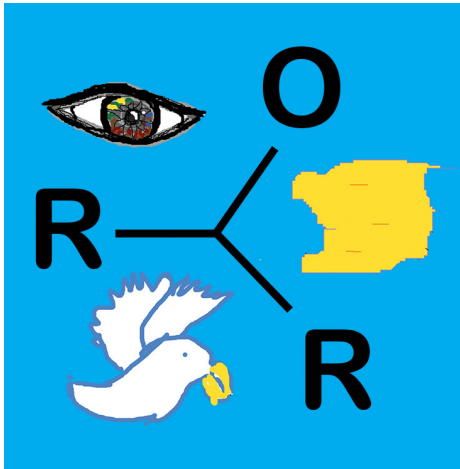


**ARTS ACCESS VICTORIA**



## **Ether**

Friday 20 November to Friday 4 December 2020

Artworks from the Nimbus art studio

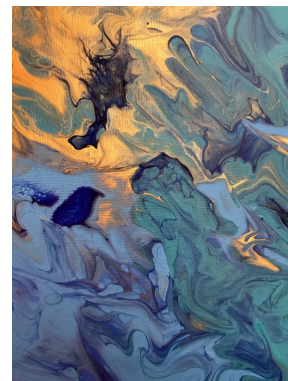
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FIONA TAYLOR

All Alone at Sea, 2020

42 x 58 x 3 cm (h x w x d)

Acrylic paint



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FIONA TAYLOR

My COVID, 2020

60 x 80 x 2 cm (h x w x d)

Collage



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FIONA TAYLOR

Where Have They All Gone?, 2020

60 x 80 cm (h x w)

Mixed media



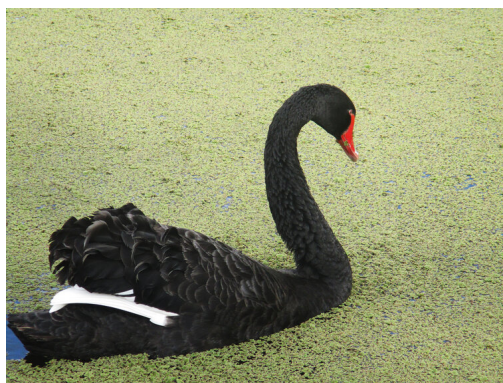
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FIONA TAYLOR

Black Swan at Wendouree, 2019

80 x 100 cm (h x w)

Photograph



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FIONA TAYLOR

Cockadoodadoo, 2020

220 x 240 cm (h x w)

Animation



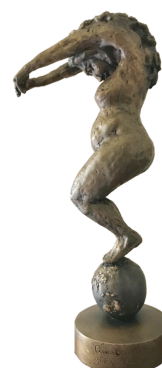
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GULER ALTUNBAS

Question Why?, 2018

42 x 32 cm (h x w)

Bronze



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GULER ALTUNBAS  
The Night of Power, 2020

140 x 90 cm (h x w)  
Video still



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GULER ALTUNBAS  
The Night of Power, 2020

216 x 160 cm (h x w)  
Video art



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GULER ATUNBAS  
Memorial text, 2020

58 x 42 cm (h x w)  
Paper



### *Shrine and Memorial*

*We acknowledge survivors and victims of family,  
gender-based and private violence.*

*This is a space where you can honour and  
make a tribute to commemorate children, young  
people, adults and older adults who are  
victims and survivors of violence.*

*May you find peace, hope, courage and healing.*

By Guler Altunbas  
[www.guleraltunbas.com](http://www.guleraltunbas.com)

How Women Resilience and Memorial for Survivors Violence of Private Family Violence 202008020002

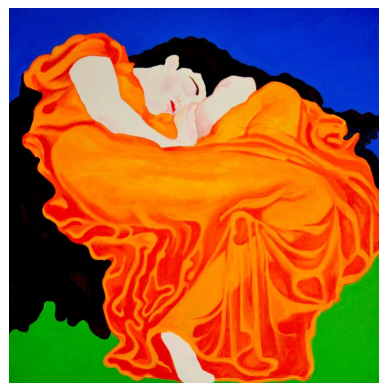
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GULER ALTUNBAS

Self Portrait Homage to Sir Frederic Leighton, Flaming June, 2016

110 x 85 x 3 cm (h x w x d)

Acrylic on canvas



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MARNIE WOODS

Look and See or Falsity, 2020

28 x 21 cm (h x w)

Painting



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MARNIE WOODS

Dreamscape, 2020

18 x 28 cm (h x w)

Drawing



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MARNIE WOODS

Beautiful is Kali, 2020

30 x 42 cm (h x w)

Drawing



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MARNIE WOODS

COVID Crawling Through This, 2020

30 x 42 cm (h x w)

Drawing



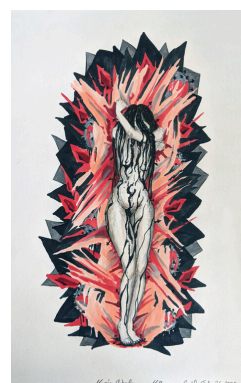
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MARNIE WOODS

Melbourne Covid, 2020

28 x 17 cm (h x w)

Drawing





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ALESHANEE FAERY  
Savai'i Coral Fish, 2019

221 x 200 x 2 cm (h x w x d)  
Video



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ALESHANEE FAERY  
Jewellery, 2020

100 x 100 cm (h x w)  
Digital photography



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ALESHANEE FAERY  
Woven Critter, 2020

100 x 100 cm (h x w)  
Digital Photography



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ALESHANEE FAERY  
Knots of emotion, 2020

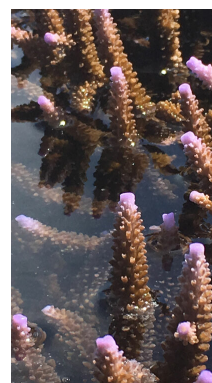
100 x 100 cm (h x w)  
Photograph



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ALESHANEE FAERY  
Falealupo Seashore, 2020

83 x 150 cm (h x w)  
Video



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JAY ESS  
Modigliani, 2020

8 x 6 x 0.2 inch (h x w x d)  
Painting





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JAY ESS

In Search of Lost Time 2020, 2020

12 x 8 x 0.2 inch (h x w x d)

Painting



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JAY ESS

EAT.PRAY.TEXT, 2020

10 x 8 x 0.2 inch (h x w x d)

Painting



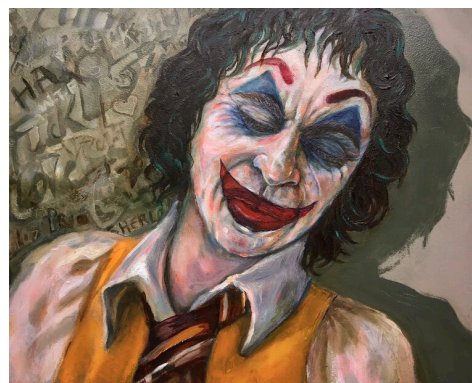
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JAY ESS

The Breaking of Arthur and the making of a super villain, 2020

10 x 8 x 0.2 inch (h x w x d)

Painting



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TAMMY BERRY

Glow worm lotus Fairy, 2019

85 x 70 x 3 cm (h x w x d)

Painting



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TAMMY BERRY

Amongst the Daisies, 2019

80 x 80 x 1 cm (h x w x d)

Painting



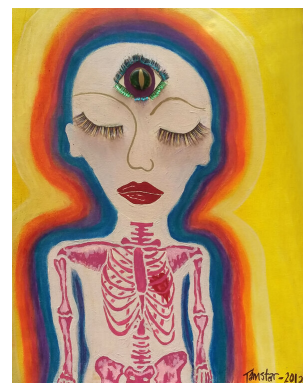
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TAMMY BERRY

At One with the Universe, 2020

94 x 72 x 2 cm (h x w x d)

Painting



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TAMMY BERRY

Persephones Witching Hour, 2019

101 x 67 x 3 cm (h x w x d)

Painting



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TAMMY BERRY

Moon Child, 2020

73 x 50 x 3 cm (h x w x d)

Painting



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ADAM KNAPPER

Dismay, 2020

100 x 55 cm (h x w)

Paint on Skateboard Blank



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ADAM KNAPPER

USA not A OK, 2020

55 x 100 cm (h x w)

Paint on Skateboard Blank



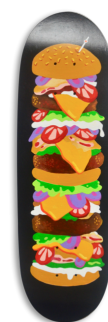
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ADAM KNAPPER

Whopper, 2020

100 x 55 cm (h x w)

Paint on Skateboard Blank



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ADAM KNAPPER

Looney Tunes, 2020

100 x 55 cm (h x w)

Paint on Skateboard Blank



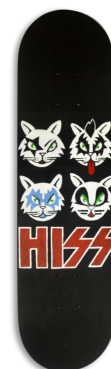
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ADAM KNAPPER

Hiss, 2020

100 x 55 cm (h x w)

Paint on Skateboard Blank



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ADAM KNAPPER

Wall Text 2, 2020

50 x 70 cm (h x w)

Text

These skate decks are seen as a blank canvas for Adam Knapper. T-shirts, album art and skateboard graphics are often used by artists, designers and illustrators. Historically, skateboard graphics have been a part of skateboarding since its inception. During the 1990s, a no holds-barred explosion of ideas were seen on brands like, Real, Blind, and World Industries that defined the skateboarding culture.

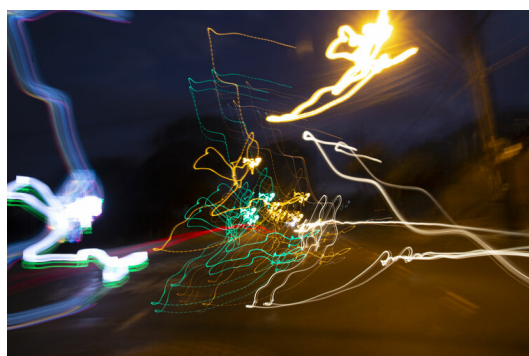
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NICOLE TSOURLENES

The Virus Escape, 2020

84 x 119 cm (h x w)

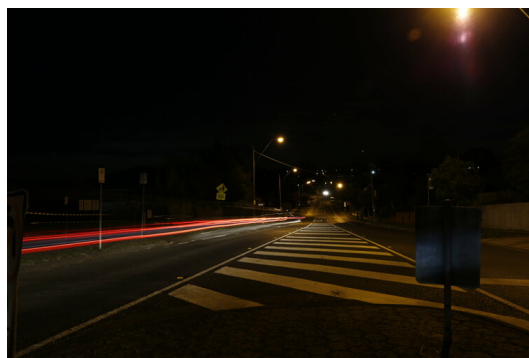
Digital photography



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NICOLE TSOURLENES  
Crossing the Road, 2020

84 x 119 cm (h x w)  
Digital photography



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NICOLE TSOURLENES  
Night Light, 2020

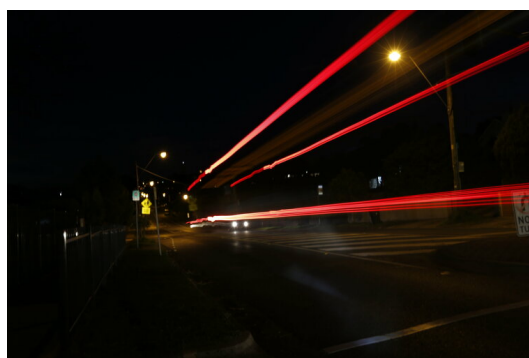
84 x 119 cm (h x w)  
Digital photography



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NICOLE TSOURLENES  
Roads, 2020

84 x 119 cm (h x w)  
Digital photography





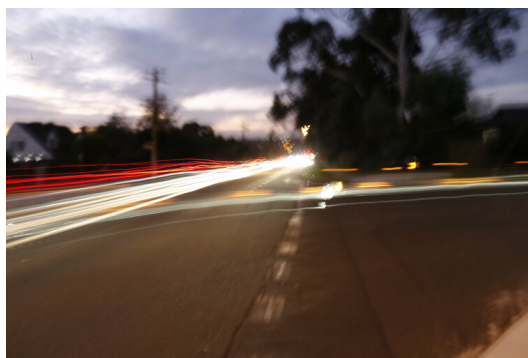
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NICOLE TSOURLENES

Crossroads, 2020

84 x 119 cm (h x w)

Digital photography



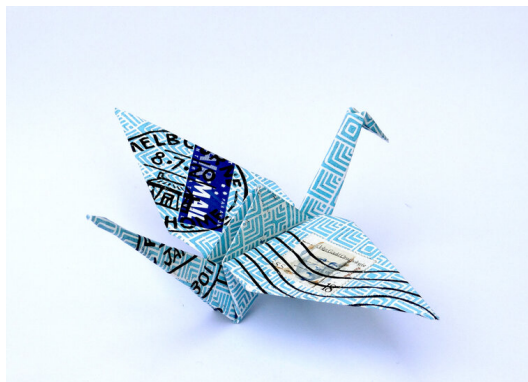
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LARISSA MACFARLANE

ParAvion is on a temporary pause until further notice. Stay Home. Stay connected. Stay alert, 2020

14 x 20 cm (h x w)

Folded linocut



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LARISSA MACFARLANE

Australian Vigilance, 2020

18.8 x 18.6 cm (h x w)

Print



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LARISSA MACFARLANE

Stay Home Melbourne, 2020

16.7 x 21.3 cm (h x w)

Linocut



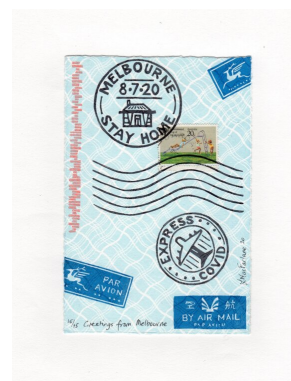
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LARISSA MACFARLANE

Greetings from Melbourne, 2020

23.5 x 17.9 cm (h x w)

Linocut and collage on aper



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LARISSA MACFARLANE

Covid Blues, 2020

18.5 x 17.7 cm (h x w)

Linocut and collage



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LARISSA MACFARLANE

Together Apart, 2020

19 x 24 cm (h x w)

Linocut print and collage



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KYLIE STEINHARDT

Squares of friendship, 2020

33 x 22 cm (h x w)

Pen and watercolour on paper



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KYLIE STEINHARDT

Little Devil, 2020

29 x 21 cm (h x w)

Watercolour and ink drawing



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KYLIE STEINHARDT  
Floating Lollies, 2020

29 x 21 cm (h x w)  
Drawing



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KYLIE STEINHARDT  
Shades of Light, 2020

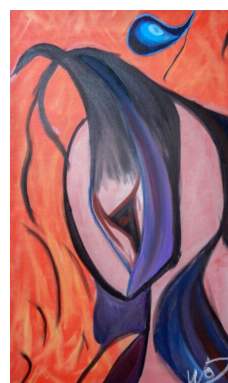
33.5 x 26 cm (h x w)  
Watercolour



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WOZ  
Perception 1, 2020

60 x 36 x 1 inch (h x w x d)  
Oil paint



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WOZ

Perception 2, 2020

36 x 60 x 1 inch (h x w x d)

Oil paint



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WOZ

Migraine, 2020

60 x 36 x 1 inch (h x w x d)

Oil paint



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WOZ

Phil, 2020

60 x 36 x 1 inch (h x w x d)

Oil paint on canvas



# Artists Statements

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LARISSA MACFARLANE

Covid Good Wishes

This series of small and multi-layered linocuts, has been made during the past 4 months of Naarm/Melbourne's long second lockdown. During Covid 19, which has had a gruelling impact upon my Disabled life, I have found solace by deep diving into my lifelong love of postage stamps, postmarks and envelopes with their varying inner pale blue patterns.

Each of these postcard sized artworks and delicate paper cranes, incorporate many individual linocuts, as well as carefully chosen Australian postage stamps. The long slow process of lino carving seemed to match and even harmonise with the warped sense of time and isolation that Covid restrictions brought to Melbourne.

Each of these artworks were also made for various print exchanges, meaning that they have been sent around the world via sea mail post to swap with other artists. These paper cranes represent my hope for a fair and just recovery for the planet and all on it. There is an ancient Japanese legend that promises that if you fold one thousand paper cranes, you will be granted a wish by the gods. I am still folding.

I wish you all the health you desire, strong connections to those that you love, creativity to grow compassion and the courage to make a difference as we rebuild and recover.

Larissa MacFarlane 20.11.20

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GULER ALTUNBAS

Due to covid-19, there is an increase of family violence. Güler's artworks in this exhibition 'Ether' reflects that, from despair, we can have hope and change for the future. Her exhibition 'Chysalis'; recognition and restitution regarding gender-based and family violence, was postponed twice due to the Covid pandemic and now aiming for an exhibition in the first half of next year. Her website [shrinfors.com](http://shrinfors.com) and public bronze sculpture endeavour to encapsulate the reality of gender-based violence in our community. The bronze female figure, entitled 'Question Why?' is a conceptual questioning of Why Violence? The original context for the website and sculpture, and now the 'Ether' exhibition, is to create a space for contemplation and commemoration for survivors of violence.

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ADAM KNAPPER

These skate decks are seen as a blank canvas for Adam Knapper. T-shirts, album art and skateboard graphics are often used by artists, designers and illustrators. Historically, skateboard graphics have been a part of skateboarding since its inception. During the 1990s, a no holds-barred explosion of ideas were seen on brands like, Real, Blind, and World Industries that defined the skateboarding culture.