

LesALONscintillant

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Gotham Studios
Silver Anniversary Salon

Moana Project Space
22 February - 17 March 2013

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FRINGE WORLD Festival. Our
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<http://moana-ari.com>
<http://gothamstudios.com.au>

Mel Dare
Michael Doherty
Caspar Fairhall
Guy Gomeze
Kyle Hughes-Odgers
Walker Jackson
Kate Koivisto Wheeler
Kate Leslie
Clare McFarlane
Alley Michelle
Sean Morris
Richard Munsie
Andrew Nicholls



Gotham Studios



gotham studios

Gotham Studios is Western Australia's longest-running artist-run initiative. Established in 1987 (and officially incorporated in 1988) at 57 James Street, Northbridge (in the former Bank of New South Wales chambers), Gotham has provided inner-city working space to over 130 visual artists over its lifespan.

Gotham was established through the combined efforts of a small group of artists consulting with the Department for Culture and the Arts and the Building Management Authority, following a period of urban renewal in the late 1980s that left many inner-city artists' collectives homeless. The studio was soon at the centre of numerous high-profile arts events including protests, dance parties, ground-breaking exhibitions and ephemeral public installations, during a particularly rich period of artistic innovation in the state's history.

The Gotham Dance Party, held in 1988 to raise money for renovation works, is remembered as an inspiration by artists who attended (Miller, 1998, p. 7), prefiguring the large-scale hybrid arts events that are now commonplace in Western Australia. The group exhibition *Gotham Goes Shopping* at the Perth Institute of Contemporary Arts in 1990 is similarly recognised as having been ahead of its time in its playful critique of art world commodification. Temporary installations, such as the mannequin legs that protruded from the building's façade for several months during the 1990s (installed by Eric Grice and Andrew Gaynor) and idiosyncratic events such as the infamous 'goat incident' (a failed satanic sacrifice by a sub-leasee) have given the studios icon-status amongst the Perth arts community.

The Peek-a-Boo Gallery in Gotham's James Street ground-floor window, was renowned as *the smallest gallery in the Southern Hemisphere* when originally founded in 1988; originally named 'PICA-boo', the window box



Current Gotham members, clockwise from foreground: Clare McFarlane, Caspar Fairhall, Alley Michelle, Guy Gomeze, Michael Doherty, Richard Munsie, Kate Koivisto Wheeler, Mel Dare, Andrew Nicholls, Walker Jackson, Sean Morris, Kate Leslie, Kyle Hughes-Odgers.

space was Gotham's ironic response to their recently-established neighbour, the Perth Institute of Contemporary Arts, and the institutionalising of contemporary art in general. It has remained in sporadic use for the past two decades (with a regular programme since 2011) allowing studio artists to intervene with Northbridge's general public by placing experimental, small-scale works at street level.

The first decade of Gotham's life was celebrated by a retrospective exhibition, *Gotham Times Ten* at the Perth Institute of Contemporary Arts in 1998. In her catalogue essay, curator Nicki Miller noted:

Gotham is always discussed passionately by artists. For a city that is often reckless with its history, maintaining a cavalier attitude towards art-history in particular, it has been surprising to find that many of the Gotham artists have been waiting for the tenth anniversary – vitally aware that they have been making history. (Miller, 1998, p. 4)

The significance of the studios to the cultural life of Western Australia was similarly noted by Helen Carroll in the catalogue for *A View From The Sea*, a touring exhibition of early-career Western Australian art that opened the same year:

Many collectives, like the fabric of the city itself, have since come and gone, but others like Gotham Studios ... have survived the development boom to continually reinvent themselves as times change and artists pass through ... they enjoy an almost mythic status in local Perth sub-culture as temples of youthful and often subversive creativity. (Carroll, 1998, p 15)

Gotham has continued to survive, weathering subsequent development booms and the rising rental costs that have seen many other inner-city artist-run-initiatives close. Recent renovations to the building saw all ground floor and several first floor spaces removed from the lease (including the large street-level sculpture studio) but a number of smaller rooms on the second floor made habitable for the first time in close to two decades. The refurbished space and expanded Peek-a-Boo gallery re-launched in September, 2011.

Although Gotham's primary function (to provide working space for visual artists) has not changed, the residents of Gotham have collectively made an assertive contribution to Western Australian culture over the past two decades, with many of the state's leading visual artists, writers and curators based at the studio throughout its lifespan. Gotham today is an icon of independent visual arts practice in the state.

Andrew Nicholls
Gotham Studios resident, 1999-2013

Sources

Gotham Times Ten (exhibition catalogue), Miller, N. (editor), ArtsWA and Perth Institute of Contemporary Arts, Australia, 1998.

A View From The Sea (exhibition catalogue), Bromfield D. and Carroll, H. (editors), Art on the Move and Lawrence Wilson Art Gallery, Australia, 1998.

LE SALON SCINTILLANT

Perth has seen a number of ingenious artist-run initiatives come and go in its short life span, a trend that has led to an expectation for new, independent artistic establishments to exist only ephemerally, with a limited potential for long-term relevance. Gotham Studios single-handedly disproves any such assumptions, as the collective celebrates its twenty-fifth year of operation.

One can infer from the little existing documentation of the history of Perth's artist-run spaces that their progression is closely tied at any given time to the city's status of urban and economic development. Amid the frenetic and rapid growth of recent inner-city construction and renovation, Moana Project Space is the latest addition to Perth's lineage of artist-run initiatives. Opening in November of 2012, Moana Project Space is part of a recent proliferation of exhibition spaces, opening against the backdrop of the closure of no less than four well established local commercial art institutions.

The thirteen artists currently in residence at Gotham Studios have adapted their highly diverse practices for *Le Salon Scintillant*. Each artist responds to the condition of exhibiting within a codified group show, and of co-habiting a single creative space, with new two-dimensional pieces that remain in keeping with their independent bodies of work.

As a framework for artistic display, the Salon is traditionally Eurocentric, highly conservative and commoditised. Inaugurated in Paris' opulent art world in the early 17th century—and prevailing as the largest annual art event in western culture well into the Belle Époque—the Salon began as a public art fair in which a jury handpicked artworks for inclusion. A small and exclusive party of men thus mandated the fluctuating tastes and trends of the time. While contemporary art has outgrown many of its restrictive formalities, the Salon remains, in many respects, an interesting model to revisit within a modern context.

The Salon was historically geared toward the public consumption of art, and remains a populist and discursive mode of display. Before the Paris Salon, there was no platform for critical art writing: each exhibition was accompanied by a publication—or gazette—a text that proved instrumental in conceiving the role of the professional art critic. Responsible for the propagation of both social and academic critical dialogues, the Salon is capable of retaining its status as a discursive site within more contemporary incarnations.

As a steadfast and enduring format, the Salon's mandate of a specific style of art goaded a number of reactionary artistic practices. The avant-garde's institutional critiques were quickly subsumed into the Salon itself—the *Salon des Refusés*, or 'exhibition of rejects', was a recurring exhibition of artwork that was rejected by the jury of the official Paris Salon. Most famously, Manet unveiled *Déjeuner sur l'herbe* in the *Salon des Refusés* of 1863 to a scandalized public, further promoting peripheral discourse and debate. The Salon has thus proven itself to be a surprisingly flexible model, with the capacity to accommodate critique of itself from within itself.

With the removal of fixed prizes and a jury, *Le Salon Scintillant's* adaptation of this framework stands as a communicative and celebratory unification of artists, one that favours solidarity over antagonistic competition. In this instance, the conversation is not only a dialogue between artworks, but also a dialogue between artist-run spaces—fittingly, between Western Australia's oldest and its newest.

In partnering with Gotham, Moana Project Space continues a tradition of an anniversarial collaboration between spaces, most recently seen in 1998 with the group exhibition *Gotham Times Ten* at the Perth Institute of Contemporary Art. In choosing to acknowledge Gotham Studios' twenty-five year milestone with a Salon exhibition, we are consequently commemorating the very institutionalisation of art itself.

We extend a nod of gratitude to all artists—both past and present—who have helped cultivate Gotham's rich and vital history, and we are proud to contribute to the dialogue of contemporary practice in Perth, to which Gotham has been a long and vocal participant.

Kate Mullen
Co-Director and Founder, Moana Project Space

Gotham Begins

Having left Perth in the winter of 1984, I returned in December of '87 to find the city an alien doppelgänger. Eerily, there are resonances with the circumstances that begat the original Gotham—in the somewhat hypochondriac America's Cup fever of the late 80s—and the current set.

'New development/s' was also the then mantra and in an inner-city version of the domino effect the artists' spaces that had proliferated around the Perth Central Business District were falling like victims of a cultural Ebola. It was also the High Summer of Venture Capitalism and Perth boasted proportionally more hypothetical millionaires than Wall St. No one (especially those with vested interests) could see an end to the sorcery of instant wealth and a swaggering industry whose exclusive product seemed to be ever more merchant banks. The artist-run power houses of Odd Fellows, Wellman St, Giotto, The Maltings, as well as Beach Gallery, Fields Café, various transitional spaces, back yards and warehouses were being replaced by a casualty list of rubble strewn vacant lots and nailed doors.

Though the buildings that housed them remained, high profile groups such as Fremantle's Nexus and Praxis were gone or going. Their comparatively unsexy Perth siblings however, had been not just axed but their buildings were being systematically erased. Although working in the hills by then, I had been one of the founding members of Wellman St, itself a descendant of exorcising artist-run collectives from their previously unfashionable, long term spaces. Wellman St by the time of its demolition (for a shopping centre) had been one of the longest continual artist run spaces in Perth's chequered contemporary art history. Being a fairly spirited letter writer at that time, I pointed this out to the then Department for the Arts and demanded a response, of course never expecting one. Apparently mine was not the only voice, just a loud one.

As a welcome 'industrial' endorsement of the nascent idea of re-purposing existing derelict but landmark buildings, my letter was quite timely. The Art Department's Keith Sinclair—a significant player in the visual arts of the era—had the vision to push the concept to reality, draughting a few Wellman St Survivors as consultants. One of the inaugural artists to occupy a room there gave it the name Gotham after the then contemporary (Michael Keaton) Batman film. It seemed kitsch but appropriate—after all, the building still had a sense of peripheral doom (would the policy, or indeed the building, survive?).

We now have another 'boom'. Instead of an industry whose sole product in effect was IOUs, we have an even larger industry whose revered product is big holes in the earth's crust. This industry also assures us that its future and its validity are unimpeachable. One has to be positive. The America's Cup, despite all the foolishness also probably saved Fremantle from going the way of St George's Terrace, even if it did evict much of its artist enclaves. Let us hope that not only will Gotham survive as it has thus far, but that it will continue to offer proof that artists, no less than other citizens, need a respected place to work and a level of security. In late 1981, we of Wellman St never wanted anything less. Although we never really expected more. But posterity suggests that we, all of us, got a whole lot more, at least in the midterm.

For whatever contribution I may have made to this process, I am supremely proud. Happy Anniversary Gotham. And thanks Keith.

Stuart Elliot
Founding member of Gotham Studios

MEL DARE



Endings are beginnings

Acrylic on canvas, two panels, each 15.2 x 10.2 cm, 2013

Ideas rarely come out of thin air. *One should be so lucky.* Mostly they seep from the gutter, hide in the cracks of pavement, linger around street corners, reflect in neighbours' windows, in the space between day and night, in shadows resting on window ledges, out of seemingly mundane utterances of strangers walking by, or lie patiently and neatly in lines of a book....

MICHAEL DOHERTY



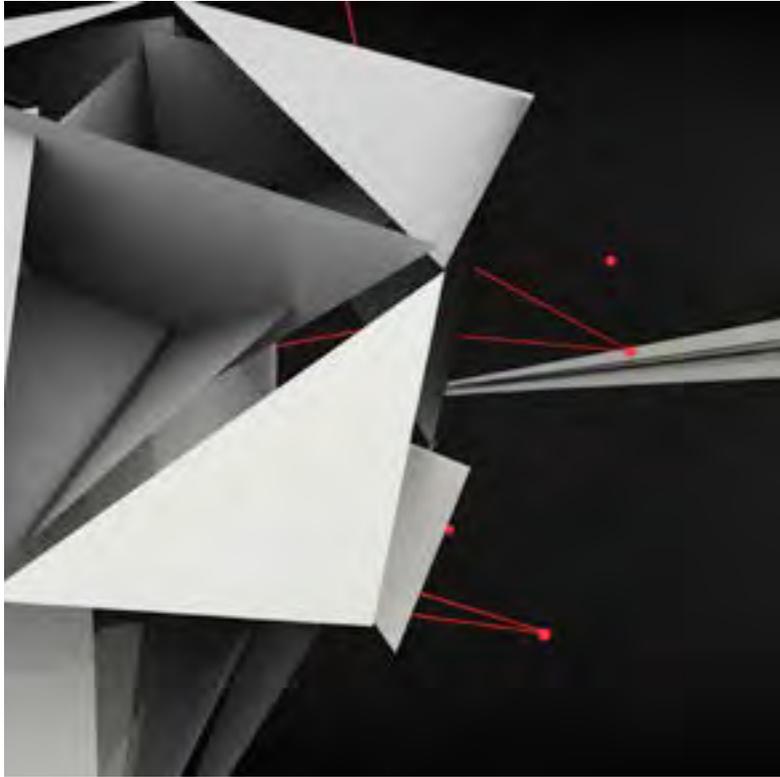
The Perfumed Planet

Oil and mixed media on board, 120 x 120 cm, 2013

When developing a painting I often incorporate hints of symbolism and other associations enquiring into how we conjure up memory and reflection. A major concern is the layering of meaning and surface: images are sourced from memory and popular culture, recent artistic trends and filmic scenes, with the titles inviting the viewer into the narrative.

On returning from Europe in 1989 I was lucky to meet Andrew Gaynor at a Beach Gallery opening, who encouraged me to apply for a studio at Gotham. I was even luckier to work amongst outstanding artists, and our group shows such as *Gotham Goes Shopping* led to gallery representation and many other opportunities. I returned to Gotham in 2011 and with its inner city location, it is still the chance of a lifetime for artists to work with other leading practitioners.

CASPAR FAIRHALL



Sudden stars (detail)

High definition video (1080P25), 1min 20sec loop, 2013

Constellations are essentially illusory. With rare exceptions, the patterns we see in the night sky have nothing to do with the actual positions of the stars in three dimensional space. Even when we know this, the illusion of pattern and order persists. There is order in the cosmos, or at least a fabric of causal relationships across space and time, but it is not readily apparent to us and intuition is an utterly unreliable guide.

The forms in this work are derived from both the apparent and the actual positions of stars in the constellation of Orion.

I have been at Gotham since the late 20th century.

GUY GOMEZE



The magician safely disappearing

Giclee print on metallic paper, 76 x 51 cm, 2013

Image overload. I want to close my light-sensitive eyes and float in space away from the light, silently somewhere between dreaming, sleeping and waking: disappearing. Like most artwork that disappears into homes, museums, behind doors, stored or discarded, something new is quickly forgotten.

Produced with a Nikon metal 35mm film camera, printed traditionally in a dark room with analogue technology using the silver-halide and gelatin printing processes: re-imagined using digital technology.

I visited friends who worked at Gotham: Vinn Pitcher, Mark Stewart, Michele Elliot, Paul O'Connor. Northbridge was like a sometimes-perfect village: a few streets and people. On the edge of the continent, physically isolated with a harsh summer light.

KYLE HUGHES-ODGERS



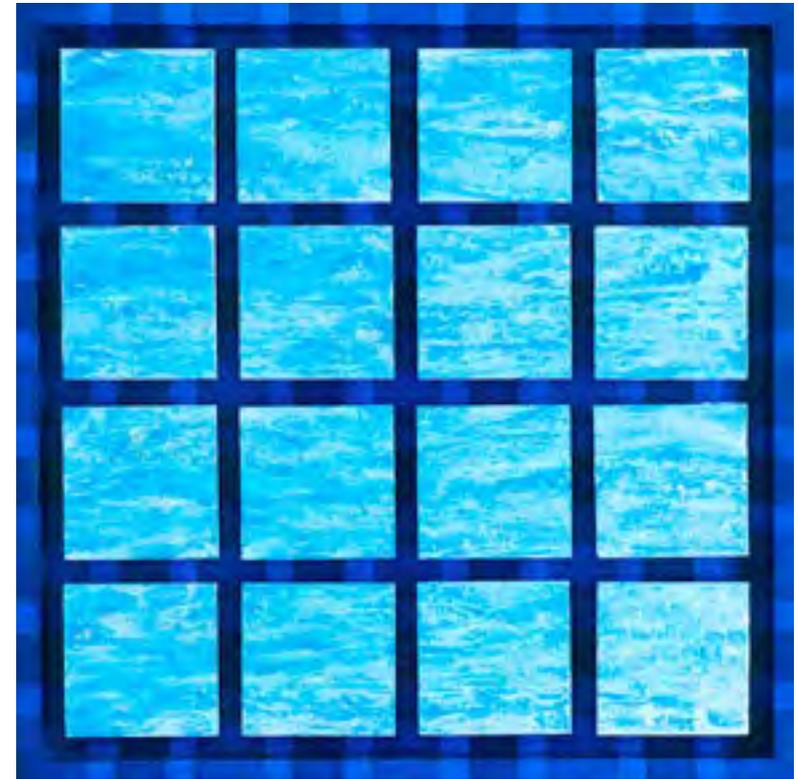
Each need invented

Acrylic on board, 80 x 60 cm, 2013

I am interested in observation and mark making. I have been experimenting with non-symmetrical, symmetrical paintings and this work is an extension of a series I have been exploring based around ideas of balance.

I moved into Gotham studios in September 2012. It's great to be on William Street in a bird's nest above the chaos.

WALKER JACKSON



A conflict of harmony

Oil on ply, 64 x 64 cm, 2013

My practice investigates surface, pattern, ambiguity, contradiction and wordplay. I tend to work in multiples, be it Abstract or Formalist/Geometric Art.

In this piece I explored the different genres in combination. I also used warm and cool blues to further highlight these differences. This work is a visual attempt at order and chaos in unity.

I have now been at Gotham studios for just over 18 months. Having somewhere to pursue my art practice has been invaluable. It is great to be near the hub of the city and also having the city supporting such spaces. I feel very honoured and lucky to be there.

KATE KOIVISTO WHEELER



Scintillant

Oil and acrylic on canvas, 102 x 76 cm, 2013

This painting evolved over several weeks of painting in the studio at night, through a process of building layers of black and silver paint, using different methods of paint application. I am interested in the connection between painter and painting, and work with abstract compositions which use the entire picture plane with no horizon, aiming to create a balanced sense of imaginary space through the use of varying tones, colours/paints and applications.

I have been a member of Gotham Studios since the studios reopened in April 2011 and being based here is something I greatly appreciate daily. Gotham has been and remains invaluable to my art practice in many different ways.

KATE LESLIE



Your constellation

Acrylic on linen, 25 x 25 cm, 2013

Cosmic wild cards handed from one fruit to another, technicoloured landscapes give psychedelic scenes the glad hand while simultaneously milking the udder/ other of colour.

CLARE MCFARLANE

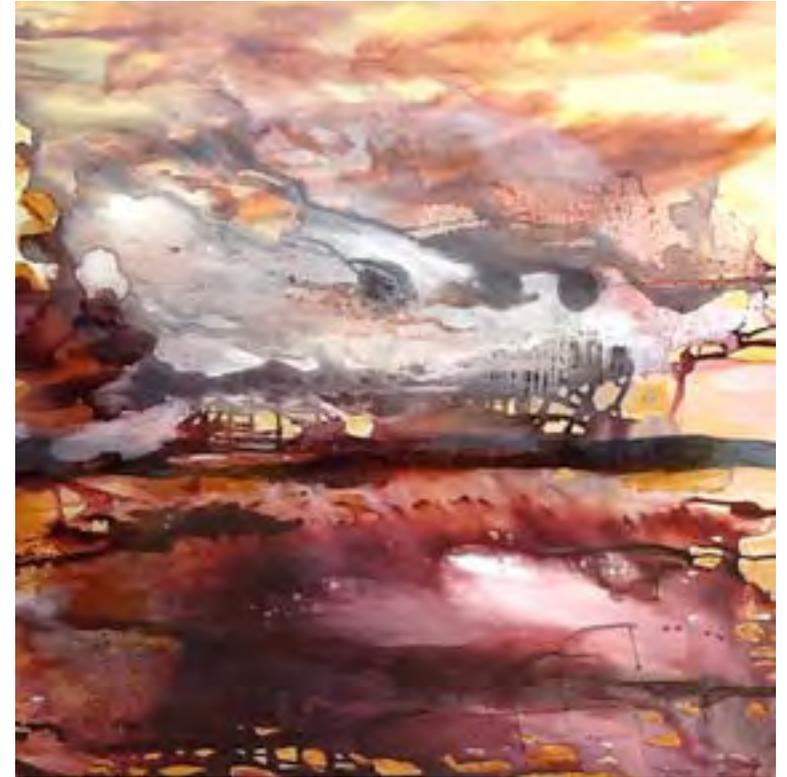


Silver Nitrate (detail)
Aerosol on glass, 2013

Silver—Ag—is a metallic element with a long history of use. The most reflective of any metal this was why it was used in mirrors. But it was the light sensitivity of its compounds which lead to the development of reflection of another kind—photography. Silver nitrate (AgNO_3) is a versatile inorganic compound that is the precursor to many other silver compounds, such as those used in photography. The light-sensitive chemicals used in photographic film and paper are silver halides.

A silver halide is one of the compounds formed between silver and one of the halogens—silver bromide (AgBr), chloride (AgCl), iodide (AgI), and three forms of silver fluorides. As a group, they are often referred to as the silver halides, and are often given the pseudo-chemical notation AgX .

ALLEY MICHELLE



River of mercy purified like silver
Timber tints, varnishes, oil on wood, 120 x 120 cm, 2013

Being part of an artists' initiative such as Gotham Studios has been important to my development as a practicing artist. Over the past year I have deconstructed my learnt methods of working with oil paints. The media used in these works are commonly found on wooden surfaces of interiors and exterior furniture, and in the marine industry. The intricate dripping, pouring and placement of paint, transforms the painting into an unknown landscape. It creates a picture that reflects a space that appears to lie beyond what is seen in the natural world. There are references to natural elements: water, sky, fire, earth. However, these landscapes draw you in through the surface layers and textures, where you find that 'unknown' landscape, a space that is created through the process of making the painting.

sean MORRIS



Amended Summertime History #2 (detail)
Acrylic on paper, 30 x 40cm, 2012

I've been a Gotham member since September 2012. I make a lot of art that celebrates the trashier elements of society, so having a studio in the drunken heart of Northbridge is pretty perfect. I'm exploring mixed mythologies and twisted cultural memory with my new paintings—visually cross-breeding medieval iconography, alien rock formations and 1980s poster girls.

RICHARD MUNSIE



Littoral Strip 1
Inkjet Print, 28 x 21 cm, 2013

In my arts practice I use photography and digital media to capture and portray the human figure. The images are observational and candid. In retrospect the surrounding image field is deleted. In *Littoral Strip 1* the man is cut adrift from the place he inhabits, leaving his posture shaped by life in the zone between land and sea.

I have been a member of Gotham Studios since its reopening in April 2011 after renovations. It has been a rare and rewarding experience to be a part of this committed and active inner-city artist run initiative. Having a studio in a 100 year old building overlooking an energised Perth Cultural Centre is very exciting, and with 25 years of history behind it I am very much looking forward to seeing Gotham Studios further its legacy into the future.



Study for Ariel

Archival ink pen on watercolour paper, 36 x 28 cm, 2012

My association with Gotham extends more than two decades: as a teenager I attended a series of classes at the State Gallery that engaged many early studio members as tutors. I was entranced by the bohemian rabbits' warren Gotham was at that time, and became determined to acquire a space of my own, which I did upon completing my degree fourteen years ago. I started off (like all new members then) in the tiny 'shoe box' studio at the top of the stairs, and I first began drawing because it was the only medium that the space could accommodate; as such Gotham has been central to my entire art practice.

My *Le Salon Scintillant* works depict various fairies. They are an excuse to incorporate silver glitter into my drawing, harking back to an early series of glitter works made in 'the shoe box' between 1999-2001.

Mel Dare

Mel Dare graduated with a Bachelor of Arts with Honours in Visual Arts at Curtin University of Technology. Since 2000 she has undertaken four solo, two duo and many group exhibitions, as well as a residency at the Perth Institute of Contemporary Arts. Her work is represented in the Princess Margaret Hospital, Old Swan Brewery, Jo Lagerberg and many other national and international collections. She has taught Art at Curtin University as well as Bandyup and Nyandi Prisons. In the past Dare has been interested in many different but interrelating concepts including subjectivity, psychology, identity, time and perspective. Recently she has been preoccupied with the neurological and biological mechanisms particularly in relation to the implications of being.

Michael Doherty

Michael Doherty completed a Diploma of Fine Art at Claremont School of Art in 1982 and has since held thirteen solo exhibitions and participated in numerous group shows. In 2011 he was invited to exhibit in *The Puzzle Project* in New York, *Artists For Peace*, *Pure Contemplation Without Knowledge 3*, *The Black Swan Prize For Portraiture* and *Gotham Returns*. His work is held in many public and private collections within Australia and overseas, including Edith Cowan University, Sir Charles Gairdner Hospital, Royal Perth Hospital and the New Norcia Collection. He has been awarded prizes and grants including ArtsWA's Artflight and a Lotteries WA Grant.

Caspar Fairhall

Caspar Fairhall works across various media, from painting to video and interactive art. His work is represented in the collections of the Art Gallery of Western Australia, University of Western Australia, Edith Cowan University, Chamber of Commerce and Industry and BankWest collections. Galerie Düsseldorf has represented him since 1999. Fairhall's work investigates the value-laden nature of spatial models and the forms of representation through which they are constructed. His work is concerned with the mechanisms used to create the illusion of space within images, and how these relate to our understanding of space itself.

Guy Gomeze

Guy Gomeze completed a Diploma in Applied Science in Photography at Central Institute of Technology. Studied Media Design at the Western Australian School of Art Design and Media, focusing on analogue photography and film. He moved to Sydney for a decade working as an artist in street theatre, community arts, and film and theatre as a prop and costume maker. He was a scenic painter and a workshop artist for the Sydney Gay and Lesbian Mardi Gras. He has exhibited in many group shows in Perth and Sydney, including exhibitions at PICA and the Photography Gallery of Western Australia. Currently working in analogue and digital based media, Guy's practice includes the examination of cultural and gender identities within an Australian context and multiple-cultural landscapes.

Kyle Hughes-Odgers

Kyle Hughes-Odgers is an Australian painter, illustrator and installation artist. He has exhibited artwork and created large-scale street art extensively throughout Australia and internationally, including Los Angeles, New York City, Singapore and Europe. His work is held in numerous private and public art collections. In 2010, Hughes-Odgers completed a 45 lineal metre public art commission for Murdoch University (Western Australia) followed by a solo exhibition with Turner Galleries. 2012 saw Hughes-Odgers hold an international solo exhibition in Berlin with Okazi gallery, complete a 50 lineal metre public art commission in the Perth Cultural Centre and create two large scale public art commissions during a residency in Port Hedland. Most recently he has illustrated his first children's book *Ten Tiny Things* written by Meg McKinlay, published through Fremantle Arts Press. His work has previously featured in publications such as *Street Art New York*, *Kingbrown*, and *Empty* magazine.

Walker Jackson

Walker Jackson graduated from Curtin University with a Bachelor of Fine Arts. Jackson is a Perth based artist who was a founding member of Jacksue Gallery Inc. and was the Chair from 1996 -1999 and an artist in residence from 1996-2000. Jackson's work investigates colour, ambiguity, contradiction and wordplay. His work has been described as Dantean landscape, Abstraction or Formalism with a touch of Pop, mixing boundaries within and over other boundaries.

Kate Koivisto Wheeler

Kate Koivisto Wheeler is a graduate of Claremont School of Art and the Curtin University of Technology Schools of Art and Design. While the foundation of her art practice is painting, her work also incorporates photography, drawing and sculpture. She is interested in our relationship with cities, and the resulting resonance. As an offset to this theme, she continues to work on process-based abstract paintings. The intervals between time and place and consciousness and the potential that this 'space' holds are explored. In 2012, Koivisto Wheeler collaborated in *Waypoints*, a multi-media project, with three other artists at the Heathcote Museum and Gallery. Following this, she exhibited in *Heart and Hope Cambodia*, at the John Curtin Gallery, and presented *DomestiCITY*, a solo show, at free range gallery, Perth. She has recently been invited to show works from the *DomestiCITY* installation in a new context at Ellenbrook Arts in a group exhibition, *Suburban Archaeology*.

Kate Leslie

Kate graduated with a Bachelor of Fine Arts from Curtin University of technology in 2004. Since then she has been developing her practice and has been involved in numerous group shows and currently has a residency at Gotham studios. Her work reflects what she finds interesting about life. The beauty in the ordinary and the extraordinary moments of nature, decay, story telling and memories.

She has a playful approach to the painting process, and often incorporates collage, gold leaf, line and printmaking. A translucent element is strongly present in her work: a layering in the crossover of fore and background, a blurring of beginnings and end. Her work is influenced by the quiet and kind moments that permeate the dull-to-day; a place where the mythical, the unlikely the beautiful and the strange meet.

Clare McFarlane

Clare McFarlane has a Masters and an Honours Degree in Fine Art from Curtin University, where she also completed a Graduate Diploma in Cultural Heritage. She has held four solo exhibitions in Western Australia and participated in many group shows. Her work can be found in numerous collections including the City of Perth, Cruthers, Curtin University, Artbank, Joondalup Hospital and Edith Cowan University, and on the laneways of the City of Perth and the City of Subiaco. For her Masters, McFarlane produced a body of work that investigated the connection between technology and the feminine using the patterns of the Pre-Raphaelites as a common point of reference. Her subsequent work continues to reference the histories of scientific inquiry and the decorative arts to investigate Australian identity. Drawing on the designs of the William Morris Company, she combines this lyrical Pre-Raphaelite patterning with the detailed depiction of birds, butterflies, insects and plants native to Australia, arranged so as to reference the collection of specimens for scientific inquiry. McFarlane has been at Gotham Studios for the past eight years.

Alley Michelle

Alley Michelle studied Fine Art at the Claremont School of Art and Curtin University. She now practises as an artist while developing independent curatorial projects. She has collaborated with a number of Western Australian practitioners on projects that allow visual artists to extend their work beyond the conventional gallery space. This has included the Gallery Heimotlos 'nomadic art space' with Paul Hinchliffe and Ernst Ellemunter in 2001-2002, and a pop-up art shop on William Street in collaboration with Gotham Studio artists in 2011. In 2012 she developed the *Heart and Hope* project, comprising visual art exhibitions, an online gallery, catalogues, publications and fundraising initiatives, designed to raise awareness of human trafficking and social injustice in Cambodia.

Sean Morris

Sean Morris is an artist and illustrator who has been exhibiting work since 2006. He creates comic-inspired line drawings and brightly coloured paintings, which revel in grotesque satire and celebrations of low-culture. He has held solo shows in Perth, Melbourne and London and participated in over forty group exhibitions. His work has been featured in publications on five continents, including *The New York Times*, *Empty Magazine* and on the cover of *The Portland Mercury*. Morris is currently working towards a solo exhibition in Madrid and a group exhibition at New Image Art in Los Angeles.

Richard Munsie

Richard Munsie is a Western Australian artist who uses the media of photography and video to explore aspects of human endeavour at a physical and personal level. Since graduating from WAAPA with a Masters in Creative Arts in 2002, Munsie has created work that draws from conventions of photographic portraiture, and reflects on people and their relationship with the social and physical space they inhabit. *Weight of Gesture* (2006) uses video and audio to convey people's personal disappointment with others, while at the same time focusing on their gentle physical gestures. *10 Friends* (2009) compared personal photographs of friends from prior decades to their contemporary profiles on a popular social networking site. *Work* (2010) profiled the way people's work environment influences their physical presence. *Waypoints*, a part of the 2012 FotoFreo Open Exhibition Programme at Heathcote Museum and Gallery, documented four artists' habitual journeys through Perth's urban landscape.

Andrew Nicholls

Andrew Nicholls is an artist, writer and curator whose practice engages with the sentimental, camp and other historically-marginalised aesthetics, through drawing, ceramics and filmmaking. Nicholls has exhibited across Australia, Southeast Asia, Italy and the UK. His work is represented in numerous public and private collections including the Art Gallery of Western Australia and the City of Perth. In 2004 he became the first international artist-in-residence at the Spode China Factory, England, through a Creative Development Fellowship from the Western Australian Department for Culture and the Arts. In 2013 he was among a group of the first Australian artists invited to undertake a residency at the Freud Museum, London (a project he initiated), to culminate in an internationally-touring exhibition in 2014. He has curated exhibitions for numerous Australian arts organisations, including the Art Gallery of Western Australia (WA), Object Gallery (NSW) and ArtBack (NT). He has written for a number of national arts publications and is currently the WA correspondent for *Australian Art Review* and *Australian Art Collector* magazines.

gotham studio members

Guido Nego, Bob Ng, Andrew Nicholls, Ceri Louise O'Connor, Paul O'Connor, Dicken Oxenburgh, Mark Papain, Nicole Phillips, Vinn Pitcher, I. Pozzo, Garry Pumfrey, Penny Ralph, Kevin Robertson, Toni Rockliff, Alessandra Rossi, Megan Salmon, Kim Sanders, Paula Grugrich Shewchuck, Mike Singe, Andrew Smith, Ric Spencer, Gaby Steen, Mark Stewart, B. Stotzer, Fiona Taylor, Yoshiko Tsushima, Rick Vermey, Robin Warren, Ken Waldrop, Philip Ward Dickson, Paul Waterson, Yvette Watt, Edwin Wilkins, Stephanie McRae Wood, Jurek Wybraniec.

Our past artists include the following:*

Founding members, 1987

Philip Berry, David Bromilow, Jo Darbyshire, Michele Elliot, Stuart Elliot, Linda Fardoe, Sarah McNamara, Andrew Nicholls,† Gina Saunders, Jon Tarry, Maggie Watkin.

Studio members, 1987-2013

Daniel Argyle, Tom Alberts, John Awrain, Nic Beames, Susanna Bennett, Corrie Birch, Bizircus, Cathy Blanchflower, Ivan Bray, Aadge Bruce, Trish Bygott, Marie Castiglione, Jeff Chand, Sumei Chew, Genevieve Clark, Belinda Cobby, J. Coenraats, Nicole Corbett, Penny Coss, Tania Court, Chris Cromack, Andrew Daly, Mel Dare, Amber Davies, Jane Davies, Jane Devine, Michael Doherty, Mary Dudin, Pia Ednie-Brown, Miv Egan, Caspar Fairhall, Tania Ferrier, Philip Gamblen, G. Gavin, Andrew Gaynor, Richard Giblett, Fred Gilbert, Jo Godfrey, Julie Goldenburg, Guy Gomeze, Joe Green, Eric Grice (AKA Egg Man), Rebbeka Groetegoed, Richard Gunning, Marie Haass, Jan Hart, E.W. Hawthorn, Graham Hay, Colleen Henry, Andrea Hirschson, Thomas Hoareau, Despa Hondros, Chris Hopewell, Naomi Horridge, Kyle Hughes-Odgers, Matthew Hunt, Marnie Hutchinson, Reinhardt Herber, Walker Jackson, Louise Josephs, Mary Knott, Thomas Kelly, Kate Koivisto Wheeler, Richie Kuhaupt, David Lamb, Jo Lamb, Anna Lanza, Edith Lehman, Kate Leslie, John Martin, Lucille Martin, Laura Martinazzo, Melissa McDougall, Clare McFarlane, Narda McMahan, Richard McMahan, Martin McManus, Kate McMillan, Anna Meara, Jenny Middlemiss, Alley Michelle, Nick Miller, Sally Mitchell, Gina Moore, Sean Morris, Rob Muir, Richard Munsie,

* This is the most comprehensive list of former studio members currently available, but please contact Gotham at gotham@gothamstudios.com.au if you know of a possible omission.

† Andrew Nicholls the founding member of Gotham is the namesake—and possibly *ein doppelgänger*—of Andrew Nicholls the current Gotham artist.





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