

MARS POPS TO BRISBANE

[MARS]

ATONG ATEM

HANNAH BRONTE

EMIL CAÑITA

FREDA DAVIES

CHANTEL DE LATOUR

MIRANDA HINE

BRODIE KOKKINOS

JENNA LEE

KATE LEWIS

KENNY PITTOCK

CAMERON ROBBINS

SCOTTY SO

17 - 20 July, 2024

Miss Midgely's, New Farm

135 James St



MARS is delighted to announce our exciting pop-up exhibition at Miss Midgley's in Brisbane from 17-20 July 2024, bringing MARS's finest plus a local art hero, Hannah Bronte, to the heart of Brisbane.

Art lovers of Brisbane are invited to experience a little slice of Melbourne at Miss Midgely's, where MARS will have the challenge of working outside of the white space and creating a show-stopping installation in a heritage apartment.

The pop-up will feature works by a diverse range of artists such as Atong Atem, Kenny Pittock, Hannah Bronte, Kate Lewis and Chantel de Latour, as well as artists Miranda Hine, Jenna Lee, Freda Davies and Emil Cañita, who grew up in Brisbane. We are delighted to be bringing back these artists to their hometown!

MARS Founder and Director Andy Dinan shares, "I am delighted for MARS to pop up in Brisbane! Many of our artists grew up in Brisbane, so I wanted to dedicate this show to their hometown. We will be bringing the best of MARS, including Kenny's Sunny Boys to the sunny state of Queensland!".



Atong Atem

Atong Atem is an Ethiopian born, South Sudanese artist and writer living in Narrm/ Melbourne.

Atem's work explores the inherent intimacy of portraiture and photography as well as the role photographers take as story tellers, interrogating photography as a framework for looking at the world and positioning people in it. She takes framing into a fantastical direction with the small portals over the subjects' faces, inviting the viewer to look at them through a surreal and constructed lens.

Atem references the works of 20th century African studio photographers Malick Sidibe, Philip Kwame Apagya and Seydou Keita to create a visual representation of a relationship to culture. She works primarily with photography, video and textiles to explore migrant narratives and postcolonial practices in the African diaspora, the relationship between public and private spaces and the exploration of home and identity through portraiture.

Atem has exhibited her work across Australia, including National Gallery of Victoria, Art Gallery of New South Wales, National Portrait Gallery, Immigration Museum, Gertrude Contemporary and Australian Centre for Contemporary Art. Atem has exhibited internationally at the Tate Modern, London and Wereldmuseum, Rotterdam, including international art fairs such as Photo London 2023, Photo Basel 2022 and Vogue Fashion Fair in Milan. Atem is currently exhibiting with PHOTO Australia at the Victoria and Albert Museum London (V&A) and the Africa Fashion exhibition at the National Gallery of Victoria, in partnership with the V&A.



Red Dust Sticks to You
2022
Ilford smooth pearl print
150 x 128 cm
AP2 of edition of 3 + 2 AP
POA

90 x 72 cm
edition 3 of 10 + 2 AP
\$8,000

Exhibited Melbourne Now
2023.

Acquired by NGV Collection.



Patron Saint of Lap Dogs
2022
Ilford smooth pearl print
150 x 100 cm
AP2 of edition of 3 + 2 AP
POA

90 x 60 cm
edition 1 of 10 + 2 AP
\$8,000

To be exhibited Cats & Dogs
exhibition at NGV in November.

Acquired by NGV Collection.



Maria of Mars
2022
Ilford smooth pearl print
150 x 100 cm
AP 2 of edition of 3 + 2 AP
POA

90 x 60 cm
edition 4 of 10 + 2 AP
\$9,600

To be exhibited Cats & Dogs
exhibition at NGV in November.

Acquired by NGV Collection.



Green Face with Veil
2022
Ilford smooth pearl print
100 x 150cm
edition 2 of 3 + 2 AP
\$7,500

60 x 90cm
edition 2 of 10 + 2 AP
\$5,000

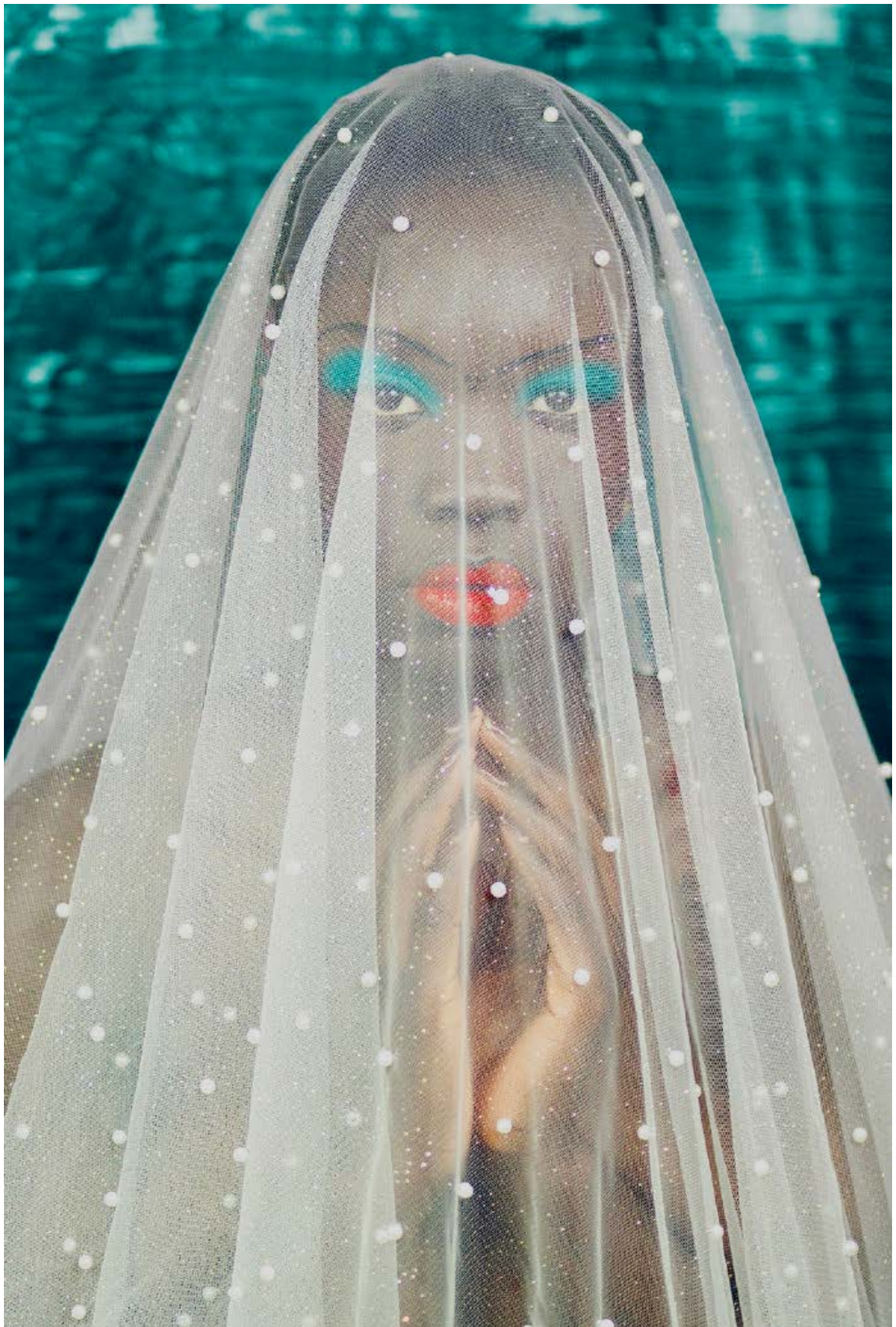
Commissioned by PHOTO22.



The Bride Wore Pearls 1
2022
Ilford smooth pearl print
150 x 100cm
AP 1 available of 2 AP
(First 3 editions sold)
\$18,000

90 x 60cm
edition 2 of 10 + 2 AP
\$5,000

Commissioned by PHOTO22.

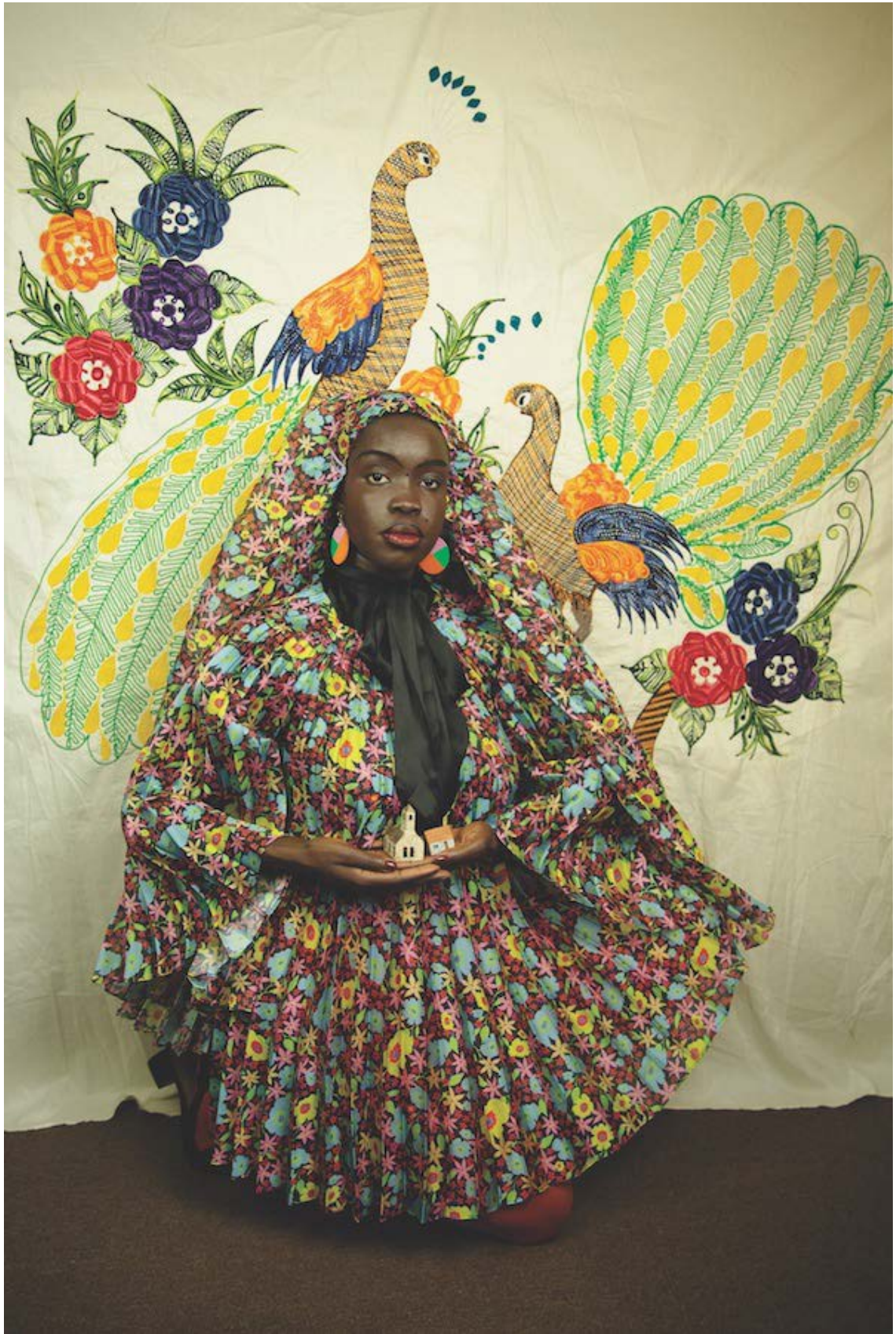


Bride with Veil
2022
Ilford smooth pearl print
150 x 100cm

AP 2 available of 2 AP
(First 3 editions sold)
POA

90 x 60cm
edition 1 of 10 + 2 AP
\$5,000

Commissioned by PHOTO22.



I Have Two of Everything 1
2022
Ilford smooth pearl print
150 x 100cm
AP 1 available of 2 AP
(First 3 editions sold)
POA

90 x 60cm
edition 7 of 10 + 2 AP
\$10,368

Commissioned by PHOTO22.



Hannah Bronte

Hannah Brontë is a cretarix/ visual artist living, making and dreaming on Kombumerri/ Yugambah country. Brontë has exhibited extensively internationally as well as across Australia, from London, New York to the NGV Triannual 2020, ACCA, Sydney Opera House, PHOTO22, IMA and MUMA to name a few.

Brontë's most recent explores Queer chosen families, love both platonic , romantic and familial through portraiture. Much of Brontë's work blurs the lines between affirmation and political banner making. Brontë creates with the experience of the femme centered in all she does. Empowering audiences to dream their future, embrace their present and shed their past.

VENUS

"It is your own lush self you hunger for" ,

Lucille Clifton

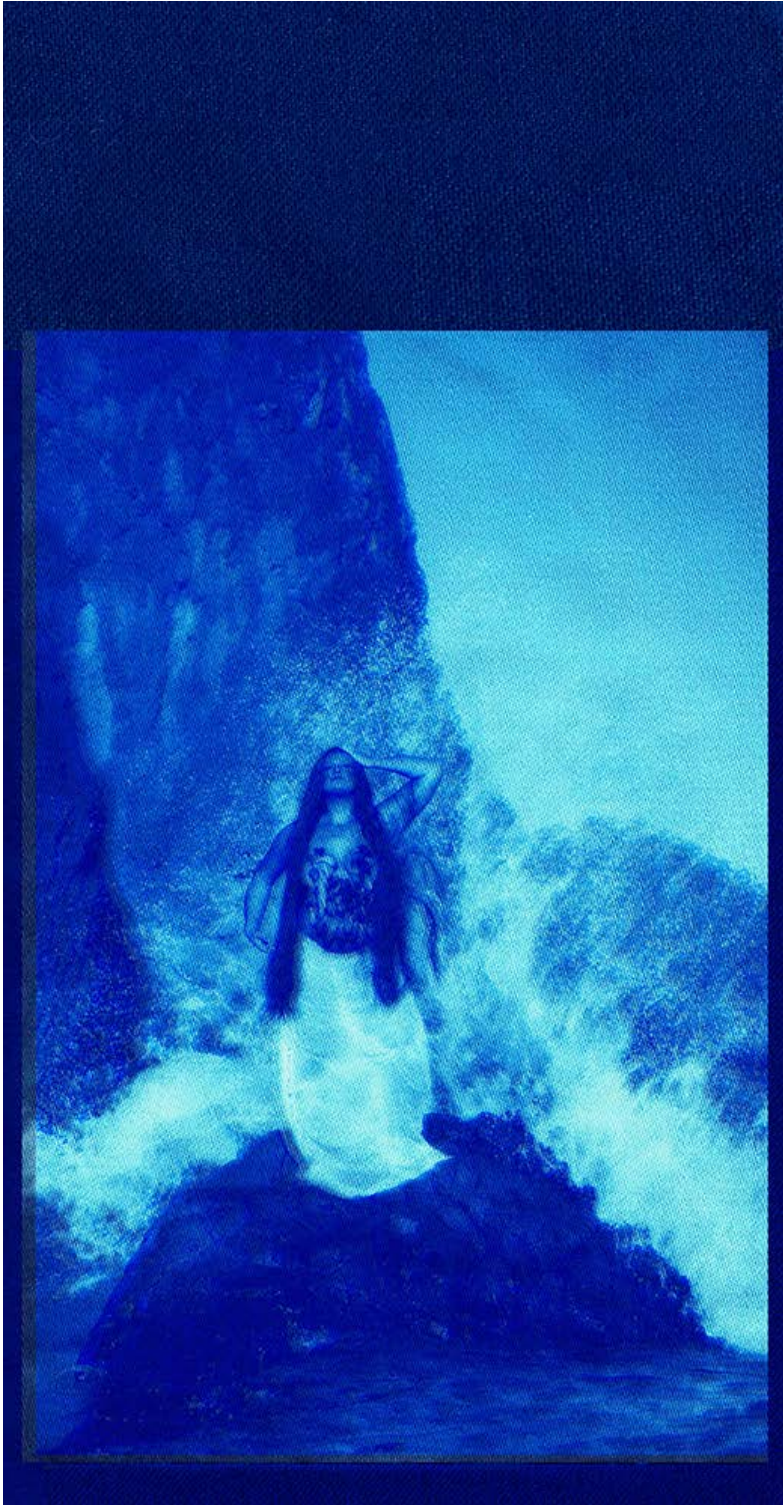
2023

Often in this life we distrust our own intuition and ability to create the life we have envisioned. Depression can be hovering in the past and anxiety can be fearing the future. The ability to be present and content allows us space to dream, imagine and rest. Venus the ruler of pleasure, beauty, dreams, love and spiritual ascension invites you to explore your own internal planet. To trust in your own divination of your path. Drawing on imagery based from dream symbology and the tarot deck these mystical beings exist within you. These images capture the universal experience of housing all the guides within you when you most need it. Venus the planet has had many forms throughout human history known as the evening star, the morning star and the goddess of Love. Used throughout time as a tool for celestial navigation across land and sea in this work Venus represents your own compass. Your own lush self as a planetary body to trust, take pleasure in and honor.

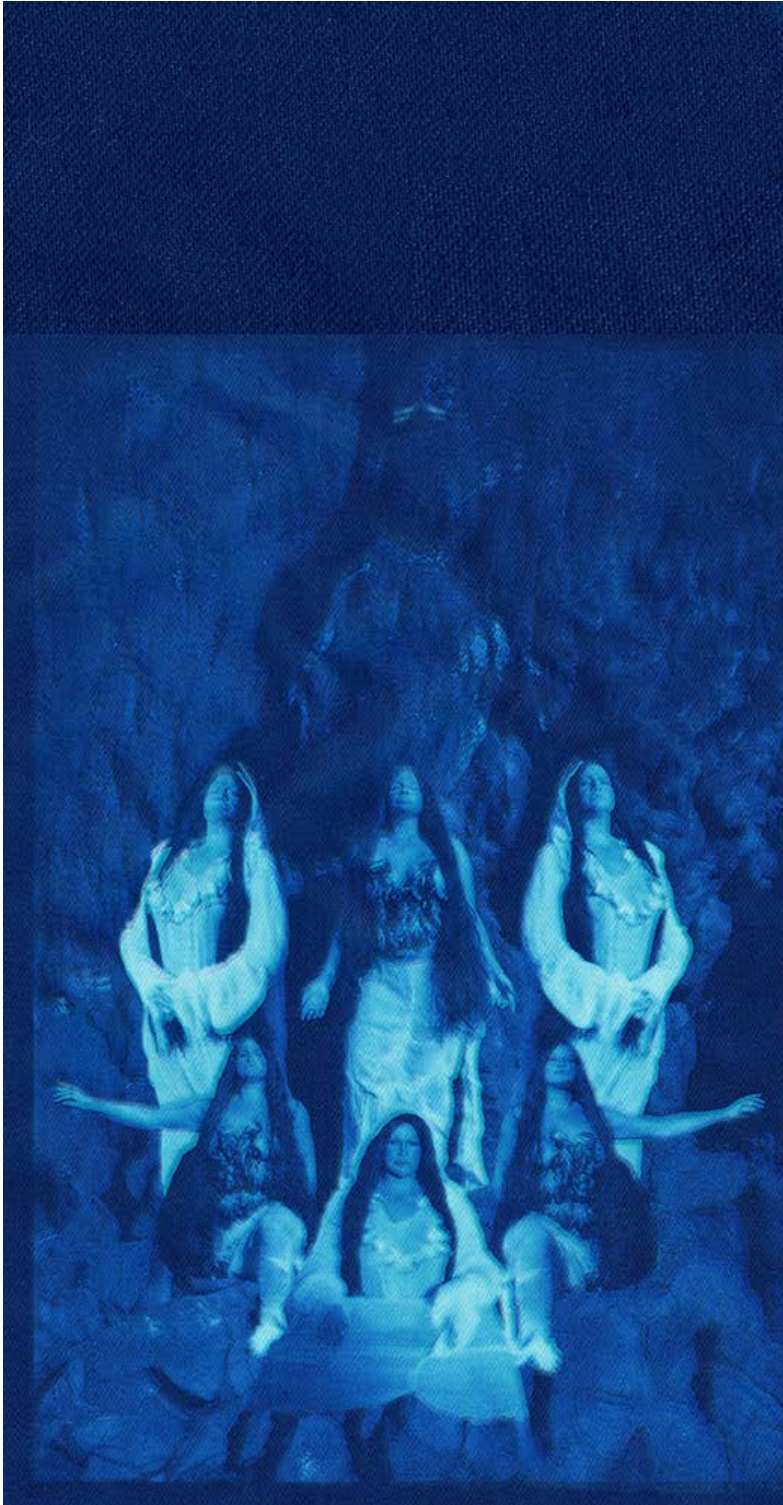
Mussell shells, oyster shells and recycled cheese cloth were slowly woven together for the costuming within these images. Drawing on the symbology of slow growth, pearls and the deep sea of intuition these costumes melted into the water and landscape. The environment chosen for the images is where molten lava met the ocean forming sheer cliffs, rolling dripp castles and deep caves. Knowing this work had to reveal itself and could not be planned I chose to use the slow process of cyanotype. Revealing the images from negatives under the sun. Once the first set of images began to develop I layered negatives of the animals and textures that symbolise destiny, intuition and plenty on top. The slow revelation as the images crystalised into deep blue, speaks to developing and trusting our own sense of oracle for shaping our destiny. The usual clarity I had become used to from video was not possible within this slow, long form making. The final works became otherworldly layered with the incantations and joy it was to move slowly in the making. Sharpening our own internal compass takes time, space, rest and community. The deep blue ink filled world allows us to lay in the lap of our dreams and discover that it is our own lush self we hunger for.

When we continually dream outside of ourselves drawing comparisons to glimpses of others lives we rob ourselves of the deep internal pleasure that it is to be ourselves. These images explore the mother of Venus, ruler of birth, healing, prosperity and beauty. Photographs of dreams, visions and incantations for the viewer to release and embrace their own lush self. The installation is a horse shoe tarot spread. A spread often used to gain answers to specific questions of future paths.

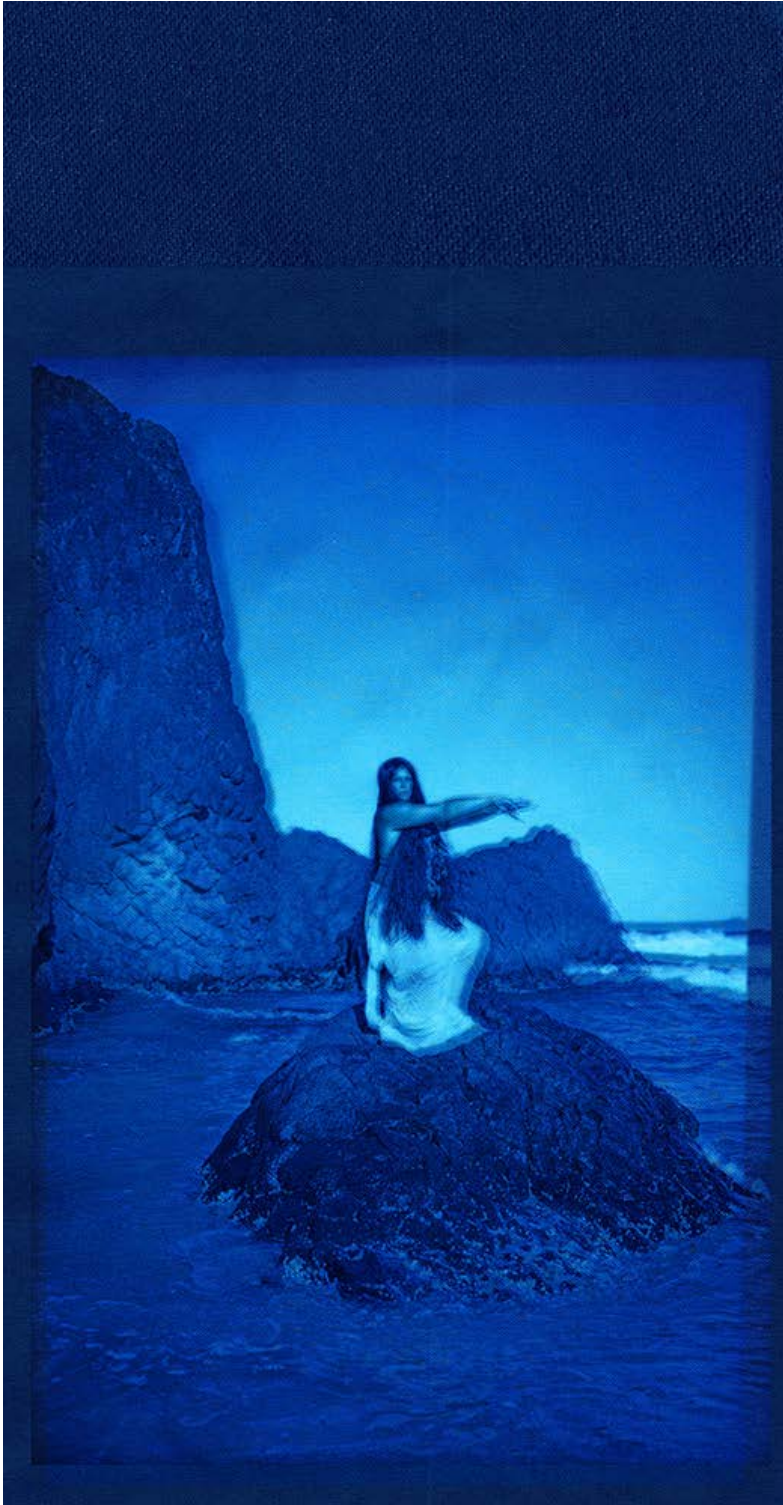
In moments of our lives where we feel anguish, despair, fear, pain or even deep pleasure, joy and love there is a presence that rests with us. Venus captures moments of ethereal magic, pin points in our destiny, intuitive visions through symbols and unknown landscapes. We each have our own higher self, a trusted wise part that knows beyond what we can see. Venus the ruler of pleasure Visions of moments of destiny. When we search the astrology, tarot the reading of a psychic or perhaps you believe in another system altogether the power of our destiny is handed onto another to navigate. We distrust our own abilities to create our destiny. The first star we see above the horizon whether it be at dusk or dawn is actually planet venus. Surrounding her within the night sky is a chance for us to look into our past while placed firmly on the present. Many of the stars we look up at are already dead by the time the light reaches us on earth. This idea of being guided by ancestral plains spirits.



Birth, Venus series
2023
cyanotype enlarged on linen cotton blend fabric
84.1 x 118.9 cm
\$1,400



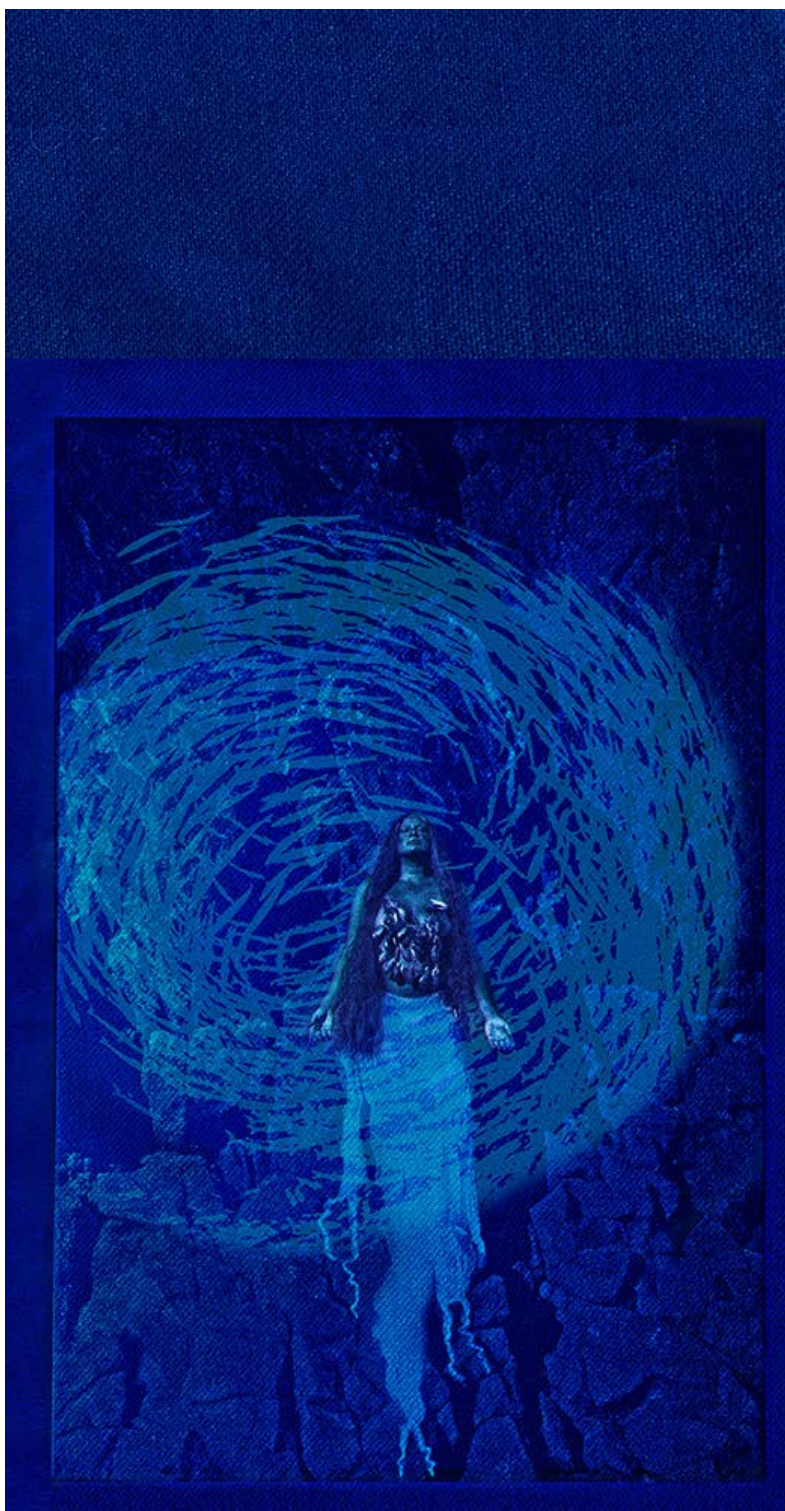
Guide, Venus series
2023
cyanotype enlarged on linen cotton blend fabric
84.1 x 118.9 cm
\$1,400



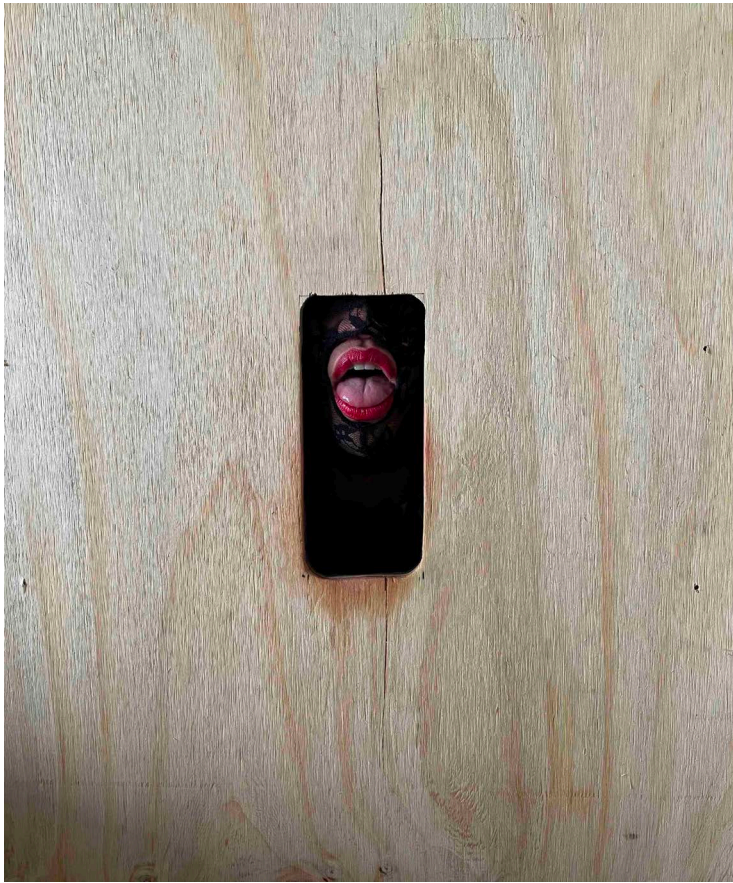
Strength, Venus series
2023
cyanotype enlarged on linen cotton blend fabric
84.1 x 118.9 cm
\$1,400



Balance, Venus series
2023
cyanotype enlarged on linen cotton blend fabric
84.1 x 118.9 cm
\$1,400



Plenty, Venus series
2023
cyanotype enlarged on linen cotton blend fabric
84.1 x 118.9 cm
\$1,400

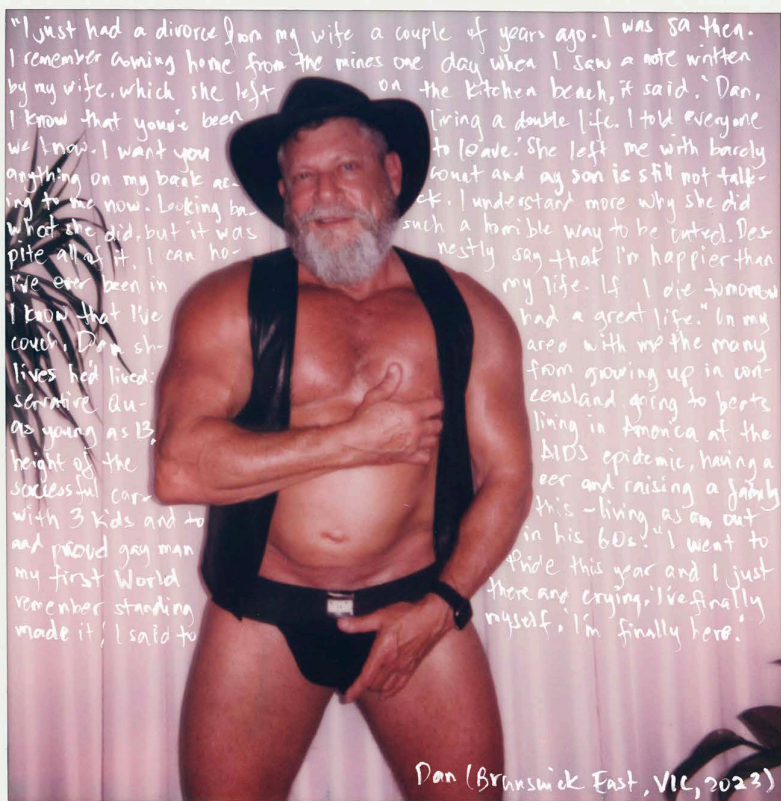


Emil Cañita

Emil Cañita (he/she/they) is a trans Filipino artist. Following the sell out success of Emil's first commercial exhibition at MARS in March, we are delighted to present Emil's work in their hometown of Brisbane!

Emil's distinctive art practice involves the use of gloryholes as a creative medium. Within these intimate spaces, they document encounters with their subjects, capturing the rawness and vulnerability that can often be found in moments of sexual connection. Emil invites viewers into a world that is often hidden or misunderstood, challenging preconceived notions and allowing for deeper engagement with their art. By sharing these intimate narratives, Emil confronts societal taboos, dismantles stereotypes, and encourages viewers to question their own perceptions of identity and desire. As Emil's artistic journey continues to evolve, they remain a vital force in redefining the boundaries of art, sex work, and personal expression.

Emil's work will be exhibiting next with new works at Sydney Contemporary 2024.



Dan
2023
Photographic print (framed)
Image size: 35.6 x 45.7cm
Edition 1 of 6 + 2AP
\$1,600



Sam
2023
Photographic print (framed)
Image size: 35.6 x 45.7cm
Edition 1 of 6 + 2AP
\$1,600



Freda Davies

Freda Davies is a Queensland born, Melbourne based painter who regularly exhibits her works in commercial, public and artist run institutions. She has shown with MARS Gallery (Melbourne), Jan Manton Gallery (Brisbane) and is in Jan Murphy's private collection. After completing a first class Honours degree in Fine Art at QCA, she moved to Melbourne to develop her practice seeking further education in both Philosophy (Melbourne University) and Textile Design (RMIT).

Davies' work is primarily concerned with the pursuit of Beauty, working with patterns, colour and texture utilising both painting and textile mediums.



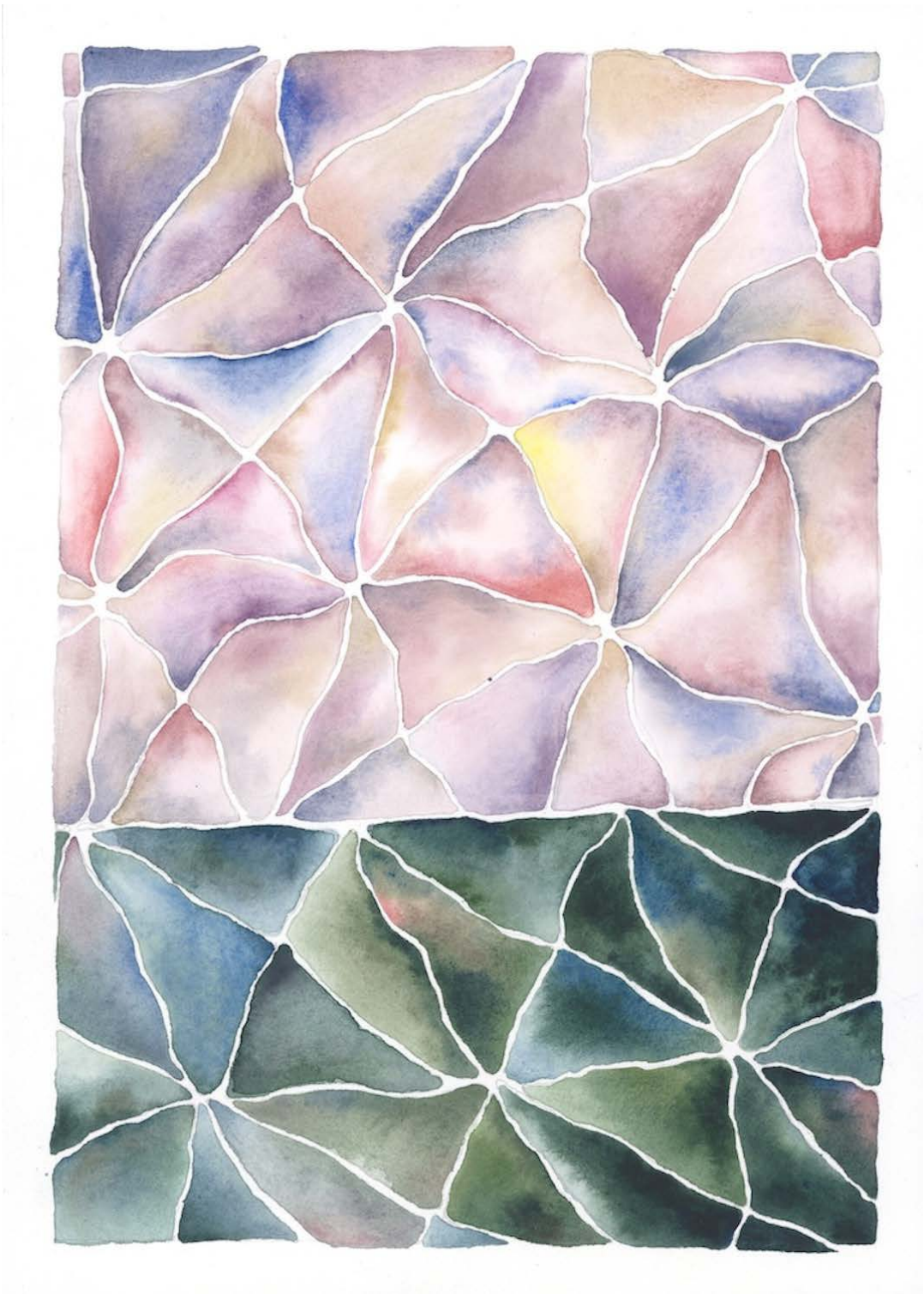
Infinite Directions #1
2024
Gouache and watercolour on paper
39cm x 29cm
SOLD



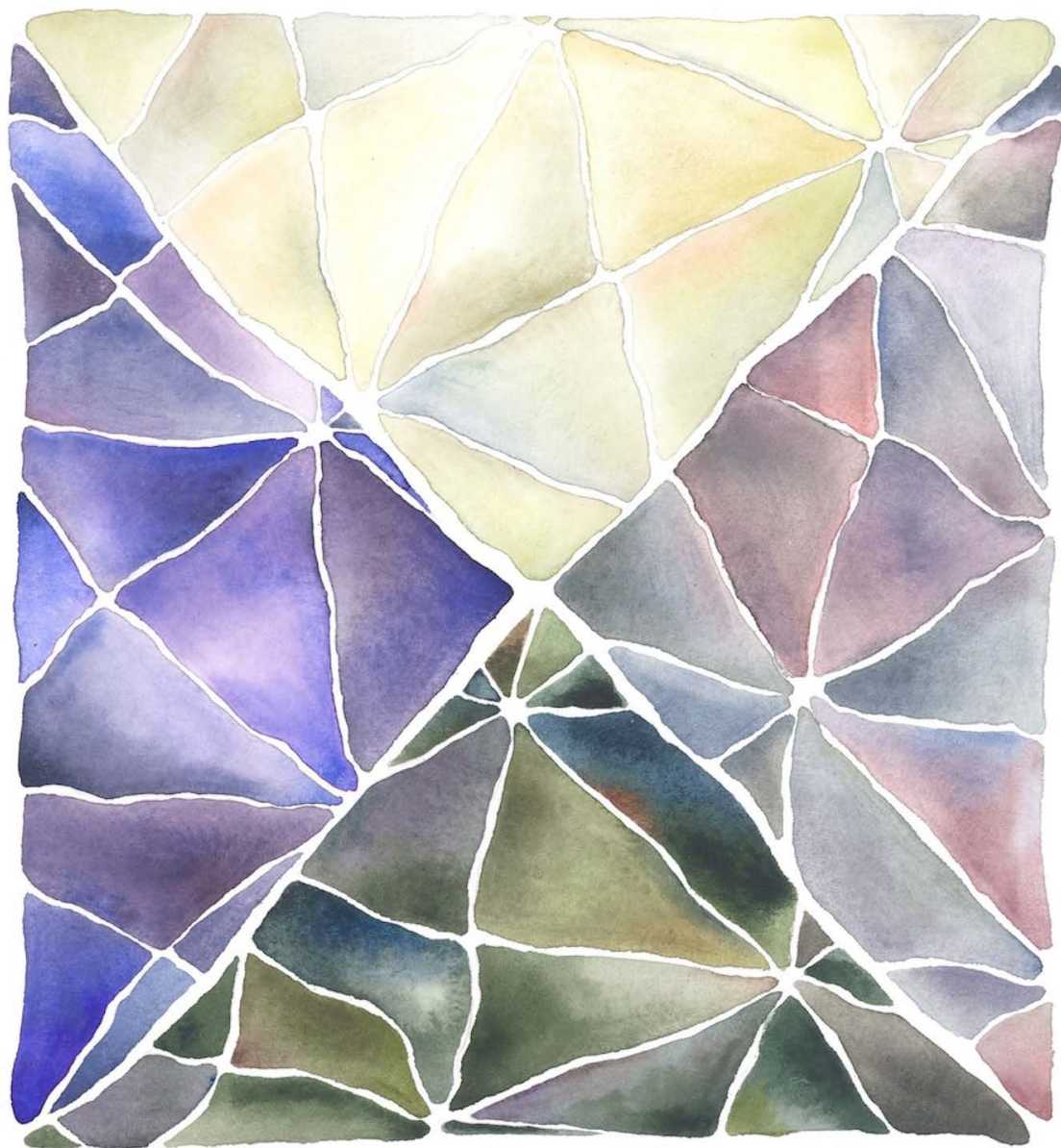
Infinite Directions #2
2024
Gouache and watercolour on paper
39cm x 29cm
\$450



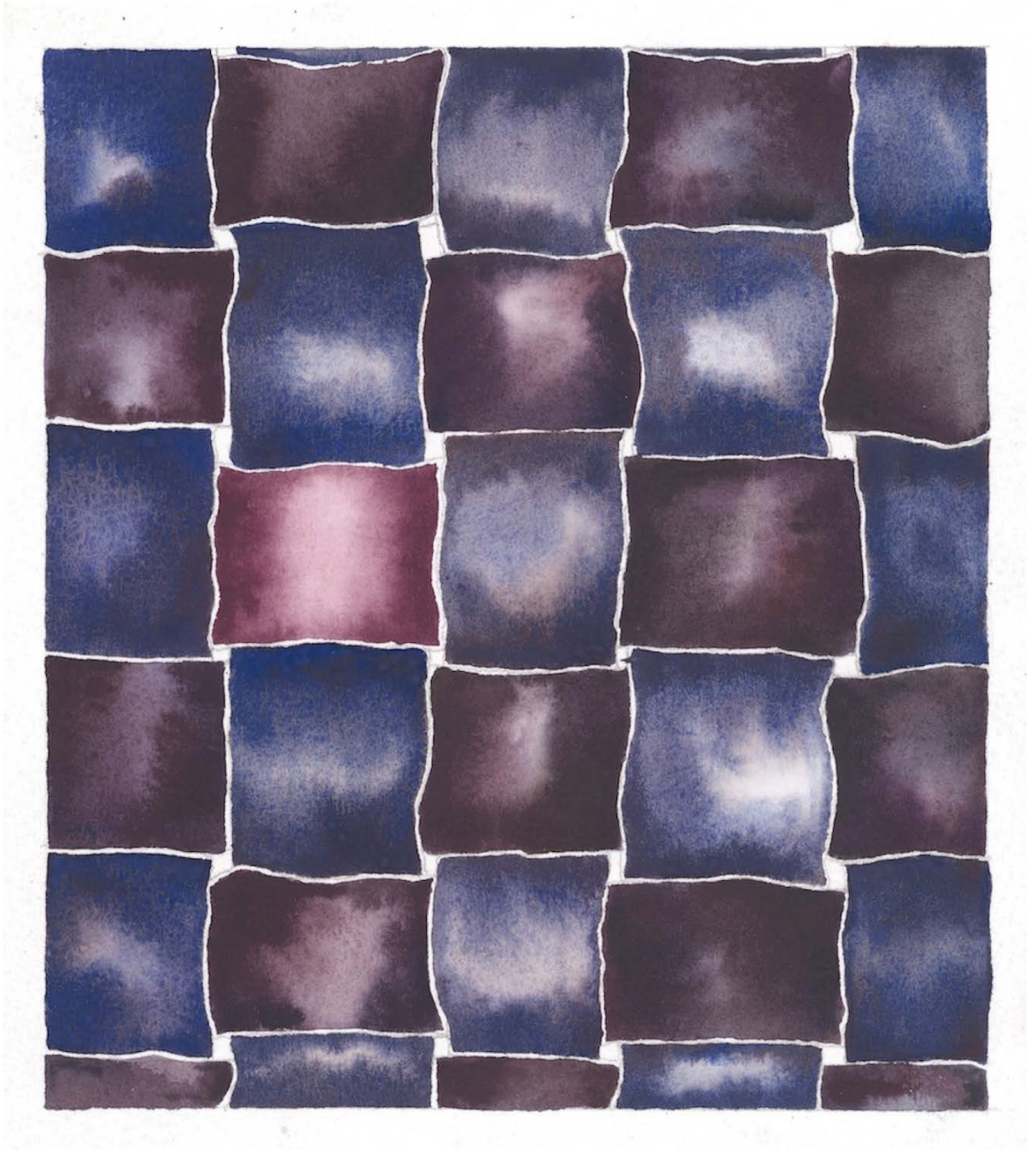
Infinite Directions #3
2024
Gouache and watercolour on paper
39cm x 29cm
\$450



Infinite Directions #4
2024
Gouache and watercolour on paper
30cm x 21cm
\$380



Infinite Directions #5
2024
gouache and watercolour on paper
21cm x 21cm
SOLD



Infinite Directions #6
2024
gouache and watercolour on paper
18.5cm x 18.5cm
\$300



Chantel de Latour

Following Chantel de Latour's sell out exhibition at MARS in April, we are delighted to be presenting new works for our pop up in Brisbane!

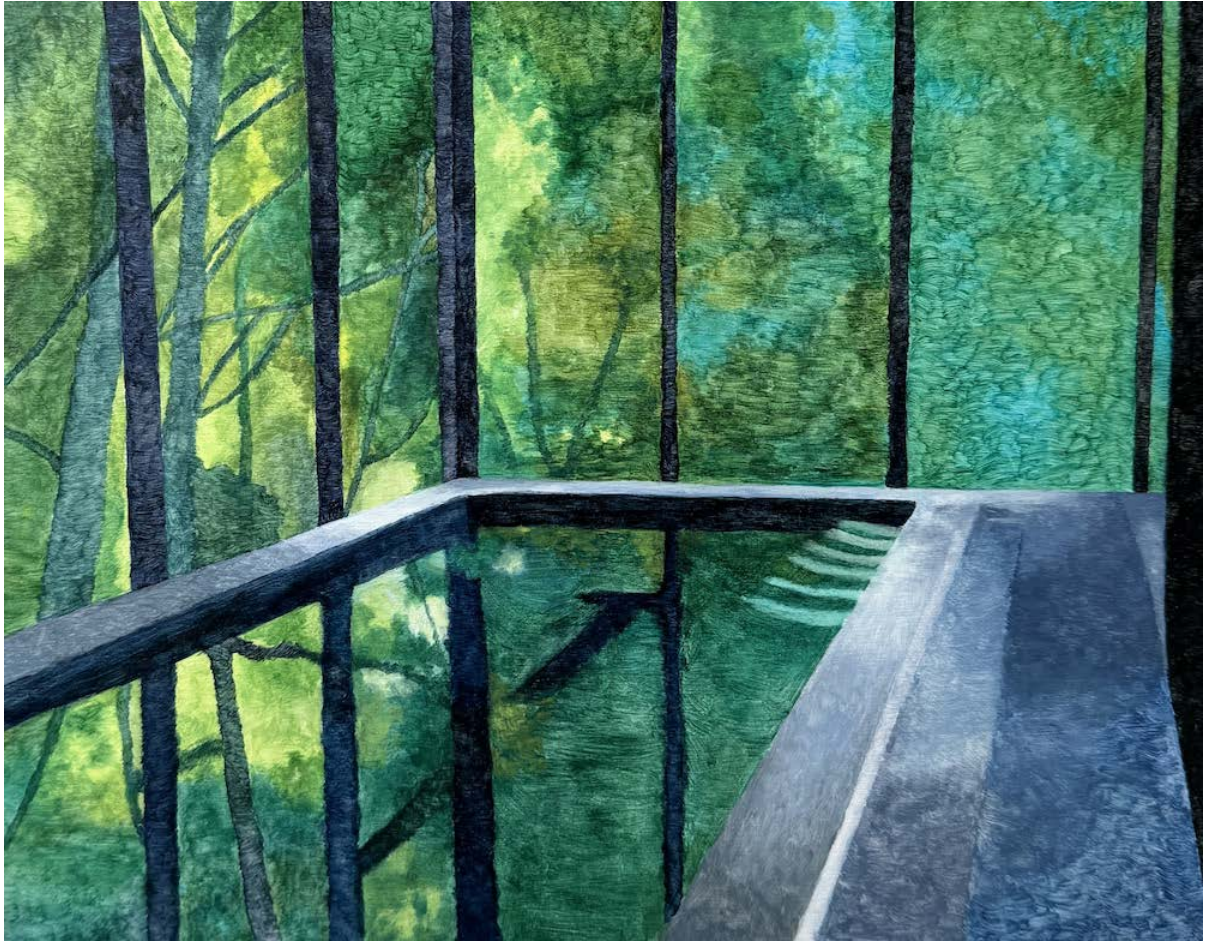
Currently based in Melbourne, Chantel de Latour's current work investigates memory and physical spaces through the use of light and colour. During her childhood, she lived in the south of France, where she developed a connection to the landscape and the beaches along the coast of the Mediterranean – the wet seam between land and sea.

Chantel de Latour's landscapes explore the ambiguous nature of boundaries separating public and private spaces. Abandoned tennis courts, pools and dwellings in rural or urban environments are recurring subjects. She travelled a lot as a child, living in a range of different landscapes. The visual atmosphere of these early environments and memories continues to emerge in her current work.

Chantel completed a Bachelor of Fine Art at the Victorian College of the Arts (2011) and a Graduate Certificate in Art History at the University of Melbourne (2018). She is the recipient of the Gary Fell and Shelmerdine Art Awards and has been exhibiting since 2009.



Forest pool 2
2024
acrylic on board (framed)
25 x 20cm
\$1,500



Forest pool 3
2024
acrylic on board (framed)
25 x 20cm
SOLD



Yellow house
2023
acrylic on board (framed)
25 x 20cm
\$1,500

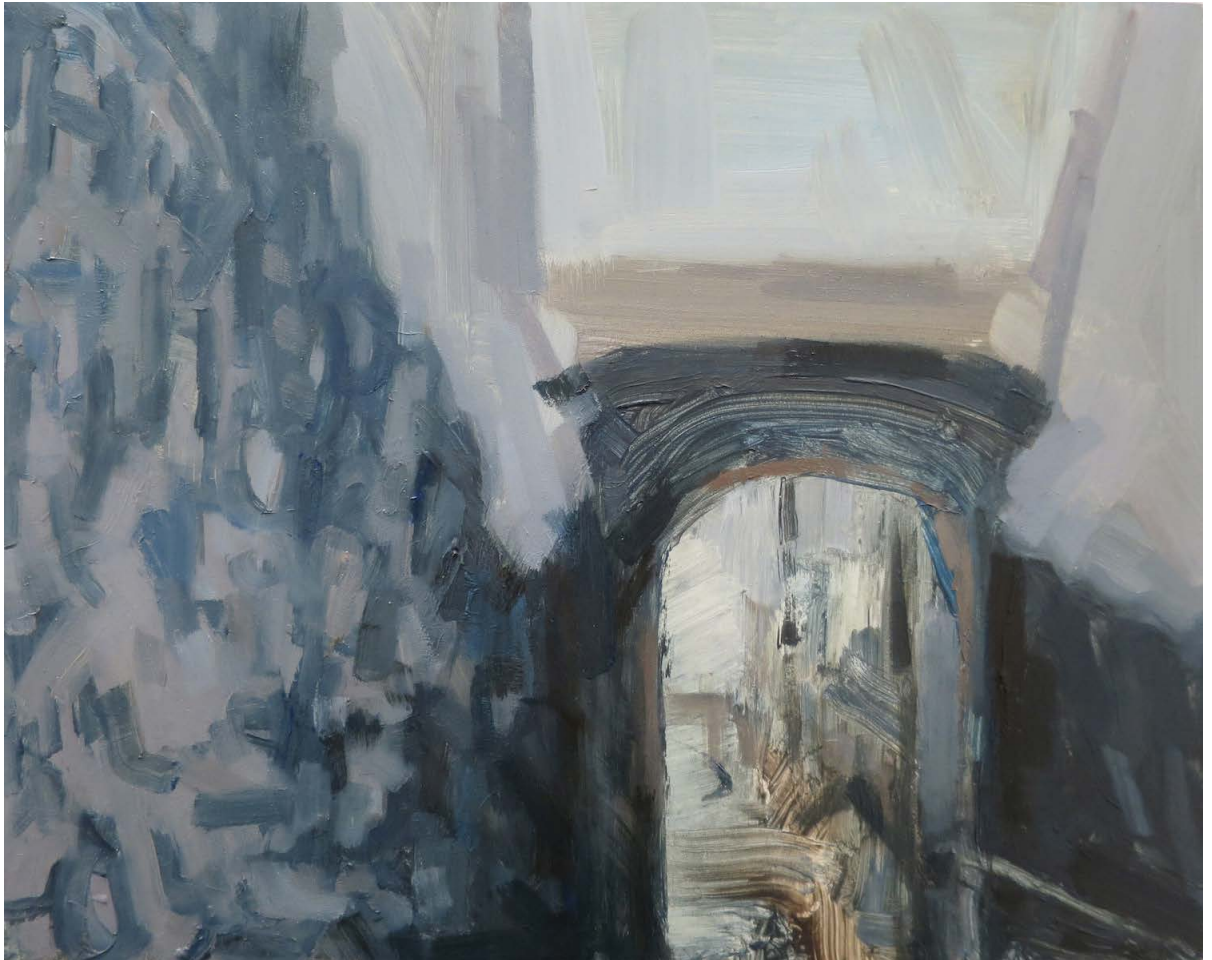


Miranda Hine

Miranda Hine is a Brisbane born, curator and visual artist. From 2019-21 Hine worked as the curator at the Museum of Brisbane, and now works at the Natural History Museum in London. Following her first commercial exhibition at MARS, we are delighted to be bringing new works to Hine's hometown of Brisbane!

Along with being a 2022 recipient of the Brett Whiteley Travelling Art Scholarship Kangaroo Valley residency, Hine was a finalist in the 2023 Wynne Prize at the Art Gallery of New South Wales, Sydney, and was awarded highly commended in the 2023 STILL: National Still Life Award.

Miranda Hine's painting practice explores forms of personal documentation, cataloguing, ordering and ambiguous narrative construction that aligns with her museums research. With a background in sculpture, video and installation, her current practice centres on painting. Drawing inspiration from her curatorial practice, Hine investigates notions of categorisation in her dreamy paintings, exploring common themes through a lens of art history and museum theory, and questioning boundaries of objective truth and personal interpretation.



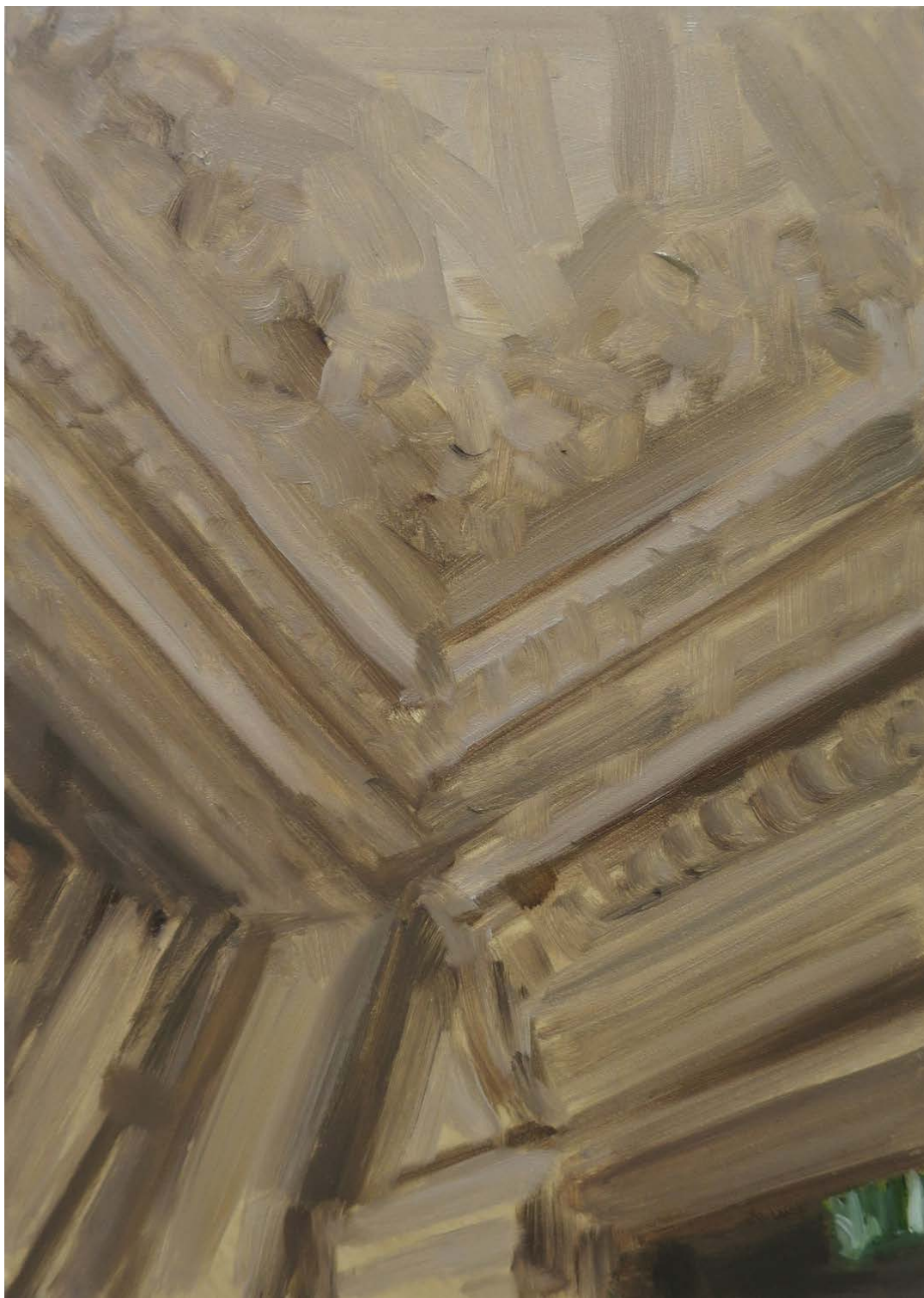
Miranda Hine
Precious walls (Tile Museum)
2024
Oil on board
20.5 x 25.5cm (unframed)
\$2,400



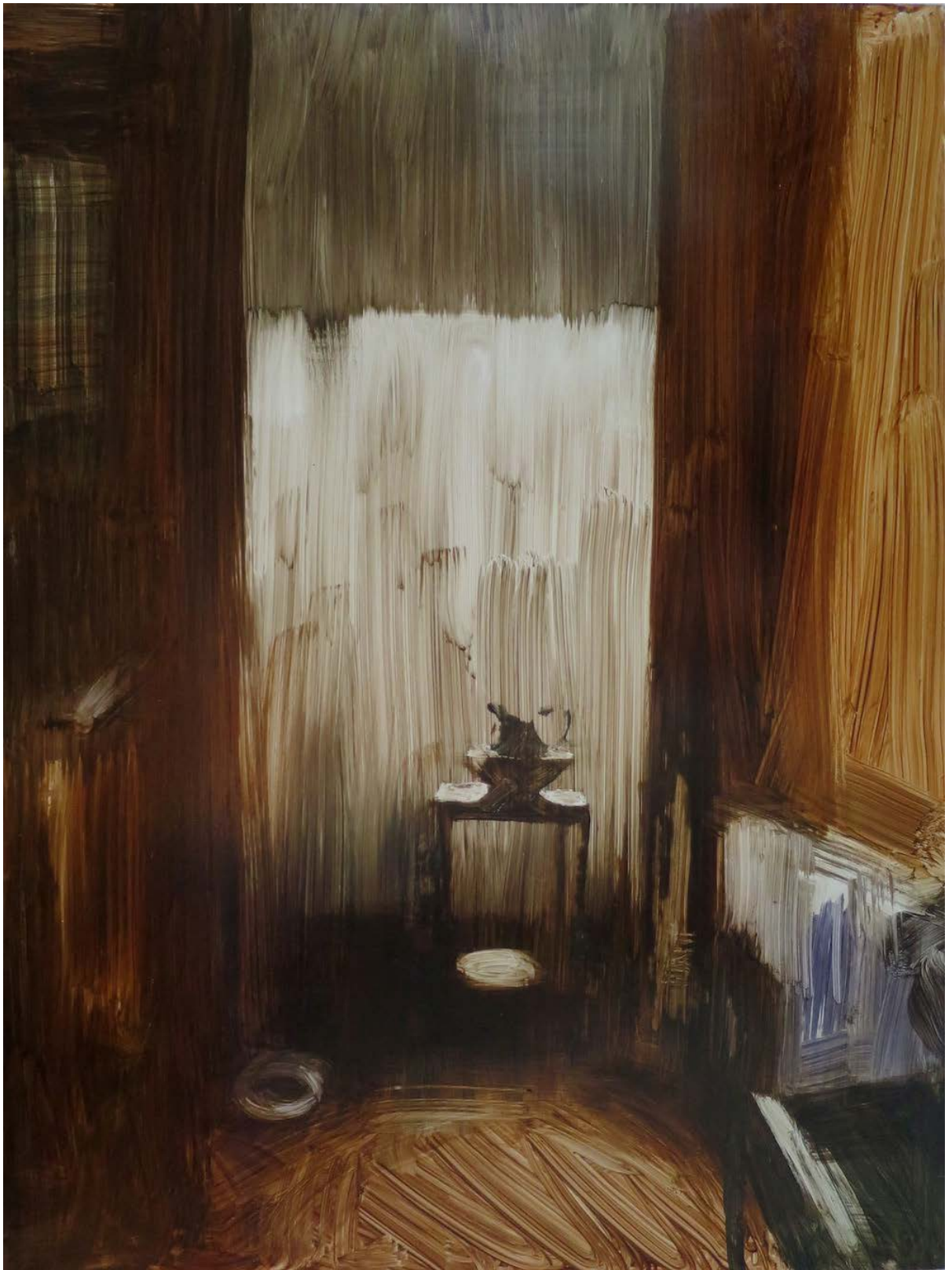
Miranda Hine
Precious walls (Our Lady of the Rocks)
2024
Oil on board
17.5 x 12.5cm (unframed)
\$1,400



Miranda Hine
Precious walls (DDR Museum Thale)
2024
Oil on board
12.5 x 17.5cm (unframed)
\$1,400



Miranda Hine
Precious walls (Landesmuseum)
2024
Oil on board
17.5 x 12.5cm (unframed)
\$1,400



26. Sambourne House (bedroom window no. 1)
2023
Oil on board (framed)
40.5 x 30.5cm
SOLD



27. Sambourne House (bedroom window no. 2)

2023

Oil on board (framed)

40.5 x 30.5cm

\$4,600



30. Sherlock Holmes Museum (set table)
2024
Oil on board
35.5 x 28cm
\$3,900



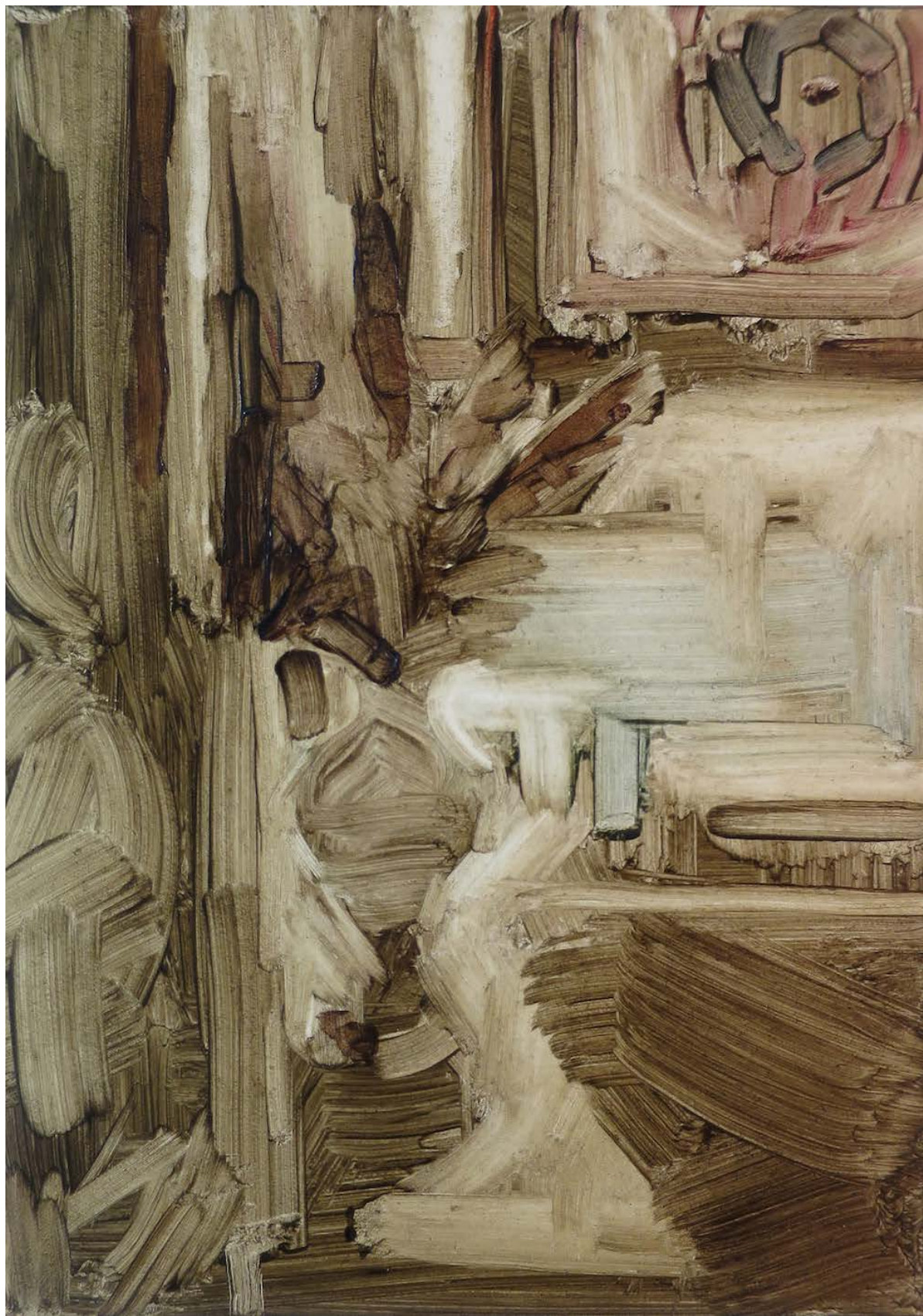
23. Hampton Court Palace (mannequins)

2024

Oil on board (framed)

40.5 x 30.5cm

SOLD



18. Sambourne House (vase)
2024
Oil on board (framed)
17.5 x 12.5 cm
\$1,300



24. Sir John Soane's Museum (walls no. 2)

2023

Oil on board (framed)

91 x 61cm

\$8,000



21. Dennis Severs' House (pink room no. 3)
2024
Oil on board (framed)
17.5 x 12.5 cm
SOLD



Brodie Kokkinos

Brodie Kokkinos is a conceptual artist whose practice spans across video, photography, sculpture, installation and performance. Motivated by the haunting power of visual culture Kokkinos explores ways to visually reimagine the slippery seductive power of such popular imagery in alternative timelines and circumstances.

Kokkinos graduated from VCA in 2020 with Honours, and was the recipient of the Lionel Gell Foundation Award. Kokkinos has since completed a residency with the Centre of Projection Art.

“In exchange for silence” has been exhibition nationally most recently at the Moving Image Program, Adelaide Festival Centre in 2023.



In exchange for silence
2022
video, 7 seconds, sound, looped, installed as single channel large scale projection
Edition of 5
POA



Jenna Lee

photographed by Bronwyn Kidd, 2023

Jenna Lee is a Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian ancestry. Using art to explore and celebrate her many overlapping identities, Lee works across sculpture, installation, and body adornment. She also works with moving images, photography and projection in the digital medium.

With a practice focused on materiality and ancestral material culture, Lee works with notions of the archive, histories of colonial collecting, and settler-colonial books and texts. Lee ritualistically analyses, deconstructs and reconstructs source material, language and books, transforming them into new forms of cultural beauty and pride, and presenting a tangibly translated book.

Driven to create work in which she, her family, and the broader mixed First Nations community see themselves represented, Lee builds on a foundation of her father's teachings of culture and her mother's teachings of papercraft.

Lee was honoured to be the recipient of several awards: the Wandjuk Marika 3D Memorial Award at the Telstra National Aboriginal and Torres Strait Islander Art Award (NATSIAA); the Australia Council's Dreaming Award; and, the Libris Artist Book Prize. She has been a finalist in national awards, including the prestigious John Fries Award for emerging and early career artists, the Footscray Art Prize, the National Works on Paper Prize, and the KWM Contemporary First Nations Art Award.



Grasstree bibi (baby) 1
2024
page of 'Aboriginal Words and Place Names, bookbinding thread,
book cover board
7 x 8 x 39cm
\$2,000



Grasstree bibi (baby) 2-3

2024

page of 'Aboriginal Words and Place Names, bookbinding thread,
book cover board

2: 6.5 x 5.5 x 35 cm

3: 6 x 6.5 x 35cm

\$1,800 each



un/bound passage 1

2020

handpainted paper from pages of Ladybird History book, "The Story of Captain Cook"

Whitewashed single

23.5x23.5cm(framed)

SOLD



un/bound passage 2

2020

handpainted paper from pages of Ladybird History book, "The Story of Captain Cook"

23.5x23.5cm(framed)

SOLD



un/bound passage 3

2020

handpainted paper from pages of Ladybird History book, "The Story of Captain Cook"

23.5x23.5cm(framed)

\$450



un/bound passage 4

2020

handpainted paper from pages of Ladybird History book, "The Story of Captain Cook"

23.5x23.5cm(framed)

\$450



Kate Lewis

Sydney born, Melbourne based, artist Kate McKenzie Lewis' work is steeped in the Australian landscape.

In 2022 Kate achieved a Masters in Contemporary Art from the VCA, University of Melbourne. Since graduation she has continued her journeys into the Australian bush and coast, painting smaller 'en plein air' works, as well as larger 'alla prima' (in one sitting) pieces back in her Melbourne studio - forever blurring lines between fiction and reality.

Lewis' manipulation of perspective, light, colour and scale, piques the viewers curiosity creating an oscillation between imagined moments and real memory. Kate's work is transportive; the country she depicts both stirs and subverts the viewer's memory..

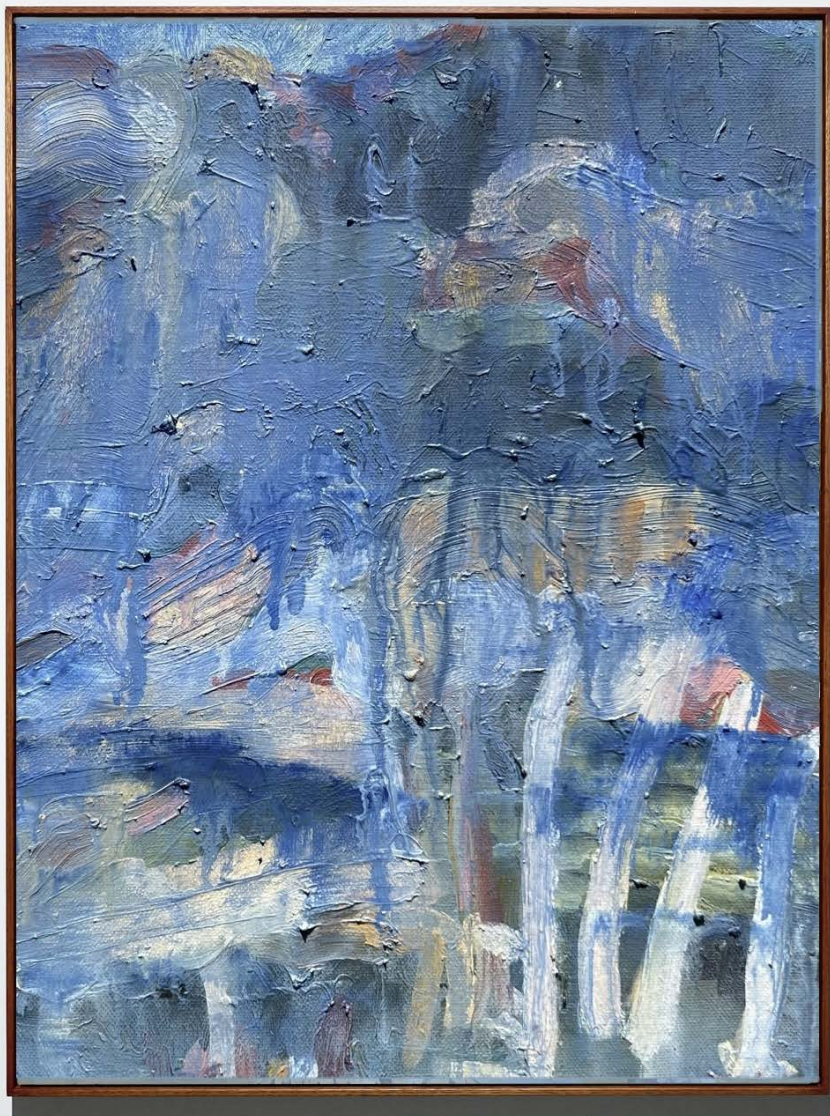
Kate was a finalist in The Hadley's Art Prize 2022 and the 2024 Waterhouse Natural Science Art Prize.



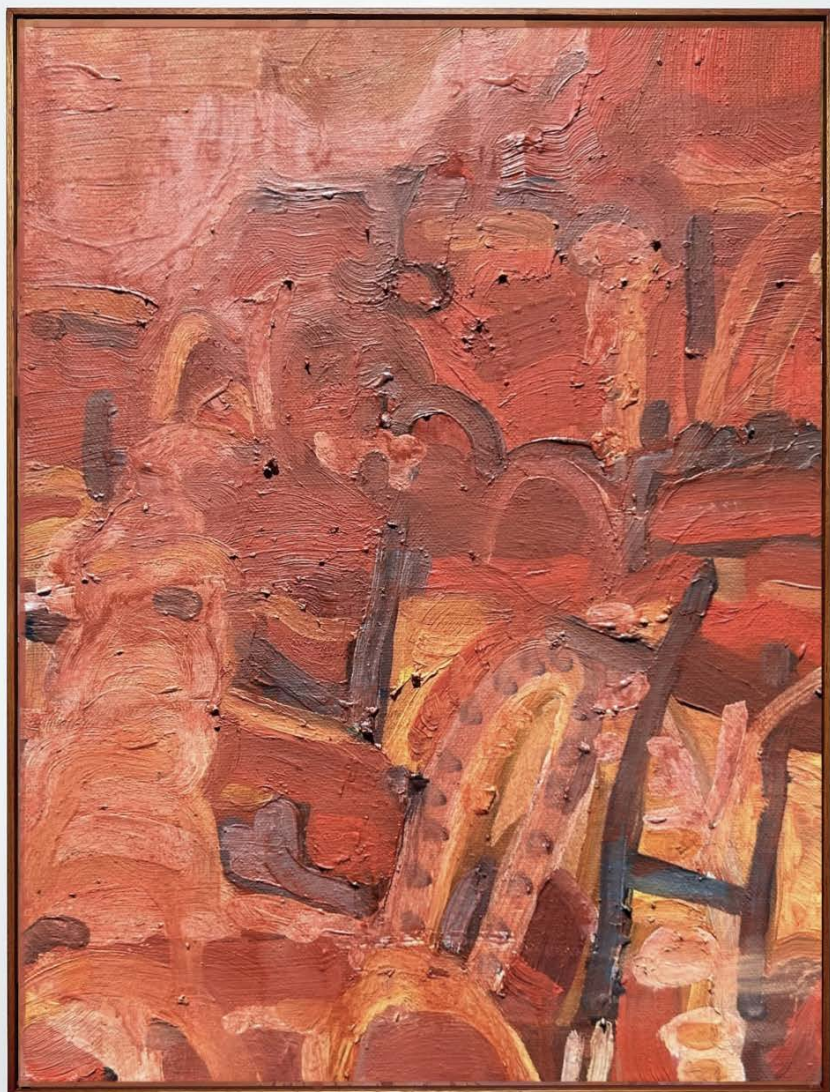
Arco de Tiempo 'Arc of Time' Chacahua #1, 2024 Oil on recycled steel
2024
Oil on recycled steel
25 x 70 cm
\$1,670



Arco de Tiempo 'Arc of Time' Chacahua #2, 2024 Oil on recycled steel
2024
Oil on recycled steel
25 x 57 cm
\$1,650



First light in Chacahua
2024
Oil on canvas framed in Tas oak
40 x 30 cm
\$1,450



Dawn in Chacahua
2024
Oil on canvas framed in Tas oak
40 x 30 cm
\$1,450



Kenny Pittock

Kenny Pittock is an artist based in Australia who works with ceramics, painting and drawing to playfully critique the seemingly mundane, often using humour as an entry point to discussing topics such as anxiety, both personally as well as on a global level.

Kenny has held solo exhibitions in Italy, Singapore and Aotearoa / New Zealand, as well as exhibited throughout Australia at public institutions including the NGV in Melbourne, PICA in Perth, Artspace in Sydney and MONA in Tasmania. Since graduating in 2013 with an Honours degree in fine art painting from the Victorian College of the Arts, Kenny was the recipient of the 2013 Linden Postcard Prize and the 2017 Redlands Emerging Artist Award.

Kenny's work has been acquired into many public collections including Artbank, Bendigo Art Gallery and the National Gallery of Victoria.



Orange Sunny-boy
2023
Acrylic on ceramic life size
SOLD OUT



Pine Lime Pow Sunnyboy
2023
Acrylic on ceramic life size
2 of 3 hand-made, unique works + 2 AP
\$700



Rasberry Sunnyboy
2023
Acrylic on ceramic life size
AP 1 of 3 hand-made, unique works + 2 AP
\$900



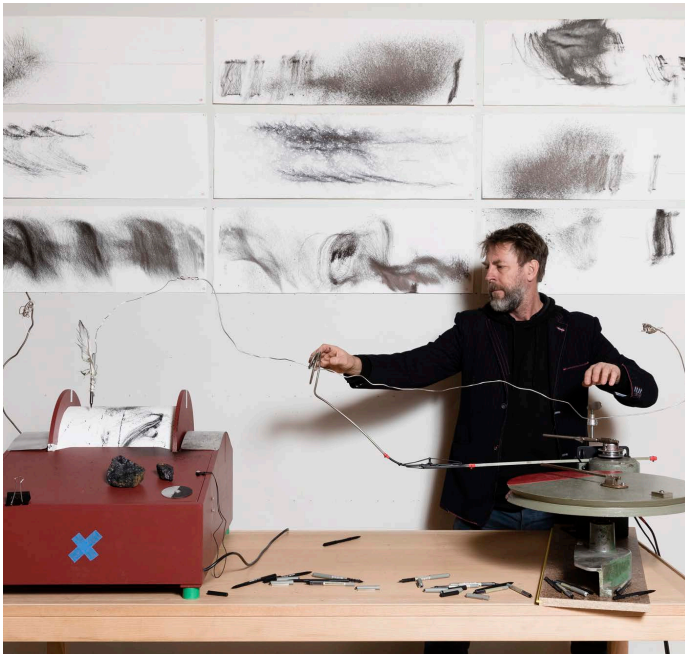
Glug Cola Sunnyboy
2023
Acrylic on ceramic life size
3 of 3 hand-made, unique works + 2AP
\$900



Mortadella
2023
7cm x 7cm
Acrylic on ceramic
(Has D-ring hanger attached so is wall hangable)
\$700



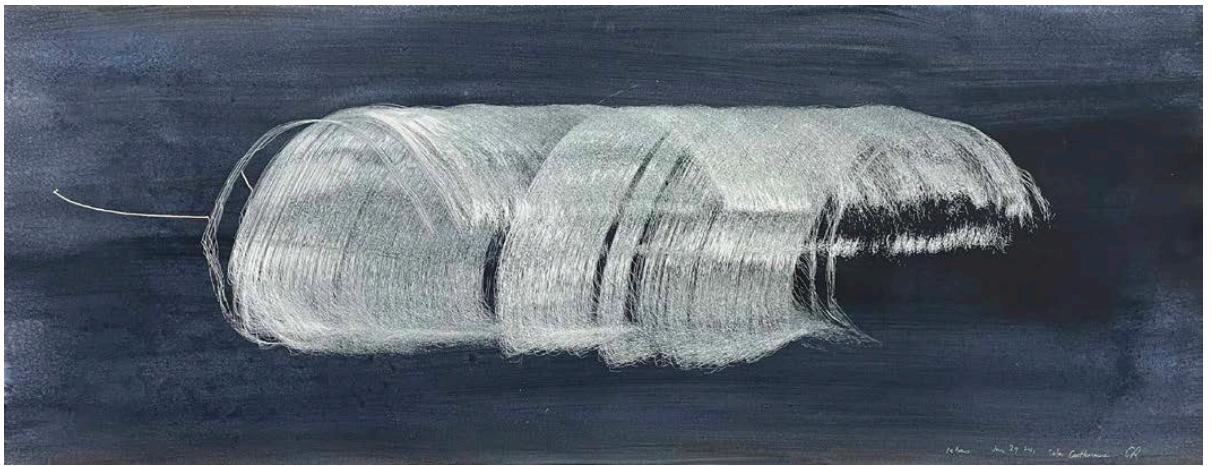
Liquorice allsorts
2023
Arcylic on ceramic
Life size
SOLD



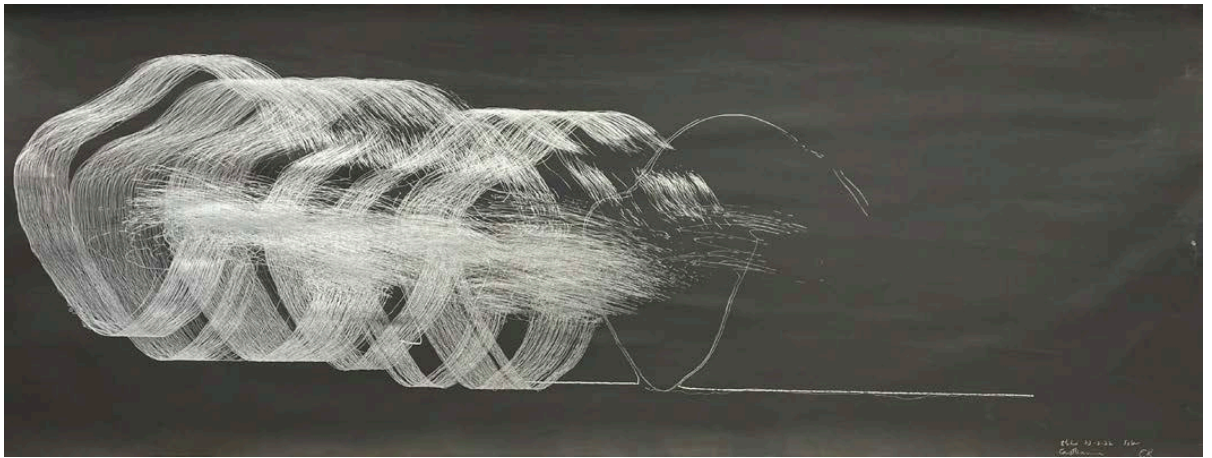
Cameron Robbins

Cameron Robbins works to make tangible the underlying structures and rhythms of natural forces. Using his wind powered drawing instruments; Robbins' installations transcribe the invisible energies of nature, the wind, the tides and light to create drawings, photographs, and moving image works.

These inquiries employ structural devices including kinetic wind or water powered mechanical systems. Their aesthetic is the result of both careful engineering and resourcefulness. The outputs of these site-specific installations include wind drawings and sound compositions. These interpretations of the dynamics and scale of the physical world suggest the complexities of the unknown.



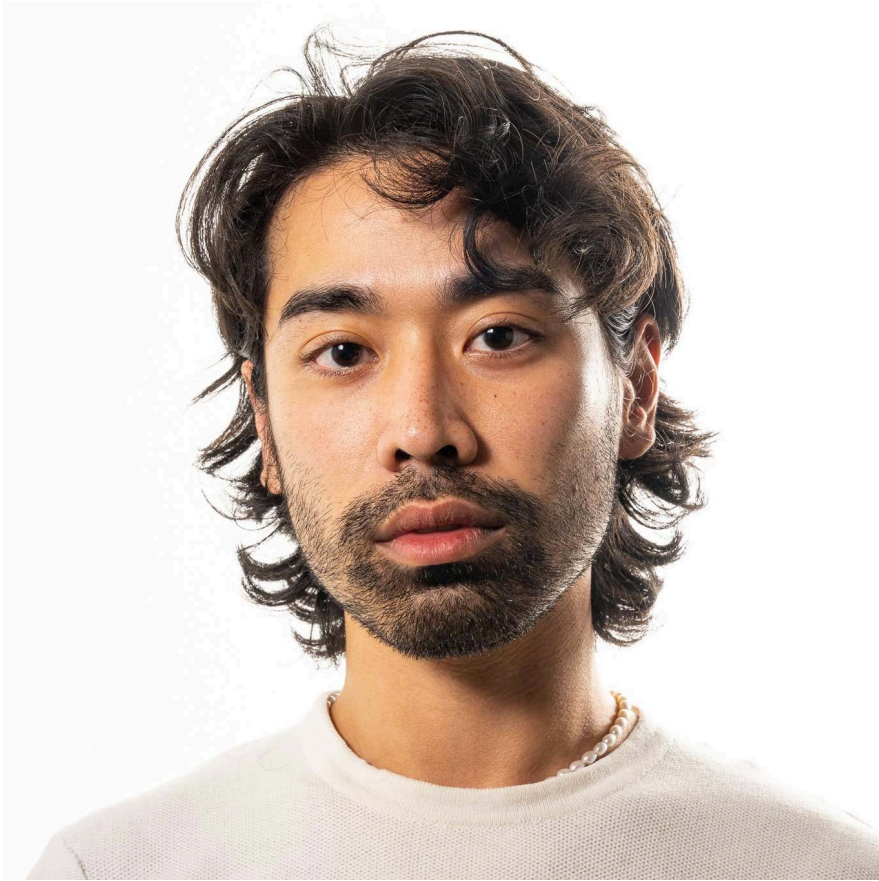
10 hrs june 29
2021
Pigment ink pen on inks, medium and acrylic on 360gsm
watercolour paper (unframed)
150 x 58cm
\$2,750



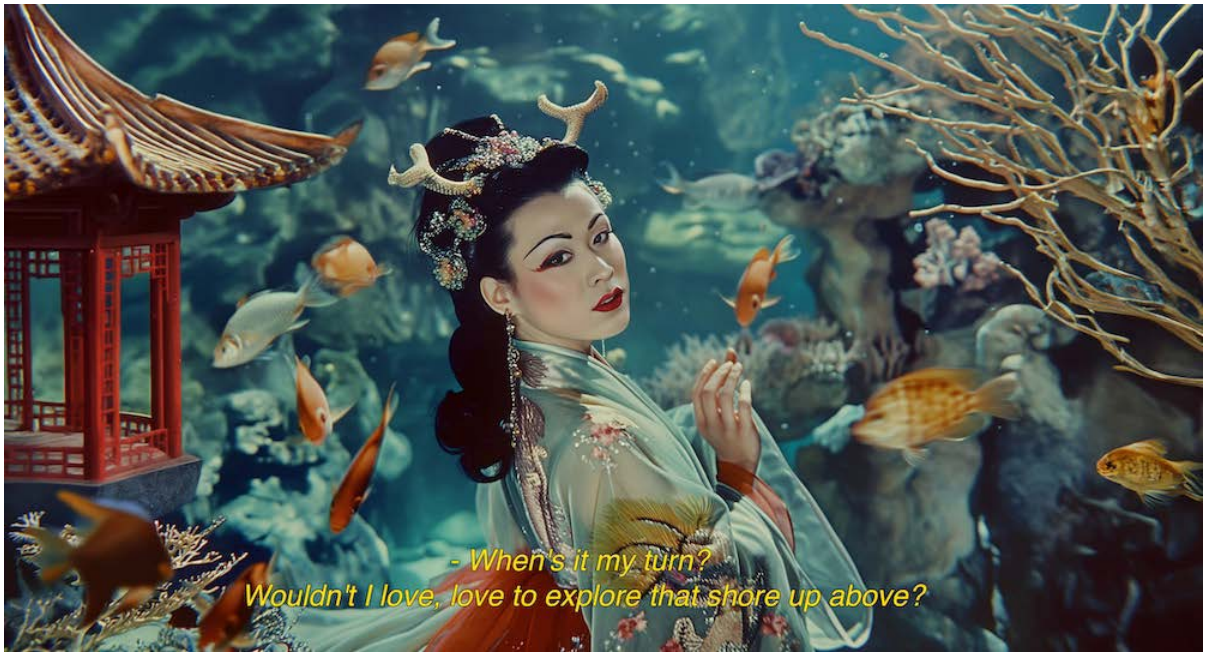
8 1/2 hrs 23.2.22 Patchy Solar
2022

Pigment ink pen on inks, medium and acrylic on 360gsm
watercolour paper (unframed)
150 x 50cm
\$2,750

Scotty So



Scotty So is a Melbourne/Narrm-based artist who works across media, including ceramic, painting, photography, sculptures, site-responsive installation, videos, and performance. Driven by the thrill of camp, he explores the often-contradictory relationship between humour and sincerity, creating a scene of para-fiction through the manipulation of found objects and existing imageries in the living experience. Born and raised in Hong Kong, So's work has been shown in Australia, China, Hong Kong, and Europe, including the National Gallery of Victoria.



- When's it my turn?
Wouldn't I love, love to explore that shore up above?

The Little Dragone Princess of The East Sea Visiting The
Great Barrier Reef
2024
Digital Rendered Image, Giclee Print on Canson Platine
Fibre Rag Paper
100 x 150 cm
Edition of 3 +2AP
\$7,600

60 x 90cm
Edition of 6 +2AP
\$4,600

A3 size
Edition of 12 +2AP
\$900



The Poor Unfortunate Soul of The Daughter of The
Fisherman's Wife
2024
Digital Rendered Image, Giclee Print on Canson Platine Fibre
Rag Paper
100 x 150 cm
Edition of 3 +2AP
\$7,600

60 x 90cm
Edition of 6 +2AP
\$4,600

A3 size
Edition of 12 +2AP
\$900



Fenli
2021
digital photograph
150 x 100 cm
edition 2 of 3 + AP
\$6,600

76 x 51cm
Edition 1 of 10 + 2 AP
\$4,300



Guchi
2021
digital photograph
100 x 150 cm
edition 1 of 3 + AP
\$5,500

76 x 51cm
Edition 1 of 10 + 2 AP
\$4,300



LOU WAITANG

Lou Waitang
2021
digital photograph
edition 2 of 3 + AP
\$6,600

76 x 51cm
Edition 2 of 10 + 2 AP
\$4,300



Lou Waitang Trolley
2021
polyester and found trolley
Life size
\$3,800



Suburbkin in Red
2022
Nylon, metal
30 x 33 x 15cm
\$4,900



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