

From left to right

1. *Untitled Landscape, no. 8, 2024*
\$250 unframed
35mm, Archival silver gelatin print
16" x 20" (four 8x10 inch prints
pieced together)

Hanako Müller

Hanako Müller is a Naarm based artist whose work reflects on the ways in which we look to form identity, how memory influences experience and how the act of capturing and viewing photographs invites connection. Through the use of mixed print and analogue processes, Hanako highlights the materiality of photography and invites viewers to engage with questions of place, time, and positionally.

hanakomuller.com
@han.a.ko

2. *Butterworth st, 2024*
C-type darkroom print, wood,
screws

Casper Plum

Casper Plum is a multidisciplinary artist who delves into moments of transition, the stages of longing and grief and the relationship between body and homes. He questions how space influences the way we hold memory, how space informs safety and stability. He traverses photographic C-type prints and sculptural elements to explore integral parts of himself and current personal experiences.

@making.plum

3. *untitled, 2024*, Ply, walnut, mdf,
moulding wax, pencil shavings, legal
pad paper, gift boxes, map pins,
wooden beads

Inez Martorell

My practice combines photographic and sculptural mediums, exploring feelings of anxiety and nostalgia through recreations and interpretations of vintage imagery and iconography. My work also aims to examine the potentials of cinematic world-building within photography and installation, often involving set-building and prop making.

@yyournotrealgirl

4. *More Mountains, 2023*
inkjet print, ply

Cinoo Christina Lee

Cinoo Christina Lee is currently completing her second year of photography at the VCA. Cinoo's work presents an attempt to comprehend the turmoil and embarrassment produced by desire for things that are beautiful but inherently empty. She has also recently been interested in idiosyncratic belief systems, algorithmic echo chambers and luxury's language.

@scarrboroughaffair

5. *gloves*, 2024
\$350
77 x 111.54 mm, c-type print
mounted to pine

Trinh Mia Dang

Trinh gathers mixed mediums and photographic practices to display socio-cultural themes whilst exploring her own heritage. Her fascination lies in experimental material based work through the nature of making and building.

@33nlight3n

Before the Bullfight pays respect to the Traditional Custodians on the land on which we exhibit, the Wurundjeri People of the Kulin Nations. We would like to expand this respect to Bunjil, the great creator. Sovereignty has never been ceded. Always was and always will be Aboriginal Land.

BEFORE THE BULLFIGHT

Curated by Audrey Merton & Jack Snow-Viener

Old classrooms with pencil holes stabbed in the soft wood of a hinged desk. Ballpoint pen carvings in an old ruler, light wood with precise red measurements. Memories of climbing fences or running down a dirt slope—holidays in a sweltering car to a place no one cared you went to. Waking up on Sunday morning to a frenzied deep cleaning of the house. Biking out into the glaring sun; asphalt sticking to the hardened calluses of your feet.

These are the moments before the bullfight. Times we see through a haze of nostalgia, lost to the sands and blinded by the red-tinge of pride. *Before The Bullfight* reminds us to take stock of what we've achieved, regardless of the fact that there is something next. Our movements are fast, our time is fleeting.