



PRESENTS

# ART with HEART

THURSDAY 14 JUNE 2018, 6.30 — 9.00PM

ELEVEN40 STUDIO GALLERY, MALVERN

# ABOUT VERY SPECIAL KIDS

VERY SPECIAL KIDS IS A CHILDREN'S CHARITY THAT HELPS MORE THAN 900 FAMILIES ACROSS VICTORIA WHO HAVE A CHILD WITH A LIFE-THREATENING CONDITION WITH ONGOING SUPPORT FROM DIAGNOSIS ALL THE WAY THROUGH BEREAVEMENT. SADLY, MANY OF THE CHILDREN WE CARE FOR WILL NOT REACH ADULTHOOD.

The free-of-charge family support services include counselling, advocacy, sibling support, bereavement support, networking and peer activities, trained family volunteers and specialist care at Very Special Kids Hospice.

Very Special Kids Hospice is the only children's hospice in Victoria and we offer families access to planned and emergency respite, as well as end-of-life care.

The hospice provides 24-hour medical and nursing care in a warm and welcoming environment.

However, we can't care for these children and families all on our own. It costs more than \$8 million each year to operate Very Special Kids and we rely substantially on the generous support of the community to provide our services. Your contribution is vital to the success of Very Special Kids.

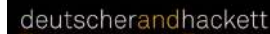
[www.vsk.org.au](http://www.vsk.org.au)



# VERY SPECIAL SUPPORTERS & FRIENDS

THANKS TO SUPPORTERS AND FRIENDS OF VERY SPECIAL KIDS  
FOR THEIR ASSISTANCE IN CREATING ART WITH HEART.

## Supporting Event Partners

The logo for 'belle' is written in a bold, lowercase, black sans-serif font.The logo for 'ias Fine Art Logistics' features the lowercase letters 'ias' in white on an orange square background, followed by the text 'Fine Art Logistics' in a smaller blue font.The logo for 'RELIEVEN 40. STUDIO' is a red square with the word 'RELIEVEN' in white vertical text on the left, '40.' in large white numbers in the center, and 'STUDIO' in white horizontal text at the bottom.The logo for 'LION' features a golden lion rampant on the left and the word 'LION' in a bold, black, uppercase sans-serif font on the right.The logo for 'BLAKES FEAST' is a black square with the words 'BLAKES' and 'FEAST' stacked vertically in white, uppercase, serif font.The logo for 'ROTSTEIN COMMERCIAL LAWYERS' features a blue square icon with a white 'R' on the left, followed by the word 'ROTSTEIN' in bold blue uppercase letters and 'COMMERCIAL LAWYERS' in smaller blue uppercase letters below it.The logo for 'deutscherandhackett' is a black rectangle with the text 'deutscherandhackett' in a lowercase, white, sans-serif font.The logo for 'SCOTT LIVESY GALLERIES' is a white rectangular box with a thin black border containing the text 'SCOTT LIVESY GALLERIES' in a black, uppercase, serif font.The logo for 'ROBERT OATLEY' features a blue triangle pointing right on the left, followed by the name 'ROBERT OATLEY' in a bold, black, uppercase sans-serif font.

## Special Supporters

Scott Livesy, Livesy Galleries

Damien Hackett, Deutscher and Hackett

Andrew Blake, Blakes Feast

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Miss Dee

Jenn Da Costa, Graphic Design

Students of Loreto Mandeville Hall, Toorak

**A very special thank you to the artists themselves, for donating a portion of the proceeds from the auction to support children with life-threatening conditions.**

VERY SPECIAL KIDS PROUDLY PRESENTS

# ART with HEART

AN EXHIBITION AND AUCTION OF EXCEPTIONAL FINE PAINTINGS  
AND SCULPTURES FROM LEADING CONTEMPORARY ARTISTS

THURSDAY 14 JUNE, 6.30 – 9.00PM  
ELEVEN40 STUDIO GALLERY  
1140 MALVERN RD, MALVERN  
CANAPES, FINE WINE & CHAMPAGNE

TICKETS: [WWW.TRYBOOKING.COM/UBBM](http://WWW.TRYBOOKING.COM/UBBM)  
ENQUIRIES:  
JANE DINN, VERY SPECIAL KIDS  
9804 6223 OR [JDINN@VSK.ORG.AU](mailto:JDINN@VSK.ORG.AU)

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THE FINE ART AND SCULPTURES OFFERED FOR SALE IN THIS CATALOGUE PRESENT A UNIQUE OPPORTUNITY TO ACQUIRE  
OUTSTANDING WORKS BY SOME OF AUSTRALIA'S MOST CELEBRATED CONTEMPORARY ARTISTS, FOR ONE NIGHT ONLY WITH:

NO BUYER'S PREMIUM PAYABLE AND NO GALLERY COMMISSION BEING CHARGED. THE REPRESENTATIVE GALLERIES FOR  
THE ARTISTS HAVE GENEROUSLY AGREED TO WAIVE THEIR COMMISSION ON THE SALE OF THESE WORKS.

ABSENTEE BIDS REQUIRE BID SHEET TO BE COMPLETED IN ADVANCE. DELIVERY FEE AVAILABLE UPON REQUEST.

# MICHAEL JOHNSON

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1. **DIAGONAL PLAY**, 2012 – 13

OIL ON CANVAS

183 × 152 CM

PRICE ESTIMATE \$35,000 – 40,000

In 1960, following the completion of his studies in Sydney at the Julian Ashton Art School and the National Art School, Michael Johnson departed for London, where he spent the following seven years. During this time he painted full time, working periodically as a studio assistant to the British sculptors Brian Wall and Anthony Caro. In 1967, he returned to Sydney, where he held his first two solo exhibitions, thus marking the beginning of a long and outstanding career.

Michael Johnson's work is marked by a metaphysical orchestration of colour and a muscularity of presence. His paintings (and occasional works in three dimensions) are romantic in essence; in their application, they are raw and intuitive, deeply connected to his intense and complex relationships with nature, natural process and mood. This is most tangibly so in his works of the past decade, where ruptured, sinewed application of base,

primary colour performs an opera of gestures and painterly manoeuvres.

Michael Johnson has exhibited widely both nationally and internationally, and was included in the seminal exhibitions, *'The Field'*, National Gallery of Victoria, Melbourne, and Art Gallery of New South Wales, Sydney (1968); the UNESCO Biennale, France (1968); the São Paulo Bienal, Brazil (1969); and The Australian Biennale, Art Gallery of New South Wales, Sydney (1988).

Among Johnson's awards and commissions are works for the Sydney Conference Centre and the State Bank of New South Wales, Sydney. He is represented in all major Australian state and regional collections, New Zealand's Chartwell Collection, and in numerous significant corporate and private collections in Australia and overseas. Beagle Press published a substantial monograph on Michael Johnson's work in 2004.

# JULIAN MEAGHER

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## 2. **WAPENGO #2**, 2018

OIL ON LINEN

153 × 122 CM

PRICE ESTIMATE \$9,000 – 12,000

REPRESENTED BY: OLSEN GALLERY  
AND EDWINA CORLETTE GALLERY

Julian Meagher is a 39 year old Sydney-based artist. He is represented by Olsen Gallery, Sydney and Edwina Corlette Gallery, Brisbane.

Meagher's oil paintings have a unique watercolour effect. His interest in the concept of both personal and inherited history, including links to our national identity, is evident in much of Meagher's subject matter.

He is a multiple Archibald Prize finalist with portraits of actor John Waters and musician Daniel Johns and was also

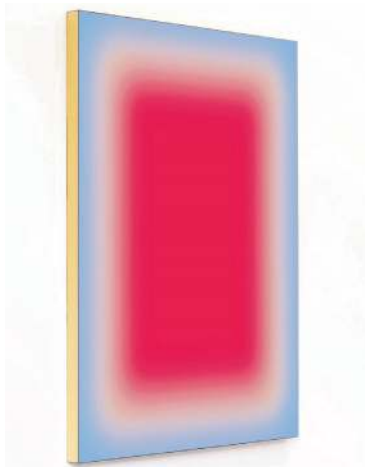
a finalist in the Wynne Prize in 2015. He has been finalist multiple times in the Doug Moran Portrait Prize, Salon des Refuses, Metro Art Prize, Blake Prize for Religious Art, RBS Emerging Artist Prize and a finalist in the Gold Award at Rockhampton Art Gallery.

He has exhibited at the Melbourne International Art Fair in 2010, 2012 and 2014, Shanghai Contemporary Art Fair in 2010, Scope Miami in 2011 and 2012 and Sydney Contemporary Art Fair in 2013, 2015 and 2017.



# JONNY NIESCHE

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### 3. **OUR LIPS AND EARS ENFOLDED FOR WHISPERING**, 2018

VOILE AND ACRYLIC MIRROR

150 × 120 × 6 CM

PRICE ESTIMATE \$8,000 – 11,000

REPRESENTED BY STATION  
GALLERY, SARAH COTTIER  
GALLERY, ZELLER VAN ALMSICK,  
AND LUNDGREN GALLERY

Jonny Niesche is a post-minimalist artist who explores the expanded field of painting and abstraction by reformulating our understanding of the effects of light and colour on the human senses. Sharing similar concerns with Light and Space artists of postwar Europe who incorporated movement and light into the expanded possibilities of painting (such as sensory phenomena, translucence, and ambience), Niesche experiments with the effects of interactivity, involving the viewer spatially and physically in the act of looking. Niesche has traced his interest in the phenomena of perception to his childhood experience of visiting department-store cosmetic counters with his mother, where boredom mingled with fascination as he gazed at the colour range of eyeshadow palettes and the infinite reflections of the store's mirrored architecture.

Favouring the openness, clarity and seduction of post painterly abstraction, Niesche's works combine the traditions of sculpture, digital printing and

installation to recast our understanding of the effects of surface, color and architectural space. Through the use of translucent custom-dyed fabrics and mirror he examines the surfaces we call skin, fabric, canvas, wall and screen. But painting for Niesche is a challenge to our appreciation of these surface encounters and an open invitation to define new spaces for the viewer to be enveloped. An embodied spatial and physical dynamic is established between seer and seen, object and spectator, that is part of an ongoing reappraisal of the possibilities of painting, and of our perceptual relation to it.

Jonny Niesche completed his MFA at Sydney College of the Arts (2013) under Mikala Dwyer, and under Heimo Zobernig at Academy Fine Arts in Vienna.

Niesche is represented by Station Gallery, Melbourne; Sarah Cottier Gallery, Sydney; Zeller Van Almsick in Vienna, Austria; and Lundgren Gallery in Palma de Mallorca, Spain.



# BROOK ANDREW

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#### 4. **POSSESSED IV**, 2015

SILVER GELATIN PRINT,  
CARBONISED FRAME

EDITION 3/5

131 × 156 CM

PRICE ESTIMATE \$8,000 – 10,000

REPRESENTED BY TOLARNO  
GALLERIES, ROSLYN OXLEY  
GALLERY AND GALERIE NATHALIE  
OBADIA AND TOLARNO GALLERIES

Brook Andrew is an interdisciplinary artist who examines dominant narratives, often relating to colonialism and modernist histories. Through museum and archival interventions, he aims to offer alternate versions of forgotten histories; illustrating different means for interpreting history in the world today.

Most recently Brook presented *Ahy-kon-uh-klas-tik*, an interrogation of the Van Abbemuseum archives in Holland. In 2017, he also created an intervention into the collection of the Musée d'ethnographie de Genève,

Switzerland; and *The Right to Offend is Sacred* opened at the National Gallery of Victoria, a 25-year reflection on his practice. In 2018 he will present *What's Left Behind*, a new commission for *SUPERPOSITION: Art of Equilibrium and Engagement* at the 21<sup>st</sup> Biennale of Sydney.

Brook Andrew is represented by Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galerie Nathalie Obadia, Paris and Brussels.

# LAURA JONES

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## 5. MIDNIGHT BANKSIA, 2018

OIL ON LINEN

122 × 102 CM

PRICE ESTIMATE \$6,000 – 8,000

REPRESENTED BY SOPHIE GANNON  
GALLERY AND OLSEN GALLERY

Laura Jones is an artist from Sydney, well known for her contemporary still life paintings. Previously a florist, her work grew from a desire to express a love for nature — the process of painting beginning with the physical act of arranging flowers. In the current context of global climate change, this practice gradually evolved into a passionate effort to impress this love for the environment onto her audience.

Her most recent work engaged with climate change impacts on coral and the mass coral bleaching of the Great Barrier Reef. After research residencies at the Australian Museum Lizard Island Research Station and the University

of Queensland Heron Island Research Station, Laura brought a difficult conversation to light through an exhibition “*Bleached*” at Olsen Gallery in May 2017.

Laura has a Bachelor of Arts (Asian Studies) from the University of Sydney, and a Master of Art from the College of Fine Arts University of New South Wales.

Laura is represented by Sophie Gannon Gallery, Melbourne and Olsen Gallery, Sydney. She is currently working towards her inaugural solo exhibition with Sophie Gannon Gallery in August 2018.

# ANDREW TAYLOR

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**6. OUTSIDE: FRIDAY, 2017**

OIL ON LINEN

183 × 183 CM

PRICE ESTIMATE \$16,000 – 20,000

REPRESENTED BY OLSEN GALLERY

Andrew Taylor was born in Melbourne in 1967 and holds a Bachelor of Fine Art from The Victorian College of the Arts.

Andrew's work has been exhibited in a large number of solo and group exhibitions, and collections are held at the National Gallery of Victoria and Artbank.

Taylor has said he “likes to make something slow about something as fast as a moment”. His images capture glimpses of nature - a tree silhouetted against a foggy evening sky, a pile of fallen leaves, a filigree of branches.

“If you slow down the process and the thought until a specific moment, a specific decision lingers in a layer and you capture that capture, you can make things of presence that hold the present.” — Andrew Taylor 2016

“His nature is not frozen by an orthodox classicism; it flickers on the peripheries of abstraction - the forest edges where nothing seemingly happens but the shadows bristle with small incidents.”  
— Annmarie Kiely, *Vogue Living*,  
March 2016 *Interview with the artist.*

# GREGORY HODGE

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## 7. THEATRE, 2015

ACRYLIC ON PAPER  
MOUNTED ON PVC

198 × 154 CM IRREGULAR

PRICE ESTIMATE \$10,000 – 13,000

REPRESENTED BY SULLIVAN+STRUMPF

Gregory Hodge constructs illusionary abstractions from a mélange of source material including painted abstract motifs on drafting film, coloured paper and masking tape, before rendering these collages in paint. Using complex and systematic technical processes such as trompe-l'oeil, cast shadows and manipulating paints' translucent and opaque qualities, the paintings playfully mimic the physical fragility and provisional nature of the source material. This visual trickery within the abstract picture space presents the viewer with multiple visual experiences. Surface and materiality become imaginative entry points yielding potential clues as traces of the process are tacitly signalled via the shadows and illusion of collage. Hodge's work exudes a sense of the material presence of painting via a concern with light, colour and surface, while calling to mind the perceptual associations of vision via the illusionistic picture space. The paintings blur the boundaries between two and three dimensionality and playfully explore

the space between image and reality, representation and abstraction.

Hodge has participated in numerous group and solo exhibitions within Australia. Recent solo exhibitions include *Spectator and the Pit*, Sullivan+Strumpf, Singapore (2017); *Paintings*, Bus Projects, Melbourne (2016); *Collages*, Sullivan+Strumpf, Sydney (2015); and *A Fabled Gesture*, Canberra Contemporary Artspace (2015). He also participated in the exhibition *Tricking the eye— contemporary trompe l'oeil*, Geelong Gallery, Victoria (2016); *Fine Arts March Mostra*, British School at Rome, Italy (2015); *Mind the Gap*, Casula Powerhouse, Sydney (2014); *Clean Living*, Contemporary Art Space, Tasmania (2012); and *Word of Mouth*, Canberra Museum and Gallery (2012). Hodge was a finalist at the 2013 Doug Moran National Portrait Prize, Sydney, as well as the Blake Prize, Galleries UNSW, COFA Sydney (2013). He has also participated in art fairs such as Art Stage Singapore (2017) and Art Stage Jakarta (2016).

# MATTHEW JOHNSON

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8. **EFFUSSIO SRATUM III**, 2018  
(INDICATIVE IMAGE ONLY)

OIL ON LINEN

184 × 240 CM

PRICE ESTIMATE \$15,000 – 20,000

REPRESENTED BY OLSEN GALLERY,  
SYDNEY AND BLOCK PROJECTS,  
MELBOURNE

Matthew Johnson is an artist who is renowned for his use of colour and painterly abstraction. His works are well represented by collections both nationally and internationally. As an artist he has travelled extensively throughout the world both living and working in many countries and undertaking artist residencies programs throughout his career.

His language of colour and abstract form has lead Johnson to interdisciplinary collaborations with award winning architects and designers.

Johnson's philosophy towards his architectural projects is to bring a sense of originality and clarity to the built environment whether it is

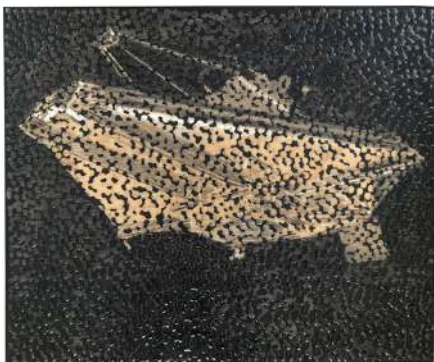
in the public or private sector. His translation of colour into the built form engages and enlivens the viewer to an informed environment that reflects the human condition.

Johnson views his artistic approach to built structures as sculptural entities that remain embedded within the fabric of the building plane.

His most recent undertaking is to create and design a colour palette for the external facade for the icon building at 2 St Kilda Rd. It is his intention and rationale that the colour be reflective of the natural environment of St Kilda and that the artwork facade will become a visual metaphor to the celebration of this unique location.

# DANIEL BOYD

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## 9. UNTITLED (TTEOTU), 2018

OIL, CHARCOAL, PASTEL AND  
ARCHIVAL GLUE ON BOARD

50 × 60 CM

PRICE ESTIMATE \$8,000 – 11,000

REPRESENTED BY STATION GALLERY  
AND ROSLYN OXLEY GALLERY

Daniel Boyd is a Sydney-based artist who descends from the Kudjla/Gangalu peoples of Far North Queensland and of North Pentecost Island in Vanuatu. His practice interrogates Eurocentric perspectives of Australia's colonial past, reinterpreting artistic and archival material in order to question romanticised notions that dominate historical vernacular.

Boyd's unique pointillist technique, in which he blackens much of the canvas and creates a constellation of painted 'lenses' to form a cohesive image, references the Gestalt school of psychology's Law of Closure, ie. our ability to fill in the gaps between a myriad of obscured cues. His work acknowledges the multitude of collective, cultural and personal memories at the core of historical imagery, and seeks to create a context for a diaspora of meaning to exist.

Daniel Boyd holds a BA from the Australian National University Art School in Canberra.

Recent exhibitions include *Daniel Boyd: Bitter Sweet*, Cairns Regional Gallery, Cairns; *Not Niwe, Not Nieuw, Not Neu*, 4A Centre for Contemporary Asian Art, Sydney; Spring 1883 Art Fair, w/ STATION, Sydney; *Mondialité*, Villa Empain, The Boghossian Foundation, curated by Hans Ulrich Obrist & Asad Raza, Brussels, BE; *Defying Empire: National Indigenous Art Triennial*, National Gallery of Australia, Canberra; *I build my language with rocks*, STATION, Melbourne; *Painting. More Painting*, Australian Centre for Contemporary Art, Melbourne; *All the World's Futures*, 56th International Exhibition of la Biennale di Venezia, curated by Okwui Enwezor, Venice, IT.

# EDUARDO GUELFENBEIN

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10. **RADIALLY**, 2017

ACRYLIC ON CANVAS

162 × 130 CM

PRICE ESTIMATE \$25,000

REPRESENTED BY OPERA GALLERY

Born in Santiago Chile in 1953, Eduardo Guelfenbein is a Chilean artist based in Paris. Guelfenbein graduated from the Accademia delle Belle Arti, Brera, Milan, Italy.

Eduardo Guelfenbein's aesthetic is inspired by his nomadic lifestyle and sensibilities. After travelling through Italy and Lake Varese, the artist settled in Paris where he paints his thick, expressive and colourful pieces enriched with the energy of South American. Loyal to the abstract genre, Eduardo Guelfenbein displays an overflowing zeal with his fluid lines and swirls filled with intense, yet controlled, energy. Through his soulful expression of liquid abstractions, the thick acrylic textured canvases of Guelfenbein reveal a process of discovery of infinite patterns and never-ending forms that much resemble a cosmic creation. Guelfenbein aims to create interesting acrylic texture, where light refracts

strongly, with contrasting carved gestural strokes, and mostly, a full colour palette. Potentially, the liquid transformations and twisting patterns are infinite. The hills and valleys morphed by the thickness of the paint, much like a cosmic creation, generate different feelings and never-ending forms. Dominated by a commanding presence of bold strokes and riveting colour tones, Guelfenbein's work is an energetic blend of both pictorial and sculptural properties. In fiery tones of red, orange and blue, Guelfenbein's works evoke a sense of power and trepidation shrouded in the vitality of thickly applied colour strokes.

Guelfenbein has held numerous successful exhibitions around the world from Europe, America, Asia and Australia with a personal show in 1997 at the Museum of Contemporary Art of Santiago, Chile.



# ROBIN L. STEWART

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11. **SLEEPWALKER**, 2016

OIL ON LINEN

95 × 158CM

PRICE ESTIMATE \$6,000 – 8,000

REPRESENTED BY  
EASTGATE & HOLST

The circumstances of Stewart's paintings depict a modern human predicament: the pressure of commercial life. Affairs are packed into a day, giving no time to think or contemplate, or play. A restaurant becomes a place to catch up on correspondence, a café is now an institution where business is carried out. The subjects of his work toil quietly, fulfilling a task which must be completed. They wait for a meeting. They pay a bill. Home is far away. A building must be locked. A cleaner begins his work, and always the built environment, the desk, the stairs, the corners, the lifts and the fluoro lights. Drawing has been a central part of his art from the beginning. Stewart will often begin his works in pencil and graduate into oil. Attending art school and raised in the commercial studio

system, he has been working under and with craftsmen all his creative life. His influences have been the Russian painters of the early twentieth century and international artists of that time. Stewart's development has been through the study of the works of the European Moderns, and Rodchenco, Malevich, Tatlin, Kandinski, Bacon and Hopper.

Robin Stewart has exhibited paintings in solo and group shows around Australia since 2009. He has also exhibited as a finalist at the Royal Academy Summer Show in the UK, He was a finalist in the 2016 Doug Moran National Portrait Prize. He has exhibited solo at Eastgate & Holst Melbourne, (sellouts) and an introductory group show at Mossgreen in Melbourne, Victoria.

# ROSELLA NAMOK

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12. **PARA HOUSE**, 2001

SYNTHETIC POLYMER PAINT  
ON CANVAS

176 × 123 CM

PRICE ESTIMATE \$10,000 – 12,000

DONATED BY  
SCOTT LIVESY GALLERY

Rosella Namok first appeared on the contemporary art scene in the late 1990s as one of the more prominent members of the newly established Far North Queensland's renowned Lockhart River 'Art Gang'. A small and remote community, Lockhart River is located eight hundred kilometres north of Cairns on the Eastern Cape York Peninsula. Growing up, she experienced traditional life — camping, fishing, gathering berries — within and around the Lockhart River, Claudie River, Quintell Beach, Chilli Beach, Great Barrier Reef, and the Iron Range (Kutini-Payamu) National Park.

More recently, Namok has been living and working in Cairns as well as completing private and corporate commissions in Brisbane studios. Her paintings continue to reflect both

traditional stories and contemporary themes associated with cultural, social and environmental concerns. Through a technique developed by watching her grandmother drawing in the sand, Namok creates her signature finger-patterned linear arrangements by pulling her fingers through the paint.

Namok's works are currently held in private and public collections both nationally and internationally including National Gallery of Australia, National Gallery of Victoria, Cairns Regional Gallery, University of Queensland Art Museum, Queensland University of Technology Art Museum, International Education Services (IES), The Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, Charlottesville, Virginia, USA and Columbus State University, Georgia, USA.

# ALEX SETON

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## 13. BENTWOOD HYBRIDS, 2016

ANTIQUE VIENNESE THONÉT  
BENTWOOD AND BIANCA CARRARA

94 × 41 × 50 CM EACH

PRICE ESTIMATE \$16,000 – 18,000

REPRESENTED BY  
SULLIVAN+STRUMPF

Alex Seton is a Sydney-based artist best known for his use of marble carving. Throughout his practice he has used the techniques and languages of classical statuary and monument, playing with, inverting and exaggerating them to create works that reflect on the contemporary world. Recent work has used this lens to engage directly with contemporary political issues, such as Australia's treatment of asylum seekers, and questions of conflict and nationhood.

In 2017, his work *Refuge* was included in the Kochi-Muziris Biennale (India) following his solo exhibition *The Journey* at Galerie Paris Beijing (France). He has had numerous solo exhibitions, including Newcastle Art Gallery; McClelland Sculpture Park and Gallery; Linden Centre for Contemporary Art; Australian War Memorial; Tweed Regional Gallery; and Hazelhurst Regional Gallery.

In 2015, Seton was awarded a Grand Jury prize at the Fondation François Schneider 'Contemporary Talents' competition. He was the Inaugural Nancy Fairfax Artist in Residence, Margaret Olley Art Centre, Tweed River Art Gallery, Murwillumbah, in 2014 and in 2012 participated in the prestigious Art OMI residency program in New York. In 2014 his work *Someone died trying to have a life like mine* was included in the Adelaide Biennial.

# ALAN ANNELLS

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14. **END OF THE LINE**, 2018

ACRYLIC ON CANVAS

120 × 150 CM

PRICE ESTIMATE \$5,000 – 6,000

REPRESENTED BY WITHOUT  
PIER, MELBOURNE; SOHO  
GALLERIES, SYDNEY; GALLERY  
SORRENTO, VICTORIA; THIERRY B,  
MELBOURNE AND ANITA TRAYNOR  
FINE ART, MELBOURNE.

Alan has come from a career in advertising and design. He graduated from Maidstone College of Art (UK) with Honours in Graphic Design in 1970. His career as an art director saw him work in England and Australia. In 1989 he established Response Design, a multi-disciplined design consultancy. He was creative director shaping the visual direction of many national and international brands. In 2004 he followed a lifetime passion with the visual arts and started to paint and sculpt full time.

Alan Annells concentrates on a visual comment on our urban landscape, focusing on iconic buildings, landmarks from Melbourne and around the world. His style is realistic using theatrical minimalist content and bold graphic imagery.

Alan has exhibited works in many well know contemporary art exhibitions, and was a finalist in the ANL Awards in 2015 and has collections across Australia and the UK.

# ABSENTEE BID FORM

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Please indicate your preferred method of bidding  Phone  Absentee

Artist

Maximum bid

Bidder name

Phone

Email

Address

## ABSENTEE BID FORMS MUST BE SUBMITTED AT LEAST 24 HOURS BEFORE THE SALE BEGINS

If you would like to be contacted by phone for a further phone bid during the auction, please tick here

Very Special Kids bears no responsibility for any errors which occur due to late instructions.

Very Special Kids will endeavor to confirm bids received either by email or telephone.

If you have not received our confirmation within one business day, please resubmit your bid or contact Jane Dinn at Very Special Kids on 03 9804 6223 or email [jdinn@vsk.org.au](mailto:jdinn@vsk.org.au).

I authorize Very Special Kids to register bids on my behalf up to the maximum price I have indicated. I will not hold Very Special Kids responsible for any errors that occur. I understand that if my bid is the highest at auction, the sale is final and I agree to pay the sale price.

If identical absentee bids are received, Very Special Kids will give precedence to the bid received first.

Signature

 / /2018

Submit bid to [jdinn@vsk.org.au](mailto:jdinn@vsk.org.au) or Very Special Kids, 321 Glenferrie Rd Malvern 3144, phone 03 9804 6223



321 Glenferrie Road  
Malvern Victoria 3144

Phone: 03 9804 6222  
Free call: 1800 888 875

Email: [mail@vsk.org.au](mailto:mail@vsk.org.au)  
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