

Spring1883 Art Fair (Viii)
9-12 . August 2023

[MARS]

O L
S E N

SUBVERTING THE GAZE

ROOM 430

DJIBIGULA DJAYHGURRNGA

EMILY GALICEK

ELIZA GOSSE

JENNA LEE

KATE LEWIS

PATSY MANGANALA

HARRIE MCKAY

DANI MCKENZIE

LUCY ROLEFF

SCOTTY SO

JACQUI STOCKDALE

ALLIE WEBB

SUBVERTING THE GAZE

Presented by MARS and OLSEN for Spring 1883

Formalising a longstanding friendship between dealers and galleries, MARS Gallery (Naarm/Melbourne) and OLSEN Gallery (Eora/Sydney) will present *Subverting the Gaze* in collaboration at Spring 1883 Art Fair, 2023.

Subverting the Gaze seeks to redress long histories of male domination in the overlapping spaces of painting, printmaking, and photography. The project riffs on MARS Gallery's recent presentation of *A Female Gaze* and now invites women and gender diverse artists to respond to the kinds of themes previously reserved for the privileged patriarch. Today unencumbered and entirely disinterested in maintaining the status quo, the featured artists share radically new ideas around representation in their preferred mediums.

Alongside some additional surprises Allie Webb, Dani McKenzie, Djibigula Djayhurrnga, Eliza Gosse, Emily Galicek, Harrie McKay, Jacqui Stockdale, Jenna Lee, Kate Lewis, Lucy Roleff, Patsy Manganala, and Scotty So will exhibit brand new series of works that individually measure no more than 26 x 34 cm. These will be wrapped immediately on acquisition and slid into a limited-edition tote bag for collection.

For enquiries, please phone: 0412 999 652

Djibigula Djayhgurrnga & Patsy Manganala

These works celebrate the unique West Arnhem Land weaving style used to make traditional gundjabarrk (dilly bags) from local pandanus. The sculptural works included in the catalogue have been made by master weaver Djibigula Djayhgurrnga and her daughter, Patsy Manganala. Over many years Djibigula has taught her daughter to craft this particular “old style” weave, rarely used today due to its extremely intricate nature.

“I always sat with my mum while she was weaving when I was young – she showed me how to do that gundjabarrk (dilly bag) weave so now I weave the same way. it’s a hard one and not many daluk (women) do that way anymore. That’s why I want to keep weaving that old way to make sure my daughters and family keep this style going.” Patsy Manganala.

Gundjabarrk were brought to Country by Yingarna, the ancestor whose journey resulted in the creation of the Bininj (Aboriginal peoples) themselves. Yingarna emerged from the Arafura Sea and journeyed inland. She had a large stomach containing many children and wore a headband from which many dilly bags were hung, each full of yams. Yingarna travelled to Coopers Creek and then on to the Alligator Rivers, leaving spirit children in different locations along the way with the instruction to speak particular languages. Yingarna planted the yams from her dilly bags as she went and told the spirit children that they were good to eat. The spirit children became the Bininj that have today populated Arnhem Land for tens of thousands of years.

‘Gundjabarrk’ is the Kunwinjku word for a woven pandanus ‘dilly bag’ made by women and principally used to carry a variety of foods including karrparda (long yams), mankung (bush honey), kurdukadji (emu) and kunj (kangaroo). Bininj (men) used gundjabarrk to carry tools such as karramalk (stone axes) and lawk (stone blades). Sometimes worn over the shoulder, or around the heads like the daluk (women), Gundjabarrk also have ceremonial uses and can be identified in the ancient rock art paintings of the Arnhem Land region.



Patsy Manganala

Djerrh (1545-22)

2022

pandanus fibre and natural dyes

31 x 15cm

\$850



Patsy Manganala

Djerrh (2801-22)

2022

pandanus fibre and natural dyes

25 x 10cm

\$500



Patsy Manganala

Djerrh (2963-22)

2022

pandanus fibre and natural dyes

31 x 14cm

\$550



Patsy Manganala

Djerrh (47-23)

2023

pandanus fibre and natural dyes

27 x 12cm

\$500



Patsy Manganala

Djerrh (48-23)

2023

pandanus fibre and natural dyes

26 x 11cm

\$500



Patsy Manganala

Djerrh (51-23)

2023

pandanus fibre and natural dyes

22 x 10cm

\$500



Patsy Manganala

Djerrh (50-23)

2023

pandanus fibre and natural dyes

27 x 10cm

\$500



Djibigula Djaygurrnga

Djerrh (2160-22)

2022

pandanus fibre and natural dyes

32 x 18cm

\$500



Djibigula Djaygurrnga

Djerrh (2914-22)

2022

pandanus fibre and natural dyes

32 x 19cm

\$850



Djibigula Djaygurrnga

Djerrh (154-23)

2022

pandanus fibre and natural dyes

28 x 12cm

\$550

Emily Galicek

Emily Galicek is an artist living and working on Gadigal land/Sydney. She completed a Master of Fine Arts (Research) at the University of New South Wales in 2019 and was recently a finalist in the Brett Whiteley Travelling Art Scholarship 2022.

Galicek's recent work concerns physical memory, and how our relationship with domestic spaces is shaped by interior decoration. Inspired by a collection of wallpaper unearthed while packing up her grandparents' home of nearly 50 years, Galicek layers and distorts the retro designs, the resulting paintings reflecting the complex nature of memory.

"Domestic interiors and decoration are often overlooked art forms, but they are complex aesthetic and social historical documents. I am fascinated by the craftsmanship, the functionality and the changing trends in how we decorate our homes. The paintings incorporate historical imagery of decorative elements from domestic settings, with a particular emphasis on wallpaper and upholstery textiles. The paintings twist these decorative elements into new and unexpected compositions, playing with colour, pattern and form and giving them new life in the contemporary space." - Emily Galicek



Retro Floral I
2023
acrylic on board
25 x 20cm
SOLD



Retro Floral II
2023
acrylic on board
25 x 20cm
SOLD



Retro Floral III
2023
acrylic on board
25 x 20cm
SOLD

Eliza Gosse

Eliza Gosse explores life through the lens of architecture – specifically the clean, simple lines of post-war and mid-century design. Drawn to forms produced decades before she herself was born, Gosse creates paired back images that are not so much a depiction as an evocation of an era or place, or the people who may once have lived there. Sleek, stylised, and given quirky titles snatched from pop culture, they're enhanced by a muted colour palette that bathes each scene in nostalgia and encourages viewers to imagine what memories might be held within the walls.

Eliza Gosse is an alumna of the National Art School, Sydney, graduating a Master of Fine Art in 2019. A multiple award recipient, she has won the Mosman Alan Gamble Award (2022), National Art School and Parkers Sydney Fine Art Award (2019); the William Fletcher Grant for Emerging Artists (2018); the John Olsen Drawing Prize, National Art School (2017). Gosse has also been a Finalist in the Archibald Prize (2023, 2022); Wynne Prize (2020); Salon des Refusés at S.H Ervin (2022); Mosman Art Prize (2022, 2020, 2017); Paddington Art Prize (2021); Ravenswood Australian Women's Art Prize (2020, 2019, 2018). Her work has been exhibited in solo and group shows through Australia, and is held in public art collections such as the National Art School (NAS) Sydney, and the Sydney Children's Hospital.



Fish and Chips

2023

gouache on paper, framed

32 x 26cm frame size

\$1,600



Michael and Fran Somewhere Near Home

2023

oil on canvas, framed

28 x 37cm frame size

\$3,800



Geran
2023
gouache on paper, framed
31 x 35cm frame size
\$1,800



Geran in Red Stripes

2023

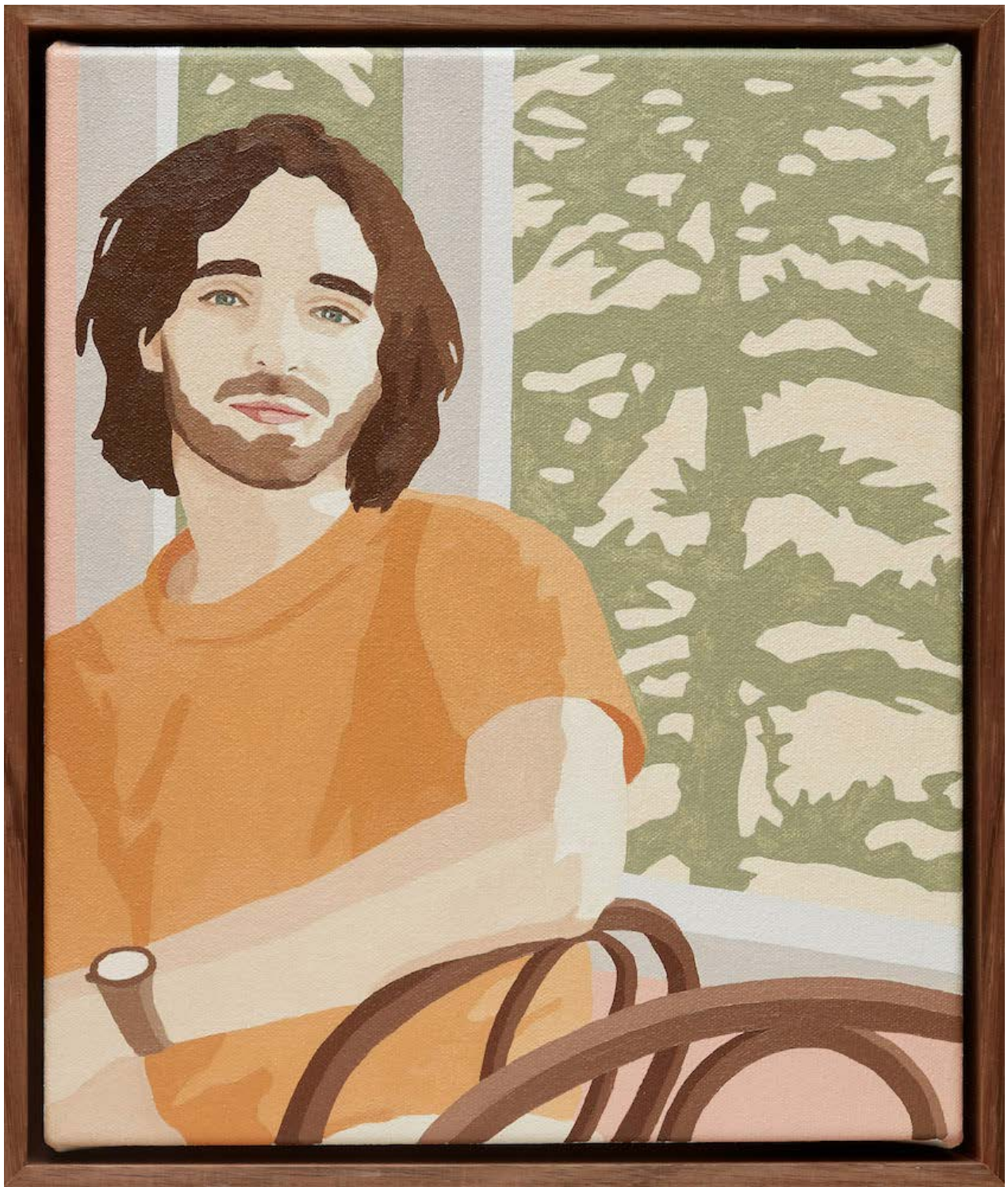
gouache on paper, framed

35 x 35cm frame size

\$1,800



Bilpin
2023
gouache on paper, framed
30 x 55cm frame size
\$2,500



Benj, Waiting for Fish and Chips,
2023
oil on canvas, framed
33 x 28cm frame size
\$3,800

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, digital media and body adornment.

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.

Lee currently has an major installation showing in Melbourne Now at the NGV Australia, in Fed Square.



Carry me with you (Scarf/wall hanging)

2023

digital image on chiffon

135 x 135cm

edition of 13+2AP

\$360



To carry light inside (pendant) installation view
2023

Inkjet print of Native Tongues in the Neighbourhood of Port Darwin, published in Transactions of the Royal Society of South Australia VOL19, 1895 on kozo washi, Gulumerridjin (Larrakia) Ochres, Nikawa, rice paste, pendant light fitting.



To carry light inside (pendant) 1

2023

Inkjet print of Native Tongues in the Neighbourhood of Port Darwin, published in Transactions of the Royal Society of South Australia VOL19, 1895 on kozo washi, Gulumerridjin (Larrakia) Ochres, Nikawa, rice paste, pendant light fitting.

\$1,900



To carry light inside (pendant) 2

2023

Inkjet print of Native Tongues in the Neighbourhood of Port Darwin, published in Transactions of the Royal Society of South Australia VOL19, 1895 on kozo washi, Gulumerridjin (Larrakia) Ochres, Nikawa, rice paste, pendant light fitting.

\$1,900



To carry light inside (pendant) 3

2023

Inkjet print of Native Tongues in the Neighbourhood of Port Darwin, published in Transactions of the Royal Society of South Australia VOL19, 1895 on kozo washi, Gulumerridjin (Larrakia) Ochres, Nikawa, rice paste, pendant light fitting.

\$1,900



To carry light inside (pendant) 4

2023

Inkjet print of Native Tongues in the Neighbourhood of Port Darwin, published in Transactions of the Royal Society of South Australia VOL19, 1895 on kozo washi, Gulumerridjin (Larrakia) Ochres, Nikawa, rice paste, pendant light fitting.

\$1,900



To carry light inside (pendant) 5

2023

Inkjet print of Native Tongues in the Neighbourhood of Port Darwin, published in Transactions of the Royal Society of South Australia VOL19, 1895 on kozo washi, Gulumerridjin (Larrakia) Ochres, Nikawa, rice paste, pendant light fitting.

\$1,900



To carry light inside (pendant) 6

2023

Inkjet print of Native Tongues in the Neighbourhood of Port Darwin, published in Transactions of the Royal Society of South Australia VOL19, 1895 on kozo washi, Gulumerridjin (Larrakia) Ochres, Nikawa, rice paste, pendant light fitting.

\$1,600

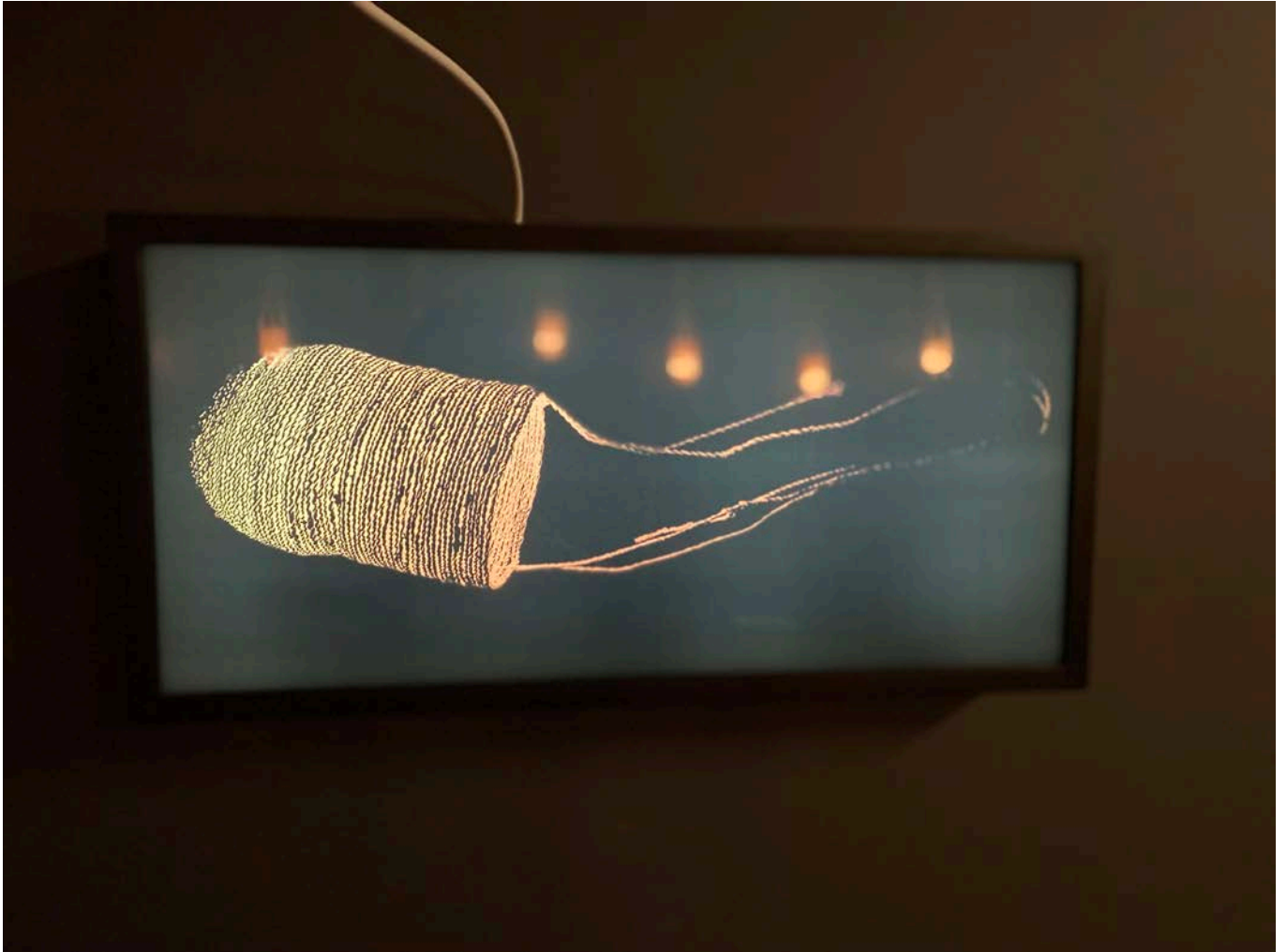


To carry light inside (pendant) 7

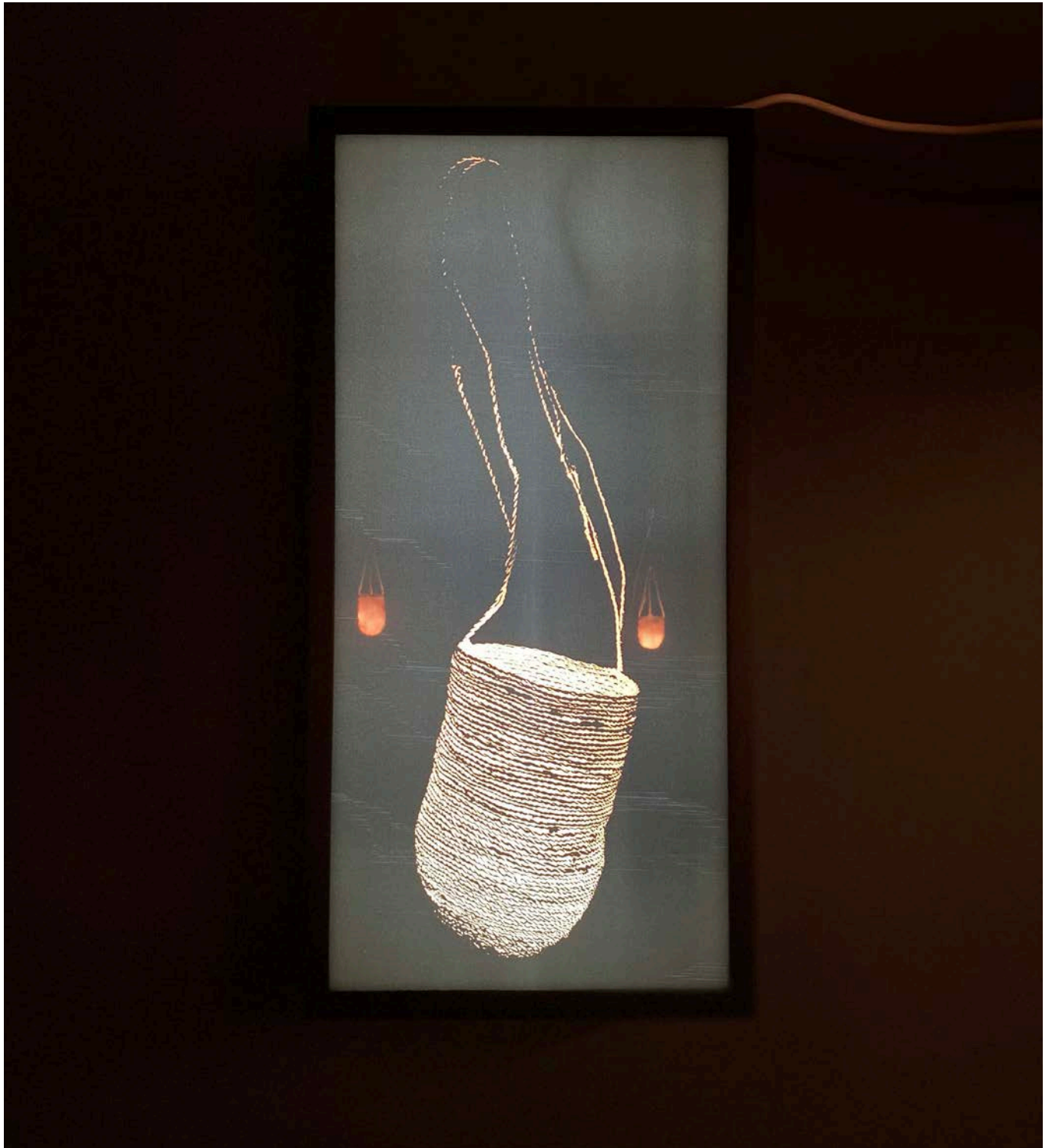
2023

Inkjet print of Native Tongues in the Neighbourhood of Port Darwin, published in Transactions of the Royal Society of South Australia VOL19, 1895 on kozo washi, Gulumerridjin (Larrakia) Ochres, Nikawa, rice paste, pendant light fitting.

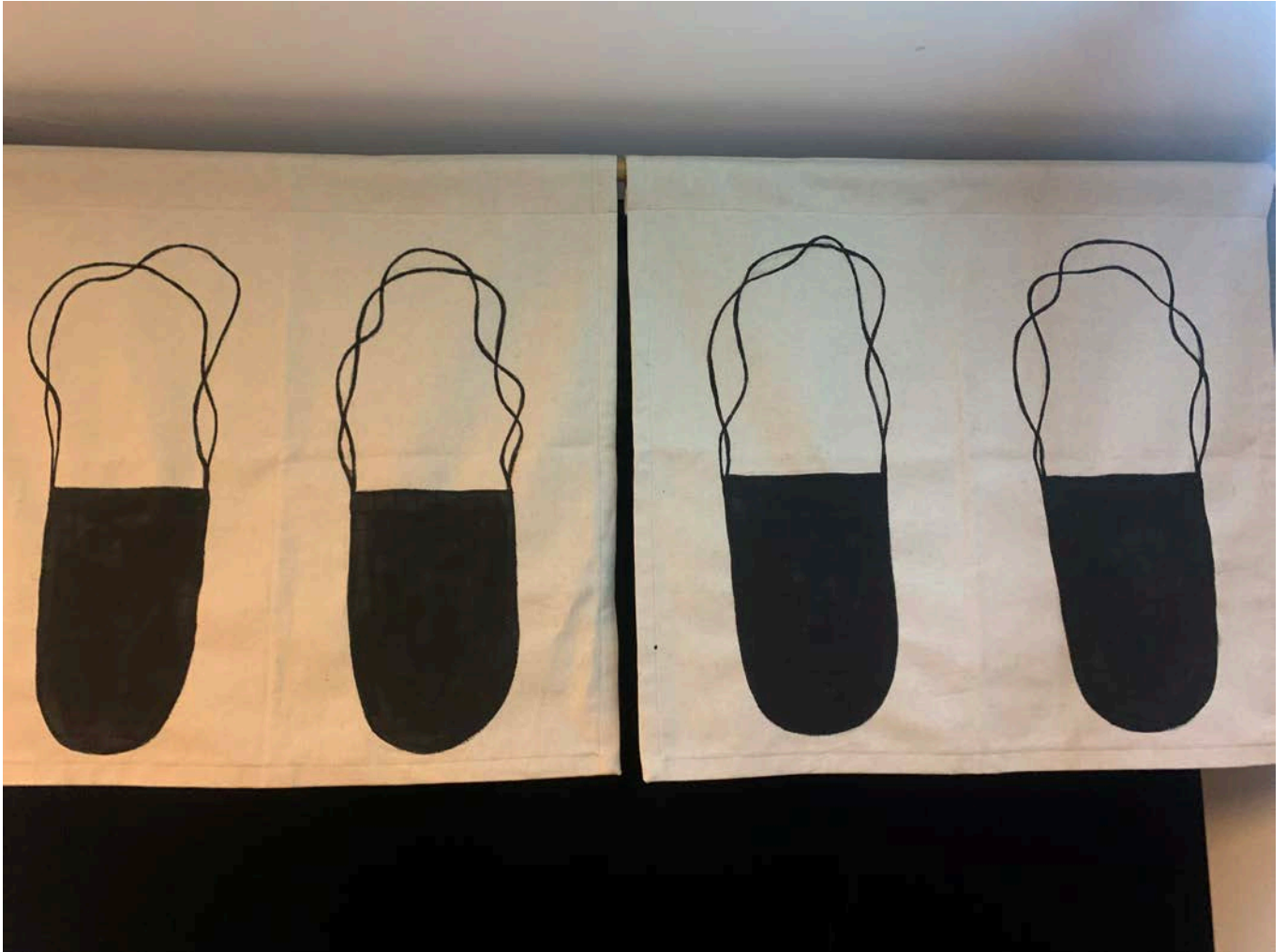
\$1,600



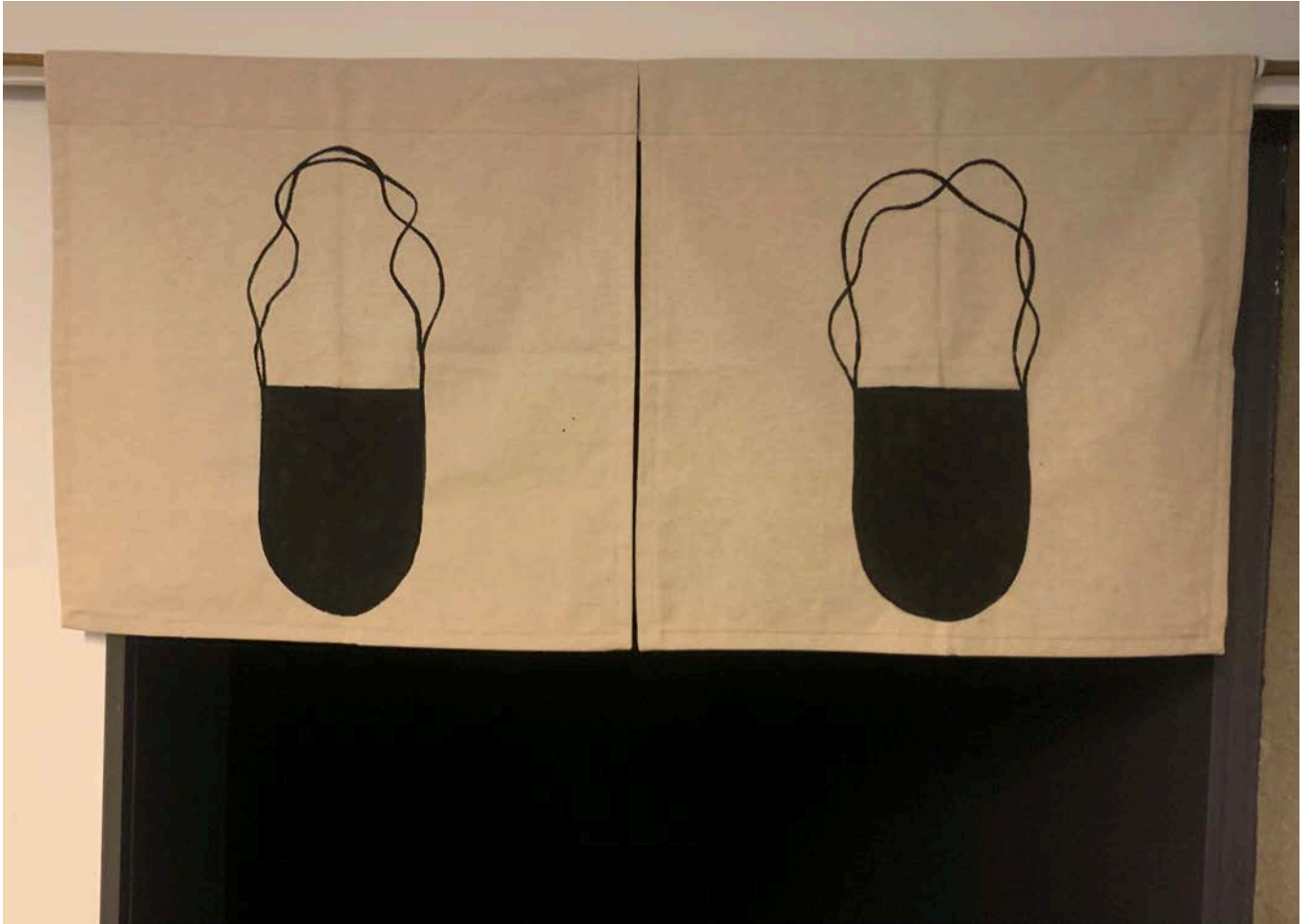
To carry light(box) 1
2023
digital image, lightbox
42.5 x 90cm
\$3,000



To carry light(box) 2
2023
digital image, lightbox
90 x 42.5cm
\$3,000



Dilly bag curtain (made with mum)
2023
hand painted on cotton, bamboo stick
\$2,000



Dilly bag curtain (made with mum)
2023
hand painted on cotton, bamboo stick
\$1,600



Dillies: Night & Day

2023

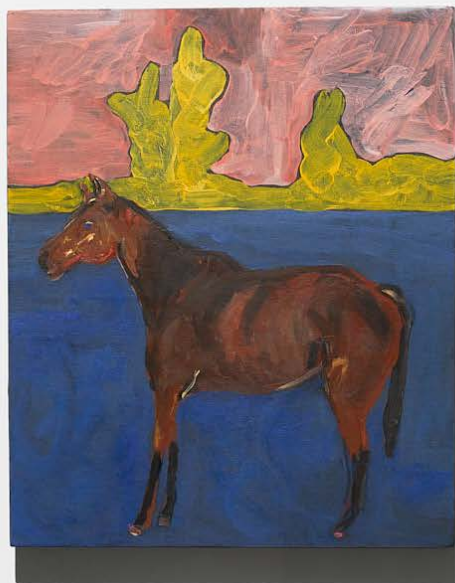
papercut, ochre, unframed

\$1,600 pair

Kate Lewis

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

Subverting the gaze consists of 8 oil on board horses, seeking to redress long standing male domination in painting. As a "painters painter", my work is always in conversation with the painters who came before, as well as seen 'hanging' as my peers in the gallery space. In an act of peaceful defiance my horses seek to readdress the male ownership over the painting process through appropriated techniques and brush work from the painting greats I admire. There is an interesting history of horses in painting. These 8 horses are silly and personal, each named after male horses from my life, media and history, please gaze and objectify as they wonder their Fauvist worlds.



Jim
2023
oil on board
25 x 30cm
\$990



Shadowfax
2023
oil on board
25 x 30cm
\$990



Warwick
2023
oil on board
25 x 30cm
\$990



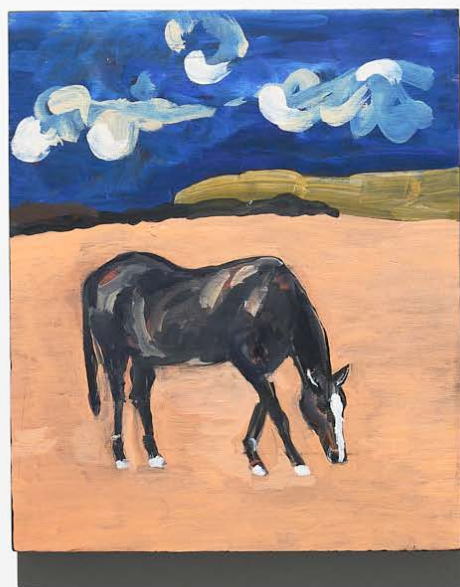
Bucephalus
2023
oil on board
25 x 30cm
SOLD



Trojan
2023
oil on board
25 x 30cm
\$990



Phar
2023
oil on board
25 x 30cm
\$990



Sunshine
2023
oil on board
25 x 30cm
\$990



Pegasus
2023
oil on board
25 x 30cm
\$990

Harrie McKay

Sardinia is a collection of ethereal moments spent by the sea. Through the interplay of light and shadow which depict translucent and reflective surfaces - these drawings are infused with a nostalgic haze, creating a narrative reminiscent of romance, life and death, rubbish and smells of salt - they are a lazy and surreal summer afternoon spent by the water's edge.

Harrie McKay's practice is oriented around the personal and collective memories we house within ourselves and hold physically within our body. Critical to this sense of memory is the experience of touch, which is a fundamental aspect of McKay's material and process-oriented practice. She explores this sensibility through the intensive processes of drawing with a ballpoint pen, combined with the layering of materials onto raw canvas. This process forms rich and worn textured surfaces that become meditations on the stillness, comfort and intimacy associated with memories of place, people and objects. Her detailed studies rendered in ink on raw canvas draw awareness to the subtle effects of light and shape, and express a deeply textural and tangible connection to memory.

In 2018, McKay completed a Bachelor of Contemporary Art at the University of South Australia and in 2019 received the inaugural John Christie Wright Memorial Prize for Painting. McKay completed her Honours year of a Bachelor of Visual Arts and Theory at The Australian National University in 2020, receiving First Class Honours. McKay is held in both private and public collections within Australia.



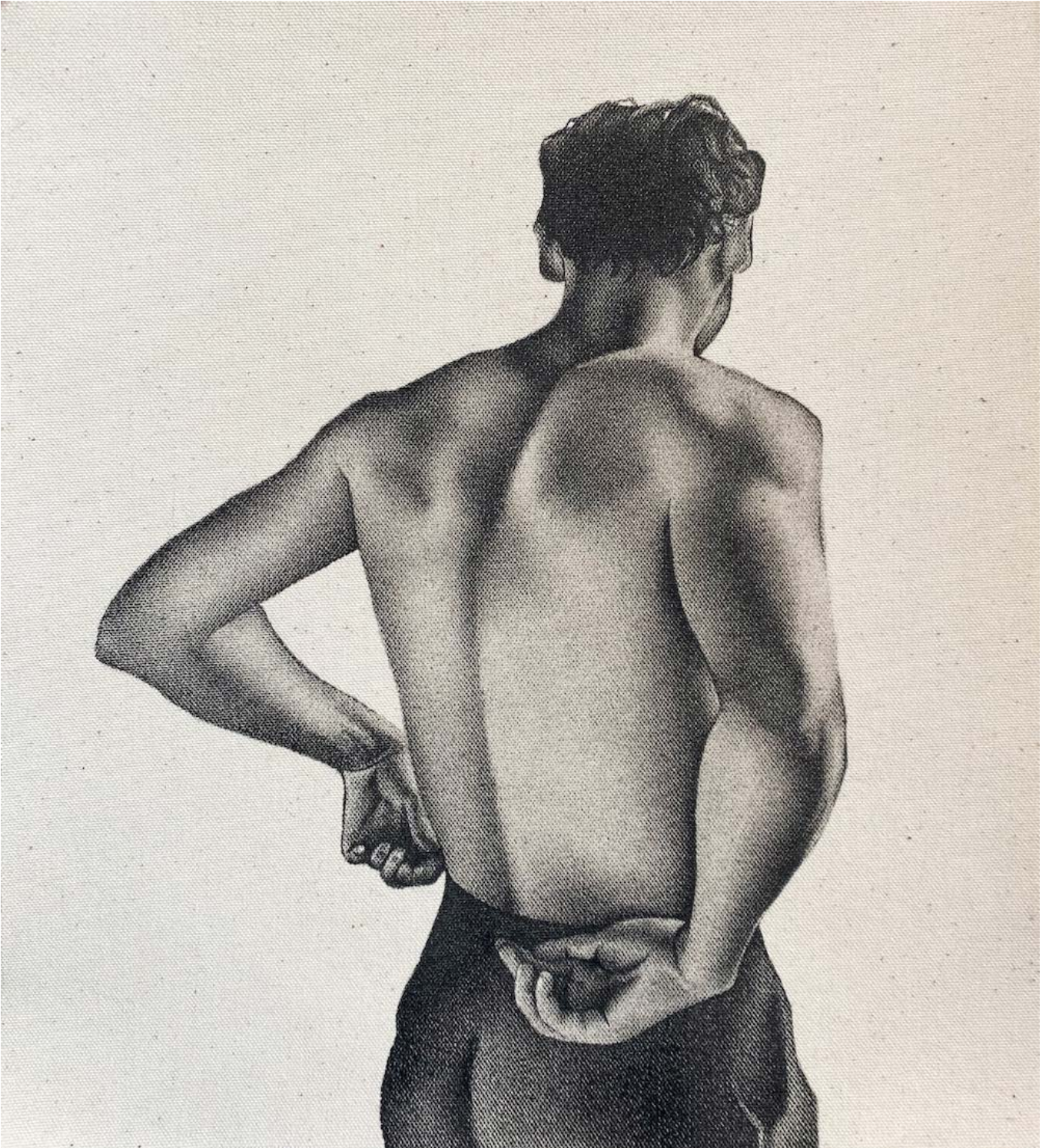
plastic bag

2023

ball point pen on raw canvas

29 x 24cm

\$1,200



swimmer

2023

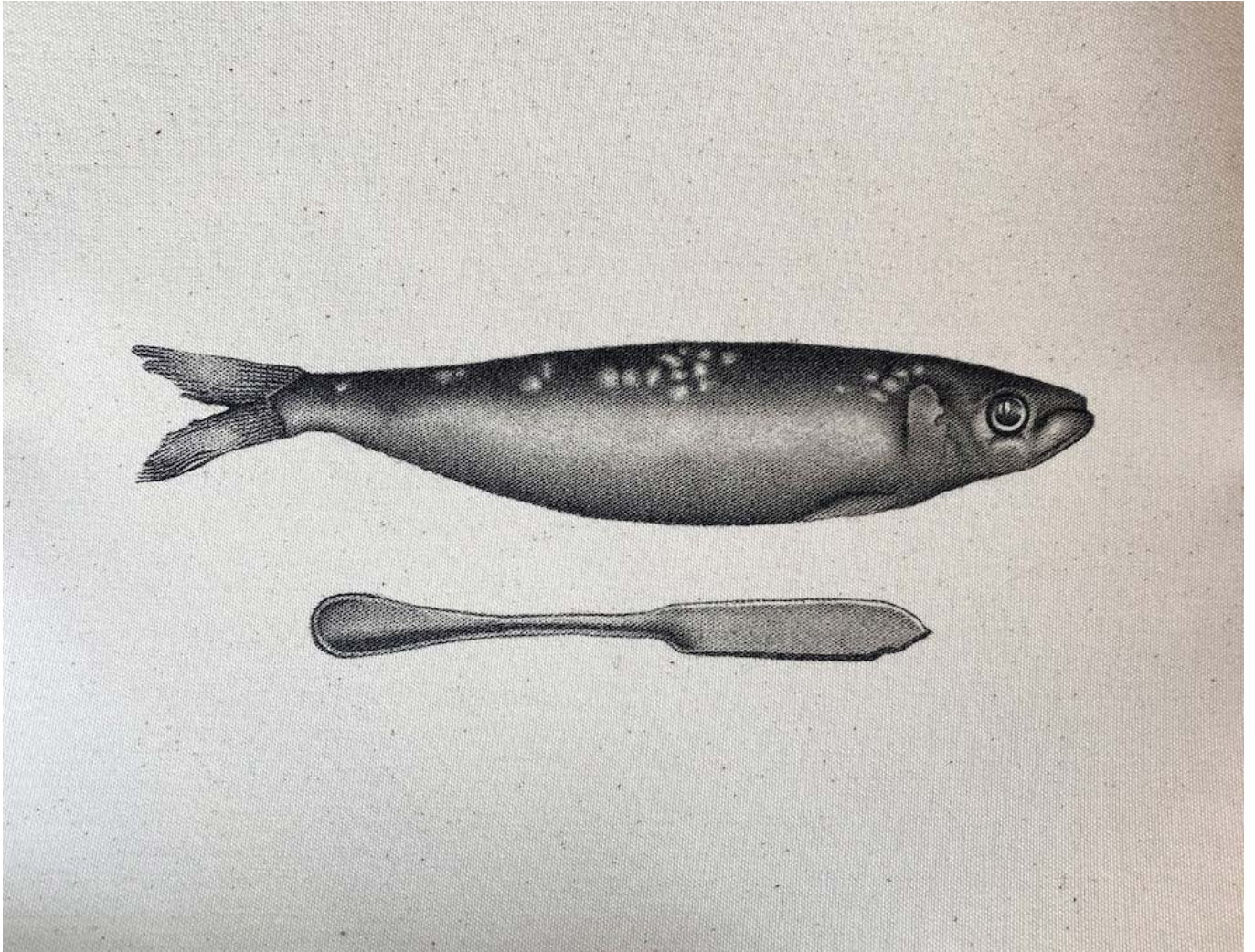
ball point pen on raw canvas

30 x 25cm

\$1,500



silk
2023
ball point pen on raw canvas
25.5 x 30.5cm
\$1,500



sardine

2023

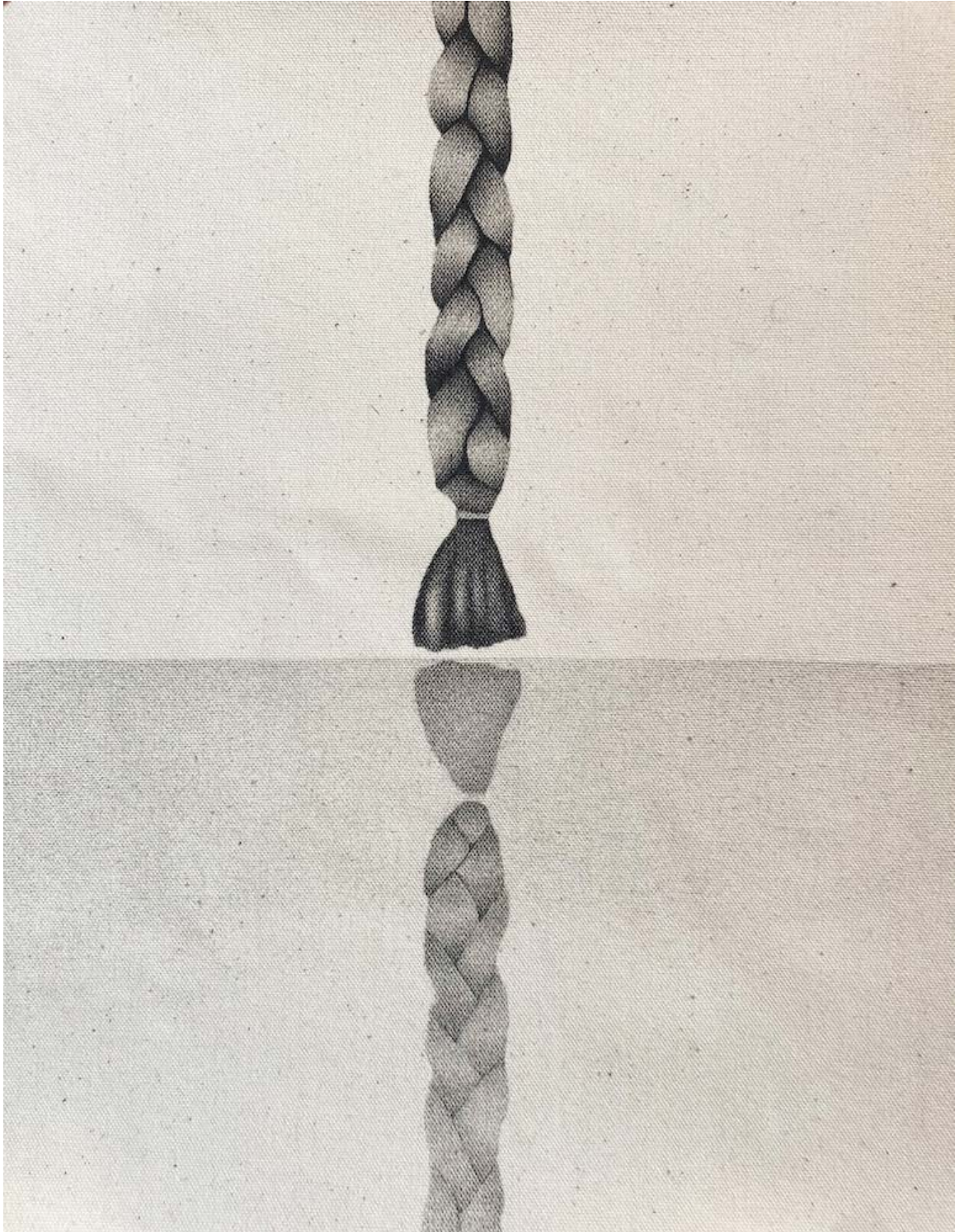
ball point pen on raw canvas

23 x 30cm

SOLD



comb
2023
ball point pen on raw canvas
25 x 30cm
SOLD



hair
2023
ball point pen on raw canvas
30 x 25cm
\$900

Dani McKenzie

Dani McKenzie is an Australian born artist based in Naarm/Melbourne. Working from personal photographs and observations, her paintings are characterised by her perspective of the everyday, and the overlooked within the urban landscape. Whilst in previous years she has utilised images from the past as source material for paintings, McKenzie has recently taken a more documentarian approach, working from her own photographs and personal observations. Blurring a boundary between private and public, objective and personal, McKenzie's paintings offer a unique glimpse into the lives of others; shared experiences of place within a community, and private moments that happen in public spaces.

McKenzie graduated from the MFA program at the National Art School, Sydney in 2016. Since that time, she has held several solo exhibitions in Australia including: 'Evening's Empire', MARS Gallery, Melbourne, Australia (2022), 'Close to Home,' Olsen Gallery, Sydney, Australia (2022); 'Nowhere Near,' MARS Gallery, Melbourne, Australia (2021); 'Recognising Strangers,' Olsen Gallery (2020); 'Visions,' MARS Gallery (2019) and 'Seeing Seeing,' MARS Gallery (2018). She has participated in several group exhibitions including 'National Art-Part One,' a touring exhibition of prominent alumni from the National Art School over 50 years (2018-2021), the 'Paddington Art Prize,' Sydney (2021), the 'Arthur Guy Memorial Painting Prize,' Victoria (2021), the 'Blacktown City Art Prize,' Sydney (2020), and the 'Muswellbrook Art Prize,' New South Wales (2020). In 2019, McKenzie was awarded the 'Bayside Acquisitive Art Prize' in Melbourne, and in 2017 she undertook a residency at La Cité Internationale des Arts in Paris.

Dani McKenzie currently lives and works in Naarm/Melbourne, Australia.



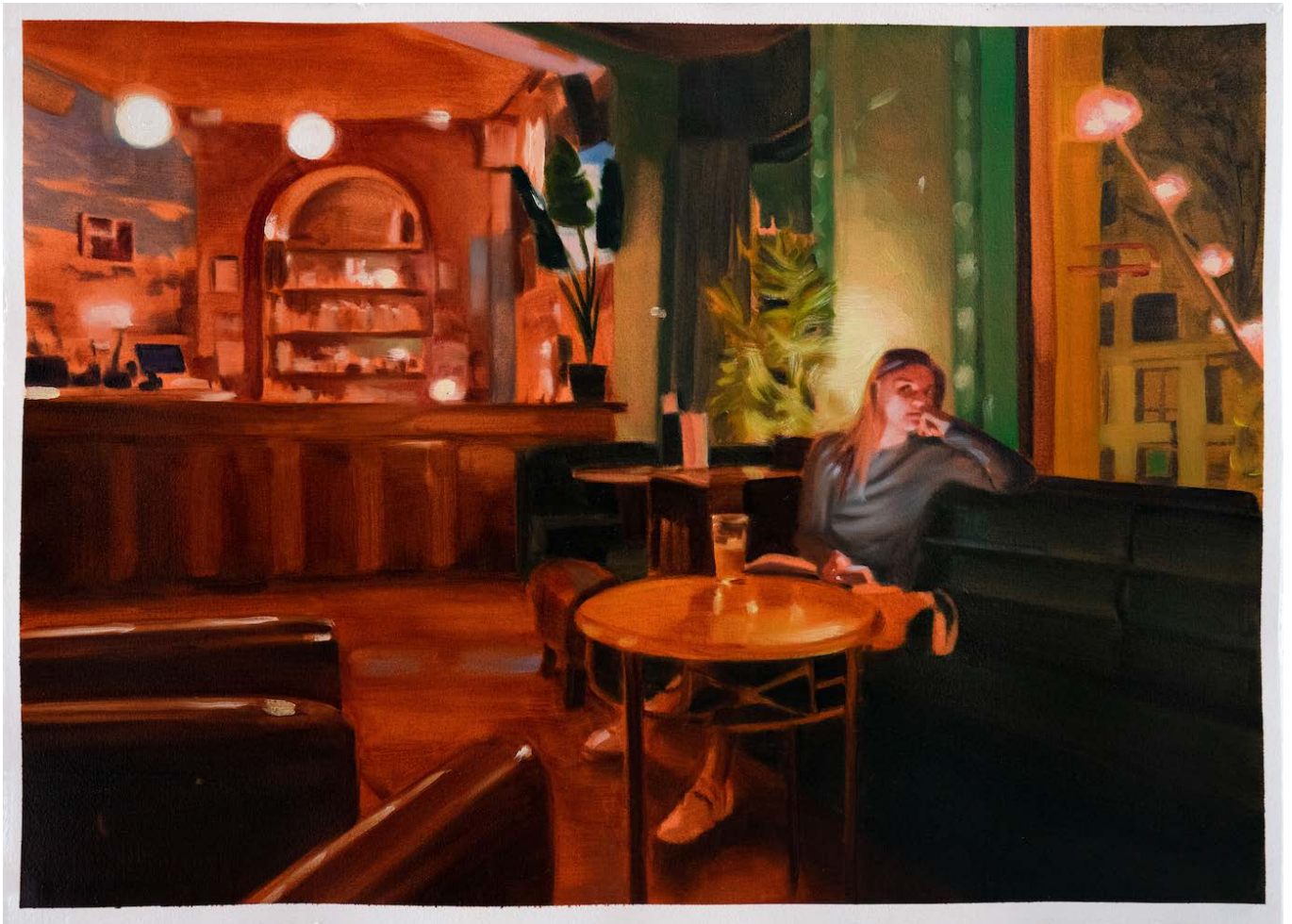
Late Delivery (study)

2023

oil and acrylic on paper, framed

52 x 38cm

\$3,000



Waiting for You (study)

2023

oil and acrylic on paper, framed

52 x 38cm

SOLD



Shadow Show (study)

2023

oil and acrylic on board, framed

34 x 30cm

SOLD



Text Me When You're Home (study)

2023

oil and acrylic on board, framed

34 x 30cm

SOLD



Morning View (study)

2023

oil on linen, framed

30.5 x 30.5cm

SOLD



Evening View (study)

2023

oil on linen, framed

30.5 x 30.5cm

SOLD

Lucy Roleff

Lucy Roleff's practice explores notions of beauty, purpose and the nature of desire. Her paintings are essentially about the act of looking - the internal processes that begin when we look at something we aspire to, or in which we recognise ourselves.

Lucy is particularly interested in the space between domestic familiarity and a sense of grandeur, or otherworldliness. Here there is both escapism and a meditation on daily, accessible pleasures. These ideas stem from the historical purpose of paintings as portals for daydreaming and fantasy, even when depicting the most ordinary of spaces.

Lucy's work is held in a number of private collections across Australia and overseas. She has been a finalist for multiple art prizes including The Blake Prize, the A.M.E. Bale Art Prize and the Len Fox Painting Prize.



Hydrangea, Candle and Rubber Band
2023
oil on linen, framed in raw victorian ash
32 x 25cm
SOLD



After the Party

2023

oil on linen, framed in raw victorian ash

25 x 32cm

SOLD



Heimat

2023

oil on linen, framed in raw victorian ash

25 x 32cm

SOLD



Seed Pod, Artichoke and Pin

2023

oil on linen, framed in raw victorian ash

25 x 32cm

SOLD

Scotty So

Scotty So is a Melbourne based artist who works across media, using painting, photography, sculptures, site-responsive installation, videos and drag performance. Driven by the thrill of camp, he explores the often-contradictory relationship between humour and sincerity within lived experience. Born and raised in Hong Kong, So graduated with BFA Honours at the Victorian College of the Arts in Melbourne, Australia, 2019. So's work has been shown in Hong Kong, China and Australia. Scotty So is represented by MARS Gallery in Australia.

PERFORMANCE

Scotty So, as Scarlett So Hung Son, will occupy the bedroom of the MARS and Olsen collaborative room 430, with a new performance. In keeping with the exhibition theme, *Subverting the Gaze*, roles are switched of the client and the artist, the photographer and the subject, resulting in objectification of the artist.

Participants will be given a paper form, a-la dim sum, with a selection of outfits and poses to construct their own personalised photograph. The completed form will be handed to Scarlett, who will then change into the outfit in front of everyone. Clients will direct the camera and capture their artwork, which will be printed on the spot for purchase.



Through the Office Window Looking Glass

2022

digital print on Canson Platine Fibre Rag, framed

39 x 150cm

edition 2 of 10 + AP

\$4,800

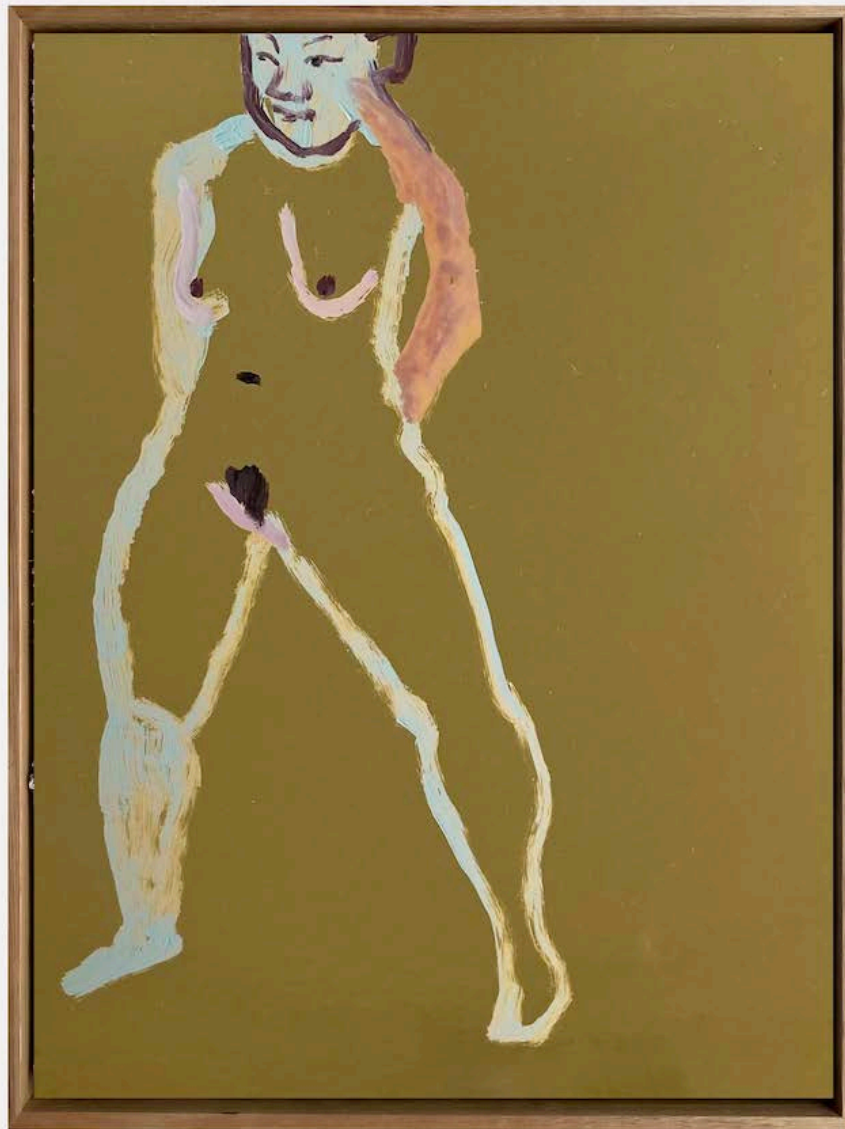


Sleeping Apnea Beauty
2022
video
dimensions variable
edition 1 of 6 + 2 AP
\$3,600

Jacqui Stockdale

Having grown up in the rural town of Benalla, Victoria, Jacqui Stockdale has established herself as an artist of international significance. Her multilayered art practice explores her fascination with the representation of the body, ritual, Australian history and constructed identity. Her work was celebrated by the 2016 exhibition *Familija*, which surveyed 15 years of her drawing, painting, collage and photography.

Jacqui has exhibited extensively throughout Australia and internationally and has been included in exhibitions such as *Magic Object*, Adelaide Biennial of Australian Art, Art Gallery of South Australia; *Theatre of the World*, MONA; *Alles Masquerade*, Museum Rot, Germany; *Today's/Tomorrow*, Cape Town, South Africa, *Living Rooms*, curated by Robert Wilson, Louvre Museum, Paris; *Outlands*, Volta, Switzerland; and *Wonderworks*, Hong Kong. In 2012 Stockdale won the Moran Contemporary Photographic Prize and was a recipient of the Australia Council Barcelona Studio Residency in 2014. Her work is held in permanent collections including the National Gallery of Australia, National Portrait Gallery, Canberra; Tasmanian Museum and Art Gallery, Art Gallery of South Australia and the Watermill Collection, USA.



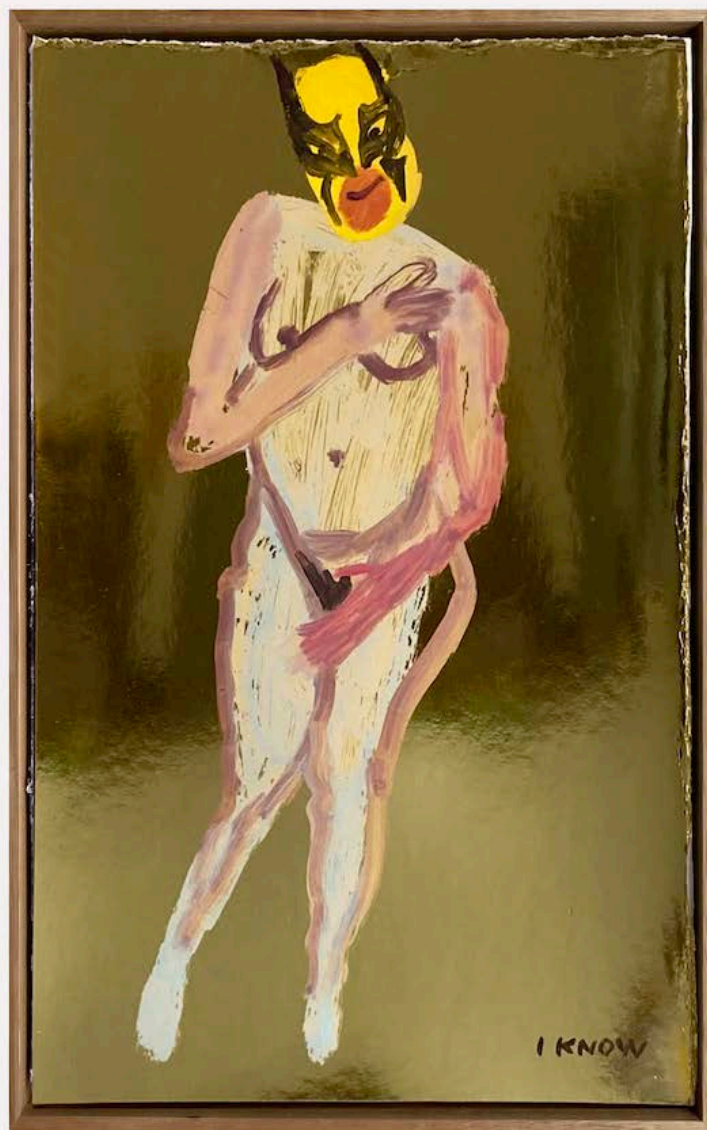
Chéngshè

2023

ink and acrylic on metallic foilboard, framed

32 x 25cm

\$1,100



I Know

2023

ink and acrylic on metallic foilboard, framed

25.5 x 16cm

\$1,100



Another Birthday

2023

ink and acrylic on poster board, framed

32 x 25cm

\$1,100



Balancing an invisible world

2023

ink and acrylic on poster board, framed

32 x 25cm

\$1,100



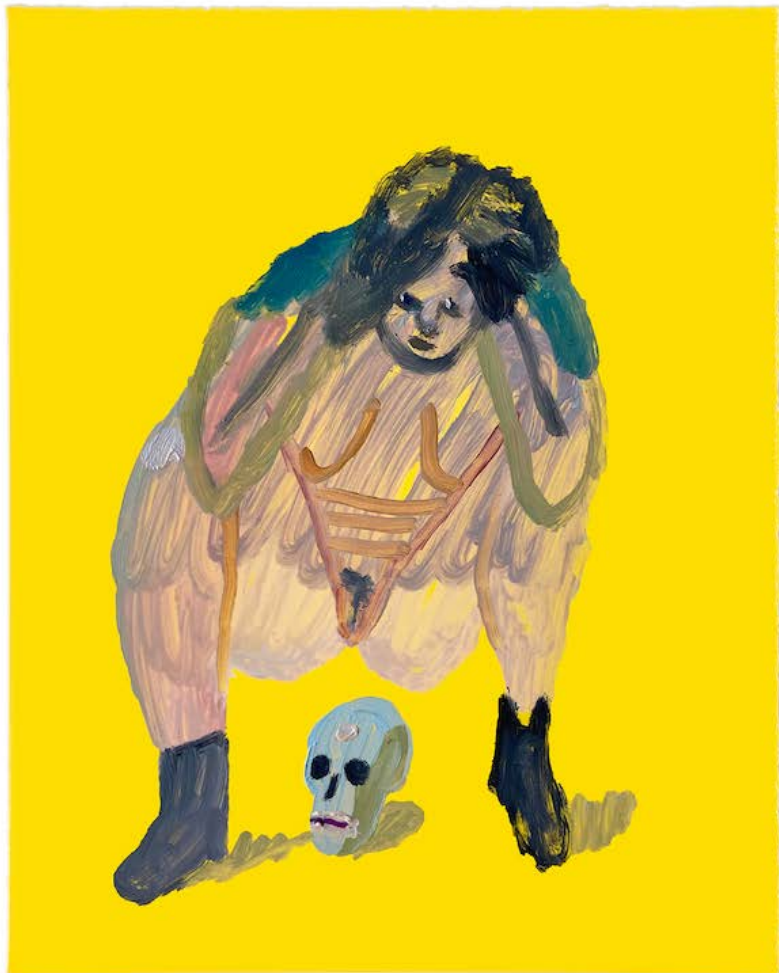
Up in Arms

2023

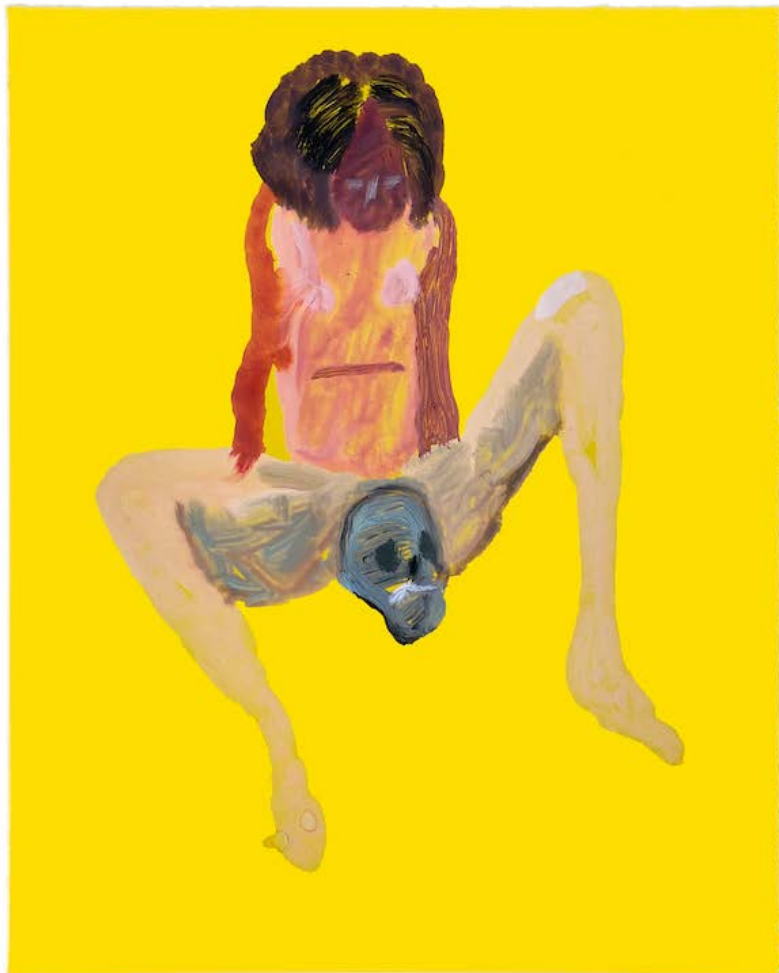
ink and acrylic on poster board, framed

32 x 25cm

\$1,100



Limbo
2023
ink and acrylic on poster board
SOLD



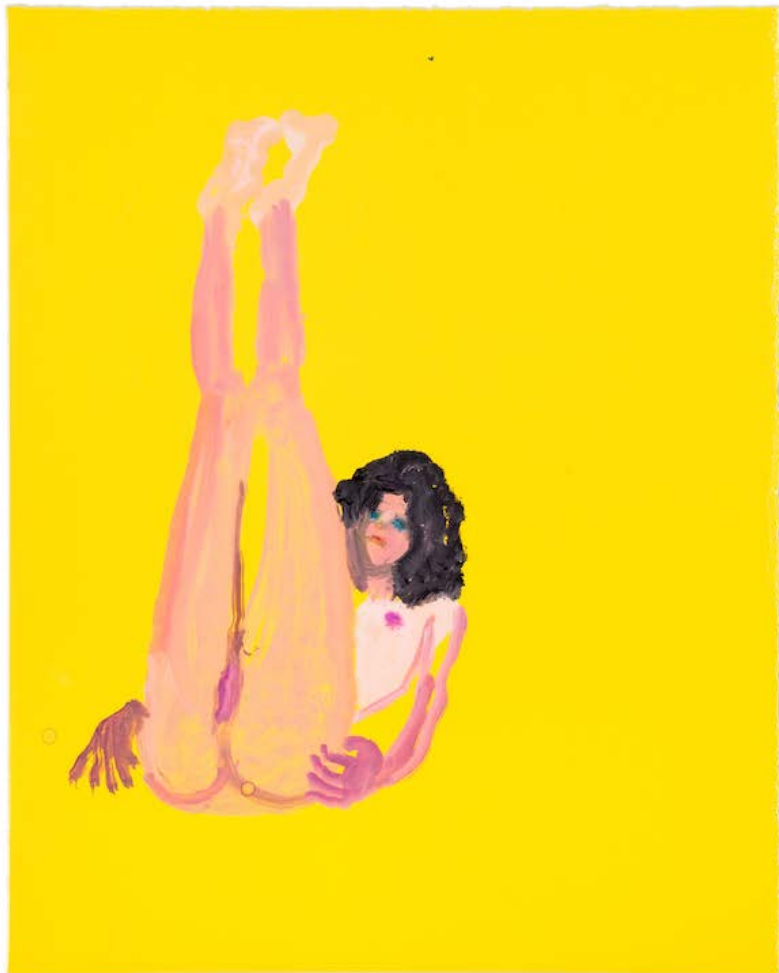
Birthday

2023

ink and acrylic on poster board

32 x 25.7cm

\$850



The Viewing

2023

ink and acrylic on poster board

32 x 25.7cm

\$850



Woman in Darkness

2023

pigment ink on cotton rag

SPRING release 80 x 63cm

edition of 8 + 2 AP

\$3,900 unframed

\$4,500 framed

large Size 110 x 85cm

edition of 6 + 2 AP

\$5,400 unframed

Allie Webb

Sydney based artist Allie Webb is widely celebrated for her unique approach to traditional artmaking, treating timeless subjects to graphic representation. Her established practice has informed the aesthetic identities of countless culinary establishments across the city, as she continues to consult for hospitality group Swillhouse. Naturally then, her lively scenes tend to be set around a dining table, an altar of routine and ritual—charged with social and structural value.

The artist has found great inspiration in the experiments of the Cubists, painters once keen to deconstruct the very object of looking by any means necessary. Her works too distil elements to their most basic forms, relying often on a mere silhouette to generate pictorial interest in her prints and drawings. These resulting tableaux celebrate the character of their subjects, whether a meal, conversation or streetscape and conjure the particular essence of a moment in time rather than its minor details. Webb's obsession with the culture of dining out is made tangible in every bustling composition.



Rigatoni, vino, frescos

2023

linocut relief print on Zerkall paper

30 x 30cm plate

edition of 4

\$2,100 framed (edition #2)

\$1,800 unframed



Spaghetti, vino, tombs

2023

linocut relief print on Zerkall paper

30 x 30cm plate

edition 2 of 4

\$2,100 framed (edition #2)

\$1,800 unframed



Penne, vino, crypts

2023

linocut relief print on Zerkall paper

30 x 30cm plate

edition of 7

\$1,800 framed (edition #2)

\$1,500 unframed

**OL
SEN**

63 Jersey Road Woollahra Sydney NSW 2025 Australia
T: +61 2 9327 3922 E: info@olsengallery.com

<https://www.olsengallery.com>

[MARS]

7 James Street, Windsor, Victoria Australia 3181
T: +61 3 9521 7517 E: andy@marsgallery.com.au

www.marsgallery.com.au

