

Sara Freeman

www.sarafreeman.com.au

Painter and printmaker

Education

2009-2013	B. A. Cultural Heritage Conservation, University of Canberra, ACT
2002-2006	B. A. Hons Printmedia and Drawing, ANU School of Art, ACT
1985-87	B. Mus. Adelaide Conservatorium
1982-83	Victorian College of the Arts Tech School, Melbourne

Solo Exhibitions

2024	<i>Regarding dreams as water moons</i> , Suki and Hugh Gallery Bungendore NSW
2022	<i>Full Circle</i> , Suki and Hugh Gallery Bungendore NSW
2020	<i>No such thing as solid ground</i> , Suki and Hugh Gallery Bungendore NSW
2019	Ivy Hill Gallery Wapengo NSW
2016	Ivy Hill Gallery Wapengo NSW
2012	<i>This floating world</i> Anita Traverso Gallery Melbourne
2012	<i>Passing clouds</i> ANCA gallery ACT
2012	<i>Time is a river flowing</i> Charles Hewitt Gallery Sydney
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2008	<i>Field</i> , Forty Five Downstairs Flinders Lane Melbourne
2008	Red Gallery Nth Fitzroy VIC
2007	Ivy Hill Gallery Wapengo NSW
2002	Ish Gallery Central Tilba NSW
2000-2005	Beyond Gallery Café Bermagui NSW
1999	Spiral Gallery Bega NSW
1990	Nordmarkt Café Amsterdam
1989	Egg Cream Café Amsterdam

Selected Group Exhibitions

2024	<i>Paddington Art Prize finalist</i> , Art Leven Gallery, Sydney
2023	<i>Source</i> , Whitewall Art Projects, Berrima NSW
2022	<i>Basil Sellers Art Prize finalist</i> , The Bas, Moruya NSW
2022	<i>John Leslie Art Prize finalist</i> , Gippsland Art Gallery Vic
2022	<i>Goulburn Art Prize finalist</i> , Goulburn Regional Art Gallery NSW
2020	<i>The rising tide</i> , with Peter Jordan, Chapman and Bailey Gallery Melbourne
2018	<i>Time and tide</i> with Sue Hewitt, Suki and Hugh Gallery Bungendore NSW
2017	<i>Small Works</i> Beaver Gallery ACT
2016-17	<i>Porter St Pop up gallery</i> Anita Traverso Gallery Melbourne

2016	<i>Mutable Realities</i> Nishi Gallery ACT
2015	<i>Grace Cossington Smith Art Award finalist</i> Sydney
2015	<i>ATSalon3</i> Anita Traverso Gallery Melbourne
2014	<i>ATSalon2</i> Anita Traverso Gallery Melbourne
2014	<i>Grace Cossington Smith Art Award finalist</i> Sydney
2014	<i>Remindlessness</i> with Peter Jordan, M16 ACT
2011	<i>Close to the edge</i> with Ria Vlavianos and Gary Smith, ANCA gallery ACT
2011	<i>Wider than the sky</i> with Peter Jordan, M16, ACT
2010	<i>Blake Prize finalist</i> National Art School Gallery Sydney
2009	<i>Summoning the Rain</i> with Peter Jordan, M16, ACT
2009	<i>Phoenix Prize finalist</i> SofA Gallery, ACT
2008	<i>Alice Prize finalist</i> Araluen Centre, NT
2008	<i>Six Ply – 2007 Residents Exhibition</i> Megalo, ACT
2008	<i>Work from a Winter in Switzerland</i> Foyer Gallery, ACT
2007	<i>Overstretched</i> , CCAS Manuka ACT
2007	<i>Domain Public Art project</i> Alinga St ACT
2007	<i>Churchie Emerging Art Prize finalist</i> Brisbane
2007	<i>Intimacy - ANCA Tenants Show</i> ANCA Gallery, ACT
2006	<i>ANU Grad Show</i> , SofA Gallery ACT
2006	<i>20 Minutes of Perfect Happiness</i> ANCA Gallery, ACT
2005	<i>Phoenix Prize Finalist</i> SofA Gallery ACT
2004	<i>School of Art Drawing Prize</i> (highly commended) Foyer Gallery ACT
1999	<i>Bega Valley Artists</i> (highly commended) Bega Regional Gallery NSW
1997-2008	Cuttagee Artists Group Exhibitions Bermagui NSW

Residencies and awards

2025	Paddington Art Prize Honourable mention
2008	NAVA Janet Holmes A'Court artists grant
2007	Kulturwerkstatt. Schloss Haldenstein, Graubunden, Switzerland
2007	Printmaker in residence, Megalo Access Arts, ACT
2004	School of Art Drawing Prize (highly commended) Foyer Gallery ACT
1999	Bega Valley Artists (highly commended) Bega Regional Gallery NSW

Represented/art held by

Suki & Hugh Bungendore NSW
Whitewall Art Projects Berrima NSW

Sara grew up in Melbourne and studied classical music before deciding to focus on painting. She travelled through most of her twenties, spending years living and painting in Europe, Japan and India before moving to the NSW Far South Coast in 1995.

After completing a BA of Visual Arts Honours in Print media and Drawing at the ANU School of Art (2006) and a BA in Conservation of Cultural Heritage at the University of Canberra (2013) she is now based in the Bega Valley where she paints and works occasionally as a conservator of paintings, books and work on paper.

About the work

'The intersection of meditation and visual art is my field of focus. I am fascinated with the ability of art to transmit sublime or transcendent states. My art practice has for a long time been concerned with the interconnectedness of all things. Years living in Japan and India sparked a strong interest in Buddhism and meditation. This is combined with an increasing sense of love for this earth and it's creatures crying out for us to respect and be more considerate in our actions and consequences.

In these extraordinary times we are inhabiting, I feel all creative expression is in some way or other responding to the realities of climate crisis and humanitarian crisis that can no longer be ignored. The last thousand or so years humans have increasingly treated the earth and each other as a fragmented abundance of materials we are entitled to exploit. For our very survival we need to start recognising and acting on the fact that we are all utterly connected.

There is a grassroots Buddhist ecology movement growing around the world that uses the symbolism of Indira's net, found in ancient Buddhist texts. Indira's net is described as having a multifaceted diamond at each intersection of every thread. Each diamond reflecting every other, each being a centre of the universe looking outward, just as every one of us feels our own self to be the centre of our universe, and at the same time inextricably linked to every other thing.

The net is a constantly reoccurring theme that haunts my work. The process of making the paintings that I do is slow, chant-like, a kind of meditation in action. Surfaces are built up of dozens of layers of wax, egg tempera and washing back of layers, before carving the final lines and nets into the surface with an etching tool, revealing a slow rhythmic notation of the web that connects us all. The process of making, and the quiet energy that it generates, is done with the hope to draw the viewer into a more contemplative space with a possibility to feel the world around us in a more generous, expansive and receptive way.'

Sara Freeman 2025