

Sydney Contemporary 2025
Darren Knight Gallery, Booth I02,
Carriageworks, Sydney
11 - 14 September 2025



LIONEL FOGARTY

Born 1957

Lives near Rathdowney,
Queensland



Lionel Fogarty is a Queensland based poet, activist and artist. He was born in 1957 on Wakka Wakka land at Cherbourg Aboriginal Reserve in south-east Queensland. A Murri man, he has traditional connections to the Yugambeh people from the area south of Brisbane and the Kujjela people of north Queensland.

In the 1970s Lionel became involved in Indigenous rights, working with the Aboriginal Legal Service, Aboriginal Housing Service, Black Resource Centre, Black Community School and Murrie Coo-ee. He campaigned for land rights and protested against Aboriginal deaths in custody.

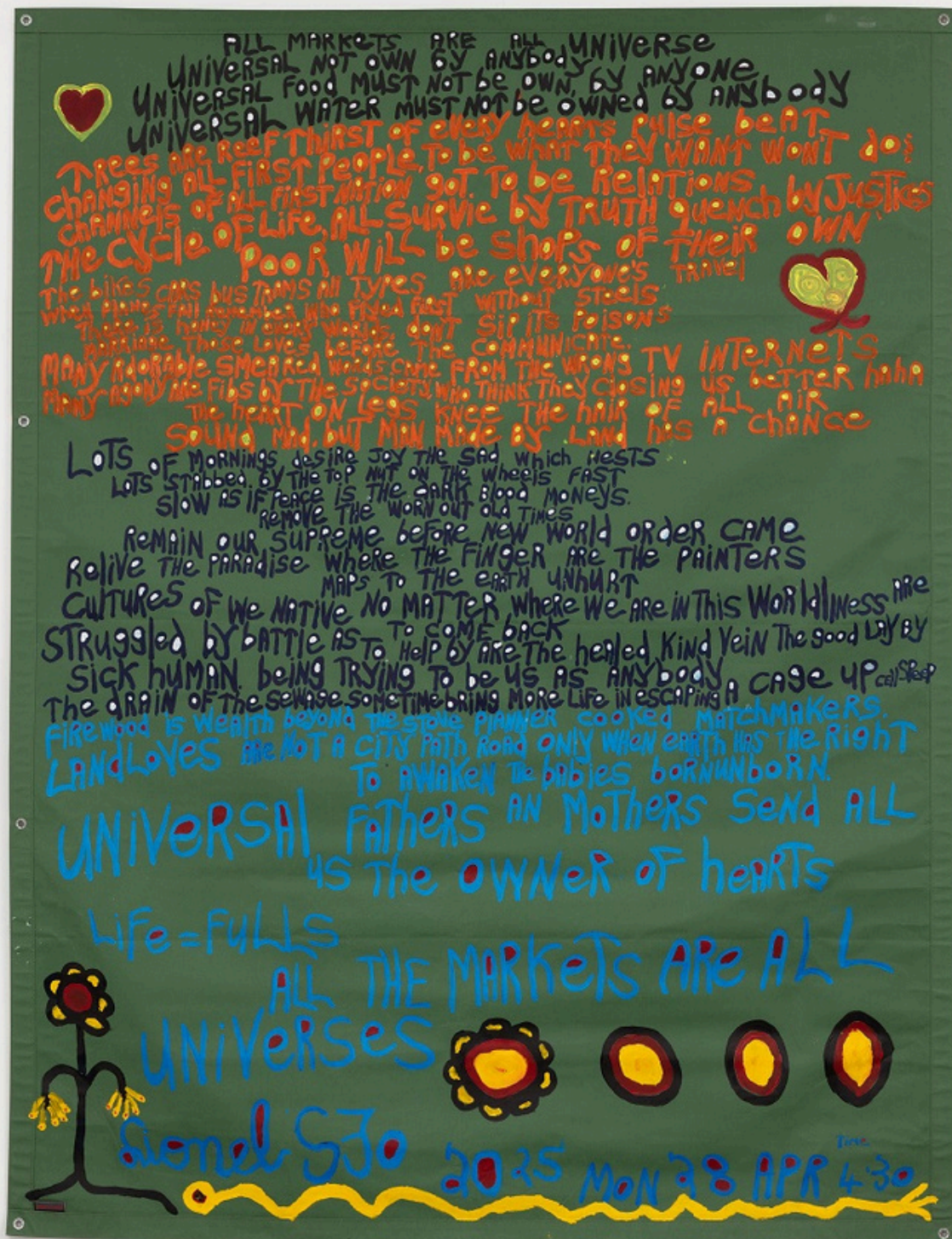
Fogarty's first collection of poetry, *Kargun*, was published in 1980. He has since published a further thirteen volumes including the Scanlon Prize-winning *Connection Requital* (2010), *Mogwie-Idan: Stories of the Land* (2012), which won the Kate Challis RAKA Award, *Eelahroo (Long Ago) Nyah (Looking) Mobo-Mobo (Future)* (2014). Fogarty's most recent publication *Harvest Lingo* (2022), published by Giramondo, was the winner of Queensland Literary Awards – Judith Wright Calanthe Award for a Poetry Collection 2023.

Fogarty's is 'a poetry of linguistic uniqueness and overwhelming passion', repurposing both English and the language of his people to confront colonisation and celebrate a deep sense of Blak-pride.

More recently Fogarty's paintings have given visual presence to his poems. His paintings tell of encounters between people and between cultures. They address historical and cultural issues and political events and pay tribute to important Indigenous figures. Fogarty's painted poems are intensely felt, bold and fierce and at times challenging and confronting.

In 2025 Lionel received a Red Ochre Award for Lifetime Achievement in Artistic Excellence at the First Nations Arts and Culture Awards.

Lionel's first solo exhibition with Darren Knight Gallery, Sydney opens 27th September 2025.



LIONEL FOGARTY

All Markets are All Universes 2025

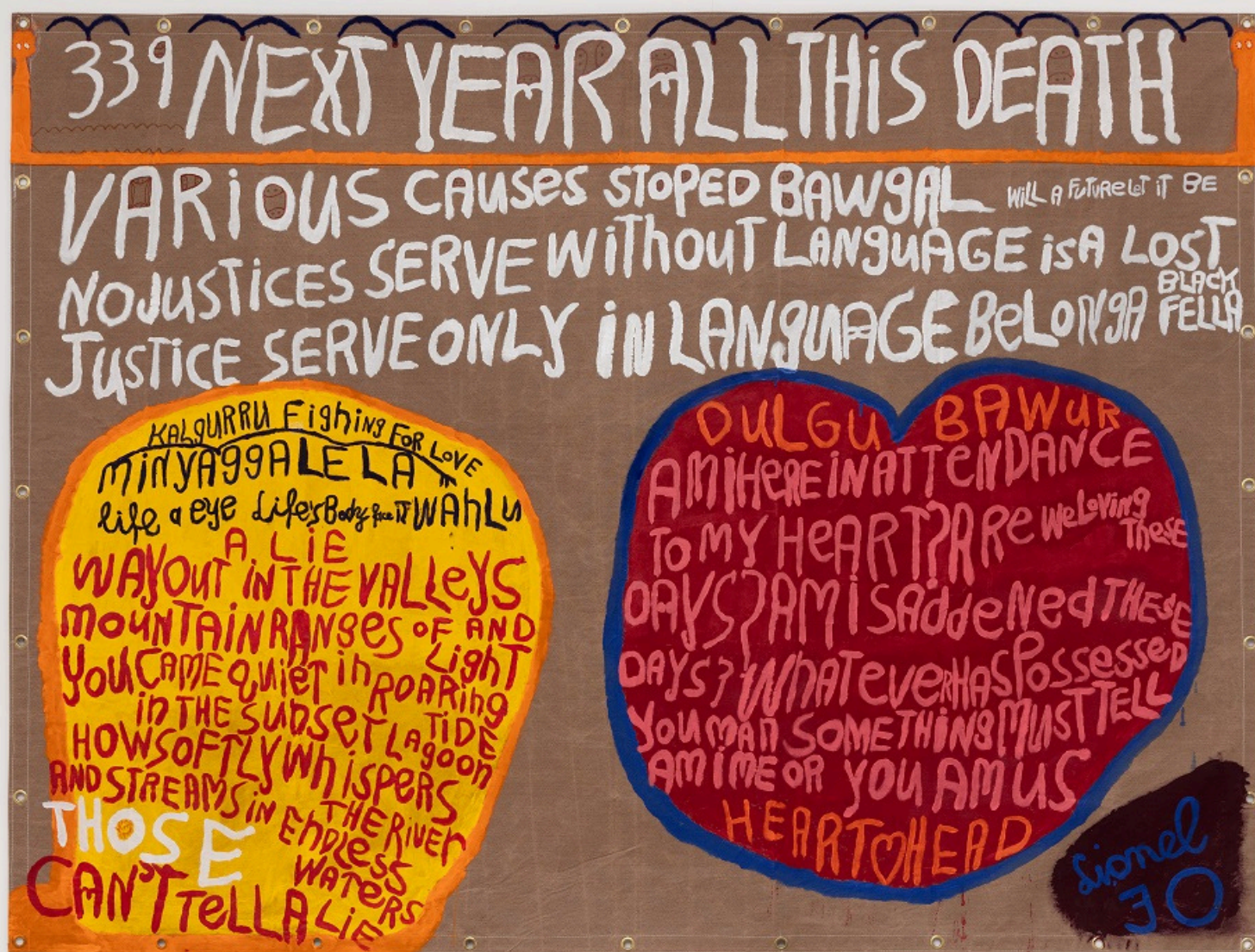
acrylic on tarpaulin

238 x 184.5 cm

\$15,000.00



LIONEL FOGARTY
Accept the Queen's Lovers 2025
 acrylic on tarpaulin
 236 x 150.5 cm
 \$15,000.00



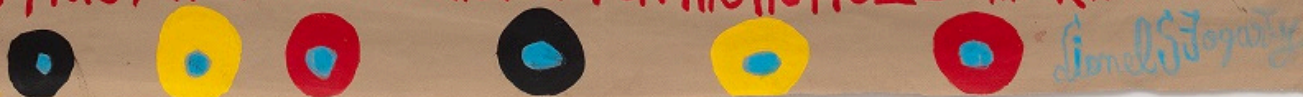
LIONEL FOGARTY
 339 Next Year All This Death 2023
 acrylic on tarpaulin
 185 x 244 cm
 \$15,000.00

SAINTS ARE HOMELESS

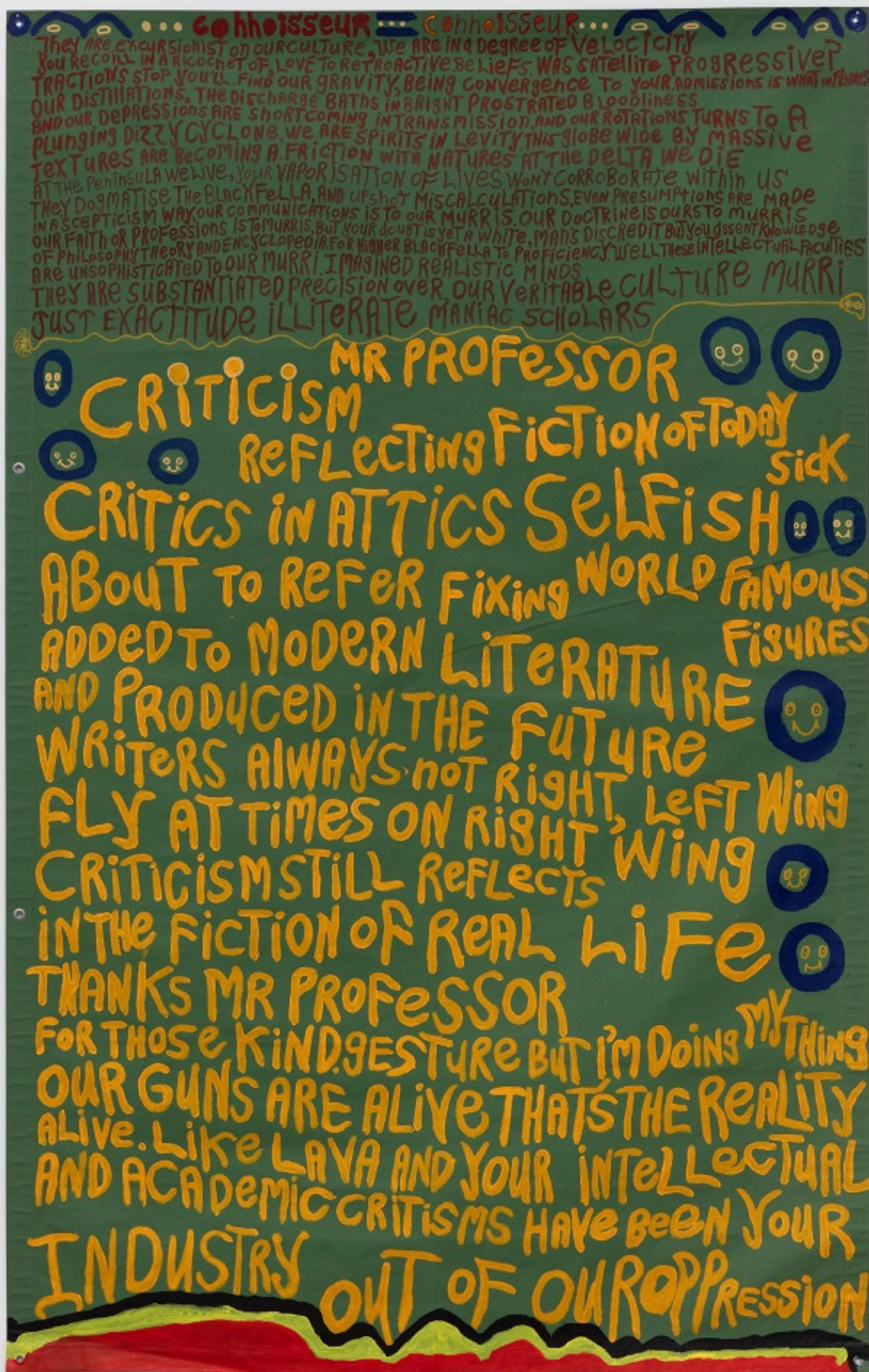
THE POOR NOT HOMELESS CAUSE THEY HAVE SOULS RICHEST
FORTUNE ARE HOMELESS, TUNE ARE HOMELESS, HOMELESS BE THE RESISTANCES
HOMEING BABIES DON'T CRY. HOMELESS BETHE RICH OF EXPLORES
RENTING AND OWNERS BEA HOMELESS. SOULS OF COLD ARE HOMELESS
SOULFUL HOUSE ARE NOT WITH THAT FOODS WANT BY THE HOMELESS. NOW PRAYERS DON'T WORK FOR HOMELESS
ACAMPTENT DISAPPEAR WHEN A HOUSE NOT TILES TO WALK ON
BEDS ALL LAY SENSIBLE AS INFLICT A STRATEGY BY ALL HOMELESS SURVIVAL
RESISTANCE ARE MANY HOMELESS WHEN THEY ARE EXHIBITED.
HOMAGE STRANGE UNGIRTH BRING SAD EYES HANDLED BY TRANSGRESSOR
LOVE CAN NOT BE A MOLESTING, WE GOT IT BETTER TO LIVE
HOMES MADE INVADER ON OUR HOMELESS ARE TEARS NOT SEEN TO COMFORT THE LIVING
HOME SWEET HOMES MUST LOOK AT THE BIG PICTURES
POOR FAIREST BRING ALL YOUR MORNING HAPPY WHEN RHYTHMS ARE
LULLABY AS IF THE HOUSE IS EARTH.

HOME SWEAR WILL NOT COVER THE HOT COLD SEASONS OUR HOMELESS NEEDS
RELIGIONS ARE USING THE UNHOUSED PEOPLE FOR FORGOTTEN BUSH REALIZATION.
PAIN COMES PASSION AT THE MEN WHO NEEDS A HOME TO HOME HIS WOMEN.
SOCIETY ETERNITY SEEMS TO WANT A KEEP HOMELESS AT BAY, AT NO STAY
GIFTS ARE GIVEN, YET THE HOMELESS CAN'T PAY RENT OR PLAY OWNERSHIP NO MORE AT
DOORS GATES CLOSE, A WHOLE HISTORY ROOFS SIDE WALLS SEEMS FALLEN BY THE HOMELESS CALLINGS
MY PEOPLE HOUSED KNOW THEY NOT FULL HOUSED CAUSE OUR PEOPLE'S LIVE AIR
THINK EVEN EAT AS HOMELESS. LAND TAKEN MADE US HOMELESS
THE TREES ROOTS ARE ARMS OF OUR BROTHER AND SISTERS HOMELESS
THEY SAY WHY DON'T THEM GET TOGETHER. WELL KNOCK PALE THE RISING SUN LIGHT ON HOMELESS
WE'LL FIND MUSIC IS BEAT BEST IN HOMELESS SONGS
ALLWAYS NOT BE HOMELESS FOR THE CROWD WILL INTAKE, YEARS OF RAIN IN THE SUN SHINING
SWIFT PERFECT LIVES MAKE NO HOMELESS WE RUN THROUGH
THEIR FEELING ARE NOT HOMELESS WHEN NOT HOUSED DON'T MEAN THEY LOST
HOMES MANY ARE LONELY THAN THE HOMELESS SONG ON SONGS
LET THE PEACE BE THE PISS OVER FIRES THAT DON'T WARM THE HOMELESS KINDS
THE GOLDS ARE THE HOMELES THE FUTURES ARE ALL HOMELESS

JUST DON'T BE UP YOU ONE'S OF A HOUSED CARE
DON'T CARES ARE RIGHT WING BAD BODIES MOUTHS
WE PITY THE STAY ON HOUSE THE HOMELESS.
MOST HOMELESS HAVE PEACES UNITY AND LOVE OVER MONEY WEARING SPARKLING
MOST HOMELESS DO SOULLESS EVEN SMART TALK THE POLITIC OF IT ALL
MOST HOMELESS ARE FRIENDS WITHOUT FRIENDS
WE MUST NOT FEEL SADDEN FOR THE HOMELESS ARE A REAL WORLDS



LIONEL FOGARTY
Saints are Homeless 2023
acrylic on tarpaulin
257.5 x 208 cm
\$18,000.00



LIONEL FOGARTY
Connoisseur 2023
acrylic on tarpaulin
239 x 151 cm
\$15,000.00

NAT THOMAS

Born 1967

Lives in Melbourne



Born in Brisbane 1967, Natalie Thomas is a Melbourne based artist and writer whose seamless blend of contemporary art and activism, has both annoyed and intrigued the conservative arts establishment.

An expert in the art of collaboration, she was one of nat&ali from 1999 to 2005, employing riot grrrl strategies to critique and parody the mores of popular culture and the ingrained hierarchical structures of the arts scene. As a member of Melbourne collective DAMP, Nat participated in the 6th Asia Pacific Triennial of Contemporary Art (APT6) 2010 at the Queensland Art Gallery and Gallery of Modern Art.

Developing a successful solo career, Thomas was included in The National 4: Australian Art Now at Carriageworks in 2019 with Postcards from the Edge, a work that invited significant audience participation and generated an alternate life through social media. Nat's popular blog, nattysolo ('one woman, one camera, no film') focuses on the social side of contemporary art; a widely followed and ongoing endurance performance project that fuses gossip, innuendo and scathing cultural criticism in the form of a social archive. <https://nattysolo.com>

Nat Thomas's work has been shown widely at institutions including the National Gallery of Victoria, the Australian Centre for Contemporary Art, Gertrude Contemporary Melbourne, Canberra Contemporary Art Space and the Institute of Modern Art, Brisbane.

Nat Thomas's recent solo exhibition at Darren Knight Gallery - 'Originality' - is an exhibition that considers fair use and copyright, individuality, and artistic authorship. These recent 'renovations' of works by other artists continue Thomas' interest in interrogating the cultural trend of unearthing, uncovering, restoring and elevating the works of under-represented artists long after the best works were created.



NAT THOMAS

Little Man with a Big Gun (Mussolini) (after Frank Hinder) 2025

acrylic linen

51 x 41 cm

\$5,000.00



NAT THOMAS

Arts Precinct. Citadel of the Wealthy (after Erica McGilchrist) 2024

acrylic on linen

81 x 122 cm

\$10,000.00



NAT THOMAS
Domain (after Erica McGilchrist) 2024
acrylic on canvas
82 x 61 cm
\$6,500.00



NAT THOMAS
Property Worship (after Erica McGilchrist) 2024
acrylic on linen
92 x 61 cm
\$6,500.00



NAT THOMAS

Public Art at the Private Museum (after Gianni Frassati) 2025

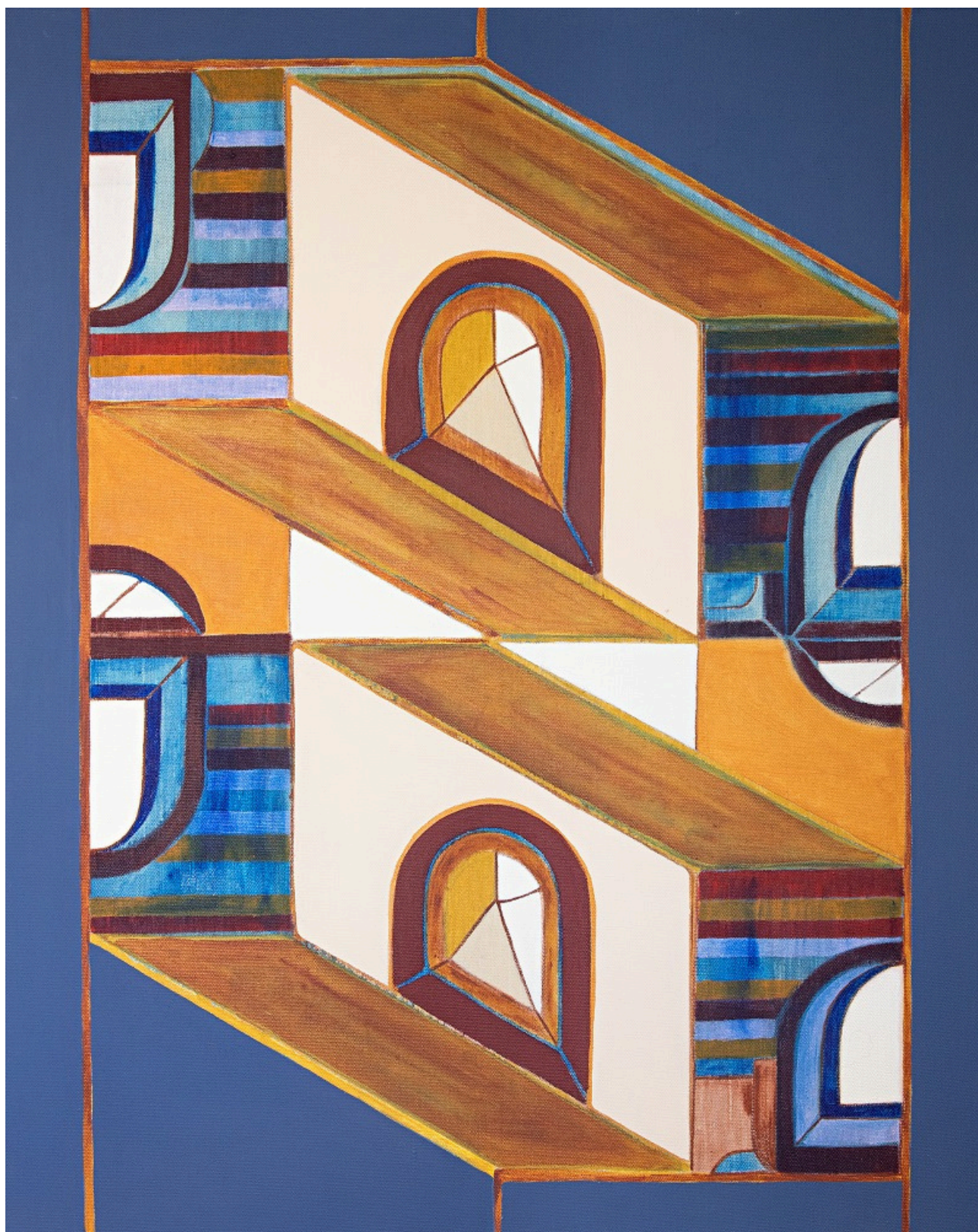
acrylic on linen

67 x 56 cm

\$6,000.00



NAT THOMAS
Property Ladder (after Erica McGilchrist) 2024
acrylic on linen
76 x 61 cm
\$6,500.00



NAT THOMAS
Sub Division (after Erica McGilchrist) 2024
acrylic on linen
76 x 61 cm
\$6,500.00

NOEL McKENNA

Born 1956, Brisbane

Lives in Sydney



Noel McKenna has lived in Sydney since 1981. He works in a variety of media, including oil, enamel and watercolour, lithography and etching, ceramic and metal. The place of people and animals within an urban environment is an ongoing interest in his work. His depictions of everyday scenes hint at narratives beyond the picture plane as he quietly expresses his thoughts on the human condition.

Noel McKenna has exhibited extensively in Australia and overseas, holding solo exhibitions in Melbourne, Brisbane, Sydney, Adelaide and Hobart, as well as Korea, Hong Kong, Japan, Ireland and New Zealand. Recent museum exhibitions include Noel McKenna: Landscape - Mapped at Queensland Art Gallery and Gallery of Modern Art, Brisbane (2017) and Cats that I Have Known at The Watermill Center, New York (2016).



NOEL McKENNA
Memory Palace, (small) 2025
oil on canvas with artist's frame
42 x 42 cm
\$12,500.00



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