

Michelle Cawthorn
| Sensuous Symbolism

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Empty Gesture | 2017

Pen, graphite, watercolour, white gouache, liquid graphite, Indian ink and acrylic wash on Hahnemühle paper
79 x 79 cm



Golden Hole (right) - 1000 + extra ball | 2018

Pen, watercolour, white gouache, graphite, liquid graphite, Indian ink and acrylic on Hahnemühle paper
79 x 79 cm



Bumper III | 2018

Pen, graphite, watercolour, white gouache, liquid graphite, Indian ink and acrylic on Hahnemühle paper
79 x 79 cm



Michelle Cawthorn – *Miss Pinball*, .M Contemporary

by Chloé Wolifson

“One two three FOUR five, six se-ven eight NINE ten, eleven twelve!”

For viewers of children’s TV show Sesame Street in the late 1970s and through the 80s, *Pinball Number Count* was a regular earworm. The educational animation, created in 1976 by Imagination Inc. for the Children’s Television Workshop, uses a pinball machine as a trope to explore themes of all sorts – from the circus to modes of transport, from farming to golf, and mediaeval knights and dragons – all underpinned by a colourful animation and a funky soundtrack including vocals by popular contemporary group the Pointer Sisters. Now, it has become a platform for Michelle Cawthorn to explore themes of childhood, parenthood and gender in her works for the exhibition *Miss Pinball*.

For a young Michelle Cawthorn, *Pinball Number Count* was appealing on that simplest of levels: her birthday is on the 12th of the month, therefore the count, which peaked at this number every time, was special. However

looking back on the segment now through the self-reflexive lens of a PhD candidate, the artist finds other threads connecting it to her life: its’ hand-drawn animation reflects a handmade quality which Cawthorn values in her practice, and the use of watercolour aligns with the artist’s use of water-based media (watercolour, acrylic, gouache and liquid graphite) in her two-dimensional practice. Was there something in this early experience that stuck with Cawthorn and the way she has chosen to perceive and use colour?

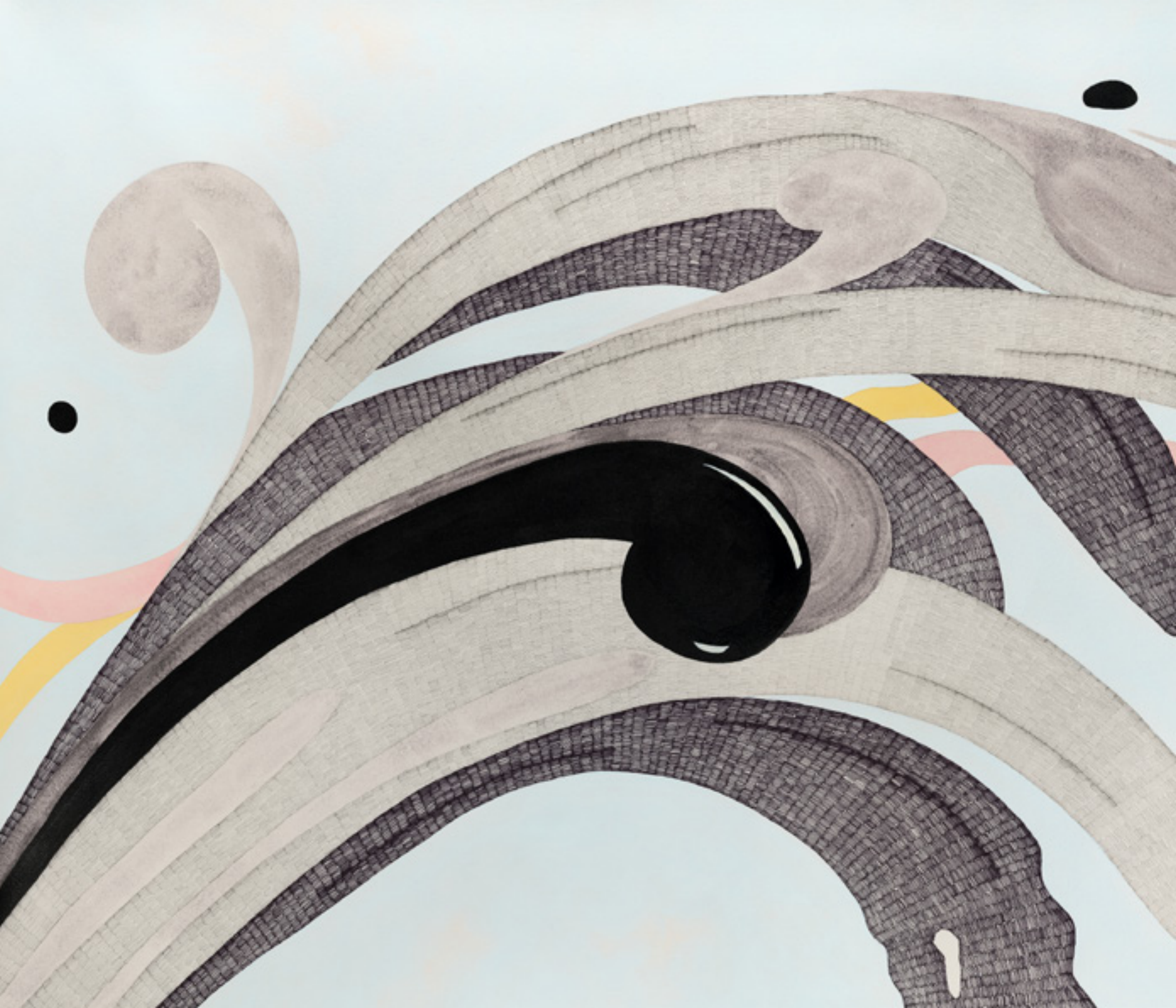
This reflective mode is characteristic of Cawthorn’s practice lately, however while recent shows have been prompted by grief, *Miss Pinball* takes a more celebratory tone. Drawn to an image of the Old Faithful Geyser in Yellowstone Park which represents the pinball jackpot in the animation’s ‘Sightseeing USA’ section (aka Number 12), Cawthorn was reminded of the water bubblers of her childhood. The stylised spurts of water that raise up the winning pinball were reflected in the biomorphic forms that were

already present in Cawthorn's works, so the connection made immediate sense.

Like the animation itself, Cawthorn's works contain a sense of dynamism, improvisation and fluidity. Their pastel colours and pen lines reflect the childhood inspiration for the work, while their motifs have been abstracted and removed from their number-focussed context. The curved ramps of the animation have become ribbon-like in Cawthorn's works, looping around the central bumper and bubbler shapes and becoming visual threads linking the various images in the show as they enter and leave the paper's boundaries. The pastel blue, pink and yellow of the ribbons and background, and the grey tones of the pen and graphite bubbler, are punctuated by black spots and looped shapes resembling commas that surround or emerge from the central bumper. In this case these black dots reference the pinball, however it is a motif that recurs in Cawthorn's practice – sometimes suggesting an eye, other times a full stop, void or a passage through the image.

Cawthorn's training as an architect has influenced her art practice in intriguing ways, most notably, the use of pen to shade vast areas of each composition. The artist believes that her architectural studies gave her the confidence to work with pen and its immediacy so prominently, and relishes the challenge of working with or abandoning works which contain 'mistakes' (other water-based media also provide this challenge). In the studio she points out areas where she has been forced to accept that things haven't gone the way she intended, or work over them with one of the aforementioned black punctuation points. It's a practice that requires intense focus to avoid having to entirely abandon a work. Despite the organic, swirling looseness to these compositions they were not made with a looseness of hand.

The works in *Miss Pinball* are playful while also containing an air of menace – these blown-up, isolated shapes suggest elements of childhood memories that have become abstracted in the mind and taken on a life of their own.





Their organic forms recall petals and stamens looming in a suggestively sexual way. Indeed Cawthorn is interested in reflecting feminine and masculine forms in the motifs she creates. She has interpreted the pinball bumpers as a masculine symbol in three works, contrasting with the feminine symbols of the pinball's holes and saucers.

Miss Pinball is not only a suite of works on paper but a total environment in which, by entering the gallery the viewer becomes the pinball, bouncing from work to work. The gallery walls, skirting and doorways are painted to recall the visuals of *Pinball Number Count* and a soft sculpture takes the form of a giant pinball. Another architectural influence can be found in these three-dimensional and relief works, which the artist sees as 'structures' rather than sculptures. Cawthorn recalls one of her architectural studies projects which was constructed with textile rather than anything firmer. (Its tent-like character finds synergy with the various carnival-like themes

that are explored in *Pinball Number Count*.) The inclusion of soft structures in *Miss Pinball* further immerse the visitor in the world of the pinball machine as our surroundings morph between two and three dimensions.

Scale is significant in Cawthorn's practice. She recalls visiting the Louvre as a child and being stunned by a sudden encounter with Géricault's *Raft of Medusa*, which she describes as "a massive thing that I somehow felt part of, but also not part of." In this show Cawthorn's interest in exploring the way perception of scale changes between childhood and adulthood manifests in the two-dimensional works that are larger than domestic scale, in the soft structures, and in the recreated pinball table that the visitor walks onto when they enter the gallery. Cawthorn immerses the viewer in this world, inviting us to reflect on the impact of these childhood experiences and their place in our adult lives.

Fountain Gate I – 500 bonus points | 2018

Pen, watercolour, white gouache, graphite, liquid graphite, Indian ink and acrylic on Hahnemühle paper
79 x 108 cm

Eunice | 2016

Pen, graphite, watercolour and gouache on Hahnemühle paper

108 x 79 cm



Fish | 2014

Pen, graphite, watercolour and gouache on Hahnemühle paper

108 x 79 cm

Private collection, Sydney



Sleeper | 2014

Pen, graphite, watercolour and gouache on Hahnemühle paper

108 x 158 cm

Private collection, Sydney



Dolly | 2015

Pen, watercolour, gouache, graphite, coloured pencil, pastel, ink and acrylic on Hahnemühle paper

108 x 158 cm

Private Collection, Sydney



Daughter | 2017

Pen, graphite, watercolour and gouache on Hahnemühle paper

216 x 158 cm

Private Collection, Sydney



FLIPPER BUMPER HIGH SCORES: Michelle Cawthorn's Sensuous Symbolism

by Andrew Frost

There's a thought experiment that goes something like this: imagine that the universe was created 10 minutes ago, including your memories of everything before 10 minutes ago. There is simply no way to argue your way around that idea. No picture, work of art, no personal memory is authentic – it has all been created just a few moments ago. It's a terrifying thought because we need some verifiable evidence of the past to keep us tethered to our sense of who we are.

Our values, desires, and even our sense of self are predicated on the memories of past selves, sometimes traumatic memories, other times as treasured recollections, but the foundation of our present identity is made up of shadows of the past. Michelle Cawthorn's work is drawn from real and invented memories, a synthesis of creative association and materials that produce sensuous and beautiful objects.

Cawthorn has explored foundational memories of early childhood traced through the materials of her work. Where, for example, she recalled the simple pleasures of building lounge room cubbies, her abstracted, sculptural works of hanging and tied fabrics included the kinds of materials present in her sense memories from those times, the plaid prints, cotton sheets and chenille quilts of the hallway linen closet. In a related way, her drawings and collages explore form and line, shapes and figures that refuse to coalesce into definitive meanings, instead remaining like a childhood daydream of unlimited possibility.

As children, everything in our imaginations is ego-centred; everything is connected back to the self, as though the world was created just for us. As a child, Cawthorn discovered that the 'Pinball Number Count' segment on the classic TV kids' show *Sesame Street* would sometimes include the

number 12, which coincidentally, is the date of Cawthorn's birthday. She would intently re-watch the segment wondering when 12 would reappear, and when it did, she felt a special sense of connection: they're talking about me... To add to the wonder of that discovery, Cawthorn has vivid memories of the film montage used to illustrate the number, 12 trips through 12 famous American national parks, an association that she has carried into adulthood. These memories and associations serve as the foundation for the latest work.

In Cawthorn's large works on paper, such as in the *Bumper* series, large flowing shapes suggest the *fleur de lys*, the stylised lily motif, images that are rich in sexual symbolism, the being a flower long associated in shape with female genitalia, while the central, rounded shape is suggestively phallic, the meeting of male and female. The bumper of the title is a part of a pinball machine that repels the steel playing ball and which, with

proper manipulation of the flippers to aim the ball back at the bumpers, can produce high scores. Cawthorn's drawings evoke a symbolism of female desire, where machine and organic material melds into something other, a new thing produced by the accumulation of lines and patterns, shadow and space, in images that skirt the edge of recognisability.

Cawthorn's early collage pieces used found materials such as wallpaper and wrapping paper in combination with recognisable drawn elements such as human figures, aircraft, and graphic elements such as thought bubbles. Her floor sculptures, using drawn and painted on marine ply, were carefully constructed to appear to be casually grouped two dimensional surfaces, and extended the artist's penchant for the parabolic plane curve into three dimensional space. With the soft sculptures of her hanging fabrics, Cawthorn's work is extraordinarily sensitive to materials, each





evoking a different response, but continuous within the overall aesthetic of her work.

In her bird collages, Cawthorn evokes something else. Using the lines and form of the birds' bodies, Cawthorn carefully matches together their wings and heads, beaks and feathers, producing hybrid creatures. On first glance the images seem complete and almost logical, but on a second look their unutterable strangeness creates a kind of sensory shock. Classic collage work has always played at this edge of recognisability, crafting a clash of worlds, say between machine parts and the human, but Cawthorn's collages, produced in her

studio on the edge of bush and echoed with birdcall, the surprise here is the uncanniness of like and like, rearranged into something new, a visual expression of an aural experience.

The effort to understand ourselves is based in memory, and the recognition of our desires, partly in the space of sleep, but also in the way those desires are sublimated into our everyday lives. Cawthorn's work resists the fear that memories of the real world can slip away, and take on the spectral quality of a dream. She reinvests memory with the material quality of the present, abstracted perhaps, but alive to the senses.

Hazelhurst Art on Paper Award | 2017

Exhibition installation view, Hazelhurst Regional Gallery and Arts Centre, Sydney



Birdland 4 | 2015

Collage on watercolour paper
30 x 20 cm
Private Collection, Sydney

Birdland 2 | 2015

Collage on watercolour paper
30 x 20 cm
Private Collection, Sydney

Birdland 3 | 2015

Collage on watercolour paper
30 x 20 cm
Private Collection, Sydney





Birdland 7 | 2015

Collage on watercolour paper

30 x 20 cm

Private Collection, London

Birdland 5 | 2015

Collage on watercolour paper

30 x 20 cm

Private Collection, Sydney

Birdland 6 | 2015

Collage on watercolour paper

30 x 20 cm

Private Collection, Sydney



Bedhead | 2016

Poly/cotton scarves, satin, pompom trim, faux fur, calico, timber batons, poly/cotton thread, sand and fill
200 x 220 x 40 cm



Boy | 2014

10 men's and boy's shirts from family members and mixed assemblage

120 x 120 x 120 cm



The Charged Object | 2016

Exhibition installation view, Gallery Lane Cove, Sydney





Michelle Cawthorn

Quilt
Fur
Textile

Bud | 2015

Pen and acrylic wash on 5 pieces of 12 mm hoop BB grade plywood
58 x 63 x 25 cm







Bittersweet | 2015

Exhibition installation view, Hazelhurst Regional Gallery and Arts Centre, Sydney

Pony | 2015

Pen, graphite, watercolour, gouache, pastel, coloured pencil and acrylic paint on Hahnemühle paper

108 x 79 cm

Private Collection, NSW



Entwined II | 2017

Pen, graphite, watercolour and gouache on Hahnemühle paper

79 x 108 cm

Collection Gippsland Art Gallery, Victoria



Postcard #2 | 2015

Oil, acrylic, pen and collage on canvas board

25 x 20 cm

Collection of the artist



Michelle Cawthorn

Curriculum Vitae

b. 1970, Sydney, Australia | Lives and works in Sydney, Australia

- 2017** PhD Fine Arts (candidate), UNSW Art & Design, Sydney
- 2015** Master of Fine Arts (by research), UNSW Art & Design, Sydney
- 2012** Bachelor of Fine Arts (Honours Class 1), The College of Fine Arts UNSW, Sydney
- 2007** Bachelor of Art Education, The College of Fine Arts, UNSW, Sydney
- 2005** Bachelor of Fine Arts (Painting), The College of Fine Arts, UNSW, Sydney

Awards and Prizes

- 2018** Adelaide Perry Prize, Adelaide Perry Gallery, Croydon, Sydney. FINALIST
- 2017** Fisher's Ghost Art Award, Campbelltown Arts Centre, Campbelltown, NSW. FINALIST
- 2017** Ravenswood Art Prize, Ravenswood School for Girls, Sydney. FINALIST
- 2017** Tim Olsen Drawing Prize, AD Space, UNSW Art & Design, Sydney. FINALIST
- 2017** Sulman Prize, Art Gallery of New South Wales, Sydney. FINALIST
- 2017** Hazelhurst Art on Paper Award, Friends of Hazelhurst Local Artist Award, Hazelhurst Regional Gallery and Arts Centre, Sydney. WINNER
- 2016** Wollongong Art Gallery Contemporary Watercolour Prize, Wollongong. FINALIST
- 2015** Woollahra Small Sculpture Prize, Sydney. FINALIST
- 2015** Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery and Arts Centre, Sydney. FINALIST
- 2014** Tim Olsen Drawing Prize, Kudos Gallery, Sydney. HIGHLY COMMENDED
- 2014** Fisher's Ghost Art Award, Campbelltown Arts Centre, Campbelltown, NSW. Drawing Section, FINALIST. Contemporary Section, FINALIST
- 2014** Kudos Award, Kudos Gallery, Sydney. FINALIST
- 2013** Art on Paper, Hazelhurst Art on Paper Award, Friends of Hazelhurst Local Artist Award, Hazelhurst Regional Gallery and Arts Centre, Sydney. WINNER
- 2013** Willoughby Sculpture Prize, Incinerator Art Space, Sydney. FINALIST
- 2013** Chippendale New World Art Prize, X88 Gallery, Sydney. FINALIST
- 2012** The College of Fine Arts Dean's List for Academic Excellence, University of New South Wales, Sydney
- 2008** JADA (Jacaranda Acquisitive Drawing Award), Grafton Regional Gallery, Grafton, NSW. FINALIST

Grants and Scholarships

- 2017** New South Wales Artists' Grant, NAVA and Create NSW
- 2016** Australian Government Research Training Program Scholarship, University of New South Wales, Sydney
- 2016** New South Wales Artists' Grant, NAVA and Arts NSW
- 2014** UNSW Art & Design Grant
- 2012** Australian Postgraduate Award, University of New South Wales, Sydney

Collections

Artbank, Sydney
Gippsland Art Gallery, Victoria
Private collections in Australia and London

Solo Exhibitions

- 2018 *Miss Pinball*, .M Contemporary, Sydney
2016 *Playpen*, Egg and Dart, Thirroul, NSW
2015 *Bittersweet*, Hazelhurst Regional Gallery and Arts Centre, Sydney
2015 *Birdland*, .M Contemporary, Sydney
2015 *Little Triggers*, AD Space, UNSW Art & Design, Sydney
2014 *Sleeper*, Sheffer Gallery, Sydney
2013 *Idle Thoughts*, Walcha Gallery of Art, Walcha, NSW, Australia
2013 *Memorphilia*, Kudos Gallery, Sydney
2012 *a tenuous thing*, At The Vanishing Point – Contemporary Art Gallery, Sydney
2012 *BlueBird*, Community Gallery, Hazelhurst Regional Gallery and Arts Centre, Sydney

Joint Exhibitions

- 2016 *This Is Not A Solo Show*, Verge Gallery, University of Sydney, Sydney
2015 *Memory Fragments*, Art Space on the Concourse, Sydney

Selected Group Exhibitions

- 2018 West End Art Space, Melbourne
2018 *Jamberoo Mountain Road*, Shoalhaven Regional Gallery, Nowra, NSW
2018 *Imagine*, (inaugural) Gippsland Art Gallery, Victoria, Australia
2017 *Sculpture Show*, The Broadhurst Gallery, Hazelhurst Regional Gallery and Arts Centre, Sydney
2017 *Winter Group Show*, .M Contemporary, Sydney
2017 *Re-Launch*, AD Space, UNSW Art & Design, Sydney
2017 *Summer Group Show*, .M Contemporary, Sydney
2016 *The Charged Object*, Gallery Lane Cove, Sydney
2015 *The Bird Show*, Spot 81, Sydney
2015 *Annual Winter Group Show*, .M Contemporary, Sydney
2015 *Drawing Now 2015*, AD Space, UNSW Art & Design, Sydney
2015 *Private Lives: The Artist as Collector*, SH Ervin Gallery, The National Trust, Sydney
2014 *Summer Group Show*, .M Contemporary, Sydney
2014 *Postgraduate Research Conference*, Ancillary Programme, PGR Commons, UNSW Art & Design, Sydney
2013 *Drawing Now*, Ivan Dougherty Gallery, University of New South Wales, Sydney
2013 *Show us your bits and pieces*, At The Vanishing Point – Contemporary Art Gallery, Sydney
2013 *Master Class Tutors Exhibition*, Community Gallery, Hazelhurst Regional Gallery, Sydney
2012 *Tomorrow, Today*, COFASPACE, University of New South Wales, Sydney
2012 *Drawing Show*, Walcha Gallery of Art, Walcha, NSW, Australia
2012 *Half a Desk*, Kudos Gallery, Sydney
2012 *Alive and Well*, First Draft Gallery, Sydney
2012 *Half Way Mark*, COFASPACE, University of New South Wales, Sydney
2009-12 *Master Class Tutors Exhibition*, Community Gallery, Hazelhurst Regional Gallery and Arts Centre, Sydney
2008-10 *Jacaranda Acquisitive Drawing Award*, Grafton Regional Gallery (touring) University of the Sunshine Coast, Redcliffe Art Gallery, Gympie Regional Gallery, Mosman Regional Gallery, Coffs Harbour Regional Gallery, Latrobe City Gallery, Hawkesbury Regional Gallery and Port Macquarie Hastings Regional Gallery, Australia
2008 *1200k West- Fowlers Gap*, COFASPACE, University of New South Wales, Sydney

- 2006** ILIRI Fowlers Gap Field Trip, COFASPACE, University of New South Wales, Sydney
- 2005** COFA Annual: Graduating Students Exhibition, COFASPACE, University of New South Wales, Sydney
- 2005** *Imaging the Land*, COFASPACE, University of New South Wales, Sydney
- 2003** *TERRORart*, Kudos Gallery, Sydney
- 2003** *Dissonance*, COFASPACE, University of New South Wales, Sydney

Publications

Gregg, Simon and Scott, Lesley 2017, *Imagine*, Gippsland Art Gallery, Victoria. Exhibition publication. ISBN 978-0-9946464-6-0

Kibbler, Carrie (Ed.) 2015, *4 Solos. Michelle Cawthorn, Marc Etherington, Leahlani Johnson, Paul Williams*, Hazelhurst Regional Gallery and Arts Centre, Sydney. Exhibition publication. ISBN 978-1-921437-95-3

.M Contemporary, *Michelle Cawthorn*, .M Contemporary, Sydney. Exhibition publication

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- Adelaide Perry Prize for Drawing 2018. Exhibition catalogue, p. 9
- Arent, Katrina; 'Out/About: Michelle Cawthorn 'Birdland'', *In/Out Design Blog*, 7 October 2015
- Art Almanac; 'Michelle Cawthorn: Playpen', *Art Almanac online*, 30 August 2016
- ARTAND; '4 Solos', *ARTAND online*, October 2015
- Art Collector; 'Michelle Cawthorn: Birdland', What's On, *Art Collector online*, 29 September 2015
- Art Collector; '4 Solos: Contemporary Artists from Southern Sydney', What's On, *Art Collector online*, November 2015
- Artist Profile; 'Michelle Cawthorn | Playpen', Exhibitions, *Artist Profile online*, 10 September 2016
- Bosben, Jo; 'Playpen – Michelle Cawthorn', What's On, *Art & Design UNSW*, September 2016
- Bosben, Jo; 'This Is Not A Solo Show – Sharp and Cawthorn', What's On, *Art & Design UNSW*, June 2016
- Carsley, Gary (Ed.) 2012, *Tomorrow, Today*, University of New South Wales Press. Exhibition catalogue, pp.15-16
- Carsley, Gary (Ed.) 2012, *Half-Way Mark*, University of New South Wales Press. Exhibition catalogue, pp. 15-16
- Cawthorn, Michelle, 'Discovery : Michelle Cawthorn', *Artist Profile*, Issue 28, 2014, p.146
- Cawthorn, Michelle, *Spider*, Liverpool Street Gallery. Catalogue essay, 2007
- COFA Annual 2012, UNSW Press, Sydney, 2012, p. 41
- COFA Annual 2005, "Budding New Talent", November, 2005
- Djurichkovic, Alexandra; 'Hazelhurst Art on Paper winners for 2013', *Art Collector online*, 10 July 2013
- Fairley, Gina; '4 Solos', *Visual Arts Hub*, 2 November 2015
- Fitzgerald, Michael; 'Memorophilia', Open Gallery, Spectrum, *Sydney Morning Herald*, 16-17 February 2013, p 13
- Forrest, Nicholas; 'Lynne Roberts-Goodwin Wins the 2013 Hazelhurst Art on Paper Award', *BlouinArtinfo*, 11 July 2013
- Frost, Andrew 2015; 'Aide-Memoire', *4 Solos: Michelle Cawthorn, Marc Etherington, Leahlani Johnson, Paul Williams*, Hazelhurst Regional Gallery and Arts Centre, Sydney. Exhibition publication, pp.10-13
- Frost, Andrew; 'Archibald, Wynne & Sulman 2017: A cup of tea and a lie down', *The Art Life*, online, 2 August, 2017
- Frost, Andrew; 'Archibald 2017: objections to winning work are merely whinges over style', *The Guardian* (Australian edition), 29 July, 2017
- Frost, Andrew; 'Sleeper', *The Art Life*, online 11 April 2014
- Gainsford, Jim; 'Self-taught shire artist an Archibald finalist for the third time', *St George and Sutherland Shire Leader*, online 22 July, 2017 and in print 26 July, 2017
- Gall, Naomi; 'The Charged Object: soft sculpture and the aesthetics of touch', *Art Guide Australia*, March 11, 2016
- Gallo, Rebecca; 'This Is Not A Solo Show. A Concept Album', Verge Gallery, Sydney University, Sydney. Exhibition essay, June 2016. ISBN 978-0-9946051-0-8
- Gallo, Rebecca; 'a bird in the hand', .M Contemporary, Sydney. Catalogue essay, October 2015
- Hazelhurst Regional Gallery and Arts Centre, *Hazelhurst Art on Paper Award 2017*, exhibition catalogue, 2017, pp. 5, 32 - 33
- Hazelhurst Regional Gallery and Arts Centre, *Peter Sharp: Will to Form*, Hazelhurst Regional Gallery and Arts Centre, Sydney. Exhibition publication, pp. 4, 14 & 21 (photographic images)
- Heary, Monica; 'Exhibition of solo works at Hazelhurst features personal concepts of time', *St George and Sutherland Shire Leader*, 8 November 2015

Heary, Monica; 'Artist makes her mark with sculpture', *St George and Sutherland Shire Leader*, 9 October 2015
Heary, Monica; 'Photographer scales the heights to capture prize', *St George and Sutherland Shire Leader*, 25 July, 2013, p. 41 and online 29 July 2013
Jacaranda Acquisitive Award 2008, Grafton Regional Gallery. Exhibition catalogue, 2008, p 5
Keegan, Denene; 'Profile on local artist Michelle Cawthorn', *Friends of Hazelhurst, Regional Gallery and Arts Centre*, newsletter, p. 4, July – September 2017
McDonald, Stella Rosa; '4 Solos', *The Art Life*, 19 October 2015
Nowell, Liz; 'There is a crack in everything. That's how the light gets in', Kudos Gallery, UNSW, Sydney. Exhibition essay, March 2013
Postgraduate Research Conference, UNSW Art & Design. Conference programme, November 12 -14, 2014, p. 35
Ravenswood Australian Women's Art Prize 2017. Exhibition catalogue p. 13
Ryan, Anne, 2014, *Drawing Out: Dobell Drawing Biennial 2014*, Exhibition publication pp. 50 & 55 (photographic images)
"Smart Spaces", *Belle Magazine*, August/September 2015, p. 113 (colour illustration)
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Willoughby Sculpture Prize 2013, *Connexion Points. Sites of exchange/types of exchange*. Exhibition catalogue, 2013, p.19
Woollahra Small Sculpture Prize 2015. Exhibition catalogue, 2015, p. 9

Films

Hazelhurst Regional Gallery and Arts Centre, '4 Solos: In Conversation with Marc Etherington, Michelle Cawthorn, Paul Williams, Leahlani Johnson', October 24, 2015

Podcasts

Woollahra Council, 'Michelle Cawthorn – Artist Talk – 2015 Woollahra Small Sculpture Prize', 10 October 2015

Residencies

2018 Jamberoo Mountain Road, Jamberoo, NSW
2015 Loreto Kirribilli, Sydney

Commissions

2012 Hazelhurst Regional Gallery and Arts Centre, Sydney

Projects

2015 Gallery Lane Cove Public Plinth Project, Sydney



Michelle Cawthorn - *Sensuous Symbolism*

in association with the exhibition *Miss Pinball*
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