

[MARS]

2004-2019

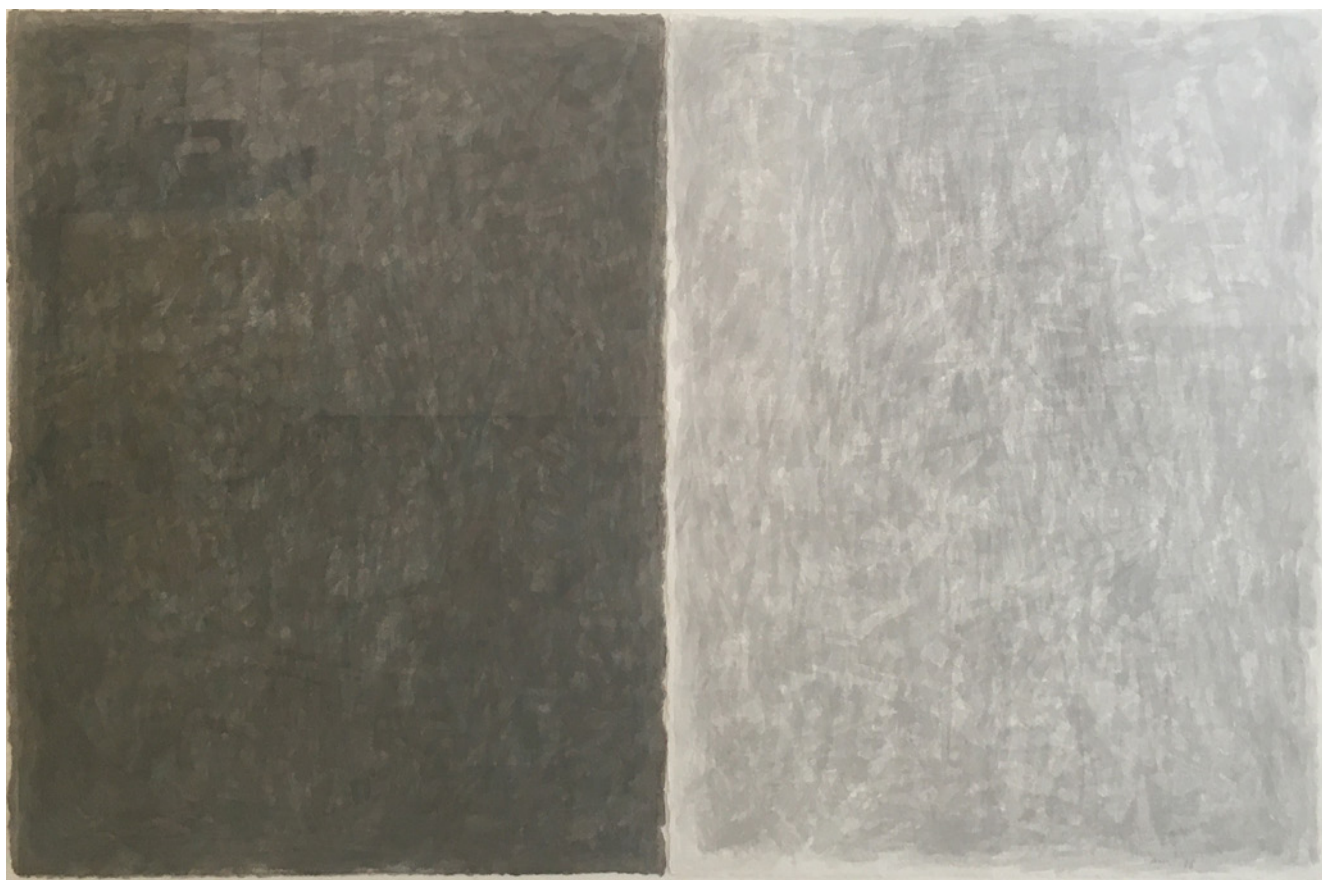
Celebrating 15 Years

Group Show

12 -20 December 2019



ALLAN MITELMAN



Untitled
1998
Drawing on paper
128 x 90 cm (framed)
POA

[MARS]

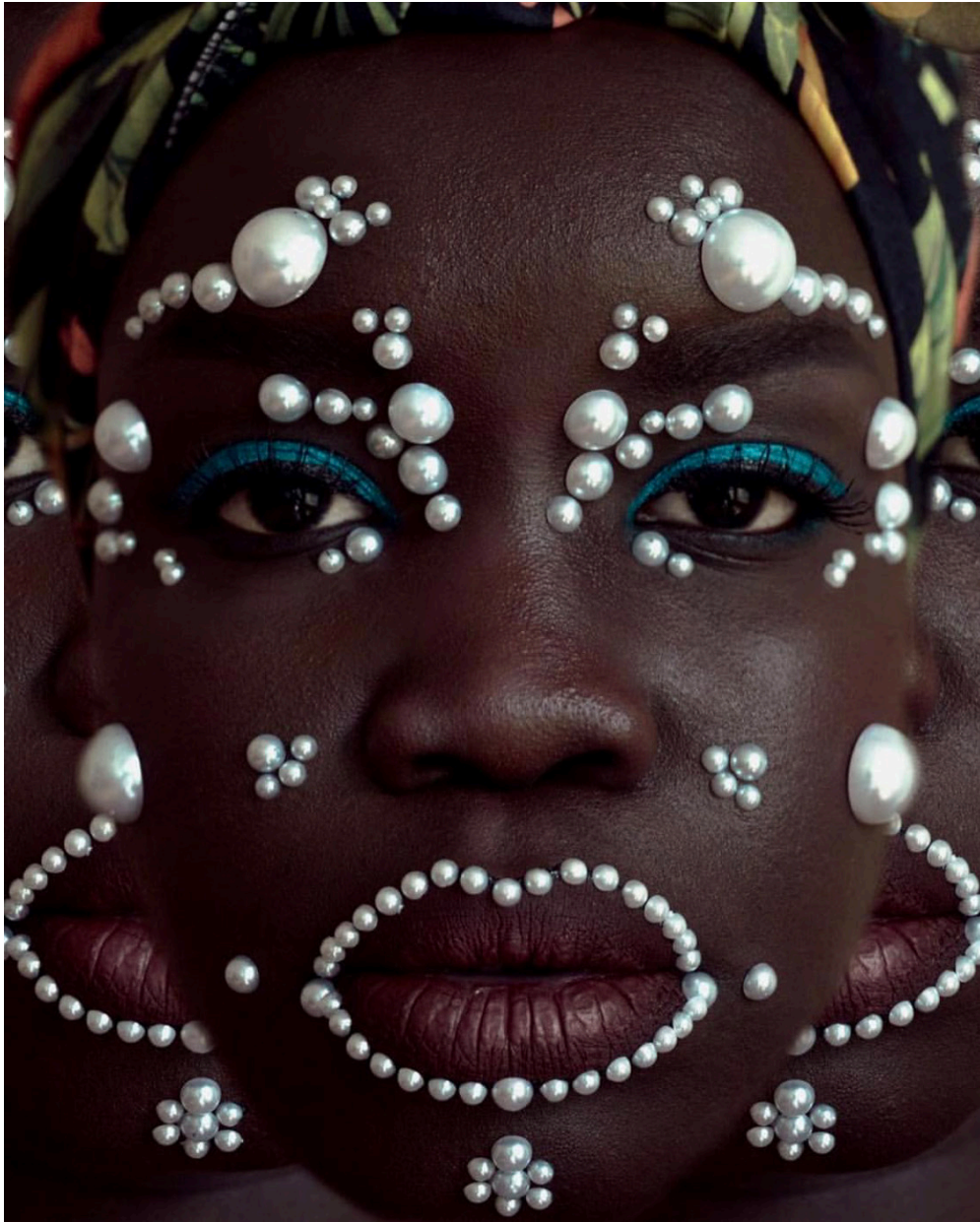
ANNE JUDELL



Untitled (Small black work)
2004
Pastel on canson paper
46 x 37 cm (framed)
(Andy's Collection)
POA

[MARS]

ATONG ATEM



Self Portrait with Pearls
2018
Digital Print
90 x 70 cm
Edition 10 + 2AP
\$2,550

154 x 100 cm
Unique Edition
\$3,050

[MARS]

ATONG ATEM



Self Portrait in Blue
2018
Digital Print
90 x 70 cm
Edition 10
\$2,550

120 x 100 cm
Unique Edition
\$3,050

[MARS]

ATONG ATEM



Self Portrait in Gingham no.2
2018
Digital Print
90 x 70 cm
Edition 10
\$2,550

120 x 100 cm
Unique Edition
SOLD

[MARS]

BERNHARD SACHS



Erased Incised Music
1984 - 2004
acrylic on etching, framed cassette tape
400 x 400 cm
POA
Represented by Blockprojects, Melbourne

[MARS]

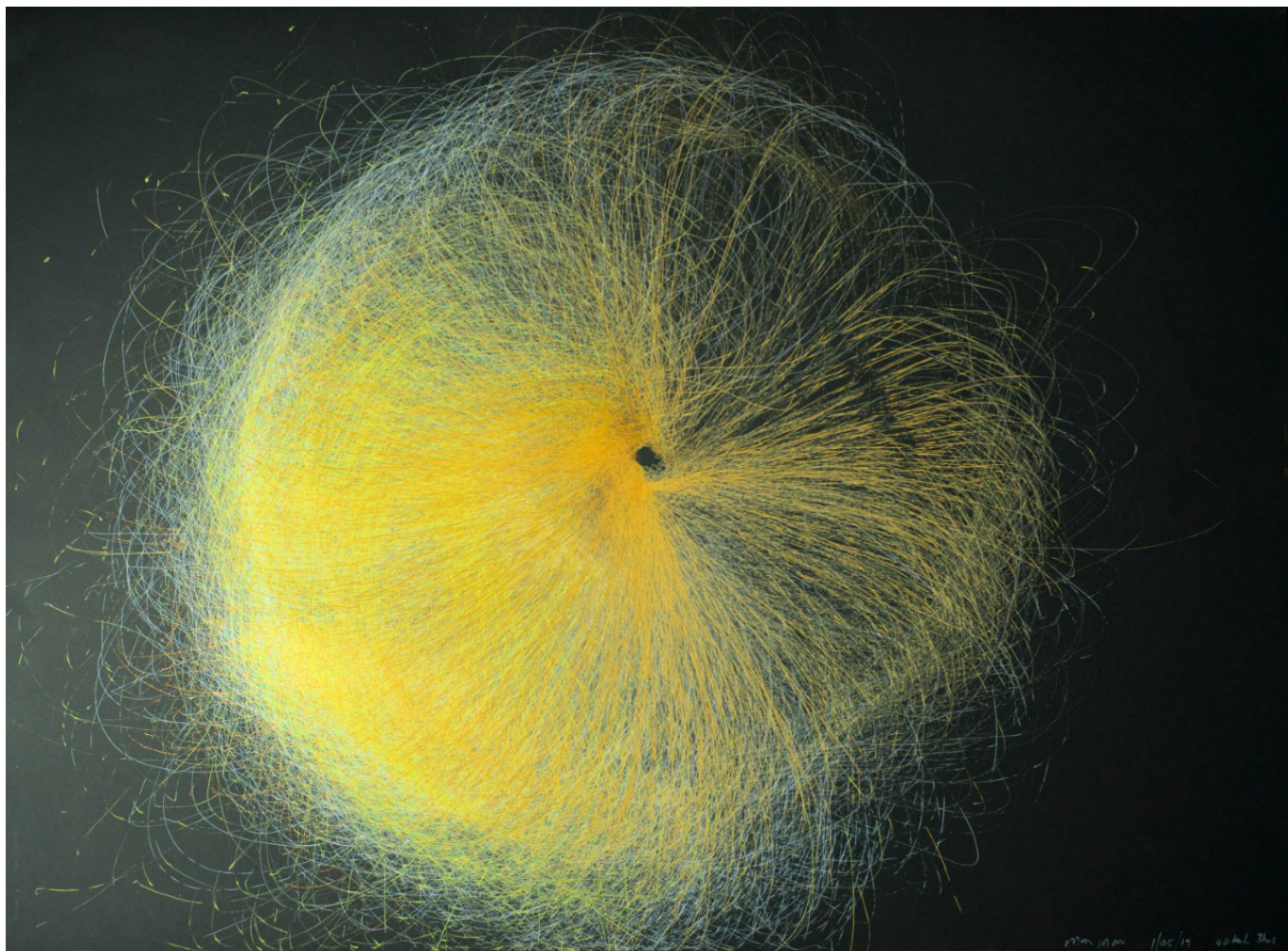
BERNHARD SACHS



Erased Incised Music
1984 - 2004
acrylic on etching, framed cassette tape
400 x 400 cm
POA
Represented by Blockprojects, Melbourne

[MARS]

CAMERON ROBBINS



MonMon 1-05-19 40kmh 3hrs (Black Hole)
2019

Gel Inks on Magnani paper

56 x 76 cm

\$4,500

(Wind Drawing made at Portsea/MonMar at the Mornington Peninsula
Regional Gallery Residency)

[MARS]

CAMILLA TADICH



Fang it
2018
Oil on linen
61 x 92 cm
\$3,800

[MARS]

DAMIEN SHEN



Know yourself and you will win all battle
From 'A Stone from Another Mountain' Series
2019
Etched tintype
13 x 23 cm
\$3,200

[MARS]

DANI MCKENZIE



Girls in the Park
2019
Oil on linen
46 x 46 cm
\$2200

[MARS]

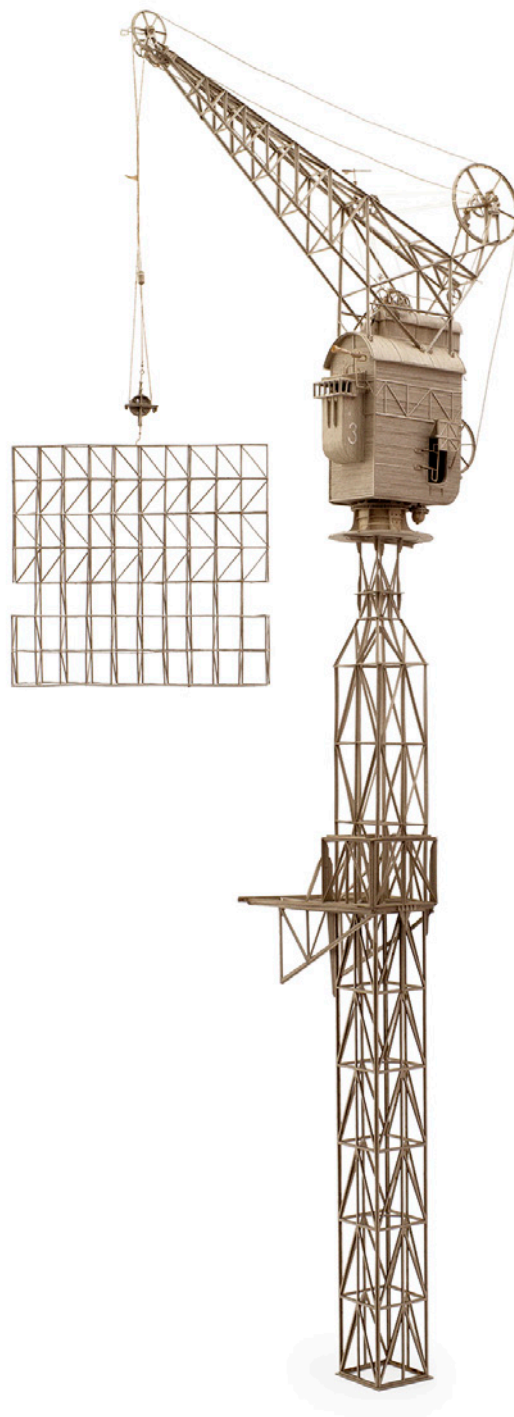
DANI MCKENZIE



The Sunbathers
2019
Oil on linen
46 x 61cm
SOLD

[MARS]

DANIEL AGDAG



The Crane
2019
Cardboard and trace paper
Dimensions variable
POA

[MARS]

DANIEL AGDAG



The Crane (detail)
2019
Cardboard and trace paper
Various sizes
POA

[MARS]

DIEGO RAMIREZ



Staring at my mother's photograph for 15 years without blinking
2019
Lenticular print
42 x 59.4 cm
\$900

[MARS]

DOMENICO DE CLARIO



Tempestuous
2017-19
Mixed media
200 x 177 cm
POA

[MARS]

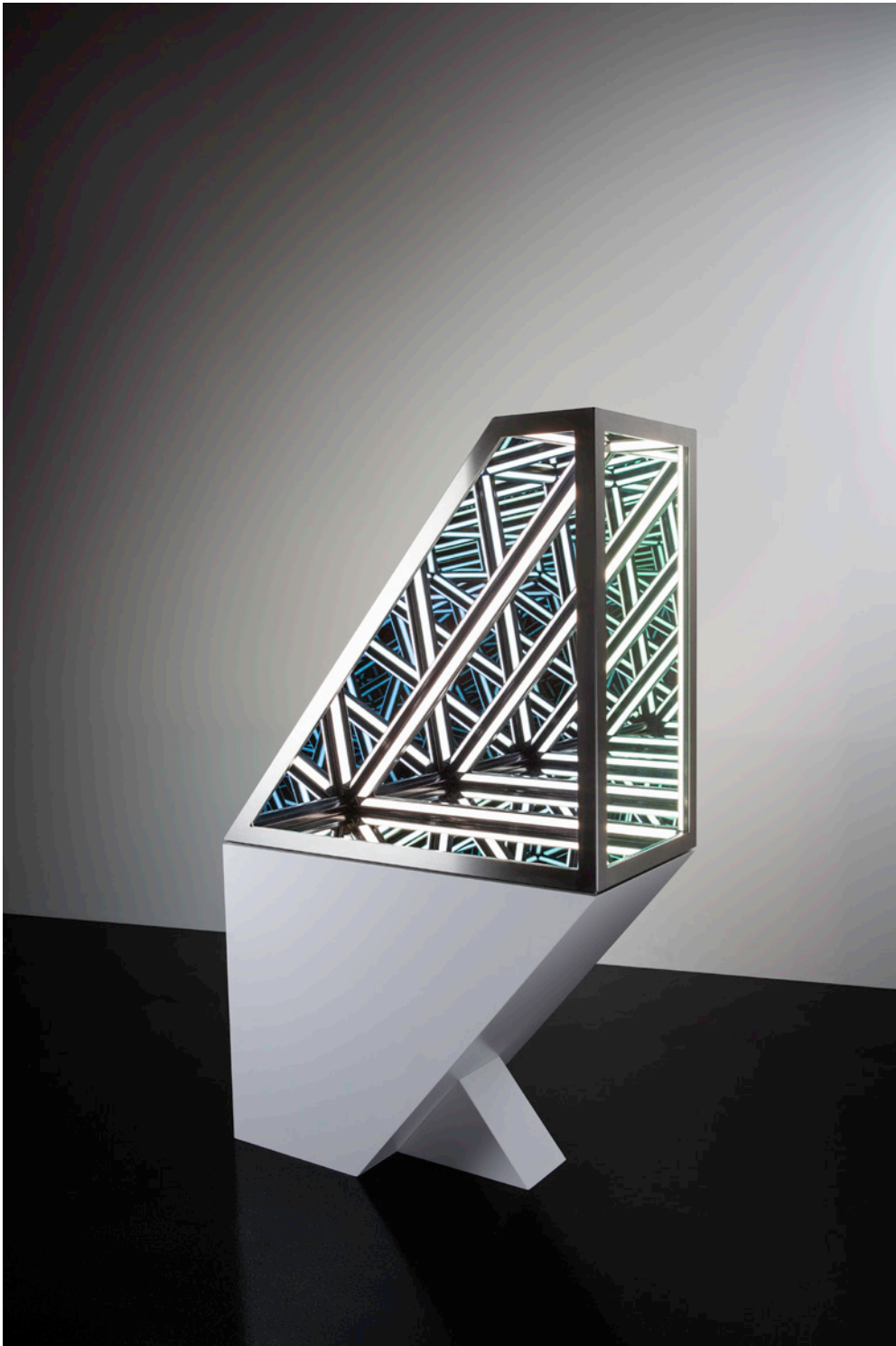
HANNAH RAISIN



Compilation of 15 works
2007-2019
Single channel video
1 hour, 16 min and 13 secs
POA (according to individual works)

[MARS]

JASON SIMS

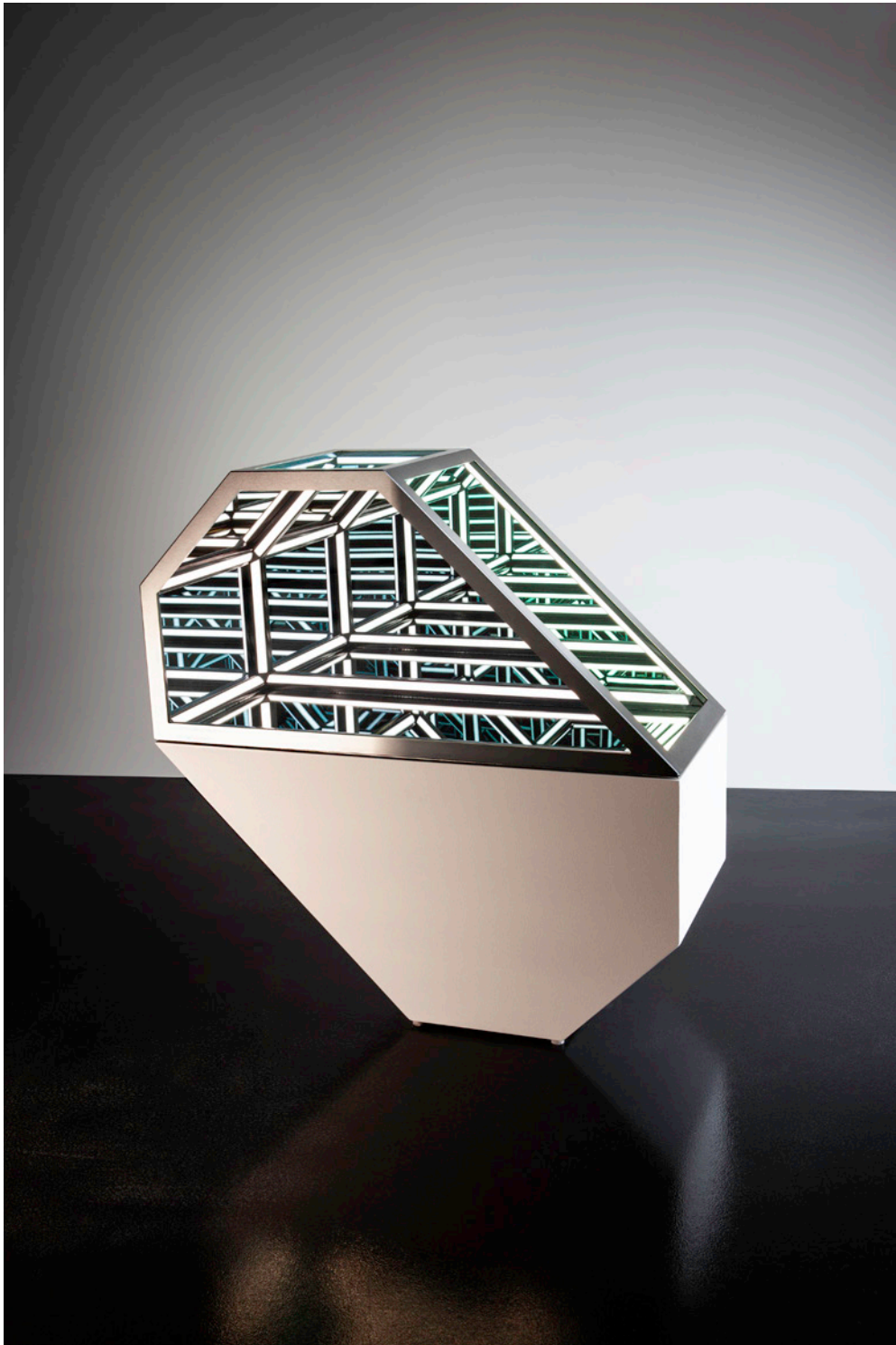


Dual VII
2019

Wood, reflective glass, mirror, stainless steel, MDF, LED lighting
119 x 70 x 34 cm
\$15,000

[MARS]

JASON SIMS



Dual VI
2019

Wood, reflective glass, mirror, stainless steel, MDF, LED lighting
87 x 86 x 36.5 cm
\$15,000

[MARS]

JASON SIMS

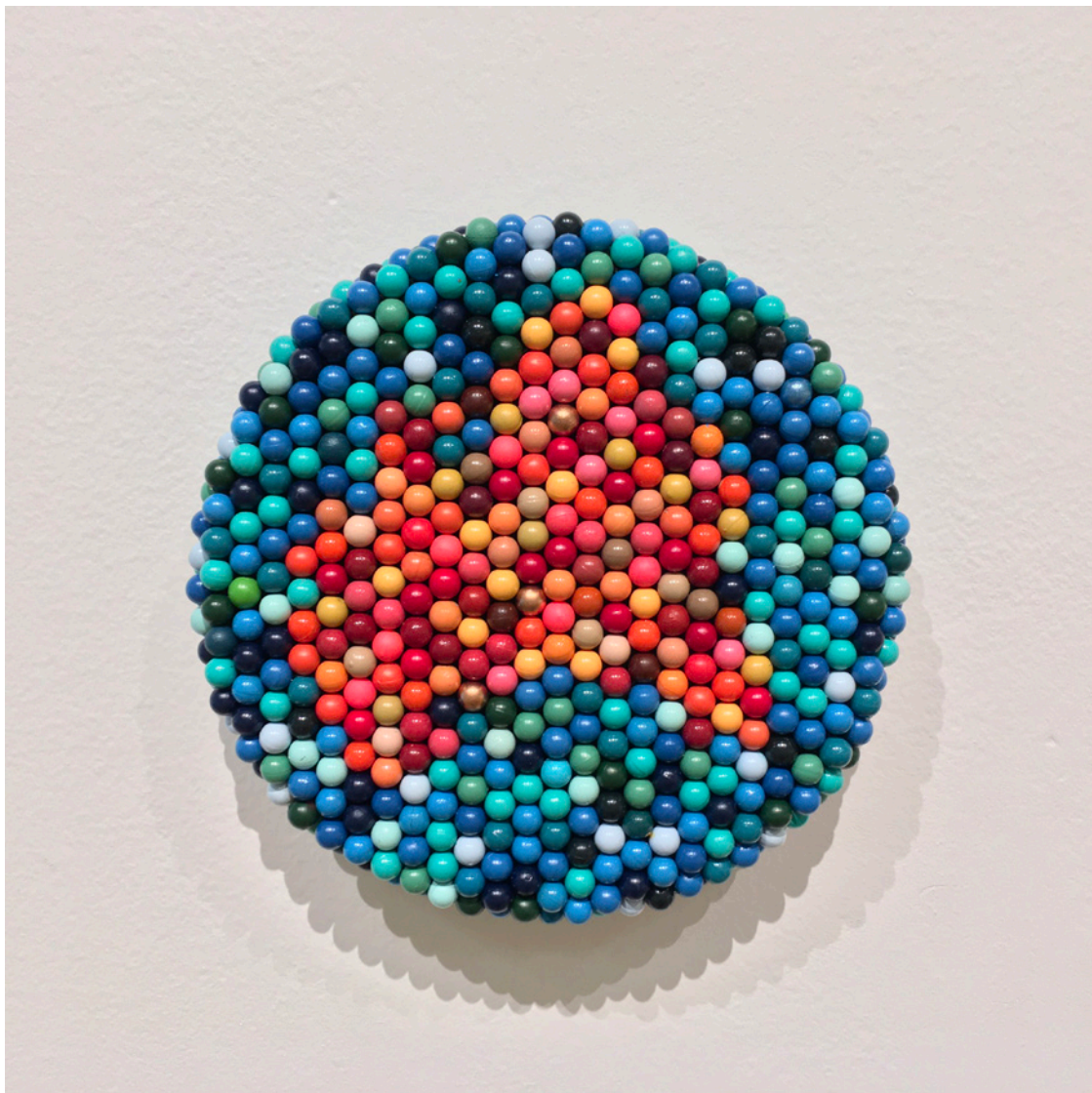


Dual VI
2019

Wood, reflective glass, mirror, stainless steel, MDF, LED lighting
101 x 40 x 62 cm
SOLD

[MARS]

JOANNE MOTT



Brazil
2018
Map pins, acrylic, paper mache, foam
13 x 3.5 cm
\$360

[MARS]

JOANNE MOTT



India
2018
Map pins, acrylic, paper mache, foam
16 x 3.5 cm
\$450

[MARS]

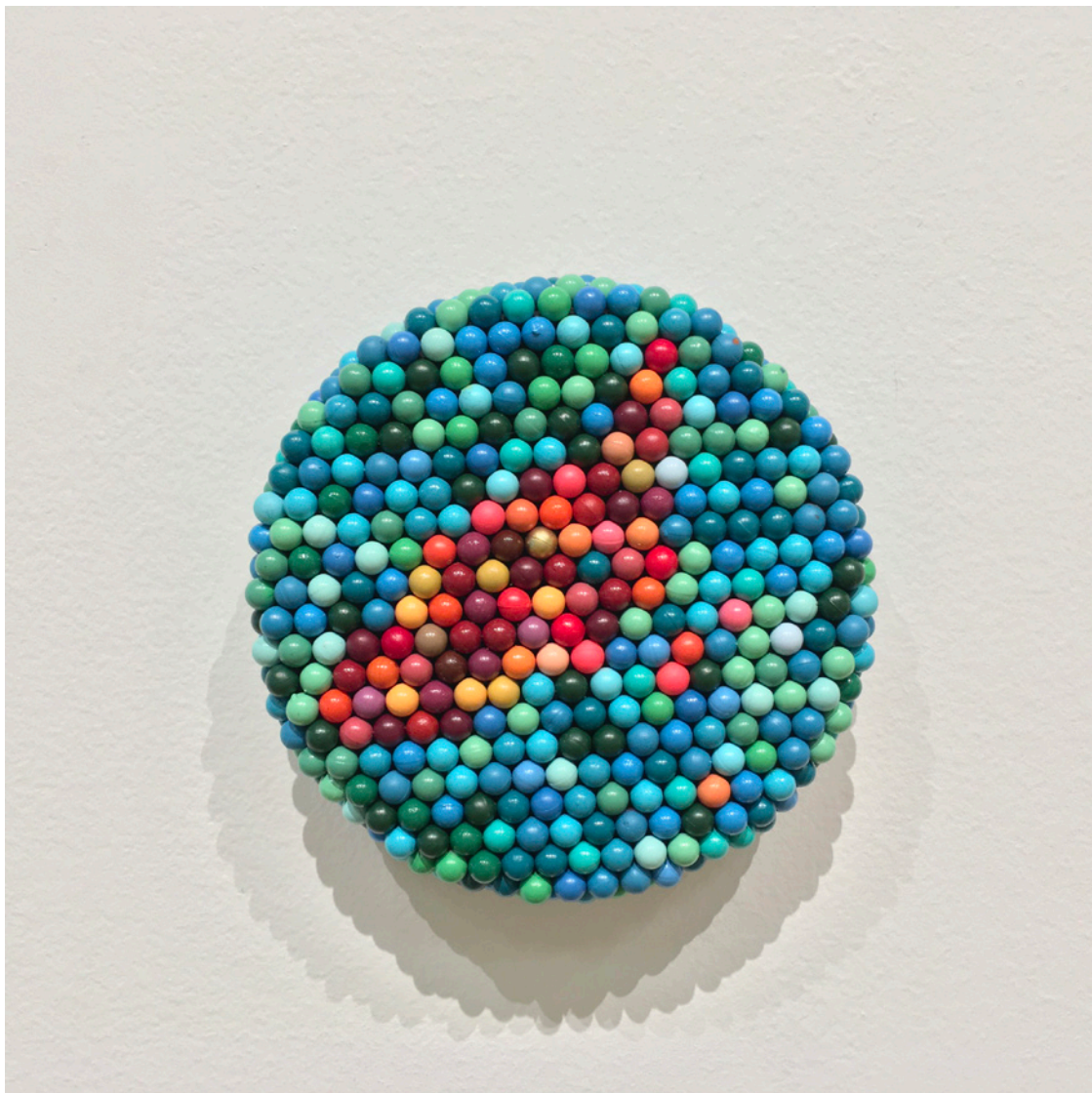
JOANNE MOTT



Spain
2018
Map pins, acrylic, paper mache, foam
20 x 3.5 cm
\$510

[MARS]

JOANNE MOTT



Taiwan
2018
Map pins, acrylic, paper mache, foam
11 x 3.5 cm
\$320

[MARS]

JOSH MUIR



Neon
2018
Neon, cable
100 x 83 cm
\$8,000

[MARS]

JOSHUA BURROWES



Cherub
2019
Oil on linen
71 x 71 cm
\$3,300

[MARS]

JUD WIMHURST



PROTECTION (Gunmask I)

2015

Wood, polyurethane resin, epoxy resin, fibre glass, flocking, nitrocellulose lac-

quers

71 x 66 x 18 cm

\$5,500

[MARS]

JUD WIMHURST



PROTECTION (Gunmask II)

2015

Wood, polyurethane resin, epoxy resin, fibre glass, flocking, nitrocellulose lac-

quers

71 x 61 x 18 cm

\$5,500

[MARS]

JUD WIMHURST



PROTECTION (Gunmask III)

2015

Wood, polyurethane resin, epoxy resin, fibre glass, flocking, nitrocellulose lac-

quers

71 x 65 x 18 cm

\$5,500

[MARS]

JUD WIMHURST



PROTECTION (Gunmask IV)

2015

Wood, polyurethane resin, epoxy resin, fibre glass, flocking, nitrocellulose lac-

quers

71 x 69 x 18 cm

\$5,500

[MARS]

JULIE IRVING



this is 21
2019
Oil and acrylic on linen
200 x 180 cm
POA

[MARS]

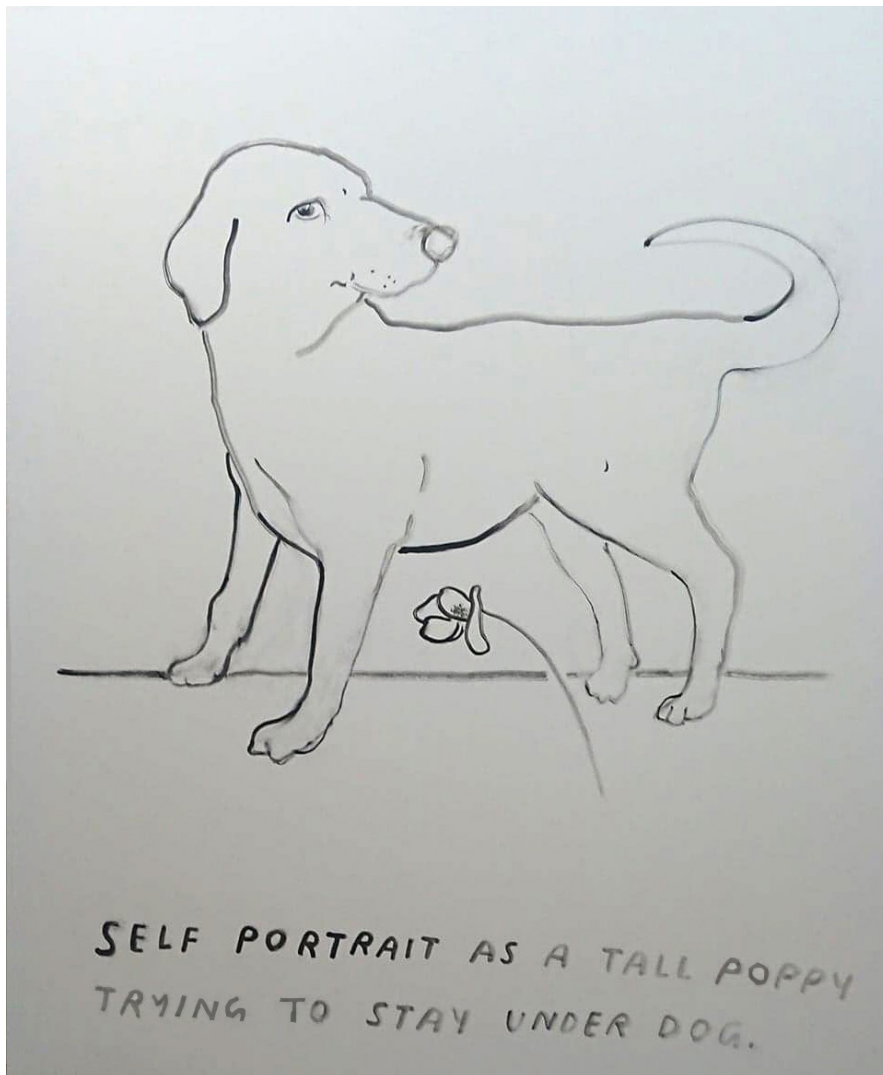
JULIE IRVING



grown down
2019
Acrylic on linen
170 x 190 cm
POA

[MARS]

KENNY PITTOCK



Tall Puppy Syndrome
2016
Acrylic on canvas
150 x 120 cm
\$1,200

[MARS]

LARS BREUER



To the Happy Few
2015
chiseled and gold plated brass, wooden frame
73 x 58 cm
\$6,300

[MARS]

LARS BREUER



Diamond
2015
high gloss chrome on chiseled brass, wooden frame
73 x 58 cm
\$6,300

[MARS]

PENELOPE DAVIS



Slump
2019
Silicone, pigment, wire, nylon thread
142 x 550 x 30 cm
\$2,500

[MARS]

ROBERT HAGUE



Sigatoka (after Mueck)
2019
handcoloured stone-lithograph on rag paper
70 x 70 cm
Edition 2 of 25
\$1,800 (framed)

[MARS]

SIMON FINN



Steady State Expiration
2015
Charcoal on paper
90 x 138 cm (framed)
\$4,000

[MARS]

SOPHIA HEWSON



Untitled (swimming pool)
2019
Oil on board
125 x 84 cm
\$5,200

[MARS]

STEPHEN HALEY



Take Away
2017
Oil on linen
92 x 122 cm
\$8,000

[MARS]

TONY LLOYD



Edgar Mitchell studying his map II
2019
Oil on linen
46 x 30 cm
\$4,400

[MARS]

TONY LLOYD



I am you and what I see is me
2019
Oil on linen
46 x 30 cm
\$4,400

[MARS]

TONY LLOYD



Gathering Evidence
2019
Oil on linen
30 x 46 cm
\$4,400

[MARS]

TONY LLOYD



Valentina Tereshkova gazing into the cosmos
2019
Oil on linen
30 x 46 cm
\$4,400

[MARS]

TRICKY WALSH



We live in a two dimensional world
2018
Gouache on paper
12 x 82.5 cm (framed)
\$3,290

[MARS]

TRICKY WALSH



Times movement may show us the fourth
2018
Gouache on paper
112 x 82.5 cm (framed)
\$3,290

[MARS]

TRICKY WALSH



Lights movement shows us the third dimension
2018
Gouache on paper
112 x 82.5 cm (framed)
\$3,290

[MARS]

It was summer afternoon in 2005, at a park bench near Bay Street, Port Melbourne. She was decked out in sharp black apparel with black sunglasses tucked into her windswept hair. She looked very glamorous and very Melbourne. What immediately captivated me was Andy's face lit up like a little girl's at Christmas time, and his excitement. While Andy sure looked the part of demure Melbourne gallerist, she wasn't like anything I had come to expect. I honestly can't remember anything other than, except that I knew I wanted to be part of this adventure. Andy walked me through MARS Gallery that day, still a week from opening. The double-story warehouse shell on Bay Street was a hive of activity. Workmen were everywhere, painting walls, installing lighting, assembling a new counter for the gallery café – a first for a commercial gallery in Melbourne. But this was no ordinary commercial gallery – this was 'MARS' (Melbourne Art Rooms), and Andy Dinan was about to turn an industry on its head. As we walked, with Andy barely able to stop herself from bouncing off the walls, I was struck also by the beauty of the spaces, and how much thought had gone into their fingerprints of Maudie Palmer, Andy's good friend and the inaugural Director of Heide Museum of Modern Art, where I myself had worked those past few years. My attention to detail, and the same immaculate quality. That day I also met Andy's husband Mario, who was beaming from ear to ear to see his wife so animated for this new gallery that was not so much a business, but a crusade. I also met Tilly, who would become Andy's first gallery manager. Before I knew it I was part of the MARS 'family' and over the next year we shared many unforgettable art adventures. The art, of course, was amazing. From the very first show Andy had a star-studded stable of artists: Jan Senbergs, Robert Jacks, John Scurry, and Mark Galea, aside many others. But what very soon emerged, as soon as Andy really found her feet, was exhibition after exhibition of mind-blowing artistic innovation, unlike anything we'd seen in a commercial space before. MARS became the launching ground for a generation of new artists who had been shunned by the establishment for being too progressive, too clever, or too bold. It didn't matter to Andy if an artist had not yet been recognised by the 'art world'; she had her very own world called MARS. Here the normal rules didn't apply, and Andy soon proved she had a natural instinct for great art and that ability was more important than a long CV. As Andy's first weekend manager I remember well the looks on people's faces as they came into the gallery for the first time, and how their jaws dropped. It was like a mini-NGV, with incredible art, great food, and great coffee. Other than a few disagreements over the volume of the café music, the gallery/café model worked a treat, and soon drew Port Melbourne locals in for morning tea whether or not they were interested in the buzz of excitement in the air. The media felt it too, and it could only help that Andy's previous life had been as a publicist. She whipped the Herald-Sun social pages into a frenzy with a series of stunts calculated for maximum coverage, and I daresay Andy Dinan was the first Melbourne gallerist to achieve celebrity status in her own right. Long after my adventure with MARS came to an end I continued to watch Andy and her gallery family go from strength to strength. The exhibitions just got bigger and more ambitious and eventually she outgrew Port Melbourne and moved to Windsor to be closer to the action. When I first visited the new gallery it took my breath away. While the first time I visited the new gallery it took my breath away, while the first time I visited the new gallery it took my breath away.

Congratulations Andy on 15 incredible years. Long live MARS Gallery.

Simon Gregg
Director
Gippsland Gallery

2004–2019
Celebrating 15 years

Group Show
12–20 December 2019

[MARS]

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