



ARTHOUSE GALLERY

30 Years: Summer Edition



30 Years of Arthouse Gallery – Summer Edition
14 January – 1 March 2025





Through art, we see ourselves in terms of our diverse cultural voices, our connection to country and the natural world, our spirituality, and our histories — past and present. Art has the power to heal and transform.

Ali Yeldham, Director

Over the past three decades, Arthouse Gallery has distinguished itself as one of Australia's leading contemporary art galleries. Currently representing over forty artists, the gallery celebrates its 30th anniversary this December with a major exhibition that brings together works from its impressive collective.

Founded in 1993 by Directors Ali and Diana Yeldham, Arthouse began in a charming corner terrace in Paddington, Sydney, at the intersection of Elizabeth and Sutherland streets, opposite the Four In Hand Hotel. Designed to feel like a home with its aubergine exterior, colourful walls, and welcoming atmosphere, Arthouse embodied a vision of "Art for the People" — an egalitarian space that welcomed all, offering an alternative to the traditional white-cube gallery. This vision was fuelled by Ali and Di's deep passion for the arts and their desire to provide emerging artists with a platform to showcase their work. Di brought her successful background as a fashion retailer, with her well-regarded stores Di Yeldham's Squire Shop in Melbourne and the Squire Shop Sydney, while Ali, who studied Design and Fashion at Sydney College of the Arts, gained valuable experience working in London and Paris with celebrated designers Zandra Rhodes, Jean Paul Gaultier, and Christian Lacroix. Together, they formed a dynamic partnership that laid the foundation for Arthouse Gallery.

From the outset, Arthouse featured works by Australian artists across mediums of sculpture, furniture, design, and glass — showcasing the talents of emerging artists such as Mark Douglas, Ari Athans, Michael Kemp, Sophie Gralton, Tania Wursig, Jenny Orchard, Sarina Baker, Genola de Jong, Bridgit Thomas, David Herbert, Kate Sayers, Phil Champion, and Joshua Yeldham. With pieces available at all price points, Arthouse was the first gallery of its kind in Sydney. The gallery quickly gained popularity, becoming a dynamic cultural hub that attracted local clients, collectors, and international visitors. In 1995, it was recognized by The Sydney Morning Herald as one of the city's top cultural destinations, capturing the imagination of art lovers far and wide.

As the audience grew, a space that could accommodate larger exhibitions was the next step, leading to the opening of Arthouse Gallery at its current location on 66 McLachlan Avenue, Rushcutters Bay. The new gallery, housed in a converted wool warehouse, surrounded by car mechanics, smash repair shops, and the Advanx Rubber Tyre Factory, marked a leap of faith for the founders. Nevertheless, their loyal clientele followed, and soon the area developed into a vibrant arts precinct with the arrival of Australian art and design icon Mambo and several other galleries.

Over its thirty-year history, Arthouse has championed the careers of over 130 artists from diverse backgrounds, allowing for a rich array of perspectives and experiences that contribute to Australia's cultural landscape. Women artists and First Nations artists have been key focuses of Arthouse's representation, with women now comprising 60% of its stable and receiving equitable recognition for their work.

The gallery has played a vital role in nurturing the careers of celebrated artists such as Belinda Fox, Kate Bergin, Joshua Yeldham, Jo Bertini, Danelle Bergstrom, Martine Emdur, and Clifford How. Through a dynamic and evolving exhibition program, Arthouse has promoted a greater understanding and appreciation of Australian and First Nations contemporary art, collaborating with renowned artists like John Prince Siddon, Rosie Tarku King, Naomi Hobson, and Lydia Balbal, as well as arts centers including Mangkaja Arts, Iltja Ntjarra (Many Hands) Art Centre, The Hermannsburg Potters, and Bidyadanga Art Centre Kimberley.

Operating as a cultural hub, the gallery has engaged the wider community through lectures, concerts, readings, workshops, debates, and performances led by curators, authors, musicians, and artists. Collaboration has been a cornerstone of the gallery's programming, with Arthouse initiating numerous projects that bring together artists and designers, including partnerships with Ginger & Smart, Space Furniture, Country Road, and some of Australia's leading architects and designers.

In addition to its consistent presence at Sydney Contemporary, Melbourne Art Fair, Art Sydney, and the Australian Works on Paper Fair, Arthouse has partnered in major exhibitions at National, State, and Regional Art Galleries, as well as satellite exhibitions in Melbourne, Perth, Singapore, Hong Kong, and London.

At Arthouse, we believe that visual art is a powerful force that transcends boundaries, enabling us to communicate our identities and foster connections within our diverse society. Working in the visual arts with living artists has been both an honour and a privilege, inspiring us through the art and artists that make up our Arthouse Family. The creativity, insight, and bravery of these artists in sharing their personal expressions with the public is deeply valued by us all.

Many talented individuals have contributed to Arthouse Gallery over the past thirty years, and we wish to acknowledge and thank the intelligent, creative, and inspiring communicators, creatives, and administrators who have helped build this unique and special gallery, particularly Will Mansfield, who has made a significant contribution over the past decade to the gallery's growth and the Arthouse community. This milestone exhibition marks an extraordinary achievement for Arthouse Gallery as it celebrates three impressive decades. It is a joyous recognition of the visionary partnership between Di and Ali Yeldham, their founding mission to bring "Art to the People of Australia" from its origins in Paddington, and now the extraordinary institution that Arthouse has become today.

We look forward to the next decade as Arthouse Gallery continues to build its community of art lovers and to elevate the voices of the extraordinary artists who contribute to the vibrant tapestry of Australian culture.

A handwritten signature in black ink, appearing to read 'Ali Yeldham', with a long horizontal flourish extending to the right.



*I think of Arthouse as
an extension of my
family – the artists
and those who have
worked with us hold
a special place in my
heart. The biggest
reward for me comes
from the pride and
gratitude I have for
my daughter Ali
who has grown
Arthouse into the
institution it is
today.*

Di Yeldham

Art gallery may fly new colours

ART  HOUSE

ART  HOUSE

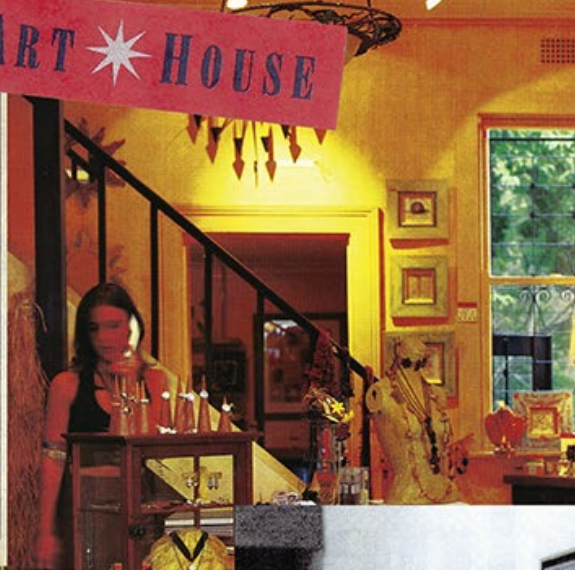
Ali & Di Yeldham
wish to announce
the opening of
ART HOUSE

ART FOR LIVING

Estate, property, with number
corner of building
taste-creating time-
just right,
spa-
small and
other used
of ind-
age and
to be



The "Art House" ... owners on the move to larger premises.



Duo makes art look right at home







Photograph by Jø Yeldham

JOSHUA YELDHAM

Born 1970, Sydney, Australia

Lives & Works – Bayview, Sydney / Kuring-gai

Joined Arthouse Gallery 1996

*In landscape my hands are touching bark and I'm feeling
my senses enliven...I feel beholden to the experiences
that nature gives me.*

Working across painting, kinetic and musical sculpture, carved works on paper and photography with a fastidious adherence to harnessing the unalloyed emotion that drives his creation, Yeldham's art practice forms a complex interplay between narrative and myth, imagination and his distinctive visual language fusing the physical elements of the landscape with the metaphysical modalities of history and mythology.

Yeldham has exhibited widely throughout Australia and internationally. In 2017 he was awarded the prestigious Nancy Fairfax Artist Residency at Tweed Regional Gallery & Margaret Olley Arts Centre that culminated in a critically acclaimed survey exhibition. Yeldham has been a finalist in numerous prestigious awards including the Wynne Prize (2019, 2018, 2017, 2014, 2013, 2012, 2011, 2009), Archibald Prize (2013), Sulman Prize (2006, 1998), Salon des Refusés (2023, 2021, 2020) and Mosman Art Prize (2005, 2003) and in 2015 he participated in ART15, London. He has won the Salon des Refusés People's Choice Award twice (2023, 2020) drawing critical acclaim. Yeldham's work is held in many important collections including the National Gallery of Victoria, Mosman Art Gallery, Manly Art Gallery and Museum, Australian Stock Exchange, University of Wollongong and BHP Billiton Collection, as well as numerous private collections in Australia and overseas.

JOSHUA YELDHAM

Self Portrait, Studio Interior

acrylic, ceramic, light globe and wood on hand-carved board

202 x 246 cm (framed)

\$165,000



JOSHUA YELDHAM

Seed Pod Owl

acrylic, Hydrostone and cane on hand-carved reclaimed hardwood

188 x 82 x 82 cm

\$80,000 ●





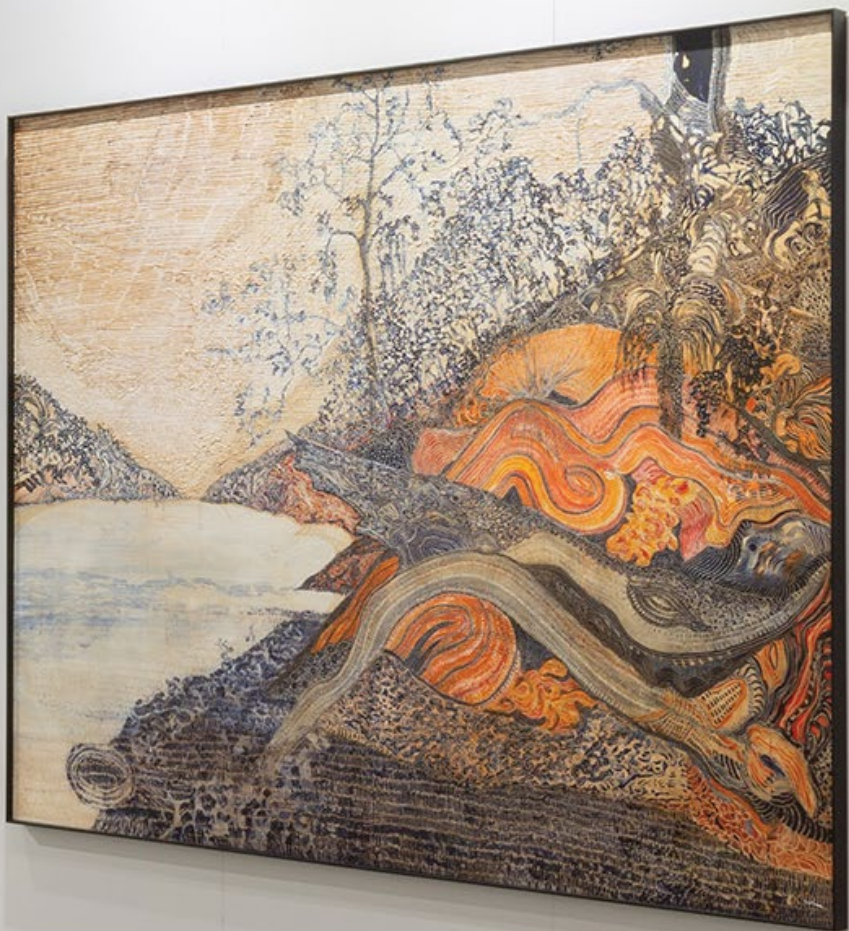
JOSHUA YELDHAM

Broken Head at Sydney Contemporary

5 – 8 September 2024

ArtHouse Gallery

Sydney / Australia
Art





Photograph by Jenni Carter

KATE DORROUGH

Born 1964, Sydney, Australia

Lives & Works – Sydney / Eora

Joined Arthouse Gallery 2000

*The river is a source of life and resilience, in paint
and with clay I am deciphering her message.*

The practice of 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.

Dorrough's work as a painter and ceramicist has led to an extensive career exhibiting work at leading galleries in Sydney, Melbourne, Brisbane and Canberra, as well as a number of residencies including Wayout, Cementa Festival (2024), La Macina di San Cresci, Italy (2018), Art Vault (2011), Hill End Artists Residency (2005), Bundanon Trust (1999) and the Cite Internationale des Arts in Paris (1999). She has been a finalist in a number of awards including the Fisher's Ghost Art Award (2024, 2023, 2022, 2021), Calleen Art Award (2020, 2019, 2018), North Sydney Art Prize (2022, 2019), Paddington Art Prize (2024, 2022, 2021, 2018, 2012, 2011, 2007), Mosman Art Prize (2019, 2012, 2004, 2001, 2000, 1995), Portia Geach Memorial Award (2004, 2001, 1992), Woollahra Small Sculpture Prize (2010, 2008), Clunes Ceramic Art Award (2022, 2010), The Still Life Award (2023, 2021, 2019), North Queensland Ceramic Awards (2024, 2022) and was selected for the Australian Ceramics Association Biennial Exhibition (2014). Kate Dorrough's work is also held in various public collections including Campbelltown Art Gallery, Manly Art Gallery & Museum, Yirrla Arts & Museum, Art Gallery of Ballarat, Grafton Regional Gallery and Manning Regional Art Gallery.

KATE DORROUGH

(L to R) *River Vessel – Ancient Inscriptions*, *Green Musical Landscape* & *Heraldic River Vessel*

stoneware ceramic with glaze

41 x 31 x 22 cm; 31 x 47 x 25 cm; 39 x 34 x 31 cm

\$3,200 each





KATE DORROUGH

(L to R) *Blue Lines of a River* & *Quiet River Shadows*

acrylic on linen

59.5 x 72 cm (framed); 52.5 x 62.5 cm (framed)

\$3,500; \$3,200

(Opposite) *Iconic River Lands*

stoneware ceramic with glaze

52 x 31 x 29 cm

\$3,600





Photograph by Andrew Curtis

BELINDA FOX

Born 1975, Melbourne, Australia

Lives & Works – Eltham, Melbourne / Wurundjeri

Joined Arthouse Gallery 2003

To conjure an object into existence, with your own hands, something that never existed until that moment – well that is greatest job one could ever have. I feel so lucky to do this every day.

Drawing from her skills as a former Master Printer and fusing together personal and global concerns, Belinda Fox's work lays bare the paradoxes endemic to contemporary human experience. Working in painting, drawing, glass, sculpture, printmaking and collaboration, Fox examines the volatility of our era, excavating the iridescent beauty that flickers below the shadowy surface of conflict and despair. Currently based in Melbourne, Fox presents us with artworks in which beauty is a gateway into dense conceptual terrain patchworked with blackness and light, an 'antidote' to our polarised epoch; a bridge connecting us through a shared – albeit almost forgotten – humanity.

Forging an international career showing in Australia, USA, Europe, Hong Kong, Singapore, Korea and Jakarta. Fox has received several notable awards including the Northern Beaches Environmental Art & Design Award (2022), Paul Guest Drawing Prize (2010), Burnie Print Prize (2007), Silk Cut Lino Print Award (2004), and been a finalist in many awards since 2000. Fox has taken up many national and international residencies in Shanghai, France, Thailand, Greece, Perth, Darwin, Canberra, Melbourne, Tasmania. Her work is also held in major collections including the Kunstmuseum, The Netherlands, Janet Turner Museum, USA, Art Gallery of New South Wales, National Gallery of Victoria, National Gallery of Australia, Art Gallery of Western Australia, Manly Art Gallery & Museum, Queensland University of Technology Art Museum, Artbank, Art Gallery of Ballarat and Bendigo Art Gallery. In 2022 Fox was awarded the Australian Print Workshop Collie Trust Printmaking Fellowship, VIC.

BELINDA FOX

Remnant V

watercolour, ink, acrylic spray, collage on board

132 x 242 cm (framed)

\$35,000





BELINDA FOX

and the little things

27 July – 10 August 2024





Photograph by Aileen Ellis

DEAN HOME

Born 1961, Busselton, Australia

Lives & Works – Hampton, Melbourne / Boonwurrung

Joined Arthouse Gallery 2004

*I ask objects to draw illusions into the work – to
become a kind of lens to see beyond.*

Drawing from the traditions of Vanitas and Flemish still life painting, Dean Home's virtuosic compositions celebrate the metaphysical power of objects. Entering the worlds that Home creates is like stumbling into an enigmatic narrative bursting with sensuality and exoticism. Pushing the viewer into an almost cinematic close-up with each artfully arranged collection of objects, Home's hyper-realistic and expressionistic works provoke a palpable meditation on beauty, mortality and truth and carry with them a cultural currency that transcends time and speaks of a shared humanity.

Since graduating from Perth's Curtin University in 1981, Home has participated in solo and group exhibitions across the country, and has been the finalist in numerous awards including The King's School Art Prize (2024), Geelong Contemporary Art Prize (2014), Eutick Memorial Still Life Award (2013), Mandorla Invitational Art Prize (2006, 2004, 2002, 1991) and the Fleurieu Peninsula Art of Food and Wine Prize (2004). His work is held in national collections including the National Portrait Gallery, National Australia Bank, Perth City Collection, Artbank, Murdoch University, Bunbury Regional and Albany City Collection, as well as corporate and private collections in Australia and overseas.

DEAN HOME

Path to the Red Bridge

oil on board

127 x 145 cm (framed)

\$35,000



DEAN HOME

Tide Over Time

oil on board

114.5 x 126.5 cm (framed)

\$28,000





JON EISEMAN

Born 1944, Mount Morgan, Queensland

Lives & Works – Warrandyte, Melbourne / Wurundjeri

Joined Arthouse Gallery 2004

*I've found myself searching for meaning and
spirituality in the borderland between the rational
world and the surreal land of my imagination.*

The practice of Jon Eiseman spans more than three decades. Rich in symbolism, Eiseman's exquisite bronzes present beautifully cast images of birds, boats and solitary figures that inhabit surreal landscapes; a fleeting netherworld of dreams and the subconscious. His poetic sculptures symbolically explore the human condition, particularly in a social and spiritual context. They unveil human desires and aspirations that are suppressed by rational consciousness and the routine of everyday living. This shadow world of the human psyche, where reason rarely enters and primitive desires run rampant, may seem all but vanquished in our modern world, yet Eiseman hints that perhaps it has more dominion than we realise. By canvassing this psychic tussle between the rational and irrational, the works become symptomatic of the different modes of interpretation that mark an art audience.

Eiseman completed a Bachelor of Fine Arts (Hons.) in 1997 and a Master of Fine Arts in 2000 at Monash University, Melbourne. He has exhibited in numerous solo and group exhibitions, and his work is held in many significant collections including Point Leo Sculpture Park, Latrobe University Collection, Geelong Regional Gallery, Constable and Hershon Vineyards, Burnie Regional Gallery and Parliament House, Tasmania.



JON EISEMAN

Angel

unique bronze

50 x 44 x 32 cm

\$12,000





HOBIE PORTER

Born 1976, Sydney, Australia

Lives & Works – Tweed Valley / Bundjalung

Joined Arthouse Gallery 2006

*The shadows in my work are increasingly important.
I have been painting layers of glaze to build up the
richness of the shadows, which hold such elusive,
mercurial & mysterious secrets within the bush.*

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 while, paradoxically, questioning the concept of sustainability and humanity's intoxication by our own consumption. While exploring anthropogenic notions of loss and neglect, Porter's paintings also poetically point towards transcendence and redemption.

Hobie Porter has exhibited nationally since 2004 with major exhibitions at Bundaberg Regional Art Gallery, Lismore Regional Gallery, Tweed Regional Gallery & Margaret Olley Arts Centre and in 2017 was invited to participate in the 'North Head Project' at the Manly Art Gallery & Museum. His work is held in numerous public collections, including Warrnambool Art Gallery, Bundaberg Regional Art Gallery, Tweed Regional Gallery & Margaret Olley Arts Centre, Mosman Art Gallery and Manly Art Gallery & Museum.

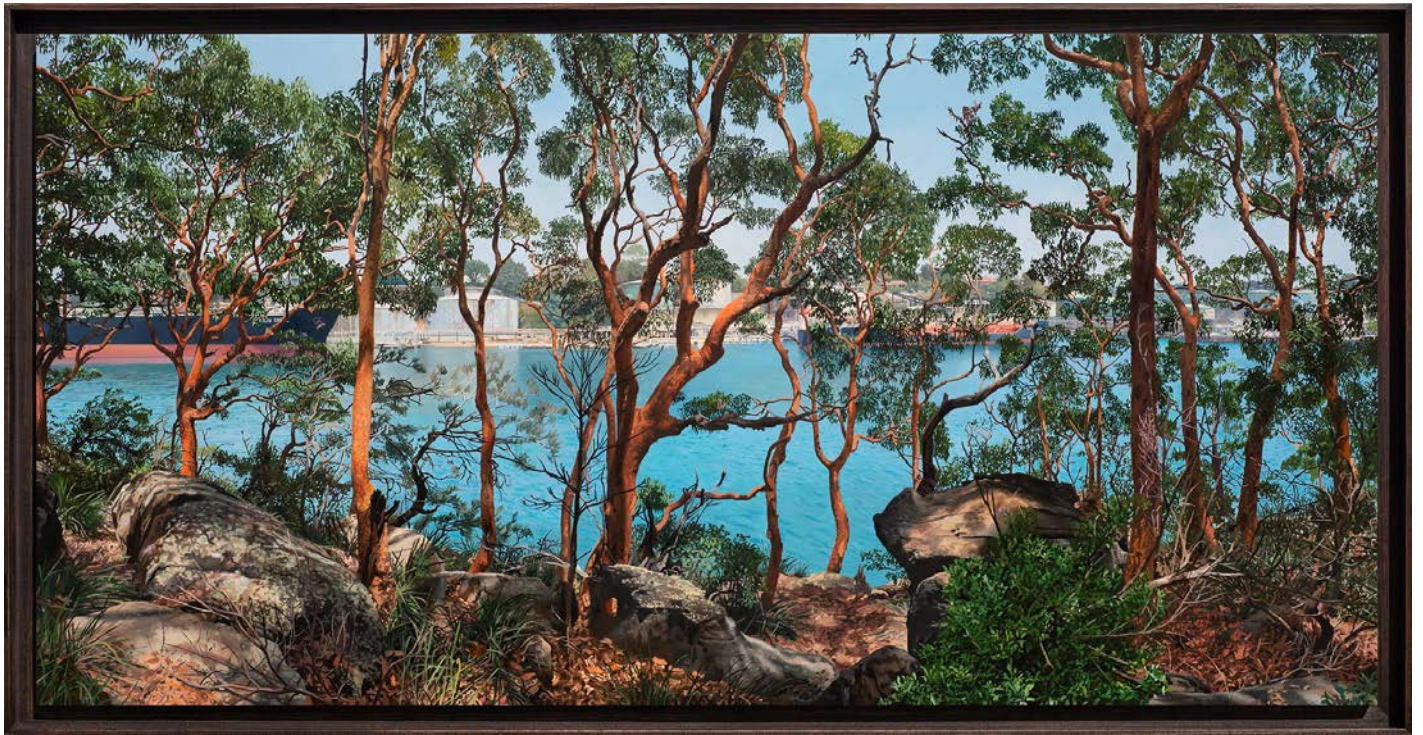
HOBIE PORTER

Looking through the Angophoras (Berry Island)

oil on polyester canvas

86.5 x 166.5 cm (framed)

\$22,000



HOBIE PORTER

Precipice

oil on polyester canvas

77 x 137 cm (framed)

\$19,500







PETER SIMPSON

Born 1951, Muswellbrook, Australia

Lives & Works – Sydney / Eora

Joined Arthouse Gallery 2006

*There is a conversation, or a kind of slow dance,
as the eye moves backwards and forwards from the
canvas. At times it can be quite an intense gaze
and others just a glance to find an answer to the
question that hovers on the edge of thought.*

The paintings of Peter Simpson distil beauty from the everyday in their shared vision of the natural world. The works perpetuate the artist's fervent belief in the contemporary validity of landscape painting, exploring the brooding beauty of the Australian environment. Whether it is through the quiet whisper of his still lives or the soaring roar of his majestic landscapes, Simpson's works provide us with a framework through which we can read a great deal about life on this beautiful continent.

Simpson's work is held in numerous public and private collections in Australia and abroad including Artbank, Lincoln Institute, Australia Post, City of Monash, Australian Club, Melbourne and BHP. The artist has exhibited widely throughout Australia, and has won several awards including People's Selection, Best Painting at Cowra Regional Art Gallery (2008) as well as being selected as the Artist in Residence at the Arthur Boyd Studio, Bundanon.

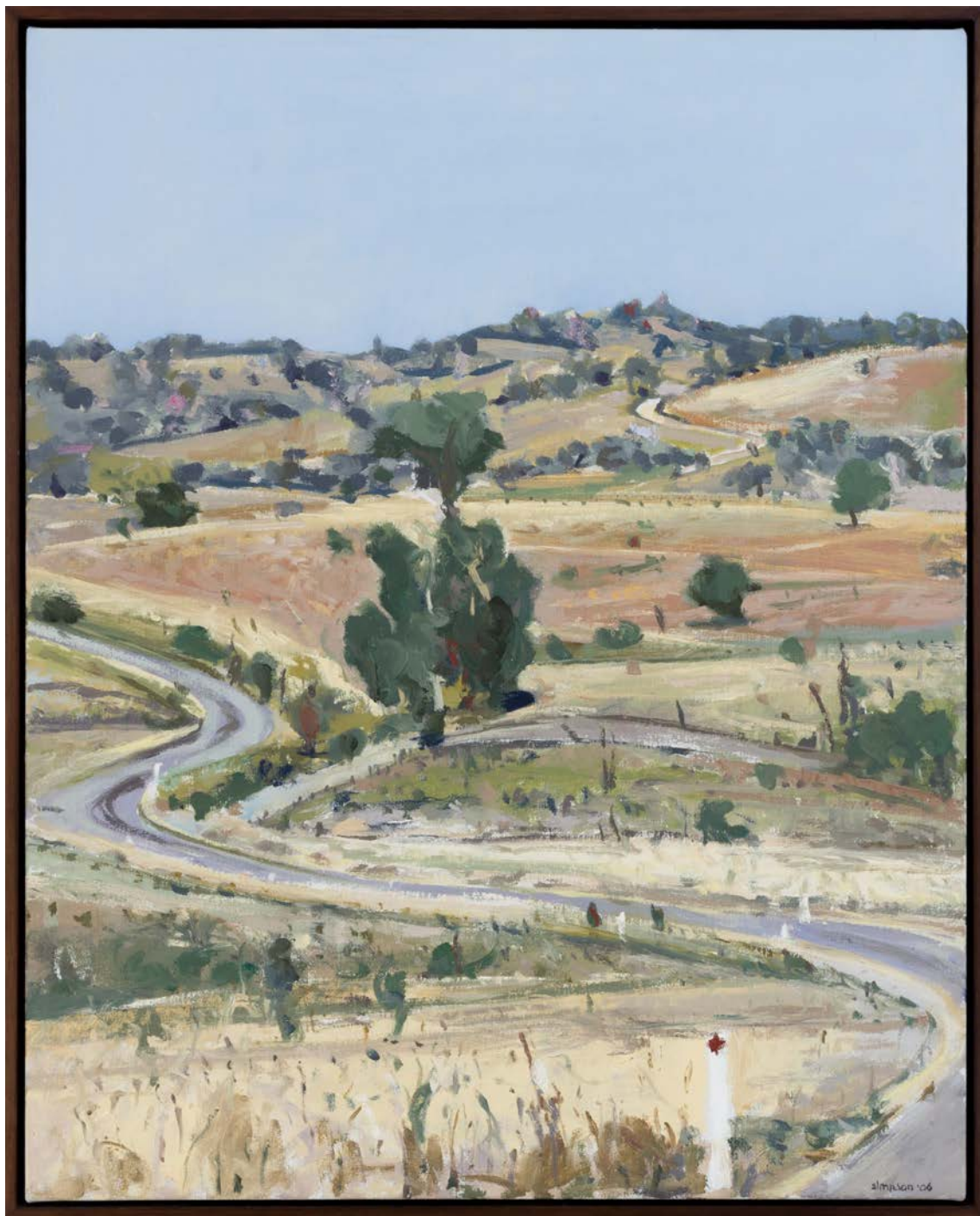
PETER SIMPSON

Reids Flat Road

oil on linen

79.5 x 64 cm (framed)

\$4,500



PETER SIMPSON

Track & Clouds

oil on linen

64 x 64 cm (framed)

\$4,500



Simpson '06



Photograph by James Geer

JOHN BAIRD

Born 1954, Melbourne, Australia

Lives & Works – Mornington / Boonwurrung

Joined Arthouse Gallery 2007

*A painting for me can be 'let go' when it gets beyond
what I know I can do and heads toward what I hope I
can do, or in the end, simply when the picture brings
me enough pleasure to believe in it.*

Working across painting, collage and sculpture, John Baird has developed a unique aesthetic that explores how slippages between utilitarianism and decoration inhabit everyday objects. With a lingering aura of nostalgia, the sail boat, the dressing table or the floral arrangement are elevated from the commonplace. By consciously conflating foreground and background, Baird forges a surreality that adds a dream-like dimension to his constructed spaces, enkindling our memories and inspiring our imaginations.

Baird has participated in numerous solo and group shows around Australia, and his work is held in major national collections including the National Gallery of Victoria, Castlemaine Art Gallery and Historical Museum, Artbank and Bell Potter Group, as well as international and national corporate and private collections.

JOHN BAIRD

Bowl of Oranges

acrylic, shellac & wallpaper on board

123 x 123 cm (framed)

\$9,900





IAN GREIG

Born 1952, Sydney, Australia

Lives & Works – Corndale / Bundjalung

Joined Arthouse Gallery 2007

Artists are easily distracted. Beauty can take many forms, both within the world around us and in our chosen medium. So many gates to open, so many rivers to cross.

Seeking meaning in form and rhythm, Ian Greig approaches painting as a poetic gesture; a means of siphoning the aesthetic and philosophical currency of the world around us. These plays of light suggest a sense of the auditory, where synaesthetic gestures of visual rhythms, timbres and tonalities resemble fleeting musical reverberations. For Greig, the only sound that matters exists in the fractal border between simplicity and complexity. 'Negotiating this border', he says, 'is the hardest thing.'

After graduating in 2002 from the South Australian School of Art with a PhD in aesthetics, Greig exhibited with galleries in Adelaide, Perth, Brisbane and Melbourne before joining Arthouse in 2007. He has participated in over fifty group shows and has been the finalist in various awards including the Fisher's Ghost Art Award (2024, 2021), Liverpool City Art Prize at the Casula Powerhouse (2007), ABN Amro Emerging Artist Award, Sydney and Melbourne (2005) and the Fleurieu Art Prize (2000, 1998) where he won the Nexus Fleurieu International Scholarship and undertook a residency at the Barcelona Institute of Art (2001). As an artist and academic, Greig was Head of Postgraduate Studies at the National Art School until his retirement from teaching in 2022. He is an accomplished writer and speaker and has given many public talks on the philosophy of art. His work is held in public and private collections in Australia, UK, Spain and Canada, including Artbank, Government House SA, and the University of South Australia.

IAN GREIG

Storm Clouds Over the Nightcaps

oil on canvas

155 x 139 cm (framed)

\$13,000 ●



IAN GREIG

Where Thoughts Serenely Sweet Express

oil on linen

170 x 170 cm (framed)

\$15,000



IAN GREIG

Coopers Shoot Moonrise

ink on paper

125 x 95 cm (framed)

\$4,900



Photograph by Philippe Flatt



KENDAL MURRAY

Born 1958, Broken Hill, Australia

Lives & Works – Sydney / Eora

Joined Arthouse Gallery 2007

*Our familiarity with nature as children influences
how we experience and value the environment into
adulthood. The miniature worlds I create invite you to
imagine taking part in playful environmental scenarios.*

Kendal Murray's miniature sculptures stage dream-like narratives that transport us to a place of wishful thinking, where we are invited to play, imagine, and fantasise about possibilities outside the reality of the everyday. Found objects such as tea cups and saucers, mirrored compacts and grass covered purses are used as eccentric stages for her tiny characters to enact a range of playful and dramatic scenarios. Each tableau vivant in miniature is imbued with social, symbolic and personal meanings that entice us to invest our own desires into the pleasurable outcomes of the stories being told, while offering a mirror to our idiosyncrasies.

Murray has had numerous solo in Australia and group exhibitions nationally and internationally. Her work is held in public and private collections in Japan, Hong Kong, New Zealand, UK, USA and Australia, including the Powerhouse Museum, Goulburn Regional Gallery, Coffs Harbour Regional Gallery, Deakin University Art Collection, Grafton Regional Gallery Collection, University of Western Sydney and University of New South Wales Collection. She has been the recipient of several awards including the Deakin Small Sculpture Prize (2015) and the Beowulf Award in the Woollahra Small Sculpture Prize (2015). Her work has also been selected as finalist multiple times in the Woollahra Small Sculpture Prize (2023, 2015, 2014, 2013, 2012, 2010, 2004, 2001). She holds an MA (Hons) in Visual Art.

KENDAL MURRAY

Day Away, Cat's at Play

mixed media assemblage

33.5 x 19 x 16 cm, 51 x 28 x 28 cm (display)

\$9,500

Photograph by Ian Hobbs









Photograph by Hüllya Tokur-Ehres

DANELLE BERGSTROM

Born 1957, Sydney, Australia

Lives & Works – Hill End / Wiradjuri & Åland, Finland

Joined Arthouse Gallery 2009

Painting is, for me, an investigation into human emotions, experiences and choices. I paint what I feel, not what I see, relying on an intuitive process that allows the painting to determine the direction.

Danelle Bergstrom creates wildly evocative landscapes that pictorialise the artist's lived experiences, personifying the land as a vessel for emotion. Autobiographical expressions of recent experiences in Hill End, Australia, and Åland, Finland, her meditative and transformative paintings invoke a broad emotional and psychological exploration of environment, functioning as revised narratives – tangible footprints along well-trodden roads winding through the artist's memory.

Bergstrom has been the recipient of major residencies in Åland, Finland (2016), Konstepidemin, Gothenburg, Sweden (2016, 2011), Northern Territory Supreme Court, Darwin, Australia (2008) and Cill Rialaig, Ireland (2007). She has been a finalist in numerous prestigious prizes including the Archibald Prize (2016, 2008, 2007, 2006, 2004, 2003, 2001, 1998, 1995), Portia Geach Memorial Award (2017, 2015, 2014, 2013, 2011, 2010, 2009, 2007, 2006, 2005, 2004, 2003, 2002, 1999, 1993), Paddington Art Prize (2007), Salon des Refusés (2011, 2005), and received the Archibald Packing Room Prize (2007, 1995), People's Choice Award, Portia Geach Memorial Award (2013, 2010, 2009, 2006, 2005), People's Choice Award, Salon des Refusés (2011, 2009). Bergstrom has painted over twenty public commissions and her work is held in many important collections including the National Portrait Gallery and National Library in Canberra, Australian Club, Sydney District Court, Charles Darwin University, Adelaide Justice Department, University of Technology Sydney, Adelaide University, Northern Territory Justice Department and Westmead Children's Hospital.



DANELLE BERGSTROM

Resound

oil on linen

100 x 300 cm

\$42,000





Photograph by Artek Halpern-Laurence

DEBORAH HALPERN

Born 1957, Melbourne, Australia

Lives & Works – Warrandyte, Melbourne / Wurundjeri

Joined Arthouse Gallery 2010

It takes a thoughtful state of mind. Many years of experimentation have gone into each piece. I want the work to be life-affirming, joyful, whimsical, and challenging – for me and for you.

Deborah Halpern is multi-disciplinary artist who explores the mediums of sculpture, painting, ceramics, glass blowing and printmaking. Her work can be exuberant and whimsical but is also imbued with a deep artistry. Over her long career Halpern has produced an extraordinary body of work and through her numerous public sculptures has become well known and respected within the community.

Halpern has exhibited extensively around Australia and internationally and is the recipient of a number of awards and Australia Council grants. She has completed various major public commissions including Power of Community, Beauty Park, City of Frankston (2002), the Spirit of Nilumbik, Eltham Town Square, Shire of Nilumbik (2001), the Spirit of Enquiry, Australian National University, Canberra (2001) and Face Maze, Bourke Street Mall, Melbourne (1997) as well as a number of private commissions. Halpern's work is held in several important collections in Australia and overseas, including Artbank, Australian National University, Australian National Gallery, Ballarat Fine Art Gallery, Geelong Art Gallery, Heide Museum of Modern Art, Melbourne University Collection, National Gallery of Victoria, Osaka Sculpture Park, Japan, Queensland Art Gallery and Shepparton Art Gallery.

DEBORAH HALPERN

Dove

glass, steel, fibreglass & aluminium

180 x 155 x 82 cm

\$80,000





COLIN PENNOCK

Born 1964, Ireland

Lives & Works – Black Mountain / Gubbi Gubbi

Joined Arthouse Gallery 2012

My paintings are not preconceived. They happen whilst I'm in conversation with the surface of the painting. This allows me to travel in my mind as landscape forms and moves.

In all their vastness and intimacy, the spirited landscapes of Colin Pennock visualise the profound valency of memory. Responding to his immediate surrounds in the Noosa Hinterland as well as remembered moments from his Irish homeland, the artist creates visceral compositions that materialise the experiential and emotional undulations of life. Stratified swoops of oil cast a space where formlessness meets the pictorial; where the haze of the past diffuses into the crisp clarity of the present. The works canvass that ubiquitous nexus between geographical and emotional landscapes, looking at how we often set out in search of something only to diverge down a new road.

Pennock has exhibited nationally and internationally and his work is held in prominent collections including Ulster University, British Consulate, New York and Washington, Brian Sewell Collection, London, and Hawkesbury Regional Gallery. Pennock received a residency at NG Creative Art Residency in France (2022) and has been the winner of the Alan Gamble Award, Mosman Art Prize (2005) and a finalist in the Len Fox Painting Award (2016), Mosman Art Prize (2019, 2014) and Fleurieu Peninsula Art Prize (2008, 2004).

COLIN PENNOCK

Leaving Broken Hill

oil on board

125 x 125 cm (framed)

\$17,600



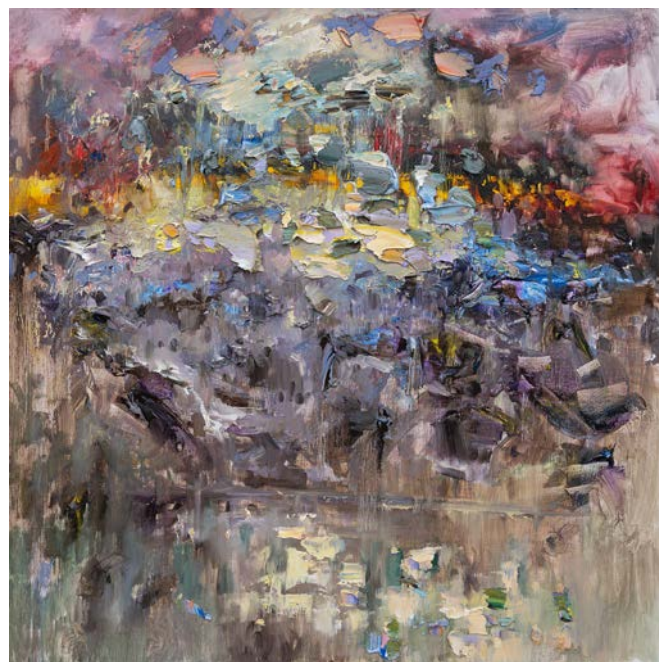
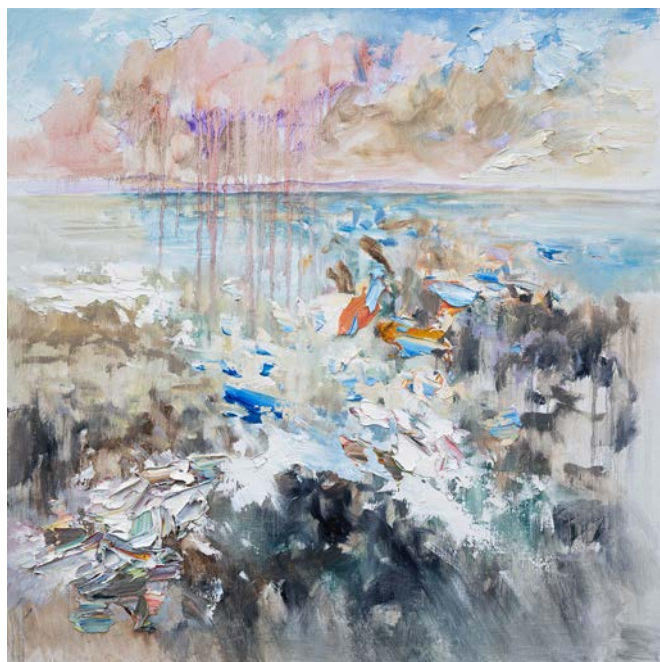
COLIN PENNOCK

(L to R) *After A King Tide* & *Leaving Carnarvon Gorge*

oil on board

64 x 64 cm (framed)

\$7,700 each



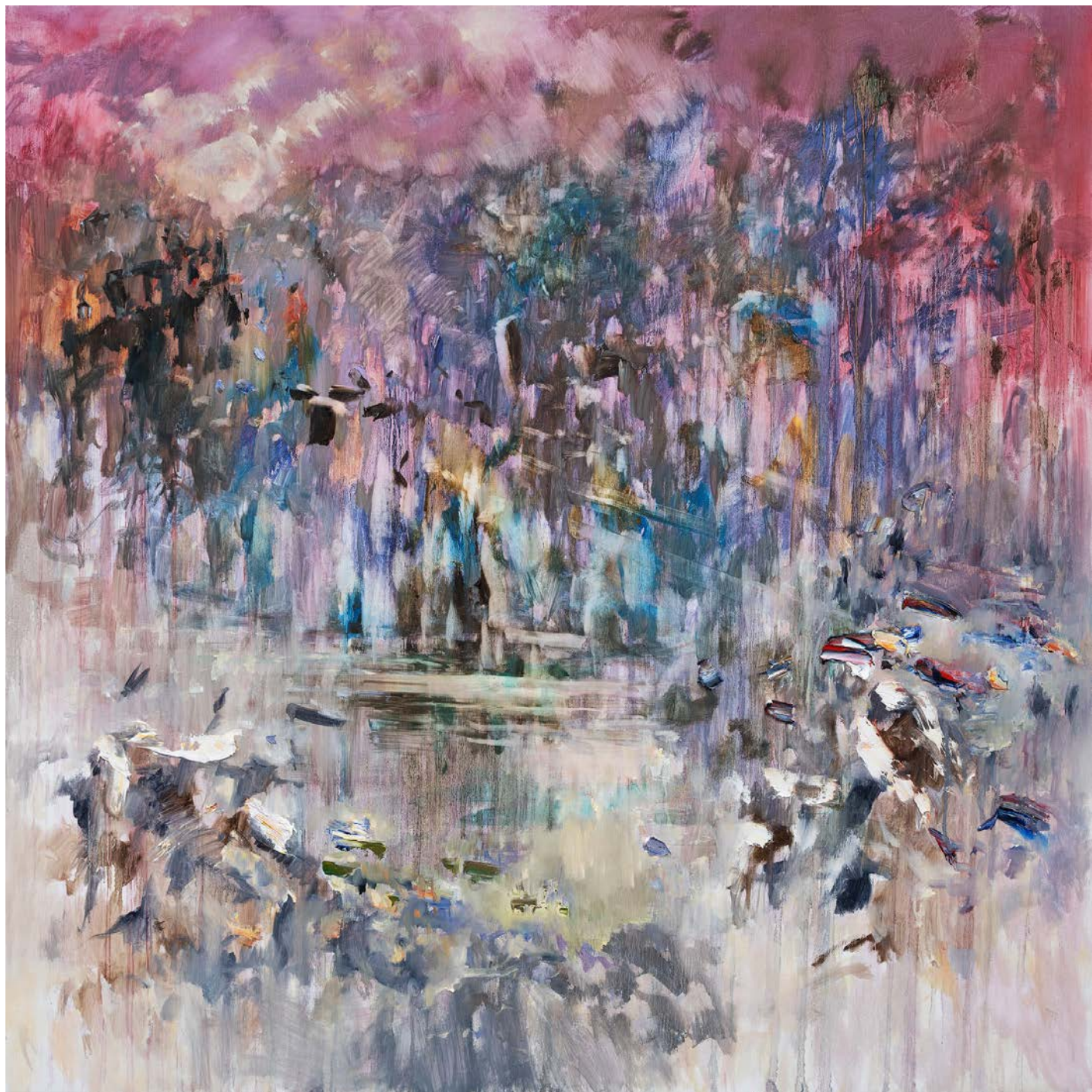
COLIN PENNOCK

As They Watched From Mutawindji

oil on board

125 x 125 cm (framed)

\$17,600





DEAN BOWEN

Born 1957, Maryborough, Australia

Lives & Works – Cheltenham, Melbourne / Boonwurrung

Joined Arthouse Gallery 2012

In sculpture and painting, I explore the simple pleasures of life in an optimistic way.

Dean Bowen is renowned for his unique aesthetic and thematic interplay between urbanity and rurality, humanity and animality. With a practice spanning over 40 years and encompassing painting, bronze sculpture and printmaking, Bowen has developed a distinctive and humorous symbolic language that filters through each work. His highly charismatic and whimsical renderings of animals, human characters and Australian environments celebrate the vicissitudes of life, evincing the simple pleasures of human habitation within the artificial and the natural world.

Bowen holds a PhD and an MA from Monash University, as well as a Diploma of Fine Art (Printmaking) from RMIT. He has exhibited widely in Australia and overseas, including Paris, London, Japan, Germany, Poland, Egypt, Switzerland, Spain, China and Slovenia. Bowen has received a number of significant sculpture commissions including Point Leo Estate (2017), Deakin University Burwood Campus (2014), Hamilton Gallery (2014) and the arts/ACT Government Gungahlin Commission (2011). In 2023, he held two major survey exhibitions at The Museum of Modern Art, Gunma, Takasaki-City and the Tokushima Art Museum, Tokushima, Japan. Bowen's works are held in many major collections including the Art Gallery of New South Wales, National Gallery of Australia, Australian War Memorial, Heidi Museum of Modern Art, Artbank, University of Sydney, Monash University, Queensland University of Technology, University of Melbourne, National Library of Australia, Tasmanian Museum & Art Gallery and Point Leo Estate.

DEAN BOWEN

Small Echidna

bronze (ed. of 9)

16 x 29 x 8 cm

\$8,800







DEAN BOWEN

Echidna (female)

bronze (ed. of 9)

34 x 78 x 20 cm

● \$24,000

DEAN BOWEN

Kookaburra

bronze (ed. of 9)

45 x 46 x 17 cm

\$17,600





Photograph by Magdalena Bors

SAMANTHA EVERTON

Born 1971, Whyalla, Australia

Lives & Works – Albury / Wiradjuri

Joined Arthouse Gallery 2012

*Creativity is a reflection of the life you have lived,
the world you believe in and the experiences that
have changed you.*

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.

Born in Whyalla, South Australia, and raised in central Queensland, Everton graduated from RMIT and has exhibited across Australia and internationally. She is the recipient of multiple awards, including the Px3 Paris International Photography Award (2014, 2010), Moran Contemporary Art Prize (Highly Commended 2009), Head On Portrait Award (Third Place 2015) and finalist in Olive Cotton Photography Prize (2011), and London International Creative Competition (2010).

SAMANTHA EVERTON

Huā niǎo (ed. of 5)

pigment ink on cotton rag

64 x 85.5 cm (framed)

\$4,900





Photograph by Karen Webb

JO DAVENPORT

Born 1957, Australia

Lives & Works – Albury / Wiradjuri

Joined Arthouse Gallery 2013

The natural world is an inherent part of us. Through painting I seek the point between recognition and the sensed experience of landscape – an act of reverence.

Jo Davenport's lyrical oil paintings inhabit the liminal resting place between real, imagined and remembered landscapes. In a world grappling with the ecological consequences of human activities, Davenport's paintings are more than just representations of the landscape; they are heartfelt declarations of the enduring significance of our environment.

Davenport won the acclaimed Paddington Art Prize in 2024 for her work 'River Bank'. She was also the recipient of the Langridge Painting Award (2011), Shelmedine Acquisitive Art Award (2010), Alliance Francaise Award (2010) and Pigment Gallery Award at the Victorian College of the Arts (2010). She has been a finalist in a number of prestigious prizes including the Len Fox Painting Award (2024), Paddington Art Prize (2023, 2017), Tattersalls Landscape Art Prize (2013), and R&M McGivern Award (2012). She has completed extensive studies including a Master of Fine Arts and a Postgraduate Diploma of Visual Art at the Victorian College of the Arts, and an Advanced Diploma in Fine Arts, Riverina Institute. She was the recipient of the Chippendale World Art Residency (2017) and Artist in Residence at Hill End, Bathurst Regional Art Gallery (2015). Her work is held in many important collections including Artbank, University of Melbourne, Norman Foster Club House Tai Po, Hong Kong, Wangaratta Regional Art Gallery and ArtStream Investment Group, as well as private collections in Australia, UK, France, Canada and Japan.

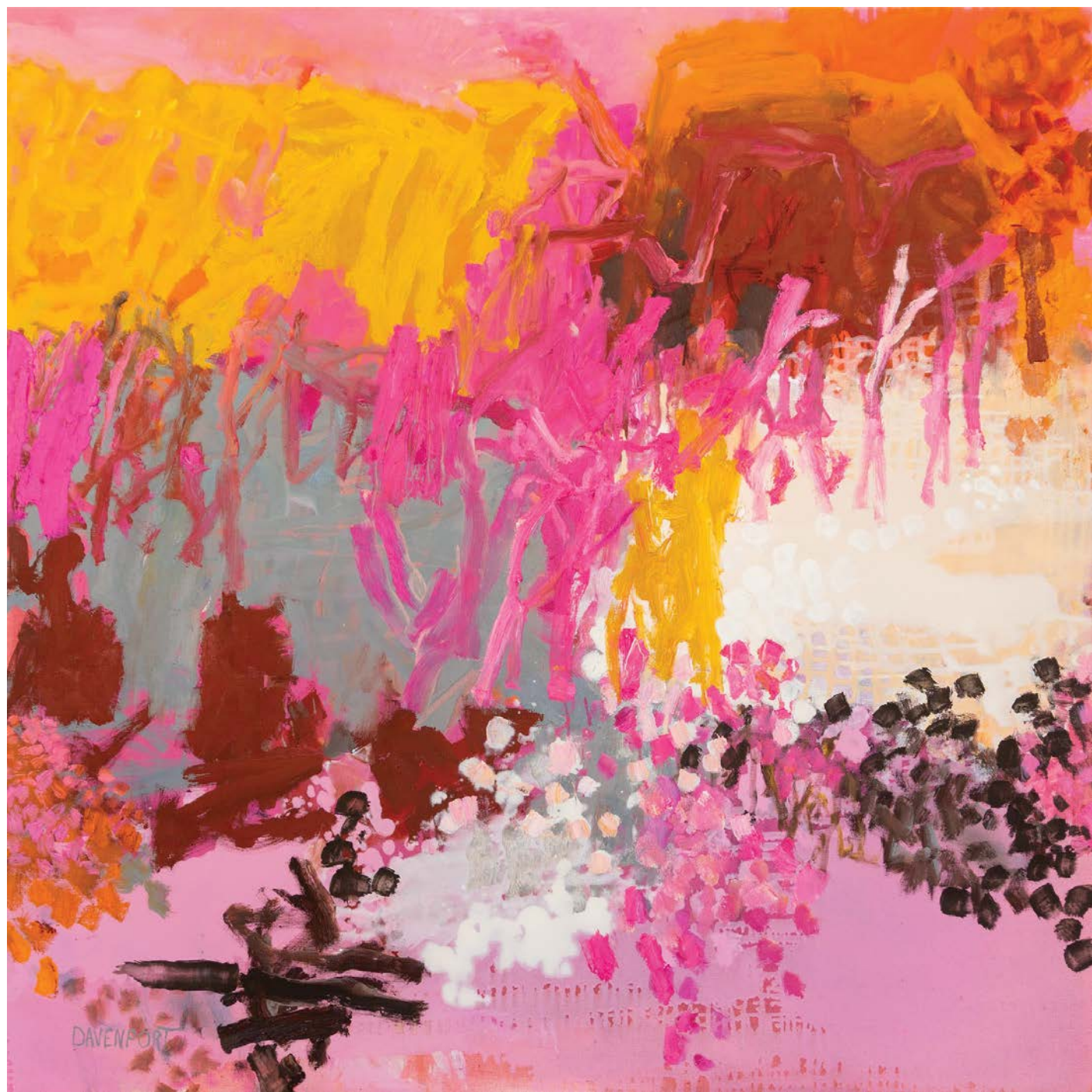
JO DAVENPORT

And Glory Shone Around

oil on linen

123 x 123 cm (framed)

\$14,000



DAVENPORT

JO DAVENPORT

Sunset II

oil on linen

123 x 123 cm (framed)

\$14,000 ●





LEAH FRASER

Born 1983, Sydney, Australia

Lives & Works – Sydney / Eora

Joined Arthouse Gallery 2013

*The world is more deeply layered than we will ever know.
Lately I have been reflecting on how all our consciousness
is connected – to the universe and to each other.*

Leah Fraser's work often serves as a portal to other worlds, dimensions unseen but felt and lived through collective subconscious experience. Working in painting and ceramics, Fraser creates visual threads between what defines the human and spiritual existence as well as the ever flowing vitality of nature. Themes of transformation and metamorphosis reoccur in her work, with celestial, enchanting figures appearing across the canvas in a constant state of movement and flux. Favouring a jewel-like colour palette, Fraser uses elongated fingers, hands, eyes and limbs to create interconnection between the worlds she creates and our own, conveying the fluidity of existence, transcending the work into one of the ethereal and sublime.

After completing a Bachelor of Fine Arts at the College of Fine Arts, UNSW, Fraser was granted an Art Production Residency in Arquetopia, Puebla Mexico (2012) and has regularly exhibited throughout Australia in solo and group shows. The artist has also been a finalist in a number of awards, including the Northern Beaches Environmental Art & Design Award (2024), Blake Art Prize (2014, 2009), Moreton Bay Art Prize (2016), The King's School Art Prize (2019) and the Portia Geach Memorial Award (2017).

LEAH FRASER

I see you, the same eyes reflect a universe inside

acrylic on linen

99.5 x 89.5 cm (framed)

\$6,600





Photograph by Tajette O'Halloran

EMMA WALKER

Born 1969, Sydney, Australia

Lives & Works – Mullumbimby / Bundjalung

Joined Arthouse Gallery 2014

What appears to be static is constantly in motion, from the cells in my body to the weather – always in flux. Forms, textures and colour, interweave with memories.

Through an active curiosity and engagement with the natural environment Emma Walker seeks to form tactile and conceptual connections between the world she inhabits and the world within. Walker's practice is exploratory and open ended with a continually expanding scope of enquiry that incorporates the use of timber, paint, clay, drawing materials, collage, photography, found objects, fabric, video and the written word. Her unique imagery emerges from a combination of experimentation and automaticity with each action and decision informing the next. Walker's visual language frequently refers to the micro and macro patterns and rhythms that occur in the natural world, whilst also observing and investigating the nature of consciousness and formations of her own psychology and personal history.

Walker has been exhibiting for over thirty years. She holds a Bachelor of Fine Arts from the National Art School, Sydney and also studied at the Accademia di Belle Arti di Perugia, Italy. She has been a finalist in the Fisher's Ghost Art Award (2024), Wollumbin Art Award (2024), Paddington Art Prize (2017, 2013, 2010, 2008) and winner of the prestigious Jacaranda Acquisitive Drawing Award (2014) and joint winner of Waterhouse Natural Science Art Prize (2020). She has been an invited Artist in Residence at Hill End and Glasshouse, Port Macquarie. Walker has held numerous exhibitions in both Sydney and Melbourne and her work features in several major public and corporate collections including Macquarie Bank, Australian Club, Sydney, Tweed Regional Gallery and Margaret Olley Art Centre, Lismore Regional Gallery, Tamworth Regional Gallery in addition to various private collections in Australia, Indonesia, The Netherlands, Hong Kong, UK and USA.

EMMA WALKER

Heartland

acrylic & mixed media on board

180 x 150 cm

\$18,000



EMMA WALKER

Flux

acrylic & mixed media on board

180 x 150 cm

\$18,000





Photograph by Julien Scheffer

MICHAYE BOULTER

Born 1970, Brisbane, Australia

Works – Hobart / nipaluna

Joined Arthouse Gallery 2014

*I am searching for a kind of intangible beauty, a
place born partly of experience and memory, partly
of imagination and feeling.*

The masterful paintings of Tasmanian artist Michaye Boulter chart the paradoxical vastness and intimacy of the ocean. Having spent much of her life on the sea, Boulter draws from a wellspring of experience in capturing the transformative and transcendent tenor of the endless ocean. Her paintings on linen, board and steel chronicle the artist's enduring search for hidden aspects of self and place. Informed by recent trips around Southern Tasmania – the secluded bays and still waters of Southport Lagoon, Port Davey and Bruny Island – the artist attempts to conjure and clarify the elusive emotions felt along these wild and remote coastlines.

Michaye Boulter holds a Bachelor of Fine Arts from the University of Tasmania, and her work has been exhibited extensively around the country. The artist was a finalist in the Wynne Prize (2019), John Glover Prize (2017, 2012, 2010, 2009, 2008), Tattersalls Art Prize (2017), Paddington Art Prize (2016) and John Leslie Art Prize (2014). In 2024, she was awarded a prestigious solo commission from Devonport Regional Gallery in Tasmania. Her work is also held in various public and private collections around Australia, including the Tasmanian Museum and Art Gallery, and Parliament House, Canberra.

MICHAYE BOULTER

Attunement

oil on linen

185 x 155 cm (framed)

\$27,000 ●

Photograph by Peter Whyte



MICHAYE BOULTER

Patience

oil on hand-beaten steel

71 x 48 cm

\$7,900 ●

Photograph by Peter Whyte







MICHAYE BOULTER & JON EISEMAN

Cusp

1 – 19 December 2020



Photograph by Danny Sweaney

ROBYN SWEANEY

Born 1957, Melbourne, Australia

Lives & Works – Murwillumbah / Bundjalung

Joined Arthouse Gallery 2015

My paintings are about time passed and the promise of slowing down; the anticipation, contemplation, sunlight and shadows, still air and silent static moments.

The tightly-choreographed paintings of Robyn Sweaney respond to the philosophical and ontological currency of the built environment. The artist's preoccupation with the Australian architectural vernacular – particularly from the post war period – is rooted in an enduring fascination with the physiognomy of cultural identity. Informed by travel through familiar and unfamiliar rural and suburban places, Sweaney finds that, 'certain elements of place resonate an unexplainable reaction within me – something ignites deep within memory. The landscape is somehow opened up by the search itself and my response can reach beyond its visual appearance.'

Robyn Sweaney has exhibited regularly since 1992 and been involved in over ninety group exhibitions. She was the winner of the Wynne Trustees' Watercolour Prize, AGNSW (2019) and has been the finalist of many major awards including the Wynne Prize (2024, 2023, 2019, 2017, 2011), Salon Des Refusés (2022, 2021, 2018, 2016, 2014, 2013, 2012, 2010, 2009, 2008), Jacaranda Acquisitive Drawing Award (2018, 2014, 2010, 2008, 2004), Mosman Art Prize (2015, 2010, 2009), Paddington Art Prize (2023, 2015, 2012, 2011, 2010, 2009), Moran Prize (2012, 2011), Portia Geach Memorial Award (2019, 2013), Fleurieu Art Prize (2013) and the Sulman Prize (2009). Her work is held in public and private collections throughout Australia including The State Library of New South Wales, Artbank, Home of the Arts (HOTA), Tweed Regional Gallery & Margaret Olley Art Centre, Stanthorpe Regional Art Gallery, Grafton Regional Gallery, and Lismore Regional Gallery.

ROBYN SWEANEY

Endless Blue

acrylic on polycotton

52.5 x 72.5 (framed)

\$8,900



ROBYN SWEANEY

Precious Little

acrylic on polycotton

25 x 25 cm (framed)

\$3,500 ●





Photograph by Dean Beletich

SHONA WILSON

Born 1964, Edinburgh, Scotland

Lives & Works – Smiths Lake / Worimi

Joined Arthouse Gallery 2015

Creating with Nature's overlooked fragments brings me closer to understanding the world we share. They are my keys to create, experience and discover.

With a career spanning over two decades, Shona Wilson continues to engage with permutations of the natural world in her intricate, awe-inspiring assemblages. Often focussing on the bypassed and the unseen, Wilson amplifies and decontextualizes the micro to draw attention to the wonders of ostensibly 'insignificant' elements of the everyday. The artist perceives nature's materials to be repositories of information, stories and knowledge: 'for me, these materials have become a set of keys, unlocking doors to science, history, memory, imagination and spirit.' Her recent work investigates the interfaces and thresholds between nature and culture, revealing that they are ultimately inseparable.

Wilson has been the recipient of notable residencies and scholarships, including the Artist in Residence at Paro College of Education Paro in Bhutan, Omi International Artists Residency, New York, and the Travelling Scholarship, Noosa Regional Gallery, QLD. She has twice won the People's Choice Award in the Northern Beaches Environmental Art & Design Prize (2024, 2023), and been a finalist in various prizes such as the Blake Art Prize (2004) and Waterhouse Natural History Art Prize (2003). Her work is held in important collections such as Macquarie Bank, Artbank, Shepparton Art Museum, Stanthorpe Regional Art Gallery, Macquarie University Art Gallery and Manly Art Gallery & Museum.

SHONA WILSON

(L to R) *Releasing & Receiving*
seedpods and seeds on paper

86 x 66 cm (framed)

\$4,990 each



SHONA WILSON

Precious

insect wings and pieces on paper

86 x 66 cm (framed)

\$4,990





FABRIZIO BIVIANO

Born 1976, Melbourne, Australia

Lives & Works – Nunawading, Melbourne / Wurundjeri

Joined Arthouse Gallery 2017

The application of paint is straight forward; dark to light, front to back, thin to thick. The substance is in the happy accidents along the way – in them you'll see my hand.

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 of 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.

Biviano completed a Master of Fine Art from Monash University in 2014. An art instructor by day, he maintains a tireless dedication to his practice. Biviano was a finalist in the inaugural Evelyn Chapman Art Award at S.H. Ervin Gallery (2018) and the Eutick Memorial Still Life Award (2018). He was also a finalist in The King's School Art Prize (2024), Arthur Guy Memorial Prize for Painting (2015), Paul Guest Prize for Drawing (2014) and the Belle Arti, Chapman and Bailey Art Award (2010). His work features in the collections of Artbank and the Latrobe University Museum of Art and many private collections in Australia, the USA and the UK.

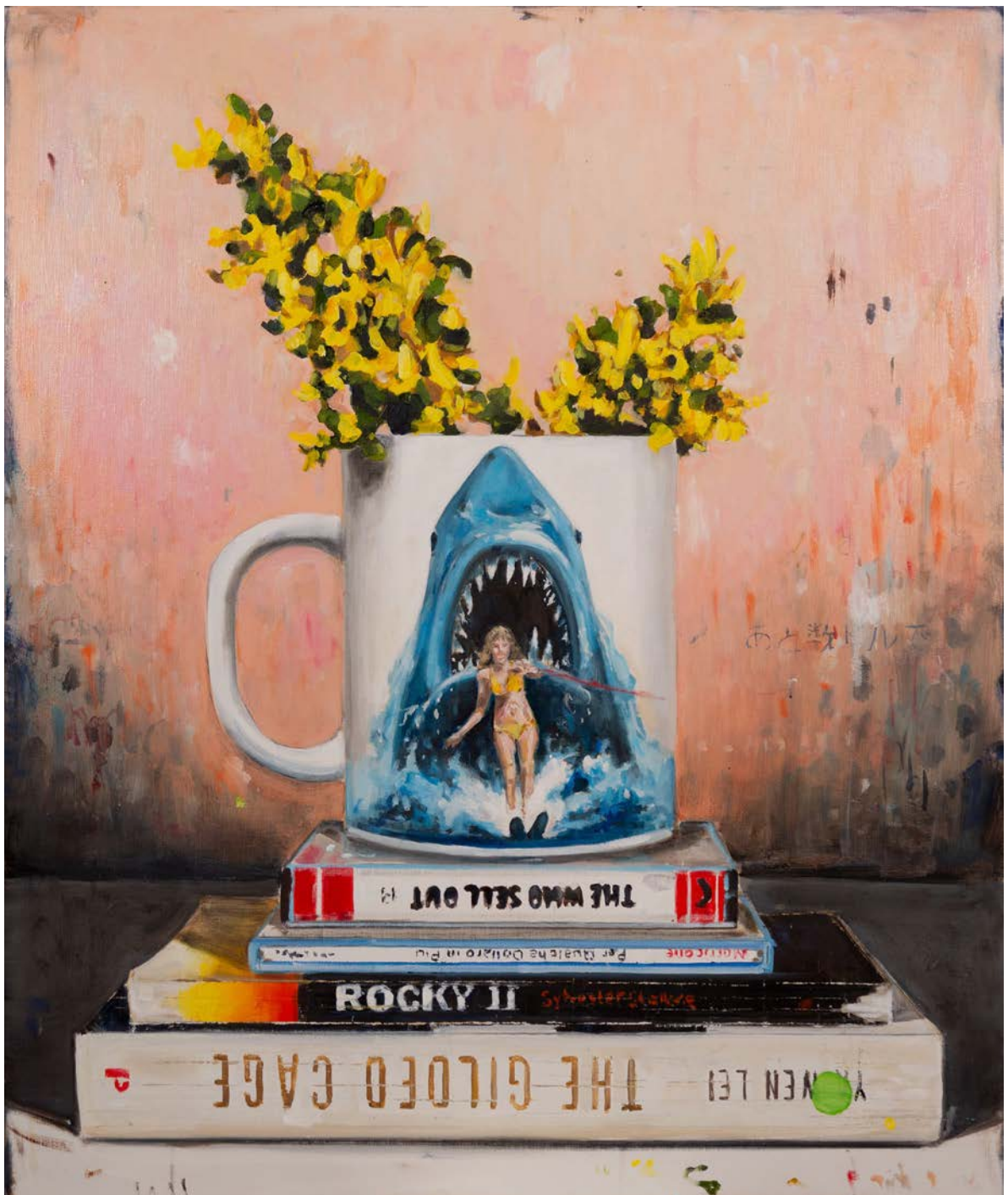
FABRIZIO BIVIANO

Just when you thought it was safe to go back in the water (The Sequel)

oil on Belgian linen

91 x 76 cm

\$6,000



FABRIZIO BIVIANO

(L to R) *Come, let's make bricks and burn them hard & In the Darkness on the Edge of Town*

oil on Belgian linen

91 x 76 cm

\$6,000 each





NICOLE KELLY

Born 1987, Sydney, Australia

Lives & Works – Woonona / Dharawal

Joined Arthouse Gallery 2018

*I feel called to create images that drift apart
and open up space for the unsaid. My painting is
sensitive to the passing of time, it shows the scars.*

Kelly creates paintings that linger between the essence of a subject and the experience of being. Clouded by the romanticism of remembering, her paintings are imbued with experience captured in vibrant strokes of colour and with swift brushwork. Kelly's works, informed by an interest in literature and the discipline of painting, cast moments of shared stillness in an atmosphere of light. She says of her works "my desire is to push painting beyond a surface likeness of any subject and into the realm of poetics".

Winner of the prestigious Evelyn Chapman Art Award (2024), the Brett Whiteley Travelling Art Scholarship (2009) and the Hurford Hardwood Portrait Prize (2018), Kelly is well recognised for her landscape, portraiture and still life painting. She has undertaken residencies in France (2019, 2018, 2017, 2010) and Spain (2016) and has completed major public commissions for the Sutherland and St George Hospitals in Sydney. Her work has been selected for inclusion in the Lester Prize for Portraiture at the Art Gallery of WA (2019, 2018, 2017, 2015), Fisher's Ghost Art Award (2024, 2023), Goulburn Art Award (2024), Grace Cossington Smith Art Award (2023, 2022), Portia Geach Memorial Award (2021, 2020, 2019, 2015, 2014), Salon des Refusés (2023, 2020, 2019) and Wynne Prize at the Art Gallery of NSW (2015). Kelly's work is held in the collections of the Moran Art Foundation and Lismore Regional Gallery, among others. She has also recently completed her Masters of Fine Art at The University of New South Wales researching contemporary painting and poetic literature.

NICOLE KELLY

Waterhole Gums

oil on polyester

170 x 201 cm (framed)

\$16,000



NICOLE KELLY

1. *Reflected Trees*

oil on antique tin

22 x 22 x 4 cm

\$1,250

2. *Lone Tree*

oil on antique tin

5.5 x 8.5 x 2 cm

\$400 ●

3. *From Sunset*

oil on antique tin

5.5 x 8.5 x 2 cm

\$400 ●



1.



2.



3.



Photograph by Thomas Studer

JO BERTINI

Born 1964, Sydney, Australia

Lives & Works – Central West, NSW / Wiradjuri & New Mexico, USA / Tewa

Joined Arthouse Gallery 2018

My paintings are elusive, intimate allegories informed by the ancient archive of desert stories. Trees can talk, mountains can move, rivers bury secrets, grains of sand weave myth, knowledge and culture from past to present.

Jo Bertini's poetic paintings traverse arid landscapes in an exploration of the true nature of wilderness. Her artworks incorporate landscape and portraiture, ecology and history, informed by decades of work with indigenous communities and scientists. For ten years she worked as Australia's first female 'Expedition Artist' on scientific survey expeditions into the most inaccessible desert regions. Bertini's paintings celebrate the sacredness of these otherworldly sites and long intimate engagement with deserts. Her work bears witness to natural and human histories, observing the seasonal rhythm of landscapes and the people connected to them.

An internationally established, award winning painter, educator and writer, she has over thirty-five years of professional experience. Recent international museum exhibitions and residencies include Blumenschein Museum, Taos, New Mexico, USA (2023), Gallery of Contemporary Art (GOCA) at the University of Colorado, USA (2022), Indira Ghandi National Center for the Arts (IGNCA) New Dehli, India (2016), and the inaugural Artist Annex Residency, Santa Fe, New Mexico, USA (2015–17). Her works are held in the collections of the Brooklyn Art Museum, Artbank, Bundanon Trust, Kedumba, KPMG & Macquarie Bank, National Museum of Australia, National Portrait Gallery and National Library. She has been a finalist in numerous art awards including the Portia Geach Memorial Award (2024, 2022, 2021, 2017, 2015, 2014, 2013, 2012, 2009, 2008, 2006, 2005, 2004), Wynne Prize (2015), Tattersalls Art Prize (2019, 2015, 2014), Calleen Art Award (2014, 2013), Fisher's Ghost Award (2023), Mosman Art Prize (2023, 2014, 2013, 2011, 2007, 2006, 2004, 2002, 2001) and the Sulman Prize (2011, 2010).

JO BERTINI

Liminal Moment

oil and iridescent pigment on French polyster

201 x 201 cm (framed)

\$29,000



JO BERTINI

Valley of Wind Rifts & Wittering Songbirds

oil on linen

99.5 x 104.5 (framed)

\$10,000





Photograph by Mark Ashkanasy

CAROLINE GIBBES

Born 1962, Melbourne, Australia

Lives & Works – South Yarra, Melbourne / Wurundjeri

Joined Arthouse Gallery 2018

Clay is magical and mysterious; frustrating and fabulous. Inside my studio characters come alive – safe, wild and full of possibility.

After a 35-year creative career as a jewellery, fashion and interior designer in Australia and Hong Kong, Caroline Gibbes' sophisticated style and creative expression is reflected in her unique and authentic approach to ceramics. Her head turning characters, excavated from an eccentric mind, embody the joy and perseverance of the human spirit.

Exploring the complexities of female identity, Gibbes speaks of the concept of 'relevance' and 'invisibility' for the mature female artist. The many roles, facets and expectations placed on women today are reflected in her playful, multidimensional works. Fired in the pressures of modern society these highly satirical works revel in the light of a changing world. Spun and pulled in many directions by the complications of a crowded life, her sculptures explore the power of womanhood, in all its confusion and glory.

CAROLINE GIBBES

(L to R) *I Spy* & *Warrior Woman*

earthenware & glaze

95 x 33 x 25 cm; 92 x 39 x 28 cm

\$3,000 ● ; \$3,200



CAROLINE GIBBES

Radical Romantic (above) & *Magnanimous Medusa* (below)

earthenware & glaze

51 x 40 x 11 cm; 44 x 39 x 10 cm

\$1,950; \$1,800





KATE BERGIN

Born 1968, Melbourne, Australia

Lives & Works – Adelaide / Kaurua

Joined Arthouse Gallery 2019

*I like to think of myself as an un-still life artist,
creating movement, humour and unexpected
combinations of animals on a tabletop. Our own
domestic jungles.*

Kate Bergin's works revel in the unusual, the precarious and the unexpected. Far from 'still', these paintings quiver with movement, laughter and life. It is impossible to ignore their vitality. Animals poised to leap from the canvas, birds to take flight; compositions on the brink of collapse. Bergin's work, intoxicating and absurd, captures the mundane and the exotic in virtuosic detail.

Bergin's work is held in the Art Gallery of NSW (gifted by Margaret Olley AC), Bendigo Art Gallery, Artbank and significant private collections. She holds a Bachelor of Fine Arts from Victoria College of the Arts and has been the recipient of a number of major awards, including the Albany Art Prize, The Waterhouse Natural History Art Prize (Highly Commended), Arthur Guy Memorial Art Prize (People's Choice) and is a twice finalist in the Sulman Prize (2013, 2011).

KATE BERGIN

The Rumpus Room

oil on canvas

188 x 205 cm (framed)

\$110,000

— 160 —

Photograph by Sam Roberts





KATE BERGIN

Black Swans of Trespass, 2011

oil on canvas

171 x 201.5 cm (framed)

\$85,000 ●





CLIFFORD HOW

Born 1974, Launceston, Tasmania

Lives & Works – Launceston / Tyerrernotepanner

Joined Arthouse Gallery 2019

Realising that being a painter is a precarious balance between technician and dreamer has helped me find balance. I'm moved to draw out the beauty of my surrounds with the quality of light and atmosphere.

Clifford How's works meditate on the rugged identity and harsh weather systems of the Tasmanian wilderness. The artist gives significance to form through a palette knife, modelling this primal terrain with a known intimacy. From deep ancient tarns nestled in dolerite basins to exposed plateau sedge land, How's paintings are suspended in time capturing the unseen and fleeting qualities of place. A restricted palette of mauve, grey-green, bone and black form the visual language of the works, becoming both surface and object: the textural surface of the paint is as much a part of the work as the image itself. Through the multitude of topographies tacitly evoked, the works conjure and clarify the emotion of experiencing these remote destinations.

Clifford How has practised as an artist for over eighteen years and his work has been exhibited extensively in Tasmania and in select exhibitions in Sydney. The recipient of the Hornsby Art Prize (2018), Wrest Point Art Award (2017) and TASART Award (2016), How was also a finalist in The King's School Art Prize (2024), Calleen Art Prize (2017), Glover Art Prize (2017, 2016) and Paddington Art Prize (2016). In 2018, How's practice was featured in Amber Creswell Bell's 'A Painted Landscape – Across Australia from Bush to Coast' alongside other Australian landscape painters of note.

CLIFFORD HOW

Takayna Layers

oil on linen

185 x 200 cm (framed)

\$28,000 ●



CLIFFORD HOW

The Emerging Island

oil on linen

171 x 201.5 cm (framed)

\$28,000



CLIFFORD HOW

(L to R) *Takayna Layers II* & *Encounter*

oil on board

55 x 63 cm (framed)

\$5,800 each





Photograph by Ellamay Fitzgerald

NICOLA MOSS

Born 1968, Melbourne, Australia

Lives & Works – Gold Coast City / Yugambeh

Joined Arthouse Gallery 2020

*Gardens are full of hope, dreams and desires. Yet in
these landscapes I am grounded, through body and
mind, amongst the life around me.*

Probing the intersection of politics and ecology Nicola Moss' collaged works highlight the importance of green spaces amid congested urban environments. Relying on an archive of papers coloured using paint, graphite, printmaking and various stains, Moss' materials travel with her as she explores the physical landscape. Impressions from tree bark frottage rubbings, for example, become collaged elements of her compositions. Framing nature as a source rather than a resource the artist highlights how intrinsic sustainable green spaces are to our well-being, both physical and mental.

Moss has exhibited throughout Australia, Japan, Sweden and the USA. She was awarded the Moreton Bay Region Art Award (2012) and in 2019 was selected to participate in the artist in residence program at the Scuola Internazionale di Grafica, Venice. She has been a finalist in numerous awards including the Len Fox Painting Prize (2022), John Leslie Art Prize (2020), Fisher's Ghost Art Award (2019), STILL: National Still Life Award (2019) and Sunshine Coast Art Prize (2018, 2017, 2014). Her work is held in many important collections including the Bathurst Regional Art Gallery, Moreton Bay Region Art Collection, Home of the Arts (HOTA) and the Social Securities Appeals Tribunal, Brisbane.

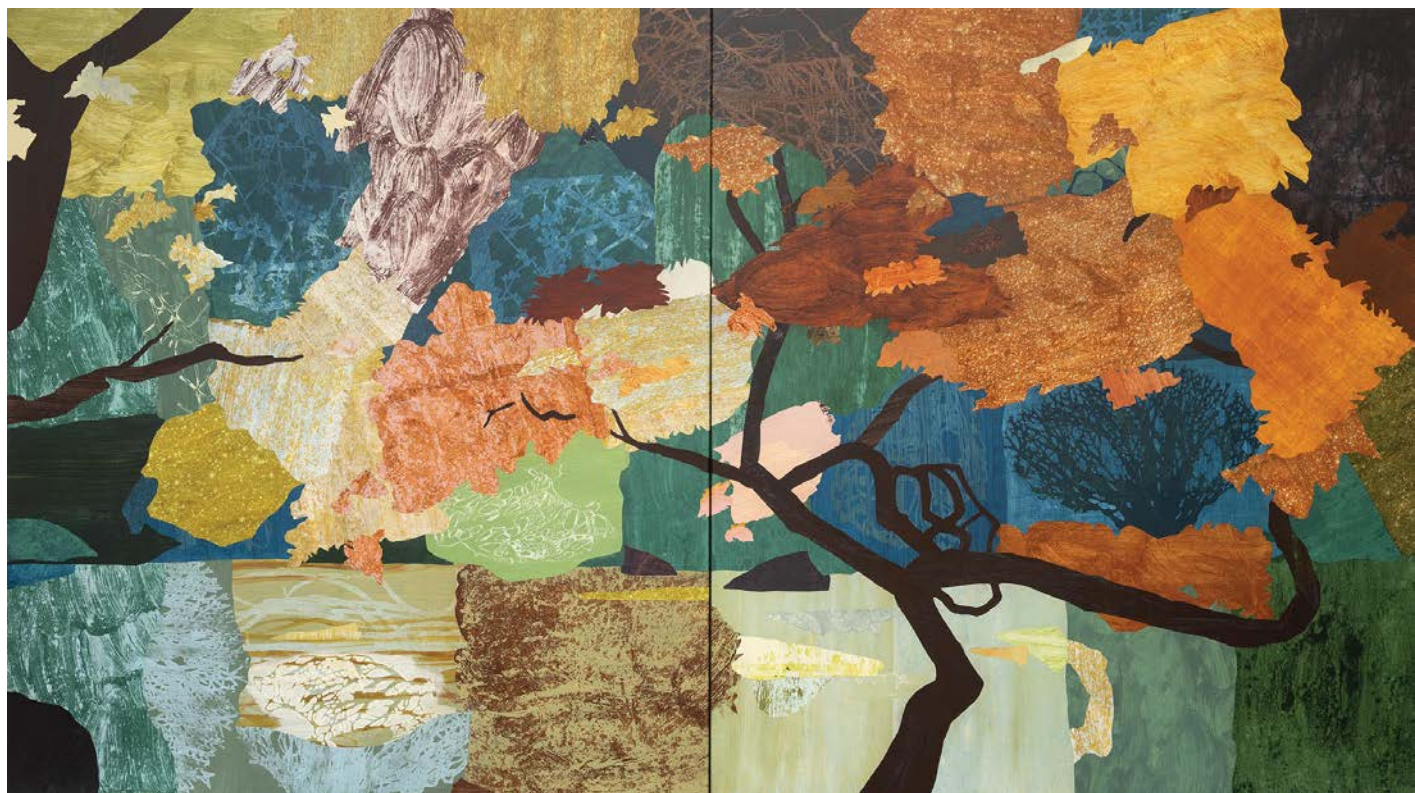
NICOLA MOSS

Autumn Tones – Greenpool

acrylic and paper on linen

140 x 248 cm (framed)

\$25,000 ●







NICOLA MOSS

Moving Out of Home

acrylic and paper on linen

95 x 95 cm (framed)

\$6,800





KATE BALLIS

Born 1985, Melbourne, Australia

Lives & Works – Ivanhoe East, Melbourne / Wurundjeri

Joined Arthouse Gallery 2020

*I use unseen frequencies of light to catch a glimpse
of the hidden realm.*

Kate Ballis is a Melbourne-based fine art photographer creating unique, colour-drenched images using infrared technology. She employs photography as a conduit into the unseen, straddling the empirical and the magical. Her photographs capture invisible energy, mystifying the mundane and rendering the familiar foreign, prompting the viewer to question conventional associations of colour as we see the world – quite literally – in a new light.

Ballis released *Infra Realism* with Manuscript Publishing in 2017 profiling her photographs journeying through Palm Springs and Joshua Tree in California. She has been a finalist in numerous art prizes including the Northern Beaches Environmental Art & Design Prize (2024, 2023), the Fisher's Ghost Art Award (2024) and The King's School Art Prize (2022). Her work has been exhibited throughout Melbourne, Sydney, Los Angeles, Palm Springs, Miami, and at various art fairs across Europe.

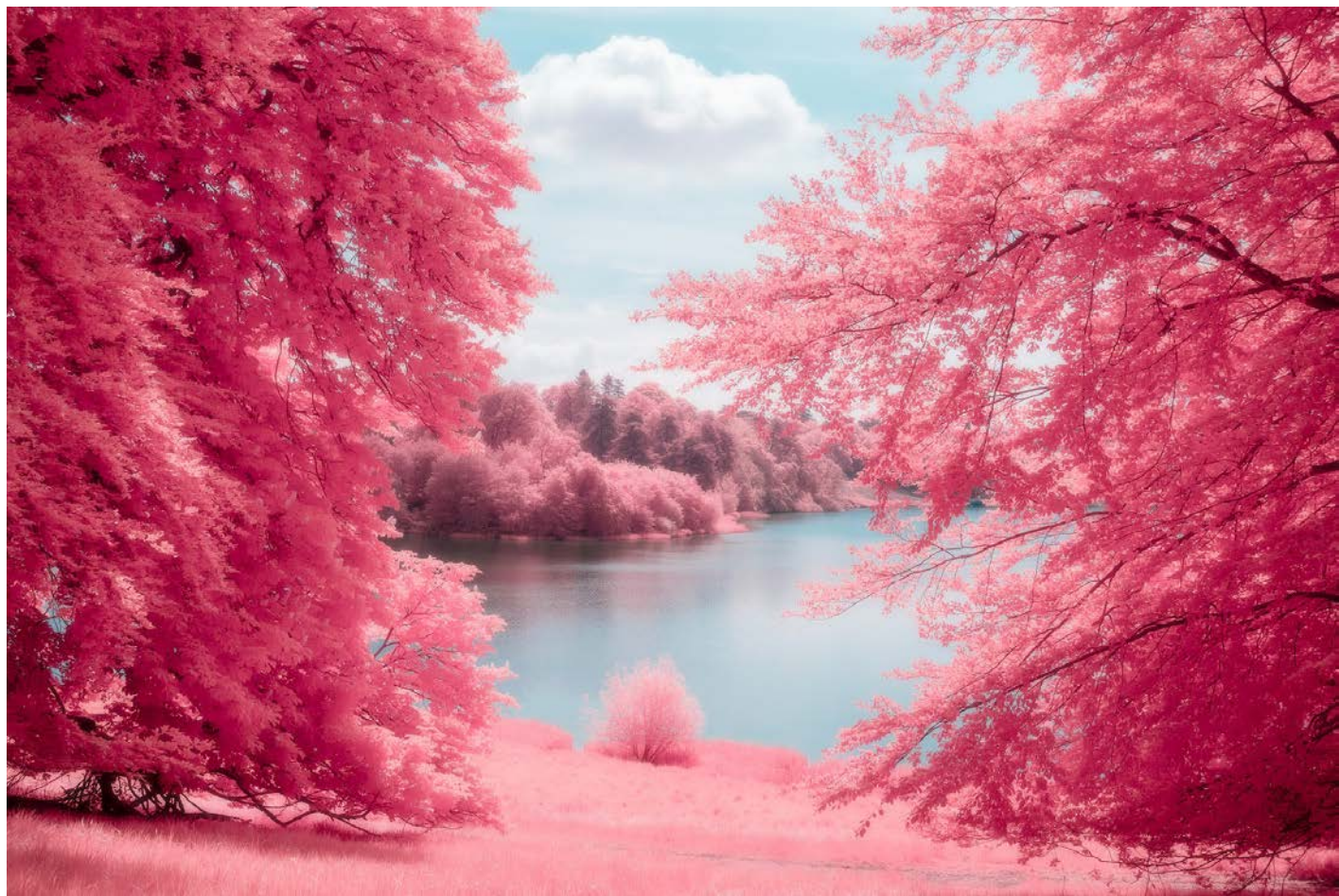
KATE BALLIS

Viviane (ed. of 8)

archival inkjet print on cotton rag paper

103 x 153 cm (framed)

\$4,990



KATE BALLIS

Dendromancy (ed. of 8)

archival inkjet print on cotton rag paper

103 x 153 cm (framed)

\$4,990





LAUREN O'CONNOR

Born 1994, Bowral, Australia

Lives & Works – Sydney / Eora

Joined Arthouse Gallery 2021

*I am out looking
befriending sea water
red sand/lavender sky
my hands are full from weighing the moon*

Through layered colour, impulsive mark-making and erasure, Lauren O'Connor brings the transient into view, invoking the complexities of memory and representation. Forms in nature are deconstructed and reformed in her paintings giving new interpretations of landscape. With a sense of alchemy, O'Connor conjures form through abstraction, with her radiant use of colour unfolding through loose brushstrokes and intertwining folds of paint. Her work is often infused with an introspective analysis of emotion and human experience, embedding this energy into the landscape where mountains, rivers, gums and the rhythms of nature emerge.

Lauren O'Connor is a graduate of the National Art School in Sydney and was announced as one of the winners of the Brett Whiteley Travelling Art Scholarship in 2023. She has been a finalist in various prizes including the Fisher's Ghost Art Award (2024), Paddington Art Prize (2023, 2021), Northern Beaches Environmental Art & Design Prize (2023), Mosman Art Prize (2024, 2022) and was awarded the 2022 AACI Internship placement at Ernabella Arts Centre, APY Lands. Her work is featured in Amber Creswell Bell's 'Australian Abstract' published in 2023.

LAUREN O'CONNOR

Taking a left turn along the beaten track, radio loud and stars wheeling above us (Barkindji Country)

acrylic on board

125 x 96.5 cm (framed)

\$4,990



LAUREN O'CONNOR

(L to R) *Heart Formation & Cutting Silk Cords*

acrylic on board

33 x 42.5 cm (framed)

\$1,200 each





Photograph by Simon Hewson

AMELIA LYNCH

Born 1997, Sydney, Australia

Lives & Works – Green Point / Kuring-gai

Joined Arthouse Gallery 2021

*Drawing on geological phenomena allows me to
reflect on my own experience of landscape and blur
the line between ephemeral and solid.*

Amelia Lynch is a dynamic ceramicist whose tactile exploration of form and surface responds to the natural environment, casting conceptual and visual links with geological phenomena such as rock erosion and stratification. Through formal experimentation with oxides, stains, crackle, crawl and crater glazes, Lynch's painterly surfaces evoke fragments of flora and fauna. In these biomorphic and geomorphic forms, personal experiences of the landscape collide with shape, scale, and glaze technologies to create sculptures that are intuitive and free, yet refined and technical.

Lynch received a Master of Fine Art from the National Art School in 2020 and has since been a finalist in many acclaimed prizes including the Fisher's Ghost Art Award (2024, 2023, 2022, 2021), Hornsby Art Prize (2023), Northern Beaches Environmental Art & Design Prize (2023, 2021), Woollahra Small Sculpture Prize (2022) and the Gosford Art Prize (2020, 2019). In 2022, she was an invited artist at the Australian Ceramics Triennale in Alice Springs.

AMELIA LYNCH


Echoes of Time II

glazed ceramic

28.5 x 27 x 25 cm

\$1,950





AMELIA LYNCH

Echoes of Time II (detail)

glazed ceramic

28.5 x 27 x 25 cm

\$1,950



AMELIA LYNCH

Echoes of Time I

glazed ceramic

45 x 28 x 30 cm

\$3,000



AMELIA LYNCH

Kaleidoscope

glazed ceramic

28 x 75 x 27 cm (overall)

\$7,500

— 200 —







NAOMI HOBSON

Born 1978, Coen, Queensland, Australia – Kaantju & Umpila

Lives & Works – Coen

Joined Arthouse Gallery 2021

My Aboriginality is what grounds me. Through art I get to freely express all of this. I want my work to tell my stories in an innovative way.

A member of a dynamic new generation of First Nations artists, Naomi Hobson has exhibited widely both within Australia and internationally since 2008. Hobson resides on the banks of the riverbeds her grandparents were born. Her colourful abstract compositions act as a link between individuality and a shared identity. Her continual inspiration is the vast traditional lands of her ancestors surrounding the town of Coen in Queensland and her culture.

Her work was featured in 'Photo 22: Being Human', part of the Australian International Festival of Photography in Melbourne. She was also featured in the prestigious 2020 Tarnanthi exhibition at the Art Gallery of South Australia. In 2022, she was awarded the Geelong Art Prize. In 2023, she was a finalist in the Wynne Prize and received Honourable Mention in the Musée du quai Branly-Jacques Chirac Photography Award in Paris, France. She has been a finalist in numerous prizes including the National Works on Paper Prize (2024), Hadley's Art Prize (2024), Len Fox Painting Award (2024), Alice Prize (2020, 2016), Ravenswood Art Prize (2023, 2021) and Woollahra Small Sculpture Prize (2023). Hobson's photographic series have been presented internationally at La Fondation Nationale des Musées, Rabat, Morocco (2024), Horniman Museum and Gardens, London (2023–24). She also featured in the exhibition 'New Photobooks From Australia' at the V&A, London (2024). Her work has been acquired by institutions including the Art Gallery of New South Wales, National Gallery of Australia, National Gallery of Victoria, Museum of Contemporary Art, Art Gallery of South Australia, Queensland Art Gallery of Modern Art, Museum & Art Gallery of the Northern Territory, Shepparton Art Museum, Bendigo Art Gallery, Home of the Arts (HOTA) and Cairns Art Gallery.

NAOMI HOBSON

Silent Reef

acrylic on linen

162 x 142 cm

\$18,000



NAOMI HOBSON

Smell of Rain

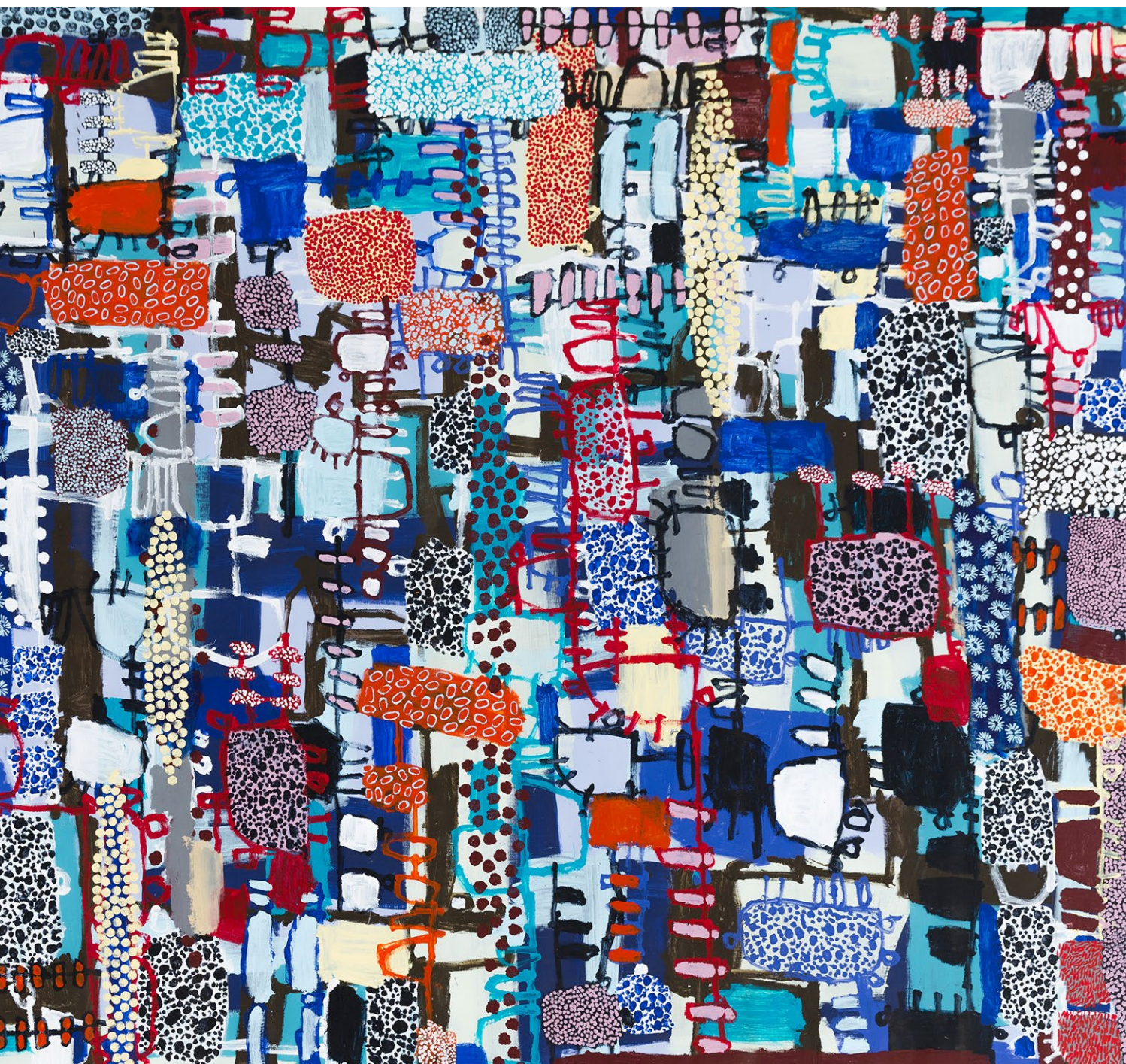
acrylic on linen

210 x 274 cm

\$44,000

— 206 —







Photograph by Maria Boyadgis

JOHN PRINCE SIDDON

Born 1964, Great Sandy Desert, Australia – Walmajarri

Lives & Works – Fitzroy Crossing / Walmajarri

Joined Arthouse Gallery 2022

*Spider wow are danger. The bite can put you in hospital,
but if you leave them alone in peace, you'll be fine.
Many patterns you'll find in bush like spider webs.*

John Prince Siddon is a Walmajarri man who lives in the remote township of Fitzroy Crossing in the West Kimberley. Prince's psychedelic surrealist paintings bring some of the most urgent themes of our time into piercing view. His ironic combination of Australian narratives, current affairs and ancestral creation stories articulate some of the complexities of the present-day Australian experience.

John Prince Siddon has been a finalist in the Sulman Prize at the Art Gallery of New South Wales (2023), the Fisher's Ghost Art Award (2022) and the Telstra National Aboriginal and Torres Strait Islander Art Awards (NATSIAA) at the Museum and Art Gallery Northern Territory (2021, 2020, 2019, 2018). He was also a featured artist at the Tarnanthi 2021 festival at the Art Gallery of South Australia and at Melbourne Art Fair in 2024. His solo exhibition 'All Mixed Up' at the Fremantle Arts Centre, presented in conjunction with the Perth Festival 2020, was heralded as the 'stand-out exhibition' of the festival by John McDonald of the Sydney Morning Herald. His works are included in the collections of the Art Gallery of Western Australia, Art Gallery of South Australia, Art Gallery of New South Wales, National Gallery of Victoria, Powerhouse Museum, City of Joondalup and Artbank.

JOHN PRINCE SIDDON

Spider Web and Kangaroo,

LED (ed. of 5)

148 x 153 cm

\$13,500 ●







JOHN PRINCE SIDDON

Snake

LED (ed. of 5)

75 x 53 cm

\$3,400

— 212 —

JOHN PRINCE SIDDON

Spider

LED (ed. of 5)

92 x 66 cm

\$3,600



Commissioned by Cement Fondu

JOHN PRINCE SIDDON

Mangarri for the table

acrylic on bullock skull

85 x 65 x 25 cm

\$5,500





JOHN PRINCE SIDDON

Our Mother Tongue at Melbourne Art Fair

22 – 25 February 2024





Photograph by Short St Gallery

LYDIA BALBAL

Born 1958, Western Australia – Mangala

Lives & Works – Bidyadanga

Joined Arthouse Gallery 2024, First Exhibited 2012

*I'm painting underground, what's underground.
Upside down: water, rockholes, lines beneath the
sand-dunes.*

Lydia Balbal is a Mangala woman who began painting in 2007. Her country is near Punmu in the Great Sandy Desert of Western Australia. Threatened by severe drought her people left their traditional country and her family were some of the last to walk out to the coastal town of Bidyadanga (then La Grange Mission) located two hours south of Broome in the 70s.

In her works Balbal explores *jila* (living water) located near the Percival Lakes in the Great Sandy Desert in Western Australia. It is an important gathering of the Yulparija and neighbouring groups where they would come together for rain making ceremonies. Other works in the collection highlight martakulu, a soak out near Punmu near the Canning Stock Route. This is strong woman's Country and part of the women's law line.

Lydia Balbal is a highly regarded Bidyadanga artists whose works feature in the collections of the Western Australian Art Gallery, Queensland Art Gallery, National Gallery of Victoria, National Gallery of Australia, Parliament House Collection, Artbank & the Laverty Collection. Balbal has exhibited extensively in Australia, France, China, Spain, England, Belgium, Italy and America. She has been a finalist in various awards including the Telstra NATSIAA which she won in 2024 in the Painting category for her work 'Keeping up with the Balbals'.

LYDIA BALBAL

Martakulu

acrylic on linen

137.5 x 91 cm

\$7,500



LYDIA BALBAL

Driving Ms Balbal

acrylic on metal

159 x 134 cm

\$16,500





Photograph by Jennifer Leahy

SCOTT DUNCAN

Born 1973, Geelong, Victoria

Lives & Works – Sydney / Eora

Joined Arthouse Gallery 2024

Some of my earliest memories are of the ceramic chicken and turkey salt'n'pepper shakers on my Nan's table. The tactile nature of clay provides me with endless opportunities for form and texture.

Scott Duncan is a dynamic ceramicist whose work is a pastiche of mid-century design and antiquity where the traditional forms of ceramic practice are reconstructed through his whimsical work. Creating his own chinks and pencils, there is an alchemy at play where low and high fuse together creating forms reminiscent of Italian Bitossi Ceramiche and Scheurich Pottery with ceramic food labels delicately sculpted by Duncan resembling faces adhered across the surface in pareidolian amusement.

A chef by trade, Duncan infuses these techniques into his art practice where clay is layered and moulded like shortcrust pastry, taking on forms resembling materials such as congregated cardboard, chewing gum and fruit, mischievously pulling apart the traditional notions of ceramics. Nostalgia plays a part with ceramic form taking on the sweet lollies of youth; musk sticks, bananas and toffees.

Duncan has been a feature artist at Sydney Contemporary (2022) and has previously had three major solo exhibitions as well as various group exhibitions in both New South Wales and Victoria. He is a twice finalist in STILL: The National Still Life Award (2019, 2017). His work is part of the Artbank collection, and in 2022 Duncan completed a major commission for the opening of the ACE Hotel Sydney curated by Flack Studio.

SCOTT DUNCAN
Fresh Slacks
earthenware with glaze
59 x 19 x 13.5 cm
\$2,900

SCOTT DUNCAN
Sweet 'n' Sour
earthenware with glaze
58 x 23 x 13.5 cm
● \$2,900



SCOTT DUNCAN

Triple Gourd

earthenware with glaze, wool and nylon

62 x 24 x 14 cm

\$3,990

SCOTT DUNCAN

Toastie

earthenware with glaze

39 x 23 x 13 cm

\$3,500





MARTINE EMDUR

Born 1966, Sydney, New South Wales

Lives & Works – Sydney / Eora

Joined Arthouse Gallery 2024, First Exhibited 1998

*Observing the matrix of patterns underwater,
all connected by flickering threads of light and
translating into paintings is the driver for me. These
threads gather information from everything they pass
through, weaving a story that I'll spend a lifetime
trying to understand.*

Observing the ocean is a daily ritual that perpetually nurtures Emdur's practice, and she invites us to share in the splendour of the coastal offerings. Emdur's journey is driven by a constant innate desire to dive deeper, just as her submerged oil nudes do within the tantalising waters of hue and stroke.

Born and raised amidst the breathtaking Bondi Beach landscapes, Emdur's artistry is an ode to her surroundings. Birthing a unique perspective of her obsession with the rhythm of waves, Emdur explores the seduction of depths and vastness of the unknown. In this hidden world, where gravity is suspended and the pressures of the outside world are left behind, Martine captures the authentic and vulnerable essence of her subjects.

Martine Emdur is a multi-award winning artist with a career spanning over 25 years. Emdur's iconic Bondi paintings have been featured in various publications such as Australian Artist, The Sydney Morning Herald and Australian Financial Review. Emdur's highly sought after artworks have also been displayed in luxury interior design magazines such as Vogue Living, Harper's Bazaar and Belle.

MARTINE EMDUR

Recharge

oil on linen

183 x 244 cm

\$85,000

— 232 —





WITH LOVE FROM THE TEAM

Ali Yeldham, Di Yeldham,
Will Mansfield, Emily George, Harley Lynch,
Imogen Charge & Jyles Reynolds

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