

(between)
HEAVEN
&
EARTH

10th May - 8th June 2024

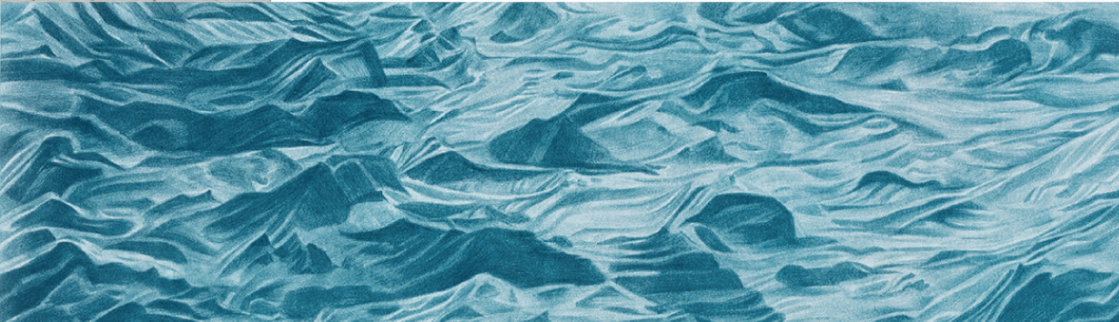
Opening Reception: 10th May, 6-8 pm

artists:

HUI XIN
LI RUI
MICHAEL EATHER
WU XUELIANG

REDBASE
contemporary art space

2/19 Wellington Street, Chippendale NSW 2008, Australia
info@redbaseart.com | (+61) 2 9699 1409



(between) Heaven and Earth

In (between) Heaven and Earth, time seems to stop. Everything seems to be in suspended motion, caught in a moment between being and not being, between existence and nothingness, between life and death, as if captured for a moment that is between the past and the future. Meteorites, meteor showers, rocks hurtle through empty space, peanuts inhabit a warped space-time universe, and restless waves have stopped and the oceans ceased moving. Its as if everything exists in a state that is imminent, a state that is permanently impending, and where something is about to occur, and suggests something slightly in the immediate future, or as if anticipating a future that never arrives. Meaning seems to have disappeared and the only constant appears in the meaninglessness, or perhaps in a meaning that exists just outside of the frame of the image. The drawings and paintings in (between) Heaven and Earth, all perfectly rendered aesthetically in both their representation and in their abstraction, allude to something greater than the stillness of the subject of the images of suspended motion, as they imply something far greater and more powerful than the materiality or even the energy inherent in the objects themselves, towards a power or a belief system that is in itself more immanent. The works collectively suggest an energy that appears more omnipresent, where what is unknowable outside the frame, is both immanent and transcendent. In (between) Heaven and Earth asks us to look beyond ourselves, outside both our mortal and material existence into a profoundly spiritual state of being, and a higher consciousness that has the capacity to question everything, even the notion of existence itself, as well as ask what we mean by the terms heaven and earth.

Nicholas Tsoutas (curator)

REDBASE

contemporary art space

Redbase is a contemporary art space with presence in Australia and Indonesia. We are dedicated to fostering forefront cross-cultural discourse in the Asia Pacific, while growing a non-profit Foundation. Redbase Sydney (established in 2021) showcases Asia Pacific contemporary art, taking pride in presenting established and emerging artists. With a strong curatorial practice, we produce impactful exhibitions amplifying the creative expressions of artists from China, Korea, and Indonesia, etc. Redbase actively participates in prestigious local and international art fairs to promote and represent our talented artists. Housed in a renovated 1300 square-meters historical Javanese House, Redbase Yogyakarta Foundation (founded in 2014) is in Central Java. Near a prestigious national arts university, the gallery is a respected space for Indonesian contemporary art and boasts a rich history of hosting comprehensive cultural programs and exhibitions. The Foundation significantly contributes to the professional growth of numerous Indonesian and international artists: Artist Residencies and a Young Artist Award program are noteworthy among our ongoing initiatives, playing pivotal roles in the local community in nurturing emerging Indonesian talent. Nancy Nan is the founder and director of Redbase in Sydney, Australia. For the past three decades she has directed contemporary art galleries in Singapore, Beijing, New York City and Indonesia. MoMA, Guggenheim, and the Museum of Arts and Design in New York are some of the international institutions she has worked with.

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(between) Heaven and Earth

HUI XIN
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curated by Nan² & Nicholas Tsoutas

10th May – 8th June 2024

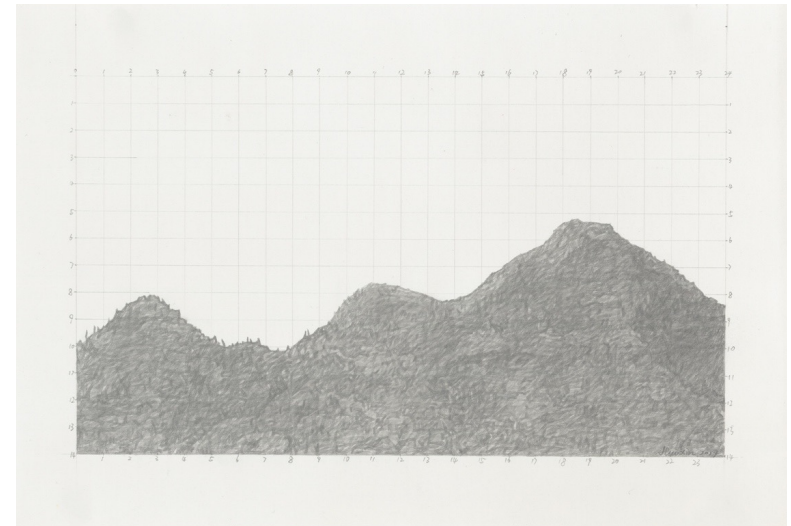
REDBASE
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HUI XIN

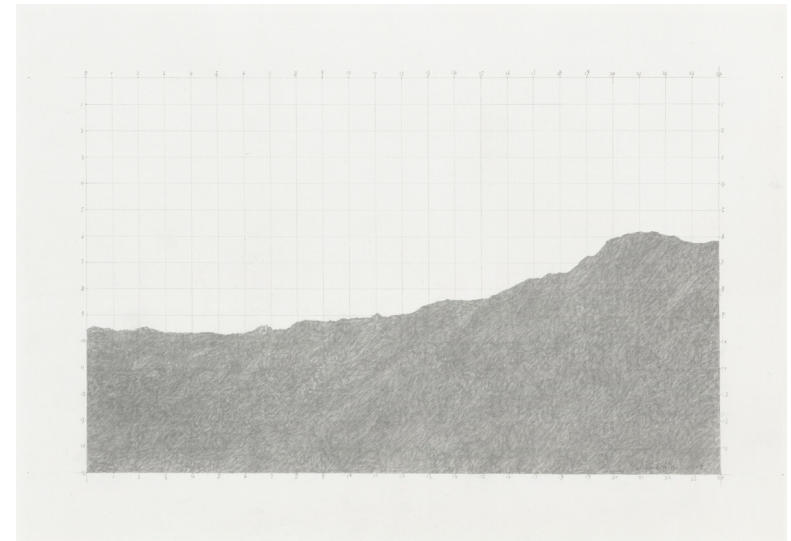
1cm2

Hui Xin's approach to drawing and the creative process is both intriguing and thought-provoking. In our fast-paced world, where we're bombarded with information and stimuli, his deliberate choice to slow down and embrace a repetitive, unpassionate state is a radical departure from the norm. Hui Xin's journey from initial resistance to slow acceptance and then to habitual practice speaks volumes about his dedication to his craft and his willingness to experiment with different approaches. What's particularly fascinating about his method is his focus on drawing objects related to his own life. This indicates a strong connection between his works and experiences, a hallmark of great art. By drawing objects imbued with personal meaning, he infuses his work with authenticity and emotional resonance. The centimeter by centimeter square drawing technique he employs adds another layer of fascination. Breaking down the drawing process into small, manageable units allows him to invest each square with meaning and significance. Though it slows down the completion of the picture, this method enables him to engage with drawing on a deeper level. His comparison of his process to that of a monk doing repetitive homework daily suggests a profound sense of discipline and dedication to the craft, embracing the slow and repetitive nature of the work. In a world constantly seeking novelty and excitement, Hui Xin's approach serves as a refreshing reminder of the value in the slow, steady pursuit of a craft.

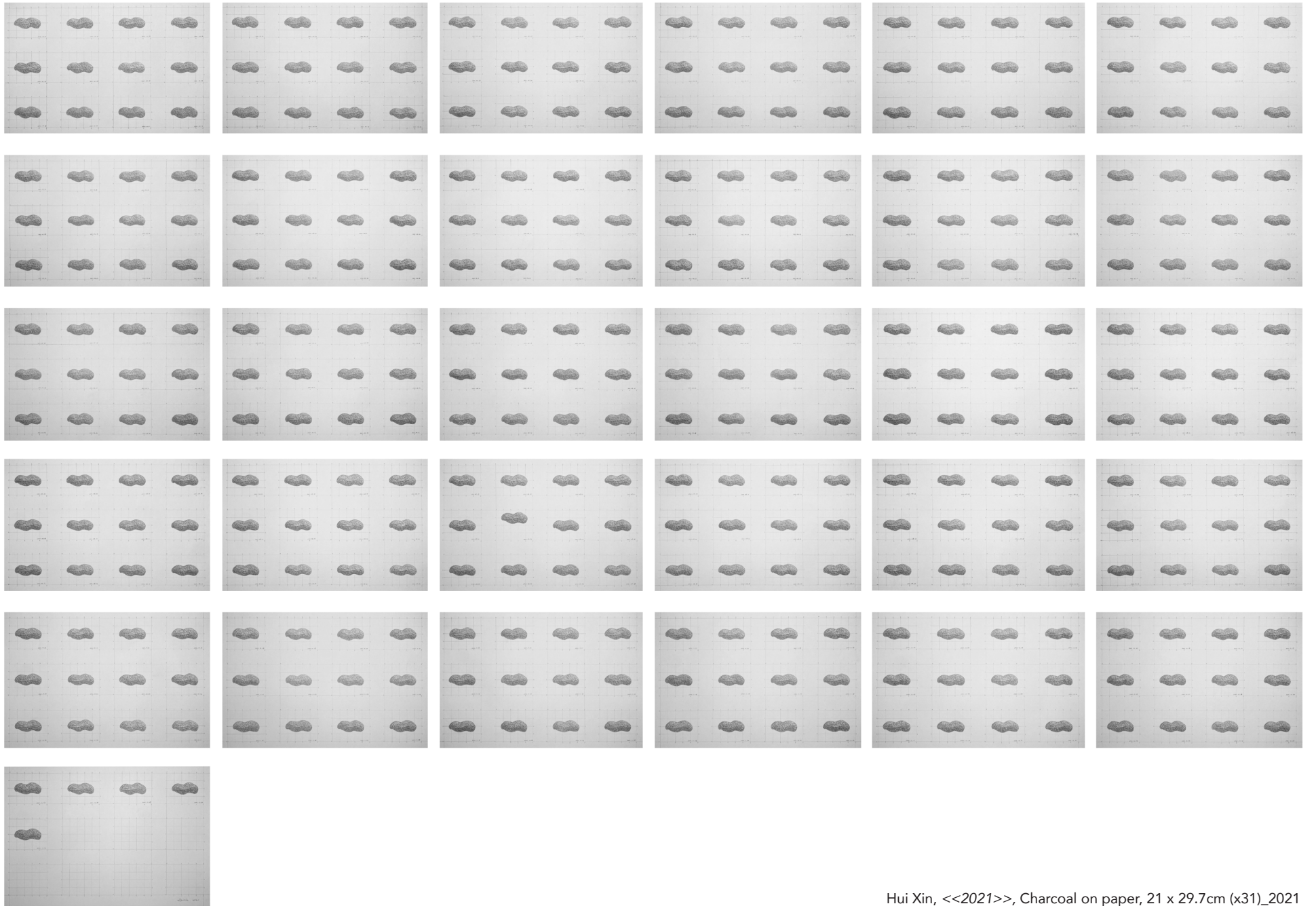
BIO Hui Xin, born in Xinjiang, China in 1977, is a contemporary artist based in Chongqing. He graduated from the Sichuan Fine Arts Institute's Department of Oil Painting in 2003. His career has been marked by notable solo exhibitions and participations in group exhibitions both domestically and internationally. In his solo exhibitions, Hui Xin has showcased her works with themes ranging from the perception of beauty to explorations of happiness and distance. These exhibitions include "Beauty In The Eyes Of The Beholder" at Connoisseur Art Gallery in Hong Kong in 2013, "House of Happiness" at ARTSEASONS in Singapore in 2009, and "Far Away" at ARTSEASONS in Beijing in 2007, among others. Participating in numerous group exhibitions, Hui Xin has contributed to the contemporary art scene with her distinct style and vision. His works have been featured in exhibitions such as the "10th Shanghai Biennale City Pavilion" in Shanghai in 2015, "New Art of the Academy - Season 1" at Shenzhen Luohu Art Museum in 2014, and "The Fifth Element - The Second Yan Wenliang Art Award Young Artists Group Exhibition" at Suzhou Art Museum in 2013.



Hui Xin, <<2017-3>>, Charcoal on paper, 21 x 29.7cm , 2017



Hui Xin, <<2018-5>>, Charcoal on paper, 21 x 29.7cm, 2018



Hui Xin, <<2021>>, Charcoal on paper, 21 x 29.7cm (x31)_2021

Hui Xin

Born in 1977 Xinjiang, China. Graduated from Sichuan Fine Arts Institute, the Department of Oil Painting (2023). Based in Chongqing China.



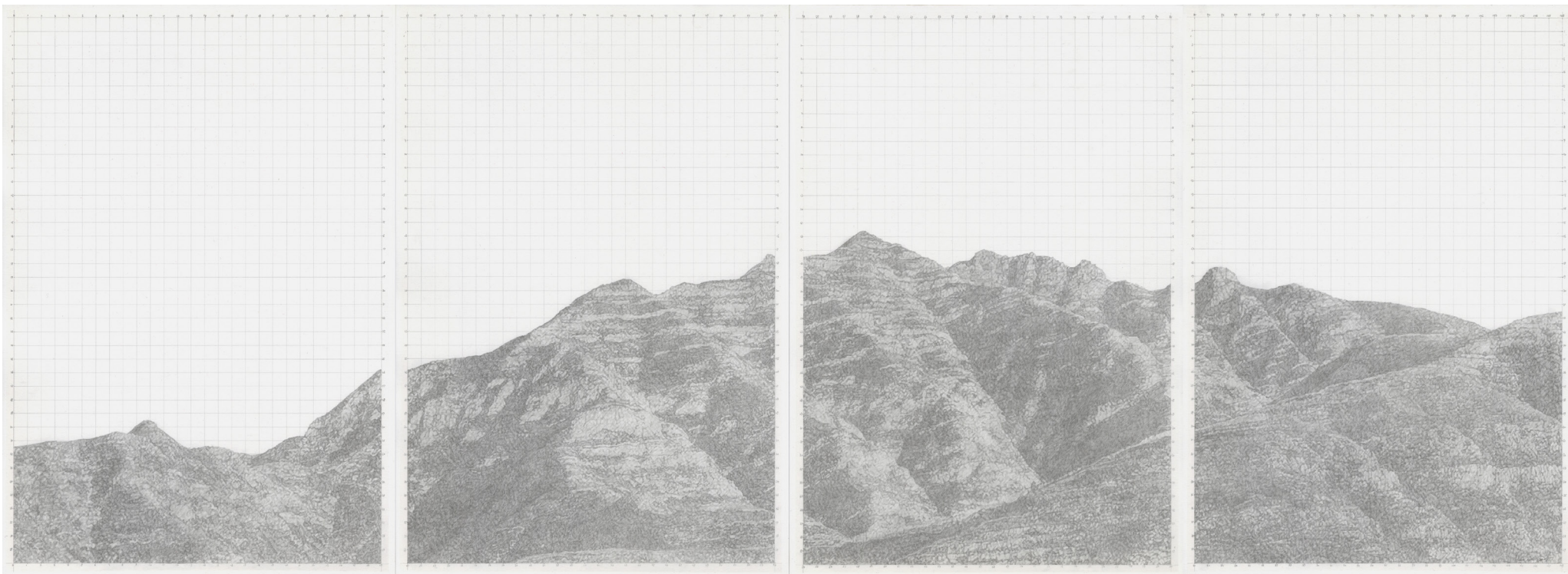
Hui Xin, <<2019-9>>, Charcoal on paper, 42 x 29cm (x3), 2019

Solo Exhibitions

- 2013 *Beauty In The Eyes Of The Beholder*, Connoisseur Art Gallery, Hong Kong, China
- 2009 *House of Happiness*, ARTSEASONS, Singapore
- 2007 *Far Away*, ARTSEASONS, Beijing, China
- 2004 *Splendour of Gold*, ARTSEASONS, Singapore

Group Exhibitions

- 2016 *Transience Metro: Scape*, Shanghai, China
- 2015 10th Shanghai Biennale, "Urban Living Room", Jia'anli Center, Shanghai, China
BLOW-UP - Chinese New Painting At Post Financial Crisis Era, Chongqing, China
Beyond the Hills, AE Art Engineering Exhibition, Chongqing, China
Post-Huangjueping Art - Visual Dimensions Since 2008, Chongqing, China
- 2014 *New Art of the Academy - Season 1*, Shenzhen Luohu Art Museum, Shenzhen, China
Tear Down the Wall - Shenyang Tiandi Contemporary Art Exhibition, Shenyang, China
FILTER, ARTSEASONS, Beijing, China
Nanjing International Art Exhibition, Nanjing International Center, Nanjing, China
- 2013 *The Fifth Element - The Second Yan Wenliang Art Award Young Artists Group Exhibition*, Suzhou Art Museum, Suzhou, China
Big small show, ARTSEASONS, Singapore
- 2011 *Taipei Art Fair*, Taiwan
The Intimate Moment of Three Strangers, Hong Kong, China
- 2010 *Small is Beautiful*, ARTSEASONS, Beijing, China
- 2009 *Who is Touching Art History? - YCA First Exhibition*, Shanghai, China
Less is more, Nanjing, China
Enliven-In Between Realities and Fiction - Animamix Biennial, Today Art, Beijing, China
- 2008 *Fairytale Art Exhibition*, Marella Gallery, Milan, Italy
Aesthetic Encounters, ARTSEASONS, Beijing, China
Inf Antization, Taipei Contemporary Art Museum, Taiwan
Shanghai Spring Art Salon "99 Art Network Academic Nomination", Shanghai, China
FACE OFF, Nanjing Green and Contemporary Art Galleries, Nanjing, China
- 2007 *Modern Art all Reserved the Revelling Waves*, Duolun Museum, Shanghai, China
The Same Feeling - Contemporary Emerging Artists Exhibition, Chengdu, China
The pit Change Art Exhibition - Marella Gallery, Milan, Italy
Inf Antization, Shanghai Art Museum, Shanghai, China
- 2006 *The Contemporary Arts Association Exhibition*, Taiwan
Beyond Dimension Chinese New Painting, Nanjing Square Gallery of Contemporary Art, Nanjing, China
Frolic Picture - 2006 Contemporary Art of China Invitation Exhibition, Shenzhen Art Museum, Shenzhen, China
- 2005 *ZHUA ZHUANG DING*, ARTSEASONS, Beijing, China
- 2004 *CHINA NOW*, ARTSEASONS, Singapore
L'un,L'autre, Toulouse, France
- 2003 *Power is Young*, Shanghai, China
The Second Oil Painting Biennale of Guizhou, Guiyang, China
The Turning - The First Annual Invitational Exhibition by Contemporary Artists, Chongqing Art Museum, Chongqing, China



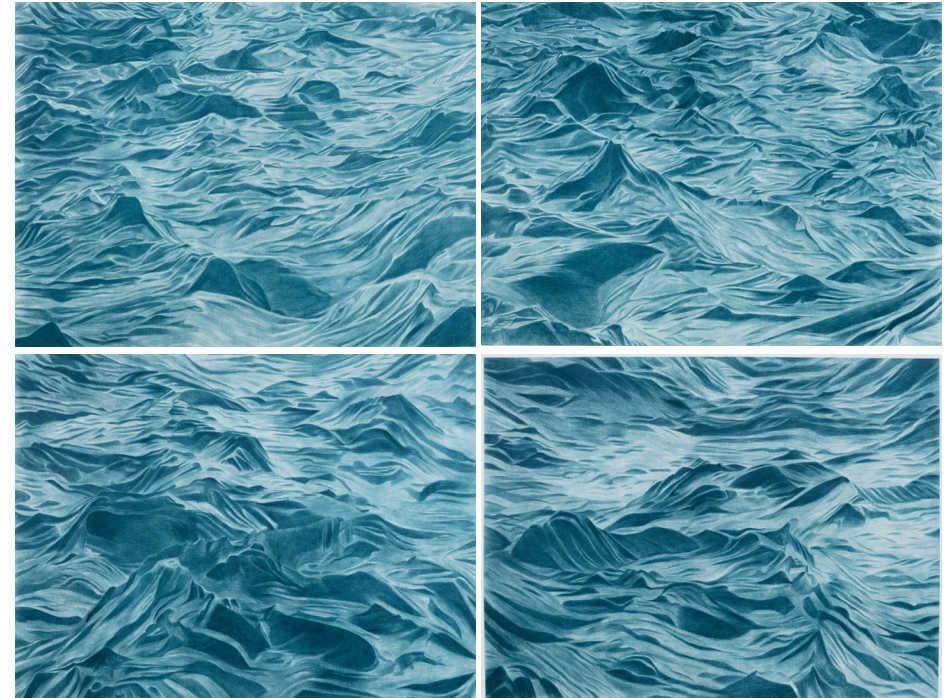
Hui Xin, <<2019-2>>, Charcoal on paper ,42 x 29cm (x4), 2019

WU XUELIANG

Gained by Loss: To All That Disappears in the Black

Wu Xueliang's woodcut printmaking artwork "Water Time" doesn't depict water, but rather the passing of time. It captures those timeless, elongated, indescribable grey hours. Those unspeakable, indescribable, and endless dark and flowing parts of life. Each knife of Xueliang's carves away the time, leaving behind the traces of life. Each time he carves, he leaves raised parts - this is the secret of printmaking: it records life gained through loss. Xueliang's work vividly illustrates the fundamental reason why woodcut printmaking is not about replication but about original creation: every stroke, every impression he makes is deliberate, autonomous, and self-aware. His carving tools, his printing plates, Every trace of his carving knife, his plate making and his printing is an expression rather than a duplication. His prints are proof of active expression because each one carries the only thinking and emotional intensity. What sets him apart from other replicative prints is that he imbues each print with genuine life. He emphasizes the uniqueness of the print rather than its uniformity and repetition. In his world of black, the appearance of white holds special significance. Just as in all dark nights, the emergence of light carries profound meaning. Xueliang's black is a carefully preserved domain while carving. Within this night-like blackness, it seems as though vanished souls are always wandering. Evidence lies in those white marks that constantly suggest various dynamics and divine postures, leading us to conclude: those characters, those things that disappear in the dark night, are always there, and will appear from time to time.

BIO Wu Xueliang was born in Pingyao, Shanxi Province, China. He graduated from the Printmaking Department of Tianjin Academy of Fine Arts in 2007. Presently based in Beijing, Wu's works have found homes in prestigious collections worldwide, including those of Harvard University Art Museum, Tianjin Academy of Fine Arts Museum, Jiangsu Art Museum, Jinling Art Museum, Jinan Art Museum, Aimu Art Museum, Daxin Art Museum, Xuyuan Art Museum, and various private collections.



Wu Xueliang, *Blue Sea #1-4*, Etching on paper, 56 x 76 cm (x4), 2023

Wu Xueliang

Born in Pingyao, Shanxi Province. Graduated from the Printmaking Department of Tianjin Academy of Fine Arts in 2007 and currently lives and works in Beijing.

Major Exhibitions

- 2022 *The Power of Practice - The Tenth China Contemporary Print Documentation Exhibition*
In Memory of the Unforgettable - Tribute to the 90th Anniversary of the Emerging Chinese Printmaking Movement
Where My Heart Lies - Wu Xueliang's First Solo Exhibition
- 2020 *International Academy Printmaking Alliance Third Print Biennial Exhibition*
The Second Lu Xun Printmaking Exhibition, Jinling Art Museum, Nanjing, China
- 2019 *Print China - Printmaking Art Folk Tour Exhibition*
First Juntao Book Binding Design Exhibition, Juntao Art Museum, China
New North Cross-Strait Youth Printmaking Exhibition, Xinbei Art Museum, Shenzhen, China
Pingyao International Art Exhibition, Pingyao Film Exhibition, Pingyao, China
First Lu Xun Printmaking Exhibition, Jinling Art Museum, Nanjing, China
- 2018 *Gathering - Contemporary Youth Print Works Exhibition, Taiyuan, China*
- 2016 *Thirteen Young Printmakers Exhibition, Dezi Gallery, Beijing, China*
- 2015 *5th Guanlan International Print Biennial, Guanlan Printmaking Base, Shenzhen, China*
- 2014 *Belgian Art Exhibition, Tezhen Art Center, Tezhen, Belgium*
Master, Xuyuan Collection and Collaborative Artists Fine Art Exhibition, Jinan Art Museum, Jinan, China
Instant, Youth Print Invitation Exhibition, Shang8 Art Museum, Beijing, China
- 2013 *Pure Heart and Natural Sound, Master Print Exhibition, Jinan Art Museum, Jinan, China*
- 2011 *First Beijing 798 Printmaking Fair, Baiyaxuan Gallery, Beijing, China*
The 19th National Printmaking Exhibition, Zhejiang Art Museum, Hangzhou, China
3rd Guanlan International Print Biennial, Guanlan Printmaking Base, Shenzhen, China
Art and New Life, Joint Exhibition of New Generation of Chinese Academy Artists, Huan Tie Contemporary Art Museum, Beijing, China
- 2007 *Contemporary College Students Nomination Exhibition, Today Art Museum, Beijing, China*
Shanghai Youth Art Exhibition, Shanghai Art Museum, Shanghai, China
- 2006 *Tianjin Youth Art Exhibition, Tianjin Youth Palace, Tianjin, China*

Major Collections

Harvard University Art Museum, Tianjin Academy of Fine Arts Museum, Jiangsu Art Museum, Jinling Art Museum, Jinan Art Museum, Aimu Art Museum, Daxin Art Museum, Xuyuan Art Museum, and other private collections.



Li Rui, *Star No. 1*, Oil on canvas, 200 x 130 cm, 2016

LI RUI

Star

Li Rui has a natural obsession and desire to explore nature and life, and most of his works center around the exploration of life. Previously, he focused on the passing of specimen organisms with the intention of demonstrating the primal forces of life and the significance of the co-existence of life and death, while in recent years his research has shifted the focus from objects with vital signs to in-depth contemplation of the connection with the vastness of the universe and the stars through the reality of the physical environment. Star series is artist Li Rui's imagination of the cosmic stars, in which a non-objective existence of the celestial system is constructed under his paintbrush. The series is derived from different types of gravel that collected in different locations, each gravel in its own right gives a variety of meanings and carries different experiences. Like asteroids, they are celestial fragments with traces of life, assembled into an interesting new system that recognizes the macrocosm in the microcosm. Li Rui transforms himself into a star-seeker, crossing the length of time, trying to find traces of human life in the broken and scattered stones. He traveled through different cities, environments, and geographic coordinates according to his life trace, and continuously collected 11 stars scattered on the surface of the earth - stones he thought were stars, which originated from the ruins of destroyed buildings and asphalt roads. The cracks on the surface of the gravel are like furrows of life, cutting them into countless fragments of memory, and after external interventions such as vibrations, collisions, and extrusions, more individuals are re-differentiated. Each piece of gravel is a witness to the story, silently telling of the splendor and glory that was once there.

BIO Li Rui graduated from the Oil Painting Department of the Central Academy of Fine Arts in Beijing. He has held numerous solo exhibitions in Paris, New York, Beijing, Taiwan, China, and Bangkok, and has participated in international art fairs, international contemporary art exhibitions, and group exhibitions of Asian contemporary art in the United States, Germany, and Beijing. His work has been exhibited numerous times in Korea at the Amway Gallery, the Onyang Folk Museum, and in China at the Tanko Moofland Art Museum, the Guardian Art Center, the Art Museum of Sichuan Fine Arts Institute, the Today Art Museum, the Sishang Art Museum, the Jinshang Museum, the Time Art Museum, the Central Academy of Fine Arts Museum, The Moon River Museum of Contemporary Art, Ku Art Center, Yunnan Literature and Art Museum, and galleries in Chicago and China.



Li Rui, *Neighbour No. 1*
Oil on canvas, 50 x 60 cm, 2019

Li Rui, *Neighbour No. 2*
Oil on canvas, 50 x 60 cm, 2020

Li Rui, *Newborn No. 1*
Oil on canvas, 40 x 40 cm, 2021

Li Rui

Li Rui was born in 1984 in Shanxi Province, currently working and living in Beijing

Solo Exhibitions

- 2013 Vacuum, Tokyo Gallery, Beijing, China
- 2011 Legendary Birds, Serindia Gallery, Bangkok, Thailand
- 2010 Son of Heaven, Ping Art Space, Taipei
- 2008 LiRui, Goedhuis Contemporary, New York, America
- 2007 Beyond life, beyond birds, Galerie Loft, Paris, France

Selected Group Exhibitions

- 2023 Nord Art 2023, Karl Schuter Art Factory, Bidersdorf, Germany
- 2022 The Green Boundless Journey towards the Mountain, Slow Flashing, Beijing, China
- 2020 National Youth Artist Nomination, Yunnan Literature and Art Museum, Kunming, China
- 2020 National Youth Artist Invitation Exhibition, Rizhao Art Museum, Rizhao, China
- 2019 "UNFADED BEAUTY" Theme Exhibition, Guardian Art Center, Beijing, China
- 2019 The T National Exhibition of Fine Arts, Sichuan Fine Arts Institute, Chongqing, China
- 2019 Mingtai Annual Inviting Exhibition, Guardian Art Center, Beijing, China
- 2018 Wang ShiKuo Award, JR Coffee, Beijing, China
- 2017 WALL POWER--Wallpost Artist Exhibition, Today Art Museum, Beijing, China
- 2017 BLUE& YELLOW, UKIYO Gallery, Chicago
- 2016 Wang ShiKuo Award Tam, Today Art Museum, Beijing, China
- 2016 Art Chao Yang, Chao Yang Art Museum, Beijing, China
- 2015 View of meditation, China Contemporary Art Exhibition, Beijing, China
- 2015 Art Nova 100, Agricultural Pavilion, Beijing, China
- 2015 Amazing room, Black bridge art area, Beijing, China
- 2014 Realism. Portrait of New Generation, Amway Gallery, Korea
- 2014 Person in the dream, Wen Yang Folk Museum, Korea
- 2013 Childhood-Artbox Contemporary Art, Chaoyang Joy city, Beijing, China
- 2013 The material and the method in the painting, Si Shang art museum, Beijing, China
- 2013 Inheritance and forward, Phoenix Art Palace, Beijing, China
- 2012 Stuff's Life, In-Shine Gallery, Beijing, China
- 2012 Mirroring A Painting Never/and, Diplomatic Apartments, Beijing, China
- 2011 Art Nova 100, Beijing, Guangzhou, Shanghai, Wuxi, China
- 2011 YI WANG WU QIAN-Contemporary Youth Art, Jin Shang Museum, Taiyuan, China
- 2011 Stone Dreams, Ping Art Space, Taipei
- 2011 New youth art, Today Art Museum, Beijing, China
- 2011 Seven Ways: Image-Making And Its Discontents, Times Art Museum, Beijing, China
- 2010 Think Different, In-Shine Gallery, Beijing, China
- 2010 Realistic Contemporaneity, The Herald Art Gallery, Beijing, China
- 2009 The Original State HeiQiao Studio No. 1, Black bridge art area, Beijing, China
- 2009 Asian Contemporary Art, Em-Art, Beijing, China
- 2008 MY OWN WAY, SZ Art Center, Beijing, China
- 2008 HeiqiaoNo. 1 Open Studio Show, Black bridge art area, Beijing, China
- 2008 Graduates of the Central Academy of Fine Arts Exhibition, CAFA, Beijing, China
- 2008 The 4th open studio show of the Central Academy of Fine Arts, CAFA, Beijing, China
- 2008 Dream & Reality, Moon River Moderna Museet, Beijing, China
- 2007 Infinite Horizons, Ku Art Center, Beijing, China
- 2006 The second open studio show of the Central Academy of Fine Arts, CAFA, Beijing, China
- 2005 Graduates of the Central Academy of Fine Arts Exhibition, CAFA, Beijing, China.



Li Rui, *Messenger*, Oil on canvas, 30 x 30 cm , 2019

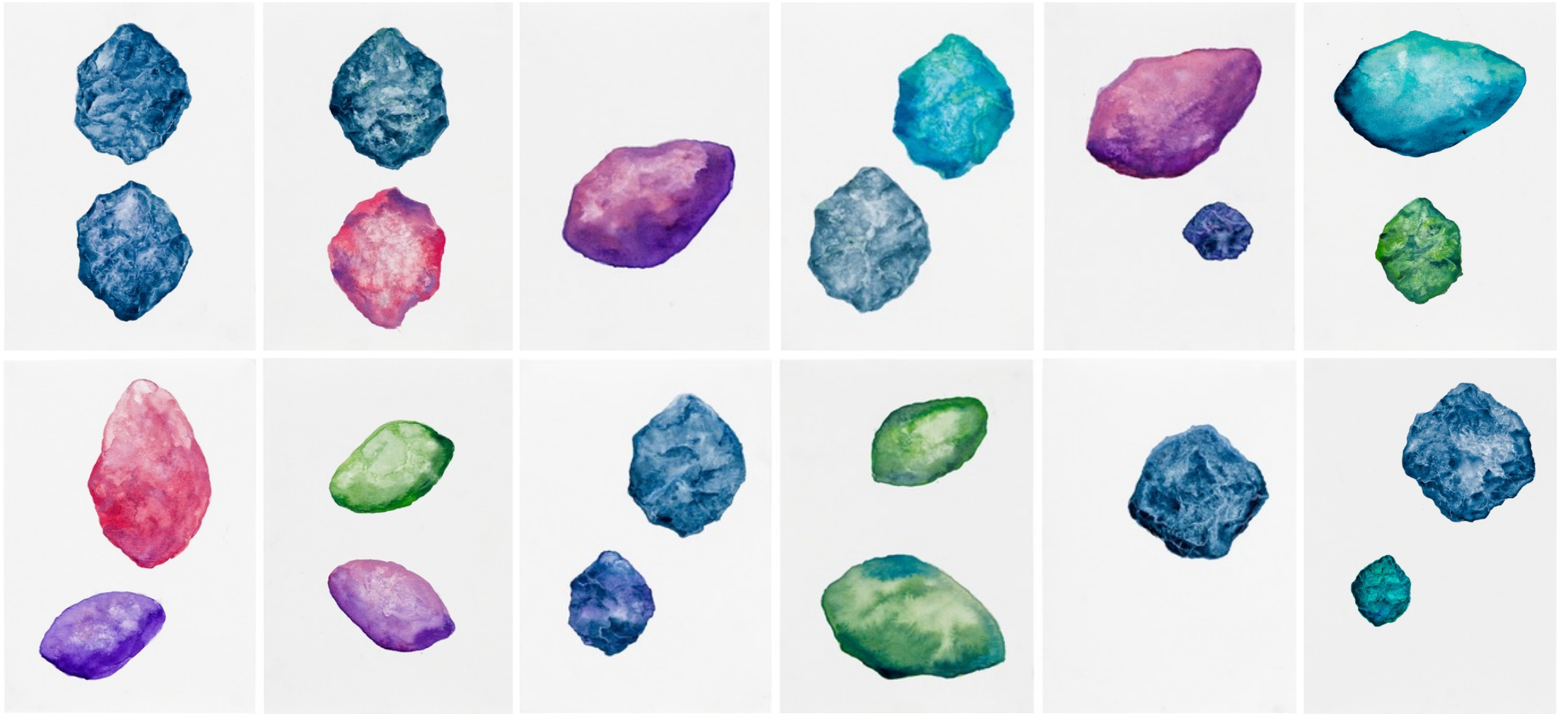
MICHAEL EATHER

Michael Eather's *Stone Curtains (between heaven and earth) 2024* presents two curtains composed of watercolour works on paper, suspended in space. They serve as a metaphorical gateway into exploring the intersections of science, spirituality, and art. The metaphor of stone is central to Eather's exploration. Stones represent vessels of knowledge, embodying both macro and micro qualities, evoking the vastness of the universe while also containing the weight of time and history. Floating stones, depicted through form and colour on white space, invite viewers to reconsider conventional notions of space and perception. He employs randomness in the arrangement of stones to suggest universal dualities and the interplay of conflicting forces, mirroring the I Ching number system (64) and unveiling the tumbling laws of chance and natural phenomena. Through this arrangement, he delves into the symbolic nature of sensory data and the complex relationship between order and chaos. The duality presented in his work extends beyond the physical realm, reflecting earthly substance and heavenly bodies, and exploring the tension between different value systems and realms of existence. The heavenly, cool pastel shades evoke a sense of transcendence and ethereality, while the earthly, ochre-coloured tones ground the work in a specific time and place, highlighting another dimension of value and meaning.

BIO Born and educated in Tasmania Michael lived in the Northern Territory before settling in Brisbane. Since 1985 he has continued to work as a multi-disciplinary artist as well as a gallerist, project curator and consultant with extensive experiences across contemporary Indigenous art forms and issues. In 1990 he co-founded Campfire Group Projects aligned with collaboration and cross-cultural initiatives. He is Director of FireWorks Gallery, a commercial enterprise established in 1993. In 2019 he established Ghost Ship Studio in Newstead (Brisbane) where he continues to make sculpture and painting including collaborative artworks. Michael has had 28 solo exhibitions and been involved in over 50 group exhibitions nationally and internationally.



Michael Eather, *Stone Curtain (Earth)*
Watercolour on 300gsm arches paper, detail 64 panels each 29.7 x 21 cm, 2024



Michael Eather, *Stone Curtain (Heaven)*, Watercolour on 300gsm arches paper, 64 panels each 29.7 x 21 cm, 2024

Michael Eather

Michael Eather has been working actively in the art industry since 1986 as a multi-disciplined practitioner, freelance curator, University lecturer and project consultant with extensive experience across Australian Indigenous art forms.

Brief Biography

- 1963 Born Launceston, Tasmania Australia.
1980-84 Bachelor of Fine Arts (Sculpture Major) & Visual Arts Teaching
University of Tasmania Hobart (Tasmanian School of Art)
1990 Co-founder Campfire Consultancy/Campfire Group Artists (with Marshall Bell, Laurie Nilsen, Joanne Currie, Richard Bel, Jennifer Herd et al)
1993 Established FireWorks gallery Brisbane (with Laurie Nilsen et al)

Selected Exhibitions (1986-present)

SOLO 28 solo exhibitions at Commercial and Public galleries: Museum of Contemporary Art, Brisbane; Museum of Brisbane (Brisbane City Gallery) Bellas Gallery Brisbane; Heiser Gallery Brisbane; Maunsell Wickes Sydney; Sutton Gallery Melbourne; Despard Gallery Hobart; ARTStation Kollmitzberg Austria;

GROUP 52 Group exhibitions at Public + Private galleries in Brisbane, Sydney, Gold Coast, Newcastle, Canberra, Melbourne, Hobart, Adelaide, Belgrade, Edinburgh, San Francisco, Vienna, Amsterdam including:

- 2023 *The Local* Museum of Brisbane
2023 *Latest & Greatest II* Caloundra Regional Gallery
2022-23 *The Dingo Project* (The Adventures of X and Ray with Lin Onus) Ngununggula Retford Park, Southern Highlands Regional Gallery and Hervey Bay Regional Gallery
2021-22 *Lin Onus The Land Within* Shepparton Art Museum (Flotilla with Lin Onus, Tiriki Onus and friends)
2021 Sunshine Coast (invitation) Art Prize, Caloundra Regional Gallery
2021 *Shorelines* -Lockhart River Collaborations, FireWorks Gallery Brisbane
2019 *Sculptors Exposed* Pine Rivers Art Gallery
2018 *Boundless Volumes* Parliament House, Canberra
2017 *Less Than: Art and reductionism* QUT Art Museum, Brisbane
2016 *Ephemeral Traces -Brisbane artist-run scene in the 1980s* University of Queensland Art Museum, Brisbane
2016 *Black White & Restive* Newcastle Art Gallery, Newcastle
2010 *The Sulman Prize* AGNSW, Sydney
Redlands Westpac Art Prize Mosman Art Gallery, Sydney
2008 *Gold Coast Invitation Art Prize*, Gold Coast
2007 *The Wynne Prize* AGNSW, Sydney
Redlands Westpac Art Prize Mosman Art Gallery, Sydney
2005 *SHOOSH! The History of the Campfire Group* Institute of Modern Art, Brisbane
1996 *All Stock Must Go!* (with Campfire Group) APT2 Queensland Art Gallery, Brisbane
1995 *Pathways (Changes + Exchanges)* Queensland Art Gallery, Brisbane
Chameleon: A Decade Long Gallery, Hobart
1992 *The Boundary Rider* (with Campfire Group) 9th Biennale of Sydney, AGNSW, Sydney
Unfamiliar Territory Adelaide Biennial of Australian Art, Adelaide

Selected Published Material (Collaborations)

- 2021 Louise Martin-Chew *Michael Eather Art / Industry/ Entrepreneur* (studio essay)
2021 Jelenko Dragisic *Michael Eather Stones and Pebbles*, Sintezo Magazine ed 1
2016 Margo Neale, *Collaboration, Disturbance and Collective Dream: Two Worlds, Michael Eather and Friends*
For *Black White & Restive* catalogue Newcastle Art Gallery
2005 *SHOOSH!* The History of the Campfire Group Institute of Modern Art, Brisbane
2002 Sandra McLean *The Go-between* The Courier Mail 27 April (Article)
1998 David Broker *Skin and Division: Michael Eather and Friends* Eyeline #35 Summer (Essay)
1997 Margo Neale, *Skin and Division* exhibition catalogue.

Collections

Artbank; Bundaberg Regional Gallery, Museum of Brisbane Commonwealth Courts Brisbane; Griffith Artworks (Griffith University) Brisbane Lowensteins Arts Melbourne; Mater Children's Hospital; Museum of Contemporary Art; Brisbane; Museum of Melbourne; National Museum of Australia, Canberra; Parliament House Collection, Canberra; Perc Tucker Regional Gallery, Townsville; QAGOMA; Queensland Museum; QUT Art Museum, Brisbane; Suncorp Collection Brisbane; Sammlung Essl, Austria, Transfield NSW, Sydney; UQ Art Museum, Brisbane.

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