

THE BUILD UP

17-26 JUNE 2022

AN EXHIBITION OF WORK
PRODUCED DURING THE
NEWCASTLE ART SPACE
MENTORSHIP PROGRAM

21/22

The logo for NAS Gallery, featuring the letters 'NAS' in a stylized, overlapping, white outline font. The 'N' and 'A' are connected, and the 'S' is positioned to the right, overlapping the 'A'. Below the 'NAS' text, the word 'GALLERY' is written in a clean, white, sans-serif font.
GALLERY



MENTORS

Liz Anelli
Jen Denzin
Jacquie Garcia
Peter Gardiner
Susanna Harrison
Joerg Lehmann
Louisa Magrics
Barb Nanshe
Joanna O'Toole
Ali Sobel-Read
James Rhodes
Belinda Street
Pablo Tapia
Graham Wilson

MENTEES

Amanda O'Bryan
Haylee Renee
Olivia Hamilton
Sally Reynolds
Paul Graham
Georgia Griffiths
Malvika Satelkar
Vanessa Higgins
Alanya Van De Wiel
Karen Wells
Connor Fletcher
Jane Kerrigan
Cristina Matas Ruiz
Erika Sorby
Dane Tobias
Leah Poi

CURATORIAL STATEMENT

'I see a curator as a catalyst, generator and motivator - a sparring partner, accompanying the artist while they build a show, and a bridge builder, creating a bridge to the public.'

Hans-Ulrich Orbrist

THE BUILD UP takes a slow journey as its cue.

Featuring the work of fifteen emerging Hunter based artists presented alongside fourteen mentoring practitioners, THE BUILD UP showcases the artistic partnerships and professional collaborations that transpired as part of this project over the past twelve months and speaks directly to the ebbs and flows of a long and steady creative voyage.

Moving between painting, photography, ceramics, jewellery, installations, textiles, illustration, design and drawing, THE BUILD UP exhibition considers the time and the incremental moments dedicated to the expansion and shaping of an artist's practice. It directly references the materiality of the artworks and the literal 'building' and creation of the objects exhibited. It also stands as a metaphor for the gradual development and transfer of skills between both mentor and mentee.

MENTOR CURATOR – COURTNEY NOVAK

As Artistic Director at The Lock-Up, I work with a team of curators, artists, and creatives to present engaging and dynamic programs for local, national and international audiences.

Partnering with interdisciplinary artist and curator Leah Poi for this mentorship program allowed for conversations to develop between the two of us around curatorial practice, selection of artists and exhibitions for arts programming and installation techniques for contemporary exhibitions in difficult and non-traditional spaces.

THE BUILD UP provided an amazing opportunity for both Leah and I to push the curatorial narrative of the mentor/ mentee program. Leah's energy and commitment to this project has been unwavering and her dedication to this exhibition and to the participating artists has enabled her to expand her curatorial ideas and develop collaboratively, a unique and high-quality exhibition.

MENTEE CURATOR – LEAH POI

I am an interdisciplinary artist. My work reflects my cultural background and unique sense of identity and perception.

My time during the mentorship has been focused on the hidden aspects of exhibitions and events. THE BUILD UP is the result of a year worth of investigations, discussions, and collaborations. My role involved liaising with artists to gain an understanding of their work, how it should be read. My aim was to achieve synergy between the work of the mentor and mentee, while maintaining a sense of balance and flow in the room.

It has been a pleasure to learn from and work with Courtney on this project, she has a wealth of knowledge and experience to share. It was a thrill to work with the artists and try to bring their vision to life.



LIZ ANELLI

Cover Images from 'Old Fellow' printed on fine art paper, various sizes

I have found my role as mentee in this program to be a revealing experience. Despite Covid lockdown and me moving to the other side of the world the relationship proved that tenacity and overcoming obstacles is an intrinsic aspect of being an artist and can shape development in ever positive ways. I believe that both mentor and mentee enthused and learnt equally.

Amanda came to my 'Dry to Dry' picture book exhibition where we discussed our shared passion for colour, texture and paint. These conversations were continued by Zoom and in her hometown of Maitland. I was able to support her first on-line exhibition, encouraging her to draw on her skills and experience in design. Both of us made new work in our studios that focus on describing the natural world. Amanda's experimental use of watercolour to depict flowers was ever in my mind as I created illustrations for the children's picture book 'Old Fellow', exhibited here. The artworks have been made using paint and collage which are scanned and digitally orchestrated into place on each page spread.



AMANDA O'BRYAN

Forager. Three panels on raw canvas. Acrylic, wax crayon, wax, pencil, foliage rubbings and cotton stitching. Panel 1: 900mm x 910mm, Panel 2 and 3: 2100mm x 850mm

Forager speaks to the exploring and seeking of life as a creative process in transformation and growth. The forager seeks soul food through states of flow that carry energy, direction and holds space in motion while navigating creative and emotional artifacts of the human psyche. As part of my participation in the mentorship program, I became the forager. The opportunity to seek growth and transformation, was critical to my evolving process, both conceptually and in my artistic practice.

The work is grouped in three panels, hanging as an immersive viewpoint. The conceptual elements of nature as amorphous - always changing and adapting to the surrounding forces, in a constant state of flux, draws comparison to the relationship to growth during the mentorship. Colour is a compositional device, reinforcing the intersection between gestural urgency in my mark-making. The results are lyrical abstracts, energetic and expressive, forged through the fluidity of change and transformation.

JEN DENZIN

H & J A floral tribute, mixed media installation, dimensions variable (collaboration with Haylee Renee)

Over the past 12 months Haylee and I have been cooking ideas, building whacky, joyful components of our installation and managing a few 'geurrilla' practice-runs on mailboxes and in parks.

The heart of the work recognises our NAS Mentorship partnership as unique and extraordinary. It pays homage to a special meeting point between our practices. I am privileged to have worked closely with Haylee, a dynamic, energetic and passionate artist.

HAYLEE RENEE

Observation and investigation are central to my art practice. Being matched with Jen provided an opportunity for in depth exploration of these observations. Drawing inspiration from the quirk, construction, and vernacular of the memorial, Jen and I have created a colourful, weird, wacky, perfectly celebratory floral tribute to our beautiful mentorship relationship.





JACQUIE GARCIA

Genesis, stoneware clay. *Lux*, stoneware clay. *Bodhi*, stoneware clay.

Jacquie Garcia is a ceramic artist who pulls together the idea of functionality and aesthetic appreciation in her work. Predominately working on the pottery wheel, Jacquie creates ceramic pieces that are influenced by her environment and personal experiences. Each piece is lovingly put together and then hand carved to reflect the relationship between the process of making and her surroundings. Ceramics is a very fluid process for the artist and work evolves intuitively over time in the studio.

These works reflect a difficult year personally and artistically and are a strong reminder about the important things in life, being family, love, strength and a happy art practice.



OLIVIA HAMILTON

Small Victoris, Maquettes for post-apocalyptic landscape design series, midfire clay, glaze, platinum lustre and midfire clay, glaze, gold and platinum lustre Various sizes

Ceramics as a medium asks the potter to accept that the materials (clay, glaze), tools (wheel, kiln), and the weather (heat/cold, rain/dry) are all co-creators of our works. And the potter, too, is an essential part of the equation. I have found that working in clay makes the physical limits of invisible illness visible: there are days when my body feels off-centre, and thus, so too are my pots. At the beginning of this mentorship, I had a plan to create three small experimental sculptures around the theme of the post-apocalypse. I hadn't really developed the idea. I wanted to see what I could pull into being from my anxiety-driven musings sparked by fires and floods, species extinction and the pandemic, and a gaping hole in our national politics where action on climate change should have been. What plants will grow, what creatures will roam through the industrial age's toxic ruins?



PETER GARDINER

Remnant MH-370, oil on canvas, 91.5 x 366mm

Who teaches who? The flow of information between Sally and myself has been equally beneficial to our practice. For Sally all she needed was reinforcement and a boost to her confidence. Sally is a very accomplished painter, she has a technical ability that I can only dream of. Most painters who have been working at their craft for an extended period of time do, the biggest hurdle lies between the ears. By challenging Sally formally and encouraging her to play with no consequences, the work has pushed into a exciting new direction. By the end of the program I found myself heading in a similar way. It was an enriching experience and I have a new friend to boot.



SALLY REYNOLDS

The Upper Allyn "Remnant" oil on canvas, triptych 915 x 3657mm

My mentorship with Peter has been a fulfilling experience, I had admired Peter's work for many years and to have the opportunity to get some insights into his practice was enriching. Peter's intellect, ability and work ethic is astonishing, and we discussed many subjects and ideas. We are both passionate about nature and the environment, and Peter encouraged me to trust my own ability and look for the mystery in nature as a way to convey its beauty and fragility in these times of catastrophic change.

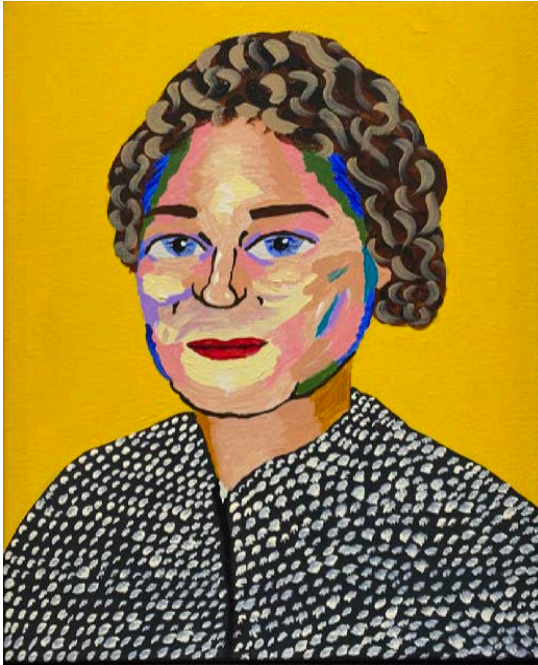
I started painting this series after a strong desire to reconnect with nature after lockdown. Visiting one of the most significant remnant stands in the world of Antarctic Beech, I felt a strong need to communicate through my art the beauty of these fragile temperate rainforests; we have to act now to stop Global Warming and protect the lungs of the planet.



SUSANNA HARRISON

Advance Australia Joy, giclee fine art print on textured Hahnemuhle paper 420mm x594mm

What can an editorial illustrator offer a talented young painter? These were my first thoughts when I was paired with Paul (and probably his as well!), but we soon hit it off with our paired love for all things colour and texture, and dedication to the creative process. It's been a pleasure to watch Paul develop his authentic Australiana style, and it was important to continue this progression with a focus on composition and story. As artists we are primarily storytellers, and it has been great to walk with Paul through the last year and be a little part of his stories. My favourite paintings of Paul's feature local Newcastle landscapes, and he also does great portraiture work, so we thought to combine all this with our responses to one of Newcastle's most innovative leaders, Joy Cummings. Joy was way ahead of her time with female equality, Aboriginal recognition, and protection of green spaces - all of which are major priorities in this current climate - so her story is one that is always important to remember.



PAUL GRAHAM

Joy of Newcastle, acrylic on canvas, 320x 420. *Joy of Newcastle*, acrylic on canvas, 370 x 290

I'm so new to visual art having only begun painting in the last few years. I've found Susanna's guidance invaluable as she helped me hone in on the strongest parts of my work and challenge the stories I tell within each piece. Beyond that guidance, Susanna has shown me a number of tools and exercises to help with my compositions and I feel much more confident in my work since the mentorship began. It has been incredibly helpful to have someone so experienced and talented to bounce ideas off, encourage me and provide inspiration, and I am so grateful to have had her as a mentor over the past year.



JOERG LEHMANN

The Les Darcy Show – directed by Cheryl Sovechles at Newcastle Theatre Company (Jarrod Sansom as Les Darcy and Pearl Nunn as his fiancée Winnie O’Sullivan) - photograph

Working with Georgia felt very synergistic. While dictated by the pandemic, Zoom turned out to be a very practical tool offering the needed features to look at work as well as balancing outcome and time commitment. In our initial meeting Georgia and I identified areas that Georgia thought I could help her with. We subsequently spend a few meetings on Georgia’s zine. For the image selection aspect of it, I called on my friend and gallerist Ahn Wells to join us. Next, we looked over layout and finish before Georgia sent the zine off for printing. Georgia and I also worked together in my studio with lighting and a model, as this was another area of interest for her. I’m really impressed by Georgia’s photography and I have certainly learnt a few things from her.

For the exhibition I have selected images from my long-term project with Reach Homeless Services Newcastle. The images focus on the volunteers who prepare and serve the food Friday nights on Beaumont Street.



GEORGIA GRIFFITHS

Kate Miller-Heidke, photograph

Throughout the program I learnt a lot about the world of photographic portraiture from Joerg. Over the course of the last year I have branched further into shooting in a studio setting, posing models, thinking about appropriate cropping and curating my work into a cohesive body. Joerg and I worked together to create a zine of my live music work between the 2020 and 2021 lockdowns, a process that I found incredibly interesting.

As live music has returned this year, I have endeavoured to translate my new-found portraiture skills into a live setting. While I have always aimed to emphasise big moments during shows, my work has transformed this year to focus more on the individual – as evidenced by the photos in this exhibition, captured across two music festivals in recent months.



LOUISA MAGRICS

Rhizome, Cotton, Merino Wool, Acrylic Yarn and Mixed Fibres

Malvika and I both explore the theme of installation art from interdisciplinary perspectives. Her work is informed by a background in architecture, and inspired by the fluid forms and movement of water. While my work stems from a background in music, we share an appreciation for the simple beauty of organic forms. Over the course of this mentorship program, we have each built on foundational concepts to develop emergent ideas. I've been encouraged to explore my own work from new perspectives and have been inspired by the experience.

Here we both present new works as experimental explorations of new mediums, forms and creative possibilities.



MALVIKA SATELKAR

Hurricane Drop, re-using past cyanotype films, recycled steel braided wire from Canberra, recycled metal mesh, recycled fishing net from Lorne, steel rings, 1.5-2m

*This drop in the ocean belongs to numerous unknowns
Underwater unknowns,
Unknowns so wonderful, Letting us breathe
Breathing this world, Breathing the Love
Love that's unknown, Unconditional and Abundant
The world is a drop
there is a drop in the ocean
or is there an Ocean in the drop!?
Its all sound like a hurricane to me so just come inside for once..
Hug the Hurricane And tell me ~
Can we be resistant to this hurricane!?! Can we take care of the Hurricane!?!*

This mentorship has been above and beyond a creative boost for me. Louisa and I have had awesome conversations and explorations on art this whole year. In the exhibition we have collaborated on installation, sound, mood, movement, rhythm and form. I hope you feel our energy in our work.



BARB NANSHE

Garden 2022, recycled sterling silver and copper plate and wire: enamel coated wire and brass wire; patina. *Forest 2022*, recycled sterling silver and copper plate and wire: enamel coated wire and brass wire; patina. *Wetland 2022*, recycled sterling silver and copper plate and wire: enamel coated wire and brass wire; steel and patina.

It is the role of artists to pave the way for others; emerging artists. Being a mentor takes this to another level. The inquiry into another artist's skills and journey and supporting their needs to enable further growth, somehow shines a light onto the journey of both. Mentor and Mentee. In the process of mentoring Mixed Media Jeweller, Vanessa Higgins, I have been able to recognise my own steady journey. While observing Vanessa's art language, my own appears more clearly to me.

It has been so rewarding for me to watch Vanessa's excitement and see the growth that comes with supporting another's journey into self expression. It is an honour to exhibit side by side with her, and others making a similar journey. My art tunes me. I see the world as someone who looks beyond the facade to the energy inherent within.

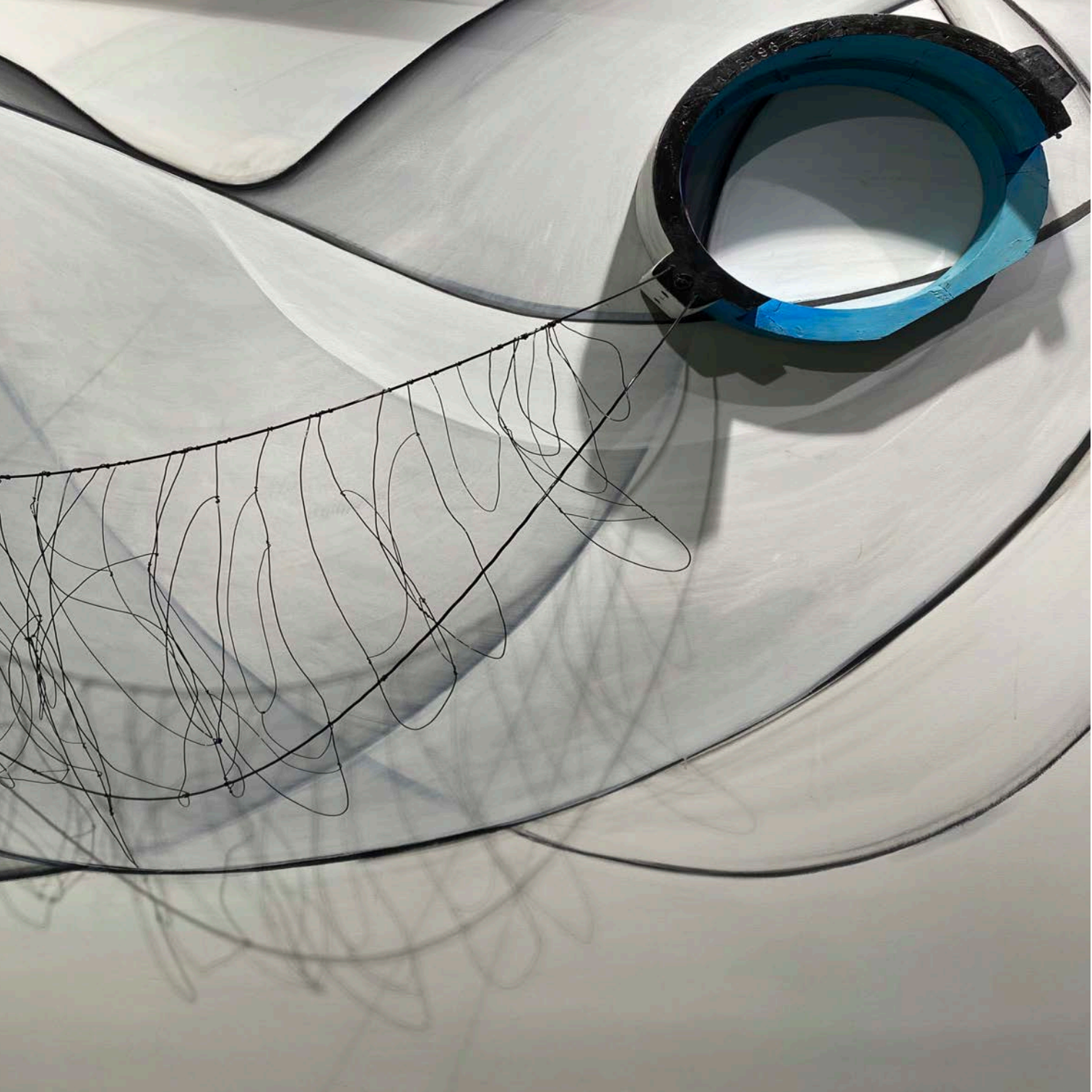


VANESSA HIGGINS

Sunshine, tigereye, salvaged wood and sterling silver

I am honoured and grateful to have worked with Barb Nanshe throughout this Mentorship. Her mixture of skill and seemingly endless inspiration as well as her natural ability to connect with, explore and push perceived boundaries in her practice and in mine is affirming and very encouraging. Barb has tutored me in a variety of practical skills in silver smithing and lapidary and has inspired a deeper unfolding into and sharing of the meaning of my work as an extension of myself. I am deeply grateful to her and to Newcastle Art Space for this amazing opportunity.

The materials I have chosen each represent an aspect of the inextricable connection between Nature and Self. 100+ year old salvaged wood, carved with a representation of the daisies my beautiful Gran grew when I was small, breathe the wisdom of the trees, the life force and possibility that is the very nature of life and the joy and nurturing of childhood; They are a wise, joyful, grounding and affirming talisman. The crystals to me are a representation of magic, earth and sky wisdom and connection with the rhythms of nature and self. The silver captures all this magic, holds it gently and amplifies it.



JOANNA O'TOOLE

I am an abstract sculptor, painter and installation artist who looks at our environment and the beauty of nature.

Being a mentoring artist has opened a world of creative discovery and supportive friendship. Throughout the last year, even through sporadic lockdowns I have seen Alanya embrace growth within her art practice, finding self-expression and confidence to make new artworks. Together we have built trust, reflected on how each other see, as mindful women, mothers and just simply artists holding onto a passion to be ourselves and create. Remembering to search forms through drawing, push ideas, stop, reflect and connect spiritually with nature finding beauty in life.

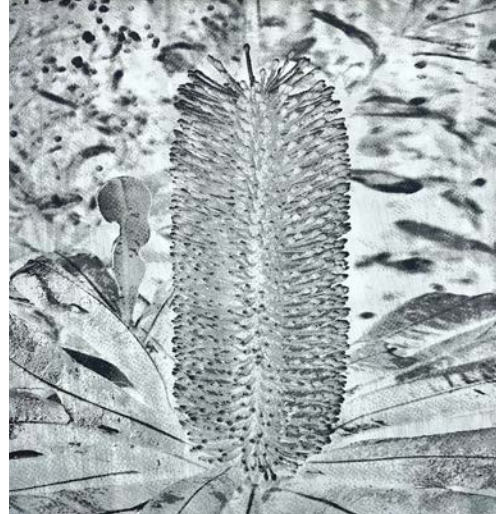
For this exhibition Alanya and I have produced a collaborative installation titled *Taking Flight*, various materials.

ALANYA VAN DE WIEL

I am a painter and sculptor moved by the beauty of shapes. I am currently exploring the concept of freedom by abstracting the shapes of birds in flight.

During this process, I have uncovered experiences of vulnerability, surrender, strength and courage that accompany the pursuit of freedom. I am preoccupied with the idea of simplifying a form back in an attempt to capture its essence. The purpose is to achieve a state of harmony after much reshaping and reworking. The work is spiritual and emotional in nature, and I hope provides a sense of beauty, movement and magic.

Being mentored by Joanna has expanded my practice significantly and guided me into a deeper understanding of my work and what is possible as an artist. I greatly admire Jo's work and her approach to life. I am privileged to have had this opportunity to grow and think in new ways under her mentorship and form such a special and enduring connection.



ALI SOBEL-READ

Seasons of Banksia, clay, underglaze, silkscreen print, 330 x 330mm

Ali Sobel-Read draws on her nearly 20 years of experience as a studio artist to explore the concepts of place-making and identity in her artwork, often employing photo silk-screen printing to reflect on her surroundings. These themes served as a foundation for her recent work with mentee Karen Wells, and led her to further embrace the concept of transformation.

Throughout the year, Ali explored ceramics in a variety of forms with Karen – from jewellery to dishes to tile. Their experiences together have culminated in a series of work that demonstrates layers of their time as mentor and mentee. Here, both Ali and Karen explored the same subject matter – the Banksia – yet approached it from vastly different vantage points.

For Ali, the Banksia represents the transformation she experienced as a recent Australian citizen during the Covid era from 2020-present. The colour variations reflect the seasons of change she experienced during this period. In a shift from her usual work, the black clay utilised for these tiles is emblematic of the soil and the land she now calls home.



KAREN WELLS

The Deconstructed Banksia, Raku clay, mono printed, rutile slipglazed with clear and copper green glazemixed media on rag paper on board, 420 x 770mm

Karen has benefited immeasurably from being mentored by Ali Sobel- Read. They have coincidentally landed upon the same subject matter for this show. However, their approaches are very different. This difference has created rich and fertile soil for the mentoring relationship.

Karen and Ali's shared enthusiasm for the medium, coupled with Ali's generous sharing of her knowledge and many good conversations have allowed Karen to develop a new approach to working with clay, rather than simply replicating what she did before. *Deconstructed Banksia*, is part of this transition and marks a step away from her previous artistic focus, as well as from her life in the law. Sometimes things can be seen more clearly by pulling them apart. Like the banksia, the fire of the intervening decades between Karen's involvement in ceramics thirty years ago and now have allowed this transformation and re-growth to take place.



BELINDA STREET

Above Flaggy Creek, oil on canvas framed in Tasmanian oak, 900 x 900mm

Connection is a major concern in my work - connection to the landscape, its aesthetic, its memories, and its history, as well as my own personal connection. These elements inform my perception of place as I explore the relationship between representation and abstraction in my paintings, pushing and pulling, to capture the essence of the landscape.

Over the months, Jane and I have formed our own connection through studio visits, conversation, and images. It was also important for us to connect in the landscape, our local landscape, to explore where this could lead our work. After a sketching trip together into Glenrock Nature Reserve, we both embarked on paintings which would encompass all these connections.



JANE KERRIGAN

Flaggy Creek after the rain. Awabakal land, Acrylic on canvas, 450 x 900mm. Dudley rockpool 1. Awabakal land, Acrylic on canvas, 450 x 900mm

I believe in the value of clean air, clean water, clean atmosphere and the energy embodied in the landscape. I want to paint the buzz in the air, the kazillion little specks of colour that emanate from nature. (Blue field entopic phenomenon) It's lovely to paint the soft light of evenings and east coast lows, the rush of flooding water, but I find impossibly blue-sky days are usually when I get out with my equipment. Pushing and pulling, working to keep the energy in the layers – these are my aims. Working with consistent attention and application across the whole canvas, to spread the energy out while keeping one strong idea and a mood that resonates. With a past that includes the perfection of knitting and needlework, tapestry and drafting, I'm not aiming for perfect. I cherish each mark as its own individual part of the painting.

I like paying attention to the surface treatment creating a random patternation. I'm more concerned with painting nature, than landscape. Working over the underpainting, while keeping the energy is repetitive, and slow, and above all enjoyable. Opening this up to a viewer is exposing some vulnerability, but hopefully exciting in its process. I want the viewer to experience the wonder of nature I feel when I paint, and the pleasure of actually painting.

PABLO TAPIA



Study For Wounded Man, oil on canvas on panel, 400 x 305mm

“Study for Wounded Man” is the result of a specialised course I took under the tutelage of Jan-Ove Tuv from the Norwegian master Odd Nerdrum’s inner circle whilst I was coaching two wonderful artists through the NAS mentorship program.

This particular group of artists or “Kitsch Painters” as they call themselves focuses on archetypal storytelling. This newly acquired theoretical and practical knowledge for a tonal Impressionist like myself opens up more opportunities to express subconscious forces in a classical and representational tradition.

Painting therefore becomes a broader tool to not only manifest our relationships to the external world through our visual experience, but also as a conduit to shape and materialise our internal landscape, affecting the outer world by the power of our creative spirit.



CRISTINA MATAS RUIZ

Pacha Mama Day, oil on board, 190 x 300mm. *Inside #1 La Latina, Madrid*, oil on board, 190 x 300mm. *Outside #4 La Latina, Madrid*, oil on board, 190 x 300mm. *Memories of a new life, La Manca, Malaga*, oil on board, 190 x 300mm. *Membrillas, Puente-Genil, Cordoba*, oil on board, 190 x 300mm.

This work is about old memories and chapters of my life bringing back the feelings and emotions, not living in the past but remembering where I came from. I have the necessity to find the permanence in the art even though I accept that nothing is permanent somehow, I miss the oldness around of architecture and art in the city coming from Europe after a while I want to create art that transcend the times and the trend but at the same time being contemporary and find myself on time and place. Two self-portraits, a third one with an all-life friend. Three different placements at diverse stage and time of my life. I look through achievements and traumas where some memories persist and some other have been forgotten. I consider this an interesting retrospective exercise and I hope I can transmit a little bit of my emotions and way of seeing.



ERIKA SORBY

What A Catch! oil on board framed, 300 x 200mm. *After Hiatus*, oil on board, 300 x 200mm.

Working with Pablo Tapia as my mentor, I developed a deeper understanding of the philosophical underpinnings of my work. Pablo and I discussed a range of issues regarding artwork composition, painting techniques, and fundamental design elements. However, what emanated from Pablo was his desire to capture 'truth' and 'essence' in his paintings. He encouraged me to consider this in my own work. Upon reflection, I came to understand how my works are a reflection of moments in time. The truth and essence of my works are emulated through the expressive brushwork and separation of subject from a background. Both components glorify and capture the spirit of the subject, which is what I aim to achieve in my work.

JAMES RHODES

Throughout the mentorship Connor and I fed off each other's enthusiasm and willingness to create work. We have similar perspectives and approaches towards photography that surround abstraction and the absurd nature of 'capturing' the world, this helped us discuss and create work together. We shared sessions in the darkroom together and trips to Kooragang Island to take photos, sometimes in the pouring rain!

The work titled 'Two Perspectives' is a collaborative work that we created together on Kooragang Island by us each taking a photo of the same scene, then dissecting it into multiple compositions before reconstructing it as one work. Our loose use of the cyanotype printing process helped us abstract the work so that it became influenced by the landscape rather than directly depicting it.

Two Perspectives, cyanotype on paper (Collaboration with Connor Fletcher)

CONNOR FLETCHER

The Catalyst, silver gelatin print. *The experience I*, silver gelatin print. *The experience II*, silver gelatin print. *The Contemplation*, silver gelatin print

James Rhodes and I both individually began experimenting with pinhole photography at the start of our mentorship. We began working with the process together and it soon became our main Avenue of exploration for the program. The ephemeral themes stirred by the blurred focus and attention to tonality, rather than clear subject matter, led me to explore the subconscious mind, predominantly concepts of memory.

Memory is an intrinsic part of our being and cradles the person we are. This series investigates the experience of being catapulted into a seemingly forgotten memory. A memory is usually stoked by an unclear vector; a place, an action, or an emotion unrealised. There are three key parts to this psychological process. The catalyst, the experience and the contemplation, oftentimes leaving a person with thoughts of childhood, adolescence and fleeting moments.





GRAHAM WILSON

Parkway Deco, Merewether Modern Woodward St, Kempster Road Classic
A2 digital prints on bond paper.

I was honoured to be asked to take part in the NAS Mentorship Program. I had seen some of Dane's work previously and thought that his architecturally inspired pieces and my architectural graphics would be a good match. I have a history of producing graphic illustrations of Mid Century houses. Most recently I have been concentrating on large scale woodcut/paintings of landscapes. It was fun and nostalgic to revisit the types of images I had been creating over four years ago.

Dane and I went on a reconnaissance mission to find Mid Century houses. I helped Dane by showing him how to transform his works from 2D to 3D constructions. Dane and I created portraits of some of the same houses. We also found houses independently and created work from that. I broadened my own parameters and added an Art Deco classic from Parkway Avenue. Both Dane and I use the homes as a creative starting point. We then proceed to transform the places with our own imaginations and styles.



DANE TOBIAS

Raspberry roof among the bushes, gouache on paper 3D relief, 120 x 165 mm. Various works exhibited.

This exhibition is the result of a collaboration between myself and my mentor, Newcastle-based artist Graham Wilson conducted as part of the NAS Mentorship program which has allowed me to work with an established artist as a way of entering a new phase in my art-making process.

Our partnership has allowed both Graham and I to share each other's ideas and processes which has helped me to learn new techniques including making three-dimensional reliefs of my works. Over the past several months we have worked together on a regular basis on Friday mornings both at his studio at The Creator Incubator and at my own studio at Newcastle Art Space.



NEWCASTLE ART SPACE MENTORSHIP PROGRAM

The Newcastle Art Space Mentorship Program promotes excellence in arts practice by providing opportunities for the Hunter Region's most promising emerging artists and curators to be mentored by some of the region's most outstanding art practitioners.

The program focuses on flexible and informal but regular face-to-face mentoring sessions between a mentee and their mentor, combined with networking and professional development sessions with the mentorship cohort.



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