

# JUNE

20 JUNE – 6 JULY 2019

Artists:

FREDA DAVIES

ELIZA GOSSE

SARAH HENDY

CHELSEA LEHMANN

BRIDGETTE MCNAB

DEVI SEETHARAM

AGNES TYSON

[MARS]

# FREDA DAVIES

*“These works were born out of the desire to celebrate the female body in a way that is rarely found in Western Art history and is even rarer in contemporary consumer culture.*

*These depictions of the body have been combined with cloth patterns from my maternal family line. Reflected in the patterns is a passing down of tradition and feminine craft that draws forward a story of womanhood, self-respect and the strong bond of female friendship.”*

Freda Davies

Freda Davies is a Queensland born artist currently based in Melbourne. After completing a First Class Honours degree in 2014 she regularly exhibits her paintings in commercial, public and artist run institutions.

Davies' practice focuses on two central themes. Firstly, the depiction of the female body from a woman's perspective and secondly, abstractions that explore feelings of internal peace through colour and pattern.

She is currently producing work out of her studio in Northcote and exhibiting at both School House Studio and MARS Gallery in 2019.

[MARS]



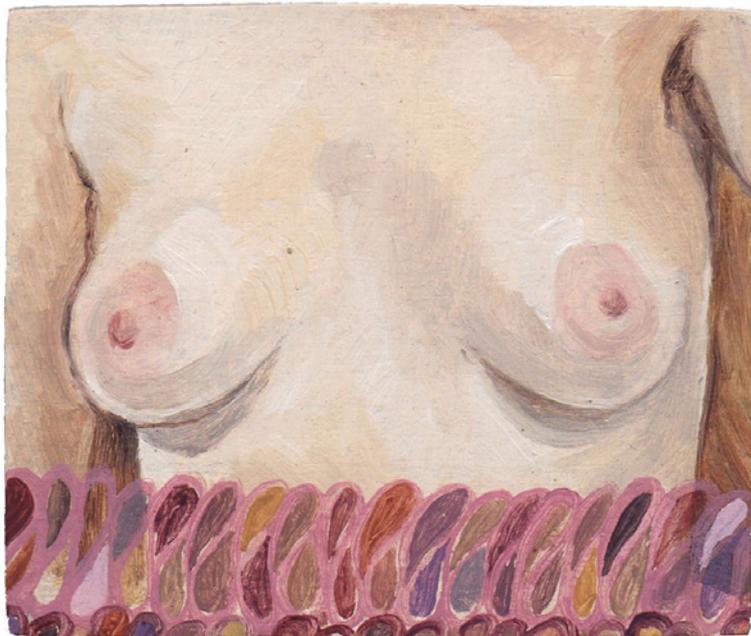
*Untitled (Love Letter i)*  
2017  
oil on board  
9.5 x 11 cm (framed)

[MARS]



*Untitled (Love Letter ii)*  
2017  
oil on board  
9.5 x 11 cm (framed)

[MARS]



*Untitled (Love Letter iii)*  
2019  
oil on board  
9.5 x 11 cm (framed)

[MARS]



*Untitled (Love Letter iv)*  
2019  
oil on board  
9.5 x 11 cm (framed)

[MARS]



*Untitled (Love Letter v)*  
2019  
oil on board  
9.5 x 11 cm (framed)

[MARS]



*Untitled (Love Letter vi)*  
2019  
oil on board  
9.5 x 11 cm (framed)

[MARS]

# ELIZA GOSSE

Eliza Gosse's paintings depict Australian Suburbia. Working within the canon of Australian artists who have debunked stereotypical suburbia through a "super flat" lens, Gosse comes to her painting from a design background having commenced architectural studies before transitioning to a Bachelor of Fine Art at the National Art School (2017).

Focusing upon post war architectural domesticity - Gosse's paintings flaunt blocks of colour, reduced geometric forms and play off utopian architectural ideals with a nostalgic inflection.

In a time of rapid gentrification, increasingly unaffordability and rising inequality Gosse turns focus to design history. With the majority of the houses depicted now gone she questions our value assessment of past culture through the built environment. Her depictions of these buildings is not merely a love letter to this period of design but moreso an attempt to posit such homes as an integral component of Australia and its national chronology.

For MARS Eliza Gosse has depicted two houses by the renowned Victorian architect Roy Grounds who was a leader in Australia's modern architecture movement. Following this are three works from her Dogs That I Have Known series that features mid century modern furnishings alongside canines.

[MARS]



*Harper And His Red Chair*  
2019  
oil on board  
25 x 20 cm

[MARS]



*Hugo And His Cream Chair*  
2019  
oil on board  
25 x 20 cm

[MARS]



*Hugo And His Orange Chair*  
2019  
oil on board  
25 x 20 cm

[MARS]



*And We Dined on Caviar and Cigarettes*  
2019  
oil on canvas  
40 x 50 cm

[MARS]



*Clinking Glass, Laughter and Smoke From An After Dinner Alpine*  
2019  
oil on canvas  
40 x 50 cm

[MARS]

# SARAH HENDY

They are not naked as they are, they are naked as you see them, they are there to feed an appetite, not to have one. There is an awareness of being seen by the spectator, is there desire within the frame, or in front of it? It is the world that gives him back his image and he is being measured up to this image of men that is being projected.

This work is a playful retaliation to the straight male gaze that has been so dominant in art and our wider culture. It is a lens that we all are forced to view everything through as a result of the patriarchal social system, in which men hold primary power. The male gaze is a tired point of view, this work pushes for a wider perspective inclusive of the queer and female gaze.

[MARS]



*Erik, Zac, Dondee*  
2019  
oil on glass  
60 x 45 cm

[MARS]



Will  
2019  
oil on glass  
60 x 45 cm

[MARS]

# CHELSEA LEHMANN

Chelsea Lehmann's paintings in June explore a transhistorical approach to figuration, where multiple eras and locations coexist. Bodies are represented as statues or effigies: composite, unnaturally shiny, or incomplete. They are imagined as 'stand-ins' for people, or as figures that symbolise a fragmented matriarchy. Lehmann's paintings employ both conceptual and perceptual elements to reference the blended realities of digital spaces and art historical worlds.

Lehmann is an artist who primarily works in painting and drawing. She completed a PhD at UNSW Art & Design in 2019, focussing on the ways art conservation imaging practices inform the way we see art and deepen our sense of tactility in relation to painted surfaces. Lehmann has been the recipient of several awards, grants and local and international residencies and has exhibited widely in Australia including recent exhibitions *Bad Mannerism*, (Galerie pompom, Sydney, 2018) and *The Articulate Surface* (UNSW Galleries, Sydney, 2018).

[MARS]



*Dolly*  
2019  
oil on linen  
30 x 26 cm

[MARS]



*Feuilles*  
2019  
oil on board  
50 x 50 cm

[MARS]



Neo-Classicist  
2019  
oil on board  
45 x 50 cm

[MARS]



*Wormhole*  
2019  
oil on linen  
95 x 85 cm

[MARS]

# BRIDGETTE MCNAB

Employing a mise-en-scene approach to painting, Bridgette McNab's serialised compositions self reflexively examine fantasy, fiction and artifice. Created using a lexicon of appropriationist techniques, McNab forges fictional realities in which her subjects live, combining art historical tradition with contemporary popular culture.

Bridgette McNab is a graphic still life and portrait painter currently living in Melbourne, Australia. McNab graduated from The National Art School (2011) with an Honours Degree in Painting, the sole recipient of the prestigious Clitheroe Foundation Honours Scholarship. Since then she has exhibited extensively and appeared as a finalist in many well-known art prizes such as *The Archibald Prize*, *The Doug Moran National Portrait Prize* and the *Portia Geach Memorial Award*.

[MARS]



*Your picture is still on my wall*  
2019  
oil on poly cotton  
67 x 97 cm

[MARS]



*Time comes and goes*  
2019  
oil on poly cotton  
90 x 66 cm

[MARS]



*The things that we did*  
2019  
oil on poly cotton  
60 x 60 cm

[MARS]

# DEVI SEETHARAM

The purpose of this series is to visually narrate the tales of another culture, the historical context and current realities. As we move forward with equality, I draw from my own cultural heritage and its need to recognise the void in this aspect.

In a part of the world (Kerala, India) that claims to be matriarchal but is only matrilineal in social customs, the patriarchy is deeply entrenched. Men wield the authority to occupy public space wrapped in their traditional white loin cloth, a symbol of their purity, that legitimises their self-granted sense of status and morality. Women in their world are reduced to symbolic figures of beauty and desire. Objects that can be undermined with impunity.

I've depicted the men with dark Dravidian skin, tackling their valued beauty standard. The ground is littered with different culturally tied details expressing the passing of time as their dominance weighs on their communities.

'Brothers, Fathers and Uncles' illustrates a world where the postures and the remnants at the feet speak louder than the unseen and unheard conversations beyond the frames.

Devi Seetharam is an Indian artist, based in Melbourne, Australia. She completed her Bachelors in Fine Arts- Painting from LASALLE College of the Arts, Singapore 2011.

Before moving to Australia in 2016; Devi grew up living in China, Cambodia, South Africa, India, Switzerland, Thailand, Taiwan, Singapore, Mauritius and the United Arab Emirates. The opportunity of living in several different countries has moulded her outlook and therefore informs her work. Devi primarily works with oil or acrylic paints on canvas using figurative visuals to portray social issues in the settings she inhabits.

[MARS]



*Lucky Red Seeds of the Coralwood*  
2019  
acrylic on canvas  
122 x 61 cm

[MARS]



*Tender Coconut*  
2019  
acrylic on canvas  
122 x 61 cm

[MARS]



*Jasmine*  
2019  
acrylic on canvas  
91.5 x 91.5 cm

[MARS]



*Indian Laburnum*  
2019  
acrylic on canvas  
91.5 x 122 cm

[MARS]



*Prayer Beads*  
2019  
acrylic on canvas  
101.5 x 76 cm

[MARS]



*Flame of the Woods*  
2019  
acrylic on canvas  
101.5 x 101.5 cm

[MARS]

# AGNES TYSON

The works, 'Uptairs at the Homestead,' 'When Spring Meets Pane' and 'Escape into the Distance' came from a residency at The Bundanon Trust. I investigated several architectural spaces including Arthur and Yvonne Boyd's homestead and the artist studio complex at the Bundanon property. Working with painted paper, I cut shapes and glued them on to board. Formally these works explore tone and colour. I played with spatial relationships through the arrangement of shape, tone, colour and line. The original board becomes an integral part of the image whenever possible. My intention is to capture the sensation and feeling of being on the upper landing of the homestead and looking out the studio windows at Bundanon.

[MARS]



*Upstairs at the Homestead*  
2015  
mixed media on board  
53 x 40 cm

[MARS]



*Escape into the Distance*  
2015  
mixed media on board  
29.5 x 22.5 cm

[MARS]



*When Spring Meets pane*  
2015  
mixed media on board  
29.5 x 22.5 cm

[MARS]

[MARS]

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