



Sydney Contemporary
Carriageworks, Sydney
8 - 11 September 2022

DARREN
KNIGHT
GALLERY

Fraser Anderson

Fraser Anderson was born in England in 1978 and lives and works in Sydney. He has been exhibiting since 2010 and presented his first solo exhibition, *Swami's Gremlin Retreat*, with Darren Knight Gallery in 2020.

His resin and mixed media sculptures explore socially disengaged, fringe-dweller lifestyles and escapism ideology. They objectify the state between the familiar and the unknown, the permanent and ephemeral, old and new, as if suspended in a moment in time, at the tipping point before natural beauty succumbs to decay. His practice uses the three core foundations of molecular gastronomy, a sub-discipline of food science, as a structure to reinvent the function of materials, socially disengaging a material from its place and relocating it to the outskirts.



Fraser Anderson
Limescale. Burnt Moss
2022
sea sponge, dirt, sawdust,
pigment, acrylic dye, thermo
plastic, polyurethane resin &
aluminium
124.5 x 94.5 x 4 cm
FA10644
\$6,500.00





Fraser Anderson

Sponge Mound

2022

sea sponge, dirt, sawdust,
pigment, acrylic dye, thermo
plastic, polyurethane resin &
aluminium

72 x 46 x 27 cm

FA10645

\$4,500.00

Kushana Bush

Kushana Bush was born in 1983 in Dunedin, New Zealand where she continues to live and work. Since the mid 2000's she has won numerous residencies and awards including the University of Otago Frances Hodgkins Fellowship in 2011 and New Zealand Arts Foundation New Generation Award in 2013. Bush has regularly exhibited throughout Australasia and internationally. Her major solo exhibition and publication 'The Burning Hours' was toured by Dunedin Public Art Gallery throughout New Zealand from 2016-17. Her work is held in public collections throughout New Zealand and Australia, including the Art Gallery of New South Wales, the National Gallery of Victoria, Monash University Museum of Art Collection, Buxton Contemporary Melbourne and Queensland Art Gallery / Gallery of Modern Art, Brisbane.

All of Bush's paintings start the same way - with the influence of an historic artwork or image. This reference point is paired with an experience from Bush's daily life: whether it is something she physically encountered, heard on the radio or saw on the news.

'The depicted rituals include a blend of what I imagine going on outside my studio window in the streets of Dunedin and what I hear reported on the radio. A trade (or unequal sacrifice?) between two tribes, a modern-day circumcision (or some Children's Day?), a Holy Festival/Santa Parade/Crucifixion, a twenty-first birthday party complete with a hose-pipe-beer-bong, a public immolation, a flogging, a passion play, a haruspex, a high-school hazing ritual and a no-life-lost beheading... We live in strange times. I am perched in position, ready to paint my quasi-historical accounts of this new world order.' Kushana Bush, 2017



"Bush's gouaches take us to that moment of suspension in everyday life when something half enters the world, putting our picture of the world to the test. She belongs to contemporary New Zealand art ... but also looks to the illuminated books of the Middle Ages and to Persian and Mughal miniatures. That is, she is forever pointing forwards to an afterwards... Never merely antiquarian, Bush takes her viewers to where myths are still happening in a timeless present.

Like our dreams, we experience images that arrive from elsewhere, intriguing or elating us, asking us to understand where they may have come from. Bush's images are out-of-the-ordinary, but, as in our dreams, their out-of-the-ordinariness is modelled on and anchored in the contemporary everyday... Images from different eras and aesthetic persuasions overlap, mingle, and collide. In this way, Bush's work speaks to the persistence of ancient mythology within modern secular society."

excerpt from 'Antique Electric', by Laurence Simmons, Art News New Zealand, Winter 2021



Kushana Bush
This Sacrifice 2021
gouache, metallic paint and
watercolour on paper
39.25 x 50.5 cm (image size)
KB10313
\$16,500.00 **SOLD**



Kushana Bush

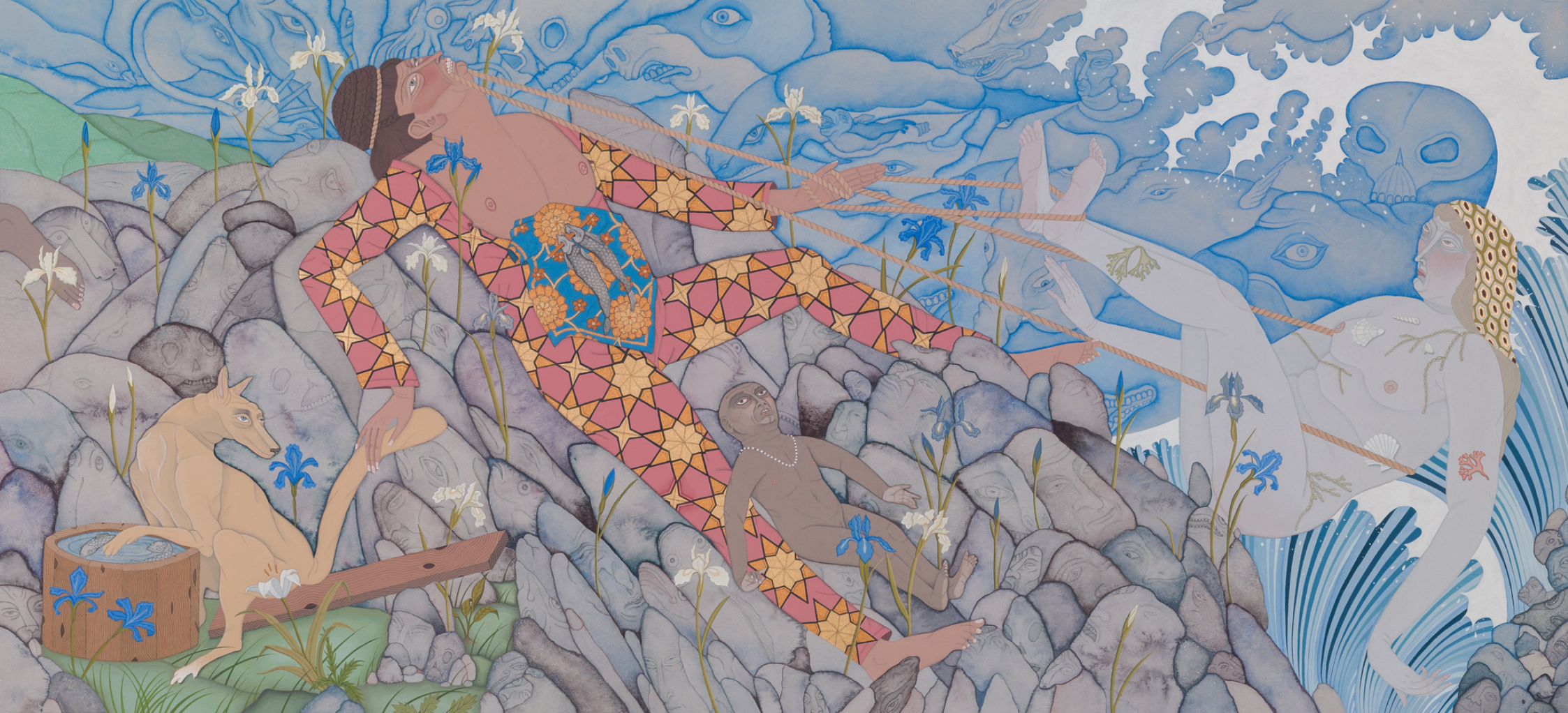
Rebel Angels 2021-2022

gouache, metallic paint and
watercolour on paper

33.6 x 60 cm (image size)

KB10314

\$16,500.00 **SOLD**



Kushana Bush

Allegorical 2021

gouache, metallic paint and
watercolour on paper

33.3 x 71.3 cm (image size)

KB10312

\$16,500.00 **SOLD**

Alan Constable



Alan Constable

Born: Melbourne 1956

Alan Constable is a Melbourne-based painter and a ceramicist who is renowned for his ceramic cameras. Thirteen of these were acquired by the National Gallery of Victoria for their landmark exhibition, Melbourne Now in 2014.

The ceramics, which he began developing in 2007, reflect his life-long fascination with old cameras, starting at the age of eight when he would make replicas from cardboard cereal boxes. Now, many years later, his colourful sculptures present lyrical interpretations of technical instruments. Constable's finger marks can be seen clearly on the clay surface, leaving the mark of the maker as a lasting imprint. As a result, Alan Constable cameras can be viewed as extensions of the body, as much as sculptural representations of an object.

Constable has been a regular studio artist at Arts Project Australia since 1991. He presents regular solo exhibitions with Darren Knight Gallery, Sydney, Arts Project Australia, Melbourne and DUTTON, New York. He has had numerous solo and group exhibitions in Australia and internationally, including CERAMIX, Manly Art Gallery and Museum, Sydney (2021), Semiotic Terrain: Art from Australia and New Zealand, Outsider Art Fair, New York (2021), Action, Camera!, The Gallery of Everything, London, (2017), and more. In 2013 his work was the focus of Alan Constable/Ten Cameras, curated by Ricky Swallow at South Willard in Los Angeles.

Constable has been a finalist in a number of prominent art awards including the Victorian Craft Award in Melbourne. His work is held in the collection of the National Gallery of Victoria, Melbourne, The Museum of Everything, London, regional galleries around Australia and private collections.



Alan Constable
Not titled 2022
glaze, earthenware
21.5 x 36 x 22 cm
AC10622
\$6,000.00 **SOLD**



Alan Constable
Not titled 2022
glaze, earthenware
14 x 28 x 12 cm
AC10612
\$3,650.00

Noel McKenna



Noel McKenna

Noel McKenna was born in Brisbane in 1956 but has lived in Sydney for the past 35 years. After studying architecture at the University of Queensland in 1974 and 1975, McKenna transferred to the Brisbane College of Art. In 1981 he moved to Sydney to study at the Alexander Mackie College. He is known for his iconographic works that examine his version of suburban culture in its many guises. In particular he is interested in the everyday, the unobserved, the underappreciated and the neglected. McKenna's practice traverses across media from drawing, prints, sculpture, painting, and both functional and non-functional ceramic ware all with the same purpose – to create art that provides a set of everyday images and ideas that make us question our own sense of self.

Noel has held regularly solo exhibitions since the 1980s and has been the subject of several significant museum exhibitions including *Landscape Mapped*, QAGOMA, 2017, *South of no North – Aberhart, Eggleston, McKenna* at the Museum of Contemporary Art, Sydney curated by Glenn Barkley, 2013, *The Weekly Bus-Rail Ticket: Noel McKenna*, National Art School Gallery, Sydney, 2008, *Sheltered Life*, City Gallery Wellington, New Zealand, 2008 and *Somewhere in the City: Noel McKenna*, QUT Art Museum, Brisbane, 2008. His work is regularly included in group exhibitions around Australia including *Welcome Home*, Rockhampton Museum of Art, Queensland and *Making Place: 100 Views of Brisbane*, Museum of Brisbane which are currently on display in 2022.

McKenna's work is held in many public, private and corporate collections, including the National Gallery of Australia; National Gallery of Victoria; Art Gallery of New South Wales; Art Gallery of South Australia; Queensland Art Gallery; Queensland University of Technology, Museum of Contemporary Art, Sydney and the Chartwell Collection, Auckland Art Gallery, New Zealand.



Noel McKenna
Blood is lonely
2022
oil on canvas
102 x 102 cm
NM10626
\$22,000.00



Noel McKenna
The Cat, The Cat
2022
oil on plywood
31.5 x 44 cm
NM10627
\$10,000.00 **SOLD**



Noel McKenna
Cat in room 2022
oil on plywood
31.5 x 34 cm
NM10628
\$8,500.00



Noel McKenna
Calico tote with circle and triangle 2021
felt and cotton on embroidered hand dyed
calico tote bag
29.5 x 20.5 cm
NM10631
\$250.00

Noel McKenna
Calico tote with cat face 2021
paint, buttons and cotton on embroidered
hand dyed calico tote bag
41.5 x 35 cm
NM10633
\$350.00





Noel McKenna

Calico tote with a tree 2019

felt, buttons and cotton on embroidered
hand dyed calico tote bag

41.x 34.5 cm

NM10634

\$350.00

Noel McKenna
Calico tote with snail 2019
felt and buttons on embroidered hand
dyed calico tote bag
42.5.x 34.5 cm
NM10635
\$350.00 **SOLD**





Noel McKenna
Cat on top of drawer chest 2021
glazed ceramic
18.6 x 8.5 cm
NM10639
\$1,300.00

Noel McKenna
Corner, red room 2019
glazed ceramic
13.5 x 16.5 cm
NM10642
\$1,300.00 **SOLD**





Noel McKenna
Dog in pond (2) 2018
glazed ceramic
13.5 x 17 cm
NM10641
\$1,300.00



Noel McKenna
Garden with cat 2021
glazed ceramic
13.6 x 18 cm
NM10640
\$1,300.00



Noel McKenna
Jumping into sea 2022
glazed ceramic
13.8 x 15 cm
NM10636
\$1,300.00 **SOLD**



Noel McKenna
Man waiting, light rail (D) 2020
glazed ceramic
11.5 x 13.6 cm
NM10637
\$1,300.00

James Morrison

James Morrison was born in Goroka, Papua New Guinea in 1959 and lived there until his early teens. These years spent surrounded by the most magical aspects of the natural world continue to influence his work. His paintings, drawings and sculptures combine the bush mythologies encountered in his childhood with European fairytales and fables, reflecting his interests in nature, history and evolution.

Morrison has held regular solo exhibitions since 1997. He is known for his epic 2004 work *The Great Tasmanian Wars*, a forensically detailed 55 panel painting which toured in Australia and New Zealand in 2005 and is now in the collection of the TarraWarra Museum of Art. His work was highlighted in the solo exhibition *Reimagining Papua New Guinea* at Cairns Regional Gallery in 2016 and he was included in *The Shape of Things to Come*, Buxton Contemporary, Melbourne, Australia in 2018. His work is currently included in *Still Life*, curated by Jacqueline Doughty, Buxton Contemporary, Melbourne

His work is held in the collections of Museum of Contemporary Art, Sydney, Michael Buxton Collection, University of Melbourne, Monash University, Melbourne, National Gallery of Victoria, Melbourne and TarraWarra Museum of Art, Victoria

He lives and works in Melbourne, Australia.





James Morrison
Bad Government 2019-2022
oil on canvas
214 x 152.5 cm
JM10625
\$65,000.00



James Morrison
Bad Government 2019-2022
(detail)
oil on canvas
214 x 152.5 cm
JM10625
\$65,000.00

James Morrison
A walk in the garden 2018
oil on canvas
51 x 42 cm
JM8657
\$12,000.00



Louise Weaver



Louise Weaver was born in 1966 in Mansfield, Victoria. She lives and works in Melbourne.

Her multidisciplinary practice employs an assortment of media in the creation of both individual works and expansive sculptural installations that centre around content of the natural world. The animals and environments that Weaver creates interact with a broad range of themes. Weaver addresses subjects ranging from the fantastical and issues of contemporary social concerns, including conventional expectations of femininity and environmentalism, to broader philosophical constructs of artificiality and transformation.

Her work was recently the subject of the survey exhibition, *Between Appearances: The Art of Louise Weaver*, curated by Melissa Keys at Buxton Contemporary, Melbourne in 2019 and has been touring as part of *Obsessed: Compelled to Make*, Australian Design Centre, Sydney since 2018.

Weaver's work is held in many significant public and private collections including the British Museum, United Kingdom; Art Gallery of New South Wales, Sydney; Queensland Art Gallery, Brisbane; National Gallery of Victoria, Melbourne; Museum of Contemporary Art, Sydney; National Gallery of Australia, Canberra; Monash University Collection, Melbourne; Chartwell Collection, Auckland Art Gallery, New Zealand; Artbank, Australia.

Louise Weaver

Something good is going to happen 2021

hand crocheted lamb's wool, lurex and cotton thread over taxidermy Black-headed parrot (*Pionites melanocephalus*) and Rainbow lorikeet (*Trichoglossus moluccanus*) felt and wood In two parts

33 x 15 x 13 cm and 40.5 x 23.5 x 13 cm

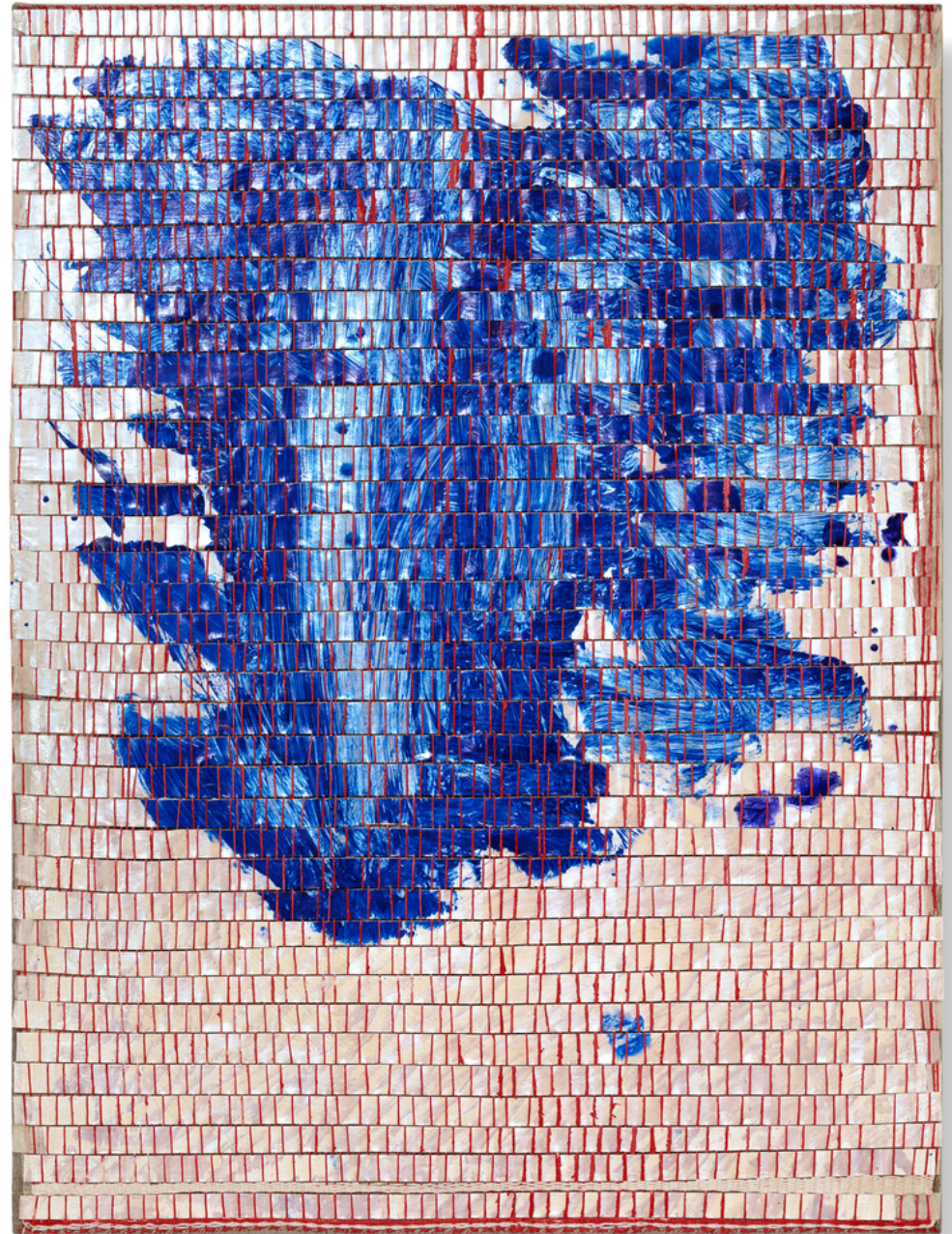
LW10134

\$40,000.00 **SOLD**





Louise Weaver
Nature study (Bluebottle kiss) 2022
synthetic polymer emulsion, iridescent pigment,
Japanese kozo natural paper, cotton thread on linen
61 x 46 cm
LW10589
\$6,000.00



Louise Weaver
Hydrotherapy 2022
synthetic polymer emulsion, iridescent pigment,
Japanese kozo natural paper, cotton & linen thread on wood
50 x 40 cm
LW10591
\$5,500.00





DARREN
KNIGHT
GALLERY

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