

ARTIST INFORMATION PACKAGE:

Sophie Bottomley

Linda Clark

Amy Cochrane

Sally Colpoys

Hannah Kelly

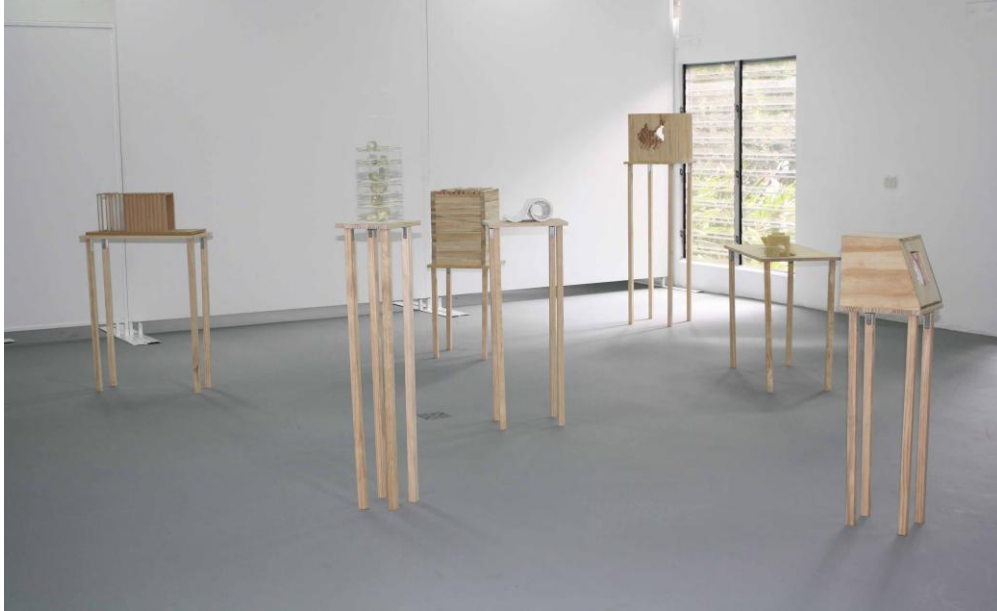
Michelle Knowles

Sophie Loxley

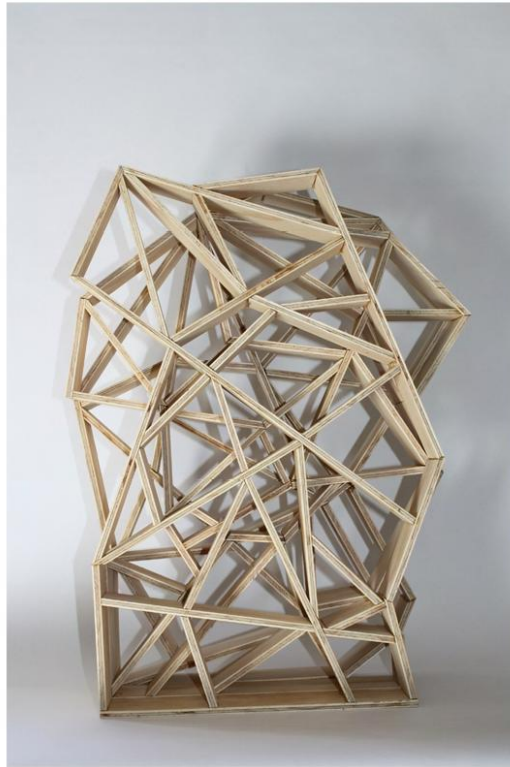
Chris Mills-Kelly

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz

SOPHIE BOTTOMLEY- ARTWORK AND IMAGE DETAILS



ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
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Fractured 2009, plywood, dimensions variable



Artists Statement

Sophie Bottomley

Living in a world where we are bombarded by images of war and tragedy daily, the pursuit of pleasure has come to define our existence. These objects have the ability to transport us into a new environment, taking us out of the everyday and engaging us in a variety of new experiences. A miniature space engages our sense of depth perception and with it a bodily awareness of space, which encourages us to make the imaginative leap into its constructs. Each object challenges conventional notions of materiality and interior space, immersing the viewer in mini-worlds that investigate emotion and imagination.

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz

SOPHIE BOTTOMLEY

Brisbane, Queensland

0401 670 465

Born 1984

EDUCATION

2008-2010 Bachelor of Fine Arts, Queensland College of Art, Griffith University, Brisbane

2005-2006 Bachelor of Architecture (Incomplete), Queensland University of Technology, Brisbane

2003-2005 Bachelor of Built Environment and Design (Architectural Studies), Queensland University of Technology, Brisbane

AWARDS

2010 Finalist, The GAS: Graduate Art Show + Espresso Garage Awards

2010 Australian Decorative and Fine Arts Society Award for Outstanding Studio Practice in Sculpture

2009 Griffith University Award for Academic Excellence

2008 Griffith University Award for Academic Excellence

GROUP EXHIBITIONS

2010 *The GAS: Graduate Art Show + Espresso Garage Awards*, QCA Gallery, Brisbane

2010 *Wake Up With Your Head*, Graduation Exhibition, QCA, Griffith University, Brisbane

2010 *9cents*, Project Gallery, Griffith University, Brisbane

2010 *Unexpected* Exhibition, Small Public and Mobile, Griffith University and Southbank Parklands

2008 First Year Bachelor of Fine Art Exhibition, River Studios, Griffith University, Brisbane

2007 BIA End of Year show, Brisbane Institute of Art, Brisbane

2006 End of Year Architecture Exhibition, QUT, Brisbane

2005 End of Year Architecture Exhibition, QUT, Brisbane

2004 End of Year Architecture Exhibition, QUT, Brisbane

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz

2003 End of Year Architecture Exhibition, QUT, Brisbane

ART RELATED WORK EXPERIENCE

2010 Small Public and Mobile Collective Group Projects

BIBLIOGRAPHY

2010 Camille Serisier, GAS: Graduate Art Show + Espresso Garage Awards Online Catalogue, pp.viii-ix

NON ART RELATED EMPLOYMENT

2007-2010 Warehouse Manager, Kess Office Express, Brisbane

2006-2007 Architectural Technician, Ark Atelier Architecture Firm, Brisbane

2004-2006 Warehouse Manager, Kess Office Express, Brisbane

2003-2004 Florist, A Colourful Bunch Florist, Brisbane

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Curator: Beata Batorowicz

Sophie Bottomely- Media Information points:

1. I have a background in architecture, which has always filtered through into my art. This body of work began with an aim to blur the boundaries between art and architecture. The miniature space allows me to create a diverse range of environments and experiences.
2. Due to my background in architecture my work always begins with a series of developmental sketches in plan, section and 3D. These are then used as a guide to inform the work, but many changes can occur along the way. I use familiar materials such as wood, resin, wax and paper in new ways. The work is often created using a great level of repetition.
3. My work is strongly influenced by my expectations of the audience as my work is aimed at creating miniature environments that the viewer can imaginatively project themselves into. This means that every decision I make in the development of a work is guided by the knowledge and awareness each person acquires to exist in the world, such as the senses and the haptic memory.

LINDA CLARK – ARTWORK AND IMAGE DETAILS



Linda Clark

'Non-Negotiable Grounds'

2010

Brass, satin ribbon, ink, steel, wood.

Dimensions Variable: Ring Dispensers: tallest dispenser is 4cm tall x 2.2 cm diameter.

Rings were installed on the wall 130cm from the ground.

Ring on stand: Stand dimensions = 25cm square base x 158.7cm tall (including Ring height). Ring is 3.7cm tall x 2.2cm diameter.

Courtesy of the Artist

INSTALLATION INSTRUCTIONS FOR LINDA CLARK'S 'NON NEGOTIABLE GROUNDS'

- Stand for main ring is freestanding (requires no fixing to gallery walls or floor).
- Dispensers are installed on pins which are nailed into walls at 4 points (if allowed).
- Dispensers are installed on **black** painted wall (if allowed).
- Projection to be projected on adjacent **white** wall (or opposite wall)
- Laptop and projector required for projection.

Linda Clark – Artist Statement

Non Negotiable Grounds

My installation works are representations of my thinking processes within art making, exploring how random occurrences and thoughts can be placed into systems of logic. These systems of logic become a method of both mapping and understanding creative thinking strategies.

Historically, words have been used as creative triggers in the production of art work. The jumble of random words comes together in the artist's mind to make a new kind of 'sense' or 'logic' of the words, resulting in a creative visual outcome. This work came from an interest in exploring how words can be twisted, misunderstood or reinterpreted, depending on the reader.

Non-Negotiable Grounds consists of rings that are crafted as wearable dispensers of words. Interchangeable dispensers are hung, waiting to be used by the wearer. The ambiguity of the typed word phrases creates tension as they allude to an underground idea of encryption. The rings explore a struggle between the rings' socially constructed representation of power and the power of the viewer to now conjure up its new meanings in using it as a device in encountering artistic processes and creative logic.

The work's title *Non-Negotiable Grounds* comes from one of the typed word phrases within the work. The words *Non-Negotiable Grounds* allude to an unwavering statement of power. It is up to the viewer to decide where that power lies.

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz

Linda Clark

Phone: 0437447035

10 Wildcard Drive Toowoomba, QLD.

Email: ajlnclark@bigpond.com

EDUCATION:

2010 - Bachelor of Visual Arts, University of Southern Queensland, Toowoomba, Queensland, Australia.

2007 - Certificate III in Visual Arts, TAFE College, Toowoomba, Queensland, Australia.

RECENT GROUP EXHIBITIONS:

2010 - *USQ Guild Exhibition*, University of Southern Queensland, Toowoomba, Queensland.

2010 - *Curious Spaces Exhibition*, John Mullins Memorial Art Gallery, Dogwood Crossing, Miles, Queensland, Australia.

2007 - *Kath Dickson Art Award*, Kath Dickson Community Art Space, Toowoomba, Queensland.

2007 - *Refried Dreams Exhibition*, TAFE College, Toowoomba, Queensland, Australia.

COMMUNITY WORKSHOPS:

2010 – Children's 3D Art Workshop, John Mullins Memorial Art Gallery, Dogwood Crossing, Miles, Queensland

Artist biography - Linda Clark

Linda Clark began her study of Visual Arts at Toowoomba TAFE College, completing the Certificate III in Visual Arts in 2007. She is currently studying for her Bachelor of Visual Arts at University of Southern Queensland, Toowoomba.

Her study of all disciplines within USQ Visual Arts, including printmaking, mixed media, painting, ceramics and spatial construction has given her an insight into hybrid art practices which currently inform her work. Her practice now focuses around spatial construction, particularly installation, with specific interest in the design and construction of artworks which may or may not be manipulated by the viewer. These works are installed by Linda in such a way that they create scenarios within a spatial context which trigger and manipulate the viewer's memory.

Linda has participated in the exhibitions '*Refried Dreams*' 2007 (Toowoomba TAFE College), and '*Kath Dickson Art Award*' 2007 (Kath Dickson Community Art Space, Toowoomba). Her developing interest in spatial construction, particularly installation work has led her to participate in the '*Curious Spaces Exhibition*' 2010, (John Mullins Memorial Art Gallery, Miles), and '*Guild Student Exhibition*' 2010 at USQ.

Linda Clark- Artwork/Media Information

I became interested in the idea of rings as useful objects while thinking about tools which could serve an artist in the development of creativity. The Surrealists used the method of 'Exquisite Corpse' – random words used together to inspire artworks. The ring as dispenser of words came from this concept. I am interested in jewellery as an aspect of female adornment and in the past has encased memorials of loved ones, or used as portable snuff boxes. In this way, the ring as a tool to inspire ideas for a female artist seemed logical.

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*

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The rings and dispensers in *Non-Negotiable Grounds* were hand crafted from brass because of the material's polished quality, to reference the traditional preciousness of jewellery. The ring dispensers are designed to look like devices, hung ready for the wearer to change the words according to the occasion. However, hung in a shadowy space, the dispensers also take on a menacing and powerful quality.

My installation work usually contains objects which may or may not be used by the viewer. Within my practice, my intention is to investigate the interplay between the product of my own artistic process, and its ability to trigger and manipulate memory. *Non-Negotiable Grounds* participates in this dialogue.

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AMY COCHRANE

SPECIFIC ARTWORK IS STILL TO BE SELECTED (MORE IMAGES TO COME)



Amy Cochrane - Cast Silver Sterling Gum Tree Seed Pod Earrings



Amy Cochrane
Six Axes 2010
sterling silver, carved timber
various sizes up to 13 x 3 x 0.5 cm

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz



Amy Cochrane Six Axes 2010

Curriculum Vitae

Name: Amy Cochrane

Address: PO Box 1293 Roma QLD 4455

Email Address: amy-lou-11@hotmail.com

Contact Number: 0412430517

Education:

2008 – 2010 Bachelor of Fine Art, Griffith University, Queensland College of Art

1993 – 2005 Roma State College

Selected Exhibitions:

2010 Wake Up With Your Head - 2010 Fine Art Graduates Exhibition, Griffith University Gallery, Griffith University, Queensland College of Art, South Bank, Brisbane

The GAS: Graduate Art Show and Espresso GARAGE Awards, Griffith University, Queensland College of Art, South Bank, Brisbane

Future Nature: Biennial Emerging Artist Award Exhibition, Toowoomba Regional Art Gallery, Toowoomba

Radical Jewellery Makeover, Crucible, Artisan, Fortitude Valley, Brisbane

Revisiting the Australian Landscape: Interpreting the Landscape on an Intimate Scale, Redland Gallery, Cleveland, Brisbane

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*

Curator: Beata Batorowicz

Plastic Fantastic, Reverse Garbage, West End, Brisbane

2009

Catwalk Botanique, Japanese Gardens, Botanic Gardens, Brisbane

Love, Beauty and Women, Reverse Garbage, West End, Brisbane

Q150 Medallion Project, Museum of Brisbane, Brisbane

2008

Open Medium Miniatures, Retrospect Galleries, Byron Bay

Jewellery and Small Objects – A Student Collective, Project Gallery,
Queensland College of Art, Southbank, Brisbane

The Sneaker Sub-Culture Art Exhibition, Flipbook Gallery, West End,
Brisbane

2005

South West Regional Exhibition - Education Minister's Awards for
Excellence in Art, White Gums Gallery, Chinchilla

Awards:

2010

Finalist – Port Jackson Press Australia Graduate Printmaking Award 2011

Finalist - The GAS: Graduate Art Show and Espresso GARAGE Awards,
Griffith University, Queensland College of Art

Winner – Future Nurture: Toowoomba Regional Art Gallery Biennial
Emerging Artist Award

2005

Shortlisted - Education Minister's Awards for Excellence in Art

Publications:

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*

Curator: *Beata Batorowicz*

2010 'Revisiting the Australian Landscape: Interpreting the Landscape on an Intimate Scale' catalogue published by Queensland College of Art, Griffith University

2008 'Sneaker art puts young artist on firm footing' by Kelly Bunyard, The Western Star, October 31

2008 'Gallery gets the boot' by Ronnie Girdham, The Sunday Mail, September 28

Collections:

Private Collections

Toowoomba Regional Art Gallery

(Waiting on further information to be sent)

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz

SALLY COLPOYS – ARTWORK AND IMAGE DETAILS

Artist: Sally Colpoys
(M)other's (M)ilk series 2009
All work © Sally Colpoys 2009



Sally Colpoys
Some girl's mothers are bigger than other girl's mothers
2009
White chocolate
15cm H x 33cm W x 14cm D.
Photo: Sally Colpoys
Courtesy of the Artist.



Sally Colpoys
The Merry-Go-Round 2009
(Accompanying text reads: "Mother said she was too old to ride the merry-go-round")
White chocolate, wood, engraved plaque
15.5cm H x 16cm W x 16cm D.
Photo: David Martinelli.
Courtesy of the Artist.

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
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Sally Colpoys
The Hitting Spoon,
(Accompanying text reads: "She had to choose the spoon she would be punished with")
2009
White chocolate, wood, engraved plaque.
8cm H x 15cm W x 15cm D.
Photo: Sally Colpoys
Courtesy of the artist.



Sally Colpoys
When the Spoon Broke
(Accompanying text reads "Unfortunately the spoon broke on the first blow, which just made Mother angrier")
2009
White chocolate, wood, engraved plaque.
8cm H x 15cm W x 15cm D.
Photo: Sally Colpoys
Courtesy of the artist.

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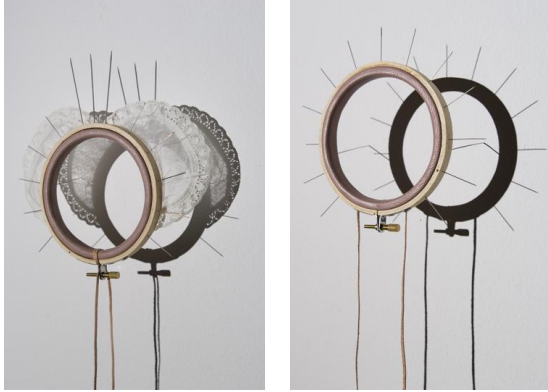


Sally Colpoys
Stacked Stakes
(Accompanying text reads "*The plates were stacked high. So were the stakes*")
2009
White chocolate, wood, engraved plaque
12cm H x 17cm W x 8cm D.
Photo: Sally Colpoys



Sally Colpoys
The Threads That Bind,
2009.
White chocolate,
5.25cm H x 16cm W x 16cm D.
Photo: Sally Colpoys
Courtesy of the artist.

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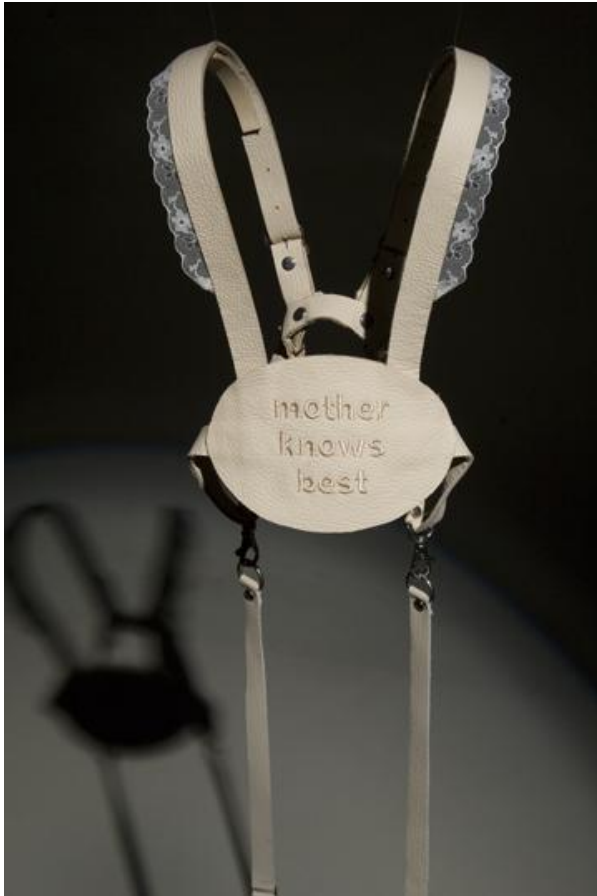
Sally Colpoys

Infant Weaning Collar #1, #2 (Detail) 2009

Embroidery hoop, needles, pins, kid leather, fabric, lace

#1 72cm H x 18cm W x 1.2cm D

Photo credit: Cindy Laine



Sally Colpoys

Push me/pull me 2009

Leather, metal, thread

187cm H x 20cm W x 10cm D

Photo credit: Cindy Laine

Installation requirements for Sally Colpoys' work

- White walls
- Embroidery hoops- to be hung from ceiling by jewelry wire, (or perhaps long pins from the wall) distanced from wall approx. by 30-60cm. Height approx. 150cm from ground, but some variation between the three would be good.
- Harness- hang from the ceiling, distanced from the wall, the top of the shoulders should be approximately 150cm from the floor. The work is to be above a floor plinth- preferably a 20mm board.
- Lighting should be strong and direct in order to create a noticeable shadow on the plinth or wall.

Chocolate works:

- Shelves are my preference as the works are about domestic scenarios. 3 shelves 30cm deep x 40cm long x 7cm high. Wall mounts hidden.

-

Sally Colpoys- Artist Statement

My installation based work addresses the 'cracks' and dark undertones associated with socially prescribed gender-roles within the home and power relationships. I am particularly interested in the role of mothering and the way in which her unconditional acts of love and labour are socially masked, silenced and undermined.

In this way, my art practice encompasses my own experiences as a mother by using domestic/tactile materials such as fabric, food, nappies and other domestic products; and common processes reminiscent of daily duties/tasks such as sewing, cooking etc. I then mix up the 'domestic codes' within these materials and processes by interjecting text as cutting statements revealing the contradictions and absurdities of these social constructs.

The work *Push me/pull me* is a leather child's harness, based on commercially available harnesses. The infant-weaning collar series on fold-fashioned calf-weaning collars. These works simultaneously conjure thoughts of love and protection, harm, maternal ambivalence and the pressures to both simultaneously bond with and separate from a child.

Sally Colpoys

CV

Phone: 0407 592 200

Email: sally_colpoys@hotmail.com

Education

- 2009 BA Visual Arts, University of Southern Queensland, Toowoomba
- 2004 Advanced Diploma of Ceramics, Southbank TAFE, Brisbane

Group Exhibitions

- 2010 'Curious Spaces', Dogwood Crossing, Miles
- 2009 'Best of GraduArt', USQ Foyer Gallery, Toowoomba
- 2009 'ReFlex' – GraduArt, USQ Foyer Gallery and Toowoomba Regional Art Gallery, Toowoomba
- 2009 'Project B', Judith Wright Centre, Brisbane
- 2009 '12 x 12', Attic Art Space, Toowoomba
- 2009 'Wallpaper', drawing show, Attic Art Space, Toowoomba
- 2008 'Avant Garden', outdoor sculpture event during Toowoomba Carnival of Flowers, Laurel Bank Park
- 2006 'Forefront', VERGE exhibition, Metro Arts, Brisbane.
- 2004 'Shadow of The Fire', SBIT Graduate Show, Southbank Plaza
- 2004 'Alchemy: Exploring the Dynamic Between Professional & Emerging Ceramic Artists', Fox Galleries, Brisbane
- 2003 'Colour Texture Form', SBIT Exhibition, Fusions Gallery, Brisbane.

Solo Exhibitions

- 2009 'M(other's) M(ilk)', Attic Art Space, Toowoomba

Professional Development

- 2008 Clay workshop: St Columbus Primary School, Dalby
- 2006 Presenter 'Emerging Artists' discussion, VERGE: 11th National Ceramics Conference, Brisbane.
- 2005 Artist in Residence, Jam Factory, Adelaide
- 2004 Assistant to guest artist Michael Keighery 'Clay Modern', Gulgong, Australia.

Awards & Grants

- 2010 Recipient of 'Rosemary Lakerink Award' for studio work, USQ
- 2006 Recipient of 'Professional Development Grant', for 2 month residency at Jam Factory, Adelaide. (granted by Arts Queensland).
- 2004 Recipient of 'S.O.F.A award', Shadow of The Fire, SBIT.

Publications

- 2006 Artist in Profile (February), Fusions: Australian Network of Clay and Glass Artists. Monthly newsletter
- 2004 Alchemy: Exploring the Dynamic Between Professional & Emerging Ceramic Artists published by: Fox Galleries, Brisbane.

Sally Colpoys – Biography

Born in Cairns in 1975 Sally Colpoys grew up on Groote Eylandt in the Northern Territory. She graduated with a Bachelor of Visual Art at the University of Southern Queensland in 2009, receiving the Rosemary Lakerink Award for Excellence in studio work.

Sally's initial visual art training was in ceramics, completing an Advanced Diploma of Ceramics at South Bank TAFE in 2004. In 2005 she was awarded a 'Professional Development Grant' by Arts Queensland and participated as artist in residence at the Jam Factory in Adelaide. Sally presented at VERGE: 11th National Ceramics Conference, Brisbane. In 2009 Sally held her first solo exhibition, (M)other's (M)ilk, at Attic Art Space, Toowoomba. She has also participated in several group shows including: Curious Spaces, Dogwood Crossing Gallery, Miles (2010); Best of Graduart, USQ Art Gallery, Toowoomba (2009); ReFlex – GraduArt, USQ Art Gallery and Toowoomba Regional Art Gallery (2009); Project B, Judith Wright Centre, Brisbane (2009); 12 x 12, Attic Art Space, Toowoomba (2009); Wallpaper, Attic Art Space, Toowoomba (2009); Forefront, Metro Arts, Brisbane (2006); Alchemy: Exploring the Dynamic Between Professional & Emerging Ceramic Artists, Fox Galleries, Brisbane (2004).

SALLY COLPOYS- artwork/media information

This series of sculptures, made out of white chocolate, all explore the theme of the myth of the good mother. White chocolate is a good medium for these art work series, as it serves as a metaphor for mother's milk.

My works are often depicted in a short narrative series, with text on small plaques to accompany the sculpture, and on other sculptures I carved the text directly into the chocolate.

For me, chocolate relates to the narrative aspect of my work too – which draw on aspects of childhood like play & innocence - the kind of sugary tone of children's stories and nursery rhymes, which sometimes mask darker undertones.

The subject matter I've been exploring comes under the umbrella of the Domestic, and more specifically Domestic silences as they relate to Mothering. There are certain complexities and

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*

Curator: Beata Batorowicz

taboos that I'm trying to unravel within the subject of Mothering such as maternal ambivalence, identity, power structures, the historical influence of science on child rearing and the parallels this has with raising domesticated livestock; acts of love and labour associated with mothering and external & internal pressures to separate the child from the mother. So to explore these themes I've been grappling with feminist psychoanalysis; and western cultural history – particularly since the rise of science in the 19th century.

For this series of sculptures I used commercial chocolate moulds and ordinary white melting chocolate. Each work is a result of experimenting with combinations of elements to create the visual narrative. I also experiment with the thickness of the chocolate in the mould in order to create a visual tension for each piece.

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Curator: Beata Batorowicz

HANNAH KELLY

SPECIFIC ARTWORKS YET TO BE CONFIRMED



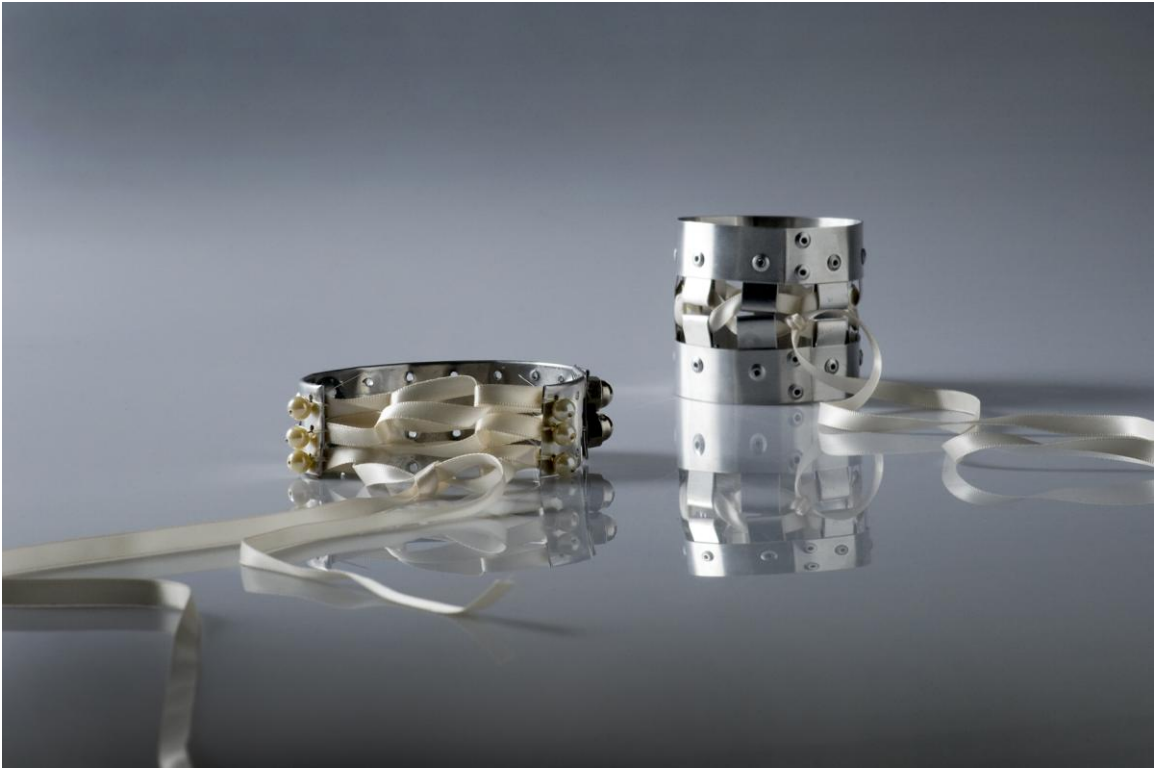
Hannah Kelly

All for One... 2010 [Display Case]
bronze and sterling silver rings, 30-40mm D
overall dimensions 90 x 90 x 40 mm

(Waiting on artist information)

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SOPHIE LOXLEY – ARTWORK AND IMAGE DETAILS



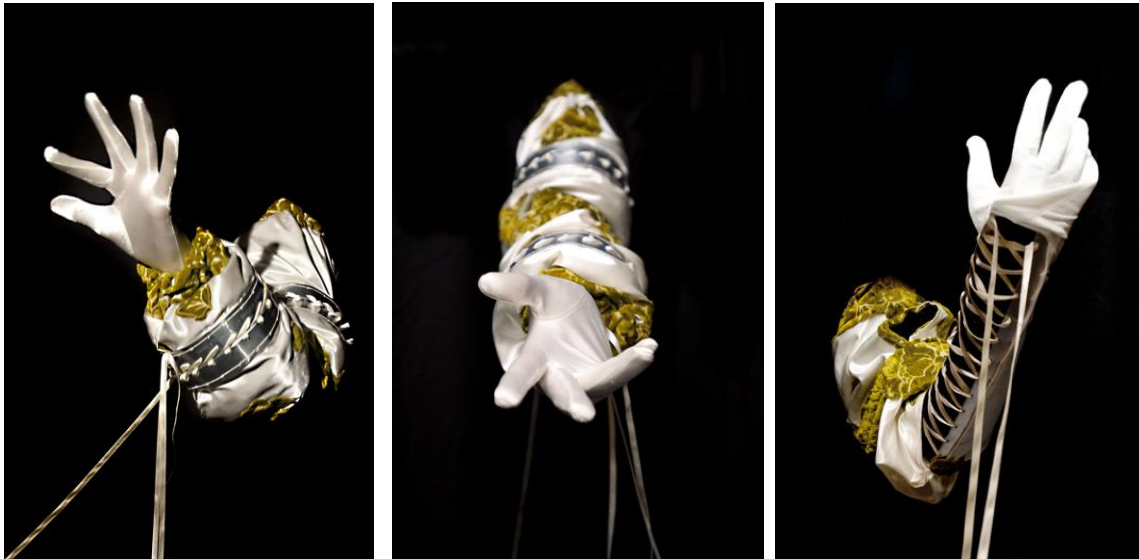
Sophie Loxley
Restricted 2010
Aluminum, Satin ribbons and dressing pins
Dimensions Variable
Photo: Cindy Laine



ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
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Restricted Performance installation by Sophie Loxley 2010



Details of the *Restricted* performance by Sophie Loxley. Photo: Cindy Laine

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz



Installation Layout for the *Restricted* performance by Sophie Loxley. Photo: Cindy Laine

Installation Requirements for Sophie Loxley's *Restricted* performance and installation:

ARTIST STATEMENT

Restricted

Sophie Loxley

My body of work is concerned with creating a platform for exploring interdisciplinary processes between theatre and visual art. Central to this relationship are works of a temporal nature that visually explore a tension between performance and audience engagement. My approach encompasses movement-based theatre, photography and textile installations. These practices are interwoven through considering physical movement restraints visually suggested through the art object itself, the worn form and the motion of the actor/subject. These forms are based on Renaissance clothing and focus upon the symbolic restriction of class and gender often depicted in Shakespearean texts such as: *Twelfth Night* and *King Lear*. The restriction of physical movement is also emphasised through many of my satin and velvet works being restrained by aluminum structures and bracings. The use of such contrasting materials offers visual contradictions which reflect the absurdities and ironies of worn attire within the Renaissance period. Through this process, I am to create an avenue in which theatre and art both inform and transcend their specified boundaries.

Sophie Loxley

Phone: 0406703255

10 Gabrielle Street Toowoomba, QLD

Email: disco_stu_stewed@hotmail.com

Education

2008-10 **Bachelor of Theatre Arts**, majoring in **Theatre Studies** and **Visual Arts**
University of Southern Queensland, Toowoomba, QLD

Recent Exhibitions

2010 *Graduart* Toowoomba Regional Gallery/ University of Southern Queensland
2010 *USQ Reconnaissance* University of Southern Queensland
2010 *USQ Guild* University of Southern Queensland
2010 *Curious Spaces* Dogwood Gallery, Miles, Queensland

Awards

2008 *Mayors Choice Award* Flower Food and Wine Wearable Art Competition, Toowoomba
2008 *USQ Year 12 Scholarship*

Costume/ Wardrobe Experience

2010 *Twelfth Night* Empire Theatre, Toowoomba
2009 *The Threepenny Opera* University of Southern Queensland
2009 *Spirits in Bare Feet* University of Southern Queensland
2008 *A Midsummer Night's Dream* University of Southern Queensland

Theatre Set Design

2009 Set designer for touring shows *Bard Wired* and *Thus I Die* for Shake 'n' Stir Theatre Company & University of Southern Queensland, held at Toowoomba Grammar School and St Saviours College Toowoomba

Community Workshops

2010 *Curious Constructions* (3D Art) with Miles State High School, held at Dogwood Art Gallery, Miles (one day workshop)
2009 Theatre Workshops for year 4 and 5 students held at Harlaxton Primary, Toowoomba (three day workshop & one day performance)
2008 Theatre Workshop for year 2 students held at Wilsonton Primary, Toowoomba (three day workshop)

Critical Reviews

Sandy Pottinger, *U.S.Q. Reconnaissance Exhibition Shows Hallmarks of Innovation*, The Chronicle, Saturday, 10 July 2010, pg 6, *USQ Reconnaissance*

Sophie Loxley- Biography

Sophie Loxley is recent graduate of the University of Southern Queensland, having completed a Bachelor of Theatre Arts Majoring in Theatre Studies and Visual Arts. She has assisted costume and wardrobe in many of the universities productions such as ; *Twelfth Night, The Threepenny Opera, Spirits in Bare Feet* and *A Midsummer Night's Dream*, as well as set designing for *Bard Wired* and *Thus I Die* for *Shake N Stir Theatre Company*. Sophie brings this theatrical experience and knowledge to her visual art practice, creating an avenue in which both art and theatre can enlighten and transcend their individual boundaries.

Sophie uses her theatre knowledge and experience to inform her visual art practice. She has recently exhibited in *Graduart 2010, Reconnaissance* and *Student Guild* exhibitions at USQ as well as *Curious Spaces* held at John Mullins Memorial Art Gallery, Dogwood Crossing @Miles.

Chris Mills-Kelly – ARTWORK AND IMAGE DETAILS



Chris Mills- Kelly
Walk a Mile in My Shoes (Detail) 2009
(Title may be subject to change to 'Dress to Impress')
Camphor Laurel wood, Sepia tone photographs, mixed media.
Dimensions Variable.
Photo credit: David Martinelli



Chris Mills- Kelly
Walk a Mile in My Shoes (Detail) 2009
(Title may be subject to change to 'Dress to Impress')
Camphor Laurel wood, Sepia tone photographs, mixed media.
Dimensions Variable.

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Curator: Beata Batorowicz

Photo credit: David Martinelli



Chris Mills- Kelly

Walk a Mile in My Shoes (Detail) 2009

(Title may be subject to change to 'Dress to Impress')

Camphor Laurel wood, Sepia tone photographs, mixed media.

Dimensions Variable.

Photo credit: David Martinelli

Installation requirements for Chris Mills-Kelly's work

- White walls
- Floor plinth x2
- 8 ceiling hooks (for suspended works)

Artist Statement- Chris Mills-Kelly

Coming from an Indigenous heritage, my installation works 'Walk a mile in my shoes', depicts the social issues of assimilation during early European settlement of Australia and its continuing repercussions being faced by Indigenous Australians.

This is exemplified through my work addressing the subject matter of the stolen generations in both historical and contemporary contexts. In doing so, I explore a range of mediums including photography, wood and mixed media in order to present a critical voice on personal and social levels.

My premise is further heightened through the craftsmanship employed within my wood carvings. That is, I laboriously carve numerous pairs of children's shoes as well as a mixture of different sized hats in order to imitate the discomfort and difficulties faced by the children in homes and institutions caused by assimilation. Using Camphor Laurel, these carvings symbolically emphasize how European methods and ways of life were foreign and forced upon Indigenous people.

Dressed to impress is a concept that forms a parallel, in one aspect it relates to the way in which Indigenous children were treated by the European upper class, which adopted or fostered young Aboriginal children. The children were dressed up like dolls or toys when shown in public, in order to impress other people of a high social status, who would admire them for rescuing the poor unfortunate child. (However the home life of some of these children was very different from the way they were portrayed publicly).

My work also portrays the many achievements of Indigenous people spanning from early settlement through to contemporary society. Depicting this through a Western historical lineage, I comment on the ongoing achievements amongst Indigenous Australians striving for equality in a dominantly white society.

Chris M. Kelly

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immyjay@live.com.au,

Phone: 0413889803.

Education

Current- Bachelor of Creative Arts, University of Southern Queensland, Toowoomba.

2002- McGregor Summer School, Ceramics, University of Southern Queensland.

2001- Bachelor of Visual Arts University of Southern Queensland, (1st year)

2000- Diploma in Arts, Southern Queensland Institute of TAFE (1st year)

1999- Certificate IV in Arts, Southern Queensland Institute of TAFE.

1998- Certificate III in Arts, Southern Queensland Institute of TAFE.

Awards

2010- Student Guild Exhibition Winner, University of Southern Queensland, Toowoomba.

Exhibitions

2010- 2011- *Reconnaissance*, USQ Gallery, Toowoomba.

2010- *GraduArt*, USQ Gallery & Toowoomba Regional Art Gallery.

2010- *Aboriginal Art Exhibition*, NAIDOC week, Oakey Cultural Centre.

2010- *CURIOUS SPACES*, John Mullins Memorial Art Gallery, Dogwood Crossing @ Miles.

Articles & Reviews:

2010- 'Woodcarvings reflect personal story for artist', Our Town, p.40, The Toowoomba Chronicle, 10/12/10.

2010- 'In the pursuit of creative substance', Style Magazine; Toowoomba Chronicle, November issue.

2010- 'Intricate woodcarvings reflect hardship of Indigenous assimilation'; USQ News & Events; USQ web site;

2010- 'Local Lady picks up prestigious award', The Champion; p.3, Oakey News paper.
07/04/10

Community Workshops:

2010 – *Curious Constructions* (3D Art) Miles State High School students, John Mullins Memorial Art Gallery, Dogwood Crossing, Miles, Queensland, (one day workshop).

2010 – Exhibition Coordinator for NAIDOC week, Oakey Community Centre.

Chris Mills-Kelly- Artwork Information

My art practice is mainly installation based sculpture. It addresses different social issues, many of which relate to my Indigenous Heritage; issues which have affected me both directly and indirectly.

Although I use several different mediums, my preference is wood. I use wood to meticulously hand carve material like items (such as baby bonnets, shoes), which have an intimate relationship with the concept of the work. The wood lends itself to the form in a realistic manner, while creating a tension between its solidity and the item it is imitating. The concepts I tend to work with allow for me to create my works with many different layers, so there is never one single meaning behind a work.

Chris Mills-Kelly Biography

Born in Brisbane in 1964, Chris' interest in art was apparent from an early age, drawing, colouring and creating 3D objects, often a favourite pastime.

Chris' Tertiary Art studies started much later in life; after having a family, she attended TAFE, Toowoomba completing a Certificate III in Visual Arts and the 1st year of the Diploma in Visual Arts before moving over to the University of Southern Queensland to study a Bachelor of Visual Arts, later transferring to and continuing with a Bachelor of Creative Arts.

Chris' Aboriginal heritage strongly impacts her contemporary art practice, with aspects of issues both past and present forming many of the concepts behind her works. Chris' works are most often shown as installation works in which objects combine to form one cohesive work.

Chris has worked with many different materials; kangaroo skins, clay and wood being the most recent. A passion for ceramics has been present for a long time, learning many different techniques throughout her studies. More recently Chris has taken up carving which has quickly become a passion also. The carving of 3D objects is a slow, laborious task, taking between 10 to 50 hours to complete a piece, depending on the size and detail involved.

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*

Curator: Beata Batorowicz

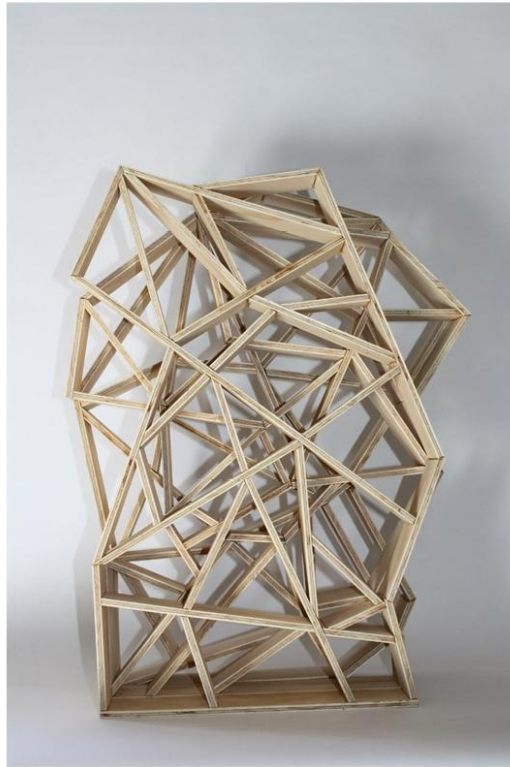
Chris has exhibited in a number of exhibitions at various galleries; Most recently at Dogwood Crossing Art Gallery; “Curious Spaces” The Oakey Civic Centre; “Aboriginal Art Exhibition”(NAIDOC week), Toowoomba Regional Art Gallery and USQ Art Gallery; “GraduArt”, and the “Student Guild Exhibition”, winning this student exhibition for 2010.

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz

SOPHIE BOTTOMLEY- ARTWORK AND IMAGE DETAILS



ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz



Fractured 2009, plywood, dimensions variable



Artists Statement

Sophie Bottomley

Living in a world where we are bombarded by images of war and tragedy daily, the pursuit of pleasure has come to define our existence. These objects have the ability to transport us into a new environment, taking us out of the everyday and engaging us in a variety of new experiences. A miniature space engages our sense of depth perception and with it a bodily awareness of space, which encourages us to make the imaginative leap into its constructs. Each object challenges conventional notions of materiality and interior space, immersing the viewer in mini-worlds that investigate emotion and imagination.

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz

SOPHIE BOTTOMLEY

Brisbane, Queensland

0401 670 465

Born 1984

EDUCATION

2008-2010 Bachelor of Fine Arts, Queensland College of Art, Griffith University, Brisbane

2005-2006 Bachelor of Architecture (Incomplete), Queensland University of Technology, Brisbane

2003-2005 Bachelor of Built Environment and Design (Architectural Studies), Queensland University of Technology, Brisbane

AWARDS

2010 Finalist, The GAS: Graduate Art Show + Espresso Garage Awards

2010 Australian Decorative and Fine Arts Society Award for Outstanding Studio Practice in Sculpture

2009 Griffith University Award for Academic Excellence

2008 Griffith University Award for Academic Excellence

GROUP EXHIBITIONS

2010 *The GAS: Graduate Art Show + Espresso Garage Awards*, QCA Gallery, Brisbane

2010 *Wake Up With Your Head*, Graduation Exhibition, QCA, Griffith University, Brisbane

2010 *9cents*, Project Gallery, Griffith University, Brisbane

2010 *Unexpected* Exhibition, Small Public and Mobile, Griffith University and Southbank Parklands

2008 First Year Bachelor of Fine Art Exhibition, River Studios, Griffith University, Brisbane

2007 BIA End of Year show, Brisbane Institute of Art, Brisbane

2006 End of Year Architecture Exhibition, QUT, Brisbane

2005 End of Year Architecture Exhibition, QUT, Brisbane

2004 End of Year Architecture Exhibition, QUT, Brisbane

ARTIST INFORMATION for *Critical Craftings, Artisan Unleashed Exhibition 2011*
Curator: Beata Batorowicz

2003 End of Year Architecture Exhibition, QUT, Brisbane

ART RELATED WORK EXPERIENCE

2010 Small Public and Mobile Collective Group Projects

BIBLIOGRAPHY

2010 Camille Serisier, GAS: Graduate Art Show + Espresso Garage Awards Online Catalogue, pp.viii-ix

NON ART RELATED EMPLOYMENT

2007-2010 Warehouse Manager, Kess Office Express, Brisbane

2006-2007 Architectural Technician, Ark Atelier Architecture Firm, Brisbane

2004-2006 Warehouse Manager, Kess Office Express, Brisbane

2003-2004 Florist, A Colourful Bunch Florist, Brisbane

List of Works from 'Sophie Bottomley 2010 10 images 1.pdf'

Pg.1	Installation View 1	2010	D.V.	
Pg.2	<i>Wax</i>	2010	45x90x90	Beeswax on Pine Stand
Pg.3	<i>Untitled (Resin)</i>	2010	25x25x140	Cast and Carved Resin and Acrylic on Pine Stand
Pg.4	<i>Untitled (Flocking)</i>	2010	25x30x107	Mixed Media on Pine Stand
Pg.5	<i>Wood I</i>	2010	28x68x104	Pine, MDF and Acrylic on Pine Stand
Pg.6	<i>White I</i>	2010	30x39x114	Air-dry Modeling Clay on Pine Stand
Pg.7	<i>Wood III</i>	2010	40x42x130	Pine and thread on Pine Stand
Pg.8	<i>White</i>	2010	21x21x107	Paper on Pine Stand
Pg.9	<i>Wood II</i>	2010	40x40x155	Pine on Pine Stand
Pg.10	Installation View 2	2010	D.V.	