



INSIDE THE GALLERY PODCAST – JUNE 2019

Transcript of interviews:

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## **Erin Mathews – Gippsland Art Gallery (Space – 50<sup>th</sup> anniversary of manned moon landing)**

- Tim Stackpool: The anniversary of the first man moon landing is on the 20th of July. 50 years in fact since that day and the Gippsland Art Gallery is one of many undertaking celebrations with a special exhibition. Erin Mathews, the curator, has taken the time to have a chat, Erin thanks for joining us.
- Erin Mathews: Thank you so much for having me.
- Tim Stackpool: This notion of having a space exhibition, we know the anniversary is coming up but how did it come about for you?
- Erin Mathews: For me it was actually something that was already in the works when I started this job here at Gippsland Art Gallery. I've been here for less than a year now and luckily for me it was a show that our director had already put on the table and I jumped at the chance to continue with this show.
- Erin Mathews: I guess the important bit about why we wanted to do it here is that Gippsland Art Gallery has a motto, which is art for Gippsland and about Gippsland. For us, that includes both supporting our local arts community and the locals artists, which we have heaps of amazing artists here in Gippsland. But it also involves bringing art to our area that we really think our communities should see. That was one of the things about this show is that it's such a huge, worldwide phenomenon and we really wanted to be a part of that.
- Tim Stackpool: Okay. Now you were talking about how you bring art to the gallery which is relevant to the people of Gippsland, but I'm still trying to work out the connection between space and the space program and the gallery.
- Erin Mathews: We actually have a lot of local artists, a lot of which are in the show, who are really focused on the idea of space and the mystery and excitement of space. We've got quite a few of those artists in this show, as well as looking at the historical and other Australian wide contemporary artists as well.
- Erin Mathews: We have a really important education program here at the gallery, so we have an amazing team, including our education officer and our guides who work really closely with our member schools and also our public programs. That's something that we felt this show would also be really helpful in terms of education both kids and the general public about the 50 year anniversary and hoping that we can bring that excitement back down to Gippsland.
- Tim Stackpool: This was already underway when you joined the gallery but how have you pulled all the pieces together and how have you reached in order to actually put this exhibition on the floor?

Erin Mathews: That's a good question. There was a lot of emails and a lot of spreadsheets that helped with that. When I started, we finalised the bones of the show, which are some NASA photographs that show which are currently on loan from the NGV (National Gallery of Victoria). That was our baseline for the show and since then I've been able to work really hard on researching and searching our contemporary artists who've responded to that idea of space. While we are focusing on the anniversary of the moon landing, I've broadened out a little bit more to encompass everything around this excitement and mystery about what is out there and our place in the universe. For me, there was a lot of different artists I was able to include and unfortunately, many more that I would have also liked to include. Maybe there'll be another one in the next 10 year anniversary.

Tim Stackpool: I'm wondering about the connection here, that whole reaching for the stars and achieving a goal is not so different to an artist sitting in front of a canvas for instance and then wanting to reach and achieve a goal, do you see a connection there or am I stretching things a little bit?

Erin Mathews: No, I think that's absolutely right. A lot of the things that I look at when I see space and I definitely am a space geek, is that unknown and the unsureness and also that slight uncomfortableness that you get when you realise how small you are or you're looking up at the vastness. I think that's something that a lot of artists are really good at communicating because they do start with that nothing and they have to build up to something that they can then describe and show and communicate with other people as well. It is quite similar, I feel.

Tim Stackpool: In terms of what you have in the exhibition, what sort of things can we expect to see?

Erin Mathews: Oh, it's really exciting. I have a really good mix, right from the NASA photos, as I mentioned before and we have a whole lot of wonderfully generous artists and also private lenders that have allowed us to include a really large selection of items. We range from, for example the photograph of the memorial to fallen astronauts on the moon artwork, which is up on the moon at the moment, which shows the plaque and the tiny little astronaut figurine that was left on the moon, which was in memory of the astronauts who died in the pursuit of getting to the moon. Something like that right through to I have a countdown clock video from the Kennedy Space Center at Cape Canaveral, which is really cool. Also, then a whole load of artists, including Gippsland and Australia wide artists.

Tim Stackpool: How did you draw the line between putting together an art exhibition and then putting together a museum of science and technology? Did you have to hold yourself back in that respect?

Erin Mathews: I think it was pretty easily balanced. For me, it came down to more about the education as well. I didn't want this just to be a show that just art people could come to. I was really hoping that this would be something that would draw in

our community and crowds who might not consider themselves art people, that might consider themselves more in the science area. I'm really hoping to bridge that gap.

Erin Mathews: For me it was a really good mix to be able to have some of those original photos and those kind of historical hardware-yeah bits, and then be able to show them the way the artists have responded to that idea and hopefully bridge that gap, because I don't think you have to be one or the other. I really think you can have an art and a science background and you can have both of those things.

Tim Stackpool: Given that you may not have a long history with the gallery there, do you think this is a very different exhibition for the gallery?

Erin Mathews: I've talked a lot with our director, Simon Gregg, about this idea of the show and we do put a little bit of that museum context in our normal exhibitions. We've just opened a showing gallery too, which is called Stories from the Collection, which is looking at the history of art in Gippsland and it is more of an educational museum format, with a lot of information in there as well. I guess that balance is definitely there for us, we do a lot of more traditional art gallery shows as well, I supposed you'd say and having that mix as well really still adds to that idea that art is for everybody and it's for everyone in our community. We don't want to assume any knowledge in people but we also want to provide that understanding that people can come and they can learn and participate in lots of different areas. Hopefully by having many different shows in our spaces they'll find something that they really enjoy.

Tim Stackpool: Yes. I think everyone would agree that art galleries are all about guiding people through the art, rather than just displaying it anyway.

Erin Mathews: Absolutely.

Tim Stackpool: It's not unusual at all to see that. But in terms of those inclusions, if I can just go back to that, we're you surprised at anything that was uncovered in terms of curating this exhibition?

Erin Mathews: I guess mostly I was surprised by how many artists actually were also space geeks like I was. I think I was emailing quite a few people when I started and putting those feelers out there and finding a few people that would be really interested. I got so many responses back and phone calls from people that just said, I could sense that you were really excited about this and that you were as excited as I was, so I really wanted to be involved. That was really lovely for me because I guess it is a bit of a specific topic but it's just something that I found so many people jumped in, and the response from people that I emailed, also the people in our area that know the show's coming is really good as well. I think it's going to be definitely a highlight for our exhibition calendar this year.

Tim Stackpool: Yeah, I think it's quite unique because art oftentimes is about romance, it's about angst, sometimes being troubled and then sometimes being inspired. Then to see a space exhibition come out of that enthusiasm, it is quite unique. That's what attracted me to have a chat with you about it. The more you've lived with it, I guess the more you've seen a great connection as we spoke about before, between art and science?

Erin Mathews: Absolutely. That's something that's really important for us here, especially because we do have this motto on the go, which is art for everyone. We really want to make our gallery a spot that everyone in the community feels that they can come. Having these types of shows that maybe have a slightly different bent will hopefully draw those people in and then they can realise that it's not just for a certain type of people. Everyone's welcome, we do heaps of kid's activities and public programs and all that kind of stuff to bring people in, in the hope that they will come and get just as enthusiastic as we are about this show.

Tim Stackpool: This show, if I'm right, runs through until September, yeah?

Erin Mathews: Yeah.

Tim Stackpool: In terms of you saying you had so much content you might have a second show, what is it you've had to leave out?

Erin Mathews: Oh gosh, just mostly unfortunately I had a lovely digital series of pieces that was presented to me by someone quite recently that I actually couldn't fit in on my walls. I have packed the exhibition out with as many things as I can possibly fit in. There has been a lot of artists that, I guess I was surprised by the amount of people who were just incredibly enthusiastic and excited about all of this kind of stuff, just as much as I was. I don't know, there's a lot of artists out there who were interested and I wish I could have put more in.

Tim Stackpool: Erin, look, you're very excited about it and congratulations on actually continuing to have the courage to put such an exhibition together. We really appreciate your time on the podcast.

Erin Mathews: Thank you very much for having me.

Tim Stackpool: Erin Mathews there from the Gippsland Art Gallery and there are more details about their exhibition posted at [www.gippslandartgallery.com](http://www.gippslandartgallery.com).

## **Campbell Bickerstaff – Powerhouse/MAAS (The Ideal Home)**

- Tim Stackpool: Household items as art, as a means of reflecting the issues of the day. That's what The Ideal Home Exhibition, currently underway at the Powerhouse, hopes to tell. The Powerhouse is the major space for The Museum of Applied Arts and Sciences in Sydney, which often does exactly that, looks at art and science as a synergy, and Campbell Bickerstaff will help us dive deeper into that.
- Tim Stackpool: Campbell, thanks for your time.
- Cam Bickerstaff: Tim, thank you for inviting me to speak to you.
- Tim Stackpool: Firstly, when it comes to exhibitions using the collection from the Museum of Applied Arts and Sciences, that collection is vast. How do you make that start? Is it from looking through the items first, or do you build the items around a relevant or recurring theme?
- Cam Bickerstaff: It's an incredibly vast collection, and you can probably do an exhibition on anything. This is the strange thing about the Museum of Applied Arts and Sciences, because its collection and collecting habits have been voracious. There's half a million objects in the collection. You can draw on it to flesh out just about any theme you want, whether it be related to social history, the sciences, agriculture, transport.
- Cam Bickerstaff: It does take some time to be immersed in the collection, to understand it, and to think about it as a tool for delivering ideas. I agree that that takes some time. You arrive here... Curators aren't just born in a day. You don't just study it and then you're... I walked around the collection at some of the large stalls, and I would go past something for 10 years, and then I'd stop one day and realise, "Oh, my God, that's a Western Electric amplifier from the birth of sound cinema in 1929 that came from regional New South Wales." And to me, it's just been a rack of stuff, but now I know what it is and I understand its significance, because I've been studying other bits.
- Cam Bickerstaff: You build up this knowledge about the whole collection over a very long time.
- Tim Stackpool: That's what it takes.
- Cam Bickerstaff: Back to your question about how do you... in more particular work with the collection, you go into the collection and you don't want to use too much. You want to use it to tell your story in the simplest way possible. You want to put objects next to each other which resonate, or they contrast, or people...
- Cam Bickerstaff: Because the first encounter in a gallery is you walk in, and you're not reading labels straight away, you're looking at this stuff. And if you put two things next

to each other and someone looks at them and goes, "Why is that there?", they might read the label. So, you try to provoke. Yeah, "provoke" is a good word.

Tim Stackpool: In terms of the Ideal Home, that exhibition running at the moment, how did that evolve?

Cam Bickerstaff: The Ideal Home was part of a suite of exhibitions that we wanted to collaborate with Penrith Regional Gallery on, and so they did a show called Gravity a couple of years ago, and Ideal Home came up. So the concept was already there. It sort of fell to me to fill it out, like, "Okay, Campbell, this is what we want to do. We're going to use Lewers House and we're going to put in this material from these artists, and we want you to use the collection to tell another story about what the ideal home was."

Cam Bickerstaff: The lead there was sort of coming from Lee-Anne, who was running Penrith Lewers House at the time, and that is about, "What happened over the last century in the domestic space? What were the great changes?"

Cam Bickerstaff: I had ideas about using some very abstract-looking objects, because it's a gallery, and we were using commissions and artworks in a conversation with the collection. I actually started a list of very abstract-looking material from the home, so I had washing machines that looked like they'd come from a sci-fi film, but they were from the 1920s. They just didn't look like a washing machine.

Cam Bickerstaff: And then I had a vacuum cleaner that looked like it was a missile. It was all polished aluminium, and they said, "Hey, hey, okay, Campbell, how about we just get back a bit to more domestic space. Let's focus on good design." It was a matter of sort of going, "I've got 100 years, I've got three plinths, I'm going to run up to about 60, 70 objects at the most. How am I going to tell this story and how am I going to split it up?"

Cam Bickerstaff: You've got a quantity and you've got a volume, and you want to show good design in Australia. And there are some pivotal moments in that space, and there are some great Australian designs, and there is also some really humble and rudimentary designs from the early part of the 20th century.

Cam Bickerstaff: I found material that fitted into three distinct phases of the domestic space: early, mid, and late 20th century.

Tim Stackpool: Which kind of leads me to want to talk about things beyond the Ideal Home. As a curator, you at the Arts and Sciences Museum, do you see a level of conflict, in the past conversation as well, between industrial design, good or bad, and how that over time becomes a form of art?

Cam Bickerstaff: That's a really interesting point, and a really interesting comment to make, because what my research is leading to, or what I'm trying to unpackage... So, okay, if there are designers like Carlo Bugatti, who was an Italian fringe designer

in the early 20th century who did these really extraordinary pieces of timber furniture which had parchment and leather and bone. They're quite busy-looking, and I find them kind of on the verge of radical, but also the Italians in the '60s and '70s, and actually anything the Italians do I love. They push design to a certain limit, but they show some restraint.

Cam Bickerstaff: Whether it's doing a phone, or a chair, you'll look at it and go, "Oh, yeah, that's a phone." It's still a phone, even though it looks like a reclining female nude, or something. It looks sort of Henry Moore, and they've used the material and the plasticity of it, but they show a restraint. But then they went to that radical design in the mid-'60s where they were doing really outrageous-looking things, sofas like the giant pair of lips, seats which were Roman columns which were collapsed, giant plastic polymer things which look like reeds of grass that are meant to be a chair.

Cam Bickerstaff: And I'd look at those objects and I'd go, "Okay, people designed them, furniture designers designed them. What does their output, this object... And again, like Newson and the Lockheed, what does that mean to design for the rest of us? What do all those other industrial designers who are making things that, like you say, which are utilitarian and useful, what do they draw on from these people who are creating these things which go beyond utility and become sculptural?"

Cam Bickerstaff: That's the questions that I'm trying to find out ways to unpack, and it's an interesting exploration of existing things in the collection, but also a search for other material which will explore those ideas.

Cam Bickerstaff: I was sort of turned onto that because I was very interested in... As I said, when I first got here it was information technology, and they asked me to do an exhibition which became Interface, which was about information technology and the challenges that designers had in getting a very complex tool, like an iPhone or a smartphone, to make it really simple and usable.

Cam Bickerstaff: And so I went back 100 years... I wanted to go back further, but my boss always says, "Campbell, you can't go back to agrarian society and try to tell the story from there. There's a limit." But you start to look at the beginning of industrial design, so people like Christopher Dresser and Peter Behrens from Germany, and their ideas about, on the cusp of mass production and working out a new language for objects that deals with these new materials and new ideas, and new ways of living.

Cam Bickerstaff: That led me to sort of, "I reckon we should have some really good radios and typewriters by Olivetti and Braun," and all these companies that understood what great designers, who were doing extraordinary work in other fields, in furniture and architecture, but what they could bring to a typewriter, or a radio. And how that influenced people like Jonathan Ive and Apple, who would look at Dieter Rams' radios from the '50s and '60s, and go, "Look, he's working at a time



of rapid technological change. He wants to make this object for a new audience as simple and easy to use and read as possible."

Cam Bickerstaff: He doesn't want to challenge the people to adopt this technology, they want to go, "Oh, I like that. I put it in my hand, I like the weight, the feel, it's really easy to use." Those little stories through the 20th century, of all that material and these companies that went, "We need a great designer. We'll spend more time in research and development, but the product we come through with in the end is superior. It might be a little bit more expensive, but it's better and it makes the job easier."

Cam Bickerstaff: There are other stories intertwined with that. It's not just about materials and design, it's about... I find it a democracy. I find that these designers and these companies weren't interested in making a profit, they were interested in giving people access to these tools, and being able to do their jobs and creativity better with these new technologies.

Cam Bickerstaff: Have I answered your question?

Tim Stackpool: Well-covered, I think actually, Campbell, but I might comment on actually my question, whether you think or whether there actually is a solid connection between strict industrial design and art as a stand-alone form?

Cam Bickerstaff: They're not separate. People working in the plastic arts influenced people working in industrial design, and industrial designers influenced people working in the plastic arts. They're not living in separate countries in separate silos. I've got a Henry Moore, a picture of the reclining female nude, next to a Marcello Nizzoli telephone from 1957, because he is Henry Moore, and he's doing these semi-abstracted things, but he's only abstracted to a certain extent, and he's living in a world where plastic is a new material, neoprene...

Cam Bickerstaff: So there's these properties that are coming into products in the real world that artists are influenced by as much as industrial designers look at the plastic arts and go, "Hey, that's really cool, look at what they're doing in pop art," especially in the '60s and the '70s, and that was reflected in the products they were making.

Cam Bickerstaff: We've got an Olivetti calculator that is so pop art, it's just fabulous. It's these rounded sides and nipple-shaped keys, and neoprene bright yellow. Even their posters are sort of all pop art, they all talk to each other. That's what I love about it, it's all that cross-talk between those practices.

Tim Stackpool: Absolutely, I think we've well-established that connection, Campbell, and speaking beyond what we originally came to talk about, which was the Ideal Home Exhibition at the Powerhouse. But thanks for putting that exhibition together, it is underway right now at the Powerhouse in Sydney.

Tim Stackpool: And Campbell, thanks so much for your insights and for your time on the podcast today.

Cam Bickerstaff: Thanks a lot, Tim, I hope I've answered your questions and that people might draw something from this. Thanks again for the opportunity.

Tim Stackpool: No doubt about it, thanks very much, again.

Cam Bickerstaff: Bye-bye.

Tim Stackpool: Campbell Bickerstaff there, cementing that connection, actually, between technology of the day and art. Actually similar to what we talked about with Erin earlier.

Tim Stackpool: The Ideal Home is on at the Powerhouse in Sydney right now, through until January...

## Byron Coathup – Maverick Gallery (Spaces in Unusual Places)

- Tim Stackpool: As we head to Coolangatta on Australia's Gold Coast to take a look at another space in an unusual place. Byron Coathup loves art, and his wife loves to style hair. So a block back from the beach, you head upstairs, and you'll find a remarkable space, a groovy designed hair salon paired with not only an art studio but also an art space. It's the maverick hair and art space and I was lucky enough to catch up with Byron for a face to face in the gallery. I asked him first of all how new customers to the salon react when they also find themselves in an art gallery.
- Byron Coathup: It's out of normal I guess. People don't usually go to hair salons and experience art, and artists work, and so forth. Yeah, it's supposed to be a bit quirky sharing the space. It was the best way we could incorporate a really lively, fun atmosphere, give the clients that come into the salon something else to look at than just themselves in the mirror.
- Tim Stackpool: This wasn't your original art space. As I understand it, You had a salon previously, or your wife did anyway. She runs that side of the business, I'm guessing.
- Byron Coathup: Yeah, well we started six years ago, and we opened a small space, and literally I'd take over my wife's salon on Saturday nights. I would board up mirrors with MDF, and literally pull all the chairs out, and all the salon equipment would just come out, and we'd just put an a night on for the artists, and we'd have loads of people come. It just kind of ramped up from success from there.
- Byron Coathup: There were really not many arts spaces or galleries on the coast that were showing emerging artists work. So we were really doing it for the artists. I knew a bunch of friends that I wanted to show, so I was really just doing it for my mates at first. Then we've slowly gotten better at it, and six years down the track we've found things that work and what don't work. It's exciting. My wife, the hair salon gives a bit to the art gallery and the gallery also gives a bit to the salon. The clients always come in, it's always different and fresh.
- Tim Stackpool: How often do you turn the exhibitions over? You have an opening every four weeks, I'm guessing, something like that?
- Byron Coathup: Yeah, at first we started doing every three weeks, and we were putting on shows pretty often. As I've gotten older, I've started a freelance curating shows outside of the gallery, doing public works as well, but we've got it back to about four weeks now, about one once a month.
- Tim Stackpool: So at the moment what have you got showing?

Byron Coathup: I'm actually using it as a studio for myself. So do a little bit of a break between the June, July, sort of EOFY thing, and then we come back in late July and we've got an artist by the name of Kristian Fracchia. He's from Brisbane, and he's showing some large scale painting works. He deals with surf culture.

Byron Coathup: Then we've also got Willie Wilks coming in later this year, and he's actually a landscape painter. He's done a show in Brisbane recently with Jan Manton. It's actually on now. He's done landscapes of Canadian scenery and so forth. They're really interesting abstract kind of works, but often, having a Gold Coast gallery, we like to show artists that do or are having shows in Brisbane.

Byron Coathup: Basically, we would kind of find that the audience is different on the Gold Coast. We encourage the artists from local areas, even Brisbane only being about an hour and a half away, and bring their work down to show to the audience down here, because often those audiences down here don't get up to Brisbane. It's like a whole new world for them. The artists put all this time and effort into making work, so you could go on solo shows and just to see it. At the end of one solo in their own city, it's sort of a shame.

Byron Coathup: So I was encouraging the artists to pick up, and they switch things up when they do, and they find out new things as they show the work. So yeah, those two artists have had shows in Brisbane and it's really about just to kind of bringing them to the Gold Coast and getting them to a new audience.

Tim Stackpool: On that note, and you're no stranger to galleries in Brisbane, GOMA for instance, and also out of Murwillumbah too. You were out there recently with a show. How different does it feel working between a regional gallery such as this and the larger galleries like GOMA in Brisbane, how does the audience get a different feel and a different connection with the artist between those two types of galleries?

Byron Coathup: I guess the Metro Galleries, the ones in the cities like big GOMA and QAG, the public already know what art is and they kind of already know what contemporary art is. We find a lot of our ways by contemporary art through social media and the Internet, but for every day people they have to take themselves to the gallery to go, look. These bigger galleries in Brisbane, they usually only ever go to these places in the larger cities. Regional galleries really have this mission to educate, what is public art, and what's happening right now, and to remain engaging, and have really engaging shows.

Byron Coathup: I really love regional galleries and just regional towns because they have so much history about them. They're often not developed like cities. They often have time to think and rekindle old memories, and often curating shows or the curators that show have shows at these regional, they kind of have a nice delicate touch and really rich content. Then when you go walk around the town or so forth, that kind of comes back to you and you realise things.

Byron Coathup: I think the public and local community want to attach themselves to those stories and can attach themselves to those stories. So that's sort of the job of the regional gallery I think

Tim Stackpool: I've spoken to a few people in the podcast who curate and own regional galleries, and some of the challenges that they have are things like growing a level of legitimacy, trying to attract the artists that they want into the gallery. The Gold Coast is not a small community, so I'm not sure that you would suffer the same thing, but what are some of the challenges you've had as a small gallery operator?

Byron Coathup: I guess the worst things that annoy is people coming in for free piss (beers).

Tim Stackpool: ... for your openings you mean.

Byron Coathup: Then you get the young ones in, you get a beer sponsor and everyone's here just wanting to have the beers, and I don't know if they're actually here for the art sometimes,

Tim Stackpool: Let me tell you, that it happens in the metro areas as well.

Byron Coathup: Yeah, but you know it brings a good crowd and if that's all I can get more people to go, then that's good enough for me. That's maybe one but just getting word out. Like today's social media and things, it seems advertising, that's a hard thing. Then people complain about doing mailing lists and things like that. You can build up mailing lists, but that goes to junk mail and things like that.

Byron Coathup: I think approaching papers and the smaller articles, and bloggers, and things like that, we do our best to try and get to those guys and it does work. It brings in people that are interested in what the show is happening. You go up and down like a pair of honeymoon underwear sometimes with the numbers on your shows.

Tim Stackpool: Speaking of honeymoons, I'm kind of thinking sitting here, in terms of your wife running the salon and you taking care of the gallery. Was there a kind of matrimonial compromise there? You wanted to get into the art business. She wanted to get into the hair business. The only way that you guys could survive together was to actually combine the two.

Byron Coathup: Yeah, you could probably say that. We kind of just lunged forward and went when for it. It is a give and a take. I think I put up with her crap she puts up with mine. The art shows, they're always really good turnouts. As long as I always clean up and things like that. There's something nice, we gain clients also from our art shows. We bring people in that don't usually come to this salon and they realise like, "Oh this is amazing. I want to get my hair done here."

Byron Coathup: So it works on that atmosphere too, and then also it's for our own staff. They love it. They really enjoy the constant change, the atmosphere, and knowing this thing's on, and just being around. Constant change in their workplace is important.

Tim Stackpool: Yeah, there's a great synergy of design here I noticed when I walk in. The interior design of the gallery matches back with the design of the salon. It's right on trend. In terms of progressing forward now, where do you want to take this?

Byron Coathup: Yeah, it's a good question. We've got a little bookstore happening now as well. We try and show independent publications. We get a few books from Amsterdam Distributors, a distributor from Melbourne as well, that are bringing books in from Europe and other places. So what you can't usually get in a bookstore we kind of provide.

Byron Coathup: Then also we finally expanded our space. Instead of having just ongoing shows and constant change, we found that clients were finding it hard to get in once a month. So we devoted a small space where we did the classic salon hang, and every artist that comes through the doors contributed a piece. It's kind of like a stock room for us and we put it up on a one wall so clients can kind of investigate, see the artists, how they work, and then sometimes things progress from there with commissions, or they buy the work on the wall, which is always great.

Byron Coathup: I really think nurturing the artists culture here on the Gold Coast is really important, and providing space for them to experiment and to show new contemporary work, and I really enjoy, get a kick out of it.

Tim Stackpool: Very well done on what you've done here. It is a lovely space and I certainly hope that anyone who comes to Coolangatta and spends some time on the Gold Coast comes to visit Maverick.

Byron Coathup: Aww, thank you.

Announcer: That's Byron Coathup doing what he loves and creating a great contemporary art focal point in Coolangatta, and if you want to learn more, head to [maverick.net.au](http://maverick.net.au). That's [maverick.net.au](http://maverick.net.au).