



**THE
DEFIANCE
AWARD**

Anthony Buselli : Madeleine Collopy
Dino Consalvo : Daniela Cristallo
Inga Dalrymple : Jo Darvall
Matilda Dumas : Nicolette Eisdell
Edward Essing : Gary Gregg
Dylan Jones : Ben Kenning
Kaisa May : Justine Muller
Dan Nelson : Felicity O'Connor
Nick Offer : Adam Oste
Lori Pensini : Julien Playoust
Alexandra Plim : Rebecca Rath
Helen Redmond : Jeremy Regan-Faulkner
John Waller : Nat Ward
Stephen Brameld & Jay Staples

THE DEFIANCE AWARD

2025 Finalists Exhibition

7 - 27 February 2026

DEFIANCE
GALLERY at Mary Place | Est 1995

STEPHEN BRAMELD & JAY STAPLES

Stephen Brameld & Jay Staples are WA-based self-taught artists practicing in painting, sculpture and video who simultaneously work on the same artwork until they reach a point of mutual recognition. Their work explores improvisation, shared consciousness, regeneration, mysticism and symbol surfaces through a rugged workshop-like approach to painting and sculpting, using a wide array of materials.

'The freedom afforded by not being the sole 'owners' of our work is something we hold sacred. When working together, the devil is cast from the room and a fertility is invited in. Perhaps this is why we have chosen to prioritise this mode of working over the last six years. Liberation is letting go. Mostly you give your collaborator a raft, sometimes you hand one another a hard truth - all in the name of getting the work to express something that is beyond our own comprehensions.'

This project recoils from the individualism which dictates much of the modern western existence. As painters, perhaps there's not much interesting about us as individuals and maybe this collaboration grants us access to a wellspring of creativity that is. Access to objects that are beyond the capacity of our own egos. Access to something that is greater than ourselves.'

Brameld & Staples were acquired by Artbank in 2024 and won the Art Leven Gallery Award in the 2024 Paddington Art Prize.

Black Cross
oil, acrylic, steel, timber
125.5 x 134 cm (framed)
\$6,000



ANTHONY BUSELLI

'The images in my work are based on my immediate environment. My compositions try to convey the apprehension of the sublime in the everyday play of light in space.

Through a mixture of observation and a spontaneous gestural process my paintings are metaphors of the built environment. Just as buildings are built, renovated or demolished and display wear and tear so do my paintings demonstrate the means of their construction.

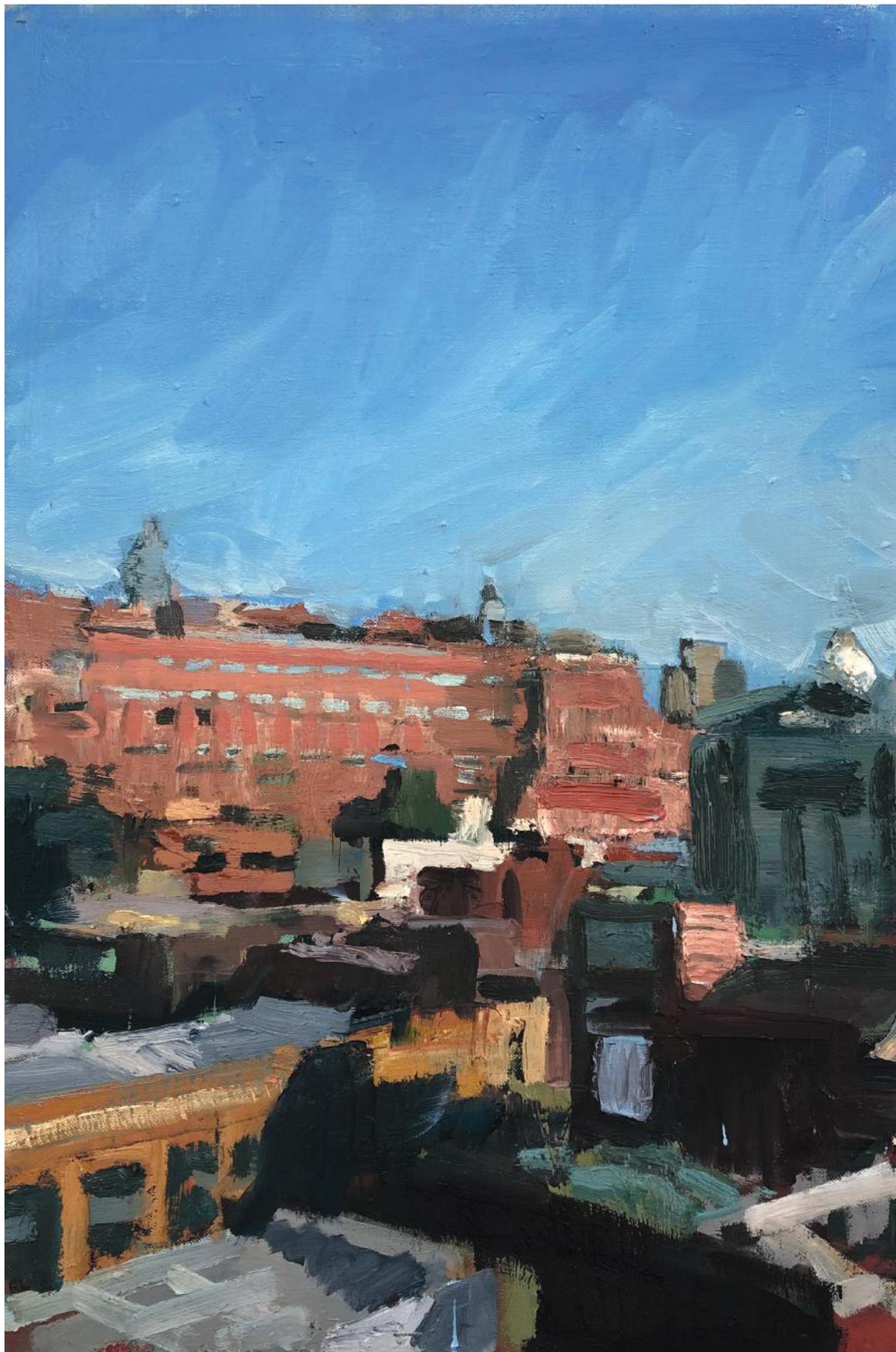
Making past erasures and subsequent additions obvious in the surface of the paint surface there is an emphasis on abstract mark making. None the less these gestures insist on depiction and emotional resonance.'

Buselli graduated from UNSW College of Fine Arts in 2004 with a Masters in Fine Arts.

He has exhibited widely for the last two decades and been a finalist in many notable art awards, including the Salon des Refusés (2016, 1999), Mosman Art Prize (2015, 2009, 2008, 2007) and the Wynne Prize (1999).

Buselli was awarded the Peoples Choice Award in the Paddington Art Prize in 2023.

City
oil on linen
61 x 41 cm, 64 x 43.5 cm (framed)
\$1,950



MADELEINE COLLOPY

Madeleine Collopy's paintings emerge from a deep connection between movement, form and space. With a background in dance, her paintings translate the language of the body into abstract gestures that evoke rhythm, tension and fluidity.

Working intuitively across mainly large-scale oil and acrylic paintings, Collopy layers loose, gestural marks to create compositions that mirror the dynamism of choreography. Her process is physical, exploratory and open-ended, seeking resolution through the act of making rather than predetermined outcomes.

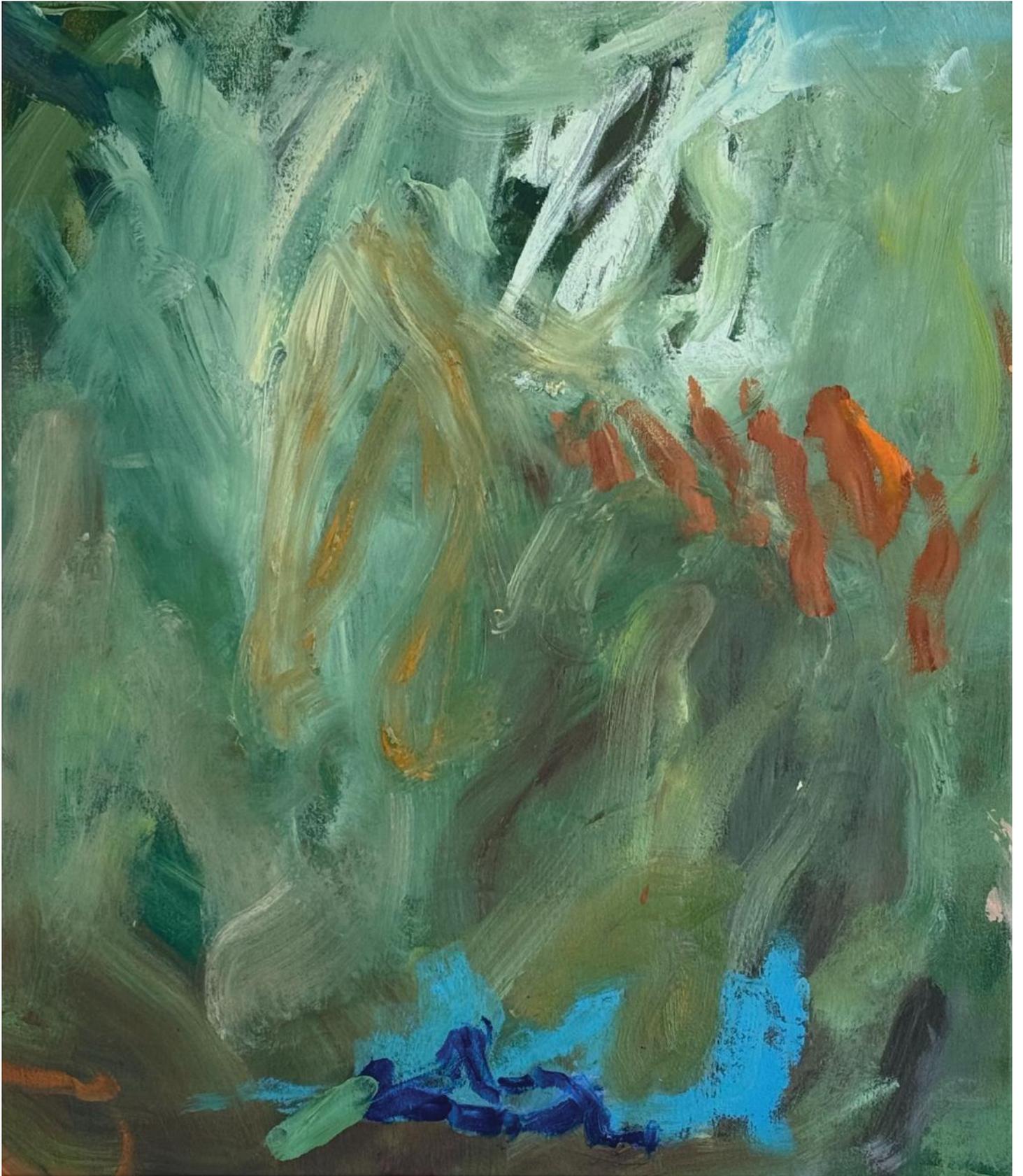
Motherhood introduces an undercurrent of vulnerability and transformation, subtly shaping her exploration of mundanity, surrender, and resilience.

Her work often navigates the tension between the transient and the permanent - between fleeting gestures and the permanent traces they leave on canvas. Through this practice, she investigates how bodies inhabit and transform space, inviting viewers to engage with the unseen forces that shape our movement and experience.

Collopy graduated from Adelaide College of Arts in 2016 with a Bachelor of Visual Arts and Design and exhibits regularly in SA.

I took a day

oil, acrylic & oil stick on canvas
58 x 50 cm, 61 x 53 cm (framed)
\$1,600



DINO CONSALVO

Dino Consalvo's first exhibition was in 1973 when he was 16 years old, a sell-out show that encouraged the young artist to pursue his interest in painting. He has been exhibiting ever since.

He attended the Caulfield Institute of Technology, Melbourne and Alexander Mackie, Sydney during the 1970's and has exhibited regularly in Melbourne, Sydney and Newcastle.

Consalvo's work is represented in private collections and institutions nationally, including Artbank, Coles Myer and the University of Newcastle and he has been a finalist in numerous art awards including the Gosford Art Prize (2025, 2024, 2017, 2016, 2015), Mosman Art Prize (2015) and the NSW Parliament Plein Air Painting Prize (2014).

Consalvo has painted weekly for the past decade en plein air at Merewether Beach capturing the different weather conditions and subtle colours of the ocean and rock formations. He recently started to include people and the surrounding café culture, taking on a nostalgic Australian ocean bath feeling.

This landscape work was made en plein air during an artist retreat at Moonan Brook.

Running Water, Moonan Brook
gouache on board
89 x 122.5 cm, 94 x 125.5 cm (framed)
\$3,500



DANIELA CRISTALLO

Daniela Cristallo has been recognized with numerous art awards and been a finalist in several contemporary prizes, including the Calleen Art Award (2021), Fishers Ghost Art Award (2021) and was the winner of the Leda Gallery Art Prize in 2024.

She has participated in over 20 group exhibitions and completed a significant body of work for a two-person show in Melbourne in 2022. She has also presented two solo exhibitions at Straitjacket Gallery in Newcastle in 2023 and 2025.

Cristallo's practice is rooted in contemporary abstract painting, where the dialogue between natural terrains and bodily sensations informs her work. Through a distinct shorthand of mark-making, she translates these sensory impressions onto the painting surface. Colour, pace, and texture act as the guiding elements of her abstraction, each responding to the nuances of place and feeling.

Traces Of Dust
acrylic & oil pastel on canvas
30.5 x 30.5 cm, 33 x 33 cm (framed)
\$660



INGA DALRYMPLE

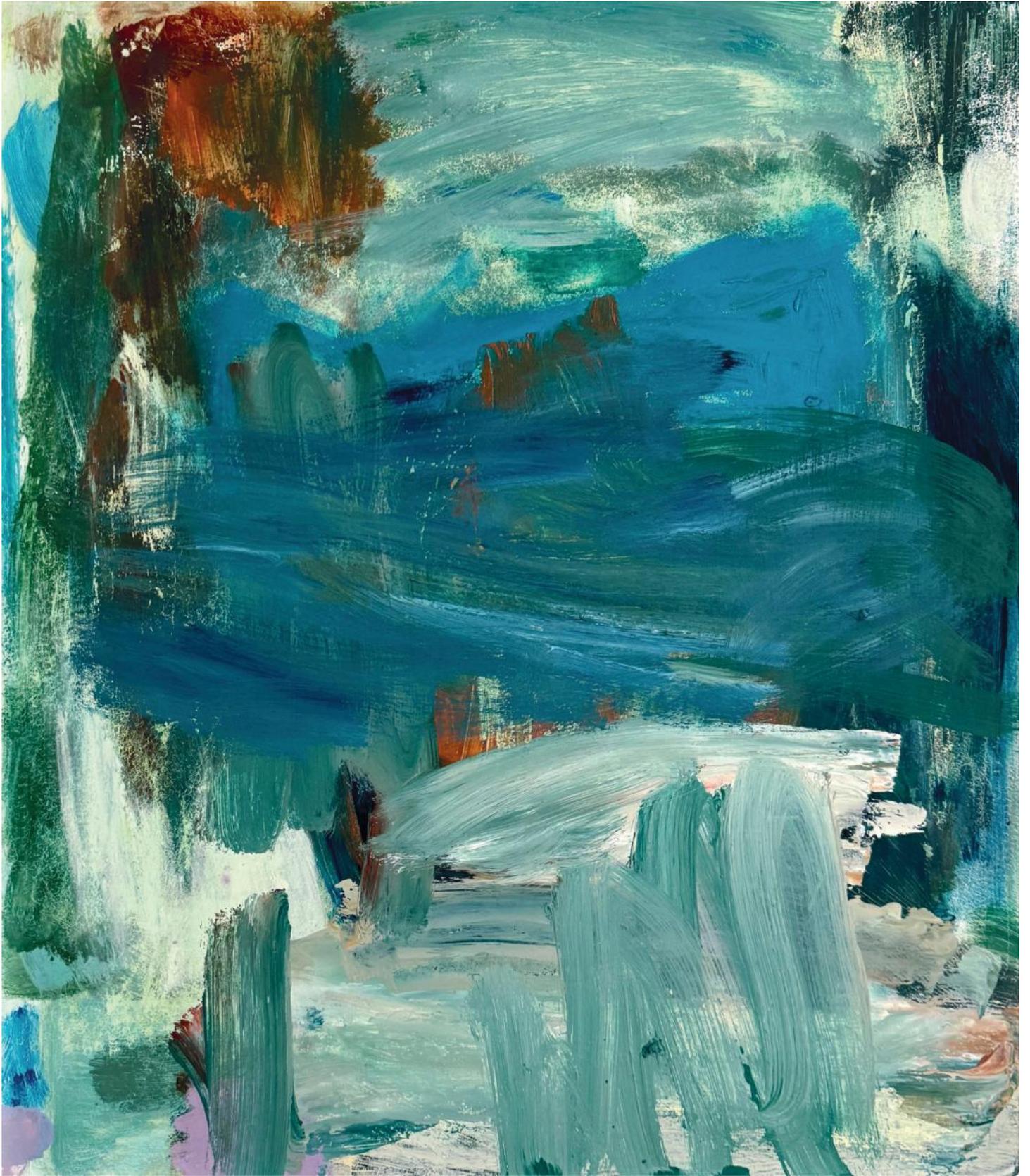
'My practice explores painting and drawing as both a subject and an act - an ongoing dialogue between material, gesture, and perception. I am drawn to the ways paint can hold fleeting impressions, translating movement, memory, and sensation into layered surfaces. Colour, line, and composition serve as anchors, structuring spaces where abstraction and reference shift in and out of focus.'

Inspired by nature and the emotional landscapes it evokes, I work with the tension between control and spontaneity. Forms emerge and dissolve, revealing the traces of decision-making and revision. The process itself - layering, erasing, reconfiguring - becomes a record of time, a way of thinking through painting. I'm interested in exploring gesture not only as a mark or movement, but as a container for emotion, memory, and even perception of a place or a space.'

Through transparency, repetition, and density, I seek to evoke the intangible rhythm of cognition, where ideas surface, dissolve, and re-emerge.'

Inga Dalrymple graduated from National Art School in 1997 and has exhibited extensively both in Australia and internationally. She is represented in Melbourne by Otomys and by Amelie Du Chalard in Paris.

Above in the grey green
oil on aluminium panel
38 x 33 cm, 39.5 x 34.5 cm (framed)
\$1,500



JO DARVALL

Originally from Melbourne, Jo Darvall has been exhibiting for over three decades with her work featured in 20 solo exhibitions and 48 group exhibitions in Australia, China, London, Fiji and Singapore.

A recipient of the Edith Cowan University and the Western Australian Parliament Artist in Residence programs in 2024, she was also the winner of the Collie Award in 2023.

Darvall's work articulates her sensory encounters with bushland and the ocean, arising from her frequent walks in nearby forests and coastal areas, during which she draws, paints and listens. Her work enlivens connections to being enmeshed in place, combining these elements to express the free interplay between abstraction and figuration.

She studied at the Victorian College of the Arts, receiving a BA in Fine Art in 1990 and established the Artists for Kids Culture Trust with fellow Roar Artists in the 1990's. She has taught at the Fremantle Arts Centre (FAC) and the University of Western Australia (UWA) and is currently a sessional academic at Curtin University.

Jo Darvall is represented by Artiorum Singapore, Fox Galleries Melbourne, Linton & Kay Galleries Perth and Studio Galleries Yallingup.

Wattle and Rock
pencil & watercolour intaglio monoprint on Arches BFK
76 x 113 cm, 95 x 134 cm (framed)
\$5,200



MATILDA DUMAS

Matilda Dumas is a contemporary Australian painter working predominantly in oils.

'In my work I aim to convey not so much a literal representation of landscape but my felt response to place, light, form and subject. I paint expressively conveying the energy of place through seemingly random mark-making, splashes, erasures, scribbles and colour choices.

My work is very much about the process of painting, the actions of making and the paint itself. I love colour but conversely have spent many years learning to draw which feeds my tonal understanding of my abstract work. My grandfather, the poet David Campbell, summed it up brilliantly with the line "What is matter but a hardening of the light."

Dumas holds a BA from Sydney College of the Arts and studied Life Drawing at Chelsea Art School in the UK. She has exhibited both here in Australia and the UK and been a finalist in several art awards including, NSW Parliament Plein Air Art Prize (2015), Ravenswood Art Prize (2019) and the Hawkesbury Art Prize (2021 Highly Commended).

Evening Walk to Belmore Falls

oil on board

60 x 120.5 cm, 60.5 x 122 cm (framed)

\$3,800



NICOLETTE EISDELL

Nicolette Eisdell is a Sydney-based artist whose practice spans decades, mediums and subjects.

Trained at the Julian Ashton Art School in the late 1960's - an institution celebrated for its rigorous, traditional approach - for 20 years she worked as a freelance fashion Illustrator in Sydney and London. Subsequently, holding a Masters in Art Therapy (1996), and later a Diploma in Adult Psychotherapy, she worked as the art therapist at a prison psychiatric hospital for 14 years.

Although identifying as a figurative painter, Eisdell's subjects range broadly, from luminous interiors to brooding landscapes and intimate psychological studies. With her focus on chiaroscuro, the interplay of light and dark, her work is imbued with a moody tonal intensity, and the suggestion of a narrative.

Eisdell has been a finalist in several art awards, including the Salon des Refusés and the Portia Geach Women's Portrait Prize. In 2024 she was invited to participate in an Australian Wildlife Conservancy residency at Newhaven Wildlife Sanctuary, and her work was featured in the subsequent collaborative exhibition with Defiance Gallery in 2025.

Outback and Cockatoos
encaustic and oil on board
45.5 x 123 cm, 48 x 125.5 cm (framed)
\$3,900



EDWARD ESSING

'My present focus is oil painting, and I prefer to work from life. There I can see the greatest range of forms and effects, and unexpected connections - like the echo of a hillside on the surface of a piece of fruit. I balance this from-life observation by often developing paintings away from the subject; the distance helps make room for instinct to guide composition.

The harmony of a picture may come together by simplifying the details of a person's face, or by removing a building entirely. Ultimately, I try to keep as close, pure and minimal to what I've seen and create paintings that pop like a relief and evoke emotion.

Outside of my own work I teach observational drawing at several art schools to all ages.'

Essing is a graduate of the Julian Ashton Art School and holds a Bachelor of Design in Visual Communications from UTS, Sydney.

Twilight Burial

oil on paper mounted on board

52.5 x 89 cm, 72 x 108 cm (framed)

\$2,500



GARY GREGG

Gary Gregg is a mid-career abstract artist who works on canvas (painting) and paper (drawing & collage), in acrylic and mixed media. He also works in three dimensions, making sculpture and assemblage employing found natural and manufactured materials, including stone, slate, weathered & distressed wood, plastic, rubber, and steel in various states.

Taking a deep interest in the character and properties of the materials he employs, Gregg is strongly attracted to the aesthetic generated by the energy invoked by the combination of disparate materials. He has been influenced by a lifetime of living by and engaging with the space afforded by the bush and water, and has read widely, particularly in the eastern tradition, on the conceptual/philosophical aspects of space.

Gregg has exhibited widely and was recently included in the survey exhibition, Australian Abstraction in Context, curated by Kon Gouriotis and Rhonda Davis.

He has been a finalist in a number of art awards, including the Wynne Prize, Kedumba Drawing Prize, Harbour Sculpture, Sydney and has been hung in the Blake Prize Exceptions exhibition. Gregg's work is held in public, corporate and private collections in Australia, France, USA, Ireland, Greece and Indonesia.

Infinite Possibilities (Zen Red, Blacks, Whites)
mixed media on canvas
152.5 x 137 cm, 155 x 139.5 cm (framed)
\$7,700



DYLAN JONES

Dylan Jones' artworks vary in subject matter and medium but regardless of what he chooses to depict there always remains an interest in colour, composition and the simplification of form.

Working from memory and with models in the studio, his practice is inspired by a variety of people and places, all rendered with gestural and energetic marks.

Jones graduated from Griffith University in 2012 with a Bachelor of Fine Art Major in Interdisciplinary Painting.

He has been a finalist in numerous art awards including the Mosman Art Prize (2022, 2019, 2018), Fishers Ghost Art Award (2022) and the Callen Art Award (2022) and was highly commended in the 2024 Lester Art Prize and the winner of the Queensland Figurative Award in 2024.

One Way or Another

oil on board

72 x 60 cm, 74.5 x 62 cm (framed)

\$3,750



BEN KENNING

Ben Kenning is an Australian contemporary visual artist whose practice blends abstraction, symbolism, and figuration, exploring perceptual and cognitive phenomena. His work investigates the interplay between static visual form and dynamic perceptual experience, a concept he refers to as static-dynamic nonduality.

He holds an Advanced Diploma of Fine Art from Newcastle Art School and a Bachelor of Fine Art (Honours) from the University of Newcastle and has presented 23 solo exhibitions across regional and metropolitan galleries. His work has been recognised with numerous art awards, including the Muswellbrook Open Art Prize and the Gosford Art Prize.

Kenning's practice has also been supported through prestigious grants and scholarships, including the Jenny Thomas Travelling Art Scholarship (2014), a public art commission for the University of Newcastle, and funding for the Coast to Dust project in Western NSW (2014).

Kenning's works are held in the collections of Newcastle Art Gallery, the University of Newcastle, Muswellbrook Regional Art Centre, as well as in private and commercial collections nationally and internationally.

Everything, everywhere, all at once
acrylic oil based sythetic polymer & sand on board
144 x 122 cm
\$2,900



KAISA MAY

Kaisa May is a multidisciplinary artist working across painting, drawing, printmaking, collage and mixed media.

Working with a range of materials and supports, she explores the tension between abstraction and figuration through bold, gestural mark-making and a stripped-back, monochromatic palette. Her process values spontaneity, experimentation, and repetition.

May regularly attends life drawing sessions, where she explores how to abstract the figure down to its most essential elements - capturing not just form, but the essence of the person. She is curious about working the space around figure, using geometry and linework to create force and tension.

May completed a Bachelor of Arts at California State University in 1994, with core concentration in Art History and has been exhibiting and painting full-time since 2012.

Her work has been included in numerous group exhibitions, including at Liverpool Street Gallery, Duckrabbit, Hunters Hill Art Gallery and the SHAC (Southern Highlands Artist Collective). She is a resident artist at OnePlus2 Studios in Lilyfield and a member of the Glebe Life Drawing Group.

Shelter

acrylic & collage on Belgian linen
117 x 97 cm, 119.5 x 100 cm (framed)
\$5,300



JUSTINE MULLER

Justine Muller is a multi-disciplinary artist working across the mediums of painting, photography, sculpture, digital and installation exploring themes of identity, human nature, environment and place.

She earned her Bachelor of Fine Arts in 2007 from the National Art School, Sydney and has since exhibited widely across Australia and internationally.

Her works can be found in major private and public collections including Macquarie Group, Sydney City Archives, Nock Art Foundation, the Children's Hospital at Westmead, Mildura Art Centre and Maitland Regional Gallery.

Muller's works have also been included in many major art awards including the Archibald Prize (2020), Dobell Prize for Drawing (2012, 2013), Doug Moran Contemporary Photographic Prize (2015, 2018), Portia Geach Memorial Prize (2013, 2019, 2020) and the Paddington Art Prize (2017, 2018, 2019 People's Choice Award).

Her collaboration with respected Elder and artist Badger Bates, *Barak, The Forgotten River* opened in Broken Hill Regional Gallery in 2018 and is currently touring other regional galleries and major cities.

Bushtrek
mixed media on hand pressed cotton
103 x 100 cm, 116.5 x 116.5 cm (framed)
\$4,600



DAN NELSON

Dan Nelson is a Muloobinba/Newcastle-based artist whose paintings are abstract yet strongly connected to the Australian landscape, particularly through colour and the quality of light.

Her works play with strange ambiguities, drifting between recognisable elements and the sensed experience of a particular place and moments in time. They are paintings about the feeling of travelling through landscape.

Nelson holds a Bachelor of Visual Arts (Printmaking) from the University of Newcastle and this foundation in print processes and aesthetics continues to inform her practice as a painter.

She has had five solo exhibitions and participated in multiple curated group exhibitions and was selected as the University of Newcastle Alumni Awards Artist for 2022.

In 2023 she achieved Highly Commended in the Milburn Art Prize for Landscape and in 2025 was a finalist in the Muswellbrook Art Prize. Her work is represented in the University of Newcastle Collection and in many private collections.

Mountain Road

oil on canvas

91.5 x 91.5 cm, 94 x 94 cm (framed)

\$2,600



FELICITY O'CONNOR

'My paintings arise from a direct engagement with the landscape and arrive at something that is both non-representational yet simultaneously tied to a sense of place.

Recently there has been a shift from the work of painting and drawing the natural Australian landscape to an industrialised landscape. I have found that the dynamic shapes and symbolism in abandoned industrial structures such as on Cockatoo Island, help inform the gritty and sometimes untidy marks and shapes that are part of my language.

These recent explorations in this type of landscape have provided a necessary compositional structure and opened up further notions of time and change, waste and renewal, impermanence and story. This deeper psychological meaning in the work is significant and pushes the reason and understanding of an individual work beyond the superficial.'

O'Connor has exhibited widely in solo and group exhibitions throughout Australia and was recently awarded a scholarship from The New York Studio School.

She has been a finalist in numerous art awards including the Fishers Ghost Art Award (2025), Hawkesbury Art Prize (2025), Gosford Art Prize (2025) and the Muswellbrook Art Prize (2018).

Detritus
oil on canvas
91.5 x 117.5 cm, 93 x 119 cm (framed)
\$3,800



NICK OFFER

'My work combines figuration and abstraction - whether focusing on landscapes, portraits or mixed media compositions - using a broad range of approaches and tools, including rollers, spray paint, ink, silicon, transferred abstract images, stencils and scrapers.

Connected to this is an interest in the incongruity of human interventions and traces on landscapes; I find the combination of the artificial and the organic in this context stimulating. I also paint landscapes whose genesis and construction is rooted in a more abstract approach. I base these paintings on digital collages composed of layers of imagery. Sometimes the accumulation of this imagery can be interpreted chronologically, other times the base image functions as subconscious thoughts which peak though when subsequent layers are 'rubbed out' to expose them.'

Offer holds an MA in European Fine Art from Winchester College of Art, UK and a BA in Fine Art from Edinburgh University and has exhibited in the UK and Australia.

He has also been the recipient of several art awards, including the National Contemporary Art Prize (Highly Commended 2024), Lethbridge Landscape Award (Highly Commended 2024), Doyles Landscape Award (First Prize 2024) and the National Capital Art Prize (Highly Commended 2023).

Saplings in Flooded Field
oil, ink & toner on aluminium composite
85 x 121 cm, 88 x 124 cm (framed)
\$4,800



ADAM OSTE

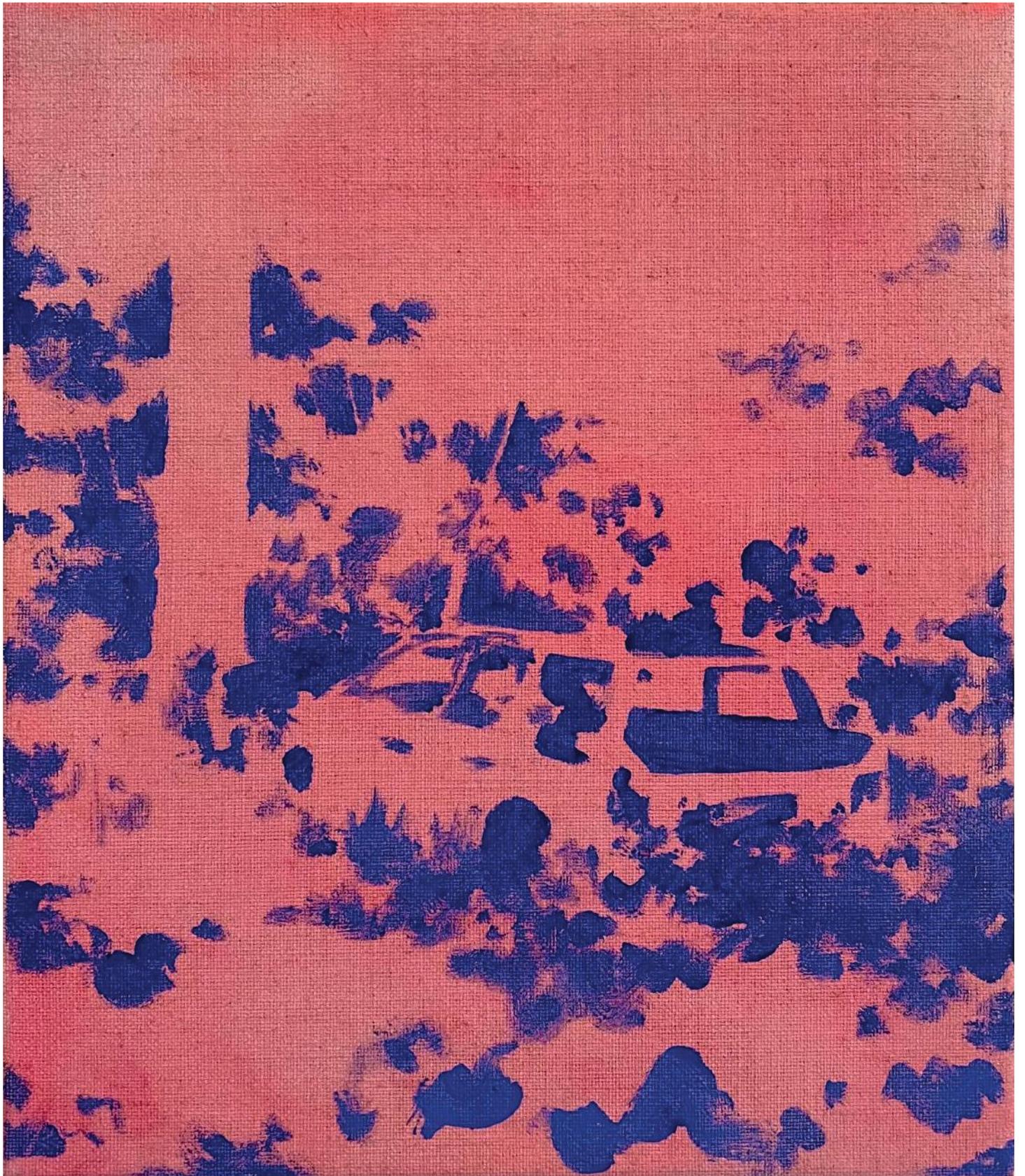
'Knowing personally some young people who steal cars, I'm pained by the harm and destruction they cause. Yet, I'm pained also by their brokenness. They are a deeply angry youth, possessed by an incessant sense of powerlessness. For many, the darkness of the streets is often far kinder than the darkness in their homes.

When speaking candidly with me about the details of a night stealing cars, their bodies become animated by a confidence afforded to them by this momentary agency and freedom. Observing the co-mingled fragility and violence of these youth, I'm fascinated by the paradoxical stillness of their abandoned cars. These once feverishly violent objects of speed now dormant. Each dumped car signposting a deeper wreckage, soon engulfed in lantana and silence.'

Oste graduated from COFA (UNSW Art and Design) in 2016 with a Bachelor of Fine Arts/Bachelor of Education (Honours).

He has exhibited regularly since 2013 and been a finalist in several art awards including Still: National Still Life Award (2025), Northern Beaches Art Prize (2021), Macquarie Group Emerging Artist Prize (2019) and was the winner of the Waverley Art Prize (2019).

Wreck Study I
oil on linen
36 x 31 cm
\$1,200



LORI PENSINI

'I am a figurative narrative artist illustrating directly from my lived and ancestral grazier experience. My art practice is an exploration of myself, my identity & placement within my family's multifaceted history. Matrilineal memories within my shared European & indigenous histories in the Australian landscape, engages commentary around the simultaneously constructive & destructive relationship between wo(man) & land especially in the regenerative context.

My work seeks to create a narrative around our nature/culture identity & our role in planetary health.'

Lori Pensini is a multidisciplinary artist working across a variety of mediums. She has held 30 solo exhibitions and 50 group shows and been shortlisted in over 120 art awards.

Notably she won the Collie Art Prize (2025), Portia Geach Memorial Portraiture Prize (2024), Kilgour Art Prize (2021), Perth Royal Landscape Award (2022) and the Hamersley Iron Landscape Awards four years running (1998-2001). She has been a finalist in the Dobell Drawing Prize (2023), Salon des Refusés (2022, 2024), Portia Geach Memorial Award (2019-2024), Alice Prize (2022) and the Len Fox Award (2000, 2022, 2024). Her work is held in many significant Australian collections.

Red Sky At Night, Shepherds Delight
oil, acrylic & burnt wood on linen
130 x 115 cm
\$8,600



JULIEN PLAYOUST

After a lifelong passion and commitment to painting and art, over the last two decades Playoust has established a permanent Sydney studio. Complementing time spent in the bush, his work focuses primarily on plein air and narrative studio drawing and painting, exploring themes of landscape and labour and our common human experience.

Playoust completed degrees in architecture and business in 1991 and 1996 and in recent years has attended several courses at the National Art School, Sydney. He works from preliminary sketches, photographs, memory and montages, his practice stemming from a life-long discipline of drawing from life, reading, and researching the masters.

His book, *Investigating Landscape*, a collection of works from 2019-2024, was published by the Beagle Press in 2024 and exhibited at Defiance Gallery in early 2025.

Sunset on the laneway to Deangle
acrylic & mixed media on paper
76 x 57 cm, 89.5 x 70 cm (framed)
\$2,900



ALEXANDRA PLIM

Alexandra Plim is an Australian artist living and working on Gadigal and Wangal Land in Sydney.

She is known for her gestural abstract painting, typically working in multiple layers, exploring colour, texture and mark and draws inspiration from time spent in the Australian landscape.

'I love to work on a large scale if I can, using my whole body to make sweeping gestural marks or walls of colour. I never know whether a colour or mark or shape is going to work until it's on the canvas. Even then, a lot of mulling is required. More often than not, if its not singing, it's not right yet and I just have to keep going.'

Plim graduated from Charles Sturt University in 2004 with a BA in Design for Theatre and TV and has exhibited regularly since 2018.

She has been a finalist in a number of art awards including the Hawkesbury Art Prize (2025), BAMB Art Awards (2023 Highly Commended), National Emerging Art Prize (2021) and Fishers Ghost Art Award (2019) and her work is held in private collections both in Australia and internationally.

Creek Reflections
acrylic on canvas
122 x 152 cm, 125 x 155 cm (framed)
\$3,900



REBECCA RATH

Rebecca Rath is an Australian artist living and working in the Hunter Valley.

Her work has a strong emphasis on plein air painting and drawing, seeking out landscapes that hold a sense of stillness, tension, or transformation.

'What drives me is not just the beauty of the land but its fragility. Where I live is under constant pressure from expanding housing developments, and I often wonder whether the views I paint today will still exist tomorrow. This tension - between the enduring presence of the land and the speed of human change - sits in my work.'

Rath graduated from COFA (University of New South Wales Art & Design) in 1999 with a Bachelor of Fine Arts (Honours) and has exhibited widely for more than two decades both here and overseas.

She has been a finalist in a number of art awards including the Hawkesbury Art Prize (2025), BAMB Art Awards (2023 Highly Commended), National Emerging Art Prize (2021) and Fishers Ghost Art Award (2019) and her work is held in private collections both in Australia and internationally.

Winter Veil Over Thistle Hill, View Towards Barrington Mts
oil on canvas
30 x 120 cm, 35 x 125 cm (framed)
\$2,200



HELEN REDMOND

Helen Redmond's painting practice is shaped by a lifelong engagement with architecture, light and space.

With a background in design journalism and interiors styling, including over a decade as Melbourne editor for Vogue Living, her transition to painting was a return to earlier creative instincts and a deeper, more visceral form of expression.

Her work explores the psycho-geography of space, using architectural forms not as literal depictions but as frameworks for emotion and memory. Through the slow layering of translucent oil glazes, Redmond evokes the passage of time and the quiet resonance of light.

Her paintings are meditations on stillness, presence, and the subtle traces of human experience.

Redmond holds a Bachelor of Fine Arts (Painting) from the National Art School, Sydney and is represented in Melbourne by Otomys.

Meikyuu

oil on canvas

100 x 80 cm, 103 x 83 cm (framed)

\$4,900



JEREMY REGAN-FAULKNER

'There is the tradition in our society that when you feel drawn to do something in life and you appear to have a talent or interest in that doing be it; mathematics, music, art, dance, science, sport, language or politics; that you will study it at some point in some official capacity and in so doing become qualified to do that thing that you are passionate about and therefore be regarded as professional in that capacity by your peers.

I state here that tradition is a social construct made of belief in a hierarchy. A hierarchy that inherently needs us to believe that someone else from the past knows more than you do in the present. Tradition creates division between the haves and have nots. It creates tension in the expectation that to be a valid respected member of society you must conform, understand and respect all the people that have studied that subject before you.

But what if we are like snowflakes. Each one of us different from the other but connected in the fact we are all living beings having an earthly experience. What if we come into this world with a love - a complete and overwhelming LOVE of painting and a driving need to paint. Does it matter that you dont go to art school? Does it matter that you don't conform to the status quo? Some may call it ignorant but does it matter?'

Songbird
house paint
151 x 121 cm, 154 x 124 cm (framed)
\$2,000



JOHN WALLER

'My work is derived from the Australian landscape, from the western border of NSW and Victoria, to the vast interiors of central Australia, an exploration of the landscape remembered, and the physical process of painting as an ongoing dialogue between surface and memory.'

As a boy growing up in Mildura, I was free to roam under the vast hot sky far away from the irrigated symmetry of the orange groves and out to the windswept sand dunes, where ancient artefacts and the skeletal remains of extinct fauna would sometimes become visible under the constantly shifting landscape. These memories remain with me today and continue to inform my work.

As an adult I was fortunate to have the opportunity to work with the indigenous artists of Lajamanu in central Australia. The experience of flying over the outback terrain in a single engine plane brought another perspective to my experience of the Australian landscape.

Each of my paintings begins with a drawn figure, over which landscape-derived shapes are overlaid. Paint is scraped, pushed and erased, the process a continual act of layering and editing, contributing to a stratified aesthetic of space and time.'

Waller has exhibited extensively in Australia since the 1990's.

Shift
oil on linen
152 x 152 cm, 155 x 155 cm (framed)
\$8,500



NAT WARD

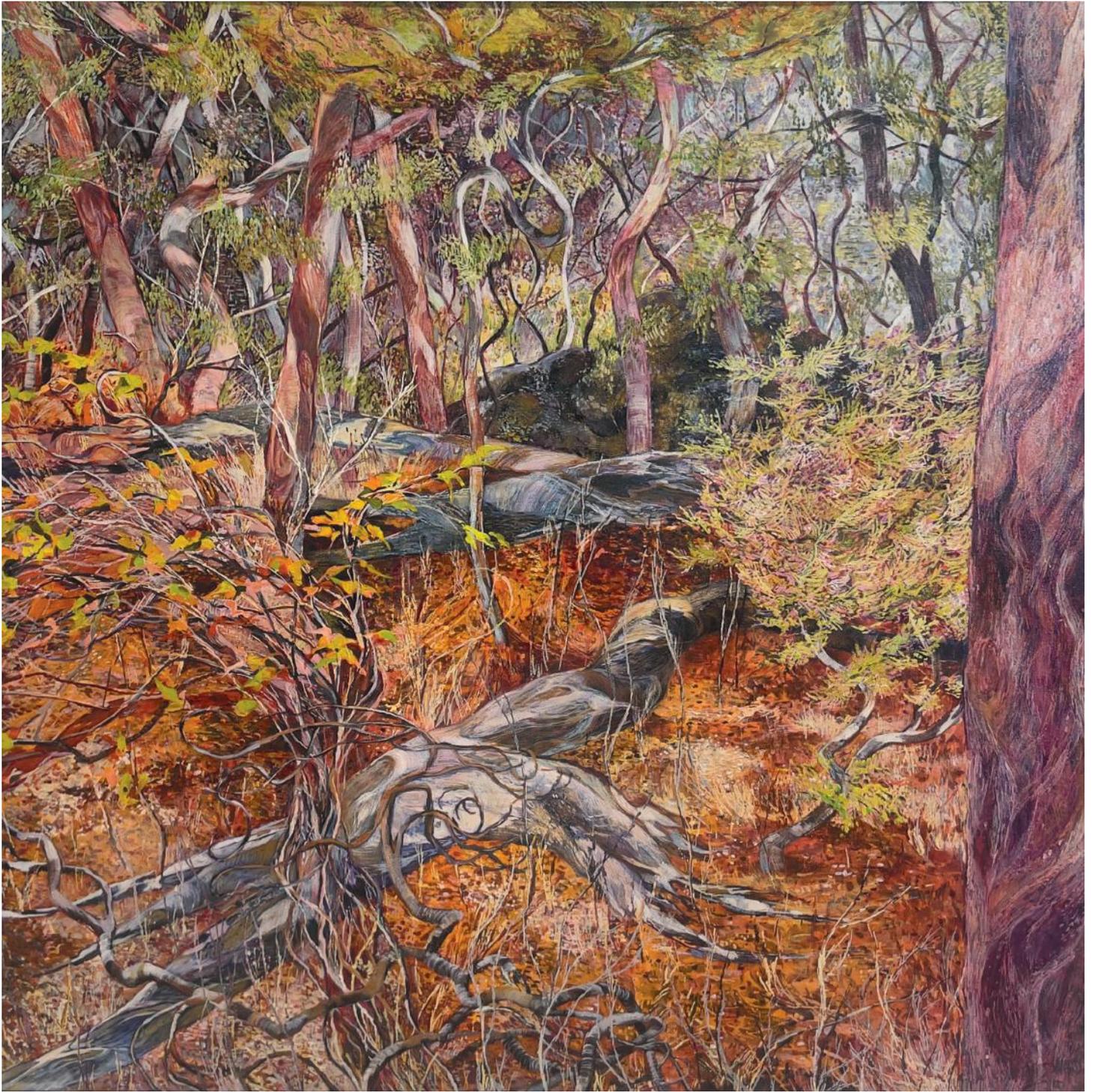
Nat Ward's painting practice is based on observations made from her intimate knowledge of the landscape where she spends time hiking, acknowledging the sometimes innocuous or understated elements in the bushland, bringing a gentle and whimsical feel to them in her work.

'There is an element of the slow regard, that is to say, to look closer and longer at nuances and curiosities in nature and attempt to bring the same dynamic into the paintings.'

Ward holds a BFA major in painting from Canterbury University and exhibits regularly in Victoria.

She has been a finalist in numerous art awards including the Omnia Art Prize (2025), Muswellbrook Art Prize (2024), KAAF Art Prize (2023, 2021, 2020), Geelong Contemporary Art Prize (2021) and the Ravenswood Art Prize (2023) and was the winner of the John Villiers Outback Prize in 2025.

Beautiful Scrubland #7
oil & wax on canvas
90 x 90 cm, 93 x 93 cm (framed)
\$5,500



DEFIANCE
GALLERY at Mary Place | Est 1995

12 MARY PLACE, PADDINGTON 2021
02 9557 8483 www.defiancegallery.com

