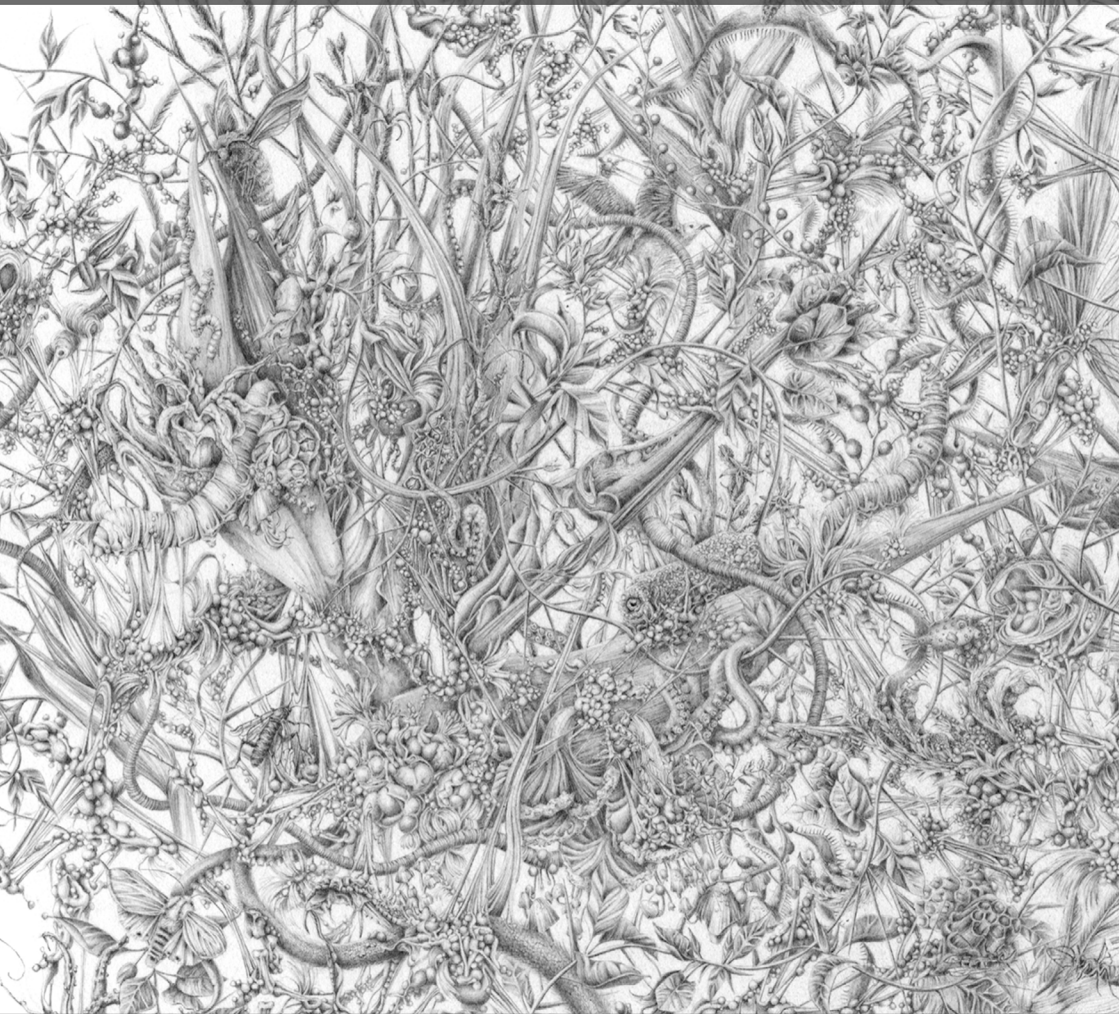


The Renaissance Turning



Clare Nicholson
Eva Nolan

AD Space, UNSW Art & Design

The Renaissance Turning

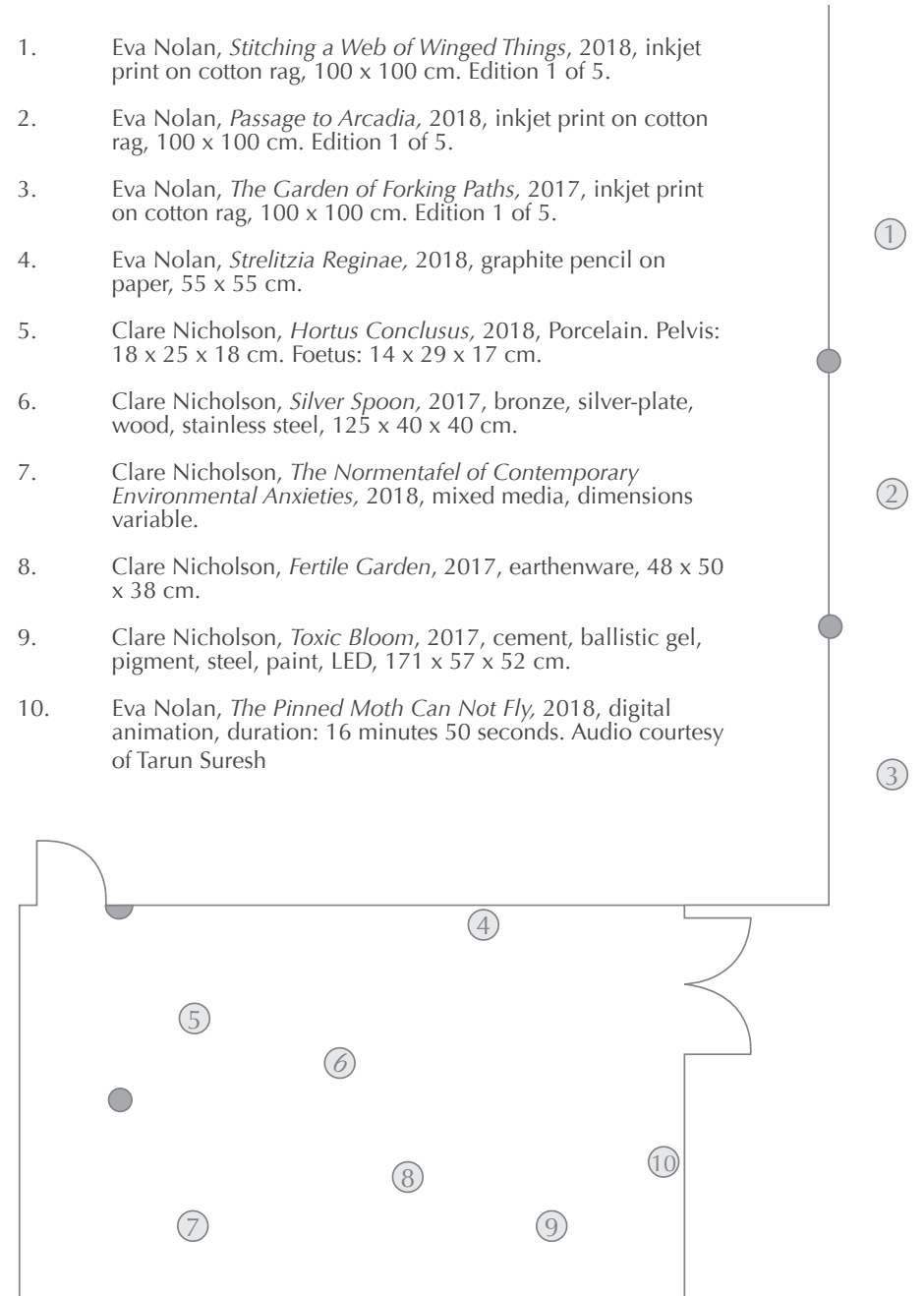
Clare Nicholson
Eva Nolan

Eva Nolan and Clare Nicholson's practices rewrite historical scientific enquiries into two key areas of curiosity: the natural world and the internal human anatomy.

Both artists explore intricacies of the environment using Renaissance-inspired methodologies as a mode of empirical enquiry and aesthetic expression. Nolan uproots hierarchical taxonomies by visualising speculative biodiverse ecosystems through graphite drawing and digital media. Nicholson brings a new understanding of epigenetic environmental influences imprinting upon maternal-foetal bodies through a series of detailed sculptures.

Together, Nolan and Nicholson have transformed the gallery into a space of Curiosities, promoting critical contemplation and reflection on human-environmental interactions.

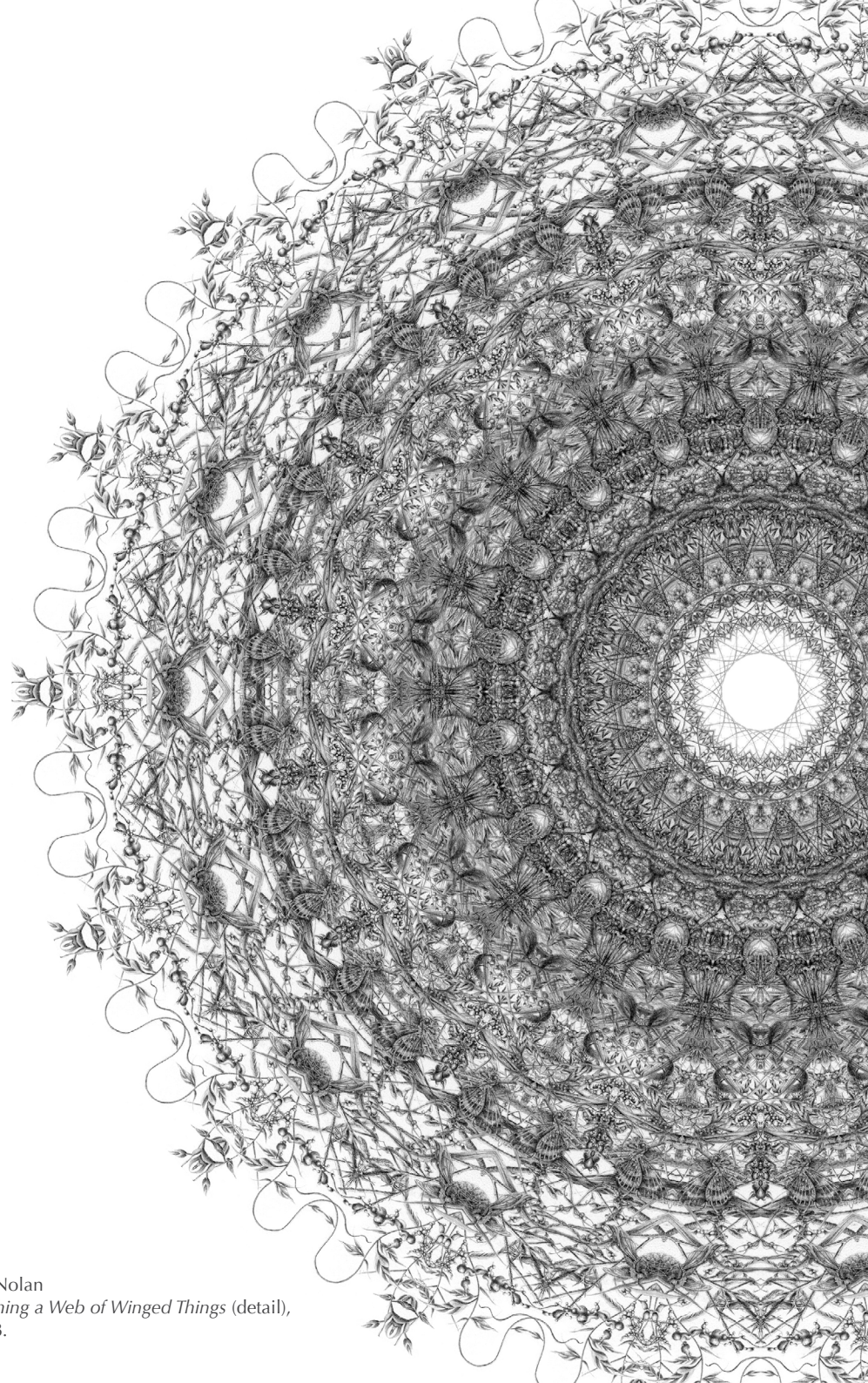
1. Eva Nolan, *Stitching a Web of Winged Things*, 2018, inkjet print on cotton rag, 100 x 100 cm. Edition 1 of 5.
2. Eva Nolan, *Passage to Arcadia*, 2018, inkjet print on cotton rag, 100 x 100 cm. Edition 1 of 5.
3. Eva Nolan, *The Garden of Forking Paths*, 2017, inkjet print on cotton rag, 100 x 100 cm. Edition 1 of 5.
4. Eva Nolan, *Strelitzia Reginae*, 2018, graphite pencil on paper, 55 x 55 cm.
5. Clare Nicholson, *Hortus Conclusus*, 2018, Porcelain. Pelvis: 18 x 25 x 18 cm. Foetus: 14 x 29 x 17 cm.
6. Clare Nicholson, *Silver Spoon*, 2017, bronze, silver-plate, wood, stainless steel, 125 x 40 x 40 cm.
7. Clare Nicholson, *The Normentafel of Contemporary Environmental Anxieties*, 2018, mixed media, dimensions variable.
8. Clare Nicholson, *Fertile Garden*, 2017, earthenware, 48 x 50 x 38 cm.
9. Clare Nicholson, *Toxic Bloom*, 2017, cement, ballistic gel, pigment, steel, paint, LED, 171 x 57 x 52 cm.
10. Eva Nolan, *The Pinned Moth Can Not Fly*, 2018, digital animation, duration: 16 minutes 50 seconds. Audio courtesy of Tarun Suresh





*And through the mother's gifting,
biophilia breathes abundance and
prizing into the unborn child.*
Clare Nicholson

Clare Nicholson:
Silver Spoon (detail),
2017.



Eva Nolan
Stitching a Web of Winged Things (detail),
2018.

Sydney-based artist Clare Nicholson holds a Master of Fine Arts degree from the University of NSW Art and Design, where she has worked as a sessional academic and technical officer. Recognising the increasing obsolescence of artmaking skills, Nicholson combines traditional methodologies with critical conceptualisation, creating a nuanced visual discourse and aesthetic. With the lens focused on subjectivity, Nicholson's work questions or subverts dominant mainstream thought. Nicholson is currently a PhD candidate researching epigenetics and maternal-foetal programming at UNSW Art and Design.

www.clarenicholson.com
[@clarenicholsonsculptor](https://www.instagram.com/clarenicholsonsculptor)

Eva Nolan is a Sydney-based emerging artist currently undertaking a Masters of Fine Art at UNSW Art and Design. Driven by passion for the natural world and an eye for detail, Nolan's practice pivots around representing organic minutia. Her artistic influences span from the Renaissance masters to nineteenth-century natural historical illustrations and contemporary digital interactive environments. By combining traditional creative methods with advanced technology, Nolan aims to demonstrate the continuing relevancy of drawing in the contemporary era.

www.evanolan.com.au
[@evanolanartist](https://www.instagram.com/evanolanartist)

The Renaissance Turning



Clare Nicholson
Eva Nolan

AD Space, UNSW Art & Design
Opening: 3rd July 6 - 8pm
4th - 14th July

*And through the mother's gifting,
biophilia breathes abundance and
privilege into the unborn child.*

Clare Nicholson

AD
SPACE

Wed - Fri: 11am - 6pm
Sat: 11am - 4pm

EG01, Ground Floor E block, Greens Rd, Paddington