

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Sun Dog Phenomena 1998
acrylic on mat board

Collection of Annette Reeves and William Nuttall

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Weatherman 1999

acrylic on mat board

Collection of Pip Morrison and Raafat Ishak

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Fantastic Plan 1999

acrylic and enamel on canvas board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Travel Stops 2000
acrylic on mat board

Collection of Annette Reeves and William Nuttall

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

In Motion, at Rest and in Different Positions 2000
acrylic on board

Courtesy of Sharon Goodwin

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Contact 1998
acrylic on board

Courtesy of Ricky Swallow, Los Angeles, CA

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Pistachio Dreaming 2003
acrylic on board

Courtesy of Susan Jones

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

North 2003

from the series *Slippery Manoeuvre*
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Speared Asparagus 2004
acrylic on board

Joyce Nissan Collection

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

No. 52 2004
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
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No. 31 2004

acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
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Staying at Home 2004
acrylic on board

Courtesy of Eyvonne Carfora

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

The Weather 2004
acrylic on board

Latrobe Regional Gallery Collection, purchased 2004

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Detour 2005

acrylic on board

Private collection, Sydney

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Tomorrow, This Week 2005
acrylic on board

Joyce Nissan Collection

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Waiting, Tiled Floor, Near Studio 2005
acrylic on board

Private collection, Sydney

Nadine Christensen

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Interval 2005
acrylic on board

Private collection, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
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CMYK 2006

acrylic on plywood

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2019

Nadine Christensen

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Soya Beans and Sweet Potatoes 2006
acrylic on board

The Hayman Collection

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born Traralgon, Victoria, 1969; lives and works
in Melbourne

Image Sculptures 2006

acrylic on board

Courtesy of Graham Gibson

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Hammer Me Down 2007
acrylic on board

Collection of Amit and David Holckner

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Remember The Nights 2007
acrylic on board

The Macquarie Group Collection

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Crops on Mars 2007
acrylic on board

Private collection, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Parrots 2008

acrylic on board

Private collection, Sydney

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Keep your Distance 2008
acrylic on board

Courtesy of Geoffrey Cassidy and Mark Baxter

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Still Life, Studio Set-up 2008
acrylic on board

Courtesy of Len and Elana Warson

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
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Waiting for Something to Happen 2008
acrylic on board

Artbank Collection, purchased 2009

Nadine Christensen

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in Melbourne

Geography 2008
acrylic on board

Bendigo Art Gallery. The Gift of Grace and Alec Craig of Bendigo, Victoria 2009

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in Melbourne

Stained Glass and Hideouts 2009

acrylic on board

The University of Melbourne Art Collection

Michael Buxton Collection

Donated through the Australian Government's Cultural Gifts Program by Michael and
Janet Buxton 2018

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
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Turning 2009
acrylic on board

Maddocks Corporate Collection

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in Melbourne

Back Chat 2009 (remade as a multiple in 2023)
bamboo garden stakes, found rocks, pine dowel,
cymbals, found turned wood, fixed pulleys, swivel
pulleys, zip ties, marine rope, nylon twine, grommets,
felt washers, cymbal sleeves, saddle eye straps

Courtesy of the artist and Sarah Scout Presents, Melbourne

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Mix-up Tables 2009
acrylic on board

Private collection, Melbourne

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Retreat 2010

acrylic on hoop pine and cedar

Collection Gippsland Art Gallery
Purchased 2019

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A Stain Is an Ambiguous Thing 2012
acrylic on board

Jane Michell Collection

Nadine Christensen

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in Melbourne

Mirrors with Landscape 2012
acrylic on board

Darebin Art Collection

Nadine Christensen

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in Melbourne

See-through 2014
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Steady 2014
acrylic on board

RACV Art Collection

Nadine Christensen

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in Melbourne

Coming Together 2015
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

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in Melbourne

Untitled (Green Blob) 2015
acrylic and render on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Untitled (Grey and Orange) 2015
acrylic and render on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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Three Piles 2015
acrylic on board

City of Stonnington Art Collection

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in Melbourne

Untitled (Vanity) 2016
acrylic on board

City of Stonnington Art Collection

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Bumping Into Things 2016

wheelbarrow, dirt, plaster, cement, mortar, papier-
mâché, cotton buds, hair pins, paint lids, broken palette

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Stone 2016

acrylic on board, found basalt

Courtesy of the artist and Sarah Scout Presents, Melbourne.

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Prospector 2017
acrylic on board

The University of Melbourne Art Collection

Michael Buxton Collection

Donated through the Australian Government's Cultural Gifts Program by Michael and
Janet Buxton 2018

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Wardrobe Fadeout 2017–18
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

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in Melbourne

*Holes, Walls, Patches, a Hand, Teaspoons and Two
Wheelbarrows* 2018–23
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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Snagged 2018
acrylic on board

R & M McGivern Prize
Maroondah City Council Art Collection

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Tangled Up 2018
acrylic on board

Courtesy of Therese Ryan

Nadine Christensen

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in Melbourne

Repeat 2018
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

House and Work 2019, reworked in 2023
custom sewn cotton

Courtesy of the artist and Sarah Scout Presents, Melbourne

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Signals and Decoys 2023

synthetic and cotton printed fabric, sapling, plywood,
cast iron, polycotton rope, aluminum pulley mechanism

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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Scratchy 2019–20

acrylic and render on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Outside Painting 2019
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

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in Melbourne

Picking Things Up (Yellow) 2020–21
acrylic on electrical cord

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Burnt Orange 2020

acrylic and smoke on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Go Vegan 2022

treated pine lattice, wood, acrylic spray paint

Courtesy of the artist and Sarah Scout Presents, Melbourne

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in Melbourne

Do We Go Around Houses Or Do Houses Go Around Us
2021–23

found car, paint

Car detailers Georgia Partridge and Rick Garra

Courtesy of the artist and Sarah Scout Presents, Melbourne

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in Melbourne

Everything Is Interesting, (Things That Feel Like People)
2023

mirror, bamboo, ladder, paper mache, house render,
acrylic paint

Courtesy of the artist and Sarah Scout Presents, Melbourne

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in Melbourne

Hi! 2023

acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Where Looking Feels Like Thinking (Expect Delays)
2020–23
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

We Drew Our Culture Everywhere 2019–23
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Up All Night 2023

acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Understanding Levitation 2022
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Patches, Falling 2018–23
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Flat Painting 2019–23
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Making an Appearance 2023

found gates, paint

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

doing nothing doing (Around) 2023

HD digital video; colour

4 mins 08 secs

Cinematographer Ella Sowinska

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Slow Motion 2023

HD digital video; colour, silent

1 min 59 secs

Cinematographer Ella Sowinska

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Chest of Drawers (Unpaid Work) 2016–23
acrylic on hardwood

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

She Smoked 2023

willow sapling, dolphin torches, sensors

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

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in Melbourne

Large Fly 2019–23
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

North 2003

NNW 2003

South 2003

West 2003

from the series *Slippery Manoeuvre*
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Glasses 2018
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Bumping into Things 2016

wheelbarrow, dirt, plaster, cement, mortar,
papier-mâché, cotton buds, hair pins, paint lids,
broken palette

Courtesy of the artist and Sarah Scout Presents, Melbourne

In this work, Christensen distorts the form of a wheelbarrow purchased from her local hardware store by embedding the detritus of her studio into clumps of accumulated acrylic paint that cling to its sides. She has spoken of the wheelbarrow's appealing utility: 'When you use a wheelbarrow, you're working at a certain scale. It makes me think of an expansive project or space, of making changes or adjustments.'

Christensen's long-established practice of representing the same objects in her paintings in different settings and compositions takes on an element of material experimentation here, as she tests the possibilities of paint and its capacity to transform surfaces of different kinds.

Wheelbarrows appear in Christensen's paintings in many forms – as black silhouettes or propped like heraldic symbols. By using a wheelbarrow in this sculptural work, she poses questions about the relationship between painting from source materials and painting onto them.

Nadine Christensen

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in Melbourne

Travel Stops 2000

acrylic on mat board

Collection of Annette Reeves and William Nuttall

One point of departure for Christensen's paintings is reference to the works of other artists and artistic movements. In *Travel Stops* she riffs off a kinetic sculpture by László Moholy-Nagy (1895–1946), a Hungarian artist and professor at the Bauhaus. His kinetic sculpture *Light Prop for an Electric Stage* 1930 was one of the first to be powered by electricity and was designed to produce theatrical lighting effects through refraction and reflection – or 'painting with light'.

Christensen travelled to London in 2000 to see the group exhibition *Force Fields* at the Hayward Gallery, which featured Moholy-Nagy's work, and she painted this version of it on her return to Melbourne, using the reproduction in the exhibition pamphlet as a guide. As with many works, here Christensen reflects on distance and proximity, both geographical and psychological. In making a painting of an artwork she loved, she was also able to make a study of light and phenomena. Ten years after making this painting, Christensen began to experiment with her own kinetic sculptures.

Nadine Christensen

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in Melbourne

Stone 2016

acrylic on board, found basalt

Courtesy of the artist and Sarah Scout Presents, Melbourne

Stone is a pivotal work that bridges two aspects of Christensen's practice – her ongoing interest in natural phenomena, geology and place, and a more recent focus on the influence of source material.

Geological elements feature in many of Christensen's early works, which depict rock formations stacked in unexpected arrangements, floating in mid-air or laid out in patterns.

In this work, a single rock floating on a plain background is adorned with its own source material. The actual rock is affixed to the painting in a slightly awkward and uncomfortable gesture; real life on still life, the found rock resists integration with its depiction and is a direct challenge to the medium of paint.

Christensen's studio practice could be characterised as an ongoing investigation into the way objects, images and other source material come in and out of her work, over time and in different forms. This process is often instinctual and spontaneous, and responsive to broader questions about perception and representation.

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Steady 2014

acrylic on board

RACV Art Collection

In *Steady*, Christensen plays with perspective, painting two versions of the same building at different scales and mirroring the foliage so there is no clear horizon.

Christensen uses a range of painting techniques to create a visual push and pull, an intermingling of spatial logics. Tightly rendered woodgrain forms the walls of the cabins, while the trees are painted loosely and emphasise holes and gaps in the foliage. In some areas a masking technique creates rough edges that create the illusion of a painting on top of a painting, while other areas are carefully and seamlessly flattened out, with no traces of brush-marks.

Chevron-patterned curtains block the interiors of the fragmented dwellings, but also act as decoy or signal to entice and redirect our view. Silhouettes of precariously balanced card tables are painted over the buildings. They circle and fold in on each other, creating a floating net, which to Christensen suggests the reflexive and reflective processes of the studio, where ideas interweave and fold in on themselves to form something new.

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Stained Glass and Hideouts 2009

acrylic on board

The University of Melbourne Art Collection

Michael Buxton Collection

Donated through the Australian Government's Cultural Gifts Program

by Michael and Janet Buxton 2018

Bird hides, shelters that are used to observe wildlife at close quarters, are a recurring motif for Christensen. Often camouflaged, and with discreet openings to peer through without being seen, bird hides enable a particular way of seeing that is focused while also provisional and transient. They exemplify the portals that appear in different guises across Christensen's paintings and are aligned to her practice of looking at objects, images and source material from different angles and perspectives.

Many of Christensen's bird hides look like facades built for a film set. They play a similar role, contextualising and framing a particular action or scene. In *The Weather* 2004, Christensen places the viewer on the inside looking out, while in *Stained Glass and Hideouts* 2009 she shifts and flips viewpoints, inviting us to share the perspective of the bird looking in.

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
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Scratchy 2019–20

acrylic and house render on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

This work is part of a series that draws its source material from discarded drawings and craft projects by Christensen's children. *Scratchy* takes its title from the art class activity of scratching through a surface of black paint to reveal colours underneath.

Christensen's giant, playful version takes the shape of flower petals, or perhaps some kind of oversized mark or annotation. She has often applied smaller versions of this shape to paintings to mark an impasse in her work, like a patch to cover over or mend a hole.

Depicted in gritty house render against a flat painted field, the flower features a small circle on its top petal. This tiny detail is an important feature that catapults the painting in the unexpected direction of domestic still life, shifting the flower from a 'pop art' abstraction to a recognisable object: gift card, pendant or adornment.

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Contact 1998

acrylic on board

Courtesy of Ricky Swallow, Los Angeles, CA

In the late 1990s when Christensen began to develop her practice as an artist, the meaning and ongoing validity of painting was being questioned. In this environment, even to make a painting made Christensen feel ‘that’s where the edge was’.

She experimented with super-flat surfaces and painted the objects around her – a mobile phone, the rug on the floor of her share house. As she developed her own painterly language, she aimed with every work to do something discordant, playing with subject matter, scale, materials and composition to create a sense of awkwardness or precariousness.

In this painting, a mobile phone lies askew at the top of the picture plane in a deceptively casual or haphazard arrangement that belies the care and precision with which it has been painted. To Christensen, ‘the phone represents a potential for contact, waiting, desire, opportunity and also loneliness ... the tension between proximity and distance’. She builds on this tension – which for her is often the mark of a successful painting – by painting the phone in an indeterminate, almost abstract, location and implying activity outside the frame.

Nadine Christensen

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Keep Your Distance 2008

acrylic on board

Courtesy Geoffrey Cassidy and Mark Baxter

In this painting, images are repeated and layered in a way that encourages us to reflect on the act of representation and on chains of influence within art practice. On a wobbly card table from her studio, the artist has rendered both her source material and miniature copies of her own paintings, which are themselves reproductions of film stills.

In the top corner Christensen has painted a black-and-white photocopy of a photograph depicting the studio of American sculptor Ruth Asawa (1926–2013). Christensen admires Asawa for her ability to use challenging life experiences to uncover new insights and new ways of working.

The image of Asawa's studio is partially obscured as it meets the top edge of the painting. Christensen brings our attention to what has shaped and informed her art practice but also to what lies outside the physical dimension of the work, reminding us that painting exists only as it is connected to larger contexts.

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
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Crops on Mars 2007
acrylic on board

Private collection, Melbourne

The fringe, the frontier and the threshold are recurring concepts in Christensen's practice. She has a particular fascination with Westerns, films in which the frontier is presented as a site of both conflict and opportunity. In these films the protagonist is often portrayed as adaptable and inventive, constantly on the move and making the best of uncomfortable or inhospitable situations. Christensen suggests that the contemporary version of this character could be found in gig-economy or seasonal workers, who often live transient lives as they seek new work on the fringes of the job market and economic stability.

In Christensen's paintings, barren and remote landscapes stand in for the idea of the frontier. They are places of innovation through necessity, spaces to experiment and improvise using materials at hand – not unlike the working spaces of artists, who also must eke out a living through their own ingenuity.

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Do We Go Around Houses or Do Houses Go Around Us
2021–23

found car, paint

Courtesy of the artist and Sarah Scout Presents, Melbourne

The dented car features in many of Christensen's paintings. Whether parked with boot open, at a roadside painting sale or in front of Stonehenge, or appearing in a delicate line drawing floating behind a wardrobe, these cars personify the 'bumps in the road', the frustrations and fractures of everyday life.

In this life-size work, the car becomes both sculpture and painting. After adding dents and marks to the found car, as a sculptor might, Christensen collaborated with professional car detailers to cut and polish the crumpled panels. Then, after removing the wheels and engine, she meticulously spray-painted the surface in the same matte finish as her paintings.

The application of the paint in many thin layers resonates with Christensen's approach to painting. In her early works, she sanded back mistakes or imperfections to achieve a super-flat surface. More recently she has embraced the welts, blemishes and dents in a painting's surface, seeing them as generative – like the minor disruptions in life that allow us to improvise and create.

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
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The Weather 2004
acrylic on board

Latrobe Regional Gallery Collection, purchased 2004

Bird hides, shelters that are used to observe wildlife at close quarters, are a recurring motif for Christensen. Often camouflaged, and with discreet openings to peer through without being seen, bird hides enable a particular way of seeing that is focused while also provisional and transient. They exemplify the portals that appear in different guises across Christensen's paintings and are aligned to her practice of looking at objects, images and source material from different angles and perspectives.

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Nadine Christensen

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do nothing doing (Around) 2023

HD digital video; colour

4 mins 08 secs

Cinematographer Ella Sowinska

Making an Appearance 2023

found gates, paint

House and Work 2019, reworked in 2023

custom-sewn cotton

Courtesy of the artist and Sarah Scout Presents, Melbourne

Three new works, exhibited on the exterior of Buxton Contemporary, open this exhibition. The first, *do nothing doing (Around)* is a video filmed in one continuous take, which shows Christensen walking around a suburban backyard picking up after her dog. The footage loops over and over, in a nod to the banality and repetition of much everyday activity.

Directly beneath the video is the second work, *Making an Appearance*, a set of gates attached to the existing gates of the museum. Sourced from hard rubbish in the artist's neighbourhood, these gates have been restored and painted blue and pink.

The third external work is mounted from the roof of the museum. Christensen has appliquéd the words HOUSE and WORK onto pennant-shaped flags. Traditionally used as placeholders on official flagpoles, and on Scandinavian houses to indicate when a family is home (called *vimpels*) – these sewn flags are at odds with the civic architecture and regular function of the museum. The order of the words WORK and HOUSE flips back and forth, bringing into focus the threshold between the institution and what lies outside it: the tangle of home and work, art and life.

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It's Hard To Say No 2023

acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

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in Melbourne

Umbrellas 2023
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Untitled (Volunteers) 2023
acrylic on canvas

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Bitter Sweet (for Kate Daw) 2023
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Untitled (Hand) 2017
acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne

Nadine Christensen

born Traralgon, Victoria, 1969; lives and works
in Melbourne

Untitled 2020

acrylic on board

Courtesy of the artist and Sarah Scout Presents, Melbourne