

ALTERNATING THE CUBE

10 August – 13 October 2024

DINO CONSALVO
VIRGINIA CUPPAIDGE
MICHELLE GEARIN
ELLIE HANNON
HOLLY LEONARDSON
JAYMIE MALEY
PATRICK MAVETY
DAN NELSON
OLIVIA PARSONAGE
BRETT PIVA
SHÂN PRIMROSE
BRADDON SNAPE
MELODY SURANYI
MICHELLE TEEAR
LEZLIE TILLEY
MEG WALTERS
AHN WELLS
GRAHAM WILSON



Museum of Art and Culture
Lake Macquarie ▲ yapang

We remember and respect the Ancestors who cared for and nurtured this Country. It is in their footsteps that we travel these lands and waters. Lake Macquarie City Council acknowledges the Awabakal people and Elders past, present and future.

LIST OF WORKS

Dino Consalvo

End Of Summer 2024
gouache on board
Swimming In The Rain 2024
gouache on board

Virginia Cuppaidge

Daylight 2024
acrylic on canvas
Summer Afternoon 2024
acrylic on canvas
Night Light 2024
acrylic on canvas

Michelle Guerin

Making of Metamorphosis II 2024
video work: no audio

Ellie Hannon

Catching My Reflection 2022
upcycled textiles, eyelets, wire

Holly Leonardson

Sand Scattered Remnants # 1 2024
wax pigment, thread and found plastics
on cotton paper with Tasmanian oak
artist made frame

Jaymie Maley

Connective Tissue of the Canopy 2024
Angophora dyed paper pulp and muslin,
pva, wire, rabbit skin glue
We Watch the Shadows Move 2023
solvent free oil paint and acrylic on
Plywood
Two Together Angophora Bonsai 2023
pulped educational papers, glue, wire,
recycled plastics, sandstone composite

Patrick Mavety

House at Parks Edge 2023
oil on board

Dan Nelson

Ocean Baths at Night 2024
oil on canvas

Olivia Parsonage

Sunshower 2024
fabric, thread, wool, buttons
Dry Fishing 2024
fabric, thread, wool, buttons
Jelly Herder 2024
fabric, thread, wool, buttons

Brett Piva

*The Afternoons Gaze Through
Hydrospheric Reflection 2023*
12k white gold and varnish on cut glass
Murrumbidgee River natural pigments
and enamel on textured glass and shina
board
*The Headwaters Outcry Dampened by
Snow 2023*
23k red gold, 22k moon gold, 23k gold,
Murrumbidgee River natural pigments
and enamel on glass and Japanese
washi within custom aluminium frame
*Retroceding Waters Following Torrential
Rain 2023*
22k moon gold and varnish on cut glass.
23k Gold, Murrumbidgee River natural
pigments and enamel on textured glass
and shina board.

Shân Primrose

Dog's Breakfast 2021
digital drawing printed on fine art paper

Braddon Snape

Clamped 2023
welded, cold inflated stainless steel with
custom polyurethane paint coating.
welded and chrome plated steel with
stainless steel bolts.

Melody Suranyi

The Birth of Venus Reimagined 2024
acrylic painting with hand gilded details
on canvas and framed in oak

Michelle Teear

Bundanon Night 2024
egg tempera and beeswax on plywood

Lezlie Tilley

Blind Faith/ Blind Trust 2019 - 2024
mixed media installation

Meg Walters

Déjà Vécu 2024
oil, oil stick on linen, framed in natural
oak floating frame

Ahn Wells

Here, there 2024
mixed media on board
There for you 2024
mixed media on board
Always looking for you 2024
mixed media on board
We're on the right track 2024
mixed media on board
Forever 2024
mixed media on board
To be with you 2024
mixed media on board

Graham Wilson

Calling My Bluff 2022
oil and acrylic on birch

ALTERNATING THE CUBE

CURATED BY JASMINE KEAN,
MUSEUM OF ART AND CULTURE yapang

Spaces that become artist led galleries, Artist Run Initiatives (ARIs) and studio spaces, are necessary infrastructure to the continued development of an artist's practice; how to balance operating these spaces with local rental or property market is a key question when discussing the development and gentrification of a region.

Art (in the broadest sense of the word) that matters will hold a mirror up to the accepted standards and values of the day, challenging our preconceptions of what constitutes a civilized society.¹ Artists throughout time have challenged institutions, balanced hypocrisies and emerged through their own grit and strength to keep working.

Alternating The Cube reflects on this, raising to the surface a core issue that challenges today's practicing artist – that of space. In approaching eighteen Hunter based artists and questioning them on the importance of their spaces, we uncover an issue for consideration when planning development of our cities, for a future healthy and vibrant community.

In refute of the contemporary art institution as the preferred avenue for career success, the history of artist organised spaces stems from the 1970s. In this period Australian artists Mike Parr, Peter Kennedy and Tim Johnson explored and presented conceptual art where 'situations and ideas are formed'² at Artist Run Initiative *Inhibodress*, based in Sydney (1971-1972). This space became a critical vehicle for Parr's practice and development as a performance artist. The space allowed a functional freedom for the artists to expand in a 'white cube' environment that is traditional in the display of contemporary art, without the limitations of an institution.

Commonly not for profit, spaces such as *Inhibodress* can allow a pure expansion of practice to form without immediate function attached. These spaces that are artist led, demonstrate how far boundaries can be pushed in reimaging the baseline of arts practice – when space permits.

Studio spaces are the offices of artists. Overwhelmingly in the question posed to the artists exhibiting as part of *Alternating the Cube*: 'Why is having a studio important to your practice?', the answer was unanimous. A separation of studio and home, having a physically separate space from home to focus on practice, interacting with other artists for inspiration, socialising, a safe space for experimentation, opportunities, 'to free range across my art practice wherever it takes me.'³ These spaces are not a luxury, they are necessity. For those who engage with any form of art, these spaces have been the basis of how work has come into being.

The longevity of these spaces and their lifespan however, can be dependent on external factors: funding, artist commitment and importantly finding an appropriate physical space. Witnessing the recent post pandemic push to the regions for housing, regional Local Government areas have been provided housing targets which puts pressure to develop sites. So how does a city save space for its creatives? With projects that intersperse artists in vacant spaces for renewal, with proven success.

In other parts of the world, such as China, 'art cities' and 'art villages' have emerged, taking advantage of the unused spaces of warehouses or whole towns with affordable rent. These areas become hubs of growth and tourist destinations, incubators of artistic talent and places which are held specifically for creation.

These art precincts exist in regions such as Hunter NSW, yet only through the self-determination and the dedicated artists who lead them. As an alternative to the institution of the white cube, local spaces such as *The Creator Incubator*, *Newcastle Art Space*, *Onwards Gallery and Studios* and *Straitjacket* have been recognised for self-determination and contribution to artistic practice within the region. Based mainly within retired warehouses dotted within urban areas, these spaces have provided a backbone for the development of Hunter based arts

practices.

The Creator Incubator opened in 2017, founded by artist Braddon Snape, as an expansive warehouse for over thirty-five studio spaces across a vast studio precinct. Open to the public on certain days with an exhibition space, this model provides the opportunity to exhibit, interact with artists and purchase artwork directly from artists at the many stages of their career. *Newcastle Art Space* was established in 1983 as Newcastle Community Arts Centre (NCAC) and has an embedded history for providing space for exploration and development for artists with a large gallery connected to artist studios. The space now includes mentorship programs and is vital for early career artists to gain for professional development for their practice. Also opened in 2017, *Onwards Gallery and Studios* is a self-recognised Artist Run Initiative founded by artist and advocate for the arts Brett Piva. Piva's aim was to create a space that could benefit and support local creatives in the pursuit of shared knowledge. The space has room for over twenty studios, in addition to a gallery, and supports both mid and early career artists to develop proficient practices. A more recent addition to the region, *Straitjacket*, established in 2022, is an art partnership in a professional gallery environment run by artists Dino Consalvo and Ahn Wells. *Straitjacket* hosts space for the curation of exhibitions from artists in a professional gallery environment. As practicing artists, Consalvo and Wells work onsite in large upstairs studio spaces dedicating time between their practices and the gallery.

While generally 'arts and artists have long been cited as factors contributing to the gentrification'⁴, it is the artists themselves that can become casualties in the effects of gentrification of a region. As spaces in which these artists work become in themselves desirable areas for development, it will be the art project that creatives bring to our communities that can both create desirability and also continue to push for awareness of the importance of artistic practice for liveable cities.

So how do we keep spaces for creativity and artistic expression - outside of the cube? If the cube is an allocated institution for the exhibition of art, then an alternative may be these artist led spaces that support studio practice and experimentation. The eighteen artists included in this exhibition have practiced within the necessary infrastructure to launch a creative career, for which we are the beneficiary of. Each artist in this exhibition presents work at different career stages, with leaders side by side their mentees – passing on knowledge and encouragement to keep our spaces alive.

¹ Jones, Brett. An Ideology Of Space: The Formation Of Artist Run Organisations In Australia

² Mike Parr, note to Donald Brook, December, 1970, quoted in Sue Cramer, *Inhibodress 1970-1972*, Brisbane, Qld: Institute of Modern Art, 1989, p.7.

³ Tilley, Lezlie. Q&A Alternating the Cube response, 2024

⁴ Ley, D. (1986). Alternative explanations for inner-city gentrification: A Canadian assessment. *Annals of the Association of American Geographers*, 76(4): 521-535.



FIRE
EXTINGUISHER

EXIT

EXIT

FIRE
EXTINGUISHER

Arts in
Recovery

Lead
Bucket

Image: The Creator Incubator
Photo credit Museum of Art and Culture yapang

ARTIST BIO'S

DINO CONSALVO

Dino Consalvo's first exhibition was in 1973 when he was 16 years old. This was a sell-out show that encouraged the young artist to pursue his interest in painting. He has been exhibiting ever since. Consalvo attended the Caulfield Institute of Technology, Melbourne and Alexander Mackie College in Sydney during the 1970s. He has exhibited in Melbourne, Sydney and Newcastle, and is represented in private collections around the country, as well as in institution collections including Art Bank, Coles Myer and the University of Newcastle.

For the past decade he has been mesmerised by Merewether Beach and paints en plein air weekly using oil, and recently gouache on board. These works have become iconically recognisable as having been created by Dino Consalvo and have been acquired by many local collectors. The paintings in this exhibition represent Consalvo's shift into capturing people at Merewether Ocean Baths during early morning en plein air sessions.

Consalvo is co-founder and director of *Straitjacket* along with Ahn Wells.

"Working outside in the elements is challenging. It keeps you alert and keen. Inspiration is found by observation. Work in this studio usually involves high levels of concentration...the light is constantly changing as is the wind and tide."



VIRGINIA CUPPAIDGE

Virginia Cuppaidge, recipient of the Guggenheim Foundation Award, has had 34 solo exhibitions in New York, Australia and Canada. Her work is recognised for exploring the range of possibilities of an ideal and consummate correspondence between nature and painting. Cuppaidge is a Newcastle resident, currently enjoying working in the *Newcastle Art Space* studio community.

"When I begin a painting, I usually start with two colours and take my lead from there. Other colours follow the combinations and I bring the works to completion with each different colour I add. Landscape is on my mind. Since I came to live in Newcastle from New York my colour palette has changed to a much brighter set of colours. No doubt it is the clear skies in the city and reflection from the ocean that has had its influence. As I am completing each work a title comes to mind, as I intuitively sense what each paintings is about."



MICHELLE GEARIN

Michelle Gearin is an interdisciplinary artist whose work invites the viewer to transcend physical boundaries and experience a lucid dimension within her ethereal compositions.

Her art is inspired by diverse influences such as Shunga, Kama Sutra Sanskrit miniature paintings, and the Symbolist movement of the 19th century. However, her work is not limited to these influences, as her personal narratives and experiences also shape her unique perspective on the world.

Gearin has a studio based in *The Creator Incubator*.

"Having a space physically outside my domestic life as a mother is important to me, and being around other artists enriches my practice. [Though] it is physically challenging working in a warehouse with concrete floors and no heating/cooling."



ELLIE HANNON

Ellie Hannon is an interdisciplinary artist based in Newcastle out of *The Creator Incubator*, that works across exhibitions, public art, and community engagement projects. Process-led actions fuel Hannon's visual account - presenting personal and political issues in relation to nature. She explores the natural environment as both a subject and a point of departure, to begin an investigation into how interactions and impacts on these spaces shape individual and collective identity.

Working primarily as a painter, Hannon creates immersive stills of the natural world forming emotional and psychological cartographies that blur boundaries between self and place, sharing just enough to give an impression of a moment, and a mood. Characterised by her bold and harmonic colour scapes, her paintings employ gestural mark making with gravitational mid-grounds and detailed forforegrounds.

"A lot of my work centres around relationships and community. Being in a shared studio space is an extension of my personal art practice. This includes practices of place making, navigating relationships, skills exchange, platforming others, adaptability, and flexibility. It's important to me to be in these spaces, where I am working with people across a variety of mediums and practices, skill levels and ages in order to remain curious and challenged whether that's through new ways of making, seeing or conceptualising - and stepping in between the roles of mentee and mentor."



HOLLY LEONARDSON

Holly Leonardson creates joyous, light-hearted yet detailed works spanning paper collage, small sculptural objects and jewellery. Guided by playful material-led process and experimentation, Leonardson responds to ideas and themes surrounding craft and acts of making, collecting, adornment, friendship and the domestic and natural world. She considers the collage and assemblage process as being fundamental to her way of working and thinking, and draws from her collection of vintage books, found objects and craft materials. Leonardson works out of *Onwards Gallery and Studios*.

"Having a studio has been important to my practice because it is a safe space for me to be authentically myself. I can try many ideas, fail, find success and know I can leave everything where it is without needing to clear up until I am ready."

All previous studio spaces of mine have been home-based, and while that has some wonderful advantages, I deeply appreciate having my own space within a very inspiring and kind community of artists."

Since my space recently expanded and an extra shared workshop area was created for everyone, I have relished the opportunity to make larger work."



JAYMIE MALEY

Jaymie Maley is an early career artist based between Newcastle and the Central Coast. Her studio practice surrounds in painting, drawing and sculpture. Maley studied at Newcastle Art School (TAFE) and has a studio at *Newcastle Art Space (NAS)*.

Maley is a repeat finalist in the Hunter Emerging Art Prize (painting and sculpture) and a semi-finalist in the Newcastle Club Foundation Prize (2022). She also works as a creative arts mentor to artists with disabilities, teaches art and connects communities with creative practice.

Maley's work draws on the personal iconography of familiar landscapes to explore human, social and environmental interconnectedness.

"NAS is my first professional studio. My other studio is the bush, drawing from observation, and feeling or painting with a canvas on the ground. In my practice I use the Angophora Costata trees of the Central Coast/Darlingjung Land as a foundation for exploring art and life."

Recently through the Mentorship program at NAS, I have been creating installation work exploring new forms of materiality and abstraction with rabbit skin glue and muslin. I'm so grateful my studio is next door to my selected mentor, Dr Annemarie Murland. My practice has broadened and expanded through this relationship. I also love being around the corner from The Creator Incubator - there is a lot of creative connective crossover."



PATRICK MAVETY

Patrick Mavety has a studio at *Onwards Gallery and Studios*. His practice is focused on the everyday, from the countryside to urban landscapes, from interiors to portraiture.

Mavety finished his studies at Hunter Street Art School (Newcastle Art School) in 2015, he has had five solo exhibitions and been included in eighteen group exhibitions. Mavety is a two-time finalist in the Hunter Emerging Art Prize, a finalist in the Blackstone Gallery Works on Paper Art Prize and a semi-finalist in The Darling Portrait Prize.

"Onwards has a beautiful community and my studio space has become like my second home. I think being an artist can feel very isolating, so connecting with artist run initiatives can be such a balm for feeling alone and it will elevate your work too."

"I think having a dedicated space to commit to thinking is so important. I tell everyone to get a studio, even if they are not a practicing artist, I believe everyone deserves that time and space."

"When I'm at the studio sometimes it feels like nothing is happening and I'm failing to produce anything. I think part of the work ethic you need as an artist is to learn to stay put and to not judge yourself if you're not achieving that flow state every time."



DAN NELSON

Dan Nelson is a Muloobinba-based artist working out of *Newcastle Art Space* in Tighes Hill.

Nelson's paintings are abstract yet strongly connected to the Australian landscape, particularly through colour and the quality of light. Her works play with strange ambiguities, drifting between recognisable elements and the sensed experience of a particular place and moment in time.

Nelson has had five solo exhibitions and has participated in curated group exhibitions at the University of Newcastle Galleries, The Lock Up, Straitjacket, Newcastle Art Space Gallery, The Creator Incubator and Project Gallery 90 in Sydney. In early 2024, she was awarded Highly Commended in the Milburn Art Prize for Landscape. Her work is represented in the University of Newcastle Collection and in many private collections.

"Studio hubs like Newcastle Art Space promote incidental learning, mentoring and peer support. I enjoy the camaraderie and find it is often the hallway conversation or opportunity to get feedback from other artists on works in progress that pushes my creative process forward."



OLIVIA PARSONAGE

Olivia Parsonage is a full-time Newcastle based fibre artist and illustrator. Her work is held in private and corporate collections in Australia and overseas. She completed a Diploma of Fine Art at Hornsby TAFE in 1998 and Bachelor of Natural History Illustration at the University of Newcastle. She has exhibited in Sydney at Hornsby TAFE and Eden Gardens, and in the Newcastle and Hunter region at Watt Space Gallery, John Paynter Gallery, PODspace gallery and Maitland Town Hall. She was previously represented by Gallery 139 and is currently represented by *Straitjacket*.

"If I didn't have a dedicated 'making' space, I'm not sure I would create anything. I feel like it legitimises the work, right or wrong. When I doubt myself and question whether I'm a proper artist or not, I can look at that area and see the time, money and mental energy (anguish) that goes into it and know that I am."

"Currently my studio is in my bedroom. I would love to have a separate space but it's not financially feasible now. My first proper studio setup was at Newcastle Community Arts Centre (Newcastle Art Space). There I had a large studio all to myself and it was fantastic. While many of the other artists shared their studios, I loved having my own space. On the ground floor there was an Artist Run gallery, so we all had the opportunity to show our work. Unfortunately, the building was sold, and we all had to vacate. They moved to a new location, but I decided to work from home after that."



BRETT PIVA

Formally trained in commercial arts before diverging into contemporary landscape and abstraction, Piva's work has been exhibited in Japan, New York, Chicago, London and Australia. His work is held in private collections and by the University of Newcastle, and he has achieved professional and personal artist residencies both on home soil and abroad. In 2022 Piva was commissioned to develop a large scale mural for the Museum of Art and Culture yapang. Titled 'Like Moths to a Flame', the mural hugs the exterior walls of the cafe, slowly moving around half of the gallery building.

"Being the director of Onwards comes with a lot of administration and expenses. Everything is increasing in cost at a rapid rate. Not only the costs of the warehouse but in artists cost of living. I feel these pressures can hinder an artist's practice. I choose to make no profits from our studio spaces so that we can keep them as affordable as possible while providing a comfortable, safe and secure environment for our artists. This is challenging, but also rewarding."

"The various mediums in which I work, need separate dedicated workspaces. At Onwards, I have two environments that I work from. The first is a cleaner area for drawing, planning and concept stages of paintings. It will soon become a space for printing processes. The second shares a lot more grit where I paint and create sculptural works with concrete."



SHÂN PRIMROSE

Shân Primrose is a Burmese-Australian multidisciplinary creative originally from Boonwurrung Country (the Mornington Peninsula in Victoria). She has been making and teaching for over a decade. Her primary practises include drawing and painting on paper, canvas and found objects. She also designs digitally, and hosts workshops for young people and adults. Primrose completed her Bachelor of Visual Art and Design at Australian Catholic University in 2018, and in 2019 she undertook an artist residency in Puebla, Mexico. Here she began exploring self-identity and the complexities of her own cultural background. In 2023 she embarked on a second overseas residency in Naples, Italy. In this time, she developed her practice with the use of new mediums and techniques.

Primrose is working out of *Onwards Gallery and Studios*.

"An integral part of my practice is community. I need to be around a thriving art community who I can share ideas with, in order to remain focused and inspired. I've only been at Onwards Gallery and Studios for a couple of months, but it is already fulfilling my creative needs such as natural lighting, social events, a space to hold my workshops and more.

I am primarily a large-scale painter. I paint on paper, canvas and found objects. I moved from a shared studio at Playstate Gallery to Onwards, as I create large-scale works I needed a bigger space."



BRADDON SNAPE

Dr Braddon Snape is a nationally recognised Newcastle based artist who specialises in three-dimensional practice including large-scale public artworks. Over the past 27 years Snape has developed a practice utilising a diverse range of media that now encompasses sculpture, installation, video, and performance.

His current practice interrogates a dangerously exciting and new method of inflating steel. This performative process developed whilst researching for his PhD gives Snape's work a renewed freedom, where it reveals a delicate dialogue between control and chance that has been aptly described as Action Sculpture. Snape's recent addition of crafted light has added another dimension to his ever-evolving practice.

Snape accumulated over 20 years as a teacher of Sculpture/ installation at Newcastle Art School, The University of Newcastle, and University of New South Wales Art & Design. In 2017 he established *The Creator Incubator*, a lively arts hub featuring studios housing 38 artists and two contemporary gallery spaces.

"A studio is many things, but it is primarily a place of work for a professional artist. An artist needs a designated place of work that is free from the distractions of home/family life. Somewhere you go to work every day."



MELODY SURANYI

Suranyi is a Newcastle based artist, muralist, and teacher whose art combines modern and ancient themes. After graduating from the University of Newcastle with a degree in Graphic Design in 2022, she joined *Onwards Gallery and Studios*, where she had her first solo exhibition in 2023 titled 'Contemporary Antiquities'.

Suranyi's murals can be spotted across Newcastle in local businesses and in public spaces. At the beginning of this year, she launched her art workshops where she shares her passion for art with the community through classes in acrylics, watercolours, and lino printing. She is currently working on a new body of work consisting of 25 paintings for a solo exhibition in Canberra in November, and a large-scale mural for the Big Picture Festival in September.

"Having a dedicated art space has been vital to my practice in many ways. I love having a space devoted to creative exploration that is away from home as it helps me focus and dive straight into painting. Since joining Onwards I have made so many lovely friends who inspire me and bring a wealth of knowledge and joy to the space.

Despite the financial challenge that comes with renting out a separate space from home, I have found that setting aside the money and investing in my practice motivates me to make the most out of my time and space."



MICHELLE TEEAR

Michelle Teear is a contemporary Australian painter working in egg tempera from her memory of place and tapping into emotions rooted in the unconscious. Her paintings straddle a space between tangible landscapes and her interior emotional dialogue.

Teear completed a mentorship with senior artist Virginia Cuppaidge 2021, was shortlisted for the 2020 Evelyn Chapman award, completed a residency at Bundanon – Art Museum in 2020, and is a 2023 graduate of the Front and Centre leadership program for women with disability in the arts. She is a disability advocate and educator in the arts.

Teear is represented by *Straitjacket*.

"My [studio] is my safe space. A dedicated space that allows me to deep dive into myself in a place that is exclusively for that process. It's surrounded by quiet and nature. I find this makes it easier to quickly enter my productive painting mind set. This is the only space that I have that is just for me and doing the work that is most important to me. By having a dedicated space, it supports my commitment to the act of painting and places it as a centrally important process to my life. It also protects my working space from my young children who are naturally inquisitive and love to play in there!"



LEZLIE TILLEY

Lezlie Tilley was born Sydney and studied at the National Art School in 1967, Newcastle Art School Ceramics - 1972/3 (Certificate of Art) and Newcastle Art School 1978/9 (Bachelor of Arts (Visual Arts)). She was a Newcastle CAE Lecturer at the University of Newcastle University from 1994-1997 and teacher at Newcastle Art School 1986-2021.

Tilley has had multiple solo exhibitions in Newcastle, Sydney, Melbourne, Maitland, Cessnock, Lake Macquarie and abroad in Dubai, and over 100 group exhibitions since 1988 locally and internationally.

Tilley has exhibited in over 120 solo and group shows in the Hunter region and abroad, and has received several awards, prizes and scholarships. Her work is represented MAC yapang and Art Bank, in addition to collections across Campbelltown, Muswellbrook, Newcastle, Dubai, New Zealand, Warnambool, England and Poland.

Tilley is represented by *Straitjacket*.

"My studio is a room at the rear of my home that was originally a timber deck that I had enclosed shortly after I purchased the property about 13 years ago. It took some time for friends to realise that just because I was 'home' each day that I was actually at work. The most challenging aspect of my studio is the size of the room as it determines the scale of the work I can produce."



Image: Lezlie Tilley
Photo credit Ileana Clarke

MEG WALTERS

Meg Walter's work grapples with the human psyche and continual exploration of interchangeable inner and outer worlds. Her landscapes aim to deconstruct the very nature of reality by moving between the conscious and subconscious, the intangible and concrete. Her paintings are based on both real and imagined lands, as well as narratives from her own life, history and memory.

Growing up in Bermuda, Canada and now living in Australia, Walters' paintings combine amalgamated memories, experiences and local folklore acquired from each country. She aims to create worlds which belong anywhere and nowhere all at once - as she does. Walters currently has a studio at *The Creator Incubator*.

"I use my studio as a sanctuary. It is both a place of work, play, relaxation and storage. It's small, but I manage to build, stretch and paint my own canvases in there. At The Creator Incubator we share ideas, tools, lunch and everything in between."

"My first studio set up was in my garage at home. It was isolating, lonely and I questioned myself as an artist more. I didn't have the feedback, advice or shared understanding of other artists around me, which was challenging, but I learned a lot about how I wanted to develop as an artist and how vital it is to have that exchange of knowledge and support around you."



AHN WELLS

Ahn Wells makes work across the mediums of painting, works on paper and textiles, and occasionally clay. She combines the traditions of craft work found in the home with the art vocabulary of minimalism and abstract art learnt during formal art study. With a sensitivity towards her artmaking process, her work utilises both traditional and nontraditional art materials and techniques to explore ideas of repetition, order/disorder, surface manipulation and pattern formation. She is primarily concerned with process-driven and non-objective art.

In 2015, Wells opened her own gallery, Gallery 139 located in Hamilton which operated for 7 years. In 2022, Wells along with fellow artist Dino Consalvo founded the commercial gallery and art partnership *Straitjacket* located in Broadmeadow. In addition to being an exhibition space, *Straitjacket* also provides studio space for herself and Consalvo.

"It's so important to have a dedicated space to get away from home and work distractions and just to think about making. I can leave my materials out and come back, and I can spend as much or as little time as I feel. It's a great luxury and privilege to have a studio space. I never take it for granted."



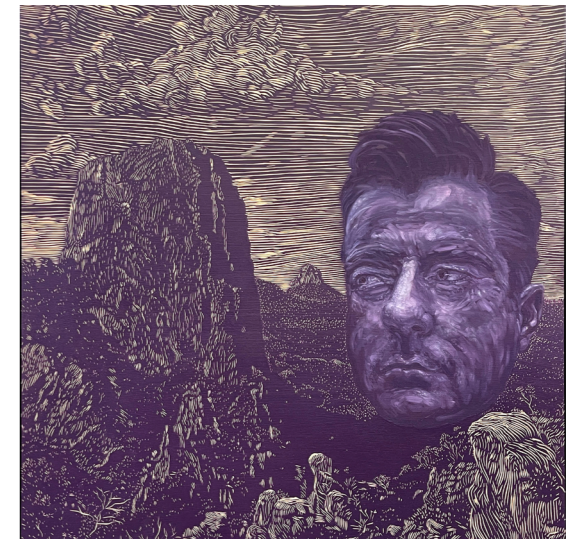
GRAHAM WILSON

Graham Wilson was born and bred in Gunnedah New South Wales. He has studied at Armidale TAFE 1984 - 86, Hunter Street TAFE (Newcastle Art School) 1987 (Art Certificate), the University of Newcastle 1990 - 92 (Bachelor of Arts Visual Art), and 1993 (Post Graduate Diploma), all majoring in Printmaking. He then studied Stonemasonry at Miller TAFE 1997 - 99.

Wilson has participated in numerous exhibitions within Australia and overseas. When he is not carving stone he can be found painting, drawing, sculpting, acting, writing plays, designing stage sets and posters, singing, pointing at clouds, daydreaming, inventing things, standing in doorways (not in a menacing way), forgetting what's important but remember silly things, forgetting what's silly and remembering important things, and teaching Graphic Design and Art.

Wilson has a studio space at *The Creator Incubator*.

"For me a studio is an essential space where I can create work and is physically separate from my home. My studio is a workspace and I treat it like any other form of employment. It is nice to socialise, but I am also there to work. A studio gives me a place to focus my mind on the task at hand. The Creator Incubator is an excellent space to be able to interact with other artists and to draw on the collective skills and knowledge of the other artists."



WITH THANKS TO

ONWARDS GALLERY AND STUDIOS

6 Torpey Pl, Hamilton NSW 2303

@onwards.gallery

onwardsgallery.com

NEWCASTLE ART SPACE

91 Chinchin St, Islington NSW 2296

@newcastleartspace

newcastleartspace.org.au

STRAITJACKET

222 Denison St, Broadmeadow NSW 2292

@straitjacket_artspace

straitjacket.com.au

THE CREATOR INCUBATOR

15a/50 Clyde St, Hamilton North NSW 2292

@thecreatorincubator

thecreatorincubator.com

Art Museum Team

Art Producer - Lake Arts Precinct Martina Mrongovius

MAC Curator & Operations Coordinator Jasmine Kean

Exhibitions & Collection Officer Casuarina Bird

Customer Service & Business Support Officer Lauren Potts

Visual Arts & Public Programs Leader Joanna Davies

Visual Arts & Public Programs Officer Anna Scobie

Marketing & Audience Development Officer Gemma Wroblewski

Art museum technicians Dai Cameron
Aaron Crowe
Marlene Houston
Nathan Keogh

Thanks to our team of casual staff and volunteers.



Museum of Art and Culture yapang
is supported by the NSW
Government through Create NSW.

Museum of Art and Culture yapang

9am - 3pm Tuesday - Sunday

1A First Street, Booragul, NSW, 2284

02 4921 0382

mac@lakemac.nsw.gov.au

mac.lakemac.com.au