

Support Material-Emma Buswell Artist Statement and CV

Emma Buswell is an artist, curator and writer fascinated with systems of government, economies and culture, particularly in relation to constructs of place, identity and community. Her current work takes its inspiration from the matrilineal hand craft and knitting techniques passed down from her grandmother and mother, as well as a contemplative investigation into the nature of kitsch, ephemera, labour, national identities and class politics.

Interested in storytelling, local mythologies as well as grand narratives, Buswell often draws upon oral histories and ancient stories in collaboration with local touchpoints as an attempt to contextualize and understand the present. Found images and references are collaged and often overlaid with text, and then reinterpreted through stitch. Predominantly using intricate craft techniques such as knitting, beading and crochet, her work collapses the space between kitsch and cultural expression, drawing on current day political climates as well as art history to talk to personal and collective identities. The meticulous nature of these labour-intensive processes is a deliberate act, underscoring the often overlooked gendered nature to cultural production.

Born on unceded Whadjuk Noongar land in Perth, Western Australia, Emma has an expansive practice working in object making, writing, and arts working. Her most recent work *The Pool* was featured in the exhibition *Codes in Parallel* for the Indian Ocean Craft Triennial at John Curtin Gallery in 2024. In 2023 she was a finalist in the prestigious Ramsay Art Prize at the Art Gallery of South Australia and in that same year was featured as part of the 2023 Australian Fashion Week in a showcase of Australian designers showing at Carriageworks. In 2022 she was selected for the Churchie Art Prize at the IMA in Brisbane where she was awarded the Highly Commended Award and was the winner of the 2022 Joondalup Art Prize. That same year she was selected as the TILT artist at Goolugatup, Heathcote, a program which supports a local artist to respond to Goolugatup's historic collection of objects which remain from the buildings previous function as an asylum. In 2021 she was also commissioned to develop a new major work responding to local histories in Perth for *Love in Bright Landscapes* curated by Annika Kristensen at PICA later that year. In 2020, her work was the focus of a solo exhibition at the Art Gallery of Western Australia where her work was shown in relation to work from the collection.

Selected Solo Exhibitions

2023 *Fuzzy Logic*, sweet pea, Perth WA
2022 *TILT*, Goolugatup Heathcote, Melville WA
2020 *Emma Buswell: Selected Knitted Works*, Art Gallery of Western Australia, Perth WA
2015 *Under Development*, MOANA Project Space, Perth WA
2015 *How Can You Tell You're Really There*, Ex-Pat, Melbourne VIC
2015 *MATHESON*, APPLECROSS ARTSPACE WA
2013 *The View From Up Here*, MAXART Gallery, Perth WA

Selected Group Exhibitions

2025 group show (Title TBC) curated by Laura Couttie at Bundoora Homestead, VIC (upcoming)
2025 *Monument*, Bunbury Regional Art Gallery, Bunbury, WA (upcoming)
2025 *Treasure Hill Artist Village (THAV) Artist in Residence Exhibition, Making Do*, Taipei, Taiwan
2024 *Witness, Collector, Archivist, Narrator*, Canberra Art Biennial, Canberra ACT
2024 *IOTA24: Codes In Parallel*, John Curtin Gallery, Bentley WA
2022 *Churchie Emerging Art Prize*, IMA, Brisbane QLD
2021 *Love In Bright Landscapes*, Perth Institute of Contemporary Arts, Perth WA
2021 *Fair Isle*, DADAA Fremantle for the Perth Festival, Fremantle WA
2020 *Sheep Show*, Mundaring Arts Centre, Mundaring WA
2019 *Mid-west Art Prize*, Geraldton Regional Art Gallery, Geraldton, WA
2017/18 *Light as a Feather...* presented by Moana Project Space for Hobiennale, Hobart, TAS
2017 *The Sometimes Colourful Fate of Contemporary Nuggets*, POLIZIA, Fremantle WA
2017 *The Sometimes Colourful Fate of Contemporary Nuggets*, Firstdraft Gallery, Sydney NSW

2016 *Illuminations*, The Blue Room Theatre, Perth WA
2015 *Excessive Lighting*, Freerange Gallery, Perth WA
2014 Foodchain Light Locker Art Space, Perth WA
2014 *Stay/Keep*, Paper Mountain Gallery, Perth WA
2014 *Run Artist Run*, Paper Mountain Gallery, Perth WA
2013 *Misc.*, MAXART Gallery, Perth WA
2013 *Hypotheticals Part II*, Freerange Gallery, Perth WA
2012 *Degree Show, 2012*, Curtin University, Perth WA
2011 *Degree Show 2011*, Curtin University, Perth WA
2011 *Corso Aperto I, II, III*, Fondazione Antonio Ratti, Como, Italy

Selected Residencies

2025 *PICA/AiR Taipei Exchange Program*, Treasure Hill Artist Village, Taipei, Taiwan
2022 *TILT Residency*, Goolagatup Heathcote, Melville WA
2013 *Bureau for the Production of Artworks*, Perth Institute of Contemporary Arts, Perth WA
2011 *The Dreamers*, Fondazione Antonio Ratti (FAR), Como. Italy

Selected Awards, Grants and Prizes

2025 Finalist for the Art Gallery of South Australia's 2025 Ramsay Prize
2024 Recipient of Creative Australia arts funding for The Pool (IOTA)
2024 Finalist for the Art Gallery of South Australia's 2023 Ramsay Prize
2022 Finalist in the City of Joondalup Art Prize
2022 Recipient of the Highly Commended Prize, Churchie Art Prize, IMA
2022 Finalist for the Churchie Emerging Art Prize, IMA
2019 Finalist for the Mid West Art Prize, Geraldton Regional Art Gallery
2016 Recipient of the City of Joondalup Invitation Art Award "Spirit of Joondalup" Award
2016 Finalist for the City of Joondalup Art Award
2016 Recipient of the City of Perth LIGHTHOUSE commission
2013 Constantine Family Foundation Emerging Artist Grant, Artsource
2012 Studio Academic Excellence Award (Honours), School of Design and Art, Curtin University
2012 Humanities Honours Scholarship, Department of Art, Curtin University
2011 Highly Commended Academic Achievement Award (3rd Year), Department of Art, Curtin University

Collections

State Collection of Western Australia
Curtin University Art Collection
University of Western Australia Collection
City of Joondalup Collection
Artbank Collection
Various private collections

Support Material- Media Samples from previous works

TELEVISION

Sunrise Channel 7, Monday 10 October 2022



Australia's highest-rating morning TV show.

Audience: 263,000, ASR: About \$25,000-\$30,000 (conservative)

ABC News Australia interview with Emma Buswell, Monday 10 October 2022



Audience: 21,000, ASR value: \$8,640

Artist cooks up poultry \$25K prize

A handbag resembling a Coles cooked chicken has won an artist \$25,000.

Emma Buswell's work "the sometimes luxury handbag and other suburban fables" has been announced as the winner of the City of Joondalup's 2022 Invitation Art Prize.

The artwork has all the bells and whistles of the classic cooked chook, including the Australian flag and RSPCA sticker.

Running for its 24th year, the Invitation Art Prize is a popular and significant event in the City's cultural calendar and a celebration of WA's talented professional visual arts community.

For those wanting to see the egg-ceptional art piece, the exhibition is open for viewing at Westfield Whitford City, located on level 1 near the food court,

until October 23.



Readership: 125,000, ASR value: \$8,861 [Perth Now online v1:](#)

PRINT/ONLINE Perth Now

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NORTH CENTRAL SOUTH MANDURAH COMPETITIONS FIND MY PAPER DIGITAL EDITIONS

Emma Buswell's work 'the sometimes luxury handbag and other suburban fables' has been announced as the winner of the City of Joondalup's 2022 Invitation Art Prize. Credit: Facebook, City of Joondalup, Coles, Justin Bianchini

Perth artist Emma Buswell shares inspiration behind award-winning roast chicken handbag art piece

Readership: 120,000, ASR value: \$7,840

I'm In Sheer Awe At This Deeply Iconic Beaded Bachelor's Handbag That's Won A Perth Art Competition



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Louie *Casual / Contract / Temp / Vacation - Sydney -*

CRD/Metro/Inner East & West

By Isabella Corbett

Published October 10, 2022

f Share

Perth artist **Emma Buswell** has taken out the top prize in an art competition for her beautifully Auscore beaded handbag designed to look like a Coles roast chook. Obsessed doesn't even begin to cut it.

Readership: 120,000, ASR value: \$7840

The Global Herald

THE GLOBAL HERALD

Business Entertainment Law Lifestyle News Politics Science Sport Tech Thought Travel

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Coles roast chicken beaded handbag by Perth designer wins art competition | ABC News

October 10, 2022 by News Desk

NEWS INTERVIEW

'UNIQUELY AUSTRALIAN'

ROAST CHOOK BAG

Circulation: 19,000, ASR value: unknown

SOCIAL MEDIA HIGHLIGHTS (too many to list due to going viral)

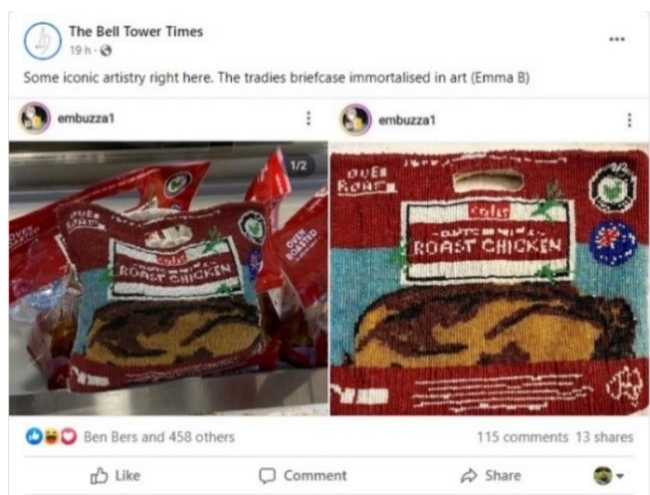
Coles Now, 1.3 million followers



ABC News, 4.2 million followers



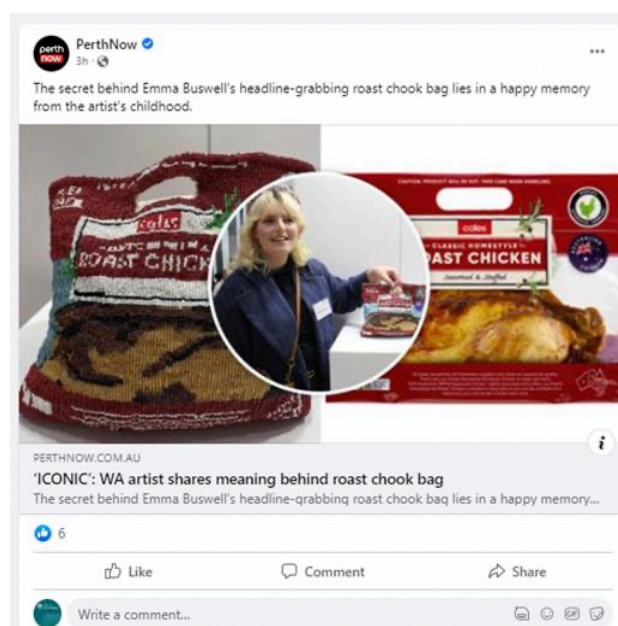
The Bell Tower Times, 131,000 followers



Pedestrian TV, 345,000 followers



Perth Now, 515,000 followers



The Saturday Paper

VISUAL ART

The 2023 Ramsay Prize reveals a constellation of younger artists speaking with courage, intelligence and depth. By *Jennifer Mills*.

Ramsay Art Prize 2023



Ramsay Art Prize 2023 installations at the Art Gallery of South Australia. CREDIT: SAUL STEED

The biennial Ramsay Art Prize for artists under the age of 40 has quickly found an essential place in the national arts calendar, providing the Art Gallery of South Australia and its visitors with a glimpse of the specific make-up, materials and energies of a generation. It's a lot of money – at \$100,000, the prize equals the Archibald in value, if not in popularity. As an acquisitive prize, it also invites younger artists to be in dialogue with AGSA's existing collection. Some have taken a playful approach to the challenge, others a more combative one.

Ida Sophia's winning work, *Witness*, is a video performance in which the artist is repeatedly immersed in a body of water. *Witness* was filmed in one

Two West Australian artists stand out with a bold mix of materiality and irony. Emma Buswell knits about the housing crisis and luxury aspirations. The installation *Suburban Turrets* is dominated by an enormous jumper bearing the words "Delusions of Grandeur". So much work went into this sheer absurdity, a piss-take of the Australian urge to strive and snuggle for security on unstable (settled) ground. The other standout is Pascale Giorgi's



Home ▸ News and events

Story

From roast chook bags to Greek myths: the kitsch and clever art of Emma Buswell

Artist Emma Buswell explores systems of power, culture and kitsch, and her own family history through matrilineal craft techniques.

Sep 25, 2024



Artist Emma Buswell explores systems of power, culture and kitsch, and her own family history through matrilineal craft techniques. Virally famous for the knitted 'roast chook bag', her latest exhibition is her largest work to date: two large scale knitted "tapestries" titled *The Pool*, [exhibiting now](#) at the Indian Ocean Craft Triennial (IOTA24) in Perth.

We spoke with Emma about how *The Pool* uses Greek mythology to explore current trends, how funding has helped her make the leap to full time artist, and her ongoing research into the history of women's labour.

Your work exhibiting at IOTA24, *The Pool*, deals with contemporary anxieties around politics and echo chambers, and you reference the myths from Ovid's *Metamorphosis*. What intrigues you about these questions, and what inspired you to make this work?

"The theme for IOTA this year is Codes in Parallel, so I've been reading and researching recently into binary

Share page





Emma Buswell

The West Australian

Arts Events PLAY

Political artist Emma Buswell embarks on her first artist residency to highlight wealth disparity in Perth

Megan French The West Australian

Sat, 3 December 2022 2:00AM



Artist Emma Buswell, whose beaded roast chicken bag made headlines recently after winning the Joondalup Art Prize. Credit: Daniel Wilkins/The West Australian

- ☐ Not many people would consider a cooked chook in a bag a thing of beauty, but WA artist Emma Buswell has turned the supermarket staple into a work of art.
- ☐ Buswell won the Joondalup Art Prize earlier this year for her beaded roast chicken bag, describing the 24 hours which followed the win as “wild”, with media interviews around the country.

“There’s nothing wrong with going for a run and having a kebab. It’s whether or not you’re in a group. That is the issue.”

McGowan’s moment inspired Buswell to knit a jumper which read: “There’s nothing unlawful about going for a run and eating a kebab”.

Pictures of her knitted creation went viral online and the piece eventually was exhibited in the Art Gallery of WA.

15/05/2025, 12:41

Political artist Emma Buswell embarks on her first artist residency to highlight wealth disparity in Perth | The West Australian



Emma Buswell's Mark McGowan jumper went viral. Credit: Instagram/supplied

“It was a moment when Mark McGowan, the most influential figure in most of our lives at the time, was made human again rather than be a god-like figure, by laughing at a press conference which politicians almost never do,” Buswell says.

She has now sold more than 200 commercial reproductions of the satirical piece.

Buswell is now embarking on her first artist residency at Melville’s Goolugatup Heathcote gallery. In her exhibition Suburban Turrets, the artist is exploring generational attitudes and highlighting the disparity of wealth in Perth suburbia.

Buswell says she is part of a generation of millennials furious with the state of the world in which they were born into.

A climate catastrophe, a looming recession, a rental crisis and widespread social injustice are just a few turbulent circumstances Buswell’s generation, born between the early 1980s and the late 1990s, are burdened with the responsibility to resolve.

“I want people to think about the systems that we’ve got in this country that have enabled certain people to prosper and certain people to not prosper,” she says.

Kelly Fliedner

DELUSIONS OF GRANDEUR

Goolugatup, the place of children, has forever been a lookout, and a fishing, hunting and camping ground for Whadjuk people. As it has been forever and always will be. Surrounding Goolugatup Heathcote, is Applecross, one of the richest suburbs of one of the richest cities of one of the richest nations in the world. Leafy green suburbs of manicured lawns and luxurious waterfront properties. Sparkling cars and classical statues. Reticulation and labour.

A place that Emma Buswell makes in, walks in, creates from – as part of her residency at Goolugatup Heathcote.

Applecross, this Applecross, is named after the Scottish Gaelic Applecross, a peninsula north-west of Kyle of Lochalsh in the council area of Highland, Scotland. It has been in use since the 13th century, and came here, to this boodjar with invasion, when, in 1840 Captain James Stirling laid his eyes upon it and seized it as his own. It has been passed through colonial hand after colonial hand, changing name, changing use and changing facade, an ongoing privatisation of space through complex and immoral legal systems, systems that deny heritage, that concrete over what once was in the hope that weeds don't come through cracks.

First came the clearing of forest and scrub, then some cattle and other stock, some shacks were built, then other structures, something more, something larger, something named after so-and-so's mother-in-law's family. Then a ferry and jetty and a hotel called The Majestic. "Prominent identities" came, some allied troops, the Australia II syndicate. A public space for recreation, some tennis courts, some carparks. Applecross.

Sectioned off and cut up into little allotments. Houses built, torn down and built again. Now they are often 400, 600, 800 plus square metres. Seven bedrooms, four bathrooms, five carparks. Moorish-inspired, bespoke French Provincial, in "timeless" design, panoramic views, koi pond, ideal for entertaining clients. Sumptuous bathrooms, home offices, opulent living zones, gourmet kitchens, sparkling blue swimming pools, tiered manicured gardens and direct rear access.

Individual private oasis. Desperate little gardens in the picturesque English style. Porticos and gate houses and tiled entrances and big ugly faux Grecian columns said to "ooze contemporary class". Chef's kitchens with chrome appliances, completely renovated and finished with guidance from celebrity masters. Houses with boundaries of curly wrought iron and remote garages. Houses renamed in the 'French Style' *Notre Mansion*.

These are the streets with the houses that Emma Buswell has been walking past as she makes her way from home in Niergaraup to the gallery and studios of Goolugatup Heathcote everyday. She is interested in how the residents have landscaped their properties and the decisions they've made such as plants and lawn treatments, and what this might suggest or signify, especially when it comes to demography and class. This is how "facade" can be a symptom, can be one key aspect where we see what concentrated, intergenerational wealth looks like. This is art concerned with how land is used, co-opted and changes hands in these areas, how it becomes a sediment to be excavated through critique and craft, how it reveals what has been congealed because of settler colonial capitalism. In Emma's hands, this becomes wry and good humoured, gently mocking, never angry, emerging from lived experience as a flaneur whose father has worked for 25 years as a sole trader and gardener along Duncraig Road, Applecross.

In the exhibition, there are Tiffany lamps made from collected shards of glass found on the side of the road or footpath on Buswell's way to the gallery. They may be broken bottles, brown for long necks, green for chardonnay; headlamps from crashes into stop signs and rear brake lights reversing into letterboxes; the material remnants and tangible heritage of a streetscape in thrall to cars and booze. Each day Buswell documents her journey as she moves toward the gallery, deeper into Applecross and deeper into this wealthy suburb. From her neighbourhood to Goolugatup, the glass is a marker of class, with less collected from the tidy and quiet streets where houses grow grander and landscaping matters. The lamps then become mosaiced trash, smuggled into elite spaces of the suburb, transformed



into ironically beautiful objects that poke fun at antique expensiveness. This lamp is a wholly unoriginal signifier of wealth in the domestic realm, but in Emma's hands they become storied observations of how accumulation occurs through art with their labour intensive process and gendered history.

Placed in conversation with the lamps are Emma's jumpers, six that could be worn, and one that is a grand, oversized, six metre construction. These are 1980s inspired with high saturation and luxe crafting. They are daggy and kitsch, they are retro and fun, they are conspicuous, with identifiable references to being working class, to pop culture, to the heroes of the banal settler colonial living memory that punctures the suburban amnesia occurring here.

One is covered in rhinestones emblazoned with, 'I'm a luxury' and references a famous sweater that Princes Di wore in 1982, around the same time she also wore the Jenny Kee 'Blinky' koala jumper. Moments immortalised in women's daily magazines, gossip columns, the fodder of doctor's waiting rooms and hen's party talk. With Emma, there is a paradoxical celebration and satirisation of a tragic and beloved figure of empire, a thread that harks back to Stirling, back to The Crown.

Placed next to this, is the 'Better Homes and Gardens' Jumper, which portrays the popular and populist home

improvement television show with detached warmth and a winking freshness. With the tourist statues of the classical west, so reified that they are fridge magnets, postcard snaps, and garden ornaments bought on a once-in-a-lifetime trip to Europe or at the Bunnings down the road. There is a crass mash up of high and low brows, punctuated by a dog turd, a reminder that all this pretence, all this perfection, can be so easily soiled by pets and looking closely at how it came to be here. This is leisure as improvement as facade as dream, something to wake from and see in the light of day when truth telling demands more than commercial television can offer both during the soapsie day and the shopping channel night.

The other jumpers in the exhibition also play with both white and blue collar aesthetics, with hi-vis and HiLux, with city scapes, with quotidian objects and curious references that introduce you to value in a new way. The oversized jumper at six meters wide has 'delusions of grandeur' emblazoned on it, a kind of motto that refers to the houses in the suburb, and functions as a negation of Emma's own practice. It brings us back to reality, to the crafted materiality of working with cast off glass, with acrylic wool, with the symbols of suburban fantasy. On it there are two stone lions, a familiar icon to anyone who has driven through nouveau riche suburbs

Support Material: Marketing Plan: Market Scare – Duo Exhibition

Overview

Market Scare is a duo exhibition at Sydenham International (Nov 20 - Dec 13), featuring sculptural textile works by Emma Buswell and senior Sydney artist Elizabeth Pulie. Exploring systems of labour, emotional currency, and feminist practice, it includes small textile sculptures and a large knitted floor installation. The exhibition is supported by AVA Gallery and Sydenham International's promotional networks.

Objectives

- Promote the intergenerational collaboration between Emma Buswell and Elizabeth Pulie.
- Drive attendance and engagement during the exhibition.
- Leverage AVA Gallery and Sydenham International's networks.
- Position the show within feminist craft and critical art discourse.

Target Audience

- Contemporary art audiences and curators
- Textile and craft-based practitioners
- Art educators and students
- Feminist art theorists and researchers
- Followers of AVA Gallery and Sydenham International

Key Messaging

- A tactile, intergenerational dialogue that reframes softness as critique.
- Two artists using textiles to express social, political, and emotional tensions.
- A must-see for those interested in feminist and materialist art practices.

Marketing Channels & Timeline

Channels include:

- Social Media (Instagram, Facebook)
- Email campaigns via AVA and Sydenham
- Press & publicity (Art Guide, Garland, 2SER, etc.)
- Opening night and optional public program
- Printed materials (posters, flyers, zines)

Marketing Plan Timeline: September - December

SEPTEMBER:

- Finalize visuals and text
- Press release distributed
- Begin teasers on social media including studio making footage and details

OCTOBER:

- Posters/flyers printed
- Announce on social media
- Schedule paid ads

NOVEMBER:

- Final promotion and installation
- Nov 20: Opening
- Public program

DECEMBER:

- Final days push
- Dec 13: Closing
- Deinstall and recap

Budget Estimate (AUD)

- Catalogue/zine: \$300-\$500
- Photography: \$250-\$400
- Paid ads: \$150
- Posters/flyers: \$150
- Event materials: \$100

Success Metrics

- Email open/click rates via AVA/Sydenham
- Social engagement and reach
- Event attendance and feedback
- Press coverage or reviews
- New opportunities or invitations

Support Material -Major Expenditures

Freight-Pack n Send -Perth -Marrackville Return Freight based on estimated weight of total works. Budget estimate around \$1178.28



Samuel Beilby
AVA Gallery
Perth, Australia
(P) 0420651196 (E) samuel@a-v-a.gallery

SERVICE ESTIMATE SUMMARY

Date: 01/05/2025
Reference: AU-EPTH06721862
Your Contact: Daniel Nguyen

Thanks for the opportunity to provide you with pricing on PACK & SEND services.



Pickup

From: To be advised.

Address: PERTH WA 6000, AUSTRALIA

Date and Time: To be advised.



Consignment Summary

From: PERTH WA 6000

Item(s): 1

Weight (kg): 60.00

To: MARRICKVILLE NSW 2204

Value (AUD\$): 20,000.00

Cubic (m3): 0.512

Service: **STANDARD** National

Warranty **X**

Professional packing **X**

Authority to Leave **X**



Item Details

Description	Qty	Weight (kg)	Dimensions (cm)	Value (AUD\$)	Warranty
Item	1	60.00	80 x 80 x 80	\$20,000.00	No

Total Estimated Charge*

Total **\$413.25**

Includes GST of \$37.57



Samuel Beilby
AVA Gallery
Perth, Australia
(P) 0420651196 (E) samuel@a-v-a.gallery

SERVICE ESTIMATE SUMMARY

Date: 07/05/2025
Reference: AU-EPTH0673038E
Your Contact: Daniel Nguyen

Thanks for the opportunity to provide you with pricing on PACK & SEND services.



Consignment Summary

From: MARRICKVILLE NSW 2204

Item(s): 1

Weight (kg): 60.00

To: PERTH WA 6000

Value (AUD\$): 20,000.00

Cubic (m3): 0.512

Service: **STANDARD** National

Warranty **X**

Professional packing **X**

Authority to Leave **X**



Item Details

Description	Qty	Weight (kg)	Dimensions (cm)	Value (AUD\$)	Warranty
Item	1	60.00	80 x 80 x 80	\$20,000.00	No

Total Estimated Charge*

Total **\$765.03**

Includes GST of \$69.55

Support Material -Major Expenditures

Artist Return Flights Perth- Sydney
Quotes sourced from Webjet.com.au ranging from \$514 at present date (13/05/25) to

ReturnOne WayMulti-City

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Perth, Australia - Perth (PER)

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Sydney, Australia - Sydney (SYD)

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Sun 16 November 2025 - Mon 24 November 2025

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Depart - Sun, 16 Nov

Return - Mon, 24 Nov

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October 2025

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Selected Dates from \$514*

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Departing - Sat 15 Nov

11:20am

PER

6:30pm

SYD

4h 10m

Non-stop

Returning - Mon 24 Nov

3:30pm

SYD

5:20pm

PER

4h 50m

Non-stop

Price summary

Return flights

1 x Adult fare\$1,033.00

Merchant fee ⓘ\$ -

Includes taxes and fees

Total - AUD\$1,033.00

Feedback

Quote sourced from Flight Centre
flightcentre.com.au estimated at \$1033 at
present date (13/05/25) .

*Given that flights are cheaper when booked in
advance I will add a 20% contingency for late
bookings after grant notification. Allowing for a
budget of \$1200



16 April 2025

To the Department of Local Government, Sport and Cultural Industries,

As the director of AVA Gallery, I am writing to give my full and enthusiastic support of Emma Buswell's Arts Projects for Individuals and Groups grant application to fund exhibition costs associated with her upcoming exhibition with Elizabeth Pulie at Sydenham International (November - December, 2025).

AVA (FKA sweet pea arts), a commercial gallery and arts organisation based in Boorloo (Perth, Western Australia), has represented Emma since 2023. Emma's textile-centric practice explores systems of government, economies and culture, particularly in relation to constructs of place, identity and community. Her current work takes its inspiration from matrilineal hand craft techniques passed down from her grandmother and mother as a contemplative investigation into the nature of kitsch, ephemera, class and national identities.

Emma is seeking funding for a unique opportunity to exhibit together with established Sydney based artist Elizabeth Pulie under the curatorial guidance of Branden Van Heck and Consuelo Cavaniglia at Sydenham International in late 2025. The exhibition will bring together new work from both artists. Emma is specifically seeking funding to cover creative development wages, materials, freight and travel expenses to ensure the timely delivery of her new body of work titled *Market Scare*. As Emma's gallery representation, I can confirm that AVA will contribute a total of \$2,400 of in-kind support to this project:

- 10 hours of in-kind administrative support - Assisting with freight logistics coordination and grant acquittal valued at \$1,200 (10x hours at our rate of \$120 per hour).
- 10 hours of in-kind marketing support - Integrating the project and the exhibition into our marketing strategy; promotion via social media, e-newsletter and external press, valued at \$1,200 (10x hours at our rate of \$120 per hour).

For Emma, this project presents an invaluable opportunity to work and exhibit alongside Elizabeth, a highly celebrated Australian artist. In addition to exposing Emma's work to interstate audiences and Sydney-based contemporary art networks, this activity will allow Emma to be platformed alongside Pulie's notable distinction and established profile. The project comes at a pivotal time for Emma's career, following recent momentum she has gained through her notable participation in the 2024 Indian Ocean Craft Triennale (IOTA24) and 8 week residency at Treasure Hill Artist Village (Taiwan) awarded via the PICA/AiR Taipei exchange program (March-May, 2025). Moreover, the two artists shared interest in textiles and embroidery as a form of material research for exploring resonances between historical narratives and aesthetics, contemporary sociopolitical landscapes and cultural attitudes evidences a strong compatibility between Emma and Elizabeth practices. As such collaboration in the lead up to this exhibition will constitute and invaluable artistic exchange which will contribute to the ongoing development of Emma's practice.

I wholeheartedly support Emma's commitment to continuously expand her growing profile through formative and one-of-a-kind opportunities such as this highly promising duo exhibition with Elizabeth Pulie at Sydenham International. I urge the selection panel to strongly consider awarding the creative team a grant to fund this incredible opportunity to embark on a fruitful collaborative relationship and increase Emma's profile interstate.

Kind regards,

Andrew Varano
Director, AVA Gallery
andrew@a-v-a.gallery



14/05/2025

To the Department of Local Government, Sport and Cultural Industries,

As the Public Programs and Studio Manager at the Perth Institute of Contemporary Arts (PICA), I'm delighted to recommend Emma Buswell for her Individuals and Groups grant application for the April 2025 funding round. Emma and I have worked together for a number of years within the local arts sector and it's been a pleasure to observe her impressive career as an independent artist and curator flourish. From 2018-2020 we were both founding board members of artist-run initiative Cool Change Contemporary, and most recently I worked with Emma in my role at PICA to support her residency in Taipei, Taiwan with PICA's International Studio Exchange partners Treasure Hill Artist Village. Emma was selected from an extremely competitive application process to complete a 8-week intensive residency in Taipei from March-May 2025 where she gathered research on local textiles markets, produced a new knitted tapestry work, presented an artist talk and participated in a group exhibition.

This funding will support Emma to complete a significant and ambitious new body of work titled *Market Scare*. This project builds on her recent work exploring political precarity and women's labour, but shifts focus to broader concerns of price gouging, corruption, and the cost-of-living crisis - issues that are urgent, globally resonant, and deeply felt in WA. The work will be exhibited at Sydenham International gallery in Sydney alongside established Sydney-based artist Elizabeth Pulie, whose work draws on similar critical explorations of craft and women's labour. Exhibiting at a prestigious interstate gallery such as Sydenham International alongside an artist with a profile as prominent as Pulie's presents a significant opportunity for Emma to further establish herself as one of WA's most exciting artists and build her national profile.

Emma is seeking funding to provide an artist fee (for research, development and production), materials, return freight and return flights from Perth to Sydney to ensure the successful and timely delivery of the exhibition and contribute to the high-quality production of Emma's latest body of work. At this promising stage in her career, it is vital for Emma to continue to seek professional opportunities nationwide in order to establish herself as one of WA's leading artists. Having worked with her for the past eight years, I have seen her dedication to her practice and critical and conceptual insights go from strength to strength. The opportunity for Emma to expand her national profile, share her work with audiences nationwide and access new exhibition opportunities is critical to continue to support the career development of one of Perth's most exciting contemporary artists. I urge the panel to strongly consider Emma Buswell for this round's funding.

Kind regards,

Miranda Johnson
Public Program & Studio Manager
Perth Institute of Contemporary Arts
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81 Sydenham Rd
Marrickville
NSW 2204
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May 14, 2025

DLGSC
Gordon Stephenson House
140 William Street
level 2/140 William St
Perth WA 6000

To the Assessment Panel,

Letter of Support | Emma Buswell Grant Application | Projects for Individuals and Groups

I write in support of Emma Buswell's application for funding to develop work for a two-person exhibition with Sydney-based artist Elizabeth Pulie, at sydenham international 21 November – 13 December 2025.

As the co-founders of experimental art space sydenham international, Brendan Van Hek and I invited Emma to develop a project following her inclusion in a group show we curated in 2024 for the Canberra Art Biennial hosted at Canberra Contemporary Art Space titled *witness, collector, archivist narrator*. Emma's work garnered a great deal of attention and introduced her practice to the local art community and visitors, including Art Gallery of NSW Curator Scott Elliot who has been keenly following her work since. Eager to support Emma to build on this, we invited her to exhibit in Sydney. We shaped the exhibition to bring Emma's work alongside that of respected established artist Elizabeth Pulie and through this connect her to local art networks.

sydenham international is a space for experimentation that asks what an exhibition can be. Foregrounding experimentation rather than presentation, we're interested in conversation, exchange, engagement with a lineage of practice, and working cross-generationally. Importantly we want the space to be responsive to the needs of practicing artists and curators. We are in our fourth year of operations and have grown a broad audience base locally and nationally.

Emma is an artist whose practice is expansive in its approach and critically engaged. There are clear connections between Emma and Elizabeth's work based in their criticality, conceptual rigour and material focus. We are excited to see the conversation that will develop between these two artists through this project.

As an artist run space, we work to provide a free space for artists to present and develop work, but don't have the means to offer artist fees or other support.

We provide in-kind support as follows:

\$1365 Rent of the SI space
\$3,500 Accommodation 22 days
\$300 Opening event costs
\$1,200 Staffing 4 weeks: 2 days, 5hrs/day, \$30/hr
\$400 Install staff support
\$200 Communications
\$250 Design and printing

Having financial support through this grant will allow the project to reach its full potential and will allow Emma to make the most of this opportunity and be ambitious in the development of new work. It will allow her to travel to Sydney, staying for a sufficient length of time to also organize meetings with local curators (we will facilitate connections) and visit key exhibitions to allow her to research and expand her networks as well as present work.

Emma's participation in the 2024 Indian Ocean Craft Triennale, the PICA/AiR Taipei exchange (April-June, 2025) and her inclusion in the Ramsey Art Prize, are all testament to the value of her work within a national contemporary art context and these considerable opportunities show a momentum that would make the presentation of her work in Sydney both timely and ideally placed to support the growth of her practice.

I highly recommend this application for funding and believe this provides a significant opportunity for Emma as an artist who is committed, talented and highly relevant. We are excited to be presenting her work. Please don't hesitate to contact me should you require further information.

Regards,

A handwritten signature in black ink, appearing to read 'C. Cavaniglia'.

Consuelo Cavaniglia
Co-founder of sydenham international
Artist, Independent Curator
& Academic