

Seeing Science

15 September to 3 November 2017

JULIE BROOKE

Extended Labyrinth, 2015, gouache, pencil and acrylic on 109 boards, dimensions variable

MARIA FERNANDA CARDOSO

Actual II, 2015, pigment print on premium paper 300gsm, 152.4cm x 154.4cm x 5.7cm, edition 5 + 2AP
(Digital imaging in collaboration with Geoff Thompson and Andy Wang, Queensland Museum.)

On the Origins of Art I & II, 2016, single channel HD video, hyper realistic sound with tactile dimension,
running time 7 minutes, sound by Andrew Bellety

Courtesy the artist and Arc One Gallery, Melbourne

JULIA DAVIS

Ru(a)pture #6, 2016, plastic, volcanic tephra, 170cm x 170cm

Time After Time, 2014, plastic, wood, lava, 3cm x 20cm x 22cm

Ru(a)pture #5, 2013, inkjet print on Canson Rag, 240cm X 150cm, 1 of 5 edition

Courtesy the artist

JANET LAURENCE

Fabled 1-12, 2011, altered camera trap image, archival ink on archival paper archival ink on archival paper,
60cm x 48cm

Film Still, After Eden – Sanctuaried, running time 24:43 minutes, NFS, Courtesy National Gallery of Australia

After Eden commissioned by Sherman Contemporary Art Foundation, Sydney

Courtesy the artist and Dominik Mersch Gallery, Sydney and Arc One Gallery, Melbourne

All proceeds from
sale of works will
go to *Flora & Fauna
International*

HELEN PYNOR

Exhale, 2005, knitted human hair, 197cm x 130cm x 70cm

Inhale, 2006, knitted human hair, 90cm x 59cm x 24cm

Courtesy the artist and Dominik Mersch Gallery, Sydney

CAROLINE ROTHWELL

Regent Honeyeater (Xanthomyza phrygia), 2013, Ford Futura MKII Conquest exhaust emission, acrylic binder medium
and 23 carat gold on primed canvas, 25.5cm x 36cm x 2cm

Golden Sun Moth (Synemon plana), 2013, VL Holden commodore exhaust emission, acrylic binder medium
and 23 carat gold on primed canvas, 25.5cm x 36cm x 2cm

Tasmanian Torrent Midge (Edwardian tasmaniensis), 2013, Toyota Corolla Ascent exhaust emission, acrylic binder
medium and 23 carat gold on primed canvas, 25.5cm x 36cm x 2cm

Peppered Tree Frog (Vitoria piperata), 2013, Alfa Romeo 156 Selespeed exhaust emission, acrylic binder medium and
23 carat gold on primed canvas, 25.5cm x 36cm x 2cm

Courtesy the artist and Roslyn Oxley9 Gallery, Sydney and Tolarno Galleries, Melbourne

JACK STAHEL

Hypothesis Framework #4, 2017, Ink on paper, timber, tape, pinboard, pins, waste paper basket, dimensions variable

Drawn Hypothesis 10.2 (a continuous self-dissection), 2017, ink on paper, 76 x 57 cm

Drawn Hypothesis 10.1 (conflicting cross section), 2016, ink on paper

Hypotheses 5, 2015, ink on paper, pins, cotton thread, pinboard

Hypotheses 6, 2015, ink on paper, pins, cotton thread, pinboard

Framework Fragments (1-5), 2017, ink on paper

Courtesy the artist

SHONA WILSON

Seed Rain, 2016, repurposed test tubes, fishing line, seeds, audio file and written text on wall, dimensions variable

(Originally created in collaboration with Dr Si-Chong Chen for the exhibition developed for the Ku-ring-gai pH: art + science project, presented by Eramboo Artist Environment, NSW National Parks and Wildlife Service and Manly Art Gallery and Museum, 2016-17. With special thanks to Ingrid Bowen, Gwen Wilson, Marina Grassecker, Mia Dalby-Ball, Shane Fahey (acoustic engineer), Julie Janson (Darug language speaker) Holly Rankin (Latin speaker) and Prof. William Gladstone and Karen Privat.)

Courtesy the artist and Arthouse Gallery, Sydney and Mossgreen Gallery, Melbourne