



CONSIDERED



CONTEMPORARY

37 Ocean Street, Woollahra
Sydney, NSW 2025
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mcontemp.com

CONSIDERED

Group Exhibition featuring both gallery and invited artists, that encourages the viewer to reflect upon different mediums and subjects in an expressive survey of works.



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ARTISTS

GILLIE AND MARC

LAURA ELLENBERGER

LAURA E KENNEDY

ANYA PESCE

EVAN WOODRUFFE

JODY GRAHAM

DANNI EMERY

JULIE PENNINGTON

Gillie and Marc

'We are two people working as one, with a single vision, something no one else is doing in art'.

With a 20 year history of collaboration, Gillie and Marc's works have received acclaim worldwide and are held in collections both nationally and internationally.

As husband and wife, Gillie and Marc collaborate to create art as one, celebrating the powerful spiritual relationship that exists between man and animal.





Gillie and Marc
Indie Pup Art, 2015
Canson Infinity Photo Satin, 270gsm,
Museum grade photograph
127 x 85 cm
edition of 10



Gillie and Marc
Domino Pup Art, 2015
Canson Infinity Photo Satin, 270gsm,
Museum grade photograph
127 x 85 cm
edition of 10



Gillie and Marc
Tango Pup Art, 2015
Canson Infinity Photo Satin, 270gsm,
Museum grade photograph
127 x 85 cm
edition of 10



Gillie and Marc
Sid and Fergie Pup Art, 2015
Canson Infinity Photo Satin, 270gsm,
Museum grade photograph
127 x 85 cm
edition of 10



Gillie and Marc
Kikki Pup Art, 2015
Canson Infinity Photo Satin, 270gsm,
Museum grade photograph
127 x 85 cm
edition of 10



Gillie and Marc
Sitting Magpie, 2015
Bronze
1.6m high
edition 1 of 6



Gillie and Marc
Flying Rhino, 2015
Bronze
1.5m high
edition 1 of 6



Gillie and Marc
Climbing Zebra, 2015
Bronze
1.6m high
edition 1 of 6

Laura Ellenberger

This new series of works are cyanotypes or “blue prints” one of the oldest known photographic printing methods. Each print is unique and in an edition of 5. The mulberry paper is hand coated with a light sensitive emulsion and exposed to UV light. The body of work explores movement and physical tension, referencing the male athlete in Ancient Greek sculpture as well as the stop motion in Eadward Muybridge’s *Animals in Motion*. The disrupting and fragmentation of the image adds a layer to the surface and challenges how we expect to see the female body.





Laura Ellenberger
Untitled II, 2015
Cyanotype on Mulberry Paper
49 X 39 cm
edition 5 of 10



Laura Ellenberger
Untitled III, 2015
Cyanotype on Mulberry Paper
49 X 39 cm
edition 5 of 10



Laura Ellenberger
Untitled IX, 2015
Cyanotype on Mulberry Paper
49 X 39 cm
edition 5 of 10



Laura Ellenberger
Untitled VIII, 2015
Cyanotype on Mulberry Paper
49 X 39 cm
edition 5 of 10



Laura Ellenberger
Untitled X, 2015
Cyanotype on Mulberry Paper
49 X 39 cm
edition 5 of 10

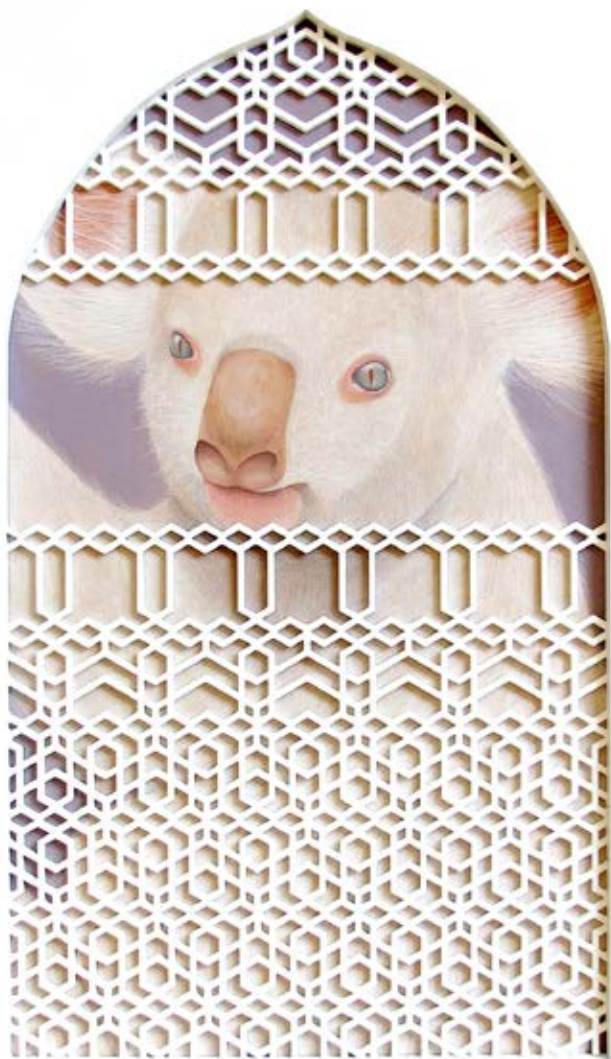
Laura E Kennedy

Laura E Kennedy is an emerging contemporary artist who creates realistic chiaroscuro representations of varying subjects using coloured pencils on paper. In her drawings, Kennedy manipulates the expectations assigned to her childish and illustrative medium by fusing unconventional compositions with allusions to revered styles of painting.

Her more recent work also challenges the customary boundaries and conceptual potential of the picture frame. Kennedy graduated from Sydney College of the Arts in 2008 and has since participated in numerous exhibitions throughout the ACT, NSW, Victoria and Tasmania.

She currently lives and works in Hobart.





Laura E Kennedy
*Islamabad Mascot for the One
White Hallucinational Party, 2015*
Mixed Media on Laser cut Panels
42 x 59 cm

Anya Pesce

Fantastik Plastik, is primarily concerned with the elements of material, colour and gesture. My interest and practice in abstract painting has led to my appreciation of these elements as crucial to abstract work.

By focusing specifically on these elements, I seek to explore the notion of perception and reception. I am interested in the way art is perceived by audiences; by the way in which emotional, psychological and physical responses artwork can evoke meaning. Art is understood to be a form of non-verbal communication, not reliant on language but visual phenomena.

The work was conceived from painting as I manipulate the material (poly methyl methacrylate) and colour to create forms that sit between painting and sculpture.

The amplification of colour and reflective material projects the forms into space, stimulating and heightening the visual senses.

The work celebrates the enigma of visual perception.



Anya Pesce
Untitled (Blue), 2015
moulded poly methyl methacrylate



Anya Pesce
Untitled (Red), 2015
moulded poly methyl methacrylate



Anya Pesce
Untitled (Green), 2015
moulded poly methyl methacrylate



Anya Pesce
Untitled (Purple), 2015
moulded poly methyl methacrylate



Anya Pesce
Untitled (Yellow), 2015
moulded poly methyl methacrylate

Evan Woodruffe

Evan Woodruffe presents us with a baroque condition of the modern world, an unstable world in motion which he attempts to map with an equally disorientating diagram. His permeable territories are plotted with an instinctive, searching, hand-painted line, suggesting an archaic form of charting a surface, with the trail of the brush marking stages, places and possible events.





Evan Woodruffe
1st November, 2015
acrylic and plastic on linen.
100 x 100cm

Anna Madeleine

Anna Madeleine is an emerging artist who works in stop-motion animation and mixed media. She has recently completed her PhD in media arts at UNSW Art and Design, and graduated with Honours in Photo Media from ANU School of Art in 2007.

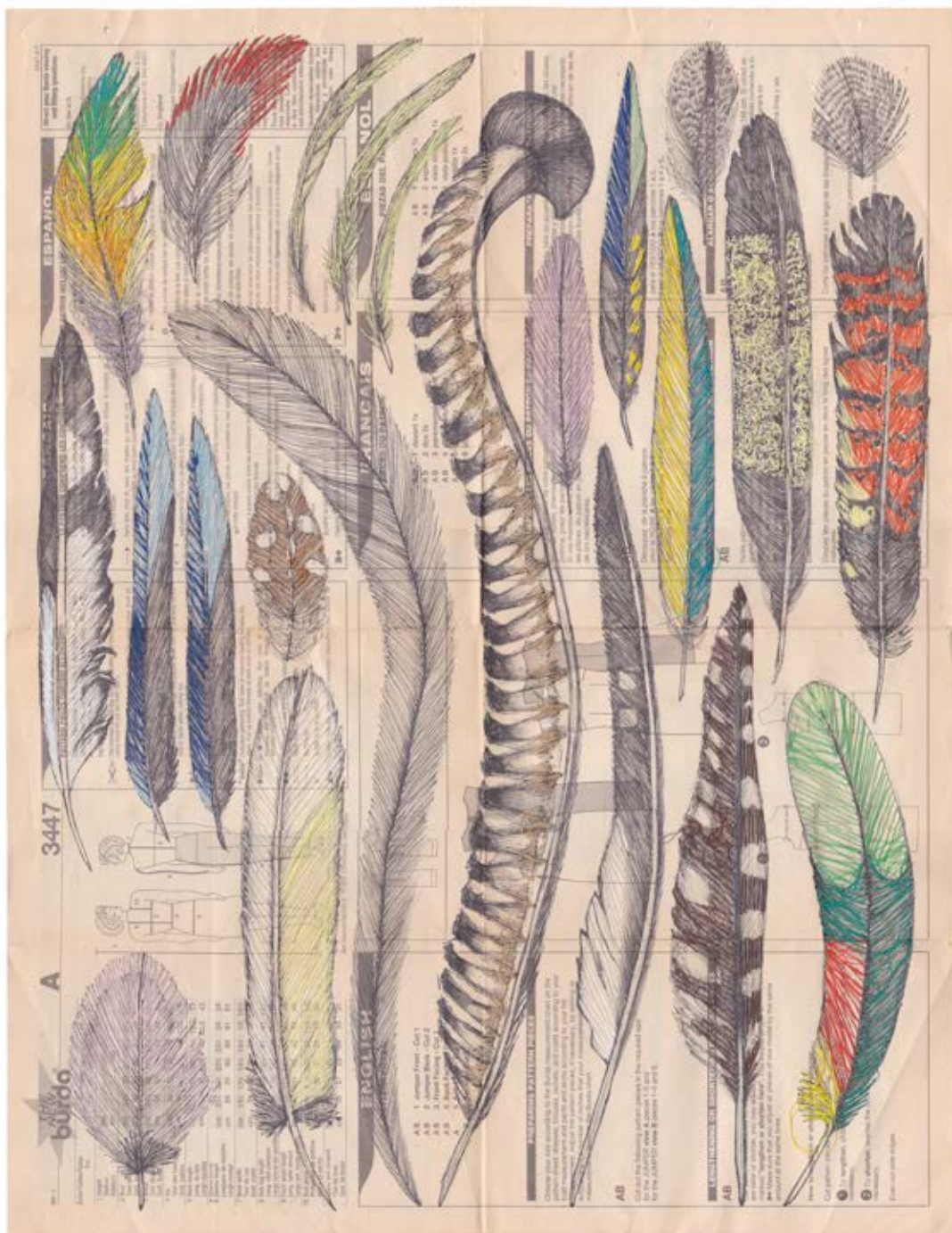
Her work explores the intersection of art and technology, using mixed media and traditional stop-motion animation techniques to play with co-evolution processes of old and new technology.

Anna's work has been exhibited in New York, Sydney, Melbourne, Canberra, Montreal, Los Angeles and London, and she has been involved with several Australian and international residencies including Insight Radical (with the ARC Centre of Excellence for Free Radical Chemistry and Biotechnology, University of Melbourne), Sydney Artspace, Splendid Arts Lab, Kala Arts Institute (Berkeley), CTRLab (Montreal) and Canberra Contemporary Art Space. She is currently a studio artist at ANCA, Canberra.





Anna Madeleine
Dress-making pattern 1, 2015,
 pigment ink and thread on
 dress-making pattern,
 45 x 54 cm



Anna Madeleine
Dress-making pattern 2, 2015
 pigment ink and thread on
 dress-making pattern
 47 x 58 cm



Anna Madeleine
Dress-making pattern 3, 2015
 pigment ink and thread on
 dress-making pattern
 45 x 54 cm



Anna Madeleine
Southern Hemisphere, 2015
cyanotype on calico,
130 x 130 cm

Jody Graham

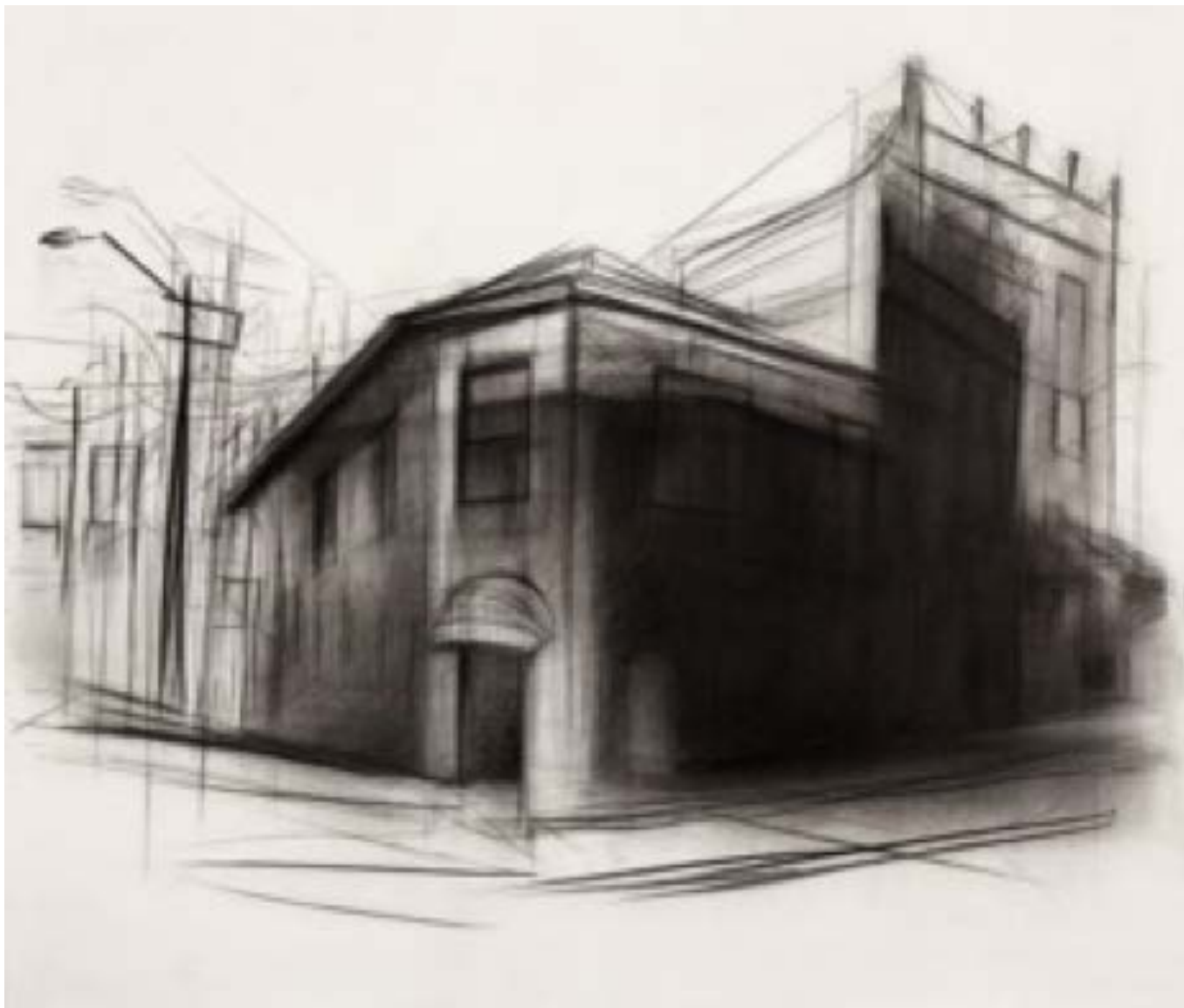
Drawing has always been my passion: a lifelong commitment and an expression of love for the world around me. At its best, it provides an experience for both artist and viewer that is captivating and transformative.

My approach often favours the gestural and expressive mark. I enjoy that direct and instant communication between hand and mind: the unmediated connection to an inner dialogue. In the act of drawing itself, I gather together my thoughts, emotions, memories and ideas and discover ways to interpret them. I am learning with my eyes and hands as I draw and welcome the pleasurable difficulty of struggling with new work and pushing into unfamiliar territory.

For an artist who likes to sketch plein air a great deal, the city offers a whole new canvas to stimulate my visual memory and to expand and deepen my experience of the built environment. In previous phases of my work, I have been attracted to the city in transition and the emergence of the new. I now find myself drawn to older buildings and streetscapes, which have become meaningful, anchor points for me for memory and stability in a constantly changing chaotic cityscape.



Jody Graham
Overseer, 2015
Charcoal & pastel on paper
126 x 114 cm



Jody Graham
Smokescreen, 2015
Charcoal & pastel on paper
100 x 114 cm



Jody Graham
Sentinel 2, 2015
Charcoal & pastel on paper
76 x 56 cm



Jody Graham
Chief, 2015
Charcoal & pastel on paper
76 x 56 cm



Jody Graham
Old Sydney Eye Hospital, 2015
Charcoal & pastel on paper
76 x 56 cm

Danni Emery / Tinny

Tinny, by artist Danni Emery, happily combines three of her favourite obsessions; antique tins, miniature train figures and painstakingly small painting. She creates her own whimsical scenes, as well as taking commissions; recreating memories for special gifts such as anniversaries, birthdays, weddings, new houses and favourite ski runs.

Danni, a graduate of Central Saint Martins College of Art in London, moved to Sydney from London just over 3 years ago and Tinny was born about 6 months later, following a visit to the tin-heaven that is Camberwell Market in Melbourne. Since then she has exhibited her tiny creations in several group shows, namely SHE at Create or Die, UPCY-CLE at The Makery (where she won the People's Choice Prize), Sydney's Smallest Gallery (part of Art Month Sydney) at Nauti Studios, Ocean'ish at Le Petit Bateau, Sculptures by the PBC at Petersham Bowls Club (where she won the Acquisition Prize) and most recently The Other Art Fair in Sydney. She also has Tinnys on permanent display for sale at The Makery and Winkel Gallery.



Danni Emery / Tinny
Lifeguard (Tamarama), 2015
Acrylic paint, antique tin, train
model figure
11 x 8cm

Julie Pennington

This body of ceramic work developed with an idea of "drawing" with clay. I approach this in the same way as one might doodle with a pen in hand, without a clear idea of what direction the drawing might take. To a large extent my approach is to let these pieces evolve as I am working, making decisions along the way in response to the making process.

By connecting small components, almost in a repetitive way, I become absorbed in the pleasure of building, with the end result sometimes reminiscent of a labyrinth or maze.

This work also reflects my ongoing interest in the patterns and structure of wire and woven forms. I am interested in working with line and movement in space and the interplay of light and shadow, to evoke a sense of fragility and intrigue in my work.





Julie Pennington
Labyrinth IV, 2015
Porcelain
15 x 30 x 14 cm



Julie Pennington
Labyrinth Circle, 2015
Porcelain
30 cm diameter



Julie Pennington
Montserrat Mountains, 2015
Porcelain, Blue stain
Various dimensions



Julie Pennington
Labyrinth III, 2015
Porcelain, clear glaze
18 x 30 x 19 cm



Julie Pennington
Entwined, 2015
Porcelain
13.5 x 17 x 17 cm



Contemporary is a gallery space that aims to create a cross cultural conversation through showing and supporting emerging and established artists from around the world. We aim to foster a strong appreciation in Australian audiences for a new generation of foreign and domestic artists and to expose both novice and established collectors to these works.

By curating interactive exhibitions .M Contemporary aims to serve as a platform that introduces all mediums of art ranging from traditional to digital video art, interactive and immersive installations, showcasing the skill, creativity and concepts of artists within these mediums from around the world. .M Contemporary has a strong focus on supporting these artists ongoing presence through regular exhibitions, complemented by industry expert panel discussions, artist talks, social events and more.

Recognising the need for broader participation and exposure to art, .M Contemporary is also opening up itself to schools, universities and other parties as a platform for education where an appreciation for global and local contemporary art is inspired and nourished.

