

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



Displaced Landscapes 2 2020

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

\$140



Displaced Landscapes 3 2020

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

SOLD





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

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

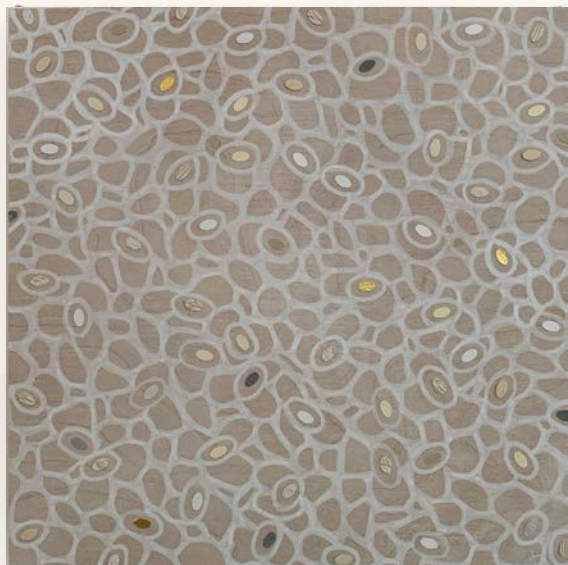
Enclosed 2020
Oil, acrylic and Ink on board
20 x 20 cm
\$195



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





Side Gallery



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

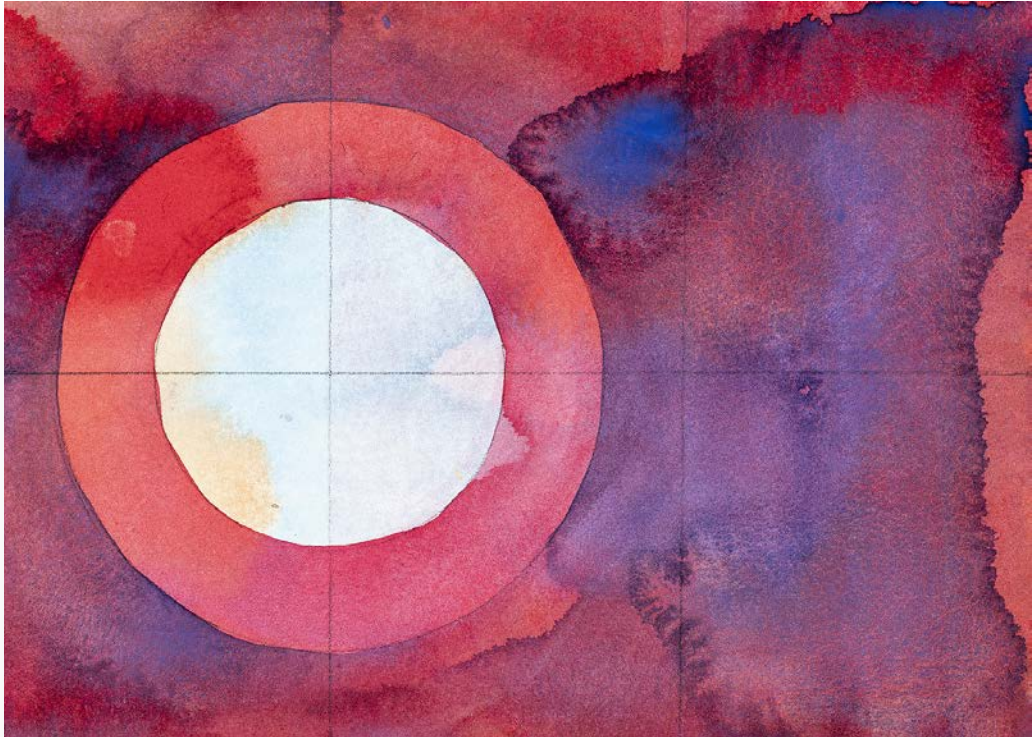
Jo Breneger

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

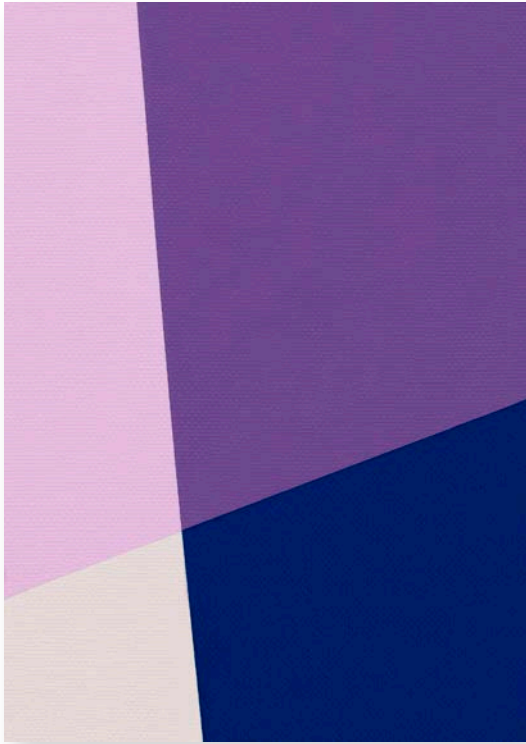
Acrylic on canvas
15 x 20 cm, framed

SOLD

Photography Mark Sherwood

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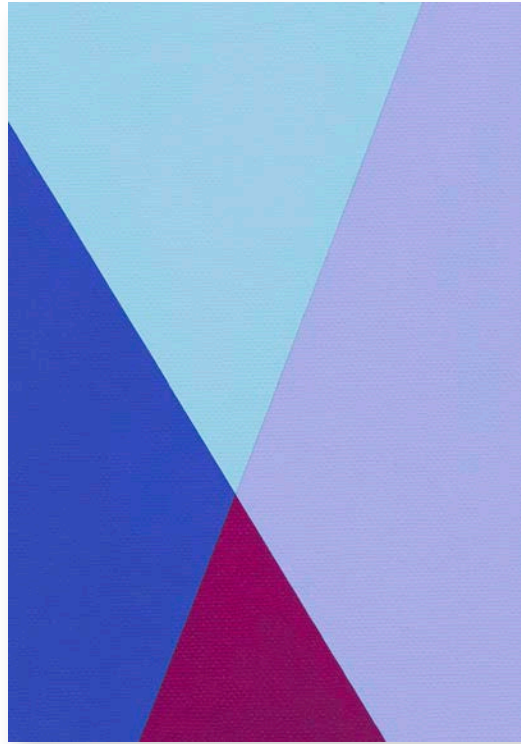




Stella Danalis

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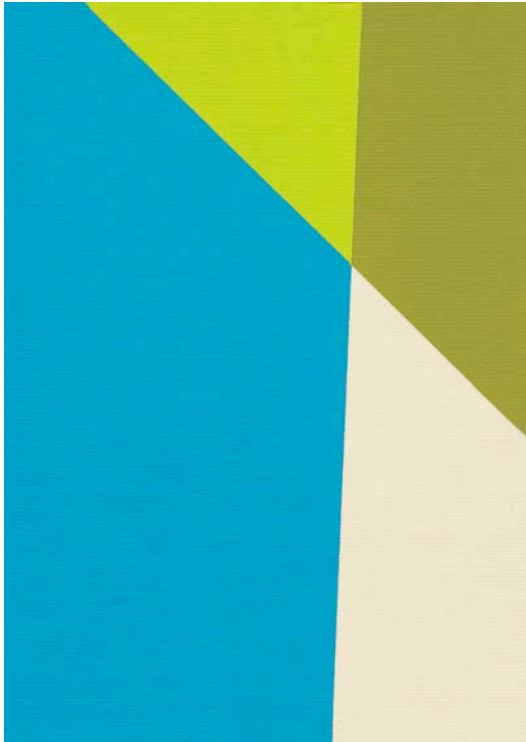
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Lime Splice 2020
Acrylic on canvas
15 x 20 cm, framed
SOLD

Photography Mark Sherwood





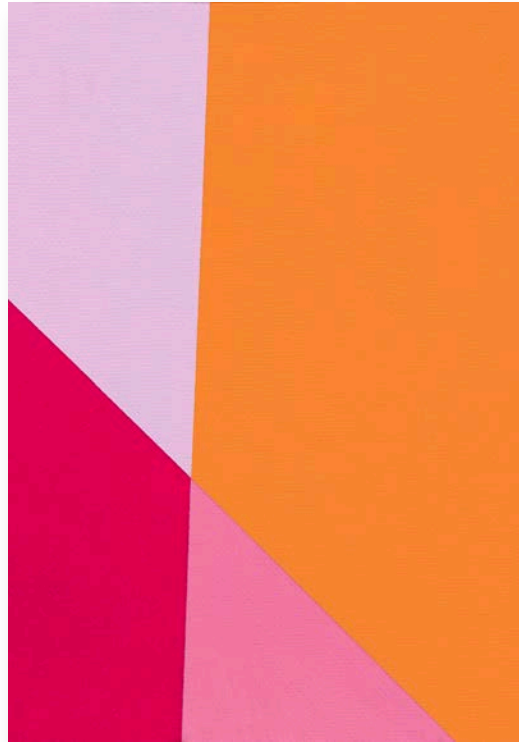
Stella Danalis

Vanilla Splice 2020

Acrylic on canvas
15 x 20 cm, framed

SOLD

Side Gallery



Tangerine Splice 2020

Acrylic on canvas
15 x 20 cm, framed

\$120

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Musk Splice 2020

Acrylic on canvas
15 x 20 cm, framed

SOLD

Photography Mark Sherwood

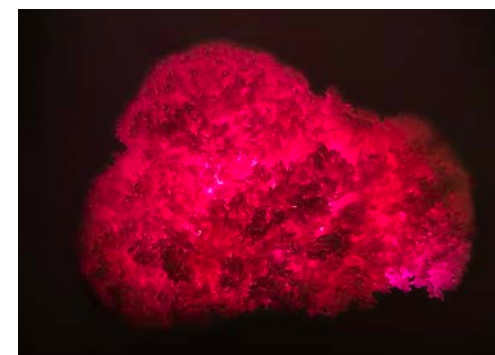
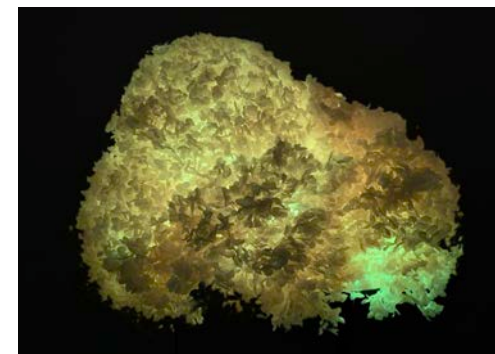




Tracey Gordon is
a visual artist and
florist based in
Brisbane, Australia.

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.

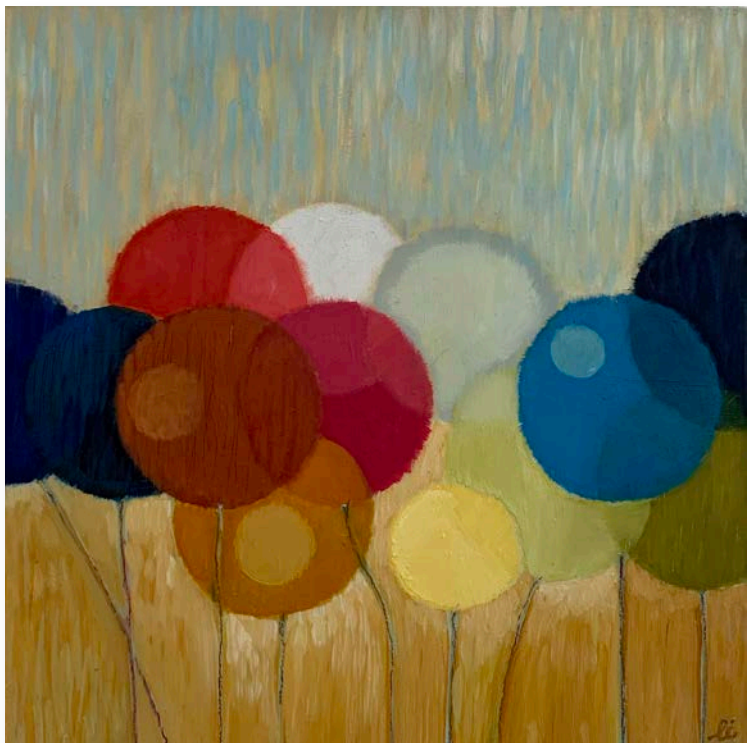
Louise's paintings investigate parallel languages, and the essence of her combined passion of colour (through paint) and music. Theoretically, Isackson's paintings occupy the space between colour sensation and the sonic expressions of visual forms. Her paintings and the compositional structure of image-making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

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Helium Night 2020

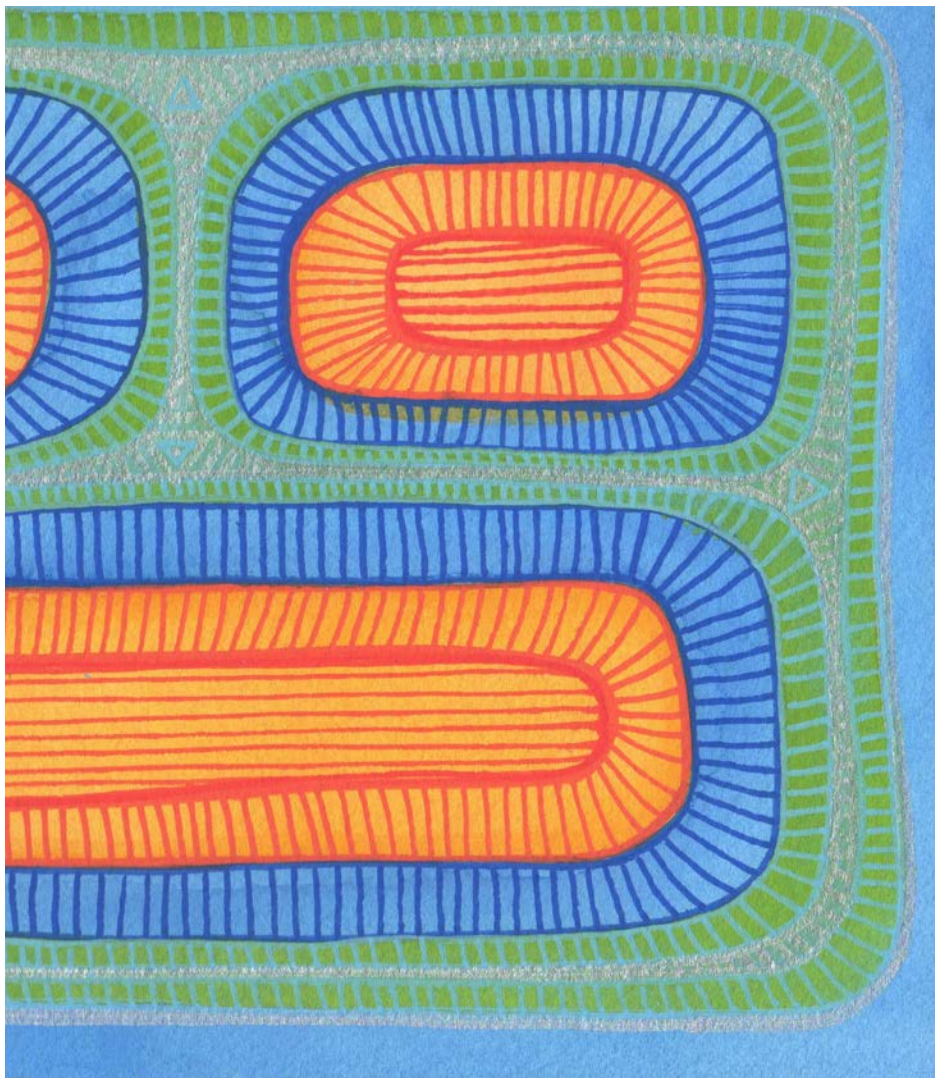
Oil on canvas

25 x 25 cm

\$210

Photography Mark Sherwood





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

Acrylic on board

23 x 16 cm

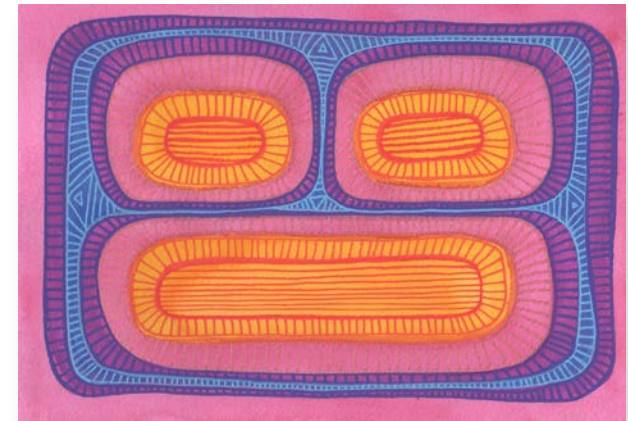
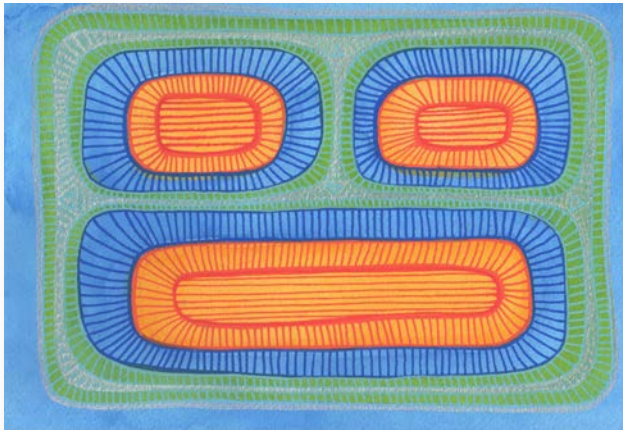
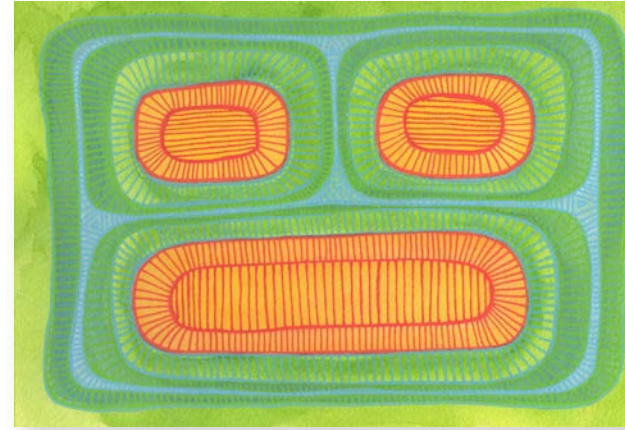
\$286

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: Blue and Green 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: 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.

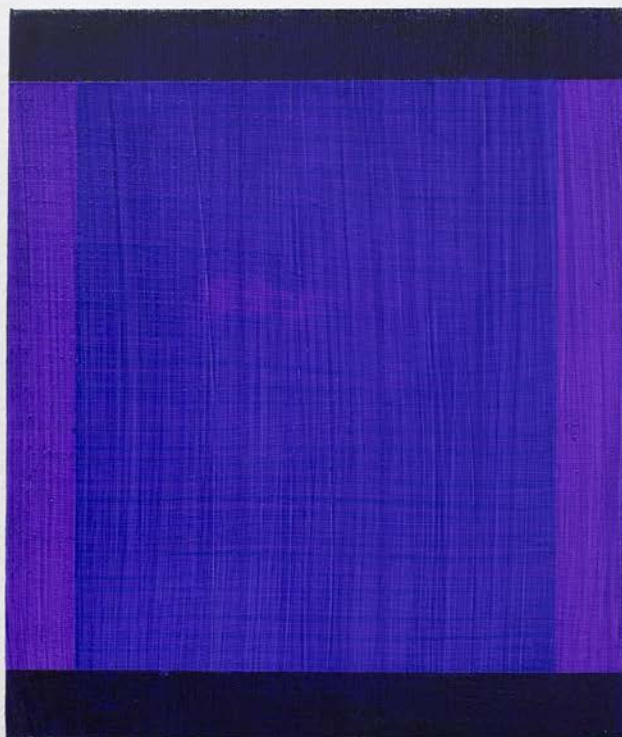
The small works series are part of a continuing inquiry into concepts that explore surface relationships where visual perception prompts a tangible awareness of painting's objecthood in relation to our own body and the natural world.

The intention for these works is to linger in a nebulous zone somewhere between a 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

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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

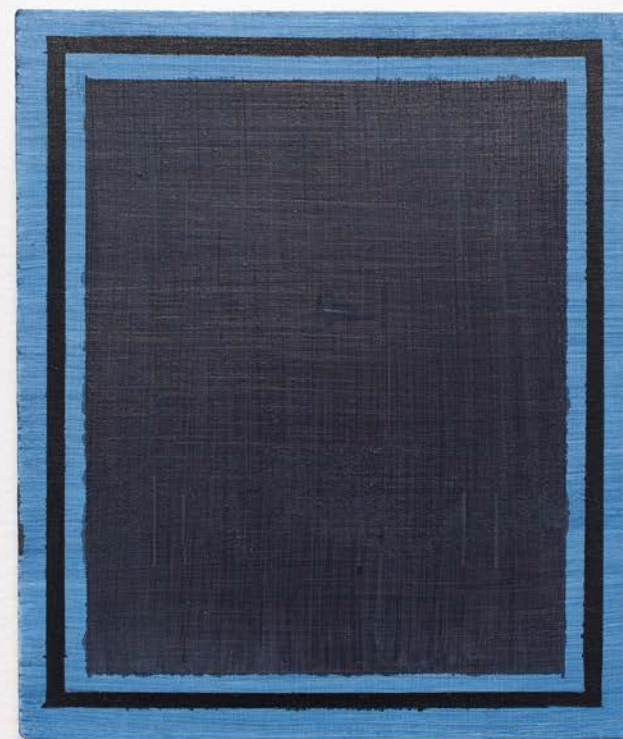
25 x 21cm

\$250

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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)

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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

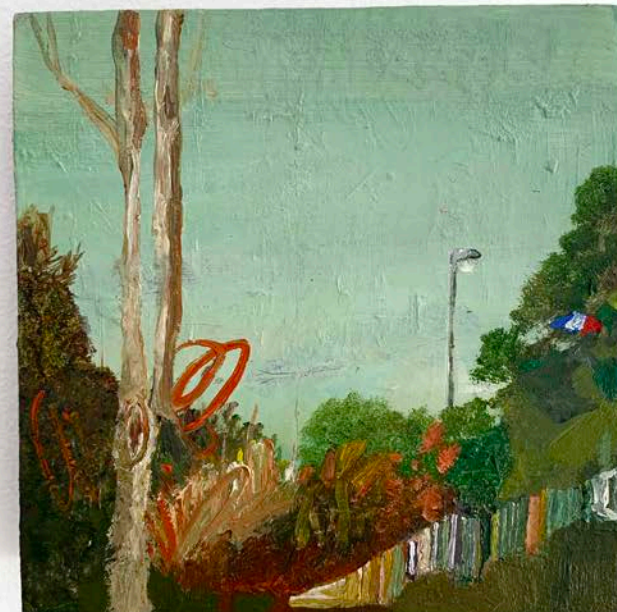
Acrylic paint and ink on board

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



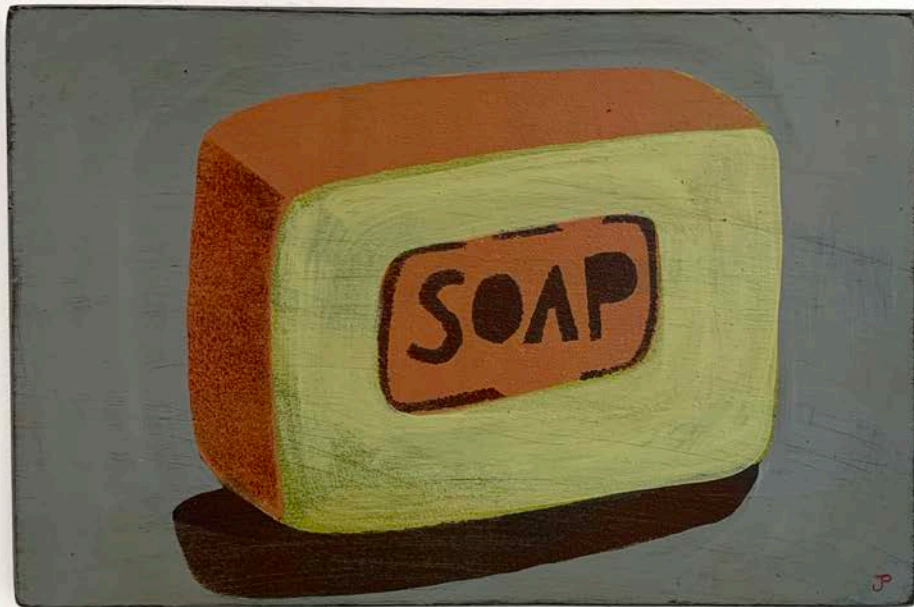
This is your land 2020

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

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Julie Paterson

Beer and soap.

Two essentials for dealing with the pandemic.

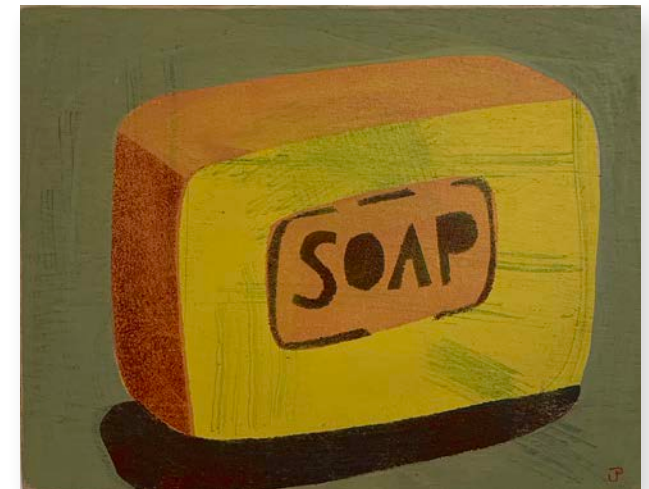
I am a painter, printmaker and designer of textiles. I own a small fabric company called Cloth that I set up almost 25 years ago, because it made sense at the time and still does now.

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

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Julie Paterson

Beer (the basics) #1 2020

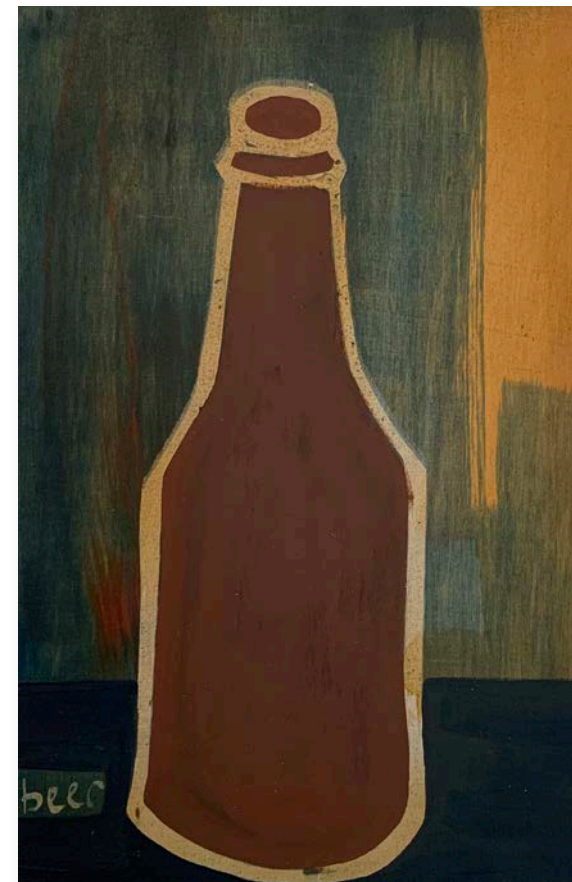
House paint on ply and pen markings

20 x 29.5 cm

\$330

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Beer (the basics) #2 2020

House paint on ply and pen markings

20 x 30 cm

\$330

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Julie Paterson

Beer (the basics) #4 2020

House paint on ply and pen markings

11 x 35 cm

\$330

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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



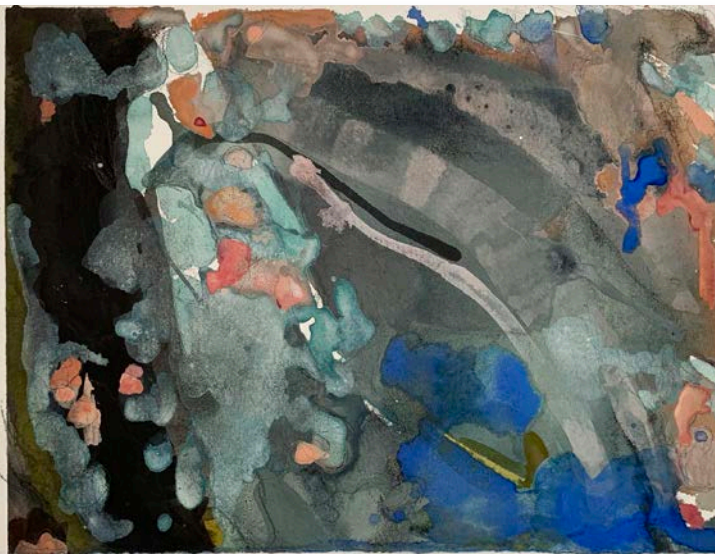
Taimi as Euphorbia Obesa 2020

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



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

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.





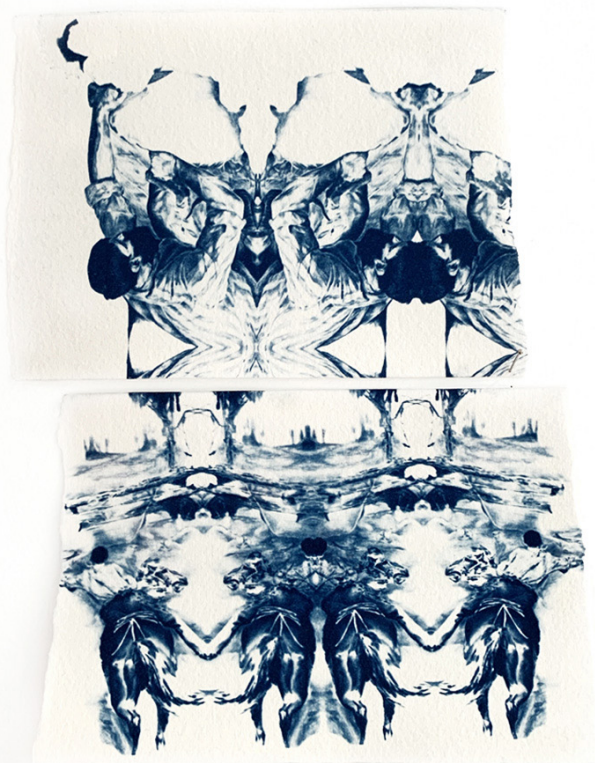
Tamara Scheiwe is the owner of multiple creative endeavours including Bitch Run! podcast, Chai or Die, September Creative and The Plant Market.

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-imaging 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

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

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





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.

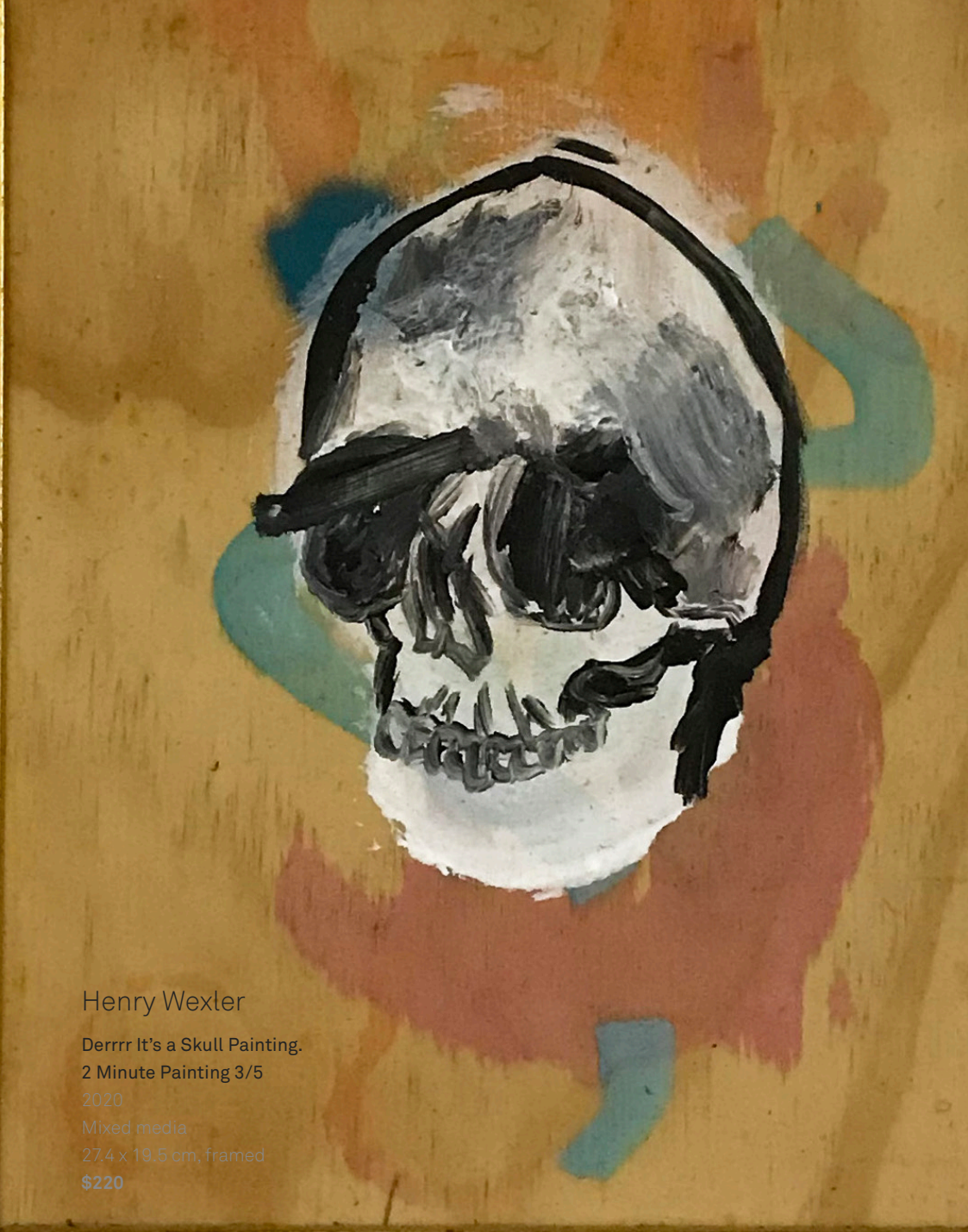
To Googlely Eye Or Not To
Googlely Eye An Instagram
Voting Poll 2020

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

Side Gallery

Loom
Exhibition Catalogue



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

Page
55



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



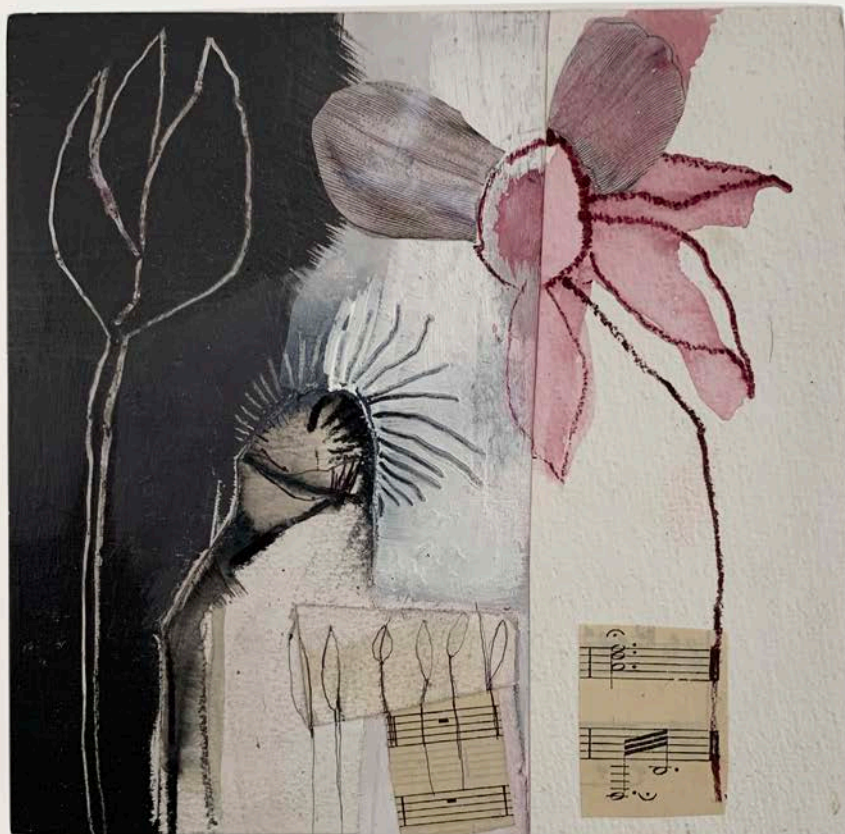
Double: To Avoid Emotional
Connection With This Year I Painted
Flowers 1/57. 2020

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





designfront.com.au



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

sidegallery.com.au