

# *Undiscovered*

## ARTISTS

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In this highly anticipated annual feature, our writers and critics round up the unrepresented artists collectors should be paying attention to this year.





## SANCINTYA MOHINI SIMPSON

Born: 1991

Price range for work: From \$300 to \$4,000

Web: sancintya.com

**Sancintya Mohini Simpson** has been building national recognition since 2012. She's recently staged solo exhibitions in Brisbane's Metro Arts and pre-eminent gallery Milani's newly opened CARPARK, where a four-panel painting was acquired for the Museum of Brisbane's permanent collection. Simpson has also featured in Melbourne's Next Wave Festival and Newcastle's *TINA* at The Lock-Up, in addition to numerous talks, prizes and residencies. This recognition is borne of Simpson's fierce intelligence and appetite

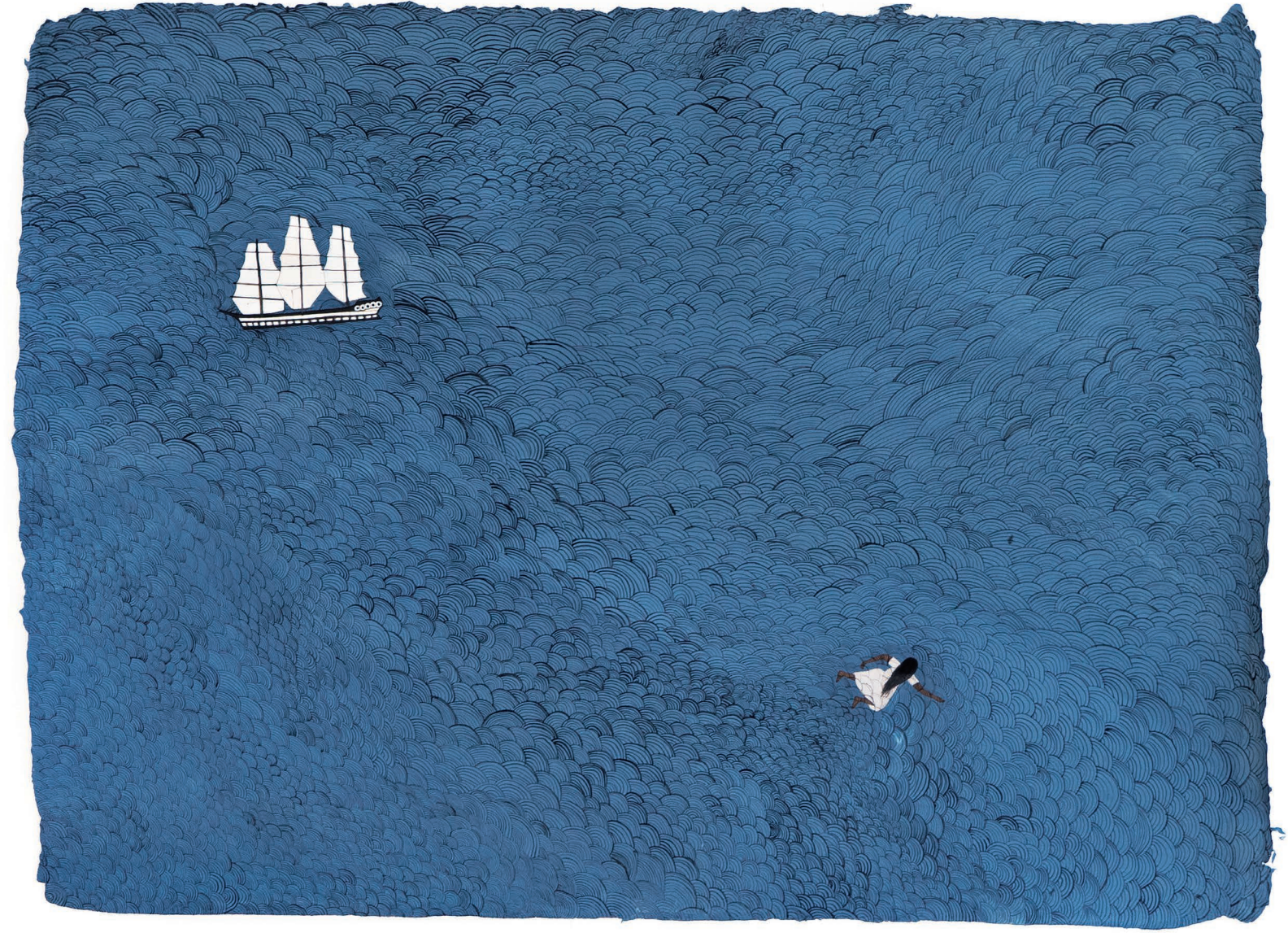
for enquiry, married with her exquisite skill across mediums. In 2019, Simpson will contribute several works and a performance to *Botanica*, a large-scale temporary art exhibition curated by Brisbane's Urban Art Projects in the Brisbane Botanic Gardens.

Simpson gained her first formal arts education via a Bachelor of Photography, graduating in 2014 with Honours from Queensland College of Art, Griffith University. Today her work takes shape through performance, video, prose, sound, painting and photography. These collectively act as a conduit, sharing narratives of migration, loss and healing informed by her Indian and Anglo-Celtic heritage and a broader inter-generational memory of indentured

labour's human cost. Simpson focuses particularly on the lived experiences of Indian women taken to the Natal region of South Africa from the 1860s to the early 1900s to work in tea and sugarcane plantations during apartheid, which included domestic servitude in its broadest and most sinister definition.

Rather than seeking to crucify regimes and their mouthpieces, Simpson instead pours energy into healing and finding reconciliation through acts of revelation and exposure. Simpson is a gentle teacher, wiser than her years suggest, with a clarity of vision at once apparent and arresting and a field of enquiry enough to fill a lifetime of art making.

*Ineke Dane*



OPPOSITE PAGE: Sancintya Mohini Simpson, *Barracks*, 2018. Watercolour and gouache on handmade wasli paper, 63 x 88cm.

ABOVE: Sancintya Mohini Simpson, *Kala Pani*, 2018. Watercolour and gouache on handmade wasli paper, 63 x 88cm.

LEFT: Sancintya Mohini Simpson, *Natal #1-4*, 2018. Watercolour and gouache on handmade wasli paper, 63 x 88cm.

COURTESY: THE ARTIST. PHOTO: LOUIS LIM.