

Group exhibition —  
*Loom*

3 – 12 Dec, 2020

Side Gallery

# Group exhibition — *Loom*

3 – 11 Dec, 2020

## Artists

Ari Athans

Kate Barry

Jennifer Bell

Jo Breneger

Melanie Brady

Stella Danalis

DD

Tracey Gordon

Samir Hamaiel

Kitty Horton

Louise Isackson

Alicia Lane

Natalie Lavelle

Susan Lincoln

Catherine Parker

Julie Paterson

Jeremy Plint

Maree Purnell

Kristyn Roberts

Tamara Scheiwe

Kathryn Seaton

Daniel Sherington

Amber Simpson

Sheona Thomson

Rachael Wellisch

Henry Wexler

Claire Yerbury



Ari Athans is concerned with the transformative environments brought on by earth science, it's products and geological processes. These environments allude to change on a physical and psychological level.

Athans studied geology at the University of Technology, Sydney and worked in the mining and exploration industry. She then went on to study jewellery and object design at Randwick TAFE, Sydney and never looked back. Her practice spans jewellery, painting and sculpture.

Athans has exhibited throughout Australia and internationally, and her work is held in the Toowoomba Regional Gallery Collection and numerous private collections.

**Displaced Landscapes 1 (Detail) 2020**

Ceramic, underglaze, oxide, includes wall hanging bracket  
20 - 25 cm diameter

**SOLD**





Ari Athans

**Displaced Landscapes 1 (Detail)** 2020

Ceramic, underglaze, oxide,  
includes wall hanging bracket  
20 – 25cm diameter

**SOLD**

Side Gallery



**Displaced Landscapes 2** 2020

Ceramic, underglaze, oxide,  
includes wall hanging bracket  
20 – 25cm diameter

**\$140**

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**Displaced Landscapes 3** 2020

Ceramic, underglaze, oxide,  
includes wall hanging bracket  
20 – 25cm diameter

**SOLD**

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**Ice Essence** 2020  
Oil, acrylic and Ink on board  
25 x 25 cm  
\$280

Side Gallery

Kate Barry is originally from Christchurch and with a degree in illustration, printing-making and graphic design Kate enjoyed a hefty career in the book publishing industry, focusing on the design and illustration aspects of this field, before returning to full-time painting.

Immersing herself in the visceral stimulus and raw physicality of paint, Kate's works are an intuitive disassemblage of the confines of our constant digitally stimulated lives. Painting is an almost primitive, spontaneous response to our natural surroundings and sensory internal dialogue. Works explore traces of nostalgia and the innate emotional re engagement with the energy of nature that is all around us. Through paint on canvas she breaks through the periphery into a raw terrain of bold brushwork and vitality of colour. As we pass by we allow ourselves to be drawn in.

*These small works have been produced over the last three months and are an ongoing exploration of my instinctive and emotional responses to experiences with nature, nostalgic memories and human interconnection.*





Kate Barry

**Drawn** 2020  
Oil, acrylic and Ink on board  
25 x 20 cm  
**SOLD**



**Loiter** 2020  
Oil, acrylic and Ink on board  
25 x 20 cm  
**SOLD**



**Weedlings** 2020  
Oil, acrylic and Ink on board  
25 x 20 cm  
**\$220**



**I Love Butter** 2020  
Oil, acrylic and Ink on board  
25 x 20 cm  
**SOLD**



**Sea Journey** 2020  
Oil, acrylic and Ink on board  
25 x 20 cm  
**SOLD**



**Jacaranda Carpet** 2020  
Oil, acrylic and Ink on board  
25 x 20 cm  
**SOLD**





Kate Barry

**Cross Purposes** 2020  
Oil, acrylic and Ink on board  
20 x 20 cm  
**SOLD**

**Not Shy** 2020  
Oil, acrylic and Ink on board  
20 x 20 cm  
**SOLD**

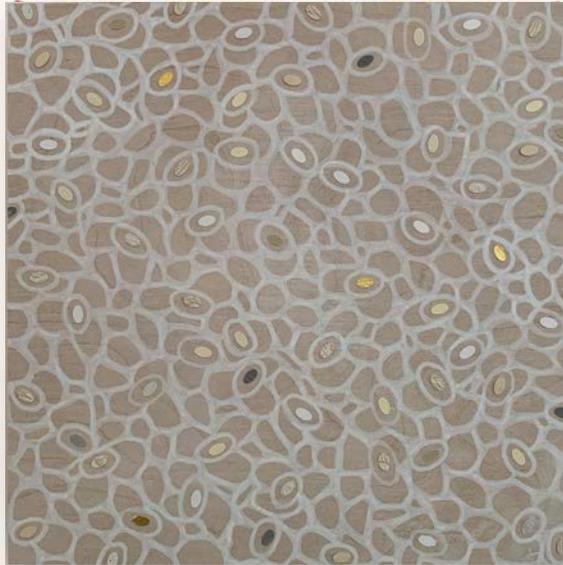
**Frock** 2020  
Oil, acrylic and Ink on board  
20 x 20 cm  
**SOLD**

**Enclosed** 2020  
Oil, acrylic and Ink on board  
20 x 20 cm  
**\$195**

**Abundance** 2020  
Oil, acrylic and Ink on board  
25 x 20 cm  
**\$220**

**Loiter** 2020  
Oil, acrylic and Ink on board  
25 x 20 cm  
**SOLD**





**Variegated no13** 2020

Wax, recycled paper and acrylic  
on board  
25 x 25 cm  
**\$130**

Jennifer Bell is an Australian contemporary artist working primarily with intricate painting and paper weaving. Her highly decorative work focuses on the experience of her visual perception, drawing attention to the pattern and detail in often overlooked objects around us.

Jennifer's work explores pattern and visual perception influenced largely by her experience of a little known neuro-ophthalmological condition which means she sees patterned dots in her visual field, continuously.

These dots appear as a fine veil of dancing, kaleidoscopic colour that can never be turned off. Even on the calmest day and in the simplest of environments, surroundings that may seem static and plain to others are full of movement and decoration. Jennifer shares this unique experience of the world through her art. It may be a view not perceived by everyone, but no matter how we see the world, pattern still exists all around us both man-made and naturally occurring; from the beauty and complexity of fractals in nature to the printed fabric of your clothing.

Jennifer's artwork often incorporates recycled materials and images of discarded and decayed objects emphasising that pattern and beauty can be found in everyday things. Understanding that beauty exists in the imperfect.

Jennifer holds a degree in fine art and during four years spent in New Zealand ran her own gallery in the picturesque Wellington suburb of Island Bay. Today she works a full time independent artist from her sunny studio and her work is represented in private collections throughout Australia, New Zealand, North America, Europe, The Middle East and Asia.

*This piece represents part of my Variegated body of work which looks at patterns found in plants at the microscopic level.*



Mel Brady is a Caboolture-based artist who works with fabric and paint to create joyful explosions of colour through site-specific, immersive installation art and light-hearted craft.



Mel's love of vintage art and fashion has driven her clothing studio Gin Rummy Vintage since 2013, and the connections between people, dress and nostalgia have inspired art and craft workshops in galleries and museums in the Moreton Bay Region since 2017.

*My piece is titled, Washday Tomorrow. It's a little ironic, since all our fancy events have been cancelled this year, and any dressing-up has happened at home. Is the magic of my favourite outfit still as potent? Should I even be thinking about pretty dresses at a time like this?*

Washday tomorrow 2020  
Acrylic on canvas  
20 x 20 cm  
**SOLD**





New South Wales artist Jo Breneger has a fervent desire to keep hand skills alive, and has worked with hand-painted signs and murals for over 30 years.

The large, contracted commercial presentations are often in stark contrast to the intimate works of her personal painting practice. Jo's latest practice strives to capture the quiet, sensitive interaction that is felt when humans are around horses, with each work being painted directly onto materials including timber, tin, lino and wallpaper.

*I made these works while spending two months on a self-imposed art residency for myself in a town called Temora, 5.5 hours west of Sydney. I approached these works each morning by giving myself a limited pallet, emptying my mind and coming from a place with no expectations.*

**Horse Temora 3 (Detail) 2020**  
Acrylic on aged timber board  
13 x 19 cm  
**SOLD**





**Horse Temora 4** 2020  
Acrylic on aged timber board  
14 x 19 cm  
**\$200**



**Horse Temora 5** 2020  
Acrylic on aged timber board  
14 x 19 cm  
**\$180**



**Horse Temora 6** 2020  
Acrylic on aged timber board  
13 x 17 cm  
**SOLD**





**Temora Landscape 1** 2020  
Acrylic on aged timber board  
14 x 20 cm  
**\$180**

**Temora Landscape 2** 2020  
Acrylic on aged timber board  
14 x 17.5 cm  
**SOLD**

**Horse Temora 1** 2020  
Acrylic on aged timber board  
13 x 19 cm  
**SOLD**

**Horse Temora 2** 2020  
Acrylic on aged timber board  
13 x 17 cm  
**SOLD**

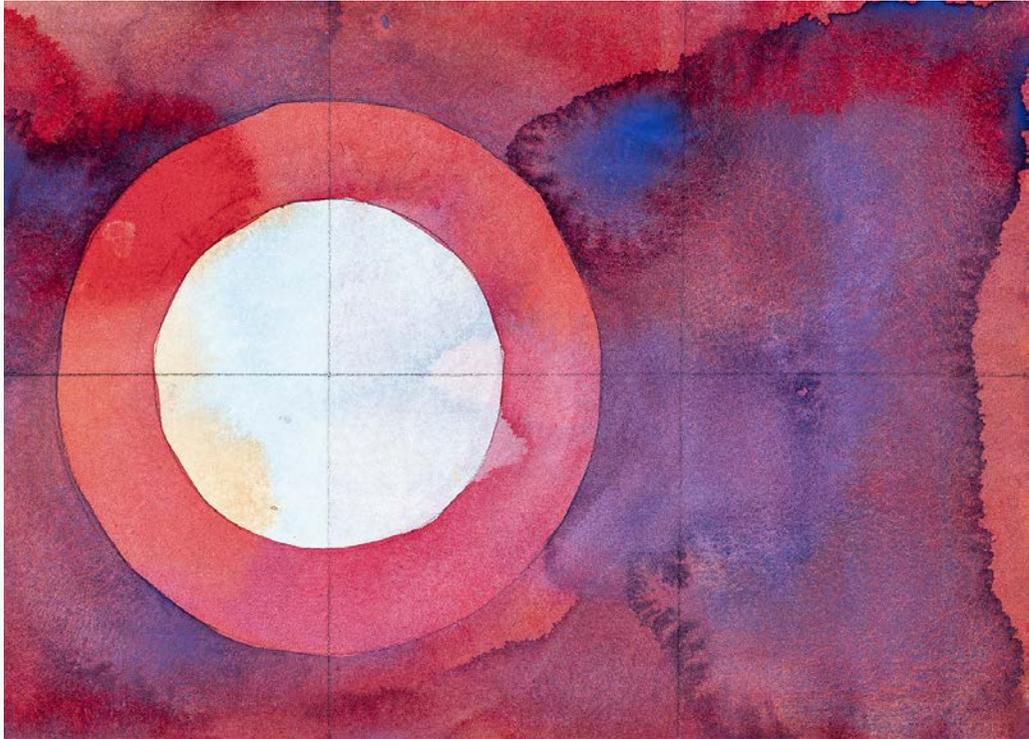
Jo Breneger

**Temora Landscape 3** 2020  
Acrylic on aged timber board  
14 x 15 cm  
**\$180**

**Temora Landscape 4** 2020  
Acrylic on aged timber board  
14 x 18.5 cm  
**\$180**

**Horse Temora 3** 2020  
Acrylic on aged timber board  
14 x 19 cm  
**SOLD**





Kathryn Blumke is a visual artist investigating materiality and affect with encounters of the Australian waterscape. She paints waterscapes with watercolours.

*I paint the waterscape with watercolours. I call my landscape paintings, quilts. This theme of quilts draws upon the beautiful handiworks made by my mother and my grandmothers also. I explore the grid, geometry, the watercolour medium, colour and the graphite pencil to materialise feelings and affect of exaltation, joy and vitality. Specifically, my circles draw upon the circular patterns found in the water and nature.*

Kathryn Blumke

**Kedron Brook Quilt 2 (portion 5)** 2020  
Watercolour and graphite pencil on Arches paper  
21 x 29 cm  
**\$130**

Side Gallery

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DD

When the protein powder runs out 2020

Fresco render/acrylic on asbestos

13 x 11 cm, framed

**SOLD**

Side Gallery

DD is a Brisbane based artist working primarily with discarded building materials and motifs of the masculine.

The Tesla Cyber Truck, a status symbol representing the height of masculine achievement, sits crushed, broken in a dystopian landscape of decay.

A breakdown of physical and emotional strength, the use of asbestos as the primary material represents a symbolic breakdown of our choices; a toxic reminder that our choices towards building a false sense of legacy never goes away.





**Stella Danalis**  
investigates the interplay  
between colour and form  
through the pictorial  
language of geometric  
abstraction.

The purity of geometric form offers her an avenue by which she can nurture her instinctual disposition toward colour. Stella's polychromatic, architectonic constructions float and collide, hug and repel, allowing geometric narratives to unfold between colours and shapes.

**Grape Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**\$120**





Stella Danalis

**Custard Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**SOLD**

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**Chery Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**SOLD**

Photography Mark Sherwood

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Stella Danalis

**Berry Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**\$120**

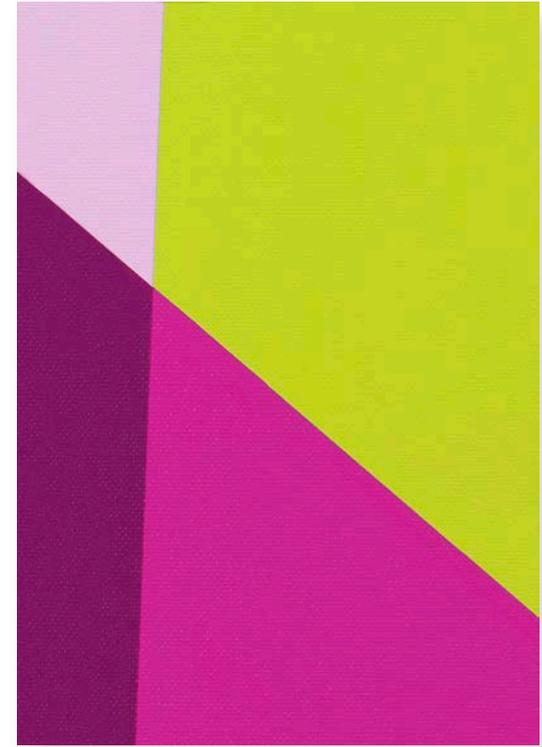
Side Gallery



**Plum Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**\$120**

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**Lime Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**SOLD**

Photography Mark Sherwood





Stella Danalis

**Vanilla Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**SOLD**



**Tangerine Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**\$120**



**Musk Splice** 2020  
Acrylic on canvas  
15 x 20 cm, framed  
**SOLD**

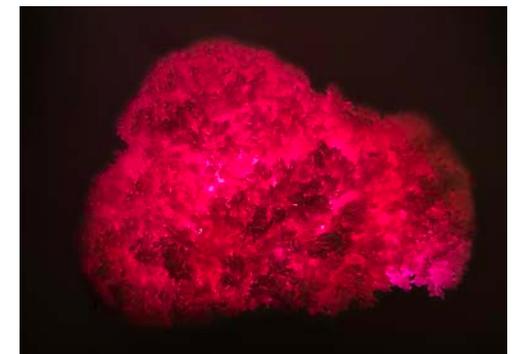
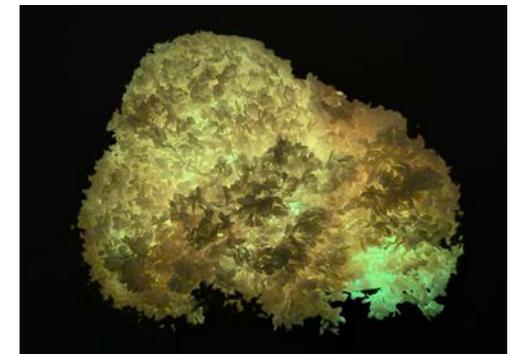




Tracey Gordon is  
a visual artist and  
florist based in  
Brisbane, Australia.

Throughout 2020 there has been a collective experience of longing for something other. Familiarity, comfort, freedom, adventure, and connection have all been challenged and challenging. 'Flight' attempts to soothe this longing by referencing the shape, texture, and golden hour glow of clouds. The symbol of dreams, and also the familiar view through an aeroplane window.

**Flight** 2020  
Preserved hydrangea, florist  
foam, led light  
30 x 50 x 30 cm  
**SOLD**





**Day Tree** 2020  
Acrylic on plywood  
20 x 25 cm  
**\$150**

**Night Tree** 2020  
Acrylic on plywood  
20 x 25 cm  
**SOLD**

Samir Hamaiel is a Visual Artist based in Brisbane, Australia. His architectural background, studying and practicing in the UK, The Netherlands, Hong Kong and Australia, has clearly influenced his visual approach with strong highly structured perspectives.

Hamaiel has a particular interest in the in-between; less celebrated urban spaces which have evolved over time and demonstrate their history with markings, signage and texture. This approach may be seen as a reaction against the architectural approach that often seeks to control space. He is also fascinated by looking at everyday objects in extreme detail so they appear to be something else altogether — they are elevated beyond the everyday and celebrated. Another interest is capturing the moment where natural and artificial light intersect, a fleeting moment. Film and cinematography also are a clear influence his work which often evoke a strong atmospheric setting. Photography interweaves through the mediums Hamaiel uses, but often the starting image is heavily manipulated leading to a very different eventual outcome.

**Day Tree**

Based upon a first visit to the wonderful Shorncliffe, with the vista neatly framed by lawn and the horizon beyond.

**Night Tree**

The glow of the artificially lit night time tree, when nature takes on a certain strangeness that appeals to me and frequently





**Town** 2020  
Acrylic and mixed media on wood  
12.5 x 16 cm  
**SOLD**

Brisbane based artist, Kitty Horton has exhibited solo shows in Brisbane, Sydney and Melbourne, along with group shows nationally throughout Australia and in Miami, Florida.

Kitty's artworks are represented in private collections in Australia, New Zealand and France.

Kitty Horton completed her Bachelor of Fine Art at Queensland College of Art.

This series of muted paintings investigates the satisfaction and obsession of object placement within the interior home. The semi abstracted forms represent my personal collections within my domestic environment. In particular, they pay homage to local ceramicists and minimalist aesthetics.





Kitty Horton

**Maple** 2020  
Acrylic and mixed media on wood  
9.5 x 16.5 cm  
**SOLD**



**M Bowl** 2020  
Acrylic and mixed media on wood  
8.5 x 9 cm  
**SOLD**

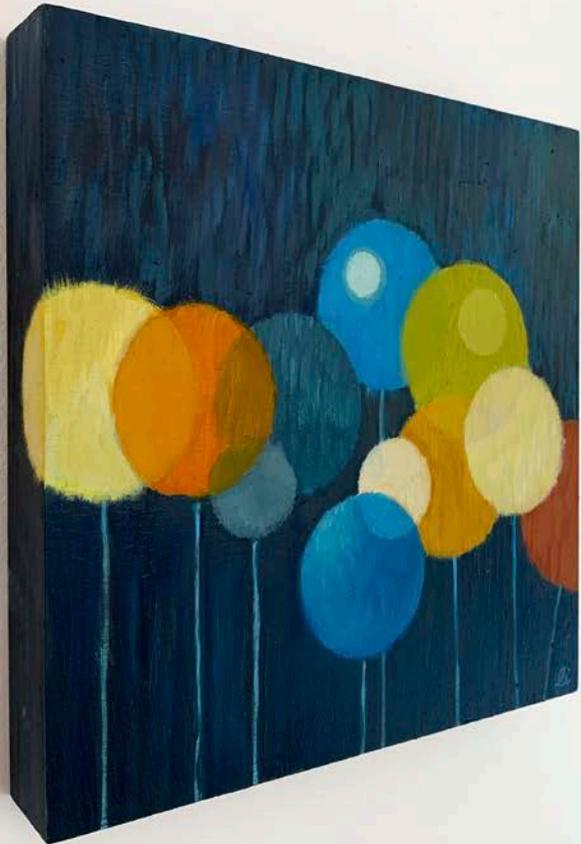


**Ceramic no.** 2020  
Acrylic and mixed  
media on wood  
12.5 x 16 cm  
**SOLD**



**Cross Bowl.** 2020  
Acrylic and mixed  
media on wood  
7 x 13 cm  
**SOLD**





**Helium Night** 2020  
Oil on canvas  
25 x 25 cm  
\$210

Louise Isackson is a visual artist exploring her painting with images that represent the vibrations of sound through the application of painterly colour on canvas.

Louise's paintings investigate parallel languages, and the essence of her combined passion of colour (through paint) and music. Theoretically, Isackson's paintings occupy the space between colour sensation and the sonic expressions of visual forms. Her paintings and the compositional structure of image-making have a direct reference to her experiences as a professional musician.

With intensely rich and luminous colour, Louise Isackson paints with emotive intent while influenced by her combined passions: Colour and Music. Often hovering between abstraction and realism, Louise Isackson paints with vibrant colour and shimmering brushstrokes to express her passion for sound/colour correlation.

Isackson draws inspiration from Kandinski's *The Spiritual in Art* colour correlation theories. She interprets the sensory impact of colour by combining shimmering brush stroke effects with elusive abstract forms. The result is a collision of sound and sight that brings to life the raw emotional experience of music, only splashed across the canvas.

*'The pieces I've entered for the small-scale 'Loom' exhibition are a playful interpretation of the exhibition theme combining the sonic circles, morphed into balloons with strings attached.'*





Louise Isackson

**Helium Day** 2020

Oil on canvas

25 x 25 cm

**SOLD**

Side Gallery



**Helium Night** 2020

Oil on canvas

25 x 25 cm

**\$210**





Grin and Bear It : Blue and Green (Detail) 2020

Acrylic on board

23 x 16 cm

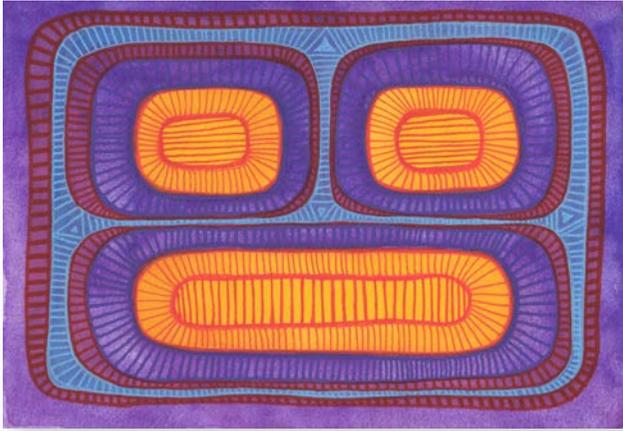
\$286

Alicia Lane is a Brisbane based practising artist exploring painting and drawing as well as silversmithing, metal sculpture and ceramics.

*This series — 'Grin and Bear It' — was created during the March/April/May lockdown. As an artist I felt relatively lucky to have a channel to process some of the emotional responses to the situation that was affecting the worldwide community — uncertainty, loss of income and potential loss of life, and the phenomenon of having to put everything on hold in regards to ongoing projects etc, or having to adapt, as in the case of home-schooling, online meetings etc. Everything was focused within the home environment. I have fully set up home studios, but the atmosphere of the time had a way of seeping in and taking over, like a fog of treacle, that*

*seemed to reduce everything to slow motion. I was compelled to sit down and spend some time with my old friends shapes and colours and let them do their work on the page, glowing through my subconscious and into reality, an exercise in the subtle shifts of combinations of colours and an attempt to express some of the underlying emotional states that I, and others were experiencing. The simple shapes that form a face are intended to be a somewhat retrospective reference to the influence of technology as the primary mode of communication at this time, and its role in the dissemination of information (and misinformation).*





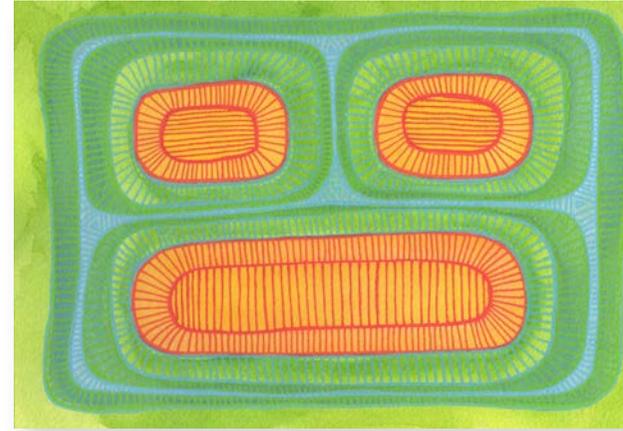
Alicia Lane

Grin and Bear It: Purple Mood 2020

Acrylic on board

23 x 16 cm

\$286

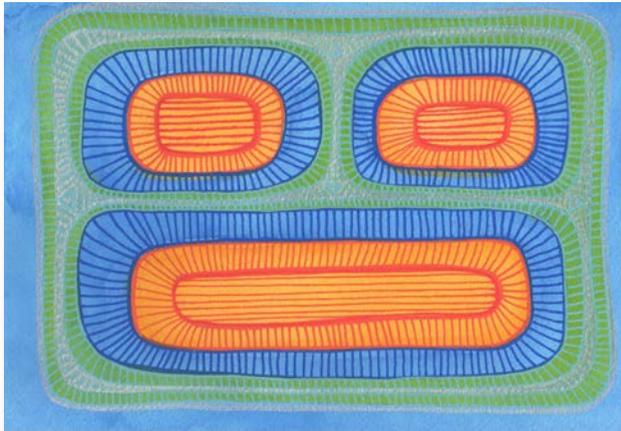


Grin and Bear It: Bilious Times 2020

Acrylic on board

23 x 16 cm

\$286

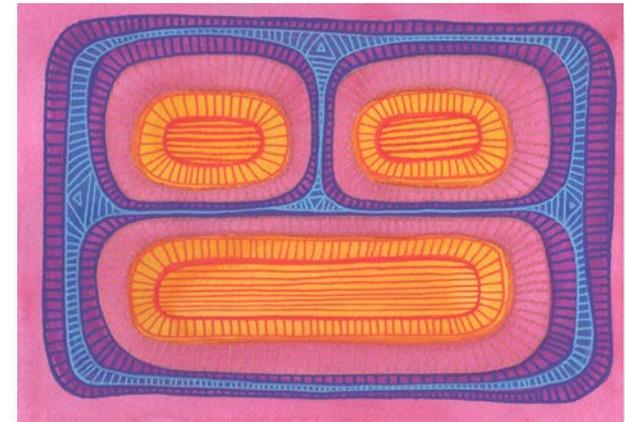


Grin and Bear It: Blue and Green 2020

Acrylic on board

23 x 16 cm

\$286



Grin and Bear It: Pinky Plonk 2020

Acrylic on board

23 x 16 cm

\$286





Blue/Grey (Deliberate Pictures) Detail 2020

Acrylic on board

25 x 21cm

**SOLD**

Side Gallery

Natalie Lavelle's practice wavers between human and material concerns where abstraction and monochrome paintings have become the foundation of a personal pursuit to re-blur the limitations and boundaries of the traditional easel painting.

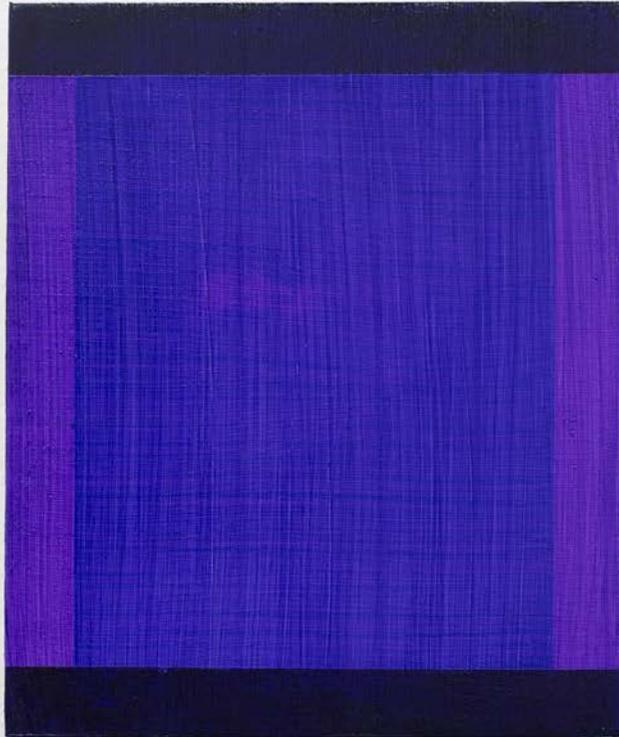
The small works series are part of a continuing inquiry into concepts that explore surface relationships where visual perception prompts a tangible awareness of painting's objecthood in relation to our own body and the natural world.

The intention for these works is to linger in a nebulous zone somewhere between an embodied subject and the autonomous art object, arriving at neither state of being. They request viewers to comprehend the reality of art, the medium and the materials that is presented to them. Paintings that offer their own medium as

subject point both inward to themselves and outward to their relationship with other things. In turn, we become conscious of a recognisable common physicality between object and Self and ultimately our space amongst all things — and the world.

Working in spontaneous and investigational methodologies the works navigate constructed forms and pictorial space through various brushwork embedded together in abstract and monochromatic compositions.





Natalie Lavelle

Purple/Black (Deliberate Pictures) 2020

Acrylic on board

25 x 21cm

\$250

Side Gallery



Green Frame (Deliberate Pictures) 2020

Acrylic on board

25 x 21cm

\$250

Photography Mark Sherwood





Natalie Lavelle

Purple Tri (Deliberate Pictures) 2020

Acrylic on board

25 x 21cm

\$250

Side Gallery

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Blue/Grey (Deliberate Pictures) 2020

Acrylic on board

25 x 21cm

**SOLD**

Photography Mark Sherwood

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Natalie Lavelle

**Green/Black (Deliberate Pictures)** 2020

Acrylic on board

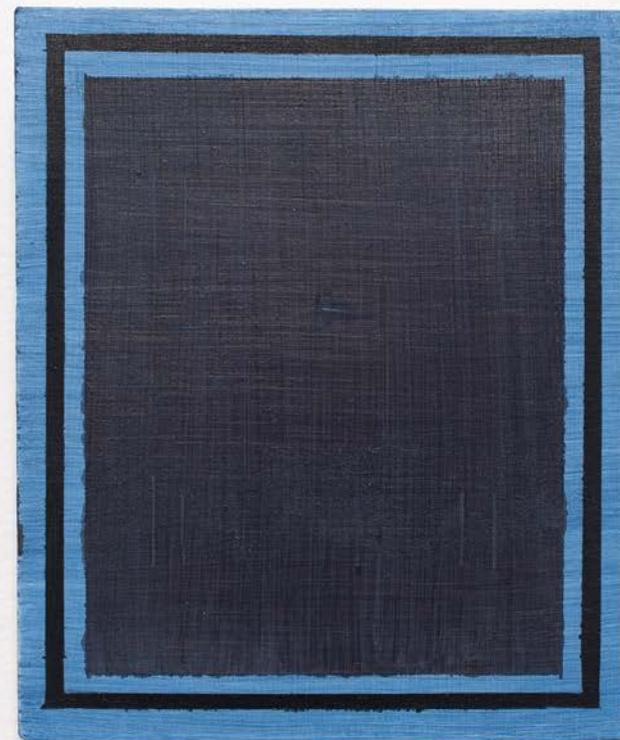
25 x 21cm

**\$250**

Side Gallery

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**Blue/Black (Deliberate Pictures)** 2020

Acrylic on board

25 x 21cm

**SOLD**

Photography Mark Sherwood





Natalie Lavelle

**White I (Deliberate Pictures)** 2020

Acrylic on board

21 x 15 cm

**SOLD**



**White II (Deliberate Pictures)** 2020

Acrylic on board

21 x 15 cm

**\$220**





**TRR (Vase) 2020**  
 Cast porcelain  
 65 x 65 x 65 x 65 mm  
**\$66**

**TRR (Tealight) 2020**  
 Cast porcelain  
 65 x 65 x 65 x 65 mm  
**Tealight: \$75, with plate: \$88**

To date, there is a completely natural progression in Susan Lincoln's art practice; a cumulative response from very humble beginnings.

All of her oeuvre is a testament to childhood memories as a girl, completely spellbound by the light refractions around the room from her mother's crystal bracelet in the unique light of outback Queensland.

Susan Lincoln experiments with Form and Light within Space. Her installations and objects act as a Memento Vivre (reminders to live), and strive for an emotive experience to be shared between the viewer and the space. Experimental 2D and 3D works in a broad range of reflective materials are used to attain a highly refined aesthetic.

*Divine miniatures inspired by the beautiful portable meditation space TRR (Light Vehicle), an immersive environment I developed during the years following my mothers passing.*

*The large triangular form references the star tetrahedron, a pattern found in Sacred Geometry.*

*Also known as MerKaBa (light, spirit, body) it is a divine vehicle of ascension that carries the spirit and the body from one world to another.*

It is recommended that trr (tealight) tealight is only to be used with battery tealight provided. Never leave a flame unattended.





TRR (Light Vehicle)

Side Gallery



TRR (Vase) 2020  
Cast porcelain  
65 x 65 x 65 x 65 mm  
\$66



## Catherine Parker

**Arcadia Revisited** 2020  
Acrylic paint and ink on board  
20 x 20 cm  
**SOLD**

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Catherine Parker is a painter/mixed media artist based in Toowoomba, Queensland, Australia and divides her time between Toowoomba, Magnetic Island, North Queensland (where she has a winter studio) and India (where she travels regularly and has done so for the last 15 years).

Underpinning Parker's work is an inherent belief in the beauty of nature and a mysterious kind of 'otherness' — where we are both the silent witness and also the 'watched' — a metaphysical presence perhaps. She dedicates much of her art practice to celebrating the unique Australian urban and natural landscape.

*Catherine Parker celebrates the unique beauty and diversity in both the Australian urban and natural landscape, choosing to honour, rather than divide the two. Exploring different regions through her paintings on wood and canvas, Parker takes heart that within any landscape there are always mysterious elements. For her, a sense of being watched, an invisible presence perhaps that keeps the balance in check.*

From the exhibition *Presence of Place*,  
Redland Art Gallery

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Catherine Parker

**And she scattered her ashes to the wind** 2020

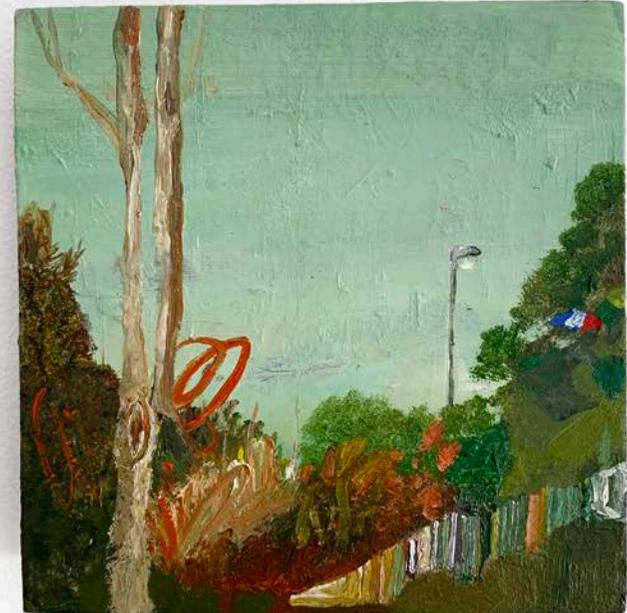
Acrylic paint and ink on board

25 x 25 cm

**SOLD**

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**Backyard** 2020

Acrylic and ink on board

13.5 x 13.5 cm

**POA**

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Catherine Parker

**Channel Hopper** 2020  
Acrylic paint and ink on board  
20 X 20 cm  
\$550

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**First Coat view from my studio** 2020  
Acrylic and ink on board  
18 x 13 cm  
POA

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Catherine Parker

**Ghost Dog** 2020

Acrylic paint and ink on board (with screen painted dog)

14.5 x 18.5 cm

POA

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**Lines of connection** 2020

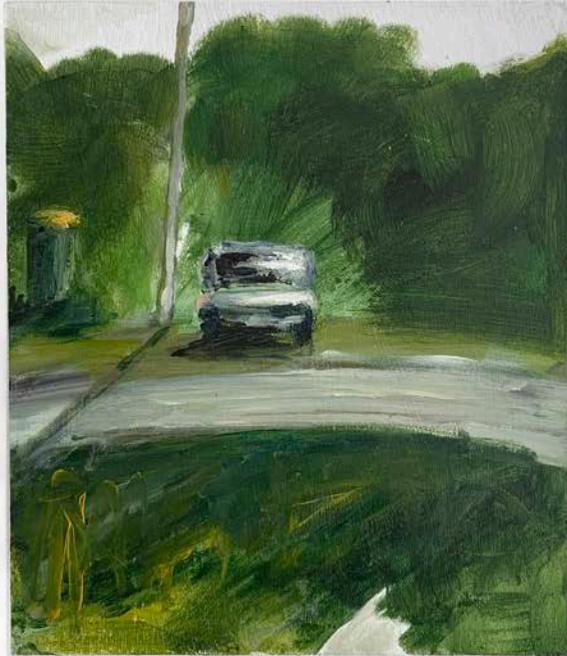
Acrylic paint and ink on board

25 x 25 cm

POA

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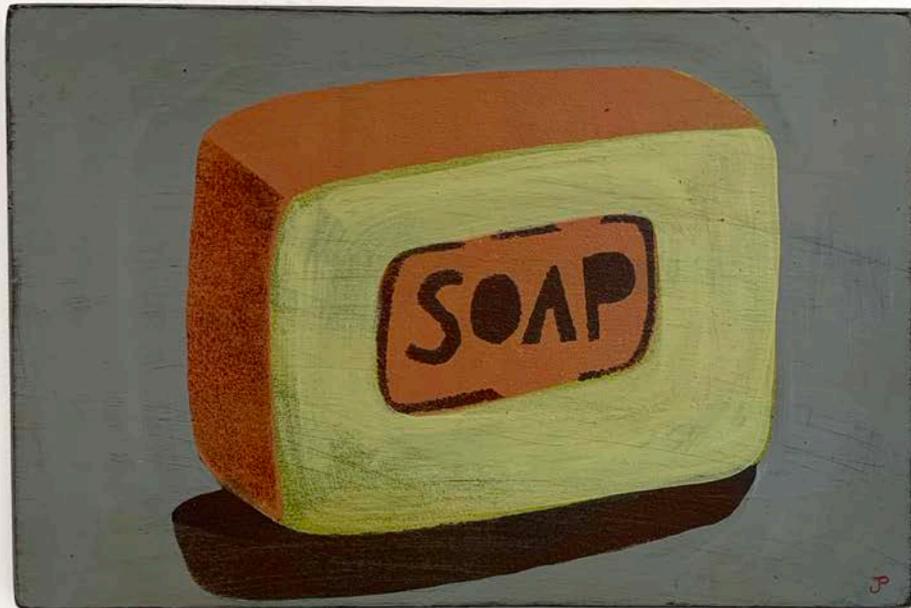
Catherine Parker

**Parked Car McCabe St** 2020  
Acrylic paint and ink on board  
14.5 x 18.5 cm  
**SOLD**



**This is your land** 2020  
Acrylic paint and ink on board  
12 x 17 cm  
**POA**





**Clean #2** 2020  
House paint on ply  
and pen markings  
25 x 19.5cm  
**SOLD**

Side Gallery

## Julie Paterson

Beer and soap.

Two essentials for dealing with the pandemic.

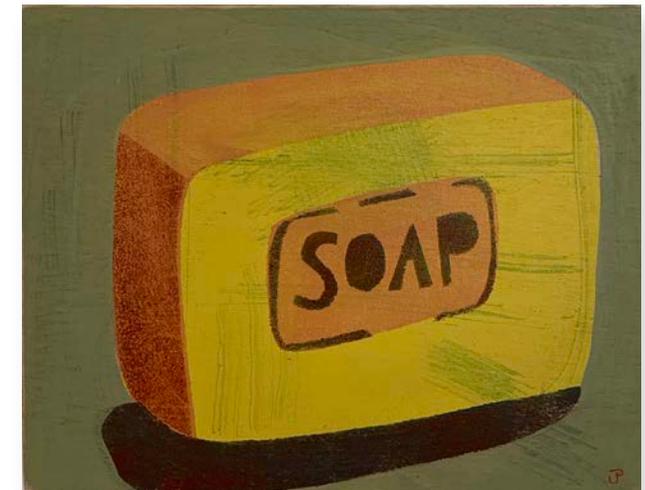
*I am a painter, printmaker and designer of textiles. I own a small fabric company called Cloth that I set up almost 25 years ago, because it made sense at the time and still does now.*

*I live in NSW's Blue Mountains on Gundungurra and Darug land, where I work with a small team of people who love what they do, making textiles by hand, the old fashioned way.*

*My art practice is where my textile designs begin, but the art I make is also very much its own thing.*

*Every art work I make begins with being curious, really looking, and then drawing loosely and a bit intuitively.*

*The aim is always to enjoy the experience of flow, and keep the work simple, and full of the pleasures of layering, colours and shapes.*



**Clean #1** 2020  
House paint on ply  
and pen markings  
20 x 29.5 cm  
**SOLD**





Julie Paterson

**Beer (the basics) #1** 2020

House paint on ply and pen markings

20 x 29.5 cm

\$330



**Beer (the basics) #2** 2020

House paint on ply and pen markings

20 x 30 cm

\$330





Julie Paterson

**Beer (the basics) #4** 2020

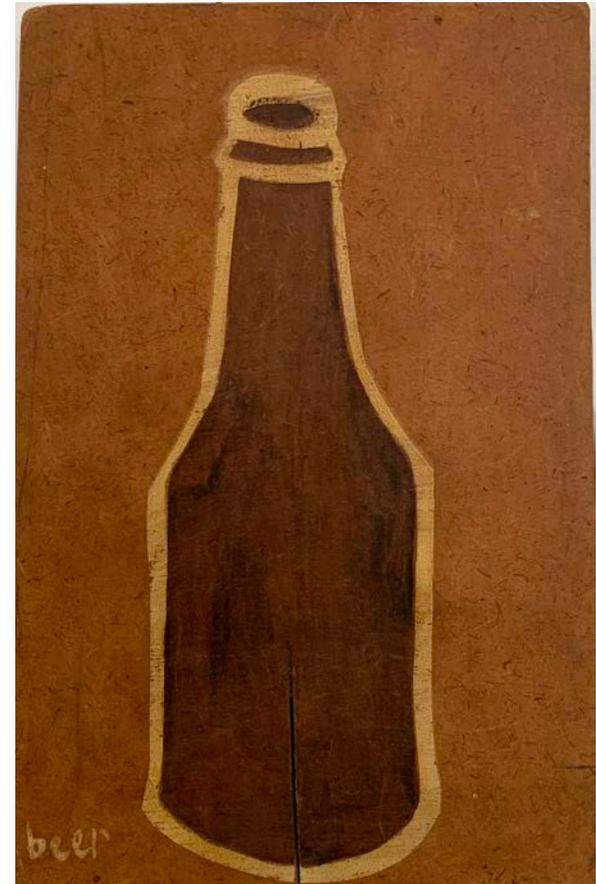
House paint on ply and pen markings

11 x 35 cm

\$330

Side Gallery

**Loom**  
Exhibition Catalogue



**Beer (the basics) #3** 2020

House paint on ply and pen markings

20.5 x 29.5 cm

\$330

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Oracle Planter #2 2020  
Mid Fire Black Clay, Mammillaria Pico  
10 x 5 cm  
**SOLD**

Jeremy Plint's painting practice is currently concerned with the depiction of self as system, as beyond a fixed singular.

These paintings in this series speak to my son as an extension of myself but as a self beyond my own. These paintings began as his idea, reflecting a stage in his life where he is fascinated by my plants/practice; forming relationships with them and actively seeking an engagement with both.



Oracle Planter #3 2020  
Mid Fire Black Clay, Mammillaria Pico  
11 x 7 cm  
**\$65**



Oracle Planter #4 2020  
Mid Fire Black Clay, Mammillaria Pico  
7 x 12.5  
**SOLD**





Jeremy Plint (Brassica Basilica)

Taimi as Echinopsis Denudata 2020

Oil and Aerosol on Board

24 x 23.5 cm

\$200



Taimi as Euphorbia Obesa 2020

Oil and Aerosol on Board

24 x 24 cm

\$200





## Maree Purnell is a visual artist and painter whose work explores colour, texture and mark-making through a lens of the natural environment.

Most recent paintings explore the dispersed beauty and untidiness of the Australian landscape and are in part inspired by the harsh aspects of drought, flood, and the wider theme of regeneration. Having spent childhood in regional Central Queensland, the open spaces instilled both a love of the natural landscape as well as a curiosity of the wider planet. She has lived and worked in Canada and the United Kingdom and now resides in Queensland.

The artworks evoke a sense of place, alluding to part real, part imagined spaces and realms. The process of making the work begins with drawings and proceeds with a process of layering where images are suggested

rather than structurally delineated. Forms are allowed to organically emerge and details are revealed that reference the ecological environment. Drawing directly into the paint, the artworks appear as unfolding and evoke a sense of connection with nature.

*The series of painted works were made in response to the Australian coastal landscape; its various forms deconstructed and reassembled. The formal qualities of the paintings reveal multiple layered surfaces and physical perspectives: peripheries, liminal spaces and borders. They reveal it's dispersed, untidy beauty and explore how the passing of time has etched and wrought the landscape.*

**Sculpted over millennia** 2020  
Gouache, graphite, charcoal on  
Arches 300 gsm paper, framed  
**\$195**

**Periphery, shoal** 2020  
Gouache, graphite, charcoal on  
Arches 300 gsm paper, framed  
**SOLD**



Brisbane based artist and interior designer Kristyn Grace Roberts explores a painting practice that encompasses mark making, gestural fluid shapes and recurring motifs.



**Illume**

*Hinting at what lies veiled beneath the skin — bones , ligaments, sinews, connective tissue the layers that hold the body together and can tell stories of discomfort and ease.*

**River Tracks**

*My paintings reflect a personal landscape, mapping pathways and connections of memory and place , at times dis ocated and sometimes found.*

**Illume** 2019  
Acrylic and ink on board  
15x20 cm, framed  
**\$175**

**River Tracks** 2019  
Acrylic and ink on board  
15x20 cm, framed  
**SOLD**





Tamara Scheiwe is the owner of multiple creative endeavours including Bitch Run! podcast, Chai or Die, September Creative and The Plant Market.

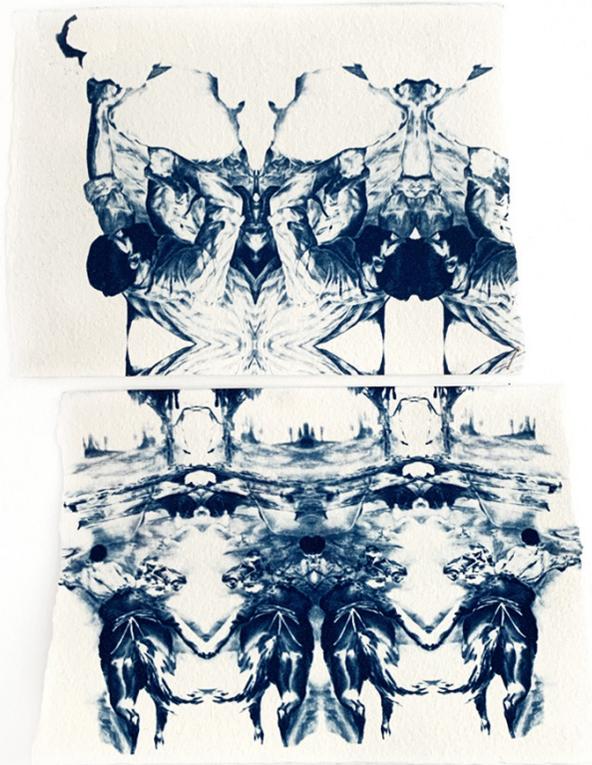
### *Lovestruck* —

Lit by love and fueled by fear. The love of creating and the fear of failure... *Lovestruck* is part of a series of acrylic sculptures created for a design pop up experience.

**Lovestruck** 2020  
Acrylic and wood  
31x 38cm, framed  
**\$175**



Informed by historical precedents, Daniel Sherington is an artist whose work engages performative-like methodologies of adopting, appropriating and redrawing ideas and imagery as a means of understanding their value and contemporary connotations.

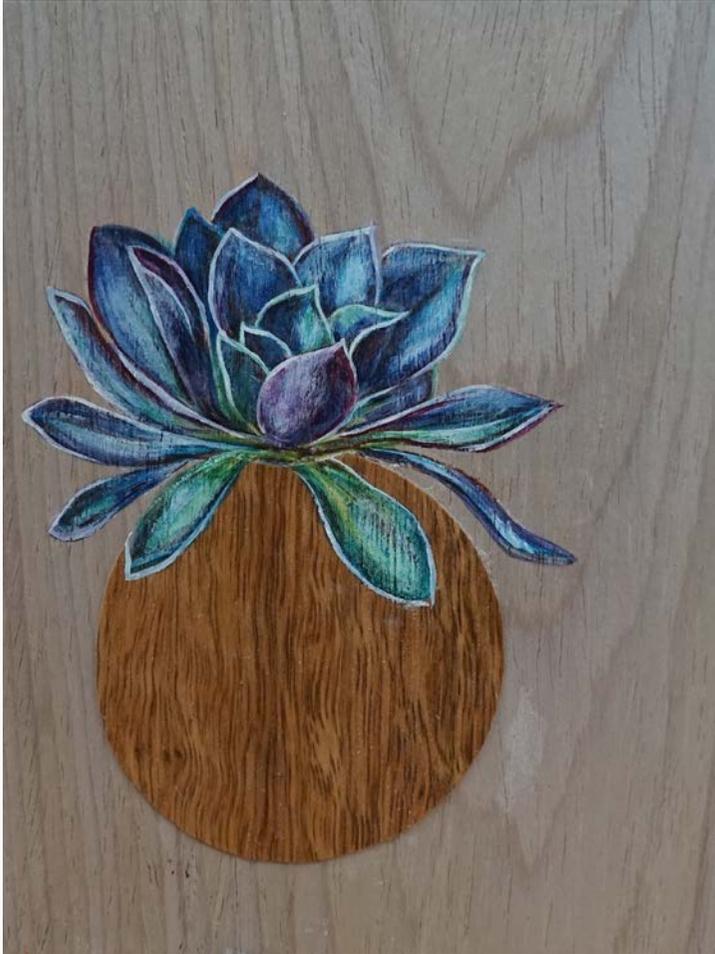


Utilising drawing as a traditional framework for his work to operate within, Sherington often uses the medium as a means of facilitating an interdisciplinary approach to art making. His work is often circulatory in nature, with it constantly reiterated, reworked and proliferated, creating an exploitive relationship with the imagery he reproduces and makes.

a curse, a phantom that haunts me 2020  
Cyanotype on archival paper, unique  
11 x 15cm, framed  
**SOLD**



Amber Simpson is a Brisbane based contemporary artist who fuses marquetry and oil painting.



Fascinated by the complex dualities of existence she endeavours to capture this within her process, exploring strength, fragility and the play between shape, line and detail. "Little Things" represents the artist at play within her studio as she trials different techniques and applications that will ultimately inform her larger more complex work.

The veneer within these works is salvaged and would normally go to landfill. Environmental and Social themes are often central to Amber's work and she finds great contentment in re-imagining what could have been wasted.

**Little Things I** 2020  
Oil, Acrylic and Timber Veneer  
19 x14 cm Block Mounted  
\$280





Amber Simpson

Little Things VIII 2020  
Oil, Acrylic and Timber Veneer  
14 x 19 cm Block Mounted  
\$220

Side Gallery



Little Things III 2020  
Oil, Acrylic and Timber Veneer  
14 x 19 cm Block Mounted  
\$220

Loom  
Exhibition Catalogue



Little Things IV 2020  
Oil, Acrylic and Timber Veneer  
14 x 19 cm Block Mounted  
\$220

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## Amber Simpson

**Little Things V** 2020  
Oil, Acrylic and Timber Veneer  
19 x 14 cm Block Mounted  
\$220

**Little Things VIII** 2020  
Oil, Acrylic and Timber Veneer  
19 x 14 cm Block Mounted  
\$220

**Little Things IV** 2020  
Oil, Acrylic and Timber Veneer  
19 x 14 cm Block Mounted  
\$220

**Little Things VII** 2020  
Oil, Acrylic and Timber Veneer  
19 x 14 cm Block Mounted  
\$220





Sheona Thomson's first meaningful encounter with collage happened in second year of architecture through the carefully staged ideation process of Brit Andresen's studio project *The Poetics of the House*.

Later, the intricate provocations of architectural collagist Nils Ole Lund became a touchstone.

*The Veil of Olivetti* is the outcome of a disciplined process of 'finding' a collage opportunity in three discarded texts: a compendium of nature illustrations; a textbook about Roman sculpture; an architectural journal.

**The Veil of Olivetti** 2020  
Paper collage, acrylic varnish  
31 x 38 cm, framed  
**SOLD**





Rachael Wellisch's practice is concerned with the broad underlying theme of the relationship between human behaviour and the natural environment.

Salvaged textiles, already from paddock to product, worn thin and discarded, have been diverted from landfill, hand dyed with indigo then layered and cut, offering a perspective on relationships between consumption, waste and landscape.

Graduating with a BFA(Hons) in 2016 from Griffith University, Wellisch is a doctoral candidate and tutor at Griffith University. Winner of the St Andrew's War Memorial Hospital Art Prize, 2016, I have exhibited in Australia, Ireland, UK, Austria and Japan.





Rachael Wellisch

**Layered Landscapes #1** 2020

Indigo dyed salvaged textiles

25 x 15 cm

**SOLD**

**Layered Landscapes #1** 2020

Indigo dyed salvaged textiles

11 x 15 cm

**\$220**

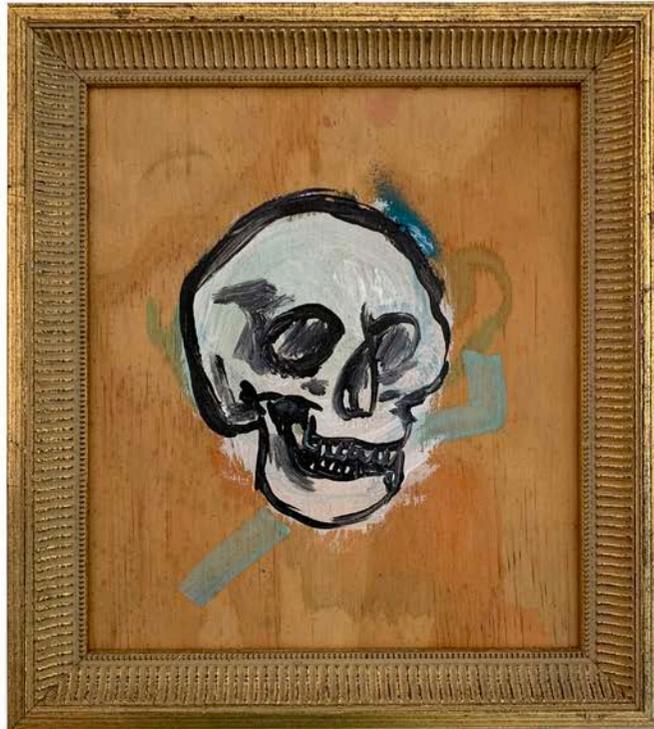
**Layered Landscapes #2** 2020

Indigo dyed salvaged textiles

15 x 16 cm

**SOLD**





## Henry Wexler

Derrrr It's a Skull Painting.

2 Minute Painting 1/5

2020

Mixed media

21.5 x 18.5 cm, framed

**SOLD**

Side Gallery

Henry Wexler's practice centers around absurdity, the mundane, humor, and constant consideration of the flux between life and death.

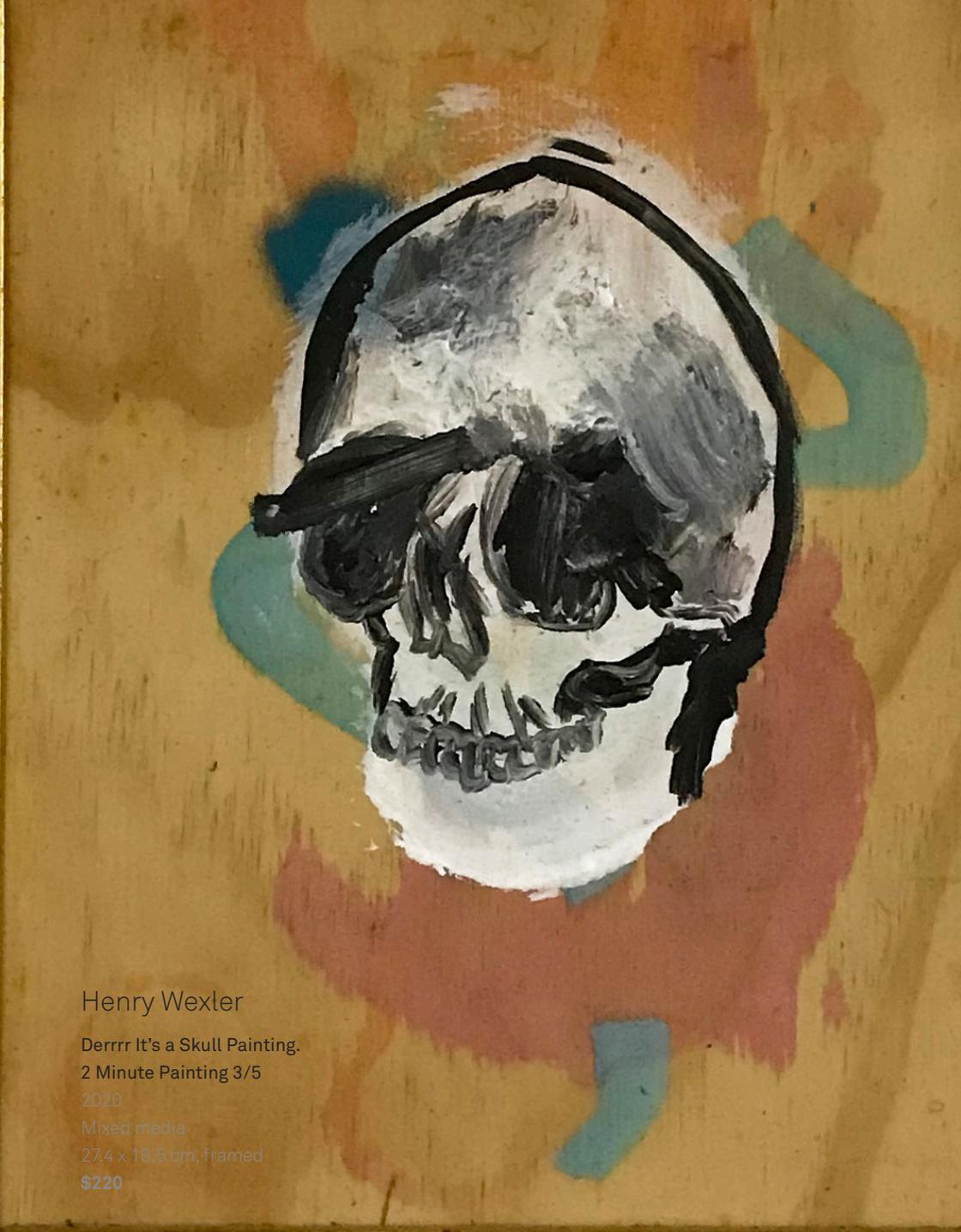
My work plays with, and somewhat mocks, the ideals of art and the artist. The romantic notion of the artist slaving over a painting is not apparent here. I work frantically; on dozens of pieces at a time. Using a heat gun helps to speed up the build of layers of whatever media is at hand. Cartoonish, slack. Shitty really, but hopefully uplifting.

To Googlely Eye Or Not To  
Googlely Eye An Instagram  
Voting Poll 2020

Mixed media  
15.5 x 27.5 cm, framed

**\$220**





Henry Wexler

Derrrr It's a Skull Painting.

2 Minute Painting 3/5

2020

Mixed media

27,4 x 19,5 cm, framed

\$220



Derrrr It's a Skull Painting.

2 Minute Painting 2/5

2020

Mixed media

23 x 19,5 cm, framed

**SOLD**



Derrrr It's a Skull Painting.

2 Minute Painting 5/5

2020

Mixed media

25 x 18 cm, framed

**\$220**



Mini Memento Mori, Awwww

Cute 2020

Mixed media

27 x 22.5 cm

**SOLD**



To Avoid Emotional Connection  
With This Year I Painted Flowers

1/57. 2020

Mixed media

25 x 30 cm, framed

**\$220**



Henry Wexler

Painting From Memory of Road Trip  
From Somewhere to Somewhere Else

2020

Mixed media

17.5 x 23 cm, framed

**SOLD**

A Friends House Plant. Mine Didn't  
Make It. 2020

Mixed media

20 x 15.5 cm, framed

**\$220**

Double: To Avoid Emotional  
Connection With This Year I Painted  
Flowers 1/57. 2020

Mixed media

14.5 x 18.5 cm, framed

**SOLD**



Claire Yerbury is an artist from Northern Rivers NSW who works from her home and studio nestled in the trees on her rural property surrounded by nature.



Working on wooden panels using a combination of acrylic paint, Inktense pencils, oil crayon, print collage and paper, she builds layers that gently link, sometimes contrasting, sometimes blending but always flowing with a subtle unifying thread. Her themes of life, death, beauty, decay, growth, joy, sorrow and impermanence stem from her interest in Zen Buddhism and her observations of the natural world. Often these themes are expressed using images that reflect her musical background as a cellist and her experience and studies in horticulture.



**Falling, Resting, Growing** 2020

Mixed media on wood panel

15 x 15 cm

**SOLD**

**Slipping from view** 2020

Mixed media

15 x 15 cm

**\$190**





**Side Gallery 2020**

7 Emma Street Red Hill Q 4059

Exhibition Opening hours

Monday & Tuesday by appointment

Wednesday – Friday 10 am – 5 pm

Saturday 10 am – 1 pm

**0409549447**

**[info@sidegallery.com.au](mailto:info@sidegallery.com.au)**

**[sidegallery.com.au](http://sidegallery.com.au)**