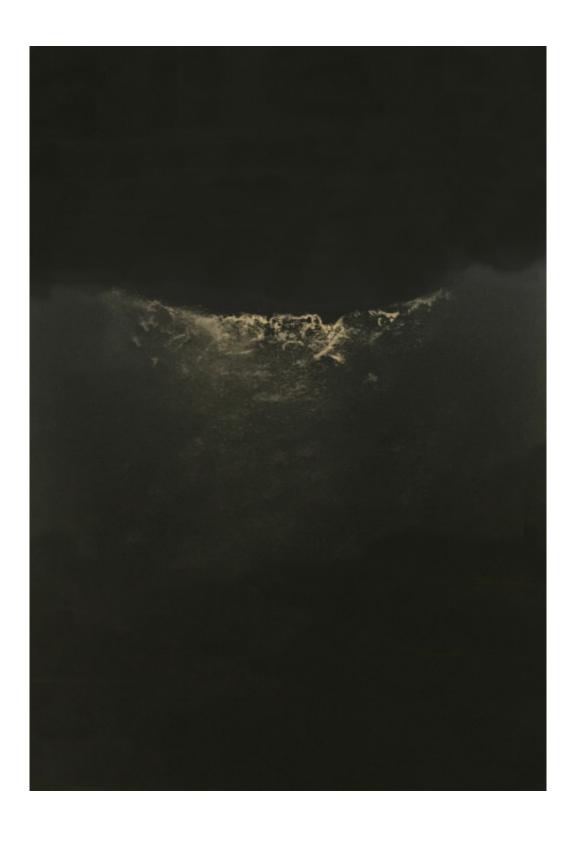


## **ALLAN MITELMAN**



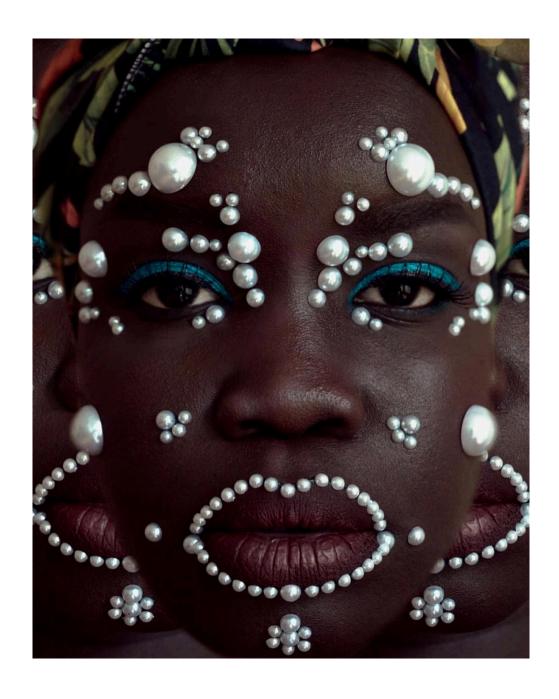
Untitled 1998 Drawing on paper 128 x 90 cm (framed) POA

### ANNE JUDELL



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

## 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

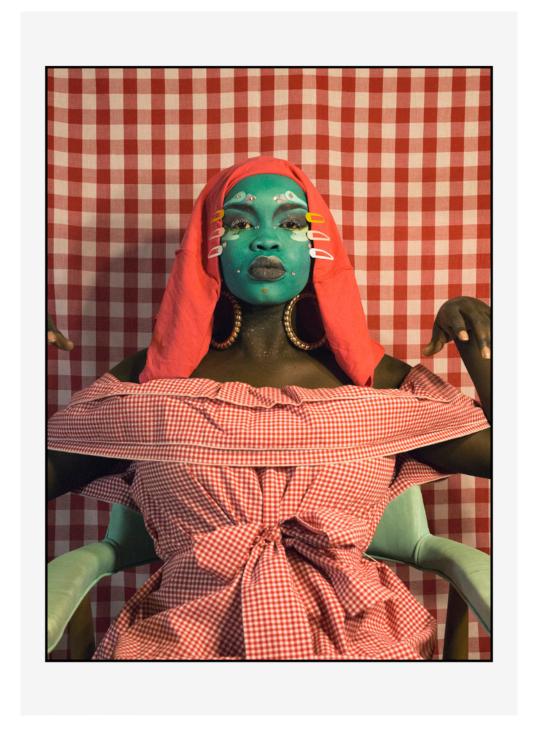


### ATONG ATEM



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

### 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



### **BERNHARD SACHS**



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



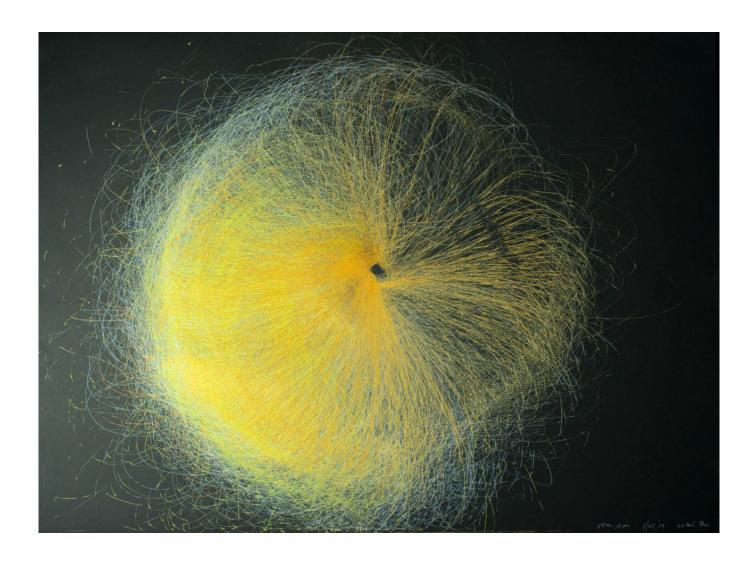
### **BERNHARD SACHS**



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



#### **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)



# CAMILLA TADICH



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

### 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



## DANI MCKENZIE



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

## DANI MCKENZIE



The Sunbathers 2019 Oil on linen 46 x 61cm SOLD

## DANIEL AGDAG



The Crane 2019 Cardboard and trace paper Dimensions variable POA

## DANIEL AGDAG





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

## DIEGO RAMIREZ



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

# DOMENICO DE CLARIO



Tempestuous 2017-19 Mixed media 200 x 177 cm POA

#### HANNAH RAISIN



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



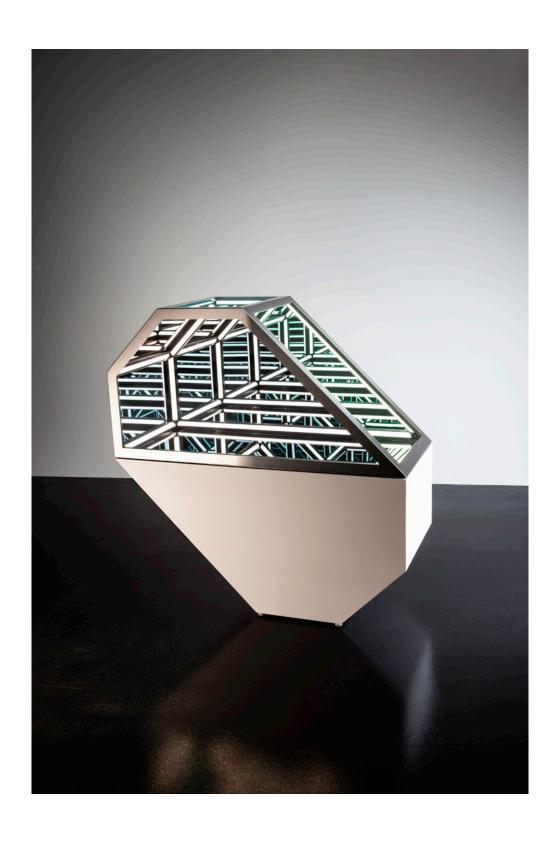
### **JASON SIMS**



Dual VII 2019 Wood, reflective glass, mirror, stainless steel, MDF, LED lighting 119 x 70 x 34 cm \$15,000



### **JASON SIMS**



Dual VI 2019 Wood, reflective glass, mirror, stainless steel, MDF, LED lighting  $87 \times 86 \times 36.5$  cm \$15,000

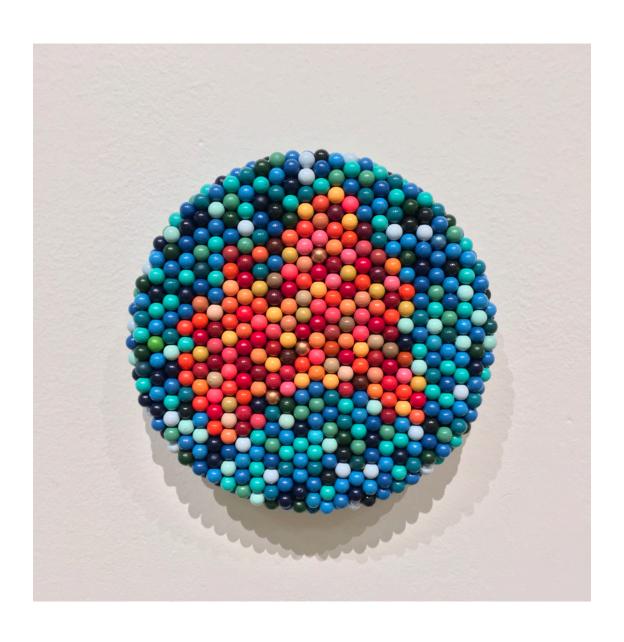


## JASON SIMS



Dual VI 2019 Wood, reflective glass, mirror, stainless steel, MDF, LED lighting 101  $\times$  40  $\times$  62 cm SOLD





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



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



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



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

# JOSH MUIR



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

# JOSHUA BURROWES



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



PROTECTION (Gunmask I)
2015
Wood, polyurethane resin, epoxy resin, fibre glass, flocking, nitrocellulose lacquers
71 x 66 x 18 cm



PROTECTION (Gunmask II)
2015
Wood, polyurethane resin, epoxy resin, fibre glass, flocking, nitrocellulose lactures

[MARS]



PROTECTION (Gunmask III)
2015
Wood, polyurethane resin, epoxy resin, fibre glass, flocking, nitrocellulose lactures

[MARS]



PROTECTION (Gunmask IV)
2015
Wood, polyurethane resin, epoxy resin, fibre glass, flocking, nitrocellulose lactures

[MARS]

# JULIE IRVING



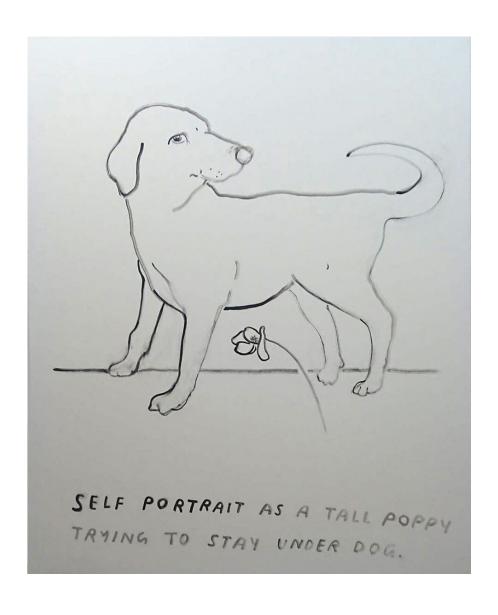
this is 21 2019 Oil and acrylic on linen 200 x 180 cm POA

# JULIE IRVING



grown down 2019 Acrylic on linen 170 x 190 cm POA

#### KENNY PITTOCK



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

## LARS BREUER



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



## LARS BREUER



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



## PENELOPE DAVIS



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

#### **ROBERT HAGUE**



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

## SIMON FINN



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

#### SOPHIA HEWSON



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

## STEPHEN HALEY



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



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



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



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



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

## TRICKY WALSH



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

## TRICKY WALSH



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

## TRICKY WALSH



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



te 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 indswept 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 the 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 anythout, 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 ware y 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 commer elbourne. 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 liked, 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 them e 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. I me 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 animat ission 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 w ARS '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-stuc tists: 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 en hibition of mind-blowing artistic innovation, unlike anything we'd seen in a commercial space before. MARS became the launching ground for a generation of ne d 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 Id 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 ir ong 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 dropper ini-NGV, with incredible art, great food, and great coffee. Other than a few disagreements over the volume of the cafe music, the gallery/cafe model worked a tr ew Port Melbourne locals in for morning tea whether or not they were interested in art. The gallery was always full of people and you could feel the buzz of excirct 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 se

lculated for maximum coverage, and I daresay Andy Dinan was the first Melbourne gallerist to achieve celebrity sta me to an end I continued to watch Andy and her gallery family go from strength to strength. The exhibitions just got bialbourne and moved to Windsor to be closer to the action. When I first visited the new gallery it took my breath away. Virugged off by some as a gimmick, and with its loud cafe and loud art some had struggled to take Andy seriously. The me to art, Andy Dinan was VERY serious. The new spaces showed how quickly Andy had matured as a gallerist. No I e proved her smarts with a building that made the art the hero. The huge white walls and light-filled space that met stairs gallery, and the downstairs vault provided a dramatic and immersive environment for single objects or vid called, again, the upscale art museum, but whereas the museum specialises in stuffing and preserving art for post ver's playground, with surprises at every turn. While there has never been an in-house 'style' of art that Andy has sp able of artists has been the electrifying energy that runs through them, from the paintings of Stephen Haley, Sophia Holicological Gippsland Gallery ie object ion artists such as Tricky Walsh, Cameron Robbins, Daniel Agdag, and Jason Sims. Of course, among the boom and well. Andy understands the fine art of program curation, and for every blow-your-socks-off exhibition there has been anounce that invited introspection and re

:ually she Congratulations Andy on on the m 15 incredible years. Long et showe live MARS Gallery. f the art rith the in als and Simon Gregg ill ALIVE fied her Director

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well. Andy understands the fine art of program curation, and for every blow-your-socks-off exhibition there has been another that invited introspection and re an anything what has defined MARS over the years has been Andy Dinan's willingness to take risks. She has thrown herself behind artists on a hunch. She has le rinstincts because usually they are right. And if an exhibition doesn't work out as intended, or it doesn't sell, that doesn't matter either. It's all part of the advidy knows you'll never know if you never try. And if nothing else (and she is PLENTY else) Andy is a doer, and a trier, and a believer. We sure as hell need more peop r lives would be much duller without her. The first time I met Andy Dinan I knew I was in for a great art adventure. A friend had recommended me for a job at the s ARS Gallery and I met Andy on a blustery late summer afternoon in 2005, at a park bench near Bay Street, Port Melbourne. She was decked out in sharp black ack sunglasses tucked into her black windswept hair. She looked very glamorous and very Melbourne. What immediately captivated me was Andy's face lit up lit Christmas time, and her eyes wide with excitement. While Andy sure looked the part of demure Melbourne gallerist, she wasn't like anything I had come to expond the part of this adventure. Andy walked me through MARS Gallery that day, still a week edouble-story warehouse shell on Bay Street was a hive of activity. Workmen were everywhere, painting walls, installing lighting, assembling a new counter for the affirst for a commercial gallery in Melbourne. But this was no ordinary commercial gallery — this was 'MARS' (Melbourne Art Rooms), and Andy Dinan was abdustry on its head. As we walked and talked, with Andy barely able to stop herself from bouncing off the walls, I was struck also by the beauty of the spaces, a ought had gone into them. I recognised the fingerprints of Maudie Palmer. Andy's good friend and the inaugural Director of Heide Museum of Modern Art. when ought had gone into them. I recognised the fingerprints of Maudie Palmer, Andy's good friend and the inaugural Director of Heide Museum of Modern Art, wher orked those past few years. MARS had the same attention to detail, and the same immaculate quality. That day I also met Andy's husband Mario, who was beaming to see his wife so animated. I felt their passion for this new gallery that was not so much a business, but a crusade. I also met Tilly, who would become Andy anager. 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 ow 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 a the laur

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f people I-Sun soc **Group Show** 12-20 December 2019 in her or er and m

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www.marsgallery.com.au