YOU GET ME

KATE BANAZI

30 SEPTEMBER – 17 OCTOBER 2026

CURATORIAL+CO.

KATE BANAZI

Kate Banazi's practice is anchored in the human body — drawn from life, then pulled apart into fragments of line, limb, and edge that shift, repeat, and resist fixed meaning. The body moves through sketch, computer, photograph, screen, and print, each layer adding distortion. Bright hues and hand-pulled silk screens carry the physical labour of the process, a tension between control and chaos that mirrors inhabiting a body itself. Her fascination with form began in her family's fashion background — fabric draped over the body, colour and pattern drawn from her Indian heritage. For years the body dissolved into abstraction. It is now finding its way back: stretched, folded, tangled, proportions chaotic, limbs misbehaving. Across acrylic, paper, and light works, Banazi holds tenderness against fury, beauty against the grotesque, without choosing between them. She subverts the expectation that women's bodies exist to be ornamental, exposing flesh and desire through graphic folds, lips, and structure — a study in autonomy, self-image, and the rearrangement of identity.

Kate Banazi (b. 1970, London, UK) is a mixed-media artist known for her innovative approach to contemporary printmaking on unconventional materials. She graduated with a BA Honours from Central Saint Martins College London in 1994. Her work has been presented internationally and locally, including at the London and Milan Design Weeks, Australian Museum, Powerhouse, and Canberra Glassworks. Banazi's practice extends into large-scale public art, including a light projection on the William Jolly Bridge for Brisbane Art Outside, a 30-metre sculpture on Parkside's façade in Macquarie Park and a sculpture installation at Brookfield Place, Sydney. She has been a finalist for the Burnie Printmaking Prize (2025), John Glover Landscape Prize (2025, 2026), Fisher's Ghost Art Award (2025, 2026), Pymble Art Award (2025) and Ravenswood Art Prize (2021). Her work has been published in Silkscreen Masters: Secrets of the World's Top Screen Printers by Vetro Editions/Moleskine and Sketching Process by Skeehan Studio. She has been represented by Curatorial+Co. since 2015, with four solo exhibitions, two Sydney Contemporary showings, and a selection of work at ART SG 2027.

YOU GET ME

You Get Me began with a desire to follow things wherever they went — to be curious, playful and contradictory, while still searching for a resolve, even if it felt temporary.

The body became the terrain. Drawn from life and pulled apart, its contours loosened into fragments: lines, limbs, openings and edges that shift, repeat, and find meanings. For a long time the body disappeared, absorbed into abstraction. Now it is finding its way back, not as a truth but stretched, folded, and tangled with chaotic proportions and misbehaving limbs.

Emerging from the noise in unfamiliar forms, as though recognition itself has had to be rebuilt, I'm in there somewhere, constantly rearranging myself.

Across the work, that rearrangement becomes a way of finding order within chaos. Shapes interlock, images repeat, surfaces are rubbed back and worked over. Glass distorts what lies behind it, forcing the eye to find the image again.

There is tenderness and fury, control and abandon, beauty and grotesquery. I'm not interested in choosing between them, I want to find the shape that can hold them all.

I'm interested in that uncertainty — the moment a body appears, disappears, then catches you looking.

Look again. It's all there.

You get me?
You get me.
You get all of me.

Misfit, Bad Manners, 2026
acrylic, silkscreen ink, pigment, pencil on canvas
90 × 70 cm
AUD 3,800

Wrung Side Up, 2026
acrylic, silkscreen ink, pigment, pencil on canvas
90 × 70 cm
AUD 3,800

The Three Graces (Doing Fine Without You, Thanks), 2026
acrylic, silkscreen ink, pigment on canvas
150 × 150 cm
AUD 7,800

Body Wise, 2026
oil pastel on Hahnemuhle paper
87 × 66 cm
framed in Tasmanian oak behind ArtGlass
AUD 2,500

Misregistration 4 / All Measurements Subject to Mood, 2026
hand-cut paper, silkscreen ink, pigment, pencil, canvas, bookbinding glue, acrylic box frame
80 × 60 cm
AUD 3,800

Misregistration 2 / My Plants Grew Beyond the Boundary, 2026
hand-cut paper, silkscreen ink, pigment, pencil, canvas, bookbinding glue, acrylic box frame
80 × 60 cm
AUD 3,800

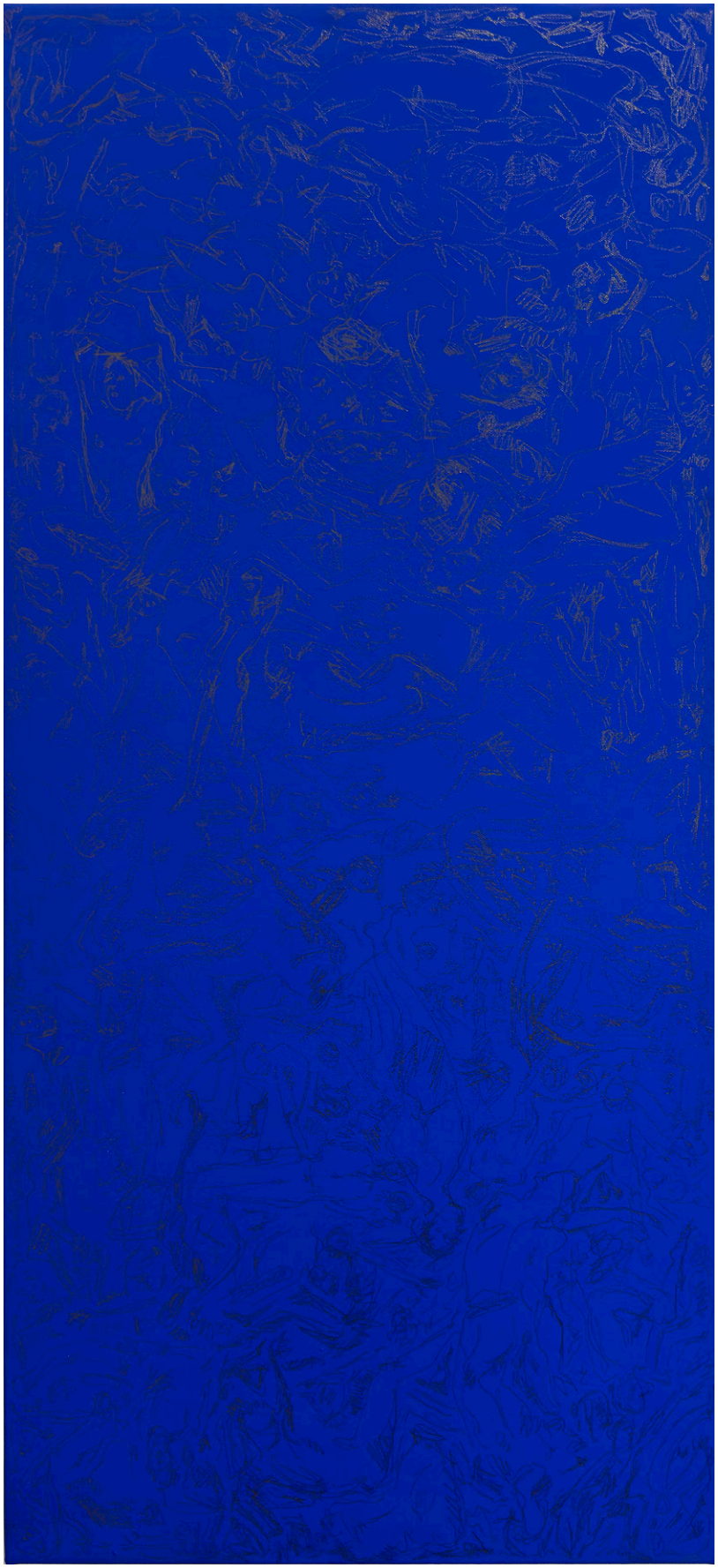
Sunset Over the City, 2026
hand-pulled silkscreen print on Hahnemuhle paper, cut paper, pigment, pencil, acrylic box frame
70 × 49 cm
AUD 3,800

Moonlit Blue, 2025
hand-pulled silkscreen print on Hahnemuhle paper, cut paper, pigment, pencil, acrylic box frame
70 × 49 cm
AUD 3,800

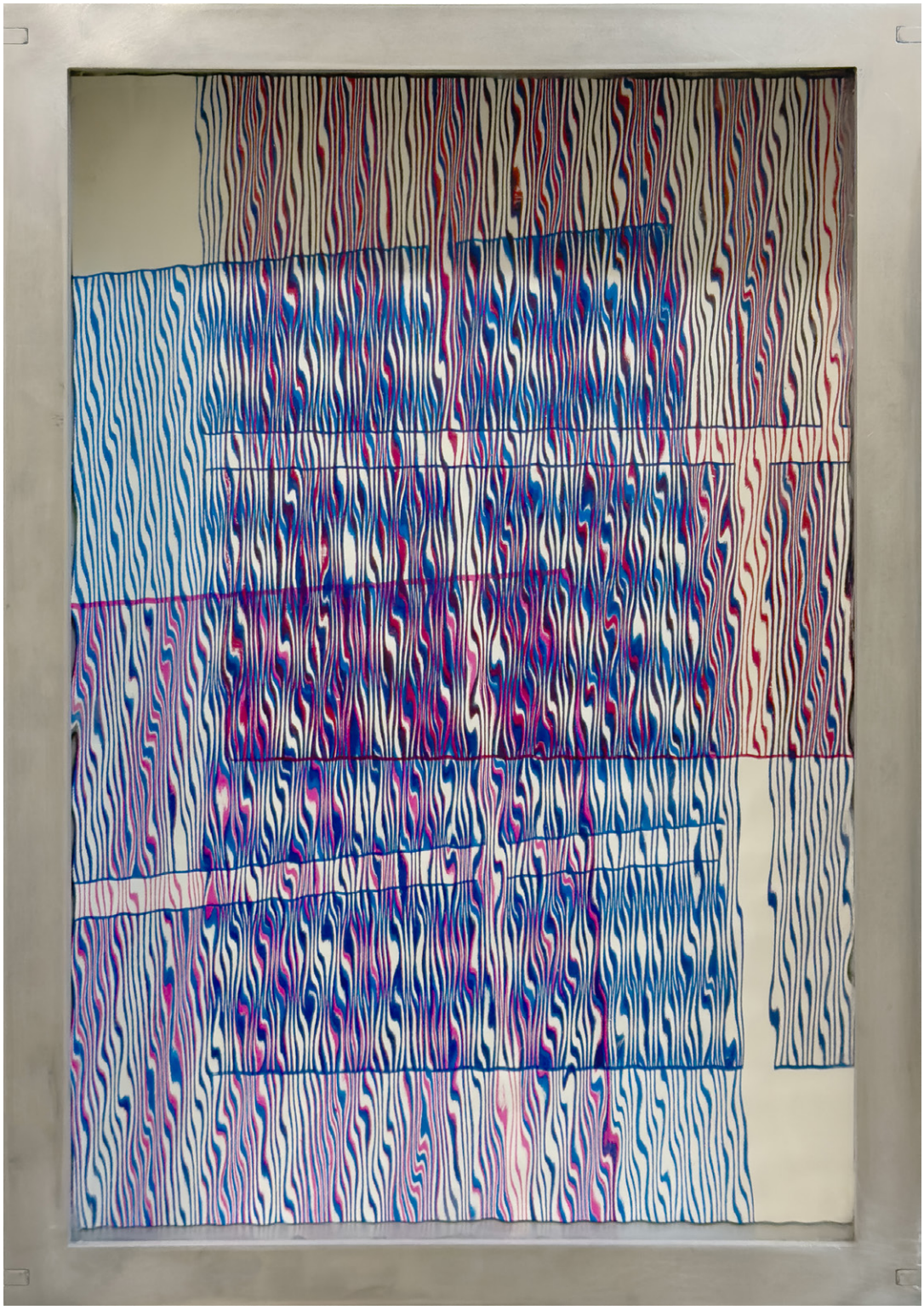
Crevice Stain, 2026
aluminium, pigment, colour spray, glue
18 × 17 × 8 cm
AUD 900

Best Face Forward, 2026
aluminium, pigment, glue
30 × 22 × 10 cm
AUD 1,300

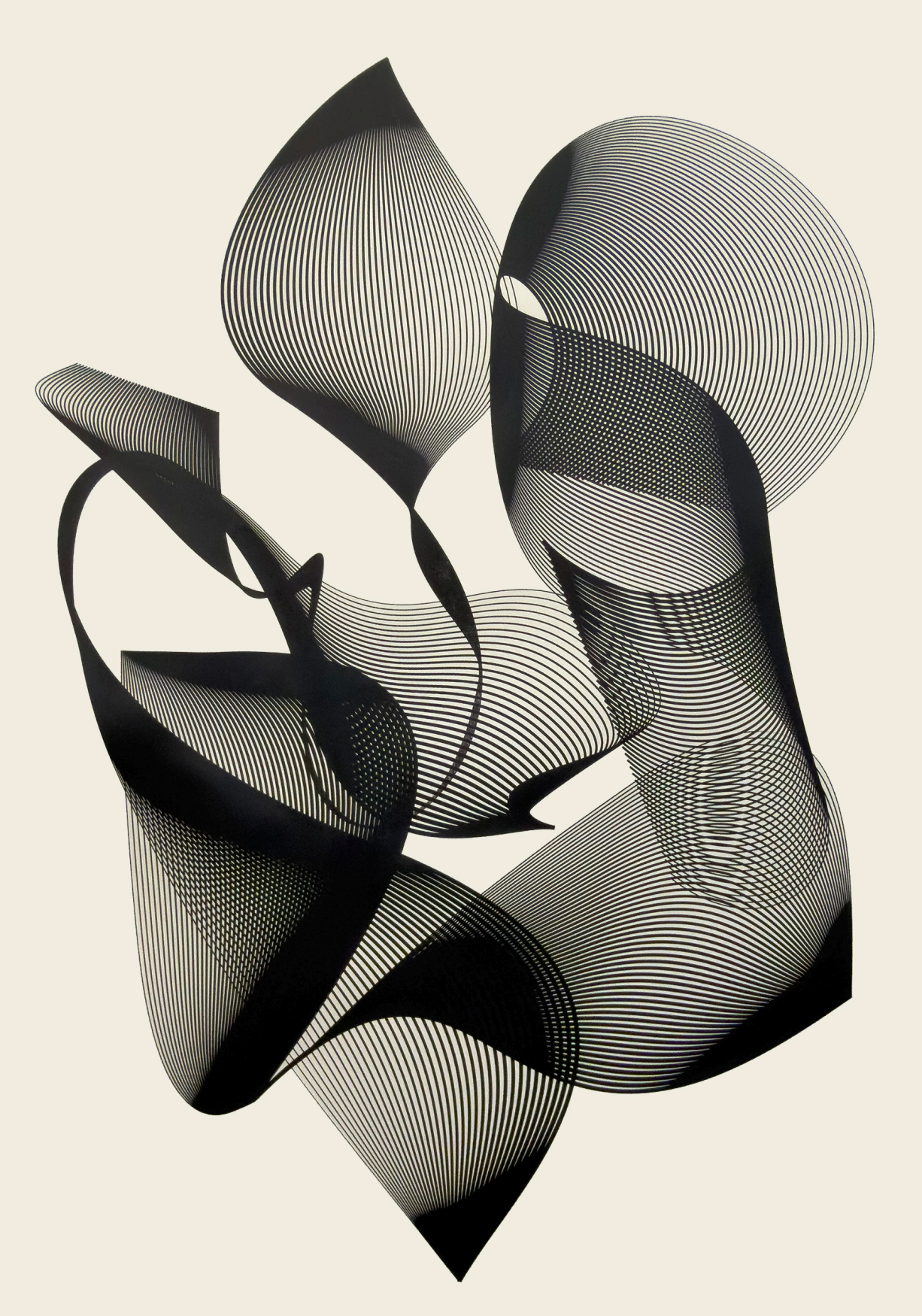
CompactAbsence, 2026
aluminium, pigment, colour spray, glue
26 × 11 × 11 cm
AUD 900



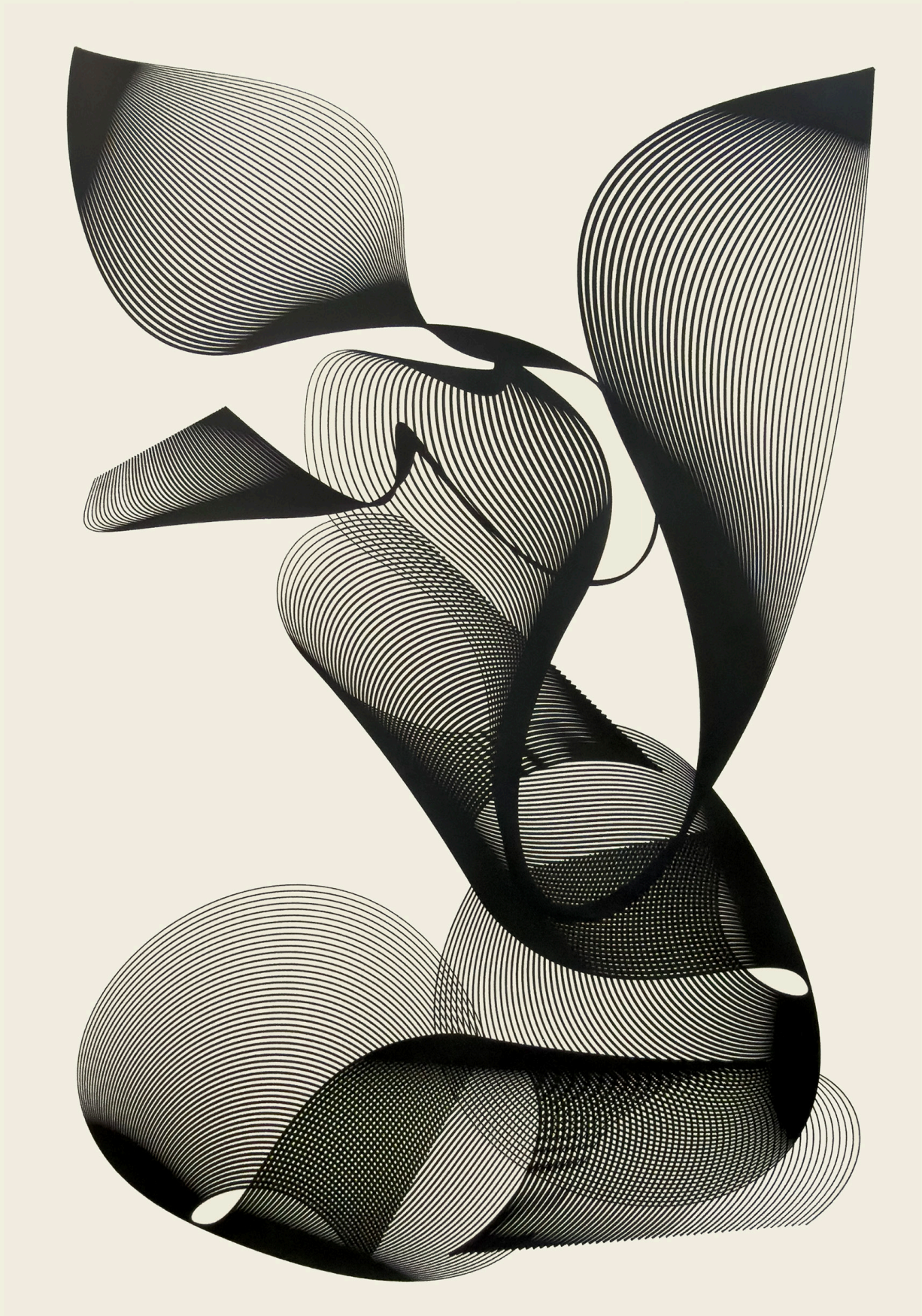
How Do I Look, 2026
acrylic, graphite pencil on canvas
101 × 46.5 cm
AUD 3,400



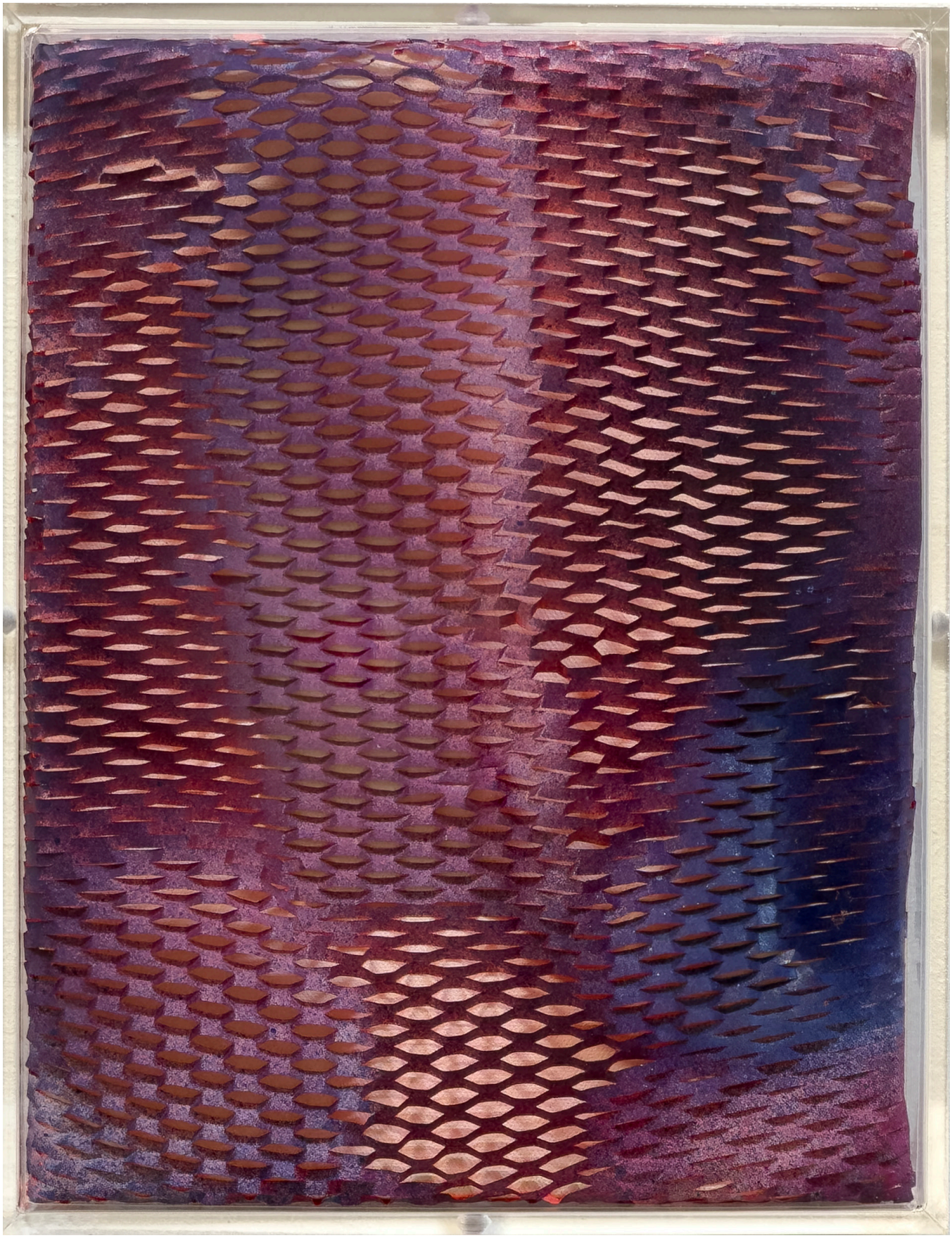
Too Much Never Enough, 2026
cast glass, aluminium, silkscreen ink, pencil, canvas
50 × 35 cm
AUD 4,000



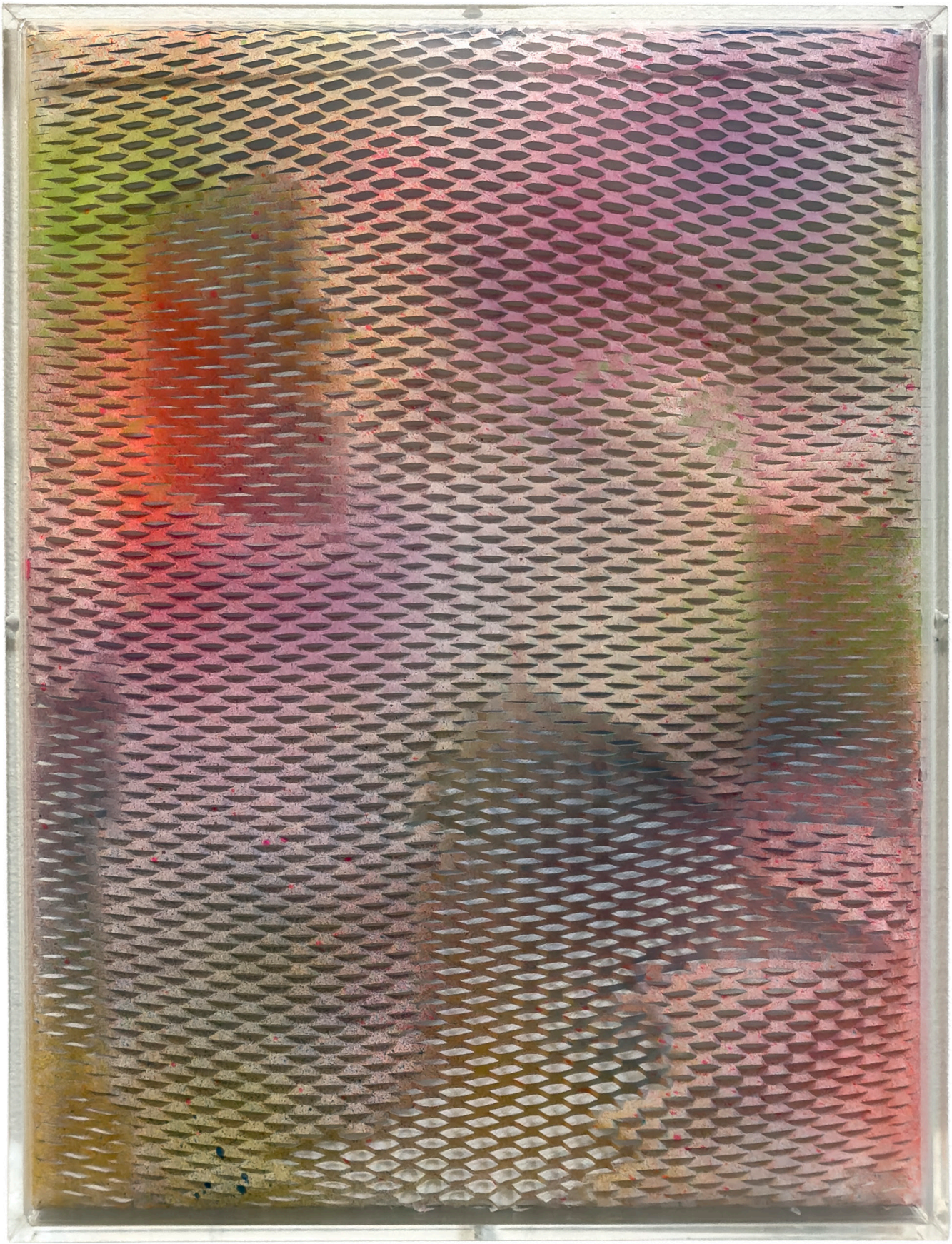
All The Things I Wish I'd Been, 2026
hand-pulled silkscreen print on Stonehenge paper
112 × 76 cm
float framed in Tasmanian oak behind anti-reflective glass
AUD 4,500



TurnUpTipOut, 2026
hand-pulled silkscreen print on Stonehenge paper
112 × 76 cm
float framed in Tasmanian oak behind anti-reflective glass
AUD 4,500



Tolerance ±2, 2026
cut paper, silkscreen ink, pigment, pencil, canvas, bookbinding glue, acrylic box frame
27.5 × 21 cm
AUD 1,100



Calibration 9 / Measured Twice, Twice Measured Differently, 2026
cut paper, silkscreen, pigment, pencil, canvas, bookbinding glue, acrylic box frame
40.5 × 30.5 cm
AUD 1,900

Tolerance ±3, 2026
cut paper, silkscreen, pigment, pencil,
canvas, bookbinding glue, acrylic box frame
27.5 × 21 cm
AUD 1,100

Tolerance ±5, 2026
cut paper, silkscreen, pigment, pencil,
canvas, bookbinding glue, acrylic box frame
27.5 × 21 cm
AUD 1,100

Skin Slipped, 2026
acrylic, silkscreen ink, pigment, pencil on canvas
126 × 84.5 cm
AUD 4,800

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Photography courtesy of the artist.

We acknowledge the Gadigal people of the Eora nation, the Traditional Custodians of the land on which this gallery stands. We pay our respects to their Elders past and present, and recognise their continuing connection to land, waters, skies, and culture. We honour the rich artistic traditions that have existed on this Country for tens of thousands of years, and we recognise that First Nations people are the first artists, storytellers, and custodians of culture. We are committed to listening, learning, and working in respectful collaboration with First Nations communities.