

# TAI SNAITH



# STRONG HOLD

NICHOLAS  
THOMPSON  
GALLERY

21 AUGUST TO 7 SEPTEMBER 2024

## STRONG HOLD

These works began during my Bundanon Trust residency in the spring of 2023, where I worked for two weeks at the site of Arthur Boyd's last studio on the Shoalhaven River, NSW. Many of these paintings are inspired by the energy of spring in that place, and the joy of painting itself, which the Boyds also harnessed over the years.

In terms of content, I spent much time thinking about narrative and the obscuring or hijacking of narrative.

I get very inspired by mark-making and the tension between control and looseness in a painting. That often leads me to think of other dichotomies, such as freedom versus containment, holding it together versus losing control, domestic versus wild, animate versus inanimate, eros versus logos, and where the lines between these opposing forces fall.

During my evenings at Bundanon, I conducted and recorded a series of Zoom conversations with female painters that I admire, including Jahnne Pasco-White, Prudence Flint, Heidi Yardley, Pia Murphy, Kate Tucker, Kate Wallace, Eleanor Louise Butt, Helen Johnson and Amber Wallis. All these conversations inspired aspects of, or the ways I have approached, the body of work.

After I returned from the residency, I started painting in a derelict old cottage in Birkenhead Street, North Fitzroy. It was around the time of the Indigenous Voice to Parliament referendum, and continued right through October 7th and the following nine months of unfolding horror in Gaza. I was instinctively hiding away from the world during this intense time. But also, I was attempting to process and communicate the utter devastation and grief through my work.

When I first started working in the house, I had the distinct feeling that I was not alone. I'm pretty sure there were the souls of two old ladies from different generations with me. In some ways, I see these paintings as a collaboration with them.

The works may be seen as an exploration of the complex feelings that women experience in the home, from joy through to fear and grief. The women that lived there survived the depression, both wars and many hardships, no doubt. I felt the house had a staunch, resilient female energy that has found its way into many of the paintings.

Each room was painted a different colour, which added a sense of drama to the process, like being on a film set or in a giant doll's house. This was also in line with my interest in vessels and the act of holding. A lot of the paintings in this body of work feature various vessels in different guises and forms of abstraction, both as framing or cropping devices, as well sometimes being the subject.

I like the way that 'Strong Hold' makes me think of both the action of holding (holding it together, holding space, holding knowledge, holding someone close) and the idea of a stronghold being a fortress or place of security and survival. I see the vessels in my work as both containers of messy emotional material and their surfaces the canvases for narrative, pictorial spaces to hold visual stories and metaphor.

As a result of working for almost a year in this domestic vessel – the Birkenhead house – I have thought a lot about the house or home as the ultimate vessel. The home is a vessel that contains the elements of daily life. It can be both a stronghold and cage, a stage for drama, a bath of love, a nest of grief and a petri dish of growth.

The souls in the house led me to question whether these domestic containers can hold energy and history in a way that we don't fully comprehend yet. I thought a lot about the fact that a house is a vessel for a body and that a body is a vessel for a soul. Maybe souls can still communicate important things without a body. Maybe these lost souls can help bring to light the most evocative stories of our times.

Tai Snaith, 2024

## PAINTING AS TOTE BAG

It was a hot February afternoon when I met Tai Snaith at her temporary studio, an old brick Victorian worker's cottage in Fitzroy North. Inside, the cottage was painted different pastel shades – yellow, blue, green, and pink – like a doll's house. Each room was awkwardly small and square and made us feel like oversized dolls being squeezed down corridors and through doorways. Tai led me from room to room, chatting about her time working in the eerie, falling-down house, and her latest exhibition *Strong Hold* for Nicholas Thompson Gallery.

Shrouded in mythology, folklore, and personal histories, Tai's new paintings continue an exploration into the act of holding, embracing the notion of gathering and containing. Most works feature a vessel - jug, vase, pitcher, urn - used in different forms to abstract, frame, crop, or censor. A recent influential read Tai mentioned was *The Carrier Bag Theory of Fiction* by Ursula K Le Guin, which tells the story of our ancestors greatest invention, the container, "...the basket of wild oats, the medicine bundle, the net made of hair, the home, the shrine, the place that contains whatever is sacred—the recipient, the holder, the story."

Tai's new works, and the way they collect disparate fragments of experiences, objects, and memories, are like a carrier bag. Painting as tote bag. Holding all her precious objects closely in one soft container. Carrying all the things Tai deems important or relevant to unravel this story called life. All her things, op shop finds, the colour of walls, personal memories, historical references, quotes from books recently read, and quickly jotted down notes on the back of receipts and used napkins. Her paintings carry all these things, and more. As we toured the cottage, Tai reflected, "I often think of myself as a vessel, having carried two children." Is then each painting also a form of self portrait? The exterior and interior of a being. Of Tai herself. Of her fears, desires, thoughts, the stories she tells herself and in turn tells to her children. Or in the words of Donna Haraway, "It matters what stories we tell to tell other stories with; it matters what concepts we think to think other concepts with. It matters wherehow ouroboros swallows its tale, again."

Tai is a magpie. She cannot help but be an avid collector, and everything is relevant. This body of work was conceived during a residency at Bundanon Trust, where she hunkered down for two weeks surrounded by Australian bushland in the south east of New South Wales, Illaroo. Upon arrival, her car was



stopped by a large black snake lying straight as an arrow across the road. This was not the only critter that crawled its way into her paintings. The welcome swallows also feature, along with the white cedar tree (one of the only deciduous Australian natives), and resistant horses.

Other parts of daily life have seeped into her paintings too; her dog Wally's snakebite on a walk along the Merri Creek, the shape of a jug by Minnie Boyd purchased from a local op shop, the dirty pastel-coloured walls of her temporary studio, even the essence of a found quote permeate her works: 'I will cut adrift—I will sit on pavements and drink coffee—I will dream; I will take my mind out of its iron cage and let it swim—this fine October.' (Virginia Woolf's diary, 1926). Tai's collections and observations have found a home in her paintings, contained in the vessels of her canvases.

Another element within this assortment of receptacles, pottles, and jarrahs, is sorrow. And it is no wonder, the past 12 months (during which the works were created) have been turbulent, with the rejection of the Indigenous Voice to Parliament, and the ongoing war on Palestine. The saying 'a time of unrest' seems to keep slipping into conversations. But when was there time to rest? And how do we explain or understand these 'times'? Tai has taken on this task. Translating this moment we are living through into a series of paintings. A story through paintings.

In embracing Le Guin's Carrier Bag Theory, Tai's body of work, *Strong Hold*, can be seen not only as aesthetic objects, but as dynamic, living collections of human experience. They are spaces where the personal and the communal intersect, where stories are not told but held, and where the act of gathering becomes an art form in itself. Through this lens, Tai's paintings not only depict containers but become them—vessels of care, generosity, and collective memory. They remind us of the power of inclusivity and the beauty of stories that embrace rather than conquer. *Strong Hold*. Hold Strong.

Kathryne Honey, 2024

## TO BE MANY THINGS AT ONCE.

*To have too many irons in the fire.*

*You can't walk and chew gum at the same time.*

*To juggle too many balls in the air.*

*You are spreading yourself too thin.*

*To chase two rabbits and catch none.*

*You are putting too many eggs in one basket.*

***You are too big for your boots.***

Just after Tai Snaith had finished art school an older male peer questioned if she was “too big for her boots.” This judgment is one that has followed women throughout history, particularly when they are good artists. Likewise, the misconception that a busy mother is a bad mother is often laid on the shoulders of artist-mothers. A lot of pressure when artists are naturally ever-curious beings. A lot of pressure when artists that make critical work often need to have “many irons in the fire.”

As I walk through the dilapidated old worker's cottage that is currently Snaith's studio, themes from her research overlap with the lived history of the house. Snaith coincidentally came upon the possibility to use this house as a studio a year ago. It's marked for partial demolition and has had a laboured history as a boarding house and brothel, always held in the hands of women. Peeling paint and wallpaper meet pastel threadbare floral carpet. It's a perfect setting for Snaith's new body of work, which considers the horrid, the mythic, the rebel, and the artist, from feminist perspectives and through women's lived experiences. This is work that considers many things at once. One of the first works I see is a small

painting of a white clover-like flower. On the petals, in capital letters reads the word “MOTHER”. It looked like the painting had been done reasonably quickly. Perhaps like a sketch – a sketch that turned into a work, that turned into an anchor, that could sum up many things. And so, my introduction to the work and my framing of the paintings that are to come, is through notions of the maternal.

Preceding working in the house, Snaith started this series while undertaking a residency at Bundanon, on the property of painter Arthur Boyd in New South Wales. The initial paintings from this period are imbued with a sense of this time and space—the floral and fauna of the landscape, echoes of the moody depths of Boyd’s oil paintings, and the mourning that often exists within this field of Australiana landscapes. The history of white male painters of this time, generally a period that has received too much airtime, has been taken over by the hands of a female artist. Through painting these landscapes and objects from Boyd’s property, Snaith reframes these histories.

I described much of the work to Snaith as “forlorn”. I was careful not to use the word “sad”. There is a whimsy to the work, exaggerated by mythical images of snakes entwined on female figures, anthropomorphic objects, wistful horses and ceramic vessels as looking glasses into Snaith’s dream-worlds. But the whimsy has a sense of tragedy that is never far away—whether this tragedy resides in the past or present is unclear. *Cut adrift in deep water* shows a horse submerged in a sea of snakes, face above the water and out of view. Snaith tells me that she found a photograph of a girl entering the water on a horse at Bundanon and felt compelled to paint it. Later she was told that the girl in the picture had lost her sister, father and two horses in a tragic drowning accident. Horses, as visual motif in paintings and as real-life companions, have been an ongoing symbol of comfort for Snaith, carrying her through stages of youth. A white horse accompanied her through her formative years and passed away as her first child was born. White horses are symbols of hope, fertility and divinity across cultures. It is not a coincidence that Snaith intuitively draws on this. There is an overarching prophetic historical knowledge, crossing histories and geographies, that comes through her work, often carried by her animal counterparts.

As we walked through the rooms, Snaith noted that, “there are already too many paintings for the show to include these small sketches, but they are perfect for a book.” I recently heard artist Carmen Winant state that the “artist-book is the consummate feminist object.” This is Snaith’s

process. To ask many questions and to listen deeply to the thoughts, images, experiences and histories around her. The challenge then comes through distilling many influences to create cohesive and concise bodies of work. To find homes for things. As we enter the second room of the ad-hoc cottage I comment on liking a section of the linen canvas that has been left bare in *She Who Loves Silence*. We agree that there is great value in knowing when to “leave the linen bare” in both art and life.

There is a sense of rebellion that runs through Snaith’s bloodline. Her great, great grandmother was a Suffragette in London, and, as family folklore has it, she was arrested for chaining herself to the Downing Street fence. *Hope dies last* bears a tentatively drawn border of black and orange lines that replicates the border of a suffragette movement flyer designed by Bertha M. Boyé in 1913. Suffragettes at the time hand delivered these fliers to women’s homes, knowing that they might not reach the right hands if left to the postal system. This sense of activism and rebellion is echoed in the inclusion of artists Clara Tice and Mina Loy in Snaith’s research. Tice and Loy crossed paths in 1915 in New York. Tice, famous for her erotic illustrations; and Loy, a multifaced artist and writer who rebelled against the societal pressures on motherhood of that time. Both women with many irons in the fire, who were ridiculed for their insatiable curiosity.

The notion of fliers being hand delivered, coupled with a scattering of white painted butterflies in *Hope dies last*, made me think of the current paper drops over Gaza. Notes with information for how to flee Israeli attacks scattered from the skies—tactically dropped in the wrong locations so that messages were not received. White flags, falling the wrong way down. Life is being swiftly taken from the hands of Palestinian women by Israeli forces. The sense of “forlorn” in the work quickly gives way to deep tragedy. Paintings of watermelons lining Snaith’s hallway show that this terror is not far from her mind. Butterflies are a recurring motif for Snaith. After her beloved horse died, hundreds of monarch butterflies flew out of the trees and sat motionless on his still warm body before he was buried. When butterflies and moths die, they turn to dust. Likewise, parts of this house, which has served many, will soon be dust. Butterflies, white flags and white paper can all be allegories for ends that are coming. The worker’s cottage has served as a birthing ground for this body of work, and its story is now ready to come to a close.

The discomfort one feels when told they are too big for their boots is echoed through images of snakes in the paintings; and rebelled against

through Snaith's reclamation of the image of the boot. Series of snakes have infiltrated many of the paintings. They slither around bodies and through water courses. Snaith notes that they "represent the push and pull—the fear of not being enough, coupled with a movement into grace." At once deadly and beautiful. Through several of the paintings Snaith has incorporated riding boots. They reference her equine experience, and—never able to move far from the role of artist—they reference the female artistic lineages she draws upon. We talk about furry boots and I immediately think of Meret Oppenheim's *Object* of 1936—a teacup, saucer and spoon encased in fur. Snaith's work enables one to constantly search for these connections. She notes that, "riding boots are long and made of leather to protect a rider's calves from chaffing. I see them as a type of empowerment and armour." Snaith's power comes through her ability to care deeply about many things at once, to create without apology, and to forge into each new project with passion. During a recent studio visit with painter (and long-time friend of Snaith's) Betra Fraval, we agreed that she inspires us to seek opportunity through having the courage to "just ask." For the record, I think the busiest mums are often the best mums and the busiest artists are always the most interesting.

Josephine Mead, 2024



**TAI SNAITH**

*She who loves silence*

2024

oil on linen, unframed

152 x 96 cm



**TAI SNAITH**

*The giantess*

2024

oil on linen, unframed

152 x 96 cm



**TAI SNAITH**

*Unconscious arrows*

2024

oil on suit linen, unframed

112 x 112 cm





**TAI SNAITH**

*Three stories of Spring (Bundanon)*

2024

oil on linen, unframed

92 x 122 cm



**TAI SNAITH**

*A snake in the cream*

2024

oil on linen, unframed

112 x 96 cm

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**TAI SNAITH**

*Force of nature (vessel for a storm)*

2024

oil on linen, unframed

112 x 96 cm



NICHOLAS  
THOMPSON  
GALLERY



**TAI SNAITH**

*Her soul wants a body*

2024

oil on linen, unframed

112 x 96 cm



**TAI SNAITH**

*Nothing's ever really still (Welcome swallows at Bundanon)*

2024

oil on linen, unframed

86 x 91 cm



**TAI SNAITH**

*Cut adrift in deep water*

2024

oil on linen, unframed

102 x 76 cm





**TAI SNAITH**

*Hope dies last*

2024

oil on linen, unframed

102 x 76 cm



**TAI SNAITH**

*Holding hands with stillness*

2024

oil on linen, unframed

102 x 66 cm





**TAI SNAITH**

*Inseparable Fog*

2024

oil on linen, unframed

102 x 66 cm



**TAI SNAITH**

*Revolutionary compost*

2024

oil on linen, unframed

102 x 66 cm



**TAI SNAITH**

*The spectres (ocean widows, after Carpentaria)*

2024

oil on linen, unframed

92 x 61 cm



**TAI SNAITH**

*Best of both worlds (Bundanon)*

2024

oil on canvas, unframed

91 x 61 cm





**TAI SNAITH**

*Vessel for at least eight mistakes*

2024

oil on canvas, unframed

106.5 x 45.5 cm



**TAI SNAITH**

*Counting her blessings*

2024

oil on canvas, unframed

81 x 51 cm



**TAI SNAITH**

*We are all connected by imperfection*

2024

oil on linen bedsheet cover, unframed

72.5 x 44 cm



**TAI SNAITH**

*Dancing ladies at the door*

2024

oil on linen, unframed

61 x 45.5 cm





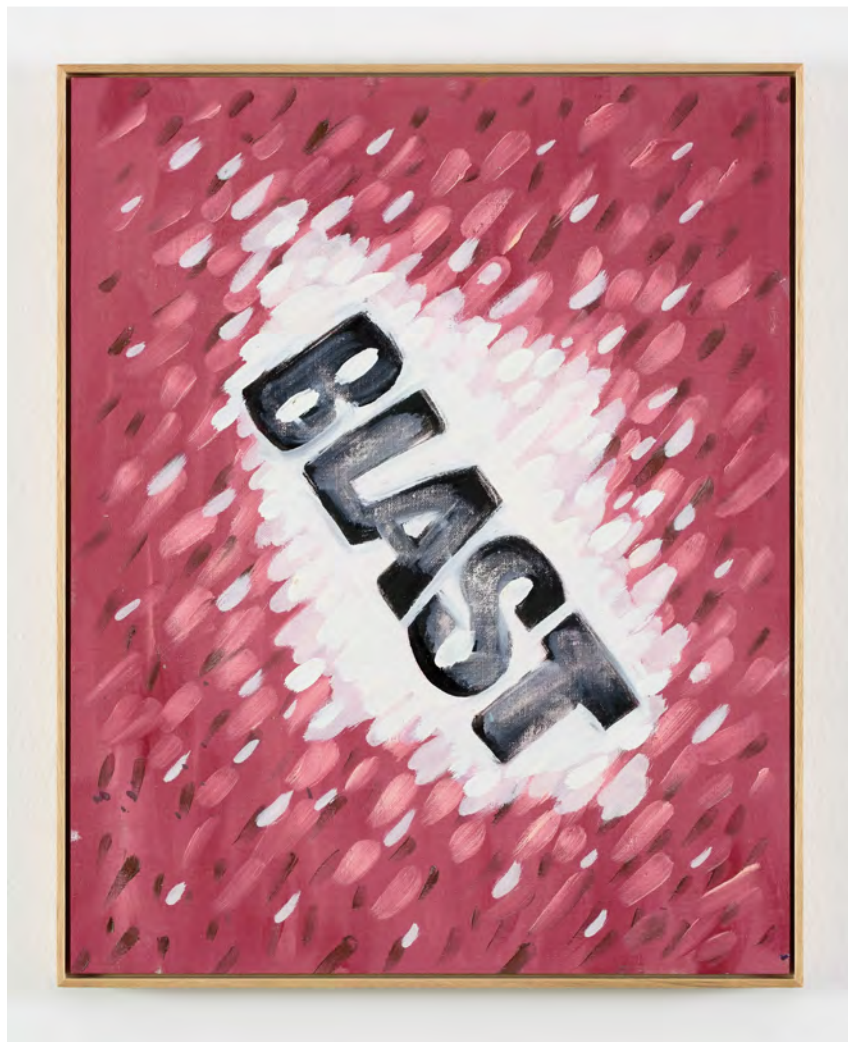
**TAI SNAITH**

*Sagebrush of the glaciers*

2024

oil on found panel, framed

63 x 37 cm



**TAI SNAITH**

*'Blast' literary journal*

2024

oil on linen board, framed

52.5 x 42.5 cm



**TAI SNAITH**

*Galaxias in the Shoalhaven (Bundanon)*

2024

oil on linen board, framed

52.5 x 42.5 cm



**TAI SNAITH**

*Good problems to have*

2024

oil on linen board, framed

52.5 x 42.5 cm





**TAI SNAITH**

*One woman's problem is another's opportunity*

2024

oil on linen board, framed

52.5 x 42.5 cm



**TAI SNAITH**

*Problems create pathways*

2024

oil on linen board, framed

52.5 x 42.5 cm



**TAI SNAITH**

*'Rogue' literary journal*

2024

oil on linen board, framed

52.5 x 42.5 cm



**TAI SNAITH**

*'The Dawn' literary journal*

2024

oil on linen board, framed

52.5 x 42.5 cm





**TAI SNAITH**

*What we resist persists*

2024

oil on linen board, framed

52.5 x 42.5 cm



**TAI SNAITH**

*Empty yet content*

2024

oil on canvas, unframed

51 x 36 cm



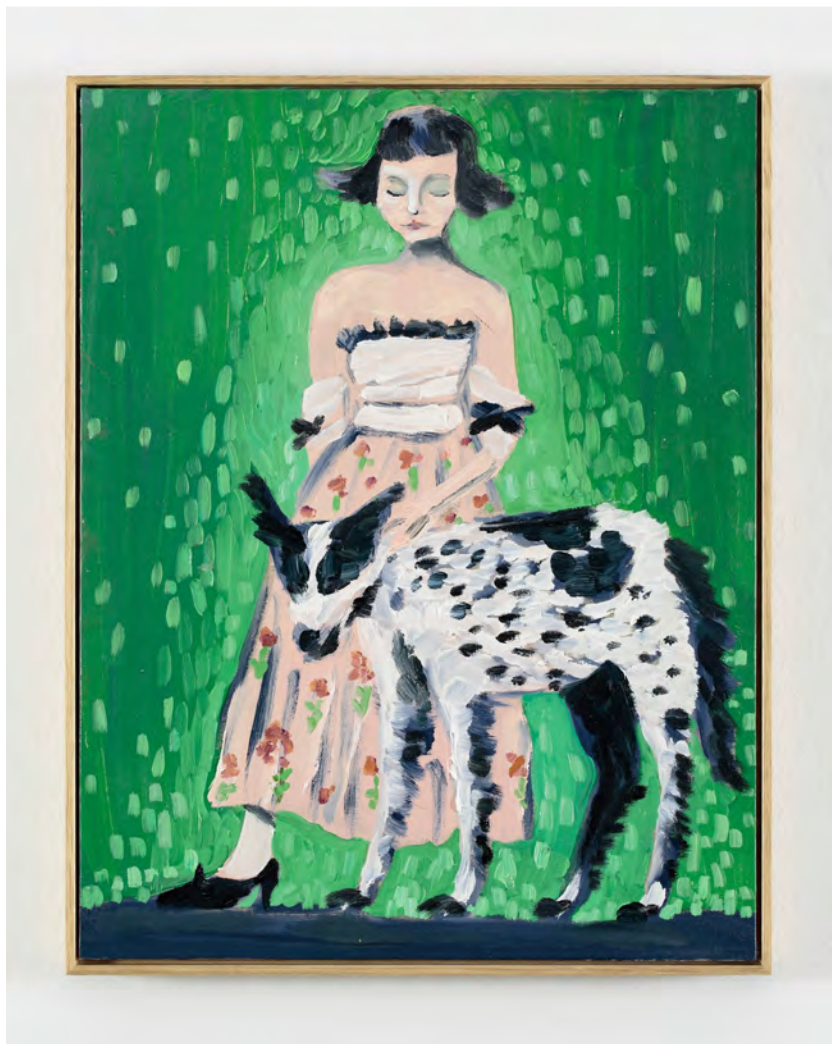
**TAI SNAITH**

*What goes around comes around*

2024

oil on linen, unframed

51 x 36 cm



**TAI SNAITH**

*Artist and her hound*

2024

oil on linen board, framed

47 x 37 cm





**TAI SNAITH**

*Mother*

2024

oil on linen board, framed

47 x 37 cm





**TAI SNAITH**

*Personal space (gathering spirit early)*

2024

oil on linen board, framed

47 x 37 cm



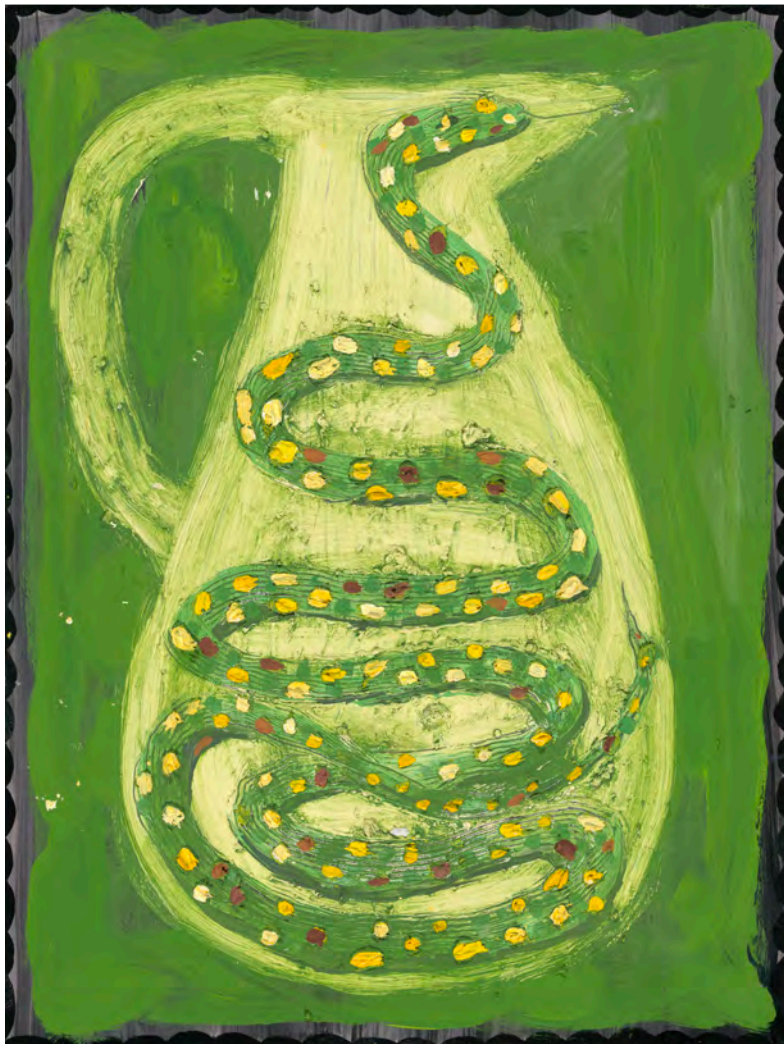
**TAI SNAITH**

*Almost half full*

2024

oil on linen board, framed oil on linen bedsheet  
cover

42.5 x 31.5 cm



**TAI SNAITH**

*Charm*

2024

oil on timber panel, unframed

41 x 30.5 cm





**TAI SNAITH**

*Curse*

2024

oil on timber panel, unframed

41 x 30.5 cm



**TAI SNAITH**

*Dandelion*

2024

oil on timber panel, unframed

41 x 30.5 cm





**TAI SNAITH**

*Dust mites*

2024

oil on timber panel, unframed

41 x 30.5 cm



**TAI SNAITH**

*Live long by looking long*

2024

oil on linen board, framed

42.5 x 31.5 cm



**TAI SNAITH**

*Quinces*

2024

oil on timber panel, unframed

41 x 30.5 cm



**TAI SNAITH**

*Holding myself open*

2024

oil and beeswax on linen surfaced board,  
unframed

30 x 25 cm





**TAI SNAITH**

*Holding myself together*

2024

oil and texture medium on linen surfaced board,  
unframed

30 x 25 cm





**TAI SNAITH**

*Holding the seed*

2024

oil, beeswax and texture medium on linen  
surfaced board, unframed

30 x 25 cm



**TAI SNAITH**

*Snake in the cream (study)*

2024

oil on timber panel, unframed

30 x 25 cm



**TAI SNAITH**

*Holding spirit*

2024

oil and beeswax on linen surfaced board,  
unframed

18 x 13 cm



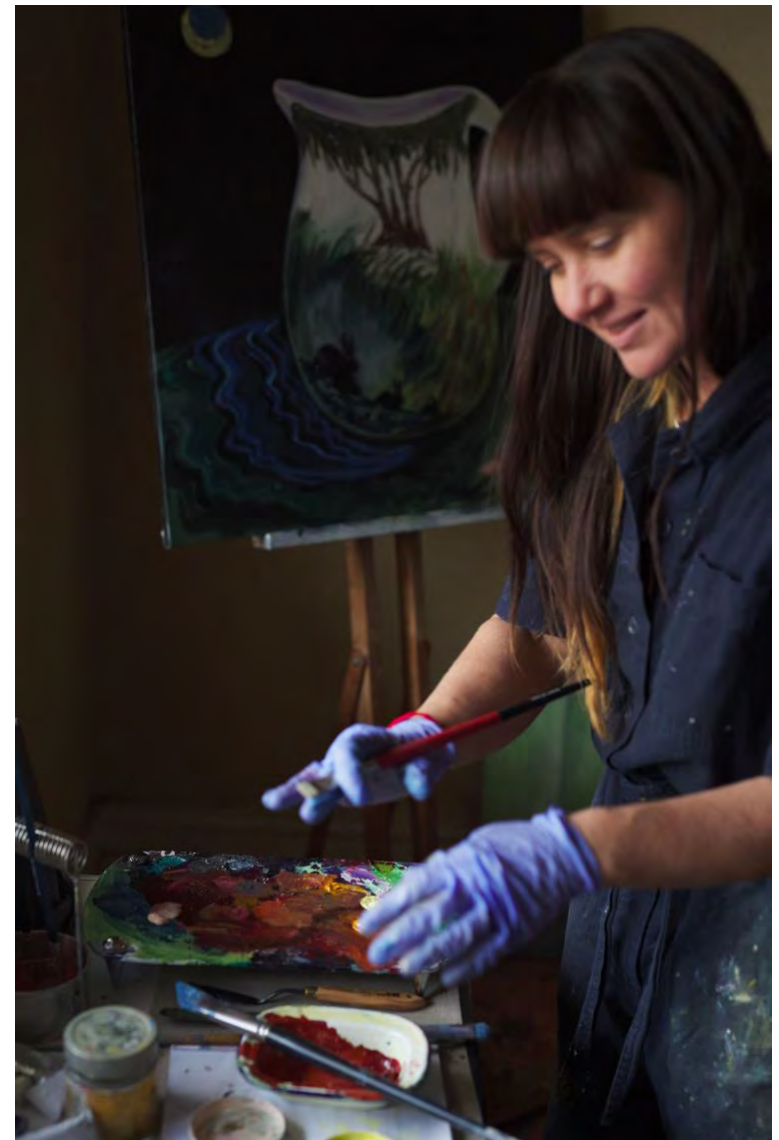
**TAI SNAITH IN HER BIRKENHEAD STREET STUDIO, FITZROY NORTH**  
SHORT FILM BY MAT GDANITZ





Tai Snaith is a graduate of the Victorian College of the Arts and has held solo exhibitions since 2009 in both commercial and public galleries including Heide Museum of Modern Art, Mornington Peninsula Regional Gallery, the Art Gallery of Ballarat, the State Library of Victoria, Bayside Gallery Brighton; and ARI's including Long Division Gallery at Schoolhouse Studios, Bus Projects, C3 gallery, Chapter House Lane Gallery, Kings ARI, Blindside and West Space. She was highly commended in The Churchie Emerging Arts Prize (2015) and is a recipient of the Australia Council for the Arts New Work Grant (2018) Banyule Art Award for works on paper (2013), the Australia Council for the Arts Tokyo Studio Residency (2013).

Tai has curated and produced projects and public commissions for organisations including 'Memory Palaces' public sculpture commission for Great Victorian Rail trail (2023), the Metro Tunnel x Royal Botanic Gardens (2020), State Library of Victoria (major commission 2018), ACCA (podcast 2018 and ongoing), the Melbourne Art Fair (2008), New Wave Festival (2006) and the Emerging Writers Festival (2007). She has published six children's books with Thames and Hudson since 2012. Her work is held in the collections of Artbank, the National Gallery of Australia, the State Library of Victoria and as well as public and private collections.



## TAI SNAITH

### EDUCATION

- 1999-2003 Bachelor Fine Art with Honours, Victorian College of the Arts (Sculpture).  
2003- 2004 Certificate IV in Small Business Management

### SELECTED SOLO EXHIBITIONS

- 2024 ***Strong Hold***, Nicholas Thompson Gallery, Melbourne  
***Time of the Signs*** (with Matilda Davis), Blindside, Melbourne
- 2023 ***Hierarchy of Needs***, Hyphen public library gallery Wodonga.  
***Hierarchy of Needs***, Bayside Gallery, Brighton.
- 2021/22 ***Impossible Bouquet***, Heide Museum of Modern Art (sculptural intervention in the cottage)
- 2021 ***A world of One's Own***, Mornington Peninsula Regional Gallery
- 2019 ***A World of One's Own***, Art Gallery of Ballarat
- 2018 ***A World of One's Own***, Sarah Scout Presents (salon), Collins St. Melbourne.  
***Open Book***, commissioned by State Library of Victoria, Russel St entrance.  
***Open Book***, commissioned by City of Yarra for Bargoonga Nganjin, North Fitzroy.  
***Open Book***, commissioned by Bakehouse Recording Studios, Richmond.
- 2017 ***The Others***, Home@735, Redfern, Sydney.
- 2016 ***In the Pink/Piece of Clay***, Long Division gallery at Schoolhouse studios.
- 2015 ***Portrait of a Sunday Painter***, Bus Projects, Collingwood.
- 2014 ***Fictional Birds***, C3 gallery Abbotsford convent.  
***Sunday Paintings***, Chapter House Lane gallery, Melbourne.
- 2013 ***The Cracks***, Rae and Bennett, Fitzroy.  
***Sweet Obsolete***, Helen Gory Galerie, Melbourne.
- 2012 ***Woman Vs Wild***, West Space, Melbourne.  
***The Best things in life aren't things***, Helen Gory Galerie, Melbourne.  
***Why I Eyes Ya***, Craft Victoria, Melbourne.  
***Sun in the sky you know how I feel***, C3 project space, Melbourne.
- 2010 ***Wild Chorus***, Helen Gory Galerie, Melbourne.
- 2009 ***Leading 100 horses to water***, Kings artist run initiative, Melbourne.  
***Fight or Flight***, West Space, Melbourne.

## AWARDS, GRANTS AND RESIDENCIES

- 2018 Australia Council for the Arts New work grant for *A World of One's Own*.
- 2015 The Churchie Emerging art prize, highly commended (judged by Rachel Kent, MCA)  
Arts Victoria Presentation grant for the Living Room project.
- 2013 Winner Banyule Award for works on paper(acquisitive)
- 2009 Australia Council for the Arts, Tokyo studioresidency.
- 2006 Australia Council Skills and Development grant, mentorship with Marcus Westbury.

## CURATED AND PRODUCED PROJECTS AND PUBLIC COMMISSIONS

- 2023 **Great Victorian Rail Trail public art commission**, Memory Palaces, GVRT Merton Victoria.
- 2020 **Metro Tunnel x Royal Botanic Gardens**, 200m long public outdoor hoarding commission  
(Curated by Global Art Projects)
- 2018 **State Library of Victoria major commission**, 30m long photographic wall mural (open tender).
- 2018- current **A World of One's Own**, Ongoing audio podcast series originally commissioned by ACCA.
- 2017 **Gardening is Not a Rational Act**, C3 Contemporary Art Space, Abbotsford Convent.
- 2013 **The Cuckoo's Nest**, Linden gallery, St Kilda, Melbourne, Australia.
- 2009 **The Living Room**, Blindside gallery, Melbourne Australia.
- 2008 **House Proud**, project at 2008 Melbourne Art Fair Project space.  
**House Proud**, site-specific project working with 7 artists in 7 residential, Next Wave Festival  
**UNDERDOGS**, curated Australian stall for Project(OR) Art Fair, Coolsingl, Rotterdam.
- 2007 **Rich Text**, emerging artists and the written word- Emerging Writers Festival, Storey Hall,  
2006 Melbourne.  
**New Ruins**, Melbourne Commonwealth Games Cultural festival and 2006 Next Wave Festival, City Watch House.  
**100 Points of Light**, public installations, Melbourne Commonwealth Games cultural festival, Next Wave

## PUBLISHED BOOKS AND MEDIA ARTICLES

- 2022 **Wonders Under the Sun**, (hardcover children's book) Thames and Hudson.
- 2019 **You Might Find yourself**, (hardcover children's book) Thames and Hudson.
- 2017 **Slow Down World**, (hardcover children's book) Thames and Hudson.
- 2016 **Shine Bright**, (hardcover children's book) Thames and Hudson.

- 2014 *Sticks and Stones*, (hardcover children's book) Thames and Hudson.
- 2012 *The Family Hour*, (hardcover children's book) Thames and Hudson.
- 2015 *Children's Picture books become showcases for contemporary Art*, by Jessica Friedman, Financial Review.
- 2014 *All the Fails*, Frankie interview, issue 61, Sept/October.
- 2012 *Melbourne University VOICE*, November 11 (part of The Age Careers section) article by Chris Weaver.
- 2013 *Broadsheet*, feature, interview by Anna Metcalf, Monday November 28.  
*The Design Files*, feature, interview and review by Lucy Faegins, Monday March 18.
- 2011 *Ying and Yang*- article by Dylan Rainforth, Art guide, June 2011.
- 2010 Interview on Art Nation with Fernella Kernebone.  
The Art Life, Journey to Wrongtown by Din Heagney, August 13.

#### **WORKSHOPS AND PUBLIC PROGRAMS DEVELOPED AND CONDUCTED FOR:**

ACCA, SAM, MUMA, NGV, SLV, Noosa Regional Gallery, Artplay, Signal, City of Yarra, City of Moreland, Gallery, Melbourne Writer's Festival, Kid's Own Publishing, Fish Creek children's literature festival, MPavillion, Scribblers Festival WA, Zart Art, City of Greater Dandenong.

#### **BOARDS, COMMITTEES AND VOLUNTEER POSITIONS**

- 2015- 21C3 Contemporary Artspace
- 2012 -15 West Space programming committee
- 2009- present Triple R radio presenter
- 2001- 07 Express Media editorial team

#### **COLLECTIONS**

Artbank

National Gallery of Australia (works on paper)

City of Banyule Collection

Bayside City Council Art and Heritage Collection

State Library of Victoria

Great Victorian Rail Trail



## **PHOTOGRAPHER CREDITS**

MATTHEW STANTON:

COVER IMAGE, CAT NOS. 1 – 17, 19, 29 – 30, 34 – 39, 42 – 45

TIM GRESHAM:

CAT NOS. 18, 20 – 28, 31 – 33, 40 – 41

JONATHAN GRIGGS:

PORTRAIT OF TAI SNAITH





