limited by restrictions and lockdowns. I made my own travel sculptures without leaving my house, and through painting them I wrote my thoughts and experiences into their folds, surfaces and negative spaces. My practice became about focusing on a small amount of material that I could work at making work for me, rather than looking outwards and becoming overwhelmed by options and decisions: details, small variations, things that are close at hand."*<sup>159</sup>

Alice has a Bachelor of Fine Arts (First Class Honours) from the VCA.

<sup>158</sup> <https://artcollector.net.au/gallery-event/alice-wormald-uncertain-circle/>

<sup>159</sup> <http://www.dainesinger.com/alice-wormald-small-variations>



Untitled 2007  
2007 synthetic polymer paint on linen  
152 x 102 cm

### Esther Giles Nampitjinpa



Esther Giles Nampitjinpa (1948-2018)  
Docker River, near the Northern Territory WA  
Border.

Esther Giles Nampitjinpa (1948-2018) grew up in the western desert living a nomadic lifestyle with her tribe. After the death of her younger brother, her family moved to the then newly established government settlement of Papunya<sup>160</sup>. The Western Desert Art movement at Papunya was established with the help of Geoffrey Bardon, a school teacher in 1971. He encouraged the community to transfer traditional bark and cave painting, body art, and sand drawings to canvas which colloquially became known as *Dot Painting*. Among Papunya Tula artists of this era was Clifford Possum Tjapaltjarri, whose work became synonymous with a complete break from the European tradition to purely aboriginal iconography and representation.

Esther's artworks represent the traditional homelands associated with her tribe's ancestral heritage. Her designs are often used in body art during traditional corroborees. Through her painting, Esther describes the physical markings that the ancient ancestors provided to give evidence of their activities during the time of creation. The circle and lines is one of the key motifs of Western Desert Art. The concentric circles often depicted in Esther's paintings are a series of waterholes and resting places. Circles often represented places where ancestral beings emerged from the land, camped and performed ceremonies.<sup>161</sup> The lines connecting each of the symbols refer to ancestral pathways that were established during Tjukurpa.<sup>162 163</sup> The paintings are meant to represent a relationship between mythology and landscape. They often have no direct geographical scale or orientation, but explore a mythological space superimposed on a multidimensional landscape.

<sup>160</sup> Papunya is a small Indigenous Australian community roughly 240 kilometres northwest of Alice Springs. It is known as an important centre for Contemporary Indigenous Australian art, in particular the style created by the Papunya Tula artists in the 1970s.

<sup>161</sup> Howard Morphy. Aboriginal Art (1998). Phaidon Press. Pp. 121.

<sup>162</sup> Tjukurpa refers to the creation period when ancestral beings created the world. <https://www.dcceew.gov.au/parks-heritage/national-parks/uluru-kata-tjuta-national-park/culture-and-history/tjukurpa>

<sup>163</sup> <https://harveygalleries.com.au/artist/esther-giles-nampitjinpa/#about>



Wawurritjpal (5340-21, 2021)  
91 x 45 cm. Earth pigments.

### Mr Wukun Wanambi



Wukun Wanambi  
Marrakulu/Dhurili clan, Yolŋu people,  
Eastern Arnhem Land.  
1962 – 2022

Mr W. Wanambi<sup>164</sup> was a senior Yolŋu artist, filmmaker and leader of the Marrakulu clan of northeastern Arnhem Land. He has been described as “one of Australia’s most respected First Nations artists, a gentle and humble man and a visionary leader with a wicked sense of humour.”<sup>165</sup>

Mr Wanambi began painting in 1997, reviving imagery inherited from his father relating to the Marrakulu clan’s saltwater country. His earliest paintings formed part of the Saltwater project: a renowned collection of bark paintings made by 47-Yolŋu artists from across North East Arnhem Land in a collective expression of sovereignty. The paintings were deemed, by the High Court, to be the equivalent of the title deeds to coastal waters, and they were awarded exclusive rights to those waters in 2008. In the decades since, he has participated in major exhibitions and community arts projects, as well as playing a key advocacy role for Aboriginal artists and art centres across northern Australia. Speaking in reference to his art Mr Wanambi said “*My history is alive today. My history keeps on building up. My identity is stronger. It is not dying. The more I share, the stronger I get. The more power I get.*”<sup>166</sup>

Wukun Wanambi has used the back of a street sign for our piece, depicting the ceremonial waters of his ancestral homeland Gurka’wuy. The title of the work Wawurritjpal refers to Bamurrungu, the sacred rock that rises above the waters where the wawurritjpal (sea mullet) gather. The mullet form a column and appear to explode to the surface with great energy — a movement that is etched onto the surface of the artwork. Bamurrungu is believed to be a hollow rock through which the seawater rushes, creating bubbles that the Marrakulu people see as a life force and a direct ancestral connection.<sup>167</sup>

*“Our power comes from the deep ocean waters, which crash upon the rocks at Gurka’wuy.”*<sup>168</sup>

<sup>164</sup> Wanambi is a Stringybark Tree

<sup>165</sup> <https://www.artshub.com.au/news/news/vale-yolngu-artist-and-cultural-leader-mr-wanambi-2548577/>. Nici Cumpston.

<sup>166</sup> <https://www.mca.com.au/artists-works/artists/wukun-wanambi/>

<sup>167</sup> <https://learning.qagoma.qld.gov.au/artworks/larrakitj-larrakitj-wawurritjpal-larrakitj/>

<sup>168</sup> <https://madayin.kluge-ruhe.org/experience/pieces/gurkawuy-gurkawuy/>



*Yukuwa*  
Earth pigment on hollow log, Larrakitj<sup>169</sup>  
235 cm

### Djirrirra Wunungmurra Yukuwa



Djirrirra Wunungmurra b. 1968,  
Yirrkala, Gove Peninsula in north-  
eastern Arnhem Land.

Djirrirra Wunungmurra comes from Yirrkala, the same area as Wukun Wanambi. Like Wanambi, she uses the larrakitj as one of the surfaces to represent her precise floral patterns in white (Gapan), burnt orange and black ochre.

*"We used larrakitj as a coffin but now instead of digging it in the ground we want to show it as art. I have wanted to share this understanding with non-Indigenous people for a long time. To show them what is inside. Inside the larrakitj. Inside our destiny. Inside our hearts."*<sup>170</sup>

The title of the work *Yukuwa* refers to the yam found in copious quantities throughout north-eastern Arnhem Land, and it is also self-referential, with *Yukuwa* being one of the names the artist is known by. Yukuwa has also become a distinct theme and repeating motif in her practice. She also has the right to paint a diamond-shaped pattern known as *Buyku* fish-trap imagery. The rights to these motifs were passed on to her by her father. Like Wanambi's saltwater imagery, these motifs have a form of copyright belonging to the artist.

The yam has been a staple of the Yolngu people's diet for millennia. It is also an important part of ceremony and, given its significance as a multi-faceted resource, it is unsurprising that it is a vital subject of an artistic narrative. Djirrirra Wunungmurra uses the theme of the yukuwa leaf, with its distinctive trifoliate shape, as the dominant motif in this piece. The yukuwa is seen not only as a food source, but it is also given as an invitation to ceremonies, with its vines and flowers still attached; images that embody sustenance and connections with others.<sup>171</sup>

<sup>169</sup> The Larrakitj were originally made as coffins. They were hollowed out, they were decorated, not unlike grave-posts, except in this case, in the Larrakitj, the body of the deceased was burnt, and the bones were broken up and put into these Larrakitj. Then they were displayed, and their spirits stayed within the community. <https://iapingkaaboriginalart.com/articles/australian-aboriginal-ochre-painted-larrakitj-memorial-poles/>

<sup>170</sup> <https://www.nma.gov.au/exhibitions/unsettled/mr-wanambi>

<sup>171</sup> <https://www.monash.edu/muma/collection/100-works-of-the-monash-university-collection/100-works/djirrirra-wunungmurra>

**Ryan Hoffmann**



To look is to find. Mount Martha, 3:25pm, 04/02/2022  
Oil paint, acrylic paint, CSM, gypsum, synthetic polymer,  
timber, stainless steel and aluminium  
147 x 147 x 23 cm

In Ryan Hoffmann's exhibition catalogue for "A white flower can also be a ghost" where we acquired this piece, he has an interesting, if perplexing, observation or comment associated each piece, such as: "Located somewhere in the middle of a thick book of tattoos is an image; how to dig your own grave." or "Make a painting of a monster, a happy place and one intuitively with colour. Take the monster, rip it up, dance through the pieces and put them in the freezer." Unfortunately he gave us very little to go on for a psychoanalytic interpretation, with our piece: "To look is to find". So, what to make of that?

Tess Mauder suggests that this theme is "the artist's deliberate intention to slow down, listen to himself and his practice and to look for the grey, in-between of things." and that the artist's comments "provide an auto-biographical instance of his capacity for waiting, listening and sitting with thoughts."<sup>172</sup>

Perplexing though it may be, the colour in our piece, the changes in hue, the texture of materials and circular shape of the painting, create an emotional response that is reminiscent of sea and sky, of holidays, optimism and tranquillity. For Ryan that act of painting and creating is "a happy place" where he actively explores his own psychological state - it really is quite brave. Maybe that exploration - psychological and artistic - is the point: the "looking" is as important as the "finding".

Ryan Hoffmann lives and works in Melbourne/Naarm and has an MFA from the National Art School, Sydney / Glasgow.

---

<sup>172</sup> <https://sophiegannongallery.com.au/exhibition/a-white-flower-can-also-be-a-ghost/>



Brindabellas 1  
35 x 205 x 64 cm

### Alex Kosmas



Alex Kosmas (b.1957) is a sculptor who works primarily in bronze, steel and clay. He helped establish and worked at the Meridian Foundry for over 15-years: casting, patinating, welding; in short, perfecting his technical skills as a sculptor. The Meridian Foundry is a metal artists' workshop in Fitzroy, which has famously produced many sculptures for well known sites around Melbourne, such as the Johnny Farnham and Michael Gudinski statues.

The focus of Alex's work is on natural landscapes. He uses materials to augment the abstracted and sometimes surreal elements of the landscapes that are the subject of the work. The rusted base panel for his trees devoid of foliage representing the hard sunbaked soil of the outback and the darkened bronze to represent the dried hardened wood of the tree branches. The natural unglazed, uncoloured clays he uses to represent the simple base structure of mountain ranges. He tries to harmonise his materials with the basic elements of the landscape.

Our work in natural ceramics is an exploration into unadulterated mountainscapes, denuded of vegetation and an almost abstracted representation of the natural world. The Brindabella ranges are south-west of Canberra, on the NSW border. Alex's version strips them back to the bareset underlying elements built up in contoured layers.

Alex has a Bachelor of Arts at the Canberra School of Arts, 1985.



vegetal/digital (waratah) 158 x 111.7 cm

Alison Bennett



Alison Bennett describes their artistic practice as “...’expanded photography’ where the boundaries have shifted in the transition to digital media and become diffused into ubiquitous computing. ... As a neuroqueer new-media artist, I have explored the performance and technology of gender identity and considered the convergence of biological and digital skin as virtual prosthesis.”<sup>173</sup>

Alison explores the variety of effects that can be created using digital photographic techniques and computer processing in order to challenge our understanding and perception of reality. The vegetal/digital exhibition explores a range of themes including “vegetal thinking”<sup>174</sup>, and what we can learn from plant-thinking, as a philosophical approach to life. She creates a slowly rotating 3-dimensional point-cloud of an Australian native to provide a new way of seeing the plant itself; and, in turn, our understanding of what we take to be real (<https://vimeo.com/756623750>).

Alison’s work is deeply embedded in a philosophical framework that challenges our perceptions and understanding of who we are; at a biological and gender identity level, and on what we choose to base our foundations of knowledge and understanding. This is all exposed through her skillful manipulation of digital images and augmented reality. Their work is challenging, provocative and aesthetically very appealing.

Alison has a Bachelor of Arts (Visual Arts) 2-Grad Diplomas (Information mgt and Cultural heritage mgt), a Master Fine Art, and a PhD from Deakin University.

<sup>173</sup> <https://alisonbennett.net/about/>

<sup>174</sup> [https://marsgallery.com.au/alison-bennett\\_vegetal-digital\\_2022/](https://marsgallery.com.au/alison-bennett_vegetal-digital_2022/)



Derwent, Four  
Acrylic on linen  
46 x 46cm

**Martin Tighe**



This series of paintings depicts abandoned railways and the landscape that surrounds them. I walked many miles along these lines and observed how nature reclaims them in its own time and in its own way. The abandoned railways included in this series are the Derwent Valley railway in Tasmania, the Castlemaine to Maryborough railway in Victoria and the Bangalow to Byron Bay railway in NSW.<sup>175</sup>

---

<sup>175</sup> <https://solgallery.com.au/events/martin-tighe>



**Kevin Chin**

Wide Open, 138 x 199 cm, Oil on linen

Kevin writes about his new body of work:

The five new paintings made for Gippsland Art Gallery explore how divisions between metropolitan, regional and rural Australia have shifted in light of world events. My paintings merge disparate cultural elements from across continents. Thus till now, I've championed fluid notions of place beyond all types of borderlines. These new paintings explore how the past few years have changed how we must now see distance and borders.<sup>176</sup>

---

<sup>176</sup> <https://www.gippslandartgallery.com/exhibition/kevin-chin-un-regional/>

### The Graduate Artists



Lorna Quinn

Turquoise Garden Paradise. 2016. 90x60cm.

Since graduating from the VCA in 2018 Lorna has continued her career as a painter with considerable success and has been featured in a number of exhibitions, including winning the Local Art Prize in the Bayside Acquisitive Art Prize, 2023. The judges noted it was beautifully executed with a jewel-like presence. “The work draws the viewer into a minute yet expansive landscape. The work’s glowing presence and formal strength demonstrate a strong and capable voice from a young artist.”

She has also been commissioned for Public works such as that featured on the Metro-tunnel project.<sup>177</sup>

Natural landscapes lie at the heart of her works, which she frequently overlays with an imaginary element. This allows her to explore personal and subjective aspects of that landscape, often creating a sense of emotional security and well being.

“I take inspiration from whatever my immediate surroundings are – my context – and I often go for exploratory walks to find objects and places to paint. My artworks usually revolve around the vision of a ‘safe-cave’, a context for dwelling, a kind of material ‘lair’. I often return to when I was a child playing alone in my garden, where I would use what was around me to form nests and caves. In my child’s mind the earth and twigs and stones formed a little universe, a complete vision.”<sup>178</sup>

---

<sup>177</sup> <https://www.bayside.vic.gov.au/news/2023-bayside-acquisitive-art-prize-winners-announced>

<sup>178</sup> <https://bigbuild.vic.gov.au/projects/metro-tunnel/community/art/creative-program/parkville/lorna-quinn-rubber-folds>

## ARTisIT Collection



### Annabel Hayes

3 Pieces, 2015. Various media. 35x40cm. RMIT.

Annabel Hayes has been fairly quiet since graduating, but did exhibit at Euroa's Sheila Gallery in October 2024.<sup>179</sup>



### Shaun Thatcher

Portrait of Franz Hals, 2015. 50x60cm. RMIT

Shaun has not posted information about his artwork since around 2020.

---

<sup>179</sup> <https://www.euroagazette.com.au/arts-and-entertainment-news/local-artists-exhibit-at-euroas-sheila-gallery#2>



### Dylan Marelic

Proliferation of Sound, 2022. 42x59, Oil on Linen. RMIT

Dylan's practice focuses on Machinic Ecologies<sup>180</sup> which explores the interfaces between humans, technology and the environment through transmedia installation. These works re-animate mundane yet strange interactions that occur between natural and artificial objects found in urban parklands. Machinic Ecologies is centred around these interactions and alludes to an ecology where technology and nature are no longer separable. Dylan has a Masters of Fine Art from RMIT (2023), and a Bachelor of Design in Architecture, University of Technology Sydney (2018).

---

<sup>180</sup> <https://sites.rmit.edu.au/artschoolgraduates/2023/art/mfa/dylan-marelic/>

### Angela Chauvin

Gossard Chairs, 2022. 25x30cm. RMIT.



"Within her familiar-but-strange still life paintings, Angela Chauvin is converging direct observation with visions from her own imagination to propose a new kind of dissonant realism. One that is psychologically charged with symbolism and motifs, colour, shadows and light and the wavering of painterly resolution. Dissonance comes from the artist's dissection and presentation of a variety of realisms, mashed together with precision, each mode operating in a way that offsets or undermines the others. From the photo-realistic to the surrealistic, the magical to

the scientific,... these works are located in the shifting spaces in-between these types of realisms."<sup>181</sup>

Angela Chauvin is a Melbourne based artist currently completing a Masters of Fine Arts at RMIT. She also has a Bachelor of Fine Arts with Honours from the VCA.

### Geraldine Richards

Being into the Woods, 2022. 40x30cm. RMIT



Geraldine is an Australian-born visual artist based in Melbourne. Her works depict fictional landscapes as safe spaces as she searches for connection with real-time physical surroundings - investigating form, nuanced colour and abstraction.<sup>182</sup> "Intuition, humour and other bodily ways of knowing are used

to advance sensuous understanding..."<sup>183</sup>

Geraldine has a Masters of Fine Art from RMIT.

<sup>181</sup> Kate Stewart, Artist and Arts Writer. <https://michaelreidnorthernbeaches.com.au/exhibition/angelachauvin-marking-the-making/>

<sup>182</sup> <https://geraldinerichardsart.com/>

<sup>183</sup> <https://sites.rmit.edu.au/artschoolgraduates/2022/art/mfa/geraldine-richards/>