Karen Abernethy’s work is predominantly set in the urban environment. Her main interest is in themes surrounding the natural world and its continual recurrence within spaces populated and dominated by humankind. Abernethy was educated at the University of Melbourne achieving a Bachelor of Arts (Planning and Design, 1997) followed by a Bachelor of Architecture (2001) and a Master of Art at RMIT University (2005). Concurrently lecturing at RMIT School of Art and Design Director at Bruce Morgan Architects, her most recent exhibitions include the Melbourne Prize for Urban Sculpture (Federation Square, Melbourne, 2005); The Not So Simple Life (Square Gallery, RMIT University, Melbourne, 2005) and in:site (First Site Gallery, RMIT University, Melbourne, 2005). Abernethy has also been involved in numerous urban art projects such as The Simple Life (City Square, Melbourne, 2005) and Ecophene (Sandridge Bridge, Victoria, 2004).

Bruce Armstrong is one of Australia’s best-known public sculptors. His work, which is coaxed from massive 400 year old Murray River logs with a chainsaw, is characterised by its humour. Armstrong is represented in every Australian state collection as well as international collections such as Showa Kinen Park (Tachikawa, Tokyo). Armstrong’s solo exhibitions include Recent Sculpture (Australian Art Resources, Melbourne, 2003) and Savage Beauty: the Art of Bruce Armstrong (Heide Museum of Modern Art, Victoria, 1999). Armstrong has participated in a significant number of group exhibitions including Unpacked II (Museum of Contemporary Art, Sydney, 2003); Aurora (Asalik Titus Travelling Exhibition, seven venues in Australia and South East Asia) and exhibits in the Archibald Sculpture Prize (2002, 2001, 1999 and 1994). Thirty sculptures by Armstrong are currently in outdoor placements around Australia including Bunji (Docklands Precinct, Melbourne, 2002); Every Bird (Frankston City Council, Victoria, 2001) and Thoth (Tony Greer Collection, Bowral, New South Wales, 2001).

Joseph Beuys was born in 1921 in Krefeld, Germany. His fascination with plants, animals and the natural sciences developed in his youth and remained strong throughout his life. In 1940 he volunteered for the military and trained as an aircraft radio operator and combat pilot. Beuys often said that his interest in fat and felt as sculptural materials grew out of a wartime experience—a plane crash in the Crimea, after which he memorably claims he was rescued by nomadic Tartars who rubbed him with fat and wrapped him in felt to heal and warm his body. Beuys professed a close affinity with animals, often including them in ‘dialogues’ in his works. In Titus/Iphigenia (Experimenta III, Frankfurt, Germany, 1969), he performed on stage with a white horse; in I like America and America likes me (René Block Gallery, New York, 1974) he spent a week in a gallery space with a coyote and in daily life he was known to carry a rabbit foot with him as a talisman. Beuys’ international reputation grew after a retrospective titled Joseph Beuys: Life and Works (Guggenheim Museum, New York, 1979) and he exhibited and travelled widely before his death in 1986.

Jazmina Cininas has been developing an elaborate and labour intensive method of reduction linocut since 1996. Her work incorporates printmaking, costume, text and video. Currently a lecturer in Printmaking at RMIT University as well as arts writer and practicing artist, Cininas has exhibited widely both in Australia and overseas including most recently The Girlie Werewolf Project (Kauno Gallery, Lithuania, 2006). Over the past two years she has also exhibited as part of Grotesque: the diabolical and fantastic in Art (National Gallery of Victoria, 2004–2005); Place Made: the Australian Print Workshop (National Gallery of Australia, 2004) and has toured regionally with Girls, Girls, Girls: Images of Femininity from the Banyule Art Collection (Banyule City Council, Victoria, 2005) and nationally with Act XII: New Works on Paper (George Adams Gallery, Melbourne; UTG Gallery, Sydney and Artspace, Adelaide, 2003). Last year Cininas was selected as the Shell Fremantle Print Award Artist in Residence.

Peter Cole’s work is mostly autobiographical, dealing with aspects of the self as well as expressing ideas of oppression in its various social, political and personal forms. His sculptures have their genesis in a simple line drawing which he manipulates for weeks without resolution until something intriguing appears. Cole prefers viewers to bring their own experience and interpretation to his sculptures rather than explain possible levels of meaning in his work. Born in Baimentsdale, Victoria, Cole studied painting at the Prahran College of Advanced Education (Melbourne) before turning to sculpture in the early 1970s. He has exhibited in the Mildura Sculpture Triennial (1973, 1975 and 1978) and was included in Australian Perspectives (Sydney, 1983); the Australian Sculpture Triennial (Melbourne, 1987) and more recently, Identities: Art from Australia (Taipei Fine Arts Museum, 1993–1994 and Wollongong City Gallery, New South Wales, 1994). Cole lives and works in Venus Bay, Victoria.

Barbara Dover lived and worked in Melbourne before moving to Cairns in 1994. She has worked as an arts project officer, arts administrator, art teacher and artist. Her particular area of interest is the reciprocal gaze between animals and humans, and the intensity of relations and interchange between humans and their companion animals. Dover’s recent exhibitions include Photographic Skin (SoapBox Gallery, Brisbane, 2005); Skin Deep (University of Western Australia, 2005); Animal Matters (Cairns Regional Gallery, 2003) and Animal Matters II (SoapBox Gallery, 2004). Dover completed a Master of Creative Arts at James Cook University, Queensland, in 2004 and is currently a PhD Candidate at the same institution. She was the recipient of the Innovations 2003 Regional Art Award.

Marian Drew’s distinct photographic style demonstrates an innovative combination of light and subject matter. Staging wildlife found dead in Tasmania in the context of European still life, Drew dislocates the viewer from an idealized view of animals in their natural habitat and draws attention to the sacrificial and consumptive nature of urban and domestic development. Amongst other Australian venues, Drew has held solo exhibitions at the Powerhouse Museum (Sydney, 2000); the Australian Centre for Contemporary Art (Melbourne, 1994); as well as representing Australia in the First Asia-Pacific Triennale of Contemporary Art (Queensland Art Gallery, 1993). In 1995, she was awarded an Australian Visual Arts Board Grant to develop new work in Los Angeles, following the 1984 DAAD Scholarship to complete post-graduate...
Hubert Duprat's early interest in the natural sciences has led his use of animal species to assist him in the construction of his artworks. Duprat considers each larva as a fellow artist, and their collaborative series Larves Agautes de Trichopteres Avec Leur Etui has been ongoing since 1980. He has exhibited regularly since 1983, with numerous solo exhibitions internationally, including galleries in France, Spain, Switzerland, Germany, USA and Italy. His work has also been included in group exhibitions such as The Lost Art (Centre for Contemporary Art, Glasgow, 1997); L’Empreinte (Pompidou Centre, Paris, 1997); Animal. Anima.Animus (PS1, New York, 1999); Sugar & Spice, Part II (Galerie Anne Gentils, Belgium, 2003) and most recently, Anagramme (Musée des Arts Contemporains, Belgium, 2006). Duprat is the subject of many hundreds of published texts, including articles, chapters, textbooks and monographs. Born in 1957, Duprat lives and works in the Claret region of the South of France.

Peter Ellis has produced paintings, drawings, prints, objects, books and multiples since 1975. He is an Associate Professor and Discipline Leader in Painting at RMIT University’s School of Art. With a Dada and Surrealist philosophy, Ellis invents hybrid creatures, humanises existing animals, brings out the animal in people and combines characteristics in both, always with an idiosyncratic or bizarre twist. Ellis has held sixteen solo exhibitions including Arkhive: The Secret Language of Sparks: Selected Works 1991 –1995 at RMIT Gallery in 1995. His work has been selected for some 150 group exhibitions throughout Australia and internationally including Prints and Australia: Pre Settlement to the Present Day (National Gallery of Australia, 1989); Field to Figuration (National Gallery of Victoria, 1986); Backlash – The Australian Drawing Revival (National Gallery of Victoria, 1986); Painters and Sculptors: Diversity in Australian Art (The Museum of Modern Art, Saitama, Japan, 1987) and Other Worlds: Images of Fantasy and Fiction (Queensland Art Gallery, 2003 and touring regional Queensland).

Katrin Isabel Ernst works across a variety of media with a predominant focus on domestic and farm animals. Ernst has been exhibiting work since 1997 with recent solo exhibitions including Katzenspaz & dies und das (Weinheim, Germany, 2005); Welch Palast von Wunderbarer Exzellenz (plan. d., Düsseldorf, Germany, 2005); Vornweg (Sanierungsgesellschaft, Solingen, Germany, 2003) and group exhibitions including Handgemengen (plan.d., 2004) as well as a sound installation as part of a group exhibition in an airraid shelter titled Leonids Freiheit (Bunkerkirche am Handweiser, Düsseldorf, Germany, 2004). Ernst was born in Köln, Germany, in 1975 and is a graduate of the Düsseldorf Academy, Rinke class.

Hayden Fowler employs humour and irony to create playful, yet politically informed digital video and theatrical installations. Juxtaposing natural elements; animals, grass and the human body with the artificial; televisions and carefully constructed stage sets, Fowler creates seemingly utopian worlds which upon closer inspection quickly descend into the obscure and the hyper-real. Fowler was awarded a Basil and Muriel Hooper Scholarship (2000); the Blackwood and Son Sculpture Prize (2001) and was a finalist in the Helen Lempiere Travelling Art Scholarship (2001). Originally from a biology background, Fowler completed honours in sculpture at Sydney’s College of Art in 2002 followed by numerous solo exhibitions including AS SEEN ON TV (Gallery Barry Keldoulis, Melbourne, 2006) and White Australia (Elastic Residence, London, 2005). Fowler’s recent group exhibitions include Flaming Youth (Orange Regional Gallery, New South Wales, 2006); Space to Place (IAASK Touring Exhibition, Kellerberrin, Western Australia and touring Australia, 2005–2008); Selektea (West Space, Melbourne, 2005) and Sunshine Policy (Blue Oyster Gallery, Dunedin, New Zealand, 2005).

Sydney artist Rew Hanks works and teaches in printmaking. His labour intensive linocuts draw on postcolonial and historical themes such as settlism, the treatment of indigenous people, animals (especially the Tasmanian Tiger) and the ethics of genetic engineering and cloning. Hanks’ approach is satirical and tongue in cheek, lending humorous intensity to the underlying issues in his work. Hanks has held several solo exhibitions at Legge Gallery (Sydney, 1991–2006) and at the Burnie Regional Art Gallery (Tasmania, 2003) as well as participating in group exhibitions across Australia. Hanks’ illustrations have been included in a limited edition book of short stories by Paul Wenz and his prints are held by the Print Council of Australia Archives, the Australian Print Workshop Collection, the City Art Institute as well as the Geelong Gallery for which he was awarded both the 2001 and 2005 Geelong Acquisitive Print Award.

Kristin Headlam is interested in the relationship between memory and time and parodies the ceremonies of everyday life, often reconstructing captured moments from photographs. Although her paintings are primarily an exploration of landscape with sunlight and contrasting shadows, Headlam also experiments with self portraiture and a brighter, more exuberant palette. Born in Launceston, Headlam lives and works in Melbourne, exhibiting with Charles Nodrum Gallery (Melbourne) since 1989. In addition to solo exhibitions in Bangkok and Australia, Headlam has participated in group exhibitions since 1982 including Exquisite Corpse (Bendigo Art Gallery, 2000); Portraits 2001 (Tweed River Regional Gallery and touring Australia, 2001–2002); Just Married (Monash Gallery of Art, Melbourne, 2002) and <LOOK>, Hunter P (Newcastle Regional Art Gallery, 2004). In 2000 Headlam was awarded the Doug Moran National Portrait Prize. Headlam is represented in the collections of the National Gallery of Australia, the National Gallery of Victoria and numerous other public, corporate and private collections.

Kate James is a textile artist whose work draws animals and humans together, both literally and figuratively. Her choice of media often includes animal materials such as horse hair or wool, creating hand-crafted forms that physically link creatures together. James is currently undertaking a Master of Art by research at RMIT University, with a focus on the nature of anxiety as expressed by humans and domesticated animals. James participated in the 2005 Siemens Fine Art Award at RMIT Gallery and most recently held a solo exhibition titled Wind-suck (West Space, Melbourne, 2006). In recent years her work has been included in Hatched 05 (Perth Institute of Contemporary Art, 2005); The Influence of Anxiety (Blindsdie, Melbourne, 2005) and Hurt Couture, part of the 2005 L’Oréal Melbourne Fashion Festival (Blindsdie,
Nicolas Lampert is an interdisciplinary artist from Milwaukee, USA, who focuses on photomontage, graphic art, writing and experimental music. Primarily, Lampert is known for his series of thematic collages which he began working on in 1994. He is well-known for his Meatscape collage series which utilise humour as an entry point, but the concepts behind the work continue to provoke critical thought about modern society’s relationship to animals and consumption. Lampert’s collage images were recently included in the group show Becoming Animal (MASS MoCA, Massachusetts, USA, 2005/2006) and Hybridity: the Evolution of Species and Spaces in 21st Century Art (21C Museum Hotel, Louisville, USA, 2006). He has exhibited widely in group and solo shows throughout the United States and is represented in the permanent collection of the Museum of Modern Art, New York, and the Milwaukee Art Museum. Lampert currently lectures at the Peck School of the Arts, Milwaukee Institute of Art and Design.

Linda Marrinon’s practice draws together sculpture, architecture and painting, often through the technique of quotation and making copies that reflect a strong connection to art history. Marrinon has exhibited widely both in Australia and overseas, including solo exhibitions such as Linda Marrinon: selected works 1982–2000 (Ian Potter Museum of Art, Melbourne, 2001) and numerous exhibitions at Roslyn Oxley9 Gallery (Sydney) and Tolarno Galleries (Melbourne). In 2001 she received the Anne and Gordon Samstag International Visual Arts Scholarship and was granted Australia Council artist residencies in New York and Paris. Marrinon’s work has been included in many group exhibitions including Highlights from the University of Melbourne Art Collection (Ian Potter Museum of Art, 2005) and Home Sweet Home: Works from the Peter Fay Collection (National Gallery of Australia touring exhibition, 2004).

Kevin Mortensen is a sculptor and performance artist whose work is absorbed with the problem of uniting sculptural forms with natural phenomena. His most recent solo exhibition was held at Australian Galleries (Melbourne, 2006) entitled Bronze Sculpture, Jewellery, Drawings and Etchings. Mortensen exhibits regularly at Australian Galleries in both Melbourne and Sydney. Other solo exhibitions include: Inside the Bower; Kevin Mortensen, Roslyn Oxley9 Gallery, Victoria and Canberra School of Art Gallery, 1997; and Shards from a Cave-carters Backyard (National Gallery of Victoria, 1975). He has participated in many group exhibitions including Sculpture at RMIT During the Jomantas Years at RMIT Gallery in 2003; This was the Future (Heide Museum of Modern Art, Victoria, 2003); Dame Edna Regrets She is Unable to Attend (Latrobe Valley Arts Centre, 1993); Barwon Wetlands Art Project (Geelong Art Gallery, Victoria, 1993); Off the Wall in the Air: Art of the Seventies (Australian Centre for Contemporary Art and Monash University Gallery, Melbourne, 1991); Prints and Australia: PreSettlement to the Present Day (National Gallery of Australia, 1989) and the Venice Biennale in 1988. His work is in the collections of all major state and regional galleries.

Acclaimed painter David Noonan is one of Australia’s leading new media artists with a growing international reputation. His work engages a complex layering of historical forms and cultural motifs referencing modernism, science fiction, horror and popular culture. Recent solo exhibitions include David Noonan @ Artrock (The Rockefeller Center, New York, 2006) and Images (Roslyn Oxley9 Gallery, Sydney, 2005). Noonan was also the first artist to have work chosen for the annual release of limited Gertrude Editions, 2005 Gertrude Edition: New Work by David Noonan. For over ten years Noonan has exhibited in national and international group exhibitions. Recent examples include Sculpture Garden (Phoenix Garden, London, 2006); 25 BOLD MOVES, (House of Campari, New York, 2006); Videobrasil International Electronic Art Festival (2005); A Short Ride in a Fast Machine (Gertrude Contemporary Art Spaces, Melbourne, 2006) and 100 mph. David Noonan & Simon Trevaks (Project Room, ARCO 2001, Madrid, 2001 and Australian 45Centre for Contemporary Art, Melbourne, 2000). Noonan has been the recipient of international residencies at Three Walls (Chicago, 2004) and PS1, (New York, 2001) and his work is held in public and private collections in Australia and overseas.

Selina Ou is a Malaysian-born Australian artist. Her photography examines how we see, how we are observed, and the tension between how her subjects appear opposed to how they really are. Solo exhibitions include Sakura Season (GRANTPIRRIE Gallery, Sydney, 2005); Selina Ou (GRANTPIRRIE Gallery, 2003); Work (Uplands Gallery, Melbourne, 2003); Enclosure (Linden Arts Centre, Melbourne, 2002). Group exhibitions include Flash: Australian Athletes in Focus (Silvershot Gallery, Melbourne and the National Portrait Gallery, Canberra, 2006) and Photographic Portrait Prize 2006 (Art Gallery of New South Wales, 2006) in which she was a finalist. Ou has also been the recipient of an Australia Council studio residency in Tokyo which she undertook in 2005. In 2003, Ou was a finalist in the Leica/CCP Documentary Photography Award at the Centre for Contemporary Photography in Melbourne.

Diego Perrone works both in photography and film, creating images that document the environment and explore the interchange between art, life, and the natural world. Perrone’s photographic works contain a strong sense of the artist’s home town of Asti in the Northern region of Italy, where he lives and works, as well as dividing his time between Milan and Berlin. Perrone has held solo exhibitions in both Italy and New York including Due Orecchie e un Anglo (Gallerie Massimo di Carlo, Milan, 2005) and I Pensatori di Buchi (Casey Kaplan Gallery, New York, 2002). Perrone has also participated in numerous international group exhibitions such as the Berlin Biennale für Zeitgenössische Kunst (2006); Dialectics of Hope (Moscow Biennale of Contemporary Art, 2005); the 11th Triennale India (2005) and the 7th Buenos Aires International Independent Film Festival (2005).

Simon Perry is a lecturer in Sculpture and Art in Public Space at RMIT University’s School of Art. Originally from the UK, he trained as a sculptor and received a Bachelor of Arts with honours from Chelsea School of Art and a Master of Arts from the Royal Academy School, where he won the Royal Academy Gold Medal for Sculpture. The main focus of Perry’s practice has been in the research, design and production of large-scale public artworks for urban spaces in Australia and overseas. He maintains a particular interest in the representation of animals and the organic in sculpture. Perry’s recent commissions include Caroline Springs Public Art Commission (Victoria, 2006); Aurora Public Art Commission (Epping, Victoria, 2006); The Simple Life Environmental Commission (Melbourne City Square, 2004–2005) and Public Purse...
Patricia Piccinini was born in Sierra Leone, in 1965 and moved to Australia in 1975. She gained a Bachelor of Arts in economic history (Australian National University, 1988) and a Bachelor of Arts in painting (Victorian College of the Arts, 1989) and is now one of Australia’s most renowned contemporary artists. Working primarily in photography, sculpture and installation, most of Piccinini’s works share the prevalent theme of genetic mutation and technological intervention, emphasising the manner in which the organic has become inescapably linked to the technological. Roeting an extensive list of national and international, solo and group exhibitions including We Are Family (Hara Museum of Contemporary Art, Tokyo, 2003); Nature’s Little Helpers (Robert Miller Gallery, New York, 2004) and We Are Family at the Venice Bienalle (Italy, 2003). Piccinini has also exhibited throughout Australia including Breaking Eggs (Roslyn Oxley9 Gallery, Sydney, 2005); Precautionary Tales (Roslyn Oxley9 Gallery, 2003 and Tolarno Galleries, Melbourne, 2003); Sandman (National Gallery of Victoria, 2002) and Call of the Wild: Patricia Piccinini (Museum of Contemporary Art, Sydney, 2002).

Lisa Roet has worked with apes as the subject of her drawings, sculpture and video for many years. She analyses the creatures that are at once our relatives and our dependants as they are confined in nature reserves, zoos and side shows. Roet’s work includes drawing, sculpture and photography that define the relationship between apes and humans. Her work is intimate, compelling and often bizarre. Her most recent solo exhibitions include The Simian Line (Karen Woodbury Gallery, Sydney, 2006); Astro-Chimp (Karen Woodbury Gallery, Melbourne, 2004 and The Church Gallery, Perth, 2005) and Lisa Roet: Finger of Suspicion (McClelland Gallery and Sculpture Park, Melbourne 2004). Recent group exhibitions include Instinct (Monash University Museum of Art, Melbourne, 2004) and Nature Machine Exhibition (Queensland Gallery of Art, 2004). Roet has also received a number of awards and grants including the McClelland Contemporary Sculpture Award (2005); the National Sculpture Prize (National Gallery of Australia and Macquarie Bank, 2005) and an Asialink Residency in Malaysia (2000).

Anne Ross’ bronze sculptures concentrate on the form of the dog which she uses as a metaphor for human emotions such as pettiness and pride. The effect is twofold: that which is distancing – enabling an objective perspective on ourselves; and revealing – being taken back to a childhood fantasy where animals serve as a primary reference for our relationships with other people and the world. Ross has participated in numerous solo exhibitions at Sydney’s Brenda May Gallery (2002, 2004, 2006) and Access Contemporary Art Gallery (1994, 1995, 1997, 1998) and has taken part in major group exhibitions throughout Australia such as the McClelland Sculpture Survey and Award (McClelland Gallery and Sculpture Park, Melbourne, 2005); Prometheus Visual Arts Award (Queensland, 2005); Menagerie @ Treasury (Gold Museum, Melbourne, 2002); Toowoomba Biennial Art Award (Toowoomba Regional Art Gallery, 2001) and Mixed Platter (National Gallery of Victoria, 1997). Ross has produced commissioned works for various city councils in Victoria and her work is held in public collections within Australia.

Joan Ross is best described as a gleaner, an artist who recycles and reuses, by picking through abandoned or discarded bits and pieces to make her art objects. Fur is a major material in Ross’ work which she sources from discarded toys, op-shop fur coats or from kangaroo pelts that have been rendered virtually worthless by a gunshot wound or a scar. From this she constructs collaged portraits and gum trees. Recent solo exhibitions include Fur for Instance (Tin Shed Gallery, University of Sydney, 2006); Peit (Cambelltown Arts Centre, New South Wales, 2005); Afraid Not (Penrith, Regional Gallery and The Lewers Bequest, New South Wales, 2005) and Like Pulling Hair from Butter (Gallery Barry Keldoulis, Sydney, 2005). Recent exhibitions also include: The Great Dividing Range (Canberra Contemporary Art Space, 2005); Canberra Contemporary Art Prize (Canberra Contemporary Art Space, 2005); Art on Paper Award (Hazelhurst Regional Gallery, New South Wales, 2005) and Home Sweet Home: the Peter Fay Collection (National Gallery of Australia touring exhibition, 2003).

Paul Ryan works to subvert the traditional still life genre. Inspired by the master painters of the eighteenth century, his studies of flesh and his still life paintings of meat, make strong reference to the Flemish painters Pieter Van Boucle and Joachim Beuckelaer, yet are imbued with a modern slant which Ryan calls ‘a broader more heavily loaded brush style’. Ryan has exhibited annually at Dickerson Gallery (Melbourne and Sydney) for many years and was selected for the Archibald Prize (Art Gallery of New South Wales 1993, 2002, 2004, 2005, and 2006) and the Sulman Prize (Art Gallery of New South Wales 1989, 2005, 2006). Other major group exhibitions include National Works on Paper (Mornington Peninsula Regional Gallery, Victoria, 2002) and Salon de Refuses (S.H Irwin Gallery, Sydney, 2001).

Angela Singer has been making work with and about animals since the mid 1980’s. Born in England in 1966 and now living and working in New Zealand, Singer completed a Master of Fine Arts in 2002 at the University of Auckland. She has had a number of solo exhibitions, including Insides Outsides (Oedipus Rex Gallery, Auckland, New Zealand, 2004); Carnivora (Oedipus Rex Gallery, 2003) and Ghost Sheep (Blue Oyster Gallery, Dunedin, New Zealand, 2001). Her work has been included in group exhibitions including the international exhibition Animal Nature (Regina Gouger Miller Gallery, Pittsburgh, USA, 2005); Artificial Curiosities (Oedipus Rex Gallery, 2005) and In Season (Oedipus Rex Gallery, 2005). In 2003, Singer curated an exhibition entitled Animality, an international group exhibition featuring a selection of artists whose work is concerned with the nature of animals (Blue Oyster Gallery, 2003).

Kathy Temin employs a broad range of media to explore concerns regarding celebrity, popular culture, vulnerability and identity. Born in Sydney in 1968, Temin has been exhibiting since 1989, and exhibits frequently in Australia and New Zealand. In 2003, her solo exhibition Auditions for a Pair of Koalas toured nationally and internationally (Anna Schwartz Gallery, Melbourne; Galerie van Gelder Amsterdam,
Netherlands and Hamish McKay Gallery, New Zealand). In 2001, her doctoral project *My Kylie* was exhibited in various forms; initially as part of the group show *Art/Music* at the Museum of Contemporary Art (Sydney) and later at Monash University Gallery (Melbourne); as well as Roslyn Oxley9 Gallery (Sydney, 2002); Gertrude Contemporary Art Spaces (Melbourne, 2002) and Institute of Contempory Art (London, 2004). Temin’s group exhibitions include *New 05* (Australian Centre for Contemporary Art, Melbourne, 2005); *Public/Private Tumatanui / Tumataiti*, the 2nd Auckland Triennial (Auckland Art Gallery, 2004) and *Field Work: Australian Art 1968–2002* (National Gallery of Victoria, 2002). After winning the prestigious Moët and Chandon Australian Art Fellowship in 1999, Temin went on to lecture in sculpture at Monash University (2001–2005). Her works are held in most of Australia’s major public collections.

Jenny Watson’s unconventional approach to painting combines colour, text, figures and recurring motifs, such as the cat and the horse to create a meaningful narrative and reflect her own interior space. Often preferring to paint on dressmaking fabrics that have swatches of haberdashery and hair attached to them, rather than on canvas, her figures are roughly sketched in some places and afforded elaborate attention in others. Most of Watson’s subjects appear to float on a monochrome background, revealing a penchant for minimalism and abstraction. With over one hundred solo exhibitions since 1973, Watson’s prolific career has earned her wide national and international recognition. Watson represented Australia in the 1993 Venice Biennale and has participated in many group exhibitions such as *Popism* (National Gallery of Victoria, 1982); *Australian Bicentennial Perspecta* (Art Gallery of Western Australia, and subsequent tour: Frankfurter Kunstverein, Germany & Stuttgart, Württembergische Kunsterverein, Germany, 1989) and *Prospect* (Frankfurter Kunsteinvein, Germany, 1993). Watson’s work is held in major public, private and corporate collections in Australia and internationally.