

Interiors/Exteriors

12 March to 16 April 2016



Bringing together a group of artists from Galerie pompom and MOP Projects, whose work enriches our experience of everyday living.

Ron Adams

Kylie Banyard

Kate Beckingham

Gary Carsley

Vivian Cooper Smith

Chris Dolman

Heath Franco

Hayley Megan French

Mason Kimber

Deb Mansfield

Nana Ohnesorge

Samuel Quinteros

Emma Thomson



MOP Projects is supported by:



Interiors/Exteriors

The basic premise for *Interiors/Exteriors* is bringing together a group of artists whose work enriches our experience of everyday living in a place. This may sound like a straightforward premise for an exhibition, but in truth it is a complex and often ideologically challenging place to explore. Place as a concept has been the site of much debate in the postcolonial era of Australia. Even the act of referring to 'Australia' itself, and Australia as being postcolonial is open to discourse, with many Australians (indigenous and otherwise) considering the country as under continuing occupation. But to view the exhibition as a collection of various political stances would do it great disservice. While, yes, some of the work of *Interiors/Exteriors* intersects with politics, all of it is deeply personal to the artists and their own stories.

This rupture between the personal and the political is understandable, given the climate of the conservative neoliberal western world (colonialism is very very bad, but capitalism is very very good), and its bullish attitude toward culture (unlike sport and science, art must constantly justify its own existence). If the contemporary artist cares to listen to the cacophony of context that surrounds them, he or she cannot help but feel defensive, or at the very least conflicted, in his or her calling. The dichotomy of *Interiors/Exteriors* is a personal one; one can only express one's own 'interior' by putting it out there, giving it form or expression, pressing it into an exterior presence. As an exhibition, the art can be loosely ordered into three bodies of enquiry, all of which discuss place and space in ways particular and recurring in each artist's practice.

The work of Emma Thomson, Nana Ohnesorge, Heath Franco and Hayley Megan French incorporates responses to place, immersed in the stories, home, places of work, fashions and possessions of others. These images imply narratives without necessarily spelling them out, leaving us to make our own connections, and tease out their meanings and connection to the artist. Places filtered through, and rearranged according to, the artist. Thomson and Ohnesorge reflect an agitated and insecure culture back at itself. Franco amplifies and distorts its vulgarity. French searches for something greater, something universal, in its roots.

The work of Deb Mansfield, Chris Dolman, Kylie Banyard, Gary Carsley, Ron Adams and Samuel Quinteros creates places and spaces from whole cloth, world-building according to some mysterious personal interest or ideal. These fabricated spaces do not exist, could not exist, but serve as extensions of the artistic imagination, blueprints of what could be, transposed into the space of the gallery, transforming it. Maybe these places do exist after all, visible (or enterable) only at the whim of the imagineers. Spaces as extensions of the artists themselves. Mansfield's work doubles back on itself, colliding object with illusion, image seemingly pixilated in its tapestry. Dolman, Banyard and Quinteros bring a kind of mass-culture reimagining of the world, according to Saturday morning cartoons, '60s Ultra-lounge and *Bladerunner* respectively, paint suggesting cells, wood panelling and wetware. Carsley's and Adams's worlds are at once inviting and off-limits, at least in our un-vectored human form. Imagine what *Tron*'s C.L.U. would hang in his living room.

The work of Kate Beckingham, Mason Kimber and Vivian Cooper Smith responds by collecting, documenting and archiving findings, relegating the artist to the role of observer, voyeur, collector, arranger and curator. The assemblage of such treasures and detritus recreates the visited place in miniature, an intimate arrangement that evokes the time of day, the weather, the feel, of a memory. In this instance, memories are somewhat plastic, changing through life, smoothing out harder edges, sometimes mothballed side by side with other fragments of time.

At the end of the day, these artworks become something more than the places and spaces that they create, represent, conjure or suggest. How can a feeling or an impression be accurately documented, especially given the nature of thought and memory? Perhaps the works of *Interiors/Exteriors* are the best way of doing so, the only way, really. Forgetting the hard edges and high-res clarity of the scan, capture and photograph, and instead turning to the suggested, the unseen and the felt.

Dr Jonathan McBurnie

Director, Umbrella Studio Contemporary Arts



RON ADAMS

Ron Adams's work invites an awareness of the way in which perceptions of 'signs' operate. You might call his artworks 'meaning composites'. Understanding that emotion and thoughts are complex and abstracted things, and not able to be adequately pictured, Adams presents compositions that contain multiple elements and symbols. Much as semaphore or pictograms are systems for expressing particular concepts, Adams relies on the process whereby a thing can be spoken, written or suggested, and the recipient (us) thinks of a corresponding meaning. This process, in linguistic terminology, is called concretisation or actualisation. His use of graphics, colour, forms and texts are units which function as the building blocks to meaning, as are poems for example, made up from the organisation of single words.

Ron Adams is a Sydney based artist and curator. He has shown widely in Australia at artist run, commercial and regional galleries, including UTS Gallery, Dubbo Regional, Blacktown Arts Centre, Rubyayre, Blaugrau, Firstdraft Gallery, Peloton, Kaliman Gallery, Sherman Galleries, James Dorahy Project Space, Sarah Cottier Gallery, Hazelhurst Regional Gallery & Arts Centre, University of Southern Queensland and the Museum of Contemporary Art. Adams is a co-founder of the artist-run initiative MOP Projects.

Strange Ways Here We Come, 2016
acrylic on board
200 x 270 cm (45 panels, 40 x 30 cm)



KYLIE BANYARD

Kylie Banyard has a longstanding interest in the many ways people have explored more experimental ways of living. For her most recent work she has continued her investigation into the late Paolo Soleri's radical architectural communities. Through her approach to painting, she combines her research with a detached sense of fantasy, which, she consciously places over the research to tease out and linger in a space of imagining. Banyard's work operates from the point of view of the daydreamer, musing about what a radically different or experimental way of living might be like, always speculative and never pragmatic.

Recent projects include: solo exhibitions at Broken Hill Regional Gallery (Imagining Alternatives, 2014), Galerie pompom, Sydney (Mono Nuovo, 2014) and Firstdraft Galley Sydney (Imagining Alternatives, 2013). Selected recent group exhibitions include: Forever is an optimistic view (2015), with Katherine Corcoran, Jana Hawkins-Andersen, Eloise Kirk, curated by Lisa Sammut, at Archive Space, Sydney; The Future's Knot (2014) curated by Peter Johnson, at The Lock Up, Newcastle for TiNA & Critical Animals; FLEET (2014), curated by OK YEAH COOL GREAT, at Metro Arts, Brisbane; Magic Mountain (2013), curated by Debbie Pryor, at Craft Victoria, Melbourne. Projects in 2016 include The Mnemonic Mirror with fellow artist Gary Carsley. This significant curatorial project will be staged across a range of national university art galleries in 2016 - 2017. Banyard holds a PhD in Fine Arts and lectures at both UNSW Art and Design and Sydney College of the Arts, the University of Sydney. Her work is held in public and private collections including Artbank.

Impossibly vivid time travel #1, 2015

oil and acrylic on canvas

70.5 x 50.5 cm



KATE BECKINGHAM

Kate Beckingham is an artist practicing in the spaces that exist between artistic actions, intentions and output.

Beckingham completed her Master of Fine Art at Sydney College of the Arts in 2012 and has shown extensively around Australia. Recent exhibitions have been presented at Alaska Projects, AirSpace Projects and Firstdraft in Sydney; Bus Projects and Blindside in Melbourne; Raygun in Brisbane; and FELTspace in Adelaide. In 2014 Beckingham was awarded an ArtStart Grant from the Australia Council for the Arts, and she was a finalist in the Churchie National Emerging Art Prize, Griffith University Art Gallery, Brisbane. Beckingham was a committee member at MOP Projects, Sydney from 2011 to 2014. She is also one half of the collaborative group OK YEAH COOL GREAT with fellow artist Anna McMahon.

Studio Gesture #2 (after Iceland), 2014

lambda print

40 x 57.2 cm

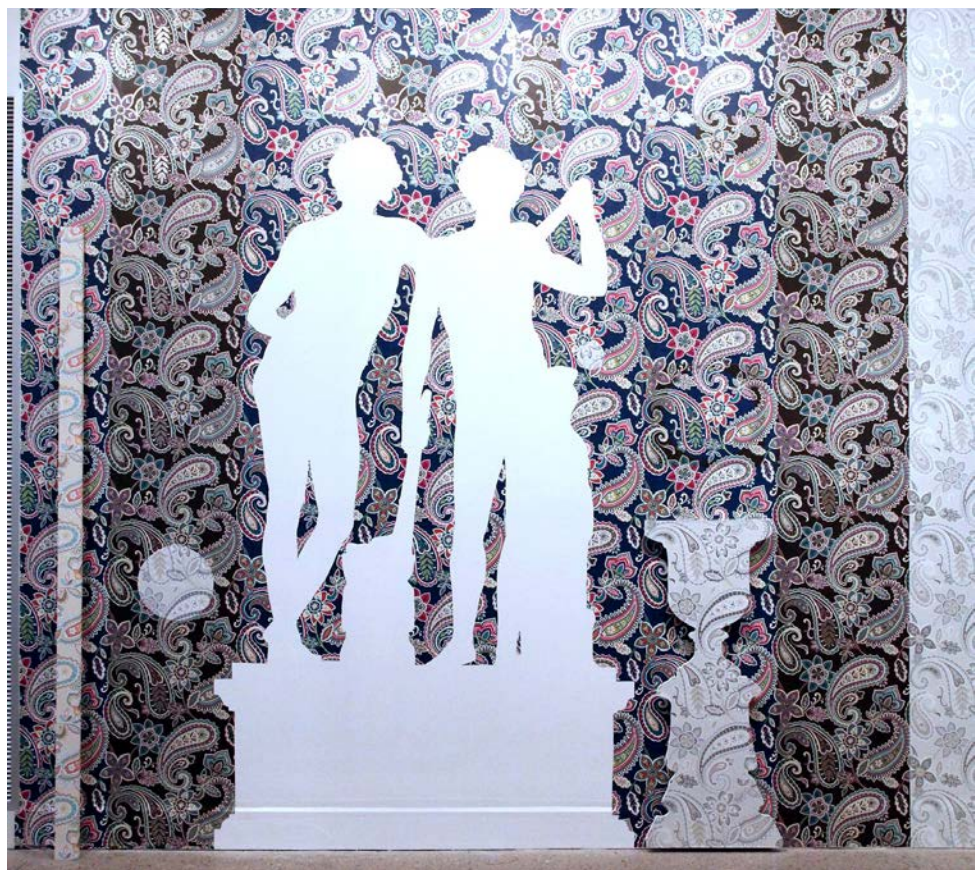
edition of 5 + 1AP

Hold On #2, 2014

C-Type print

50 x 76.65 cm

edition of 5 + 1AP



GARY CARSLY

Gary Carsley is an internationally active artist, curator, cultural commentator and academic. His areas of research include queer theory, alternative histories and postcolonial studies. His studio practice is characterised by hybridising established modes of imaging such as painting and drawing with more recent digital and immersive technologies to produce complex visually rich spatial environments. He is currently investigating neo-medievalism and the Hortus Conclusus (enclosed garden) as a way of critically engaging with the paradigm of the flat world realised by the post-internet, globalised cultural and political economy. He has a specialist interest in the hand made as a sight of resistance to uniformity and as a way of renegotiating the digital and virtual.

In addition to an international exhibiting history that includes projects for the Visual Arts Centre of New Jersey, the Museum of Art And Design in New York and the Kunstvereins in Ulm and Stuttgart Carsley has participated in overview exhibitions such as the 2nd Singapore Biennale (2008) and the 2nd Animamix Biennale in Shanghai (2009). He has extensive experience in the design, project management and installation of small and large-scale site specific works for Hospitals, Court Houses and commercial public spaces in Australia, Asia and North America. Carsley is represented by Thatcher Projects, New York and Torch Gallery, Amsterdam and his works are held in the permanent collections of more than 30 Museums including the National Gallery of Australia and the Stedelijk Museum in Amsterdam.

Castor and Pollux, 2015

hand-cut wallpaper

installation view, Hazelhurst Regional Gallery



VIVIAN COOPER SMITH

Born in New Zealand, Vivian Cooper Smith spent his childhood in Bangladesh and India, teen and university days in Perth and has been based in Melbourne since 2000 where he maintains an art practice and works in graphic design. As a consequence of his transitory upbringing and parents' missionary careers Smith's work often focuses on considerations of identity (and what it means to be Australian), ambiguities of place and the role and consequences of religion in personal and collective consciousness. Smith's recent work engages with the materiality of the photograph in order to add both conceptual and physical layering to his images. His re-working of the photographic surface questions presumptions about the meaning of an image, overturning traditional understandings of the photograph.

Smith has exhibited extensively around Australia. Exhibitions in 2015 include *Cutting edge: 21st century photography* at Monash Gallery of Art, Melbourne, *Terra Australis* at Galerie Pavlova, Berlin, and Sydney Contemporary Art Fair with Galerie pompom, Sydney. In 2014 Smith was a finalist in the Josephine Ulrick and Win Schubert Photography Award, the Bowness Photography Prize, and The Iris Award at the Perth Centre for Photography. In 2013 he was awarded the CCP Salon Patrick Corrigan AM Acquisitive Award.

Concrete Compositions (Series 3) #3, 2015

C-type print

75 x 50 cm

edition of 5 + 2 AP



CHRIS DOLMAN

Chris Dolman graduated in 2010 with first class Honours from the Victorian College of the Arts, University of Melbourne, where he was the recipient of the VCA Wallara Travelling Scholarship (2009). He was awarded New Work early career (2011) and ArtStart (2013) from the Australia Council for the Arts. Recent residencies include: Bundanon Trust, BigCi, Ceramic Design Studio Gynea, and The Prop Room St George Institute of TAFE. Recent projects include: Other Day Ornamental at Alaska Projects, Sydney, Trompe l'ol at Firstdraft, Sydney, Sicks'&Sevens at West Space, Melbourne, Arrange/Rearrange/ Deranged at [MARS], Melbourne. Recent group exhibitions include: Perpetual Horizon Turner at Gallery Tokyo, NotFair Art Fair, Melbourne, SafARI 2014, Sydney, Home and Hosed at Hazelhurst Regional Gallery, and Eye Candy at Orange Regional Gallery. He was a finalist in the Grace Cossington Smith art award in 2015. Dolman is currently an MFA research candidate with an APA scholarship at Sydney College of the Arts, Sydney University.

Big Mouth strikes again, 2015

mixed media, masking tape and collage on paper

153 x 116 cm



HEATH FRANCO

Heath Franco's practice largely takes the form of video, although his process of production and exhibition is also concerned with photography, performance, costuming, sound, media, digital media, special effects and installation. He creates screen-based works that are structured with respect to flow and rhythm rather than traditional plot narrative and that in turn attract and repulse through a mix of curious aesthetic, catchy jingles and absurd, at times grotesque, performances. Repetition is a consistent feature of Franco's works produced in recent years, along with a psychotropic sensibility and use of himself as sole performer. His practice is conceptually informed by explorations into Western popular culture and desires, domesticity and notions of 'home', the chaos of existence, and contemplations on the nature and possibilities of space-time.

Recent solo exhibitions include ALTERLAND, Australian Experimental Art Foundation, Adelaide; HOME AGAIN, Wagga Wagga Art Gallery; and HOME TOWN, Galerie pompom, Sydney. Recent institutional group exhibitions include Patternation, Hazelhurst Regional Gallery; DEADPAN, Goulburn Regional Gallery; Art as a Verb, Monash University Museum of Art, Melbourne and Artspace, Sydney; Sideshow, UTS Gallery, Sydney; Impact, Art Gallery of Western Australia, Perth; and Primavera 2013, Museum of Contemporary Art, Sydney. In 2015 Franco was the recipient of the NSW Visual Arts Fellowship (Emerging). Franco's works are held in the public collections of Artbank, the Art Gallery of Western Australia and Griffith University Art Gallery.

HOME TOWN (video still), 2014

HD Digital Video, colour, stereo sound

duration: 9 minutes 29 seconds

edition of 3 + 2 AP



HAYLEY MEGAN FRENCH

Hayley Megan French received a PhD (Painting) from Sydney College of the Arts in 2015. In the same year she was awarded a Marten Bequest Travelling Scholarship and returned to the Warmun Art Centre in the East Kimberley to continue her research into the ability of painting to inhabit the land imaginatively and move between different experiences of being in Australia. French is a committee member at MOP Projects and has exhibited in Sydney at MOP Projects, AirSpace Projects, Articulate Project Space, and Sydney College of the Arts Graduate School Gallery; interstate at Watch This Space, Alice Springs, Constance ARI, Hobart and Raygun Contemporary in Toowoomba. In 2016 French will present solo exhibitions at Penrith Regional Gallery and Galerie pompom, Sydney. Her work is held in the collection of Artbank Australia and private collections in Australia, New Zealand and the United States.

Part of this or that but bigger, 2016
acrylic on canvas
200 x 200 cm



MASON KIMBER

Mason Kimber received a Master of Fine Art (Painting) from the National Art School, Sydney, in 2013. In 2014 he was awarded the National Art School - British School at Rome Residency. In the same year Kimber was a finalist in The Substation Contemporary Art Prize, the Brett Whiteley Travelling Art Scholarship, and the Macquarie Group Emerging Artist Prize, and he received an ArtStart Grant from the Australia Council for the Arts. In 2014, Kimber was awarded a 12-month residency at Parramatta Artists Studios, and in 2015 he was a finalist in the NSW Visual Arts Fellowship (Emerging) at Artspace, Sydney. Kimber has been selected for this year's NEW16, an exhibition of newly commissioned works for the Australian Centre for Contemporary Art, Melbourne.

Recent solo exhibitions include *Oltre la Vista*, Galerie pompom, Sydney, 2015; *Stranger at Home*, Archive Space, Sydney, 2014; and *Screen Memory*, MOP Projects, Sydney, 2013. Recent group exhibitions include the NSW Visual Arts Fellowship (Emerging), Artspace, Sydney, 2015; *Right Here, Right Now*, Penrith Regional Gallery and Lewers Bequest, 2015; *Roman Remains*, Transition Gallery, London, 2015; *Façade*, Arterreal Gallery, Sydney, 2015; *Sydney Painting Now*, Galerie pompom, Sydney, 2014; *June Mostra*, British School at Rome, Italy, 2014; and *The InterGalactic Image Factory*, Liverpool Street Gallery, Sydney, 2014.

Spazi Aperti, 2015
oil on canvas
56 x 46 cm



DEB MANSFIELD

Deb Mansfield's area of research looks at liminal geographies and spaces of in-between. Drawing on a diversity of found and manipulated imagery, Mansfield looks to the peripheral sites - islands, intertidal zones, space travel - as a way of investigating the nature of longing and becoming. In choosing spaces that are neither here nor there, and by conflating the exotic and the domestic, her practice echoes the type of exploratory travel that first inspired it. She makes use of these sites as stop-overs, moments of respite in her navigation across a contemporary cultural landscape.

Mansfield draws on ideas evoked by journeys to remote littoral spaces including Moreton Bay (Queensland), the Mississippi River Delta (Louisiana), Kleinmond (South Africa), the Tamar Valley (Launceston), and McIvers, Newfoundland (Canada). She has completed several artist residencies both locally and abroad (Cataract Gorge: Launceston, Full Tilt Newfoundland, Artisan: Brisbane), received several awards and public art commissions (Australia Council of the Arts, COFA Travel Grant, APA Research Scholarship, Siganto Travel Scholarship, Aged Care Capital Works QLD Health: Wondai and Redlands, Museum of Brisbane: Wild Suburbia and Silver) and has exhibited consistently since 2000. Mansfield's works are held in the collections of QUT Art Museum, Artbank, Daryl Hewson, Redland Art Gallery and Queensland Centre for Photography.

The Armchair Traveller (two-seater), 2013
photo-tapestries upholstered onto a reproduction Louis two-seater
frame
93 x 130 x 70 cm



NANA OHNESORGE

Nana Ohnesorge completed a Bachelor of Fine Art (Painting) from the National Art School, Sydney, in 2005 and graduated in 2006 with First Class Honours. She was also awarded a Paris Studio Residency, and the Reg Richardson Travel Scholarship for Outstanding Achievement, from the National Art School. Ohnesorge has been the recipient of major art prizes and residencies, and been a finalist in the Blake Prize, the Jacaranda Drawing Award, the Kedumba Drawing Prize, Portia Geach Memorial Award and the Sulman Prize (four-time finalist). In 2014 Ohnesorge presented solo exhibitions at Galerie pompom in Sydney, and at Griffith Regional Gallery, following an extensive portraiture project she conducted with the Aboriginal community in Griffith, in south-western New South Wales. Past group exhibitions include *Revealed 1*, curated by Erica Green, Samstag Museum Adelaide, *TWENTY/20* at UTS Gallery, Sydney, and Dubbo Regional Arts Centre, *a fairy's tale* at Hawkesbury Regional Gallery and *Our Lucky Country* at Hazelhurst Regional Gallery. Ohnesorge was a committee member of artist-run gallery MOP Projects in Sydney from 2006 – 2013 and she has been teaching painting at the National Art School, Sydney since 2009. Her works are held in the collections of Artbank, Sydney Town Hall and Griffith Local Aboriginal Land Council.

Australian Mining, 2013

acrylic, acrylic aerosol & pigment pen on linen

183 x 152 cm



SAMUEL QUINTEROS

Samuel Quinteros graduated with Honours from Sydney College of the Arts in 2013 and was selected for Hatched 2013, the annual exhibition of work by the best of the country's art school graduates, at the Perth Institute of Contemporary Art. In 2014 Quinteros was one of six artists invited to exhibit as part of the Australia Platform, curated by Aaron Seeto for Art Stage Singapore. Quinteros was awarded a year long artist residency at Curwoods Lawyers, Sydney, culminating in a solo exhibition in the Australia Square Foyer in 2014. In the same year he presented his first solo exhibition in a commercial gallery, at Galerie pompom, Sydney. In 2015 Quinteros was awarded a Marten Bequest Travelling Scholarship and as a result he will travel this year to Japan to undertake an artist residency at 3331 Arts Chiyoda, Tokyo.

Erfrischt ist der Mut (My spirits are refreshed), 2014

oil on canvas

91.5 x 61 cm



EMMA THOMSON

Emma Thomson graduated from the National Art School, Sydney, in 2008 with a Bachelor of Fine Arts Honours (Photography), and she is currently undertaking a Master of Fine Art (Photography) at Sydney College of the Arts. Thomson's practice explores the psychology of collaborative portraiture through her interest in searching for ordinary subjects with a desire to perform for the camera. Typically projects begin with the placement of an advertisement in newspaper classifieds, calling for amateur models. Such projects include the 2013 series *Take Your Best Shot*, which was exhibited at Galerie pompom in 2013, and in 2014 at Dubbo Regional Gallery, and *Made in the Shire* (2011), at Queensland Centre for Photography, Brisbane, and Hazelhurst Regional Gallery and Arts Centre, Gympie. Works from the series *Little Miss Princess* featured in the group exhibition *The Social* at Campbelltown Arts Centre (2013). Thomson has been a finalist in The Josephine Ulrick & Win Schubert Photography Award and the Bowness Photography Prize, and she has been awarded residencies at the Cité Internationale des Arts, Paris, Fraser Studios, Sydney, and Dubbo Regional Gallery as part of Museums & Galleries NSW Artist & Curator In-Residence Program.

Ashley, 2013
lambda print
88 x 72 cm
edition of 5 + 1 AP

List of works

RON ADAMS

Strange Ways Here We Come, 2016

acrylic on board

200 x 270 cm (45 panels, 40 x 30 cm)

Courtesy the artist and Galerie pompom, Sydney

KYLIE BANYARD

Impossibly vivid time travel #1, 2015

oil and acrylic on canvas

70.5 x 50.5 cm

Impossibly vivid time travel #3, 2015

oil and acrylic on canvas

71 x 56 cm

Courtesy the artist and Galerie pompom, Sydney

KATE BECKINGHAM

Hold On #1, 2014

C-Type print

50 x 34 cm

edition of 5 + 1AP

Hold On #2, 2014

C-Type print

50 x 76.65 cm

edition of 5 + 1AP

Studio Gesture #2 (after Iceland), 2014

lambda print

40 x 57.2 cm

edition of 5 + 1AP

Studio Gesture #3 (after Iceland), 2014

lambda print,

40 x 57.2 cm,

edition of 5 + 1AP

Studio Gesture #4 (after Iceland), 2014

lambda print

40 x 28 cm

edition of 5 + 1AP

Studio Gesture #5 (after Iceland), 2014

lambda print

40 x 28 cm

edition of 5 + 1AP

Courtesy the artist

GARY CARSLY

The Laocoön, 2016

hand-cut wallpaper

dimensions variable

Courtesy the artist

VIVIAN COOPER SMITH

Concrete Compositions (Series 2) #1, 2015

C-type print

80 x 64 cm

edition of 5 + 2 AP

Concrete Compositions (Series 2) #2, 2015

C-type print

80 x 64 cm

edition of 5 + 2 AP

Concrete Compositions (Series 3) #1, 2015

C-type print

80 x 64 cm

edition of 5 + 2 AP

Concrete Compositions (Series 3) #2, 2015

C-type print

40 x 32 cm

edition of 5 + 2 AP

Concrete Compositions (Series 3) #3, 2015

C-type print

75 x 50 cm

edition of 5 + 2 AP

Concrete Concrete #1, 2015

C-type print

100 x 72 cm

edition of 5 + 2 AP

Concrete Concrete #3, 2015

C-type print

100 x 72 cm

edition of 5 + 2 AP

Courtesy of the artist and Galerie pompom, Sydney

CHRIS DOLMAN

Big Mouth strikes again, 2015
mixed media, masking tape and collage on paper
153 x 116 cm
Courtesy the artist and Galerie pompom, Sydney

HEATH FRANCO

HOME TOWN, 2014
HD Digital Video, colour, stereo sound,
duration: 9 minutes 29 seconds
edition of 3 + 2 AP
Courtesy the artist and Galerie pompom, Sydney

HAYLEY MEGAN FRENCH

Part of this or that but bigger, 2016
acrylic on canvas
200 x 200 cm
Courtesy the artist and Galerie pompom, Sydney

MASON KIMBER

Spazi Aperti, 2015
oil on canvas
56 x 46 cm

Mirage, 2014
oil on polyester
35 x 35 cm

Echo, 2016
oil on canvas
86 x 66 cm
Courtesy the artist and Galerie pompom, Sydney

DEB MANSFIELD

The Armchair Traveller (two-seater), 2013
photo-tapestries upholstered onto a
reproduction Louis two-seater frame
93 x 130 x 70 cm

(Swaying) I am trying my utmost to love you, 2015
photo-tapestry, bronze frame, hidden
marine rope (handmade while at sea)
59 cm diameter x 3 cm deep
Courtesy the artist and Galerie pompom, Sydney

NANA OHNESORGE

Australian Mining, 2013

acrylic, acrylic aerosol & pigment pen on linen

183 x 152 cm

Courtesy the artist and Galerie pompom, Sydney

SAMUEL QUINTEROS

Erfrischt ist der Mut (My spirits are refreshed), 2014

oil on canvas

91.5 x 61 cm

Fountain III (Eternal Return), 2014

oil on canvas

91.5 x 61 cm

Courtesy the artist and Galerie pompom, Sydney

EMMA THOMSON

Ashley, 2013

lambda print

88 x 72 cm

edition of 5 + 1 AP

Jess, 2013

lambda print

88 x 72 cm

edition of 5 + 1 AP

Anna, 2013

lambda print

88 x 108 cm

edition of 5 + 1 AP

Courtesy the artist and Galerie pompom, Sydney

