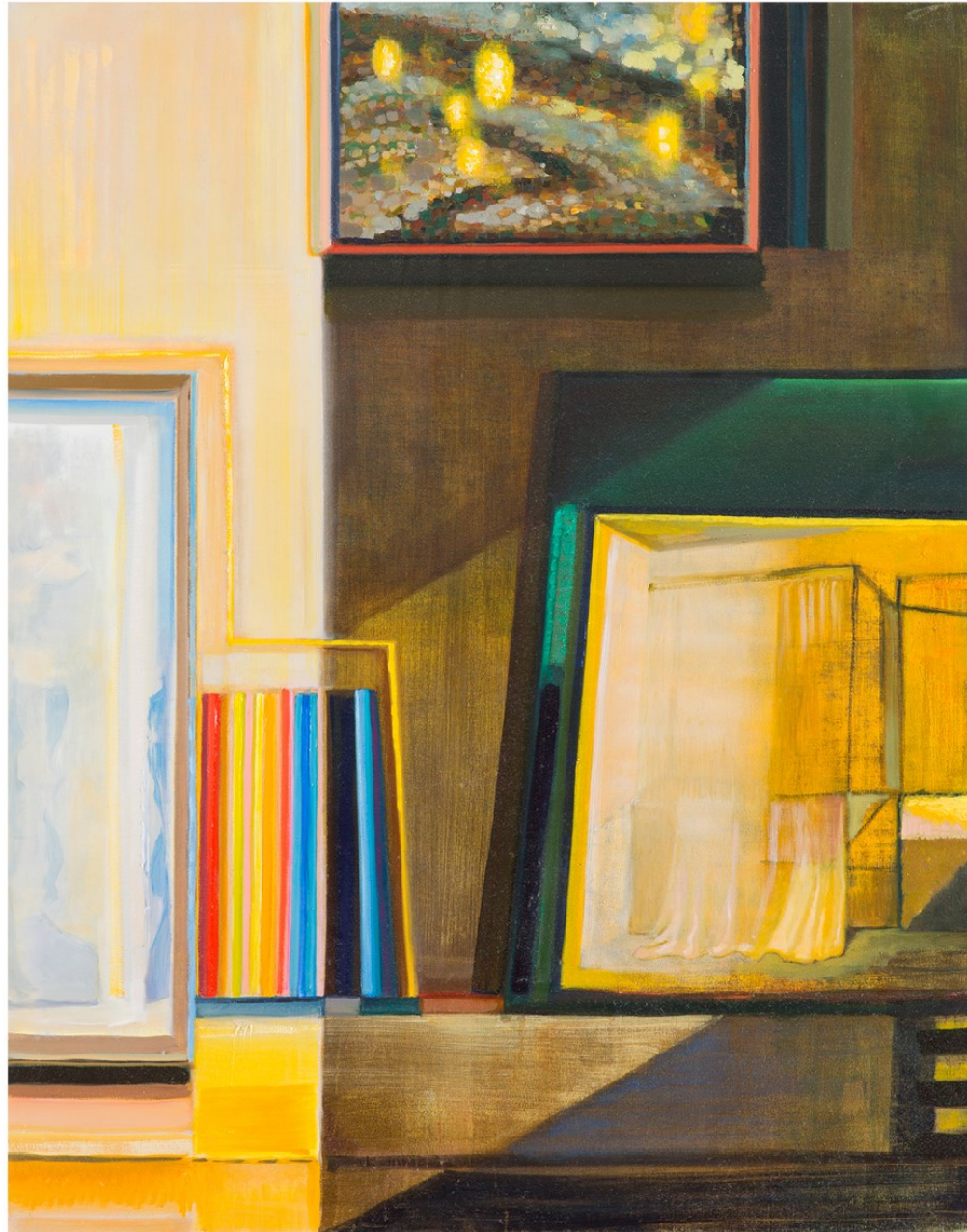




# ELISA CROSSING SLOW LOOKING

17 September – 8 October 2023





## NANCY SEVER | GALLERY

invites you and your guest to join the artist  
at the opening of the exhibition

## ELISA CROSSING | SLOW LOOKING

**Sunday 24 September 2023, 12 - 4 pm**

**Artist floortalk: Sunday 1 October, 3 pm**

**Exhibition dates: 17 September - 8 October 2023**

Open: Wed - Sun: 11am - 5 pm

E: [nancy.sever@iinet.net.au](mailto:nancy.sever@iinet.net.au)

W: [nancysevergallery.com.au](http://nancysevergallery.com.au)

Facebook: [nancysevergallery](https://www.facebook.com/nancysevergallery)

Instagram: [@nancysevergallery](https://www.instagram.com/nancysevergallery)

Level 1, 131 City Walk, Civic

(next to King O'Malley's)

Canberra City, ACT. 2601

T: +61 2 6262 8448

M:+61 0416 249 102

Elisa Crossing, *Strange lights*, 2022. Oil on canvas,  
140 x 110cm. Photo: Dorian Photographics.

# ELISA CROSSING | SLOW LOOKING

EXHIBITION DATES: 17 SEPTEMBER – 8 OCTOBER 2023

NANCY SEVER | GALLERY

Level 1, 131 City Walk

Canberra City ACT 2601

T: +61 2 - 6262 8448

M: +61 416 249 102

Wednesday – Sunday 11 am – 5 pm

[nancy.sever@iinet.net.au](mailto:nancy.sever@iinet.net.au)

[nancysevergallery.com.au](http://nancysevergallery.com.au)

# Artist Statement

## Slow Looking

This exhibition is an invitation to partake in slow looking.

*Slow looking* may seem anachronistic to our contemporary culture which venerates instantaneity. We celebrate being able to scroll through an endless procession of images online without any effort, yet we risk cultivating an attitude towards looking that is passive and inattentive, and to overlook the creativity inherent in slow looking.

Painting is speed resistant and a reminder of the richness that comes from time spent looking. Paintings affirm that slow looking is active, subjective and generative, drawing to the surface our deep thoughts, imaginings and memories where they can be laid bare for our reflection.

The paintings in this exhibition have been constructed to make visible the complexities of slow looking at play when making paintings from the perspective of the painter, to suspend them in medium of paint where they can be revisited by others, albeit with their own subjective inflections and associations.

Slow looking characterises every stage in the making of a painting. It is in operation from the way the painter experiences and contemplates what is present in the world and selects out what is of significance to be reflected and translated into paint. It is in the process of painting, shifting the gaze between the observation of the subject, objects or motifs and abstracting their presence into the painted material of shape, colour, tone and texture. It is in the protracted building of a painting, as time passes and attention fluctuates and seeing becomes host to a symphony of unscripted appearances. The focus may rest on what is present, and concurrently entertain retinal images along with images imagined and remembered. These phantom visions cast the straightforward notion of looking into a complex light.

Looking is further complicated by the fact that making a painting happens in a physical space. The space offers up its own set of distractions, from the way paintings appear against the backdrop of a paint splattered wall or in the context of other paintings and resource images. The studio is also subject to the changing effects of light throughout the day and seasons, not just altering the perception of colours, but generating shapes and patterns from the interference of sunlight and the shadows that drift across the paint surface and merge with the painted image. These conditions influence perceptions and generate alternate courses for actions in the process of painting.

Slow looking, is required to assess the needs of a painting at every stage, to reconcile the gap between the reality on the canvas and the desired outcome. The gaze of the painter consistently returns to the composition, seeing connections in the rhythm of formal elements, touching on the literal and psychological registers of the work, to determine when the sought after visual aesthetic experience is satisfied.

Finally, paintings are made to be seen by others. While these paintings necessarily reflect my experiences, they are not intended as visual puzzles to be solved, rather they are offered to encourage viewers to experience the rich, complex and generative nature of their own slow looking and the meaning it holds for them.

**Elisa Crossing**

September 2023



# Elisa Crossing

*P.S., I am waving to you, 2023*

oil on canvas,

140 x 110cm

\$3,600



# Elisa Crossing

*Homeless, 2017-23*

oil on canvas,

140 x 110 cm

\$3,600





# Elisa Crossing

*P.S.*, 2022,  
oil on canvas,  
140 x 110cm  
\$3,600





# Elisa Crossing

*Falling Glaciers*, 2018

oil on canvas,

140 x 120 cm

\$3,600



# Elisa Crossing

*Turning it over, 2022*

oil on canvas,

140 x 110 cm

\$3,600





# Elisa Crossing

*Fold along the edge, 2023*

oil on canvas,

140 x 110 cm

\$3,600





# Elisa Crossing

*Apparitions, 2018-2023,*  
oil on canvas,  
140 x 110cm  
\$3,600



# Elisa Crossing

*Big bang sighs* 2017-22,  
oil on canvas,  
140 x 110cm  
\$3,600





# Elisa Crossing

*The Fifer*, 2023

oil on canvas,

140 x 110cm

\$3,600





# Elisa Crossing

*The Painter's shelf*, 2017

oil on canvas,

140 x 110cm

\$3,600



# Elisa Crossing

*It's my undoing, 2022*

oil on canvas,

140 x 110 cm

\$3,600





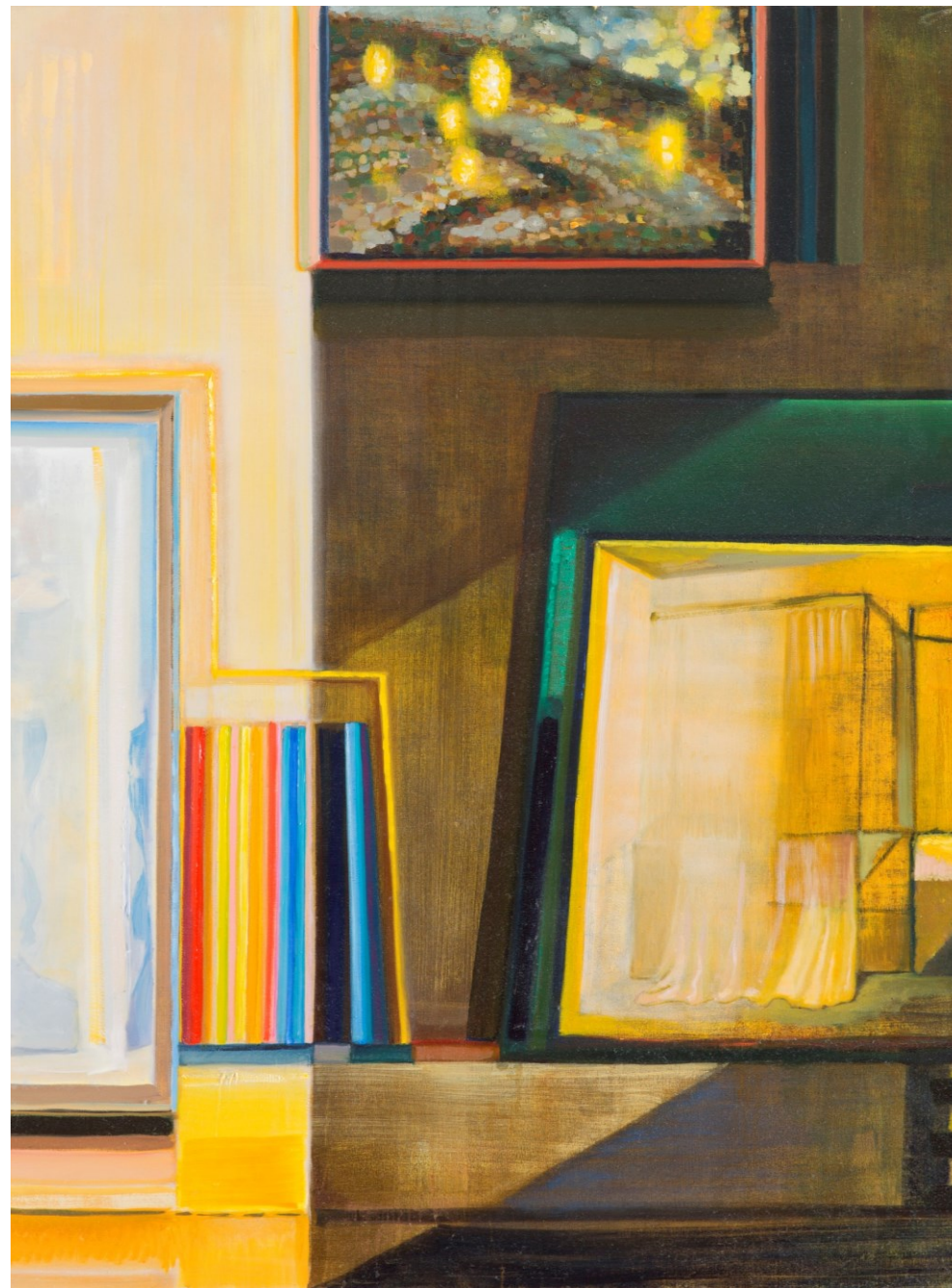
# Elisa Crossing

*Strange lights*, 2022

oil on canvas,

140 x 110 cm

\$3,600





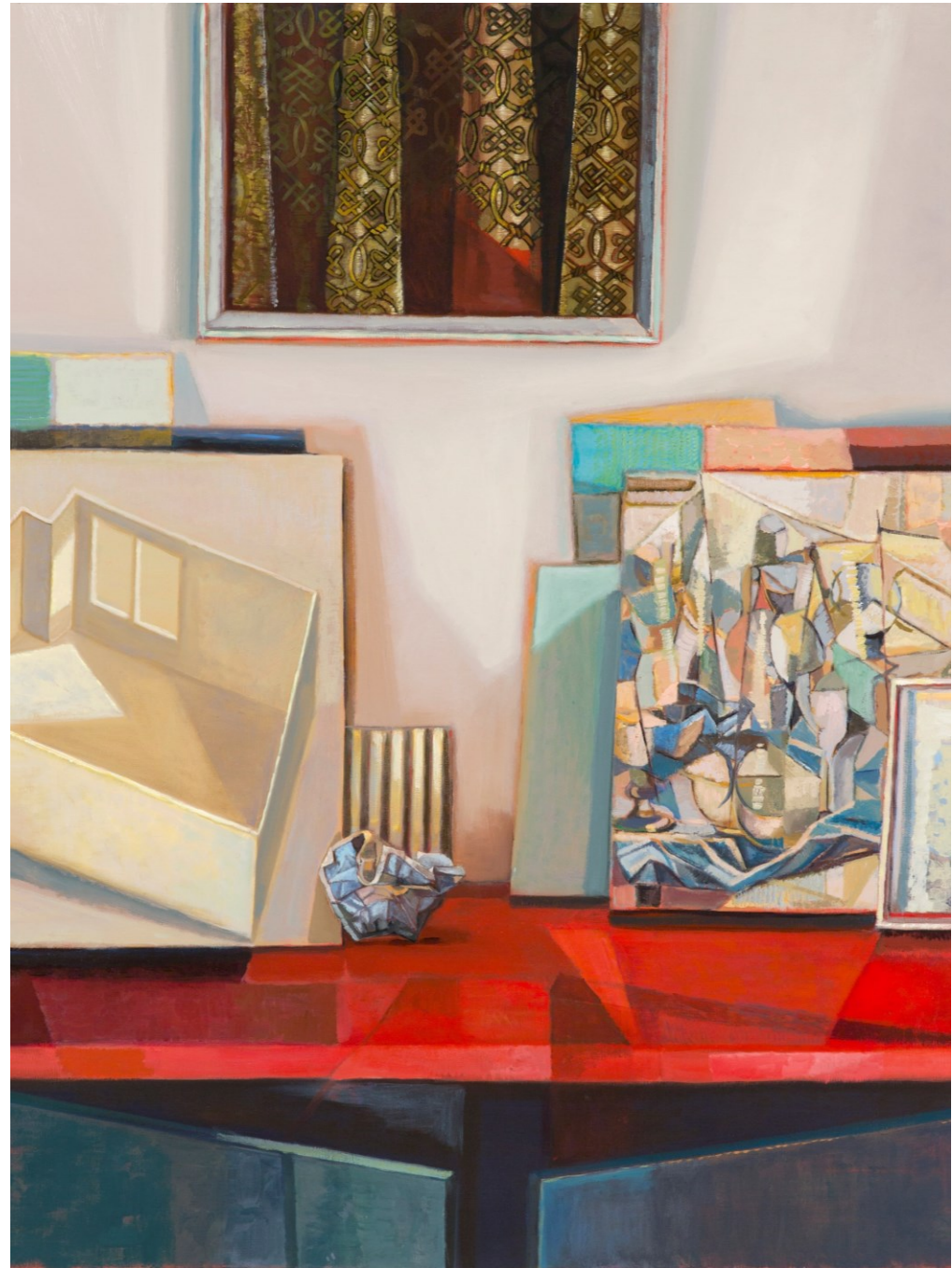
# Elisa Crossing

*The Cubist Room, 2017*

oil on canvas,

140 x 110 cm

\$3,600



# Elisa Crossing

*Shimmer*, 2018  
oil on canvas,  
140 x 110 cm  
\$3,600





## Elisa Crossing

*The Great Wave*, 2017

oil on canvas,

140 x 110 cm

\$3,600





# Elisa Crossing

*Open-cut mind*, 2018-23

oil on canvas,

140 x 120 cm

\$3,600



## Elisa Crossing . CV

Lives and works on Ngunawal and Ngambri Country, Canberra.

### Education:

|             |   |
|-------------|---|
| 2015 -2023  | Candidate PhD, ANU, Research School of Humanities & the Arts                  |
| 1996 - 1991 | Bachelor of Arts, <i>Philosophy</i> , Australian National University          |
| 1986 - 1983 | Bachelor of Arts, ( <i>Visual</i> ), <i>Painting</i> , Canberra School of Art |

### Employment

|            |   |
|------------|---|
| 2023 -2002 | Lecturer, Painting Workshop, Australian National University,<br>School of Art & Design.                           |
| 2023-16    | Co-Course Convenor and Lecturer, <i>The Exquisite Corpse</i> , ANU School of Medicine/<br>School of Art & Design. |
| 2021-1998  | Lecturer, Foundation Studies, Australian National University,<br>School of Art & Design.                          |

## **Solo Exhibitions**

- 2013      *Peep Box*, M16, ACT
- 2011      *Stolen and Other Misdeeds*, M16, ACT
- 2009      *Still*, ANU Foyer Gallery ACT
- 2001      *Rikyu's Vision*, Warrnambool Regional Gallery, Victoria
- 2000      *Search*, Artspace71, ACT
- 1998      *Unquenchable*, 200 Gertrude St Gallery, Melbourne
- 1996      *Uncharted Waters*, Spiral Arm Gallery, ACT 1111
- 1995      *Liquid Light*, Canberra Contemporary Art Space.
- 1994      *Lutescent, Inclining to Yellow*, Spiral Arm Gallery, ACT



## **Group Exhibitions**

- 2019 *Looks like music, sounds like painting*, Gallery of Small Things
- 2018 *IX ANU School of Art & Design Foyer Gallery.*
- 2017 *Mosman Art Prize, Finalist, 2017, Mosman Art Gallery.*
- 2018 *Ten Years of Collecting, ANU, Drill Hall Gallery, ACT*
- 2016 *Re:Place, M16 Gallery, ACT*
- 2013 *Gestalt-ed, ANCA Gallery ACT*
- 2010 *Stanthorpe Art Festival, Queensland*
- 2009 *Art Work, School of Art Gallery, ANU*
- 2003 *Inspace, Tuggeranagong Community Arts Centre*
- 2004 *Interiors, Schloss Haldenstein, Switzerland*
- 2005 *Recent works, Open Studio, Red Hill Studios*
- 2001 *The Inaugural 2001 Canberra Art Prize, The Italo-Australian Club, ACT*

## **Group Exhibitions Cont..**

- 2001      *Still Here*, Tenant Exhibition Leichhardt Street Studios
- 2000      *The Second Annual Drawing Show*, Spiral Arm Gallery, ACT
- 1998      *One Square Foot*, Spiral Arm Gallery, ACT
- 1997      *Living with Art*, Spiral Arm Gallery, ACT
- 1998      *Staff Show*, Canberra School of Art, ACT
- 1996      *Fifth Australian Contemporary Art Fair*, Royal Exhibition Building, Melbourne
- 1997      *Prime Television Painting Prize*, NSW Regional Galleries and Nolan Gallery, ACT
- 1998      *Inner Square*, Spiral Arm Gallery, ACT
- 1995      *God Save the Queen*, Canberra Contemporary Art Space
- 1994      *Ten*, Leichhardt Street Studios Tenant Exhibition, ACT
- 1994      *Cadence, Work in Progress*, Link Theatre, ACT

### **Group Exhibitions Cont..**

- 1993      *Spiral Secrets*, Spiral Arm Gallery, ACT
- 1992      *Compact Art, A Clear Case*, Ben Grady Gallery, ACT
- 1993      *Between the Covers*, Canberra Contemporary Art Space
- 1994      *The Book Project, Raft Press*, National Library, ACT
- 1995      Touring regional galleries in Australia and New Zealand
- 1991      *Camera Obscured, Photo Access*, ACT
- 1990      *Octavo*, Canberra Contemporary Art Space
- 1987      *Five Graduates*, Ben Grady Gallery, ACT
- 1986      *Seven*, Bitumen River Gallery, ACT
- 1986      *Graduate Show*, Canberra School of Art



## Curatorial Projects

2000-1999 Gallery Co-ordinator, for Spiral Arm Gallery and Artspace71, Canberra. Curator for the following 8 exhibitions- *Chill out*, *Running with the Pack*, *The Art of Fibre*, *Kadi*, *The Christmas Show*, *The Drawing Show*, *The tenants show 1999 & 2000*.

## Awards:

2020 Vice-Chancellor award for Teaching Excellence, **Associate Professor Krisztina Valter, Associate Professor Alexandra L. Webb, and Ms Elisa Crossing** ANU Medical School and School of Art & Design, ANU College of Arts & Social Sciences.

## Conferences/ Symposia

2019 The 19th Congress of the International Federation of Association of Anatomists (IFFAA 2019) ExCel, London, UK 9 -11 August,

2017 ACUADS Australian Council of University Art & Design Schools

2018 The Australian and New Zealand Association of Clinical Anatomists (ANZACA) conference, ANU.

2012 Renaissance symposium, *Landscape in the Renaissance* Painting Workshop, ANU

## Awards:

2020 Vice-Chancellor award for Teaching Excellence, **Associate Professor Krisztina Valter, Associate Professor Alexandra L. Webb, and Ms Elisa Crossing** ANU Medical School and School of Art & Design, ANU College of Arts & Social Sciences.

2012 Renaissance symposium, *Landscape in the Renaissance* Painting Workshop, ANU

## Publications

- 2023 Authors: E Crossing, L. Smyth, A. Webb, K. Valter, Chapter Title : *Visualizing the Human Body Using an Artistic Approach* Book: Biomedical Visualisation .DOI : 10.1007/978-3- 031-13021-2
- 2017 E.Crossing, "Exquisite Corpse: A contemporary marriage of art and anatomy" ACUADS Australian Council of University Art & Design Schools  
<https://acuads.com.au/conference/article/exquisite-corpse-a-contemporary-marriage-of-art-and-anatomy/>
- 
- 2016 *A Marriage of Art and Anatomy* ANU Educational Fellowship Scheme News, August 2016 Issue no. 19
- 2001 Review by Deborah Garden Muse Magazine, September Issue 2000 Sonia Barron *Drawing in a Crowd* The Canberra Times February 21
- 1999 Sasha Grishin, The Canberra Times March 10
- 2000 Helen Musa, Leichhardt New Gallery Co-ordinator The Canberra Times
- 1998 Cassie Proudfoot *Take time to chill out* The Canberra Times August 27
- 1997 Barron, S. *Painted Invitations to ' go with the flow'* The Canberra Times December 18 1994  
*Search for new images* The Canberra Times September 4, Barron, S. *Crossing tunes in on yellow's associations* The Canberra Times August 16.
- 1989 Review " Jennifer Higgie " CCAS News Letter No7. May 1989



## **Workshops**

- 2022      Presenter, Canberra Art Workshop, *Composing towards Abstraction* ,
- 2021      Guest Artist, National Portrait Gallery, *Looking to Pounce: Portrait Drawing*
- 2021      Presenter, Canberra Art Workshop, *Collective Nouns Workshop*
- 2020      Presenter for Gender Institute funded series of 6 workshops "Imperfect Bodies of Research"
- 2019      *Women's Body Positivity life drawing workshop*, St John XX111 College, ANU
- 2020      Presenter for *Hybrid visions: a marriage of sorts Workshop*, Canberra Art Workshop.
- 2018      *Frankenstein 2018: Two hundred years of monsters*, Conference. Workshop presenter and editor of film for conference organised by Dr Russell Smith, ANU Lecturer in Literary Studies School of Literature, Languages and Linguistics.
- 2018-17    Speaker for ANU life model induction seminars, *On life Drawing through ANU Foundation Workshop*.
- 2018      Presenter for *Women's Body Positivity life drawing workshop*, Burgman College, ANU.
- 2018      Presenter for *Collage into Cubism workshop*, Canberra Art Workshop.

## **Workshops Continued**

- 2017 Artist Talk, Drill Hall in connection with *Ten Years of Collecting*.
- 2018 Presenter for *Drawing and Painting: FLUID STATES* workshop series Canberra Art Workshop.
- 2017- 2010 Guest speaker /in collaborations with the National Film & Sound Archive, National Gallery of Australia, and ANU's Art History and Curatorial Studies, through Foundation Workshop, undergraduate teaching projects.
- 2016 Life drawing Lecture and workshop presenter for Curatorial students for Dr Charlotte Galloway, Senior Lecturer, Asian Art History and Curatorial Studies, ANU College of Arts and Social Sciences.
- 2017 Presenter for *My Space: Open to Narrative*, Canberra Art Workshop
- 2010 Presenter *Autumn Colours*, Lanyon, Historic Houses, CMAG, Culture Facilities Corporation
- 2009 Workshop presenter various, National Museum of Australia & National Gallery of Australia, National Portrait Gallery.
- 2017 Artist Talk, Drill Hall in connection with *Ten Years of Collecting*.
- 2018 Presenter for *Drawing and Painting: FLUID STATES* workshop series Canberra Art Workshop.
- 2017- 2010 Guest speaker /in collaborations with the National Film & Sound Archive, National Gallery of Australia, and ANU's Art History and Curatorial Studies, through Foundation Workshop, undergraduate teaching projects.



- 2017 Artist Talk, Drill Hall in connection with *Ten Years of Collecting*.
- 2018 Presenter for *Drawing and Painting: FLUID STATES* workshop series Canberra Art Workshop.
- 2017- 2010 Guest speaker /in collaborations with the National Film & Sound Archive, National Gallery of undergraduate teaching projects.
- 2016 Life drawing Lecture and workshop presenter for Curatorial students for Dr Charlotte Galloway, Senior Lecturer, Asian Art History and Curatorial Studies, ANU College of Arts and Social Sciences.
- 2016 Presenter for *My Space: Open to Narrative*, Canberra Art Workshop
- 2010 Presenter *Autumn Colours*, Lanyon, Historic Houses, CMAG, Culture Facilities Corporation
- 2009 Workshop presenter various, National Museum of Australia & National Gallery of Australia, National Portrait Gallery.

### **Research Supervision**

- 2019-18 Co-supervisor for Bethany Lincoln *Anatomy and Art* (HREC Ref: 2016/476). Research School of Biology, College of Science.

### **Works held in collections.**

Works held in numerous private collections

- 2016 Acquired for the Australian National University Art Collection,
- 2003 The Schloss Haldenstein, Collection Switzerland.