

2018 BGS Art Show Feature Artists: Showcase of BGS Alumni

Graham Ashton

Graham Ashton currently works as a sessional lecturer at Griffith University, as a part-time string specialist in primary and secondary schools, and devotes the remainder of his time to his artwork. A BGS graduate in 1978, as a schoolboy he was successful in winning the Queen Elizabeth Silver Jubilee Child Art Award, receiving his prize from Her Majesty, Queen Elizabeth II. He has been engaged with the depiction of the Australian landscape and seascape for over forty years. A largely self-taught artist, early in his career he embraced the 'plein air' approach, working primarily with gouache on paper.

Scott Breton

Scott Breton is a figurative fine artist, using a range of traditional drawing, painting and sculpting media as well as digital counterparts to these. He is based in Brisbane but also now making art some of the year in Florence, Italy.

Nameer Davis

I'm an art practitioner and art tutor. I have taught in various practical and theoretical visual art subjects in a variety of institutions including invitation lectures to several Chinese art colleges. It was in China that my interest in crowds and their organizational energies began. I've felt rewarded throughout my 30 years of practice and teaching by the connections to be found between aesthetic traditions and the plurality of contemporary culture generated in the painting studio.

Philip Gough

Philip was trained in watercolour technique as part of his architectural degree in the 1960s. Having attained this skill, he has since watercoloured as a hobby. Since the early 1980s Philip has exhibited in the annual Rotary Art Spectacular, the Brisbane Grammar Art Show and various regional shows. After winning many commendations and Peoples' Choice Awards in recent years, he was awarded the "Best Watercolour" prize in the 2014 Rotary Art Spectacular. He now teaches watercolour.

Chris Howlett

Presently, my art practice utilizes interactive video, performance and sound art, site-specific sculpture, machinima, and painting to explore a number of fundamental questions around the way in which new technologies shift cultural and political understandings of our physical and psychological selves. Through combining 3D game play with interactive game mods, video projections, sound works and site-specific installations, my works activate an immersive space from which to critically and creatively consider how reality and simulated environments both construct and reconfigure our ideas about the nature of identity. By doing this, my work asks us to reflect on how we function as a society in response to these new spaces of interaction, how we might respond to the political dimensions of these expanded sites of inhabitation, and how they might also represent a more troubling scenario for the possibility of dissent or opposition in our media saturated culture.

Christopher Inwood

Christopher R. Inwood's (27) practice is multifaceted, due to the need for contemporary humans to adapt to our current pluralistic existence. Inwood's skill set includes his ability to paint the hyper realistic to the abstract, experiential installation, digital composition, an adept grasp and practice of curation, and a practice of Art History. Inwood's career sits on a foundation of autodidactic painting that examines the nature of art through our histories and extends into an examination of the social and political realms of this temporality. His paintings draw concepts and imagery from his personal experiences, the scientific frontiers, art history, and the digital world.

Jeffrey Service

Jeffrey Service has always been interested in looking at the quirky side of life, expressing this now in small bright water-colour paintings. Generating a laugh or quizzical smile from the viewer is the bonus. He started his painting career by accident, in 1968, when he joined a commune in Berkeley California chasing The Summer of Love. There he commenced creating large colourful batik-dyed paintings.

Maxim Varghese

The series: Blue Silence reflects on past and present urban expansion around Brisbane. Abstraction is used to inhibit the viewers' perception of the original subject and sensationalize the mundane. Cities are often viewed as busy loud and chaotic, this series captures the vacancy and silence.