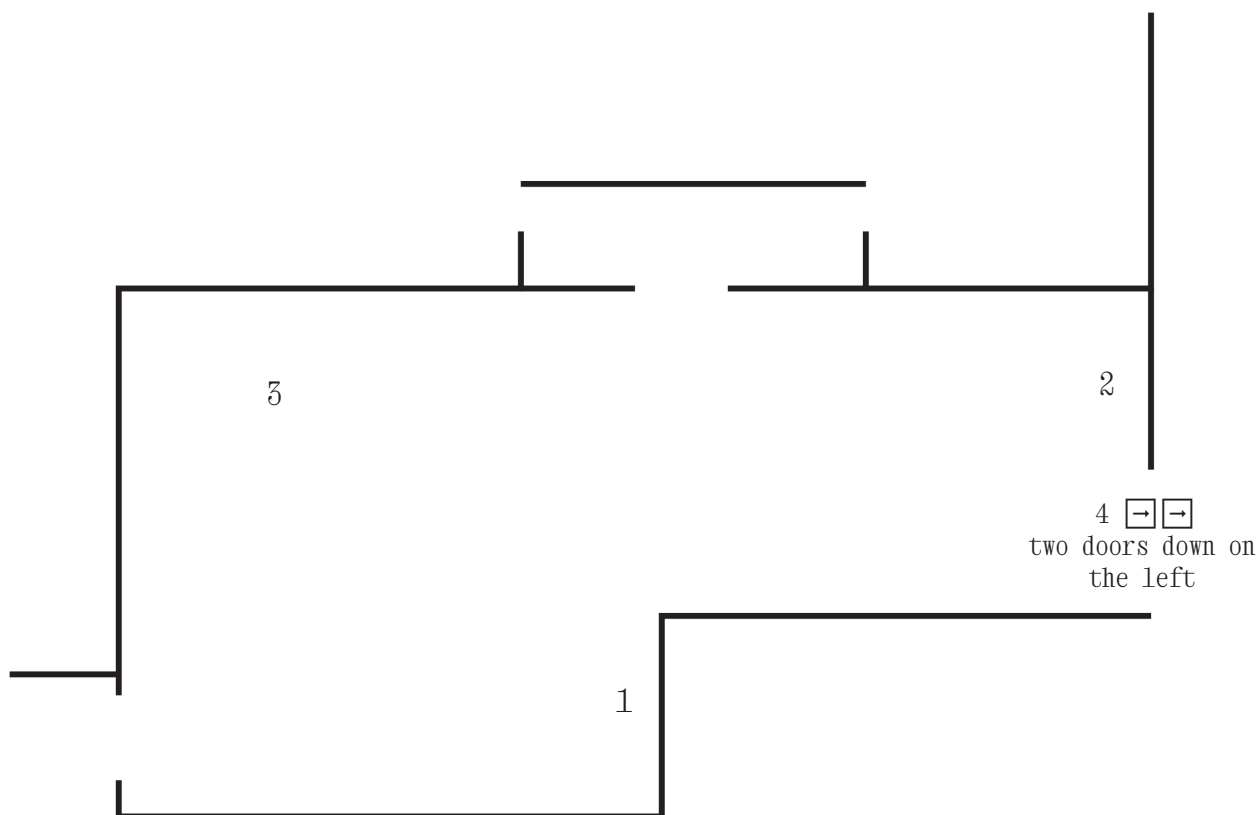


The world is all cut-outs then

*Marcus 'Double O' Camphoo Kemarre, Clara Joyce,
Jimi DePriest & Nate Wood, Michael Snow*



1. Clara Joyce, *Iris as Stage*, 2025. oil on canvas, 200 x 167cm. \$4200.
2. Marcus Camphoo, *Untitled*, 2022. acrylic on canvas, 151 x 121cm. Private collection
3. Jimi DePriest & Nate Wood, *Critical Mass*, 2025. silicone, acrylic table tops, pneumatic compressed air, programmed microcontrollers, distance sensor, printed scores. NFS
4. Michael Snow, *Solar Breath (Northern Caryatids)*, 2002. Colour video with sound, 62 minutes. Courtesy The State Art Collection, The Art Gallery of Western Australia

Artist bios and statements overleaf.

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the City of Melville.

Goolugatup Heathcote acknowledges the Bibbulmun people as the Traditional owners of the land on which we stand and pay respect to the Whadjuk people, and Elders past and present. Sovereignty has never been ceded.

Clara Joyce's practice explores painting as a speculative medium to consider the relations between the seen and felt. Paintings are treated as a site of inquiry, holding space for a delicate ambiguity that resists capture. Techniques of stain painting and layering are key to her process generating complex material accumulations.

She has recently exhibited at George Paton Gallery, in 'Boxwood'; Syrup Contemporary, in 'a tide is a long wave' curated by Sarah Hibbs; Ordinance, 'An Applied Anatomy of the Spirit'; Cathedral Cabinet, 'Clara Joyce Paintings' curated by Evangela Lines-Morison; Cache, 'Breathing and Chaos'.

Born in 1990, **Marcus Camphoo Kemarre, aka, 'Double O'**, is an Alyawarr man living between Ali Curung and Tennant Creek. He paints at both Arlpwe Art and Culture centre in Ali Curung, and at in Tennant Creek at Nyinkka Nyunyu Art and Culture Centre with the men's collective, The Tennant Creek Brio. Marcus works with oil on linen, sometimes on boards, with large abstract grids.

He has had multiple showings, including 20th Biennale of Sydney: NIRIN, Desert Mob, The Salon De Refuse 2020, Raft Artspace, and most recently at the 2025 Melbourne Art Fair. His works have been acquired by the National Gallery of Victoria, Araluen Arts Centre, as well as several private collections.

Jimi DePriest (b. 1997) is an emerging mixed electronic media artist currently living and working on unceded Whadjuk Noongar Boodjar, always will be. Jimi's creative practice is influenced by their interests in composing Marxist and anti-imperialist analyses of automation and weapon technologies. Fusing tactical media with bio-art, their work often distills the material consequences of neoliberalism and potentials for resistance into conceptually potent visual symbols.

Nate Wood is a composer, violinist and violin teacher from Perth/Boorloo/Mundaring. Nate's practice tends to involve repetitive structures, graphic scores and the juxtaposition of conventional musical sounds and instruments with non-musical, semi-musical or paramusical sounds and sound-producing objects. Nate also has an interest in the intersection of composition with linguistics and games.

Michael Snow (1929-2023) was born and lived most his life in Toronto, Canada. He was one of the world's leading experimental filmmakers, but made work across painting, music, writing, sculpture and photography. In 1962, he moved to New York, and worked with figures such as Yvonne Rainer, Philip Glass, Sol LeWitt. His 1964 film *New York Eye and Ear Control* marked his deep involvement with the free jazz movement, soundtracked by Albert Ayler, Don Cherry and Sonny Murray.

Snow also worked alongside filmmakers at Jonas Mekas' Filmmakers' Cinematheque, assisting Hollis Frampton with his 1971 film *Nostalgia*. In this period, Snow made many of his groundbreaking films: *Wavelength* (1967), *Back and Forth* (1969) and *La Region Centrale* (1971).

After a couple of decades of institutional recognition, marked by ambitious installation showings across the world - i.e. *The Audience* (1988-1989) - Snow focused on digital video, producing films and video installation such as *Solar Breath* (2003) and **Corpus Callosum* (2002).