

SYDNEY CONTEMPORARY 2026

Darren Knight Gallery - Booth D02



Jon Campbell

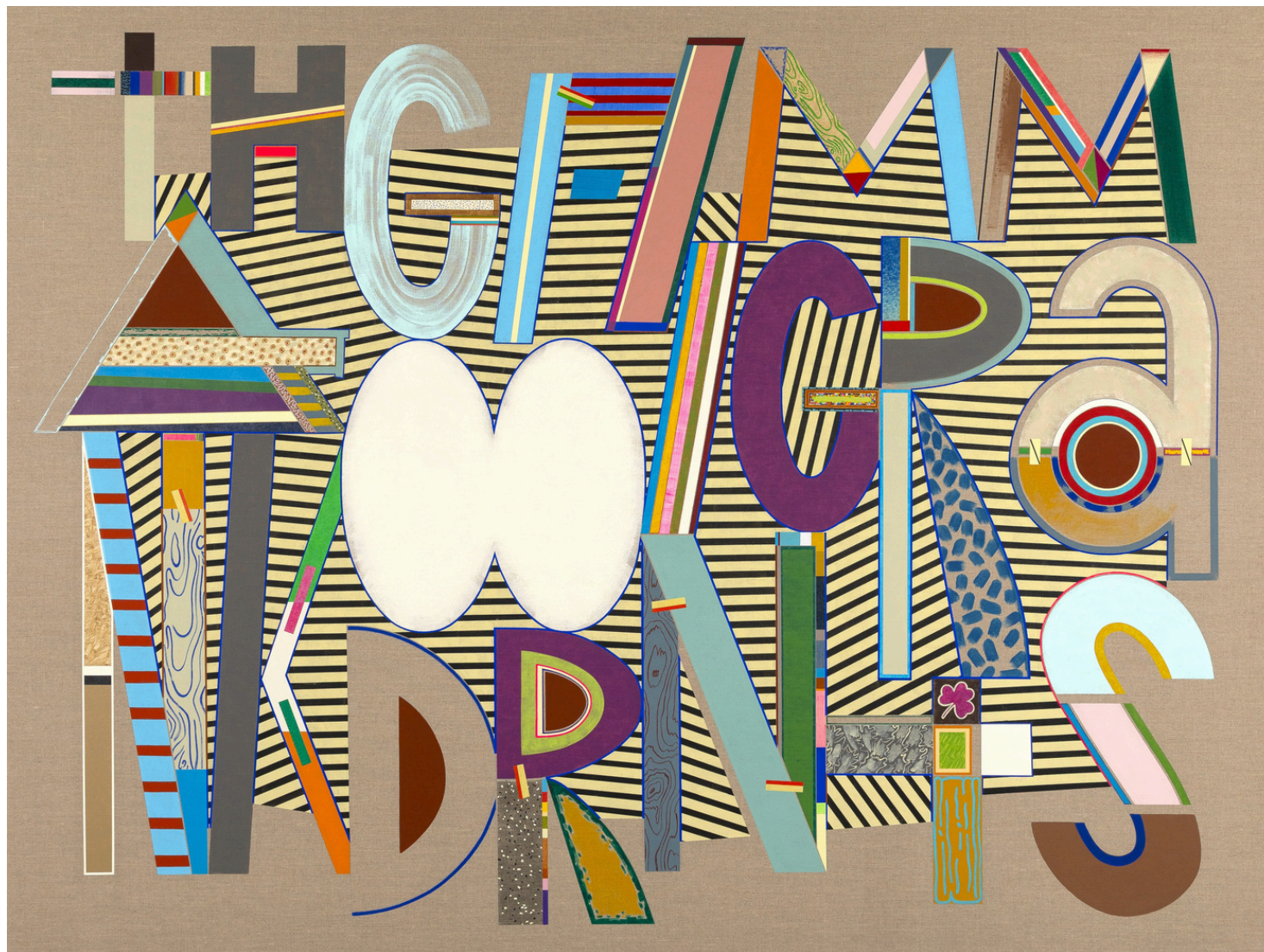
(b.1961, Belfast, Northern Ireland)

I have a strong belief that Multiculturalism is a defining and positive aspect of Australian society and culture. I have been appalled at the recent scapegoating of migrants as the cause of many of the problems in this country. In my view a lack of Government leadership, policy and ambition, alongside greed, is the problem, not migrants.

This painting was inspired by the British artist Jeremy Deller's 2020 digital print of the same title. He made the print with Fraser Muggeridge during the pandemic as a response to the efforts from the NHS and key workers to keep the country afloat while in lockdown. Sales of the print went to supporting Refugee Action and the Trussell Trust food banks. Deller says, 'In Britain we are quite ungrateful about immigration, there are all these perceived resentments around it'. I have his print hanging on my loungeroom wall.

Jon Campbell 2026





JON CAMPBELL

Thank God for Immigrants (after Jeremy Deller) 2026

acrylic paint, watercolour pencil on linen

180 x 240 cm

\$35,000.00

JC12524

Celebration (study 1 and 2) 1985

One New Years eve in the late 1970s I travelled with my parents to have lunch in the Victorian coastal town of Lorne. We were sitting at a café across the road from the beach on the main street. There was a group of young guys across the road that had secured a prime parking spot for the new year's activities. They had the tailgate down and were sitting and jostling all over their car. I could see they were full of beans and hitting it pretty hard at midday. My feeling was their reverie wouldn't last till midnight. With their over-the-top gestures and carry on they seemed to merge into the one entity.

Jon Campbell 2026

JON CAMPBELL

Celebration (study 1) 1985

oil and enamel paint on Masonite

30.5 x 30.5 cm

\$4,500.00

JC12400





JON CAMPBELL

Celebration (study 2) 1985

oil and enamel paint on Masonite

30.5 x 30.5 cm

\$4,500.00

JC12401

Rob McHaffie

(b.1978, Melbourne)

I love sitting in cafés, but I'm sensitive to caffeine, so I usually order lemongrass ginger tea while my wife chugs down a couple of oat lattes. I enjoy observing the dynamics between café owners, staff, and local patrons.

The central woman with the dog is based on a close friend who passed away last year and bred Staffordshire terriers. It echoes classic mother-and-child paintings, with a Staffy replacing the baby. Eyes wander between patrons and staff as fleeting relationships form, and pets wait hopefully for crumbs under the table.

The café owner with the neckerchief is based on Pellegrini's owner, Sisto Malaspina, who tragically died while attempting to stop a man during a violent attack on Bourke Street in 2018. If you experienced Sisto's warmth and generosity, you witnessed a life dedicated to making people feel welcome over a simple Italian meal.

Rob McHaffie 2026



ROB McHAFFIE

The cafe set 2024

oil on linen, 9 paintings

each 56 x 41 cm; overall 176 x 131 cm (with 4 cm gaps)

\$25,000.00

RM11313



D02

Darren Knight Gallery

Geelong Country
Sydney



Geelong Country
Sydney



Noel McKenna
(b.1956, Brisbane)

The blue whale can grow to over 30 metres in length and weigh 200 tonnes, the largest creature to have ever existed. The humpback whale's million information-carrying changes of frequency represents the single most elaborate vocal display in the natural world. They move quite slowly for the most part, a relaxed speed of around 5-10 km/h, but can speed up very quickly if threatened or when hunting.

In this painting, I like to think the whale is looking at and communicating with the domestic dog. We do not know what is going on in the minds of animals. They are much more complex than humans generally think.

Noel McKenna 2026



NOEL McKENNA

Unspoilt 2026

oil on canvas

100 x 100 cm

\$25,000.00

NM12523

SOLD

The title 'Strange Parent' came after I had completed the painting. Homes are a big component of what I do in my practice, and this comes from always having lived in cities, being surrounded by them. The composition is sparse and tight, a distillation. I think of Alfred Hitchcock, whose films I greatly admire."

Noel McKenna 2026

NOEL McKENNA

Strange Parent 2026

oil on canvas

100 x 100 cm

\$25,000.00

NM12528





NOEL McKENNA

Key 2023 (and detail)

glazed ceramic tiles, wood

63 x 31 x 39 cm

\$9,000.00

NM12521

I have made quite a few tables in the last ten or so years. Most of the small tiles I have made at different times and keep them in a box waiting to be used. This one began with the larger tile in top left; I then tried different ones until the composition pleased me. Three eyes are on the table along with a key, they are the key things that draw my eye in, even though they are the smallest. The eye means many different things; the evil eye, the third eye, the inner eye of providence. It is symbolic in many cultures. It receives light, looks out and looks in and often reveals the innermost feelings.

Noel McKenna 2026







NOEL McKENNA

Five moons 2017

oil on plywood

42 x 43 cm

\$12,500.00

NM12396



NOEL McKENNA

Light Rail Stop (6) 2021

oil on plywood

31.7 x 43.6 cm

\$12,500.00

NM12394



NOEL McKENNA

Light Rail Stop (7) 2021

oil on plywood

42 x 54.5 cm

\$13,500.00

NM12393



NOEL McKENNA

Backdoor, Grey Cat 2017

oil on plywood

32 x 45 cm

\$12,500.00

NM12390

Jennifer Mills with Darcy Luker

(b.1966, Melbourne)

“This house is on the street where my brother Dan and his family live. Every Christmas the house is decorated with themed, handmade Simpson’s characters. There’s Homer as Santa stuck in the chimney, Bart looting a Santa’s sack, and Marge’s sisters Pattie and Selma, peeking sinisterly over the front hedge at passers-by.

Last year we celebrated Christmas at Dan’s. After dinner, we walked down the street, and Dan took photos of the house. The decorations are made so beautifully and reveal the maker’s deep love of the show and its flawed but endearing characters. We are a Simpsons family too, with a multigenerational love of the TV show. My son Darcy particularly loves the Simpsons. Darcy is 22 and has severe autism. I invited him to add to the drawing. In this drawing he added the family dog, Santa’s Little Helper and ‘THE SIMPSONS’ in thick impasto acrylic.”

Jennifer Mills 2026





JENNIFER MILLS WITH DARCY LUKER

Miracle on Evergreen Terrace 2 2026

watercolour, ink and acrylic on paper

80 x 115.5 cm paper; 90.5 x 121.5 cm framed

\$5,500.00

JM12530



JENNIFER MILLS WITH DARCY LUKER
Miracle on Evergreen Terrace 3 2026
watercolour, ink and acrylic on paper
80 x 115.5 cm paper; 90.5 x 121.5 cm framed
\$5,500.00
JM12552

My particular favourite in this drawing is that of the Bart snowman attached to the front fence. It is a niche reference to an episode where Bart feels the weight of disappointing his mother Marge. In an attempt to feel included Bart tries to form a snowman in his image from the dirty snow found under the wheel of a car tyre. It doesn't really work. The snowman is dirty and deformed. He learns later in the episode that his mother's love is unwavering, and his place in the family secure.

My youngest son Darcy loves The Simpsons. He loves to make gingerbread Simpsons characters and ice them in yellow. Darcy is 22 and has a severe intellectual disability. In the last couple of years I have invited him to add to my drawings. He likes to draw and his process is unfiltered and organic. In this drawing I removed four of the characters and left voids for Darcy to add his own versions. I asked him what he would like to add and he replied "Homer". He then added Bart, Marge and Lisa, all in coloured or chinagraph pencil. He was attentive to detail, adding Homer's 3-day-growth, Marge's pearls, Bart's spikey hair and Lisa's eyelashes. I asked Darcy if he was finished or if he wanted to do more. He replied "more". He added Maggie's portrait floating in the sky and then said "finished", gave me a high-five. The family was complete.

Jennifer Mills 2026



D02

Das war Wright's Bakery

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Jessica Nothdurft (b. 1985, Brisbane) is an Australian painter whose psychologically charged works explore memory, childhood, and the lingering emotional traces of family life. Her paintings combine a deceptively playful visual language with deeply personal narratives, examining the tension between care and harm. A two-time Sir John Sulman Prize finalist, Nothdurft has exhibited widely across Australia and lives and works in Brisbane.





'Good Girl', a self-portrait, explores how Boof, the childlike figure who appears throughout my work as both an alter ego and a stand-in for my inner child, sees herself after everything she has lived through. She has learned to be quiet, to be good, to take up as little space as possible. Her body is held tense, frozen, as though trying not to be noticed. The vivid red background presses in around her, loud, overwhelming, almost inescapable, yet she remains still. The painting considers what happens when a child learns that being 'good' means becoming smaller, quieter and less visible, and how those lessons can continue to shape a person long into adulthood.

Jessica Nothdurft 2026

JESSICA NOTHDURFT

Good Girl 2026

oil, ink, metallic watercolour and synthetic polymer paint
on canvas

122 x 119 cm

\$7,000.00

JN12525



Children believe that if they land in the right square, something will change. Years later, many of us are still trying to land cleanly. The black dog sits beneath the chalk numbers, watching them hover just out of reach. There is no child here, only the memory of one. The game has become something quieter, a way of measuring time, hope and disappointment. The numbers lean and drift. They refuse certainty.

Memory does the same. The dog waits, as dogs do. Patiently. Faithfully. As though someone might return and throw the stone again.

Jessica Nothdurft 2026

JESSICA NOTHDURFT

The Game 2026

oil paint, ink, metallic watercolour and synthetic polymer paint on canvas

114 x 113.5 cm

\$7,000.00

JN12538



*There was no reflection.
Boof looked a little closer.
“Where am I?” she thought.
She looked behind the mirror.
She looked beside it.
She looked at her hands.
“Why can’t I see myself?”
She wondered if she had disappeared.
Or if she had never been there to begin with.*

Jessica Nothdurft 2026

JESSICA NOTHDURFT

No Reflection 2026

oil, ink , metallic watercolour, silver leaf and
synthetic polymer paint on canvas

83.5 x 93.5 cm

\$5,000.00

JN12527



Nat Thomas

(b.1967, Brisbane)

I am undertaking a non-sanctioned, self-directed pre-apprenticeship course in painting. I love it. When I stumble on an artist I'm not yet familiar with, the deep dive into their oeuvre is my favourite bit. There are the big names, then just behind, the visionaries. The goal is ultimately to develop a style of ones own. If that's even possible. It's a work in progress.

Lately I'm drawn to the Modernists. Which is funny. As an art student I thought of myself as a post-modernist. I'm interested in how artists use 'real' events to inspire fiction. How fictions sometimes slip into 'real' event. How words turn into image. And back again.

I like when painters like Wyndham Lewis or Erica McGilchrist attempt to make sense of what we build and why we've built it.

The built environment dominates the discourse. Building ate the economy and the academy. 'Australians' build larger houses than anyone, anywhere, ever. The class system is now defined by home ownership, not by education and profession. 'Big Builds' are all the rage. Institutions over-invest in steel and glass and bricks and mortar, at the expense of makers and creative workers. Scenes laid to ruin before the Grand Reveal.

Is it time to down tools, just for a bit and ponder not the walls, but the art hanging on them. I reference the works of other artists consciously, decisions made of curiosity, my agenda to learn from those whom I admire. I am mentored by Ghosts.



I like thinking about copyright. And who's still got some.

*I once had an exhibition called 'Appropriation. How appropriate is it? See you tomorrow'. The show didn't go well. To copy something upsets people. Which is interesting. Because it does affirm anyone who still cares enough to show emotion.
It's a line call. One person's lazy mimicry is another's long overdue heartfelt homage.*

*Artists use other artists' work. That is what always happens.
Sometimes it's fair use. Other times, it's no use at all.*

*Wyndham Lewis (1882-1957) was a polymath: a writer, editor and painter. In the Vorticist aesthetic manifesto published in Blast he wrote: 'We are the first men of a Future that has not materialized.' And in The Doom of Youth Lewis wrote: 'The art of advertisement, after the American manner, has introduced into our life such a lavish use of superlatives, that no standard of value whatever is intact.'
I like thinking about this push and pull between word and paint: for an artist to spell out what they've painted and why might be TMI. Then again, to be able to translate what you love or hate about art might be the hardest task of all.*

Nat Thomas 2026

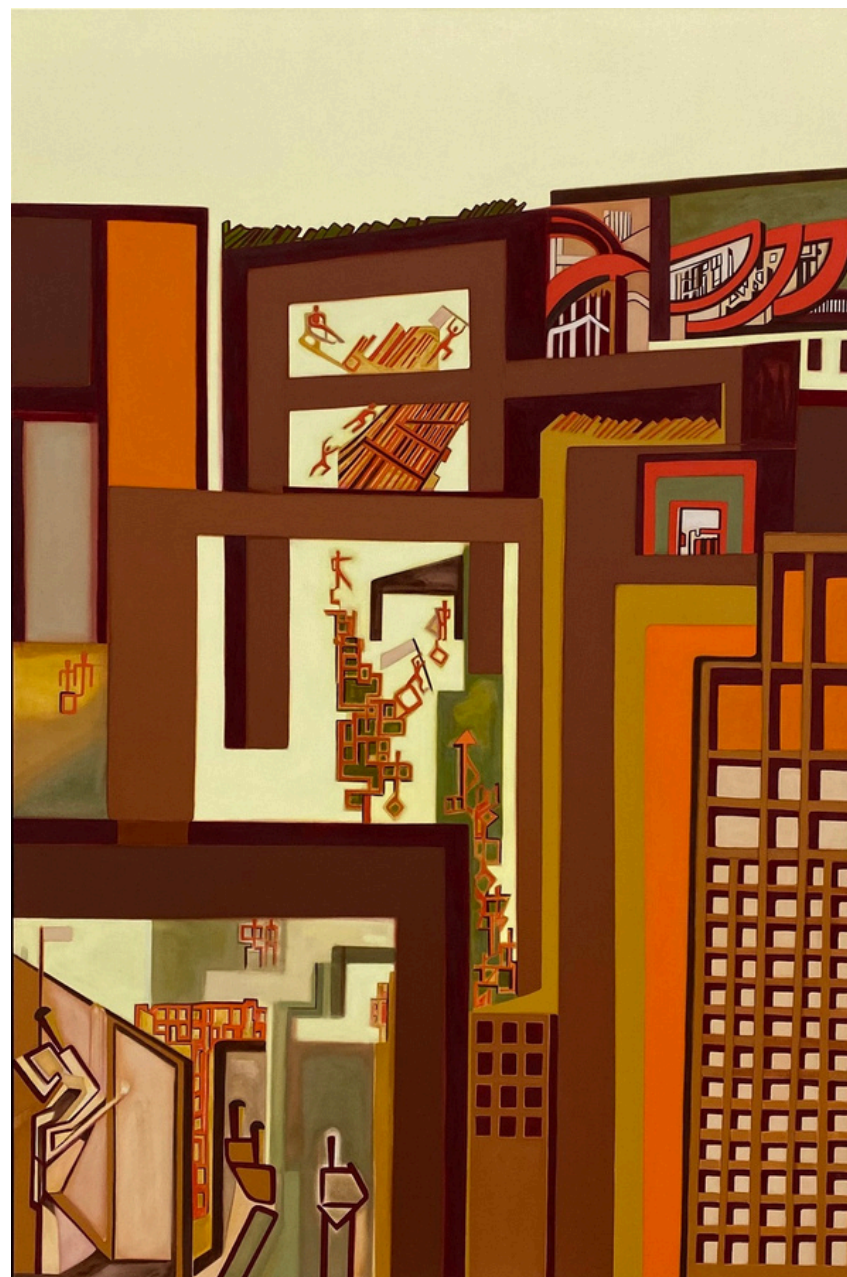
NAT THOMAS

Urban Design, after Wyndham Lewis 2026

acrylic on linen, 180 x 120 cm

\$15,000.00

NT12581





NAT THOMAS

Design the City you want, after Wyndam Lewis 2026

acrylic on linen, 82 x 61 cm

\$6,500.00

NT12475

NAT THOMAS

Animal Farm, after Joan Miro 2026

acrylic on linen, 76 x 61 cm

\$6,500.00

NT12476

SOLD





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