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90 ARTISTS 10 DAYS

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ARTISTS SUPPORTING ARTISTS

100% ONLINE

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 11th auction and our first ever online. 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.

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

Firstdraft's 2020 Auction artists

Abdul Abdullah Agatha Gothe-Snape Aida Azin Amber Boardman Amber Koroluk-Stephenson Amrita Hepi Anna Carey Anna May Kirk Anne Zahalka Anthony Hodgkinson Ara Dolatian Belem Lett Blake Lawrence Brendan Van Hek Bruno Booth Chris Dolman Chun Yin Rainbow Chan Clara Adolphs Clare Thackway Consuelo Cavaniglia Dane Lovett Dean Cross Dylan Batty Emily Hunt Emily Parsons-Lord Emma Finneran Genevieve Felix Reynolds Glenn Barkley Gregory Hodge Hayley Millar-Baker Heath Franco James Lieutenant Jason Phu Jayanto Damanik Tan JD Reforma Jesse Rye Joan Ross Jodie Whalen Jonny Niesche Kai Wasikowski Kate Mitchell Kate Vassallo Ken Done Kevin Diallo Kalanjay Dhir Kieran Bryant Leyla Stevens Lisa Sammut Louise Zhang Marikit Santiago Mason Kimber Matt Bromhead Mechelle Bounpraseuth Mitch Cairns Nabilah Nordin Nadia Hernández Nadia Odlum Nancy Constandelia Nathan Beard Neil Beedie Nick Modrzewski Noel McKenna SLIPPAGE Raquel Caballero Rat Bedlington Rebecca Gallo Rebecca Selleck Reko Rennie Roberta Joy Rich Rochelle Haley Rosie Deacon Sam Doctor Sam Leach Sancintya Mohini Simpson Sarah Brasier Sarah Edmondson Seth Diego Birchall Shivanjani Lal Sidney McMahon Simon Gardam Sophie Penkethman-Young Talia Smith Tara Marynowsky Tarik Ahlip Teelah George Tim Silver Tina Havelock Stevens Tom Blake Tom Polo Tony Albert Tully Arnot TV Moore Zoe Wong



Abdul Abdullah
Soft touch, 2020
oil on linen
30.5 x 25.5cm
Courtesy the artist

Abdul Abdullah is represented
by Yavuz Gallery, Sydney.

Abdul Abdullah is an Australian multi-disciplinary artist. As a self-described 'outsider amongst outsiders' with a post 9/11 mindset, his practice is primarily concerned with the experience of the 'other'. Abdullah's projects have engaged with different marginalised minority groups and he is particularly interested in the disjuncture between perception/projection of identity and the reality of lived experience. Identifying as a Muslim and having both Malay/Indonesian and convict/settler Australian heritage, Abdullah occupies a precarious space in the political discourse that puts him at odds with popular definitions. He sees himself as an artist working in the peripheries of a peripheral city, in a peripheral country, orbiting a world on the brink. His work has been censored by politicians who have accused him of attacking Australian culture, and once a member of the Christian Democratic party wrote that Abdullah wants to "convert young Australians" and that he "worships a moon god".

I don't think happiness and sadness are
always mutually exclusive feelings

– Abdul Abdullah



Limited edition t-shirts from Agatha Gothe-Snape's PowerPoint series (2009 – ongoing), produced as part of her exhibition, *The Outcome is Certain*, 2020 at MUMA, Melbourne. Handmade by Leah Giblin of Day Keeper.

Agatha Gothe-Snape & Leah Giblin
FAST MEETINGS FAST FEELINGS, 2020
t-shirts from *PowerPoint* series 2009 –
ongoing
edition of 60
Courtesy the artists

Agatha Gothe-Snape is represented
by The Commercial, Sydney.

Agatha Gothe-Snape is based in Sydney. Solo exhibitions include *OH WINDOW*, MAM Project 23, Mori Art Museum, Tokyo, (2017); *Rhetorical Chorus*, Performance Space, Sydney (2017), and *Performa*, New York (2015); *Inexhaustible Present*, AGNSW, Sydney (2013); *Late Sculpture*, The Commercial Gallery, Sydney (2013); and *You and everything that is not you*, The Physics Room, Christchurch (2013). Her work has been included in group exhibitions internationally and nationally, including the Gwangju Biennale, South Korea (2018); Tarrawarra Biennale (2018); Ian Potter Museum of Art, Melbourne (2017); *The National: New Australian Art*, AGNSW, Carriageworks, and MCA Australia, Sydney (2017); 20th Biennale of Sydney, various locations (2016); *Framed Movements*, ACCA, Melbourne (2014); *Art as a Verb*, MUMA, Melbourne (2014); 8th Berlin Biennale, Berlin (2014); and *Melbourne Now*, NGV, Melbourne (2013).



Swirl is a postcard-sized snapshot of the dreams where I make it back home to the Philippines.

Aida Azin
Swirl, 2020
acrylic on canvas
17.8 x 12.7cm
Courtesy the artist

Aida Azin is a multidisciplinary artist living on Wurundjeri land. She uses her painting practice as a platform to promote the importance of self-representation on cultural perspectives within the visual arts. The themes presented in Aida's art practice often reflect her experience as a second-generation Australian born Filipino-Iranian woman. She critiques the effects of White Imperialism, holding space for collective discussions within communities that are in the process of strengthening connections with their cultural heritage.

In 2019 Aida exhibited solo shows; *Lonely God* at Seventh Gallery, Melbourne and *Brown Pillars* at Firstdraft, Sydney. She joined the youth-focused project *Living and Breathing* ('the LAB') and co-started the community arts project *Saluhan*. In 2020, Aida will be exhibiting new work in ACE Open's *If the future is to be worth anything: 2020 South Australian Artist Survey* and *20:20* at Murray Art Museum Albury (MAMA).

Her work features in public art projects and mural commissions across Kaurua Yerta/ Adelaide and Naarm/Melbourne as well as being published in zines and national magazines, most recently, *UN* magazine (2020).



Amber Boardman
The Joy of Not Giving a Fuck, 2018
oil on canvas
41 x 5cm
Courtesy the artist

Amber Boardman is represented by Chalk Horse, Sydney.

With the societal pressure to be and to look one's best, there is a certain pleasure that can come from taking a moment to release all fears, anxieties, and the need to improve, and just let yourself go.

Amber Boardman's paintings examine the influence of the internet on ever-changing social norms and crowd behaviour. She is interested in the capacity for internet memes to act as anthropological essays.

Boardman has exhibited paintings and public art installations internationally since 2002. Notable exhibitions include the Archibald and Geelong Prizes in Australia, BAM's Next Wave Festival in New York City, and Postmasters Gallery in Rome. Her works are held in private and public collections including Artbank and The City of Sydney in Australia, and the High Museum of Art, The Museum of Contemporary Art of Georgia, the University of Kentucky Art Museum in America. Her work has appeared in publications including Artist Profile, Art Collector and Juxtapoz.

Boardman holds a PhD from the UNSW in Sydney, and an MFA in Fine Art from the School of Visual Arts in New York. Her work is represented by Chalk Horse in Sydney and Sandler Hudson Gallery in Atlanta.



Amber Koroluk-Stephenson
Alcove, 2019
oil on linen
30 x 30cm
Courtesy the artist

Amber Koroluk-Stephenson is represented by Bett Gallery, Hobart.

Amber Koroluk-Stephenson is a visual artist whose practice draws on the intersections between natural and built environments to explore complexities surrounding Australian identity and landscape, structures of facade, and paradoxes of taming or staging the landscape. Her work plays on the contrasts between the wild and domesticated, natural and artificial, interior and exterior, civilised and non-civilised, familiar and unknown to fulfil the human desire to connect with nature and make visible what is out of sight.

Sleep is a platform for dreams and lends itself as a window into an altered reality. Dreams exist in a subjective realm, although in the context of cultural practice the manifestation and content of a dream can be perceived in a myriad of ways.

"... The Ancient Greek was 'visited' by a dream, whereas the modern Frenchman 'makes a dream...' (Meier, *Je Fait Un Rêve*)

In certain societies dreams are viewed as fanciful creations and can be regarded as meaningless within the conscious, waking state. On the contrary, particular cultures respect dreams as important origins for communication, spirituality and identity.

Individually and culturally what is the cause, the meaning and the use of a dream? And how can a dream be materialised, physically?



Amrita Hepi (b. 1989, Townsville of Bundjalung/Ngapuhi territories) is an artist working with dance and choreography through video, the social function of performance spaces, installation and objects. Utilising hybridity and the extension of choreographic or performative practices, Hepi creates work that considers the body's relationship to personal histories and the archive.

In 2020 she is a Gertrude Contemporary artist in residence and is currently working with Kaldor projects/Serpentine UK as a participating DOit artist. In 2019 she was a commissioned artist for The National: New Australian art 2019 and the recipient of the dance web scholarship to be mentored by Anne Juren, Mette Ingvarsten and Annie Dorsen. In 2018 and again in 2020 she was the recipient of the people's choice award for the Keir Choreographic award and was also named one of Forbes Asia 30 under 30.

Amrita Hepi
No. 6 (still from movement of place), 2019
photographic print on cotton paper
280gsm
42 x 29.7cm (unframed)
Courtesy the artist

Still shots from video work *Movement of Place*, 2019 capturing a multiplied version of choreography in response to the landscape of the Ikara-Flinders ranges national park.



Anna Carey
666 East Foothill Boulevard Azusa...Now,
2015
giclee print
105 x 70cm (unframed)
Courtesy the artist

Anna Carey is represented by Arterial Gallery, Sydney and Andrew Baker Art Dealer, Brisbane.

The work *666 East Foothill Boulevard Azusa...Now* is part of the series *Stardust* - a photographic suite featuring five retro-styled Stardust motels based on postcards from different parts of the world which have been renovated and rephotographed. The motels exist in both '... then' and '... now' versions, in which I used Google maps to find how they currently look. My fascination with mid-twentieth century architecture arose while growing up in Queensland's Gold Coast, where I was exposed to such edifices. Later, while travelling to Miami, Los Angeles and Las Vegas, I got to see many of the original buildings whose style had influenced Gold Coast architects of the 1950s and '60s. The Stardust series aims to exemplify a homogeneity style of architecture and iconic stardust signage in distant yet connected contemporary culture and also demonstrates how urban landscapes change overtime.

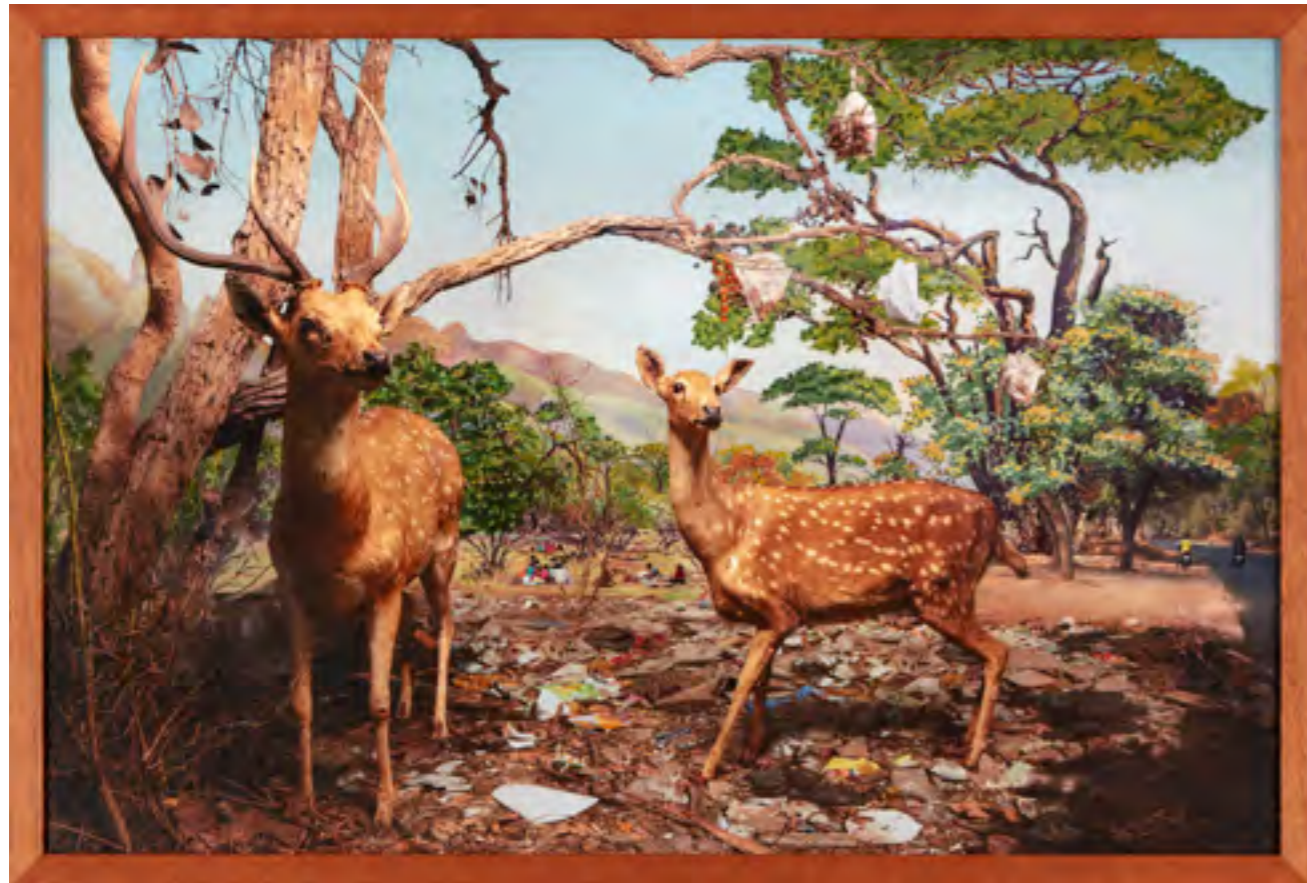
Since graduating from Griffith University in Queensland (2010), majoring in Fine Art and Art Theory with Honours (first class), Anna Carey has exhibited in numerous solo and group exhibitions throughout Australia and internationally such as Photo LA in Los Angeles and Berlin; The Auckland Festival of Photography in New Zealand and Dlux Media Arts in Federation Square, Melbourne. Upon graduating her work was acquired by significant institutions for permanent collections including the National Gallery of Australia, the Gold Coast City Art Gallery and Art Bank. Anna recently located to Los Angeles and in 2018 Anna Carey's work was acquired for the permanent collection of the Los Angeles County Museum of Art (LACMA). Her recent series *In Search of Rainbows and Stardust* was selected to be included into the Arts Exhibition Program at Los Angeles Airport (LAX) and the Soho House recently acquired numerous works for their new locations in Hollywood and Downton Los Angeles.



Anna May Kirk
Exhalation, 2020
glass, silver, stone, scent
16 x 4cm
Courtesy the artist

Exhalation is a hopeless amulet warding off the existential risk of climate change. This vessel is filled with a tear-like quantity of scent created from the oils of plants, flowers and elements that soothe the respiratory tract after smoke inhalation or infection - questioning how climate events permeate, punctuate and transform bodies. Through the senses, this work intermingles with the chemistry of the body in futile hope of relief.

Anna May Kirk is an emerging artist, curator and organiser who lives and works on Gadigal Land. World building with performance, scent, installation and sculpture she employs speculative fiction as a tool for imagining futures, re-configuring pasts, grappling with existential risk and critiquing present moments. Anna is currently the Executive Producer of Arts and Culture at FBi Radio and the Executive Producer of the podcast and platform CANVAS: Unframing Art & Ideas. This year she has produced the project Collective Trace for the PACT House program with Nerida Ross and Sophie Penkenthman-Young (with a second edition coming soon!) and has been learning to work with glass under the mentorship of Mark Elliott. In the past she has presented artistic and curatorial projects at Performance Space, Artbank, Firstdraft, Tributary Projects, Museum of Contemporary Art Australia, Canberra Contemporary Art Space and Kudos Gallery.



Anne Zahalka
Picnickers, 2018
pigment ink on canvas
proof print 59.5 x 39.5cm (framed)
(original 100 x 150cm)
Courtesy the artist

Anne Zahalka is represented by Dominik Mersch Gallery, Sydney and ARC ONE Gallery, Melbourne.

The *Picnickers* was made following a visit to the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai (Formerly Prince of Wales Museum of Western India) in 2018 where a collection of exquisite dioramas were on display. The chital or spotted deer's habitat has been reimagined based on current classification by IUCN and threats posed to them outside protected conservation areas.

Anne Zahalka is a photo-media artist having exhibited extensively in Australia and overseas for over thirty years and has held over 40 solo exhibitions. Her work is included in all major museums in Australia and collected privately and internationally. She often explores cultural stereotyping, challenging these with a humorous and critical voice. Zahalka deconstructs familiar images and re-presents these to allow other figures and narratives to be told that reflect on cultural diversity, gender and difference within Australian society.

More recently, her concerns have shifted to the environment and the ecological disasters that has been unfolding in her country. In *Lost Landscapes* Zahalka reimagines early Australian dioramas from natural history museums to mark out unsettling ethical and environmental issues. By subverting these fixed narratives she reflects on the changing relationship that exists between people and the natural world.



Anthony Hodgkinson explores the landscape as a metaphorical space. Working across photography, drawing and sculpture his practice engages with personal histories with notions of romanticism and ephemerality.

Anthony Hodgkinson
Banksia Serrata Foliage, 2020
hand silver gelatin print
F. 51.4 x 41.3cm I. 17.1 x 11.5cm (framed)
edition 3/3
Courtesy the artist and Nanda\Hobbs,
Sydney

Banksia Serrata Foliage is a work which I made earlier this year during the height of the bushfires. It is from a series where I was documenting the process of Serotiny, an ecological adaptation where the banksia's pod, activated by smoke, opens its aerial seed bank, releasing seeds into the earth to ensure the survival of the species. A quiet moment of hope in a decimated landscape.

I acknowledge and pay respects to the Darramuragal people, the traditional owners of the land where this photograph was taken.



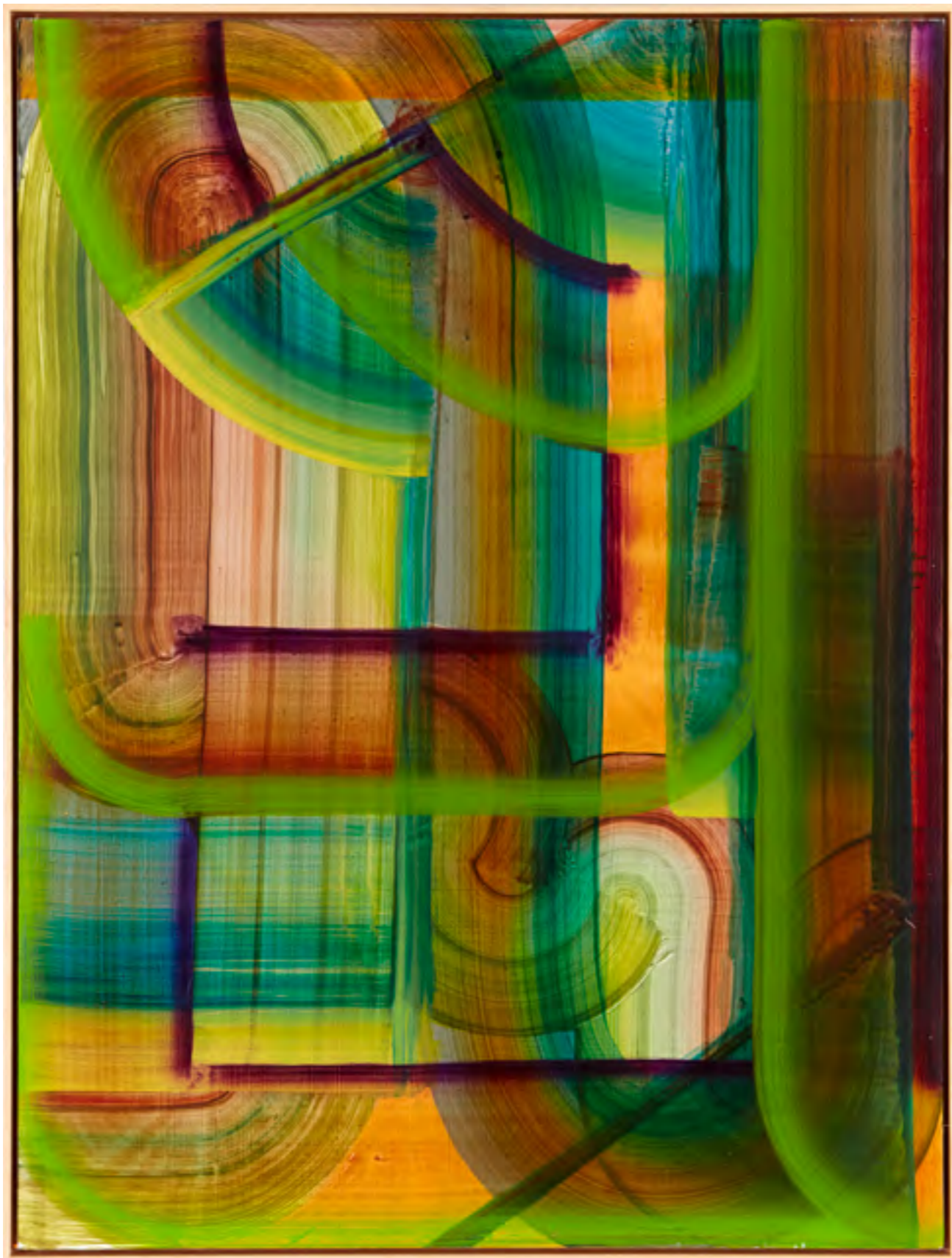
Ara Dolatian
Kapuyt 2, 2020
earthenware, glaze
18 x 10 x 8cm
Courtesy the artist

Dolatian's interdisciplinary practice explores the relationship between cultural landscapes and the natural ecosystem. A hybrid ecosystem simultaneously resembles a semi-functional apparatus, the model of a utopian city and a biological experiment. It also conflates a number of ideas around the themes of the studio and the laboratory and in turn social and environmental politics.

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. To name few: Finalist for the Darebin Art Prize, Deakin Small Sculpture Prize, The Substation Station Contemporary Art Prize, Woollahra Small Sculpture Prize and was highly commended for Nothfair and a recipient for the 2019 Project Developments Funding from Australian 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 in Brisbane.



Belem Lett
Ballet, 2019
oil on aluminium composite panel
83 x 63cm (framed)
Courtesy the artist

Belem Lett is represented by Edwina Corlette Gallery, Brisbane.

A meditation on gesture, surface, colour and spatial illusion.

Belem Lett is a Sydney based artist and former Director of Wellington St Projects 2013-2019. Lett graduated with a BFA (Hons Class1) in 2008 and an MFA in 2012. 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 Locally, Internationally and participated 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 (2013, 2015, 2018), NAB emerging Artist award (2014), The Sunshine coast art Prize (2016, 2028), The Paddington Art prize (2016, 2018- Highly Commended), The Chippendale New World Art Prize, The Elaine Bermingham National Watercolour Prize (2017- Highly Commended, 2020), The Glover Prize (2019,2020), Arthur Guy Memorial Prize (2019) & Received the Early career prize in the Hazelhurst work on paper award (2019). Lett's work is held in public and private collections including; Mirvac, Artbank, Crown group, 10 group, Australian Catholic University. Lett is represented by Edwina Corlette Gallery (Brisbane).



Blake Lawrence
Big Shroud, 2017
cyanotype, cotton, sequins, Swarovski
crystals
176 x 138cm
Courtesy the artist

Big Shroud is a large cyanotype photograph, made by wrapping the subject's body in emulsion-soaked cotton. The exposure is captured over 15 minutes, outdoors, and yields material experiences of both body and meteorology simultaneously. Sequins and crystals evoke an expanded drag practice, breathing queer energy deeper into the textile.

Blake Lawrence is an interdisciplinary artist working across photography, drag, video, performance and ceremony. Drawing on the performative potential of materials, Lawrence works in entanglement with crude and camera-less photographic processes. They are devoted to relationship and responsibility beyond genealogy, absence and residue, drag, care, love, sex and pleasure in a practice-based research.

Borne from Yaegl land and waters in Northern NSW, Lawrence lives and works on Gadigal land. They studied at the Sydney College of The Arts, and are currently completing Honours at the University of Technology, Sydney. They have exhibited locally and interstate, at Firstdraft, Seventh Gallery, C3 Contemporary, The Walls and Verge. They have presented live work in Brisbane's Spring Hill Reservoirs, the Art Gallery of NSW and Newcastle's This Is Not Art and have performed drag at Club Kooky, The Bearded Tit, Bad Dog, Tropical Fruits, Falls Festival and more.



Brendan Van Hek
Configuration #1, 2011
bronze mirror, aluminium
90 x 80 x 2cm
Courtesy the artist

Brendan Van Hek is represented by Sarah Cottier Gallery, Sydney.

In *Configuration #1* three oval mirrors are brought together in a sequence/dance/movement. Their arrangement implies some kind of intent - steps in a dance, a tactical positioning of elements, a dynamic between three entities - but this intent is never clear. When standing in front of the work you see yourself reflected in the surface of the mirrors and as you move around your position changes. Are you an active participant in the dynamic or a witness to an event that's taking place?

Brendan Van Hek works across mediums, incorporating a range of materials in works spanning from small text-based neons to large-scale abstract installations. His research is driven by an interest in narratives located in personal history, fiction and cultural politics.

Brendan currently lives and works in Sydney and has exhibited widely nationally and internationally in Canada and the USA. He has been included in major surveys nationally, has undertaken a residency at the ISCP, NY, and in 2013 was awarded a mid-career fellowship. He recently developed significant permanent public installations – a large scale suspended neon artwork for Little Hay Street, Darling Square, Sydney; and a seven metre tower of LED lights, glass and stainless mirror for the Museum Station entry at 130 Elizabeth Street, Sydney. His work is held in institutions and private collections in Australia and internationally.



Bruno Booth
*Forward motion make you sway like the
ocean, 2019*
30 year cured asphalt, road marking paint
30 x 25cm
Courtesy the artist

Using a wheelchair is an endurance sport. It can be painful, exhausting and strangely beautiful. Shopping trips are obstacle courses, crowded bars are an exercise in patience, kerbs are mountains and puddles inland seas. Rocky paths should be conquered, the alternative is a pedestrian life mediated by synthetic surfaces and sanitised experiences.

Bruno Booth is an emerging artist based in Fremantle, WA in the first few years of his practice. He works across the mediums of painting, social engagement, sculpture, video and installation. Booth's works are inspired by the navigational challenges that he faces as a wheelchair user and the under-representation of disabled people in popular culture. He has been a resident artist at the FAC (Fremantle Arts Centre) (2019), Testing Grounds, Melbourne (VIC) (2019) Perth Institute of Contemporary Arts (2017) and North Metropolitan TAFE (2017). Booth has exhibited work at the Joondalup invitation art prize 2019, Firstdraft (NSW) 2019 and Casula Powerhouse Arts Centre (NSW) 2020. Booth has been selected for Next Wave 2020 (as a Next Wave X artist with PICA as a co-commissioner) the PICA Salon 2020, Fine Print Journal's (SA) 2020 on-line-edition as a commissioned artist, Seventh Galleries (VIC) 2020 exhibition program for a solo show and for Proximity Festival 2020.



Chris Dolman
Silly Sausage, 2019
oil on canvas
30 x 25cm
Courtesy the artist

Chris Dolman is represented by Galerie pompom, Sydney.

A small scale painting made at Artspace, Sydney in 2019.

Chris Dolman 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 caricature. 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 holds an MFA (research) from Sydney College of Arts, Sydney University, 2018, and a BFA with honours (first class) from the Victorian College of the Arts, University of Melbourne, 2010. In 2019, he won the Fauvette Loureiro Memorial Artists Traveling Scholarship. He received the Dyason Bequest from the Art Gallery of NSW in 2017. ArtStart and New Work grants from the Australia Council for the Arts in 2013 and 2011. He was the recipient of the Wallara Travelling Scholarship, George Hicks award, and the NGV Women's Association Award, VCA 2009.

Dolman has undertaken international residencies at the Cité Internationale des Arts, Villa Belleville Paris, and Frans Masereel Centrum, Belgium. National residencies include: Hill End, Bundanon Trust, BigCi NSW, Ceramic Design Studio, Parramatta Artist Studios, and Artspace Sydney. He has presented work in solo and group exhibitions in Australia and overseas.



Chun Yin Rainbow Chan
Moth Cape: Big Crybaby, 2020
silk, dye, diamantes, cotton
150 x 120cm
Courtesy the artist

Chun Yin Rainbow Chan is a producer, vocalist and interdisciplinary artist of Hong Kong-Chinese descent, living in Sydney. Rainbow is interested in mistranslations, diaspora and the effects of globalisation on modern Chinese society. She is currently researching women's history, folk songs and language with a focus on her ancestral ties to Weitou people, the first settlers of Hong Kong. Chan has performed in renowned local and international venues, including the Sydney Opera House, Vivid, MONA FOMA, Melbourne Music Week, Iceland Airwaves, National Taiwan Museum of Fine Arts, and Tai Kwun (Hong Kong). She has exhibited with Firstdraft, Liquid Architecture, 4A and I-Project Space, Beijing. She was a resident of 4A Beijing Studio Program (2018), and is the upcoming resident artist of Performance Space x West Kowloon Exchange.

Moth Cape: Big Crybaby is a tribute to the artist's maternal grandmother, who passed away when Rainbow was an infant. Rainbow's mum describes her mother as a "big crybaby", which is displayed in Chinese script on the vibrant silk painting. Rainbow is interested in exploring her cultural heritage, Weitou, who were the first people to settle in the New Territories of Hong Kong and are considered to be the region's indigenous population. Within this agrarian society, Weitou women had little to no rights. Their stories, dialect, and folk songs are rapidly disappearing. Rainbow reimagines feminine-coded labour such as embroidery, silk and cheap fashion ornaments as a way to investigate these gender issues. She has recently learnt the craft of indigenous Weitou tassel weaving (using a back-strap loom) which can be seen on the bottom corners of this painting. Lastly, in Weitou culture, moths are seen to contain the spirit of one's ancestors. This work attempts to continue the cycle of matrilineal knowledge through the symbolism of silk and the cocoon-like embroidered words that are waiting to be reborn.



Clara Adolphs
Woman Lying Down, 2020
oil on linen
61 x 56cm
Courtesy the artist

Clara Adolphs is represented by Chalk Horse, Sydney and Hugo Michell Gallery, Adelaide.

I am constantly trawling for images and photographs that speak to me. I find them in bulk online or from deceased estates, usually discarded – I think that's because people are unwilling to destroy them. I like the idea that these moments in time, that are long-forgotten, receive a new life in front of an audience. There is something familiar in these images. They have a universal quality, as though these people are known to me.

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 in public and commercial galleries.

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 of the Eva Breuer Traveling Scholarship, travelling to Paris for a residency at the Cite International des Arts.



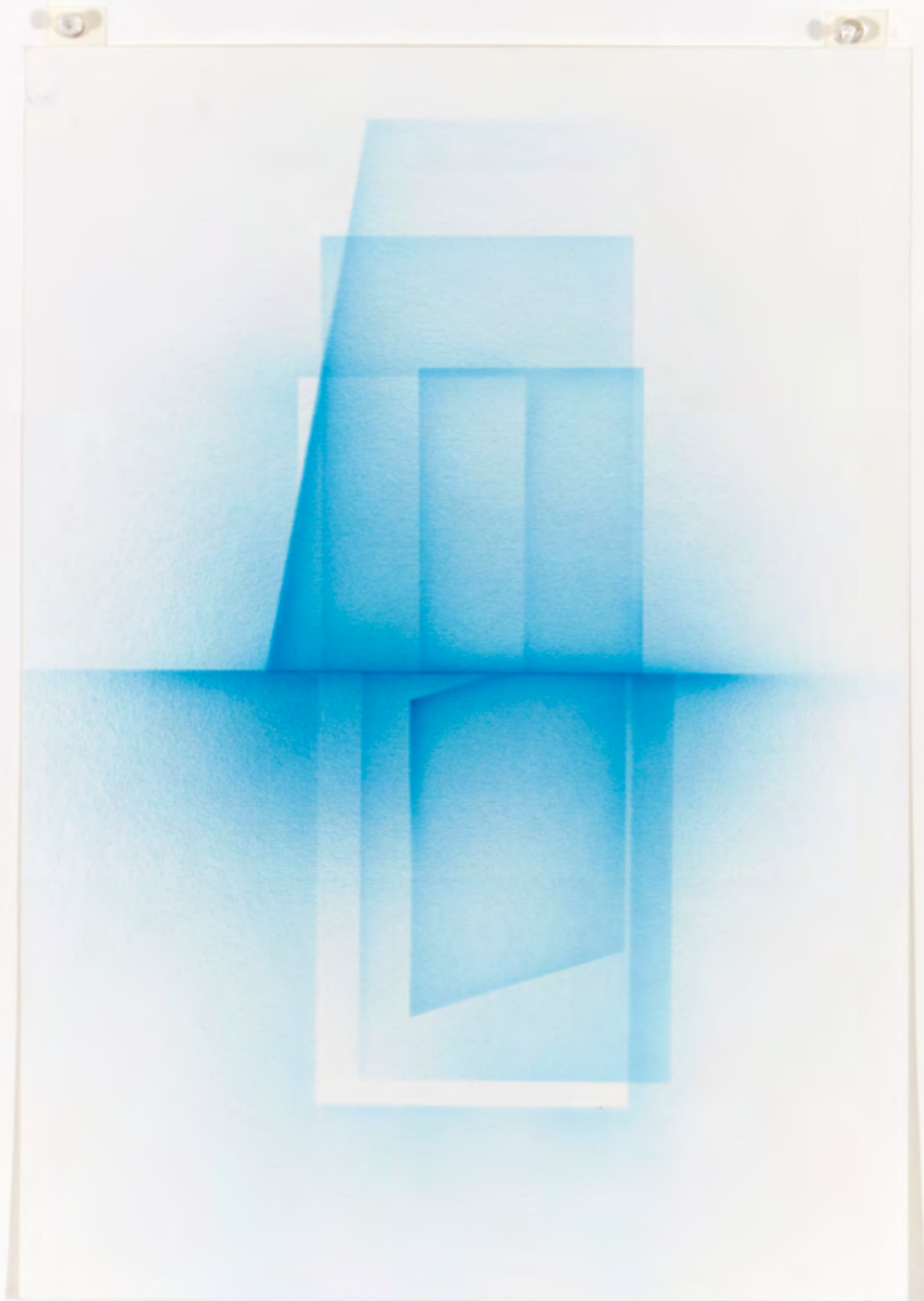
Clare Thackway
Hand Study, 2020
acrylic and oil on canvas board
35 x 27cm (framed)
Courtesy the artist

This is a small study of my right hand painted from life. It was a reflection on embodied cognition.

Clare Thackway is an Australian painter, currently based in Paris. She 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 human experience, from the emotional to the societal. Thackway brings a fascination with psychological theories to her work, considering the ways in which the psyche and memory affect the ways in which we hold ourselves.

Thackway holds a Bachelor of Arts – Visual Painting from the Australian National University and in 2006 she graduated from the National Art School Sydney with Honours in Fine Art Painting. She has held solo and group exhibitions at galleries including Casula Powerhouse Arts Centre, Wollongong Art Gallery, Wellington Street Projects, Firstdraft, Canberra Contemporary Art Space, New England Regional Art Museum amongst others.

Winner of the 2009 Marten Bequest Travelling Scholarship, Thackway has been a finalist several national prizes including the Archibald Prize, the Portia Geach Memorial Award, the Helen Lempriere Travelling Scholarship, the Sir John Sulman Prize and the Doug Moran National Portrait Prize.



Consuelo Cavaniglia
Untitled (study), 2016
pigment ink on archival paper
42 x 29.7cm (unframed)
Courtesy the artist

Consuelo Cavaniglia is represented by
KRONENBERG MAIS WRIGHT, Sydney and
STATION GALLERY, Melbourne.

The work is part a of a series of studies that focuses on the movement of light through space. The spaces in the work are suggestive of architecture, there are door-like openings and you seem to be looking through from one space to another, but the spaces are notional, imaginary, they don't locate you anywhere, they focus instead on intangible shifts.

Consuelo is an interdisciplinary artist whose work focuses on how we see and understand space. Taking its cues from film, photography and architecture the work employs technically simple visual effects to distort perception and unsettle the relationship between viewer and space. The spaces alluded to in the work are illusory and imaginary – spaces of the psyche rather than the concrete world. Independent curatorial projects have consistently flanked Consuelo's practice. She has developed a range of exhibitions including a major project involving the presentation of ephemeral artworks in public spaces in the Perth Cultural Centre.



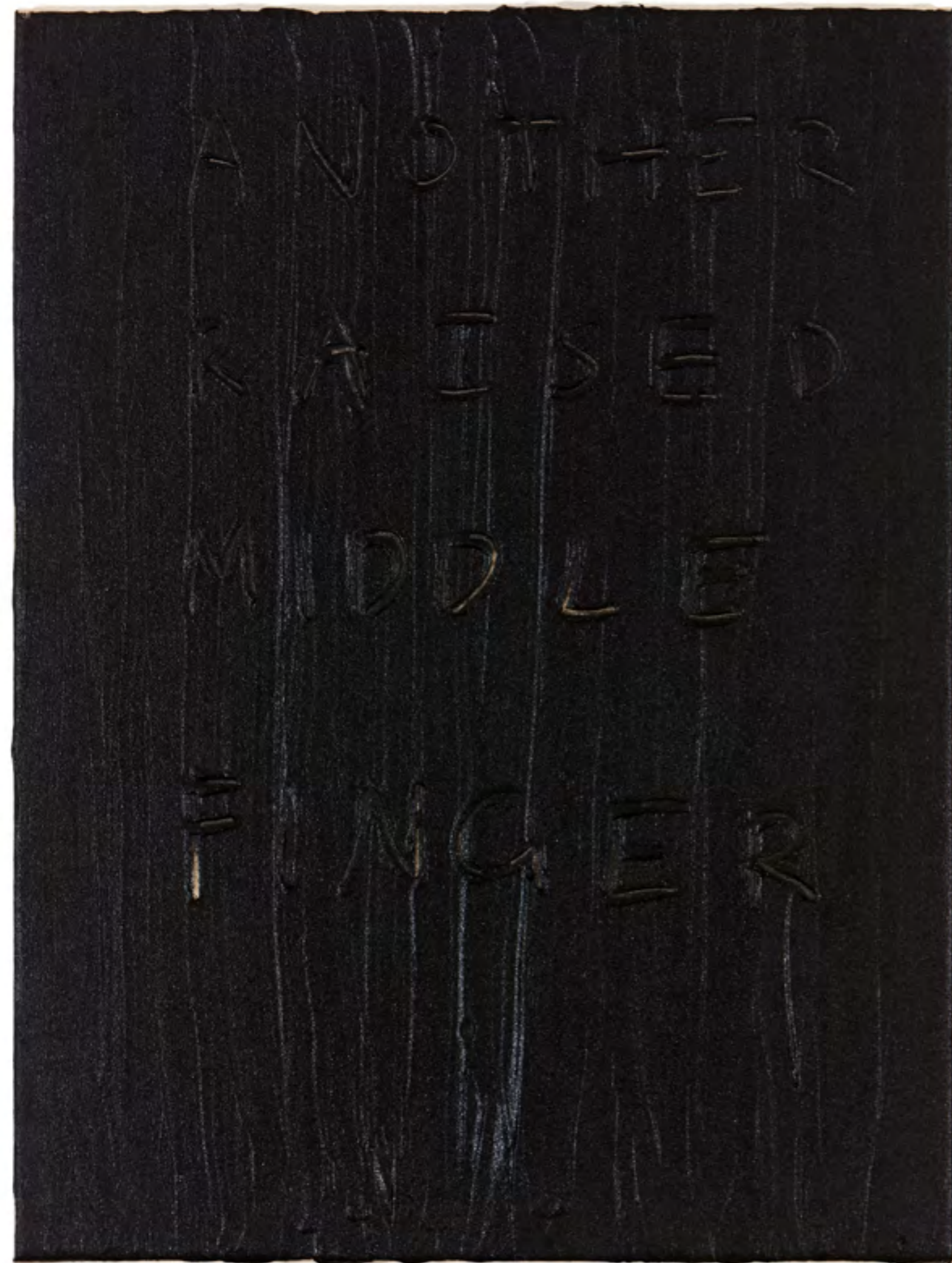
Dane Lovett
August 18 / Flowers / Plants, 2020
watercolour on paper
38 x 28cm (unframed)
Courtesy the artist

Dane Lovett is represented by
Sullivan+Strumpf, Sydney and STATION
GALLERY, Melbourne.

This work is part of a series I have created during the most recent Melbourne lockdown. Made by the window in my lounge room, these watercolour still-lives have come to represent the limitations of space and the very universal way in which we interact with our environment at this point in time.

Dane Lovett's paintings are delicately crafted observations of familiar subject matter, from domestic plants and flowers to music and popular culture. His work often echoes traditional still-life painting, yet a familiar arrangement of flowers and vases take on new meaning through the act of repetition. Lovett's works merge a hazy, photorealistic formal technique with an experimental use of UV printing, gestural accretions and typography - a conflation which underlines a larger inquest into how design, tension and balance shape our approach to relatively modest subject matter.

Dane Lovett (b. 1984, Sydney) lives and works in Melbourne. He holds a Master of Fine Art and a Bachelor of Fine Art (Honours) from Victorian College of Art and Bachelor of Fine Art from Queensland University of Technology. Significant exhibitions include Remembrance, The American Club, Singapore; Sir John Sulman Prize, Sydney; Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Victoria; 75 Works on Paper, BEERS London, UK; Elisabeth Murdoch Travelling Fellowship Exhibition, Margaret Lawrence Gallery, Melbourne; Eutick Memorial Still Life Award, Coffs Harbour Regional Gallery, Coffs Harbour; The Fisher's Ghost Art Award, Campbelltown Arts Centre, Campbelltown.



Dean Cross
Another Raised Middle Finger, 2020
synthetic polymer and pumice on linen
61.5 x 46cm
Courtesy the artist

Dean Cross is represented by Yavuz Gallery,
Sydney.

Another Raised Middle Finger is a
companion to a work I donated to the 2018
Firstdraft auction - I made it specifically for
the auction.

– Dean Cross

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. Following that Dean re-trained as a visual artist, gaining his Bachelor's Degree from Sydney College of the Arts, and his First Class Honours from the ANU School of Art and Design.

Dean has shown his work extensively across Australia. This includes the Indigenous Ceramic Prize at the Shepparton Art Museum, 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), The Redlands Konica Minolta Art Prize (2015), and the Macquarie Group Emerging Art Prize (2015) where his work was awarded the Highly Commended prize by artist Joan Ross. In 2018 Dean exhibited at the Australian Centre for Photography, Sydney, as a part of the NEXTWAVE Festival, Melbourne, with curator Amelia Winata, and at Artbank, Sydney in Talia Smith's In a World of Wounds. Dean has been a year-long Artist in Residence at the Canberra Contemporary Art Space (CCAS) and was also selected to be a part of the 4A Beijing Studio Residency Program in Beijing, China. In 2019, Dean undertook the inaugural Canberra/Wellington Indigenous Artist exchange.

Dean's work has been collected extensively and is held in significant public and private collections including the National Gallery of Victoria, The Art Gallery of South Australia, The Queensland University of technology Art Museum, and the Canberra Museum and Gallery.



Emily Hunt (born. in Sydney, Australia) has been living and working in Wedding, Berlin since 2017. She completed her Masters of Fine Arts at Sydney College of the Arts in 2012. Hunt was awarded the Marten Bequest scholarship for Painting in 2015; a Schloss Balmoral 9-month Residency scholarship in 2017 and Australia Council New Works grants in 2014 and 2020. Her recent exhibitions include *It takes time, it's risky, it might last forever*, Arp Museum, Rolandseck (2018); *Second Sight*, at the UQ Art Museum, Queensland (2019) and *Disturbance: Witch* at Zitadelle Spandau (2020). Hunt has been running Big Ego Books with Raquel Caballero since 2015. She was the co-Dictator of DUKE Magazine, an artist magazine focusing on Australian artists, thrift culture and celebrities between 2005~2009. She begun her own Energy Ring business ~ Ceramic Cobweb in 2019.

She was selected to participate in the Goldrausch-Künstlerinnen Projekt in 2020.

Emily Hunt
Ley Lines Power Lines Ring Edition, 2020
Limoges porcelain with silver and gold lustre
Rings approx 6 - 6.5 size, 15 x 7cm (stand)
Courtesy the artist

The new edition of energy power rings brings into being the lives of renown esoteric, occultist, ufologists, Wiccans, dancers and female witches living in the early part the 20th century. This edition is known as *Ley Lines Power Lines*, which references earth energies, invisible forces and single-minded pursuits of esoteric nature.

— Emily Hunt



Emily Parsons-Lord is an experimental contemporary artist that makes ephemeral installations and performances that are informed by research and critical dialogue with climate sciences, natural history, and politics through the material consideration of air.

Air is simultaneously local and global, encompassing the effects of breathing as well as the governance of polluters and policy makers. Air is where what we jettison into seeming oblivion is returned. It is a physical site, as well as a place we can project our imaginations.

Intimate as well as vast, the air is a hotly contested political site in the time of climate crisis; of bushfires; of coronavirus.

Emily Parsons-Lord
I'm so, so, so, so, so sorry, Katherine, 2020
unique colour signature of star light made
into smoke and burnt onto paper
119 x 85cm (framed)
Courtesy the artist

Each star's light has its own colour signature. These stars have been named in the International Star Registry. I transferred the unique colour signature of the star's light into smoke and burnt it on the paper, so we can star gaze at it.

This star was named "I'm So, So, So, So, So Sorry, Katherine".



Emma Finneran
lichen in space, 2020
acrylic, dye, bleach, silk on cotton
40 x 36cm
Courtesy the artist

Emma Finneran is represented by Chalk Horse, Sydney.

Lichens are relationships incarnate. A lichen is not a single organism, but rather a combination of two organisms which live together in symbiosis. This inter-kingdom collaboration challenges the idea that life reduces to a competition for resources among the fittest. In this radically unpeopled year, lichens have become a humble teacher for me – an outward expression of an inner commitment.

Emma Finneran refers to herself as a painter, yet she also refers to herself as a designer, scavenger and half-baked sculptor. Her sources of inspiration include lichen, rubbish, female authors, Lismore, private inner-worlds, hands, and so on. The unexceptional in everyday life is central to Finneran's work – as a disaster or a glimmer of hope – for in her case, the things cast aside are what she reveres most.



Genevieve Felix Reynolds
Ruinenwert, 2018
giclée print
54 x 42cm (unframed)
Courtesy the artist

Genevieve Felix Reynolds is represented by Galerie pompom, Sydney and Nicholas Thompson Gallery, Melbourne.

A giclée print based on a painting, which was based on a digital collage, which was based on a physical collage, which I made out of things I found on the internet.

— Genevieve Felix Reynolds

Genevieve Felix Reynolds is an emerging artist based in Sydney. Her practice utilises the tradition of painting to evaluate today's digital epidemic and its impact on our understanding of space and time. She has exhibited regularly in Sydney, Brisbane and Melbourne, and has participated in exhibitions in Los Angeles, New York and New Jersey. Felix Reynolds has been the front cover of the magazines *Art Almanac* and *Art Guide* and her work has been featured in print and online across a variety of publications. She was the recipient of the 2019 Sunshine Coast Residency Award and the 2016 Paddington Young Artist Award, and was 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. Her work is held in private and public collections across Australia including ArtBank and the Australian Catholic University. Felix Reynolds is currently completing her Masters in Fine Arts at the University of New South Wales.



Glenn Barkley's work sits at a juncture between ceramics history, horticulture and curating. It is based on organic plant forms but seen through the lens of ceramics history - it has distinct conceptual and formal relationships with English and European porcelain; folk art traditions and studio pottery of the 20th century.

Many of these traditions had observation of the natural world incorporated in their making - the language of ceramics has a visual parallel in the garden - the pod, the leaf, the stem, the seed, the flower, the branch, the root - are a lingua franca depicted, or mirrored, within a broad ceramics history.

Glenn Barkley
highly decorative 'quirky' artwork
specifically designed for the luxury market -
vase, 2020
earthenware
30 x 26 x 20cm
Courtesy the artist

Glenn Barkley is represented by
Sullivan+Strumpf, Sydney.

This pot is a response to a comment made by a curator about what kinds of work would be made during Covid 19 - I thought it was a pretty catchy phrase so I made something as quirky as I could using the text.

— Glenn Barkley



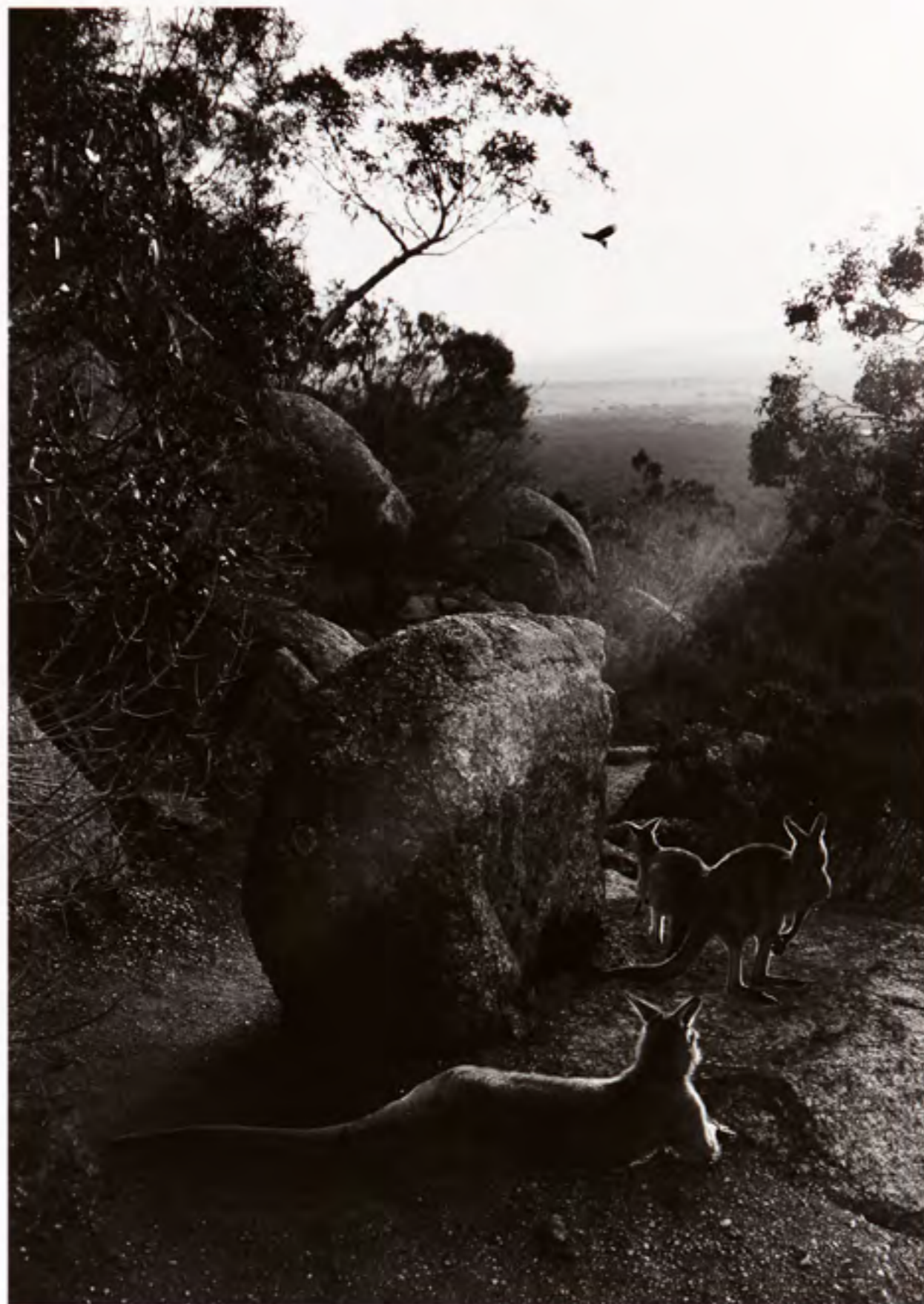
Gregory Hodge
Small Dusk, 2020
acrylic on canvas
50 x 40cm
Courtesy the artist

Gregory Hodge is represented by
Sullian+Strumpf, Sydney.

This work is part of an ongoing series of paintings in which atmospheric grounds are built up in layers of gel and impasto which result in thick feathered edges evocative of a piece of fabric or handmade paper. Illusionistic gestural marks appear to hover slightly over these surfaces, while the painted shadows create a distorted perception as to where these gestures are in space.

Gregory Hodge is an Australian artist currently living and working in Paris.

He holds a Ph.D. from the Australian National University, and taken part in internationally residencies in Rome, Berlin and Paris. He has participated in numerous group and solo exhibitions within Australia and 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.



Hayley Millar-Baker
Wathaurong Mirring, 2018
inkjet on cotton rag
42 x 29cm (unframed)
limited edition release, edition 11/20
Courtesy the artist

Hayley Millar-Baker is represented by Vivien Anderson Gallery, Melbourne.

The Australian bush provides a place of growth, clarity, satisfaction and cleansing for all. In this photographic assemblage, Hayley visualises a moment of deep stillness amongst fauna in the evening sun's glow. As the light descends, all watch on to witness the great wedge-tail grace the skies.

Cross-cultural artist, Hayley Millar-Baker (Gunditjmara, AU) is a research-driven, contemporary artist based in Melbourne.

Utilising her mediums of photography, multimedia, and research, Hayley examines human experiences of time and memory, resulting in monochromatic photographic works — often in series that divulge her storytelling methodology.

Millar-Baker holds a Master of Fine Arts at RMIT (2017) and has been selected for the Ramsay Art Prize (2019); the John Fries Award (2019); as one of the top eight young Australian artists for the Museum of Contemporary Art, Sydney's Primavera (2018); The Josephine Ulrick and Win Shubert Photography Award (2018). She has won the John and Margaret Baker Fellowship for the National Photography Prize in 2020, the Darebin Art Prize in 2019, and the Special Commendation Award in The Churchie National Emerging Art Prize in 2017.

Her work has been exhibited nationally including her first career-survey at University of Technology, Sydney (2021), TARNANTHI: Festival of Contemporary Aboriginal and Torres Strait Islander Art (2019, 2017), Yirramboi Festival (2019, 2017), the Sydney Festival (2018), HoBiennale (2017), and Ballarat International Foto Biennale (2017).

Millar-Baker's work is held in significant collections across Australia: Australian War Memorial, Canberra; Melbourne Museum, Melbourne; Bundoora Homestead Art Centre, Melbourne; Monash University Museum of Art (MUMA), Melbourne; Murray Art Museum Albury (MAMA), Albury; State Library of Victoria, Melbourne; University of Technology, Sydney; Warrnambool Art Gallery, Warrnambool; Shepparton Art Museum, Shepparton; Deakin University Art Gallery, Melbourne; Horsham Regional Art Gallery, Horsham.



Heath Franco x THREADGATE
I'm Not Doing Anything tote, 2019
 organic cotton canvas, polar fleece, fabric
 dye, printing ink, puff paint, polyester
 42 x 46 x 7cm, straps length: 30cm
 limited edition 17/25
 Courtesy the artists

This limited edition tote bag (17 of 25)
 is designed, dyed, printed and sewn by
 Gemma Threadgate / THREADGATE in
 Sydney NSW. A BONUS, hidden surprise by
 Heath Franco will also be included inside
 the tote for the successful bidder of this
 item.

Heath Franco's recent work incorporates
 set design and build and a heavier lean
 towards material pre-production aspects of
 video than earlier works. This body of work
 explores the concept of the 'expanded
 costume' where the costume and set share
 a material cohesion. Camouflage and
 possibilities of hidden/invisible lifeforms
 within seemingly inanimate spaces are
 explored by Franco who attempts to
 embody and personify them seeking to
 confound the binary of invisible/visible,
 inanimate/animated, dead/alive.

THREADGATE is an Australian homeware
 and clothing label created by Gemma
 Threadgate. Gemma is a Sydney designer
 working across textiles, fashion and
 production and a graduate of Textile Design
 and Development from The Fashion Design
 Studio, Sydney.



James Lieutenant
Between Inside 1, 2020
acrylic on board
35.6 x 27.9cm (unframed)
Courtesy the artist

When making artworks I seek an intersection of uncertainty. Though originating from figurative source material, the final artworks I make can often be highly abstracted. The imagery I utilise can be found or created, sometimes negotiated through pen drawings or photoshopping processes. I am always seeking to heighten ambiguity. I want viewers to closely observe the surface and textures of my artworks creating an intimate connection.

— James Lieutenant

James Lieutenant's art practice takes influence from the history of painting, incorporating everything from Renaissance and Baroque periods through to Colour Fields and Gestural Abstraction. In recent years, Lieutenant has devised ways to utilise painting techniques from these periods in my own processes. When making artworks he seeks an intersection of uncertainty. Though originating from figurative source material, the final artworks he makes can often be highly abstracted. The imagery utilised can be found or created, sometimes negotiated through pen drawings or photoshopping processes. Lieutenant always seeking to heighten ambiguity, wanting viewers to closely observe the surface and textures of his artworks creating an intimate connection. Equally, he aims to create a certain level of discomfort within his works, never quite landing on one aesthetic outcome and refusing to give the audience simplicity in the visual cues offered. Lieutenant attempts to combine seemingly opposing pursuits of visualising trauma, vulnerability and beauty simultaneously.



Jason Phu
Sunny Cunny Gawd, 2016
etching
50 x 35cm (unframed)
Courtesy the artist

Jason Phu is represented by Chalk Horse, Sydney and STATION GALLERY, Melbourne.

This artwork represents one of the nine suns that are brothers that were shot down by Hou Yi, to save the Earth from scorching.

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
Fortune Cookies Party (after Felix Gonzalez-Torres), 2020
stoneware, underglazed, glazed
13 x 13 x 9cm
Courtesy the artist

Jayanto Damanik Tan is represented by Art Atrium, Sydney.

This work recalls the generosity and love expression that providing to share fortune cookies with friends and acquaintances. Through colours as an expression of identity that culminate in a celebration of liberation and creative freedom that proposes a bridge from the past to the present, from trauma to healing, to a diverse future not of 'difference' but of 'togetherness' in our contemporary Australia.

Jayanto is an emerging visual artist who was born and raised in a small village in North Sumatra, Indonesia. As a Chinese-Indonesian immigrant artist living in Sydney, who fled poverty and political repression in search of a better life, his practice blends Eastern and Western mythologies with the reality of current events. He draws on the identity politics of his diaspora to express personal experiences of 'otherness' through installation, interactive performance and poetry.



JD Reforma
Ablutions, 2020
customised reusable Prada water bottle
23 x 8cm
Courtesy the artist

Ablutions is a reusable Prada water bottle in which engraved-text intervenes with the object's branding to read "Eat Prada Love". It's based on the phrase "Eat Pray Love", from the so-named memoir by Elizabeth Gilbert, about a woman who finds herself at a crossroads and embarks on an emotional and spiritual journey of self-discovery. An ablution is a kind of washing performed as part of a religious rite, usually involving various ceremonial vessels.

I think that maybe each time you imbibe from this sacred container, you could be in communion with both spirit and capital.

— JD Reforma

JD Reforma is an interdisciplinary artist whose research-based practice encompasses sculpture, performance, installation, video, photography and writing. The meaning explored in his work is embedded in different racialised and classed contexts: the lived experiences of the Asian-Australian diaspora; popular culture and the cult of celebrity; corporate branding and institutional critique; and political dynasticism and cultural imperialism. He is also a humourist and satirist, a practice enacted online through the Instagram persona Keeping Up With the KPIs, a meme-based account in which the ubiquitous Kardashian/Jenner celebrity dynasty are positioned as imaginary figures within an institutional critique of the art world.



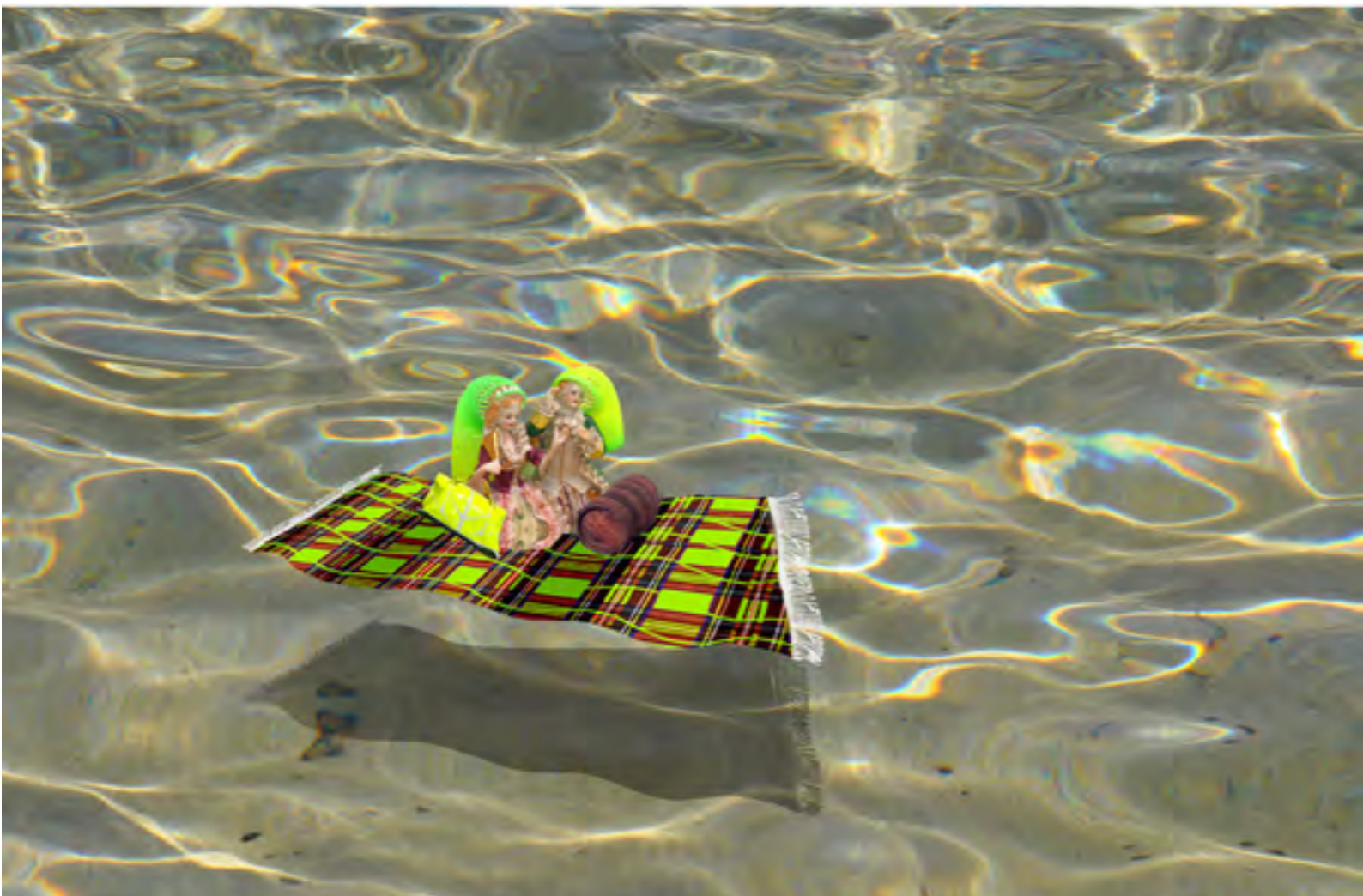
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Jesse Rye

Jesse Rye
Phosphene, 2018
hand coloured etching on BFK Rives
38 x 28.5cm (unframed)
Courtesy 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 has lived experience with disability and identifies as living with a disability.



Joan Ross grapples with Australia's colonial legacy through her established practice spanning drawing, painting, installation, photography, sculpture, video and virtual reality.

Joan Ross
I discovered this for you, 2015
hand painted print on cotton rag paper
59 x 90cm (framed)
Courtesy the artist

Joan Ross is represented by Michael Reid,
Sydney.

People arrived from other places to
'discover' and then 'claim' the great
unknown Southern Land! Their outfits
accoutrements and attitudes were
completely unfitting.

They brought barrels of rum and designer
handbags to barter.



Jodie Whalen
We're All Ghosts, 2018
photomontage/collage on photographic
pearl rag
52 x 38cm (unframed)
Courtesy the artist

We're All Ghosts is one piece from a site specific installation, an emotionally fraught environment drawn from ritual, repetition and process. By excavating the everyday and appropriating her own personal history and popular Western culture, Whalen is able to create symbolically dense, immersive environments, filled with liminal spaces - unresolved relationships, broken geometry, personal ritual and transitory moments. These environments are created as a site of contemplation and inward reflection.

Whalen's practice is multidisciplinary, including experimental performance and Installation work, video, site-specific installation, light, works on paper, sound and scent. Whalen completed a Master of Fine Arts at The College of Fine Arts in 2013, since this time she has exhibited several solo exhibitions and been included, consistently, in group exhibitions. A selection of exhibiting spaces include; Museum of Contemporary Art Australia, Artspace Sydney, Performance Space, Art Month Sydney, Campbelltown Arts Centre, Casula Powerhouse, Next Wave Festival, Firstdraft.



Jonny Niesche
Counter radiance (hologram), 2020
acrylic mirror, voile and MDF
48 x 29.6 x 3.8cm (framed)
Courtesy the artist

Jonny Niesche is represented by Sarah
Cottier Gallery, Sydney and STATION
GALLERY, Melbourne.

Counter radiance (hologram) is the highly
reflective study variation for a larger future
work. The viewers reflection is apprehended
between a hazy gradient of fleshy tones
and burnt oranges.

Jonny Niesche is a post-minimalist artist who explores the expanded field of painting and abstraction by reformulating our understanding of the effects of light and colour on the human senses. Sharing similar concerns with Light and Space artists of postwar Europe who incorporated movement and light into the expanded possibilities of painting (like sensory phenomena, translucence, and ambience), Niesche experiments with the effects of interactivity, involving the viewer spatially and physically in the act of looking. Niesche has traced his interest in the phenomena of perception to his childhood experience of visiting department-store cosmetic counters with his mother, where boredom mingled with fascination as he gazed at the colour range of eyeshadow palettes and the infinite reflections of the store's mirrored architecture.

Favouring the openness, clarity and seduction of post painterly abstraction, Niesche's works combine the traditions of sculpture, digital printing and installation to recast our understanding of the effects of surface, color and architectural space. Through the use of translucent custom-dyed fabrics and mirror he examines the surfaces we call skin, fabric, canvas, wall and screen. But painting for Niesche is a challenge to our appreciation of these surface encounters and an open invitation to define new spaces for the viewer to be enveloped. An embodied spatial and physical dynamic is established between seer and seen, object and spectator, that is part of an ongoing reappraisal of the possibilities of painting, and of our perceptual relation to it.



Kai Wasikowski
Garden #2, 2019
inkjet print on cotton rag
77 x 60cm (framed)
Courtesy the artist

This work is from Wasikowski's recent project *Climb, grip, hold* (2019), which looks at the interplay between popular rock climbing practices from 19th century North America and its colonial and environmentalist historical origins. This project addresses the macho-gendered politics of Naturalist figures John Muir and Theodore Roosevelt's environmental rhetoric and how their subsequent conservation efforts shaped natural environments—protected still to this day—to maintain the social and politically conservative status quo that favours the Anglo, male body in nature. This body of work was inspired by a research trip in 2017, where Wasikowski visited and photographed the melting glaciers of Aotearoa, New Zealand.

Climb, grip, hold was conceived for the NSW Emerging Fellowship at Artspace Sydney (2018) and was then developed with support from the National Association for the Visual Arts for a solo exhibition at Firstdraft, Sydney (Jan, 2019). The exhibition was also exhibited in 2019 at the Auckland Art Fair (May), Arterial Gallery (July), Spring1883 Art Fair (September) and Fishers Ghost Art Award at Campbelltown Arts Centre (November).

Wasikowski's practice utilises photography, readymade materials and multimedia to address feelings of anxiety and dissonance of rapid environmental and technological change. Weaving documentary photography, environmental histories and speculative narratives, Wasikowski's process draws upon the friction between signifiers of nature and technology drawn from their formative childhood years. Through sublimating these themes of ecological crisis and its human implications, their work reckons with the similarity between technical and natural processes in our contemporary world.



Kalanjay Dhir
prototype packaging for 'Immersion', 2020
Xbox 360 case, carved wooden water drop,
32GB USB with a PDF and 3 video files
14 minutes 30 seconds
140gsm satin print
19 x 13.5 x 1.4cm
Courtesy the artist

Stylised as a playthrough of a video game, *Immersion* sees the artist's avatar swimming in the contaminated river against a backdrop of construction sites and young families. In the cracks and sewers of Parramatta's rapid gentrification, the work reflects on the agency of rivers by trying to dissolve the self within histories and futures of riverways.

Immersion was developed for Next Wave Festival 2020 with support from City of Parramatta Council, Parramatta Artists Studios and Create NSW. This video and prototype were produced on the unceded lands and waters of the Darug people.

Kalanjay Dhir (b. 1995) is an artist / failed viral content creator based in Western Sydney who averages a daily screen time of 9 hours and 41 minutes. His work draws on narratives in popular culture, sci-fi and spiritual texts. Kal is interested in exploring mythological and speculative technologies through sculpture, video and internet objects. He enjoys thinking about what things could look like if built with a secular devotion.

In addition to his solo work, Kal is a founding co-director of Pari and cohost of Sunset with 2K on FBi Radio with Kilimi. Since 2017 Kal has been a resident of Parramatta Artists Studios and has exhibited locally and interstate, recently producing work for Next Wave Festival 2020.



Kate Mitchell

The Little Angel Network isn't judging but are collectively urging you, through signs which you keep ignoring, to make a different decision, 2019

Copic ink transferred to archival watercolour paper

42 x 29.7cm (framed)

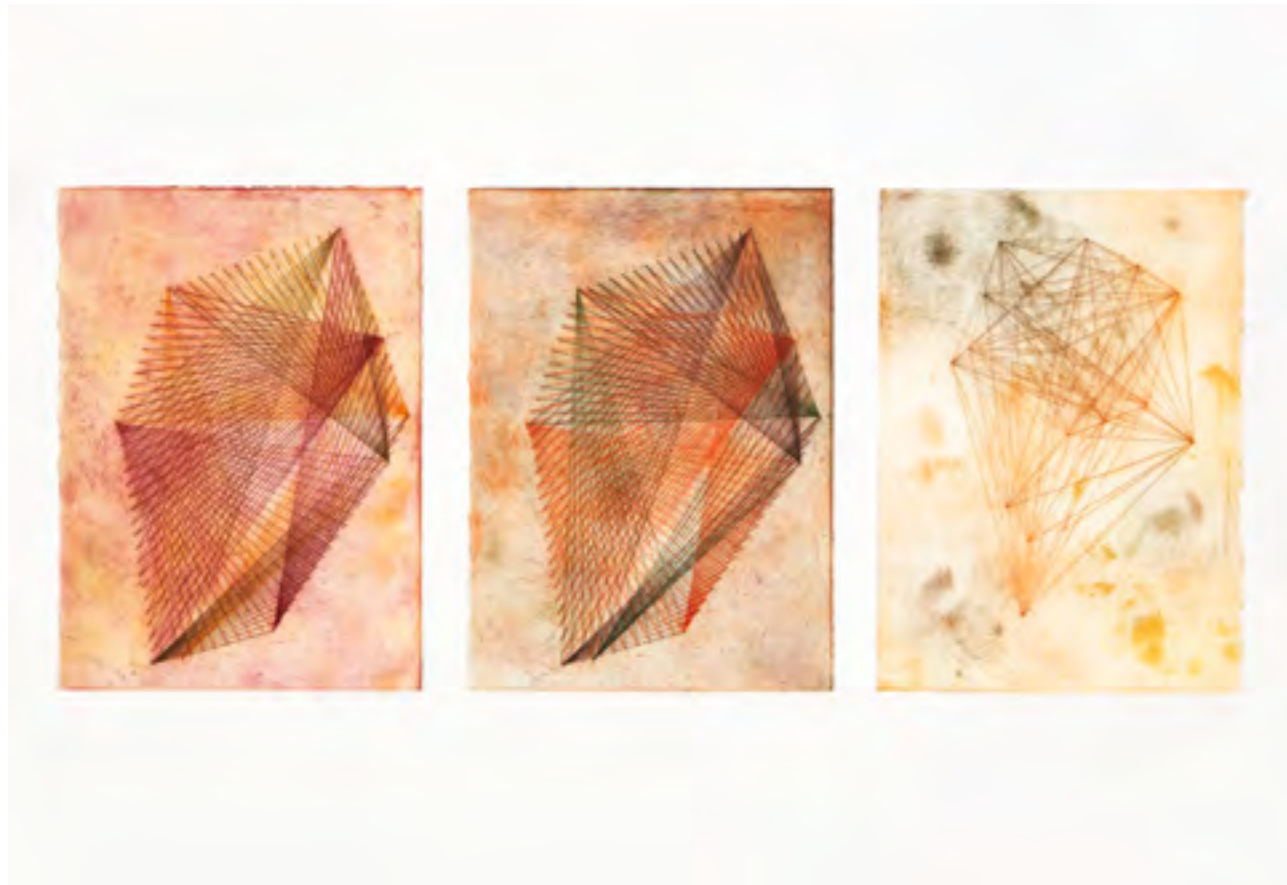
Courtesy the artist

Kate Mitchell is represented by Chalk Horse, Sydney and Anna Schwartz Gallery, Melbourne.

The Little Angel Network... is an artwork about invisible forces, energy and entities. These friendly forces are not judgemental. They have your best interests at heart. Presently they are collectively urging you, through signs which you keep ignoring, to make a decision which ultimately will be for your greater benefit. They get together and gossip because everyone and everything in the universe needs some form of comic relief. They think your hair looks good by the way.

Kate Mitchell's practice spans video, public interventions and sculpture. The artist places herself in absurd scenarios which talk to issues surrounding work, effort, opportunity, success, failure and time. Mitchell's video artworks are staged documentations of the outcomes of these situations and her conceptual sculptural works masquerade ultimately as questions for the viewer to ponder the structural beliefs to which they hold. She often uses humour as a means of bringing the viewer into the present moment with the intention of reminding them that they exist only for a short time.

Her work is included in leading public and private collections across Australia including: Kadist Foundation, Paris and San Francisco; Michael Buxton Collection, Melbourne; Artbank, Sydney and the Museum of Contemporary Art, Sydney.



Kate Vassallo
Net and Construct, 2019
set of 3 etchings
each sheet 38 x 29cm (unframed)
Courtesy the artist

These prints were made while completing the artist in residence program at Megalo Print Studio in Canberra. While making them, I wanted to contrast my geometric forms with the serendipitous material texture that can emerge from an etching plate. I'm interested in the visual nostalgia and quality of line that emerges from the materiality of etching.

— Kate Vassallo

Kate Vassallo graduated from the Australian National University School of Art (Canberra) in 2010, with First Class Honours and a University Medal. She has exhibited extensively throughout Australia, including solo presentations at Firstdraft (Sydney), Kings ARI (Melbourne), Canberra Contemporary Art Space and the final exhibition ever held at MOP Projects (Sydney). In recent years, she has been selected as a finalist in the Ravenswood Australian Women's Art Prize, Swan Hill Print and Drawing Acquisitive Awards, M16 Drawing Prize and the Goulburn Art Award. In 2019, she was awarded the Preparator's Artist Residency Award at the Hazelhurst Art on Paper Award (Hazelhurst Arts Centre) and was selected to complete the Megalo Print Studio Artist in Residence program. Her works on paper are held in the collections of Artbank (national) and Goulburn Regional Gallery, as well as private collections throughout Australia and the USA.



Ken Done
Autumn Squares IV, 2013
oil and acrylic on canvas
40 x 30cm (unframed)
Courtesy the artist

Ken Done is represented by The Ken Done Gallery, Sydney.

Colours are like musical notes. It's how you arrange them, in what sequence and what intensity you give to each colour. It's a composition that I hope is a symphony.

— Ken Done

Since his first solo exhibition in 1980, Ken Done has become one of Australia's most famous artists. His work has been described as the most original style to come out of Australia, and his paintings are in collections throughout the world.

Born in 1940, Ken left school at 14 to enter the National Art School. After 5 years study, he commenced a career as an art director and designer in New York, London and Sydney. At the age of 40, after painting for many years, he gave up his advertising career to become a painter full-time. Since then, he has held over 60 one-man shows, including major exhibitions in Australia, Europe, Japan and the USA, and his works have been shown in the Archibald, Sulman, Wynne, Blake, and Dobell Prizes.

Major projects in a diverse career include the painting of a BMW Artcar, the cover of Japanese magazine *Hanako* for over 15 years, a series of works for the Opening and Closing Ceremonies programs of the Sydney 2000 Olympic Games and the total decorative scheme for the Garden Restaurant at the Powerhouse Museum.

In 1992, Ken received the Order of Australia (A.M.), for services to Art, Design and Tourism. In many parts of the world, Ken Done has come to symbolise Australia and Australians: creative, optimistic and bold.



Kevin Diallo is a Sydney-based artist originally from the Ivory-Coast whose practice suggests Blackness' relationship to the future. Rooted in post-colonial discourse and race politics, Diallo's work investigates how institutionalised ideas of Black and African authenticity can be deconstructed and challenged by mean of juxtaposition through a variety of mediums, more particularly with alternative photographic processes, installations, sculptures and new media.

Kevin Diallo
Untitled 1 from the series "Are We There Yet?", 2020
cyanotype on glass
30 x 45.5cm
Courtesy the artist

Are We There Yet? reimagines how the trauma of blackness' relationship to the ocean can be radically altered to express freedom, joy and opportunity. The work exploits alternative photographic practices as a mean to situate black normative existence within a space where it is typically denied.





Kieran Bryant
how empty of me to be so full of you, 2018
digital print on polysilk with cord and wax
230 x 135cm
Courtesy the artist

Sometimes you can be with a man who fills you up so completely there is nothing left of yourself.

"You're nothing" He would tell you, confirming it.

Pushed under the waves, He holds you under.

Drowning at an empty edge of the ocean. But still you blame yourself.

Interpolated from 'Interlude - Full', a deep cut on Janet Jackson's *The Velvet Rope*.

Kieran Bryant is an emerging artist who loves water and its metaphorical possibilities. He uses performance, collaborative actions, installation, photography, sculpture, video, and text to identify interior liquid narratives and emotional landscapes within queer bodies. His work is autobiographical; employing a pastiche of popular culture modes and sources to craft a singular narrative. He is interested in locating holes in and suggesting alternatives to dominant viewpoints concerning queer fluidity, visibility and the body in contemporary arts and culture.

Kieran is currently focused on the ripples of trauma that can exist within queer relationships, and community. How abusive acts are burst forth against queer bodies by queer bodies, causing abject pain but also leaving a residual stain. The aftermath of flooded emotions and breached memories. Queer domestic violence and assault is an under represented wet blotch in queer community, and more broadly, society at large. An important topic to discuss and a crucial story to share; he strives to produce work that helps to increase visibility around queered sexual violence.



Leyla Stevens is an Australian-Balinese artist and researcher who works predominately within moving image and photography. Her practice is informed by ongoing concerns around gesture, ritual, spatial encounters and transculturation. Working within modes of representation that shift between the documentary and speculative fictions, her work deals with a notion of counter histories and alternative genealogies.

Leyla Stevens
Wong Samar, 2016
single channel video
5 minutes 17 seconds
Courtesy the artist



Wong Samar engages with the spectral trace of Bali's 1965-66 mass killings of alleged communists and the ways in which this silenced history continues to register and trouble the present. The video narrates the story of a man who witnessed killings in his village during 1965 and since then is haunted by the presence of spirits in his life. The narrative conceives of alternative forms of remembrance and reconciliation around contested pasts: moving towards a notion of the archive that recuperates ghosts, fragments and stories that lie on the margins of history.



Lisa Sammut
a subtle smile, 2019
timber, paint, clock mechanism, AA battery
25 x 18 x 5cm
Courtesy the artist

From an ongoing series of time-based sculpture that explore the perception of a sentimental gesture within the modest movements of objects.

Lisa Sammut's practice encompasses sculpture, light, video and installation. She has exhibited widely in Australia, undertaking several recent large-scale projects including HIGH LOOM, Casula Powerhouse Arts Centre, Sydney (2019) and A monumental echo, presented at both Firstdraft, Sydney (2018) and Fremantle Arts Centre, Perth (2019). In 2018, Sammut was a finalist in the John Fries Award at UNSW Galleries, a resident at Parramatta Artist Studios and completed her MFA by Research at UNSW Art & Design. In 2019, Sammut attended residency programs in Iceland and France including a video and installation art mentorship with conceptual artist Laure Prouvost.



Louise Zhang & Dylan Batty
Scholar Rock Study (Rockdale), 2020
found concrete, pine, automotive pigment,
resin, epoxy clay
24 x 16 x 10cm
Courtesy the artists

Louise Zhang is represented by Arterreal
Gallery, Sydney.

Part of a new series, *Scholar Rock Study (Rockdale)* re-examines the traditions and archetypes of the Scholar Rock. Originally coveted for their highly specific traits of asymmetry, sound, texture, surface, and representation of landscape, the work interprets these specifications through contemporary contexts.

Louise Zhang (b.1991) and Dylan Batty (b.1994) are multidisciplinary artists based in Sydney. Zhang and Batty explore aspects of beauty and history through the reappropriation of personal and cultural artefacts. With specific focus on the hand-made, their practice bridges their stark aesthetic, social, and cultural differences.



Marikit Santiago
Kapre, 2016
acrylic and pyrography on found cardboard
and glass
40 x 30cm (framed)
Courtesy the artist

The Kapre is a character of Filipino folklore who takes the form of a giant and dwells at the top of the tallest trees. Typically harmless, the Kapre is a trickster, often causing travellers to lose their way but can also befriend humans and allow themselves to be seen. They are otherwise elusive but the cigar smoke from the treetops can signal their presence.

The work conflates the mythology of the Kapre with the attitude of 'colonial mentality' whereby colonised people consider Western practices as culturally superior, relegating their indigenous custom inferior.

The figure depicted in the work is Barack Obama, smoking the Kapre's cigar.

Marikit Santiago was born in Melbourne to Filipino migrants in 1985. She is currently living and working in Western Sydney in a multidisciplinary practice. 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 with the most recent at Firstdraft, Woolloomooloo.

She has been selected as a finalist for numerous art prizes including the high-profile Archibald Prize in 2016, received the Sam Whiteley Commendation Award in the 2018 Churchie Emerging Art Prize, shortlisted for the Create NSW Visual Arts Emerging Fellowship in 2018 and was a 2019 finalist in the Sulman Prize.

Marikit Santiago
Shrine (Series 1-6), 2017
second-hand household items, discarded
children's toys, packaging tape
dimensions variable
Courtesy the artist

These works are made with second-hand household items and discarded toys, wrapped with packaging tape concealing its construction but evoking a religious figurine. The works consider the way in which religion, and perhaps indeed, art can ascribe value and power in something that may fundamentally be valueless or disposable.





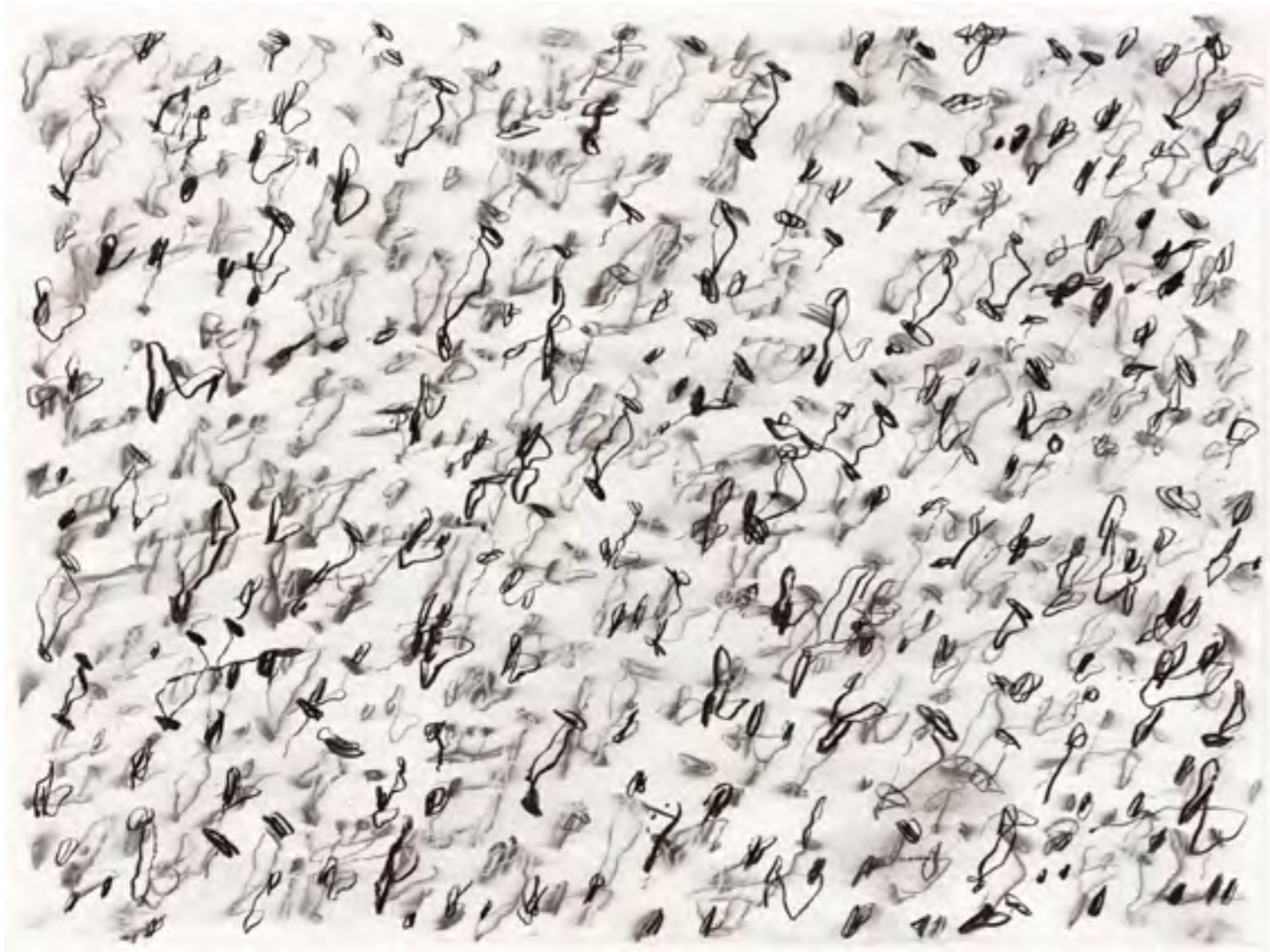
Mason Kimber
Corner/Glide, 2017
acrylic, clear gesso, plaster on hessian
74.5 x 60.5cm (framed)
Courtesy the artist

Mason Kimber is represented by
KRONENBERG MAIS WRIGHT, Sydney and
Sophie Gannon Gallery, Melbourne.

This work was originally exhibited as part
of the group exhibition *Master of Three
Worlds* at COMA, Sydney in 2017.

Mason Kimber (b 1985, Perth, Australia) is a Sydney-based visual artist whose practice encompasses painting, sculptural reliefs, collage and installation. His work engages with the social dimension of architecture, in particular its relationship to memory. By reworking images and casts of architectural fragments into new compositions, Kimber explores the way physical facades and interiors become triggers – and also vessels – for feelings of embodiment and recollection.

Kimber is currently a PhD candidate at UNSW Art & Design and holds a Master of Fine Art (painting) from the National Art School, Sydney. He has been a finalist in numerous Australian art prizes including the Sulman Prize, Churchie National Emerging Art Prize, Sunshine Coast Art Prize and NSW Visual Arts Fellowship (Emerging). He has been awarded studio residencies at the British School at Rome, Italy, Parramatta Artists Studios and Artspace, Sydney and is a current artist in residence at Shirlow Street Studios, Sydney. His work is held in the collections of Artbank and the Museum of Contemporary Art Australia.



Matt Bromhead
Test Sheet (23), 2020
charcoal, pastel on cotton paper
77 x 56cm (unframed)
Courtesy the artist

Test Sheet (23) is interested in the use of automatic line; of making decisions on the spot, focusing on formal relationships from one move to the next.

Matt Bromhead works between sculpture and drawing. In 2008 he received a Bachelor of Fine Arts from the College of Fine Arts, UNSW, and since then has held solo exhibitions at Ray Hughes Gallery (2012), Bathurst Regional Gallery (2016), Galerie Pompom (2018) and Chalkhorse gallery (2020).

Mechelle Bounpraseuth (b-1985) is a Sydney based artist whose practice includes drawing, photography, video, zines and ceramics. She graduated from the National Art School in 2016. She has since been the recipient of the Fishers Ghost Prize for Sculpture, Macquarie Group Emerging Art Prize and the Trudie Alfred Bequest Scholarship. Her artworks have been published in Art Almanac, Art and Australia, The Journal of Australian Ceramics and Art Collector. Her work has also been collected by Art Bank, National Gallery of Australia and National Library of Australia.



Mechelle Bounpraseuth
Flambe Meringue Swan, 2020
glazed earthenware
16 x 14 x 12cm
Courtesy the artist

A loaf of bread.
A family resemblance.

family

family

family

family

family

family

family

Mitch Cairns is an artist based in Sydney. His practice comprises painting, printmaking and artist's books.

Mitch Cairns
Recipe, 2020
digital print on archival rag
29.7 x 21cm (unframed)
Courtesy the artist

Mitch Cairns is represented by The Commercial, Sydney.

Recipe belongs to a larger group of written works currently stored on my computer in a file marked 'Selected Scuffs'. It was recently included in *MINUTES/BEANS*, an exhibition of solo work at ANKLES.



Nabilah Nordin

Slag, 2020

tomato can, bamboo pole, chickenwire, polyurethane foam, cement, rocks and house paint

81 x 20 x 27cm, 6kg

Courtesy the artist

This sculpture was made for an exhibition that I held in my home in Naarm (Melbourne) in between the first and second Victorian COVID lockdowns. I exhibited this sculpture as well as other works in my living environment. People came through to view the sculptures in their natural habitat. This particular work was in the living room and could be viewed from outside the house through a large front window. Together, the sculptures slipped, slopped, tumbled and towered, occupying my living space for three weeks. This piece fits into my broader practice of sculptural invention, transforming found and constructed objects into guttural forms. The exhibition, titled *SCULPTURE HOUSE*, was supported by the City of Melbourne.

— Nabilah Nordin

Nabilah Nordin is a Singaporean Australian sculptor. Interested in material invention, her installations embrace a wonky craftsmanship, playfully celebrating the monstrous, visceral and anthropomorphic qualities of materials.

Cycles of construction and destruction characterise her studio process. Nordin practises “unlearning” correct methods, formulas and techniques to maintain a state of conscious naïveté. She amplifies sculptural scraps and off-cuts, transforming them into parodies of monumental artefacts. They speak of unbridled ambition and impossible physical challenges.

Ultimately, her ever-expanding sculptural vocabulary strives for the slimy, slopping, seeping, slippery seduction of sensuous surfaces. Forms topple and collapse upon themselves in a nonsensical cacophony of ridiculous attempts to make sculpture.

Nordin’s work has been exhibited locally and internationally at galleries, museums, festivals, fairs and biennales that include: Institute of Contemporary Arts (Singapore), Singapore Biennale, Neon Parc, The Commercial, COMA, LON Gallery, Artbank, Firstdraft, DISINI Festival (Singapore), Bundoora Homestead Art Centre and Margaret Lawrence Gallery.

She has received a number of grants from City of Melbourne, Creative Victoria and National Arts Council (Singapore) to develop and present experimental projects and public artworks.



Nadia Hernández
Esta es mia :) tuya (This one is mine :) yours), 2019
oil on linen
61 x 66cm
Courtesy the artist

Nadia Hernández is represented by Blackartprojects.

Memories, photographs, documentation of current events, historical research, folk art, autochthonous fruits and vegetables, family relics, popular music, YouTube videos of religious festivities, ongoing conversations with family: these all inform Nadia's understanding of protest and resistance and comprise elements of her work.

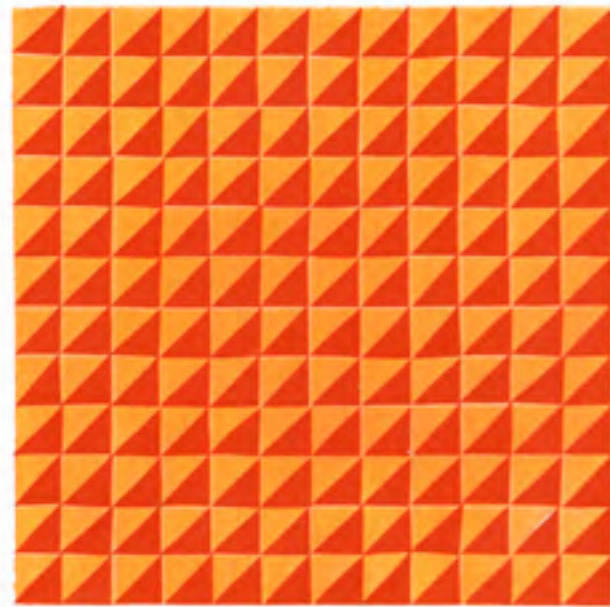
Her practice seeks to establish modes of connection between Latinx communities.

Nadia Hernández (b.1987, Mérida, Venezuela; lives and works in Sydney, Australia) is an artist whose practice is informed by the current political climate of her home country and diasporic experience as a Venezuelan woman living abroad. Using objects of personal and cultural significance, her work speaks to the concept of protest and resistance through banners, sound, paintings and paper constructions as a means of expressing solidarity and sharing stories.

Nadia has exhibited across Australia at Firstdraft (Sydney, 2018), Blackartprojects (Melbourne, 2019); UNSW Galleries (Sydney, 2019) as part of the John Fries Award Finalist Exhibition, Wangaratta Art Gallery as part the Wangaratta Contemporary Textile Award (VIC, 2019); The Institute of Modern Art (Brisbane, 2019); Peacock Gallery (NSW; 2019); and The Shepparton Art Museum (VIC, 2020).

In 2019 she served as co-director of Firstdraft, was a recipient of the Bundanon Trust Artist-in-Residence program and winner of The Churchie National Emerging Art Prize. This year she was commissioned to develop and immersive educational program and exhibition as the Shepparton Art Museum's EduLAB artist for 2020 and featured in Art Collector Magazine's 50 Things Collectors Should Know.

Recent public art commissions include an artwork projection on William Jolly Bridge for Fiesta Latina, commissioned by Brisbane City Council (Brisbane, 2019); a large-scale mural for Brisbane Canvas commissioned by Brisbane City Council (Brisbane, 2019); La Casa with 7-time world champion surfer Stephanie Gilmore for the Make a Change World initiative commissioned by Corona, Parley and World Surf League (Indonesia, 2018); and Wonder, marketing and projection artwork commissioned by the City of Sydney for their official New Year's Eve celebrations (Sydney, 2017).



Nadia Odlum
Directed direction IV, 2018
adhesive vinyl and gouache on paper
29 x 21cm (framed)
Courtesy the artist

Nadia Odlum created this work while on a residency at the Wassaic Project in New York. This collage uses the same sort of light-reflective vinyl used on road signs, pairing it with fluoro orange gouache. Vibrating and jostling for attention, this dense arrangement of triangles creates a sense of dynamic energy and movement.

Nadia Odlum is a multidisciplinary artist from Sydney, Australia. She creates playful and immersive works that explore our intimate and shared relationships with space. Inspired by movement, patterns and forms within the built environment her works both mirror and abstract our surroundings. Often working site-specifically, her output spans sculpture, drawing, painting, installation and performance collaborations. Central to Odlum's practice is an investigation of our perceptual insights and how these can be activated to facilitate different, yet shared, experiences.

Odlum's work has been shown in galleries and public spaces around the world. These include exhibitions at the Art Gallery of NSW, Museum of Contemporary Art Australia and New York Transit Museum, as well as public art commissions for Urban Art Projects and Kaldor Public Art Projects. Significant awards include the Helen Lempriere Scholarship and the Dyason Bequest. She has completed residencies at Cite Internationale des Arts in Paris, The Wassaic Project in New York, Palazzo Monti in Italy and Parramatta Artists' Studios in Sydney.



Nancy Constandelia
CHRONOS iii, 2018
acrylic on wood panel
48 x 34cm
Courtesy the artist

Nancy Constandelia is represented by
Galerie pompom, Sydney.

This work *Chronos iii* was the result of playing with paint, interference paint, and tape on a new type of surface - wood. I normally paint on either primed polyester or linen. I pay careful attention to the nuances of colour, light, time and space and I am interested in the push and pull and tension between the painted surface and the bleed of the paint via the tape once it is removed.

Nancy Constandelia's work plays with the concept of time, space and light through the act of slow painting. Compositions are produced through the slow accretion of painted layers and each layer represents a progression away from the flatness of surface as well as accumulated time.

Constandelia is based in Sydney and has a Master of Art with Excellence (Painting) from UNSW Art & Design. She has exhibited in solo and group exhibitions in Australia and overseas, including *Perhaps we should have stayed*, curated by Warbling Collective, London, UK; *(Un)divided Attention*, curated by Stephanie Berlangieri from the MCA, at Wellington St. Projects; *The Deep Empty* at Galerie pompom, Sydney; *Abstraction Twenty Eighteen* at Five Walls Projects, Melbourne and *Rate of Change*, curated by James Gatt at COMA Gallery, Sydney. Constandelia also exhibited at the 2018 Sydney Contemporary Art Fair.

Constandelia has been a finalist in various art awards including the Churchie National Emerging Art Prize and the Geelong Contemporary Art Prize. Last year, she was granted a Studio Scholarship, by the Art Gallery of NSW, at the Cite Internationale des Arts in Paris, France. Constandelia recently presented her solo exhibition, *Slow Motion*, at Galerie pompom, Sydney, March 2020.



Nathan Beard
Floral Extension 2, 2019
framed archival inkjet print on Canson
Baryta
75 x 50 x 4cm (framed)
Courtesy the artist

Floral Extension 2 is taken from the *White Gilt* series of exhibitions, which aim to deftly unpack the cultural associations and idiosyncrasies of various hand gestures in traditional Thai culture; filtered through the unique cultural anxieties that influence Beard's approach to his Thai-Australian heritage. The symbolism of extended hand positions in traditional Lakhon Noi dance is exaggerated through customised acrylic nail extensions and the sensual placement of orchids, which carry many associations as the national flower of Thailand.

Nathan Beard (b.1987) is Perth-based artist who holds a Bachelor of Arts (Art) with First Class Honours from Curtin University. Beard's practice draws upon his Thai-Australian heritage in order to unpack the influences of culture, memory and biography through a variety mediums including photography, video and sculpture. Beard's work often incorporates sincere engagements with family and archives to poignantly explore the complex ways cultural identity is negotiated.

Recent exhibitions include *Here&Now20: Perfectly Queer*, Lawrence Wilson Art Gallery, WA (2020), *White Gilt 2.0*, Firstdraft, NSW (2020), *White Gilt*, Cool Change Contemporary, WA (2019), *A dense intimacy*, Bus Projects, VIC (2019), *Siamese Smize*, Turner Galleries, WA (2018) and *WA Focus: Nathan Beard*, Art Gallery of Western Australia, WA (2017). In 2017 Beard was selected for the 4A Beijing Studio Program, shortlisted as a finalist for the John Stringer Prize, and Highly Commended in the Fremantle Art Centre Print Award. In 2020 Beard was shortlisted as a finalist for The Churchie National Emerging Art Prize and in 2021 is scheduled to be undertaking the Australia Council residency at ACME Studios in London.



Neil Beedie
Utterette, 2020
oil on canvas
35 x 28cm
Courtesy the artist

An arcane byway of *Chimeras Flush* (2021)

Neil Beedie moves across painting, writing and performance. Enacting cinematic mediations between image and guise, he courts trysts between historical elisions, embracing myth within narrative slips, (auto) fictions and the spaces-in-between. Neil is currently looking at a love residual, scaling, essayists and 'genre' writing. Neil has shown in Australia and New Zealand, most recently presenting his first solo exhibition *Sheer Cameo* at KNULP, Sydney, and has performed in collaborative large-scale projects, video works and the (defunct) band *Porcelain*. His forthcoming solo show *Chimeras Flush* will open January 2021 at Verge Gallery, Sydney.



Nick Modrzewski
Another Estoppel, 2020
acrylic and charcoal on board
35 x 30 x 1cm
Courtesy the artist

This is a painting about plugging mouths.

This title of the work refers to a legal doctrine called "estoppel", which is a way that courts can stop people from going back on their word. It's part of a body of law called Equity, which, generally speaking, is based around ideas of fairness. Equity can sidestep the strictures of the common law. The word "estoppel" is derived from an old French word for "cork" or "stopper".

The painting speaks about how the law exerts power over the body in physical (and non-physical ways).

Working across painting, sculpture, video and text, Nick Modrzewski's work reads poetic possibility into social interactions, with a focus on law and other shared fictions.

Two years ago, Modrzewski became a barrister. Since then, he's spent time thinking about the values embedded in the law and how they surreptitiously influence behaviour. The law is invisible but omnipotent. It regulates every aspect of our social lives.

Modrzewski's art practice draws on his experiences in the law, exploring the absurdities of social engagements. He seeks the mystical in the everyday, the normalised, the overlooked. Modrzewski unpacks the assumptions and values contained within the law, breaking open the histories and ideas underpinning it in order to reflect upon how it affects our bodies and our minds.

Nick Modrzewski has shown locally and internationally, including at the Institute of Contemporary Arts (Singapore); OH Open House (Singapore); Firstdraft (Sydney); Spring 1888 (Sydney); Fort Delta (Melbourne), and the Australian High Commission (Singapore). He's made performance lectures and published work with Writing & Concepts, Running Dog, Art & Australia, un Magazine, Fireflies, The Lifted Brow, and the Research Handbook on Art and Law.



Noel McKenna
Horse, young boy and Flower in Vase B,
October 2015, 2018
hand-built clay
circumference 10cm each
Courtesy the artist

Noel McKenna is represented by Darren
Knight Gallery, Sydney, GAGPROJECTS,
Adelaide and Niagara Galleries, Melbourne.

This artwork consists of two pieces sold
together. Not for separate sale.

Noel McKenna was born in Brisbane in
1956 and has lived in Sydney for the past
29 years. He works across the media of
painting, watercolour, and ceramics. The
place of the human figure within an urban
environment has long been an interest of
McKenna's. His works quietly express his
thoughts on the human condition through a
sparse linear style and clever manipulation of
scale.

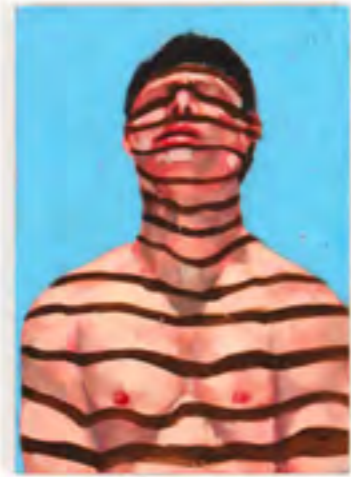


Raquel Caballero
Cherry Wine, 2020
papier mâché, acrylic paint
19 x 17.5 x 4.5cm
Courtesy the artist

Papier mâché bottle of Maraska Cherry Wine. A replica of a delicious drink I once enjoyed.

— Raquel Caballero

Raquel Caballero is an exhibited artist, reformed librarian, and literary obsessive. Her work occupies a peculiar space between homespun craft and pop culture, merging outsider influences with celebrity fascination in unpredictable, engaging ways.



Rat Bedlington
Two Terrestrial Planets Orbiting A Mature Star Collide Some 300 Light Years Away. If Any Life Was Present On Either Planet, The Massive Collision Would have wiped out everything in a matter of minutes. A massive disk of infrared-emitting dust circling the star provides silent testimony to this sad fate, 2020
oil on canvas and board with fringe
51 x 40.5cm, 21 x 15cm
Courtesy the artist



Two Terrestrial Planets... is an installation of two paintings. In the larger painting, two circles interact, maybe orbiting, colliding, embracing. They exist in a space filled with a man's body, holding his penis and adorned with trim. He melts into the sky, or is made from it. Above, there is a small painting, holding a striped observer, but maybe also the orchestrator.

Rat is a Sydney based artist, working across painting, sculpture, installation and performance. Their practice is a mash of source material; pornography, iconography, kitsch materials and costume. Always underlying their maximalist aesthetic though, is an examination of the metaphysical nature of being sexually, spiritually, abjectly.



Rebecca Gallo
Circles circling / things against their purpose, 2020

found metal, plastic and mesh, cast mortar and pigment, cotton thread, brass rod, fishing swivels, wire, crimps
50 x 45 x 25cm (approximate) + wire for hanging

In this work, found objects are embedded, hung and stitched together with mortar, brass, cotton and wire. When you pick something up off the ground and make it spin around in the air, it changes. Maybe its material composition remains more or less stable, but the way it feels and acts and looks is different. The objects in this sculpture had lives as part of other, larger assemblages - machines or signs or other unknowns. Here together, these parts are not useful, but scratched and used they can write poetry in the air.

Rebecca Gallo is driven by an intense curiosity about the stuff we surround ourselves with, and that which we'll leave behind. Found objects used in her sculptural mobiles and assemblages are traces of places and people, revealing our strange and compelling interactions with the world of things. Gallo's process is psychogeographical: she walks through urban and industrial areas as a methodology for collecting objects, and observing and mapping different locales. She collects fragments that appear to have reached obsolescence and makes them dance, creating new relationships and equivalences between discarded and forgotten things.



Rebecca Selleck is a Canberra-based artist with a focus on interactive sculpture and installation, blending animatronics, assemblage, casting and sound. She completed her Bachelor of Visual Arts at the ANU School of Art with First Class Honours, majoring in Sculpture and Art Theory, and also holds a Bachelor of Communications, majoring in Creative Writing and Literary Studies. She uses her practice to reciprocally investigate and challenge her own 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 in Australia.

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 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; the Macquarie Art Prize; the Ravenswood Art Prize (Highly Commended); and the Churchie Art Prize. Her work is currently held in public collections at the Museum of Australian Democracy, Parkes ACT, and the Western Plains Cultural Centre, Dubbo NSW.

Rebecca Selleck
Animals in Landscape Series, from top:
Cows in Landscape, 2015
Sheep in Landscape, 2015
Pigs in Landscape, 2015
Rabbits in Landscape, 2015
composite digital images on Hahnemühle
Photo Rag 308
315 x 210cm (unframed)
Edition 4 of 5
Courtesy the artist

The *Animals in Landscape* series accompanied my 2015 *Perceptual Dissonance* body of work. In these photographs, the artist's human form becomes object, as it's segmented and blurred into the background, and the representative form of the animal becomes living subject. They are an offering and an attempt at personal catharsis.

Reko Rennie is an interdisciplinary artist who explores his Aboriginal identity through contemporary media.

Through his art, Rennie provokes discussion surrounding Indigenous culture and identity in contemporary urban environments.

Largely autobiographical, his commanding works combine the iconography of his Kamilaroi heritage with stylistic elements of graffiti.

Merging traditional diamond-shaped designs, hand-drawn symbols and repetitive patterning to subvert romantic ideologies of Aboriginal identity.

Reko Rennie
Remember Me, 2013
etching aquatint
49.5 x 42cm (unframed)
Courtesy the artist

Reko Rennie is represented by
KRONENBERG MAIS WRIGHT, Sydney and
STATION GALLERY, Melbourne.





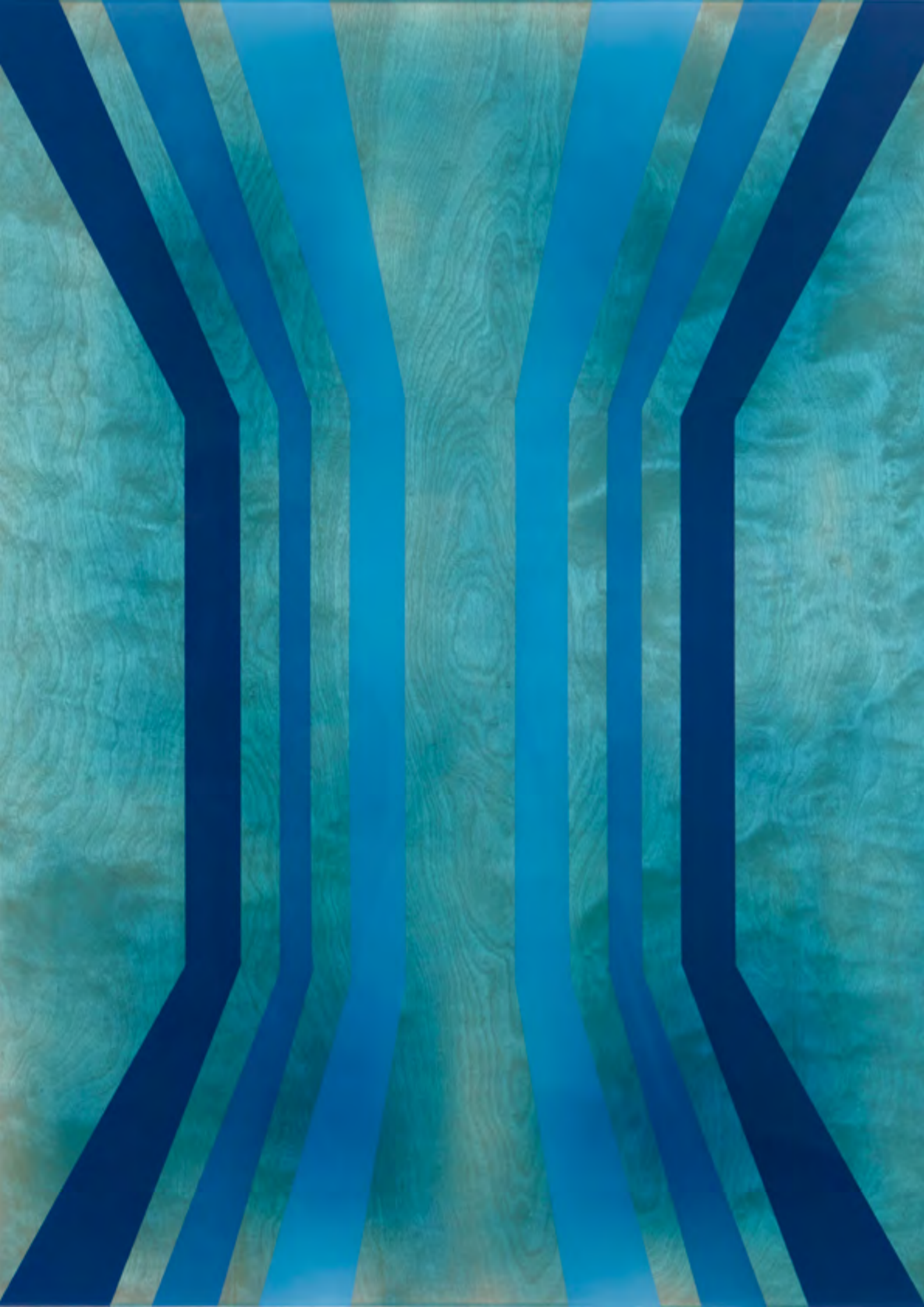
"Compromise is not my style"

Roberta Rich '18

Roberta Joy Rich
Compromise is not my style, 2018
digital print collage
29.7 x 42cm (unframed)
Courtesy the artist

At arms length, 2018 is part of a series of works titled *At the end of each day, I'm sometimes tired*, originally commissioned by Runway Journal as part of 'Spectacle', edited by Natasha Matila-Smith. The series employed print material to explore and respond to the experiences and positioning of Black bodies within arts institutions and wider global contextual frameworks concerning tokenism, fetishism and cooptation.

Roberta Rich is a multi-disciplinary artist whose work responds to constructions of identity, often referencing her diaspora southern African identity and experiences. Since completing her MFA at Monash University, Rich has exhibited projects in Melbourne, interstate and across Johannesburg and Cape Town. Recent exhibitions 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*; Arts House, Melbourne (2018), *Transmissions*; Gallery MOMO Cape Town, (2018), *The Fairest Cape? An account of a Coloured*; Bus Projects, Melbourne (2018), *Firstdraft Sydney* (2019) and *WE KOPPEL, WE DALA*; Metro Arts, Brisbane (2019). An alumni of Footscray Community Art Centre's Emerging Cultural Leaders Program (2017), her recent residencies in South Africa were supported by NAVA's Freedman Foundation Travelling Scholarship for Emerging Artists and Rich is the 2020 recipient of the Australia Council for the Arts Debra Porch Award.



Rochelle Haley's practice is engaged with painting, drawing and movement to explore relationships between bodies and physical environments. Working with dancers and choreographers, her painting installation and performance works investigate space structured around the sensation of the moving body. Haley is interested in merging compositional strategies of painting and choreography, experimenting with abstraction at the boundaries of disciplines to discover how movement of bodies can be expressed and felt by audiences.

Rochelle Haley
Tone #4, 2018
acrylic, dye and resin on board
120 x 90cm
Courtesy the artist

Rochelle Haley is represented by Galerie pompom, Sydney.

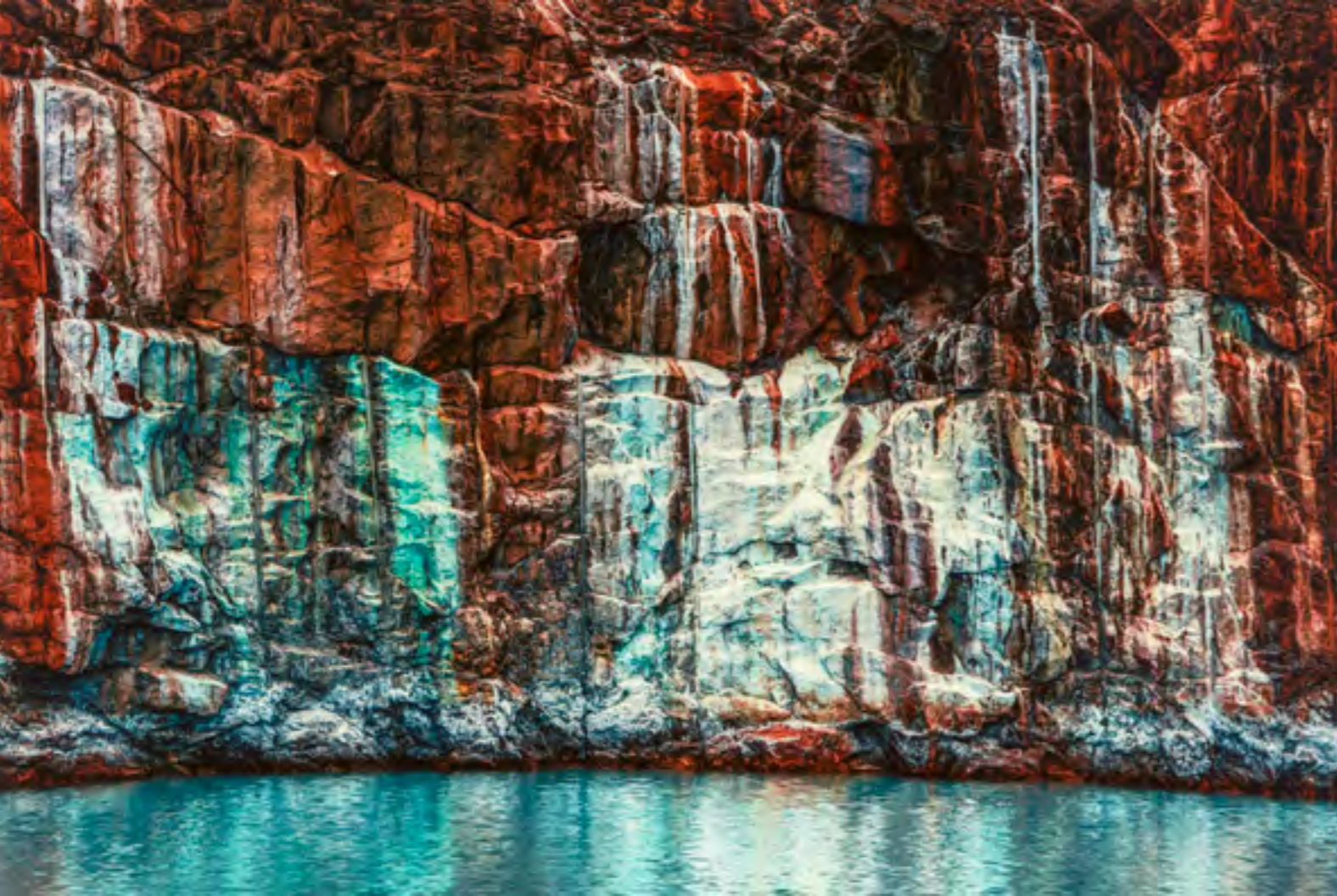
Tone #4 is an abstract work exploring the tension between form and movement. The work comprising acrylic, dye and resin is made with a technique of layering translucent and opaque pigments, building the illusion of depth into a material thickness. The shallow depth transforms the surface of the abstract painting into a dimensional realm, that is able to suggest movement and depth beyond the flat picture plane.



Rosie Deacon
Koala Smiley Souvenir Necklace, 2016
brass, fun foam, cardboard gift box
7 x 7 x 5cm
edition of 15 (10 sterling silver + 5 brass)
Courtesy the artist

Rosie Deacon
Koala Earring + Necklace Stand, 2016
spandex, fun foam, modern jewellery bust
large, nail varnish, brown and white hot
glue, polyfil, tinsel cello earrings
365 x 170 x 160cm
Courtesy the artist

Rosie Deacon (b. 1985) is a Sydney-based artist working in sculpture and installation. She engages with the spectacle of obsession and realms of the absurd. In 2010, Deacon graduated from UNSW COFA with first class honours and was the recipient of both the Gallery Barry Keldoulis Grant for Emerging Artists and the Dinosaur Designs Prize. She has held solo exhibitions at Varbergs Konsthall (Sweden), Perc Tucker Regional Gallery, Bega Valley Regional Gallery, The Egg & Dart, The Cube Mosman Art Gallery, Firstdraft, Gaffa Gallery, 107 Projects and been included in group shows across Sydney, Newcastle, Bathurst, Brisbane, Townsville, Launceston and Sheffield, UK. In 2014, Deacon was selected as the inaugural Runway Annual Artist Commission. In 2015, Deacon was invited as the Guest Artist for Studio A's project for Underbelly Arts Festival on Cockatoo Island. Deacon exhibited at abandoned theme park 'Adventureland' for Campbelltown Arts Centre's Winter Wonderland, and was included in Performance Contemporary for Sydney Contemporary Art Fair, Carriageworks. In 2016, Deacon curated Koala Nutbush ART BAR, at the Museum of Contemporary Arts, and was awarded Viewers Choice in the Redlands Konica Minolta Art Prize at the National Art School, Darlinghurst. In 2018, Deacon won the Sculpture Prize for the Fishers Ghost Art Award, Campbelltown Arts Centre. In 2019, Deacon was commissioned a new work 'FFS (Fashion Forest Seduction)' for MONA FOMA. Deacon's work is held in collections including Artbank, Campbelltown Arts Centre and Wollongong City Art Gallery.



Sam Doctor
Solastalgia 3, 2020
pigment print on cotton rag
84 x 56 x 0.3cm
Courtesy the artis

Sam Doctor is represented by Chalk Horse, Sydney.

A photograph and representation of the still contaminated Mary Kathleen abandoned mine on land of the massacred Kalkadoon Aboriginals in Queensland. Described by theorist Albert Acosta, extractivism is "a mechanism of colonial and neo-colonial plunder and appropriation." What is revealed in the layers of rock and the unsettled history in Mary Kathleen that is manifest in technological reproduction and circulation of these landscapes? The carbon 14 made visible in this image, an important building block of life – including viruses – and is also the key component in carbon dating that helps to unpack of timeline of nature itself.

Sam Doctor's art practice can be seen as an ongoing confrontation between humankind and the environment, highlighting the fragility of mankind in the face of natural forces, exposing the Faustian side of human nature and our will to contain what cannot be contained. His practice incorporates a range of artistic strategies: video, sculpture, photography and performance. Doctor also regularly collaborates with musical composers to construct soundscapes that either complement or feature as integral parts of his work.



Sam Leach
AX2 suit sliced, 2018
oil on wood
35 x 25cm (framed)
Courtesy the artist

Sam Leach is represented by
Sullivan+Strumpf, Sydney.

This work is part of series thinking about visual links over time. The AX-2 suit was designed by Vic Vyukal and was based in part on the armour of Henry VIII. Here the suit is chopped in half, revealing hard edge abstraction from the late 20th century.

Sam Leach's works are informed by art history, science, and philosophy. He combines the poles of the metaphorical and the empirical, the analogous and the objective, in an ongoing investigation of the relationship between humans and animals. With a distanced, scientific approach, the artist draws connections between data visualisation techniques, semiotics, and formalist abstraction that results in a kind of reductive aesthetics. While the delicate interplay between formalist figuration and modernist abstraction in his paintings operates on one level to distance the viewer – to encourage them to look objectively at the subjects – on another level each animal depicted has a symbolic currency that resonates with the audience on a personal level. The paintings extend their focus from animal life to the spectrum of all life itself, encouraging the viewer to contemplate their role as living creatures on this shared earth.

Sancintya Mohini Simpson

Ganna, 2020

Triptych, three Fujifilm Instax wide format photographs

10.8 x 8.6cm each (unframed)

Courtesy the artist

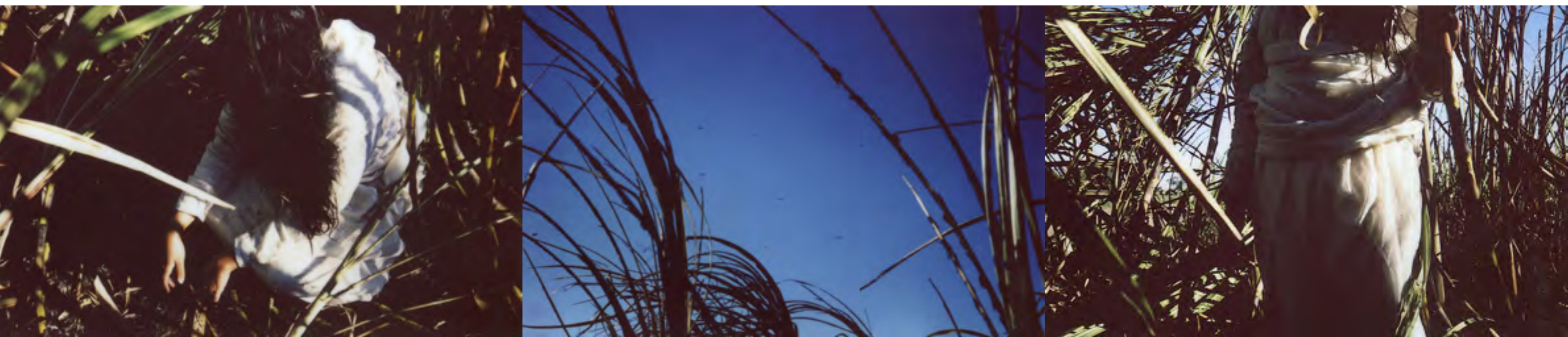
Sancintya Mohini Simpson is represented by Milani Gallery, Brisbane.

Simpson's maternal ancestors were taken as indentured labourers from India to South Africa, where indenture took place from the late 1800's until the early 1900's. Her ancestors worked on sugar plantations in Natal (now KwaZulu-Natal, South Africa), at estates such as Prospect Hall Estate Umgeni Durban Sugar, Armstrong G.S. Emoyeni Phoenix Durban Sugar and Hill Head Estate Mollieres Snell Sugar. During this period 1.5 million Indians were taken by force or through false promises across the Indian, Atlantic and Pacific oceans, to work as indentured labourers on sugar plantations – with 152,184 Indians taken to the Colony of Natal.

As a descendant of this legacy Simpson reframes the ownership of this history and pays tribute to the ghosts of forgotten women who were sent out across those dark waters.

Sancintya Mohini Simpson is an artist and researcher based in Brisbane, Australia. She is a descendent of indentured labourers sent to work, from India to South Africa, on colonial sugar plantations. Her work navigates the complexities of migration, memory and trauma through addressing gaps and silences within the colonial archive. Simpson's work moves between painting, video, poetry and performance to develop narratives and rituals. Her practice is grounded in collaboration and community engagement, engaging in wider narratives surrounding the indenture diaspora community.

Simpson's recent solo exhibitions include *New Old Archives*, Milani Gallery, Brisbane (2020); *Kūlī nām dharāyā/ they've given you the name 'coolie'* Sanci, Institute of Modern Art Belltower, Brisbane (2020); *Echoes Over Oceans* (with Shivanjani Lal), Firstdraft, Sydney (2020); *Remnants of my ancestors*, Boxcopy (Hobiennale), Hobart (2019); *Natal's Coolie Women*, CARPARK, Milani Gallery, Brisbane (2019); and *Bloodlines* at Metro Arts, Brisbane and Blak Dot Gallery (Next Wave Festival), Melbourne (2018). Her work has been exhibited and performed at a number of institutions, most recently at the Museum of Brisbane (2020); the Museum of Contemporary Art, Sydney (2019); and QUT Art Museum, Brisbane (2018). In 2019 she undertook a residency at 1Shanthiroad in Bangalore, India, awarded through Asialink Arts Creative Exchange.





Sarah Brasier
Flos Lustitia, 2020
acrylic on board
60 x 90cm
Courtesy the artist

Sarah Brasier (b. 1990, Ballarat, Australia) is an emerging artist and curator who is 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 despair, 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.

Philosophically Edmondson is guided by a position that sits between accepting both negative and positive aspects of chance. Her diverse practice includes the use of happenstance of found text, printmaking processes, needlepoint tapestry, and the use of random number generators for placement.

An emerging artist, Edmondson works on several bodies of work concurrently which amplifies the idea of slippage that chance allows. This has been explored in several solo exhibition, including *What are The Chances* at Firstdraft, Sydney (2019), *According to Chance* at Galerie Pompom, Sydney (2018), and *Reminiscentia*, Watt Space Gallery, Newcastle (2014).

Edmondson was awarded the Mixed Media Prize for her work in the Waverly Art Prize 2020, 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 judge's 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).

Sarah Edmondson
f2/2 (Soporific), 2018
wool and reflective fabric on canvas
34 x 34cm (framed)
Courtesy the artist

Using hand dyed wool, I use needlepoint tapestry to explore ideas of chance, technological glitches and the unexpected; the text is distorted into abstract forms, both digitally and manually, disordering the grid of the written language. The process of stitching these images onto a grid in a sense reorders the chaos. The haptic qualities of the natural fibres used are counterbalanced by the unexpected synthetic element of reflective fabric intruding the work, relating to the surprise of chance, the unpredictable and incongruous. The bright colours express light emitting from screens with the added synthetic elements suggesting technology further.





Seth Diego Birchall
All Birch All Birch, 2020
oil on linen
46 x 36cm
Courtesy the artist

His current practice is primarily an engagement with landscape, which he approaches as conceptual collages drawing from sources that are both citational and autobiographical. Pictorially, there is an emphasis on underpainting, layers, dry brushwork, washes and lines. Taking a discursive approach to painting, his interests lie in particular hauntings of early Modernism and thinking through this language in context of current image sharing ecologies. This translates to depictions of imagined and referential landscapes that nonetheless speak of personal memory and life.

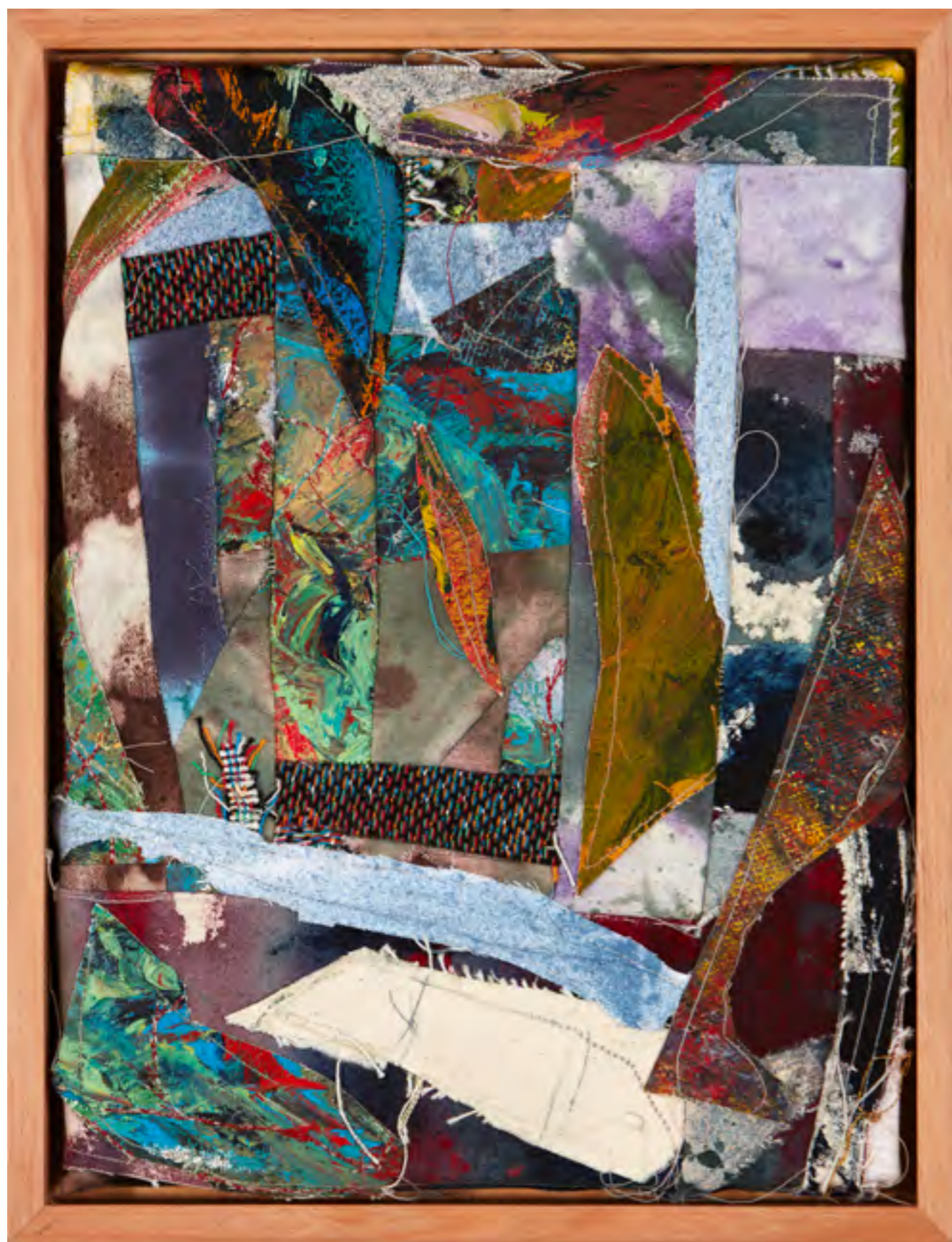
Seth Diego Birchall is an artist based in Sydney Australia and Bali Indonesia. He is of dual American and Australian nationalities, born in New Jersey in 1979 and emigrating to Australia in 1987. He holds a Bachelor of Fine Arts from the National Art School Sydney and a Masters of Arts from the College Of Fine Arts at the University of New South Wales.



Shivanjani Lal
Bhulano Nahi 1, 2020
brown paper print
91.5 x 63.5cm (unframed)
Courtesy of the artist

This work, is a brown paper print from the series *Bhulano Nahi [Forget Me Not]*. Which uses family images of the Auburn Botanic Garden and reprints them onto recycled brown paper sourced and Printed in Bombay India.

Shivanjani Lal is a twice-removed Fijian-Indian-Australian artist and curator. She is tied to a long history of familial movement; her work uses personal grief to account for ancestral loss and trauma. A member of the indentured labourer diaspora from the Indian and Pacific oceans, she employs intimate images of family, sourced from photo albums, along with video and images from contemporary travels to the Asia-Pacific to reconstruct temporary landscapes. She is the current recipient of Create NSW Visual Arts Emerging Fellow for 2019, and she is a 2020 resident artist at Parramatta Artists Studios.



Simon Gardam
Untitled (B - Side), 2020
oil, synthetic dye, thread, found fabric, on
cotton and canvas
30.3 x 23.3cm (framed)
Courtesy the artist

This small piece has been made from the remnants of larger works, which form my most recent body of work, soon to be exhibited with Gallery 9. It functions as something like a "B-Side" or study. The size is somewhat of an anomaly, in that my recent stitched / assemblage paintings have all been of a much larger scale. It is made up of cuttings from oil paintings, various threads, dyed cotton and found fabrics.

Simon Gardam (B.Hobart 1988) is a Melbourne based artist. He has shown extensively in commercial and artist-run galleries throughout Australia including; Fort Delta, Gallery 9, Bus Projects, Tristian Koenig, Four Eight Four, Chamber Presents, Tributary Projects, Wellington Street Projects, Kings ARI, & Constance ARI. Simon has an upcoming solo exhibition with Gallery 9 in October 2020.

He has undertaken international residencies at Alexandrinenst studios (Berlin, Germany, 2011) and Arteles Centre (Tampere, Finland, 2013). Alongside this, Simon has been involved with the development of DIY artist-run spaces within Melbourne. Establishing Trophy Shop studios and Project space (2013 - 2015), and exhibition space Chamber Presents. (2016 - 2019). He also runs publisher and small press Stray Pages, focusing on limited edition artist books.

His recent works continue to expand upon a project which explores the material limitations (or lack thereof), methods of construction, and spatial possibilities within abstract painting. Made from cut up and re-sewn oil paintings, found materials, stained fabrics and linework from stitched threads, his work pushes at the threshold between painting and assemblage.



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, artefacts and language.

SLIPPAGE

collection of three Cognac Bottles
porcelain
dimensions variable
Courtesy the artists

These works are from *Drunken Swine*, an exhibition that combined photographic and ceramic installation to unpack the relationship that the South Vietnamese community has with their colonial history. The work takes reference points from 19th and early 20th century ethnographic photography to examine the history of orientalist tropes that informed the French colonial image making process, and combines it with an exploration of displaced French culture exemplified by the popularity of cognac within the global Vietnamese diaspora.

Drunken Swine utilises vernacular cultures, literature, language, and history to critique colonial lay overs and the ongoing elitism that is still attached to the way in which French occupation is perceived within the Vietnamese diaspora. Through this exhibition Slippage aims to offer a point of difference to our communities, nudging our individual and collective identities towards a de-colonial framework.



Sophie Penkethman-Young
Woolworths Orchid (00:23), 2019
video still
42 x 24cm (unframed)
Courtesy the artist

I google the object and find hundreds of images. All of them are slightly different, but mostly the same. They are infinitely replicable. Hundreds of people may be seeing the same image as me. The image is an object. We touch this object. The object is made of pixels and code.

I walk through the supermarket. I see the object, it is replicated many times and I realise hundreds of people are in supermarkets looking at the same object as me. This object is made of atoms. The store is constructed like the digital space. It keeps me there and I scroll through aisles, spending money and time. Mass consumption of images and objects are inseparable. My consumption exists equally in digital and physical realms. This dystopia is floral and consumable. I am intoxicated and repulsed by it.

Sophie Penkethman-Young is a Sydney-based artist and digital producer. Sophie is interested in how ideas and experiences translate digitally, how humanness could be described and how could it be uploaded to the cloud? Sophie's works have been included in exhibitions across Australia, Hong Kong, USA, Europe and the UK. She has been a finalist in several prizes including The Churchie National Emerging Art Prize, QUT Art Museum, Brisbane (2018) and the Fisher's Ghost Art Award Campbelltown Arts Centre, Sydney (2017).

Talia Smith is an artist and curator from Aotearoa now based in Sydney. She is of Samoan, Cook Island and NZ European heritage. Her photographic and video work explores notions of time, familial histories and ruin. She has exhibited in Australia and New Zealand with solo exhibitions at Wellington Street Projects and Verge Gallery and has been commissioned by Prototype and Runway Journal. She has curated shows for Firstdraft, Artbank, Cement Fondu, IMA Brisbane and Centre for Contemporary Photography. She has completed residencies with Bundanon Trust and Basis in Frankfurt Germany. Her writing has appeared in Vault Magazine, 4A Papers, Art Almanac and Running Dog. She is currently finishing her MFA at UNSW.

Talia Smith
Listen to your heartbeat, 2018
digital photograph on silk
196 x 135cm
Courtesy the artist

Listen to your heartbeat is a photograph printed on silk, it was taken on the island of Aitutaki in the Cook Islands where my grandmother was born. There are these broken structures everywhere on the island, they are either half built or half falling a part. They are in a strange state of becoming and ending. As someone who has grown up away from my culture and ancestral homelands the structures represent my own internal battles between navigating my disjointed identity.





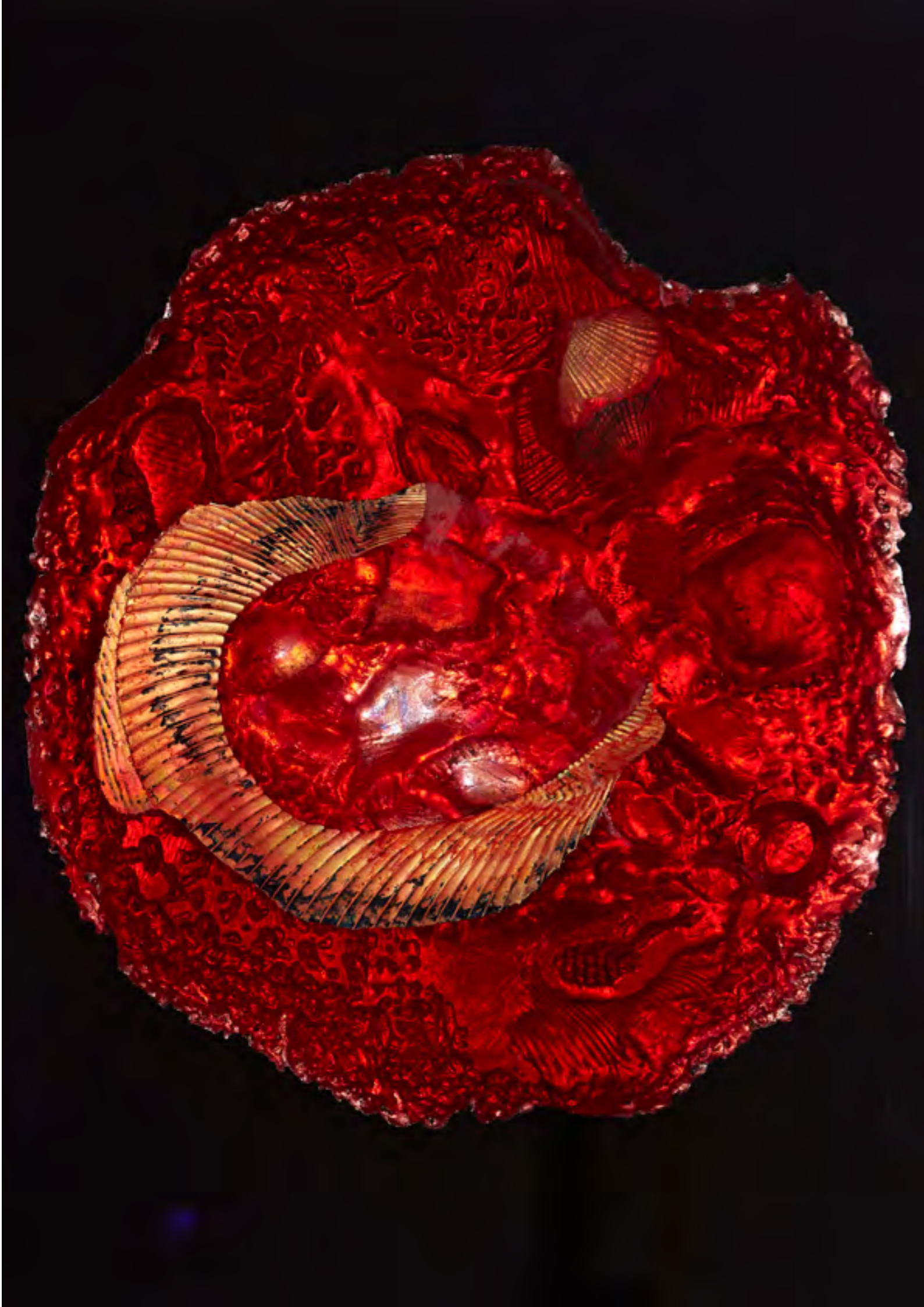
Tara Marynowsky
Denkst Du au mich?, 2019
watercolour and gouache on vintage
postcard C1920
10 x 8cm (framed)
Courtesy of the artist

Tara Marynowsky is represented by Chalk Horse, Sydney and Edwina Corlette Gallery, Brisbane.

This is a watercolour and gouache work on a vintage German postcard from c.1920's. *Denkst Du an mich?* translates in English to something like "Do you think about me?" This work is part of an ongoing series of works that rework found postcards featuring portraits of women. Many include an original handwritten message on the back of the card.

Tara Marynowsky (Born Sydney, 1979) is an artist and an audiovisual Curator. She holds a Bachelor of Fine Arts (Honours) from UNSW Art and Design in the field of Time Based Arts.

Marynowsky's art practice includes painting, drawing and film and often incorporates found images and materials as part of her practice. Her video installation *Coming Attractions* was selected for *The National 2019: New Australian Art* at Carriageworks and in 2015 she was awarded a Marten Bequest Scholarship for Painting.



Tarik Ahlip
Psilocybin vs Methylamphetamine, 2019
resin, gold leaf, aluminium leaf, pigment
37.5 x 37.5 x 2cm
Courtesy the artist

Psilocybin vs Methylamphetamine is part of a series of works made using resin cast in relief. The works explore an area between painting and sculpture, virtue of the physically dissociating effects of the medium's lenticular qualities. These works were a reckoning with biographical themes through descriptions of ontological states.

Tarik Ahlip is an emerging artist based in Sydney, Australia with a background in Architecture.

His practice is mainly sculptural, with an emphasis on casting processes. Civic ideals and a background in Architecture play a role in informing his practice, which is centred on an exploration of poetics and ontology as a means of driving epistemological change.

Latterly his practice has tended towards hybrid forms of expression, including works exploring the area between painting and sculpture, and other media such as verse, virtual reality and film. These ventures express a belief in forming functional links across disciplines, a response to the faculty model that keeps bodies of knowledge apart.



Teelah George
Sky and gap, 2016
oil on hessian
42 x 31cm
Courtesy the artist

Teelah George is represented by Neon Parc, Melbourne and Gallery 9, Sydney.

Sky and gap is part of an ongoing pursuit to 'materialise' the sky through paint and embroidery. I am interested in the representation of something so universal, immaterial and unfathomable and how this may come to record a specific time and place.

Teelah George examines archival information and processes as a way to unpack the relationship between narrative, representation and materiality, excavating the parallel ambiguities within historical record and visual art. Cultural artefact, Oral, written and photographic information become the departure point for making work, interrogating both personal and historical narratives as a way to present alternative manifestations and contexts. Working across painting, textiles and drawing the artist seeks to employ the volatile realities of materials as a way to reflect the same entropic qualities found in our archives, collections and stories.



Tim Silver
prototype for *Untitled (Close to me)*, 2020
copper infused Forton MG
30 x 18 x 12cm
Courtesy the artist

Tim Silver is represented by
Sullivan+Strumpf, Sydney.

Scrolling through Instagram in May of this year, a particular image lingered in my memory. Amongst the images of defiance, frustration or other ISO promos was a simple image of tenderness and intimacy. Posted by a close friend from NYC, it contrasted the daily rushes of an addicted media in uncertain times.

Spooning hands emerging from under the bed sheets, cropped to reveal nothing more, seemed to fill the space Felix Gonzalez-Torres evoked with his images of bodily impressions on vacant beds.

Touching. Intimacy. Closeness. They seem like things worth holding onto. Even as the copper-infused patina of this work changes from the current moment into something more akin to a relic from the past - now and forever - close to me.

The multidisciplinary practice of Sydney-based artist Tim Silver is inextricably hinged on time, both conceptually and materially. Working across sculpture, photography and installation, Silver explores the interface between time and decay, particularly in relation to the human body. His sculptures are often made from entropic materials, such as fairy floss and putty, which begin to decompose from the moment of their assembly. By photographically capturing these stages of decay, the artist presents us with a microcosmic image of our own inevitable trajectory towards death. There is a paradoxical beauty that emerges from within the warped and crumbled forms, precipitating a poignant awareness of the preciousness and fragility of human life.



Tina Havelock Stevens
The Problem With Everything, 2020
 mixed media on wood, rope, carabiner
 45cm octagon
 Courtesy the artist

The Problem With Everything is an observational text where actions hover on a familiar shape.

Havelock Stevens is currently exhibiting in the 2020 Yokohama Triennale, Japan. She is also in *Hope in the Dark* at Gertrude Contemporary, Melbourne. Earlier this year she had a major solo show at Perth Institute of Contemporary Art - *Thunderhead* (2020) and was featured in *The National 2019: New Australian Art* at the Museum of Contemporary Art, Sydney. She is the recipient of the prestigious 65th Blake Prize (2018) and the 55th Fisher Ghost Prize (2017).



Havelock Stevens has exhibited, performed solo, and with collaborators at DARK MOFO, Hobart (2016) Liveworks, Performance Space, Sydney (2015 - 2019), MONA FOMA (2020 & 2013). Other selected exhibitions include Gertrude Contemporary (Melbourne, 2011 & 2015), Fisher Ghost Art Prize (Contemporary Section winner, 2013), Bullet Space (NYC, 2014), National Portrait Prize finalist (National Portrait Gallery, Canberra, 2015) MILL 6 Foundation (Hong Kong, 2016) Alaska Projects (Sydney, 2016), Galerie Pom Pom (Sydney, 2017), Darren Knight Gallery (Sydney, 2017), John Fries Art Award finalist (UNSW, 2017) Manila Biennale, Philippines (2018) Artspace (Sydney, 2018) and C3 West project (commissioned MCA, 2019).

Tina Havelock Stevens explores the ambiguities of human nature, predominantly using cinematic conventions, performance, immersive installations and mixed media as a means of responding to personal histories and specific environments. She creates suspended moments that speak of survival and fragility and draws connections between loaded sites and atmospheres, sociological and emotional spaces.





Tom Blake
silt, 2020
wire
18 x 15cm
Courtesy the artist

This piece was recently included in the exhibition *leaf on the stairs* at KNULP. The work will be set out on felt between two sheets of glass for transport.

Tom Blake's practice draws on fragmented moments, looped imagery and recurring motifs as potential sites for contemplating the psychological, technological and architectural frameworks that surround us. Tom has exhibited in Australia, Japan and Italy and has undertaken residencies with Tenjinyama Art Studios, Fremantle Arts Centre, Perth Institute of Contemporary Art, Museo de Arte Moderno Chiloé, North Metro TAFE and Parramatta Artists' Studios. Tom's work has been exhibited at AGWA, Artspace, PICA, FAC, c3 Contemporary Artspace, MAMA, Fremantle Biennale, Tenjinyama, Spring 1883, KNULP, Firstdraft and he has been a finalist in FAC Print Award, the Fisher's Ghost Art Award (CAC), The Churchie National Emerging Art Prize (IMA), the CLIP Award (PCP), the Blake Prize (CPAC) and has previously been awarded a Clitheroe Foundation Emerging Sculptor Mentorship. Tom's work is held in private and public collections including Wesfarmers and MAMA.



Tom Polo & Sidney McMahon
It's all a costume though, you see, 2019
silicone and ceramic
70 x 40 x 25cm (when displayed)
Courtesy the artists

Tom Polo is represented by STATION GALLERY, Sydney and Roslyn Oxley9 Gallery, Sydney.

This collection of snails is taken from a collaborative installation by Tom Polo and Sidney McMahon held at STATION, Melbourne in 2019.

Situated as a 'collective army, blindly finding its way towards the front of the stage', the works use silicone, ceramics and glaze to maximise a bodily connection. "They're all top heavy, loaded with ammunition. It's all a costume though you see, as under the lip of these hard shells you'll find a soft body has been forming."

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.

Sidney McMahon (b.1986, Toowoomba) is an interdisciplinary artist working across sculptural installation, video and performance. With a focus on collaboration and interdisciplinary practice, McMahon explores a personal queer narrative through their work.





Tony Albert
Are you trying to make a monkey out of me?, 2020
acrylic and appropriated Aboriginal fabric
on Archers paper
76 x 56cm (unframed)
Courtesy the artist

Tony Albert is represented by
Sullivan+Strumpf, Sydney.

Are you trying to make a monkey out of me? is Albert's playful re-appropriation of degrading misrepresentations of Australia's First Peoples within Western Culture, offering a new critical engagement with these images.

Drawing upon personal and collective histories, Tony Albert questions how we understand, imagine and construct difference. His multi-disciplined practice provides a powerful response to the misrepresentation of Australia's First Peoples in popular and collectible imagery. Albert is well represented in exhibitions and collections of institutions, including National Gallery of Australia; Australian War Memorial; Art Gallery of New South Wales; Art Gallery of Western Australia and Queensland Art Gallery | Gallery of Modern Art. Albert has been the recipient of numerous awards including Gold Award, Rockhampton Art Gallery, finalist (2018); Josephine Ulrick and Win Schubert Photography Award, finalist (2018) King & Wood Mallesons Contemporary ATSI Art Prize, Parliament House, finalist and People's Choice (2018); Ramsay Art Prize, finalist (2017); Archibald Prize, finalist (2017 and 2016); Fleurieu Art Prize, winner (2016); Basil Sellers Art Prize, winner (2014) and the Telstra National Aboriginal & Torres Strait Islander Award, winner (2014).



Tully Arnot
Sanctuary, 2018
laminated butterfly wings (Papilio
epiphorbas), servo motors, AtTiny45
microcontroller, movement
10 x 8.5 x 3.5cm
Courtesy the artist

Originally developed for a solo
exhibition at Cement Fondu in 2018,
the work was part of a flock of 100
robotic butterflies.

Working across kinetic sculpture,
installation, video, photography,
virtual reality and performance, Tully
Arnot's practice explores the effect that
contemporary technology has on human
relationships, looking at the isolating
nature of our increasingly connected, but
ultimately disconnected world.

Themes of automation and simulation
feature strongly in Arnot's work, often
looking at robotic and non-sentient
substitutes for humans and human
interactions. The surface of the human
body, and notions of touch are analysed
through the mediating effects of social
media, HD digital information and haptic
technologies – often exploring this through
consumer level devices.

Arnot has also focussed on the emergent
field of plant robotics and cognition,
and how technology mediates our
relationship with the natural world. Arnot's
work investigates the tensions between
the organic and digital spheres, and
the blurring boundaries as symbiotic
relationships develop between these
worlds.

Arnot recently exhibited at the 2019
Coventry Biennale, and has exhibited in
Germany, Belgium, Italy, China, Singapore,
New Zealand, Russia, Mexico, Panama and
America.

Residencies include SOMA Mexico City
in 2019, Australia Council Greene Street
Studio NYC in 2016 and 4A Shen Shaomin
Residency in Beijing 2014, among others.
Arnot spent a year in Chongqing, China, in
2015, undertaking residencies at Organhaus
and Dimensions Art Centre, while also
undertaking independent research.



TV Moore works across a range of media, including video, painting, sculpture, installation, photography, animation and theatrical forms. He received his MFA from Calarts in 2006. Using psychological space, performance, narrative and non-narrative structures, Moore's work seeks out stories within stories, meshing history and mythology as well as the exploration of individual and group ritual and thinking. His work speaks to hi and low culture, pop, abstract expressionism and surrealism.

TV Moore
FACECUTS, 2014
framed collage on paper, TV Moore collage
48 x 38cm (framed)
Courtesy the artist

TV Moore is represented by Roslyn Oxley9, Sydney and STATION GALLERY, Melbourne.

FACECUTS is a collage series originally used as backgrounds for animation & film projects, they are the analogue representations of digital filters now framed as stand alone 2D works.

Over the years TV Moore has developed a singular artistic practice that critically engages with the expressive potentials of the moving image – including video and animation, and through this performance and sound – as well as painting, photography, sculpture and installation. Emerging as part of a generation of artists that pioneered a new wave of video art in Australia in the early 2000s, since this time the development of his practice has been characterised by fervent experimentation, and formal and conceptual innovation that critically considers technology and media consumption across high and low culture and the archaeology of technology blending old and new forms and techniques.

Moore's work has been nationally and internationally recognised with major achievements and career highlights including a survey TV Moore's Rum Jungle, Campbelltown Arts Centre; and *With Love & Squalor*, a solo museum exhibition at ACCA. He is recipient of the Anne Landa Award for Video and New Media Arts, Art Gallery of NSW and a recipient of The Anne & Gordon Samstag International Visual Arts Scholarship.

Moore has also participated in numerous group exhibitions surveying contemporary art, including the 16th and 19th Sydney Biennales; the Busan Biennale; T1: The Pantagruel Syndrome, Turin Triennale, co-curator by Francesco Bonami and Carolyn Christov-Bakargiev, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy; among many others.

Moore's work is held in public and private collections in Australia and North America.

Moore Live and works in New York and is currently completing a studio residency at Artspace, Sydney, Australia.

Zoe Wong
one drop rule, 2020
aerosol on silk mounted scroll
115 x 40cm
Courtesy the artist

Playing on the format of traditional Chinese calligraphy, my scroll works expresses the inner angst and thoughts resulting from an upbringing straddled across two cultures (Chinese/Australian). Through english text in an oriental font style, this work hopes to convey somewhat melancholy/comedic reflections on Asian stereotypes and musings of personal racial experiences.



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.