



FEM—aFFINITY

FEM—aFFINITY

Fulli Andrinopoulos / Jane Trengove

Dorothy Berry / Jill Orr

Wendy Dawson / Helga Groves

Bronwyn Hack / Heather Shimmen

Eden Menta / Janelle Low

Lisa Reid / Yvette Coppersmith

Cathy Staughton / Prudence Flint

A NETS Victoria & Arts Project Australia
touring exhibition, curated by Catherine Bell

COVER

Prudence Flint

Feed 2019

oil on linen

105 × 90 cm

Courtesy of the artist, represented
by Australian Galleries, Melbourne

BACK COVER

Eden Menta & Janelle Low

Eden and the Gorge 2019

inkjet print, ed. 1/5

100 × 80 cm

Courtesy of the artists;
Eden Menta is represented by
Arts Project Australia, Melbourne

—

Co-published by:

National Exhibitions

Touring Support Victoria

c/- The Ian Potter Centre:

NGV Australia

Federation Square

PO Box 7259

Melbourne Vic 8004

netsvictoria.org.au

and

Arts Project Australia

24 High Street

Northcote Vic 3070

artsproject.org.au

—

Design: Liz Cox, studiomono.co

Copyediting & proofreading:

Clare Williamson

Printer: Ellikon

Edition: 1000

ISBN: 978-0-6486691-0-4

Images © the artists 2019, Text © the authors, NETS
Victoria and Arts Project Australia 2019. The views
and opinions expressed here are those of the authors.
No material, whether written or photographic, may
be reproduced without the permission of the artists,
authors, NETS Victoria and Arts Project Australia.
Every effort has been made to ensure that any text
and images in this publication have been reproduced
with the permission of the artists or the appropriate
authorities, wherever it is possible.

Contents

- 7 NETS Victoria Preface
Ellen Wignell
- 9 Arts Project Australia Foreword
Sue Roff
- 13 *Let Go of That Fear, and Just Do It*
Sim Luttin
- 19 *If Collaboration Is the Method,
Activism Is the Intention*
Catherine Bell
- 25 *The Art of Attentive Love*
Jacqueline Millner
- 30 Artists
- 74 List of Works
- 77 Acknowledgements



Eden Menta & Janelle Low
Eden, Kim and Oily 2019
FEM-aFFINITY installation view



Tour Schedule

Arts Project Australia, Vic

15 June – 20 July 2019

Devonport Regional Gallery, Tas

25 January – 15 March 2020

Benalla Art Gallery, Vic

18 April – 28 June 2020

Noosa Regional Gallery, Qld

18 July – 23 August 2020

Horsham Regional Art Gallery, Vic

10 November 2020 – 17 January 2021

Bunjil Place Gallery, Narre Warren, Vic

6 March – 25 April 2021

Riddoch Art Gallery, Mt Gambier, SA

22 May – 4 July 2021

Acknowledgement of Country

NETS Victoria and Arts Project Australia acknowledge the traditional custodians of the land on which this catalogue was produced, the Wurundjeri and the Boon Wurrung of the Kulin Nation. As this exhibition travels across Country, we pay respect to each of the traditional custodians of these lands and their Elders, past, present and emerging.



LEFT TO RIGHT

Heather Shimmén

Glazed 2008, *Lost II* 2008

FEM-aFFINITY installation view



NETS Victoria / Preface

—

ELLEN WIGNELL
Acting Director,
NETS Victoria

Collaboration is something we celebrate at NETS Victoria. As an organisation that centres on working closely with galleries, curators and artists to create touring exhibitions, we see collaboration as one of our defining traits. What better way to reveal our passion for collaboration than to present an exhibition that asks artists to work together, ‘riff’ off each other and consider old works in a new light? *FEM-aFFINITY* achieves just that.

NETS Victoria is delighted to work with Arts Project Australia to present *FEM-aFFINITY*, an exhibition that explores the female psyche and collaboration between artists of mixed abilities. Curator Catherine Bell has paired together female artists from Arts Project Australia and from the wider Australian art world to explore similarities and differences in their work. The end result is an outstanding exhibition that speaks to feminism, inclusion and collaborative practices.

Arts Project Australia makes a huge contribution to the diversification of our arts landscape by championing artists living with disability. Working with their fantastic team has demonstrated how they are innovators within both the arts and disability sectors. One of the main strengths of this exhibition is the fact that all the artists involved see themselves first and foremost as artists, and it is so rewarding to see that their shared experiences have sparked new friendships that will live on well beyond this tour.

Through this exhibition tour, NETS Victoria is excited to provide opportunities for artists to travel to each destination, to give talks or workshops or to participate in panel discussions. For us, this signifies further ways in which we can collaborate with the artists, extend their involvement in the exhibition and bring their art to life. It also creates new ways of working with regional galleries and their audiences, enabling a deeper engagement with the exhibition. We like to think of this as a trickle-down effect, where hosting a NETS Victoria show can offer increased support to everyone involved – from exhibition-makers to exhibition-goers. In this way, these exhibitions become larger than the sum of their parts, beginning connections and relationships that engage multiple levels of the artistic community.

By bringing these artists together through the notion of affinity, Bell has shown an acute perception of the people around her. This exhibition and catalogue celebrate the shared understandings of these artists together with Bell’s curatorial underpinning of the show: questioning established categories and hierarchies of practice, acknowledging voices and identities and embracing feminist principles of collaboration. Through Bell’s essay and the writings of Jacqueline Millner and Sim Luttin, we are invited to participate in this dialogue and become collaborators ourselves.

LEFT TO RIGHT, TOP TO BOTTOM

Jill Orr

Lunch with the Birds #1-8 1979

FEM-aFFINITY installation view



Arts Project Australia / Foreword

—

SUE ROFF

Executive Director,
Arts Project Australia

Chair, Public Galleries
Association of Victoria

Arts Project Australia is a creative social enterprise that supports artists with intellectual disabilities, promotes their work and advocates their inclusion in contemporary art practice. Since its inception in 1974, Arts Project Australia has aimed high and has built a reputation both in Australia and internationally for its philosophy of supporting many highly talented, skilled and passionate artists and raising the visibility of the outstanding work that they produce in Melbourne. The proof of our endeavours lies in the consistency and quality of the exhibitions and programs we deliver and the opportunities and experiences we broker for our artists. Arts Project Australia artists are included in exhibitions all over the world and are represented in countless public and private collections.

Arts Project Australia and exhibition curator Catherine Bell believe that through genuine partnerships, unexpected and creative things will happen. We're thrilled to partner with leading organisations NETS Victoria, the Australia Council for the Arts, and the Limb Family Foundation to bring *FEM-aFFINITY* to audiences across Australia. Echoing words from Arts Project Australia's manifesto seems fitting:

That individual creativity triumphs over conformity, and divergent voices make life much more interesting.

That art is about revealing ourselves and creating meaningful connections.

I can't wait to see the impact that *FEM-aFFINITY* will have on metropolitan and regional galleries, their visitors and broader communities.



LEFT TO RIGHT, TOP TO BOTTOM
Jane Trengove
Blue Day 2015, *Last Light on Trees* 2015
Volcanic Action 2015, *Storm Brewing* 2015
FEM-aFFINITY installation view





Let Go of That Fear, and Just Do It

Anyone who knows Arts Project Australia is aware that we are a Global leader in the arts. With a 46-year history stemming from our Melbourne-based studio and gallery, it is no mean feat that we have achieved this status. It is a testament to the quality of the artwork and the commitment to contemporary practice by the artists. It is also an acknowledgement of the professional support, promotion, advocacy and partnerships that Arts Project Australia cultivates and which underpin our philosophy and everything we do.

Organisations worldwide like Arts Project Australia help to reshape long-held perceptions of who can participate in contemporary art practice. Hybrid studio/gallery/representative organisations such as ours elevate the profiles of marginalised artists through art and disability advocacy. Ultimately, we generate positive social and cultural shifts across the globe, actively transforming the way people critically engage with a diverse range of artists and their work – artists who would otherwise be overlooked.

At Arts Project Australia, we take a strategically proactive approach toward working in the cultural sector. We are committed to boldly leading by example and, by doing so, set new industry standards in working with marginalised artists and connecting them with the national and international art sectors. We do this by professionally supporting people with an intellectual disability to be artists through our studio, gallery and broader representation and advocacy. We actively partner, present, promote, write about and contextualise our artists and their work within contemporary art in collaboration with other leading institutions, publications and public platforms.

Much thought goes into our role as an industry leader, which has led to greater respect, awareness and opportunities for marginalised artists in Australia and overseas. Our advocacy empowers people, and we change long-held perceptions and outdated paradigms regarding the capacity of people with an intellectual disability to work and be counted as legitimate participants in the arts. In recent decades, significant steps have been taken in Australia to improve arts participation rates for people with a disability. There has also been increasing recognition globally of the value of the arts in representing diverse voices, which has a positive effect within communities and generates a greater sense of belonging.

—
SIM LUTTIN

*Curator & Gallery Manager at
Arts Project Australia and the
Deputy Chair at Craft Victoria*



The right of everyone to participate in and enjoy the arts has been enshrined in the United Nations Universal Declaration of Human Rights since 1948,¹ and there is global recognition of the intrinsic and instrumental value of the arts in enhancing wellbeing and strengthening communities. Despite this, it is only recently that many public and government agencies and others have sought to enable people with an intellectual disability to enjoy the arts as both practitioners and consumers. Article 5 of the 2001 UNESCO Universal Declaration on Cultural Diversity states that:

Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent. The flourishing of creative diversity requires the full implementation of cultural rights ... all persons have the right to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms.²

More needs to be done to move beyond issues of social and institutional categorisation. For example, grouping people with disability in exhibitions that are solely of work by ‘people with disability’ – rather than in contemporary art exhibitions more broadly – can result in harmful stereotyping and ‘othering’. So, rather than meaningfully engaging marginalised artists in contemporary art discourse as legitimate voices, these exhibitions tend to group these artists on the periphery of contemporary art and often in the feel-good ‘community art’ section. This common one-dimensional representation undermines the dedication to professional practice and quality of work that contemporary artists – who happen to have an intellectual disability – are making. A more vigorous movement towards arts equality still needs to happen and will require a significant cultural shift to an environment where fostering an open, all-encompassing and diverse arts community is something we come to value, expect and just *do*.

In 2018, Arts Project Australia was invited to participate in a panel discussion with Catherine Bell, Jane Trengove and Lindy Judge as part of the University of Melbourne’s *Doing Feminism / Sharing the World* conference led by Professor Anne Marsh. Arts Project Australia presented a paper titled *Foraging for Feminism & the Power of Doing*, which raised issues of gender power imbalances and marginalisation in the arts as well as the lack of visibility and the under-representation of female artists with disability. We provoked the audience to consider the systemic lack of representation of artists with disability, let alone those with an intellectual disability, in galleries, institutions, collections and online – and if an artist is female, it is even worse. To this day, the mainstream arts sector does not often consider including these artists. If those working within the sector do consider them, they go to organisations



such as Arts Project Australia for recommendations of artists. While these opportunities are of great benefit to our artists, it is practically impossible for those sitting outside the establishment to engage and participate.

The *Doing Feminism / Sharing the World* conference dialogue fuelled further conversations with our panel peers, where we discussed taking the idea of *doing feminism* further and touring the panel interstate to stir things up nationally. We felt that we had begun a conversation that needed to be had and that our provocations were a starting point rather than an end point. After many discussions, there emerged the idea to invite Catherine Bell to present an all-female exhibition at Arts Project Australia based on *doing feminism*, and *FEM-aFFINITY* was born.

Arts Project Australia regularly invites arts professionals, including directors, curators, artists and writers, to partner with us on exhibitions and projects. It is a strategy to increase awareness of our artists and their work, as well as to empower artists by engaging with their contemporary peers, enhance critical discourse and widen our professional networks. It is also an opportunity for advocacy and to agitate for broader attitudinal, social and institutional change. Inviting Catherine Bell to work with us on an exhibition about feminism – or, more accurately, an exhibition focused on the embodied experience of *doing feminism* – created an opportunity to bring marginalised female artists who work at Arts Project to the fore and to place them alongside their contemporary female peers. It was also a chance to challenge preconceptions of what feminism is and to explore what it can be if the legitimate or activist ‘feminist voice’ is given broad parameters. The exhibition raised a number of questions; for example, is an established artist who has an intellectual disability making any less of a feminist statement with their work than their contemporary female peers? Is someone whose primary mode of communication is through art any less of an artist than their contemporary peers? Is having an embodied knowledge of art-making that drives practice a lesser feminist act than being a feminist artist? Where is the fundamental human right to self-determination? The artists in *FEM-aFFINITY* are women who are positively forging inimitable careers in the arts, demonstrating a dogged determination and dedication to their practice. They are doing it – they are *doing feminism*.

We believe the best creative outcomes stem from having shared values, such as reciprocity, trust and friendship. These values are commonly associated with feminist principles, and *FEM-aFFINITY* sets a high standard for these values and for empowerment in the arts. Arts Project Australia engenders this approach within its organisational culture and, innately, we seek these qualities when collaborating with external artists, curators



and arts professionals – an approach that is also central to Catherine Bell’s practice. It is how we create a better culture where the representation of diverse perspectives is at the core. Not because it is the right thing to do but because it is an empowering model to work from and is what we should fundamentally expect as artists, arts professionals and human beings.

FEM-aFFINITY is a multi-layered, multi-ability, inter-generational, female-led group exhibition and is the start of a much bigger conversation that has feminist values at the core of its curatorial premise. The exhibition, which presents collections of past work juxtaposed with new work and collaborations, demonstrates the participating artists’ depth of practice and imparts to audiences the breadth of practice that is possible within feminism. The exhibition recognises that there is a myriad of voices, methods, interpretations, understandings and synergies within feminism, which also includes a kind of *accidental feminism* born out of doing. Accidental feminists aren’t deliberately creating work within a traditional feminist canon; rather, they have a depth of practice as female makers, to the extent that they lead by example and have an impact on others by doing. Accidental feminists inspire others in art and life – look at what Cathy Staughton has achieved in her 30-plus-year international career as an artist. She has worked in the Arts Project Australia studio since 1989 and has had four solo exhibitions, including at MADmusée in Liège, Belgium, in 2002. She has an enviable CV that reveals she has shown in more than 120 group exhibitions in Australia, Belgium, the USA and Switzerland and is represented in various collections, including the National Gallery of Victoria.

To go the distance as a female artist is an empowering feminist act. It is validating for the artist and for their extended network, as well as for other aspiring artists, to see that women (from all walks of life) are carving out meaningful, thought-provoking and critically engaging careers in the arts. Their work forms part of a vibrant arts ecology that recognises that difference is something to celebrate and not isolate.

Finally, in a recent conversation with Eden Menta, we reflected on her art practice and the recent video that Arts Project Australia produced to promote her and her work. We posed the question of whether she considers herself to be a feminist artist. While she is currently not actively creating feminist work, Menta is proud of her art practice as a young female artist and said that she ‘hopes other women see my work and are encouraged by it ... [when people] see my work, it might inspire them to make art’. By approaching her practice this way, Menta is *doing feminism*. She pondered this for a moment and then said, ‘I hadn’t thought about it that way’, but agreed it is a way to think about what she is doing. As Menta affirmed of art-making in her recent video, ‘Just let go of that fear and just do it’.

1. United Nations, Universal Declaration of Human Rights, <https://www.un.org/en/universal-declaration-human-rights/>; accessed 27 July 2019.

2. 2001 UNESCO Universal Declaration on Cultural Diversity, http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html; accessed 27 July 2019.





If Collaboration Is the Method, Activism Is the Intention

FEM-aFFINITY is an exploration of the synergies between the works of selected women artists and speculates on multiple interpretations of female identity. *FEM-aFFINITY* is a way of referring to all things ‘FEM’: it signposts how feminism underpins the curatorial premise and reinforces ways intersectional feminism can integrate disability voices, concerns and experiences into the broader art-world conversation. Here the emphasis centres on inclusion, and facilitating collaborations between the artists is integral to this project, especially as collaborative practices have a longstanding prevalence in feminist art, social movements and activism.

FEM-aFFINITY draws from socially engaged art that encourages shared perspectives, raising awareness of issues that face diverse communities and cultivating relationships within collaborative frameworks. The relaxed and welcoming atmosphere of Arts Project Australia’s open plan studio, where the artists work alongside each other, promotes creativity and community. This model creates a space that values relational processes of art-making and reinforces *FEM-aFFINITY*’s curatorial premise of ‘inclusion’ by linking artists from non-marginalised contemporary practice with their female contemporaries at Arts Project Australia to meet, share, observe, reflect and make artwork.

This approach shifts the discussion away from disability and focuses on the artistic interests, aesthetics, processes and social interactions of the Arts Project studio, and how this is grounded in feminist principles. Witnessing the different and reciprocal ways the artists collaborate illuminates concepts of interdependence, trust, friendship and embodied knowledge. It highlights how relational art practices have an affinity with feminism, but also further provokes the inverse question: Is feminism implicitly relational?

Incorporating both new and past works by the 14 artists, the exhibition positions the artists as contemporaries, acknowledging their longevity of practice and sustained visual enquiry. There is a distinction that must be made here: the curatorial intention is not to conflate all works in the show with feminism but, instead, to show uncanny correspondences and assert difference and diversity within art-making by female artists.

—
CATHERINE
BELL

*Associate Professor of Visual
Arts at the Australian Catholic
University, curator and multi-
disciplinary artist represented by
Sutton Gallery, Melbourne*



In this vein, Prudence Flint and Cathy Staughton explore female identity in their painted and drawn portraits of women in interior spaces. They diverge in how they relate to their subjects: Staughton paints others as herself, and Flint paints herself as others. At their first meeting, Flint gifted Staughton numerous exhibition catalogues depicting Flint's work, and Staughton wasted no time reinterpreting the figures in her wild colour palette. Staughton brings the noise to Flint's quiet pictures: her instantaneous re-creations belie the months Flint spends processing emotion as she methodically plans and executes her paintings. Spurred on by Staughton's uncensored feelings and direct approach to art-making, Flint created a series of drawings showing couples in erotically charged yet somewhat awkward and unsettling embraces. These new works expose the deviant 'eyes wide shut' scenarios denied her painted female protagonists.

Meanwhile, Heather Shimmen and Bronwyn Hack share an interest in famous women of the past and their mysterious, unsolved or violent departures. At their first meeting, Hack shared with Shimmen the zines she writes and digitally illustrates. Her Gothic tales of medieval torture and death by guillotine resonated with Shimmen's hand-printed artist books and her taste for true crime, vampires and mythological narratives. In *FEM-aFFINITY*, it's the medium of printmaking that provides the delivery of an exquisite corpse, where the artists share their fascination with the macabre and corporeal. Collaboration and the intuitive process are embedded throughout the work, mainly through the interchangeable, multi-panelled design – the cascading anatomy of lino prints adorned with primordial symbols is reminiscent of illuminated manuscripts, esoteric languages and mystical spells for conjuring the dead – not to mention the Frankenstein-esque arrangement of human and animal body parts. Skulls, bones, native flora and fauna produce a ghostly incarnation of the monstrous feminine.

In a different pairing, Helga Groves and Wendy Dawson's collaboration was initially challenged by Dawson's visual language being her dominant form of communication. Viewing Dawson's abstract paintings in the stockroom was reassuring for Groves: the artworks instantly spoke to her. It was exhilarating to observe Groves sort through the images and find an equivalent on her iPad that resonated with Dawson's imagery; it was evident that the artists shared a profound affinity in colour palette and approach to repetitious mark-making. While the themes of their work may differ – Groves' artworks explore geology and geophysical processes – Groves was drawn to an unusual copper-coloured drawing in Dawson's portfolio. This work inspired Groves' decision to work on copper panels, paving the direction of their collaboration. Groves visited the studio weekly with a selection of metallic pens, pearlescent

papers and glistening minerals from her collection, and unobtrusively watched Dawson discover the rocks and excitedly work with the new materials. Focusing on scale, interwoven patterns and metallic mediums as common ground, their artworks distil embodied knowledge of the world around them into personal cartographies.

In contrast, Yvette Coppersmith and Lisa Reid have both painted portraits of prominent men in the arts. At their first meeting, they scheduled life-drawing classes at Arts Project Australia to sketch male nudes and shared their paintings of art-world identities, including curator Mark Feary and patron Peter Fay. Coppersmith noticed their subjects had coincidentally worn crisp, blue, button-up shirts to their portrait sessions, and an animated discussion ensued on the gravitas of the shirt, its charismatic rendering receiving more attention than the males wearing it. Adding to this humorous exchange, Reid recalled she had phoned Fay to ask if she could paint his wrinkles. This request is a testament to her slavish attention to detail, much to the detriment of her subject's vanity. Echoing this attention to detail, but with subversive intent, Coppersmith's *Blue Jeans Series* (2007–08) consists of seven paintings of Mark Feary rendered like a Muybridge photographic sequence. Unlike Reid, who requested permission to document Fay's ageing complexion, Coppersmith surprised her sitter with multiple versions of himself on the gallery wall. In this way, both artists undermine power and authority, offering an empowering antidote to the male gaze by capturing their male subjects unapologetically and without compromise.

In another pairing, Janelle Low and Eden Menta critique the politics of difference through their photographic self-portraits. The artists present their bodies as sites of meaning to connect lived experience to understanding. Low and Menta have been committed to this process, meeting each week at the Arts Project Australia studio and sharing their day-to-day lives, joys, heartaches and struggles. Low confirms their sense of 'fem-affinity' was strong from day one, emphasising that friendship is established through acts of interdependence and reciprocity.

Menta and Low regard the interpersonal moments as an integral part of the collaborative process. Their final works clearly reflect their supportive relationship, especially as the collaboration shifted from Arts Project Australia to the privacy of their respective homes, where the personal is amplified and the subject is documented candidly. These intimate portraits extend the conceptual reading from a politics of difference to a politics of care, showing how intersubjective perspectives evolve within collaborative partnerships.



An exciting collaboration transpired between Jane Trengove and Fulli Andrinopoulos. Independently, their works reveal the tension between abstraction and reality as well as the impact of repetitive processes, as their artworks manifest in multiple renderings of a circular form. Andrinopoulos's celestial orbs – or portals – tease the eye into seeking something familiar in their colour and painterly elements. Though repeated endlessly, these works are not static: the round form morphs gently in/on its specific colour surround, making each work unique. Meanwhile, Trengove's use of repetition conveys a sense of individuality in the many. Her artwork investigates the reliance on visual perception to inform meaning and knowledge. Hence, the experience of viewing Andrinopoulos's work and working alongside her in the Arts Project Australia studio unlocked an immediate response in Trengove. She was stimulated to create new work with the circular form and repeat it, as she has done previously, but this time by directly invoking a celestial body. There is an undeniable affinity between Andrinopoulos's and Trengove's methodology, and yet their works remain entirely distinct. The pairing shows a kinship of practice where both artists work freely with an infinite mind space and within the structures of contemporary art.



Finally, Jill Orr and Dorothy Berry share mutual respect and appreciation of the natural world. Although they haven't collaborated on new work for the show, their inclusion acknowledges their vital contribution to Australian art. Berry is a veteran at Arts Project Australia, being the longest attending and oldest artist, at the age of 77. Meanwhile, Orr is a stalwart of the Australian art world and has influenced generations with her internationally renowned, multidisciplinary practice. Both artists have inspired audiences through decades of creating and exhibiting their art. Seminal works from each artist represent the start of their careers through to the present and demonstrate how the bird motif has an enduring presence in their practices.

Providing an alternative context for artists to create art, and for audiences to view their art, *FEM-aFFINITY* expands the vision of a given work. Over several months the artists have shared their lives, mutual interests and artworks. They have discussed their processes and discovered overlapping subject matter, materials and methods. Their openness to engaging collaboratively, responsively and reflectively exemplifies the generative approach of social relations and its capacity to broaden social margins as well as the scope of an artist's practice.





The Art of Attentive Love

Feminist ethics pay attention to the particular rather than look to universals; they ground things in a contextual and narrative frame rather than seek to abstract them; they use a conversational mode for decision-making rather than defer to absolutist logic.¹ Feminist care ethics understand the world as being in a state of relationship, where no part is isolated and autonomous, and where small and intimate acts are connected to a broader politics. *FEM-aFFINITY* embraces these feminist ethics of care as alternative to the conventional moral imperative based on the injunction to respect the ‘rights’ of individuals. The moral imperative of care, by contrast, is based on the notion of relationship, on nurturing, and a responsibility to ‘alleviate the “real and recognisable trouble” of this world’.² According to feminist care ethics, what you do should be guided not by duty but by an exercise of moral imagination, by ‘attentive love’.

Attentive love, proposes British writer Iris Murdoch, is a moral reorientation that requires developing one’s powers of attention: it is this that allows us to see others’ realities and to constitute them as people with separate needs from our own, but also to recognise our needs in common. Murdoch argues that because it asks that we consider things outside of us intently and openly, attentive love is a discipline similar to that honed by artists.³ By bringing together artists’ predisposition to attention and a deep commitment to curating *in* relationship, *FEM-aFFINITY* redoubles on attentive love, creating opportunities for artists and audiences alike to access different realities through shared experience. That shared experience comes in part from all of the artists identifying as women and as artists, but it is also nurtured by the feminist curatorial approach that questions hierarchies of practice and acknowledges that voices and identities are shaped by interrelation and are always in the process of becoming. *FEM-aFFINITY* emerges from that interaction between artists from within and outside Arts Project Australia at an intimate one-on-one level – given the artists were introduced as pairs six months prior to allow them time to organically develop work in dialogue – as well as through co-working and co-exhibiting. *FEM-aFFINITY* emphasises the relational nature of the works as much as of the ideas and processes behind the exhibition.

—
JACQUELINE
MILLNER

*Associate Professor of Visual
Arts at La Trobe University
and widely published writer
on contemporary art*



The focused and productive energy of the Arts Project Australia studio – fuelled by acts of intense making and the companionship of working alongside one another as well as together – was key to inviting outside artists to loosen old habits and reflect on their own approaches. In particular, non-Arts Project artists could risk abandoning their more individualist and artworld-sensitive practices – defensive strategies that in a patriarchal world are exacerbated by internalised gender expectations. The supportive environment allowed for multiple exchanges and affirmed different forms of making, of discourse, and of professionalism, which cut across categories of neurotypicality and, instead, put the focus on process-based affinities.

Affinities are also foregrounded in the exhibition, which places the artworks and the artists in a complex matrix that refuses established curatorial and art historical categories and invites the audience to participate in processes of becoming. Maximising freewheeling and playful connections, *FEM-aFFINITY* is a riot of material and emotional interaction: it sparks moments of ‘unrestrained revelry’ that threaten to ‘disturb the peace’ and constitutes a ‘disorderly profusion’ that is often ‘wildly amusing’.⁴ The exhibition activates as many correspondences (or affinities) as possible, and not just between the collaborating artists. Works by each pair are installed adjacent to each other, but there are at least two contributions by each artist so that a sense of ongoing dialogue is created: a painting in the back space may ping back to a photograph in the front, and the conceptual and formal links are yet again reconfigured. That constant movement is helped along by the disparities in scale and medium throughout the show: intimate and informal life drawings or family snaps are interspersed with large-scale, slickly finished paintings; floor-to-ceiling prints are set off by tiny abstract doodles; works distinguished by their purity of line or colour punctuate performative photography. Each work reaches out to the others across time, space and medium, testament to the relationships between long-term studio neighbours and within newly formed creative partnerships, as well as to the generous and thoughtful facilitation by Arts Project Australia and curator Catherine Bell.



Prudence Flint and Cathy Staughton respond directly to each other’s work. Together, *Cut on the Cross* (Flint, 2013) and *Catherine Bell Love Anne Baby Same* (Staughton, 2019) unleash the repressed eroticism of the encounter between woman and dressmaker’s dummy. In Flint’s commanding and tightly composed *Feed* (2019), the breastfeeding mother appears determined and self-possessed, but alongside Staughton’s mother and child (*A Man Doctor Cut Poor Facts Mother Help Me Out R2-D2 Robot Baby*, 2008), the latent riotousness of the scene emerges. That latency is fully released in Flint’s fast and furious

sketches of a couple in various erotic entanglements, a new series indebted to the sensual licence allowed by the dialogue between the two artists' work.

An erotic charge sets alight and connects unlikely works throughout the exhibition. Lisa Reid's portrait of collector Peter Fay (2007) – a longtime supporter of Australian contemporary artists, particularly those who don't identify as insiders – captures the subject's infectious enthusiasm in his gesturing hands and bright eyes, and effectively contrasts his conservative garb with his genuine love for the marginalised. But the portrait comes doubly alive by way of affinities with Reid's life drawings and Yvette Coppersmith's portrayals of a shirtless John Safran and a cool Mark Feary (*John Safran*, 2009, and *Forever in Blue Jeans*, 2007–08). In Reid's striking pen and ink depictions of naked men of a certain age, detail of the striped fabric which drapes across the models' bodies echoes in Fay's preppy shirt, while vulnerable bellies find fleshy counterparts in Safran's maladroitness body. Such juxtapositions manage to invoke another portrait of Fay (not featured in the exhibition but present by association), namely Dani Marti's video *Bacon's Dog* (2010), which achingly documents Fay's first sexual experience in late middle age.



Power in vulnerability – the resilience that comes from remaining open to others and the world – is also embodied in the *cadavre exquis* created by printmakers Heather Shimmén and Bronwyn Hack. The floor-to-ceiling work stitches together body fragments harvested from the artists' shared love of true crime and Gothic imagery, creating a monstrous feminine coursing with sexuality and laughter. The monstrous feminine as reflective of a kind of alternative ethics, not grounded in anthropocentrism, is echoed in the animal-woman hybrids of Dorothy Berry and Jill Orr. Orr's performance *Lunch with the Birds* (1979) – one of the few historical works in the exhibition, and part of the only pairing where the artists' collaboration did not entail real-time interaction – is documented like a series of horror film stills, Gothic skies included. The photographs depict the artist beseeching the seagulls at St Kilda Beach, her body a splayed offering of loaves and fishes. Adjacent hangs a painting of a bird-woman by Berry (*Not titled*, 2009), whose use of bird motifs over many decades, curators suggest, amounts to a self-portrait.⁵ While the gulls ignored Orr's invitation for inter-species communion, Berry appears to inhabit the bird, a feat Orr got closer to in *Antipodean Epic – Interloper* (2016).

This animus continues in the intimate scale and restrained palette of Jane Trengove's and Fulli Andrinopoulos's minimal forms, the intensity derived from the repetition of infinite nuance rather than through transgressive bodies and overt sexuality. The works were created in dialogue – one can imagine the meditative trance of a silent collective practice – but continue

their interaction in the gallery: Trengove's glowing spheres hover between two and three dimensions, between pure light and solid mass, their near-perfection brought back to earth by Andrinopoulos's texturally expressive and rapid experiments. A similar exchange of energy animates the collaboration between Helga Groves and Wendy Dawson. Groves' intricate abstract paintings, in part inspired by natural geological formations and patterns, both stimulated and responded to Dawson's concentrated mark-making, each artist taking mutual creative cues to move their works into rhythmic synch – embodying the essence of becoming in relation to another.

The creative momentum that comes from sharing processes and spaces for making also drives the works of photomedia artists Eden Menta and Janelle Low, whose artistic partnership has grown into a personal friendship. That rapport is evident in the glimpses of shared intimate moments (*Eden in the Mirror*, 2019) alongside photographic explorations of identity and sexuality (such as Low's *Untitled (self-portrait)*, 2013, and her poignant series of family portraits where the faces are blotted out with gold leaf). The freedom and outrageousness allowed by being grounded in the trust of another and in a common set of values is perhaps best captured in the glorious *Eden and the Gorge* (2019). In this jointly authored photograph, Menta throws back her head and lifts her skirt to the Australian landscape in a gesture of joy and defiance. It brings to mind feminist activist Audre Lorde's notion of 'the erotic as power':

The sharing of joy, whether physical, emotional, psychic, or intellectual, forms a bridge between the sharers which can be the basis for understanding much of what is not shared between them, and lessens the threat of their difference.⁶

By making space and time for the creative interaction of artists from a diversity of personal and social backgrounds, *FEM-aFFINITY* offers an opportunity to hone our powers of attentive love, to see the unique needs of another but also to acknowledge shared experience. Guided by care ethics and intersectional feminist principles, *FEM-aFFINITY*, as both a process and an exhibition, indeed 'forms a bridge' to new ways of feeling and thinking about contemporary art.

1. Margaret Urban Walker, 'Moral Understandings: Alternative "Epistemology" for a Feminist Ethics', in E. Cole and S. Coultrap-McQuin (eds), *Explorations in Feminist Ethics: Theory and Practice*, Indiana University Press, Bloomington, 1992, p 166.
2. Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development*, Harvard University Press, Cambridge, Mass., 1982, pp 159–60, cited in Susan Mendus, *Feminism and Emotion: Readings in Moral and Political Philosophy*, Macmillan, London, 2000, p 99.
3. Iris Murdoch, *The Sovereignty of Good*, Schocken, New York, 1971, pp 34, 66.
4. From definition of 'riot' from Merriam-Webster, online dictionary, merriam-webster.com/dictionary/riot; accessed 14 September 2019.
5. Maxine Ryder, *Dorothy Berry: Bird on a Wire*, exh cat, Arts Project Australia, Melbourne, 2009, p 9.
6. Audre Lorde, *Uses of the Erotic: The Erotic as Power* (1978), Kore Press, Tucson, 2000, available online at fredandfar.com/blogs/ff-blog/the-erotic-as-power-by-audre-lorde; accessed 14 September 2019.

LEFT TO RIGHT
Lisa Reid & Yvette Coppersmith
FEM-aFFINITY installation view



Fulli Andrinopoulos / Jane Trengove

Fulli Andrinopoulos is an established artist. Her work is characterised by soft, floating circular forms and saturated colours that exude intensity through the build-up of dense layers of rich pigment. Her small-scale paintings and drawings are tactile and ethereal while embodying an emotive quality akin to that of artist Mark Rothko. Her collections – often presented en masse in grids or floating across a wall – are intimate, with a sense of transcendence and the unknown.

Andrinopoulos has worked in the Arts Project Australia studio since 1991 and held her first solo exhibition there in 2012. She has exhibited in numerous group exhibitions, including at Melbourne Art Fair, Australian Galleries, Bundoora Homestead and Linden New Art, Melbourne, as well as Galerie Impaire, Paris, and MADmusée and Musée d'Art moderne et d'Art contemporain, Liège, Belgium. Her work is held in the Monash University Collection and private collections throughout Australia.

— b. Melbourne, 1965

Jane Trengove's practice encompasses painting, installation, collaborative works and the coordination/curation of arts projects. Trengove reviews the relevance of painting traditions in contemporary visual culture. Whilst working with a number of fundamental techniques or elements, Trengove observes the imprecise relationship of the real and the abstract, and the enduring dialogue between painting and photography. This is underpinned by Trengove's other preoccupations – perception/reality and Western concepts of nature, both in art and, more widely, the environment.

Trengove has exhibited locally, interstate and overseas and her work is held in private and public collections. She is represented by Sutton Gallery, Melbourne.

— b. Melbourne, 1953



LEFT TO RIGHT, TOP TO BOTTOM

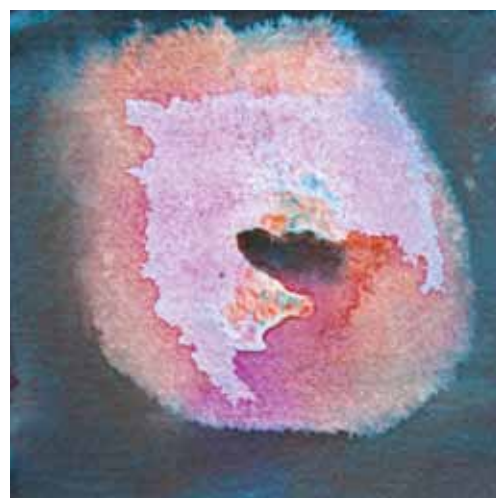
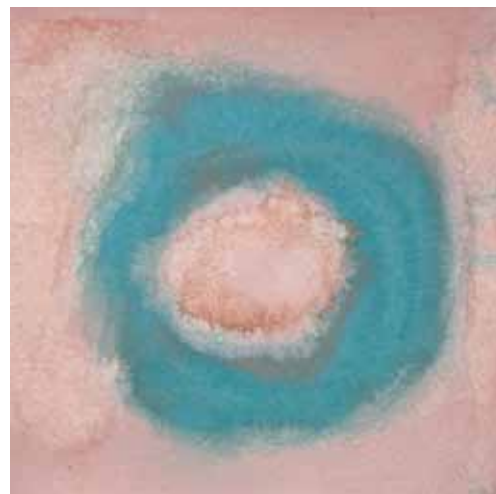
Fulli Andrinopoulos

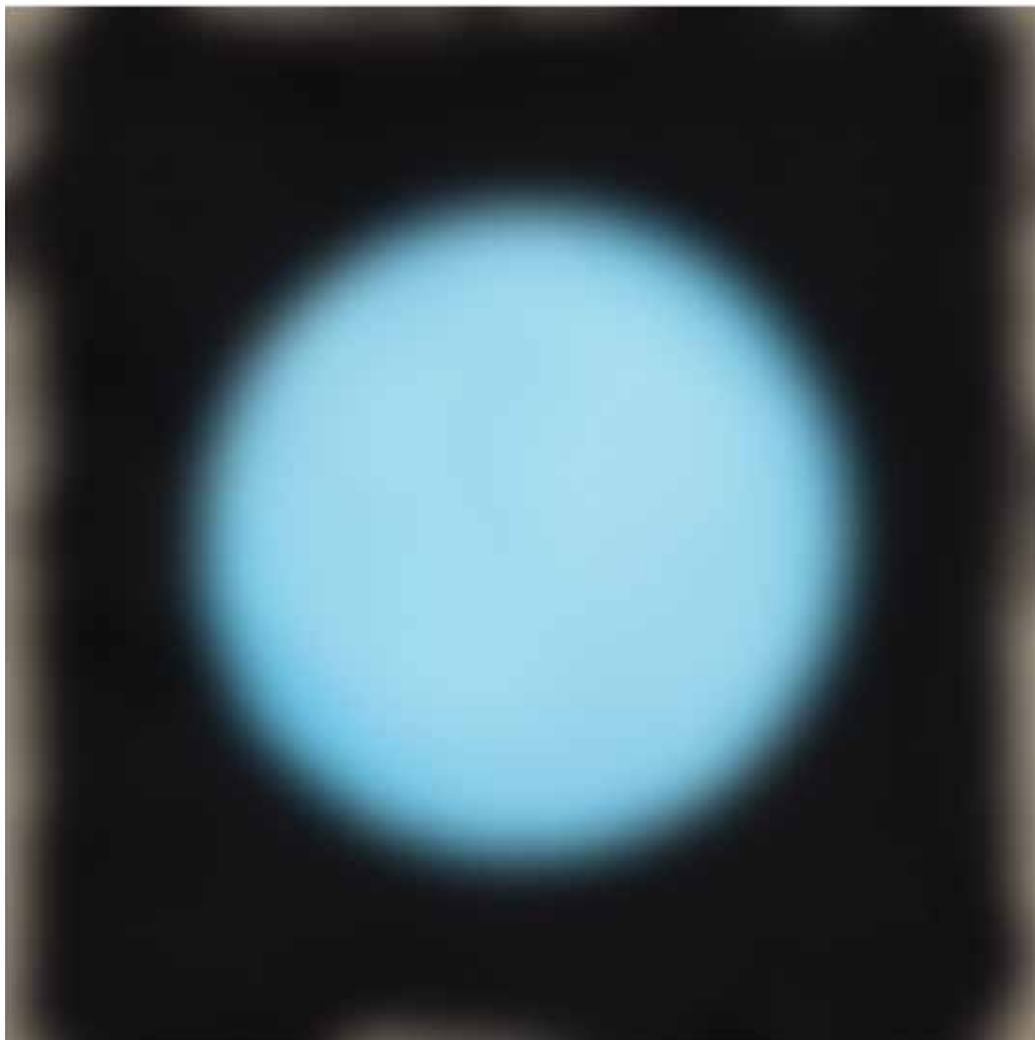
Not titled 2014, *Not titled* 2016

Not titled 2012, *Not titled* 2012



LEFT TO RIGHT, TOP TO BOTTOM
 Fulli Andrinopoulos
Not titled 2014, *Not titled* 2015
Not titled 2016, *Not titled* 2016







Cathy Staughton / Prudence Flint

An accomplished artist, Cathy Staughton's distinctive personal style speaks volumes through her vibrant and direct way of working. Her paintings and drawings act as barometers of her moods, dreams and desires. Symbolic characters, such as robots and saintly figures embellished with Staughton's vivid and idiosyncratic imagination, appear time and again, often reflecting a distinct good-bad dichotomy. Staughton also maintains a lifelong fascination with Luna Park due to family connections and endless childhood memories. Overtones of humour, pathos and nostalgia endow her work with gravitas.

Staughton has worked in the Arts Project Australia studio since 1989. She has presented four solo exhibitions in Australia and Belgium. She has exhibited in numerous group exhibitions, including at Melbourne Art Fair and the Museum of Everything at Selfridges, London. Her work is held in the MADmusée, Liège, and the National Gallery of Victoria.

— b. Melbourne, 1968

Prudence Flint paints figures in psychologically charged environments. The viewer is invited into an intimate world where the figure's pose, each articulated detail, and the flat expanses of colour create an interplay of tensions.

Flint is a Melbourne-based artist. She has held solo exhibitions in Sydney, Melbourne, Canberra and Hobart and has exhibited in major state and regional galleries. She is a seventh-time finalist in the Archibald Prize. She won the Len Fox Painting Award (2016), the Portia Geach Memorial Award (2010) and the Doug Moran National Portrait Prize (2004). Her work is held in numerous public and private collections. She had her first international show at Mother's Tankstation Limited Dublin in May 2019.

— b. Melbourne, 1962





Cathy Staughton
A Man Doctor Cut Poor Facts Mother
Help Me Out R2-D2 Robot Baby 2008







Dorothy Berry / Jill Orr

Dorothy Berry is an established artist who approaches her practice with great passion, which is evident in the energy and vibrancy of her extensive output of paintings and drawings. Her work demonstrates a keen interest in people, animals and birds, which she often represents in a symbolic sense. She has developed a complex set of signifiers to construct personal narratives, and her work often recounts experiences, events, beliefs or opinions relating to her life. Her densely packed compositions regularly consist of a combination of these symbols, instilling the works with personal significance and poignancy.

Berry has worked in the Arts Project Australia studio since 1985 and has presented four solo exhibitions in Australia. She has exhibited in numerous group exhibitions, including at Heide Museum of Modern Art in Melbourne, Gallery 101 in Ottawa, the National Gallery of Australia in Canberra, ILSMH Exposition Internationale in Paris and MADmusée and Musée d'Art moderne et d'Art contemporain in Liège.

— b. Melbourne, 1942

Jill Orr is a contemporary artist based in Melbourne. She is best known for her works in performance, photography, video and installation, which often explore the body and its positioning within social, political and environmental contexts. Her work explores the psycho-social, drawing on land and identities as they are shaped in, on and with the environment, be it country or urban locales.

Over the past 40 years, Orr has presented works in Australia and internationally. Her works are held in major collections, including the National Gallery of Australia, National Gallery of Victoria, and Griffith, RMIT and Monash university collections. Her works are also held in numerous private collections in Australia, the Netherlands, England, France, the United States, China and Belgium. Orr received an Australia Council Fellowship to produce *Antipodean Epic*, which was followed by 2019 commissions to create *Detritus Springs*, *Listen*, *Laundry* and *Dark Night*. She was represented in *Australia: Antipodean Stories* at PAC Padiglione d'Arte Contemporanea, Milan, 2019–20.

— b. Melbourne, 1952



Dorothy Berry
Not titled 2012





LEFT TO RIGHT, TOP TO BOTTOM

Jill Orr

Lunch with the Birds #9 1979

Lunch with the Birds #8 1979

Lunch with the Birds #6 1979

Lunch with the Birds #5 1979





Wendy Dawson / Helga Groves

Wendy Dawson is a painter whose art practice is one of repetition and structure. She produces her work by applying hundreds of linear marks to the paper using paint pens and permanent markers. Employing only two or three colours in each work, Dawson gradually builds layers using repeated parallel lines, creating a knitted quality on the paper and the illusion that the picture is somehow electrically charged.

Dawson has been a regular studio artist at Arts Project Australia since 2008. She has been included in group exhibitions, including Melbourne Art Fair, and has been featured in each *Annual Gala* at Arts Project Australia. Her work is held in private collections throughout Australia.

— b. Melbourne, 1974

Helga Groves' practice encompasses painting, three-dimensional forms, drawing and animation. Her works are informed by rigorous research into geophysical processes and natural phenomena across the vast expanse of geological time. By balancing tonal layers, colours and topographical patterns, her compositions transpose the rhythmic flow and luminosity of her subject matter. The underlying power of Groves' work lies in its ability to permeate the senses and mind of the viewer, conjuring vivid memories of the physical experience of place.

Groves has exhibited extensively throughout Australia and abroad. Selected solo exhibitions include *Patterns from the heart of a planet*, Sutton Gallery, Melbourne, 2019; *Slow Moving Structures*, Kronenberg Mais Wright, Sydney, 2018; and *Tremor of Form*, Milani Gallery, Brisbane, 2017. Selected group exhibitions include *Arthur Guy Memorial Painting Prize*, Bendigo Art Gallery, Victoria, 2019; *Chaos and Order*, RMIT Gallery, Melbourne, 2018; *Limitless Horizon: Vertical Perspective*, QAGOMA, Brisbane, 2017; and *Quiddity*, RMIT Gallery, Melbourne, 2016. Groves is represented by Sutton Gallery, Melbourne; Milani Gallery, Brisbane; and Kronenberg Mais Wright, Sydney.

— b. Ayr, Queensland, 1961



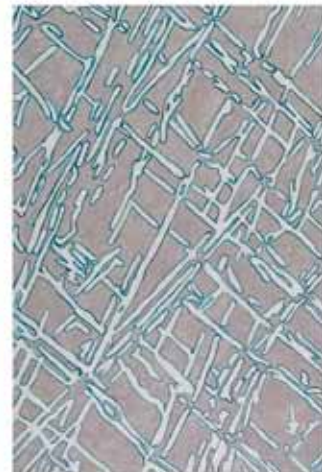
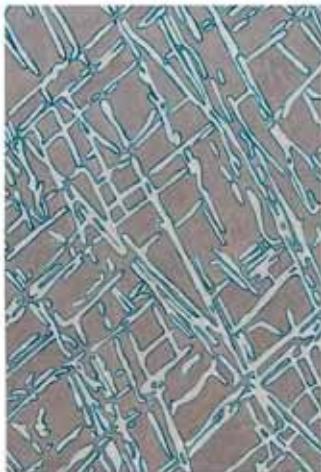
Wendy Dawson
Not titled 2019

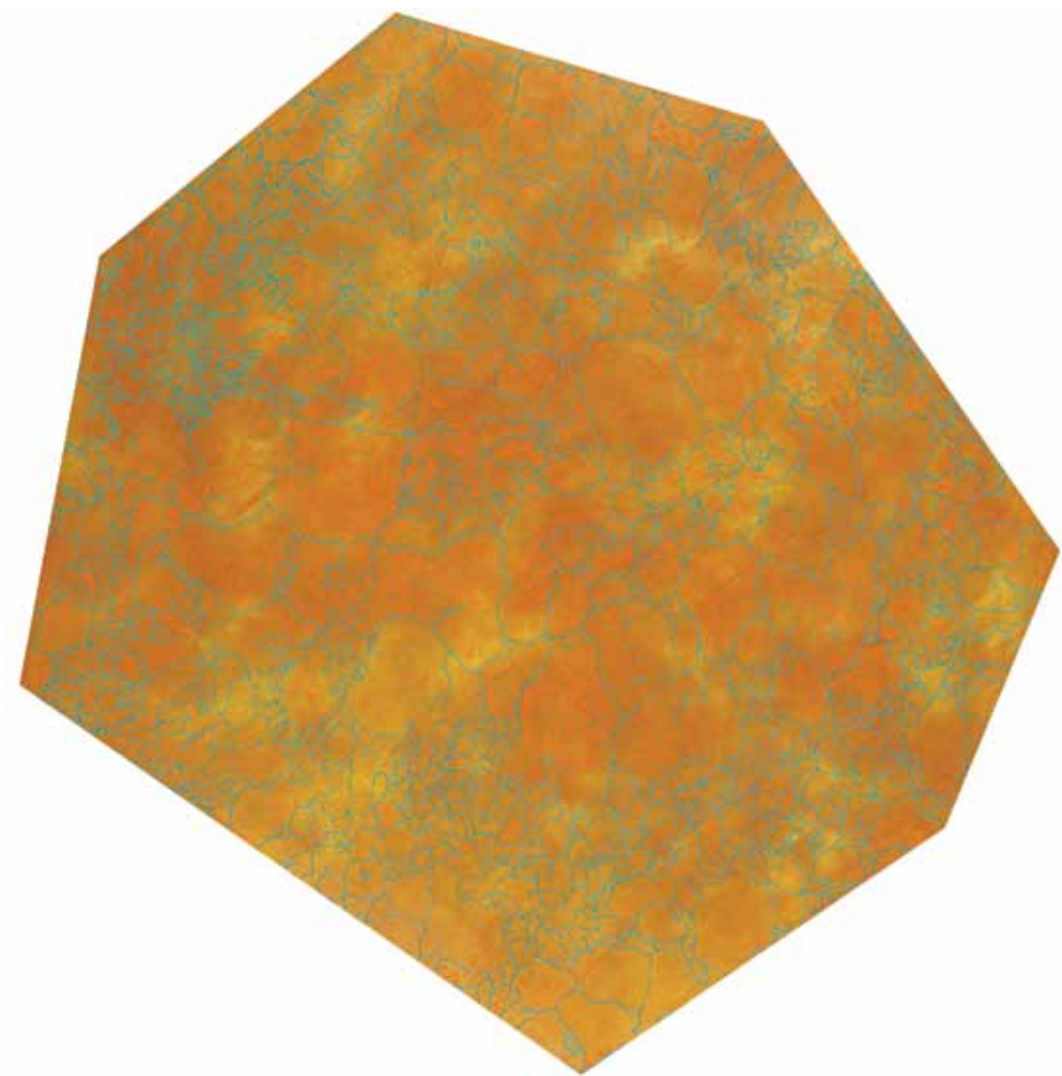




Helga Groves

Meteor Weavings (study) #1 2019





Bronwyn Hack / Heather Shimmen

Bronwyn Hack is an emerging painter, printmaker, ceramicist, textile artist and zine maker. She has an intense art practice, which results in work that reflects her interest in people, body parts and animals, particularly wild and domestic dogs. Her artworks are beautifully resolved, demonstrating her confident and gestural mark-making. Her early work centred on scenes of ardent attraction featuring fictionalised characters drawn from popular culture and her imagination. Her recent work reveals a darker edge. While maintaining a focus on figurative subjects, she has begun prioritising specific sections of the body, including bones, reinterpreting the forms into compelling objects and paintings.

Hack presented a solo exhibition at Arts Project Australia in 2016 and has exhibited in numerous group exhibitions, including at Spring1883 in Sydney, Melbourne Art Fair and Linden New Art, Melbourne. In 2018 she was a finalist in the Darebin Art Prize, Melbourne.

— b. Melbourne, 1979

Heather Shimmen's work overlaps the historical and the imaginative within printed surfaces of dense imagery. Using obsessively hoarded images, stories, memories and objects, Shimmen weaves fantasy narratives that evoke other worlds. Her works cleverly evade dominant historical narratives by creating new relationships between seemingly distant ideas and concepts.

Shimmen has held solo exhibitions in Melbourne, Canberra and Adelaide. Her work has been included in numerous group shows, including exhibitions at the National Gallery of Australia, Canberra, and the Print Council of Australia, Melbourne. Shimmen was awarded Victorian Arts Board grants in 1983 and 1989, Print Council of Australia patron and member print commissions in 1983, 1991 and 2000, and the Silk Cut Award for Linocut Prints in 1998. She has taught at several institutions, including the Lincoln Institute, Monash University, Australian Catholic University and RMIT University. Shimmen's work is held in numerous collections across Australia, including the National Gallery of Australia and several regional and university collections. She is represented by Australian Galleries, Melbourne.

— b. Melbourne, 1957



Bronwyn Hack &
Heather Shimmén
Exquisite Corpse 2019 (detail)



Bronwyn Hack &
Heather Shimmen
Exquisite Corpse #2 2019 (detail)



LEFT TO RIGHT

Bronwyn Hack

A Scene from Blood and Roses, Sex and Death 2014

Prom 2015





Eden Menta / Janelle Low

Eden Menta is an emerging artist who works across various mediums, including photography, collage, drawing and painting. Her work is intuitive, dynamic and subject to change depending on her state of mind in any given moment. Interests woven through her work include pop culture, self-portraiture and an intense curiosity about insects. Edgy and instilled with wry humour, Menta's work encompasses the macabre as well as observations of the world around her.

Menta has worked in the Arts Project Australia studio since 2013. She has exhibited in numerous group exhibitions in Melbourne, including at Centre for Contemporary Photography, Brunswick Street Gallery, No Vacancy and Gertrude Glasshouse, as well as the Ballarat International Foto Biennale.

— b. Melbourne, 1994

Janelle Low was the first in her family to be born outside of Asia. Utilising photography as her primary medium, Low explores the internal and external conflicts that arise from growing up in multicultural Australia and navigating its shifting and evolving cultural landscape. Her work explores the sense of displacement and 'otherness' felt between her heritage and cultural upbringing, which leads to questions about identity and acceptance.

In 2013 Low became the second female, and youngest, winner of the National Photographic Portrait Prize presented by the National Portrait Gallery, Canberra, and in 2017 was selected as a finalist in the William and Winifred Bowness Photography Prize. Currently based in Melbourne, Low has exhibited nationally and internationally and has work held in public and private collections.

— b. Perth, 1990







Janelle Low
Untitled (self-portrait) 2013



Lisa Reid / Yvette Coppersmith

Lisa Reid is an established artist working across ceramics, painting, drawing, printmaking and digital media. Old family photographs and popular culture inspire her works, which she meticulously constructs from preliminary workings derived from images as blueprints. In particular, her portraits of popular icons reflect a unique perspective on personalities that dominate our culture. Her oeuvre reveals a rich and highly detailed viewpoint on everyday life, which is observational as well as self-reflective in nature.

Reid has worked in the Arts Project Australia studio since 2002 and held her first solo exhibition there in 2015. She has exhibited in many group exhibitions in Australia and overseas, including at the Australian Centre for Contemporary Art and the Ian Potter Museum of Art, Melbourne, and the Film & New Media Festival in Adelaide. Her work is held in the National Gallery of Victoria and the National Gallery of Australia.

— b. Melbourne, 1975

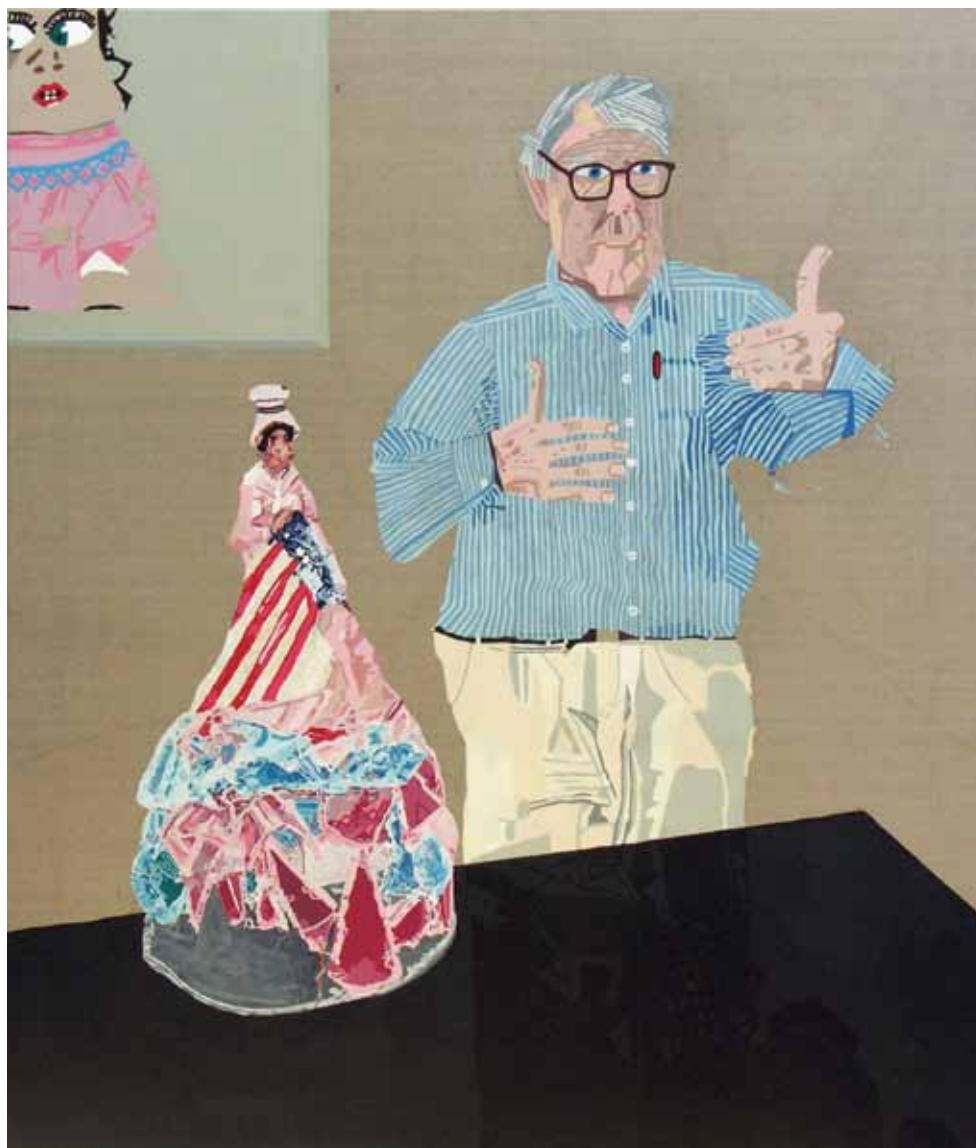
Yvette Coppersmith is a Melbourne-based artist. She graduated from the Victorian College of the Arts in 2001, and became known for her realist portrait paintings. Since her first portrait using oils, her visual language has expanded to include still life, abstraction and an interplay of these genres combined with the figure. Her self-portraiture explores representations of the feminine, as she depicts psychological shifts that impact on self-image.

Coppersmith exhibits nationally and internationally and has been commissioned to paint portraits for public and private collections. She won the Archibald Prize in 2018, the fifth year of being included as a finalist. Coppersmith has also been a finalist in the Len Fox Painting Award, the Geelong Contemporary Art Prize, the Doug Moran National Portrait Prize and the Portia Geach Memorial Award. She has exhibited her work in numerous galleries and public spaces across Australia and internationally.

— b. Melbourne, 1980







Yvette Coppersmith
John Safran (from the Gallery Series) 2009



Yvette Coppersmith
Forever in Blue Jeans
(from the *Blue Jeans Series*) 2007–08



Helga Groves & Wendy Dawson
FEM-aFFINITY installation view





List of Works

Fulli Andrinopoulos

Not titled 2012
gouache on paper
19.5 × 19 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2012
gouache on paper
19 × 19 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2012
gouache on paper
19.5 × 19 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2013
ink on paper
19 × 23.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2013
ink and watercolour on paper
14 × 19 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2014
gouache on paper
18.5 × 19 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2014
gouache on paper
17.5 × 19.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2014
gouache and ink on paper
18.5 × 19 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2014
gouache on paper
19 × 19 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2015
ink on paper
19 × 18.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2016
ink on paper
9.5 × 9 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2016
gouache and ink on paper
9 × 9.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2016
ink on paper
9 × 9 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2016
ink on paper
8.5 × 12 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2016
ink on paper
9.5 × 9.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2016
ink on paper
9.5 × 9.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2019
acrylic on canvas
90.5 × 55 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Dorothy Berry

Not titled 2009
gouache and ink on paper
37.5 × 56.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2009
pastel on paper
38.5 × 28.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2009
photocopy and pastel on paper
29.5 × 21 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2012
pastel on paper
38 × 29 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Yvette Coppersmith

*Forever in Blue Jeans (from
the Blue Jeans Series)* 2007–08
oil on linen
122.5 × 81.5 cm
Courtesy of the artist

Michael (from the Gallery Series) 2008
oil on masonite
61 × 45.5 cm
Courtesy of the artist

John Safran (from the Gallery Series) 2009
oil on plywood
120 × 90 cm
Courtesy of the artist

Untitled 2019
pencil on paper
30 × 42 cm
Courtesy of the artist

Wendy Dawson

Not titled (yellow) 2009
felt-tip markers on paper
25 × 35 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2012
gouache and paint pen on paper
25 × 35 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2014
marker, paint pen and pencil on paper
25 × 35 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2018
paint pen on paper
35 × 33 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2019
paint pen on paper
30 × 42 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Not titled 2019
 paint pen on paper
 29.5 × 42 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Not titled 2019
 paint pen on paper
 29.5 × 42 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Not titled 2019
 paint pen on paper
 29.5 × 42 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Prudence Flint

Cut on the Cross 2013
 oil on linen
 127 × 102 cm
 Courtesy of the artist, represented
 by Australian Galleries, Melbourne

Feed 2019
 oil on linen
 105 × 90 cm
 Courtesy of the artist, represented
 by Australian Galleries, Melbourne

The Visit: ten drawings 2019
 pencil on paper
 59 × 86 cm
 Courtesy of the artist, represented
 by Australian Galleries, Melbourne

The Wake: ten drawings 2019
 pencil on paper
 59 × 86 cm
 Courtesy of the artist, represented
 by Australian Galleries, Melbourne

Helga Groves

Subterranean Flow 2004
 pigment and medium on linen
 60 × 60 cm
 Courtesy of the artist, represented
 by Sutton Gallery, Melbourne; Milani
 Gallery, Brisbane; and Kronenberg
 Mais Wright, Sydney

Island 2016
 oil paint, wax and medium on wood
 94 × 94 cm
 Courtesy of the artist, represented
 by Sutton Gallery, Melbourne; Milani
 Gallery, Brisbane; and Kronenberg
 Mais Wright, Sydney

Meteor Weavings (study) #1 2019
 iridescent oil paint, wax and medium
 on copper
 44 × 99 cm
 Courtesy of the artist, represented
 by Sutton Gallery, Melbourne; Milani
 Gallery, Brisbane; and Kronenberg
 Mais Wright, Sydney

Meteor Weavings (study) #2 2019
 iridescent oil paint, wax and medium
 on copper
 44 × 118 cm
 Courtesy of the artist, represented
 by Sutton Gallery, Melbourne; Milani
 Gallery, Brisbane; and Kronenberg
 Mais Wright, Sydney

Bronwyn Hack

*A Scene from Blood and Roses,
 Sex and Death* 2014
 pen, gouache and ink on paper
 38 × 28 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Prom 2015
 ink on paper
 38 × 28 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Not titled 2018
 charcoal and ink on paper
 32 × 25 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Not titled 2018
 ink on paper
 24.5 × 32.5 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Janelle Low

Untitled (self-portrait) 2013
 inkjet print, ed. 3/6
 70 × 70 cm
 Courtesy of the artist

Untitled 1
(from the At Your Surface series) 2018
 inkjet print and gold leaf, ed. 1/3
 23 × 15 cm
 Courtesy of the artist

Untitled 2
(from the At Your Surface series) 2018
 inkjet print and gold leaf, ed. 1/3
 23 × 15 cm
 Courtesy of the artist

Untitled 3
(from the At Your Surface series) 2018
 inkjet print and gold leaf, ed. 1/3
 23 × 15 cm
 Courtesy of the artist

Eden Menta

Bing 2017
 pigment ink print, ed. 1/1
 40 × 40 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Jill Orr

Lunch with the Birds #1 1979
 inkjet print (printed 2019), ed. 2/5
 30 × 40 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lunch with the Birds #2 1979
 inkjet print (printed 2019), ed. 2/5
 30 × 40 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lunch with the Birds #3 1979
 inkjet print (printed 2019), ed. 2/5
 30 × 44 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lunch with the Birds #4 1979
 inkjet print (printed 2019), ed. 2/5
 36.5 × 24 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lunch with the Birds #5 1979
 inkjet print (printed 2019), ed. 2/5
 30 × 44 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lunch with the Birds #6 1979
 inkjet print (printed 2019), ed. 2/5
 30 × 44 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lunch with the Birds #7 1979
 inkjet print (printed 2019), ed. 2/5
 30 × 44 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lunch with the Birds #8 1979
 inkjet print (printed 2019), ed. 2/5
 29 × 46 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lunch with the Birds #9 1979
 inkjet print (printed 2019), ed. 2/5
 30 × 44 cm
 Photographer: Elizabeth Campbell
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Antipodean Epic – Interloper 2016
 inkjet print on Canson photographic
 rag, ed. 3/5
 110 × 180 cm
 Photographer: Christina Simons
 Courtesy of the artist, represented
 by Jill Orr Management, Melbourne

Lisa Reid

Life Drawing 2002
 ink on paper
 50 × 66 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Life Drawing 2002
 pencil and ink on paper
 66 × 50 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Peter Fay 2007
 acrylic on canvas
 177 × 151 cm
 Courtesy of the artist, represented
 by Arts Project Australia, Melbourne

Not titled 2019
pencil on paper
42 × 30 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Heather Shimmen

Glazed 2008
linocut and ink on felt, ed. 6/10
31 cm (diameter)
Courtesy of the artist, represented
by Australian Galleries, Melbourne

Lost II 2008
linocut and ink on felt, ed. 5/10
79 cm (diameter)
Courtesy of the artist, represented
by Australian Galleries, Melbourne

Swamp Lady 2018
linocut and ink on paper,
3 panels, ed. 1/5
190 × 52 cm
Courtesy of the artist, represented
by Australian Galleries, Melbourne

Metamorphosis 2019
linocut and ink on paper, ed. 1/10
31 cm (diameter)
Courtesy of the artist, represented
by Australian Galleries, Melbourne

Cathy Staughton

*A Man Doctor Cut Poor Facts Mother
Help Me Out R2-D2 Robot Baby* 2008
ink on paper
70 × 50 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

*Bev and John Bad Day Bed Room Cathy
Killer Black Death Married* 2014
pencil on paper
35 × 50.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

*Quest Hotel 2 up 202B Door Queen
Bed Room Warm Heater Shadow Bath
Room* 2018
pastel on paper
34 × 47.5 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Catherine Bell Love Anne Baby Same 2019
gouache and marker on paper
28.5 × 38 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

*Claire and Rebecca and Lauren Bell Baby
Sister Bad Milk Sick Good Water Anne
Staughton Same Baby Rebecca and Lauren
and Claire Hale Angry Bad Baby Milk
Sister* 2019
gouache and marker on paper
56.5 × 38 cm
Courtesy of the artist, represented
by Arts Project Australia, Melbourne

Jane Trengove

Blue Tac Ball 2007
oil on canvas
25 × 30.5 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Blue Day 2015
digital print
20 × 20 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Last Light on Trees 2015
digital print
20 × 20 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Storm Brewing 2015
digital print
23 × 23 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Volcanic Action 2015
digital print
23 × 23 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Untitled (Moon Series) 2019
digital print
23 × 23 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Untitled (Moon Series) 2019
digital print
23 × 23 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Untitled (Moon Series) 2019
digital print
23 × 23 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Untitled (Moon Series) 2019
digital print
41.5 × 41.5 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Untitled (Moon Series) 2019
digital print
23 × 23 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Untitled (Moon Series) 2019
digital print
43 × 43 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

Untitled (Moon Series) 2019
digital print
23 × 23 cm
Courtesy of the artist, represented
by Sutton Gallery, Melbourne

**Bronwyn Hack &
Heather Shimmen**

Exquisite Corpse 2019
linocut on rag paper,
monoprint, 5 panels
330 × 56 cm
Courtesy of the artists; Bronwyn
Hack is represented by Arts Project
Australia, Melbourne; Heather
Shimmen is represented by Australian
Galleries, Melbourne

Exquisite Corpse #2 2019
linocut on rag paper,
monoprint, 3 panels
228 × 56 cm
Courtesy of the artists; Bronwyn
Hack is represented by Arts Project
Australia, Melbourne; Heather
Shimmen is represented by Australian
Galleries, Melbourne

Eden Menta & Janelle Low

Eden and the Gorge 2019
inkjet print, ed. 1/5
100 × 80 cm
Courtesy of the artists; Eden Menta
is represented by Arts Project
Australia, Melbourne

Eden in the Mirror 2019
inkjet print, ed. 1/5
50 × 40 cm
Courtesy of the artists; Eden Menta
is represented by Arts Project
Australia, Melbourne

Eden, Kim and Oily 2019
inkjet print, ed. 1/5
60 × 70 cm
Courtesy of the artists; Eden Menta
is represented by Arts Project
Australia, Melbourne

Eden with Her Tongue Out 2019
inkjet print, ed. 1/5
50 × 40 cm
Courtesy of the artists; Eden Menta
is represented by Arts Project
Australia, Melbourne



Acknowledgements

NETS Victoria and Arts Project Australia would like to thank all those who made this exhibition and subsequent tour possible. We would like to acknowledge the funding bodies for their assistance: the Australian Government through the Australia Council for the Arts, its funding and advisory body; the Limb Family Foundation; and NETS Victoria's 2018 Exhibition Development Fund, supported by the Victorian Government through Creative Victoria. We would also like to recognise Leonard Joel for its support with printing this catalogue and Art Guide Australia for its advertising assistance.

This exhibition would not have been conceivable without the wonderful artists and their representing galleries who have assisted us: Arts Project Australia, Melbourne; Australian Galleries, Melbourne; Sutton Gallery, Melbourne; and Jill Orr Management, Melbourne. We would like to thank them and their respective staff for facilitating the loans of the artists' works and for their ongoing dedication to the project.

The touring venues have allowed us to share this project far and wide, and for that we thank them and their staff: Benalla Art Gallery, Vic; Bunjil Place Gallery, Narre Warren, Vic; Devonport Regional Gallery, Tas; Horsham Regional Art Gallery, Vic; Noosa Regional Gallery, Qld; and Riddoch Art Gallery, Mt Gambier, SA.

A big thank you to the catalogue writers, Catherine Bell, Jacqueline Millner and Sim Luttin, for their contributing texts that expand on the artists' work so eloquently. And a second big thank you to Catherine Bell for curating the exhibition. We would like to acknowledge her relentless energy and commitment to championing the artists. Lastly, we appreciate the external teams who we work with at IAS and TED Fine Art, catalogue designer Liz Cox and copyeditor Clare Williamson, as well as our own hardworking staff and all those who assist us behind the scenes.

TOP TO BOTTOM

Cathy Staughton

Bev and John Bad Day Bed Room

Cathy Killer Black Death Married 2014

Quest Hotel 2 up 202B Door Queen Bed

Room Warm Heater Shadow Bath Room 2018





LEFT TO RIGHT

Janelle Low

Untitled 1-3 (from the At Your Surface series) 2018



NETS
VICTORIA.

ARTS
PROJECT
AUSTRALIA



This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, as well as receiving development assistance from NETS Victoria's Exhibition Development Fund, supported by the Victorian Government through Creative Victoria.

National Exhibitions Touring Support (NETS) Victoria is supported by the Victorian Government through Creative Victoria, by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. NETS Victoria also receives significant in-kind support from the National Gallery of Victoria.

NETS
VICTORIA.



ARTS
PROJECT
AUSTRALIA