

# Where the Art Is



Collingwood Yards  
20 March to 1 May 2021

*Arts Project Australia  
is proud to present*

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# Where the Art Is

Welcome to Arts Project Australia's inaugural 2021 exhibition at Collingwood Yards *Where the Art Is*: an exhibition curated to ruminate on the year that was, while firmly looking forward to a new and exciting future.

***Arts Project Australia respectfully acknowledges the Wurundjeri people of the Kulin Nation, the traditional custodians of the land on which we meet, exhibit and create art.***

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Unless otherwise stated, all artworks are for sale and can be purchased at Collingwood Yards, or by emailing the gallery team at [gallery@artsproject.org.au](mailto:gallery@artsproject.org.au).

Prices quoted are unframed and don't include framing or shipping fees.

- 60% of sales go to the artists
- 40% of sales go to APA to support the studio and artists

Purchased artworks are available for collection from Collingwood Yards after the close of the exhibition.

While 2020 was tough and isolating for many people in Victoria, it was also a highly creative time for many artists. It's not surprising that artists used their experience of lockdown as inspiration for new work, from representing domestic spaces and mask-wearing to exploring companionship, as well as loneliness and frustration.

*Where the Art Is* showcases collections of bold, recent works by artists from the APA Northcote studio, including ceramics by Alan Constable and Lisa Reid, a video installation by Chris O'Brien, COVID drawings and paintings by Cathy Staughton, Adrian Lazzaro, and Samantha Ashdown, soft sculpture by Mark Smith, text-based work by Boris Cipusev, archway paintings by Warren O'Brien, as well as iconic pastel drawings by Julian Martin.

# Words make worlds

By Dr Marion Piper

It's hard to imagine a day without language. A day without communicating with each other. A day without watching someone's lips dance as they regale you with tales of their life.

In 2020, we lost touch with the physicality of language – we lost touch, period. But that didn't stop the collective imagination going into overdrive, taking fragments of the world to piece together a narrative that made sense. Because let's face it, it just didn't make sense.

## These pieces

No one fits the pieces together better than an artist. When I take in Boris Cipusev's precise and measured drawings, I'm reminded of just how powerful imagination truly is.

Plucking snippets of everyday life out of thin air and distilling whole ideas down into just a few words – these are the moments we forget, or ignore, or simply can't take in because the flow of information is too constant and too loud.

These pieces open up tiny portals to the past where we, if only for a second, have the ability to time travel. To leapfrog over ourselves and land someplace else, anywhere else, but here.

Cipusev takes us to the *Concert hall*, to *Paint the flat* and *build an ark*. We're given permission to transport our minds beyond the 'now' and pass through these colourful letters into a world of our own dreaming.

But the dreaming can only last so long. Why? The body demands to be felt.

## Increase

Negotiating the illusion of Mark Smith's soft sculpture is all feeling and all perspective – you can't just take it at face value. That's because on a cellular level, the human body stores experience as a record of the fact that yes, "I am here". This intrinsic knowledge can be difficult to access but that doesn't mean it's not there.

When we stand before something small, we often feel larger than life itself. But – this is where things get interesting – when we confront something much bigger than us, we can be humbled, awe-struck or find a sense of wonder. And when we wonder, we enter the world of innocence, of thoughts like “how is this possible?” or “I’ve never seen anything like it.’

Smith’s work is a gentle reminder that everything we know and experience is mediated through the body. Whether that’s viewing an artwork, hugging someone we love or simply taking a moment to notice the rise or fall of our breath.

**Justin angry bad cathy  
sad bad money 4 week  
sad**

When the world puts its ‘serious face’ on, life can get heavy. But when I see the world through Cathy Staughton’s eyes, I don’t feel like I have to get so wound up. Through her trademark wit and bold, personal mark-making, Staughton gives us permission to profile what’s important.

As we changed and adapted to lockdown orders, sporting masks and face shields to stay safe, we had to refine how we communicated. Without the luxury of a smile, we had to embody our emotions even more, turning a simple acknowledgment of someone walking past us into a game of charades.

Our new ‘uniform’ of PPE became a metaphor for everything we should’ve said before but never got the chance to. Relationships evolved, disintegrated and emerged anew as a result of months and months behind a mask. Staughton captures the dance of COVID-19 so beautifully – it’s ridiculous, intimate, frustrating and just plain weird.

**Where the art is**

Perhaps a lesson we can learn from last year is this: art isn’t art because it’s curated into a gallery. Art is more than the resulting work on the wall – it’s a perspective and a process to define a certain way of being that doesn’t accept the world at first blush. It celebrates the worlds we create when the world we know no longer exists.



## **BORIS CIPUSEV**

b 1988, Ljubljana

Working in pencil and colour fibre-tipped pen, Boris Cipusev utilises text as core visual material to create vibrant, colourful drawings. His works are concise and considered, often employing just a few words or word/number combinations. While the viewer encounters enigmatic juxtapositions and poetic resonances, the artworks have specific meaning for the artist: familiar names or figures from popular culture or language from advertising slogans, lyrics or the television. Through his methodically constructed, crisp, balanced works, he transforms the 'noise' of his environment into idiosyncratic, quirky, playful imagery, pushing the words forward and placing them in focus.

Cipusev has worked at Arts Project Australia since 2007 and has featured in numerous group exhibitions both nationally and internationally including Spring 1883, Melbourne Art Fair; Project Ability, Scotland; and Gallery 101, Ottawa. Public collections include the National Gallery of Victoria. His work is also held in national and international private and corporate collections.



**BORIS CIPUSEV**

*Rotate Fast 2019*

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0014

\$200



**BORIS CIPUSEV**

*Is Fid Fine?* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0016

\$200



**BORIS CIPUSEV**

*Piano Parts* 2020

greylead pencil and  
marker on paper

35 x 50 cm

BC20-0007

\$200





**BORIS CIPUSEV**

*Paint Above* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0028

\$200



**BORIS CIPUSEV**

*These Pieces* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0027

Private Collection



**BORIS CIPUSEV**

*Who's door?* 2020

greylead pencil and  
marker on paper

35 x 50 cm

BC20-0005

\$200



**BORIS CIPUSEV**

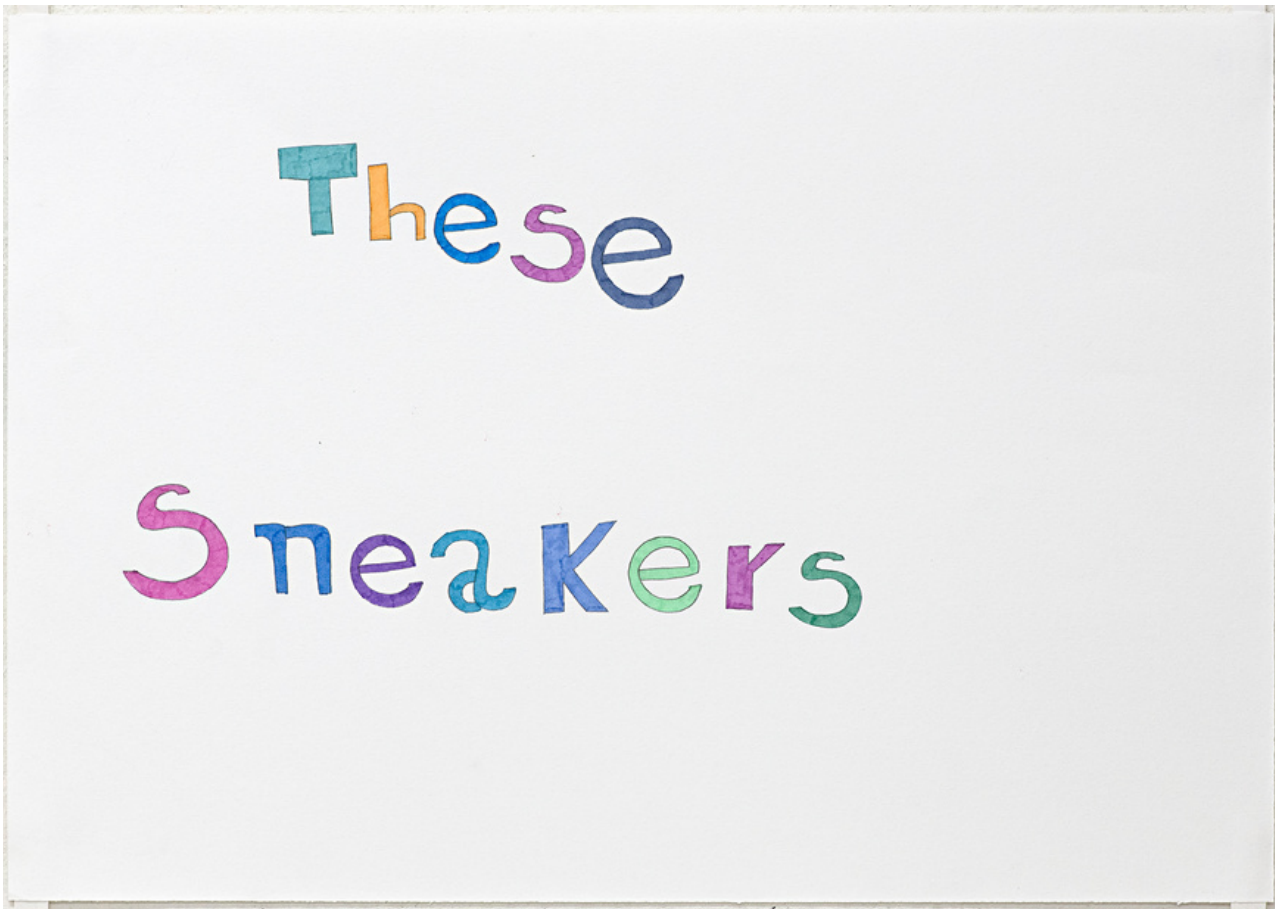
*Run for fun 2019*

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0009

\$200



**BORIS CIPUSEV**

*These Sneakers* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0023

\$200



**BORIS CIPUSEV**

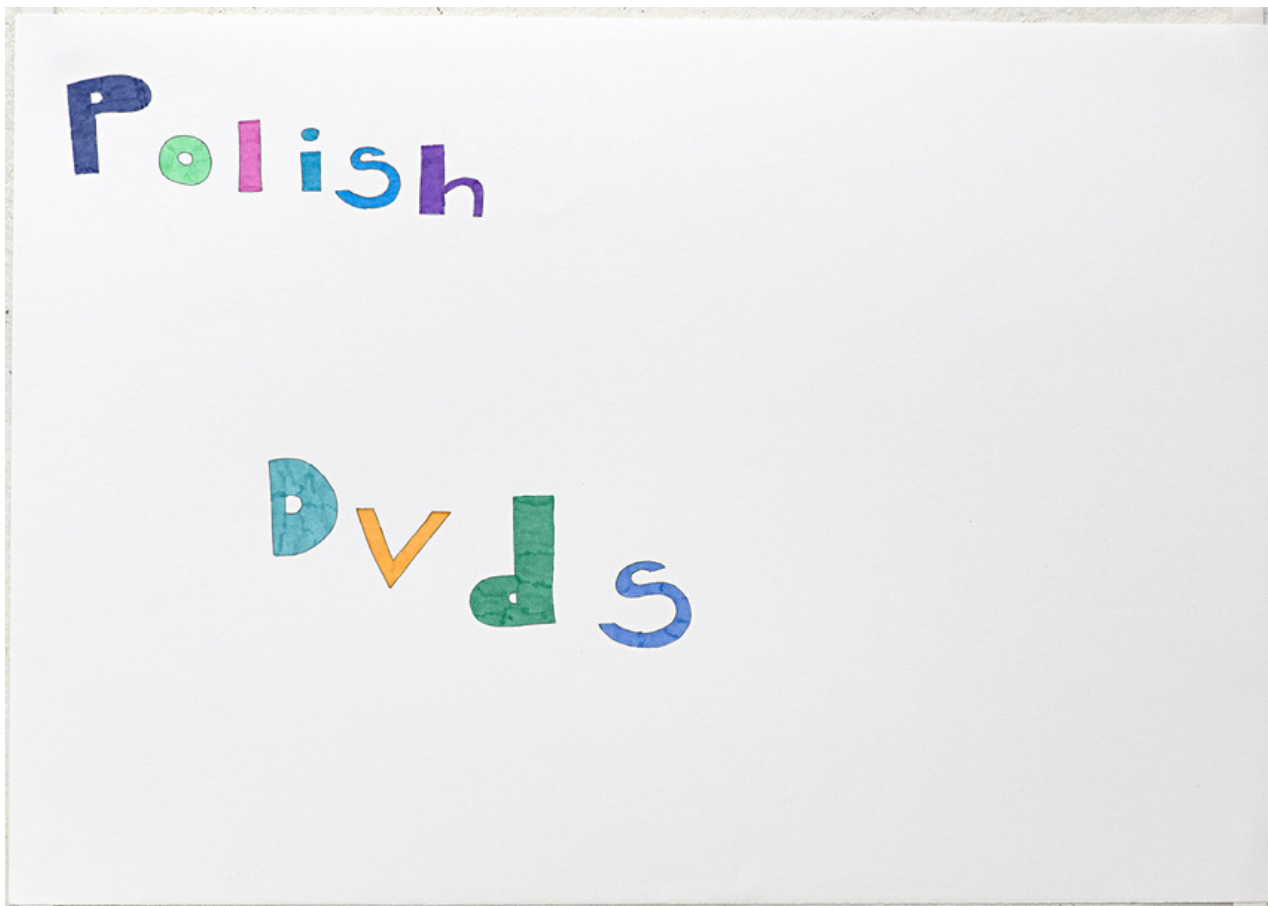
*These Jars* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0008

\$200



**BORIS CIPUSEV**

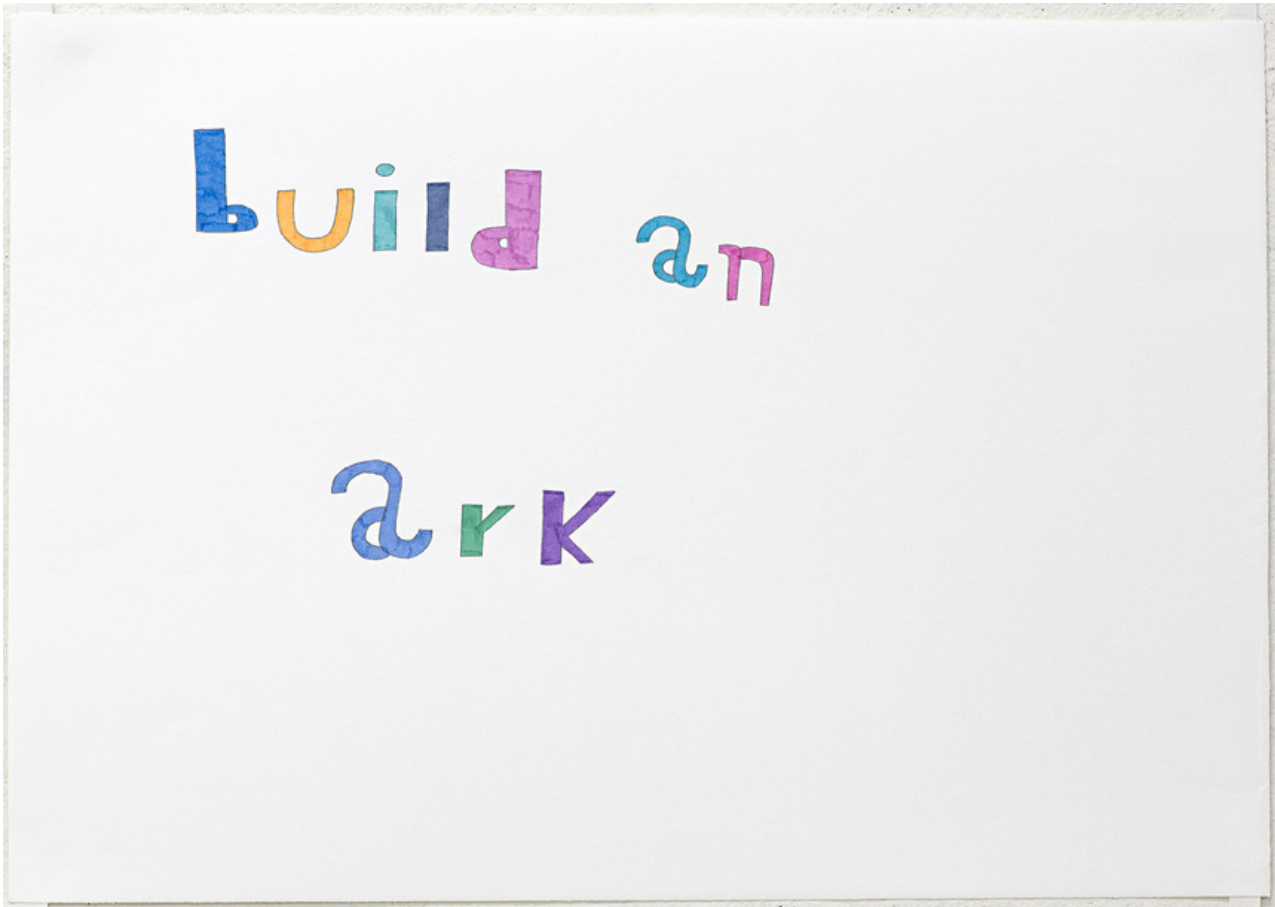
*Polish Dvds* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0032

\$200



**BORIS CIPUSEV**

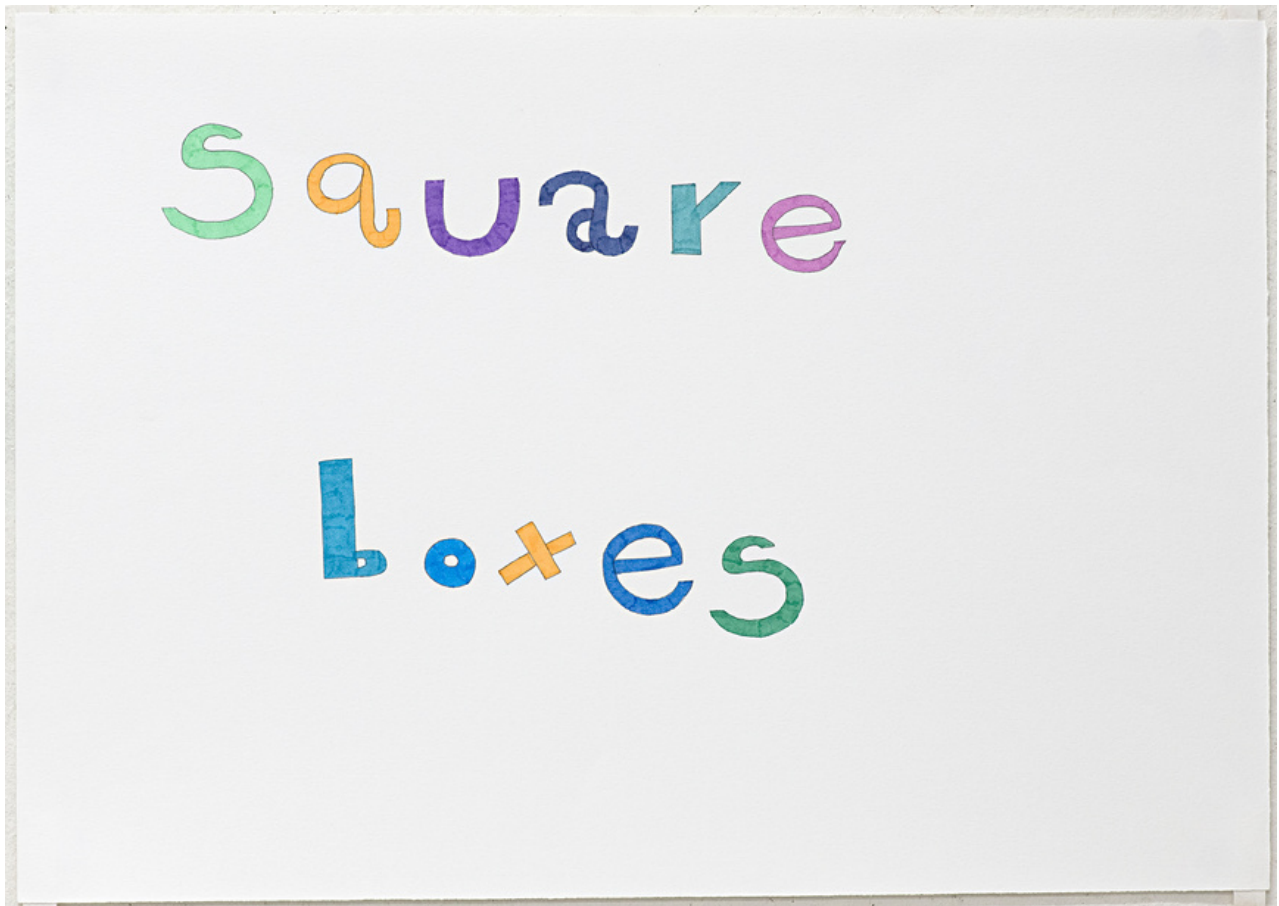
*build an ark* 2018  
greylead pencil and  
marker on paper

35 x 50 cm

BC18-0029

\$200





**BORIS CIPUSEV**

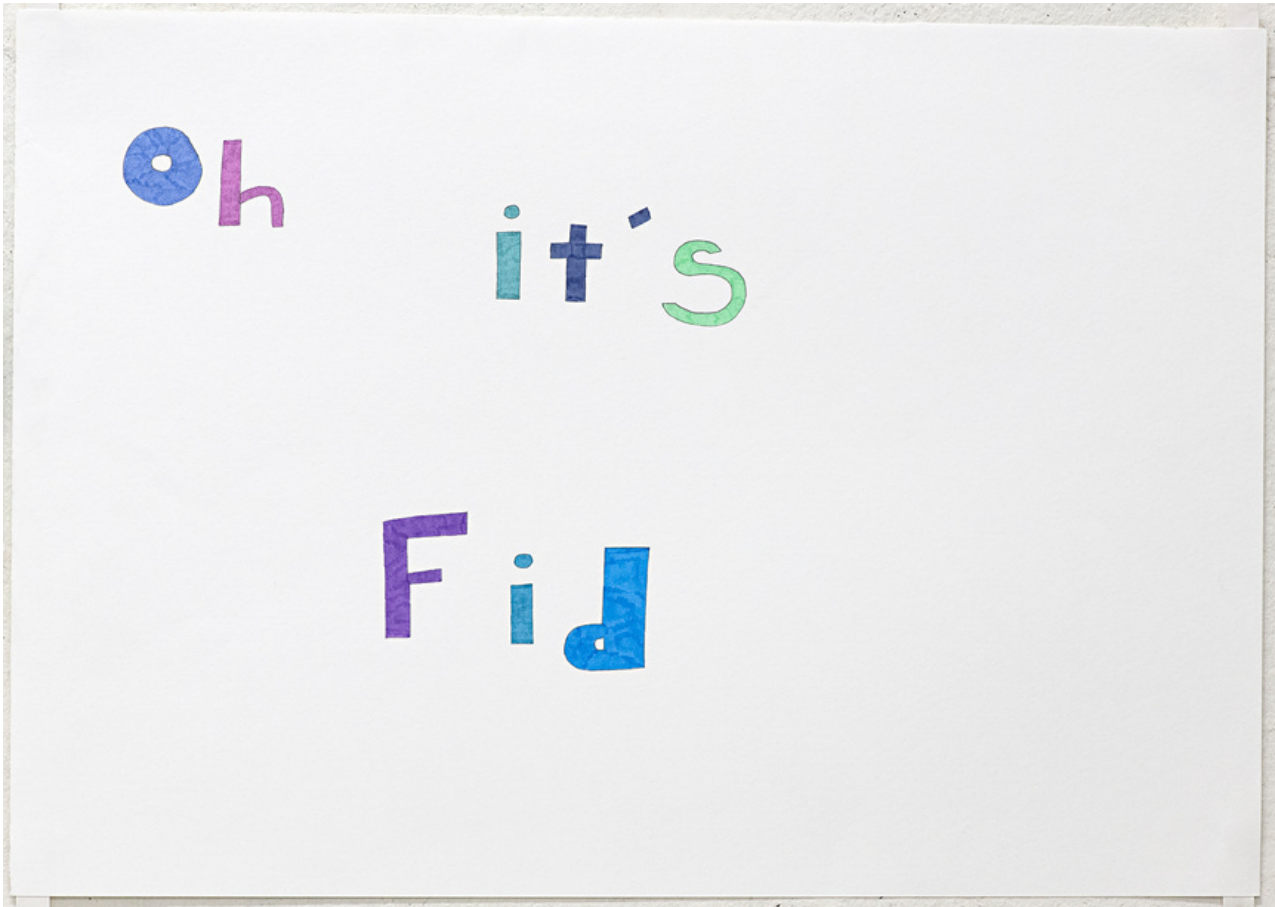
*Square boxes* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0022

\$200



**BORIS CIPUSEV**

*Oh it's Fid* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0018

\$200



**BORIS CIPUSEV**

*Tiles List 2019*

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0024

\$200



**BORIS CIPUSEV**

*These rules* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0029

\$200



**BORIS CIPUSEV**

*Worship Poster* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0024

\$200



**BORIS CIPUSEV**

*Polish Cakes* 2018  
greylead pencil and  
marker on paper

35 x 50 cm

BC18-0031

\$200



**BORIS CIPUSEV**

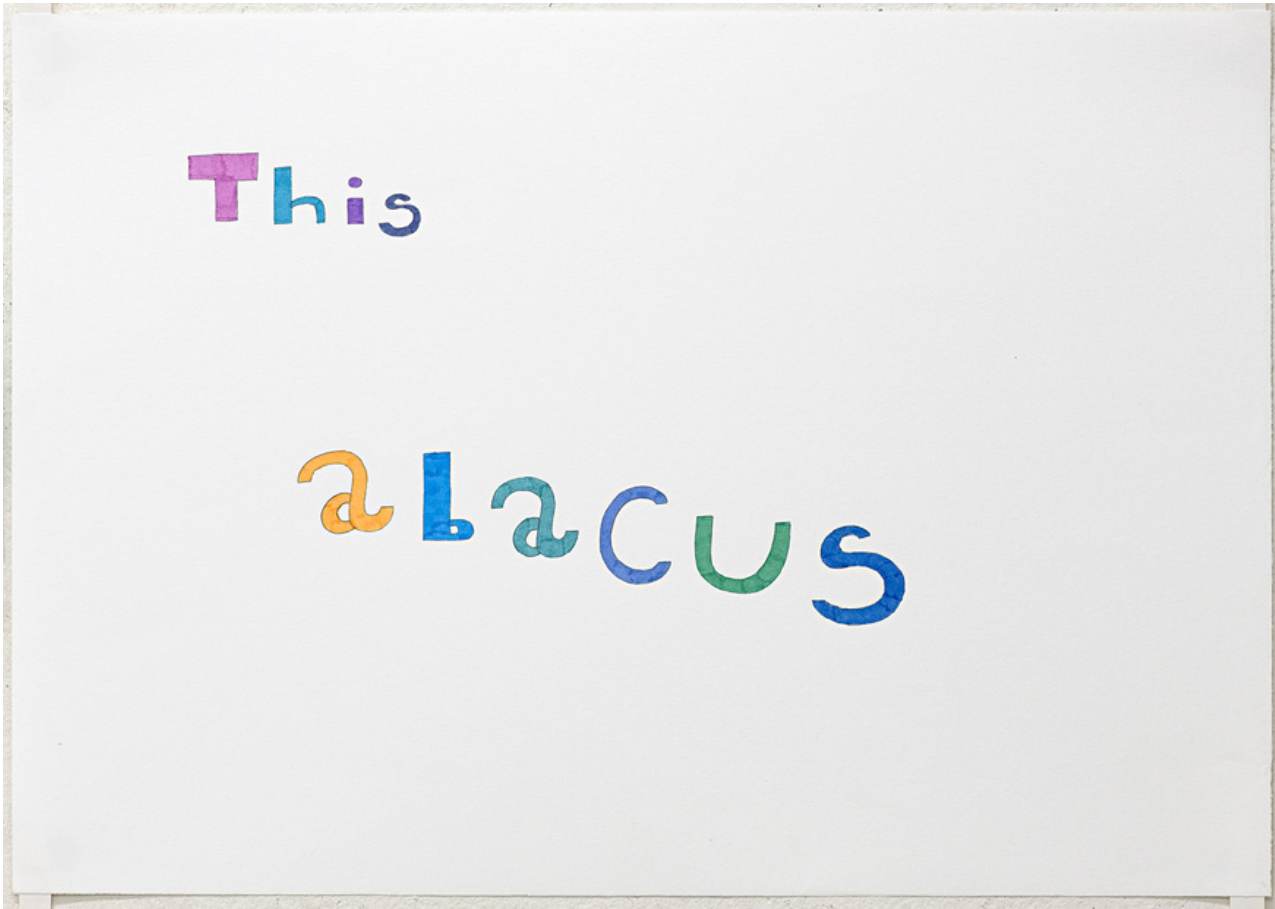
*Compass North 2018*

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0022

\$200



**BORIS CIPUSEV**

*This abacus* 2019  
greylead pencil and  
marker on paper

35 x 50 cm

BC19-0026

\$200





**BORIS CIPUSEV**

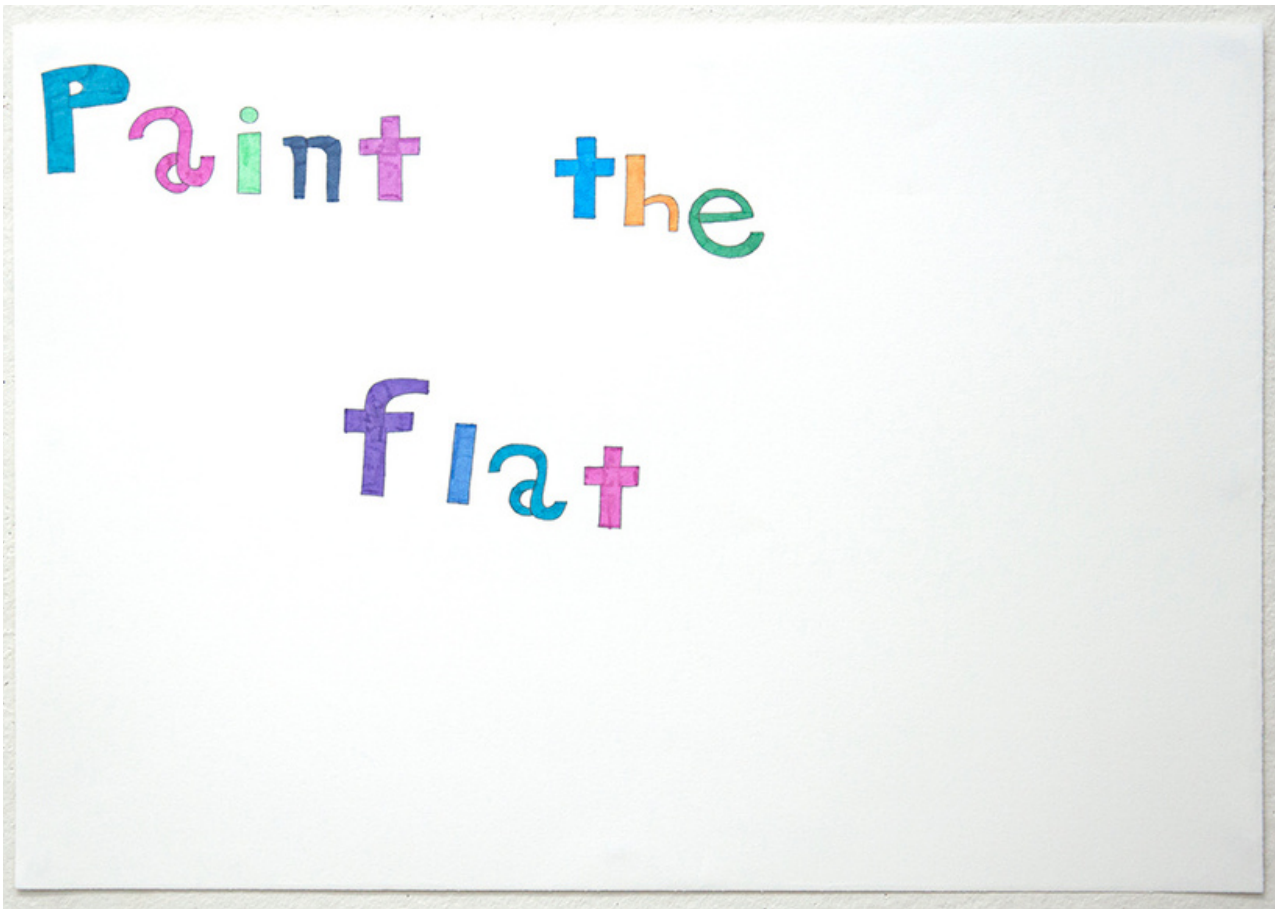
*Concert hall* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0028

\$200



**BORIS CIPUSEV**

*Paint the flat* 2018  
greylead pencil and  
marker on paper

35 x 50 cm

BC18-0004

\$200



**BORIS CIPUSEV**

*As Fid did* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0035

\$200



**BORIS CIPUSEV**

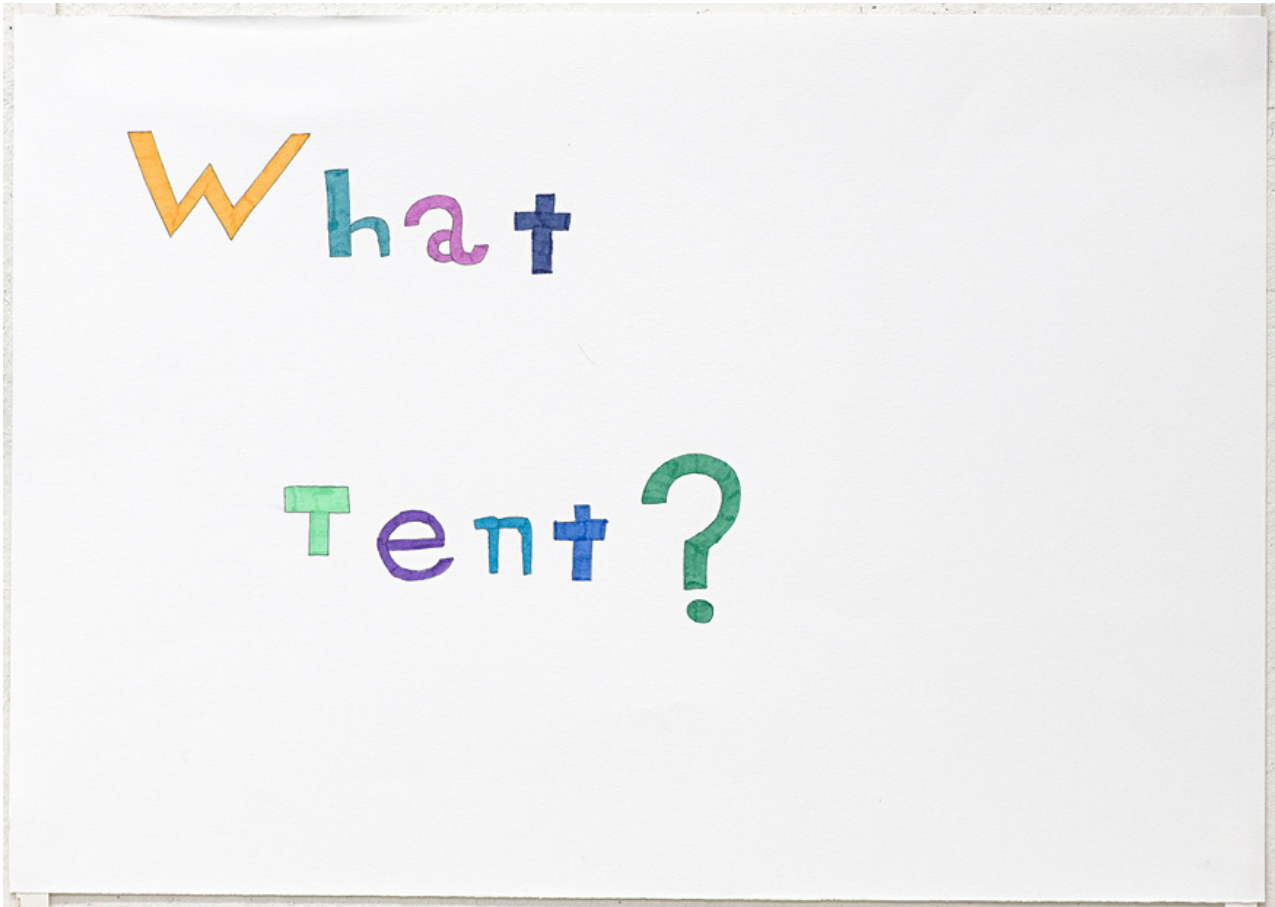
*These Pens* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0025

\$200



**BORIS CIPUSEV**

*What Tent?* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0025

\$200



**BORIS CIPUSEV**

*1 o'clock am* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0020

\$200



**BORIS CIPUSEV**

*Cinema Time* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0016

\$200



**BORIS CIPUSEV**

*Secure Check* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0005

\$200





**BORIS CIPUSEV**

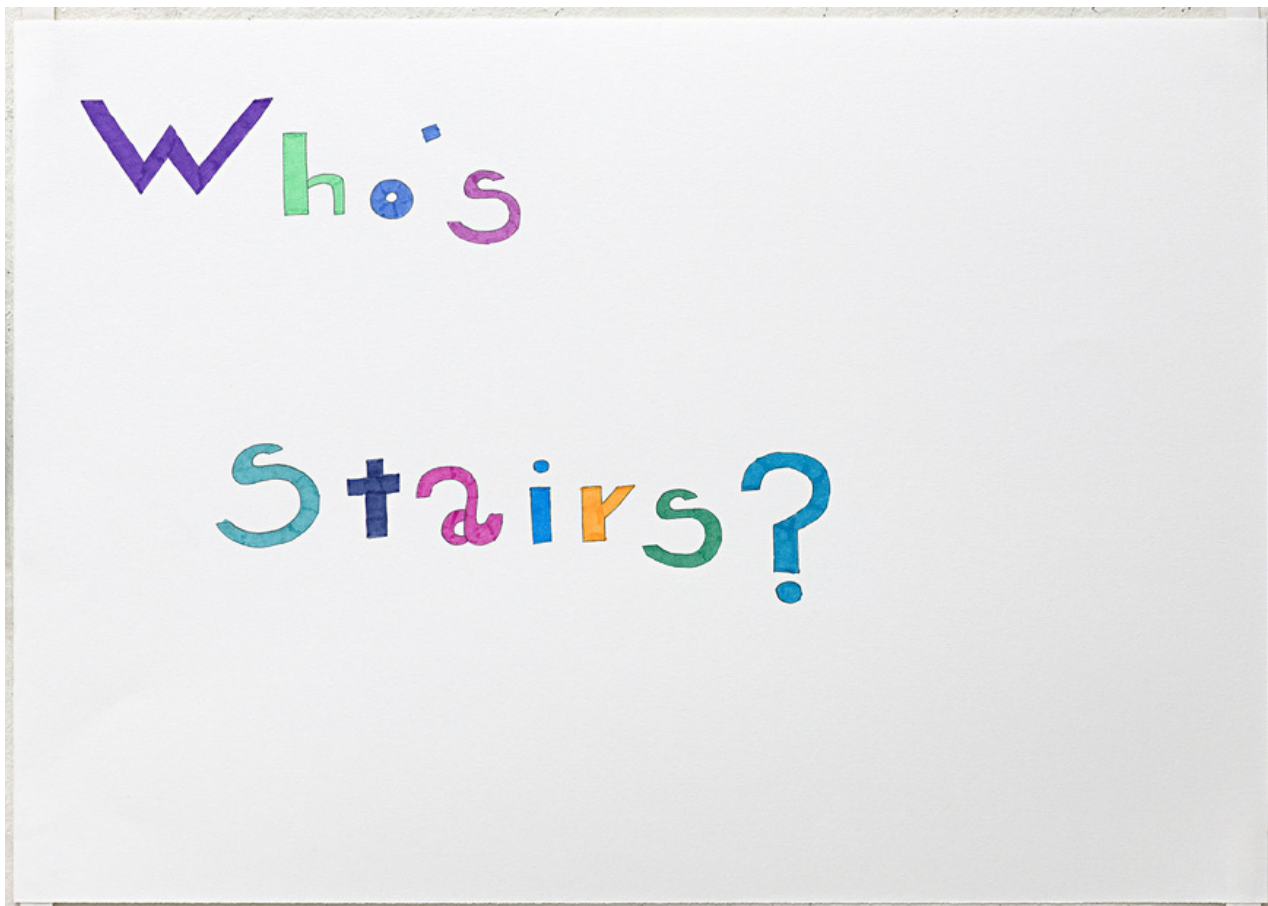
*These Radios* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0026

\$200



**BORIS CIPUSEV**

*Who's Stairs?* 2018

greylead pencil and  
marker on paper

35 x 50 cm

BC18-0021

\$200



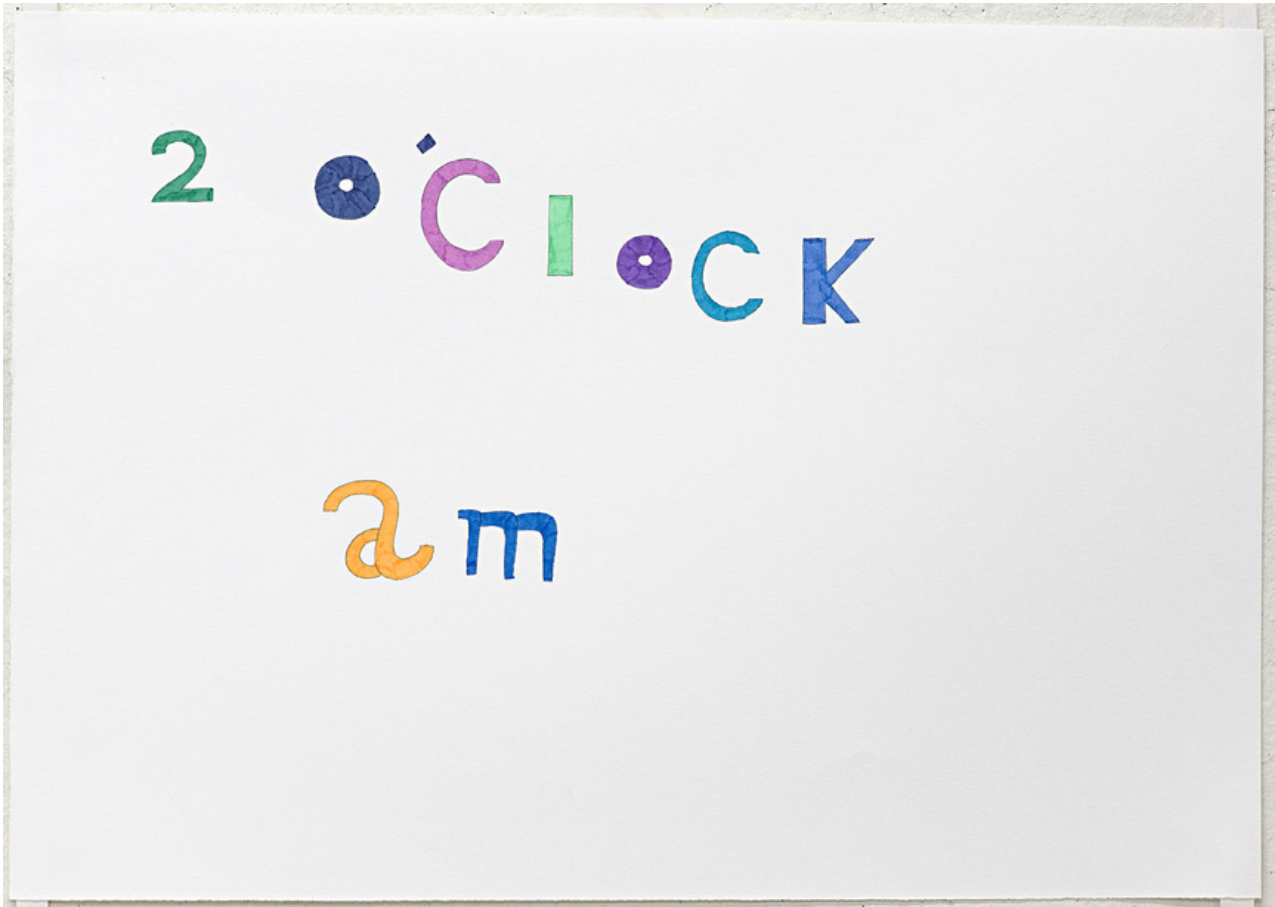
**BORIS CIPUSEV**

*These Vases* 2019  
greylead pencil and  
marker on paper

35 x 50 cm

BC19-0023

\$200



**BORIS CIPUSEV**

*2 o'Clock am* 2019

greylead pencil and  
marker on paper

35 x 50 cm

BC19-0019

\$200

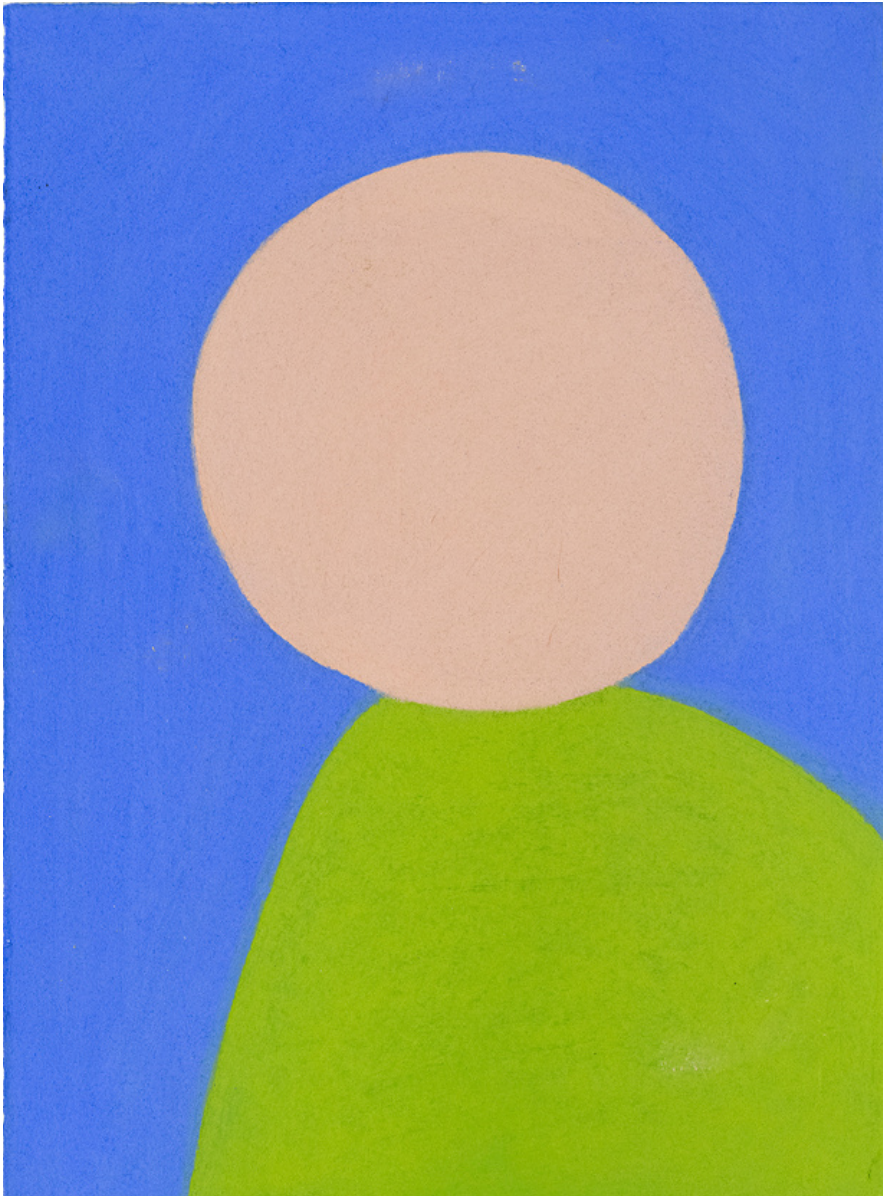


## **JULIAN MARTIN**

b 1969, Melbourne

Characterised by their rich surfaces, Julian Martin's pastel works make a unique visual statement. Methodical in his approach, he carefully works from photographs and arranged still life, deconstructing these references to create highly considered compositions. With his pastels evoking a strong bodily resonance, his work is a continuous reinterpretation and response to form.

Martin has worked at Arts Project Australia since 1988 and has held multiple solo shows at Arts Project Australia (2001, 2003, and 2014) as well as Australian Galleries (1995), Manningham Gallery (2009) and No Vacancy Gallery (2015). He has also been included in numerous group exhibitions including The Armory Show and Outsider Art Fair, Fleisher/Ollman Booth, New York; Spring 1883, Melbourne and Sydney; Museum of New and Old Art, Hobart; Mornington Peninsula Regional Gallery; and National Gallery of Victoria, Melbourne. In 1994, Martin was a finalist in the Moët & Chandon Travelling Fellowship and, in 2014, won First Prize in *Connected*. His work is held in numerous collections including the City of Melbourne, Monash University Museum of Art and National Gallery of Victoria, as gifted by Stuart Purves. He is currently represented by Fleisher/Ollman, Philadelphia and Arts Project Australia.



**JULIAN MARTIN**

*Not titled* 2020

pastel on paper

38 x 28 cm

JM20-0001

\$1,200



**JULIAN MARTIN**

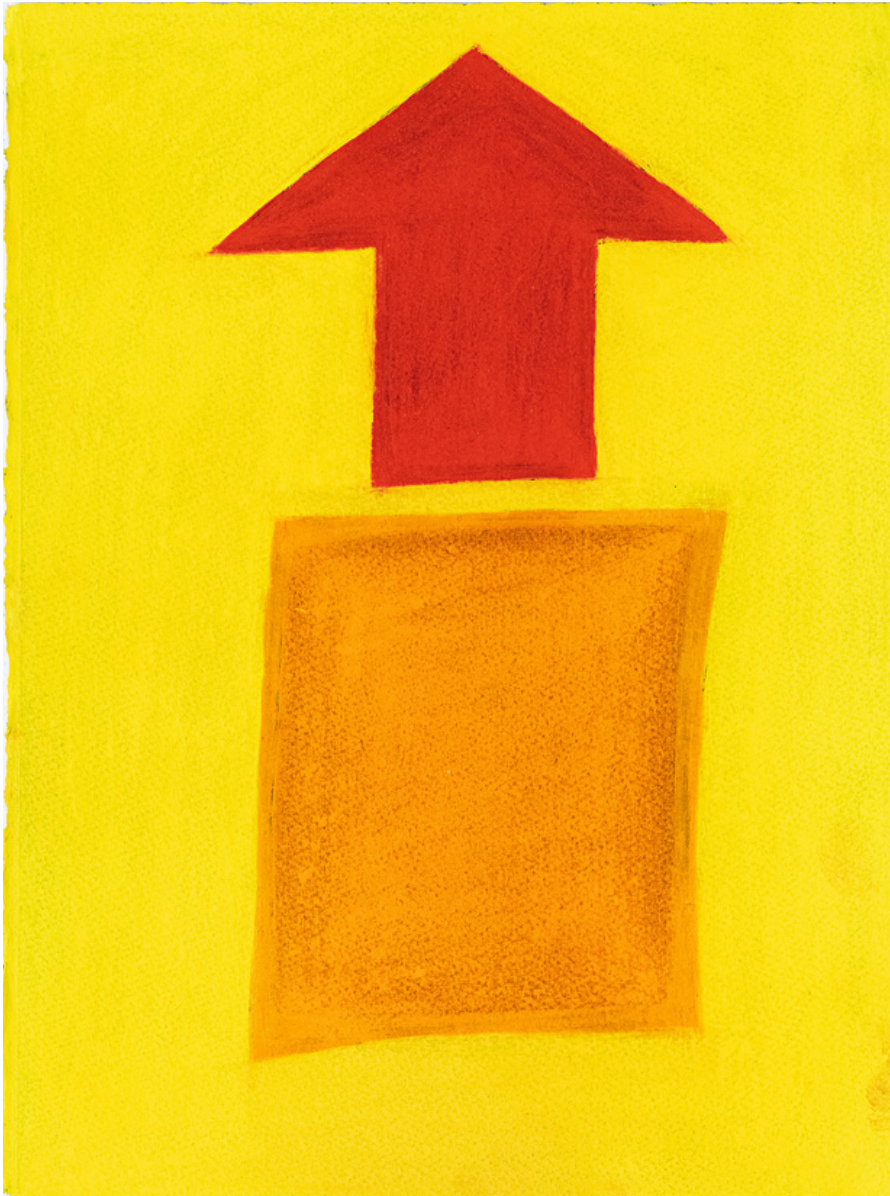
*Not titled* 2020

pastel on paper

38 x 28 cm

JM20-0010

Private Collection



**JULIAN MARTIN**

*Not titled* 2020

pastel on paper

37.5 x 28 cm

JM20-0003

\$1,200





**JULIAN MARTIN**

*Not titled* 2020

pastel on paper

38.5 x 28 cm

JM20-0004

\$1,200



**JULIAN MARTIN**

*Not titled* 2020

pastel on paper

38 x 28 cm

JM20-0009

\$1,200



## MARK SMITH

b 1976, Melbourne

Working across painting, ceramics, mixed media, video and soft sculpture, Mark Smith's primarily figurative works are concerned with how the physicality of the body relates to human nature and the human condition. He considers the body as a non-negotiable starting point for existence, using the primitive vessel to explore the truly distinctive characteristics of being human. Within this framework, Smith addresses the experiences and complexities of the individual and of humanity as a whole, as well as examining the language of subtle movement. Working from a feeling or emotion rather than a model or image, his artwork has an intrinsic quality that is imbued with a deep sense of character.

Smith has worked in the Arts Project studio since 2003. He held his first solo show *Words Are.. Jambbi* at Gallery Upstairs in 2014, as well as featuring in group shows nationally including *Spring1883*, *Gertrude Glasshouse*, *The Substation* and *West Space*. In 2014, he self-published *Alive: an autobiographical reflection of his life and*, in 2020, he undertook an artist residency at the *Australian Tapestry Workshop*. Public collections include the *Monash University Museum of Art* and *Moreland City Council*. His work is also held in national and international private and corporate collections.



**MARK SMITH**

*Increase 2021*

material, stuffing and thread

50 x 300 cm

MASM3D21-0001

\$1,200



## LISA REID

b 1975, Melbourne

Lisa Reid is an accomplished multimedia artist working in ceramics, painting, drawing, printmaking and digital media. Often utilising the preliminary workings of an image as a blueprint for her work, her attention to detail and focus is apparent not only in her paintings and drawings but also in her ceramic practice. Her mastery is reflected in her highly detailed, intricate work and meticulous approach often inspired by working from life, old family snaps and popular culture images. Her work reflects a rich and unique view of everyday life, where the artist's interpretation and translation of imagery are keenly observed.

Reid has worked as an artist at Arts Project Australia since 2002 and held her first solo exhibition *Lisa Reid: The Devil's in the Detail* at Arts Project Australia in 2015. She has exhibited in numerous group shows, including *Painting. More Painting*, ACCA, Melbourne; *Renegades: Outsider Art*, Swan Hill Regional Art Gallery, Swan Hill; *Sit Down, Shut Up and Watch*, Film & New Media Festival, Adelaide; and *Everyday imagining: new perspectives on Outsider art*, Ian Potter Museum of Art, The University of Melbourne. Her work is held in the collections of the National Gallery of Australia and the National Gallery of Victoria and has been represented in major exhibitions in both Australia and overseas.



**LISA REID**

*1990's Sony Headphones 2020*

glazed earthenware

7 x 15.5 x 15 cm

LRC20-0002

NFS



**LISA REID**

*1990's Sony Mega Bass Walkman*

*with a Dolly Parton Tape 2020*

glazed earthenware

7 x 11 x 8 cm

çNFS



**LISA REID**

*The Old Fashioned Cash Register with the Old Paper  
Dollar Notes and Coins 2020*

glazed earthenware

12.5 x 25 x 32 cm

LRC18-0001

NFS





## CHRIS O'BRIEN

b 1981, Melbourne

Chris O'Brien is a multi-disciplinary artist who works across painting, printmaking, sculpture, digital media and artist zines. His short-form graphic novels and artist videos bring together many aspects of his practice. Predominantly concerned with representing domestic dwellings in varying states of distress, he anthropomorphises random homes of interest and populates them with known and celebrity characters that he weaves into the artwork's broader narrative. Personal connections are important, with his subjects involved from the research stage through to the artwork production and public outcome. His recent work includes soft sculpture: the brightly coloured, sewn, and stuffed fabric houses and iconic buildings are transformed from homes of form and function, into imaginative artworks that are both meaningful and playful.

O'Brien has worked in the Arts Project Australia studio since 2002 and presented his first solo exhibition at Arts Project Australia in 2007. He has been involved in many collaborations and group exhibitions, including at the Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne; Melbourne Art Fair, Royal Exhibition Building, Melbourne; and *Pearls of Arts Project Australia: The Stuart Purves Collection*, nationally touring exhibition. His work is held in public collections, including the National Gallery of Victoria, as gifted by Stuart Purves.



My birthday's September the 16th and that's when we got married, me and Chelsea Campbell. It was on a Monday I think it was. We met each other at the coffee shop on my birthday the year before. Caroline set us up together on a date because I was looking for someone to go out with and start a family with. The coffee shop was called Four Beans and that's where Caroline works and she has green hair. Then we moved in together into the Johnston House at 152 Hotham Street, East Melbourne, Victoria, 3002. We work in the police station not far from there.

**CHRIS O'BRIEN**

*The Kris and Chelsea*

*Collection 2019*

digital print on paper

25 x 19 cm

COZ19-0001 12/20

\$25



**CHRIS O'BRIEN**

*The Khris and Chelsea*

*Collection 2019*

digital video, looped

Edition 1 of 10

COV19-0001

\$80



## ADRIAN LAZZARO

b 1985, Melbourne

Adrian Lazzaro's character-based artworks feature wrestlers, zombies, teddy bears, political figures and lovers. The heavily rendered works are executed in saturated comic strip colours, creating a heightened dramatic, emotional and carnivalesque atmosphere. His subjects blend sinister themes, and social/political commentary with his quirky sense of humour, resulting in artwork that has a dark and wry outlook.

Lazzaro has worked at Arts Project Australia since 2004. He has regularly exhibited in group shows in Australia and overseas, including *Spring 1883*, *The Establishment*, Sydney; *Now the heart is filled with gold as if it were a purse*, curated by Glenn Barkley, Arts Project Australia; *Turning the Page*, Gallery 101, Ottawa; and *My Puppet, My Secret Self*, The Substation, Newport. In 2018, Lazzaro was a finalist in the *Petite Miniature Textiles Biennial* at Wangaratta Art Gallery, resulting in the acquisition of artwork for their permanent collection. Public collections include the City of Moreland and Wangaratta Art Gallery. His work is also held in national and international private and corporate collections.



**ADRIAN LAZZARO**

*Zombie World and*

*Teddy 2020*

ball point pen, paint

pen and sticky tape

41.5 x 28.5 cm

ADLA20-0012

\$180



**ADRIAN LAZZARO**

*Short Sighted, Tall*

*Sighted 2020*

collage, marker, and paint

pen on paper

35 x 25.5 cm

ADLA20-0009

\$180



**ADRIAN LAZZARO**

*Elena 2020*

marker, paint pen and  
sticky tape on paper

50 x 36 cm

ADLA20-0013

\$180



**ADRIAN LAZZARO**

*King Forem 2020*

pen, marker, paint pen  
and sticky tape on paper

34.5 x 29.5 cm

ADLA20-0011

\$180





**ADRIAN LAZZARO**

*Happy Teddy 2020*

collage, marker, paint pen,  
and sticky tape on paper

29.5 x 25.5 cm

ADLA20-0006

Private Collection



**ADRIAN LAZZARO**

*Teddy got Corona*

*Virus 2020*

ballpoint pen, marker,

paint pen and sticky

tape on paper

35 x 24 cm

ADLA20-0010

\$180



**ADRIAN LAZZARO**

*Not titled (self portrait) 2020*

marker, paint pen and  
sticky tape on paper

28.5 x 20.5 cm

ADLA20-0004

Private Collection



**ADRIAN LAZZARO**

*Not titled (teddy) 2020*

ballpoint pen, collage,

marker, paint pen and

sticky tape on paper

35 x 25 cm

ADLA20-0007

Private Collection



## **SAMANTHA ASHDOWN**

b 1979, Melbourne

Samantha Ashdown is an emerging artist and printmaker working in collage, ink, watercolour, pastel and gouache. She explores a variety of subject matter in her practice including still life, landscapes, portraiture and urban scenes. Her strikingly balanced compositions, bold line-work and soft colours result in thoughtful small-scale works on paper that are tinged with nostalgia.

Ashdown has worked at Arts Project Australia since 2000 and has exhibited nationally. Public collections include the National Gallery of Victoria as gifted by Stuart Purves. Her work is also held in national private collections.



**SAMANTHA ASHDOWN**

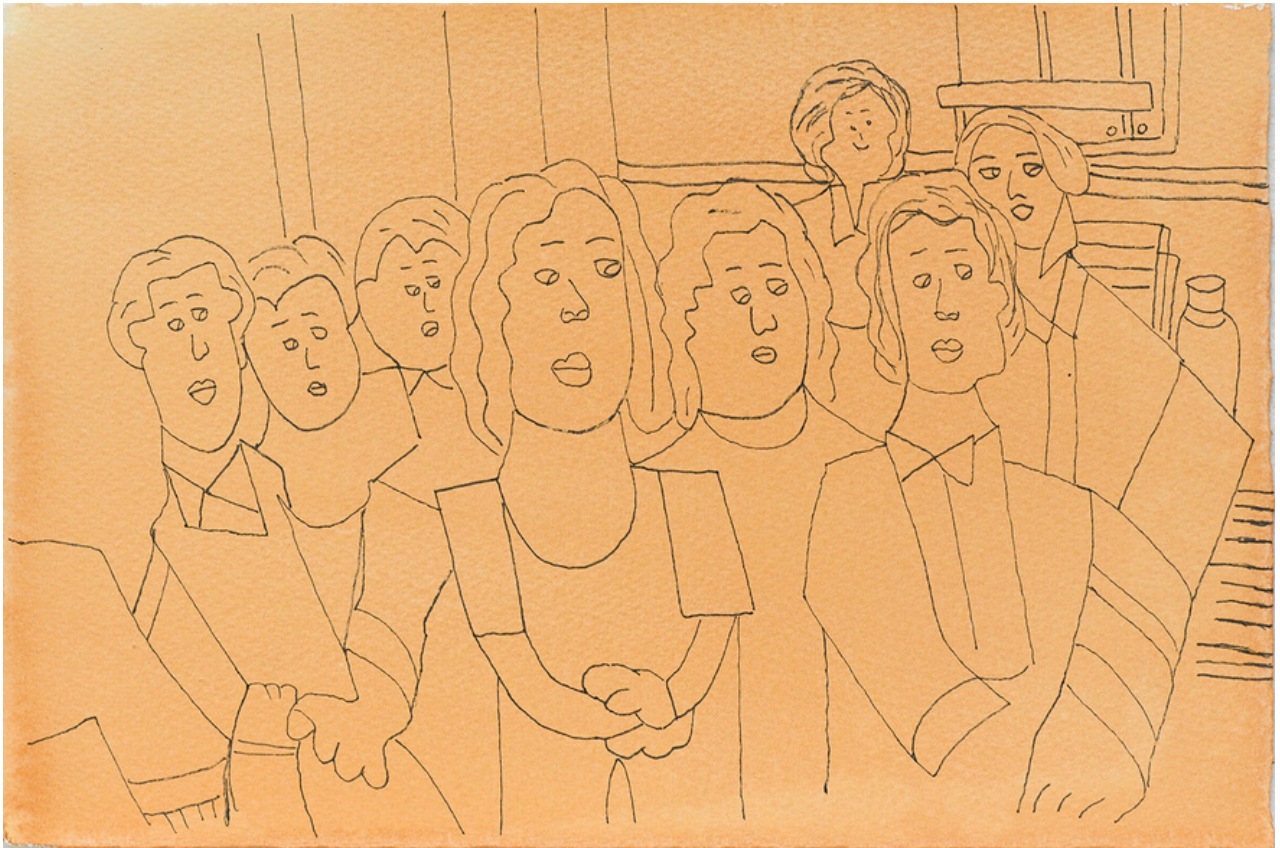
*Not titled* 2020

fine liner and ink on paper

19 x 28.5 cm

SPA20-0006

\$120



**SAMANTHA ASHDOWN**

*Not titled* 2020

fine liner and ink on paper

19 x 28.5 cm

SPA20-0007

\$120



**SAMANTHA ASHDOWN**

*Not titled 2020*

fine liner and ink on paper

28 x 19 cm

SPA20-0005

\$120





**SAMANTHA ASHDOWN**

*Not titled* 2020

ink, marker and watercolour

on paper

39.5 x 27.5 cm

SPA20-0008

\$150



**SAMANTHA ASHDOWN**

*Not titled* 2020

fine liner, gouache, greylead pencil  
and ink on paper

35 x 25 cm

SPA20-0001

\$150



**SAMANTHA ASHDOWN**

*Not titled* 2020

marker and watercolour

on paper

50 x 35 cm

SPA20-0009

\$210



## **ALAN CONSTABLE**

b 1956, Melbourne

Alan Constable's practice is multi-disciplinary, ranging from drawing and painting to ceramics. He is most renowned for his ceramic cameras, which he began developing in 2007. In 2014, the National Gallery of Victoria recognised Constable's mastery when acquiring thirteen of his cameras exhibited in *Melbourne Now*. They reflect his life-long fascination with old cameras, which started at age eight when he started making replica cameras from cardboard cereal boxes. Fast forward to the 2000s, and he makes his replica cameras in clay, with his finger impressions seen clearly on the surface of the material, leaving the mark of the maker as a lasting imprint. Alongside his 3D sculptures, he maintains a strong painting and drawing practice, focusing on imagery from newspapers and magazines as points of reference.

Constable has worked at Arts Project Australia since 1991. He is regularly curated in group exhibitions throughout Australia, Europe and USA, and he has held a number of solo exhibitions including at Andrew Baker Art Dealer, Brisbane Darren Knight Gallery, Sydney; and South Willard (curated by Ricky Swallow), Los Angeles. He has been a finalist in a number of prominent art awards including the Victorian Craft Awards, Melbourne. His work is held in numerous collections including The Museum of Everything, London, the National Gallery of Victoria and Deakin University, Melbourne. He is represented by DUTTON, New York; Darren Knight, Sydney; and Arts Project Australia, Melbourne.



**ALAN CONSTABLE**

*Not titled (binoculars) 2017*

glazed earthenware

16 x 22 x 7.5 cm

ACC17-0003

\$3,200



**ALAN CONSTABLE**

*Not titled* 2017

glazed earthenware

11.5 x 16.5 x 11.5 cm

ACC17-0005

\$2,750



**ALAN CONSTABLE**

*Not titled* 2019

glazed earthenware

11.5 x 16.5 x 11.5 cm

Private Collection



**ALAN CONSTABLE**

*Not titled* 2018

glazed earthenware

8 x 15 x 9 cm

ACC18-0020

\$2,500





## CATHY STAUGHTON

b 1968, Melbourne

A prolific and accomplished artist, Cathy Staughton's distinctive personal style speaks volumes through her vibrant, bold paintings. Overtones of humour, pathos and nostalgia endow her work with gravitas. Her paintings often act as a barometer for her happiness, sadness, dreams and desires. Symbolic characters such as robots and saintly figures are embellished with her vivid and idiosyncratic imagination and appear time and again, reflecting a distinct good-bad dichotomy. Through her work, she maintains a life-long fascination with Star Wars as well as Luna Park as a result of deep family connections to the area and endless childhood memories.

Staughton has worked in the Arts Project Australia studio since 1989. She has held four solo exhibitions at Arts Project: Cathy Staughton's *Wondrous Imaginarium*, 2013; Cathy Staughton Solo, 2010; *Good Dream – Bad Dream*, 2000; and *Danse Macabre*, 1998. She has also presented a solo exhibition at MADMusée, Liège in 2002. She has exhibited in numerous group exhibitions over her 30+ year career, including *Melbourne Art Fair*, Royal Exhibition Building, Melbourne; *Renegades: Outsider Art*, KickArts Contemporary Arts, Cairns; and *Exhibition #4*, Museum of Everything, London. Her work is held in MADMusée's collection as well as in private collections throughout the world.



**CATHY STAUGHTON**

*Poor Sir R2D2 Robot*

*Married Wedding Cathy*

2020

acrylic on paper

28 x 42 cm

CS20-0011

\$270



**CATHY STAUGHTON**

*Not titled* 2020

colour and greylead

pencil on paper

28 x 21 cm

CS20-0009

\$220



**CATHY STAUGHTON**

*Cathy murder fast cult bad John  
Staughton loud noised 2 bed room  
Hurt Cathy 2 house WHHill/Banano  
Points murder crime out Cathy sad  
murder bad John Staughton bad  
day office wanted 2020*

greylead and colour pencil on paper

28 x 21 cm

CS20-0008

\$220



**CATHY STAUGHTON**

*Cathy awful stack way sad page  
paper door book point bad James  
+ Sue wanted Arts Melbourne RIP  
N.S.W. + Gold Coast New Shop Arts  
2020*

greylead and colour pencil on paper

17.5 x 12.5 cm

CS20-0004

\$220



**CATHY STAUGHTON**

*Humens of Melbourne*

*Luna Park 2020*

acrylic on paper

17.5 x 12.5 cm

CS20-0003

\$220



**CATHY STAUGHTON**

*Fat lady bad hard no link Austin  
Kim McKilflyer angry sister bad  
old iPad take away pick up flood  
iPad bay Kim McKilflyer sad visit  
house 2020*

acrylic and gouache on paper

42 x 57.5 cm

CS20-0015

\$450



**CATHY STAUGHTON**

*Good 2 man friend cats*

*poor purry pussy heart*

*love brozen 2020*

acrylic and gouache

on paper

56 x 35.5 cm

CS20-0018

\$450





**CATHY STAUGHTON**

*Justin angry bad Cathy*

*sad bad money 4 week*

*sad 2020*

acrylic on paper

56 x 36 cm

CS20-0017

\$450



**CATHY STAUGHTON**

*Sim Luttin 2 Cat Suzie*

*Anne Brown Catherine*

*Bell Puppy Puppy 1 2020*

acrylic and greylead

pencil on paper

50 x 70 cm

CS20-0021

\$700



**CATHY STAUGHTON**

*Not titled* 2020

acrylic and pencil

on paper

70 x 50 cm

CS20-0024

Private Collection



**CATHY STAUGHTON**

*Not titled (self portrait)*

2020

acrylic on paper

76.5 x 56 cm

CS20-0022

\$700



**CATHY STAUGHTON**

*Cats mother love girl*

*cats love still angry*

*no Trump 2020*

greylead and colour

pencil on paper

28 x 21 cm

CS20-0007

\$220



**CATHY STAUGHTON**

*Jane 200m video*

*camera iPad mini 4*

*200m video friend 2020*

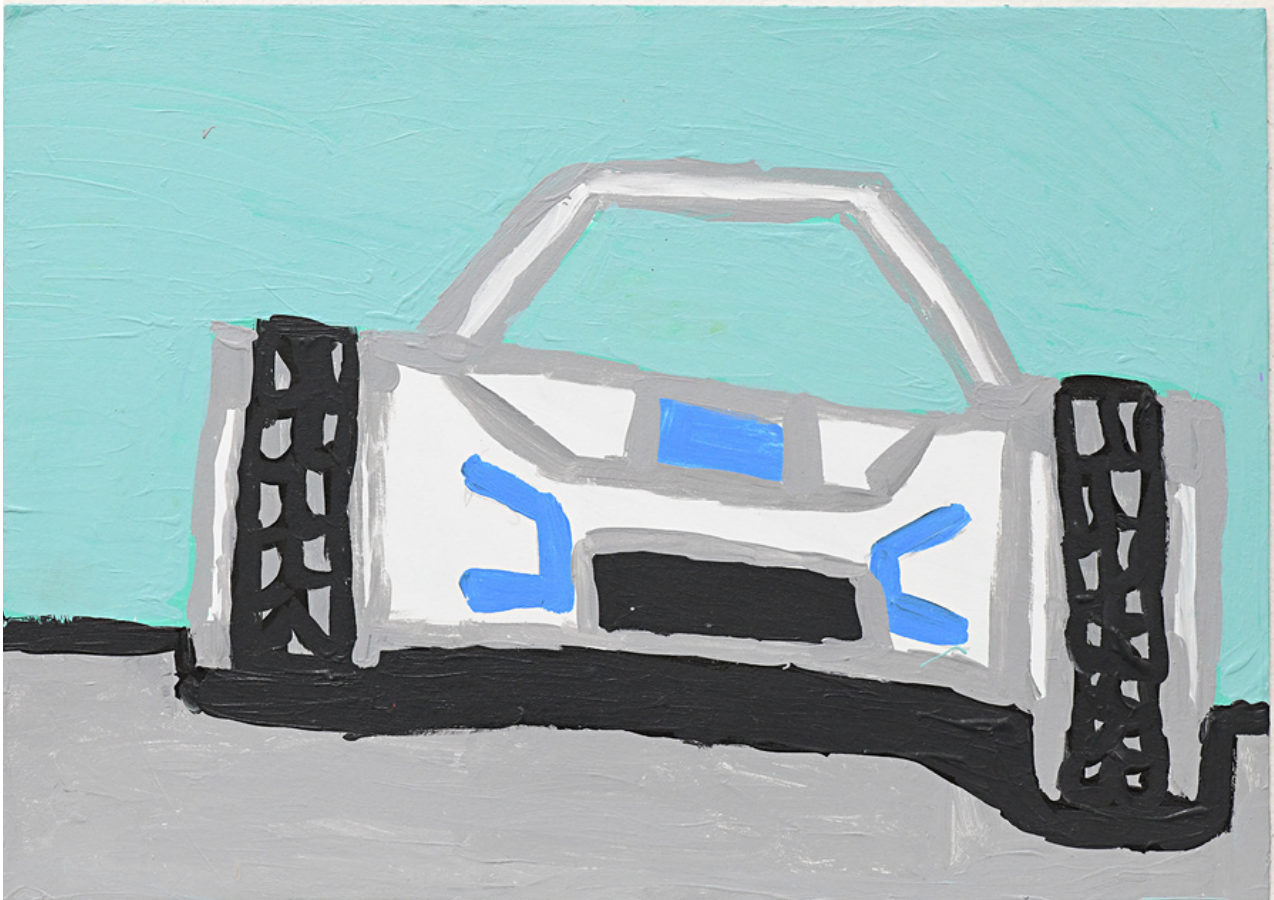
greylead and colour

pencil on paper

17.5 x 12.5 cm

CS20-0001

\$220



**CATHY STAUGHTON**

*Sphero RVR Robot*

2020

acrylic on board

30 x 42 cm

CS20-0012

\$270



**CATHY STAUGHTON**

*Daniel Andrews Melbourne*

*bad Mum Kim McKilflyer wanted  
hard no link bad white iPhone SE  
sad RIP good Cathy mission 2020*

acrylic, gouache and greylead

pencil on paper

42 x 57 cm

CS20-0020

\$450





**CATHY STAUGHTON**

*Not titled* 2020

acrylic on board

30 x 42 cm

\$270



**CATHY STAUGHTON**

*Harmful Bad food sore  
tummy yellow sick mistalk  
poor Danice Rigby bed  
shopping out Hospital 2020  
greylead and colour pencil  
on paper  
28 x 21 cm  
CS20-0006  
\$220*



**CATHY STAUGHTON**

*Paul man garden window*

10 surface iPad 2020

greylead and colour

pencil on paper

17.5 x 12.5 cm

CS20-0002

\$220



**CATHY STAUGHTON**

*Queen Grandmother*

Size 14m 2020

acrylic on paper

17.5 x 12.5 cm

CS20-0005

\$220

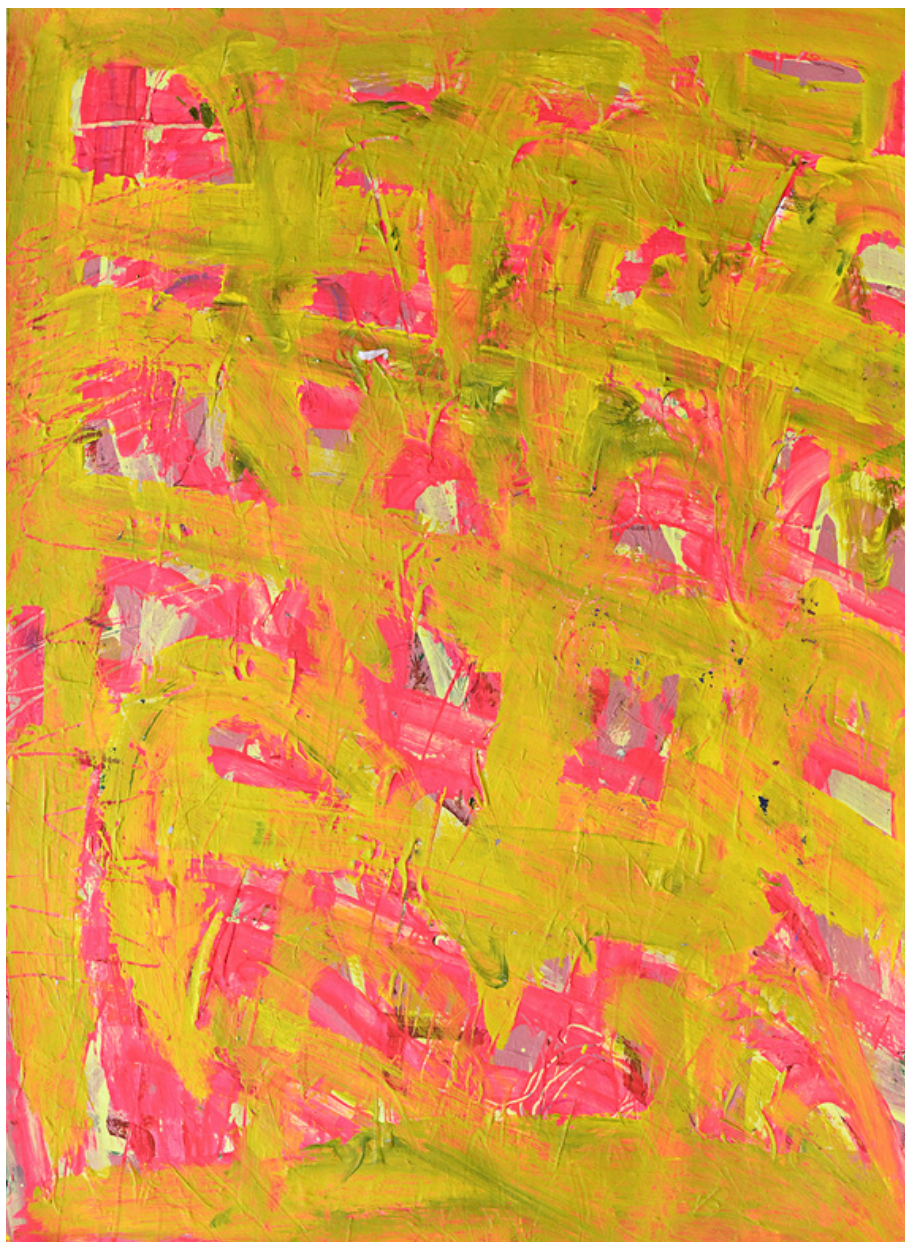


## **WARREN O'BRIEN**

b 1974, Melbourne

Warren O'Brien is a prolific painter whose abstract images reflect the rhythm and repetition of his process. The layering of rich, radiant colours affords the work depth and texture, while the free brushwork and dripped paint bring to mind the spontaneous style of abstract expressionism. His use of the repeated arc motif based on the architectural form of the arched window is magnetic in effect, drawing attention to the many complex layers of the works. Building on his well-defined style of mark-making, he also scraps text-like marks into the paint, adding another textured and interesting dimension to the rendering of his work.

O'Brien has worked at Arts Project Australia since 2005. He has been featured in numerous group exhibitions including the Melbourne Art Fair and Linden New Art in Melbourne as well as Gallery 101, Ontario. His work is held in national and international private collections.



**WARREN O'BRIEN**

*Not titled* 2020

acrylic on paper

76.5 x 56 cm

WOB20-0002

Private Collection



**WARREN O'BRIEN**

*Not titled* 2020

acrylic on paper

76.5 x 55.5 cm

WOB20-0003

\$400





# ARTS PROJECT AUSTRALIA

In order to protect everyone's health & wellbeing please note the following before entering:



If you are unwell, please do not visit



Please wear a mask while indoors



Please sanitise your hands before entering



Please keep 1.5M apart at all times in the gallery





## **Thank you for your support**



### **ENQUIRIES**

Please contact the gallery

+61 477 211 699

[gallery@artsproject.org.au](mailto:gallery@artsproject.org.au)

[www.artsproject.org.au](http://www.artsproject.org.au)

### **VISIT US**

Arts Project Australia / Gallery

Level 1, Collingwood Yards

35 Johnston Street,

Collingwood VIC Australia



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