



PRESENTS

ART with HEART

THURSDAY 29 APRIL 2021, 6.30 TO 9.00PM

ELEVEN40 STUDIO GALLERY, MALVERN

ABOUT VERY SPECIAL KIDS

VERY SPECIAL KIDS IS A CHILDREN'S CHARITY THAT HELPS APPROXIMATELY 850 FAMILIES ACROSS VICTORIA WHO HAVE A CHILD WITH A LIFE-THREATENING CONDITION, WITH ONGOING SUPPORT FROM DIAGNOSIS ALL THE WAY THROUGH TO 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 \$9.1 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



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

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A very special thank you to the artists themselves, for donating all or 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 29 APRIL 2021
6.30 TO 9.00PM
ELEVEN40 STUDIO GALLERY
1140 MALVERN RD, MALVERN, VIC
CHAMPAGNE & FINE FOOD

TICKETS: [HTTPS://WWW.VSK.ORG.AU/
EVENTS/ART-WITH-HEART/](https://www.vsk.org.au/events/art-with-heart/)
ENQUIRIES:
NATALIE MOTEE, VERY SPECIAL KIDS
03 9804 6232 OR NMOTEE@VSK.ORG.AU

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.

TROY EMERY



1. **GOLD FRIGHT**, 2019

POLYESTER, POLYURETHANE,
ADHESIVE, PINS

51 × 43 × 31 CM

ESTIMATE \$3,500 – 5,000

Troy Emery is an artist based in Melbourne and has an art practice encompassing sculpture, painting, drawing, and embroidery. Troy spent his youth in the regional city of Toowoomba in South East Queensland but relocated to Hobart, Tasmania to attend art school. He graduated from a Bachelor of Fine Art (hons) at the Hobart School of Art, University of Tasmania in 2005. Troy then completed a Masters of Fine Art at Sydney College of the Arts, University of Sydney in 2010.

Troy Emery's sculptural work explores animals as decorative objects as well as the aesthetics of trophy animals and plush toys. He uses materials such as pompoms, tassels, tinsel, and yarn in pieces that intentionally confuse traditional sculpture with handicrafts. Emery's paintings also explore the decorative qualities of animals but also depict the traditional subject matter of animals, landscapes and Australiana. He uses thick impasto paint and sometimes lurid colours with the intent of fusing drawing and sculpture. These uses of materials are beautiful, colourful and

alluring, and can be overwhelming when used in excess.

The role of surface and colour in the production his work is often exaggerated. The luscious textile pelt is a camp interpretation of the way skins and furs are cherished and fetishised. As natural specimens or species, Troy's animal sculptures are impossible combinations of form, colour, and materials. They exist as hypothetical or mythological animals. These fluffy colourful forms are dream-like monsters that fuse an obsession with childhood stuffed toys and fascination in anthropological and natural history object collections.

Troy's work is held in various private and public collections, including The National Gallery of Victoria, Art Bank Australia Collection, City of Townsville Art Collection, Goulburn Regional Art Gallery Collection, and Deacon Art Museum.

Troy is represented by Martin Browne Contemporary, Sydney.

JONNY NIESCHE



**2. HOUSING VISITORS FROM
ELSEWHERE IN YOUR THOUGHTS,
2020**

VOILE, ACRYLIC AND WOOD

150 × 120 × 6 CM

ESTIMATE \$13,000 – 16,000

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 (like 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 is represented by Sarah Cottier, Sydney, STATION Gallery, Melbourne, Starkwhite, NZ, Zeller van Almsick, Vienna and The Hole, NY.

KATE SHAW



3. 'BIOPHILIA', 2018

LENTICULAR PRINT

90 CM DIAMETER

ED. 5

ESTIMATE \$3,300

Kate Shaw is an award-winning Australian artist who spends her time working and living between Melbourne and the US, having exhibited in Australia for 23 years and internationally for over 10 years.

Her work reinterprets notions of what constitutes landscape painting, both within an art history context and a contemporary social context, reflecting upon the contradiction

between our inherent connection to the natural world and continual distancing from it. Prominent themes in Kate's work include alchemy and environmental change.

Kate is represented by OLSEN Gallery, Sydney/New York, Cube Gallery, London and Mirus Gallery, San Francisco.

TOM POLO



4. SOMETHING SPECTACULAR,
2016 – 2020

ACRYLIC AND FLASHE ON PAPER

76 × 56 CM

ESTIMATE \$4,500 – 5,500

COURTESY OF ROSLYN OXLEY9
GALLERY, SYDNEY

Tom Polo (b. 1985, Sydney, Australia) uses painting and painted environments to explore how conversation, doubt and gesture are embodied acts of portraiture. Frequently incorporating text and figurative elements, his works draw upon acute observations, absurdist encounters, personal histories and imagined personas. An ongoing interest across his practice is the emotional and performative relationships between people within social, theatrical and psychological space.

Polo holds a Bachelor of Fine Arts (Hons. Class 1) and Master of Fine Arts from UNSW Art & Design. Since 2007, he has exhibited in solo and group exhibitions in Australia and internationally. Recent projects include *The National 2019: New Australian Art*, Art Gallery of New South Wales, Sydney (2019); *I still thought you were looking*, Roslyn Oxley9 Gallery, Sydney (2019); *Art Brussels*, Galerie Transit, Mechelen, Belgium (2019); *Beyond Reason: exploring the logic of the imagination*, QUT Art Museum,

Brisbane (2018); *of defence and doubt*, Galerie Transit, Mechelen, Belgium (2018); *Meditation on a bone: Albert Tucker beyond the modern*, curated by Glenn Barkley, Heide Museum of Modern Art, Melbourne (2018); *Primavera 2017*, Museum of Contemporary Art Australia, NSW (2017); *(These Things) Tell Me More About You*, Mornington Peninsular Regional Gallery, Mornington, VIC (2017); *Looking at Me Through You*, Campbelltown Arts Centre, Sydney (2017); *Emotional Patrol*, STATION, Melbourne (2017); and *Painting. More Painting*, Australian Centre for Contemporary Art, Melbourne, VIC (2016)

Polo was awarded the Brett Whiteley Travelling Art Scholarship in 2015 and completed residencies at the Cité Internationale des Arts, Paris and ACME Studios, London in 2016, Artspace, Sydney in 2017 and Palazzo Monti, Brescia, Italy, in 2018. He is represented commercially by STATION, Melbourne and Roslyn Oxley9 Gallery, Sydney.

PETER DAVERINGTON



5. INTO THE NEVER #6

OIL AND ACRYLIC ON CANVAS

64 × 50 CM

ESTIMATE \$5,000 – 7,000

Born in Melbourne, Peter Daverington began his artistic life as one of Australia's most respected graffiti artists. After travelling for 12 years around the world he completed a Master of Fine Arts at the Victorian College of the Arts in 2007. Before relocating to New York City in 2010.

Working mainly in series, Daverington produces paintings, drawings, murals, installations and music, that explore themes developed by his travels and his interest in language, history, culture and the landscape.

Recent large scale mural commissions include The South Melbourne Vertical Primary School sponsored by the City of Port Phillip, Minhang's new Arts District in Shanghai sponsored by the Shanghai Ministry of Culture and

The Audubon Bird Mural Project on the East River in Queens NYC Sponsored by the Durst Corporation.

Peter has been represented in numerous solo and group exhibitions In Australia, Germany, China and the USA. Peter's work is widely collected, with notable inclusions in the collections of Art Bank, KPMG, Macquarie Bank, Gippsland Art Gallery and The Geelong Gallery. His work has been featured on the front page of the New York Times and most recently the season finale of the HBO series *The Divorce*.

Peter is represented by ARC ONE Gallery, Melbourne and Michael Reid Gallery, Sydney.

TIM MAGUIRE



6. **RED BERRIES**, 2015

DURATRANS ON LIGHT BOX

125 × 110 CM

ED. 4 + AP

ESTIMATE \$12,000 – 14,000

Born in Chertsey, United Kingdom, Tim Maguire was raised in Sydney and the Blue Mountains. Maguire studied painting at the National Art School, Sydney, before receiving a scholarship to attend the Kunstakademie Düsseldorf in 1985.

Tim Maguire is a contemporary Australian artist best known for his large-scale floral paintings. Cropped like film stills and referencing 17th-century Flemish still-life painting, his work melds digital imagery with commercial printing techniques. Maguire also uses digital photographs as source material for his oil paintings.

He applies colour separation techniques – not unlike those used in commercial printing – which blur the distinction between the digital and the handcrafted.

His work can be found in the National Gallery of Australia and all state gallery collections, and numerous regional, corporate and private collections internationally. Maguire currently lives and works between south-west France and Sydney, Australia.

Tim is represented by Tolarno Galleries, Melbourne and Martin Browne Contemporary, Sydney.

LISA ROET



7. COPPER APE 1

COPPER PLATED

ESTIMATE \$10,000 – 12,000

Lisa Roet is an Australian artist who lives and works in Melbourne. She went onto study a Bachelor of Fine Arts from RMIT University and graduated in 1987.

Roet is interested in the relationship between humans and primates and explores this relationship through her bronze sculptures, charcoal drawings, film and photography. She has travelled to remote areas in Borneo for field observations of apes in forests in addition to involving herself in a range of residencies with research centres and major international zoos.

Amongst the collections in which she is represented are The British Museum, Bruges City, Fremantle Gallery, Deakin University Art Collection, Maitland Regional Gallery, The Australian Print Workshop, Mornington Peninsular Regional Gallery, The Hudson Collection, Tasmania, City of Port Philip Collection, Gold Coast City Gallery, McClelland Gallery and Sculpture Park and the National Gallery of Australia. She is also represented in numerous private collections nationally and internationally.

Roet is represented by Finkelstein Gallery, Melbourne.

JULIAN MEAGHER



8. **SOUTH OF BICHENO, 2020**

OIL ON LINEN

152 × 122 CM

ESTIMATE \$12,000 – 15,000

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

Julian is represented by Yavuz Gallery, Sydney/Singapore, and Edwina Corlette Gallery, Brisbane.

BROOK ANDREW



9. 'BLACK & WHITE SPECIAL CUT',
HOPE & PEACE SERIES, 2005

COLOUR SCREENPRINT ON PAPER

100 × 98.2 CM (IMAGE)

107.4 × 100.2 CM (SHEET)

ESTIMATE \$4,500 – 6,000

Brook Andrew is a Wiradjuri/Celtic artist who has been exhibiting internationally since 1996. His interdisciplinary practice critically examines dominant narratives related to global histories of colonialism and modernity. 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 *In Vision of Nuance: Systems of Exposure* at the 2019 Wuzhen International

Contemporary Art Exhibition. He is the current Artistic Director of NIRIN, the 22nd Biennale of Sydney, Associate Professor Fine Art at Monash University, and Enterprise Professor at the University of Melbourne.

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

JOANNA LAMB



10. HIGH RISE 6

ACRYLIC ON CANVAS

170 × 120 CM

ESTIMATE \$10,000 – 14,000

Joanna Lamb was born in Perth. She graduated in 1994 with a Bachelor of Arts (Visual Arts) from Edith Cowan University and a Bachelor of Arts (Design) from Curtin University in 1997.

Joanna's hard-edged and highly refined compositions depict spaces of (sub)urbanity as an ongoing exploration of place. Stylistically, the works waver between realism and abstraction. Joanna's work draws on her family connection with printing and a preoccupation with the processes involved in the reproduction of imagery. Her work has a mechanical feel which often negates its handmade processes.

Joanna's work was included in *Mix Tape* at the Art Gallery of Western Australia in 2005 and in *Parallel Lives: Australian Painting Today*, TarraWarra

Biennial, TarraWarra Museum of Art in 2006. In 2007 Lamb was highly commended at the ABN Amro Emerging Artist Award and was voted one of 'Australia's 50 Most Collectable Artists' by Australian Art Collector. In 2014 her work was shortlisted for National Works on Paper at the Mornington Peninsula Regional Gallery and for the Geelong Contemporary Art Prize.

Joanna Lamb's works are included in prominent collections including the Art Gallery of Western Australia, Parliament House, TarraWarra Museum of Art, Macquarie University, La Trobe University, Edith Cowan University, The University of Western Australia and Murdoch University.

Joanna is represented Sullivan & Strumpf Sydney/Singapore..

MATTHEW JOHNSON



11. **ATMOS MARINE III**, 2021

OIL ON LINEN

150 × 170 CM

ESTIMATE \$15,000 – 20,000

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.

Matthew is represented by OLSEN Gallery Sydney/New York.

JOHN NICHOLSON



12. **ROADSIDE**, 2013

PLASTIC AND WOOD

78.5 × 49.5 × 26 CM

ESTIMATE \$3,500 – 4,500

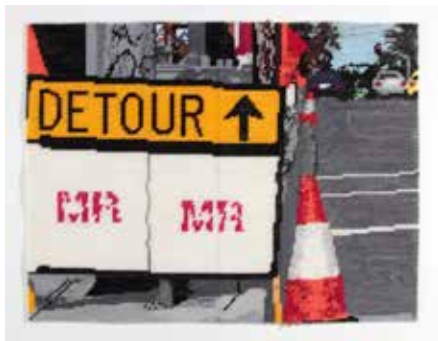
Graduating from the College of Fine Arts in Sydney in 1994, Nicholson has exhibited widely in Melbourne and Sydney. He has held studio residencies at the Bundanon Trust Artist Centre and at OMI International Art Centre in New York.

Nicholson's work is undoubtedly light, the energy that makes everything visible, and our evolving human relationship to it. While many of the works are frameless and capitalise on that redundancy, recent works feature an integrated frame as part of the work's objecthood. This is not simply an art historical reference but rather, for Nicholson, a reference to the contemporary electronic screen

and its ubiquitous presence in daily life. Once predominantly experienced from a single, analogue source – whether the natural sun or the artificial incandescent bulb – light is now more likely experienced digitally, from the glowing programmable sources of televisions, LED displays, mobile phones, tablets and hand-held devices. The screen is a vortex and portal of another infinite dimension. Nicholson's artworks replicate as his ideas bounce across this exponentially expanding field.

John is represented by Sophie Gannon Gallery, Melbourne and Jan Murphy Gallery, Brisbane.

MICHELLE HAMER



13. **DETOUR 2**, 2015

HAND-STITCHING, MIXED YARN ON
PERFORATED PLASTIC

50 × 71 CM

ESTIMATE \$10,000 – 11,000

Michelle holds a bArch (Hons), from RMIT University.

Michelle Hamer's darkly humorous artwork explores the language around us and how it reflects our fears, beliefs and aspirations. Based on her own digital photographs (taken in an instant - while on the go) and collected language the works oscillate between fast and slow; past and present; analogue and digital. Her works negotiate a space between 2D and 3D and are both personal and political. Hamer's hand-stitching and drawn works become markers of rarely captured but familiar and revealing moments of 'everyday' life.

Hamer has had twenty-one solo shows, including numerous institutional shows with four upcoming solo shows in 2020. Having been awarded numerous grants and awards her works are in local and international, private and institutional collections (including the NGV, Artbank & City of Melbourne). Recent publications include MoCA London director Michael Petry's *'The Word is Art'* (2018) alongside other internationally acclaimed text based artists.

EDUARDO GUELFENBEIN



14. **CELESTE**, 2019

ACRYLIC ON CANVAS

146 × 97 CM

ESTIMATE \$11,000 – \$12,000

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.

Eduardo is represented by Opera Gallery, Paris.

ABSENTEE BID FORM

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 Natalie Motee at Very Special Kids on 03 9804 6232 or email nmotee@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

 / /2021



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