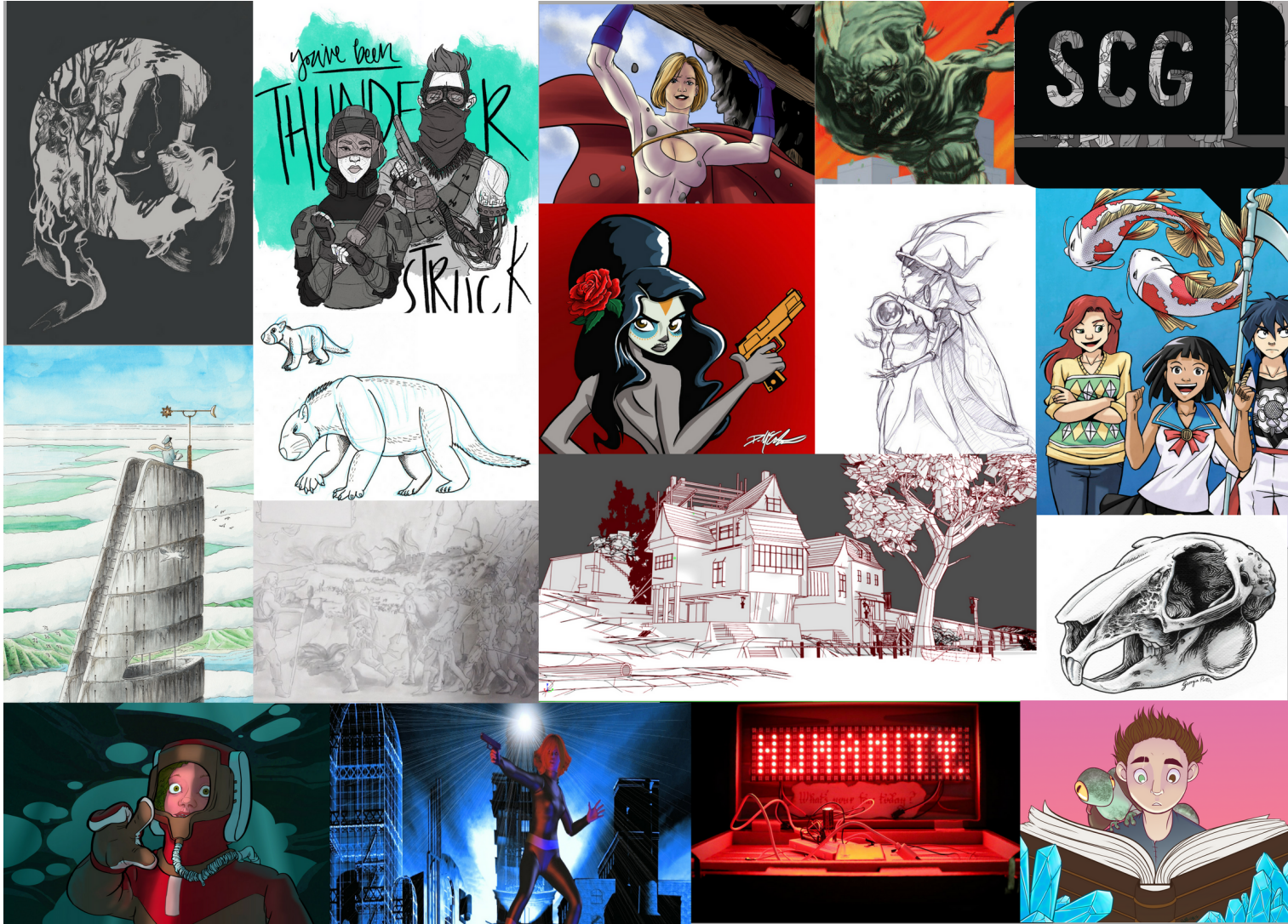


# "GERMINATE"



**1 - 26 NOVEMBER 2017**  
**EXHIBITION CATALOGUE**

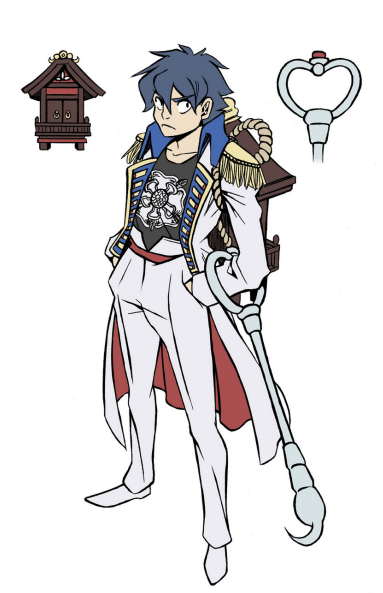
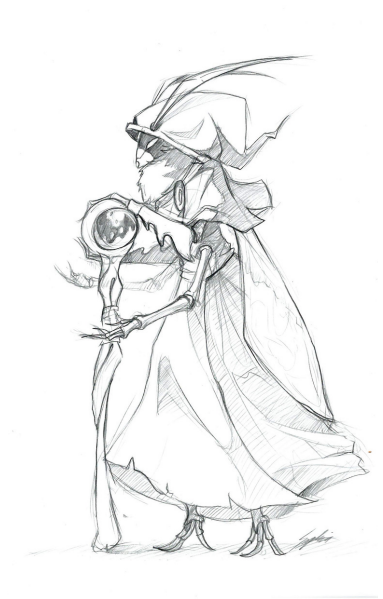
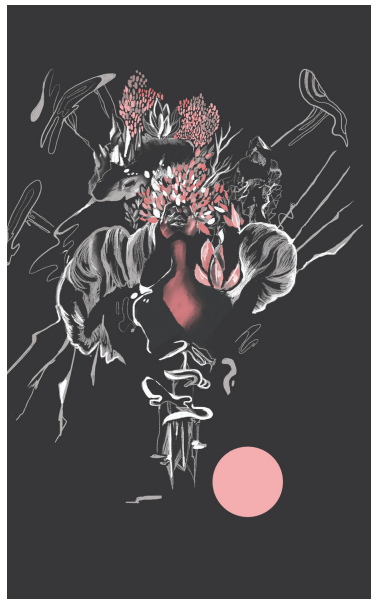
The logo for ArtSHINE gallery features a stylized red starburst icon to the left of the word "ArtSHINE". The word "ArtSHINE" is in a sans-serif font, with "Art" in red, "SHINE" in a gradient of orange and yellow, and "gallery" in a smaller, dark red font below it.

# "GERMINATE"

## ABOUT THE EXHIBITION:

It's to do with the various stages of producing a concept: beginning with an idea, producing various drafts and rough sketches of the idea through trial and error, and finally the finished work itself. In this exhibition's case, artists will be exhibiting ONE main work (complete concept art), which will be surrounded by two or three incomplete concept art (rough sketches) of the main work. This concept art will be comic art related, whether it be a character, an object, or a background/landscape.

- Arvee Gibson
- Chris Drew
- Dean McGrath
- Emily Woods
- Erik Smithson
- Georgia Patton
- Laura Thea
- Leon Harvey
- Meri Amber
- Mike Green
- Nathan Seabolt
- Nick Anning
- Queenie Chan
- Rebekah Mazzocato
- Robert Luxford
- Sophia Rabin







# ARVEE GIBSON

Arvee Gibson is an Australian born artist based in Western Sydney, They where Born on July 13th 1993, and cried when they couldn't get their Pen License in Year 3, They took up the Moniker Abe Kawaii in 2016.

Arvee is a traditional and Digital artist who has a focus in Illustration, their subject of choice is character design and portraits. Gibson's personal works are often exaggerated and rough; centred around self analysis and investigations of Isolation, gender dysphoria, escapism and optimism from their personal life, They draw in uence from Expressionism, Manga art and American Animation. Arvee's career is diverse spanning from lm work to live performances, Visual art and Graphic design.



## Concept Sketches

Digital

Framed: 14.8 x 42.0 cm

**\$30**

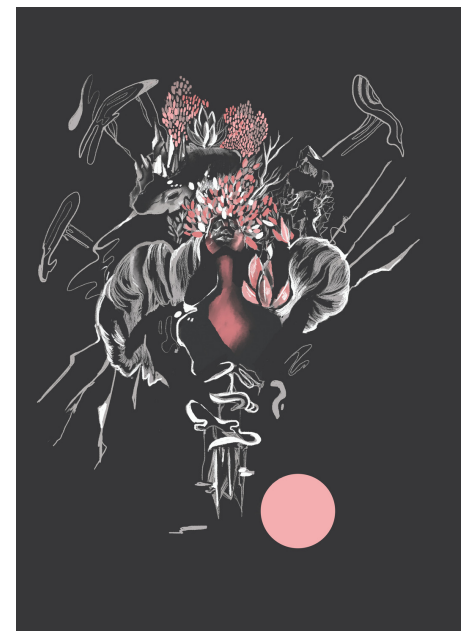


## Deep Dream

Digital Art

Framed: 14.8 x 42.0 cm

**\$ 50**



## Snake Dream

Digital Art

Framed: 29.7 x 42.0 cm

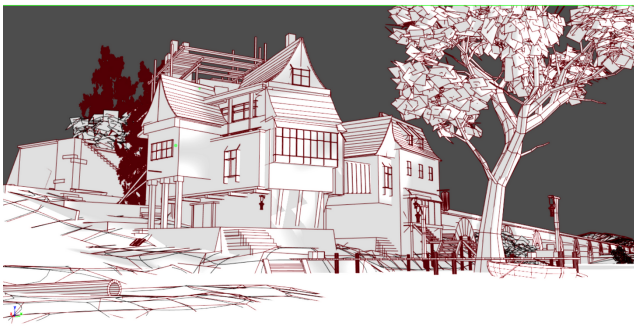
**\$ 150**



## CHRIS DREW

Chris Drew is an Australian Illustrator and animator born from an Australian Navy Commodore (father - retired) and a Philippines Islander (mother). In attempt to find his place in the world, Drew embarked on world travel, full time martial arts in Beijing, part time film extra work in both Bollywood India and Sydney, seven years in the Army Reserves as an Infantry Role Player and a boyish obsession with Motorcycle street racing.

Drew noted that the only consistent thing he did during that time was documenting the unique characters he met along the way. Settling on writing and finally animation as a means of exaggerating these depictions of people into original characters, Drew took influence from 1980s Japanese Anime film Akira, to bring greater understanding of the self and how fate comes to pass as catapulted from the experiences and events that happen in a person's early childhood.



### 3D Draftwork

Digital Art - Maya Software (Print)

Framed: 22.0 x 27.5 cm

**\$ 40**



### Animation Background

Gouache, pencil sketch on art paper

Framed: 50.0 x 62.5 cm

**\$ 120**





# DEAN McGRATH

Clean lines & sting colours with a classical cartoon quality. I try to focus on a consistency of style & form while improving my skills at working in a digital medium.

In this exhibition I took the opportunity to develop characters i' m working on for a future comic series that looks at the horrific brutality of the Juarez Drug Cartel juxtaposed with a style that would suit a cartoony Bruce Timm styled animated series than the often cruel subject matter portrayed.

After years of working off & on in the animation industry I pivoted into architectural design& drafting 7 years ago. Currently bases in Sydney's South I'm in the middle of illustrating a children's book. On top of that I'm trying to resurrect my weekly web comic, regularly designing tattoos & logo. All while drawing homes for a local building company.



**Evolution Baby!**  
Artwork Giclée Digital Print  
Framed: 13.0 x 42.5 cm  
\$ 80



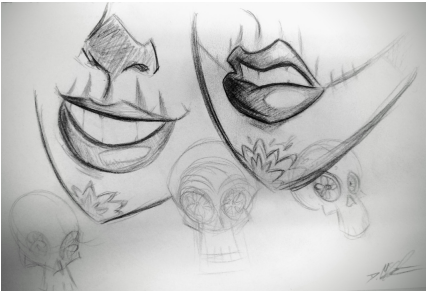
**Rose Study**  
Artwork Giclée Digital Print  
Framed: 13.0 x 18.0 cm  
\$ 50



**La Muerte Study**  
Artwork Giclée Digital Print  
Framed: 13.0 x 18.0 cm  
\$ 50



**Face Study**  
Pencil Sketch  
Framed: 14.0 x 21.0 cm  
\$ 50



**Mouth Study**  
Pencil Sketch  
Framed: 14.0 x 21.0 cm  
\$ 50



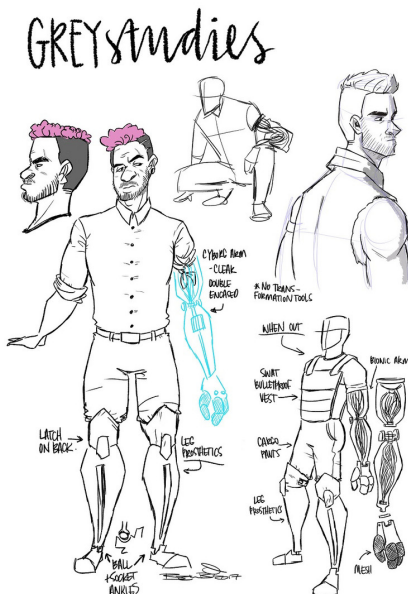
**Muerte Study**  
Artwork Giclée Digital Print  
Framed: 13.0 x 18.0 cm  
\$ 50



# EMILY WOODS

Sydney-based illustrator and USYD graduate of Bachelor of Visual Arts from College of the Arts with a major in Printmedia, Emily Woods' distinctive art style of character comics focuses on a shared experience of the everyday occurrences. This vivid imagination aided her throughout adolescence as she developed her illustrating skills and experimented with animated storytelling.

Her childhood developed through consistent animated Disney movie marathons and receiving participant ribbons from primary school athletic carnivals. Clearly not destined for sports, Woods explored the visual arts from a small age and developed a distinct style that reflects her own personality: scatter-brained, comedic and entertaining to look at. By exaggerating gestures, storylines and focusing on the mundane, she hopes to create a witty collective response through an audience's own personal resemblance to the subject matter conveyed.



## GREY STUDIES 1 (NOT FOR SALE)

Digital Art Print

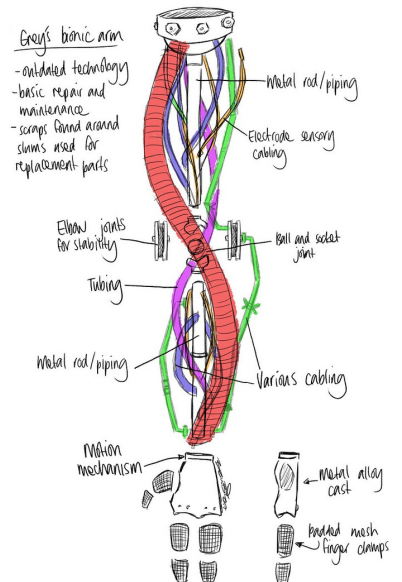
Framed: 21.0 x 14.7 cm

## GREY STUDIES 2 – ARM SKEMATICS

(NOT FOR SALE)

Digital Art Print

Framed: 21.0 x 14.7 cm



## GREY STUDIES 3 (NOT FOR SALE)

Digital Art Print

Framed: 21.0 x 14.7 cm



## Thunderstruck (NOT FOR SALE)

Digital Art Print

Framed: 42.0 x 29.7 cm

- GERMINATE -



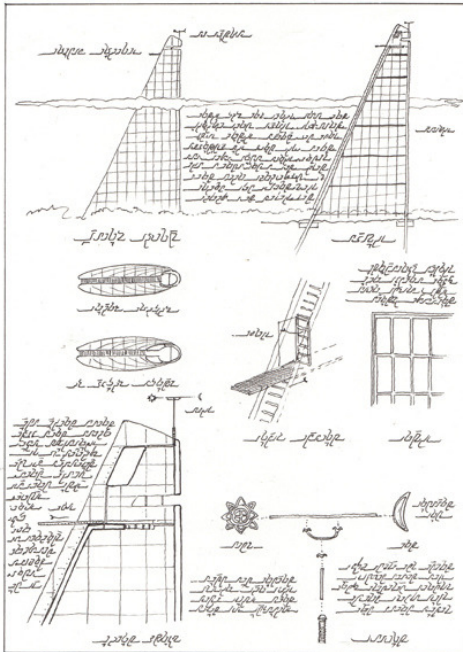


# ERIK SMITHSON

Erik has worked at a variety of architecture practices, most recently, a residential architecture practice in Sydney. Alongside architecture, Erik is an emerging artist, using his experience in architecture to inform his art practice.

Using ink and watercolour, Erik's work centres primarily within imagined worlds, delving on our relationship to architecture and the built environment as a whole.

Erik's work takes cues from European comic artists, Japanese Ukiyo-e, to a variety of 20th century architectural styles, such as modernism and its variations, brutalism and metabolism. His goal would be to one day create large paintings set within one of these imagined worlds.



## Tower Design Details

Ink and Watercolour

Framed: 21.0 x 14.8 cm

**\$ 100**

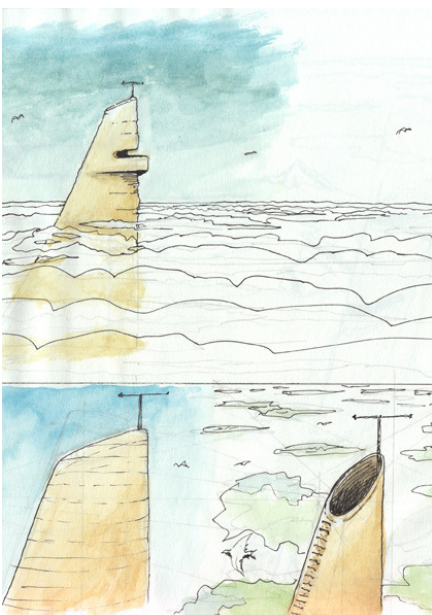


## Tower In The Sky

Ink and Watercolour

Framed: 42.0 x 27.9 cm

**\$ 200**

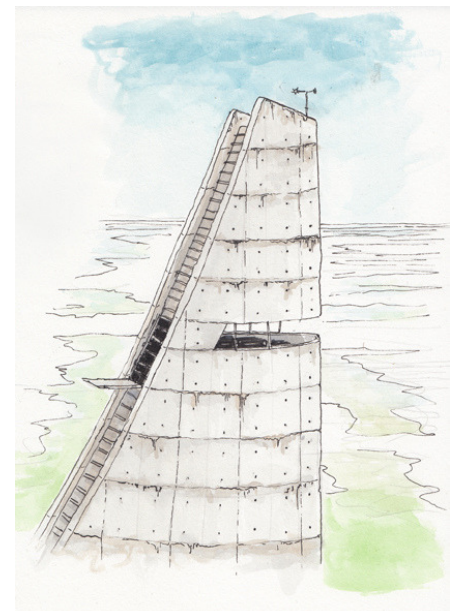


## Tower Sketch No. 1

Ink and Watercolour

Framed: 21.0 x 14.8 cm

**\$ 100**



## Tower Sketch No. 2

Ink and Watercolour

Framed: 21.0 x 14.8 cm

**\$ 100**





## GEORGIA PATTON

The brilliant thing about art is that it gives you an avenue to study more about the world. In order to draw something accurately- not necessarily realistically but with some kind of truth - you have to have an understanding of it. With that in mind, I often tend to pick subjects or objects that I'm curious about. After working in video games for a number of years, and creating primarily digital works for freelance clients, my work is often digital but I enjoy the feel and look of traditional media. I think both have a place in the modern art world, and I enjoy finding ways to use both mediums together.

I'm also interested in the way that characters interact with each other and the world around them- particularly how characters both influence their world and are a product of it at the same time. I often create artworks with a mythological or dreamlike aspect – I enjoy the retelling and deconstruction of traditional narratives.

After recently moving to Sydney, I've working towards several exhibitions, and publishing two collections of my self-written and illustrated comics.



**Home**  
Ink and copic marker on canvas  
Framed: 41.0 x 30.5 cm  
**\$ 250**

**Home Digital Sketch**  
Digital print on canvas paper  
Framed: 39.0 x 31.0 cm  
**\$ 60**



**Rabbit Skull Study**  
Ink and copic marker on canvas paper  
Framed: 39.0 x 31.0 cm  
**\$ 80**







## LAURA THIA

Laura Thea is an illustrative and mixed-media artist of twenty something years. Her passion for art began at a young age when she would draw horses and owls on any scrap paper she could find. Through the years her exposure to various art forms and later her studies at Sydney College of the Arts fanned the flames of her love for world-building, character design and art in as many forms as she could manage. Her work is often self-therapeutic, exploring the issues she tackles in her day-to-day life through the lens of comic art.

She currently showcases her work on her website [laurathea.com](http://laurathea.com) and on her instagram page, in between analysing the frustratingly weird and incomprehensible works of David Lynch and drinking tea by the bucket.



### Bound

Digital Art print

Framed: 42.0 x 29.7 cm

\$ 200

## CREATURES OF BOUND



### GUBBINS:

- WINGED GECKO-LIKE INSECTIVORES
- EASILY DOMESTICATED
- VERY STUPID
- OFTEN SEEN EATING ROCKS
- STICKY GECKO FEET HELP THEM SCALE ROCK WALLS AND TREES
- LIMITED FLIGHT CAPABILITIES
- THEY COO LIKE PIGEONS

### LESSER BASALT CRAGG

- CAVE-DWELLING ORE AND MINERAL EATER
- SMALLER THAN MOST MOUNTAIN-DWELLING CRAGG SPECIES
- OFTEN MISTAKEN FOR ROCK FORMATIONS
- SLOW MOVING BUT DANGEROUS IF PROVOKED
- EXCELLENT NIGHT VISION, LIMITED DAYLIGHT VISION
- VERY TERRITORIAL



### Creatures of Bound

(NOT FOR SALE)

Digital Art print

Framed: 21.0 x 14.7 cm

### Creatures of Bound

(NOT FOR SALE)

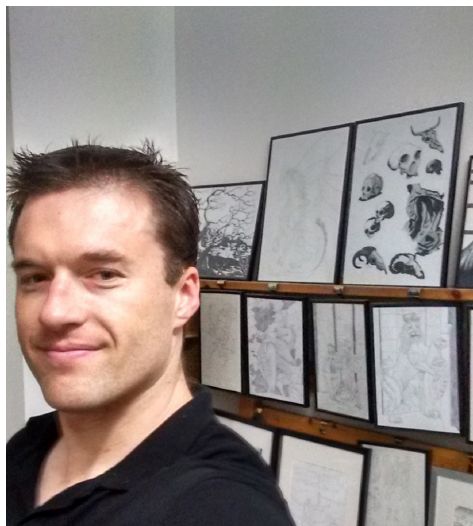
Digital Art print

Framed: 21.0 x 14.7 cm



- GERMINATE -





# LEON HARVEY

My typical medium has been mostly pencil with different tones of ink for shading. The preoccupation with black and white images is for the reason that I believe they can look more compelling with a different style of creation than coloured versions usually miss. Personally, I specialise in either the pencil to paper drawing with cross hatched details that has an old fashioned look to it, or a more modern version in contrast with a relative absence of details and much larger cellular blocks.

I have felt that sometimes, if less detail is visible, the subject appears to be emerging from the shadows of the background, and the more an atmosphere of silence can be conveyed. A few sources of inspiration include academic drawings from the old masters such as Pieter Bruegel, Arnold Bocklin, Leonardo DaVinci. Some newer contemporary artists who have have distinctive recognisable style to their work such as Mike Mignola and Peter Bergting have also been influential.



**Rehoboam Rebuking The eElders**

Pencil on Art Paper

Framed: 45.0 x 55.0 cm

**\$ 200**



**Alchemist**

Pencil on Art Paper

Framed: 44.5 x 32.5 cm

**\$150**

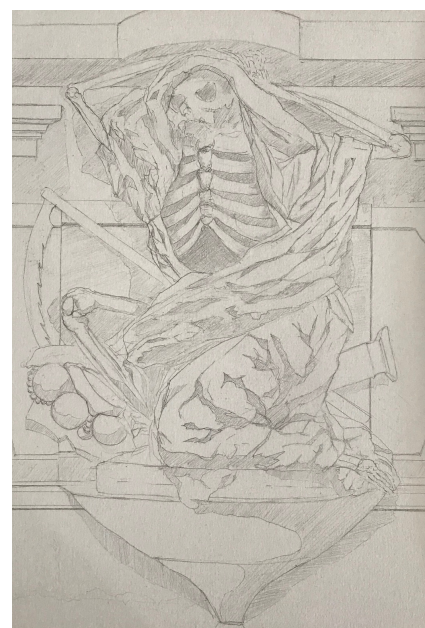


**Alchemist**

Pencil on Art Paper

Framed: 44.5 x 32.5 cm

**\$ 50**



**Skeleton State)**

Pencil on Art Paper

Framed: 46.0 x 33.5 cm

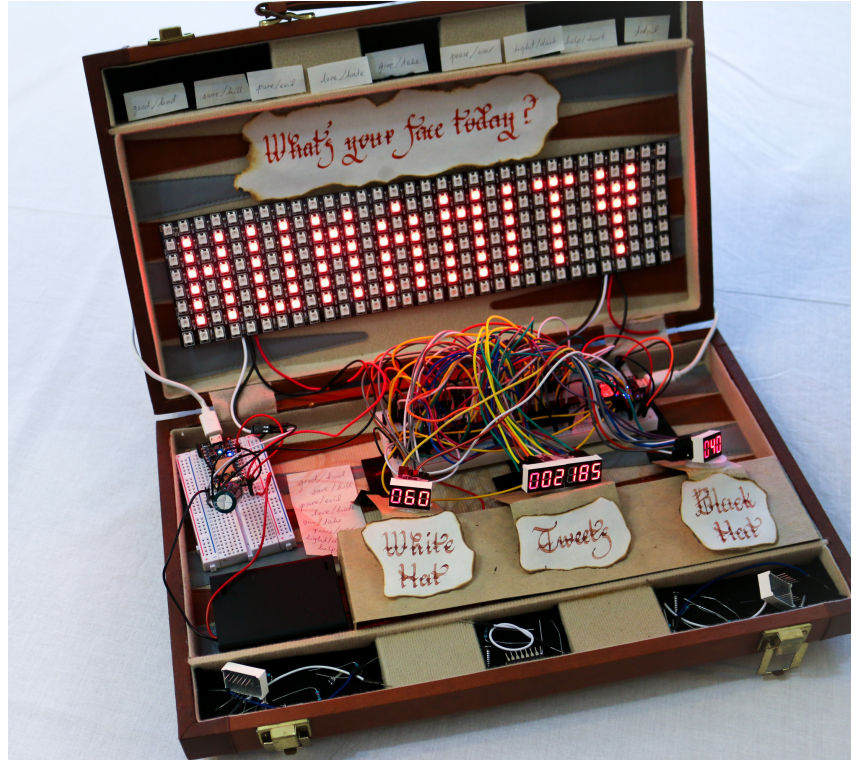
**\$ 100**





## MERI AMBER

Meri Amber is a geek pop singer - songwriter who also has a huge passion for art, comic and robot. She created comics that she's put as part of the album booklets of her CD's and can frequently found scheming or artsing away.



### Humanity Test Bot

(By Meri Amber & Patrick Catanzariti)

Robot Sculpture

Framed: 37.0 x 30.0 x 25 cm

\$ 10,000



### Humanity Test Bot (Music Sketches)

Mixed Media

Framed: 25.5 x 29.5 cm

\$ 80



### Humanity Test HUMANITY Bot (Robot Sketches)

Mixed Media

Framed: 25.5 x 29.5 cm

\$ 60





## MIKE GREEN

Michael Green is a serial procrastinator whose ability to get things finished is directly proportional to the amount he is getting paid. Among those fortunate enough to receive finished works are Team 17, where he worked for 15 years, providing art and animation for such luminous works as Worms, Leisure Suit Larry Uncut, Lemmings and, 1D too far, Worms 3d; Liquid Studios UK, with whom he regularly faffs about until something comes together; Advantage Line, where fevered designer dreams he converts to slightly less fevered virtual reality; and any number of other places where he's been nailed to a desk until he produced something that wasn't a dribble.

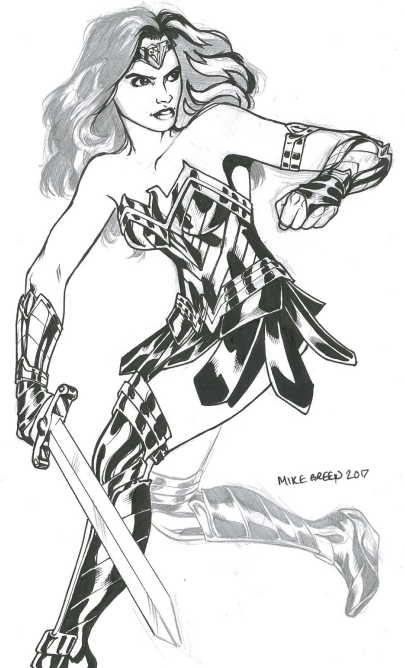
He has a tendency to be interested in everything, and hence know a lot of vaguely incorrect things about a wide variety of subjects, which doesn't keep him from annoying everyone around him with so-called facts. He also has a poor degree in Mathematics and Computer Science from the excellent University of York, which is a direct result of his study of Monkey Island instead of Maths and/or Computer Science. Other dubious achievements include a special commendation in the James White Short Story award with a random stream of consciousness he spilled onto a PC the night before the deadline, and York University Archery President, despite barely being able to load a bow the right way around. It's okay, we were insured.



**Trump Triumphant**  
(NOT FOR SALE)  
3d Print on paper.  
Framed: 29.7 x 21.0 cm



**Bonnie**  
(NOT FOR SALE)  
Pencil and art pen on paper.  
Framed: 29.7 x 21.0 cm



**Wonder Women**  
(NOT FOR SALE)  
Pencil and art pen on paper.  
Framed: 29.7 x 21.0 cm





Nathan is an Illustrator/Artist who has been drawing since he was able to lift a crayon, as several repainted walls in his childhood home will attest. His inspirations are equal part comic books, monster movies, horror and whimsy.

Dynamic lighting and realistic texture are hallmarks of his work. Nathan also tries to feature the contrast of realist treatment against surreal, humorous or lighthearted choice of subjects in a style I would qualify as "arched lowbrow". Hopefully this provides something new for viewers from a wide spectrum of art appreciation.

## NATHAN SEABOLT

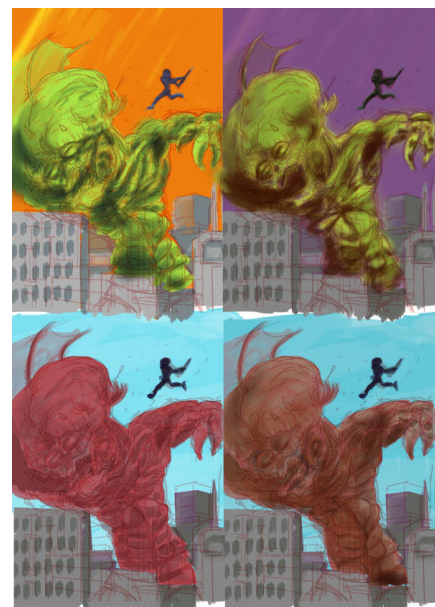
Nathan produces in a variety of media, traditional and digital. A current favourite is mixed media on toned paper, beginning with a digital drawing printed onto the surface. Nathan plans a larger series in this format later this year, on the theme of Role-playing Game jargon. Now based in Sydney, most of his life and all his early art education took place in the US, where he learned the basics of form, colour and composition. These early years also led him to develop a strong sense of obligation to give back to the Art community, in the form of tutoring and sharing techniques with other inspiring artists.



**Pow**  
Mixed Media  
Framed: 48.0 x 36.0 cm  
**\$ 300**



**Sketches for Pow!**  
Mixed Media  
Framed: 27.0 x 21 cm  
**\$ 75**



**Pow! Colour Studies**  
Mixed Media  
Framed: 36.0 x 27.0 cm  
**\$ 75**

- GERMINATE-



## NICK ANNING

Nick Anning is a Sydney-based artist who's still trying to figure out this whole art thing, despite (or perhaps because of) being a habitual sketcher since early childhood.

His main inspirations are the natural world, Aztec iconography, and trashy monster movies. Outside of art, Nick likes reading, video games, and reading about video games.

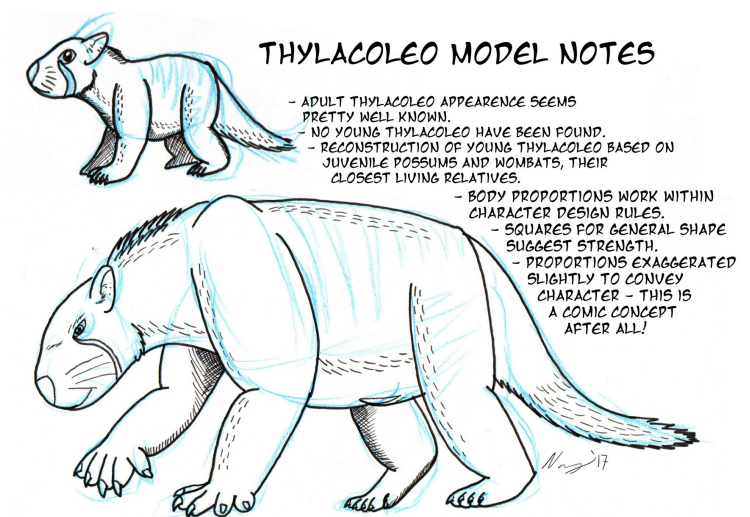


### Top of The Food Chain

Digital art

Framed: 34.5 x 26 cm

\$ 50



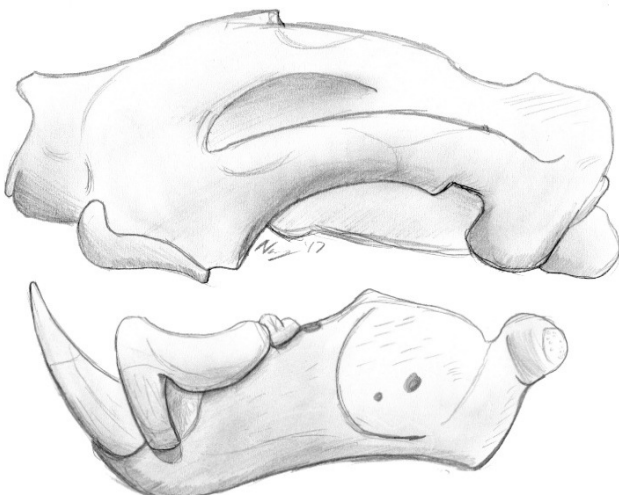
### Madonna and Child

(Top of The Food Chain Sketch No.2)

Digital Art

Framed: 26.0 x 34.5 cm

\$ 20



### Bitey Boy

(Top of The Food Chain Sketch No.1)

Digital Art

Framed: 26.0 x 34.5 cm

\$ 20



# QUEENIE CHAN

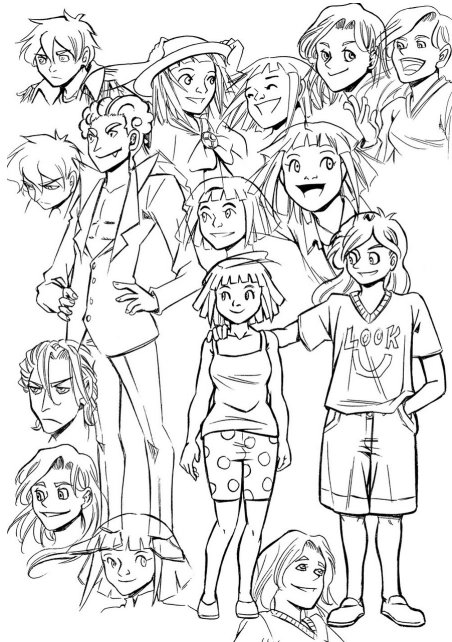


As a practitioner of the 'ninth art' (comic strips), I am interested in bringing the narrative of comics - rather than just the art of comics - into art galleries. My approach makes me unusual among comic book artists, but I have always considered myself a 'writer who draws.' As such, I come with a unique viewpoint in how I regard my art, and the place art has in my work.

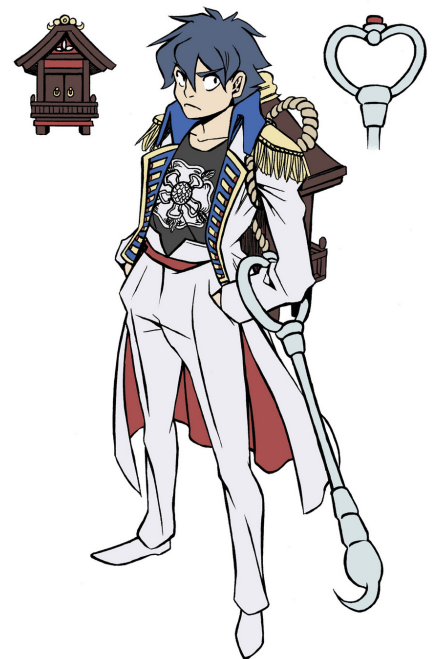
I'm interested in stories, and the ideas, symbols, archetypes and social critique that can exist in them. Comics involve art, but is really a medium for story-telling; the essence of the form is best expressed through sequential arrangement of a series of images and a blend of words and pictures. What is the best way to bring this into a gallery space? How can one distil the base ideas of a narrative into a form that is digestible on a gallery wall? These are all questions I want to ask. Based in Sydney, Australia, I have been published both nationally and internationally, and had my work translated into multiple languages.



**Blue moon zodiac - final**  
Digital Inks and Colours  
Framed: 42.0 x 33.5 cm  
**\$ 200**



**Blue Moon zodiac - sketch**  
Digital Inks  
Framed: 33.5 x 27.0 cm  
**\$ 140**



**Blue moon zodiac – flat colours**  
Digital Inks  
Framed: 33.5 x 27.0 cm  
**\$ 140**



Rebekah Mazzocato is a freelance Character Designer from Sydney. She draws Dinkus and Dongle, a comic about the quirks and oddities of the comic medium. It can be read weekly in USYD's Newspaper, Honi Soit.

She studied Cert IV in Design at Enmore Design Centre, and received a Diploma in Visual Arts at the Production Art Department. She completed work experience at Global Studios, where she assisted the Art Department.

She has a strong fascination with how abstract design elements are implemented into character designs, and the impact this has.

## REBEKAH MAZZOCATO



### Suboceanic Discovery

Digital Art

Framed: 36.0 x46.0 cm

\$ 200





## ROBERT LUXFORD

"I work with a digital medium. I use Poser 11 pro software for the initial image, fine tune it in Corel Paintshop Pro X8 and , for my comics, assemble the images onto a page in Manga Studio 5.0. A lot of my artwork is sci-fi and fantasy based. Alex Ross, is one of my influences. I go for a photorealistic look for my artwork and comics. I live and work in Sydney. I sell my artwork and comics at conventions. I have exhibited at a few small exhibitions."



### The Quantum Witch

Digital Art

Framed: 29.7 x 42.0 cm

\$ 40

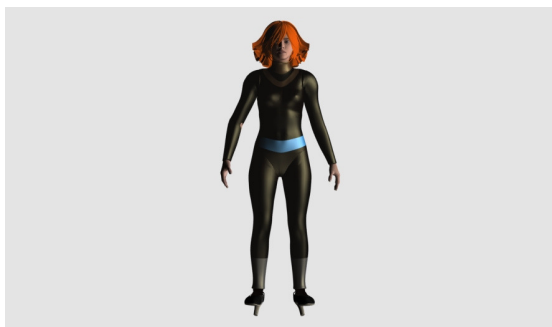


### Lighting and Positioning

Digital Art

Framed: 29.7 x 42.0 cm

\$ 40

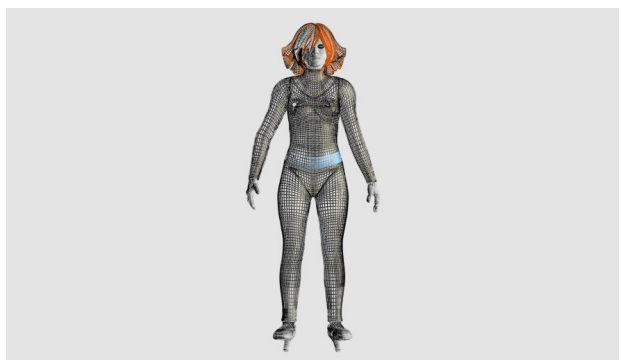


### Quantum Witch Finishing Touches

Digital Art

Framed: 21.0 x 14.8 cm

\$ 15



### The Quantum Witch Wire

Digital Art

Framed: 29.7 x 42.0 cm

\$ 40



## SOPHIA RABIN

I've always liked working traditionally, with pen and mechanical pencils of most sorts. With that said, I primarily work digital. I use CLIPStudio Paint, and a Wacom tablet for my digital art - and sometimes I implement both. Best of both worlds.

My focus is storytelling. It's been a slow craft to learn, or grow confident in - but a lot of my drawings rotate around characters - how they appear, how they move or even how they interact with each other or the world around them. Drawing my characters gives me a better idea of how they work, both physically and personality-wise.

While I like drawing them in poses, I especially enjoy drawing characters in motion. I aim to show off their personality without having them speak a word - sometimes gestures are more powerful than dialogue. I also enjoy playing around with composition and seeing where the eye travels in a piece - as well as pretty and distracting colours. My first exhibit was last year, with ArtShine and the Sydney Comics Guild. I take digital and traditional commission work, and create prints to sell at conventions such as Supanova. I keep working to better understand character creation, plot and world building.



### 'I Can See You' (Neygau Concept Final)

Mechanical Pencil, Felt Pen and Gel pen on Board

Framed: 49.0 x 36.7 cm

\$ 350



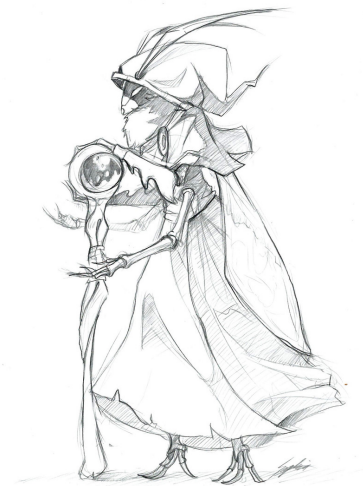
### '(A) Sorceress Studies' (Neygau Concept I)

Mechanical Pencil and Felt

Pen on Board

Framed: 28.0 x 22.0 cm

\$ 175



### 'Meditative' (Neygau Concept II)

Mechanical Pencil on Board

Framed: 28.0 x 22.0 cm

\$ 175



### 'Who's There?' (Neygau Concept III)

Mechanical Pencil and Felt

Pen on Board

Framed: 28.0 x 22.0 cm

\$ 175

- GERMINATE -





## Business Coaching for Artists

A specialised coaching program for artists, artisans, crafters, designers, fashion labels, and all professionals working in the creative communities.

Working extensively with clients, and also drawing upon the knowledge of experienced industry professionals, ArtSHINE has worked to create and develop the coaching programs as part of our commitment to support the development of business and entrepreneurial skills of Australian artists, artisans, and associated creative communities.

Attention All Artists, Designers, Crafters and creative professionals

Working full time but wanting to make the transition to make a living for yourself?

- \* Thinking about painting full time as an artist?
- \* Ready to take that next step in your graphic design business?
- \* Need to create financial success so that you can pursue your real passion?

ArtSHINE is here to provide you with all the skills, experience, and support you need to make your artistic dreams reality.

Do what you love to do...honour your creative spirit... and let it “Shine”!

ArtSHINE is all about defining, creating and pursuing your authentic life path.

**MAKE TOMORROW TODAY!**

**- GERMINATE -**

# ART\*SHINE gallery

ArtSHINE Gallery is a platform dedicated to emerging and established artists. We work with artists, showcase their talents and help them connect with established and emerging collectors.

## **Our mission statements are:**

*To create a platform to help artists launch their art careers.*

*To help artists to connect with established and emerging collectors.*

*To present an eclectic, diverse selection of art in our gallery and online gallery.*

Come and visit our gallery in the inner city village of Chippendale; Sydney's creative precinct. You'll find hundreds of paintings on display covering every style of art imaginable.

