

JAMES  
MAKIN  
GALLERY

EMMA COULTER: INFINITE SYSTEMS



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## EMMA COULTER: INFINITE SYSTEMS

15 JUN – 02 JUL 2023

“In the flatness that results from its coordinates, the grid is the means of crowding out the dimensions of the real and replacing them with the lateral spread of a single surface. In the overall regularity of its organization, it is the result not of imitation, but of aesthetic decree.” Rosalind Krauss, from her essay *The Grid*.

Emma Coulter’s artworks have been seen wrapped around infrastructure projects the size of a city block. They have been constructed as window interventions on museum buildings. Yet others have materialised as doors within commercial art fairs in 19th century hotels (the Hotel Windsor, on Spring Street). This places her firmly within the area known as “the expanded field of painting.” Emma is an award-winning international artist who has also exhibited for many years in different commercial galleries, as is the case with her current major exhibition *Infinite Systems*, at James Makin Gallery.

Born in Belfast, by the age of two Emma was living in Melbourne, and shortly after, Brisbane, with her family. With hindsight, her early academic career at QUT can be seen as a perfect launchpad for her current passions. She studied first Fine Art, then took a second degree in the Built Environment. But she credits her decision to undertake her masters degree at the VCA in Melbourne, almost fifteen years later, for expanding her vision and her ambitions.

“My time at VCA was a period of intense immersion, and one of rapid progression, and where I first commenced my ongoing series of ‘spatial deconstruction’, works.” Her discoveries included Rosalind Krauss’s hugely important essay on “The Grid” that reinforces the democracy of the picture plane; the pioneering work of Bridget Riley; Jim Lambie’s coloured-tape floor installations and stand-alone sculptures; the American Sarah Morris, who must seem like a long-lost but recently found twin sister; and in Australia the giants of modernism and minimalism, including female pioneer artists Margel Hinder and Inge King.

By this time Emma had long since evolved from the gestural abstraction of her earlier work to a more hard-edged abstraction that expanded into immersive spatial environments. The terms “minimalism” and “deconstruction” are often used in art writing but carry counter-intuitive meanings from what one might think. Minimalism is not about “quantity” but is about a certain “quality”. Deconstruction is not about “taking things apart” but bringing very different elements together. Emma Coulter does both magnificently.

A staunch feminist with a strong belief in gender equality both at work and in the home, she is committed to breaking down hierarchies within architecture particularly, but also in the art world. In 2019 she was selected to construct an astonishing visual environment – a painting that you could walk into – in the *New Woman* exhibition at the Museum of Brisbane. This celebrated a century of women artists of Brisbane origin and included Tracey Moffatt, Judy Watson, Gwendolyn Grant, Davida Allen, Pamela See, and Olive Ashworth. Emma’s work in this exhibition was a commission for the Dome Gallery called *spatial deconstruction #21 (portals)*. Of this major work, curator Miranda Hine said, “the painting doesn’t submit to the room. We step into the painting.” While *Art Guide Australia* wrote, in words that chime with this current 2023 exhibition at James Makin Gallery, “In her practice, Emma sees colour as a conceptual idea that through arrangement, placement, proportion and geometry can be manipulated to create deliberate outcomes.”

There are 15 paintings on display here, and five new sculptures. Additionally, there will be a site specific, painted work, in the gallery. Taken in its totality, this exhibition will give spectators an overview of the artist’s oeuvre.

Many techniques have had to be learned over many years to produce work of this quality. The sculptures have been brought to life through a mix of 3 dimensional computer aided drawings and the precision of laser cutting. As with a number of leading contemporary painters she uses a mix of enamel paints and acrylic house paint. From these, she synthesises her own chromatic language. And she still keeps experimenting. She is about to make her first foray into using precast concrete, which will doubtless please her father who has a precast factory in Brisbane.

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As I look at this new body of work, unbidden I start thinking about music. Why is this? Perhaps it is Emma's use of a strictly limited palette of five, seven, or sometimes nine colours. From these, an infinite variation of combinations can be conjured, as with musical scales. And the beauty of it is that each work is totally unique, yet part of the same grand symphony. Then I think about the dazzle painting of ships in the First World War, a disguise to evade and confuse enemy radar. There is a feeling of *trompe l'oeil* somewhere in the mix too. I'll have to think about that and make a return visit – something I always advise with any art exhibition. It's amazing how different each work can look at a second or third viewing. The artwork hasn't changed, its atoms are exactly the same, but in an alchemical way something in your brain, heart and perception has. This is why art has such a lasting presence, whether in the home, the museum or on the streets.

As Sophia Cai wrote in the current issue of Artist Profile magazine, "Whereas site-specific works or public art might involve multiple steps of pre-planning and input from other parties, Coulter admits that it's the 'immediacy of painting that I love,' which allows an artist to pick up a paintbrush and go. The relationship between the artist and painting is intimate in this way, as the work can be created in an entirely self-contained manner." As we conclude our conversation about this exhibition, Emma tells me "I'm interested in the way colour and paint, especially in these domestic-scaled paintings and sculptures, open up my work to new audiences." I'm sure they will.

Dr Peter Hill is an artist, writer, and independent curator



SPATIAL DECONSTRUCTION #14  
(SPECTRUM) 2015.

300 x 300 x 240cm  
synthetic polymer paint on  
architecture

VICTORIAN COLLEGE OF THE ARTS,  
Southbank, Melbourne

Exhibited as part of Coulter's VCA  
Masters graduating exhibition, 'beyond  
painting' 2015

Photography: Emma Coulter

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1 As defined by theorist John A Walker in *Art Since Pop* (Thames and Hudson, 1975)

2 The 1987 *documenta* in Kassel, Germany, was the paradigm-changing exhibition that ushered in Deconstruction as a movement

3 Interestingly, this strategy of "dazzle camouflage" was suggested to the Admiralty by artist Norman Wilkinson to deter German U-boats. Rather than trying to make a ship vanish on the ocean waves, he developed a radical camouflage scheme that used bold shapes and violent contrasts of colour. His purpose was to confuse rather than conceal (BBC website).





SPATIAL DECONSTRUCTION #23 (RESILIENCE), 2021 to 2023.

spatial deconstruction #23 (resilience), 2021 to 2023  
synthetic polymer paint on precast facade  
120 metres long x 7metres height (wraps Swanston St and Flinders Lane facades)  
Commissioned by Metro Tunnel Creative Program + Cross Yarra Partnership

CITY SQUARE, Melbourne, Australia  
Curated by Global Arts Projects

In the heart of Melbourne's CBD, Coulter's 'spatial deconstruction #23 (resilience)', was commissioned by the Metro Tunnel for its' Melbourne, City Square acoustic shed location, from 2021 to 2023.

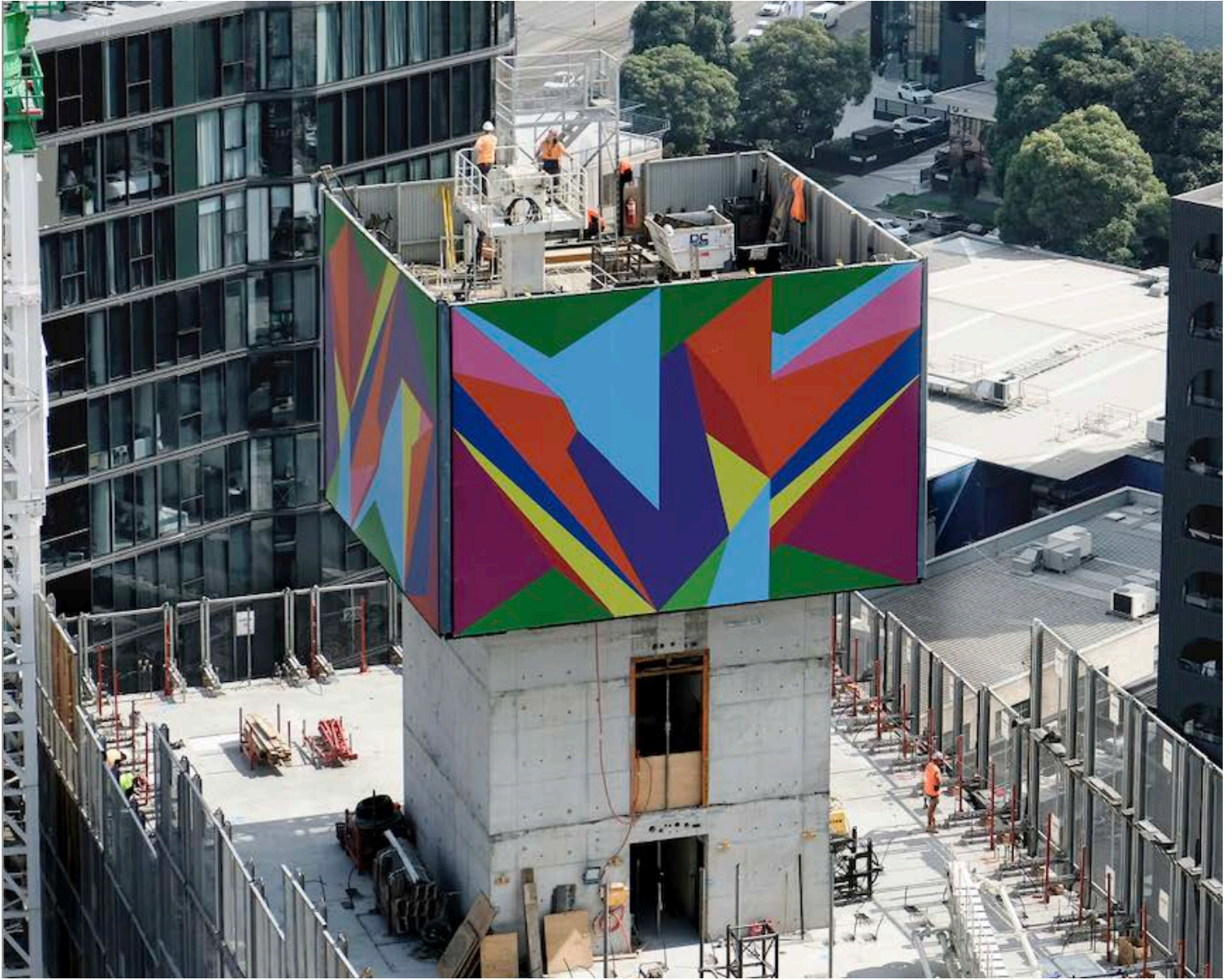
Through a painted intervention on the building facade, awarded through a highly competitive process, Emma Coulter, created a unique site specific work, extending upon her series of spatial deconstruction works that she has been making since early 2014.

The site-specific work, aimed to reflect the social context of this time of crisis in Melbourne's' history, during the global pandemic. A time from March, 2020, to October, 2021, when Melbourne is said to have been the most locked down city in the world.

Through highly chromatic, warped, geometric sequences that traverse a whole city block, the work was intended by the artist, as a gesture of resilience and hope, for Melbourne's diverse communities. It was often featured as a backdrop to the news, and daily covid counts, acting as a page holder for this unique period in Melbourne's history.

Photography: Charlie Kinross, courtesy of Metro Tunnel Creative program.





SPATIAL DECONSTRUCTION #28 (THE GRID), ephemeral gallery in the sky work, 2022 to 2023, 700x 900 x 900cm, pigmented ink on vinyl

CREMA X THE EIGHTH x EMMA COULTER

As a prelude to Coulter's permanent public artwork for CREMA the Eighths mixed use development located in the Domain precinct, South Melbourne, Coulter's work, SPATIAL DECONSTRUCTION #28 (THE GRID), was commissioned to wrap three sides of CREMA's jumpform tower, whilst the building was under construction.

'spatial deconstruction #28 (the grid)', by Coulter, uses the reference point of the building grid, through a rules based approach to generate organic geometric patterns, activated through Coulter's highly chromatic palette. Ideas about the grid relate simultaneously to both the history of art, architectural organisation, and the urban planning of Melbourne.

Concepts for her permanent public artwork for this development Commissioned by CREMA projects through the City of Port Phillip's Public Art policy, will be revealed later in 2023.

Photography: Adam King



**SPATIAL DECONSTRUCTION #26 (WINDOW INTERVENTION), 2020 to 2021.**

spatial deconstruction #26 (window intervention), 2020 to 2021  
ink pigment on vinyl adhesive polymer, aluminum composite panels, wood, existing window boxes  
150 x 150 x 150 cm each x 2 window boxes (South and West)

QUT ART MUSEUM, Brisbane, Australia.  
Curated by Vanessa Van Ooyen and Katherine Dionysius

As a selected alumni artist for QUT's fourth Alumni Triennial, Emma Coulter was invited to create a new site specific intervention, alongside an installation of her paintings + sculptures, at QUT Art Museum, in Brisbane.

Symbolising a connection between the educational and the institutional this intervention, 'spatial deconstruction #26', is an introvert/ extrovert structure, that simultaneously pushes out from the museum walls, into the public university, whilst retracting into the gallery space, through two highly chromatic, site-specific interventions, inserted in between the museum interior and exterior, on both the southern and western facades.

Whilst the two interventions are physically separated, the installation is one work, that can only completely be experienced through a transition around the outside of the gallery space and into the museum.

Context and perceptual optics challenge the audience to perceive the way, that we receive the work both physically and metaphorically, whilst this new work also represents a breakthrough work for the artist, in realising her painted spatial deconstruction works through a sculptural intervention.

Photography: Emma Coulter





## WILLIAM JOLLY BRIDGE, 2020

William Jolly Bridge Projection (multichromatic synaesthesia), 2020  
light projection on bridge  
500 x 50 x 50 metres

WILLIAM JOLLY BRIDGE, Brisbane, Australia.  
Curated by Tess Maunder + Pia Robinson

The artist was invited by Brisbane City Council to create this ephemeral site specific light intervention, which was created in response to the celebration of international women's tennis.

multichromatic synesthesia, celebrates the movement of the city, and the river, whilst deconstructing the unique form of this civic structure, during night fall, and the shared non hierarchical public space of the William Jolly Bridge.

Photography: David Sandison



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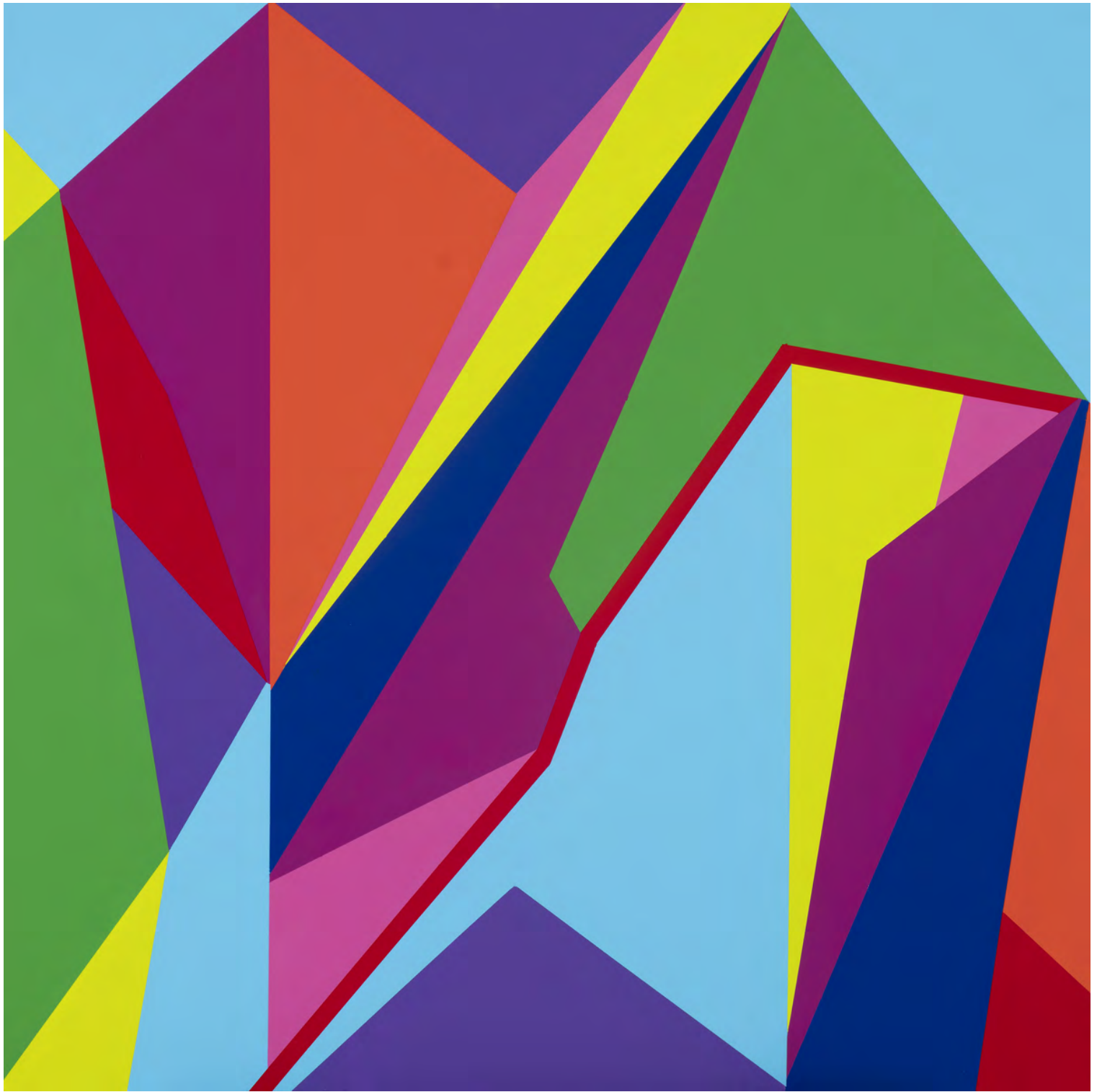
EMMA COULTER  
mystical grid, 2023  
167 x 167 cm  
synthetic polymer paint on linen





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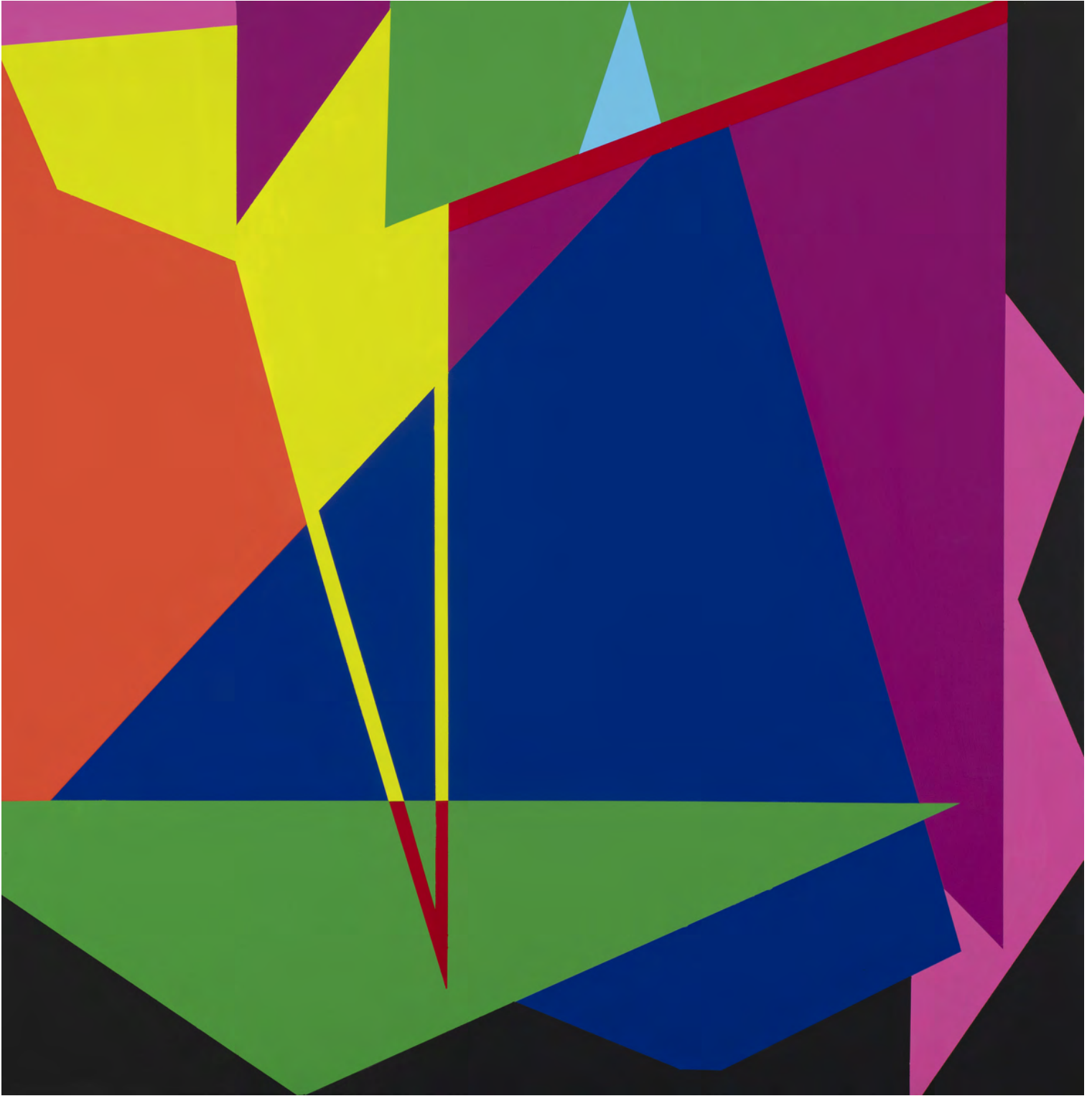
EMMA COULTER  
parallel structures, 2023  
167 x 167 cm  
synthetic polymer paint on linen



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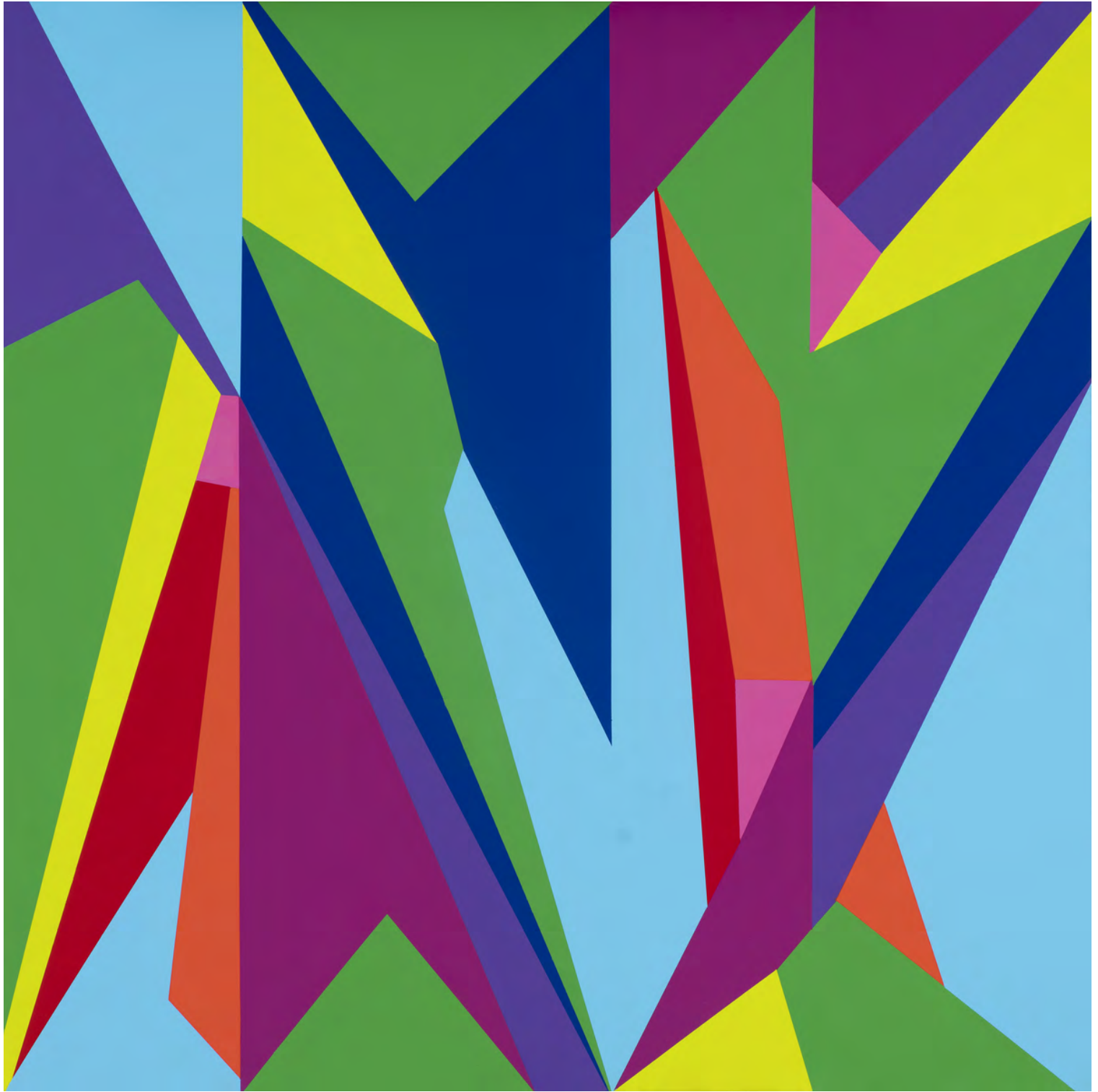
EMMA COULTER  
chroma confluence, 2023  
102 x 102 cm  
synthetic polymer paint on linen





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EMMA COULTER  
collage cutout, 2023  
102 x 102 cm  
synthetic polymer paint on linen



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EMMA COULTER  
perfect paradox, 2023  
102 x 102 cm  
synthetic polymer paint on linen





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EMMA COULTER  
shape shift, 2023  
102 x 102 cm  
synthetic polymer paint on linen



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EMMA COULTER  
still life, 2023  
102 x 102 cm  
synthetic polymer paint on linen





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EMMA COULTER  
melodrama, 2023  
102 x 102 cm  
synthetic polymer paint on linen



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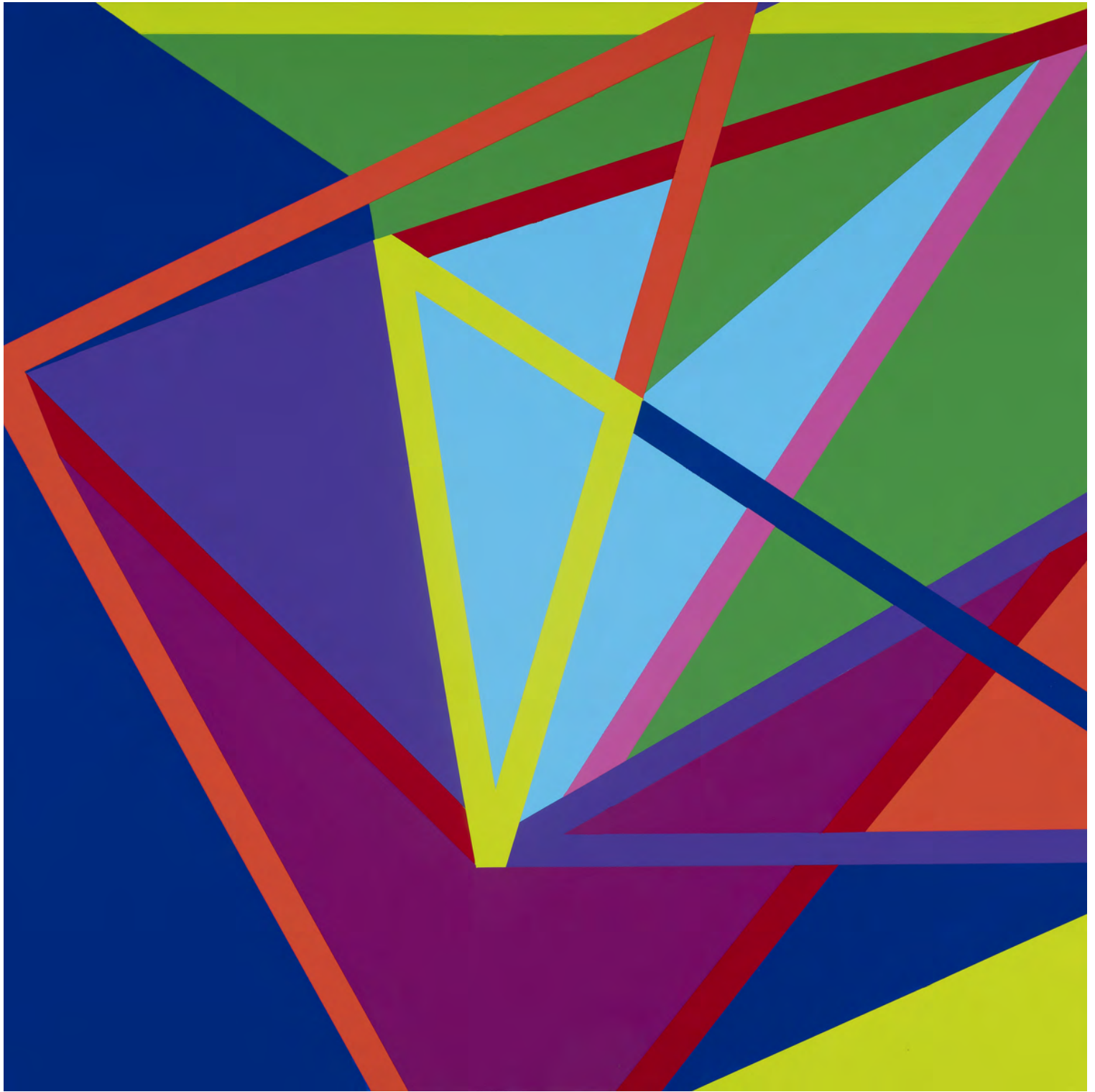
EMMA COULTER  
topographies, 2023  
102 x 102 cm  
synthetic polymer paint on linen



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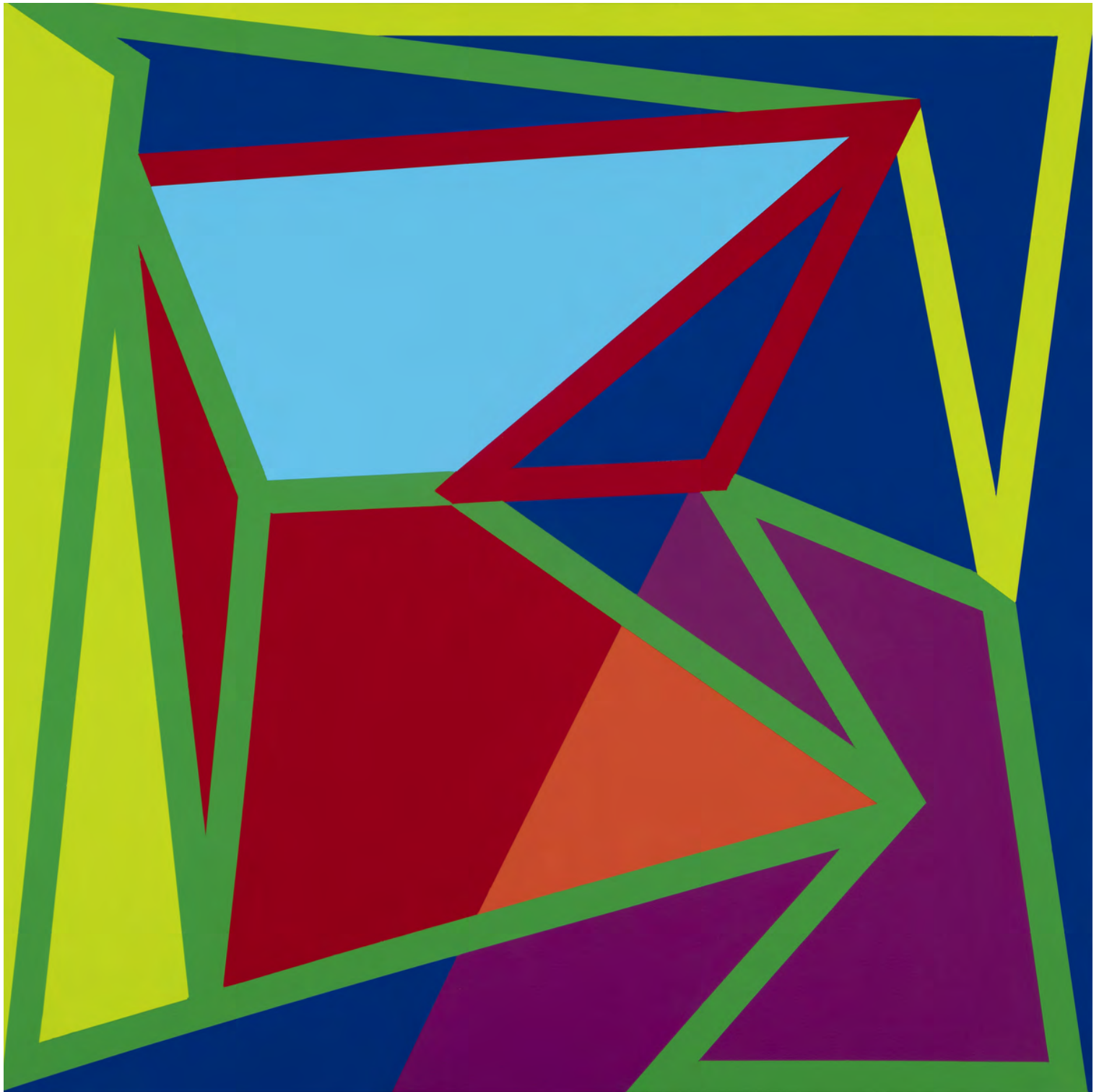
EMMA COULTER  
rebellious forms, 2023  
102 x 102 cm  
synthetic polymer paint on linen





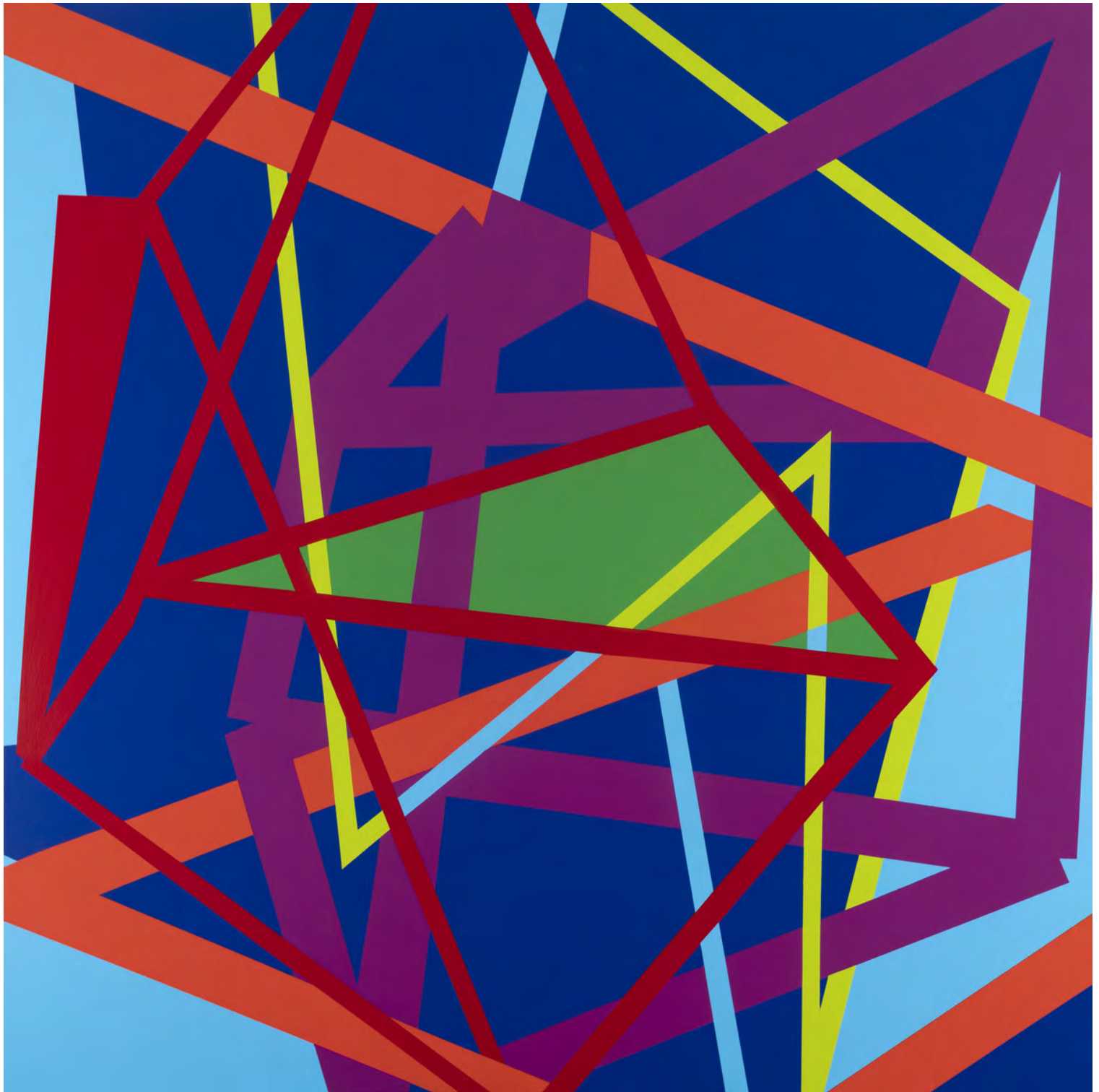
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EMMA COULTER  
parallax, 2023  
81.5 x 81.5 cm  
synthetic polymer paint on linen



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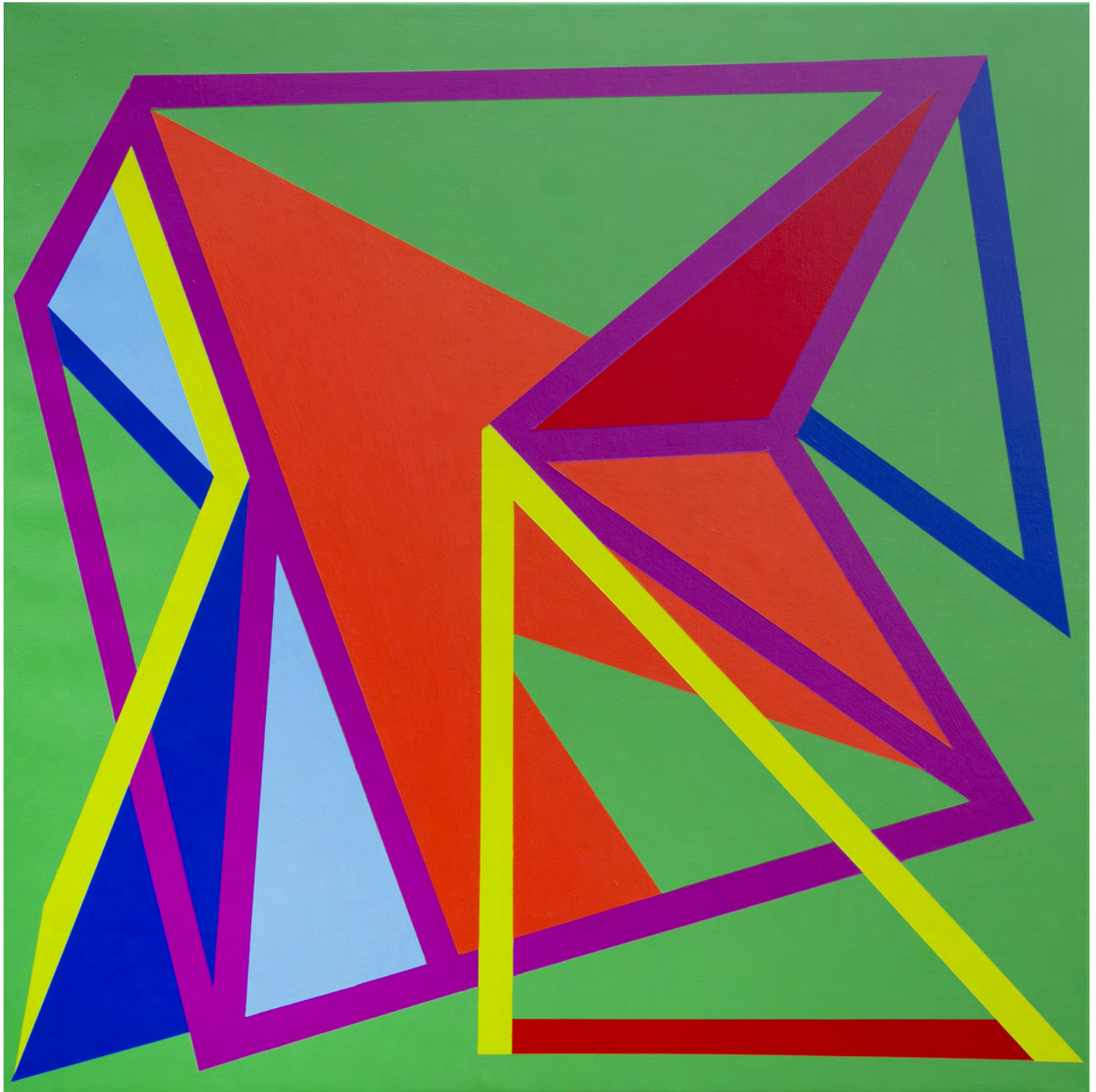
EMMA COULTER  
balancing act, 2023  
81.5 x 81.5 cm  
synthetic polymer paint on linen



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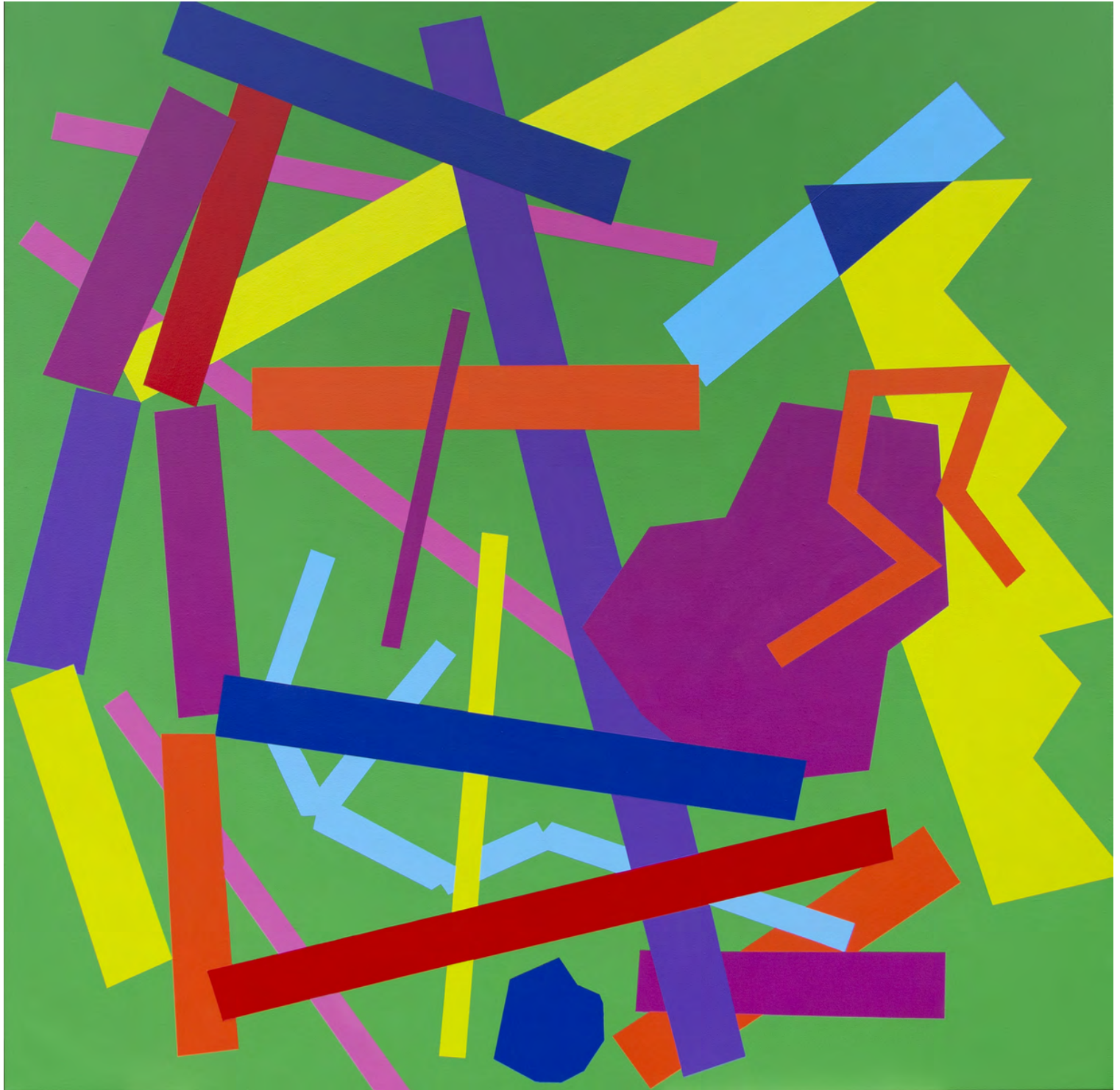
EMMA COULTER  
interstitial space, 2023  
153 x 153 cm  
synthetic polymer paint on linen





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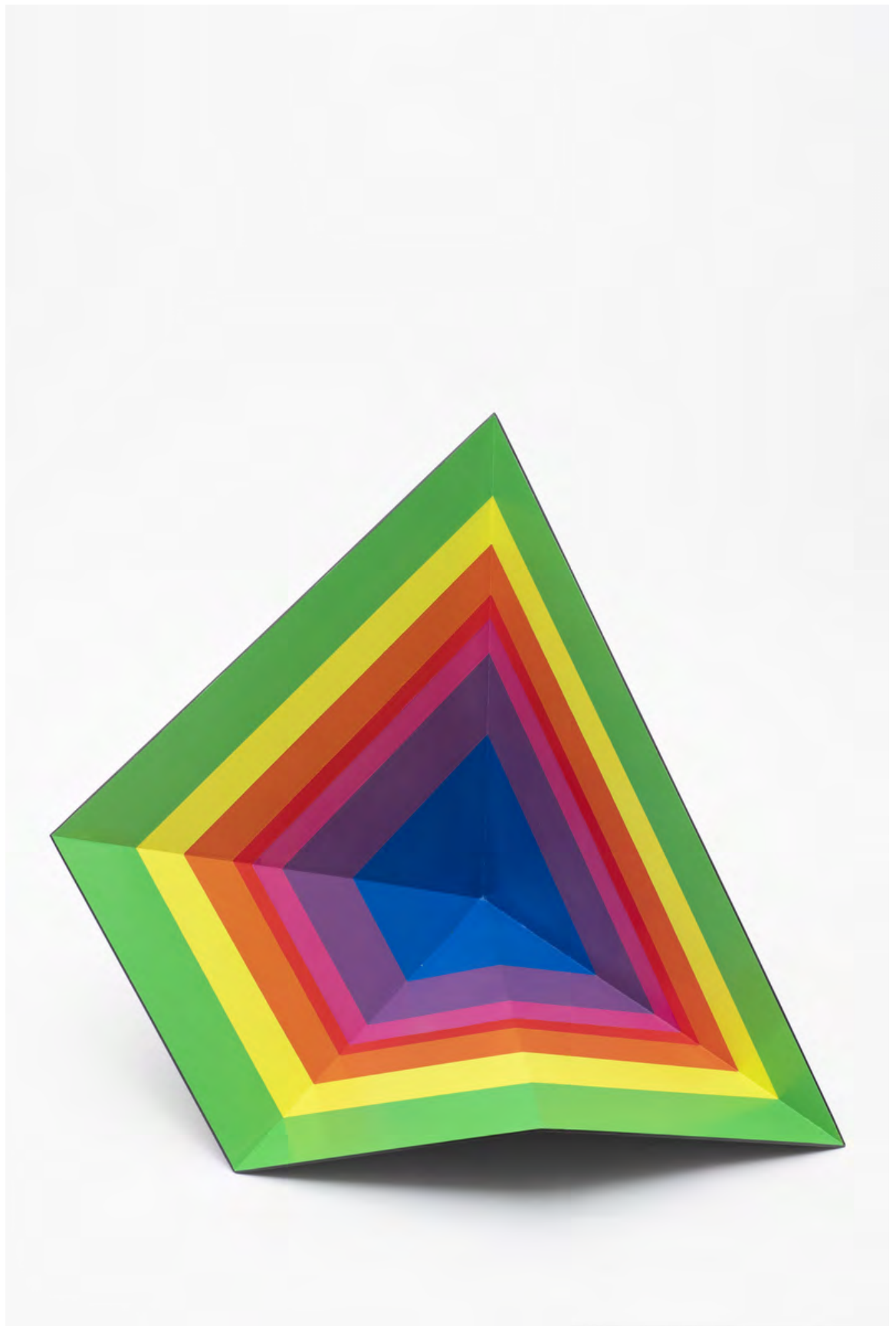
EMMA COULTER  
line drawing for sculpture, 2023  
81.5 x 81.5 cm  
synthetic polymer paint on linen



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EMMA COULTER  
all the elements, 2023  
153 x 153 cm  
synthetic polymer paint on linen





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EMMA COULTER  
concentric fold, 2021 - 2023  
50 x 50 x 50 cm  
enamel paint on steel





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EMMA COULTER  
multichromatic inversion, 2023  
40 x 40 x 60 cm  
enamel paint on steel



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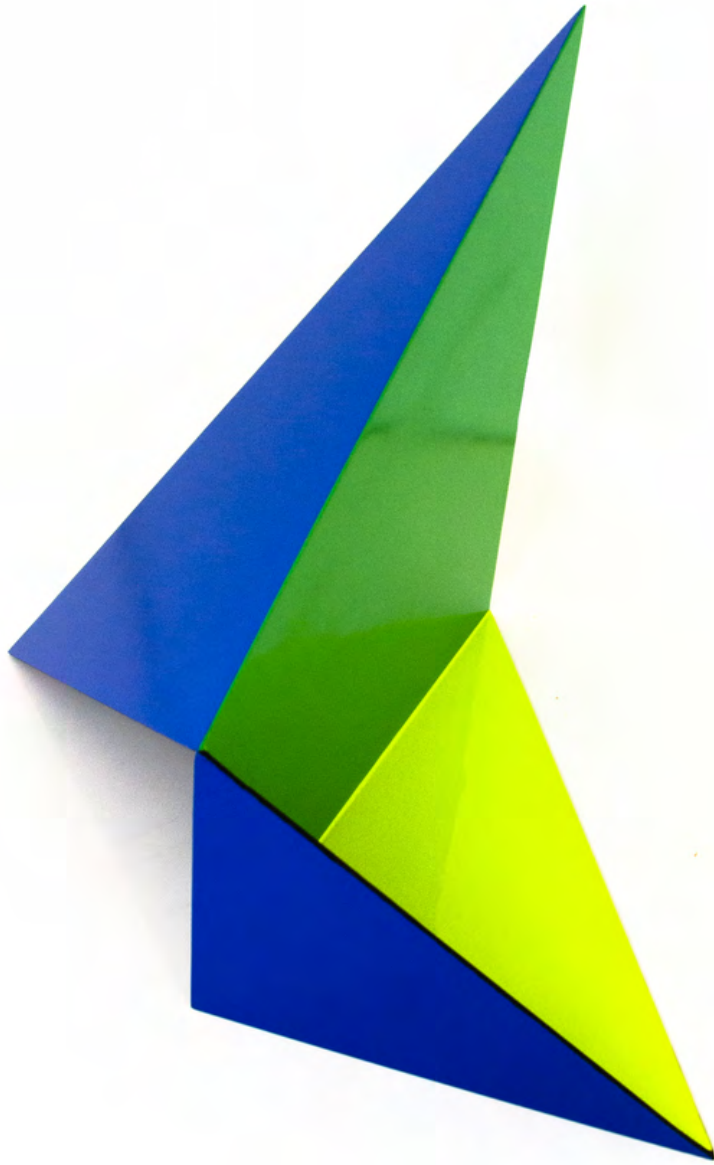
EMMA COULTER  
concentric slip, 2023  
50 x 58 x 75 cm  
enamel paint on steel



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EMMA COULTER  
warped sequence, 2023  
50 x 50 x 50 cm  
enamel paint on steel





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EMMA COULTER  
double tuck, 2023  
40 x 50 x 35 cm  
enamel on steel

EMMA COULTER

b. 1978, Northern Ireland, UK

Lives and works Victoria, Australia.

EDUCATION

- 2015 Master of Contemporary Art, (first class honours), Victorian College of Arts
- 2000 Bachelor of Built Environment, (with distinction), Queensland University of Technology
- 1998 Bachelor of Visual Art, Queensland University of Technology

PUBLIC ART + MUSEUM COMMISSIONS

- 2023 spatial deconstruction #28 (the grid), Melbourne, The Eighth, Domain Precinct (under fabrication)
- 2022 let them feel the light, Coffs Harbour Cultural Centre, Yarilla Place, NSW (under fabrication)
- 2022 spatial deconstruction #28 (the grid), Gallery in the Sky, The Eighth, CREMA constructions, South Melbourne
- 2022 spatial deconstruction #27 (cutout), Burt Healy Pavilion, Malvern East, Melbourne
- 2021 spatial deconstruction #26 (window intervention), QUT ART MUSEUM
- 2021 spatial deconstruction #25 (perceptual vortex), Footscray Community Arts Centre, Footscray, Melbourne
- 2021 spatial deconstruction #23 (resilience), City Square, Melbourne for the Metro Tunnel creative program
- 2020 spatial deconstruction #24 (wrapper), Richmond Town Hall, Melbourne
- 2020 spatial deconstruction #22 (rainbow shelter), Burnett Lane, Brisbane
- 2020 William Jolly Bridge projection, multichromatic synaesthesia, Brisbane
- 2019 spatial deconstruction #21 (portals), Dome Gallery, Museum of Brisbane, Brisbane
- 2018 spatial deconstruction #19 (inversion), Latrobe Art Institute, Bendigo
- 2016 spatial deconstruction #15 (gemstone with fireplace), LINDEN New Art, Melbourne

#### SELECTED SOLO EXHIBITIONS + INSTALLATIONS

- 2023 infinite systems, James Makin Gallery, Melbourne, Victoria, (forthcoming)
- 2019-20 portals, dome gallery, Museum of Brisbane
- 2018 composites, THIS IS NO FANTASY + dianne tanzer gallery, Melbourne
- 2018 doppel symmetrie, ADHOC, Bochum, Germany
- 2017 trace patterns, PALMER, Sydney
- 2015 chrominance, Anna Pappas Gallery, Melbourne
- 2015 chromo-spatial, CHASM, Brooklyn, New York
- 2014 deconstructed painting, VCA gallery, Southbank
- 2014 threshold, five walls projects, Footscray, Melbourne
- 2013 transposition, pieces of eight, Melbourne
- 2011 viscerality, Kunstraum Tapir, Friedrichshain, Berlin, Germany
- 2011 shedding skin, forty five downstairs, Melbourne, Victoria
- 2009 memory space, Jacob Hoerner, Melbourne, Victoria
- 2007 twofold, Jacob Hoerner, Melbourne, Victoria
- 2006 Emma Coulter works, Clayton Utz, Riparian Plaza, Brisbane, Queensland
- 2005 unseen, Fox Galleries, Fortitude Valley, Brisbane, Queensland

#### SELECTED GROUP EXHIBITIONS

- 2023 The art of the metrotunnel, Domain House, Melbourne, Victoria
- 2023 Summer New, James Makin Gallery, Melbourne, Victoria
- 2022 Women in Abstraction, ANZ gallery, Melbourne, Victoria
- 2021-22 Thinking into being, Alumni Triennial, QUT Art Museum, Brisbane, Qld
- 2021 Woollahra Small Sculpture Prize, Woollahra Gallery, Redleaf, Sydney
- 2021 Sunshine Coast Art Prize, Caloundra Regional Gallery, Sunshine Coast, Qld
- 2021 Footscray Art Prize, Footscray Community Arts Centre
- 2021 Bayside Acquisitive Art Prize, Bayside Gallery, Brighton, Melbourne
- 2020 Sunshine Coast Art Prize, Caloundra Regional Gallery, Sunshine Coast, Qld
- 2020 FIVE TEN TWENTY TWENTY, five walls, Footscray
- 2019 NEW WOMAN, Centenary Exhibition, Museum of Brisbane, Brisbane
- 2019 Nillumbik Contemporary Art Prize, Montsalvat, Melbourne
- 2018 SUPPORT STRUCTURE, Latrobe Art Institute, Bendigo



- 2018 Deakin Contemporary Small Sculpture Award, Deakin University Art Gallery, Burwood
- 2018 WAVE, BSA project space, Byron School of Art, Mullumbimby
- 2017 9X5NOW, ART150 Historical Exhibition, Margaret Lawrence Gallery, VCA, Melbourne
- 2016 Woollahra Small Sculpture Prize, Woollahra Council Chambers, Sydney
- 2016 Linden Art Prize, Linden New Art, St Kilda, Melbourne
- 2015 VCA Masters exhibition, Victorian College of the Arts, St Kilda Rd
- 2015 colour imperative, Rubicon ARI, North Melbourne, Victoria
- 2014 marvel, the VCA Windsor Prize Finalists, Hotel Windsor, Melbourne
- 2013 the hills are alive, Paradise Hills Gallery, Richmond, Melbourne, Victoria
- 2013 artmonth emerging artists finalists exhibition, Depot two, Sydney, New South Wales
- 2012 from paradise, James Makin Gallery, Collingwood, Melbourne, Victoria
- 2011 the space between, Neukölln, Berlin, Germany

#### OTHER SITE-SPECIFIC INSTALLATIONS + COMMISSIONS

- 2022 spectrum warp #3, painting commission for Metro Tunnel Collection
- 2019 spatial deconstruction #20 (barn intervention), Montsalvat, Melbourne
- 2018 insitu painting #01, (composites), THIS IS NO FANTASY, Melbourne
- 2018 spatial deconstruction #18, (doppel symmetrie), adhocraum, Bochum, Germany
- 2018 spatial deconstruction #17, (wave), BSA project space, Byron Bay
- 2017 spatial deconstruction #16, (truncated geometry), PALMER, Sydney
- 2015 spatial deconstruction #13 and #14, (hood and spectrum), 'beyond painting', VCA
- 2015 spatial deconstruction #12, (warped apex), Anna Pappas Gallery, Melbourne
- 2015 spatial deconstruction #11, (prismatic), CHASM, Brooklyn, New York
- 2014 spatial deconstruction #10, (collision), Five Walls Projects, Footscray, Melbourne
- 2014 spatial deconstruction #09, (marvel intervention), Hotel Windsor, Melbourne
- 2014 spatial deconstruction #08, (the alter), 17 Wills st, Art Deco Building, Melbourne CBD
- 2014 spatial deconstruction #07, (rainbow), VCA open day, VCA, Melbourne
- 2014 spatial deconstruction #06 (equilateral), VCA Gallery, Melbourne

- 2014 spatial deconstruction #05, (cube), Black Hole, VCA, Melbourne
- 2014 spatial deconstruction #04, (vortex), VCA project space, VCA, Melbourne
- 2014 spatial deconstruction #03, (window), VCA studio, VCA, Melbourne
- 2014 spatial deconstruction #02, (pendant), Bracks corridor, VCA, Melbourne
- 2014 spatial deconstruction #01, (prism), the Cage, VCA, Melbourne
- 2014 private painting commission, Artesian Investments
- 2013 installation, pieces of eight facade, Russell Place, Melbourne
- 2013 private painting commission, domestic space
- 2012 private painting commission, domestic space

#### AWARDS/ PRIZES/ RESIDENCIES

- 2022 RECIPIENT, Creative Victoria, sustaining creative workers grant
- 2021 WINNER, Footscray Art Prize (mural category)
- 2021 finalist, Sunshine Coast Art prize
- 2021 finalist, Woollahra Small Sculpture Prize
- 2021 finalist, Bayside Acquisitive Award
- 2020 finalist, Sunshine Coast Art prize
- 2019 finalist, Nillumbik Contemporary Art Prize
- 2018 RECIPIENT, Ian Potter Cultural Trust Grant
- 2018 finalist, Deakin Contemporary Small Sculpture Award
- 2016 WINNER, Linden Art Prize, Linden New Art
- 2016 WINNER, Woollahra Small Sculpture Prize Viewer's Choice Award
- 2015 RECIPIENT, Fiona Myer Award for excellence, VCA, University of Melbourne
- 2015 RECIPIENT, NAVA Australian Artists Grant
- 2014 RECIPIENT, Jim Marks Postgraduate Scholarship, VCA, University of Melbourne
- 2014 RECIPIENT, faculty grant, VCA, University of Melbourne
- 2014 finalist, the Windsor Prize, VCA, Hotel Windsor
- 2013 finalist, NAB artist award (artmonth Sydney)
- 2011 Residency, takt kunstprojektstraum residency, Friedrichshain, Berlin, Germany
- 2000 RECIPIENT, Deans Award for Excellence – Faculty of Built Environment + Engineering
- 2000 RECIPIENT, QUT Head of School Award (School of Architecture)
- 1999 RECIPIENT, QUT Head of School Award (School of Architecture)

## COLLECTIONS

QUT Art Museum

Metro Tunnel Cross Yarra Collection

Footscray Community Centre

Artesian Capital Management

Spruson and Ferguson Patent Attorney Lawyers

Citybank Corporate

Private Collections Melbourne, Sydney, Brisbane, Adelaide, Germany, Singapore

## SELECTED BIBLIOGRAPHY/ PUBLIC PROGRAMS

Linden New Art, Public Art Forum, Feb, 11, 2022

Haynes, Rachael, 'Emma Coulter, spatial deconstructions', QUT Thinking into being Catalogue, QUT Art Museum, 2021

Emma-Kate Wilson, Exploring Public Art through the Practice of Emma Coulter, Mutual Art, July 14, 2021

Jessica Ankomah, Footscray Art Prize | Artist in Focus: Emma Coulter, June 22, 2021

Gina Fairley, 'On gender, pay and public art', Visual ArtsHub, March 22 2021

Brown, Phil, Women Rule at the Museum of Brisbane, Courier Mail, Sept 13, 2019

Ian Potter Cultural Trust Grant Interview with Emma Coulter, The Coronet #11, Sept 2019

Museum of Brisbane Online Interview, Artist Profile:Emma Coulter, Sept 03, 2019

Holt, Jack, Exhibition Celebrates Brisbane Female Artists, The Source, Sept 12, 2019

Sheridan Hart, A new look at the women who shaped Brisbane's art scene, artguide Australia, Sept 10, 2019

Art Forum, guest speaker, marketing on a shoe string budget, Linden New Art, May 2019

Wilson, Emma-Kate, 'Emma Coulter', Ocula, January, 2019

Blouin art info, Emma Coulter's Composites, October, 2018

Art Collector, Emma Coulter: Composites, online, October, 2018

Jane Llewlyn, '50 Things Collectors Need to Know 2017', Art Collector, #79 Jan 2017, p150-1

Brent Hallard, 'All things possible: Emma Coulter', Visual Discrepancies, Painters Table Magazine, Feb 22 2017

Joel Meares, 'Visual Art: trace patterns', Spectrum, Sydney Morning Herald, February 18 2017

Elle Murrell, 'Trace Patterns', The Design Files, February 16, 2017



Meet the artists: Linden Art Prize, Public talk, Linden New Art, April 17 2016

Artbites: Linden Art Prize 2016, videography, April, 2016

Gina Fairley, 'Women are the winners', Visual Artshub, November 09 2016

Maura Edmond, 'Emma Coulter, Chrominance', Primer, May 2015

Alex McCulloch, 'chrominance', Interview, The Arts show, May 05 2015

Freya Herring, 'Art News: Best in shows: Space Invader', Vogue Living, May/June 2015

Tess Ritchie, 'Top Ten forces and faces 2015, Emma Coulter', DQ Magazine, Issue 57, 2015

Alex McCulloch, 'threshold', Interview, The Arts show, September 15 2014

Tess Ritchie, 'Site specific art: Emma Coulter', Habitus living, July 28 2014

Lisa Omagari, 'Emma Coulter', Artsfrontline, The Brag, August 14 2013

Penny Modra, 'Shedding Skin', Melbourne M Magazine, The Age, April 29 2011

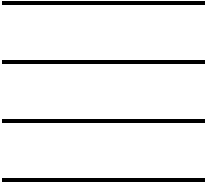
#### VIDEOGRAPHY

CREMA x EMMA COULTER, artist announcement and interview

Behind the scenes of the METRO TUNNEL Creative Program, Interview with Emma Coulter

Footscray Art Prize - Winner Interview,

Linden Art Prize 2016, Artist Interview



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