



BELINDA FOX
Abundance



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6 August – 5 September

Opening Celebration: Thursday, 13 August, 5:30 - 7:30 pm

To be opened by Katherine Roberts, Senior Curator, Manly Art Gallery & Museum

Panel discussion and book launch: Saturday, 15 August, 2pm

With art critic John McDonald, designer Evi O, and artist Belinda Fox

Reflecting on Belinda Fox's *Abundance*, two films spring to mind: *The Salt of the Earth* - Wim Wenders's documentary about photographer, Sebastiao Salgado; and *Ocean*, by David Attenborough. In the former, we watch Salgado return to a desolate family property in Brazil, a former cattle ranch where the trees had been cut down and sold for timber. Within ten years, a vigorous program of replanting sees the rainforest regenerate with remarkable speed. It has now been gifted to the state as a national park.

In *Ocean*, the great TV naturalist paints a devastating picture of the exploitation and destruction of the marine environment. Attenborough takes viewers to the brink of despair with rolling footage of an environmental holocaust, but in the second part of the film a miraculous revival takes place. We see how, in ocean sanctuaries where driftnet fishing has been banned, marine life has come surging back.

The lesson of both movies is that nature's resilience exceeds our wildest dreams. These stories demonstrate how little it takes to reverse the tide of environmental degradation if we could only agree on our collective responsibilities, and a limited range of actions. It's a surprisingly small step from desolation to abundance.

Art has a disproportionate role to play in awakening our feelings for nature, with beauty being the ultimate weapon at the artist's disposal. At a time when politics has saturated the contemporary art scene like never before, Fox has stepped back from the human dramas featured in much of her recent work and reassessed her ideas about the fundamental role of the artist.

While our public galleries are increasingly packed with works filled with strident messages, the walls of private homes are more likely to be hung with landscapes, genre scenes and still lifes. Matisse's (in)famous idea that art should be like a comfortable armchair for a tired bourgeois, is passed down from one generation to the next. A perpetual hunger for beauty is more deeply rooted in our psyches than any set of social or political convictions.

In these new works, Fox has literally gone back to the garden – more specifically, the gardens at Heide Museum of Modern Art, planted by renowned arts patron Sunday Reed, near her home in Melbourne, where she has conducted research and collected specimens. Heide has provided the major inspiration for her images of pink blossoms amid lush blue-green vegetation and delicate seed pods preserved in handblown shells of glass. It's not a radical departure for the artist, merely a refinement, an affirmation of an instinctive, longterm attraction to organic forms.

The blueish palette and sinuous linework are familiar from previous works in a variety of media, but many of the side issues have been stripped away. In these pictures and sculptural pieces Fox celebrates nature's power and self-sufficiency. She invites us to focus on that vital life force that provides so much pleasure when we watch plants sprouting from seeds, or the budding of new leaves and flowers.

While there are countless disputes that will always divide one group of people from another, the enjoyment of the natural world is universal. In this exhibition, Fox has embraced this commonality, seeing each plant as but one small, distinctive component of a profusion that knows no bounds. It's not something we observe with critical detachment - it's an unspoken article of faith that we are part of nature and nature is part of us.

John McDonald
Art Critic

Forging an international career in Australia, USA, Europe, Hong Kong, Singapore, Korea and Jakarta, Fox has received several notable awards and grants including the Creative Australia International Travel Fund Grant (2026), Northern Beaches Environmental Art & Design Prize, NSW (Winner, Works on Paper, 2022), APW Collie Trust Printmaking Fellowship (2021), Artist Edition Series Grant, Urban Arts Project, QLD (2020), the Paul Guest Drawing Prize (2010) and Burnie Print Prize (2007), and has been a finalist in the Fisher's Ghost Art Award (2024), Swan Hill Print & Drawing Award (2022, 2018, 2006, 2004) and Fremantle Art Prize (2007, 2006, 2003). Her work is held in major collections including the Art Gallery of New South Wales, National Gallery of Victoria, National Gallery of Australia, Manly Art Gallery & Museum, Queensland University of Technology Art Museum, Artbank, Fremantle Arts Centre, Print Council of Australia, Swan Hill Regional Gallery and Wollongong University.





These paintings grew from time spent wandering the Heide gardens. The more slowly I looked, the more the garden revealed itself, not as a collection of plants, but as an ever-changing conversation between growth, decay and renewal.

Belinda Fox

Abundance IV

watercolour, collage, ink, pen, acrylic spray on stained board

112 x 202 (framed)

\$32,000



A Quiet Resolve

watercolour, ink, collage, pen, acrylic spray on stained board

180.5 x 61.5 (framed)

\$12,500



The Garden Keeps I

hand blown glass, flower seed pod, glass engraving, bronze

50 x 30 x 30 cm

\$7,500



Thrive II

watercolour, ink, collage, pen, acrylic spray, encaustic wax on stained board

121.5 x 114.5 cm (framed)

\$17,000



Abundance I

watercolour, ink, pen, acrylic spray on stained board

121.5 x 122 (framed)

\$18,500



Full Bloom

watercolour, ink, collage, pen, acrylic spray on stained board

161.5 x 54 (framed)

\$10,000

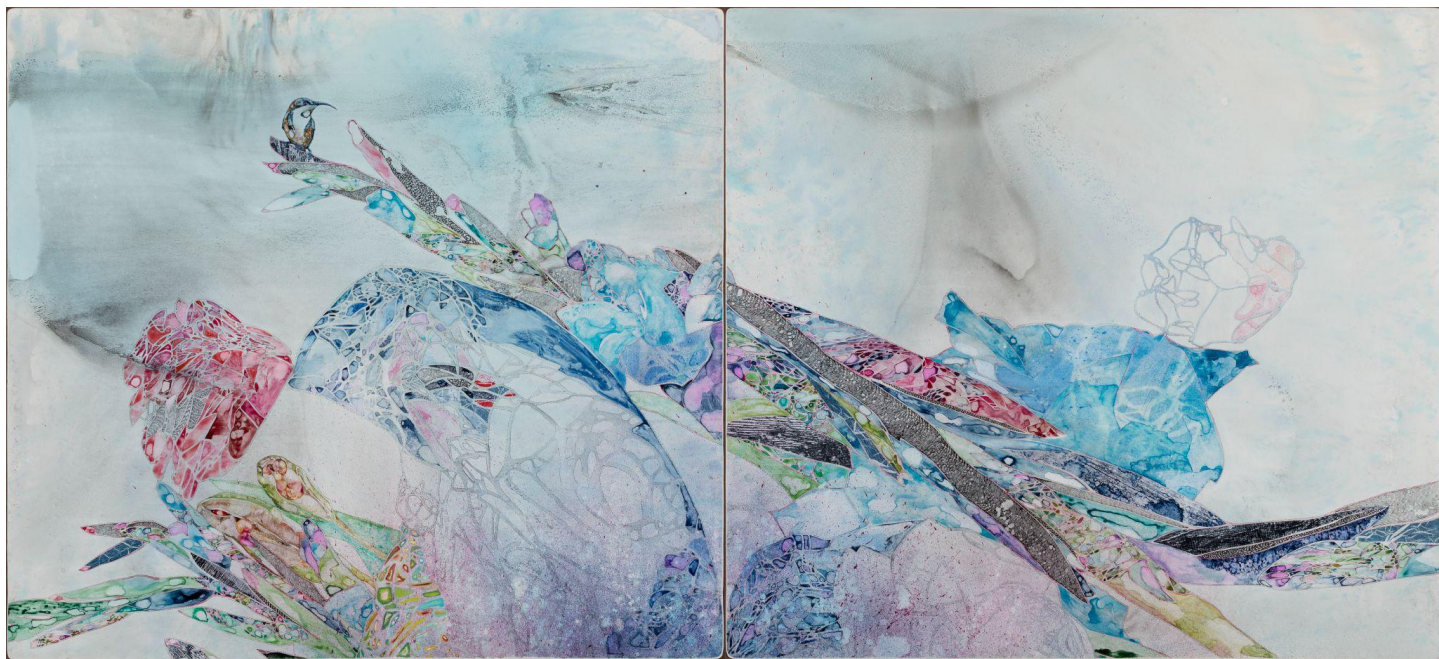


Tending II

watercolour, ink, collage, acrylic spray, pen on stained board

112 x 202 (framed)

\$32,000



Illuminate I

drypoint, watercolour monotype with collage

45 x 41 cm

\$2,400



Abundance II

watercolour, ink, pen, acrylic spray on stained board

121.5 x 122 (framed)

\$18,500



The Garden Keeps II

hand blown glass, flower seed pod, glass engraving

60 x 35 x 30 cm

\$7,900



Abundance III

watercolour, ink, pen, acrylic spray on stained board

122 x 262 cm (framed)

\$38,000



After Bloom I

hand blown glass, flower seed pod, glass engraving

34 x 25 x 25 cm

\$3,900



After Bloom IV

hand blown glass, flower seed pod, glass engraving

30 x 30 x 27 cm

\$3,700



The Light Catcher II

watercolour, ink, collage, pen, acrylic spray, encaustic wax, oil stick on stained board

132 x 112 cm (framed)

\$17,500



The Cultivator I

bronze, seed pods, black butt stand

11 x 20 x 8 cm

\$3,000



Illuminate II

drypoint, watercolour monotype with collage

45 x 41 cm

\$2,400



After Bloom II

hand blown glass, flower seed pod, glass engraving

38 x 30 x 30 cm

\$3,900



After Bloom III

hand blown glass, flower seed pod, glass engraving

36 x 27 x 28 cm

\$3,900



Tending I

watercolour, ink, collage, pen on stained board

122 x 132 (framed)

\$18,900



The Highs and Lows (after PG)

watercolour, ink, collage, pen, acrylic spray on stained board

132 x 242 cm (framed)

\$38,000

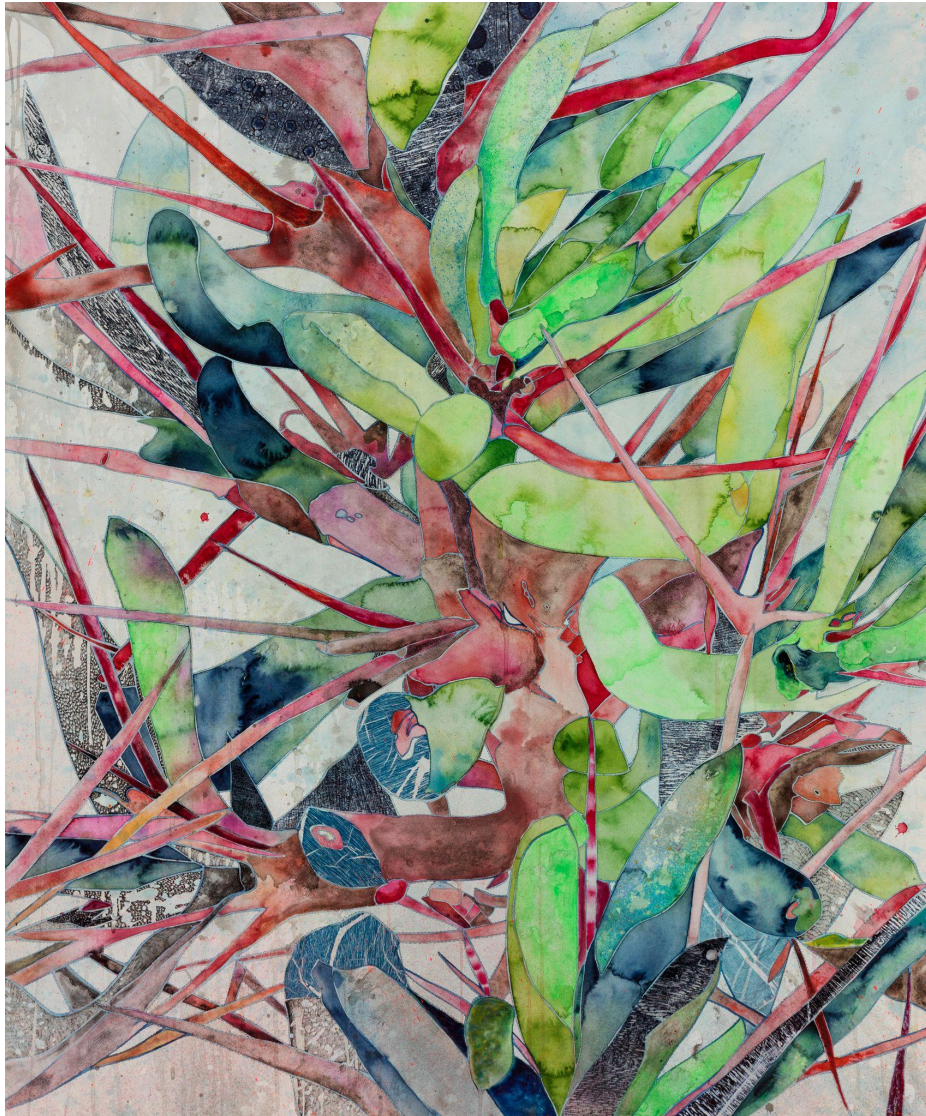


Thrive I

watercolour, pen, ink, collage, acrylic spray, encaustic wax on stained paper canvas

124.5 x 104 cm (framed)

\$14,000



The Cultivator II

bronze, seed pods, black butt stand

11 x 20 x 10 cm

\$3,000



Spring '25 (The Garden)

watercolour, ink, pen, acrylic spray on stained board

23.5 x 23.5 cm (framed)

\$3,500



Sophia's Garden

watercolour, ink, collage, pen, on stained sommerset paper board

42.5 x 32.5 cm (framed)

\$4,500



*The seeds and pods within these vessels
represent more than future plants. They speak
of knowledge generously shared. Through
conversations with Heide's head gardener, Tom,
I came to see that the exchange of seeds,
stories and experience is part of the living
culture of this place—a quiet continuation of the
generosity that has long shaped Heide.*

Belinda Fox



Keeping Time III

hand blown glass, flower seeds, bronze, black butt wood stand

18 x 10 x 12 cm

\$2,000



Keeping Time VI

hand blown glass, flower seeds, bronze, black butt wood stand

17 x 9.5 x 7.5 cm

\$2,000



Keeping Time V

hand blown glass, flower seeds, bronze, black butt wood stand

21.5 x 8 x 8.5 cm

\$2,000



Keeping Time I

hand blown glass, flower seeds, bronze, black butt wood stand

20.5 x 9.5 x 7.5 cm

\$2,000



Keeping Time II

hand blown glass, flower seeds, bronze, black butt wood stand

17 x 10 x 8 cm

\$2,000



Keeping Time IV

hand blown glass, flower seeds, bronze, black butt wood stand

16 x 7.5 x 6.5 cm

\$1,800



Keeping Time VII

hand blown glass, flower seeds, bronze, black butt wood stand

22 x 10.5 x 7 cm

\$2,000



Coming & Going II
etching with spray acrylic stencil
110 x 81 cm (framed)
Edition of 20 (#10/20)
\$2,700



Coming & Going I
etching with spray acrylic stencil
110 x 81 cm (framed)
Edition of 20 (#10/20)
\$2,700



The Guardian III

watercolour, ink, graphite, pen on stained board

27 x 16.5 cm (framed)

\$2,700



Remnant V

watercolour, ink, acrylic spray, collage on board

132 x 242 cm (framed)

\$36,000



Observe, 2019

watercolour, drawing, collage and encaustic wax on board

131.5 x 121.5 cm (framed)

\$18,000



Cultivate II

etching with chin colle lino cut

edition of 5 of 10

41 x 26 cm (framed)

\$800



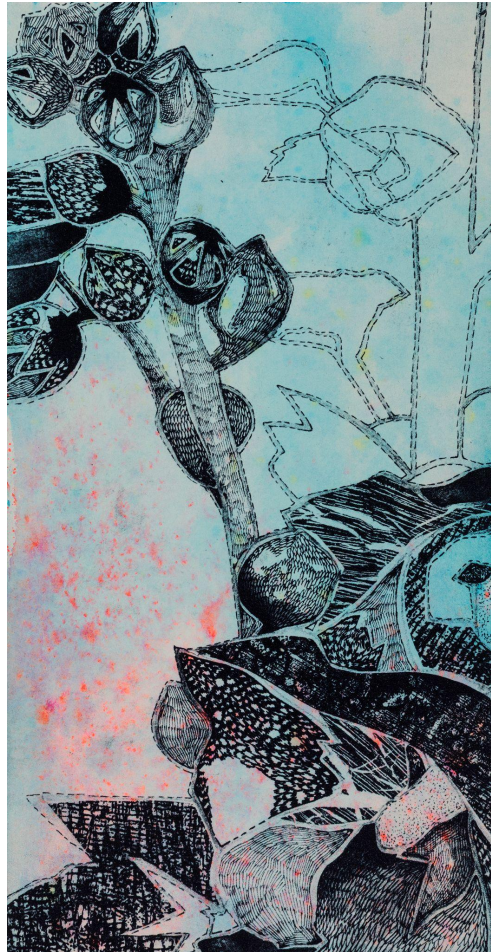
Cultivate I

photogravure etching with unique hand stained paper

edition 49 of 50

41 x 26 cm (framed)

\$660





The artist would sincerely like to thank Tom Remfry, Head gardener Heide Museum of Modern Art and Kate Ballis for their generous time, knowledge and assistance with dried flowers and seeds. And assistance and expertise with glass works from the JAM factory glass team.

Artwork photography by Andrew Curtis and artist portraits by Pia Johnson

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