



Karin Broker endlessly draws on paper, primed Formica and even found sculptural objects. The resulting works reference Old Master still lifes, but on a vastly different scale. *Domestic Melancholia* is 2.7 metres tall and 2.2 metres wide. Its physical presence is imposing, almost crushing, as the feeling of melancholy so often is.

Paul Evans collaborates with academics, scientists and other artists to explore in his work the contradictions between our human outlook on the world and our animal reactions to it, and how we are the sole creatures that actively harm the planet. He has painted human cells, as well as a series of *Blooms*, and his *Melt* works allude to our potential self-destruction.

The large-scale oil paintings of **Emma Bennett** faithfully depict images of ships, flowers and fruit appropriated from seventeenth- and eighteenth-century Dutch paintings (works by Willem van de Velde, Jan Porcellis, Jan Davidsz. de Heem and Rachel Ruysch) that are now suspended in a dark void. Thus Abstract Expressionism and several centuries of artistic tradition collapse into a single work. Bennett says her paintings can be seen as 'questioning the mercantile value system that has become synonymous with the Dutch Golden Age, and is still prevalent in Western society today'.



'As it's not about replicating the original, it's odd when people get the wrong idea and want to compare them with the original to see "how well I've done".'

—EMMA BENNETT

ARTIST Karin Broker, *Domestic Melancholia* 1997
 2.7 metres tall and 2.2 metres wide

ARTIST Paul Evans, *Bloom* (detail) 2014
 100 x 100 x 100 cm

ARTIST Emma Bennett, *Stung*
 150 x 150 x 150 cm