

# We Tell Ourselves Stories

by

## Paul Davies



November 19, 2017

# We Tell Ourselves Stories

My current body of work looks at the links between my native home in Australia and my adopted home in Los Angeles. In June, I was invited to present a site-specific installation at the MAK Center for Art and Architecture's Fitzpatrick-Leland House in Los Angeles... The paintings from this installation are being exhibited here in Sydney at the Olsen gallery and feature the Fitzpatrick-Leland House. The title of the paintings is based on Frank Lloyd Wright's quote 'Tip the world over on its side and everything loose will land in Los Angeles'. Here he described Los Angeles as a centre-less sprawl of buildings and billboards and to me this idea can be extended to the multitude of searching souls that land in LA from all over the globe.

Like loose objects, Australian gum trees are scattered randomly about Los Angeles and, in a way, are a visual link with Australia. I combined this link with the shared gold rush history between Australia and California that happened at the same time the trees were imported and called the paintings Everything Loose Will Land in LA/Double Golden Gully. Golden Gully is a now abandoned gold mining location in New South Wales and I added "Double" to refer to the gamble miners took seeking fame and fortune just as the hopefuls do in LA today.

MEDIA COVERAGE

VOGUE AUSTRALIA - 2017





## GILDED HISTORY

Australian artist Paul Davies reveals the genesis of his series of artworks

linking 19th-century gold rushes in California and Australia with modern-day Los Angeles.



EVERYTHING LOOSE WILL LAND IN LA  
PAUL DAVIES GOLDEN GULLY  
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In a moment of realization it was the eucalyptus trees strangely dotted throughout Los Angeles that revealed a connection between my adopted home in California and my native home in Sydney.

This unexpected link sparked a series of paintings I've been working on for over three years, titled *Everything Loose Will Land in LA/Double Golden Gully*. The paintings formed part of a site-specific installation that I was invited to present at the MAK Center for Art and Architecture, Los Angeles earlier this year; they were later exhibited in Sydney at the Olsen gallery.

"Everything loose will land in Los Angeles" is a quote from Frank Lloyd Wright, who described the city as a centre-less sprawl of buildings and billboards. To me, this description can be further extended to the multitude of searching souls who land in LA from all over the globe.

The second part of the title, *Double Golden Gully*, refers to a disused gold mining location in New South Wales, Golden Gully. The word 'double' is added to suggest a gambling term, rather than a place, infused with the notion of instant luck and risk.

Australia's gold rush began after prospector Edward Hargraves noticed that the landscapes producing gold in California were also present in Australia. Coincidentally, during this time Australia began exporting gum trees to California to support its growing population. I liked this idea of a shared experience between two places on opposite sides of the Pacific Rim. The duality of commercial exports linking the two places, as well as the emerging cultural presence in each landscape, was an interesting juxtaposition.

In addition, *Golden Gully* is a place of significance to Australian artists and poets, who documented the nearby town, Hill End, in its transformation from a booming metropolis during the gold rush to an abandoned outpost once the gold was gone. An excerpt from the poem *The Roaring Days* by Henry Lawson, written in 1889, exemplifies this and was significant to the development of the paintings:

*The night too quickly passes  
And we are growing old,  
So let us fill our glasses  
And toast the Days of Gold;  
When finds of wondrous treasure  
Set all the South ablaze,  
And you and I were faithful mates  
All through the roaring days!*

The native Australian gum trees scattered throughout Los Angeles remind me of the gold rush link between both places. Furthermore, Frank Lloyd Wright's quote is just as relevant today, as many Australians are drawn to Hollywood to try their luck.

Los Angeles is something of an El Dorado for actors, filmmakers and artists. Like the gold prospectors of the 19th century, these are people who come to the city seeking success in a difficult industry.

The series *Everything Loose Will Land in LA ...* looks at this idea of history repeating through a lens of photography and painting. Reflecting on the notion of Hollywood and the silver screens, the scenes are painted with silver pigment. Like the hopeful actor, artist or director, the paint shines more intensely depending on the angle at which the picture is viewed.

Here, photographs taken of these locations in Australia and California are layered to create imaginary painted scenes in shimmering tones that hover between fact and fiction, rationality and emotion and, perhaps, most pertinently, reality and dreams.

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## LA WEEKLY - 2017



### A Modernist Masterpiece in the Hollywood Hills Has Become a Meta Museum

Perched on a crest overlooking the intersection of Mulholland Drive and Laurel Canyon Boulevard, the Fitzpatrick-Leland House imitates the hilltop, cascading down three stories and spreading out where it meets the earth. It was a large lot for architect Rudolph Schindler, who designed the house in 1936 as a spec for real estate developer Clifton Fitzpatrick.



The L-shaped structure incorporates interlocking volumes radiating from its core and blurring the line between indoors and outdoors, just some of the traits associated with Schindler's work.

In one of artist Paul Davies' paintings, the house is set against a mountain backdrop. It's Schindler's building, but the background is wrong. "I was looking at the idea of applying it to different landscapes. So if you could build it here, you could build it in these other places," says Davies, whose artwork is on exhibit at the house, by appointment only, through June 25. A stencil of the structure is a prominent motif in the acrylic canvases and bronze sculptures occupying the living room, kitchen, bedroom and basement. "The stencil is like a cookie cutter, like a machine, but can be manipulated to become unique."

Davies associates the stencil with Schindler's units, blocky precut furnishings made of wood that could be manipulated by homeowners to fit their needs. Like Schindler, Davies is an immigrant, arriving in Los Angeles a few years ago from Sydney, Australia. He has shown in galleries on three continents and is included in public and corporate collections such as Rothschild, Historic Houses Trust and the Scottsdale Museum of Contemporary Art. Midcentury modern homes like the Fitzpatrick-Leland, or Sydney's Seidler House, are common fixtures in his work, and he hopes to eventually include Philip Johnson's Glass House or even one of Frank Lloyd Wright's Los Angeles buildings.

Wright had a profound impact on both Davies and Schindler, who landed in the United States from Austria in 1914. Schindler found his way to Taliesin, where he studied under Wright and oversaw the construction of the Hollyhock House in Hollywood while Wright was in Tokyo working on the Imperial Hotel. It was around this time that Schindler built the iconic Kings Road House in West Hollywood and invited his old schoolmate, Richard Neutra to join him there.

The two men became highly influential modernists, but following a contentious split in 1927, it was decades before Schindler was awarded the same recognition as Neutra, despite masterpieces like the Lovell Beach House in Newport Beach, Catalina Island's Wolfe House and the Kings Road House, whose floor plan and use of cement slab made it one of the most forward-looking structures of its era.

Over time, numerous owners and various modifications made Schindler's original plan for the Fitzpatrick House unrecognizable. After Russ Leland acquired it in 1990, he hired architect Jeff Fink to restore it to its original form. In 2008, Leland donated the house to the MAK Center, which oversees three of Schindler's Los Angeles structures, including the Kings Road House and the Mackey Apartment building. (MAK Center and This X That are co-presenting the exhibit of Davies' paintings.)

Like Schindler and Neutra, Davies attended Taliesin (West in Arizona), Wright's school of architecture. The artist's series of 24 gum bichromate photograms depict one of Wright's Prairie-style structures with a watery wash that suggests paintings like Monet's series of Rouen Cathedral, capturing various hours and attitudes.

"It's a split between photography and painting, like architecture and landscape," says Davies, referencing Niepce's View From the Window at Le Gras from 1826, the world's oldest photograph, which marries the artist to his studio. "I'm trying to navigate where I am and likening the Australian landscape, which is very hot, to Arizona, my new home at the time, as a way of mapping where I am and using the photographic process to do it."



"Everything Loose Will Land in L.A. — Double Golden Gully" is a series of three paintings, one of which employs the stencil of Schindler's house against a woodland background taken from a photo of Golden Gully, an area that played a part in Australia's gold rush, which was triggered by the California Gold Rush in 1848.

"At the time, eucalyptus trees were being exported to California. Now you have this modern El Dorado with everybody coming to California for Silicon Valley or Hollywood," Davies says of a series that places him simultaneously in the past and present, as well as here and in Australia. He pauses, surveying the disparate elements that went into making the piece. "These are all places that exist, but together they don't exist as they are. There are two sides to every story."

Paul Davies at the Fitzpatrick-Leland House is on view by appointment through Sun., June 25. On June 24, it opens to MAK Center members for a pool party and on June 25 Davies will be in conversation with Aaron Betsky, dean of Taliesin West at the Frank Lloyd Wright School of Architecture, and Priscilla Fraser, executive director of the MAK Center for Art and Architecture

# VOGUE AUSTRALIA - 2016

VOGUE ARTS

## The quiet achiever

Meet the artist whose work crosses the lines between architecture and nature, painting and photography. *By Sophie Tedmanson.*

The organic architecture of Taliesin West, once Frank Lloyd Wright's winter home in Arizona's Sonoran Desert, is a long way from the Central Coast of New South Wales, where artist Paul Davies grew up. But the US southwest, and the meeting of architecture and nature, is the latest inspiration for the LA-based Australian.

"The architecture you're surrounded by is incredible," Davies explains, having just returned from a month-long residency at Taliesin West, now a campus of the Frank Lloyd Wright School of Architecture. "What struck me about the building when I first got there was that if you look at the roof line of the building and then compare it to the mountain line in the background, they are very, very similar and it's kind of hard to decide what's architecture and what's nature. The building sort of comes in and out of the landscape. So I was responding to that and in a different way to the way I would normally make my paintings."

The artist is rifling through a pile of photographs in his studio, tucked down a driveway in a leafy street in West Hollywood. They are the results of his Taliesin residency, and will form part of his upcoming exhibitions in London and Melbourne.

"It acted like a visual journal and I was inspired by the early experimental photographs like 'View through the window at Le Gras' [from 1836; one of the first ever photographs] mixed with the repetitive quality of Andy Warhol's silkscreens and Monet's variations of haystacks painted at different times of day and climate," Davies says. The 24 photographs — one for each day of his residency — were made by exposing natural light through a handcut stencil onto paper painted with light-sensitive liquid. Unlike the bright colours of his most recent paintings, these are in neutral shades and variously faded. And all are of the same image: the exterior of the Taliesin building, highlighting the seamless blend of the built and natural environments.

It is an aesthetic Davies has perfected throughout his career; he is known for building his work — paintings, stencils, photography, sculptures — from photos of modern architecture, capturing the friction between built and natural environments. His images play on having a nostalgic appearance yet represent the present. Tim Olsen, who has represented Davies since 2006, says the artist hails from the realm of the romantic realists, producing images of modern buildings that have a melancholy sense of dated architecture, with an almost Hitchcockian influence.

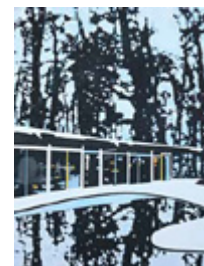
In his essay *Limbo Architecture: Painters of Modernism*, for *The Architectural Review* in May 2014, Aaron Betsky, dean of the Frank Lloyd Wright School of Architecture, wrote of Davies's work: "The neutrality of the architecture, which the photograph reinforces as an object of interest that has been mass produced, turns out to create a vessel the artist can fill with his own memories, dreams and hopes, and thereby evoke our own associations and emotions."



Artist: Paul Davies with some of his works in his LA studio. Above: *Ernst, Home, Pool (2015)*.



Paul Davies's *Home, Pool (2015)* and, top right, *Forest Pool (2016)*. Right: the photograph that forms the basis of Davies's new work.



"IT'S HARD TO DECIDE WHAT'S ARCHITECTURE AND WHAT'S NATURE"



PAUL DAVIES  
ARTWORKS COURTESY OF THE ARTIST AND CLOSERWORTH GALLERY

Davies's work is devoid of human form, an intentional exclusion. "I paint the houses empty so the viewer can make up their own story. For me, having no people in the picture creates a tension; maybe something just happened or it's about to," he says.

He first discovered his passion for art by drawing Asterix cartoons at the age of seven, then absorbing his father's keen interest in black and white photography: "All I wanted to do was paint and draw." A painting by Jeffrey Smart sparked his interest in architecture — "his use of perspective, straight lines, shadows and geometric spaces are still a huge influence" — and spending time with graffiti artists while studying sculpture at Sydney's College of Fine Arts cemented Davies's unique perspective. "Over that time I kind of built up into something on my own," he says. "But it was just trial and error and talking to people and seeing how I could make something that could be my own."

Davies is now one of Australian art's quiet achievers: highly collectable and sought after, he is represented in five countries — including Australia, the US, UK, Hong Kong and India — and regularly sells out exhibitions. Despite his success, he is remarkably humble. He is quietly spoken, yet extremely passionate about his work, which lines the wall of his LA studio, which doubles as the home he shares with his wife, Sarah Noye.

A record player hums quietly in the corner, artistic quotes (and jokes) are pinned to the walls alongside notes about works in progress: a favourite painting from a previous exhibition sits on the floor. He points out which paintings are set for his upcoming solo exhibition at the Art16 Art Fair in London this month, while casually explaining plans for a potential exhibition in Miami. Davies is inspired by travel: he and Sarah have lived in London and Paris, where he spent three months in residence at the Cité Internationale des Arts in 2013, awarded by the Art Gallery of New South Wales.

Since 2015 Davies has called LA home, and its burgeoning art scene and proximity to the wilderness areas of Joshua Tree and Yosemite National Park and some of the masters of 20th-century modern architecture keep his ideas flowing.

"The inspiration is perfect," he says. "And the climate and our doorstep is right near mountains and you've got the beaches ... we love it, the lifestyle's great. You get in the car and you can just drive an hour and you're in the middle of mountains or up the coast and it's great for the artwork and inspiration."

Paul Davies's upcoming solo shows: *Art16 Art Fair, London, May 20–22; Hollywood Stills at the Sophie Gannon Gallery, Melbourne, Oct 25–Nov 12; Art District 13 gallery, New Delhi, Sep 10–Oct 10.*



# VOGUE

AUSTRALIA

## THE BREAKFAST CLUB

Why you  
should  
start your  
day with  
dinner

SHE CONQUERS

Emilia  
Clarke

GAME OF  
THRONES

## Rebel romance

Untamed femininity,  
expect the unexpected,  
couture unzipped &  
tricks for healthy hair

MEET OUR ART THROBS

George Byrne & Paul Davies

"Built on Spec Portrait"



48x36 inches  
Acrylic on Canvas



# 'Built on Spec'

Perched on a crest overlooking the intersection of Mulholland Drive and Laurel Canyon Boulevard, the Fitzpatrick-Leland House imitates the hilltop, cascading down three stories and spreading out where it meets the earth. It was a large lot for architect Rudolph Schindler, who designed the house in 1936 as a spec for real estate developer Clifton Fitzpatrick. The L-shaped structure incorporates interlocking volumes radiating from its core and blurring the line between indoors and outdoors, just some of the traits associated with Schindler's work.

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**"Everything Loose Will Land in LA Double Golden Gully 7"**



*48x70 inches*

**UV Cured Ink & Acrylic on Canvas**



# 'Everything Loose Will Land in LA Double Golden Gully 7'

In a moment of realization it was the eucalyptus trees, strangely dotted throughout Los Angeles, that revealed a connection between my adopted home in Los Angeles California and my native home in Sydney, Australia. This unexpected link sparked a series of paintings I've been working on for over 3 years titled Everything Loose Will Land in LA/Double Golden Gully. The paintings formed part of a site-specific installation that I was invited to present at the MAK Center for Art and Architecture Los Angeles in June, before being exhibited here in Sydney at the Olsen gallery. "Everything Loose Will Land in Los Angeles" is a quote from Frank Lloyd Wright who described Los Angeles as a centre-less sprawl of buildings and billboards and to me, can be further extended to the multitude of searching souls that land in LA from all over the globe. The second part of the title, Double Golden Gully, refers to a disused gold mining location in New South Wales, Golden Gully. The word "Double" is added to suggest a gambling term rather than a place, infused with the notion of instant luck and risk.

Australia's gold rush began after Edward Hargraves noticed that the landscapes producing gold in California were also present in Australia. Coincidentally, during this time Australia began exporting gum trees to California to support its growing population. I liked this idea of a shared experience between two places on opposite sides of the Pacific Rim. The duality of commercial exports linking the two places as well as the emerging cultural presence in each landscape was an interesting juxtaposition. In addition to this, Golden Gully is a place of significance to Australian artists and poets who documented the nearby town,

Hill End, from a booming metropolis during the gold rush, to an abandoned outpost, once the gold was gone. An excerpt from the poem, *The Roaring Days*, by Henry Lawson written in 1889 exemplifies this and was significant to the development of the paintings:

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And we are growing old,  
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The native Australian gum trees scattered throughout Los Angeles remind me of the 'gold rush' link between both places. Furthermore, Frank Lloyd Wright's quote that "Everything Loose Will Land in LA" is happening today, as many Australians are drawn to 'Hollywood' to try their luck. Los Angeles is something of an El Dorado for actors, filmmakers and artists. Like the gold prospectors of the 19th century these are people who come to the city seeking success in a difficult industry. The series of paintings 'Everything Loose Will Land...' looks at this idea of history repeating through a lens of photography and painting. Reflecting on the notion of Hollywood and the 'Silver Screen' the scenes are painted with silver pigment. Like the hopeful actor, artist or director, the paint shines more intensely depending on the angle at which the picture is viewed. Here, photographs taken of these locations in Australia and California are layered to create imaginary painted scenes in shimmering tones that hover between fact and fiction, rationality and emotion and perhaps most pertinent, reality and dreams.



## "Night House Fence"



60x48 inches  
Acrylic on Linen

# "Untitled Built Environment"



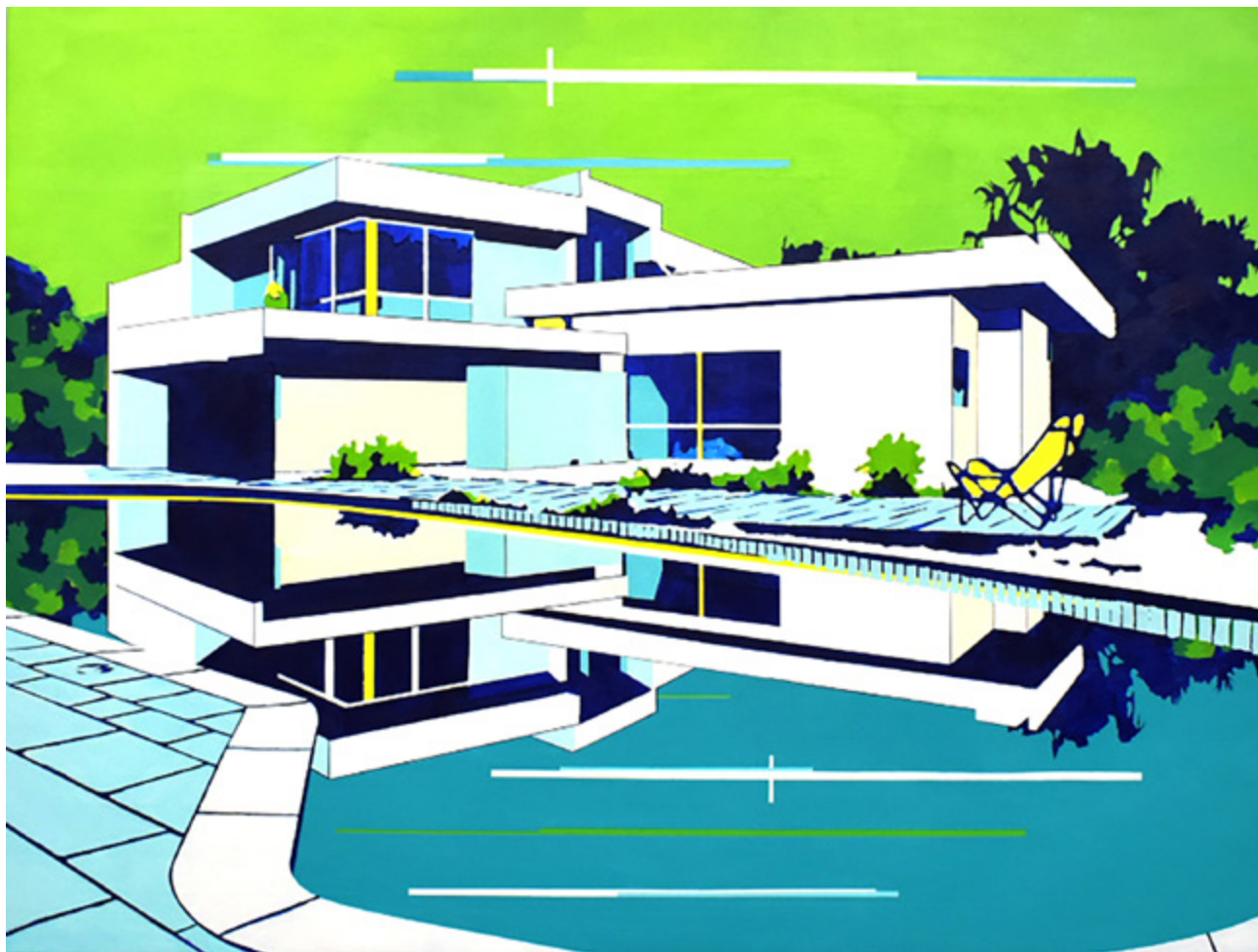
72x60 inches  
Acrylic on Canvas



# 'Untitled Built Environment'

"Reflecting a contemporary Southern California sensibility, Davies creates canvases with images of built environments enmeshed with palm trees and bodies of water. The artist does not romanticize the region's increasingly rare untouched landscapes made famous by California impressionists. Instead, through a rich process of layering, mirroring and mimicking, Davies explores the fusion of man-made and cultivated natural elements that now comprise our environment. His paintings are at once a dream of an idealized California lifestyle made popular by mid-century modern architecture, and a commentary on how such structures interact with and fragment the world around us. The image references the unique periscope-like structure of architect Albert Frey's first home in Palm Springs."

"Untitled on Spec"



48x60 inches  
Acrylic on Canvas

# 'Untitled on Spec'

Perched on a crest overlooking the intersection of Mulholland Drive and Laurel Canyon Boulevard, the Fitzpatrick-Leland House imitates the hilltop, cascading down three stories and spreading out where it meets the earth. It was a large lot for architect Rudolph Schindler, who designed the house in 1936 as a spec for real estate developer Clifton Fitzpatrick. The L-shaped structure incorporates interlocking volumes radiating from its core and blurring the line between indoors and outdoors, just some of the traits associated with Schindler's work.

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## L'Horizon in Portrait



*60x48 inches*  
**Acrylic on Linen**

## House flip in forest



*48x36 inches*  
**Acrylic on Linen**



## House palms pool flip



*36x48 inches*  
**Acrylic on Linen**



# We Tell Ourselves Stories Continued 1



*32x24 inches*  
**Acrylic Ink on Acrylic Paper**

# We Tell Ourselves Stories Continued

Collages are an extension of the 12 collages titled "We Tell Ourselves Stories" commissioned for Soho House by Los Angeles based artist Paul Davies. From his own photographs of Los Angeles and Palm Springs Davies used collage, stenciling and photoshop to construct 12 new fictional scenes. The scenes have no fixed perspective, as he says "for me, these works are both a personal diary of the places I've been as well as a representation of what the places signify in popular culture." The series was partly inspired by the opening line of Joan Didion's 1979 book *The White Album*; a collection of essays based on events in California in particular Los Angeles from the 1960's to 70's

## We Tell Ourselves Stories Continued 2



*32x24 inches*  
**Acrylic Ink on Acrylic Paper**



## We Tell Ourselves Stories Continued 3



*32x24 inches*  
**Acrylic Ink on Acrylic Paper**

## We Tell Ourselves Stories Continued 4



32x24 inches  
Acrylic Ink on Acrylic Paper

## Built in Translation



*36x48 inches*  
**Acrylic on Linen**



# Photograms



*18x24 inches*  
**Gum Bichromate on Paper**

# Photograms

"View through a lens at Taliesin West on Feb 10, 21 degrees C, mostly sunny, 10:16am, 7 mins exposure outside ceramic studio, 2016 Gum bichromate

"Produced during a 2016 residency at the Frank Lloyd Wright School of Architecture at Taliesin West, these work's titles reveal details about the location, time and length of exposure required to make them. The 19th century gum bichromate process is not complicated but in the age of instant photographic gratification, it is incongruous. First a light sensitive emulsion is applied to the paper. After exposure to sunlight, the paper is submerged in water to reveal the image. During its development, the image is easily manipulated by rubbing out details and the process can be repeated to deepen tones or shift colors. Paul Davies' work focusses on the relationship between the built and natural environments. By their title and composition, these photographs reference one of the oldest surviving photographs: Nicéphore Niépce's View from the window at Le Gras (c. 1826) that shows the vista from a high window of the artist's home and estate.

# Paul Davies

Born : 1979, Sydney, Australia  
lives & works in Los Angeles

## EDUCATION

- 2014 Masters by Research UNSW College of Art & Design
- 2006 Painting Master Class, National Art School
- 2000 Bachelor of Fine Arts, UNSW College of Fine Art
- 2016 Taliesin Artist Residency Program, Frank Lloyd Wright School of Architecture
- 2013 Cite des Arts Residency, Paris, Awarded by The Art Gallery of NSW

## SELECTED SOLO EXHIBITIONS

- 2017 - Forthcoming MAK Centre for Art and Architecture Los Angeles  
Paintings and Photographs Soho House West Hollywood  
Everything Loose Will Land in LA Olsen Gallery Sydney  
We Tell Ourselves Stories Art District 13 Gallery Delhi
- 2016 - 24 Photograms Frank Lloyd Wright School of Architecture Phoenix  
Paul Davies Art 16 art fair London  
Hollywood Stills Sophie Gannon Gallery Melbourne  
Southern Exposure Art District 13 Delhi
- 2015 - Devoid of Sensation Heather James Fine Art, Palm Desert  
Other Desert Spaces Olsen Irwin Gallery Sydney
- 2014 - Pastiche: A lens through which to view the present UNSW College of Art & Design Sydney  
Built in Translation The Fine Art Society London  
Built in Translation II Art District 13 Gallery, Delhi  
Other Desert Spaces The Standard, Hollywood
- 2013 - Switching Utopia Sophie Gannon Gallery Melbourne  
Flattening Sublime Cite Internationale des Arts Paris
- 2012 - Flattening Sublime Olsen Irwin Gallery Sydney
- 2011 - Pentimento Tim Olsen Gallery, Sydney  
Void The Cat Street Gallery, Hong Kong (catalogue published)  
Portraits Tim Olsen Gallery at Christine Abrahams Gallery, Melbourne  
Portraits Gold Coast City Regional Art Gallery
- 2010 - Hammer Tim Olsen Gallery, Sydney (catalogue published)  
Modern Home Rebecca Hossack Art Gallery, London
- 2009 - New Paintings Tim Olsen Gallery, Sydney  
Re-Constructions Cat Street Gallery, Hong Kong



## SELECTED GROUP EXHIBITIONS

2017 - Landscape Palm Springs Art Museum

The Kindness of Strangers: Recent Acquisitions and Conservation Projects Scottsdale  
Museum of Contemporary Art

Condition Report India Art Fair Art District 13 Gallery Curated By Ranjit Hoskote

Framing Nature McClelland Gallery + Sculpture Park

Sydney Contemporary Olsen Gallery, Sophie Gannon Gallery

2016 - Public Trust Scottsdale Museum of Contemporary Art

McClelland Collection McClelland Gallery + Sculpture Park

Chippendale New World Art Prize (highly commended) judged by

Wayne Tunnicliffe head of Australian art at the Art Gallery of NSW

2015 - Oberoi collection curated by Kapil Chopra, Delhi

Summer season Heather James Fine Art, Jackson Hole

Winter season Heather James Fine Art, Curated by Chip Tom, Palm Desert

Works on Paper China Heights Gallery Sydney

2014 - Summer season Heather James Fine Art, Jackson Hole

Winter season Heather James Fine Art, Palm Desert

Signal 8: Salon Show The Cat Street Gallery

Summer exhibition Sophie Gannon Gallery

2013 - Natural Selection The Fine Art Society Contemporary London

Fleurieu Art Prize (finalist) Australia

Yerring Station Art Prize (finalist) Australia

Arnold Bloch Leibler Art Prize (finalist) Australia

Albany Art Prize (finalist) Australia

Reflections - The M Collection Exhibition Dianne Tanzer Gallery

Signal 8: Salon Show The Cat Street Gallery

Wild Australia Yen Reis Gallery Singapore

2012 - Woollahra Small Sculpture Prize finalist, Australia

Pat Corrigan: Art Collector Maitland Regional Art Gallery

Signal 8: Salon Show The Cat Street Gallery

Wattle Cat Street Gallery, Hong Kong

2011 - Evocatecture Heather James Fine Art Gallery

NSW Parliament Plein Air Painting Prize (finalist) Australia

Heat Tim Olsen Gallery, Sydney

Self Portraits China Heights Gallery, Sydney - curated by Paul Davies

A Summer Survey Tim Olsen Gallery

2010 - Structural Through-Line (Coherence) Lawrence Asher Gallery, Los Angeles

The King's School Art Prize (finalist)

Miscellanea Tim Olsen Gallery

Dragon Garden The Cat Street Gallery Hong Kong

## **PUBLISHED**

Blouin Artinfo, Huffington Post, Architectural Review, LA Times, Vanity Fair U.K. Online, W Magazine Online, Wallpaper\* Online, Vogue Australia, Tatler Asia Online, Asian Art News, Australian Financial Review, Hindustan Times, Vogue Living, Harper's Bazaar, The Asian Age, Verve Magazine, The Indian Express, The Hindu, GQ Australia, Art & Australia, The Sydney Morning Herald, WISH Magazine - The Australian, Sunday Arts ABC, The Wall Art Magazine India.

## **COLLECTIONS**

Crocker Art Museum  
Scottsdale Museum of Contemporary Art  
Macquarie University  
Geelong Gallery  
Bond University  
McClelland Gallery + Sculpture Park  
Maitland Regional Gallery  
Historic Houses Trust  
Gold Coast City Art Gallery  
Artbank  
Lexus  
Rothschild  
Pat Corrigan Collection  
Kerry Stokes Collection  
Stockland