



1717 Painting/not painting
ARTIST BIOGRAPHIES

Kevin Chin

Kevin Chin uses the language of collage to test how fragmented global forces, and the conflicting personal experiences that result, redefine meaning in contemporary painting. His paintings assemble fragments from across continents to question nationalist ideals, at a time of global migrant crisis and greater cultural flows.

In 2017 Kevin Chin was awarded a globally competitive residency at Teton Artlab USA, and a subsequent Australia Council Career Development Grant to support the project. His international exhibiting profile also includes 2014 solo exhibitions at Art Stage Singapore, and Youkobo Art Space Tokyo, for which he was awarded an Ian Potter Cultural Trust Grant. He is the recipient of multiple grants from the Australia Council, City of Melbourne, and National Association for the Visual Arts. Chin was the winner of the 2015 Bayside Prize (Melbourne), runner-up at the 2014 Redland Award (Brisbane), and has been shortlisted widely in national prizes including the Arthur Guy Prize (VIC), John Leslie Prize (VIC), Fisher's Ghost Award (NSW), Albany Prize (WA), Gold Coast Prize (QLD) and Fleurieu Prize (SA). Chin has been curated into significant public group surveys in 2017 at Bundoora Homestead and Goulburn Gallery, and in 2016 at Glen Eira and Town Hall Galleries. He has been featured on the cover of Art Collector, and numerous times in Art Monthly and The Age. Institutional collections include Artbank, Bayside Council, RACV, and La Trobe University Museum of Art.
<http://www.kevinchin.com.au>

Will Cooke

Will Cooke (b. 1989) is a Sydney based artist whose practice adopts abstraction to understand the connection between body and mind. Cooke is intrigued by the invisibility of memory, and the way it is experienced within the body. He explores his own personal mythologies and memories, and attempts to make these internal thoughts and experiences external. He makes illusion-based paintings that begin a dialogue, and thus, the work develops a sensory relationship with the viewer. Cooke uses various supports, such as aluminum, canvas and paper, to concrete the sensation of memory in the physical. Cooke's focus on the relationship between form, surface, and the viewer, produces independent physical objects that transcend the mind.

Cooke completed a Bachelor of Visual Arts (Hons) at Sydney College of the Arts (SCA) in 2011. He has shown in numerous group exhibitions around Australia and has had solo exhibitions with NKN Gallery, Melbourne (2017), Alexandra Porter, New York (2016), NKN Gallery, Melbourne (2016), Chalk Horse, Sydney (2015).
<http://willcookeart.com>

Fernando do Campo

Fernando do Campo (b. Mar del Plata, 1987) is an artist currently based in Sydney. Since 2015 he also produces work as the HSSH (House Sparrow Society for Humans). Recent projects have used a practice of birdwatching, curatorial methodology, painting, fiction and post-humanist writing to examine the documented and undocumented histories of introduced species in the global south.

Fernando do Campo is a John Monash Foundation Scholar, he completed an MFA at Parsons School of Design, The New School through this award. Solo exhibitions include: *The townneys watched back*, Ararat Regional Gallery, VIC; *I always hear you before I see you*, Praxis Gallery, New York (2017); *Localized Contagion*, Praxis Gallery, New York (2015); *Figure behind a lake*, Australian Consulate General, New York (2015); *Come away closer*, Northern Centre for Contemporary Art, Darwin (2014); and *Two clouds passing behind stars*, Mclermoi Gallery, Sydney (2013). Group exhibitions and projects include: *Atavast*, curated by Jess English, Standard Practice, Brooklyn (2016), *I can because you do*, curated by Alhena Katsof, Participant Inc. New York (2016); *When Contradictions Collide*, curated by Alasdair Doyle, NextWave Festival, Melbourne (2016); *Why Listen to Animals?* curated by Danni Zuvella and Joel Stern, Liquid Architecture at Westspace, Melbourne (2016); and *Rainbow and Others*, commissioned by Geoff Robinson, Sarah Scout Presents, Melbourne (2016). Fernando has received awards from the Australian Regional Arts Fund, Arts Tasmania, Ian Potter Cultural Trust, Australia Council for the Arts, and Parsons School of Design. He has undertaken residencies at the Chelsea Westminster Hospital, London; Cite International des Arts, Paris and BMUKK, Austrian Ministry of Culture, Vienna. Fernando is represented by Praxis Gallery, Buenos Aires & New York. He is Associate Lecturer, UNSW Art + Design, Sydney.
<http://www.fernandodocampo.com>

Stefan Dunlop

Stefan Dunlop's work grapples with the visually Baroque age in which we live, via the historical medium of oil paint. He has recently worked through a series of paintings that reference art history towards a new series of work based on a fragmentation of space, form, imagery and colour. The historically based paintings were an examination of the various

tropes of painting, being playful with the western classical and baroque traditions. They both respected and subverted those traditions. There is no dark colour used in these works: the form is created via composition and complementary colour.

Dunlop's more recent fragmented and collage based works are a simple and direct response to the image-based world in which we currently live. A world in which we are exposed daily to a thousand times more images than visual artists of merely a generation ago. Dunlop work responds to the exponentially expanding visual library that contemporary artists and audiences now have the possibility to possess and approaches each new painting as an experiment.

Stefan Dunlop is a Queensland based artist and he has exhibited nationwide, as well as in New Zealand, the United Kingdom, Germany, and China. Dunlop studied at the Slade School, London, and the New York Studio School, New York, and has also recently completed residencies in Dallas, Texas and Leipzig, Germany. Dunlop has been the recipient of numerous awards and his works are held in the collections of Parliament House, Canberra, and the Ministerial Council on Education, Employment, Training and Youth Affairs, Melbourne.

<http://stefandunlop.com>

Neil Haddon

Neil Haddon (born 1967) is a British/Australian artist. His paintings display a wide variety of influences and styles, from hard edge geometric abstraction to looser, expressive figurative painting. Haddon currently lives and works in Hobart, Tasmania, Australia.

Haddon was born in Epsom, England. He earned a B-TEC Diploma in Art and Design from the Epsom School of Art, Surrey, England (1985-87) (now the University for the Creative Arts). He received an Honours degree from West Surrey College of Art and Design (1987-1990) (now the University for the Creative Arts). Haddon relocated to Barcelona, Spain in 1990 and lived and worked there until 1996. He held his first solo exhibition at Galería Carles Poy in 1992. In 1996 he moved to Tasmania, Australia. He has lived and worked there since then. In 2002 he was awarded a Master of Fine Art from the Tasmanian School of Art, University of Tasmania (now the Tasmanian College of the Arts, UTAS). He has held a variety of part time teaching posts at TCotA and now lectures in painting and is a post graduate supervisor. Haddon was a founding member Letitia Street Studios and Inflight Artist Run Initiative (now Constance ARI) and was the Chair of Contemporary Art Tasmania from 2010 to 2016. Haddon regularly travels back to the UK and Spain for research projects and in 2014 undertook a three-month residency in New York at the Australia Council for the Arts Greene Street Studio.

<https://neilhaddon.com.au>

Irene Hanenbergh

Irene Hanenbergh's practice deals with concerns of disciplined immaterial sensibilities within (marginalized) Romantic, Visionary and Fantastic art genres. She uses various media including drawing, painting, sculpture and print media.

Hanenbergh completed a Master of Fine Arts by Research at the Victorian College of the Arts (The University of Melbourne) in 2010. She holds as well a BFA (Hons) in Painting and Sculpture from The Academy of Fine Arts Minerva (1988, The Netherlands), a BFA (Hons) in Printmaking, from The Athens School of Fine Arts (1995, Greece) followed by 2 year Postgraduate Research at the same academy. Additionally she completed a Post Graduate Program at The Royal College of Art (1992, London). Intermittently over the last 25 years, she has spent considerable time on artist residencies & for the purpose of exhibitions, in various locations across Europe, Asia (Japan and Thailand) and the USA (NYC). She has held solo exhibitions in Australia and internationally; amongst others, House of Dandelion & Lohr (outperformance) at Hugo Michel Gallery, Adelaide; Argyle Dreaming (1863), a Blackart project in Sydney; Dada-Roman (4711), at Caves in Melbourne and a collaborative exhibition Zilverster with Sharon Goodwin at Sarah Scout Presents in Melbourne. Other recent solo shows have included Long Live Jezebelusa (The overseer & the divide) and Lace Monitor (Victoria Everglades) at Ryan Renshaw in Brisbane; Periwinkle Flower for the Beggar and Laudanum & De Breeder at Neon Parc in Melbourne.

Over the last few years Hanenbergh has contributed to a number of notable group projects/exhibitions such as Lubok 11, a collaboration between Lubok Verlag (Leipzig) and PrintRoom (Rotterdam) presented at Museum Boymans Beuningen in Rotterdam; Like Mike (Neon Parc), Sedition (Bus Projects), The Parlour # 2 in Brooklyn, New York and previously in shows such as Athens Pride, The Breeder Gallery, Athens; New Psychedelia, QU Museum, Queensland; Show You My World, Gitte Weise Gallery, Berlin, amongst others. Hanenbergh's work is held in public and private collections in the Asia-Pacific (Australia, Japan, New Zealand), Europe and the United States; including The National Gallery of Victoria (NGV), QU Museum (QLD), The Museum of Old and New Art (Tasmania), Mornington Peninsula Regional Gallery (Victoria), Artbank Australia (NSW), ABSOLUT European Collection (Stockholm, Sweden), Centre for Contemporary Art (The Netherlands), Collection ASKT (Athens, Greece) and Rabobank (The Netherlands). Hanenbergh was twice named as one of 'Australia's 50 Most Collectible Artists' by Australian Art Collector.

<http://www.irenehanenbergh.com>

Brent Harris

Brent Harris' paintings and works on paper are brooding, dripping swamplands delineated in the most meticulous way. Stark planes, often black and white, belie the swooping organic gestures and expressionist shapes.

'[M]any of his forms vibrate, rise and fall, and cause the viewer's eye much exercise in following them,' noted James Mollison in *Art and Australia* recently. But what surprises most is the sensuality of the work; as though the sharp lines and immaculate surfaces can barely contain the emotions brooding beneath. This is the Unconscious meshed with a taut, graphic sensibility.

Brent Harris has exhibited extensively in Australia since 1985. Recently his work was seen in *Orifice*, Australian Centre for Contemporary Art and *Field Work: Australian Contemporary Art 1968-2002* at the National Gallery of Victoria. His solo show - *The Face* - at the Art Gallery of New South Wales in 2004 was described by Peter Hill as 'of-its-time yet strangely out-of-time.'

<http://brentharris.com.au>

Matthew Harris

Matthew Harris, born in Wangaratta 1991, lives and works and in Melbourne. Recent solo and two-person exhibitions include 'Matthew Harris / Katherine Huang' at Neon Parc; 'Cream Dream' at Alaska Projects; 'Like sands through the hourglass' at Bundoora Homestead Art Centre; 'Things' at Blindside and 'Lassie' at Centre for Contemporary Photography. Selected group exhibitions include 'Mess Package', curated by Glenn Sloggett, Bus Projects; 'A Billion Bucks' curated by Justin Hinder & Charlotte Cornish, The Honeymoon Suite; 'Wink!' curated by Donald Holt, Greenwood Street Projects; 'Trash & Treasure', Strange Neighbour; 'Synthetica', Wangaratta Art Gallery. Matthew's works are held in public and private collections throughout Australia.

www.matthew-harris.com

Daniel Hollier

Daniel Hollier lives and works in Sydney, Australia. In 2016 he completed his MFA in Painting at the Sydney College of the Arts as the recipient of an Australian Post-Graduate Award. In 2009 he completed a Bachelor of Fine Art (Hons) at the National Art School, Sydney. In 2011, Hollier was awarded a New Work grant by the Australia Council for the Arts. Hollier was the recipient of the Queen Street Studio Residency Award at Fraser Studio Projects, 2009 and the Clitheroe Foundation Scholarship in 2008. Hollier was the recipient of the Storrier Onslow Cite de Paris Residency (2010), which he undertook in early 2011, and was also a finalist in the Helen Lempriere Travelling Scholarship both in 2011 and 2010 at Artspace, Sydney. Hollier's work has been exhibited in several solo and group exhibitions. Recent solo exhibitions include 'Shoebox Pantomime' Alaska Projects, 2015; 'Echo Solar Series', Chalkhorse Gallery, 2014; He has been included in: 'New Contemporaries' at Sydney College of the Arts, 'The future will be Different, Mini Galerie, Amsterdam; 'Television', Sarah Cottier, Sydney; 'Fiction (With Only Daylight Between Us)' Corridor Projects in Dayton, Ohio. His work is represented in the collection of Artbank as well as private collections in Australia, United Kingdom and Holland.

<http://www.danielhollier.com>

Belem Lett

In Belem Lett's latest series of paintings organic forms of strange elegance unfurl in richly coloured plumages. Mark making is central to these paintings, rendered in glowing definition over white underpainting. Brush marks range from precise repetition to bold, sweeping spontaneity. These works are borne from Lett's ongoing research into the 18th century Rococo movement, or late Baroque, a period known for its elaborate organic motifs and lavishness. Lett playfully mimics the symmetry found in Baroque decoration and its depictions of nature, encouraging these abstract constellations of colour and gesture to read as flora or fauna. This mirroring is also a direct reference to Rorschach's infamous inkblots, designed to bridge the gap between the conscious and the unconscious mind.

Belem Lett is a Sydney based artist and Director of Wellington St Projects. Lett graduated with a BFA (Hons) in 2008 and completed an MFA by research in 2013, both at COFA, UNSW. He has participated in over 30 group exhibitions, including recent shows at The Digital Art Centre in Taipei and Campbelltown Regional Gallery, and several solo exhibitions. In 2010 he was awarded the Brett Whiteley Travelling Art Scholarship. In 2011 he held a residency at the Cité Internationale des Arts in Paris. He has exhibited at art fairs including Spring 1883 (Melbourne), Den Fair (Melbourne) and Sydney Contemporary (Sydney). Lett has also been a finalist in multiple prizes including: The Tim Olsen Drawing Prize (Highly Commended), Fishers Ghost art Award, NAB emerging Artist award, The Sunshine coast art award, The Paddington Art prize (Highly Commended), The Chippendale New World Art Prize, The Elaine Bermingham National Watercolour Prize (Highly Commended).

<http://www.belemlett.com>

Ollie Lucas

Ollie Lucas is a Melbourne-based visual artist whose work revolves around the cerebral phenomenon 'pareidolia'. Pareidolia put simply is seeing objects in clouds or recognizable objects in patterns or surfaces. Built up surfaces consisting of layered wood, paint and resin allows the viewer to explore and discover abstract imagery and form. His 'Spool' series reflects a past life as a graphic designer and a new found love of the graffiti and vandalism of Melbourne's alleys. Clean hard line graphics are juxtaposed with subtle hints of graffiti and decay, two elements that are polar opposites yet combined to achieve a visual harmony.

Inspiration through colourful advertising and neon cityscapes and has led to a creative take on the industrial function of coloured flags and signals that direct travel of trains, planes and ships, known as semaphores. Central urban areas such as Federation Square, Times Square, Moscow's Red Square and Shibuya offer a work place, a festive space, a physical location and a hyperreal site for information-exchange, all at once. Lucas harnesses this communicative function to explain new kinds of urban consciousness via constellations of arresting, bright colours and geometric patterns. This neon effect conveys modern life as fast paced and electric as well as grungy and brazen, with the same instantaneous impact as advertising.

Ollie Lucas graduated from RMIT with a BFA in Painting in 2011. He has exhibited in group and solo shows in Melbourne, Sydney and Auckland.

<http://ollielucas.tumblr.com>

Tara Marynowsky

Tara Marynowsky's art practice embraces painting, drawing, collage, video and installation. She investigates the uncanny and uses wry humour to explore personal emotions and feelings associated with womanhood. With influences drawn from archival artefacts, European fables and art history her subjects are riddled with nostalgia and themes of cultural belonging and identity. She questions westernized beauty within this context. Working in a fragmented modus she often creates multiple works which when accumulated result in the form of an installation or series. Her work has an unmistakable hand-made aesthetic and she often uses watercolour to render her intimate works on paper.

Tara Marynowsky was born in 1979 in Sydney, Australia where she lives and works. In 2002 she received a Bachelor of Fine Arts (honours) at the College of Fine Arts, Sydney. Her work has been exhibited in international group exhibitions including Hors Pistes at Centre Pompidou, Paris (2009) and Invitation on Paper at Chi Chi Potter Gallery, Copenhagen (2012). She has held several solo shows in Sydney and Melbourne and is currently undertaking an artist residency supported by the City of Sydney.

<http://www.tamarynowsky.com>

Nuha Saad

Nuha Saad is a Sydney based sculptor working in the areas of installation, galleries and public art. Her works feature in public buildings and urban renewal projects, including large scale commissions for City of Sydney (Wulaba Park at Green Square and the Skippedy Skip Fence in Glebe); Marrickville High School, Meriton and Transport for NSW. Saad has exhibited extensively in both solo and group exhibitions including projects for the Art Gallery of New South Wales; Artspace; RMIT Gallery; UTS Gallery; Tin Sheds Gallery; Hazelhurst Regional Art Gallery; Casula Powerhouse; James Dorahy Project Space, Gitte Weise Gallery, Grace Cossington Smith Gallery; Verge Gallery; Newcastle Regional Gallery NSW; Benalla Art Gallery Victoria and Queensland University of Technology Art Museum and was recently short-listed for the Meroogal Women's Art Prize and the Paramor Art + Innovation Prize.

Saad has previously been awarded an Australia Council New Work Grant; Artspace Gunnery Artists Studio; Pat Corrigan Artist Grant; City Art Institute Sculpture Award; and has been a finalist in the Woollahra Small Sculpture Prize; Helen Lempriere National Sculpture Award; Helen Lempriere Travelling Art Scholarship; NSW Ministry for the Arts Women and Arts Fellowship; RBS Emerging Art Award; ABN AMRO Art Award and the Blake Prize. Saad's work is held in the collections of City of Sydney; Royal Melbourne Hospital; Artbank and numerous private collections. Reviews of Saad's work have appeared in numerous publications and exhibition catalogues. Nuha Saad completed a MVA by research at SCA, University of Sydney and a BVA at City Art Institute (now UNSW Art and Design).

<http://www.nuhasaad.com>

Kate Tucker

Kate Tucker received a Graduate Diploma in Visual Arts at the Victorian College of the Arts in 2009. She has held recent solo exhibitions at Bus Projects; Galerie Pompom; Daine Singer and Chapter House Lane. Her work has been included in group exhibitions at Penrith Regional Gallery; Sutton Projects; LON Gallery; SPRING 1883 with Dutton Gallery; Caves; Linden New Art; c3 Contemporary Art Space; and Bus Projects. She was a finalist in the Arthur Guy Memorial Painting Prize; Geelong Contemporary Art Prize; Substation Contemporary Art Prize; Albany Art Prize; Bayside Acquisitive Art prize; The Churchie Emerging Art Prize; Geelong Acquisitive Print Awards; and The Archibald Prize.

<http://katetucker.com.au>

Megan Walch

Megan Walch's work blends figuration and abstraction in a synthesis of pictorial traditions from Europe and South East Asia. She has undertaken residencies in New York, Saratoga Springs, Taipei, Canberra, Thailand and Tokyo. Megan is a Samstag Scholar, an alumnus of the San Francisco Art Institute, the Skowhegan School of Painting and Sculpture, USA and the Space Program, New York. Selected exhibitions include: *The Spill*, curated by Justene Williams in *Artist to Artist*, curated by Kylie Johnson at Contemporary Art Tasmania, *The Skullbone Experiment: a paradigm of art and nature 2014*, Queen Victoria Museum and Art Gallery, Tasmania and the UNSW Galleries, COFA. *Wilderness*, curated by Wayne Tunnicliffe at the Art Gallery of New South Wales, 2010, *Artists to Artists*, Ace Gallery, New York, 2002, *Primavera 2000*, Museum of Contemporary Art, Sydney, and Megan was recently awarded a doctorate from the School of Creative Arts, University of Tasmania.
<http://meganwalch.com>

Tricky Walsh

Tricky Walsh works both collaboratively and in a solo capacity. Their projects focus on both spatial and communication concerns and while they use a diversity of media (architecture, painting, drawing, sculpture, installation, sound, film, comics, radio) it is foremost the concept at hand that determines which form of material experimentation occurs within these broader themes. They have been awarded a Qantas Foundation Art Encouragement award and won the 2009 Hobart Art prize for their sculpture *The Wasp* project, have been commissioned to make works for Monash University Museum of Art, the Tasmanian Museum and Art Gallery and the privately funded Detached Cultural Organisation, were included in the 2013 *Mona Foma* festival, organised by the Museum of Old and New Art. They have been a recipient of Australia Council and Arts Tasmania funding, and have undertaken residencies in London, New York, Jogjakarta and Paris.
<http://trickywalsh.com>

Ian Williams

Williams was born in Truro, UK in 1976. He graduated from the Central Institute of Technology in 2011 with an Advanced Diploma in Visual Arts, and in 2013 completed his Bachelor of Arts at Curtin University. Ian works mainly within the mediums of painting and drawing, and has work in public and private collections including University of Western Australia, Curtin University and Artbank.

Williams was a finalist in the 2015 Bankwest Art Prize and the 2015 Macquarie Art Prize (Sydney), with recent shows at Heathcote Gallery and Turner Galleries.

<http://www.iwilliams.com.au>

Kevin Chin appears courtesy of THIS IS NO FANTASY + dianne tanzer gallery, Melbourne

Stefan Dunlop appears courtesy of Edwina Corlette Gallery, Brisbane

Neil Haddon appears courtesy of THIS IS NO FANTASY + dianne tanzer gallery, Melbourne and Bett Gallery, Hobart

Irene Hanenbergh appears courtesy of Neon Parc, Melbourne

Brent Harris appears courtesy of Tolarno Galleries, Melbourne

Tara Marynowsky appears courtesy of Chalk Horse, Sydney

Kate Tucker appears courtesy of Daine Singer, Melbourne

Megan Walch appears courtesy of Bett Gallery, Hobart