

An abstract collage artwork featuring a central sailboat with a white hull and a bright green stripe, set against a background of various shades of blue. The sailboat is positioned diagonally, with its mast extending towards the top left. To the left of the sailboat, there is a circular element resembling a compass rose or a map, with a small figure standing on it. The entire composition is overlaid with a grid of thin white lines, creating a layered, collage-like effect. The text is integrated into this visual field, with some elements appearing as if they are part of the artwork itself.

ARTHOUSE GALLERY

12 - 29 APRIL 2017
OPENING
WED 12 APRIL 6PM

SUSAN BAIRD
FABRIZIO BIVIANO
DEAN BOWEN
JO DAVENPORT
KATE BORROUGH
JAMES ETTELSON
SAMANTHA EVERTON
BELINDA FOX
LEAH FRASER
IAN GREIG
CARLA HANANIAH
KATHERINE HATTAM
DEAN HOME
AARON KINNANE
ANTHONY O'CARROLL
HOBIE PORTER
PETER SIMPSON
MIRANDA SKOCZEK
ROBYN SWEANEY
JUDITH VAN HEEREN
EMMA WALKER
JOSHUA YELDHAM

ON PAPER

SUSAN BAIRD



Susan Baird's paintings capture the evolving sense of place that the artist has developed from immersing herself in different landscapes throughout her long career. Largely created en plein air, her works canvass the various personalities of the natural world, springing as much from physical topographies as they do from psychological, emotional and spiritual affiliations.

The artist's new series of works on paper captures the sensations of form, shape, light and colour experienced out in the field. 'Working on paper in the landscape is wonderfully immediate,' says Baird, 'I love the transparency and clarity of watercolour, using the brush with colour and line simultaneously. Paper allows for exploratory readings of the landscape and I enjoy its ephemeral quality. I have revisited this waterhole over the past ten years and pay respect to nature's capacity for renewal. This special place also has a unique energy and light that I am drawn to.'

SUSAN BAIRD

Bank study I

watercolour & gouache on paper

32 x 32 (image size)

48 x 48 cm (framed)

\$1,800



SUSAN BAIRD

Night vision

watercolour & gouache on paper

17 x 17 cm (image size)

48 x 48 cm (framed)

\$1,400



SUSAN BAIRD

Bank study II

watercolour & gouache on paper

32 x 32 cm (image size)

48 x 48 cm (framed)

\$1,800



FABRIZIO BIVIANO



Australian artist Fabrizio Biviano has a preoccupation with the past and notions of spent time. Both his own and others. Drawing inspiration from the traditions Dutch still life painting, graphic design and personal experiences, he uses the objects of daily life to produce self referential work that seeks to examine his personal investments of time, loss and consumption.

Paintings often consist of the common place and mundane. Familiar objects, loosely rendered, such as paper coffee cups, books and tourist mementos sit in contrast to a painterly almost colourless spaces. In doing so, Biviano, highlights not only the wear and tear of use, but also the time invested in those who created the wear and tear. The paintings are ultimately monuments to the past.

FABRIZIO BIVIANO

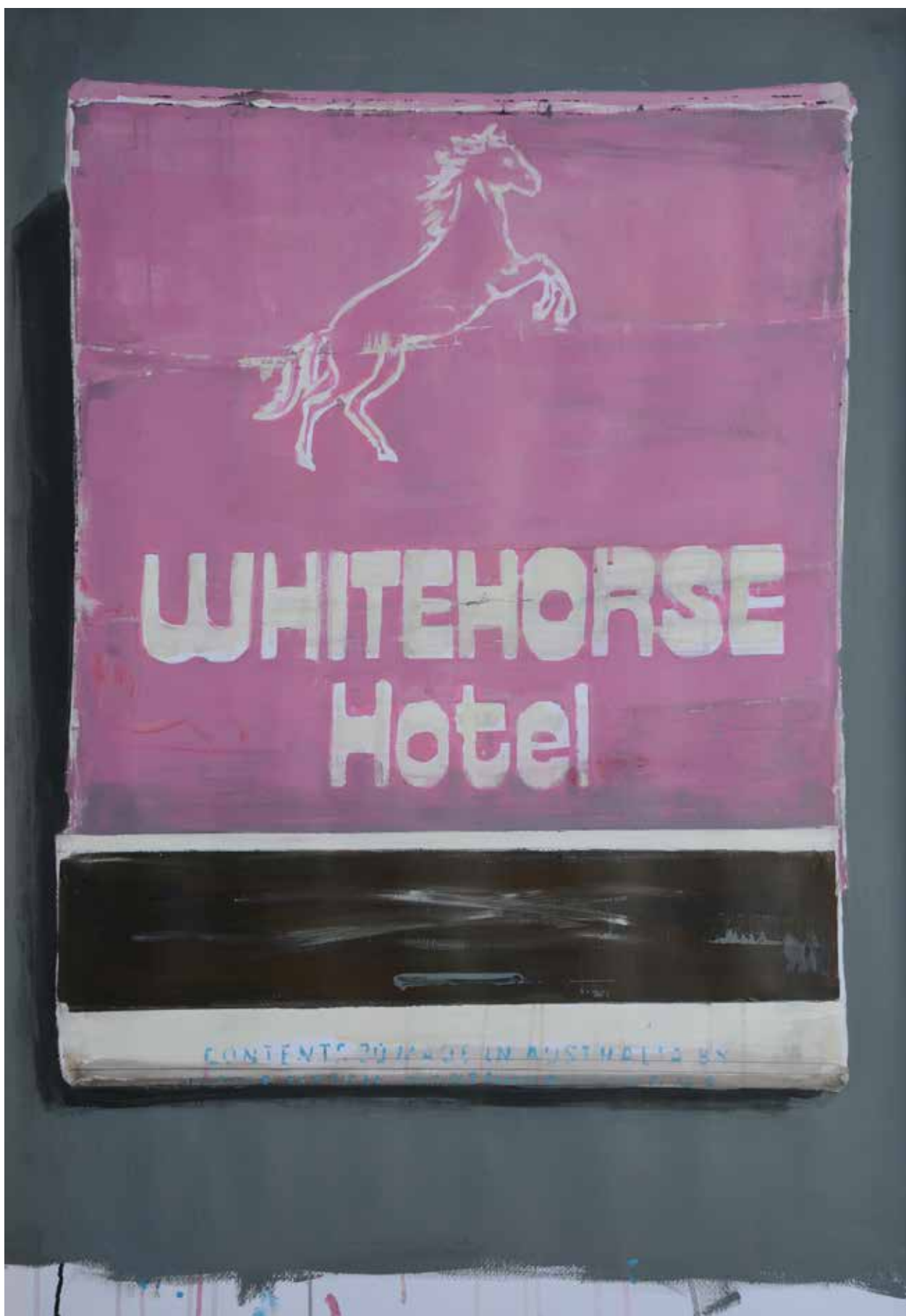
Places other people have been - Nunawading (Whitehorse Hotel)

acrylic on paper

100 x 70 cm (image size)

118 x 87 cm (framed)

\$3,200



FABRIZIO BIVIANO

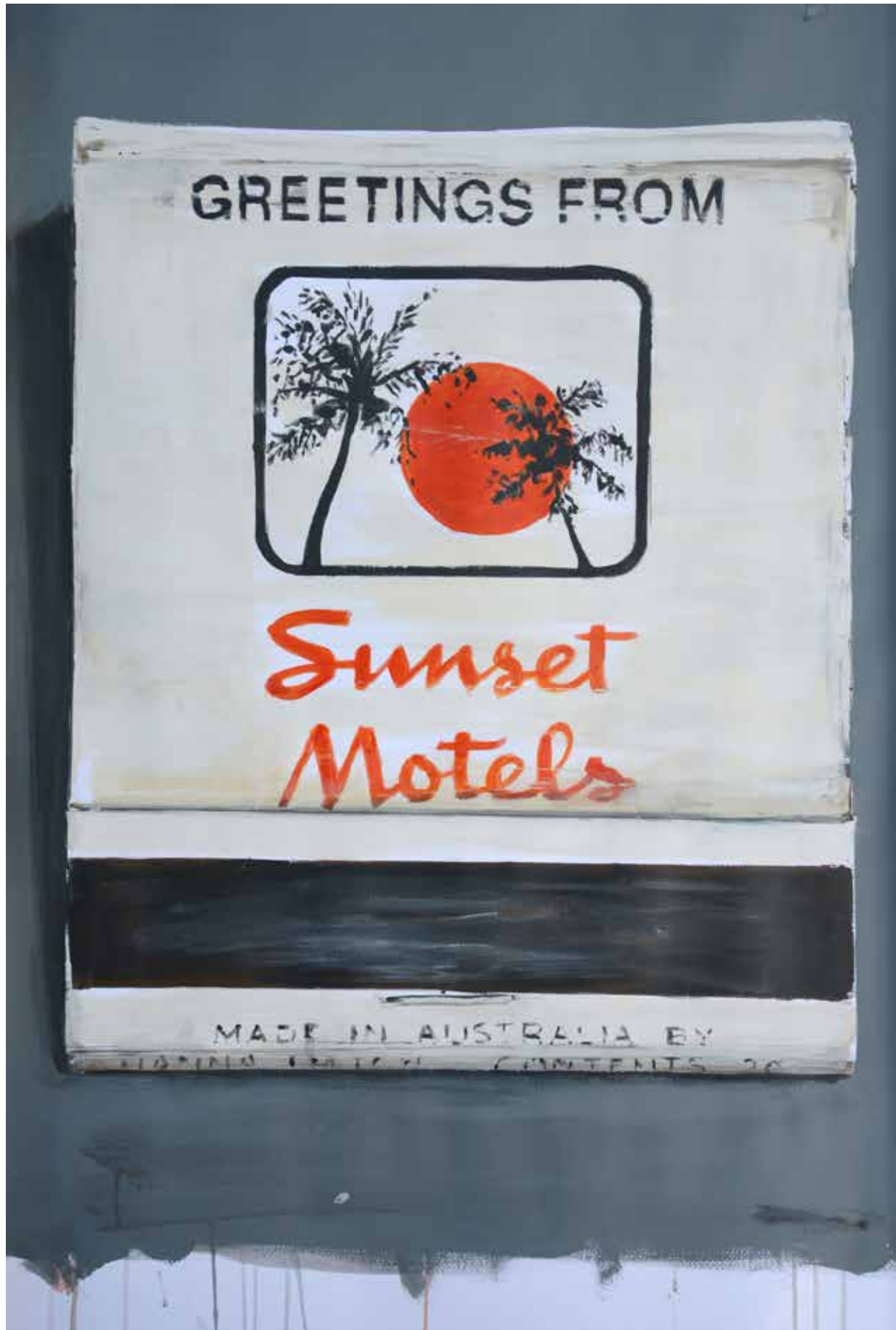
Places other people have been - Mona Vale (Sunset Motels)

acrylic on paper

100 x 70 cm (image size)

118 x 87 cm (framed)

\$3,200



FABRIZIO BIVIANO

Places other people have been - Perth (Le Coq D'or)

acrylic on paper

100 x 70 cm (image size)

118 x 87 cm (framed)

\$3,200



FABRIZIO BIVIANO

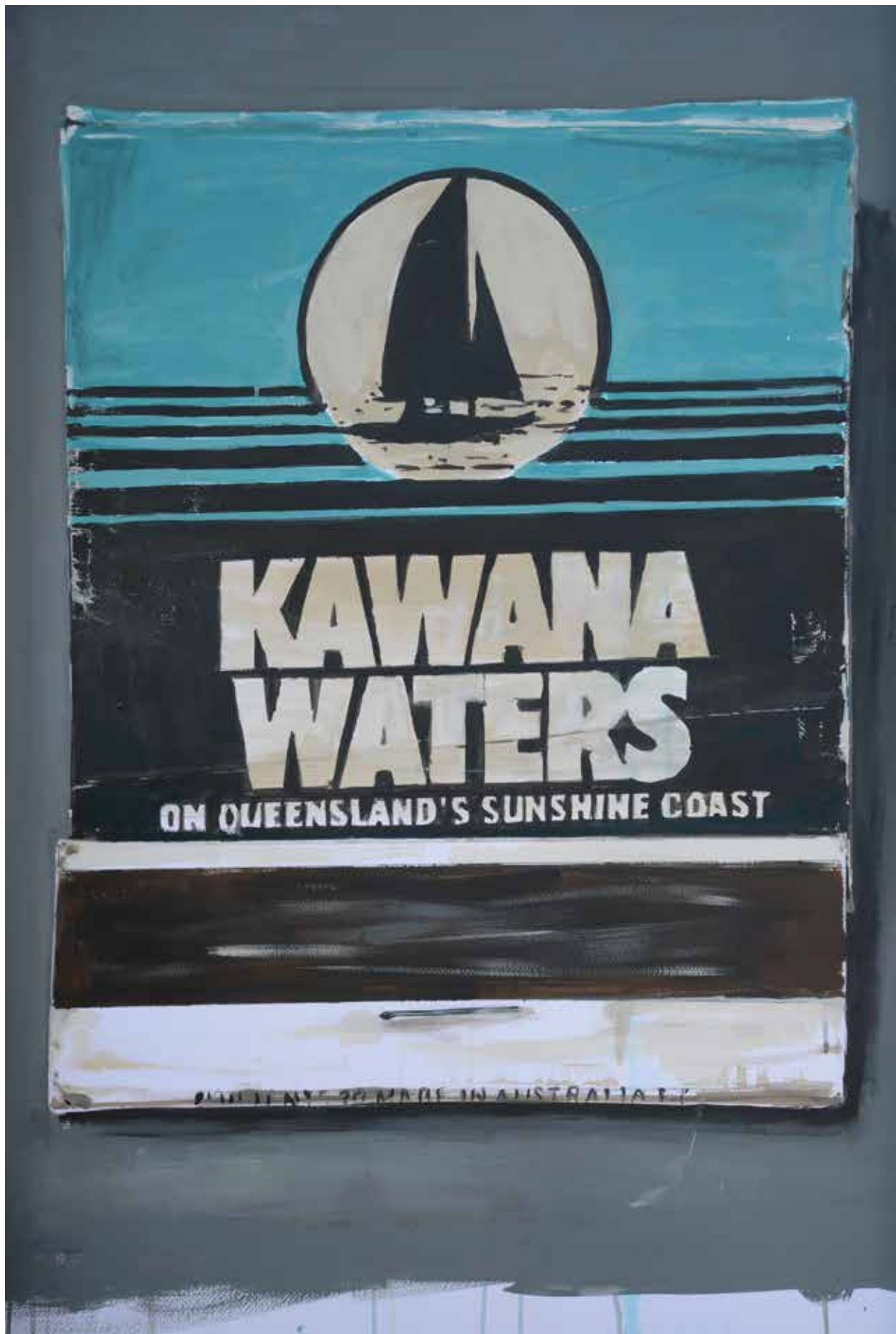
Places other people have been - Buddina (Kawana Waters)

acrylic on paper

100 x 70 cm (image size)

118 x 87 cm (framed)

\$3,200



DEAN BOWEN



With a practice spanning over 25 years, Bowen has developed a distinctive and humorous symbolic language that thematically traverses urbanity and rurality, humanity and animality.

Bowen's new works on paper continue his ongoing fascination with the conceptual currency of birds. In part inspired by Outsider Art and Naïve Art – and in recent times by the bird paintings of some of the Australia's First Fleet Artists such as George Raper and the anonymous Sydney Bird Painter – Bowen's anthropomorphised Magpies and Currawongs explore the idiosyncratic interplay between mankind and the animal kingdom through a prism of humour and optimism. In doing so, the artist hints at relational intersections that exist between the monumental and the miniature, evincing the simple pleasures of human habitation within the urban and natural worlds.

DEAN BOWEN

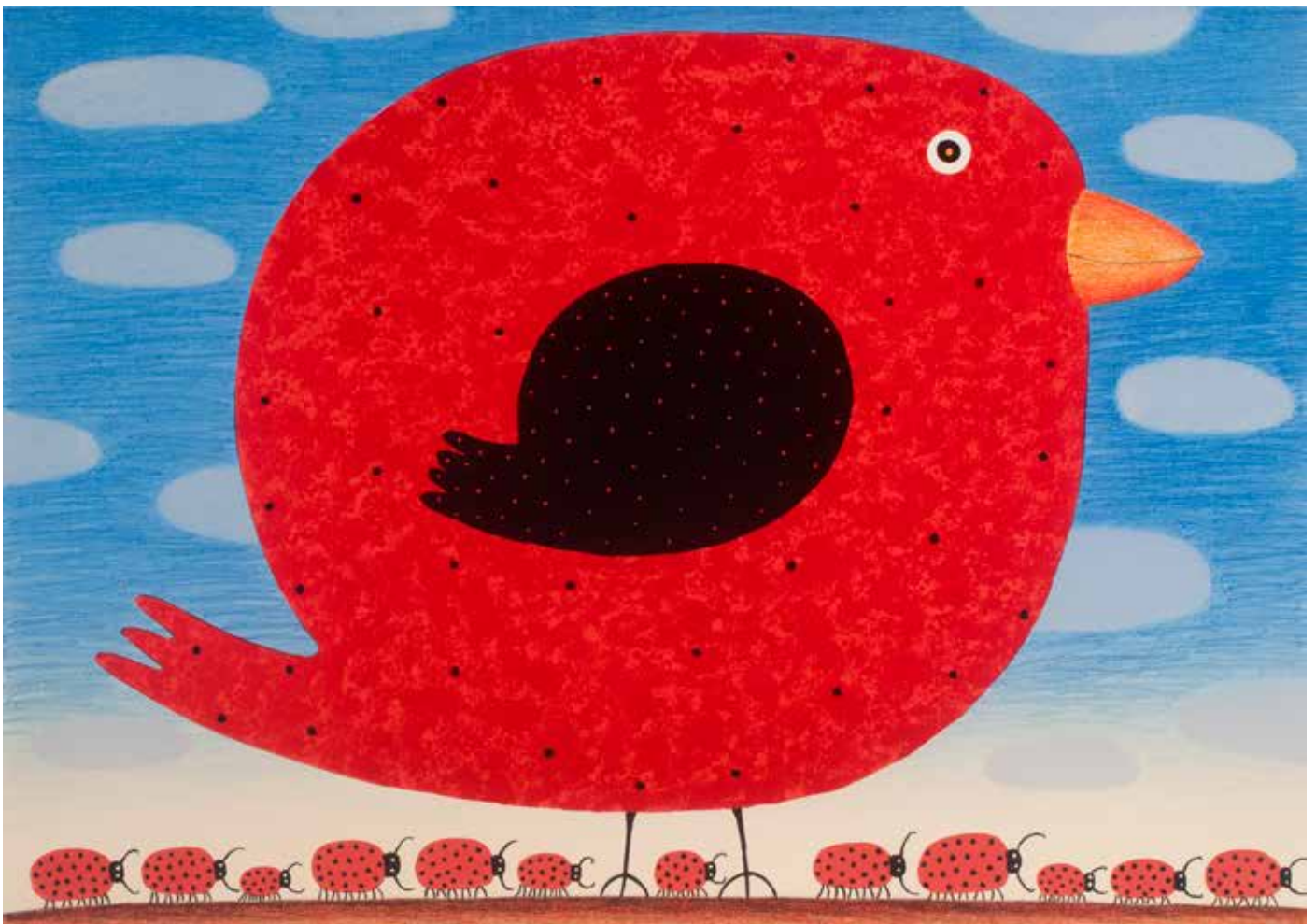
Red Canary with Ladybird Army

lithograph, ed 25

48 X 68 cm (image size)

70 x 90.5 cm (framed)

\$1,800



DEAN BOWEN

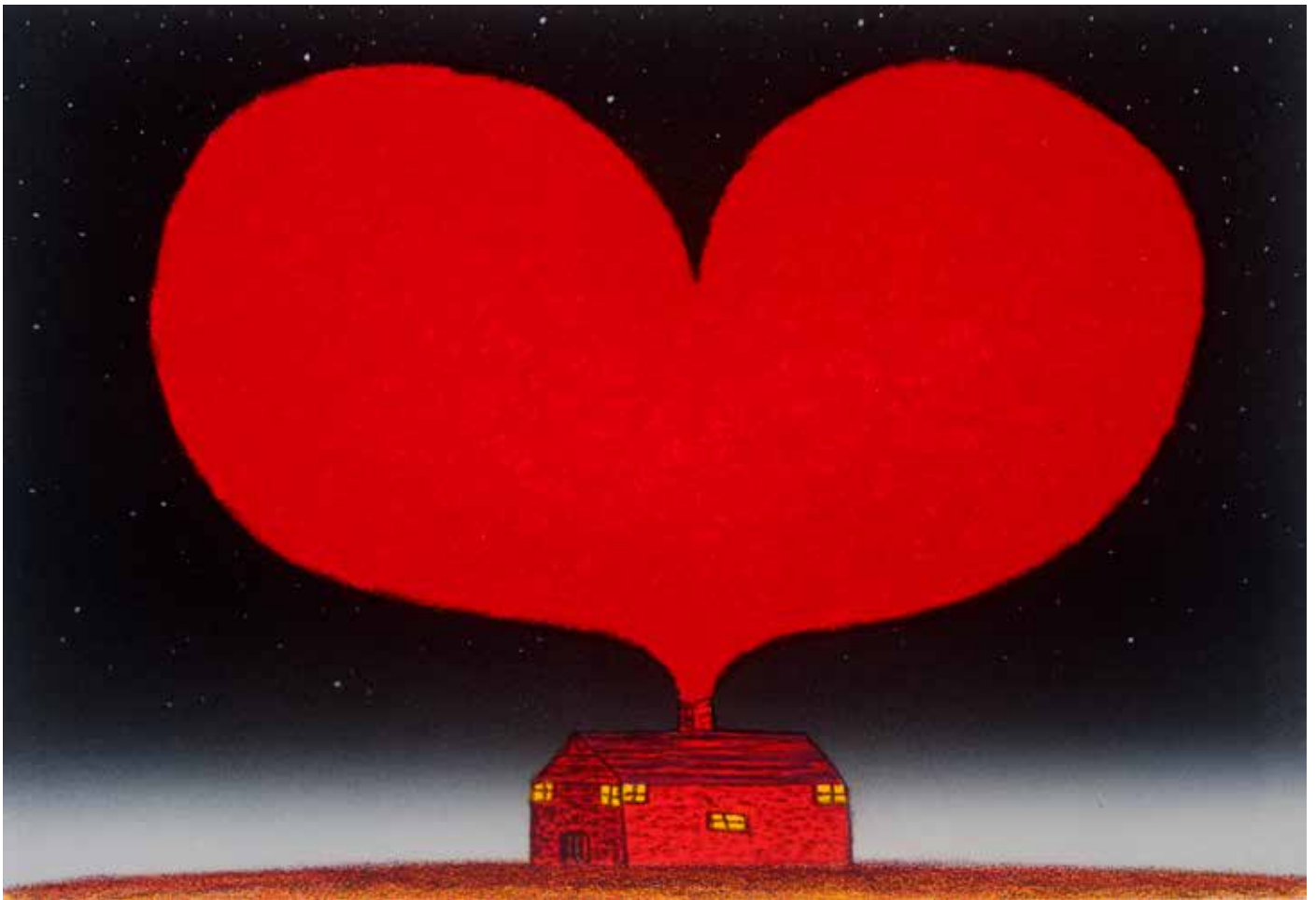
The House of Love (Small Version)

lithograph, ed 45

17 x 25 cm (image size)

36.5 x 40 cm (framed)

\$850



JO DAVENPORT



Jo Davenport's visceral paintings inhabit the liminal space between the fading past and the emerging future through their colourful invocation of the landscape. For Davenport, the notion of space is not defined by perspectival strictures but conceived as a meditative resting place between the real and the imagined. Instead of dwelling on grand Romantic narratives surrounding the sublimity of nature, Davenport's work considers the fragility and intimacy of the landscape and its inextricable relationship to our emotions and memories.

Davenport's new series of works on paper draws from the visual language of cartography. On a recent residency in Hill End, the artist studied the early geological maps of the area, talked to the locals, visited many of the sites on the maps and listened to old stories about Hill End and the history of gold in the area. Working with paper – a befitting cartographic material – the artist considers the artistic currency of maps as both analytical tools and aesthetic objects, calling into question what makes an abstract rendering into a map and, likewise, what makes a map an artwork. They explore how maps connect the physical world and, increasingly, the digital world, with human consciousness, nurturing a dialogue between internal and eternal landscapes. Through layered colour, impulsive mark making and refined erasure, the artist brings the transient into view, conjuring the complexities of memory and representation like a map of the mind. This mnemonic and tectonic construction of the image spawns an abstraction that conveys both an intellectual and sensual way of experiencing the landscape.

JO DAVENPORT

Hawkins Hill II

mixed media on rag paper

153 x 106 cm (image size)

184 x 125 cm (framed)

\$7,500



JO DAVENPORT

Mapping Hill End II

mixed media on rag paper

153 x 106 cm (image size)

184 x 125 cm (framed)

\$7,500



KATE DORROUGH



The practice of Sydney-based artist Kate Dorrough sustains a conversation between paint and clay, launching an inquiry into the interplay and tension between the gestural mark and the hand built ceramic form. The artist's recent work explores landscape as metaphor, with its inland river systems a vital source of survival and bestowal of fertility. Dorrough considers the cyclicity of renewal and destruction that defines the land, her painterly gestural marks evoking totemic symbols of this enduring landscape.

About her new works on paper, Dorrough reflects: 'Following the path of least resistance, the river meanders in its languid flow. Layers of mark making – the exuberant, the direct and the chaotic – allude to life on and in the river. Emblematic coded marks are testaments to a simpler way of life encapsulated by the allegorical idea of the river.'

KATE DORROUGH

Night journeys

mixed media on paper

94 x 65 cm (image size)

112 x 81.5 cm (framed)

\$3,200



KATE DORROUGH

Epicurus and the simple life

mixed media on paper

94 x 65 cm (image size)

112 x 81.5 cm (framed)

\$3,200



KATE DORROUGH

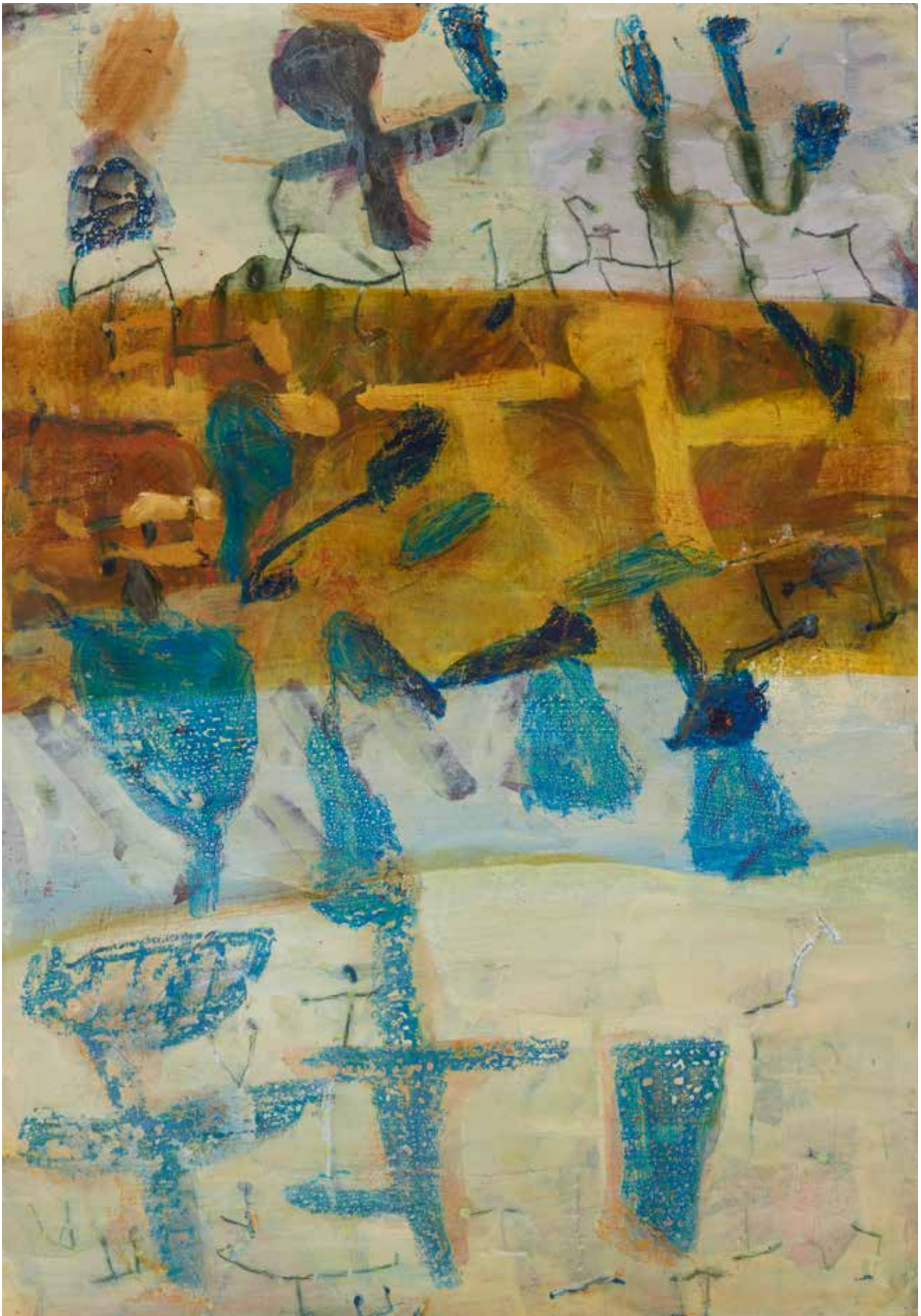
Floating downstream

mixed media on paper

94 x 65 cm (image size)

112 x 81.5 cm (framed)

\$3,200



JAMES ETTELSON



Young Sydney-based artist James Ettelson is a master of detail. The artist creates meticulously rendered paintings that straddle the stylistic spheres of Pointillist mark making, painterly Pop aesthetics and cartographic symbolism.

Colonised by a constellation of dashes overlaying painted geometrics, Ettelson's new works on paper extend his ongoing interrogation of contemporary urban life. His carefully articulated tapestry of truncated lines, kaleidoscopic patterns and pools of psychedelic colour mingles and moves in a dance that seems to pixelate before our very eyes. The artist consciously divests the works of complex conceptualism, instead focusing on his alluring aesthetic currency – optical rather than cognitive.

JAMES ETELSON

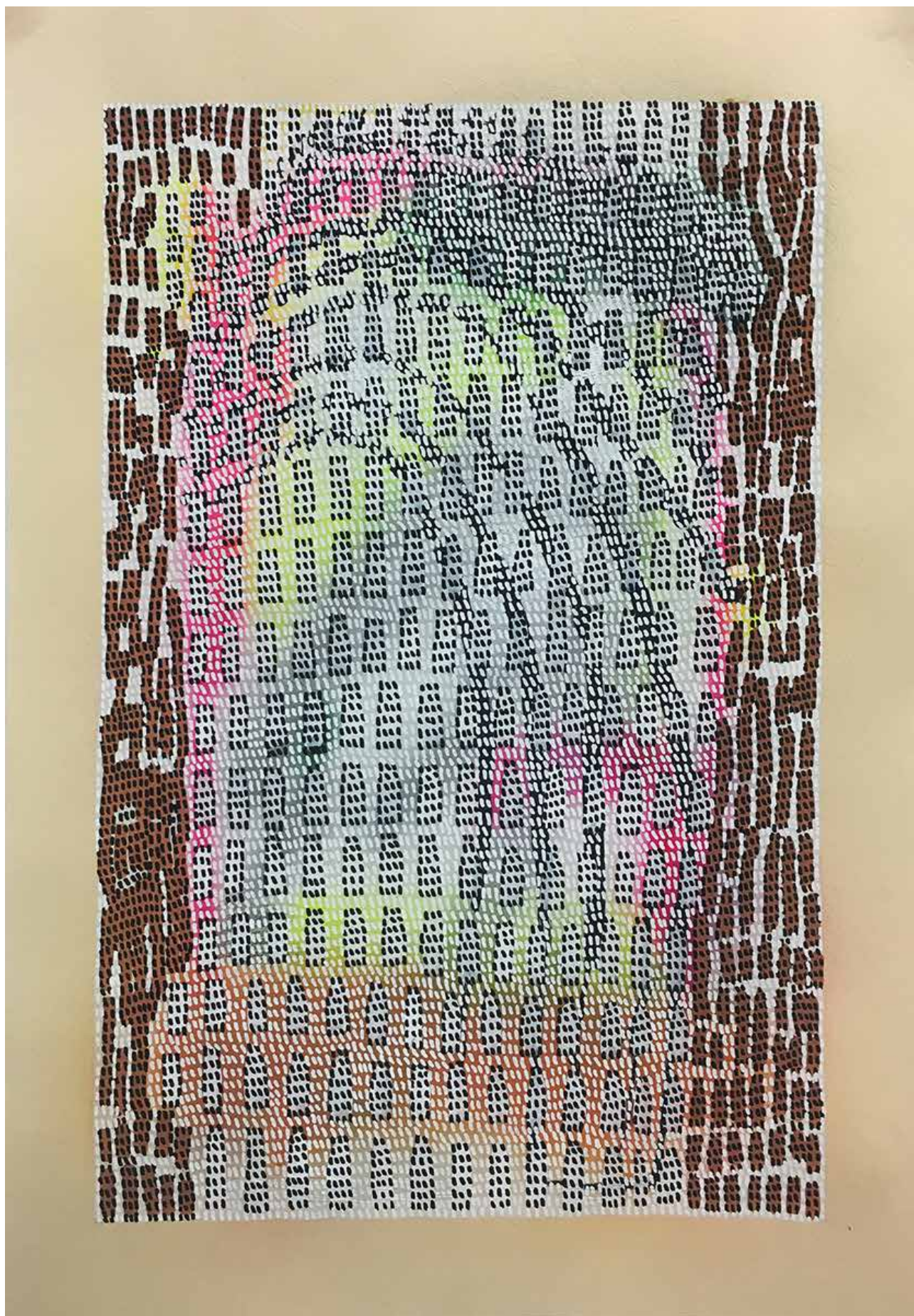
Untitled II

acrylic and mixed media on paper

74 x 54 cm (image size)

86 x 61.5 cm (framed)

\$1,950



JAMES ETTELSON

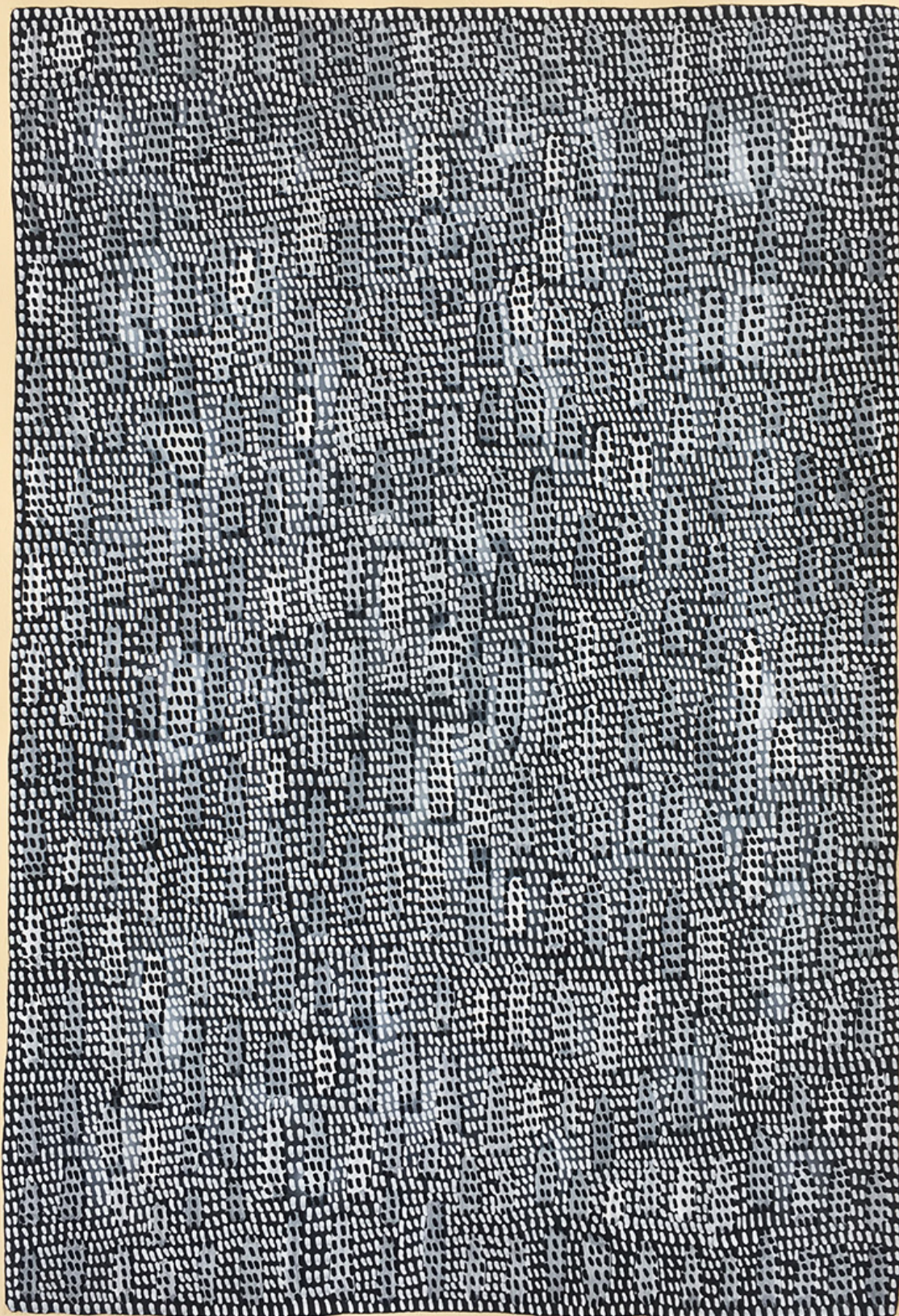
Untitled I

acrylic and mixed media on paper

74 x 54 cm (image size)

86 x 61.5 cm (framed)

\$1,950



**SAMANTHA
EVERTON**



Samantha Everton's tightly choreographed photographs create visual narratives that have profound cross-cultural, sociological and psychological implications. The artist's vivid style, described as 'magic realism', has a cinematic and surreal quality that pushes her subjects further and further from reality. They inhabit an uncanny world that is at once familiar and foreign, real and symbolic, and it feels as though our forgotten dreams have been projected into the picture plain. The unerring integrity of Everton's photographic processes and her masterful technical ability have been internationally acclaimed and extensively awarded.

SAMANTHA EVERTON

Blue Wish (AP1)

pigment ink on cotton rag, ed 8

90 x 105 cm (image size)

102 x 117.5 cm (framed)

\$4,000



BELINDA FOX



Drawing from her virtuosic skills as a former Master Printer and informed by extensive travels, Belinda Fox creates meticulously layered works centred on the duality of human experience. Fox's new 'Line works' follows her long history working with drawn line that derives from a humble motorcycle sketch in her graduate years. 'These abstracted line works have become a fundamental part of my work and I find most enjoyable to do' says the artist. The forms in 'Line Works' cascade and cushion one another – a tension between falling and holding. Fox reflects, 'These line works have a special resonance with me as they are personally a symbol of my foundations and futures rolled into one.'

Belinda's tetrptych print *Connector Fragment I* is a collection of multimedia prints from what will be a yearlong investigation using drypoint and watercolour monotype technique, an unusual and difficult technique learnt from master printer Kitikong Tilokwattanotai in Chiang Mai in 2015, and continued trying to perfect in Greece last year. The work was created after the artist relocated to The Hague late in 2016 with her family and rooted herself in the printmaking workshop Grafiche Werkplaats. Conceptually, these works investigate balance and dependency in our precarious, increasingly anxious era. Abstracted line networks construct forms leaning, transforming and morphing into one another. Delicate balancing acts are performed like circus stunts with a melancholic, organic energy as each group holds its own 'bundle' or 'burden' under the omnipresent threat that the whole series could tumble down with a single push.

BELINDA FOX

Connector - fragment 1

drypoint, watercolour monotype print, edition of 12 unique states

176 x 115 cm (image size)

195 x 132.5 cm (framed)

\$6,800



BELINDA FOX

Line works II

watercolour, drawing, pigment on paper

60 x 50 cm (image size)

77.5 x 67 cm (framed)

\$3,600



BELINDA FOX

Line works III

watercolour, drawing, pigment on paper

60 x 50 cm (image size)

77.5 x 67 cm (framed)

\$3,600



LEAH FRASER



Leah Fraser creates lyrical paintings and ceramics that engage with history, magic and the unknown in their metaphorical visualisation of the ‘waters of life.’ For Fraser, humanity has an eternal bond with nature that crowns our most basic instincts, deeply etched in the symbologies of many cultures. Reacting to an age defined by industrialisation, digitisation and environmental plunder, the artist conjures religio-cultural worlds pivoted on a profound respect for nature, tacitly urging us to reconnect with our roots.

Fraser’s watercolours continue the artist’s exploration of a necessary symbiosis between humanity and the natural world. Created on handmade French artisanal paper, the works represent the concept of reincarnation and transformation by picturing a colourful melange of lifeforms. Ultimately, the works are less about the philosophical or religious concept of reincarnation and more about a symbolic reconnection with and reconsideration of nature.

LEAH FRASER

One of these things first XI

watercolour ink and acrylic on French artisan paper

30 x 25 cm (image size)

43.5 x 35.5 cm (framed)

\$1,450



LEAH FRASER

One of these things first XXI

watercolour ink and acrylic on French artisan paper

30 x 29 cm (image size)

42 x 40 cm (framed)

\$1,450



IAN GREIG



Ian Greig creates lyrical paintings inspired by the reflective surface of water – an ephemeral floating world of shifting perspectives, spatial illusions and abstract traces of a reflected reality. Meditations on the mysteries of a realm beyond appearances, the works tap into this elusive subterranean reality via delicate overlays of crystalline colour that conjure embryonic worlds surging into existence.

In a strikingly different manner, Greig's new works on paper supplant the artist's characteristic psychedelic canvasses with black and white ink drawings of the landscape. The *Bungalow* series is the result of regular visits to the Northern Rivers area and an increasing familiarity with the landscape there. The impulse behind these drawings arose out of a 2015 trip to Japan where I was exposed to a range of gestural and dynamic calligraphic works, both traditional and contemporary. The flexibility of brush and ink enables a variety of approaches to any subject and this ongoing series of works on paper are expressive responses to the natural energy and fecund vitality of the country behind Byron with its forests, fields and distinctive palms.

IAN GREIG

Bangalow 4

ink on paper

107 x 78 cm (image size)

125 x 96.5 cm (framed)

\$4,000



IAN GREIG

Bangalow 1

ink on paper

78 x 107 cm (image size)

96.5 x 125 cm (framed)

\$4,000



IAN GREIG

Bangalow 12

ink on paper

53 x 78 cm (image size)

72 x 96 cm (framed)

\$3,000



IAN GREIG

Bangalow 13

ink on paper

53 x 78 cm (image size)

72 x 96 cm (framed)

\$3,000



CARLA HANANIAH



The poetic paintings of Carla Hananiah capture the bewildering spirit of the natural world – the otherworldly experience of witnessing vast horizons at play with noble mountains soaring from sublime light-bathed valleys. For the artist, the majesty and mystery of nature fuels the universal quest for beauty that underscores the human condition.

Hananiah's new works on paper visualise the artist's personal journey of rediscovering her first romance with the landscape. Created en plein air in the Blue Mountains and on the South Island of New Zealand, the works signal a shift in Hananiah's perspectival approach from looking at landscapes to being in the land. This physical communion with the land translates into sensory textures that hedge Hananiah's paintings with an eternal life force, as if they're breathing along with the viewer.

CARLA HANANIAH

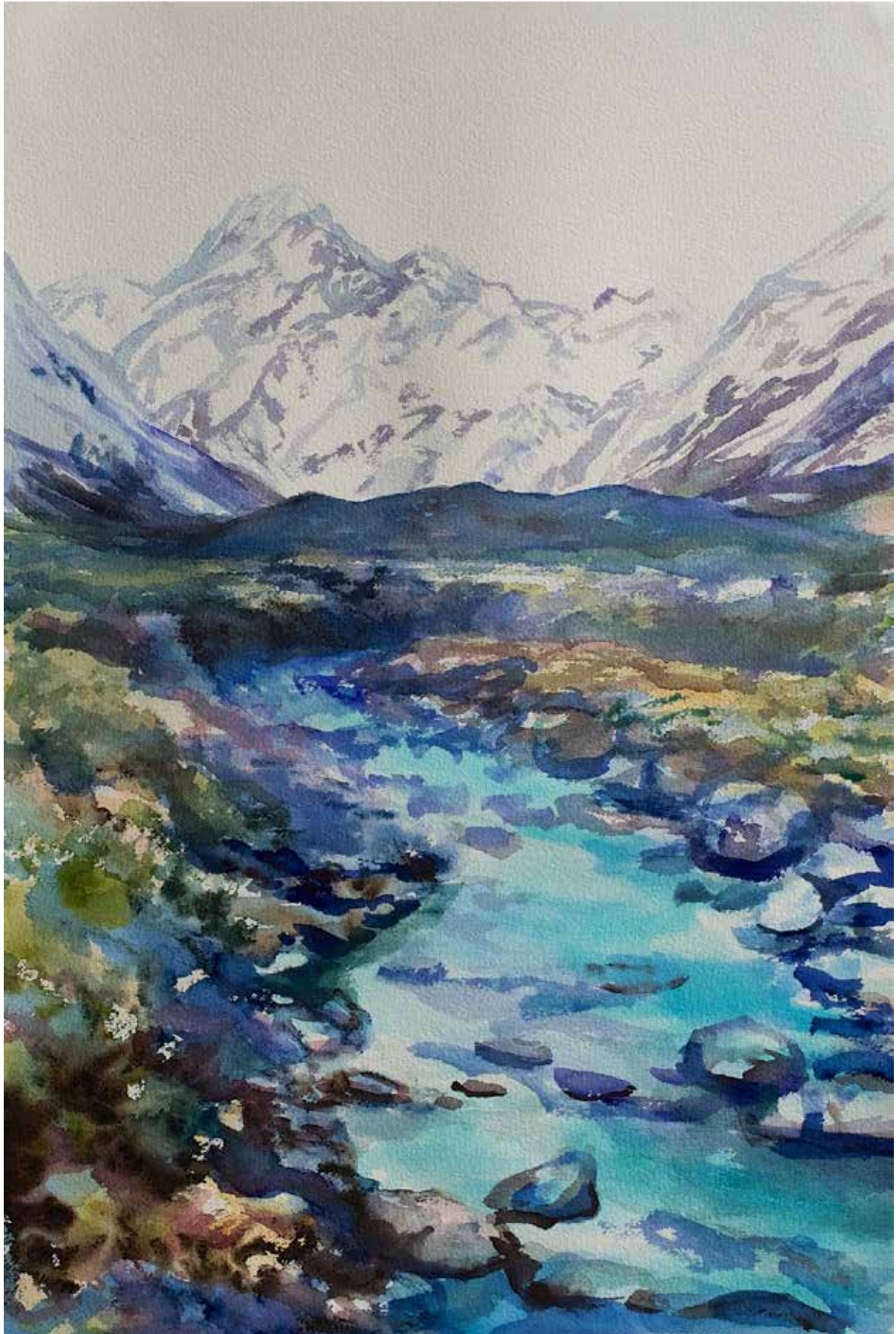
Glacial river

watercolour on paper (arches 640gsm)

38.5 x 56 cm (image size)

70 x 52 cm (framed)

\$2,400



CARLA HANANIAH

Alpine trek

watercolour on paper (arches 300gsm)

38.5 x 56 cm (image size)

52 x 70 cm (framed)

\$2,400



CARLA HANANIAH

Evenings after glow

watercolour on paper (arches 640gsm)

74 x 104 cm (image size)

89 x 118 cm (framed)

\$3,900



KATHERINE HATTAM



Iconic Australian artist Katherine Hattam creates cross-disciplinary works centered on the dialects of domesticity, family and self. In the artist's new collection of mixed media works on paper, she uses her own private chronology as a tool to excavate the archaeology of family, feminism, education, literature, psychoanalysis and the role of the unconscious in art making. Uncanny vignettes of lived-in domestic spaces and personal objects form an expanded homage to Hattam's upbringing. The ubiquitous kitchen table is a recurrent motif in Hattam's works to display her familiar inventory of objects – the coffee pot, mug, armchair, reading glasses, clock, hairbrush, Penguin classics and modernist textbooks repurposed from her late mother's collection. Rendered with the artist's characteristic flat, vertical perspective, each object represents a complex constellation of relationships wherein the autobiographical mingles with the symbolic.

KATHERINE HATTAM

Tradition and Dream

mixed media on book pages on paper

62 x 82 (image size)

69 x 89 cm (frame size)

\$4,500



KATHERINE HATTAM

The Sleepless Room

mixed media on book pages on paper

115 x 80 cm (image size)

122 x 87 cm (frame size)

\$6,900



KATHERINE HATTAM

Playing and Reality

mixed media on book pages on paper

82 x 62 cm (image size)

89 x 69 cm (framed)

\$4,500



DEAN HOME



With a career spanning nearly thirty years, Dean Home is a master of the still life. His virtuosic paintings in this traditional genre are symphonies in composition, each scene dramatically composed and theatrically lit. Antique Chinese vessels that he has carefully collected with swathes of fabric, fecund fruit, calligraphy brushes and vivacious magnolias are rendered with exquisite chiaroscuro and a highly-refined palette. At once realistic, expressionistic and wildly theatrical, Home's paintings represent an artistic journey from culture to canvas, carrying implied commentary on the constructs of value and taste.

Home's new works on paper traverse uncharted territory for the artist, who typically only works on board. Thematically, the works continue his deepening engagement with Chinese art, poetry and philosophy. For Home, the Chinese conceptions of nature and aesthetics offer poetic paths of awareness that are not proscriptive, inviting invention and novel depiction. Stylistically fusing Chinese culture with Italianate and Baroque artistic tradition, the paintings forge a nexus between the east and the west, the spiritual and corporeal, tradition and contemporaneity.

DEAN HOME

Still point in the ever-turning

ink on paper

21 x 16.5 (image size)

54 x 43.5 cm (framed)

\$1,500



DEAN HOME

Magenta blush

ink on paper

23 x 18 cm (image size)

54 x 43.5 cm (framed)

\$1,500



DEAN HOME

Making our way

acrylic on paper

22.5 x 18 (image size)

54 x 43.5 cm (framed)

\$1,500



AARON KINNANE



Aaron Kinnane engages with painting in its purest form to perpetuate his effervescent vision of the natural world. Visceral layers of paint form sublime and atmospheric landscapes that push the viewer beyond a physical and visual appreciation of the works into a metaphysical meditation.

Continuing his painterly vision of the landscape, the artist's new atmospheric works on paper were informed by recent experiences in the woodlands of Barrington Tops and the seaside town of Murrah. The resulting paintings oscillate between ocean and land. Tempestuous, wintry folds of midnight navies, hazy mauves, icy blues and arctic greys construct sublime landscapes that are at once sullen and savage, desolate and wildly alive. Bruised and scarred topographies conjure stormy seas, snowy fields, rugged cliffs and grassy wilderness – revenant visions inhabiting the liminal space between form and formlessness, abstraction and representation.

AARON KINNANE

The long walk I

oil, acrylic and pencil on paper

102 x 76 cm (image size)

122 x 94 cm (framed)

\$5,500



AARON KINNANE

The long walk II

oil, acrylic and pencil on paper

102 x 76 cm (image size)

122 x 94 cm (framed)

\$5,500



AARON KINNANE

The long walk IV

oil, acrylic and pencil on paper

102 x 76 cm (image size)

122 x 94 cm (framed)

\$5,500



AARON KINNANE

Winter is coming

oil, acrylic and pencil on paper

102 x 76 cm (image size)

122 x 94 cm (framed)

\$5,500



**ANTHONY
O'CARROLL**



The practice of Sydney artist Anthony O'Carroll centers on materiality, texture and surface in its evocation of the urban landscape. For the artist, abstraction is the pursuit of evoking a subject rather than rendering it, his works conjuring walls, sidewalks and surfaces by self-reflexively asserting the pure physicality of their medium. This aesthetic of 'painting for painting's sake' materialises like a revenant shadow from the history of modern painting, furnishing a refreshing alternative to the web of politics that weaves contemporary art.

About his new works on paper, O'Carroll says 'Paper is a forgiving surface. Despite my attempts to consistently destroy or pair back a work on paper the option to add paper to the verso or front like band-aids enables a dialogue of change and repair. This is an essential ingredient in my practice, change and repair. Paper, as a surface to work on, is perfect for this metaphor. The works presented here are a selection of works on paper where I am exploring gestural expressions and textured interpretations of the urban environment. Executed in acrylic, aerosol, pastel, graphite and calcite, the works are laid with content, erased and brought back. They are folded over laterally and horizontally referencing place via the grid and in their repair and evidential change we see their archaeology of making. The works are scrapped back, burnt, sanded, torn and peeled, then layered in washes of colour and texture with the intermixing of media to create imagery related to segmented walls or sidewalks'.

ANTHONY O'CARROLL

Untitled work on paper I

mixed media on paper

90 x 75.5 cm (image size)

110 x 90 cm (framed)

\$2,950



ANTHONY O'CARROLL

Untitled work on paper II

mixed media on paper

90 x 75.5 cm (image size)

110 x 90 cm (framed)

\$2,950



ANTHONY O'CARROLL

Untitled work on paper III
mixed media on paper
90 x 75.5 cm (image size)
110 x 90 cm (framed)
\$2,950



HOBIE PORTER



The virtuosic landscapes of Hobie Porter explore the fraught and fractured relationship between modern civilisation and the natural environment. Rendered with microscopically detailed trompe l'oeil, the paintings conjure the notion of environmental catharsis and transformation in an era of competing interests.

Porter's new experimental works on paper are preliminary investigations into the North Head Project, an upcoming group exhibition curated by Katherine Roberts at Manly Art Gallery & Museum. 'The works have emerged out of a sense of play and exploration as a means of revealing to myself what I value at North Head' says the artist. Porter has been exploring the possibilities of oil paint through a spray gun, considering the contrasting effects of sharp drawing over blurry landscapes. He has been experimenting with sgraffito (scratching back to reveal underlayers) and also employing overlays of oil stick over the sprayed oil paint. 'I was inspired by the historic inscriptions in the sandstone at North Head's Quarantine Station', says the artist, 'I thought I'd like to try inscribing my own observations of the site, albeit on paper rather than on sandstone'.

Unlike his characteristic immaculately-planned, photorealistic paintings, these works unfolded organically, both in terms of testing different mediums and working methods. The subjects also came about naturally: 'I studied some of the thriving birds at north head in my drawing journal and these studies have been good resource material for the subsequent works' says Porter.

HOBIE PORTER

Magpie Season, North Head

oil & oil stick on paper

56 x 77.5 cm (image size)

74 x 95.5 cm (framed)

\$4,000



HOBIE PORTER

North Head Airspace

oil & oil stick on paper

56 x 77.5 cm (image size)

74 x 95.5 cm (framed)

\$4,000



HOBIE PORTER

Spider Flowers, North Head

oil & oil stick on paper

56 x 77.5 cm (image size)

74 x 95.5 cm (framed)

\$4,000



JAMES POWDITCH



The practice of renowned Sydney artist James Powditch traverses elements of sculpture, assemblage, painting and architecture. The artist's background in set and prop building for the Sydney Theatre Company and the Sydney Dance Company, along with a lifetime passion for scavenging and collecting, have resulted in a unique aesthetic vision that transforms the detritus of our urban surrounds into bold yet obsessively detailed interrogations of history, politics, environmentalism, pop culture and religion.

Powditch's new crucifixes and trumpets interrogate contemporary political regimes where exploitative new paradigms have birthed 'the brink of a new Dark Age', as personified by Donald Trump. Configured like distorted crosses, the assemblages suggest a deformation of traditional values – love, humanism and truth – which are, according to the artist, evaporating from a crucible of irrationality and superstition via the exploitation of information dissemination. In the works, stamps act as tropes for conventional means of circulating information in grim contrast to the flippant and dangerous immediacy of social media and the Internet. Contrastingly, fragments of text from literature classics embedded with humanist themes excavate the intrinsic goodness at the heart of humanity. In this way, the works ultimately evince the nexus between the waning value of love amidst the burgeoning tide of cultural ruin.

JAMES POWDITCH

Crucifix II

mixed media

54.5 x 26.5 cm (framed)

\$2,200



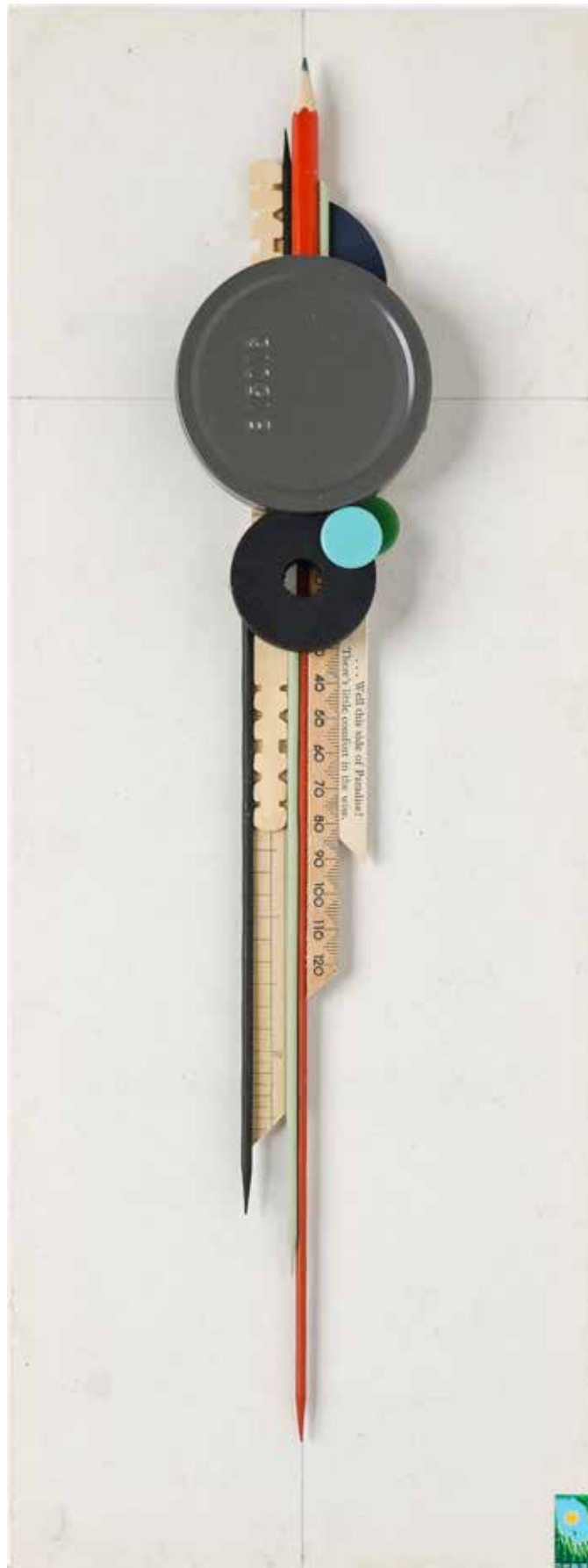
JAMES POWDITCH

Trumpet XXI: Paradise

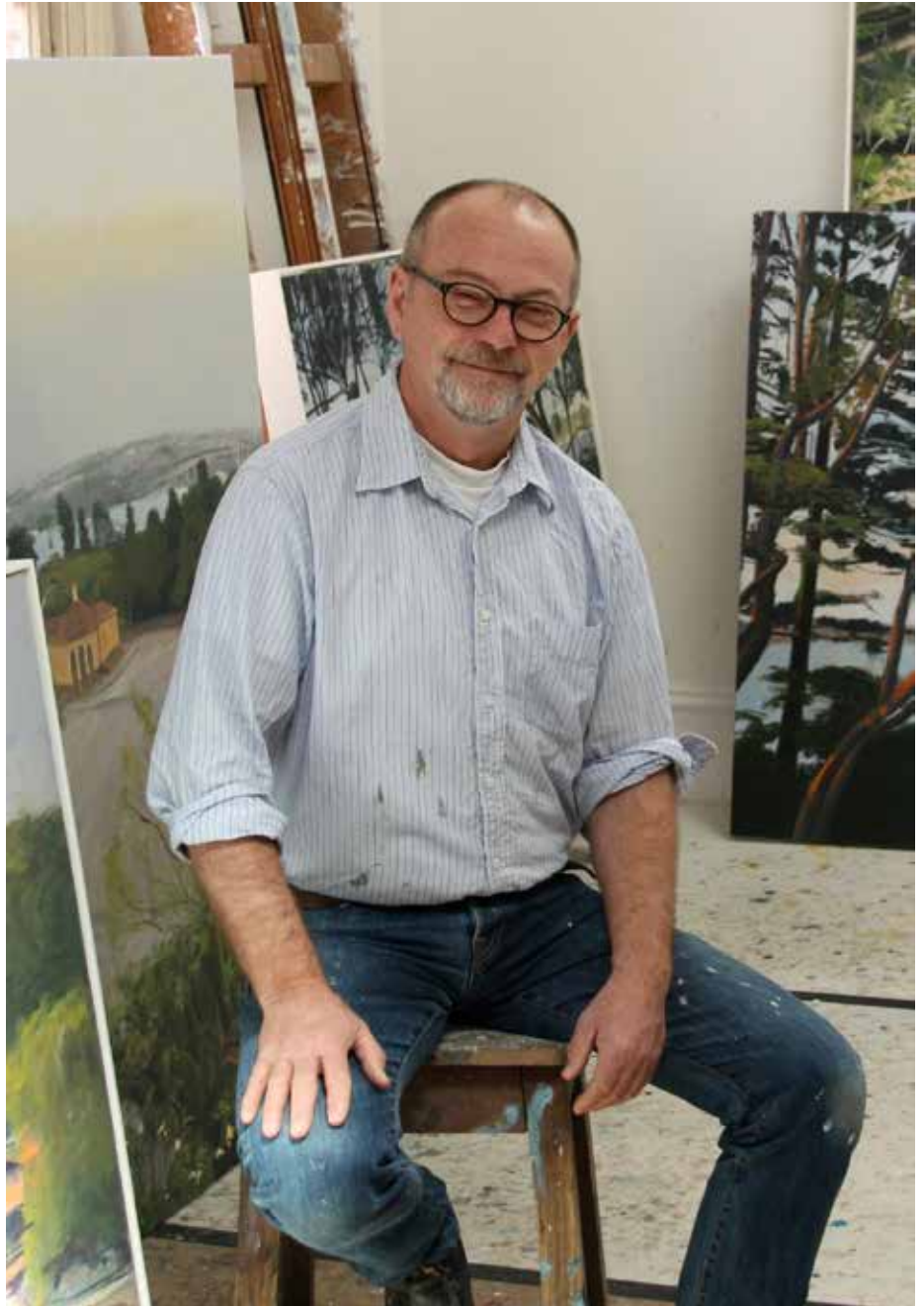
mixed media

54.5 x 26.5 cm (framed)

\$2,200



PETER SIMPSON



Peter Simpson distils beauty from the everyday in his enduring vision of the landscape.

Drawing from traditions like Romanticism, 17th Century Dutch landscape painting and Modern Australian masters such as Arthur Streeton, Sidney Nolan and Fred Williams, the artist works within an historical framework to perpetuate his effervescent belief in the contemporary validity of the oft-overlooked landscape genre. From the quiet majesty of undulating pasturelands to the soaring sublimity of coastal cliffs, Simpson's paintings reveal the diametric forces that define our nuanced continent, ultimately capturing the elusive soul of the Australian environment.

'Works on paper for the most part entice us intimately into the artist's world. More than a finished painting they lead the viewer into the process of making art. Whether I am working on a charcoal or pencil drawing, or a water colour, gouache, pastel or even a print I find myself setting off on a voyage of discovery. I have been using the process of monoprints to heighten this sense of wonder at what will turn up. Monoprints are made by using ink or paint on an unetched sheet of metal or perspex and rubbing back to create an image. You only get one image and one chance at making that image and you have to work fast so the ink doesn't dry. The result has a chance element, often random and irregular which gives the print a certain charm. It's a technique that Degas used, taking the image a step further by working into it with pastel. I have been making prints/drawings in this way and also more simply by rubbing back a copper plate inked with black to get the sea pictures seen here. I worked with a master print maker, Tom Goulder, from Duck Print Fine Art, who pushed me out of my comfort zone to arrive at these tactile transformations.

PETER SIMPSON

Cliff and North Head

monotype ink on paper

30 x 30 cm (image size)

57.5 x 56 cm (framed)

\$1,250



PETER SIMPSON

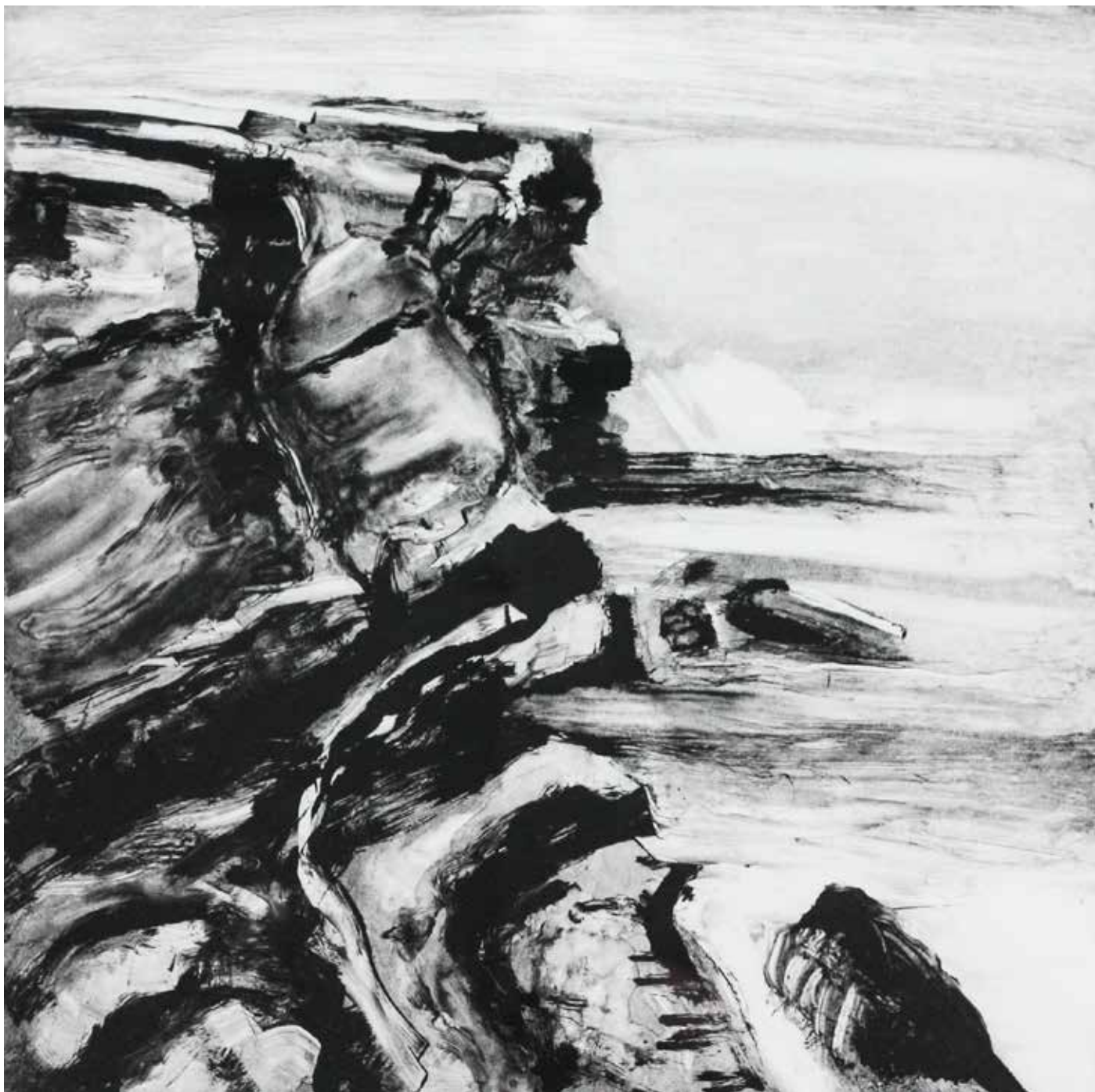
Kurnell Cliffs I

monotype ink on paper

30.5 x 30.5 cm (image size)

57.5 x 56 cm (framed)

\$1,250



PETER SIMPSON

South Head Silhouette

monotype ink on paper

25 x 25 cm (image size)

51 x 50 cm (framed)

\$1,250



MIRANDA SKOCZEK



The practice of Melbourne-based artist Miranda Skoczek engages with abstraction via painterly plays with form, colour, composition and gesture. Borrowing from the history of image making – from the iconography of ancient cultures to the decorative arts and domestic architectures – Skoczek creates lavish, celebratory works that embody her resonant fixation with beauty. This appropriative practice, where disparate images from myriad sources are recontextualised, fosters an allusive oscillation between antiquity and contemporaneity.

Created with ink, pencil, crayon, acrylic and collage, Skoczek's new work on paper represents a fusion of everyday life with whimsy, decoration and symbolism, the works metonymically acting as material fragments of the artist's mind. Working in the tradition of automatic painting, Skoczek draws from a subconscious larder of visual inspiration accumulated from sources like Instagram, the Internet, books and magazines, building opulent layers that both obscure and illuminate her elusive subjects. Channeling the modern philosophy of 'art for art's sake', the artist divests the work of preconceived narratives and fixed meanings, carving open an aesthetic space where sensuality and temporality can converge.

MIRANDA SKOCZEK

She was rich and colourful

ink, crayon, pencil, gouache & acrylic on paper

57 x 76 cm (image size)

72 x 90 cm (framed)

\$3,200



ROBYN SWEANEY



Based in Mullumbimby, Robyn Sweaney responds to the suburban mundane of her local rural environment in her layered explorations of Australian identity and place. Tightly refined homes and streetscapes divulge more than their mere exteriors, functioning as repositories of identity – aesthetic incarnations of the belief structures influencing human behaviours on emotional, intellectual and spiritual levels.

‘Drawing is an integral part of my art practice not only as a tool to collect information and record detail, but it is also about the direct and intimate experience of mark making. I enjoy the simplicity and directness of using pencil and paper and its contradictions of a being permanent yet sometimes transitory, dense but also transparent.

While I am drawing time slows down and thoughts and ideas unfold that not only explore and penetrate an ordering of space, a search for form and structure but can also transcribe an experience, emotion or atmosphere that is totally personal. I also love a sharp pencil.’

ROBYN SWEANEY

Southside

graphite on rag paper

31.5 x 112 cm (image size)

77 x 116 cm (framed)

\$4,000



JUDITH VAN HEEREN



Dutch-born artist Judith Van Heeren creates surreal worlds inhabited by furred and feathered creatures lurking in airless, liminal spaces. Rendered with tight technicality, the works reference colonialist landscapes and natural history paintings while invoking the fantasy of a distant dream. Perfectly smoothed animal and plant species displaced from the 'real' world quietly wander within the picture frame, unsure about where – and indeed who – they are. These dreamlike worlds are at once eerie and beautiful; oppressive and idyllic, precipitating a silent tension that magnetizes us to the canvas in an attempt to reconcile and recalibrate reality. Through this, the artist hints at the wildly contradictory proximity we share with the natural world.

For Van Heeren, working on paper fosters a more fluid and direct relationship with her subject: 'Watercolours have always part of my practice as an artist. They allow me to still my mind and explore my imagination. Through the intimacy of paper and the delicacy of watercolours I investigate changing environments with a sense of wonder of the sublime in the natural world. These individual studies float on the page. They often inspire me and find their way into my oil paintings.'

JUDITH VAN HEEREN

Topview jellyfish

watercolour on waterford rag paper

28.5 x 24 cm (image size)

36 x 32 cm (framed)

\$1,300



JUDITH VAN HEEREN

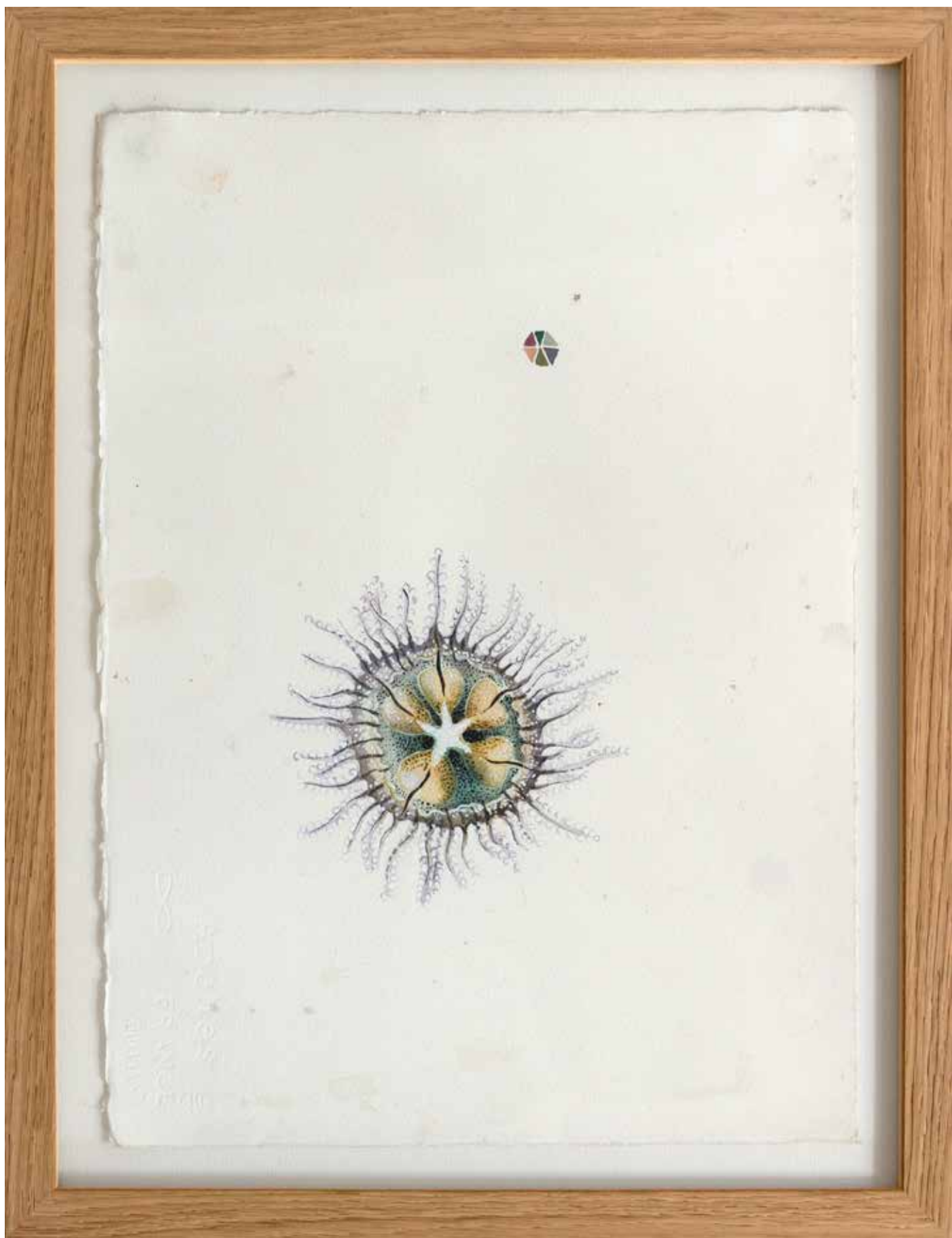
Underside of jellyfish

watercolour on waterford rag paper

38 x 28 cm (image size)

46 x 36 cm (framed)

\$1,300



JUDITH VAN HEEREN

Lizard and insects

watercolour on waterford rag paper

38 x 28 cm (image size)

46 x 36 cm (framed)

\$1,300



JUDITH VAN HEEREN

Snake and moth

watercolour on waterford rag paper

38 x 28 cm (image size)

46 x 36 cm (framed)

\$1,300



EMMA WALKER



Emma Walker creates intuitive translations of different experienced environments. Typically carved and painted on board, her works channel the vast native landscapes the artist has experienced throughout Australia. The artist's abstracted landscapes emerged organically, merging and mingling with memory in a fluid process of revelation and concealment. For Walker, they are in a perpetual state of becoming – nascent formations that resist fixed and finite meaning.

Walker's small suite of paper works, 'Element Songs', is part of an ongoing exploration of materiality and process. They represent the artist's search for ways to evoke elemental and geological processes that occur in nature. 'My intention is to create works that have a kind of synesthetic sensibility' she says, 'the scent and chalky blackness after bushfire; the tactility of soft, soaking rain as it reaches through soil to water a root system or the crunch of a salt lake underfoot and its wintery luminescence'. Walker conjures these feelings via unlikely combinations of materials such as paper, wax, wood, ochre, fibre and fire, coupled with processes like gouging, burning, sanding, sprinkling and soaking. Reflecting on these experiments with paper, she says 'I am perpetually interested in experimenting and pushing materials towards their limits and combining them to create visual surprises.'

EMMA WALKER

Element song I

paper, marine ply, ink, paint, wax and pigment

68.5 x 68.5 cm (framed)

\$3,900



EMMA WALKER

Element song II

paper, cedar, ink, paint, string, wax and pigment

36.5 x 51.5 cm (framed)

\$3,000



EMMA WALKER

Element song III

paper, marine ply, paint, wax and desert ochre

40.5 x 32.5 (framed)

\$2,400



EMMA WALKER

Element song IV

paper, marine ply, ink, paint, string and pigment

40 x 34.5 cm (framed)

\$2,400



EMMA WALKER

Element song V

paper, marine ply, ink, paint, graphite, wax and desert ochre
37.5 x 31 cm (framed)
\$2,000



EMMA WALKER

Element song VI

paper, marine ply, ink, paint, wax and pigment
51.5 x 46.5 cm (framed)
\$3,000



JOSHUA YELDHAM



Drawing from a reverential love of nature and deep spiritual affiliation with the land, Joshua Yeldham creates intricately rendered works that oscillate between narrative and myth, imagination and real experience. Embellished with his signature patterning and free-formed carvings atop earthy pigments, the works signify his quiet communion with the natural world and willing surrender to forces that elude our control.

Yeldham's new works on paper continue the artist's affiliative exploration of the formative power of the natural world, specifically canvassing his recurrent motif of mangroves along the salty foreshores of Pittwater. Anthropomorphised tree limbs with intricate tattooed skin quietly beckon the viewer into the ethereal abyss of their cartographic forms. In this moment we hear the faint 'song of their survival', the mangrove's natural endurance gently buttressing our own impermanence.

JOSHUA YELDHAM

Black Mangrove

India ink on hand carved pigment print

on cotton paper, unique

97 x 97 cm (image size)

109 x 109 cm (framed)

\$12,000



JOSHUA YELDHAM

Blue Owl

unique hand carved pigment print, ed 45

119 x 118 cm (image size)

135 x 134 cm (framed)

\$6,000



JOSHUA YELDHAM

Need of the time

hand carved pigment print, ed 2/9

29 x 56 cm (image size)

49.5 x 76 cm (framed)

\$3,000

