

MARS Gallery
and Hill Smith Art Advisory

17 - 20 April, 2024

[MARS]

Hill Smith
Art Advisory



MARS is delighted to announce a pop-up exhibition with Hill Smith Art Advisory at Immersive Light and Art (ILA) in Adelaide, South Australia from 17-20 April 2024. The opening event will be on Wednesday 17th of April 6-8 pm and will be officially opened by Dr. Lisa Slade the Assistant Director of Artistic Programs at the Art Gallery of South Australia.

MARS is teaming up with Hill Smith Art Advisory, an independent art consultancy based in Adelaide to provide an exciting pop-up exhibition bringing a little piece of the Melbourne Art scene to South Australia.

Featuring works by Atong Atem, Damien Shen, Scotty So, Kasia Tons, Ellis Moseley, Jason Sims, Penelope Davis, Stephen Haley, Datsun Tran, Matthew Quick, Yanni Floros, Richard Maurovic and many more. The exhibition will combine the very best MARS has to offer with video, installation, photographic, sculptural and textile-based works.

MARS director Andy Dinan commented, "I am so delighted to be bringing my artists to Adelaide, this pop-up in collaboration with the team at HSAA will be sure to impress. We will have new and exciting works, as well as iconic artworks that have been exhibited at institutions around Australia. I am very excited to share the finest works my artists have to offer".



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. Atem interrogates 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 photographers Malick Sidibe, Philip Kwame Apagya and Seydou Keita to create a visual representation of a relationship to culture. She works primarily with photography and video 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.

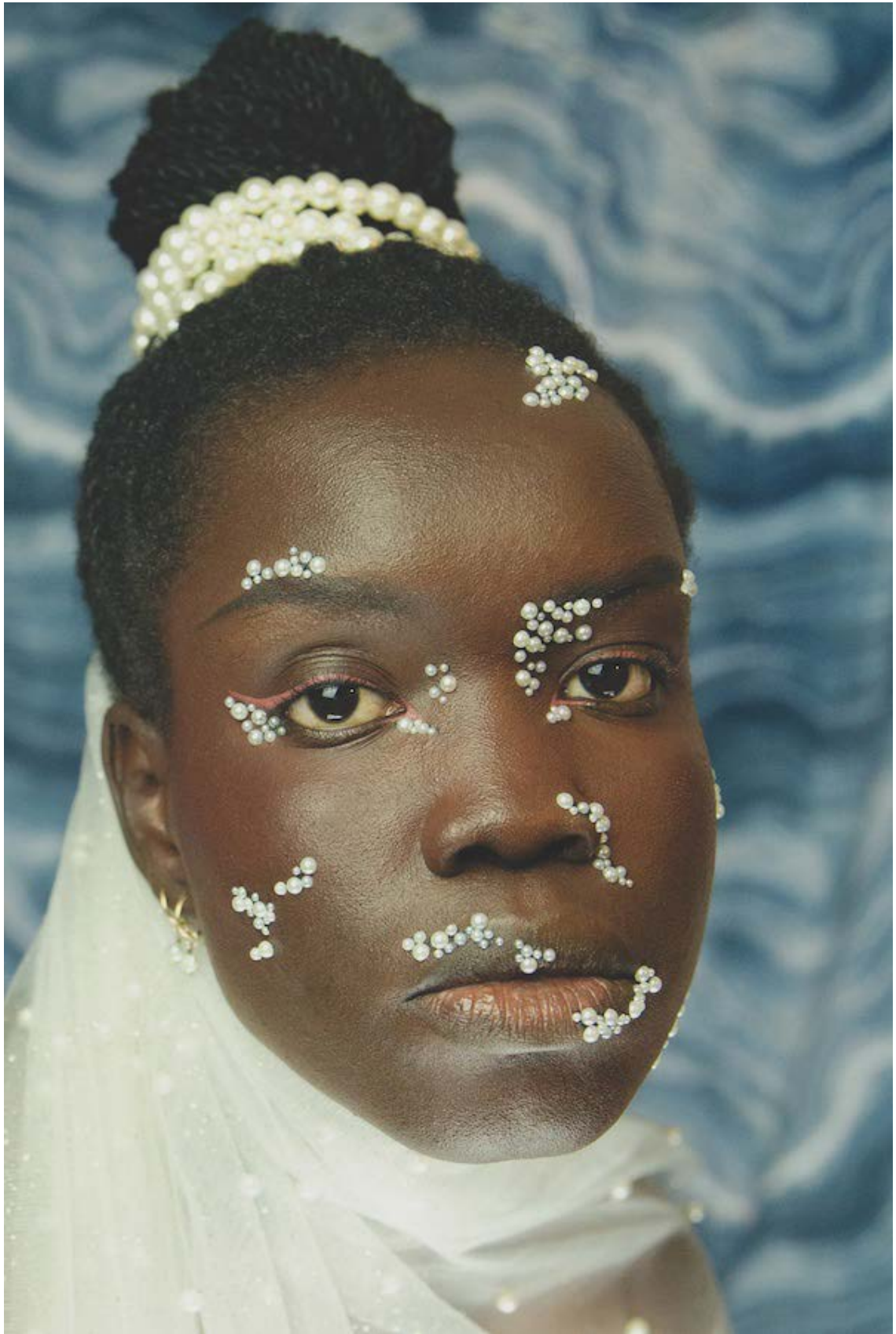
Atem has exhibited her work across Australia, including National Gallery of Victoria, Art Gallery of New South Wales, National Portrait Gallery, Immigration Museum, Gertrude Contemporary, Australian Centre for Contemporary Art and Internationally at Tate Modern, Photo London 2023, Photo Basel 2022, Red Hook Labs in New York and Vogue Fashion Fair in Milan.

Atem was the recipient of the inaugural La Prairie Art Award from the Art Gallery of New South Wales, the 15 Artists 2022 prize from Moreton Bay Council in 2022, National Gallery of Victoria and MECCA M-Power scholarship in 2017 as well as the Brisbane Powerhouse Melt Portrait Prize in 2016.



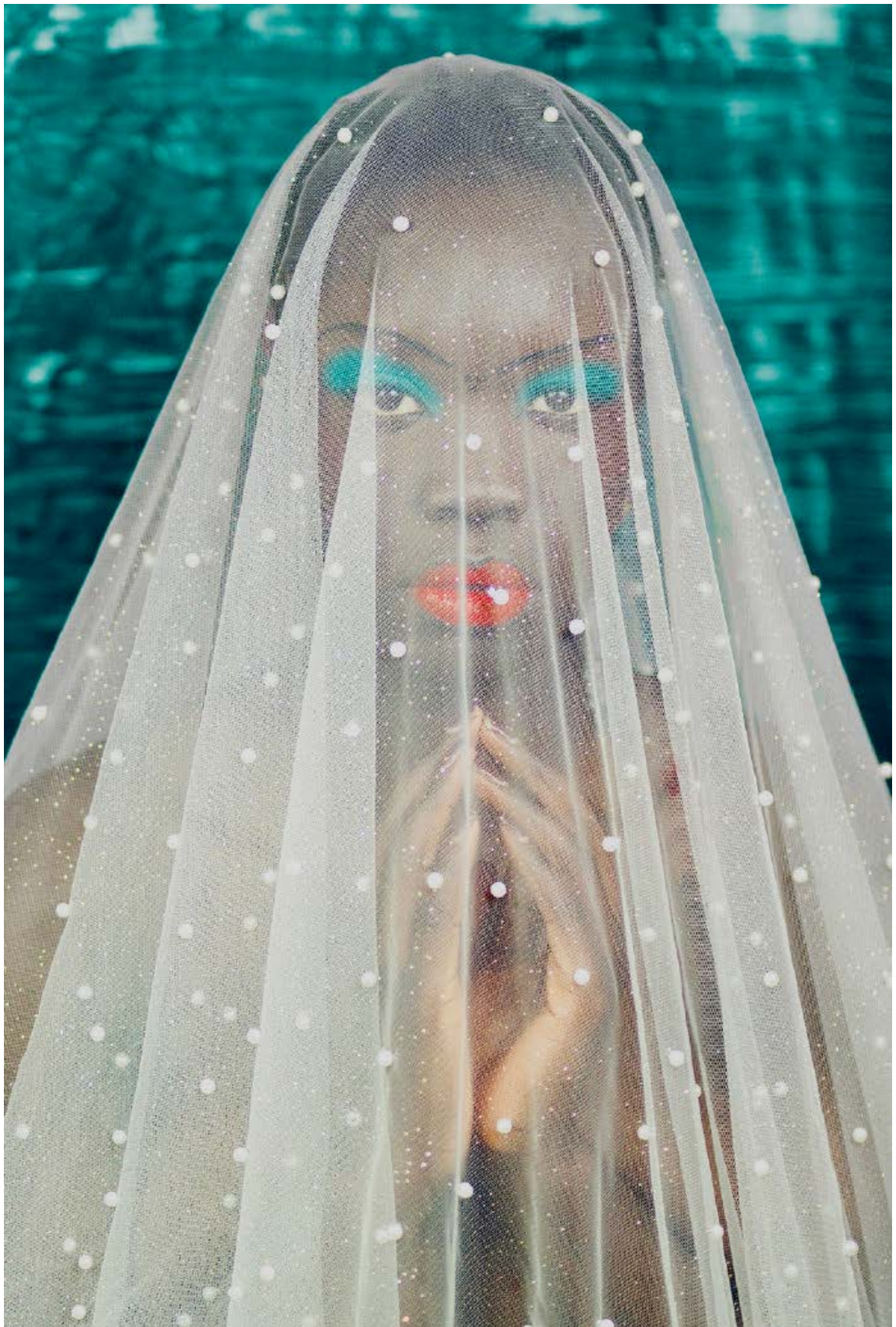
Our Neighbor Was a Witch
2022
Ilford smooth pearl print
100 x 150cm
edition 3 of 3 + 2 AP
\$9,000

60 x 90cm
edition 3 of 10 + 2 AP
\$5,000



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

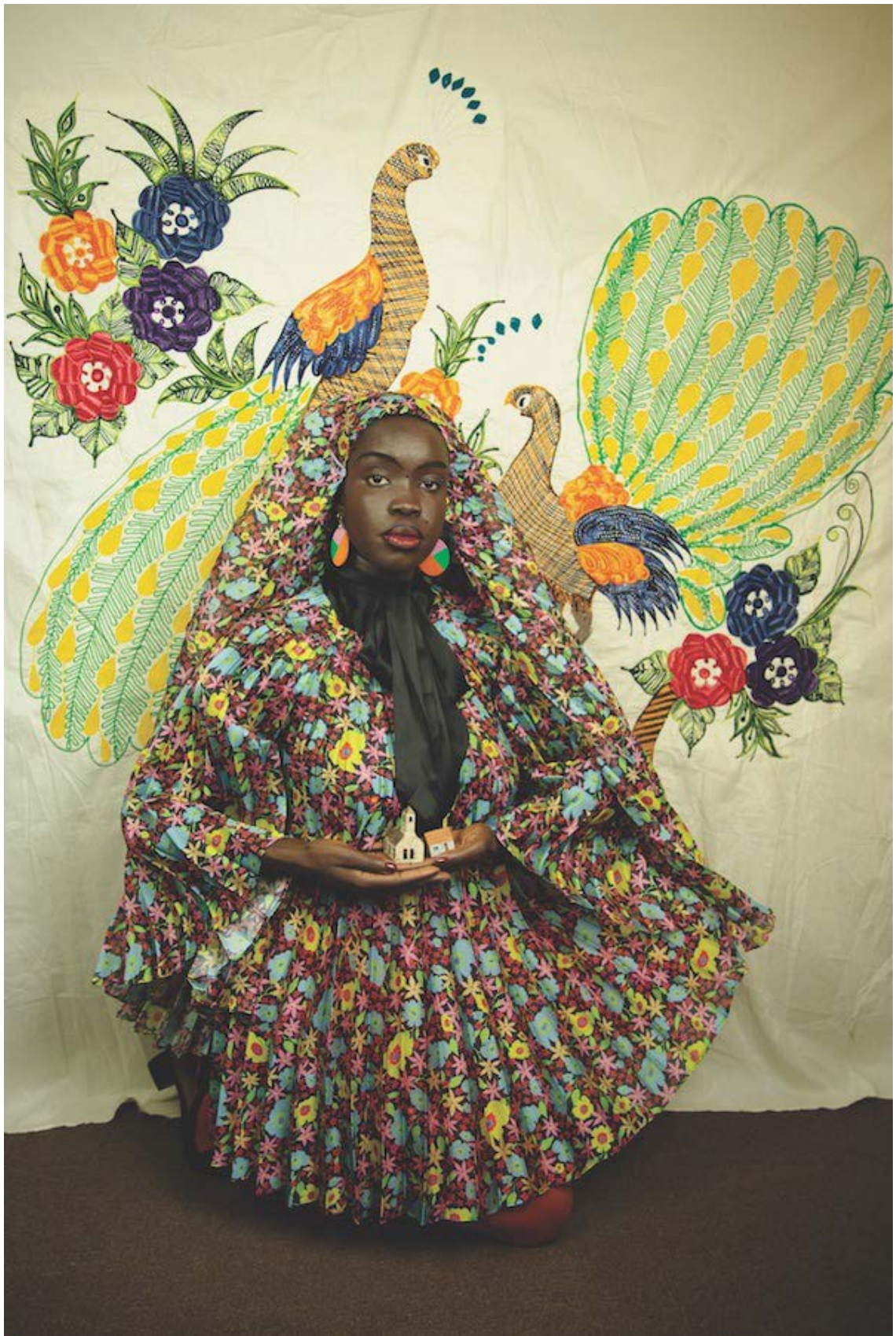
90 x 60cm
edition 2 of 10 + 2 AP
\$5,000



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



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 6 of 10 + 2 AP
\$8,640



Banksia
2021
Video
Edition 3 of 10 + AP
\$12,500



Brenton Drechsler

My emerging practice explores notions of orientation, personal narrative and opacity through the subjective lens of my queer identity. In a series of oil paintings, my work attempts to speak for some of the experiences I have had as a queer person, living and working in Australian heteronormative culture. The way in which I subvert and interact with my subject matter is to interrupt it - through the use of a green and white striped motif, that acts as a kind of non-human alter ego. I depict garments, foreign urban environments, and personal iconography in my paintings using a variety of painting methods and transparencies. My subject matter is influenced by my past careers in the fashion industry as a designer and in aviation, as a flight attendant. I've attempted to skew and distort my paintings, disrupting their representative authority and willing them into something that best speaks to my personal narrative. The ever present green and white striped motif evokes my internal tussle between masculinity and femininity. To me it speaks of the order and disorder of being queer. Stripes have a complexity in that they disguise and attract attention, simultaneously. They are neither natural nor neutral. Stripes can be transparent, but they can also provide much needed opacity. My striped motif represents the common uncomfortable experience I often face in heteronormative situations, and my conflicted attempts to blend in and be present, all at once. By advancing, distracting and weaving in and out of my compositions, my striped motif behaves in an almost audacious, sassy manner - which evoke characteristics that don't come naturally to me as a person.



Krumau am Kamp 26
Oil on board
92 x 92 cm
\$1,780



Notting Hill 18
2024
Oil on board
101 x 76 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.



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



Carly Dodd

Carly Tarkari Dodd is a Kaurna, Narungga and Ngarrindjeri artist from Adelaide. She has learnt traditional weaving techniques and puts these to new use to create contemporary works of art, often combining weaving with painting and found objects to tell her story. Carly is interested in regalia – the distinctive clothing and ornaments worn by royalty. She is committed to shedding light on the injustices experienced by Aboriginal people, choosing to award recognition to those left out of society.



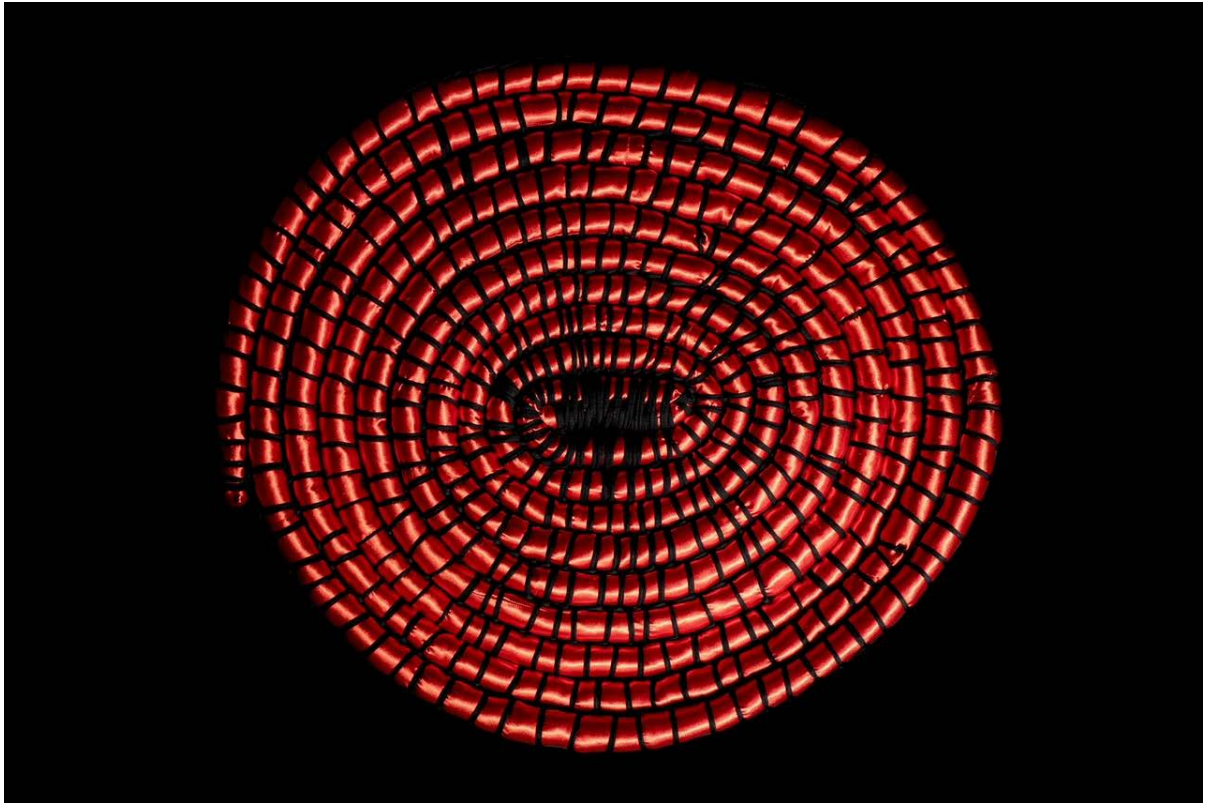
Carly Dodd
Diamond Mat
2024
Satin fabric and recycled cotton yarn
51x50x4cm
\$770



Carly Dodd
Diamond basket 1
2024
Satin fabric and recycled cotton yarn
17x22x21cm
\$550



Carly Dodd
Diamond basket 2
2024
Satin fabric and recycled cotton yarn
20x22x19cm
\$550



Carly Dodd
Ruby Mat
2024
Satin fabric and recycled cotton yarn
90x80x4cm
\$1,100



Carly Dodd
Amethyst basket
2024
Satin fabric and recycled cotton yarn
19x24x19cm
\$550



Damien Shen

Damien Shen is a South Australian man of Ngarrindjeri (Aboriginal) and Chinese descent. As an artist he draws on both of these powerful cultural influences to create works of intense personal meaning. In using his artistic talent to share his story he aims to open the eyes of viewers to new ways of seeing Australian identity and Aboriginal art.



Astro Boy
2024
Acrylic on bark (*Eucalyptus dalrympleana*)
100x32cm
\$9,600



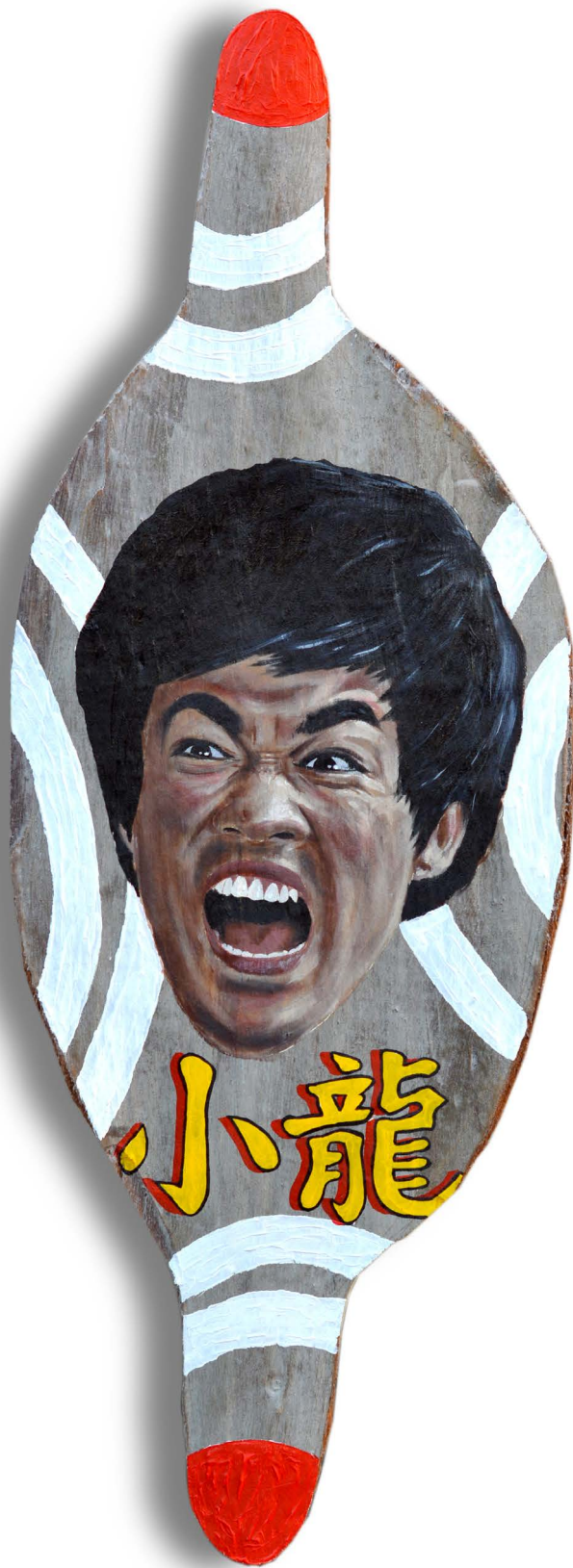
Gundam Style

2024

Acrylic on bark (Eucalyptus dalrympleana)

103x32cm

\$9,600



Little Dragon
2024
Acrylic on bark (*Eucalyptus dalrympleana*)
95x35cm
\$9,600



Datsun Tran

Datsun Tran is an Australian multidisciplinary artist. His work primarily features the natural world, though it is about us, the human story. His work has explored themes of conflict and utopia, childhood and the relationship between different cultures. The subject matter is often filtered through the lens of what we have in common, rather than what separates us.



Happiness and Wealth (01)
2024
Paper magiclay, resin, pine and acrylic gold chrome
60cm diameter base
\$4,500



Happiness and Wealth (02)
2024
Paper magiclay, resin, pine and acrylic gold chrome
60cm diameter base
\$4,500



Ellis Moseley
2023

Ellis Moseley is an Adelaide-based artist, living and working on traditional land of the Kurna people. Moseley's practice, which encompasses installation and ceramics, seeks to draw attention to social concerns through symbolic and conceptual gestures that encourage a deeper consideration of attitudes and behaviours.

Moseley's objects are constructed of wafer-thin overlapping petals of ceramics. The very fine layers of the vessels are made using paper clay slip, through a process whereby the slip is painted onto a plaster bat in thin layers then peeled away.

The central concern of Moseley's practice is to explore the possibility that an artist may claim the immaterial, such as someone else's consciousness or thoughts, as artwork. This work is part of a trajectory in art history whereby the definition of art has been challenged and broadened.

In developing this mode of practice, Moseley has gained advice from the Philosophy and Law Faculties at Flinders University, where he is currently undertaking an honours degree in Fine Art, examining the legal and philosophical possibility of claiming someone else's consciousness as art.

Moseley has been the recipient of the Helpmann Academy Linden New Art Award 2021, the Peter Walker/Helpmann Advancement Award 2021, and The Helpmann Academy Creative Development Grant in both 2022 and 2023. He has been awarded Helpmann Academy Residencies at George Street Studios (2021) and the 215 Magill Studios Residency (2022) where he is now an ongoing studio tenant.

2022 saw Moseley's first solo exhibitions at Linden New Art Gallery and Monash University in Victoria, where the work is on permanent display at the Monash Centre for Consciousness and Contemplative Studies (M3CS). The artist's first solo exhibition in South Australia took place in April 2023 at Hugo Michell Gallery.

Moseley has been awarded minor prizes in the Gallery M Contemporary Art Prize (2023) and the Helpmann Academy Creative Innovator Program (2023), as well as selection in the 2023 Helpmann Academy/SA Power Networks Public Art Project.



there's something about them I can't stand in me
2023
Ceramic
58 x 10 x 10cm
SOLD



the consultants were in
2023
Ceramic
36 x 23 x 20cm
\$2,650



the latest plan has expired
2023
37 x 25 x 25cm
Ceramic
SOLD



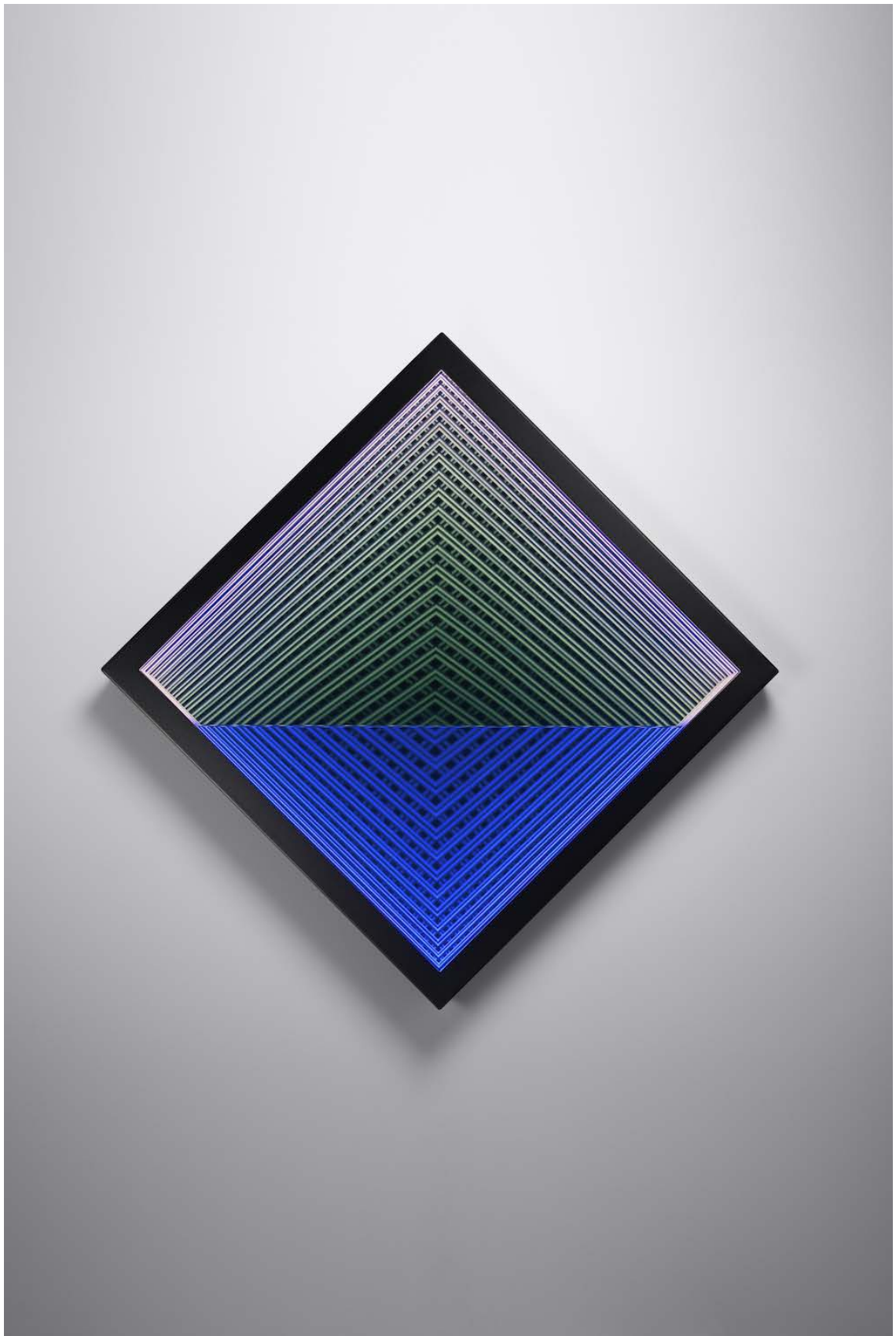
they catch him and they say he's
2023
Ceramic
20 x 19 x 15cm
SOLD



Jason Sims

Jason Sims is a contemporary Australian artist known for his sculptural works that explore the potential of light and reflection to create simple illusions of space and form. He is most interested in producing work that serves as a vehicle to re-imagine the space encountered - to deconstruct perceived physical limitations - and facilitate a kind of meditative response allowing viewers to interpret the illusion of space created as reality. He enjoys working with illusion for its ability to evoke the sublime and its power to interrogate our understanding of the world around us. Playing with perception, he invites viewers to exercise their imagination and see the world in new ways.

Since graduating with a Bachelor of Visual Arts (Honours) from the University of South Australia in 2006, Sims has exhibited across Australia as well as in Hong Kong, the USA, the UK and Europe. His work is held in major public and private collections around the world and he has been a finalist in a numerous awards. In 2021, Sims was commissioned by Illuminate Adelaide to deliver a major public artwork as a gift to the city to celebrate the Festival's inaugural year, and in the past year he has exhibited work in exhibitions and art fairs in Melbourne, Miami, Palm Beach, London, Amsterdam, Paris, Lille, Karlsruhe, Madrid and Seoul.



Lightscape VI

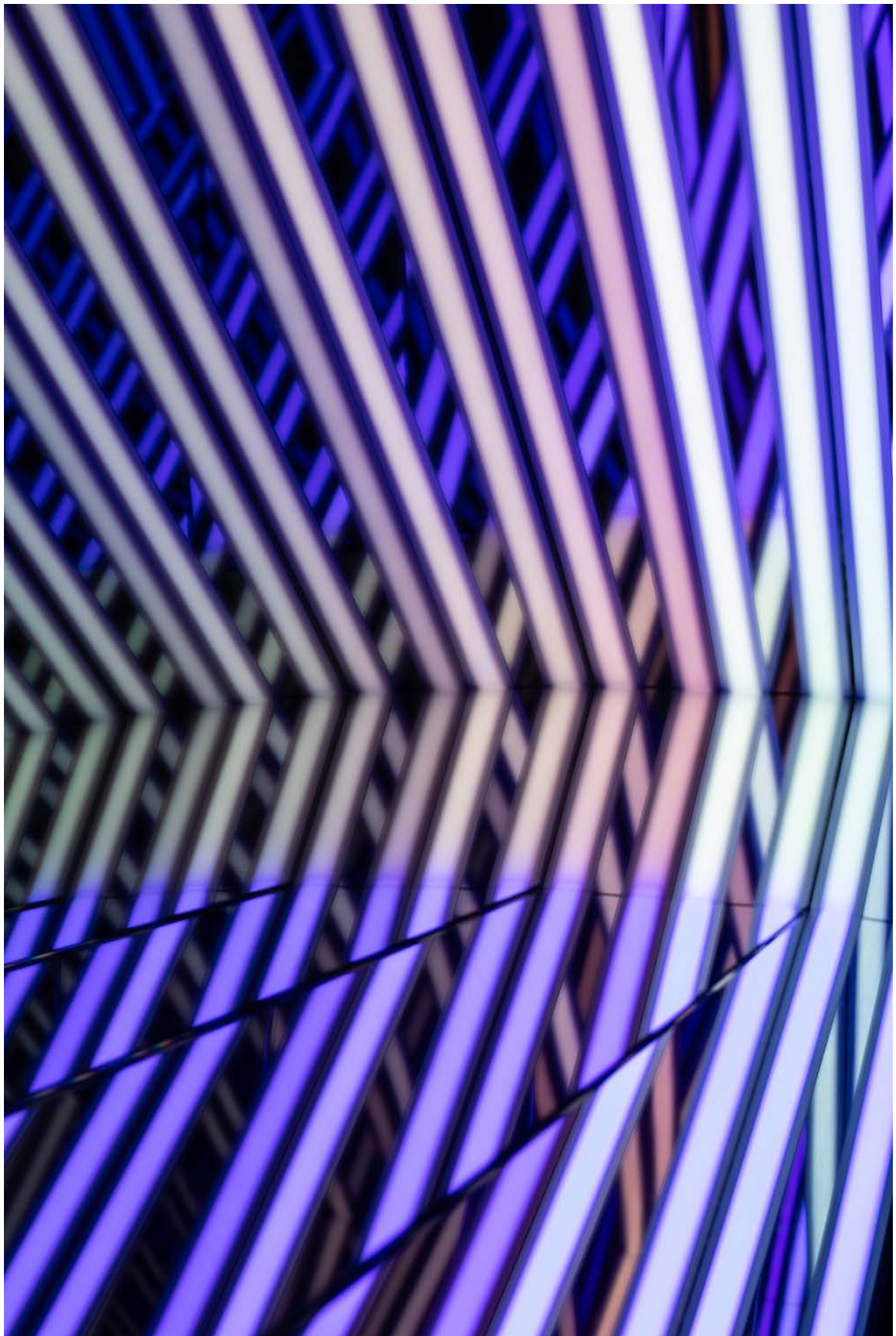
2023

Reflective glass, powder coated steel, mirror, aluminium and LED lighting

110 x 110 x 13cm

Edition of 3

\$12,500



Lightscape VI (close up)

2023

Reflective glass, powder coated steel, mirror, aluminium and LED lighting

110 x 110 x 13cm

Edition of 3

\$12,500



Nexus VIII

2022

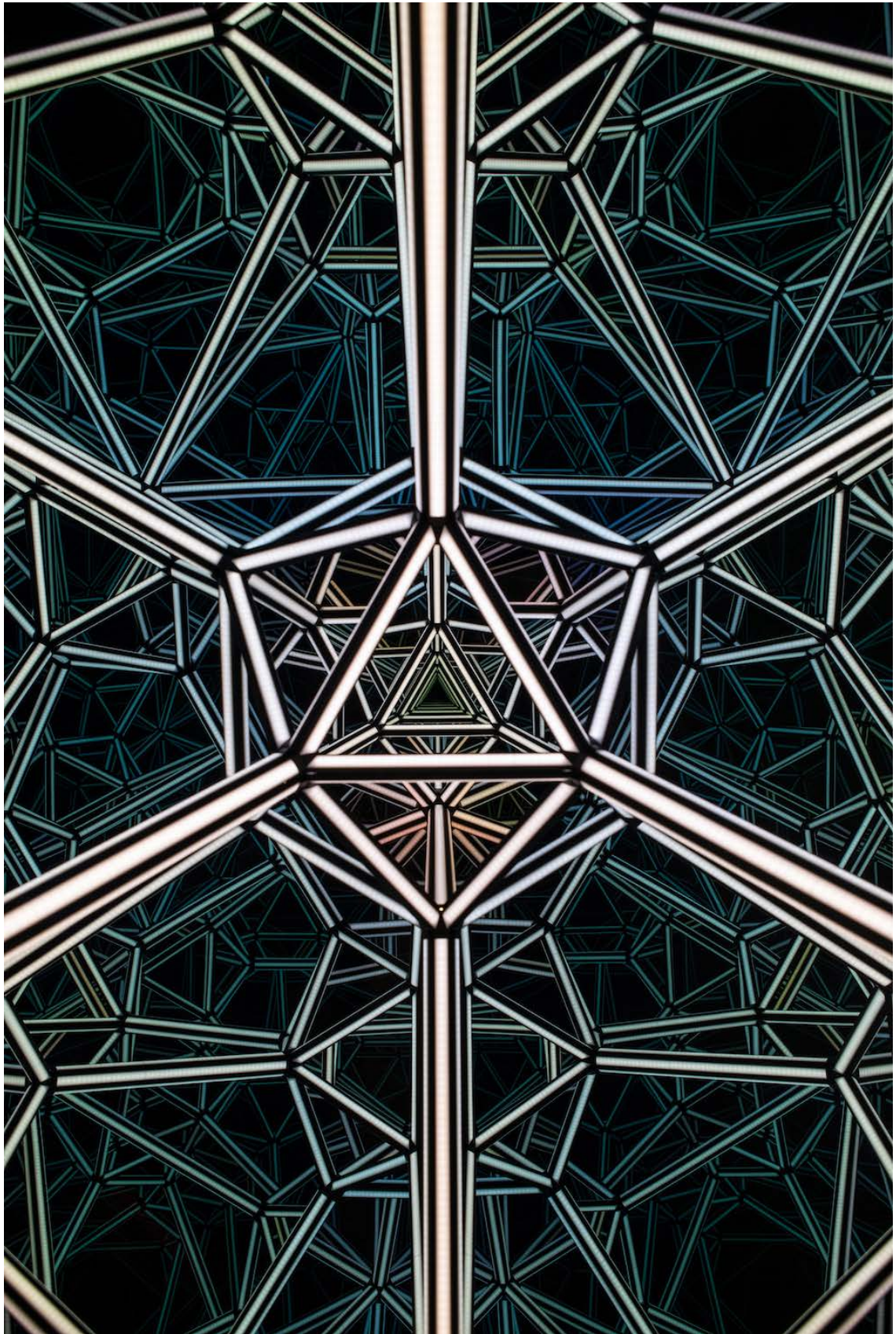
Reflective glass, mirror, powder coated steel, aluminium, MDF and LED lighting

130 x 88 x 80cm

Edition of 3

\$20,000

*This one is no longer available but the work to be exhibited will be a variation of it.



Nexus VIII (close up)

2022

Reflective glass, mirror, powder coated steel, aluminium, MDF and LED lighting

130 x 88 x 80cm

Edition of 3

\$20 000

*This one is no longer available but the work to be exhibited will be a variation of it.



Jenna Lee

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.



Maan-ma Danala: Spoken Air Gathering
2023

Mixed Japanese paper, Gofun white shell Nihonga pigment, nikawa, assorted threads (silk, bamboo, cotton), sokui (rice paste glue)
dimensions variable
\$800 for a set of two



Kasia Tons

Image by Sam Roberts

Kasia Tons is a textile artist living and working on Peramangk and Kaurna Country. Hand embroidery and mask making are central to her practice which sits at the intersection of art, fashion, and craft.

Photography and video have become important tools in her narrative-based works. Depicting two- and three-dimensional works within a world either real or imagined completes them.

Her process is slow and intuitive, colorful, and expressive. The labor and time invested in creating her work acts as an antidote to the fast pace of the modern world and the addictive seeking of instant gratification through digital means.

Recurring thematic interests include social impacts of digital technology use, the Anthropocene, and interpersonal/ interspecies relationship dynamics.

She has exhibited nationally and internationally and has participated in residencies in Iceland, the USA, Latvia, and the Slovak Republic. The Rothko Art Centre, Latvia holds two of her pieces as part of their permanent collection and her work was selected as a finalist for the 2021 Ramsay Art Award.



Steam Woman 1
2024
10.5cm x 15.2cm
hand embroidery
cotton and wool thread, linen base
\$440



Steam Woman 2
2024
12.5cm x 16.5cm
hand embroidery
cotton and wool thread, linen base
\$440



Steam Woman 3
2024
67cm x 91cm
hand embroidery and applique
cotton, wool and synthetic threads, nail polish, house paint, sequins, para cord
SOLD



Matthew Quick

For the second consecutive year Matthew has recently featured in the top most collectable artists, and was named in Business Review Weekly as one of Australia's top 50 artists. A selection of his work was recently acquired by Australia's most significant collector, arts patron and founder of White Rabbit Gallery, Judith Neilson, for her permanent collection.

Over the last few years he has either won, or been selected as a finalist for, more than 70 major national art awards, including the Sulman Art Prize, the Arthur Guy Memorial Painting Prize, the Mosman Art Prize, the Shirley Hannan Portrait Prize, the Glover Prize, the Redland Art Award, the Paddington Art Prize, the City of Albany Art Prize, the Fisher's Ghost Art prize, the Blake Prize Director's Cut, the Black Swan Prize for Portraiture, the Townsville Open Art Award, the Duke Art Prize, the John Leslie Art prize, the Churchie and the Prometheus. He also writes fiction: his first novel was short-listed for the Vogel Literary Award.

He's painted since his teens but was distracted by other careers – working variously as a university lecturer, photographer, salesman, art director, copywriter & interior designer. Until returning full time to painting, he was the founder and Creative Director of his own advertising agency, Q&A.



Matthew Quick
'Pure Responsibility'
Oil on linen
130 x 130 cm
\$16,000

*2023 Finalist in the Arthur Guy Painting Prize.



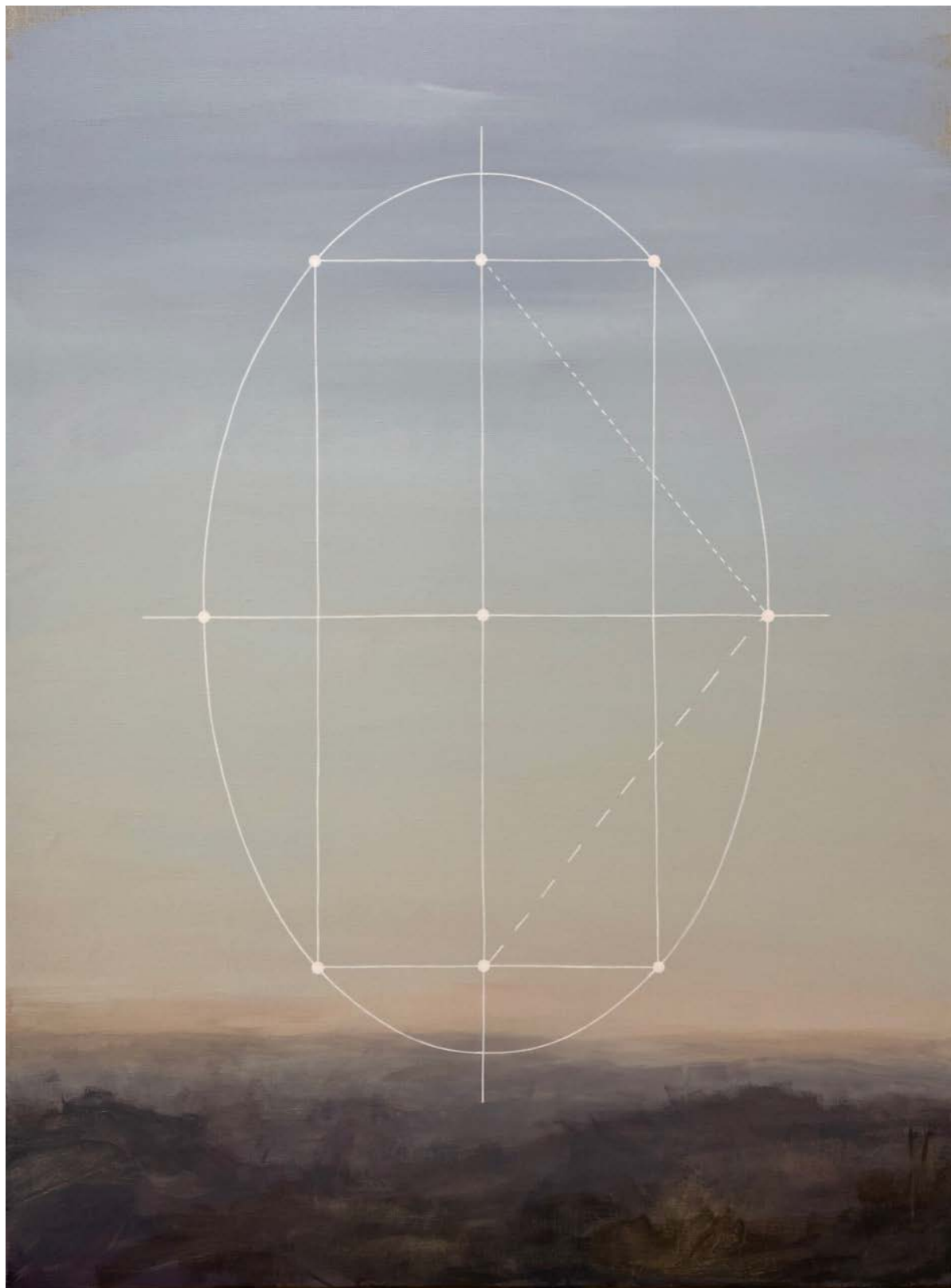
Naomi McCann

Image by Sam Roberts

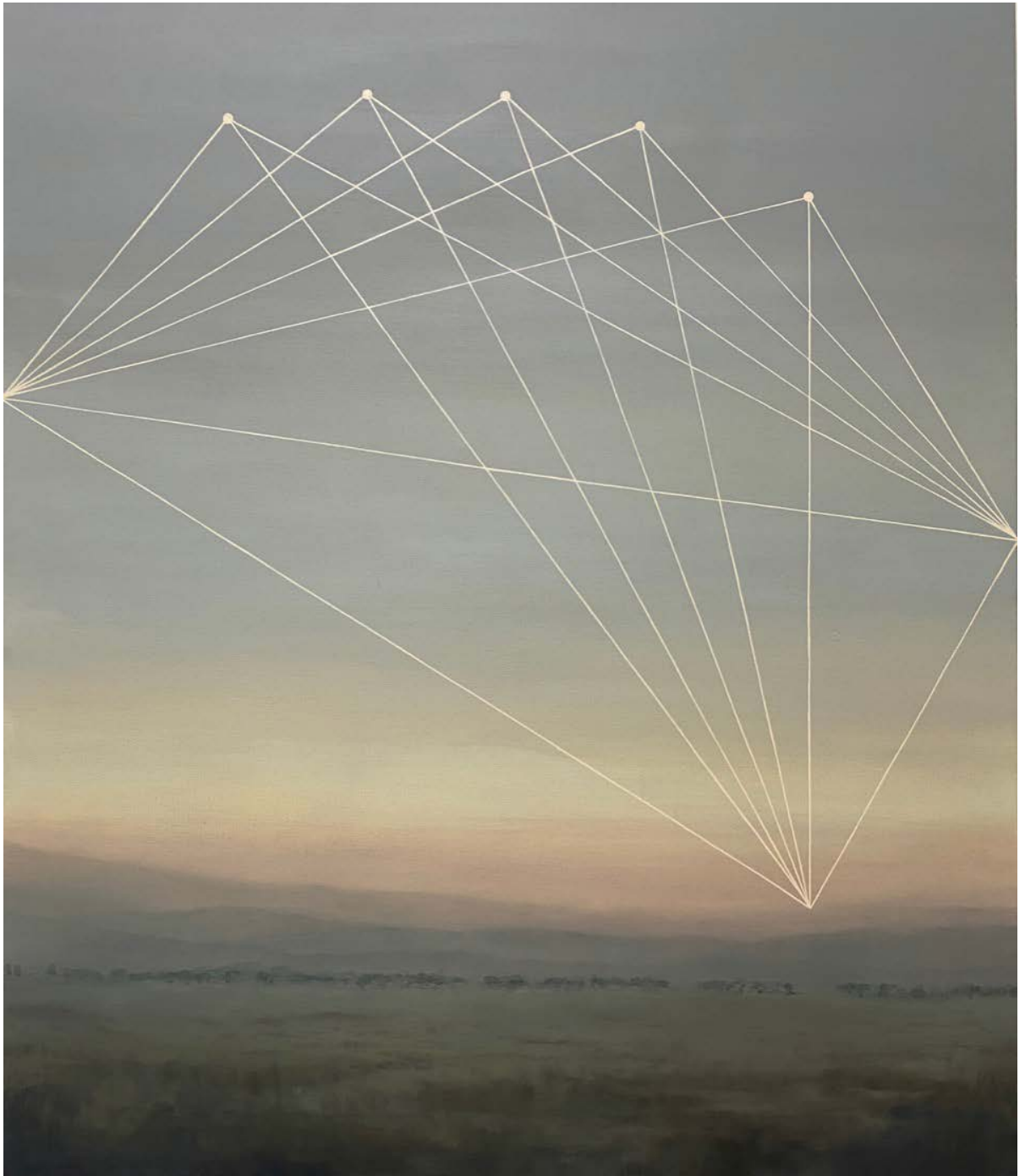
Naomi McCann is an emerging artist working in the fields of painting and drawing. She graduated in 2023 with a Bachelor of Visual Art (Hons) from the Adelaide Central School of Art and was awarded the Hill Smith Art Advisory Certificate of Commendation.

Naomi works across water-based and dry media on paper, and oil and acrylic on canvas. Her long engagement with drawing, abstraction, and unforeseen outcomes coalesce with more representational methods while maintaining strong links to process-led making. Her work presents as formally accessible but with an undercurrent of disquiet suggested by altered geologies, engineered feats, atmospheric affect, artificial intelligence and hybridity. The works are at once epic and ethereal; the harmonious palette at odds with dystopian themes.

Naomi's paintings, in oil and acrylic, begin with carefully observed skies rendered in a swift manner that reflects the fleeting nature of changing light. She then overlays geometric motifs borrowed from the fields of navigation, astronomy and surveying that suggest a twenty-first century alertness to western perspectives and constructs. These 'atmoscapes' highlight the western preoccupation of plotting, measuring and evaluating the potential utility of land, sea and skies to our own ends, overlooking the intrinsic wealth and fragility of nature itself. A layering of objective and subjective modes of seeing point to the human tradition of taking aesthetic gratification in the affective forces of nature, while simultaneously appraising its potential worth to our colonizing and consumptive tendencies.



Cosmographia 2
Oil and acrylic on linen
120 x 90 cm
SOLD



Cosmographia 3
Oil and acrylic on canvas
120 x 103 cm
SOLD



Cosmographia 4
2024
Oil and acrylic on linen
120 x 90 cm
\$1,500



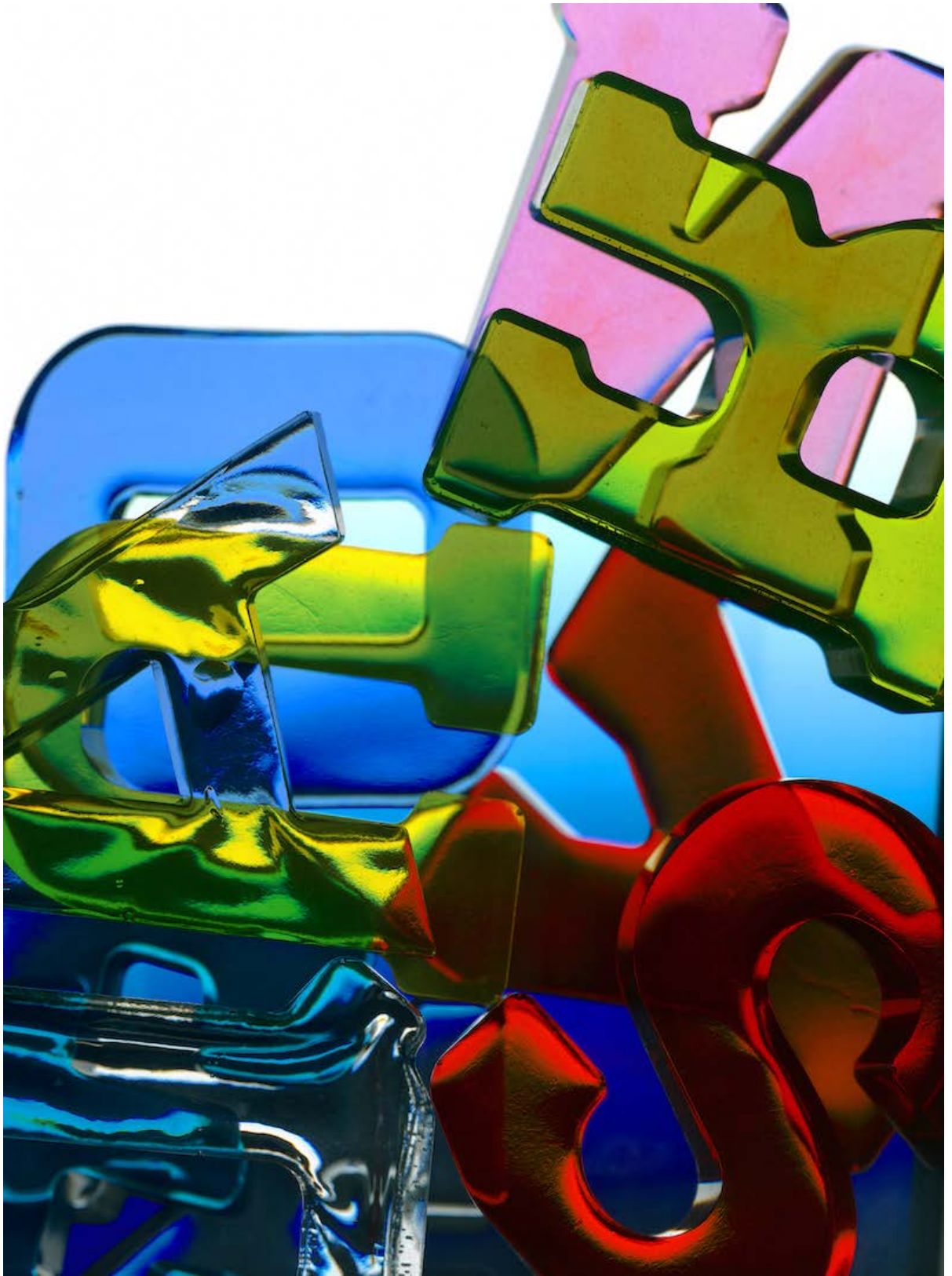
Penelope Davis

Penelope Davis was born and lives in Melbourne. Davis is primarily known as a post-photographic artist creating photographs without a camera. Her final images are not simple photographs but are cameraless photograms or scans that capture light refracting through transparent resin casts taken from objects such as analogue cameras and old books. Using complicated sculptural techniques, Davis makes silicone moulds then resin casts of the now absent objects. Finally light is passed through the casts to expose photographic paper that is developed and printed. The result is an indexical trace of an object many steps removed from its origin. In doing so, the works record not only an image but a process - a chain of transformations and inversions - akin to the processes of photography itself but one that recasts photography in a new light.

Davis has exhibited extensively throughout Australia and overseas and has been included in many prestigious group exhibitions including, *Order & Disorder: Archives and Photography* (2008); *Light Sensitive: Contemporary Australian Photography* (2006), *First Impressions* (2003), and *2nd Sight* (2003), all at the National Gallery of Victoria, Melbourne. In 2003 Davis was the recipient of an Australia Council Studio Residency in Tokyo and in 2007 she was the recipient of the ANZ Visual Arts Award. In 2015, Penelope Davis and Stephen Haley were awarded the Rupert Bunny Fellowship for a collaborative work. In 2016 Davis will undertake a City of Melbourne grant and residency at Carlton Connect Lab-14 to develop a body of work addressing issues of climate change and sustainability

Davis has been a selected finalist in several other award exhibitions such as the Josephine Ulrich and Wynn Schubert Photography Award, Gold Coast City Gallery, Queensland (2007 & 2009); the William and Winifred Bowness Photography Prize (2007), Monash Gallery of Art and the Fremantle Print Award (2007), Fremantle Arts Centre, Western Australia. She was also a finalist in the Moët and Chandon Touring Exhibition, touring all Australian State Galleries in 1999. In 2007 Davis exhibited with 2 other artists, Joyce Kohl and Stephen Haley, at LA Artcore in Los Angeles. More recently an extensive survey exhibition of Davis' work, *Phototropic*, was held at the Academy Gallery in Launceston in 2012.

Recent curated exhibitions include *Divine Abstraction*, Justin Art House Museum (2016), *Ex-libris – the book in contemporary art*, Geelong Gallery (2014), *Perceptions of Space: Justin Collection*, Glen Eira City Gallery (2014), *Missing Presumed Dead* travelling to regional galleries in Tasmania, Queensland and Western Australia (2013), *Interieur-Exterieur* at Lumas Galleries, Paris (2010), and *The Apple Project*, AC Institute, New York (2010).



Photoglyph (yellow/ blue)
2023
Pigment Inkjet Print

100 x 74cm
Ed 1 of 5 + 2AP
\$4,200 (unframed)
\$4,700 (framed)

135 x 100cm
Ed 3 + 2AP
\$5,200 (unframed)



Photoglyph (tumble)
2023
Pigment Inkjet Print

100 x 78cm
Ed 2 of 5 + 2 AP
\$4,200 (unframed)
\$4,700 (framed)

135 x 105cm
Ed 3 + 2AP
\$5,200 (unframed)



Richard Maurovic

Richard Maurovic is a technically skilled and highly creative artist of more than 30 years experience. Maurovic is based in Adelaide and has travelled widely; this is reflected in his many paintings of cities, ports, factories, small settlements and panoramas from around the world. Taking a deep interest in all aspects of transport and infrastructure, Maurovic's renderings of industrial and engineering projects are both appealing and authentic.

As a young adult, Maurovic worked as a livestock drover. This background underscores a genre of meat industry-related and livestock artworks, which he renders with sensitivity and erudition. In addition, Maurovic takes a profound interest in other aspects of food production, processing, distribution, display and consumption leading to many fine works of art exploring food in our society.

Years of art practice combined with ongoing development of skills and ideas has resulted in an ever-changing body of work reflecting a singular visual sense, as well as humour, intelligence and artistic style.

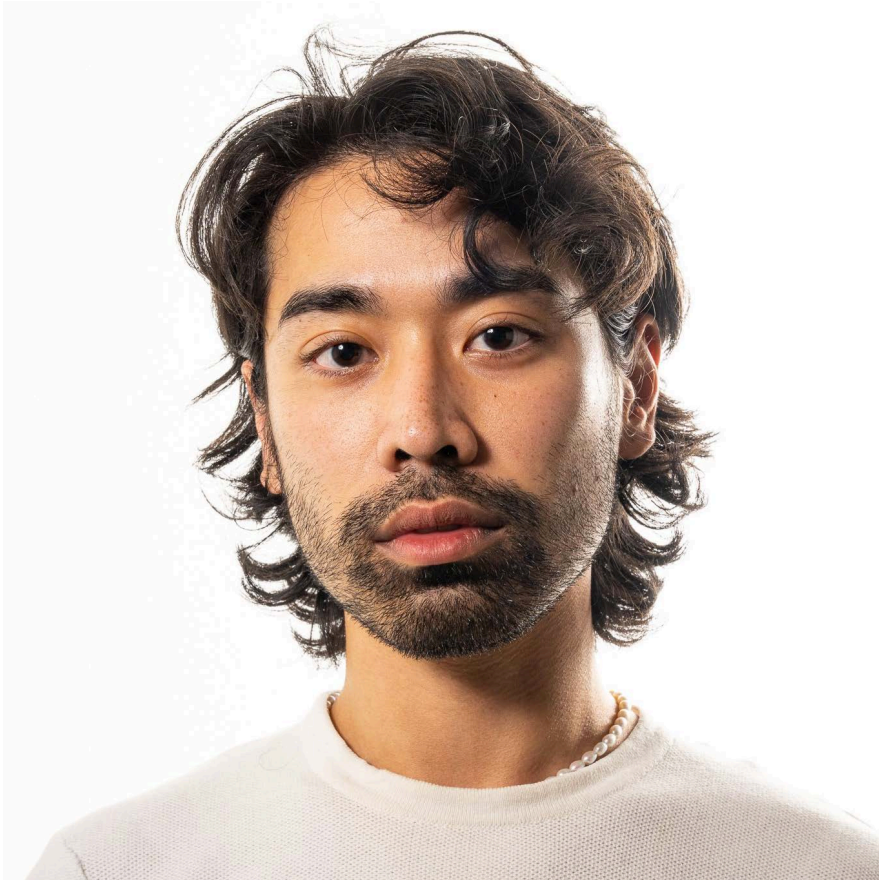


Dry Creek Bridge, Northern Expressway
Oil on canvas
50 x 90 cm
\$5,500



Adelaide Skyline from Dry Creek
Oil on canvas
40 x 100 cm
\$5,500

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.



Scotty So
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



Scotty So
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

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

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



Stephen Haley

Stephan Haley was born in Melbourne, Australia in 1961. He studied art, history, and philosophy at the Victorian College of Arts and at the University of Melbourne, where he also received his doctoral degree for the work *Mirror as Metasign: Contemporary Culture and the Mirror Land*.



Purpose Driven Performance Measures (After Holland)

2022

Oil on linen

30 x 25cm

\$3,000



Self Structured Learning Speaking to that Space (After Wheatley)

2022

Oil on linen

30 x 25cm

\$3,000



Undisputed Market Leadership (After Böcklin and Wheatley)
2022
Oil on linen
30 x 25cm
\$3,000



Tony Lloyd

Tony Lloyd's paintings of mountain landscapes, endless highways, space exploration and nature portray a timeless and enigmatic world.

Tony Lloyd began exhibiting while still an undergraduate student at RMIT University. A successful exhibition in his second year financed a trip to New York in the summer break and the art he encountered there proved to be a formative educational experience. Since gaining his Masters degree in 2001 Lloyd has exhibited widely in Australia and internationally. His paintings are in numerous public collections including the State Library of Victoria, Gippsland Art Gallery, RMIT Gallery, Artbank, the City of Boroondara and the City of Whitehorse. Lloyd's work has featured in publications such as ART + Climate = Change from Melbourne University Press and New Romantics, Darkness and light in Australian Art by curator Simon Gregg. His works were also featured in ABC TV's The A-Z of Contemporary Art.

Lloyd has had several artist residencies including The British School at Rome, 24HR ART Beijing, and Canvas International Art in the Netherlands. The most profound of these experiences being A First Life Residency Project in Landscape facilitated by 24HR Art and the Australia Council. This was a road trip where he and fellow artists Sam Leach and Benjamin Armstrong from Australia, and Cang Xin and Shi Jinsong from China, travelled across the Northern Territory and Western Australia staying in remote Aboriginal communities. The group then travelled to Beijing and went by road from Sichuan to Tibet exploring the foothills of the Himalayas and the rich variety of Chinese and Tibetan culture. The project was documented in Ashley Crawford's 2011 book, A First Life Residency Project in Landscape. Published by 24HR Art. NT

Lloyd has received recognitions for his work, winning the John Leslie Art Prize, the Belle Arti Prize, the Sulman Highly Commended prize, the Gold Coast Art prize People's choice award, the Boy's Choice award at the Kings School Art Prize, the RMIT Post Graduate Award, the Necia Gilbert Memorial Award as well as Development Grants from the Australia Council for the Arts and Regional Arts Victoria.



Azimuth
2024
oil on panel
45x30cm
\$4400



Skytrail
2024
oil on panel
45x30cm
\$4,400

Yanni Floros



Yanni Floros is an Adelaide based artist that trained at the National Art School in Sydney graduating as a sculpture major. Since then he has shown his work both locally and internationally in such places as Berlin, Sydney, Melbourne, Brisbane and Adelaide. His works have been finalist in art prizes such as the Dobell Drawing Prize, the Lethbridge 10000 and the Adelaide Perry Prize for Drawing. His work extends across the disciplines of painting, sculpture and drawing and focuses on the pursuits of man and how those pursuits impact our development.



YF

Scylla
Charcoal on paper
76 x 56 cm (paper size) (framed)
SOLD



Cyllarus
Charcoal on paper
76 x 56 cm (paper size) (framed)
SOLD



YF

Trigarium
Charcoal on paper
65 x 84 cm (paper size) (framed)
SOLD

