

THE COMMERCIAL

TPOLR



"*The path of least resistance is the physical or metaphorical pathway that provides the least resistance to forward motion by a given object or entity, among a set of alternative paths. The concept is often used to describe why an object or entity takes a given path.*"
[Wikipedia](#)

TPOLR is an exhibition of new works from the studios of [Mitch Cairns](#), [Agatha Gothe-Snape](#), [Clare Milledge](#), [Robert Pulie](#) and [Mary Teague](#).

MITCH CAIRNS

Mitch Cairns (b. 1984) is a painter and cartoonist. He completed a Bachelor of Fine Arts (Honours) in painting at the National Art School in Sydney in 2006. In October this year, Heide Museum of Modern Art, Melbourne, will be presenting a solo project exhibition of Cairns' work, curated by Linda Michael. He has had two solo exhibitions at The Commercial: an [exhibition of cartoons](#) to accompany the launch of his book, *Dip or Skinny Dip* (2014) (published by Gang Atelier), and a major new series of paintings, *FINCHES* (2015). In March this year, he had work in *Outside Thoughts*, a group exhibition curated by Wes Hill, at Contemporary Art Tasmania (March 2015). Cairns was runner-up in the 2014 *Archibald Prize* at the Art Gallery New South Wales with [his portrait of philanthropist, Reg Richardson](#). He presented three solo exhibitions at BREENSPACE, Sydney ([2012](#), [2010](#), 2008). He was the recipient of The Brett Whiteley Traveling Art Scholarship (2012) which included a residency at the Cité internationale des arts, Paris (2013). His work is held in the collections of Artbank, Deloitte, Heide Museum of Modern Art, the Museum of Contemporary Art Australia (Ergas Collection) and Wollongong University Art Collection.

[full Mitch Cairns biography](#)

AGATHA GOTHE-SNAPE

Agatha Gothe-Snape (b. 1980) is a conceptual artist whose work stems from improvisational performance. She completed a Master of Visual Arts at Sydney College of the Arts in 2011. She exhibited in the [8th Berlin Biennale for Contemporary Art](#), curated by Juan A. Gaitán (2014) and has been included in many museum exhibitions in Australia, recent examples include: *Art as Verb*, at Monash University Museum of Art, Melbourne (2014) a reworked iteration of which will be at Artspace, Sydney concurrent with *TPOLR*, *Trace: Performance and its Documents*, at Queensland Art Gallery | Gallery of Modern Art

(2014), *Melbourne Now* at the National Gallery of Victoria (2013), *Reinventing the Wheel: The Readymade Century* at Monash University Museum of Art, *Taking form*, a two-person exhibition with Sriwhana Spong, at the Art Gallery of New South Wales (2013). Gothe-Snape has had one solo exhibition at The Commercial, *Late Sculpture* (2013). Her work is held in the Art Gallery of New South Wales, Campbelltown Arts Centre, the Cruthers Collection of Women's Art at the University of Western Australia, Griffith University Art Collection, Heide Museum of Modern Art, Monash University Museum of Art, the Museum of Contemporary Art Australia and the National Gallery of Victoria. Gothe-Snape is actively involved in Wrong Solo, a collaborative performance group that she began in 2006 with fellow Sydney artist, Brian Fuata and which now includes Shane Haseman. Gothe-Snape was recently included in the '100 Contemporary Artists of Our Time' issue of Tokyo-based magazine, *Bijutsu Techno*.

[full Agatha Gothe-Snape biography](#)

CLARE MILLEDGE

Clare Milledge (b. 1977) is known for her theatrical process-based installations. As a painter, she works in *hinterglasmalerei* (reverse painting on glass). Milledge completed her Doctor of Philosophy at Sydney College of the Arts in 2012. Part of her candidacy (2008) was spent at the Universität der Künste, Berlin. She did her Honours year at the Statenskunst Akademi in Oslo. She has had two solo exhibitions at The Commercial: *Theoretical Regression: A Warm Sheen Against Received Ideas* (2014) and *Motivated Reasoning: Strategic, Tactical, Operational*, (2013). Solo exhibitions elsewhere include: *Altus Duel: Total Environment*, Gertrude Contemporary, Melbourne (2014) and *Anthropocene Circle: Theory Theory*, Kalimanrawlins, Melbourne (2013). Group exhibitions include *The Sleeping and the Dead*, Sarah Scout, Melbourne (2013); *Un-Acclimatised* at Monash University Art Museum (2012). Milledge has curated several exhibitions including the experimental laboratory, *Psychomagic Dead Matters*, at 55 Sydenham Rd, Sydney (2014). Her work is in the [collection of Monash University Museum of Art](#). Milledge is one of seven current artist recipients awarded an Inaugural [Artspace Non-residential Studio](#) for 2015. The studio program is a key part of the rebranding of Artspace, Sydney's identity. She is currently exhibiting in a two-person exhibition with Emily Jones, *Behavioural Modernity*, at Artistic Bokeh, Vienna. In August this year, Milledge's work will be included in the group exhibition, *Neverwhere*, at [Gaia Gallery, Istanbul](#), curated by Vikki McInnes. The exhibition includes work by Brook Andrew, Mikala Dwyer, Tony Garifalakis, Lou Hubbard, Veronica Kent, Claire Lambe, Clare Milledge and Kathy Temin and is an Asialink/ Margaret Lawrence Gallery project.

[full Clare Milledge biography](#)

ROBERT PULIE

Robert Pulie (b. 1969) is a sculptor and painter. He works with the morphology of materials and other symbolic systems. Pulie completed a Bachelor of Visual Arts at Sydney College of the Arts in 1990. He has had two solo exhibitions at The Commercial, *Change Sign* (2013) and *Turning around and looking back* (2012). Concurrent with the latter, he had a solo exhibition, *Belief In Suspension* at db project, Sydney (2012). Pulie had five solo exhibitions at Mori Gallery, Sydney (1995, 1997, 1998, 2000, 2004). Group exhibitions include *Work*, curated by Helen Johnson, Slopes, Melbourne (2014); *20/200*, Sarah Cottier Gallery, Sydney (2014); Redlands, Konica Minolta Art Prize, guest curator Julie Rrap, NAS Gallery, Sydney (2013), *Mirror Mirror: Then and Now*, curated by Ann Stephen at Verge Gallery, The University of Sydney, The Institute of Modern Art, Brisbane and Samstag Museum of Art, Adelaide (2009 and 2010); *Public/Private Tumatanui/Tumataiti The 2nd Auckland Triennial*, curated by Ewen McDonald and Ngahiraka Mason, Auckland Art Gallery, Auckland (2004); Pulie won the 2013 Vortex Wearable Art Prize with his *Soft Stop Costume*. His work is in the Chartwell Collection, Auckland, the Allens Arthur Robinson Collection, Melbourne and Artbank, Sydney.

[full Robert Pulie biography](#)

MARY TEAGUE

Mary Teague (b. 1971) deciphers objects and materials across painting, sculpture, print-making and performance, exploring relationships between found and created elements. She completed her Masters of Fine Art in sculpture at Goldsmiths College, The University of London in 1995, enabled by a New South Wales Travelling Art Scholarship (1992). Teague has exhibited widely in Australia and internationally (especially in New Zealand and the US). She has had two solo exhibitions at The Commercial: *Language of Art* (2014), reviewed in *Frieze* magazine, and *Psychic Oasis* (2012). Teague produced *an ambitious outdoor work in collaboration with Sara Oscar for Mildura Palimpsest Biennial #9*, Victoria (2013); and a two-person exhibition, *Act Hunger*, with Diena Georgetti at The Young, Wellington (2013). Recent group exhibitions include *Work*, curated by Helen Johnson, Slopes, Melbourne (2014), *20/200* at Sarah Cottier Gallery, Sydney (2014), *The 62nd Blake Prize*, Galleries UNSW, Sydney (2013). *A major public sculpture* (2010), produced collaboratively with Hany Armanious for Investa, is permanently located at 16-40 Mount Street, North Sydney (curator, Barbara Flynn). Teague was the recipient of the 2013 New South Wales Visual Artist Residency at the Darling Foundry in Montréal, Canada, administered by Artspace, Sydney.

[full Mary Teague biography](#)



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