

Caroline Askew

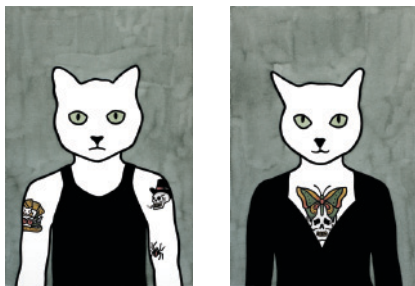
The Common Yarn Owl was once found roosting atop teapots. Due to habitat loss (the invention of the tea bag, the decline in the ritual of tea making and the rise of cafe culture), it is now rarely found.

My work references memory and nostalgia. I am questioning and re-evaluating the place of handcrafts in a mass-produced consumer society by recycling hand-made items that evoke both a shared memory and common history.

Finding an item and taking it out of its original context and re-scribing its function as an artwork is my method of documenting and re-using.

Of equal importance is creating an awareness and appreciation of past traditions and overlooked histories, particularly domestic histories, where making things by hand was a necessity or a labour of love.

left: *The Common Yarn Owl I* 2010 inkjet print image size 25 x 18 cm edition 6
 right: *The Common Yarn Owl II* 2010 inkjet print image size 25 x 18 cm edition 6



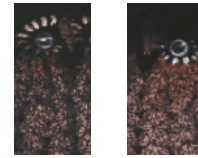
Rona Green

Subject matter for my pictures is drawn from observation and elaborated upon influenced by a fascination with such things as Egyptian art, science fiction, tattooing traditions, subcultures and the animal kingdom.

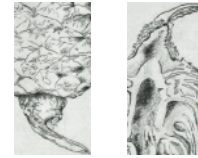
The characters in these prints are imagined alter egos of actual feline friends. In the images anthropomorphism and marking of the body are used as a vehicles to explore ideas about identity, story and transformation.

left: *Latti* 2010 linocut, ink & watercolour image size 38 x 56 cm edition 13
 right: *Lady* 2010 linocut, ink & watercolour image size 38 x 56 cm edition 13

two by six
 31 March - 19 April 2010
 c3 contemporary art space
 The Abbotsford Convent 1 St Heliers Street Abbotsford VIC 3067
 p 9415 3600 m 0417 112 482 www.c3artspace.blogspot.com
 gallery hours: Wednesday - Sunday 10am - 5pm



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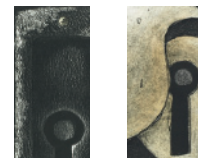
Ann Cunningham



Di Ellis



Rona Green



Pam Jackson



Annelise Scott

two by six



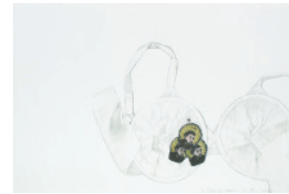
Annelise Scott

"Human beings and objects are bound together in a collusion in which the objects take on a certain density, an emotional value - what might be called a 'presence'. What gives the house of our childhood such depth and resonance in memory is the complex structure of interiority and the objects within it serve for us as boundary markers of the symbolic configuration known as home"... Jean Baudrillard, *The System of Objects*.

My practice focuses broadly on the exploration of place and memory. Memories of the home come back to us in fragments. They are often triggered by what initially may seem to be obscure, however the trigger is usually linked to familiar objects within the home.

Through the production of print based artworks I investigate the emotional attachment formed with domestic objects and their profound affect on our experience of memory.

Salt and pepper shakers 2010 solvent transfer print & linocut with hand colouring image size 38 cm x 56 cm each panel edition 6



Di Ellis

My current work examines costume, with particular interest placed on protective or restrictive garments. Sociological, psychological and physical barriers have been imposed through costume on women since time immemorial. A strategy that (as women are often charged with being the custodians of virtue) maintains patriarchal order through subservience, inequality and disempowerment.

This suite of work focuses on religious intrusion via John of God protector of the human heart, and Agnes of Rome patron saint of virgins, sacred conduits who place further restrictions on the physicality and sexuality of women. Do these padded, quilted garments shield and isolate us from everyday emotional, physical and verbal challenges? Or do we need the addition of amulets and exclusive saints to add fortification against the unmitigated roller coaster of life.

top: Cross Your Heart 2010 solvent transfer print with hand colouring image size 38 x 56 cm edition 6
bottom: Purity Pants 2010 solvent transfer print with hand colouring image size 38 x 56 cm edition 6



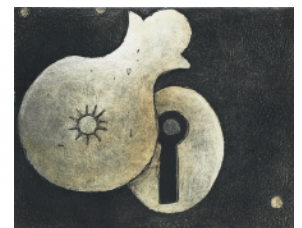
Ann Cunningham

In their spiralling patterns pinecones combine my interests in things botanical and mathematical.

These studies explore the external and internal patterns of a pinecone. The pattern exposed in the cross section surprised me, revealing a structure unlike the expected spiral of the exterior.

Drawing natural objects like grasses, leaves, seeds and cones demands close observation. The method of soft ground etching allows me to retain the feeling of drawing the image while also providing the ability to produce the image in multiple.

left: Cone 2010 soft ground etching image size 29 x 21 cm edition 6
right: Cone - Within 2010 soft ground etching image size 29 x 21 cm edition 6



Pam Jackson

The human need for tangible reminders of our past, and our reaction to them depends upon our own experience, either positive or negative.

This work is about exploring the elements of padlocks as a metaphor for locking away events or memories. The padlock is also a symbol that can represent relationships, such as family, friendships and lovers. I am intrigued by the triggers that prompt us to revisit past memories and the effects that these symbols can have, even after considerable time.

The printmaking medium of etching has allowed me to enhance the mood of the works and to give a feel of past history that these images may have encountered, inviting the viewer to contemplate the effects of time upon memories held within.

left: Unseen 2010 etching & hand colouring image size 30.5 x 38 cm edition 9
right: Secrets within 2010 etching & hand colouring image size 30.5 x 38 cm edition 9