Title	*Scar Pots #1*, 2026
Gallery	MARS Gallery
Date of purchase	February, 2026
Buying Committee	Fiona Hardie, Wendy Kozica, Sarah George
Dimensions	58 x 54 x 23cm
Medium	Midfire clay, pandanus

CONTENT/SUBJECT/AESTHETIC QUALITIES

Georgia Boseley is an award-winning Central and Eastern Arrernte artist and researcher living in Naarm. Her practice and research are grounded in resistance. Her work critiques the ongoing structures of colonial occupation, and engages with histories of dispossession as well as a representation of cultural resurgence and strength. Her work is anti-colonial and anti-capitalist, rooted in materials connected to Country and documents the complexity and resistance of living as a First Nations person today.

Artist Statement - Scar Pots #1 represents the process of making coolamons and other objects from trees, a practice that leaves scars while allowing the tree to continue living. This method uses only parts of the tree, reflecting a sustainable way of living that stands in direct opposition to colonial logging practices. To embody the tree's ongoing healing and the reciprocal relationship between Country and People, the pots are woven together with pandanus using traditional weaving techniques.

CONTEXT/TECHNIQUE

Boseley creates contemporary sculptural works using traditional weaving practices and materials, alongside large-scale paintings and ceramic sculptures. Her practice often moves across and within disciplines and materials, embracing mixed media as a third place, a space of experimentation and connection. Her works are held in private collections across the country and in the permanent collection of the National Gallery of Victoria (NGV).

Boseley has a Bachelor of Arts (Politics & International Studies) from the University of Melbourne and a Master of Contemporary Art from the Victorian College of the Arts (VCA).

COLLECTION STATEMENT

The buying committee first encountered Boseley's work at the Victorian College of the Arts (VCA) Masters graduate show late in 2025. Bosley exhibited a number of sculptural works that combined traditional Eastern Arrernte weaving materials and techniques with ceremonial objects and ceramic vessels, skillfully creating contemporary works that address historical and current trauma. The buying committee was particularly taken with a work that combined several suspended woven panels that shielded a series of coolamons or traditional wooden carriers. The central coolamon, a family heirloom, was broken and Boseley used a traditional weaving technique to create stiches that pierced and repaired the object, an eloquent representation of rupture, trauma and healing. On the strength of this work the buying committee reached out to Boseley to discuss the potential of acquiring a work for the Circle Collective collection. Fiona and

Sarah visited her home/studio to view and discuss the range of work that she had prepared for the Melbourne Art Fair and we were particularly taken with her new *Scar Pots* that further explored the practice of weaving ceramic vessels together. The joining together of two ceramic objects with a woven bridge to connect them creates a visual sculptural tension as the stitches pierce each vessel and is a reminder of physical stitches that mend flesh giving the objects a living quality, embodying the relationship between land and people, like two family members bound together for survival.

MARS Gallery represented Boseley as part of a significant line-up of First Nations artists in *Temporal Legacies* for Melbourne Art Fair 2026. The Circle Collective were lucky enough to hear Boseley speak at the Art Fair about her practice and reveal our most recent acquisition.