

**FIRSTDRAFT**  
**AUCTION**

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**2.8.2019**

Firstdraft acknowledges and pays respect to the Gadigal people of the Eora nation, the traditional custodians of the land on which Firstdraft is built and operates.

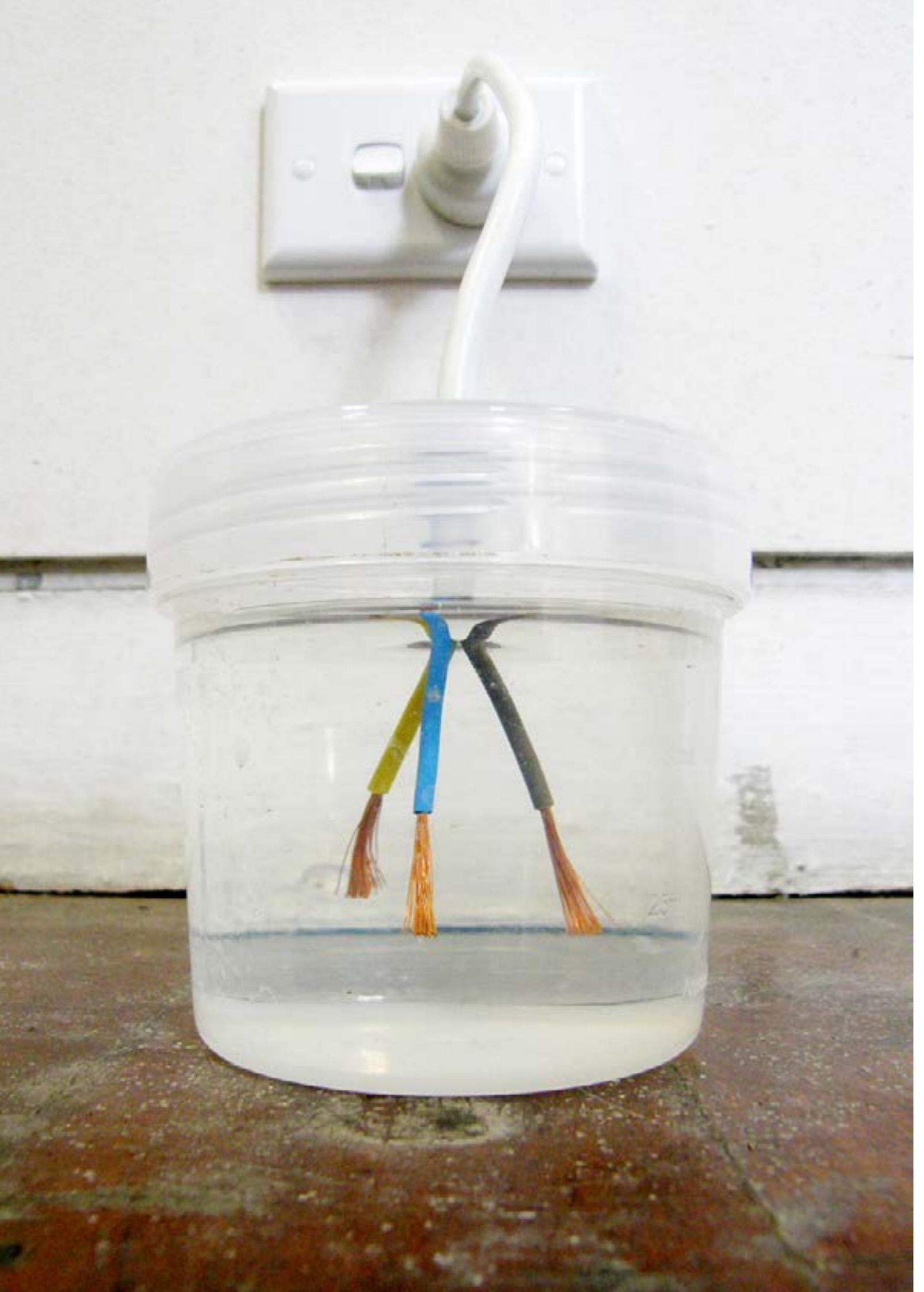
Established in 1986, Firstdraft is Australia's longest running artist-led organisation. Our longevity is testament to the sustained commitment of countless artists, writers, curators and arts professionals who have supported and exhibited at Firstdraft over the last four decades.

A crucial fundraising initiative for the organisation, the auction is a great way to support the emerging arts community and acquire work by some of Australia's most exciting and collectable artists.

This year marks Firstdraft's 10th auction and we would like to take this opportunity to thank all the artists who have donated works over the past decade. Your generosity allows us to continue championing emerging and experimental practice.

#### **Firstdraft's 2019 Auction Artists**

Abdul-Rahman Abdullah, Aida Azin, Alex Seton, Amber Boardman, Amber Koroluk-Stephenson, Anna McMahon, Anna Carey, Anna Pogossova, Anne Zahalka, Ara Dolation, Belem Lett, Blake Lawrence, Celia Gullett, Chris Dolman, Chun Yin Rainbow Chan, Clara Adolphs, Clare Thackway, Dane Lovett, Danie Mellor, Daniel Boyd, Dean Cross, Elena Papanikolakis, Eloise Kirk, Emily Hunt, Exotic Cancer, Genevieve Felix Reynolds, Gregory Hodge, Guy James Whitworth, Heath Franco, Jack Harman, James Lieutenant, Jana Hawkins-Andersen, Jason Phu, Jayanto Damanik Tan, Jesse Rye, Joan Ross, Kai Wasikowski, Karen Black, Kate Vassalo, Ken Done, Khaled Sabsabi, Lindy Lee, Lisa Sammut, Lynda Draper, Marikit Santiago, Marilyn Schneider, Mason Kimber, Mechelle Bounpraseuth, Megan Cope, Mitchell Ferrie, Nabilah and Nick, Nathan Beard, Neil Beedie, Nick Santoro, Nikolaus Dolman, Noel McKenna, Paul Yore, Pedro Ramos, Phuong Ngo, Rattus Rat, Rebecca Gallo, Rebecca Selleck, Roberta Rich, Sabella D'Souza, Sally Anderson, Sam Leach, Sarah Brasier, Sarah Edmondson, Scott Duncan, Shivanjani Lal, Simon Gardam, Slippage, Teelah George, Tina Havelock Stevens, Tom Blake, Tom Polo, Tony Albert, Tracey Moffatt, Trent Whitehead, Zoe Wong



Abdul-Rahman Abdullah  
*Point02*, 2010  
Altered powerpoint, cable,  
plastic container, water  
Dimensions variable  
Courtesy of the artist and Moore  
Contemporary, Perth

Abdul-Rahman Abdullah (b. 1977) is a West Australian artist whose practice explores the different ways that memory can inhabit and emerge from familial spaces. Drawing on the narrative capacity of animal archetypes, crafted objects and the human presence, Abdul-Rahman articulates a physical dialogue between the natural world and the agency of culture. Working primarily in sculpture and installation, his work has been described as magic realism, creating poetic interventions with the space it occupies. While his own experiences as a Muslim Australian of mixed ethnicity provide a starting point, Abdul-Rahman foregrounds shared understandings of individual identity and new mythologies in a cross-cultural context.

A 2012 graduate of Curtin University, Abdul-Rahman exhibited most recently in The National 2019 at the Museum of Contemporary Art. In 2017 he participated in Dark Horizons at Pataka Museum + Art (NZ) and in 2016 was included in The Adelaide Biennial of Australian Art at the Art Gallery of South Australia. In 2015 Abdul-Rahman and his brother Abdul Abdullah presented the first WA Focus exhibition at the Art Gallery of Western Australia and in 2018 the Abdullah brothers were shortlisted for the 58th Venice Biennial. Abdul-Rahman Abdullah is a current board member of the Perth Institute of Contemporary Arts and a public art advisor for City of Perth.



Aida Azin  
*Dem Crazy*, 2016  
Acrylic on wood  
80 x 60 cm  
Courtesy of the artist

Aida Azin is an artist working primarily in the field of painting and installation. Her work engages with her Filipina-Iranian heritage and promotes the importance of self-representation for people of colour. Azin graduated from honours in fine art at the University of South Australia in 2017. Most recently, Azin exhibited a solo show *Lonely God* at Seventh Gallery (Naarm/Melbourne). In 2016 Azin received the Carclew Project and Development grant for research to travel to the Philippines where she held a solo show *Everything is stolen* at Project 20 in Manilla which was re-shown at Fontanelle (Kaurna/Adelaide). This was followed with another solo show in 2017 titled *Enormous blind spots* at Format (Kaurna/Adelaide). Azin has spoken on panel discussions addressing race, diasporic experience and the role of women of colour in feminism. She works from her studio in Footscray.



Alex Seton

*Brother, at your side*, 2019

Wombeyan Marble, Polystyrene, pigment,  
marble dust

32 x 16 x 13 cm

Courtesy of the artist and Sullivan +  
Strumpf, Sydney/Singapore

Alex Seton (b. 1977) is a multidisciplinary artist working in sculpture, photography, video and installation, best known for his use of marble carving. He maintains an interest in materiality and the performative object, inviting interplay and exchange between objects, bodies, and ideas.

Across diverse mediums, Seton explores the complex role that objects and their modes of production play in our lives – at once comic and tragic, pervasive and rarified, endlessly reproduced and immensely singular. Recent work has used this lens to engage directly with contemporary political issues, such as Australia's treatment of asylum seekers, and questions of conflict and nationhood.



Amber Boardman  
*Eight Year Old Girl Dreams*, 2019  
Oil on panel  
60 x 60 cm  
Courtesy of the artist and Chalk Horse,  
Sydney

Amber Boardman's work examines the role of the Internet in shaping an individual by looking at ever changing social norms and crowd behaviour.

Amber Boardman has exhibited her paintings and animation throughout Australia and internationally including BAM's Next Wave Festival in NYC, and the 2018 Archibald and Geelong Prizes in Australia. Her work has appeared in numerous publications including Juxtapoz and ArtMaze Magazine. She has been the recipient of multiple awards, notably, Most Provocative Award (Atlanta Biennial), the Australian Post-Graduate Award (University of New South Wales) and the Joan Sutherland Fund Visual Arts Grant.

Boardman holds a PhD from the University of New South Wales, an MFA in Fine Art from the School of Visual Arts in New York and a BFA in Studio Art from Georgia State University, Atlanta. Her works are held in numerous private and public collections including the City of Sydney, Artbank Australia, the High Museum of Art, The Museum of Contemporary Art of Georgia, the University of Kentucky Art Museum. She has worked commercially as an animator for Cartoon Network's [adult swim], Comedy Central and Google.

Born in 1981 in Portland Maine, Boardman maintains close ties in New York, New England, Atlanta, and Sydney, Australia. Boardman is a founding member of shared studio/exhibition spaces in Brooklyn and Sydney. Her work is represented by Chalk Horse in Sydney and Sandler Hudson Gallery in Atlanta.



Amber Koroluk-Stephenson  
*pink on yellow study*, 2019  
Oil on linen  
25 x 28 cm  
Courtesy of the artist and  
Bett Gallery, Hobart



Amber Koroluk-Stephenson  
*yellow on pink study*, 2019  
Oil on linen  
25 x 28 cm  
Courtesy of the artist and  
Bett Gallery, Hobart

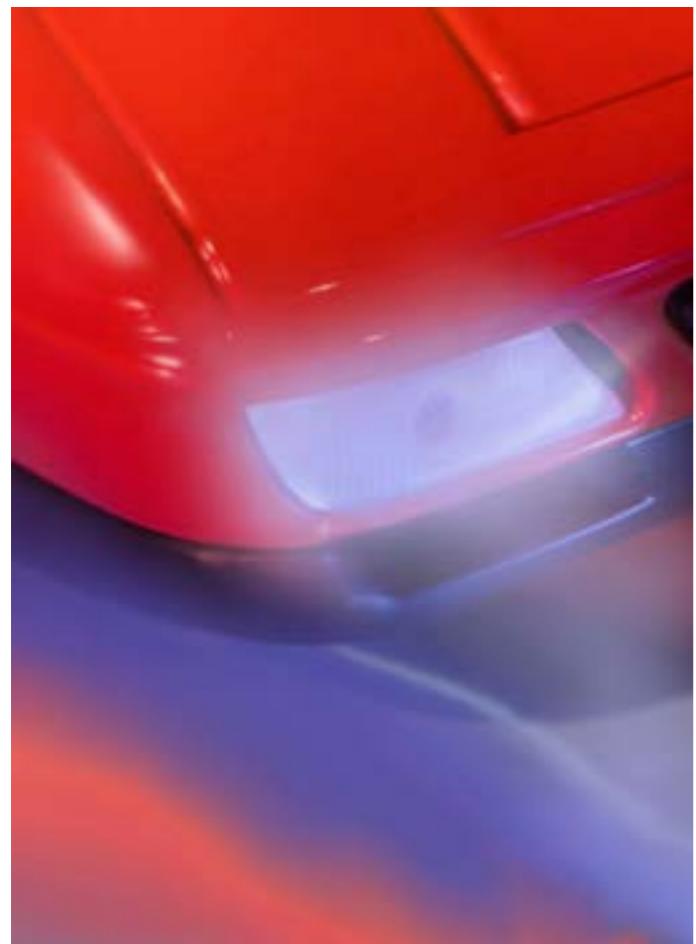
Amber Koroluk-Stephenson's practice spans painting and installation. Her work examines intersections between natural and man-made environments to explore structures of facade, and paradoxes of taming or staging the landscape. She draws on contrasts between wild and domesticated, interior and exterior, natural and artificial, the familiar and the unknown to fulfil the human desire to connect with nature and make visible what is out of sight.



Anna Carey  
210 Bedwell Avenue, Woodbine...then,  
2015  
Giclee print  
70 x 105 cm  
Courtesy of the artist, Artreal Gallery,  
Sydney and Andrew Baker Art Dealer,  
Queensland

Anna Carey is an Australian artist based in Los Angeles whose work overlaps photography, model-making, film and drawing. Through memory and imagination, she creates fictive architectural spaces based on familiar iconic architecture which she documents in video and photographs to create an illusion of space. This aims to reawaken imaginations for the viewer by creating a space of stillness and reflection for one to drift between reality and daydreams.

Anna completed a Bachelor of Visual Media with Honours (first class) at Queensland College of Art in Australia and is currently undertaking study towards a doctorate. Upon graduating her work gained immediate attention with significant institutions acquiring her work for permanent collections including the National Gallery of Australia, the Gold Coast City Art Gallery, Art Bank and other various major corporate and private collections. She has exhibited in numerous solo and group exhibitions throughout Australia and internationally. In 2018 Anna Carey's work was acquired for the permanent collection of the Los Angeles County Museum of Art (LACMA) and the Soho House recently acquired numerous works for their new location in Downton Los Angeles scheduled to open late 2019.



Anna Pogossova  
*Red Twin*, 2016-2018  
Pigment print on acrylic facemount  
130 x 95 cm  
Courtesy of the artist and Jerico Contemporary, Sydney



Anna Pogossova  
*Yellow Twin*, 2016-2018  
Pigment print on acrylic facemount  
130 x 95 cm  
Photo Zan Wimberely  
Courtesy of the artist and Jerico Contemporary, Sydney

Anna Pogossova is a Moscow born, Sydney based photomedia artist, whose work is concerned with the experience of familiarity in fiction. Her practice encompasses a number of mediums including, digital illustration, photography, painting and model-making.

Anne Zahalka is one of Australia's most highly regarded photo-media artists having exhibited extensively in Australia and overseas for more than thirty years. Her work has often explored cultural stereotyping and challenged these with a humorous and critical voice. She deconstructs familiar images and re-presents them to allow other figures and stories to be told that reflect on cultural diversity, gender and difference within Australian society.



Anne Zahalka  
*Sea Bird Colony from Admiralty Rocks with turbulent seas, Lord Howe Island, 2019*  
Pigment ink on rag paper  
30 x 48 cm  
AP  
Courtesy of the artist, Dominik Mersch Gallery, Sydney and ARC ONE Gallery, Melbourne

Zahalka completed a commission at Parliament House, Canberra (2014) to mark the 25th Anniversary of the building. In 2008, the Centre for Contemporary Photography in Melbourne, mounted a major survey of her portrait work, Hall of Mirrors: Anne Zahalka Portraits 1987 – 2007 touring to regional galleries in Australia including the National Portrait Gallery in Canberra. Sydney Airport also commissioned Zahalka for a major photographic project portraying migrants against the backdrop of Sydney's multicultural community.

Zahalka's work was selected for a major international photography exhibition Civilization – The Way We Live Now which is currently touring and will be shown at the National Gallery of Victoria in September this year. She has been the recipient of numerous awards and commissions, winning the Macarthur Cook Art Prize (2008), the National Photographic Prize (2007) and the Leopold Godowsky Photography Award in Boston, (2005). She was a finalist in the Olive Cotton Award receiving the Director's Choice Acquisitive Award, 2017, the Bowness Photography Prize, 2019 and has been selected as a finalist for this years photographic portraiture Olive Cotton Award.



Ara Dolatian  
*Untitled*, 2018  
Museo portfolio rag, 300 gsm, archival  
paper, Giclee  
54 x 75 cm  
Courtesy of the artist

Ara received a Bachelor of Fine Art (sculpture) from RMIT University (2012) and Master in Social Science Environment and Planning (2014). His interdisciplinary practice explores the relationships between cultural landscapes and the natural ecosystem. It conflates a number of ideas around the themes of the studio and laboratory and in turn social and environmental politics.

Ara has exhibited nationally and internationally and has been involved with a large number of collaborations and public art projects.

Ara was a Finalist for the Darebin Art Prize, The Substation Station Contemporary Art Prize, Deakin University Contemporary Small Sculpture Awards and was highly commended for Notfair and a recipient for the 2015 Career Development Funding from Australian Council for the Arts. And 2019 Career Development Grant, Australia Council for the Arts.

Ara completed a residency with Centro Negro AADK 2016 and a solo exhibition in Spain and received a grant to develop a new project for the 2017-18 program at Espacio de Arte Contemporáneo in Montevideo Uruguay. In 2017 Ara received funding to complete a project and a residency with Soil Science Australia.



Belem Lett  
*Lovers*, 2018  
Oil on aluminium composite panel  
83 x 61 cm  
Courtesy of the artist and Edwina Corlette  
Gallery, Brisbane

Belem Lett is a Sydney based artist and Director of Wellington St Projects. Lett graduated with a BFA (hons Class1 ) in 2008 and an MFA in 2012. He has participated in over 30 group and several solo exhibitions since graduating. In 2010 he received the Brett Whiteley Travelling Art Scholarship. In 2011 he held a residency at the Cite Internationale des Arts in Paris. He has exhibited at art Fairs including Spring 1883 (Melbourne), Den Fair (Melbourne) and a solo presentation at Sydney Contemporary (Sydney) with Edwina Corlette Gallery. Lett has also been a finalist in multiple prizes including: Fishers Ghost art Award, NAB emerging Artist award, The Sunshine coast art Prize, The Paddington Art prize (Highly Commended), The Chippendale New World Art Prize, The Elaine Birmingham National Watercolour Prize(Highly Commended). Lett is represented by Edwina Corlette Gallery (Brisbane). Lett's work is held in collections including; Mirvac, Artbank, Crown Casino, 10 group, Australian Catholic University.



Blake Lawrence  
*Roo Skull Shroud*, 2018  
Cyanotype on cotton with sequins  
68 x 70 cm  
Courtesy of the artist

Blake Lawrence is a cross-disciplinary practitioner working across performance, film, dance, drag, textiles and photo-media. They were born in Palmers Island, Northern NSW, across the lands of the Yaegl, Bundjalung, and Gumbaynggirr nations. They live and work on the lands of the Gadigal people of the Eora nation, in Sydney, NSW. These lands were stolen and never ceded. Lawrence studied at the Sydney College of The Arts and has exhibited nationally at Firstdraft, Seventh Gallery, C3 Contemporary, The Walls, and Verge Gallery. They have presented performance work in Brisbane's Spring Hill Reservoirs, Sydney's Carriageworks, the Museum of Contemporary Art, and the Art Gallery of NSW.



Celia Gullett  
*Geometric Abstraction XXXXV*, 2019  
Oil on wooden panel  
30 x 25 cm  
Photo Nic Walker  
Courtesy of the artist and Jan Murphy  
Gallery, Brisbane

Celia partners colours, creating a dialogue between the physical and metaphysical properties of colour - one hue calling for the presence of another to complete the composition.

A life-long professional artist, Celia graduated from Sydney's COFA with a Bachelor of Fine Arts Degree. In the past 10 years she has been exhibited in seven major solo shows at two of Australia's most prestigious art galleries, Tim Olsen Gallery in Sydney and Hill Smith Gallery in Adelaide. Recently joining the artist stable at Jan Murphy Gallery, Celia will show her latest body of work in a solo exhibition in 2020. She has been selected as a finalist in leading Australian art prizes including Mosman Art Prize, Fleurieu Water Prize and the Paddington Art Prize and has a depth of teaching experience in art and design. In 2005 she founded a painting school teaching historic techniques and principles of oil painting.



Chris Dolman  
*Cheese Dreams*, 2017  
Unique state silkscreen and woodblock on  
paper  
60 x 40 cm  
Courtesy of the artist and Galerie pompon,  
Sydney

Chris Dolman (b. 1977) makes paintings and objects imbued with incongruent and self-deprecating humour. Drawing from personal experience, art history and popular culture, his work hovers between existentially driven narrative and slapstick one liner. Dolman's areas of interest include failure, superstitions, pathos and loss, which he explores through his practice with an equal mix of sincerity and irony. Dolman was born in Vancouver, Canada and currently lives and works Sydney, Australia.



Chun Yin Rainbow Chan  
*Gloss*, 2019  
Selection of objects from multi-media  
installation  
Photo Tim Da Rin  
Courtesy of the artist

Chun Yin Rainbow Chan works across music, performance and installation. Born in Hong Kong and raised in Sydney, Rainbow is interested in mistranslations, diaspora and the effects of globalisation on modern Chinese society. Her research engages with the authentic and the copy, exploring sites of exchange and desire which complicate Western notions of originality and appropriate consumption. Central to Rainbow's work is the circulation of knock-off objects, sounds and images in global media. Her work positions the fake as a complex sign that shapes new myths, values and contemporary commodity production.



Clara Adolphs  
*Girl, Armchair*, 2019  
Oil on linen  
46 x 46 cm  
Courtesy of the artist, Chalk Horse, Sydney  
and Edwina Corlette, Brisbane

Clara Adolphs is based in the Southern Highlands of New South Wales. Completing her Bachelor Degree in Fine Arts at the University of New South Wales in 2008, she has since held numerous solo exhibitions.

Referencing abandoned photographs, Adolphs artworks explore the notion of time and memory. She is fascinated by the question of what remains after a moment has passed.

In 2018 Adolphs was the recipient on the Eva Breuer Traveling Scholarship, travelling to Paris for a residency at the Cite International des Arts.

Adolphs has recently been a finalist in the 2019 Archibald and Sulman Prizes.



Clare Thackway  
*Lean*, 2018  
Oil on board  
15 x 15 cm  
Photo Josh Cuneo  
Courtesy of the artist

Clare Thackway is interested in the ways we perform and move our bodies through spaces both literal and emotional. In her portraits and figurative paintings, the body becomes a language through which she contemplates moments of universal human experience, from the emotional to the societal. Thackway brings a fascination with psychological theories to her figures, considering the ways in which the psyche and memory affect the ways in which we hold ourselves. Her current body of work investigates ideas of performance and the role of costume and drapery in mediating movement.

Clare Thackway is a finalist in this year's Archibald Prize and five times finalist in the Portia Geach Memorial Award, most recently in 2018 and Highly Commended in 2017. Winner of the 2009 Marten Bequest Travelling Scholarship, she has also been a finalist in the Helen Lempriere Travelling Scholarship, the Blake Prize for Religious Art, the Sir John Sulman Prize and the Doug Moran National Portrait Prize. Thackway holds a Bachelor of Arts – Visual Painting from the Australian National University and she graduated from the National Art School Sydney with Honours in Fine Art Painting.



Dane Lovett  
*Tomewin 3*, 2018  
Oil on board  
30 x 27 cm  
Courtesy of the artist, Sullivan + Strumpf,  
Sydney/Singapore and STATION,  
Melbourne

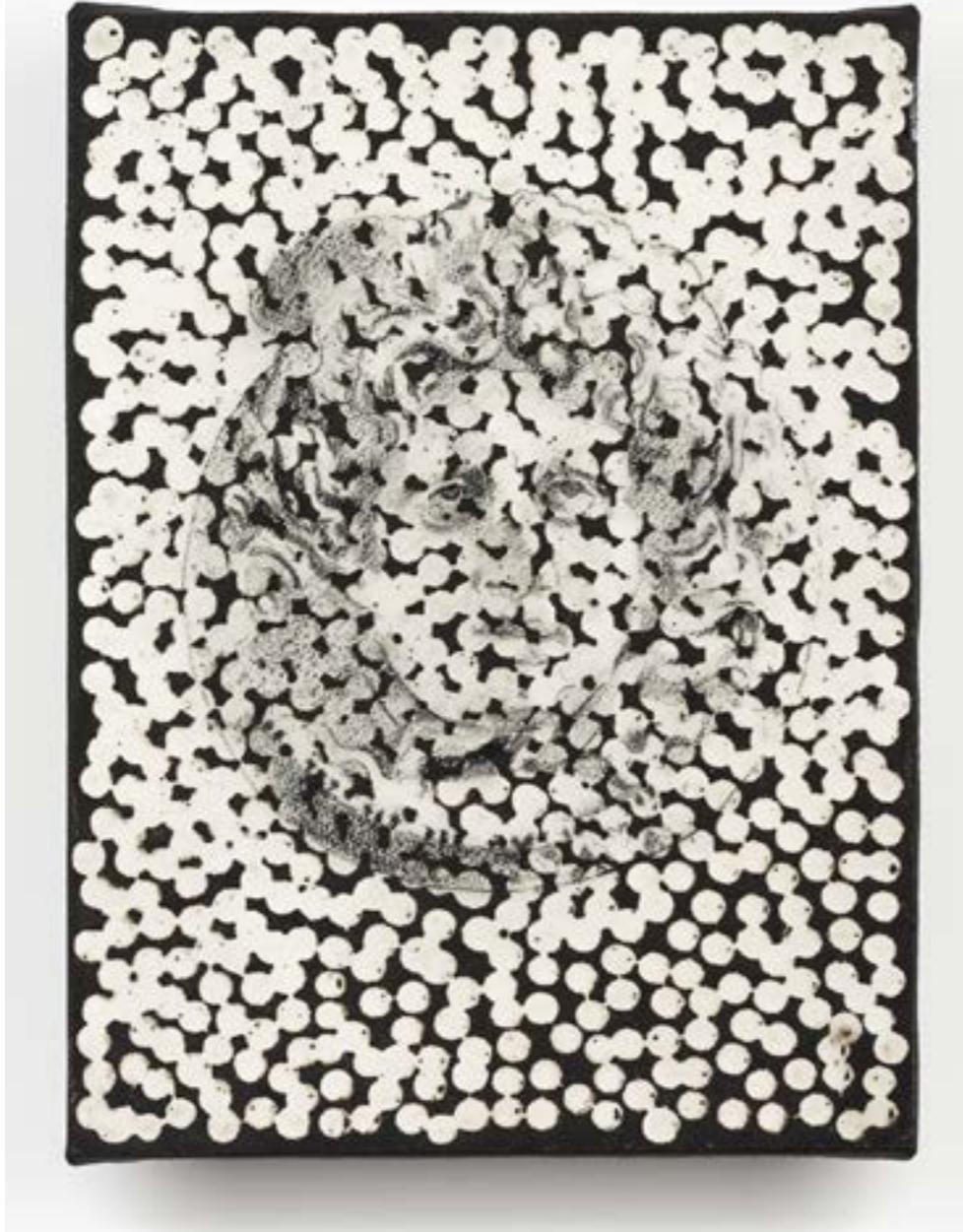
Dane Lovett has been based in Melbourne working as a painter for the past 12 years. He received his MFA from the Victorian College of Art in 2016, his BFA (Honors) Victorian College of Art in 2007 and a BFA from Queensland University of Technology in 2005. Recent solo exhibitions include Slow Rise / Burning Up, Bus Projects (2019), Dog Show, STATION, Melbourne (2018) and Nightshades, Sullivan + Strumpf, Sydney (2017). In 2018 he completed a residency research trip to the United Kingdom and Iceland supported by the Australia Council for the Arts. He was also awarded an Australia Council Tokyo Studio residency in 2011. He was winner of the Royal Bank of Scotland Emerging Art Prize for 2010, the 2009 winner of the Clayton Utz Emerging Art Award and the Qantas Spirit of Youth Award (SOYA) in 2005. His work is held in a number of public and private collections including Artbank and the Art Gallery of New South Wales.



Danie Mellor  
*The Anticipation of Memory (nascentia) VII*,  
2018  
Giclée print on Hahnemühle paper  
72 x 86 cm  
Edition 1/5 + 2AP  
Courtesy of the artist and  
Tolarno Galleries, Melbourne

Born in Mackay, Queensland, Danie Mellor's work is represented in permanent international, national, state, regional, university and important private collections within Australia and overseas. It has been shown in significant exhibitions here and overseas, and he has won several major awards. Danie has lived, worked, traveled and studied in Australia and overseas, and currently works full time from his studio in Bowral. His maternal Aboriginal family were from the Atherton Tablelands in Queensland, and his father's family emigrated from California, coming to Australia in the early 1900s. He previously held positions of lecturer and senior lecturer at the National Institute of the Arts, ANU and Sydney College of the Arts, USYD, and in 2010 he was appointed to the Visual Arts Board at the Australia Council for the Arts and subsequently served as Chair of Artform until 2015.

In 2014, the University of Queensland Art Museum hosted a 10-year retrospective of his practice that toured nationally, and a solo exhibition of his works *Primordial: SuperNaturalBayiMinyirral* was shown at the National Museum of Scotland as part of the Edinburgh Art and International Festivals. Major works were created for the 8th Asia Pacific Triennial at QAGOMA in 2015, the Adelaide Biennial of Australian Art at AGSA and the Samstag Museum in 2016, and the inaugural Yinchuan Biennale held at the Yinchuan Museum of Contemporary Art in China.



Daniel Boyd

*untitled (RRIL)*, 2019

Oil, charcoal and archival glue on paper  
mounted to linen

31 x 23 cm

Photo Luis Power / Roslyn Oxley9 Gallery  
Courtesy of the artist and  
Roslyn Oxley9 Gallery, Sydney

Daniel Boyd is one of Australia's most acclaimed young artists. Boyd's practice is internationally recognised for its manifold engagement with the colonial history of the Australia-Pacific region. Drawing upon intermingled discourses of science, religion and aesthetics, his work reveals the complexity of perspectives through which political, cultural and personal memory is composed. Boyd has both Aboriginal and Pacific Islander heritage and his work traces this cultural and visual ancestry in relation to the broader history of Western art.



Dean Cross  
*SKULL (WOMBAT)*, 2019  
Ngunnawal ochre, synthetic polymer and  
charcoal on canvas  
30 x 40 cm  
Courtesy of the artist

Dean Cross was born and raised on Ngunnawal/Ngambri Country and is of Worimi descent. He is a trans-disciplinary artist primarily working across installation, sculpture and photography. His career began in contemporary dance, performing and choreographing nationally and internationally for over a decade with Australia's leading dance companies. Dean has shown his work extensively across Australia. This includes his latest solo show PARADE at Outer Space, Brisbane, the Indigenous Ceramic Prize at the Shepparton Art Musuem, curated by Anna Briers and Belinda Briggs (2018), Tarnanthi at the Art Gallery of South Australia, curated by Nici Cumpston (2017), RUNS DEEP a solo show at Alaska Projects, Sydney (2018), The Churchie Emerging Art Prize (2016).



Elena Papanikolakis  
145. 2018  
Acrylic on collaged pigment inkjet prints on  
cotton rag  
52.8 x 39.8 cm  
Photo Document Photography  
Courtesy of the artist and ReadingRoom,  
Melbourne

Elena Papanikolakis' practice utilises painting, collage, text, photography, and drawing to explore the abstraction and suggestion of narrative. Informing her works are fragments of characters, events or scenes gathered from archives of personal and found material. Her practice pivots between representation and abstraction and is concerned with exploring the construction and deconstruction of understanding via painted spaces, words, and photo-based imagery.

Her work has been curated into exhibitions including: The 2019 John Fries Award, Primavera 2017: Young Australian Artists at the Museum of Contemporary Art Australia, Parramatta Artist Studios at Artspace, Sydney, New Sacred at Mosman Art Gallery and Young Moderns at Penrith Regional Gallery.



Eloise Kirk  
*Fissure*, 2019  
Collage acrylic and resin  
30 x 50 cm  
Courtesy of the artist and Colville Gallery,  
Hobart

Eloise Kirk is an emerging artist based in Hobart, my work explores the unification of painting, collage and installation, sampling images of geological formations. Through the use of erasure, fragmentation and collage the artist uses a sequence of symbolic arrangements. Kirk collects, divides and then reassembles images and materials, pitting the precious against the precarious. The work is explicitly elemental, offering an aesthetic response to the interval between beauty and disaster, straddling the periphery of the romantic and the surreal.



Emily Hunt  
*Less is a Bore XIX*, 2017  
Glazed stoneware  
12.5 x 12 cm  
Photo Sofia Freeman  
Courtesy of the artist

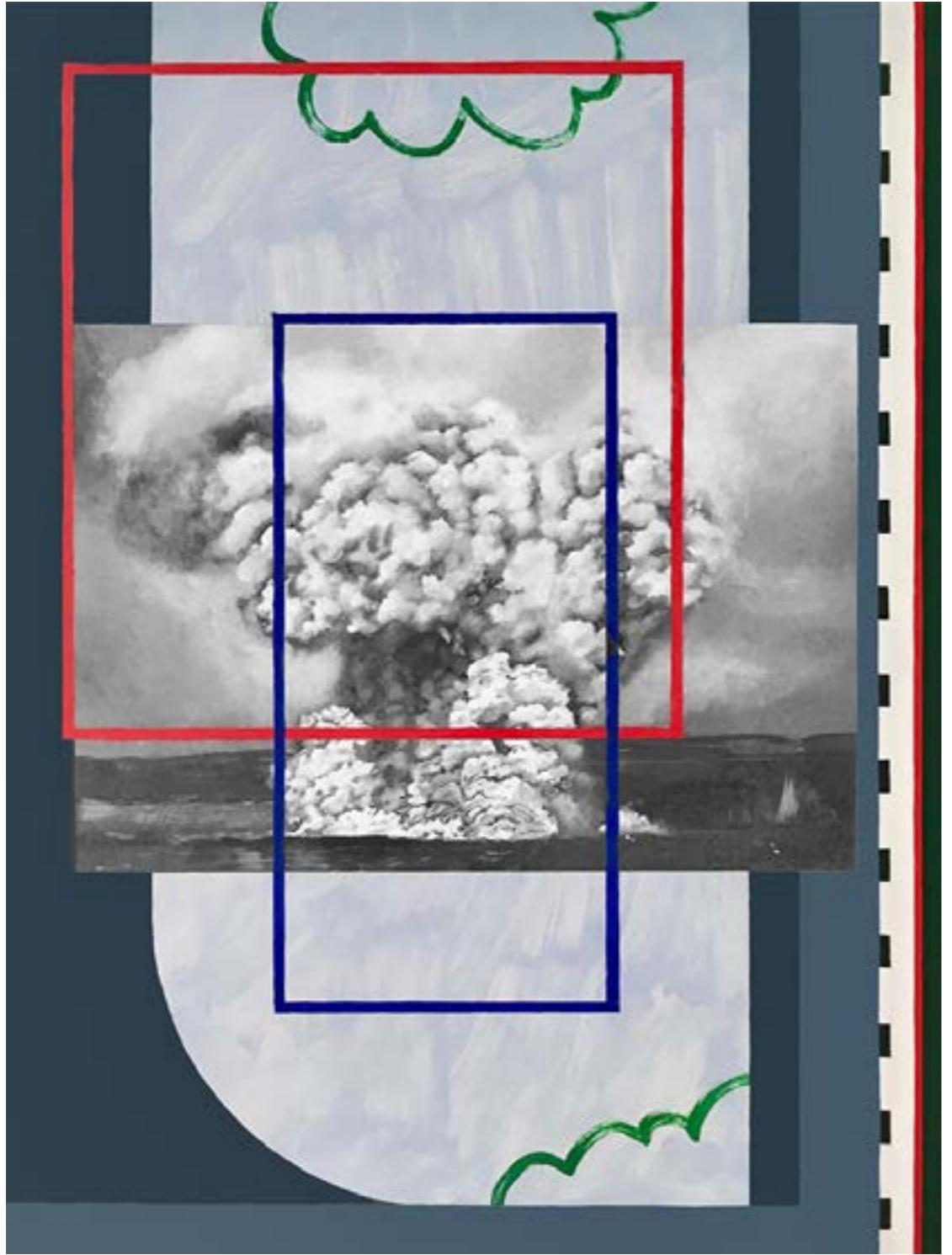
Emily Hunt uses clay as a medium to question the strangeness of plastic and the contemporary desire for humans to possess useless objects. Her practice has focused on inventing singular ceramic objects that represent 'accessories of power'. Influenced by Mannerism, these accessories: shoes, sunglasses, disembodied hands and chairs, become impossible, dysfunctional accessories to adorn the invented self of the artist, reflecting sensations of self-glorification, excess, vanity and shame.

Emily Hunt lives and works in Berlin, Germany. Hunt is co-founder of DUKE Magazine & Big Ego Books with Raquel Caballero and is currently working on a new publication titled 'Bad Dads'.



Exotic Cancer  
*Naughty Nigel*, 2019  
Digital print  
42 x 29.7 cm  
Courtesy of the artist

Exotic Cancer is an artist by day and stripper by night. Her work is heavily influenced by her experiences at the strip club and her art often highlights the dynamic between sex workers and their clientele.



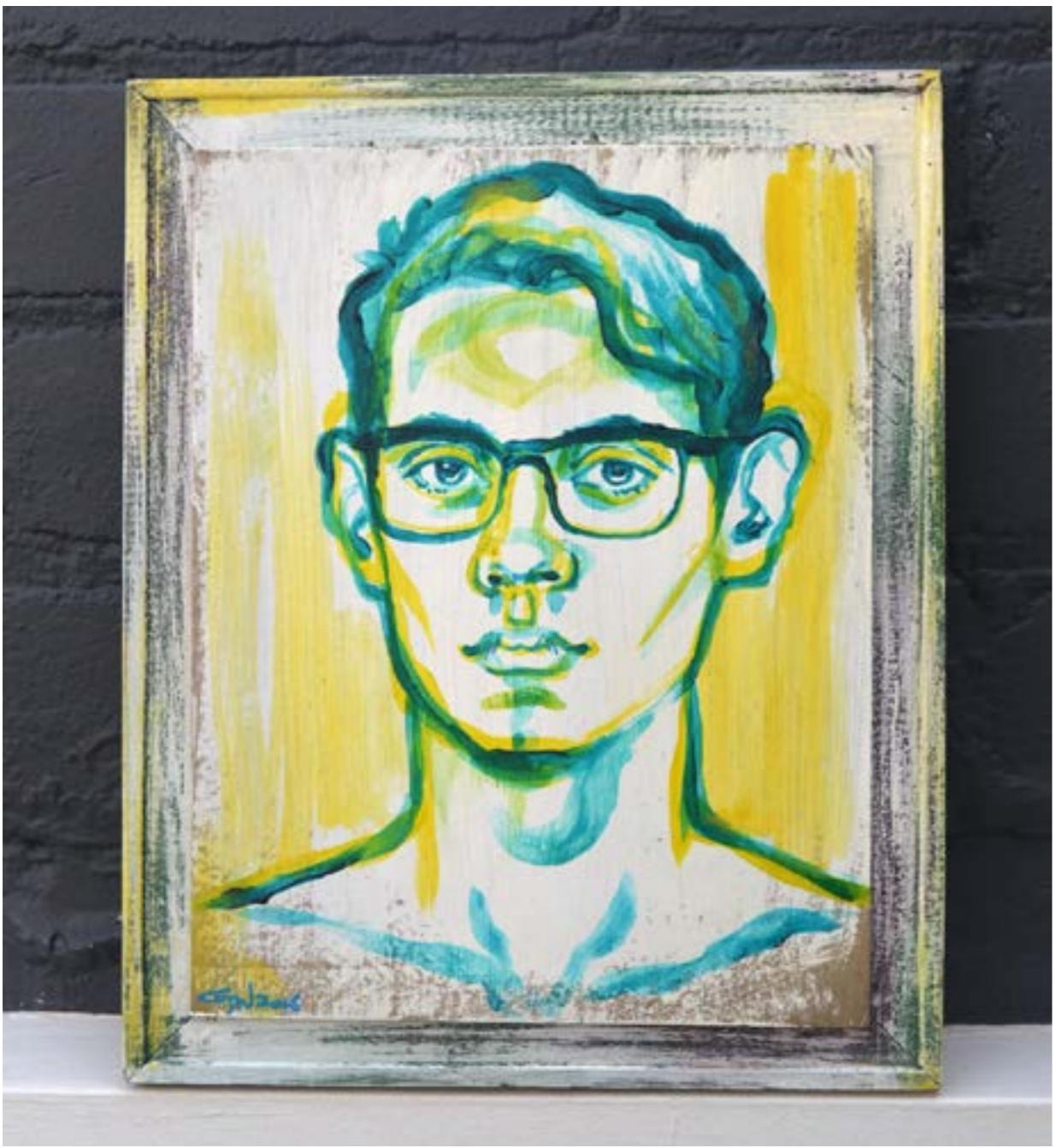
Genevieve Felix Reynolds  
*Brian Eno*, 2019,  
Acrylic on aluminium composite panel  
58 x 43 cm  
Courtesy of the artist and Galerie pompom,  
Sydney

Genevieve Felix Reynolds has exhibited regularly across Sydney, Brisbane and Melbourne and participated in group shows in Los Angeles and New York. Her work has been the cover of Art Almanac (September 2018) and Art Guide (June 2016). In 2017 Felix Reynolds completed a residency in Los Angeles at Eastside International, facilitated by Create NSW. In 2016 she was the recipient of the Paddington Young Artist Award, and she has been a finalist in the Churchie Emerging Art Prize, the Fisher's Ghost Art Prize, the Sunshine Coast Art Prize and the Grace Cossington Smith Art Prize. In 2020, she will participate in the Palazzo Monti artist residency program, Italy.



Gregory Hodge  
*Untitled*, 2018  
Acrylic on canvas  
51 x 40.5 cm  
Courtesy of the artist and Sullivan +  
Strumpf, Sydney/Singapore

Gregory Hodge is an artist living and working in Wollongong NSW. He holds a Ph.D. from the Australian National University and works as a sessional lecturer in Visual Art & Design at the University of Wollongong. In 2018 Hodge exhibited new work at Art Basel Hong Kong and the Melbourne Art Fair. He has recently been a finalist in the Geelong Art Prize (Geelong Gallery) and the Sulman Prize (Art Gallery NSW) and in 2018 was awarded a three-month Cite residency at the Denise Hickey Memorial studio Paris through the Art Gallery of NSW. Hodge has participated in numerous group and solo exhibitions within Australia, and taken part in internationally residencies in Rome, Berlin and Paris. His work is held in public and institutional collections including the National Gallery of Australia, Wollongong Art Gallery, Art Bank and The Australian National University. He is represented by Sullivan + Strumpf Sydney/Singapore.



Guy James Whitworth  
*Almost Manhood*, 2016  
Acrylic on board  
40 x 30 cm  
Courtesy of the artist

Guy James Whitworth studied fashion but never really followed fashion as a career path, deciding instead to work in costume and art, choosing to challenge the boundaries of beauty and recognisable everyday aesthetics rather than enforce them. Influences from their education in fashion can still be seen in their work, with an awareness of commerciality and the construction of image and iconography often knowingly referenced.

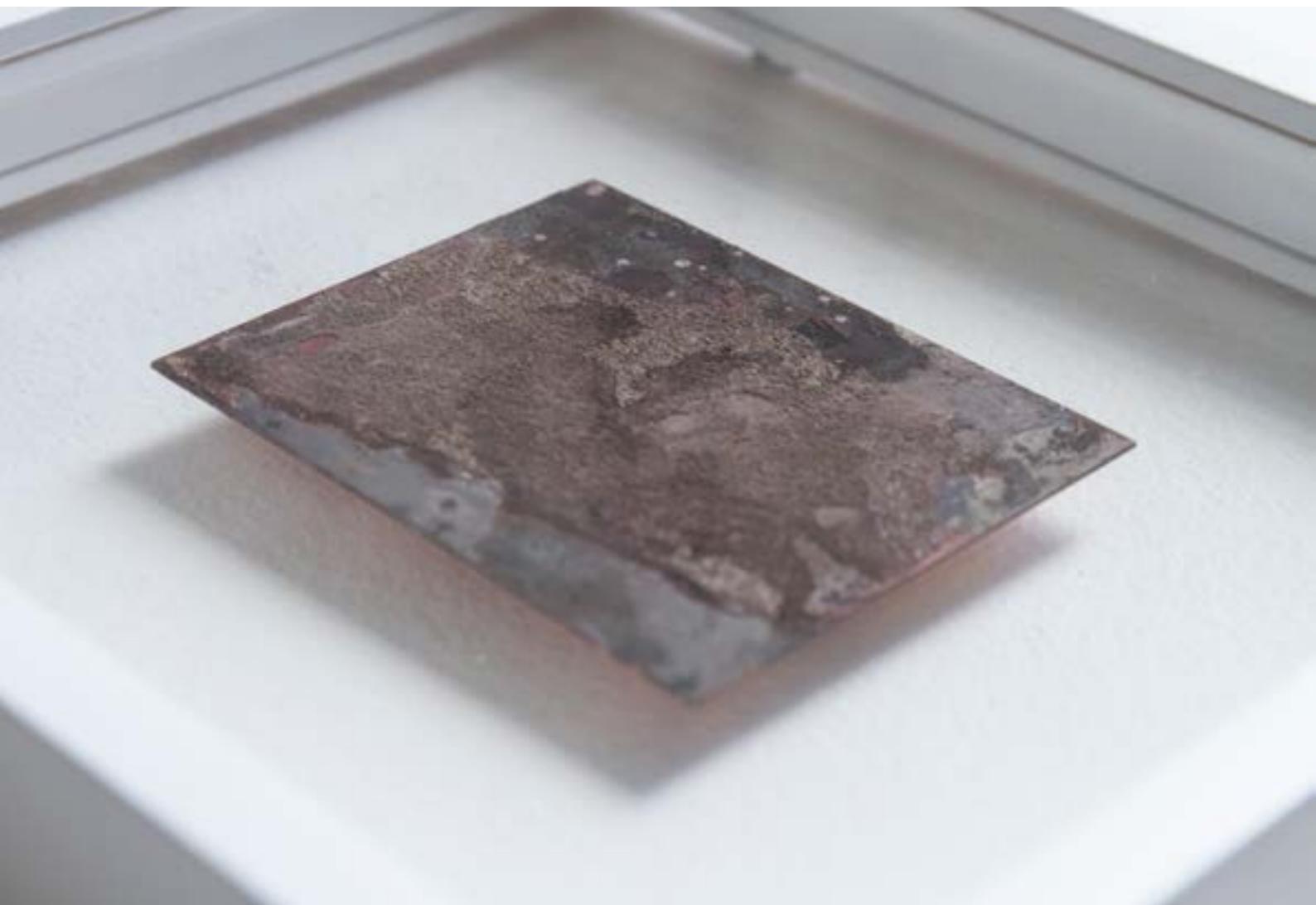
Whitworth's work deals primarily within the self referencing traditional perimeters of portraiture. Re-occurring themes in their work are age/ageism, gender stereotypes, sexual identity, gender identity, community isolation and taking something 'everyday' and present it in a way that heightens its relevance and provokes a questioning within the viewer. The overall theme to all of their work is; it is our differences that unite us, yet individuality is still something to be celebrated.



Heath Franco  
*HOME TOWN Dawn*, 2016  
Digital image, inkjet print on cotton rag  
27 x 40 cm (print size)  
37 x 50 cm (paper size)  
Edition 2/5 + 2AP  
Courtesy of the artist

Franco's practice is primarily concerned with video, although the process of production and exhibition also incorporates photography, performance, costume, sound, digital media, sculpture and installation. He creates screen-based installation works that are structured with respect to flow and rhythm rather than plot narrative and that in turn attract and repulse through a mix of hyper aesthetic, catchy jingles and absurd, at times, grotesque performances. Repetition is a consistent feature of works produced in recent years, along with a psychotropic sensibility and the artist's presence as sole performer within the works.

Conceptually, Franco's practice informed by explorations into Western popular culture, domesticity and notions of 'home', the chaos of existence, and contemplations on the nature, the artificial and possibilities of alternate, hidden realities.



Jack Harman  
*Translation*, 2016  
Silver plated copper and silver halides  
10.6 x 12.7 cm  
Courtesy of the artist

Jack Harman is an artist, artwork technician, perfectionist and day dreamer based in Sydney. Harman's practice is driven by a desire to understand the world by disrupting cultural conventions to form new narratives around the subjects in question. Each work explores the material possibilities of objects and things, with a particular interest in the photographic as a translator of pseudoscience and experimental processes. Jack has recently exhibited in a number of shows at Firstdraft, AIRspace, Gaffa, Cold Cuts, UTS Art, AIRspace Projects and Front of House (a project space in his living room). He graduated with a Bachelor of design in photography (honours) from UTS in 2017.



James Lieutenant  
*Black Rags*, 2018  
Acrylic on canvas  
70 x 70 cm  
Photo Docqment  
Courtesy of the artist

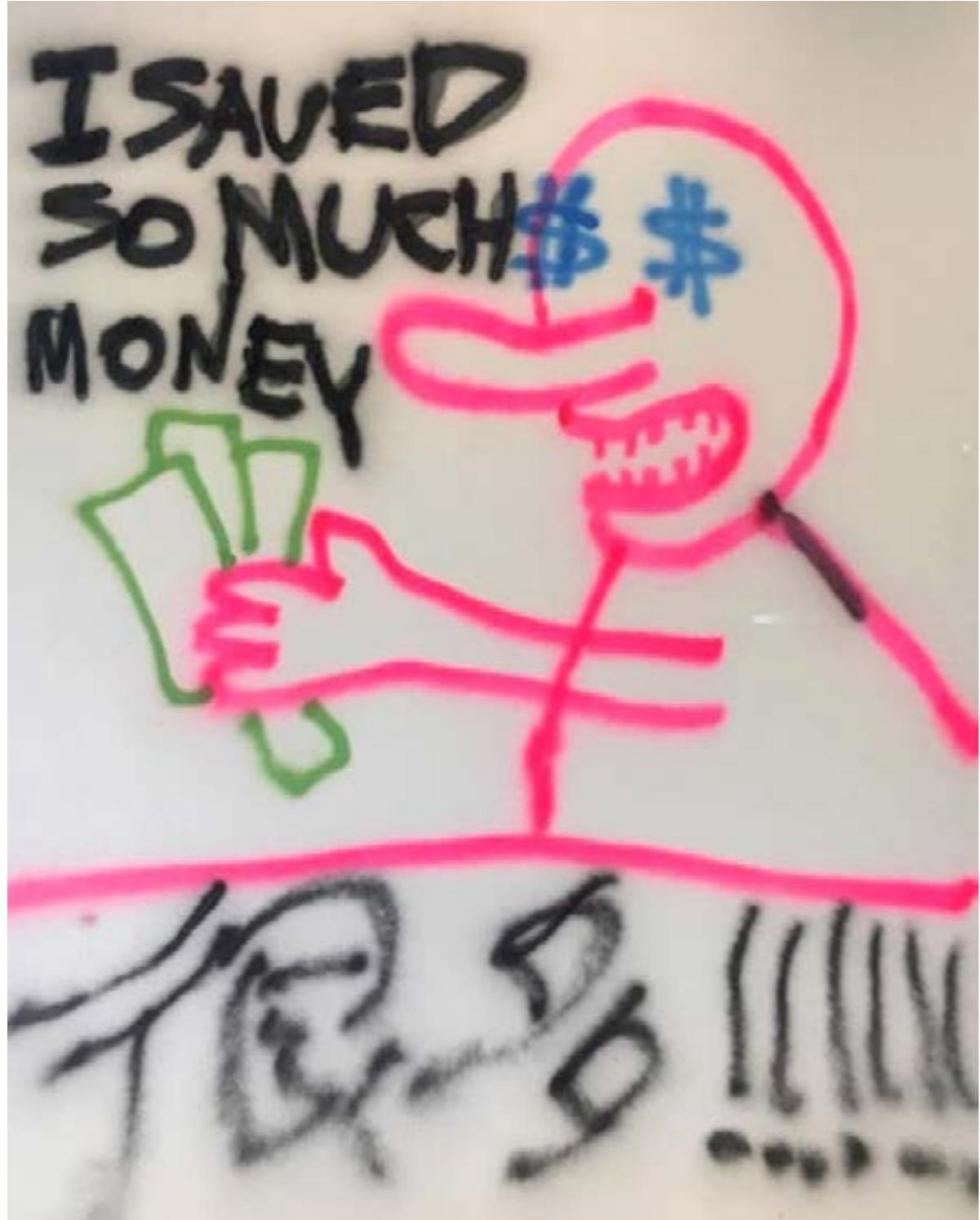
James Lieutenant was born in Canberra (1986) and now lives and works across Sydney and Canberra. His artworks are held in numerous public and private collections across Australia, including Artbank and the National Gallery of Australia's Print Collection through Megalo Print Studio.

Since graduating from the Australian National University School of Art in 2010, he has exhibited widely throughout Australia, including 12 solo exhibitions. He was awarded the 2013 Linden Postcard Prize by Linden Centre for Contemporary Art (Victoria) and was selected to participate in the invitation only National Artists' Self-Portrait Prize at The University of Queensland Art Museum in 2015. His work has been written about in Art Collector, Art Monthly Australia and The Art Life.



Jana Hawkins-Andersen  
*Leeches*, 2018  
Ceramic  
Dimensions variable  
Courtesy of the artist

Jana Hawkins-Andersen is artist based in Sydney, working in sculpture and ceramics. Through arrangements that display impact, touch and absorption between materials her work focuses on a politics of intimacy and care. Presented as co-dependent, parasitic installations, the work considers the entangled experiences of care and trespass and examines the viewers relationship to complicated objects that contaminate and disrupt. She completed her MFA at UNSWAD in 2018 and was a co-director at Firstdraft from 2017-2018. Recent and upcoming projects include 'Cosmopolitan', a curatorial project with Rafaela Pandolfini at the Drill Hall, Darling Point, Sydney 2019; 'Laid-back Cowboy' in collaboration with Mark Mailler at Airspace Projects, Sydney, 2019; 'Absorbtion' by Asad Raza for Kaldor Public Art Projects, Carriageworks, Sydney, 2019; 'Deposition', Knulp, Sydney, 2019; 'Slime and Shine' with Marian Tubbs, The Honeymoon Suite, Melbourne, 2018.



Jason Phu

*Look at all this money I saved*, 2019

Spray paint on canvas

180 x 150 cm

Courtesy of the artist and Chalk Horse,  
Sydney

Born in Sydney to a Chinese mother and Vietnamese (ethnic Chinese) father, Jason Phu grew up speaking Mandarin in an environment immersed in Chinese values and culture. The self-described Chinese/Vietnamese/Australian artist graduated from the College of Fine Arts at UNSW in 2011 and has been a finalist in the Archibald, Wynne and Sulman prizes several times, winning the Sulman prize in 2015. His artwork often depicts the mixed cultural identity of Australians. Jason studied in a range of media including painting, printmaking, video, performance and installation.



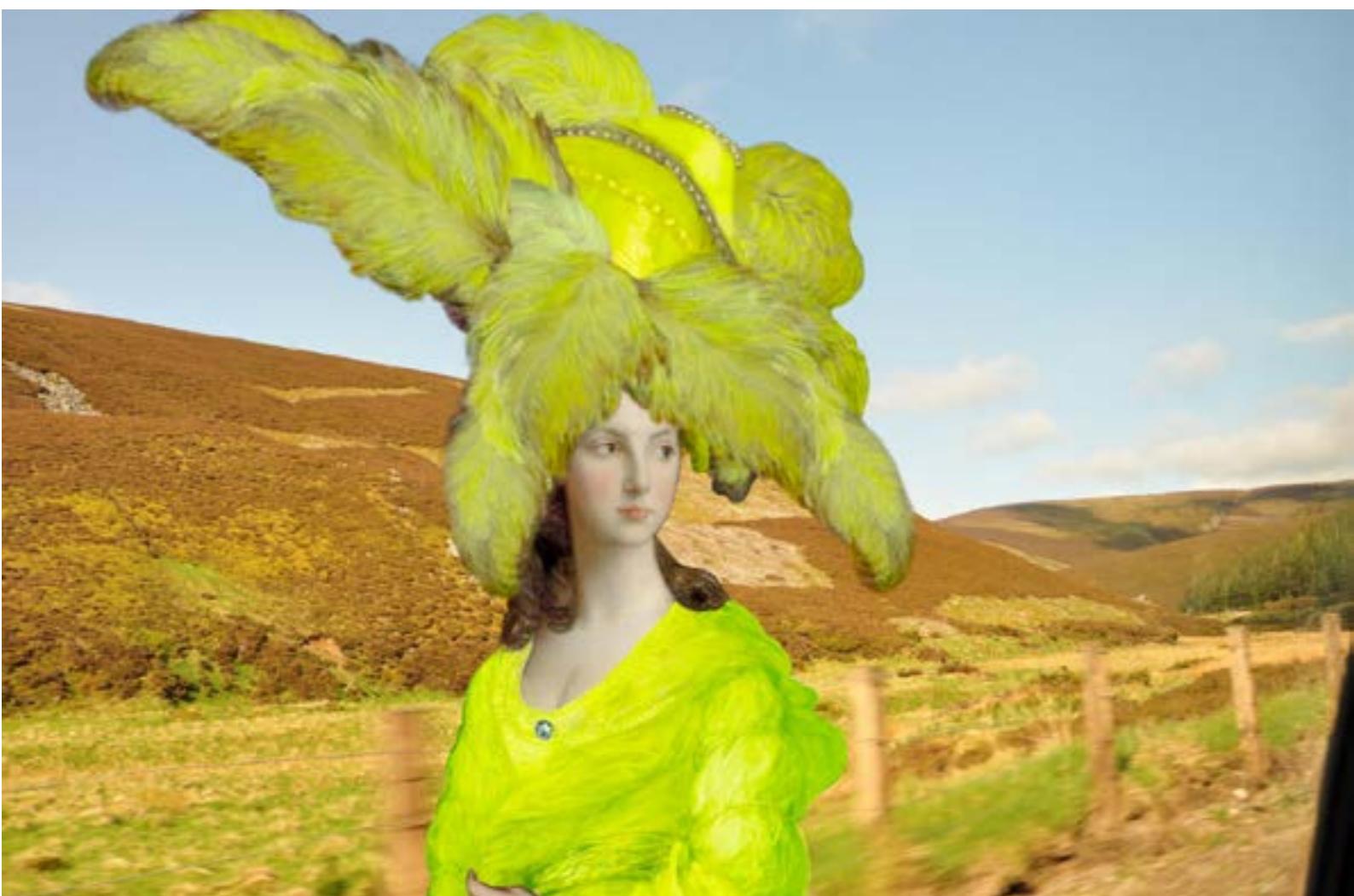
Jayanto Damanik Tan  
*Healing*, 2019  
Ceramic and resin  
22 x 8 x 22 cm  
Courtesy of the artist

Jayanto is an emerging visual artist who was born and raised in a village in North Sumatra, Indonesia. As a Chinese-Indonesian Peranakan immigrant living in Sydney, his practice blends Eastern and Western mythologies with the reality of current events. He draws on identity politics of diaspora finding ways to express personal experiences of 'otherness' through interactive performance installation. His practice offers a sentiment of mixed spirituality and sharing demonstrates the diverse culture bringing the timeless wisdom of meditation to a contemporary world.



Jesse Rye  
*New Viscera (Skinjob)*, 2019  
Mild Steel & Latex  
20 x 25 cm  
Courtesy of the artist

Jesse Rye is an emerging artist based in Sydney. Jesse's practice approaches phenomenology, crip theory and affect. Working primarily in sculpture, print and sound; Jesse's work interrogates our preconceptions of how we perceive, evaluate and negotiate the world - particularly with a focus on people with diverse sensory experiences and differing abilities. Jesse identifies as living with a disability, and rejects reductive views of people with differing abilities as inferior.



Joan Ross  
*M'lady in Scotland*, 2016  
Hand painted digital print  
60 x 90 cm  
Courtesy of the artist, Michael Reid Gallery,  
Sydney and Bett Gallery, Hobart

Born Glasgow, Scotland, lives and works Sydney.

Joan Ross is a multidisciplinary artist whose practice includes video, virtual reality, installation, drawing and digital printmaking.

Her work quotes colonial, scientific and art-historical references, re-working them with the addition or removal of visual elements to create new meaning. A signature feature of Ross' work is her use of fluorescent 'hi-vis' yellow, a colour with associations of surveillance, authority and danger. Using humour and the absurd, she takes a critical look at Australia's colonial past and contemporary Australian commodity culture.

Ross has exhibited since the mid-1980s. Her work is in Australian and international public and private collections including the National Gallery of Australia and Museum of Contemporary Art, Sydney. In 2017 she was the winner of the Sulman Prize at the Art Gallery of New South Wales, and in 2019 was commissioned for the inaugural Mordant Family Virtual Reality commission at the Australian Centre for the Moving Image.



Kai Wasikowski  
*Climb, grip, hold #1*, 2018  
Gydrographic print on indoor  
rock climbing hold  
Dimensions variable  
Mini Edition 3/5 + 2AP  
Courtesy of the artist

With an experimental approach to photographic processes, Kai's work incorporates readymade materials and multimedia to draw together signifiers of technology and nature. By growing up with, and familiarising rapid environmental and technological change, Kai's practice maps an intimate connection with the threat of impending ecological disaster and explores the emotional reverberations of a relationship with such disproportionate scale.



Karen Black

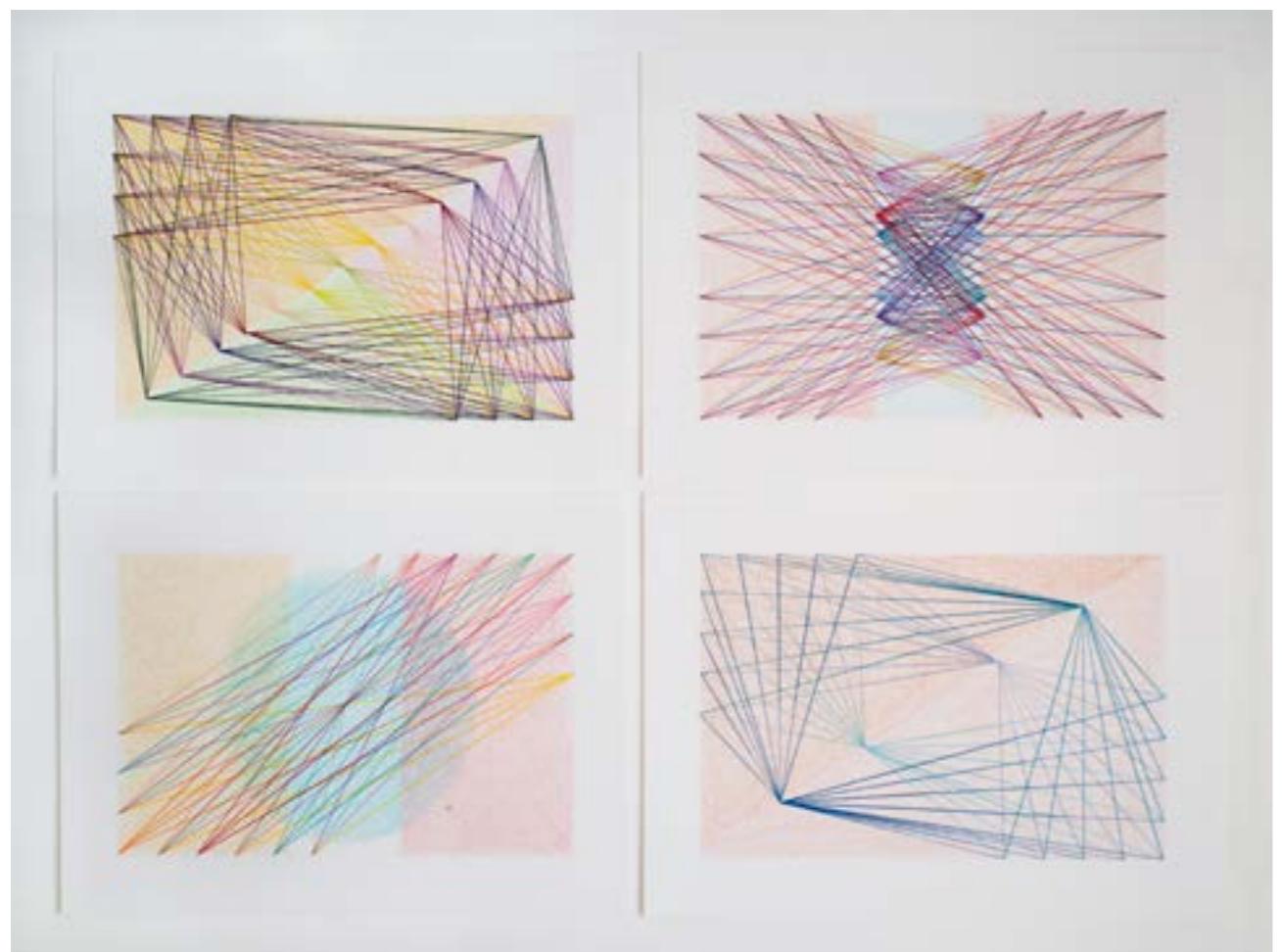
*Untitled (study for foot)*, 2019

Oil on handmade gesso on wood

25 x 30 cm

Courtesy of the artist, Sullivan + Strumpf,  
Sydney/Singapore and Sutton Gallery,  
Melbourne

Black's practice explores time and space within global, social, economic and political situations. Her work tells the human stories within these environments, blending the historical with the mythical and traversing the complex interchange between the personal and the political. In 2019 Karen Black was the recipient of the Glasshouse Stonehouse residency in France, a Finalist in the Kilgour Prize, The Sunshine Coast Art Prize and the Sulman Prize at the AGNSW. She was the recipient of the 2018 Artbank+QPAC Commission and was a one year Artspace Studio Resident in Sydney in 2017. She has exhibited in international art fairs including Art Basel HK, Art Fair Tokyo, Art Stage Singapore and Art Taipei and was included in Shut up and Paint, NGV International, Melbourne (2016-17), The Sidney Myer Fund Australian Ceramic Award (2017), Borders, Barriers, Walls, MUMA (2016) and Painting, More Painting, ACCA (2016). Black's work can be found in the collections of National Gallery of Victoria, Monash University Museum of Art, Griffith University Art Museum, Australian War Memorial, QUT Art Museum, Artbank and Salsali Museum, Dubai.



Kate Vassallo  
*Orbit #6 #17 #8 #46*, 2015  
Coloured pencil on paper  
4 x A4 sheets  
Courtesy of the artist

Kate Vassallo is an Australian visual artist, focusing on process-orientated repetition, building material density and playing with optical perception. Creating highly visual abstract forms, Vassallo designs materially driven systems to use while generating her artworks. By utilising this systems-based process, Vassallo plays with the idea of control by narrowing the space available for artistic decision-making in the studio. Though currently focusing on drawing, her artistic practice also spans printmaking, photomedia, live performance and installation.

Vassallo currently lives and works in Canberra, after relocating from Sydney in 2018. She graduated from the ANU School of Art in 2010, with First Class Honours and a University Medal. Since then, she has exhibited extensively throughout Australia, including solo exhibitions and performances at Firstdraft (Sydney), Kings ARI (Melbourne), Canberra Contemporary Art Space and the final exhibition ever held at MOP Projects (Sydney). She completed the Megalo Print Studio Artist in Residence Program in May 2019 and has recently been selected as a finalist in the Ravenswood Art Prize, Swan Hill Print and Drawing Acquisitive Awards and the M16 Drawing Prize. Her drawings are held in the Artbank national collection and private collections throughout Australia and the USA.



Ken Done AM  
*Little clams and Christmas trees I*, 2012  
oil crayon and gouache on paper  
38.5 x 29 cm  
Courtesy of the artist and The Ken Done  
Gallery, Sydney

Working predominantly in oils and acrylic, Done takes inspirations from diverse sources - the ebullience of the sea and sky, the transcendent emotions of a quiet garden, aboriginal art, Japanese poetry, the urban shout of Sydney, where he makes his home - but the sensibility that underlies his work is uniquely his own.



Khaled Sabsabi  
*Untitled*, 2017  
Acrylic paint on photographic paper  
10 x 15 cm  
Courtesy of the artist and Milani Gallery,  
Brisbane

Khaled Sabsabi was born in Tripoli, Lebanon and migrated with his family to Australia in 1978. He began his creative life in the '80s as a socially-engaged hip hop artist, then evolving in the early 2000s to develop and produce countless art presentations, locally and internationally.

Khaled sees art as an effective tool to converse with people, through a familiar language, creating immersive and engaging experiences. He has worked in detention centres, schools, prisons, refugee camps, settlements, hospitals, youth centres, galleries and public spaces. He makes work that questions rationales and complexities of nationhood, identity and change, with continual transfer between the material and the philosophical.

Significant career highlights and achievements include; Helen Lempriere Travelling Art Scholarship 2010, 60th Blake Prize 2011, MCG Basil Sellers fellowship 2014, Fishers Ghost Prize 2014, Western Sydney ARTS NSW Fellowship 2015 and Sharjah Art Programme Prize 2016. He is represented by Milani Gallery, Brisbane and has participated and presented in over 82 solo and group exhibitions in Australia and abroad to include; the 5th Marrakech Biennale, 18th Biennale of Sydney, 9th Shanghai Biennale, Sharjah Biennial 11, 1st Yinchuan Biennale, the 3rd Kochi Muziris Biennale, Adelaide Biennial 2018 and the 21st Biennale of Sydney. Khaled Sabsabi was born in Tripoli, Lebanon and migrated with his family to Australia in 1978. He began his creative life in the '80s as a socially-engaged hip hop artist, then evolving in the early 2000s to develop and produce countless art presentations, locally and internationally.



Lindy Lee  
*Traceless*, 2019  
Chinese Ink, Fire  
40.9 x 29.5 cm  
Courtesy of the artist, Sullivan + Strumpf,  
Sydney/Singapore and Sutton Gallery,  
Melbourne

With a practice spanning over three decades, Lindy Lee has a well established reputation in Australia, and widespread international recognition. Lee's practice explores her Chinese ancestry through Taoism and Ch'an (Zen) Buddhism – philosophies that see humanity and nature as inextricably linked. Symbolic gestures and processes that call on the element of chance are often used to produce a galaxy of images that embody the intimate connections between human existence and the cosmos. Lee's works are intentionally slow to impart their secrets. Rather than singular visual statements, they are thoughtful objects where meaning emerges from sustained meditation.



Lisa Sammut  
*time forms*, 2015  
Ink on paper & pine  
14 x 49 x 5 cm  
Courtesy of the artist

Lisa Sammut is a Sydney-based artist working in woodwork sculpture, video art and installation. Using a wide range of media, Sammut creates otherworldly atmospheres and situations that seek to bring human sentiment and cosmic forces into a comprehensible relationship. Lisa has exhibited nationally in solo and curated exhibitions. In 2016, Lisa received the Churchie Emerging Art Sam Whiteley Memorial Commendation Prize as well as a Sainsbury Sculpture Grant to undertake an intensive woodcarving course at the Geisler-Moroder Schnitz und Bildhauerschule in Tirol, Austria in 2017. In 2018, Lisa was a finalist in the John Fries Award, a resident at Parramatta Artist Studios and completed her MFA by Research at UNSW Art & Design.



Lynda Draper  
*Starman*, 2017  
Ceramic  
14 x 19 x 11 cm  
Courtesy of the artist and Gallerysmith,  
Melbourne

Lynda Draper's work explores the intersection between dreams and reality. Draper is interested in the relationship between the mind and material world and the related phenomenon of the metaphysical. Creating art is a way of attempting to bridge the gap between these worlds.



Marikit Santiago

*I shall return*, 2015 - 2017

Acrylic, oil, Dutch metal gold leaf, pen and  
pyrography on MDF placemat  
31 x 21 cm

Photo Cassie Bedford  
Courtesy of the artist

Marikit Santiago was born in Melbourne to Filipino migrants in 1985, and is currently living and working in Western Sydney. She completed a Bachelor of Medical Science in 2007 before pursuing art in earnest, and has since attained a Bachelor of Fine Art (Honours Class I) in 2011 and a Master of Fine Art in 2017 at the University of New South Wales Art & Design. She has participated in group shows since 2008 with a recent career highlight in her contribution to the 2017 Bayanihan Philippine Art Project. This project celebrated seventy years of diplomatic relations between Australia and the Philippines with a series of exhibitions that spanned six institutions including the Art Gallery of NSW and Blacktown Arts Centre. She has also held solo shows since 2015 and the most recent at Firstdraft Gallery, Woolloomooloo.

Her academic achievements have been awarded in the Deans Award for her undergraduate degree and the Australian Postgraduate Award for her Masters degree. Last year she was a finalist in the NSW Visual Arts Emerging Fellowship and a finalist in this year's Sulman Prize.



Marilyn Schneider  
*Tape*, 2019  
Gouache on canvas  
30 x 30 cm  
Courtesy of the artist

Marilyn Schneider recently completed her Masters of Fine Arts (Research) in Sculpture and Installation. She also holds a Bachelor of Fine Arts (Honours First Class), both from the UNSW College of Art and Design.

Schneider has participated in residency programs at the Museum of Modern and Contemporary Art in Seoul and at Red Gate in Beijing. She has also been awarded several studio residencies in Sydney, such as Parramatta Artist Studios, Fraser Studios and Firstdraft Depot.

In addition, Schneider has been included in various group and solo exhibitions at Verge Gallery, Minerva, The Walls (on the Gold Coast), Metro Arts (Brisbane), Firstdraft, Stills Gallery, Artspace, MOP, ALASKA and 55 Sydenham Road.



Mason Kimber  
*Fragment Drawing 4*, 2018  
Pencil on paper  
33.5 x 26.5 x 3 cm  
Courtesy of the artist and Sophie Gannon  
Gallery, Melbourne

Mason Kimber (b 1985, Perth, Australia) is a Sydney-based visual artist whose work is anchored by the inbetweeness of architecture and memory. His practice deals with the collision of experienced places—interiors and exteriors connected to personal stories. Applying an archeological approach to painting, Kimber creates reliefs, collages and site-specific installations through which fragments of recollection and history are embedded.

Mechelle Bounpraseuth is a Sydney-based artist working primarily in Ceramics. Bounpraseuth's practice also includes drawing, photography, artist books and zines. Her work has been exhibited at the National Gallery of Australia, Craft Victoria and Museum of Contemporary Art.

Bounpraseuth was born and raised in South Western Sydney by Laotian refugee and migrant parents who fled poverty and political oppression in search of a better life. Her work shares autobiographical experiences growing up in public housing areas and the difficulty of navigating one's identity and heritage as a "first-generation" Australian.

The personally evocative, ironic and tragic-comic moments of everyday Australian suburban existence serve as inspiration for her work. Discarded objects, pigeons, rubbish and sad food are recurring motifs used as symbols of loss, displacement and self-deprecation. There exists a simultaneous duality in meaning within these objects that embodies acceptance, humour, imperfect beauty and unity in shared experience.

By considering the personal Bounpraseuth aims to create artwork in which there is solidarity and acceptance in the sad and banal. By presenting mundane instances and commonplace materials as still-lives Bounpraseuth celebrates the beauty and deep pathos of the minutia and grit of the everyday.



Mechelle Bounpraseuth  
*Sound of Music*, 2019  
Glazed Earthenware  
Photo Peter Morgan  
Courtesy of the artist



Megan Cope  
*For those who make it through...,* 2019  
Glow mineral on clean black slate  
25 cm diameter  
Courtesy of the artist and This Is No Fantasy, Melbourne

Megan Cope's work has been exhibited in Australia and internationally including at Queensland Art Gallery/Gallery of Modern Art; Musées de la Civilisation in Québec, Canada; Gold Coast City Art Gallery; MONA FOMA, Hobart; Koorie Heritage Trust, Melbourne; City Gallery, Wellington, New Zealand; Para Site Contemporary Art Space, Hong Kong; Careof Art Space, Milan; and the Australian Embassy, Washington.

Most recently Cope's large scale sculptural installations have been curated into three major national survey exhibitions, The National (2017) at the Art Gallery of NSW, Defying Empire: 3rd National Indigenous Art Triennial (2017) at the National Gallery of Australia and Sovereignty (2016) at ACCA.

In 2016 Cope was invited to create large scale installations for Frontier Imaginaries at QUT Art Museum which toured to Al-Ma'mal Foundation for Contemporary Art, Jerusalem. Other group exhibitions include Another Day in Paradise at Campbelltown Arts Centre, Proppanow at Footscray Arts Centre and Re-visioning Histories at Bundoora Homestead Art Centre. In 2015, Cope won the \$50,000 Western Australian Indigenous Art Award at the Art Gallery of WA for her video work The Blaktism. Cope is a member of Aboriginal art collective proppaNOW.



Nabilah and Nick  
*Love Cushions*, 2019  
Wood, plaster, acrylic and spray paint,  
foam, liquid nails  
Dimensions variable  
Courtesy of the artists

Nabilah and Nick's collaborative practice enacts a theatrical form of sculpture-making. They create chaotic scenes filled with wonky forms and operatic sounds. They often work with found-objects, covering them in cement, plaster, paint, or mosaic to create new shapes. Sometimes Nabilah and Nick sew soft sculptures, and other times they build wooden structures.

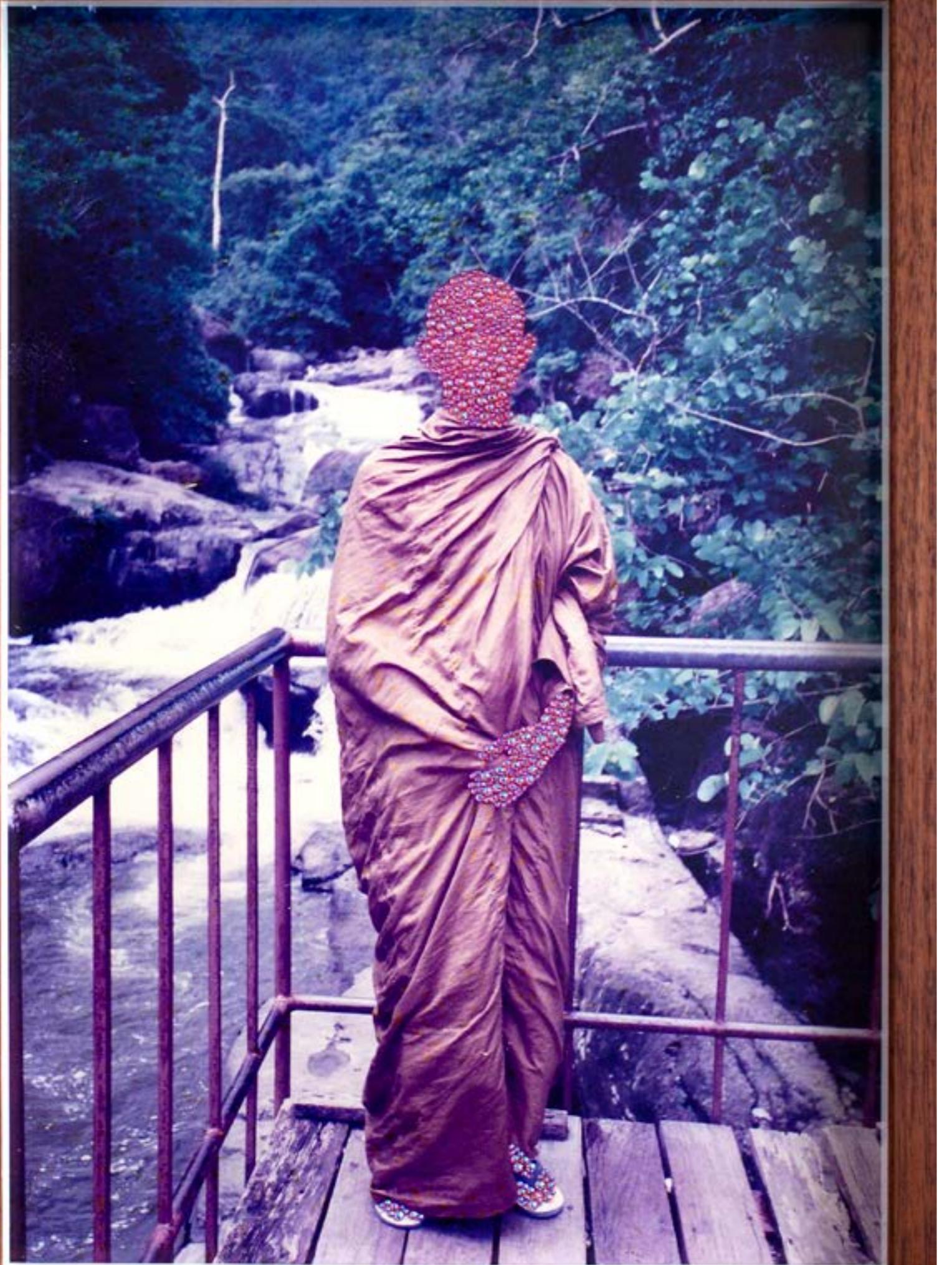
They are constantly improvising and experimenting with different materials. The process is always collaborative – working together on each individual piece from conception to installation.

Together they have developed a shared language that traverses various media and flows into their personal lives (they are also in a relationship). Chance, failure and spontaneity are an important part of their process. In every installation, Nabilah and Nick tell stories about contemporary life. They are interested in domesticity, rituals, monuments, power hierarchies and social codes.



Nabilah and Nick  
*Love Cushions*, 2019  
Wood, plaster, acrylic and spray paint,  
foam, liquid nails  
Dimensions variable  
Courtesy of the artists

Nabilah and Nick have shown in a variety of spaces, including the Margaret Lawrence Gallery (Melbourne, 2019); Potential Space (Sydney, 2019); the Australian High Commission (Singapore, 2017); Blindside (Melbourne, 2017); Fort Delta (Melbourne, 2017); the Institute of Contemporary Art (Singapore, 2016); c3 (Melbourne, 2015).



Nathan Beard  
*Sarika (Yut)*, 2018  
Digital print on Canson Baryta, Swarovski  
Elements  
42.5 x 30.5 x 3.5 cm  
Courtesy of the artist

Nathan Beard (b.1987) is Perth-based interdisciplinary artist who works across mediums including photography, video and sculpture. His practice concerns the influences of culture, memory and biography, in particular through the prism of his Thai- Australian heritage. Beard's work often includes intimate and sincere engagements with family and archives to poignantly explore the complex ways a sense of heritage and identity is negotiated.

Beard holds a Bachelor of Arts (Art) with First Class Honours from Curtin University. Exhibitions include White Gilt, Cool Change Contemporary, WA (2019), A dense intimacy, Bus Projects, Vic (2019), Siamese Smize, Turner Galleries, WA (2018), Transcendence, Firstdraft, NSW (2018), WA Focus, Art Gallery of Western Australia, WA (2017), Always there and always a part, BLINDSIDE, VIC (2017), Alone and palely loitering, Firstdraft, NSW (2017), Radical Ecologies, Perth Institute of Contemporary Art, WA (2016), Ad Matres, Artereal Gallery, NSW (2015), Future Archaeology, 4A Centre for Contemporary Asian Art , NSW (2015), Memento Mori, Lawrence Wilson Art Gallery, WA (2014) and Obitus, Moana Project Space, WA (2014).

In 2017 Beard was selected for the 4A Beijing Studio Program, shortlisted as a finalist for the John Stringer Prize, and Highly Commended as a finalist in the Fremantle Art Centre Print Award.



Neil Beedie  
*Maw Relief*, 2019  
Oil on canvas paper  
50 x 40 cm  
Courtesy of the artist

Neil Beedie moves across painting, writing and performance. Often troubled by the play of associations, his work encircles a cinematic mediation of image & guise, courting narrative by embracing exchanges between historical elisions, fiction and in-between-spaces. He is currently looking at a kind of love residual, the 4th octave, collecting words & rehearsing a tribute. Neil has shown in Australia and New Zealand, mostly recently presenting his first solo exhibition Sheer Cameo at KNULP, Sydney, has performed in collaborative large-scale projects, video works and the (now defunct) band Porcelain.



Nick Santoro

*The Druids Wear Prada*, 2019

Acrylic on board with hand painted timber frame

40.5 x 35 cm

Courtesy of the artist and Egg & Dart, Thirroul

My practice employs painting, sculpture and installation as a means of social documentation. I create narrative driven works which draw upon the distribution and consumption of contemporary art media, fashion and pop culture to generate subverted and revealing accounts of cultural events and phenomena, through applied creative licence, satire and visual critique of modern living.



Nikolaus Dolman

*Untitled*

Cardboard, text excerpt from google  
conference pamphlet, antique black paper  
and archival glue in frame

53 x 63 x 6 cm

Courtesy of the artist

Nikolaus Dolman is an artist and arts worker, he holds a Bachelor of Fine Art specialising in printmaking at Southern Cross University, Lismore, NSW and a Master of Art Administration from the University Of New South Wales Art & Design, Sydney.

Dolman's work spans across painting, printmaking, sculpture and collage. His work explores notions of the immediacy and disposability of Western consumer culture.

He investigates our current relationship with the conventions of advertising and public space by considering representation, excess and necessity, product and production.



Noel McKenna  
*Cat under Table*, 2017  
Ceramic tile  
14 x 18.9 cm  
Courtesy of the artist and Darren Knight  
Gallery, Sydney



Noel McKenna  
*Obese Cat (b)*, 2018  
Ceramic tile  
13.7 x 13.8 cm  
Courtesy of the artist and Darren Knight  
Gallery, Sydney

Noel McKenna was born in Brisbane in 1956. He moved to Sydney in 1979 where he lives and works. McKenna studied architecture at the University of Queensland between 1974-75, before moving to art, first at the Brisbane College of Art and later at the Alexander Mackie College, Sydney. McKenna has exhibited regularly throughout Australia and New Zealand since 1983. Major solo exhibitions include 'Landscape – Mapped', a survey exhibition of McKenna's large scale map paintings, at the Queensland Art Gallery | Gallery of Modern Art (2018); 'Cats I Have Known', The Watermill Centre, New York, United States (2016); 'Concealing the Spot', Mother's Tankstation, Dublin (2015) and 'A Walk from One Tree Hill to Half Moon Bay', Two Rooms, Auckland, New Zealand (2014). Notable group exhibitions include 'Living Rooms', Musée du Louvre, Paris (2014) and 'South of No North', Museum of Contemporary Art, Sydney (2013). His works are included in most state and regional gallery collections in Australia and private collections internationally.

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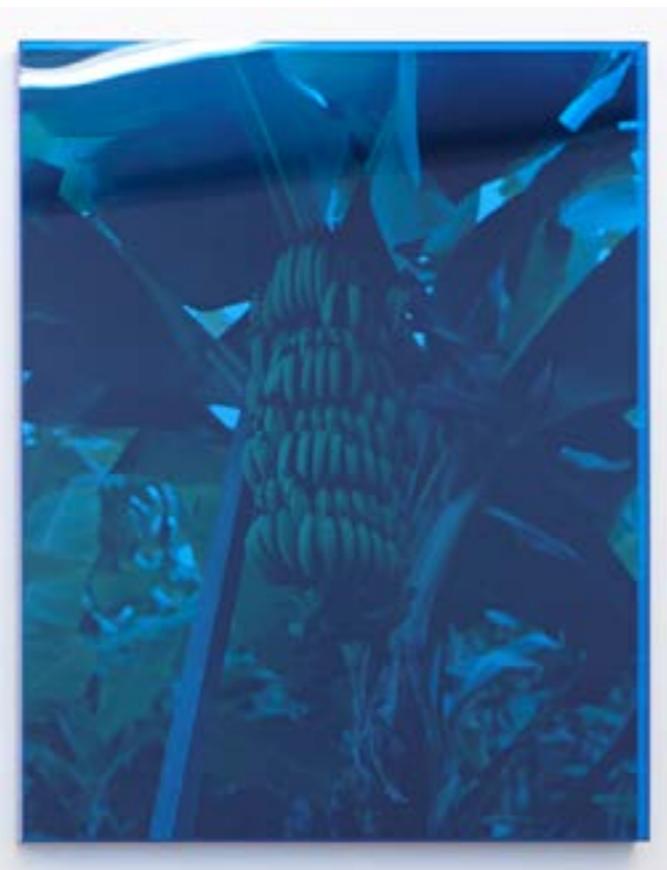
Paul Yore  
*THE CHURCH TRIUMPHANT*, 2018  
Mixed media collage on construction paper,  
acrylic, stickers  
42 x 29.3 cm  
Courtesy of the artist, Neon Parc,  
Melbourne and Hugo Michell Gallery,  
Adelaide

Kaleidoscopic, intricate and chaotic Paul Yore's work is carnavalesque, but with a critical edge. Themes such as Australia's violent history and consumer excess are spliced with disparate imagery including cartoons, pornography, and slogans from global popular and Australian vernacular culture. Textile as a medium is used for practical and conceptual means: for its finesse and subversion of craft as an historical form. His use of collage disrupts dominant narratives creating frictions of significance between repurposed images.



Pedro Ramos  
*Untitled (Bunch Study I)*, 2014  
Pigment print, acrylic  
120 x 96 x 4.8 cm  
Courtesy of the artist

Pedro Ramos was born Madeira Island, Portugal and is currently based in Brussels and Lisbon. His recent exhibitions include 'Communal Kitchen' at WIELS, Brussels (solo) and 'And as things fell apart, nobody paid much attention' at Monitor, Lisbon.



Pedro Ramos  
*Untitled (Bunch Study II)*, 2014  
Pigment print, acrylic  
120 x 96 x 4.8 cm  
Courtesy of the artist



Phuong Ngo  
*Untitled (Colony)*, 2019  
House paint on wood, found photo,  
postage stamp, thread, photo corners  
25.4 x 20.2 cm  
Courtesy of the artist

Phuong Ngo is a contemporary visual artist; his practice is concerned with the interpretation of history, memory and place, and how it impacts individual and collective identity. His collaborative practice with Hwafern Quach, Slippage, examines the cycles of history in conjunction with current geopolitical and economic issues through the lens of vernacular cultures, artifacts and language.

His notable exhibitions include, Article 14.1, MCA/Sydney Festival (2019); Primavera, MCA (2018); New Histories, Bendigo Art Gallery (2018); Conflicted: Works from the Vietnam Archive Project, The Substation (2017); Article 14.1, Next Wave Festival (2014); Melbourne Now, National Gallery of Victoria (2013); My dad the people smuggler, Couinhan Gallery (2013); Domino Theory, Centre for Contemporary Photography (2012).



Rattus Rat

*The Ass Carrying an Image*, 2019

Oil and acrylic on panel with found objects

Dimensions variable

Courtesy of the artist



Rattus Rat

*The Page Reversed Will Give Indulgence*,

2019

Oil and acrylic on panel with polymer clay  
and rhinestones

Dimensions variable

Courtesy of the artist

Rattus is a Canberra turned Sydney artist who's work started with painting but has since collected many media encountered, in particular performance/installation to maximalise their shows. Inspired mainly by self run bad art competitions, erotica from the 70's to 80's and medieval art, their work has an often kitsch, pornographic and absurd presence. Rat's work tends to focus on the idea of shrines, altars and spaces of contemplation, and like Cockaigne, offer an installation of spaces containing personal utopias or the artists experiences. .



Rebecca Gallo,  
*A weekend away / a walk down my street* /  
Timber, steel, linen, found objects  
29 x 32 x 14 cm  
Courtesy of the artist

Rebecca Gallo's work is a kind of archaeology of the present: an examination of the materiality and use cycles of everyday objects. She collects fragments that appear to have reached obsolescence, and slips them back into circulation within a new, aesthetic value system. Her mobiles are a weighing-up of these objects, both literally and metaphorically: a proposition of equivalences between discarded and forgotten things.

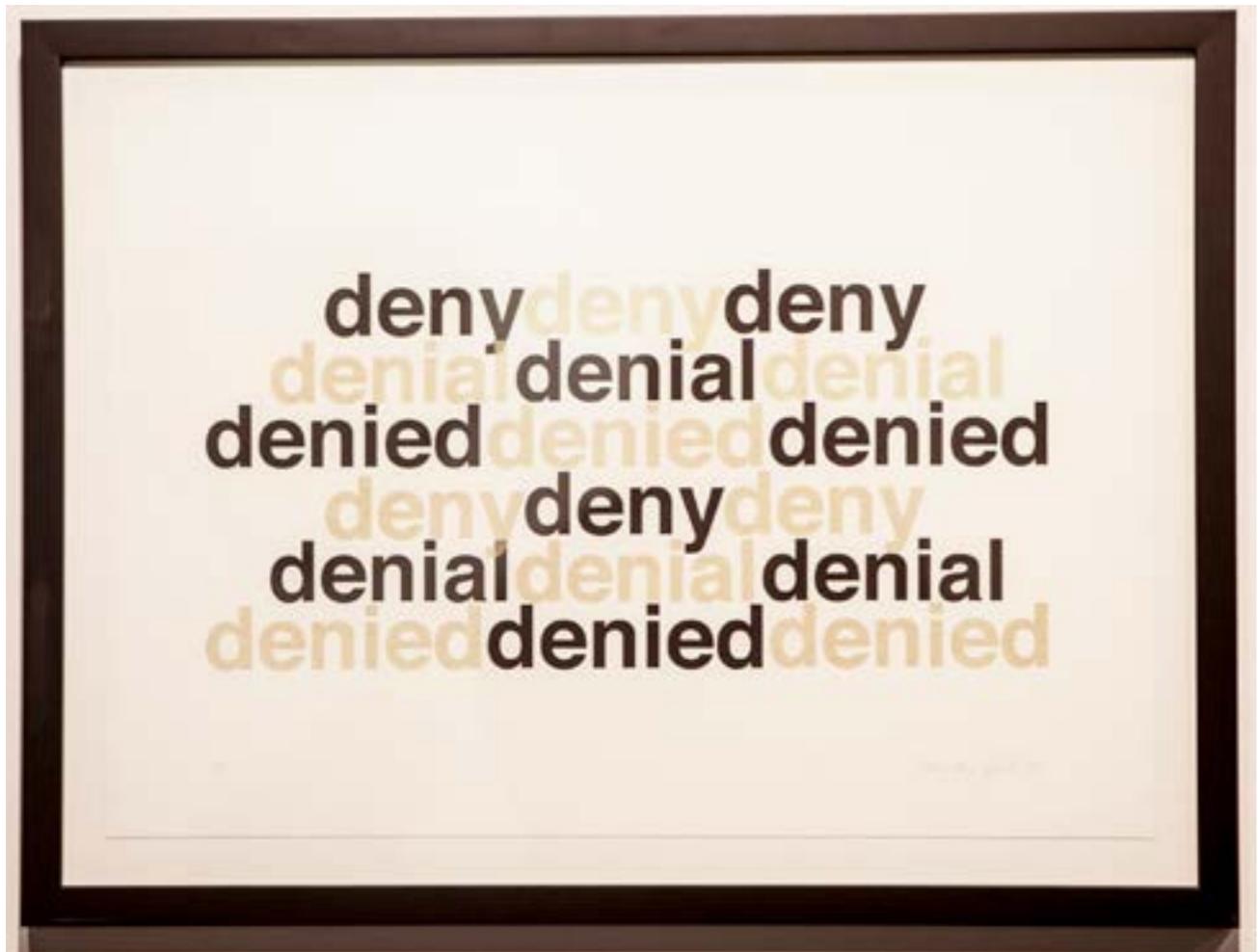
Gallo has studied at the National Art School and UNSW Art & Design, and is a 2019 artist in residence at Parramatta Artists Studios. She is also one half of collaborative duo Make or Break with Connie Anthes.



Rebecca Selleck  
*Falling from the skies (of least concern)*,  
2019  
Polyurethane resin cast of an Eastern  
Rosella, found velvet, cotton, synthetic  
stuffing  
30 x 24 x 10cm  
Edition 1/10  
Courtesy of the artist

Rebecca Selleck is a Canberra-based emerging artist with a focus on sculpture and installation. She completed her Bachelor of Visual Arts at the ANU School of Art with First Class Honours in 2015, majoring in Sculpture and Art Theory. She uses her practice to reciprocally investigate and challenge her perceptions within a culture of conflicting truths. Her work overlays time and place to express the need for human accountability and the painful complexity of animal and environmental ethics on a continent of forced environmental change.

She is the recipient of multiple awards, including the prestigious Peter and Lena Karmel Anniversary Prize for best graduating student at the ANU School of Art, and has exhibited in across Australia and in Chiang Mai, Thailand, and Venice, Italy. She was a finalist in the inaugural 2017 Ramsay Art Prize at the Art Gallery of South Australia and, in 2018, the Arte Laguna Prize in Venice, Italy; Macquarie Art Prize; Ravenswood Art Prize (Highly Commended); and the Churchie Art Prize. She is currently undertaking the 'Art of Threatened Species' residency with Orana Arts and the NSW Office of Environment and Heritage creating work around the Eastern Bristlebird.



Roberta Rich  
*Deny, Denial, Denied*, 2016  
Serigraph on paper (with Seika Gold ink)  
44 x 58 x 2 cm  
Photo Jorge de Araujo  
Courtesy of the artist

Roberta Rich is a multi-disciplinary artist whose work responds to constructions of identity, often referencing her diaspora African identity and experiences. Utilising language and satire in her video, performance, installation and mixed-media projects, Rich draws from historical, socio-political and popular contemporary culture, to engage with notions of 'authentic' identity construction while ascertaining empowering forms of self-determination via her arts practice. Since completing her Master of Fine Arts at Monash University, Rich has exhibited projects in Melbourne, as well as interstate, and has been more recently working across Johannesburg and Cape Town. Recent shows include, Deny/Denial/Denied; Blak Dot Gallery, Melbourne (2017), One Colour at a Time: Contemporary Screen Prints; Wits Art Museum, Johannesburg (2017), M/other Land as part of Next Wave Festival at Arts House, Melbourne (2018), Transmissions; Gallery MOMO, Cape Town (2018), The Fairest Cape? An account of a Coloured; Firstdraft, Sydney (2019) and forth coming exhibition WE KOPPEL, WE DALA; Metro Arts, Brisbane (2019). Her recent residencies in South Africa were supported by NAVA's Freedman Foundation Travelling Scholarship for Emerging Artists. Rich has recently began working within the collective Her Africa is Real, recipients of the Arts House CultureLaB grant 2019-2020, with their first project; Afro-podes: Reimagining African Archives.



Sabella D'Souza  
*THAT'S OUR*, 2019  
Bone China Plate  
20 cm diameter  
Courtesy of the artist

Sabella D'Souza is a Sydney based artist who insists they are from Melbourne. Their video work grapples with constructed binaries of invisible vs hyper visible, self-representation, and modes of care in cyber communities. They have shown extensively in Australia, UK, and the United States. In 2018 they completed dual degree in Fine Arts & Arts at UNSW and are currently completing an honours degree in Cultural Studies at University of Sydney. Their research focuses on care, autonomous Facebook groups, and digital diaspora.



Sally Anderson  
*Paris Kangaroo Paw with Blue You*, 2018  
Acrylic on linen  
45 x 55 cm  
Courtesy of the artist

Sally Anderson uses painting to explore personal, psychological and everyday experience. Her work is largely process-driven, informed by a questioning of her emotional response to memory, knowledge and interpersonal relationships. Sally is particularly interested in ways memory and experience is held by object and place.



Sam Leach  
*Angler 2*, 2017  
Oil and resin on wood  
30 x 23 cm  
Courtesy of the artist and Sullivan + Strumpf, Sydney/Singapore

Sam Leach's paintings and installations draw on the history of visual representations of science and are informed by art history and philosophy. The artist draws connections between figuration, data visualisation techniques such as maps and graphs and formalist abstraction. Leach's paintings are expansive; they are intended as catalysts for imaginative and playful thinking, where one's role as a living creature on this shared earth can be contemplated.

A major book on Sam Leach's work was published in 2015 with essays by Andrew Frost and fiction writer Tim Winton. In the same year, he completed an Art OMI Australia Committee Fellowship Residency in New York. In 2010, Leach won both Wynne and Archibald Prizes at the Art Gallery of New South Wales and was a finalist for the Royal Bank of Scotland Emerging Artist Award in 2009.

Leach's work has been extensively exhibited nationally and internationally. Recent solo exhibitions include Avian Interplanetary, Linden New Art, Melbourne (2017); Gravity Tractor, Sullivan + Strumpf, Singapore (2016); Crossing Borders, Palazzo Bembo, 56th Venice Biennale, Italy (2015); The Ecstasy of Infrastructure, TarraWarra Museum of Art, Victoria (2012) and Cosmists, 24HR ART, Northern Territory of Contemporary Art, Darwin (2010). Leach was recently included in the group shows Melbourne Now, National Gallery of Victoria, Melbourne (2013); SkyLab, La Trobe Regional Gallery, Victoria (2013); Haunts and Follies, Linden Centre for Contemporary Art, Melbourne (2012) and First Life Residency in Landscape, Xin Dong Cheng Space for Contemporary Art, Beijing (2011).



Sarah Brasier  
*Pain is inevitable. Suffering is optional*,  
2018  
Acrylic on wood  
60 x 90 cm  
Courtesy of the artist

Sarah Brasier (b. 1990, Ballarat, Australia) is an emerging artist and curator who invested in working towards creating accessible spaces for emerging artists to show free of charge. In 2016 she founded the Winter1706 art fair, which presented a series of exhibitions by emerging artists across a suite of vacated apartments on St Kilda Rd in Melbourne. This was followed by two more shows in the 'Winter' exhibition series: WNTR Echo Location; 170 Russell Car Park, Melbourne, Australia (2016) and WNTR x Gertrude; Became; Becoming; Becomes; Gertrude Contemporary, Studio 12 (2017). She is interested in friendship as a creative motivator and aims to build a supportive community of people in the art world.

In her own artistic practice Brasier paints anthropomorphised versions of her fears and anxieties. Each painting might be viewed as a still frame from a life-long feminist revenge tale, punctuated by moments of happiness and simple pleasures. Brasier's work employs an exaggerated and faux naïve form of representation to convey her intensely personal views of the world. These psychodramatic scenes incorporate astute observations, absurdist thoughts and draw on personal histories. She employs bright colours and humour to offset the work's often dark origins.



Sarah Edmondson  
*Upon*, 2018  
Wool on canvas needlepoint tapestry  
46 x 19 cm  
Courtesy of the artist

Chance and the unpredictable underscores Sarah Edmondson's art practice. What might be considered a failure one moment is reinterpreted into something positive the next. Her diverse practice includes the use of happenstance of found text, unintended event of the technological glitch, printmaking processes, the use of random number generators for placement, and the laborious process of needlepoint tapestry, rethinking pixelation using the underlying grid of the canvas.

This has been explored in several exhibition, including 'According to Chance' at Galerie pompom, Sydney (2018) which was installed with the help of a random number generator and 'Reminiscentia', Watt Space Gallery, Newcastle (2014) that explored the chance event of neurological disorders through the use of text and childhood photos.

Edmondson was awarded the 2018 Brunswick Street Gallery Small Works Art Prize and has been a finalist in numerous awards including Stills: National Still Life Award (2017), receiving a judges' commendation. Her work is held in the collection of Coffs Harbour Regional Gallery, among other private collections in Australia and overseas.

Edmondson graduate with a Master of Fine Art from the National Art School, Sydney in 2018, and holds a Bachelor of Fine Art, from the University of Newcastle (2014).



Scott Duncan  
*Tropicana*, 2019  
Earthenware clay and glazes  
13 x 18 cm  
Courtesy of the artist

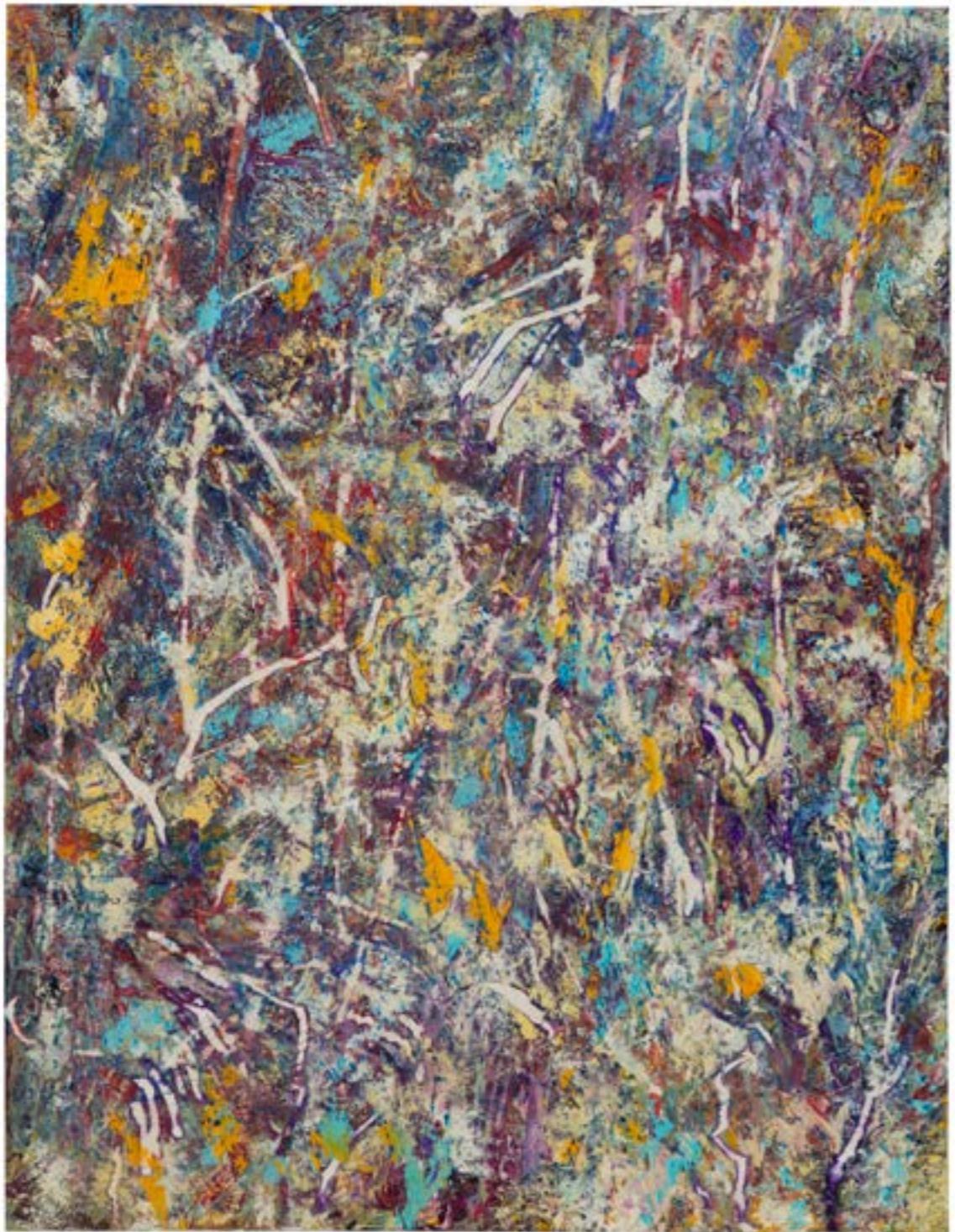
Scott Duncan is a contemporary ceramicist living and working in Sydney, Australia. His practice reflects on the decorative arts and mid-century modernism with humour and wit and toys with the tradition of the medium through absurd and familiar sculptural forms. He is currently a resident of Kil.n.it experimental ceramic studios.

In this work, Duncan transposes the faces and expressions he sees in fruit boxes into the ancient form of the mask. His sophisticated techniques replicate the finish and corrugated forms of the boxes and toy with the functionality of the object and the medium of ceramics. Using the longevity of ceramics, Duncan comments on the everyday but highly designed fruit boxes that are often overlooked, broken down and thrown away.



Shivanjani Lal  
*Like This Incense 1 [experiments in burning]*, 2019  
Cotton Rag Paper, Haldi, Incense  
58 x 38 cm  
Courtesy of the artist

Shivanjani Lal is a twice-removed Fijian-Indian-Australian artist and curator. She works across mediums to explore her dislocation that seeks to account for memory, erasure, healing and the archive. Her current research posits that her body and the landscapes she is from hold the grief of being removed. Her work attempts to document and create gestures of healing. Lal's work has been shown in Australia, New Zealand, India, Barbados and France.



Simon Gardam  
*The Enthusiast*, 2018  
Oil on wood panel  
36 x 28 cm  
Courtesy of the artist

Simon Gardam (b. Hobart, 1988) is a Melbourne based artist and musician. He makes abstract paintings that, in their making and presentation, search for an elusive logic. The work focuses on content within painting that does not escape the object itself, but instead meaning is found within and defined by a series of complex visual and abstract relationships. In this way it is hoped that the pictures offer an idiosyncratic experience through a refined visual & almost tactile engagement.

He has exhibited extensively throughout Australia, as well as undertaking international residencies at Alexandrinest studios (Berlin, Germany, 2011) and Arteles Centre (Tampere, Finland, 2013).

Significant exhibitions include: Long Pulse, Chamber Presents, 2019; Loop Changes Loop Begins, Gallery 9, 2018; Spring 1883 Art Fair, 2018; Fields, Fort Delta, 2017; Sometimes things that look awful on the outside look different when you get up close, Tributary Projects, 2017; Airs, Fort Delta, 2016; Chonda Za, Wellington Street Projects, 2016; Living Activities, Tristian Koenig, 2015; Binate Variations, Bus Projects, 2015; Trophy Shop, Kings ARI, 2014; The Aggregate & the Algorithm, Tristian Koenig, 2014.



Slippage  
*Mooncake (unique edition)*, 2019  
Glazed porcelain  
6.5 x 6.5 x 2.5 cm (approx.)  
Courtesy of the artists

Slippage is a collaborative practice by Australian born Chinese Vietnamese ceramicist and contemporary artists, Hwafern Quach and Phuong Ngo. Slippage, examines the cycles of history in conjunction with current geopolitical and economic issues through the lens of vernacular cultures, artifacts and language.



Teelah George  
*Vision of Claude's Wife*, 2016  
Oil on canvas  
26 x 20.5 cm  
Photo Amber Boardman  
Courtesy of the artist, Gallery 9, Sydney and  
Neon Parc, Melbourne

Teelah George employs archives and collections as a point of departure and questioning within her practice, drawing on the parallel ambiguities between historical record and visual art. Recent projects include; A soft gap, Gallery 9 2018, Melbourne Art Fair with Neon Parc 2018, Sydney Contemporary with Gallery 9 2018, Primavera 2017: Young Australian Artists at the Museum of Contemporary Art Australia, Spring 1883 with Neon Parc at the Establishment Hotel in Sydney and 'Groupie' at Sullivan + Strumpf in Sydney. Teelah was selected as the non-acquisitive winner of the Fremantle Print Award 2015, overall winner of the City of Joondalup Art Prize 2014 and has recently been a finalist in the inaugural Ramsay Art Prize in Adelaide. Her work is held in The Art Gallery of Western Australia, the Museum of Contemporary Art Australia, Artbank, The Cruthers Collection of Women's Art and The University of Western Australia.



Tina Havelock Stevens  
*The Rapids (still) # 1*, 2019  
C type Ilford metallic gloss  
31 x 110 cm  
Courtesy of the artist

Havelock Stevens is the winner of the prestigious 65th Blake Prize (2018), and the 55th Fisher Ghost Prize (2017). Fusing her sensibilities as a film maker and a musician, Havelock Stevens' practice engages with the sublime and a restless humanity. She creates intimate, immersive, transcendent art in the context of strange urban, natural and emotional environments.

Havelock Stevens was a finalist in the National Portrait Prize (National Portrait Gallery, Canberra, 2015), the John Fries Award (Sydney, 2017) and curated for Artbar at the MCA (2018) She has delivered various commissions including Submerge, MONA FOMA (2013), the large-scale THUNDERHEAD at Dark Mofo and Performance Space (2016), and BETASHOCKERS, Big Anxiety Festival (UNSW & AGNSW, Sydney, 2017). Most recently Havelock Stevens created a major new video and sound work for The National 2019: New Australian Art at the Museum of Contemporary Art, collaborated with composer Cat Hope on a new opera for Perth Festival 2019, and with choreographer Jo Lloyd for Ian Potter Museum of Art, Melbourne.

Havelock Stevens is also a resident artist at the Clothing Store Artist Studios, Carriageworks.



Tom Blake  
*a leaf on the stairs*, 2019  
Cyanotype, Tasmanian Oak, artist made  
brass frame  
40 x 30 cm  
Courtesy of the artist

Tom's practice draws on fragmented moments, looped imagery and recurring motifs as potential sites for contemplating the psychological, architectural and technological frameworks that surround us. Tom has exhibited in Australia, Japan and Italy and has been a finalist in the Fisher's Ghost Art Award, FAC Print Award, the CLIP Award, The Blake Prize and has been the recipient of a Clitheroe Foundation Emerging Sculptor Mentorship. Tom has undertaken residencies with the Museo de Arte Moderno (MAM) Chiloé, Fremantle Arts Centre, Perth Institute of Contemporary Art, North Metro TAFE , Tenjinyama Art Studio and is currently a studio artist at Parramatta Artists Studios. His work is held in collections including Wesfarmers and MAMA (NSW).



Indicative image

Tom Polo  
*People/Personas*, 2012 - 2019  
Hand coloured offset print  
50.5 x 37 cm  
Unique  
Printed by Big Fag Press  
Courtesy of the artist, STATION, Melbourne  
and Roslyn Oxley9 Gallery, Sydney

Tom Polo (b. 1985, Sydney, Australia) uses painting and painted environments to explore how conversation, doubt and gesture are embodied acts of portraiture. Frequently incorporating text and figurative elements, his works draw upon acute observations, absurdist encounters, personal histories and imagined personas. An ongoing interest across his practice is the emotional and performative relationships between people within social, theatrical and psychological space.

Polo holds a Bachelor of Fine Arts (Hons. Class 1) and Master of Fine Arts from UNSW Art & Design. Since 2007, he has exhibited in solo and group exhibitions in Australia and internationally. Recent projects include The National 2019: New Australian Art, Art Gallery of New South Wales, Sydney (2019); I still thought you were looking, Roslyn Oxley9 Gallery, Sydney (2019); Art Brussels, Galerie Transit, Mechelen, Belgium (2019); Beyond Reason: exploring the logic of the imagination, QUT Art Museum, Brisbane (2018); of defence and doubt, Galerie Transit, Mechelen, Belgium (2018); Meditation on a bone: Albert Tucker beyond the modern, curated by Glenn Barkley, Heide Museum of Modern Art, Melbourne (2018); Primavera 2017, Museum of Contemporary Art Australia, NSW (2017); (These Things) Tell Me More About You, Mornington Peninsular Regional Gallery, Mornington, VIC (2017); Looking at Me Through You, Campbelltown Arts Centre, Sydney (2017); Emotional Patrol, STATION, Melbourne (2017); and Painting. More Painting, Australian Centre for Contemporary Art, Melbourne, VIC (2016).

Polo was awarded the Brett Whiteley Travelling Art Scholarship in 2015 and completed residencies at the Cité Internationale des Arts, Paris and ACME Studios, London in 2016, Artspace, Sydney in 2017 and Palazzo Monti, Brescia, Italy, in 2018.



Tony Albert  
*Line of Sight*, 2019  
Acrylic spray paint on vintage velvet  
Frame generously donated by Jim Croft  
Studios  
Courtesy of the artist and Sullivan +  
Strumpf, Sydney/Singapore

Over the past 10 years Tony Albert has achieved extraordinary visibility and much critical acclaim for his visual art practice, which combines text, video, drawing, painting and three-dimensional objects. Examining the legacy of racial and cultural misrepresentation, particularly of Australia's Aboriginal people, Albert has developed a universal language that seeks to rewrite historical mistruths and injustice. In 2014 Albert was awarded the Basil Sellers Art Prize and the Telstra National Aboriginal and Torres Strait Islander Art Award. This year he was awarded a prestigious residency at the International Studio & Curatorial Program in New York and unveiled a major new monument in Sydney's Hyde Park dedicated to Australia's Aboriginal and Torres Strait Islander military service. He was also awarded the 2016 Fleurieu Art Prize, with his winning work, *The Hand You're Dealt*. Albert's work can be seen in major national and international museums and private collections.



Tracey Moffatt  
*Up in the Sky 18*, 1997  
Toned photolithograph  
61 x 76 cm (image)  
72 x 101.5 cm (sheet)  
Edition 77/99  
Courtesy of the artist and Roslyn Oxley9  
Gallery, Sydney

Tracey Moffatt was born in Brisbane in 1960. She lives and works between Sydney and New York. Moffatt is known for her narrative photographs and films that explore issues of childhood trauma, Aboriginal people, and popular Australian culture. She represented Australia in the 2017 Venice Biennale with her work 'My Horizon' and her film 'Bedevil' premiered at the 1993 Cannes Film Festival. 'Up in the Sky' (1997) is one of Moffatt's larger photographic series and takes its visual cues from Italian filmmaker Pier Paolo Pasolini's 'Accattone' (1961). Like her most famous series 'Something More' (1989), this work deals with the subject of race and violence, presenting a loose narrative set against the backdrop of an outback town, 'a place of ruin' and devastation populated by misfits and marginal characters.



Trent Whitehead  
*Untitled*, 2018  
Acrylic on shaped plywood  
52 x 30 x 17 cm  
Courtesy of the artist and Chalk Horse,  
Sydney

Trent Whitehead is a contemporary painter and sculptor. He was born in April 1980 in a small surf town north of Sydney, Australia.

Trent's paintings and sculptures are seen as totems. There is definitely image magic in them and they appear more like effigies than art. They have the intensity of outsider art with rhythmic obsessive marks and strange morphing characteristics.

The sculptures particularly — part vase, part mask — feel like votive artefacts of a church, but not a church of organized religion. This is the new spirituality uncoupled from social construction and centered more on a direct relationship between you and your own mystical feelings.



Zoe Wong  
*Uncle Jackie*, 2016  
C-type Photograph  
30 x 40 cm  
Courtesy of the artist

Zoe Wong is an emerging Sydney based artist. Her practice explores her half Chinese, half Australian heritage as well as her queer identity through photographic appropriation and mixed media installations. Her work illustrates the complexities behind the influence that pop culture has on society's notions of race and identity and how we perceive ourselves through representation in mass media. Wong describes her practice as a "De-Orientalising" practice in which she works to break down and critique notions of the East presented in a Western context.