



Analogue Art in a Digital World

EXHIBITION RESOURCE KIT

Analogue Art in a Digital World

7 December 2018 – 19 January 2019

Artists: Monika Behrens, Natasha Bieniek, Chris Bond, Magda Cebokli, Simon Finn, Juan Ford, Stephen Haley, Michelle Hamer, Kate Just, Sam Leach, Tony Lloyd, Jan Nelson, Becc Orszag, Datsun Tran, Darren Wardle; Andrew Browne, Amanda Marburg, Viv Miller, David Ralph, and Alice Wormald

Curators: Sam Leach and Tony Lloyd

The material in this resource is designed to provide a deeper understanding of the exhibition *Analogue Art in a Digital World* and is to be used in conjunction with other resources generated by RMIT Gallery for the exhibition – the exhibition catalogue, didactic labels, artworks, videos, podcasts and virtual tour.

Introduction

Analogue art in a Digital World presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture. The exhibition explores how artists are finding new content in digital media and how technology has altered the nature of analogue art practices.

Language shapes the way we think, and the dominant visual medium influences the way we see the world. Many contemporary artists use digital technology in the process of creating artworks. Digital photography, photoshop, and Google images are standard tools for painters. The sketch book has been replaced by a desktop folder.

In addition to practical uses of technology, digital aesthetics have crept into analogue painting. The invention of photography had a profound impact on painting in the nineteenth century and now digital technology has reinvigorated analogue traditions of art making, pushing representational painting and drawing in fascinating new directions.

Cover image: Jan Nelson, *Black River Running #10*, 2018, oil on linen, 75 x 61 cm, courtesy of the artist and Anna Schwartz Gallery, Melbourne

About the curators

Analogue Art in a Digital World is curated by Sam Leach and Tony Lloyd

Tony Lloyd

Tony Lloyd gained his Masters degree in painting at RMIT University in 2001. He has shown widely in Australia, and internationally. Lloyd has had artist residencies at the British School at Rome, in Amsterdam and Beijing. His paintings are in many public collections including the State Library of Victoria, Gippsland Art Gallery and the City of Boroondara. Lloyd has received recognitions for his work including the John Leslie Art Prize, the Belle Arti Prize, the RMIT Post Graduate Award as well as Grants from the Australia Council for the Arts. Tony Lloyd has also curated several exhibitions including Insight Radical, a Science/Art collaboration at the Science Exchange in Adelaide, and the biennial event Notfair which he co-founded with Sam Leach and Ashley Crawford.

Sam Leach

Sam Leach's works are informed by art history, science and philosophy. His paintings extend their focus from animal life to the spectrum of all life itself. Leach is the winner of both the Wynne 2010 Archibald prize and Wynne prize for landscape, and completed his Doctor of Philosophy (Fine Arts) in 2016 and Master of Arts (Fine Arts) in 2009 at RMIT. His work has been extensively exhibited nationally and internationally and is held in public collections at the Art Gallery of South Australia, Geelong, Newcastle, Gold Coast and Gippsland and the collections of La Trobe University, RMIT, University of Queensland, and University of Technology, Sydney. Leach has curated several shows including the biennial Notfair since 2010.

About RMIT Gallery

RMIT Gallery is the University's premier exhibition space. It presents an engaging and thought provoking program of exhibitions and events; featuring emerging and established Australian and international artists working across visual art, new media, sonic art, design, fashion, technology and popular culture. RMIT Gallery is committed to showcasing RMIT research outcomes and cultural stories, and to presenting exhibitions and events that are relevant to the student population and experience.

Read about our exhibitions and programs at: www.rmitgallery.com

See what's in our collection at: <https://artcollection.its.rmit.edu.au/>

Gallery Operations

Lighting: We use ERCO gallery track lighting which is a flexible lighting system that allows us to add and remove lights, manipulate their positions and strengths.

OH&S issues: RMIT Gallery encounters OH&S issues, but they vary depending on the exhibition and the environments. Our priority lies with the safety of the artworks and the visitors. We ensure that exhibition spaces are accessible for large groups, wheelchair users and prams; monitor low lighting levels for people with low vision, and ensure the floors are stable and dry. Some contemporary artworks have particular challenges involved, like strobe lighting, water or heat.

Conservation and preservation: RMIT Gallery works to international museum standards of best practice. All our artworks are stored in specially designed artwork storage spaces and are handled by trained technicians. If an artwork needs repairs or conservation, we will send it to a conservation specialist.

Temperature, humidity and pest control: RMIT Gallery maintains the gallery environment at a temperature between 18-22°C. A stable temperature is very important to maintaining the condition of artworks, particularly if the works are old or in a fragile condition. We also have IPMS (Integrated Pest Management Systems) that monitors pests and hygrometers monitoring the relative humidity of the gallery spaces.

Artwork transport: We use specialist artwork transport companies to transport artworks, whether that be locally, nationally or internationally. By using specialist freight companies, we are ensured that our artworks will be cared for. These companies use humidity controlled trucks, have qualified art handlers as staff, and take extra special care of the cargo.

Artwork storage: Artworks are wrapped in specialist materials (such as tyvek, glassine and bubble wrap) and stored so that we can rest assured that their condition is stable. Our collections storage sites are temperature controlled; the 2D works are hung on storage racks and 3D works are usually stored in crates.

Analogue Art in a Digital World - Themes and Ideas

Has analogue art acquired a digital accent? How do artists find new content in digital media? How has technology altered the nature of analogue art practices?

The analogue artist in the age of digital reproduction has new tools and resources to draw on; high definition photography, image editing software, and the myriad of images provisioned by the Internet are necessary studio utilities. These digital assets are a boon for painting and drawing but prolonged exposure to screens has changed the way we think about images and over the past twenty years, analogue art has acquired a slight digital accent.

Digital aesthetics are creeping into the analogue practices of painting and drawing. How are post-digital age artworks revealing the subtle influences that digital technology has on our perception and interpretation of the world?

The input of digital technology into analogue art has produced a noticeable effect. The practices of painting and drawing have been enriched and invigorated by new technological processes. Artists are consciously and unconsciously incorporating digital aesthetics into their artworks; screen-like smoothness, pixilation, high resolution clarity, and the depiction of glitches are all emergent properties of contemporary representational art.

Post-digital age artworks reveal the subtle influences that digital technology is having on our perception and interpretation of the world. The world has been transformed by digital technology, things look different since the internet, the artworks in this exhibition reflect that difference.



Jan Nelson, *Obey After Avenue #11, 2005, 60.0 x 76.0 cm* (Courtesy of the artist and Anne Schwartz Gallery, Melbourne)



Analogue Art in a Digital World

DECEMBER 7 — JANUARY 19, 2019

OPENING NIGHT
Thu 6 Dec, 6pm - 8pm

RSVP via Eventbrite
<https://bit.ly/2CEnhT9>

OPENING SPEAKERS

Louise Tegart
Director
Art Gallery of Ballarat

and
Simon Maidment
Senior Curator, Contemporary Art
National Gallery of Victoria

Curators
Sam Leach & Tony Lloyd

Artists

Monika Behrens, Natasha Bjeniek, Chris Dand, Andrew Drowne, Magda Cebokli, Simon Finn, Juan Ford, Stephen Haley, Michele Hamer, Kate Just, Sam Leach, Tony Lloyd, Amanda Maroug, Viv Miller, Jan Nelson, Rocco Orszag, David Ralph, Datsun Tran, Darren Wardle, Alice Wormold

PUBLIC PROGRAMS AT RMIT GALLERY

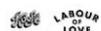
Bookings via Eventbrite

Friday 7 Dec, 12.30-1.30 pm
Curator talk: Sam Leach & Tony Lloyd
Book: <https://bit.ly/2JBzCs0>

Thurs 13 Dec, 12.30-1.30 pm
Group artist talk: Stephen Haley, Kate Just & Viv Miller
Book: <https://bit.ly/2CY2NVp>

Thurs Jan 17, 6-7 pm
Analogue Art Symposium + drinks
Book: <https://bit.ly/2DijYCo>

RMIT GALLERY
344 SWANSTON ST.
MELBOURNE, VIC 3000
+61 3 9925 1717
www.rmitgallery.com



Curators' Statement

Our world has been transformed by digital technology; it surrounds us and frames our lives. Things look different since the Internet. Our sense of vision has been re-coded by the screen-based environment we live in. Analogue art practices have also been affected by the new media. Artists who make work by hand are using digital tools in their studio and it is changing the art they produce.

Artists have always been early adopters of technology; the camera obscura and photography were catalysts for innovation in traditional art practices. In recent times, the computer and its extensions have become standard studio equipment.

The employment of digital tools has altered the look of painting and drawing, and the aesthetics of screen-based imagery have affected the artist's eye. Analogue artists consciously and unconsciously incorporate digital aesthetics into their artworks. Screen-like smoothness, pixilation, high resolution clarity and glitches are all emergent properties of analogue art's fascination with the digital.

The artists in this exhibition are adept in the ways that they analyse and transform imagery. Their works are informed by the digital, but they are made using the artists' hands and eyes.

These artworks are intended to be experienced in physical space; they reveal in their construction, composition and subject matter, the subtle influences that digital technology is having on our perception and interpretation of the world.

Sam Leach and Tony Lloyd

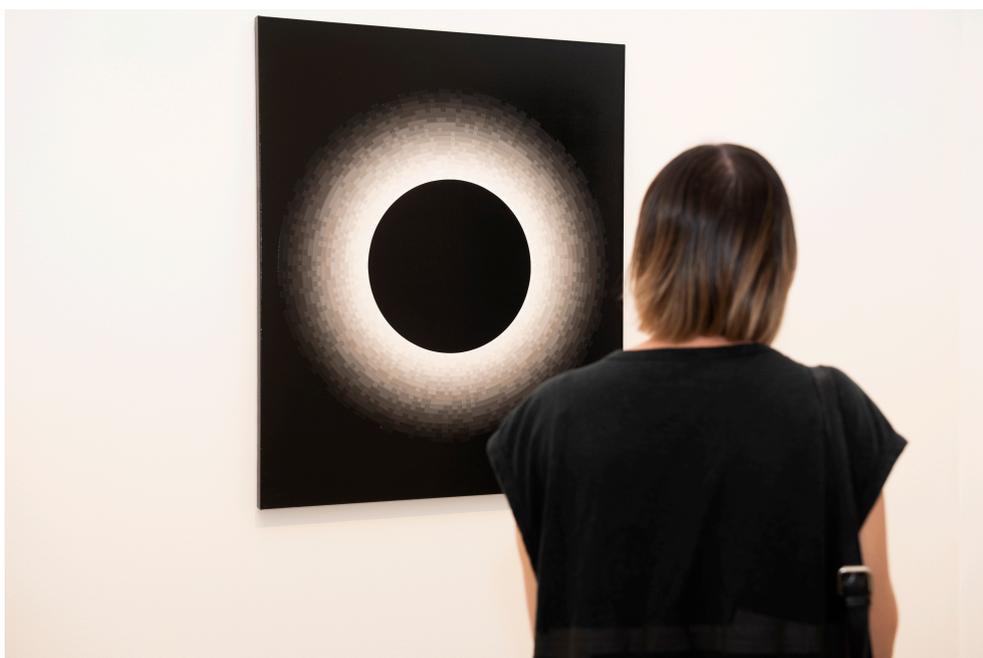


Image: Visitor views Magda Cebokli's *Probability Monochrome: Eclipse*

Curator's essay: Sam Leach

There is no digital divide, and this is a show about it

Digital is a broad term, used interchangeably with the internet, or to mean information encoded in binary form, made with a computer or made with an electronic recording device.

We live in a time suffused by the digital in all of its meanings. Whether something is made with a computer or not, the maker lives in a digital world and their output contains traces of the digital.

Humans evolved using tools and our consciousness is shaped by them and working with digital tools is shaping our consciousness. All paintings made now are part of the digital world.

The artists in this show are aware of the historical context in which they work, both in terms of shifts in culture towards the digital, and their location in art history. When a painter picks up a brush they lift a millennium of western art even though it weighs as little as a stick with some hairs attached.

Fetishising the surface of a painting is a limited way to understand the significance of analogue work. The surfaces of the paintings in this show are generally smooth, traces of brushwork, stitching or mark making are present but are subtle rather than deployed as exaggerated flourish. But analogue works have many layers that function simultaneously and in relation to each other. The brush work interacts with the composition and the image. Colour choices are subtle and inflected by scale and context.

An analogue image is always perfectly sharp, to a molecular level, even when it is blurry. In the hands of a skilled practitioner, these components of a work can provoke, engage and antagonize a viewer.

In principle, with a sufficiently complex robot or printing system, there need be no shade of nuance in the physical object that makes it definitively analogue. Being able to accurately render something isn't nearly enough to make an artwork compelling. Nobody needs to paint a picture or use their hands to make any sort of image. Not in the way that we need to breathe or drink. Skill is a valuable commodity and there is a delight in the appreciation of a skilfully made work, but skill alone is boring. The salient point is that paintings made now, and the artworks in this show, could not have been made without the digital.

One of the significant cultural developments of the digital age is the emergence of attention economics. When a product is given free, attention becomes the commodity. In a museum, the time the artist has spent making the work that is given like a gift to the viewer. It has long been observed that visitors to museums do not linger in front of a work. Painters are well attuned to the transient relationship between viewer and image. This may be why the artists in this show feel at home making and presenting work in the digital age.

Curator's Essay: Tony Lloyd

Analogue art has acquired a digital accent

The invention of photography 180 years ago did not mark the beginning of the end for figurative painting and drawing, and none of the subsequent advances in mechanical and digital reproduction have dissuaded artists from picking up a pencil or a brush.

Despite the invention of easier and more accurate means of picture making, figurative painting and drawing persist as compelling forms of visual communication. The analogue artist in the age of digital reproduction has new tools and resources to draw on; high definition photography, image editing software, and the myriad of images provisioned by the internet are necessary studio utilities.

These digital assets are a boon for painting and drawing but prolonged exposure to screens has changed the way we think about images and over the past twenty years, analogue art has acquired a digital accent.

Analogue artists are consciously and unconsciously incorporating digital aesthetics into their artworks; screen-like smoothness, pixilation, high resolution clarity, the depiction of artefacts and glitches are all emergent properties of contemporary representational art. Post-digital age artworks reveal to us in their construction many of the subtle influences that digital technology is having on our perception and interpretation of the world.

The artists in this exhibition work in a diverse range of styles and practices however they have key aspects in common. Their works are all carefully planned in advance. The artists have an analytical approach to their source imagery which is reflected in their nuanced compositions and application of media. Hand-eye coordination is a key aspect of the work; the images are constructed from intentional and articulate marks.

The art is simultaneously seductive and cerebral, cool yet emotionally engaging. The physical surfaces are generally smooth or regular and physically alluring. There is a critical concern with the optical effect of the art; the works are mostly high contrast and have an optical intensity which is engaging from a range of distances.

The works all reproduce well attesting to the artist's awareness that the work of art in the age of digital reproduction is made to be digitally reproduced. These artists have an innate understanding that all art is fundamentally rhetorical, i.e. every image is in dialogue with every other image from Lascaux to Instagram.

It is important to note that many of these artists also make digital art in parallel to their analogue practice. They are not apologists for traditional media, nor are they uncritical of the new digital order. These artists construct sophisticated and intelligent images and they utilise technology astutely in the service of making their art.

Artist biographies



Monika Behrens focuses on the symbolism in her still-life paintings. She has been researching 17th Century Dutch still life painting for her PhD. Her painting is a blending of time, with a flower painted to represent the past (the 17th Century), while also being painted in the present on the same canvas. There is an unconsciousness as well as a conscious feeding of digital colour into buttery paint colours.

<https://www.monikabehrens.com>

Image: Monika Behrens, *Echo II*, 2016, oil on canvas, 122 x 102cm



Natasha Bieniek's work reveals how the miniature portrait, the first prominent examples of which date back to 16th century Britain (and later made redundant by photography) are now ubiquitous in contemporary form. Mobile-device digital photographs similar to their earlier counterparts, act as a souvenir of social belonging which are always on the hand.

<https://www.instagram.com/natashabieniek/>

Image: Natasha Bieniek, *Biophilia*, oil on dibond, 9 x 9 cm, 2015



Chris Bond's practice is inspired by the invention and embodiment of fictional artists, writers, organisations and scenarios in the form of painted facsimiles of imagined books, correspondence, magazines, and exhibition catalogues.

<https://chrisbond.com.au/home>

Image: Chris Bond, *Welcome Stranger*, 2016, oil on canvas, paper, card, 17 x 11 x 1cm



Andrew Browne works primarily in painting but also in photography and graphic mediums including drawing, photogravure, intaglio and lithography. Since the 1980s he has developed imagery from both the natural and the man-made environment. His work evokes an uncanny, and at times, strange and surreal mood. His work displays a quasi-documentary style, creating fictitious worlds mixed with 'gothic romance' and 'absurdist pathos'.

<https://andrewbrowne.com.au/>

Image: Andrew Browne, *Fall #3*, 2017, oil on linen, 240 x 173cm



Magda Cebokli works with small differences, simplified form, repetition and a restricted palette. Born in Slovenia, Magda has lived in Australia since childhood. Prior to becoming an artist, she worked as a psychologist in both the research and clinical fields. She is interested in the way meaning is constructed and connects her past career with her artistic practice.

<http://www.magdacebokli.com.au/>

Image: Magda Cebokli, *Probability Monochrome: A State of Certainty*, 2013, acrylic on canvas, 101.5 x 122cm



Simon Finn's work explore the temporal representations and the variable syntheses between the artist, environment and technology. He is committed to investigating the boundaries of sight and scientific visualisation as a way of de-centring the human in networks of artistic production.

www.simonfinn.info

Image: Simon Finn, *Steady State Disruption*, 2015, charcoal on paper, 70 x 120 cm



Juan Ford's practice has consistently been engaged with exploring new possibilities and potentials for realism in painting and photography. His artworks typically concern an examination of the human figure and its relationship to the environment.

<https://www.juanford.com/>

Image: Juan Ford, *Degenerator*, 2013, oil on linen, 180 x 240 cm



Stephen Haley works primarily with painting and digital media. His recent work is concerned with Western space - both actual and virtual - and how the actual is increasingly supplanted and preceded by the virtual forms of the digital model. The work frequently applies 3D modelling software to create paintings, photographs and video works that play on repetition and difference.

www.stephenhaley.com.au

Image: Stephen Haley, *Worry World Town*, 2017, oil on linen, 120 x 120cm



Michelle Hamer is primarily known for her hand-stitched tapestries on perforated plastic grids, but she also creates ink works on paper and stitches through construction mesh. Familiar and often ironic, the works capture in-between moments that characterise everyday life. Her hand-stitched and drawn works occupy a space between 2D and 3D and are based on both ‘found’ text and her own photographs – created for the most part by eye.

<http://www.michellehamer.com/>

Image: Michelle Hamer, *Put Yourself In a Better Place*, 2011, mixed yarn on perforated plastic, 82 x 104.5cm



Kate Just initiated her *Feminist Fan* series a few years ago, which were inspired by feminist activists such as Femen, Pussy Riot and China’s Feminist Five, who were all imprisoned for expressing their feminist beliefs in public spaces. Just uses iconic photos and paintings of feminist activists and artists as a reference, with the power of a woman’s body, and body ownership, playing an important role in her work.

<http://www.katejust.com>

Image: Kate Just, *Feminist Fan #15 (Claude Cahun, Self Portrait, 1927)*, 2015, hand knitted wool and acrylic yarns, 46 x 36cm



Sam Leach’s works are informed by art history, science, and philosophy. He combines the poles of the metaphorical and the empirical, the analogous and the objective, in an ongoing investigation of the relationship between humans and animals. With a distanced, scientific approach, the artist draws connections between data visualisation techniques, semiotics, and formalist abstraction that results in a kind of reductive aesthetics.

<http://www.samleach.net/>

Image: Sam Leach, *Glove with Sectioned Finger*, 2018, oil on linen, 101 x 76 cm



Tony Lloyd’s paintings are influenced by cinema and the Romantic conception of the sublime. His paintings of mountains, highways and space have a cinematic majesty and a dreamlike strangeness, they are epic visions of landscapes at singular moments in time.

<https://www.tonylloyd.info/>

Image: Tony Lloyd, *K2 with jet and tracks*, 2017, oil on linen, 120 x 240 cm



Amanda Marburg 's distinctive paintings are the end-product of an extended process engaged in photography and model making. Marburg draws from film and art history, as well as cultural artist facts and paraphernalia, to create narratives which are often melancholic but irreverent. Her method is to build plasticine figures and structures against studio backdrops, before photographing the strange worlds she creates.

<http://www.suttongallery.com.au/artists/artistprofile.php?id=71>

Image: Amanda Marburg, *Darcy*, 2018, oil on board, 38.5 x 49.5cm



Viv Miller's practice is influenced from a range of Western and Asian art traditions. As well as imagery from the natural world, computer graphics and animation, the imagery she develops appears both meticulously hand-worked and synthetic, attesting to a broader consideration of the contemporary.

<http://www.vivmiller.com/>

Image: Viv Miller, *Cave Entry*, 2015, oil on canvas, 120 x 100 cm



Jan Nelson's multi-disciplinary practice encompasses painting, photography, sculpture and installation. Perhaps best known for her paintings, which are highly finished and hyper-realistic in style, she presents her canvases alongside sculptural pieces, even hanging them against brilliantly hand-painted, striped walls. Nelson's paintings are unapologetically representational; their subjects painted meticulously from photographs taken by the artist, rather than from studio sittings.

<http://annaschwartzgallery.com/artists/jan-nelson/>

Image: Jan Nelson, *Black River Running #10*, 2018, oil on linen, 75 x 61 cm



Becc Ország's seemingly straightforward sketches of existing landscapes are in fact the result of agonizing work which is then used to create collage 'sketches' that are used as the ground work for her drawn fictitious worlds. While at first glimpse one assumes a simple and beatific landscape, it does not take long to realise there is something 'off' about this world.

<https://www.beccorszag.com/>

Image: Becc Ország, *Fragmentation of mind (be still/withdraw)*, 2017, graphite pencil and 24kt gold leaf on 600gsm Fabriano watercolour paper, 75 x 52cm



David Ralph reflects on how built environments, cities and dwellings shape human experiences and forge identities. His paintings address the psychology of architectural spaces and what they say about the people who inhabit them. Recent work has looked at the places that artists and musicians colonise and transform.

<https://www.david-ralph.com/>

Image: David Ralph, *Open Heart*, 2018, oil on canvas, 170 × 150 cm



Datsun Tran's work has explored themes of conflict, utopia and personal identity, with the underlying idea that the bonds between us run deeper than what divides us.

<https://www.instagram.com/datsuntran/>

Image: Datsun Tran, *Heroes on the Frontier*, oil on board, 75x300cm



Darren Wardle known for his majestic psychedelic exterior and interior architecture paintings, depict the familiar but reveal the hidden – that which we prefer not to see – all at the same time. They play in a space that is uncomfortable, confrontational and contradictory.

<https://darrenwardle.com/>

Image: Darren Wardle, *Monument*, 2017, oil and acrylic on linen, 220cm x 170 cm



Alice Wormald's meticulously constructed paintings develop through a process of image collection and collage, with a focus on natural elements such as plants and geology. Using fragments of found imagery, Wormald creates highly detailed collages, which she carefully replicates through the act of painting.

<http://www.alicewormald.com>

Image: Alice Wormald, *Dry Garden*, 2017, oil on linen, 88 x 73cm

Five questions with Natasha Bieniek

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?



I've painted portraits and figures for over 15 years but in 2014 my art practice shifted in direction. At this time, I became quite interested in the way humans relate to nature, particularly within an urban or inner-city context. Most of my landscape paintings depict public gardens situated within Australian cities.

In many ways, my paintings are a direct response to my everyday environment. I live and work within minutes from Melbourne's CBD. I think, we, as a culture are more work orientated than ever before. Inner-city living is fast paced, noisy and overpopulated. Trains are packed with people and traffic is a nightmare.

It can be an assault on the senses. Many of us find ourselves totally divorced from the natural world and infrequently question the implications on our psychological and physical wellbeing. I'm interested in the notion that a stronger connection with nature could enable us to further thrive as a species and foster a more satisfying existence. For me, it's the diverse pockets of nature, like the gardens depicted in my paintings that offer a sense of tranquility and respite from the chaos of a major developed city.

I'm also inspired by the ancient tradition of miniature painting, which became significant in England and France during the 16th Century. However, my work is also deeply connected to present-day image trends. As a culture, we are obsessed with recording and documenting our surroundings and as a result, we often experience images in a miniaturized context. Our iPhones have become an extension of ourselves and my paintings aim to mirror this notion.

2. What was the most useful thing you learned as an art student, and why?

Primarily, you must work hard and have a real thirst for creativity to maintain an ongoing art practice. Success comes in waves and there will always be ups and downs.

3. Which artist from the past would you most like to meet, and why?

I'd most like to meet Brett Whiteley, not only because I'm a great admirer of his artwork but also because I had the pleasure of painting his former wife, Wendy Whiteley, in 2016. Over many conversations, Wendy described their fascinating life together and it made me realise what a creative genius he really was. I'm still blown away by his use of ultramarine blue, particularly in his Lavender Bay series.

4. What is the one digital device that has made the most difference to your practice, and why?

Although my artwork is traditional in technique, I have a strong correlation with modern working methods. I rely heavily on both my iPad and Mac computer. I don't necessarily see photography or computers as the opponents of painting, but rather vehicles to enhance painting and keep it moving forward. I treat photoshop like a sketchbook. My chosen images are composed digitally and edited extensively. I paint directly from an iPad, which enables me to zoom-in and have a clearer perception of my image.

5. Please describe your studio and describe a typical day as an artist.

I've rented studios across Melbourne for many years, but I've recently moved into a home-based studio to accommodate my 9-week-old baby. I currently work between the hours of 5am and 10am. My time in the studio is spent hunched over an easel, meticulously applying tiny amounts of paint to especially petite surfaces. One slight slip or error in judgement could spell disaster. This painstaking approach repeats itself endlessly to fulfil a certain desire to perfect, dissect and manipulate painted imagery.

Five questions with Chris Bond



1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?

I have a range of obsessive interests that run through acting methodology, ritual possession, channelling and Black Metal music. What I find particularly fascinating about these areas is that, to function, each demands a headspace that is not entirely your own.

I spend a lot of time thinking about unlocking potential, about how conventional art practices can sometimes stifle it, and use the methods required for getting into character in acting, possession and music performance to get somewhere outside of myself. I channel fictional entities to develop work that is governed by forces separate to my habitual personal preferences. I create scenarios and settings to place myself into awkward positions and use the documentary results of these 'performances' to create paintings that incorporate photographic documentation, automatic writing and channelled first person narrative.

Sometimes the difference between what I'd usually create, and what the characters provide me with, is minor but the recognition of that difference, no matter how fractional, suggests the likelihood of more, and that spurs me on.

2. What was the most useful thing you learned as an art student, and why?

One of my lecturers at RMIT, Danny Moynihan, made a point in first year about the value of following your own path, not falling into fads. It was a simple piece of advice that has stuck with me over the years. Sometimes painting is in fashion, sometimes not, but if it's what you need to do, you do it regardless. I'm not suggesting that you make your art in a contextual bubble...but sometimes the most interesting art is made without a drop of socio-political value, and outside of fashion and expectation.

3. Which artist from the past would you most like to meet, and why?

Salvador Dali. He paved the way for fictional self-representation in art and has long fascinated me. Jonathon Sturgeon once wrote that 'the self is... a living thing composed of fictions,' an apt description of Dali.

4. What is the one digital device that has made the most difference to your practice, and why?

The data projector. I used an analogue slide projector to trace imagery and text for my paintings up until the demise of slide film in the early 2000s, and while the data projector I use is still a long way behind the slide projector in terms of resolution, the speed and ease with which images can be taken, manipulated and projected outweighs that disadvantage.

5. Please describe your studio and describe a typical day as an artist.

After working for about a decade on my dining table and having materials and half-finished work spread throughout every room of my home, about a year ago I began building a studio in the backyard. It took a while and it's still going on!

I got the stumps in, the bearers, the joists, flooring, roof, gutters, windows, door, connected the drains, added insulation and wiring, then ran out of time and money to put in plasterboard and steps. I've worked in it for a year now, and during that time I've found that everything in the house that we no longer had room for has eventually made its way in.

I work full time during the day doing a range of different jobs from teaching to house painting, and after the kids are in bed I try to work in the studio at night. Sometimes I'm too tired to do much that's any good, but the urge is always there.

Five questions with Andrew Browne

1. Where do you find your inspiration for your artwork, and how is that incorporated into your current work?

My inspiration comes variously from natural phenomena, the peripheral edges of the urban landscape, multifarious effects of light, the collision of reality and the digital world, the possibilities that painting as a process can conjure, and the raft of art history where declamatory and singular images evoke complex reverberating associations. The three paintings of mine in this exhibition chart the breath of my interests...individually each explore an emblematic imagery drawn from phenomena and process.

2. What was the most useful thing you learned as an art student, and why?

I was once told (as a student) that the work should not come too easily. The inference was that what I was doing was too 'swish' or flippant...I ignored that (!) as I learn that trusting my own sensibility first, and only then testing that against other inputs (including opinion from lecturers, friends etc) was the best course. Trusting your own sensibility, reading and looking widely, and perseverance are the key. A couple of my lecturers instilled that in me. I am one of only two or three from my cohort still working and exhibiting – it's a long and tough road!

3. Which artist from the past would you most like to meet, and why?

Hard question! Probably an artist who was very individual and idiosyncratic, and who charted their own course, rather than being part of a movement or style...there are a few. Philip Guston - because he worried his work and realised late in his career he had gone the wrong way, changed course while risking his 'reputation' and ended up making the difficult (then derided, but now acclaimed) and stunning paintings of his last years.

Louise Bourgeois was a really amazing artist – I would have liked to meet her... a few artist and curator friends met her and said she apparently was very tough and questioning - she had had to be tough and resilient as she worked for many years in relative isolation and was only embraced by a wider audience in her 60's and 70's.

4. What is the one digital device that has made the most difference to your artwork, and why?

Obviously, the computer and the various image/photographic tools such as Photoshop have become standard...for the ease in adjustments and image capture...and the ability to test variations and tuning of images and form.

I have only ever skilled myself up to a bare level of competence with these tools though...it's important I feel that they remain 'tools' and not direct the development of the work too much. There is a lot of art out there now that has the texture of various digital interfaces, but without an obvious individual sensibility. Danger kids!

5. Please describe your studio and describe a typical day as an artist.

Typically, I spent eight to ten hours a day in the studio - five to six days a week more when I am finalising an exhibition for instance. The first hour or two is usually goofing off, reading the news, procrastinating, dealing with emails...then good work is usually done for several hours in the afternoon.

Some days, when working on laborious process you just need to stick at it. There are periods where the work is almost boring - fiddling with detail, blocking in imagery and so on -and other times where you can make major progress in minutes. I try to vary my approach to work to balance the time; precise and fiddly one moment, looser and more spontaneous at others. There are periods when little physical work is done, and it's more thinking time... kind of edging around ideas before the ah ha! moment.

Five questions with Magda Cebokli



1. Where do you find your inspiration for your artwork, and how is that incorporated into your current work?

Currently I'm working on two series of abstract works. One inspired by the concept that uncertainty is a fundamental feature of the universe, the other has come out of fleeting impressions and images taken whilst on a recent trip to Spain.

2. What was the most useful thing you learned as an art student, and why?

That there is no such thing as a failed work, the failure lies in not learning from it. It's easy to be discouraged when things don't go well and to survive as an artist you need to develop skills of resilience and persistence.

3. Which artist from the past would you most like to meet, and why?

The artist/s of the Lascaux Caves in France, particularly the Chauvet Cave, who worked over 30,000 years ago. I'd like to understand their headspace – what were their concerns, aims? What did they hope to achieve? What drove them? From the point of view of artistic motivation, is there a continuous thread from them to now?

4. What is the one digital device that has made the most difference to your artwork, and why?

The camera and the computer are my time-saving tools. They allow me to sort out ideas in their preliminary stages and make decisions about which are the more productive to pursue in paintings.

The digital camera has largely replaced the sketchbook when out of the studio. It allows me to immediately record things that have grabbed my attention – acting as a reminder system which reduces the need for notes and sketches of observations. This is much more efficient, and I don't have to rely on deciphering what I've scribbled down in a hurry.

The camera also allows me to record the process of making each painting: this is valuable because questions arise during the making which lead on to future work. Recording the work in progress allows me to pinpoint the emergence of that question and reminds me of the issues it raised.

I use the computer as a quick drawing device to test out compositional issues, to provide random numbers when needed and for recording and storing work images.

5. Please describe your studio and describe a typical day as an artist.

Lots of natural light and windows to provide the opportunity to give the eyes a break from close work. I work on the flat, so there are several tables of varying heights. I always have music in the background - the style varies to suit the mood of the day. No computer or internet in the studio - only paints, canvas, and paper.

Five questions with Michelle Hamer



1. Where do you find your inspiration for your artwork, and how is that incorporated into your current work?

Most of my inspiration comes from language around us. Specifically LED signs, billboards, graffiti, road signage and posters. I'm interested in how this language reflects what is happening in our society.

I take photos of signs, within their environment, as I am walking or driving past. I also 'collect' language from readings, conversations, emails, and texts. My artworks are based on these photos and the words collected.

2. What was the most useful thing you learned as an art student, and why?

As an art student we learnt about John Glover and the how he used British made paints colours, so he was challenged within his work to capture colour and light in different ways. I've always considered this as I mostly use commercially available knitting wools and yarn. Colour trends come and go and sometimes yarns that are great matches for me are no longer available so I'm constantly considering how to capture colour and light with materials designed for a different purpose.

3. Which artist from the past would you most like to meet, and why?

I'd like to meet Dianne Arbus because I'm interested in the way her photography reveals the nuances of everyday life through a consistency in style.

4. What is the one digital device that has made the most difference to your artwork, and why?

LED signs first inspired me to start making work and those pieces began my career as an artist. The digital pixels are emphasised through being hand-stitched.

5. Please describe your studio and describe a typical day as an artist.

My studio is full of wool, books, print-outs of my own photos of text, some street signs and artwork by other artists. The wools are separated into large tubs by colour; for instance; Blues, Greens, Blacks/Greys/Whites. Further bags within the tubs loosely separate the shades.

My days are quite varied. I spend time writing statements for exhibitions, emails, applications and then blocks of time stitching or drawing. The creating process, depending on the size of the piece, generally takes months.

Five questions with Kate Just

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?



Ideas for new work always suggest themselves to me – usually on a long train journey, or while travelling, in the bath tub or while running. Usually when I least expect it. My most recent work, a series of abstract portraits of artists using their old clothes was inspired by chucking all the clothes I don't wear anymore onto my bed to take to the op shop. Looking at them on the bed, I thought, they are really beautiful all placed on top of each other and I can make an artwork from that.

Once I made one I had the idea to make portraits of other people. That body of work extended on my *Feminist Fan* series, the series of knitted portraits of feminist artists in this show. For that work too, I was inspired by the role of clothes and fashion in my favourite artist's work and how they use clothes to challenge gender norms and represent themselves in radical new ways. Knitting seemed a fitting medium to translate these concerns and show my love for the artists depicted, due to the time intensive nature of the craft and its long association with women's work.

2. What was the most useful thing you learned as an art student, and why?

I learned about the importance of being in a community of artists and giving in that community. Even now as I teach at VCA and run two graduate programs, I am very committed to creating strong, flexible, caring, critical communities of active and engaged artists.

3. Which artist from the past would you most like to meet, and why?

Probably Claude Cahun - a gender bending lesbian photographer working in the 1930s. They were way ahead of their time and used clothes and fashion in their work to push the boundaries of self-representation. Gorgeous, smart, talented, fashionable, queer, and part of a great community of artists. In terms of present artists, which I know isn't the question I would love to meet Kaylene Whiskey. Her paintings rock my world - they are personal, joyous, powerful and funny.

4. What is the one digital device that has made the most difference to your artwork, and why?

Probably my iPhone and with it the use of social media, particularly Instagram. Social media has been a tool for my artworks in the last five years, in getting people to participate in the work and engage in conversation and dialogue around feminism through the work. I've had incredible conversations with feminists around the world. The online communities I've engaged with and reached through social media have also expanded audiences for my work and have opened up incredible opportunities like exhibiting in international museums and biennials.

5. Please describe your studio and describe a typical day as an artist.

My studio is in an old knitting factory in St Kilda and my studio space is where the boss' office used to be. It was accidental finding it but it makes me feel like the new knitting boss. Currently I'm working very full time at the VCA running two graduate programs, but in periods when I get more time for my work, I go in early (about nine) and spend about eight or nine hours straight working on whatever is going on – at the moment it is a series of portraits using artist's old clothes.

I duck out for a coffee or snack maybe once in the day and will take five or ten minutes to talk to other artists there but otherwise it's head down and work on whatever is underway, which is my favourite thing in the world to do.

Five questions with Sam Leach

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?

I look to images of science in history, especially NASA and space programs. I also look at the art of the 17th century, when experimental science was first emerging in its current form. I often use compositional strategies from historical painting with elements sourced from the NASA image archives.



2. What was the most useful thing you learned as an art student, and why?

I learned to think about how a work of art interacts with viewers in the context of a specific space. I learned a great deal from my peers about how to engage with and discuss artworks. Perhaps the most important thing I learned was how to conduct studio based visual research and to produce work for deadlines!

3. Which artist from the past would you most like to meet, and why?

I'd like to meet the landscape painter Jan Both to ask him how he does the leaf details.

4. What is the one digital device that has made the most difference to your artwork, and why?

This would be my tablet. I used to use an iPad but changed to a Microsoft Surface. I have always worked from images which were developed partially in photoshop, so that isn't really a difference per se. However, at one time I printed images and worked from the prints. Working from an image on the screen makes a difference to colour, detail and light. I can also adjust and manipulate the source imagery as I make the painting in an interactive process.

5. Please describe your studio and describe a typical day as an artist.

I've recently moved studios after spending many years in my home studio doing part-time parenting. My current studio is in a warehouse complex a couple of blocks from my house. There is a nice community of artists and musicians there. I usually arrive at the studio at about 9am and work through to 5:30. Overall, I would estimate I spend 60% of my time doing painting, and 40% of my time on emails, writing, meetings and other research. When I have a show due I usually work longer hours, typically until midnight or later seven days a week. This is only possible with a very supportive and understanding family!

Five questions with Tony Lloyd

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?

For me it is all about discovery and research, I usually find something that excites me and then I go down the rabbit hole of finding out everything I can about it. Two years ago, I bought two anonymous 19th Century oil paintings from a flea market. They are views of Lake Lucerne with snow-capped mountains in the distance.



These paintings led me to research Swiss landscape painting, which led me to research the Alps, which led me to make 2 trips to Switzerland to hike in the mountains where I took thousands of photographs that I am now creating paintings from.

2. What was the most useful thing you learned as an art student, and why?

That art is a conversation which includes art history, contemporary art, cultural ideas, artists and audience. To be an artist is to engage with that conversation. Most of what I learnt at art school was from conversations with my fellow students and from watching what they did.

3. Which artist from the past would you most like to meet, and why?

Hercules Seghers, an early 17th Century Dutch painter who painted vast unpopulated landscapes. They have tiny acknowledgments of human activity in them such as a distant church spire or windmill, but they have an eeriness to them, a sort of pastoral apocalyptic feel. Later collectors of his work paid artists to paint figures into them to make them look less desolate.

Landscape painting at that time was largely confined to the background of portraits or religious scenes so his works must have looked strange. It seems to me that he had a humble sense of the scale of human importance in the world and, in a period of religious tumult, a secular appreciation of the sense of the numinous in landscape.

4. What is the one digital device that has made the most difference to your artwork, and why?

The digital environment which includes camera/computer/internet has made the most difference to my work. I work from photographs and take thousands of shots in the hope that there may be one or 2 that really capture what I am looking for, then I manipulate the images using editing software to plan my paintings.

If I can't photograph something I want, I find one on the internet. I photograph my paintings and share them on the internet. I can't think of the camera and computer as separate devices, because they are meaningless without each other.

5. Please describe your studio and describe a typical day as an artist.

I'm currently artist in residence at the Hawthorn Arts Centre. My studio is in the old, caretaker's apartment on the roof of a grand 19th Century building. I have spectacular views that I can look out on, but I keep them covered up most of the time. I prefer to work with artificial light because it is even and consistent throughout the day. In the afternoon the light through my windows is blinding so I forego the views to get work done. I paint from a screen next my easel. I work 9ish to 7ish every day with a short break for lunch.

Five questions with Viv Miller

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?

I probably soak up a lot of influences in the art I go see. I see lots of contemporary shows in the many galleries Melbourne has, but I also like looking at older artworks in collections like the NGV. I'm not always aware of how these influences comes out in my own work. I also like to look carefully at the work I've already made try to imagine how I could push it further, or what next it might lead to. But sometimes it's other things that inspire me, maybe just certain words, concepts and music.

2. What was the most useful thing you learned as an art student, and why?

To build relationships with my fellow students. It's your peers who go onto support you after art school and their work will probably mean more to you than your teachers' work. You can go to each others' shows and write about each other and maybe put on some group exhibitions together.



3. Which artist from the past would you most like to meet, and why?

Leonardo da Vinci. Why not go big? Leonardo could be quite careless about the work he made and frequently didn't finish things. I would like to tell him how highly regarded his work is across the world these days. Watching his reaction to the modern world and his impact upon it would be amazing, obviously.

4. What is the one digital device that has made the most difference to your practice, and why?

Probably just the personal computer because I can use it to make animations. So in terms of application, yes, it's the PC. But in terms of appearances, I think my work picks up on the aesthetics of basic raster graphics and early computer games.

5. Please describe your studio and describe a typical day as an artist.

I have two studios, I guess: one proper one where I make paintings and then there's just home where I make drawings and animations. I'm just working from home right now because I've got a small child to look after. A typical day working there looks like 10am – 4.30pm, with a quick lunch and coffee break and lots of podcasts.

Five questions with Becc Ország



1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?

I spend a lot of time browsing through online photo archives, particularly from the first half of the 20th century. Currently I'm looking at lots of national park and gymnastic photographs.

I don't look for anything specific but rather wait for something to reach out and punch me in the gut. Then I build a drawing in response to that image.

2. What was the most useful thing you learned as an art student, and why?

'Learn the rules before you break the rules.' The naive and de-skilled aesthetic has been very on trend for the past couple of decades and it can be very tempting to skip the basics and go straight to expressionism, but it will show through in your work. Even Picasso learned the art of realist painting before he pulled it all apart, there is a reasoning to his perceived madness and that's what made him so good at what he did. Taking the time to learn your craft.

3. Which artist from the past would you most like to meet, and why?

I'd like to meet, Käthe Kollwitz and hear her tales of what it was like to live not only as a woman but as mother and a female artist through two world wars.

4. What is the one digital device that has made the most difference to your artwork, and why?

My iMac has made many aspects of making art so much more efficient and fun. I use it to for research, to created digital collages (my sketches) in photoshop before I start a new artwork, I use it during the process of drawing to test new elements on the work non-destructively, and to edit photographs of the finished artwork when it's all done.

5. Please describe your studio and describe a typical day as an artist.

I work from home in my converted garage studio with lots of natural light. I made it as inviting as possible, filled with lots plants and colourful rugs, a big comfortable couch to relax on, my cats follow me in and out of the studio all day. I work mostly in the afternoons and evenings, breaking up my day by going for a swim or a walk to keep the body and mind fresh.

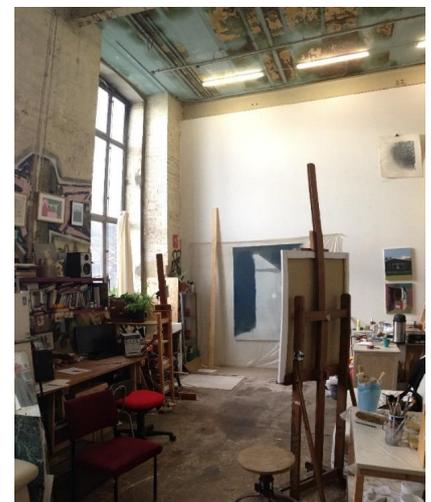
Five questions with David Ralph

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?

I find it in others work and in the built environment. I try to focus on an aspect like an interior that is like a portrait of a person or a group of people.

2. What was the most useful thing you learned as an art student, and why?

Develop a strong personal style and identity with substance, work hard and don't give up, even when you are tired or bored with the work, and learn self-discipline. Make sure you have a supportive partner or remain single and focus on your work. Find a good part time job that pays well and doesn't intrude on your studio time. Don't teach, make.



3. Which artist from the past would you most like to meet, and why?

There are too many, but right now I'm probably most interested in Samuel van Hoogstraten from the Dutch Baroque 'Golden Age' of interior genre painting. He painted *The Slippers* (c.1658) one of the great 'Room Portrait' paintings of the time. I'd like to hear his thoughts on the work.

4. What is the one digital device that has made the most difference to your practice, and why?

The digital camera on my phone. I use my photography to compose imagery for my painting. I can take photographs anytime anywhere. I always wanted this in a film camera but couldn't get it due to its various limitations. The phone camera enables quick photography in difficult places any time of day or night as most of us know and take for granted, this wasn't possible just 10 years ago.

5. Please describe your studio and describe a typical day as an artist.

In the past few years it has been room big enough to paint in with good natural and artificial light, heating is important if you don't move much while working. I move around a lot so my studio changes from place to place.

A typical day as an artist is basically trying to work as much as possible when eyes and body are fresh in the morning after focussing on the work and mixing colours. Administration, washing brushes, and things like this document are done in the late afternoon or evening. It's a long day often interrupted by many things that can test an artist's concentration, they must be carefully time managed.

Five Questions with Datsun Tran

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?



The inspiration for my work comes from my own personal experience and the stories my family told me about their escape from Vietnam. A lot of animals appear in my work because I find it easier to tell stories about us through them.

My earliest influence was probably George Orwell's *Animal Farm*, it taught me about the pitfalls of Communism and was such a profound experience it sticks with me to this day.

2. What was the most useful thing you learned as an art student, and why?

Being a self-taught artist, the most useful thing about the way I work is my curiosity. I follow many paths in my research, some useful and some dead-ends. Not censoring yourself in the early phases of curiosity is probably the best advice I can give.

3. Which artist from the past would you most like to meet, and why?

I would love to meet quite a few artists from the past, but Goya stands out amongst them. To be able to spy some of his processes and just see what sort of person he was to create such incredible works would be an eye opener. To be honest, most of the artists I'd love to meet are contemporary artists as it would offer me the best insight into how they do it in today's climate.

4. What is the one digital device that has made the most difference to your artwork, and why?

I find that the computer is the most useful digital device for me. I've been using Photoshop to adjust and compose ideas before I work on them for the past 20 years. I use Google to search for reference images and store my ideas in a folder on my desktop. I would say the computer is as big a part of my practice as the physical studio where I work.

5. Please describe your studio and describe a typical day as an artist.

My studio is very Spartan and functional. Everything there is conducive to making art. I have a desk to sketch from and work on my computer, shelves for storage and easels that can accommodate small and large works.

A typical day involves responding to emails before diving into making art. I usually have a break in between to either do some writing for art statements, admin or prize applications, before getting back to the making in the afternoon. Oh, and lots and lots of podcasts.

Five questions with Darren Wardle

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?

I tend to find it in the built environment; architecture, hyper-real spaces, modern ruins, decaying interiors and lately, abandoned mattresses and piles of hard rubbish. I take heaps of photos of this stuff, or scan books and trawl the internet for images, which I then use for Photoshopped collages that form the initial compositions for my paintings.



Looking at great art is always inspiring, but my best ideas usually happen when I've built up momentum in the studio.

2. What was the most useful thing you learned as an art student, and why?

Hard one to pin down, probably how to recognise good art and how to critique my own work. We were taught the basics of course, but the more advanced methods developed through trial and error, by looking at tons more art and discussion with colleagues. It's important to form a supportive network of artist colleagues early on who you respect and can bounce ideas off. These networks sustain you long after art school.

3. Which artist from the past would you most like to meet, and why?

There's so many that it's impossible to choose one. Vermeer, Goya, Francis Picabia, Sigmar Polke; I could go on and on. My art school crush was Phillip Guston. I still admire the dramatic stylistic shifts he made over the course of his career; from his early figurative work inspired by de Chirico and the Mexican muralists, onto his pioneering Abstract Expressionist phase, then ended up rejecting Ab Ex doctrine and reverted to figuration.

The decade before he died Guston took risks and a lot of critical flak to produce some of the most idiosyncratic, expressive and gloriously awkward figurative paintings of the later twentieth century. And it would have been pretty cool being downtown in the 1950s carousing at the Cedar Tavern right when the New York School was stealing the idea of modern art from Europe; as long as Pollock didn't smash you over the head with a toilet door or something.

4. What is the one digital device that has made the most difference to your artwork, and why?

It's a toss-up between my laptop and camera, but if push comes to shove I'd say the laptop. It's my sketch book, journal and image library rolled into one. The programs that I use for composing new work allow me to develop ideas quickly and contributes to the synthetic, or artificial, feel of my paintings. At the risk of sounding like a promo for some tech giant, the convenience of mobility means I can be productive wherever I am without having to cart around a heap of materials.

5. Please describe your studio and describe a typical day as an artist.

My studio is one of seven on the top floor of a building in Prahran. I keep my space as clean and organised as possible to minimise unnecessary distraction. Most of my furniture and heavy equipment is on wheels so I can easily reconfigure the space if required. I'm not a morning person so I get the boring stuff out of the way first and usually arrive at the studio around lunchtime.

My working day is routine; my studio ritual starts with a coffee while staring at what I did the day before. After that it's probably time for another coffee before starting, which usually means I'm working for another 8 to 16 hours depending on what I'm doing or how close I am to a show. The labour intensity of my work requires big blocks of uninterrupted time so it's not unusual for me to pull all-nighters.

Five questions with Alice Wormald

1. Where do you find your inspiration for your artwork, and how is that incorporated into your practice?

My work is developed through a process of image collection and collage and so the inspiration for any work often comes from an image that I have found that I am particularly drawn to. There might be an interesting form or line in it, or the colours in it might be especially compelling or it may spark an idea that I want to pursue. This interest will be the starting point from which I build the rest of the source image for my painting. Once I have a collage that I think works I am often excited to get started making a painting of it and to see how it will be transformed.



2. What was the most useful thing you learned as an art student, and why?

As I think many art students discover at some stage, I learned spending a lot of time working on a painting can often mean that when you step back to look at it you can't really see it for what it is. Often if something is not working it's a good idea to put it away and work on something else, or to flip it upside down and see it fresh from a different perspective. It has been useful because it allows me to move on from a work that has failed or not get stuck trying to fix something before I know why it's not working. It's a real timesaver!

3. Which artist from the past would you most like to meet, and why?

I would like to meet Hannah Höch so that we could share stories and trade pictures.

4. What is the one digital device that has made the most difference to your artwork, and why?

The camera because it means that I can freeze a collage or a painting in time and refer to it later. Having a record of an image or an idea allows me to reuse pictures when I need to and to develop and change things over a long period of time without worrying about losing the original idea.

5. Please describe your studio and describe a typical day as an artist.

My studio is in an old building and has windows that look out over Smith Street in Fitzroy. I have lots of books and a chair to sit in while I look at my work and plants on the window sills. There is a clean workspace for collaging and eating and looking at books and a messy painting table where I mix my paints.

If I have admin to do I get it out of the way at home. At the studio, I get started by mixing my paint for the section that I'm working on and start painting. When I need a break, I might make a cup of tea, look at a book or chat to other people in the studio. I like to treat it like a job and go home when it's time for dinner.

Glossary of terms

Algorithm - a process or set of rules to be followed in calculations or other problem-solving operations

Analogue - something which has a similarity or comparability to something else.

Analogue art - artworks that are made by hand using physical materials such as paint, charcoal, clay, yarn etc.

Brushwork/ mark making the manner in which paint, charcoal, graphite etc. is applied to a surface.

Coding/encoding - coding refers to the activity of creating computer programming code. Encoding, in visual art, is the way that an artist can use images to convey narrative or meaning. The process of decoding the image by the viewer often results in misinterpretation of the meaning.

The conquest of ubiquity - seminal essay by Paul Valery which predicts many aspects of the digital age.

Declassified medium - a term coined by media theorist, Marshall McLuhan to describe a medium that is no longer the dominant conduit or voice of power (such as painting and drawing).

Digital art - artwork made using computers, digital cameras, other digital devices such as 3D printers

Digital divide - Title of an essay by Claire Bishop published in *Artforum* magazine.

Emergent property- refers to unexpected properties that arise from the collaborative functioning of a system, or properties of a group, that you would not find in any of its individual components.

Figurative art/ figuration. paintings, drawings and sculptures that are clearly derived from real object sources and so are, by definition, representational.

Glitch art - the practice of using digital or analogue errors for aesthetic purposes

The medium is the message- a paradoxical phrase coined by Marshall McLuhan which asserts that there is a hidden environment of services created by an innovation so that the environment of a medium is predominant to any message or content conveyed through that medium.

Optic- relating to sight, especially in relation to the appearance of a work of art

Photo realism - paintings and drawings which look photographic

Photoshop- a popular digital photo editing software

Pixel - abbreviation of picture element. The smallest unit of a digital image that can be displayed and represented on a digital display device.

Pixelation - an effect which occurs when a digital image is displayed at such a large size that the fundamental picture elements (pixels) are visible.

Post-internet - the era of mass engagement with the internet

Realism - in art it is the accurate depiction of objects, perspective, and the details of light, tone and colour.

Representational art - See Figurative art

Screen/screen based - the screen is most commonly used to refer to an electronic display screen on a computer or device. Screen-based art is work made specifically to be viewed on a screen, as opposed to work such as a painting or drawing made to viewed directly, but which might then be photographed and reproduced on a screen

Self-reflexive - when used in relation to art, this term describes work which refers to or considers its own creation. In paintings this can mean a consideration of the history of painting, as well as the specific techniques and materials used to make the work.

Technology - the application of knowledge for practical purposes

Traditional art media - Oil paint, acrylic paint, canvas, graphite, charcoal, paper, etc.

The work of art in the age of mechanical reproduction. Influential essay by Walter Benjamin which proposes that the aura of a work of art is devalued by mechanical reproduction.