

Interested in starting an art collection but not sure where to look and how much to fork out? We have you covered with our pick of Australia's best emerging artists across a range of media

# art smarts





PHOTOGRAPHY: TRAIANOS PAKIOUFAKIS (PORTRAIT OF NATALIE WEARING SHHORN CLOTHING)



## Natalie Rosin

**SCULPTOR, SYDNEY**

Working with a temperamental material like clay might seem counterintuitive for the exacting mind of an architecture student, but for Natalie Rosin, who undertook a ceramics subject in the last two years of her study and never looked back, the unpredictability was strangely attractive. "I don't know why I chose clay, but it's like family; you can't choose them yet you unconditionally love them." Although she put aside a career in architecture to pursue art full-time in 2017, her background still has a strong influence on her practice, with Modernist architects such as Le Corbusier, Harry Seidler and Robin Boyd informing her design aesthetic. What Natalie loves most about creating art is the process. "The constraints of clay really interest me," she says. "I love how the material has its own language. Sometimes it's an argument between what is possible, what gravity prescribes and what I envision in my mind." Not just beautiful sculptures, Natalie's diminutive designs (some fitting into the palm of your hand and costing less than $100) allow you to take home a little piece of Australia's architectural history.

*Natalie's next exhibition is Endangered + Extinct, at the Australian Design Centre in Darlinghurst, Sydney, from March 26 to May 27; natalie-rosin.com or @natrosin*

**THIS PAGE** Natalie Rosin's *Montage Series* (top) is available from Curatorial & Co while *Breeze Blocks* (left) sells through Saint Cloche Gallery. **OPPOSITE** Holly Greenwood's *Beer Stained Sturts*, a 2019 oil on Belgian linen, can be found at Sydney's Olsen Gallery. See more of her work on the following page.

WORDS & COMPILATION **KATE HASSETT**



## Holly Greenwood

**PAINTER, SYDNEY**

Growing up in a creative family, Holly Greenwood was exposed to the arts from a young age. "I have always been curious about how other people live," she says, "and have often been drawn to a more unconventional view of beauty." This view has long informed her artistic practice, as seen in her latest collection of works, titled 'The Time Between'. Holly has drawn inspiration from the stark yet intimate scenes of Australia's clubs and pubs "with their faded and dusty beauty, reflective of a time when people sought refuge in a community and could let their guard down." Her expressive and moody pieces, priced from $3400 and available through Sydney's Olsen gallery, find beauty in the mundane and demonstrate her commitment to authenticity.
*olsengallery.com or @hollygreenwood*



PHOTOGRAPHY: NAT ROGERS (HAYLEY'S PORTRAIT)



## Hayley Millar-Baker

**VISUAL ARTIST, MELBOURNE**

Looking from afar at the work of Hayley Millar-Baker, you could be forgiven for mistaking her pieces for standard photographs. But look closer and you discover an alternative world where histories are merged in a co-existence of time and culture, and nothing is as it seems. "I'm focussed on filling in the gaps and finishing the stories belonging to South-East Aboriginal history, both present and future," says Hayley, who is of Gunditjmara, Brazilian, Anglo-Indian and European descent. "These accounts are so often sugar-coated in our taught histories. I use my art to reveal truth, or a narrative that better suits an ideal Aboriginal experience." Contact Vivien Anderson Gallery for prices.
*hayleymillarbaker.com or @hayleymillarbaker*







## Thea Anamara Perkins

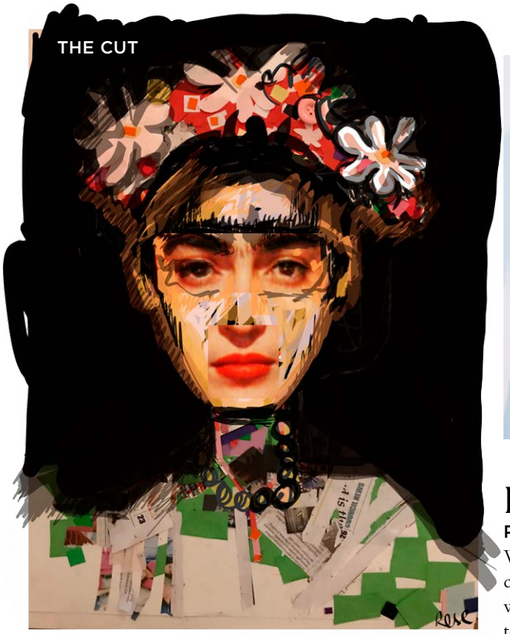
**PAINTER, SYDNEY**

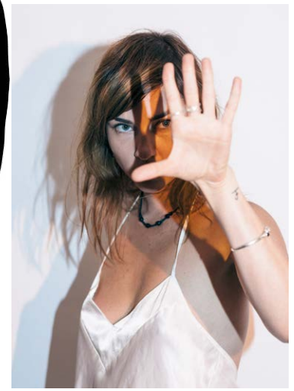
If there was ever a chance to invest in an artist before they 'explode' – this is it. Last year was big for Arrernte and Kalkadoon artist Thea Perkins. She was a finalist in the Archibald with her portrait of fellow artist Christian Thompson, a Brett Whiteley Travelling Scholarship finalist and a participant at the Tarnanthi Festival, where she hosted a panel with notable Tangentyere artists. Her beautiful, personal works are grounded in the intimacy of memory and how those experiences inform our wider perspective of the world. A self-described "loving and philosophical" artist, Thea is currently working on a new series of paintings and taking commissions, which vary in price.
*Thea's next group show is at Edwina Corlette Gallery in New Farm, Brisbane, from February 18 to March 7; theaperkins.com or @anamara.art*



**THIS PAGE** (from top) *John Street*, a 2018 acrylic on board, and *West Street II*, a 2017, another acrylic on board, both by Thea Perkins. **OPPOSITE** (from top) *The Pokies*, a 2019 oil and oil stick on board by Holly Greenwood. *Untitled 8 (I'm The Captain Now)*, a 2016 inkjet print on paper by Hayley Millar-Baker. Hayley pictured with another of her works *Untitled (The Circumstances Are That A Whale Had Come On Shore)*, a 2018 inkjet piece on cotton rag.







# Rose Ashton

**PAINTER, SYDNEY**

While most artists will develop a signature style over the course of their career, this concept is both terrifying and amusing for Bondi artist Rose Ashton, who is at odds with how she would describe her own work. "As I grow, so too will my art. I hope to not be defined too exclusively with anything at this point in my career." It's this commitment to exploring and expanding her artistic boundaries that sees Rose create pieces ranging from detailed paintings to intricate line drawings depicting the beauty of the female form, as well as more expressive mixed-media works – priced from $100 to $2000. "My art has evolved as I've matured, travelled and met other artists," says Rose. "Where once I was vague about a subject, I now go deep below the surface of an idea, where I can swim around in it for a while and see what's possible."
*Rose has launched @roseashtonartclass to teach "fun fine art" to children and adults through private workshops around Sydney. Find out more at roseashton.art or @roseashtonart*



# Mulga

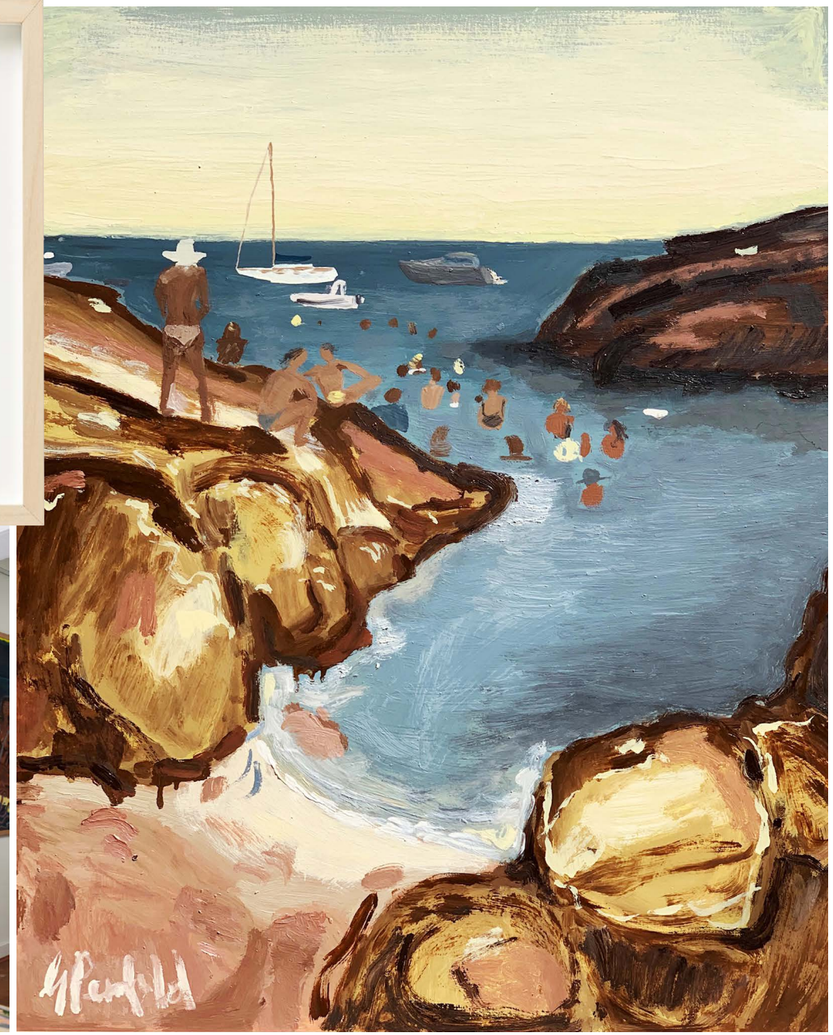
**ILLUSTRATOR, SYDNEY**

Anyone familiar with the work of Joel Moore – or more likely his artistic moniker, Mulga – will recognise his playful and cheeky illustrations featuring bright, bold colours and distinctive black outlines. Not one to shy away from a challenge, Mulga quit his desk job as a "normal office-worker dude" in the financial planning industry to start life as a full time "art dude" five years ago, and has since made his mark on everything from large-scale murals to children's books. "I loved to create and draw, so I decided to have a crack at doing that. I guessed that making a living from art was possible, so I tried really hard and it paid off." In Mulga's vibrant, colourful world, replete with anthropomorphic dreamscapes of lions smoking tobacco pipes and tigers in diamond sunglasses, interspersed with bearded hipsters and a healthy dose of good vibes, it's summer all year round. His originals start from $425.
*A selection of Mulga's artwork is available as part of Samsung's 'The Frame' art collection; mulgatheartist.com.au or @mulgatheartist*









# Gabrielle Penfold

**PAINTER, SYDNEY**

Like postcards from places you'd rather be, Gabrielle Penfold's works are an exercise in longing. Inspired by life's simple pleasures – trips to sun-drenched destinations, personal journeys through old historical tomes and long lunches with friends, it's impossible not to feel moved by her joyful evocation of the everyday. "I am fascinated by history, so that does become a huge influence," she says. "However, increasingly my travels have informed my work. I explore the myths and legends of the places I visit and often work them into my art." Her clay work and unique oil paintings (priced up to $8500) are "an expression of all that is ephemeral, beautiful and fragile in the natural world." While she only started showing her work three years ago, Gabrielle is excited for what the future holds. "As a young female artist, I'm becoming braver at sharing my voice. I feel so privileged to do this and think it's important I do it with thought and respect."
*Gabrielle's next group show is Earth Matters at Clare Gallery in Double Bay, Sydney, from January 16 to February 12; gabriellepenfold.com or @gabriellepenfold*



PHOTOGRAPHY: BRUNO STEFANI (ROSE ASHTON PORTRAIT)

**THIS PAGE** (clockwise from top) *Scorpello*, a 2019 oil on board, and *Menorca Warm*, a 2019 oil on board, both by Gabrielle Penfold. Gabrielle pictured at her Lunch and Dinner exhibition at Clare Gallery, and assorted works there. **OPPOSITE** (from top) *Frida*, a 2019 acrylic, ink and pastel work on paper, and *The Death Of Delusion*, a 2019 ink on paper, both by Rose Ashton. *Rod The Rad Koala*, a digital print on paper by Mulga.

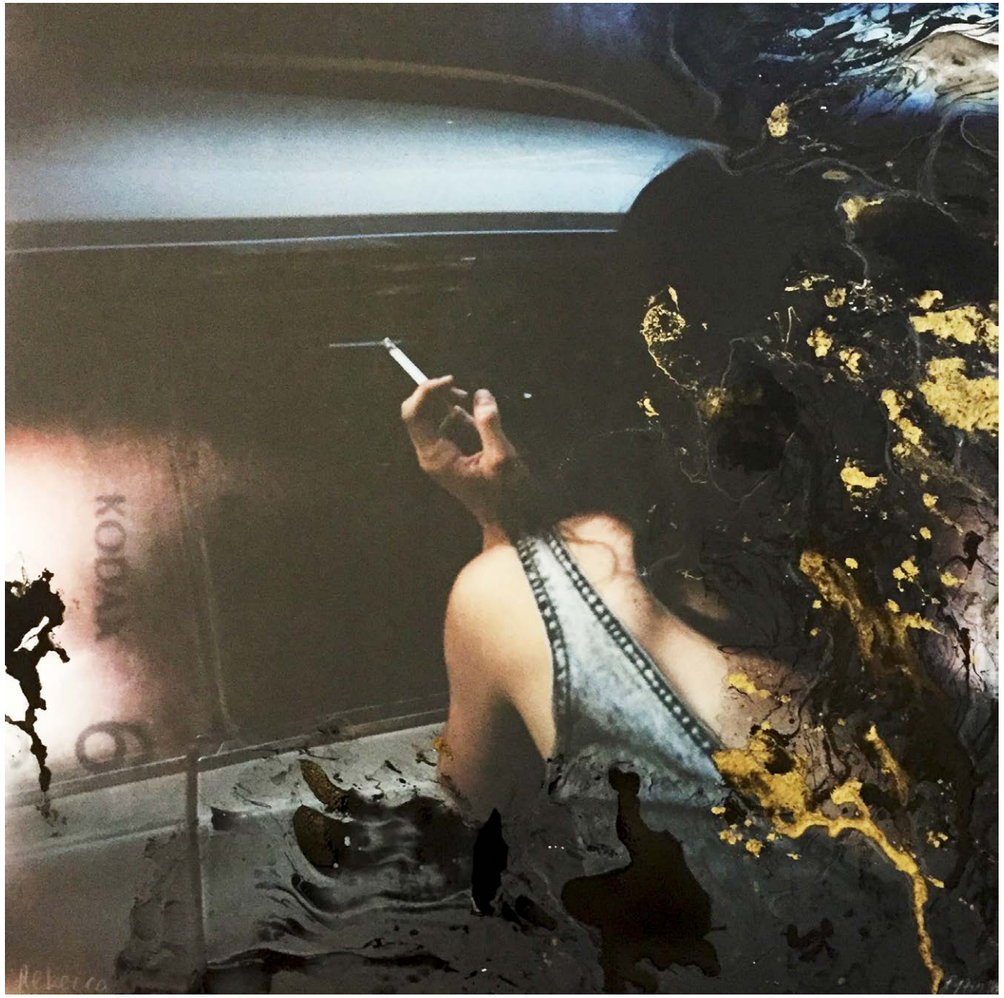




## Bridgette McNab

**PAINTER, MELBOURNE**

For the two-time Archibald finalist, creating art isn't unlike our creation of identity. "With the rise of social media and technology, existence has become a full-time social performance," says Bridgette McNab. "Platforms like Instagram embody our augmenting culture of spectacle and surface [so] separating the real from the fantasy is almost impossible. In the words of RuPaul, 'We are all born naked and the rest is drag.'" Bridgette's figurative ruminations on the performative nature of contemporary culture and our place within it are graphic, cinematic and full of life and colour. While she is influenced by the genres orbiting fantasy and masquerade, her artworks depict a nonchalant dreaminess that is capturing the attention of collectors across the country. For this young woman, there's never been a more exciting time to be in the arts. "In a broad sense, art is a vehicle for communication, especially for voices that may otherwise not be heard," she says. "I feel like women are finally getting some of the spotlight; and with more and more galleries popping up, the power isn't resting in big establishments any more." Her originals are priced from about $650; her prints are around $200.
*For details of upcoming exhibitions, see bridgettemcnab.com or @bridgettemcnab*

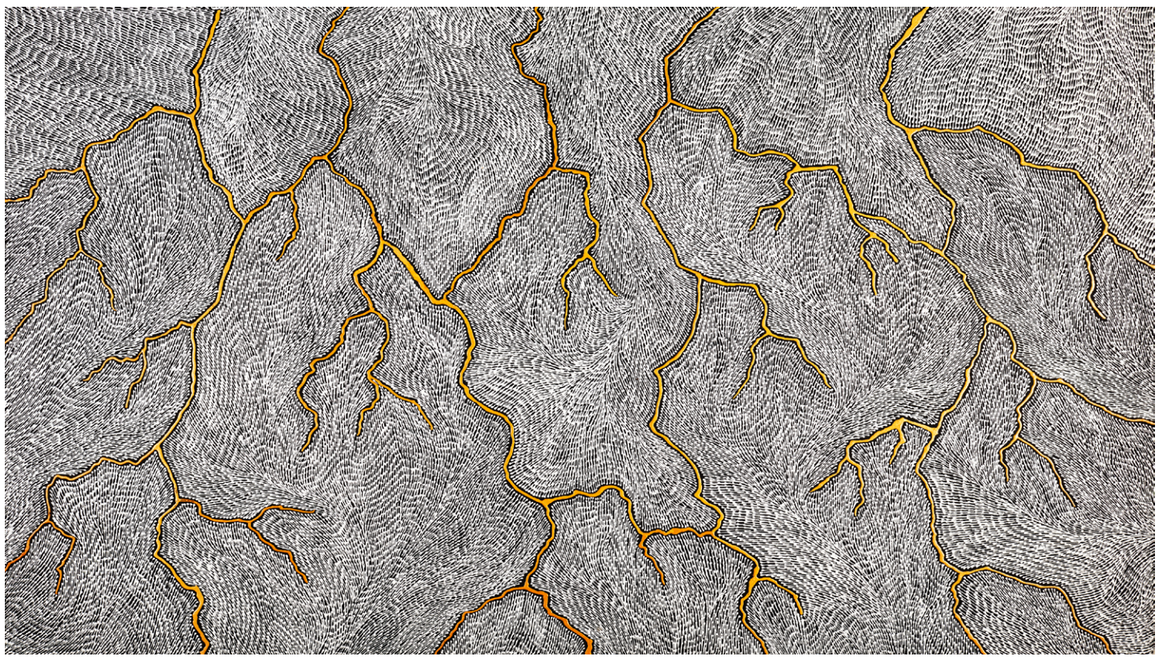


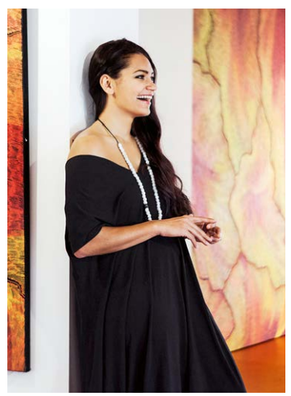


## Amy Finlayson

**CONTEMPORARY ARTIST, SYDNEY**

Creator, curator, model and founder of The Fin Collection (an accessible and inspirational creative platform for the arts), Amy Finlayson wears many hats. But pushing boundaries in her own art practice is where she finds a true sense of liberation. Working with mixed media, the Perth-born, Sydney-based artist uses acrylics, spray paints and pigments to form her textural, layered contemporary imagery. "I find the best pieces I make come from a deep-rooted desire to communicate something that I want to say, but can't find the words to do so," she says. Amy's latest series centres around ideas of identity and suburbia while growing up in Perth, and coming into her own as a woman and an artist. Expect to pay anything from $300 to $5200 for her work.
*thefincollective.com or @amy_fin*





## Sarrita King

**PAINTER, DARWIN**

For the Darwin-based Gurindji and Waanyi woman Sarrita King, art has been a part of her life for as long as she can remember. The daughter of the late highly-acclaimed artist William King Jungala, her creative drive was nurtured from a young age. After a decade of travelling around Australia, she returned to Darwin, where the raw beauty of the land and our connection to it provides endless inspiration. "I see art as our original form of communication, as well as telling a story or sharing a piece of ourselves," she says. "To either create artwork or appreciate it, and to have it resonate with you, is a way of ensuring that a little piece of you is always within this world long after you're gone." Predominantly working with acrylic on canvas, her intricate creations (from about $715) depict elements of traditional methods while drawing on contemporary attitudes and techniques. But she says her works are defined by those who view it and give it new life. "I hope they feel connected [and] find something that resonates with them or a memory they have from their own lives. I love it when people tell me what they see in my work." 10
*Some of Sarrita's art is in Samsung's 'The Frame' collection; sarritaking or @kingsisters_art*

**THIS PAGE** (from top) *Rebecca II*, a mixed media on archival paper by Amy Finlayson. *Lightning*, an acrylic on linen by Sarrita King (behind the artist). **OPPOSITE** (from top) *I've Heard It Said That Nothing Is True*, a 2019 oil on poly cotton by Bridgette McNab. Another work from Sarrita's *Lightning* series.