

if only.

AUSTRALIAN MINI SOLO SHOWS

*From the spiritual to the sensory, the emotional to the elemental,
journey through ancient landscapes, vast oceans and generous self-reflections.
Each of the works in this show whispers the question of,*

if only...

A series of Australian mini solo shows.



christopher lees

WATCH ARTIST INTERVIEW | [Here](#)

GENRE | Surreal/landscape

STAGE | Established

EDUCATION | Self-taught

CAREER OVERVIEW | Christopher Lees' ability to capture both the essence and diverse facets of Australia's natural composition makes the regional Victorian artist's work eerily 'otherworldly'.

His masterful depictions of metaphysical dreamscapes of cliff faces, mossy islands, and littered mountainsides captivate audiences with the skill of a seasoned illusionist. Chris is an accomplished artist who has held numerous sold-out shows over twenty years. He has been represented in galleries in Singapore, Melbourne, Sydney, and Brisbane. His work is currently represented in numerous significant private and corporate collections in Australia, Asia, the U.S.A., Europe, and the U.K.

WHY WE LOVE IT? Majestic, mystical and ancient. Masterful technique. Elicits the senses through portrayals of temperature, scale, light and texture. Evidently intimate connection with subject matter - like bearing witness to a secret dialogue. Awe-inspiring.

"The Australian landscape is an enigma of nature's imagination. I try to amplify this in my paintings. There are no picturesque European gardens or manicured lawns, but gnarly, craggy, primeval escarpments plummeting into the abyss. The landforms are not easily accessible, only viewed by floating on the deep black water or hovering over this strange land in a dreamlike trance. There is no sound, wind or signs of life, just fragments of familiar motifs such as boulders, trees and the occasional fence line that seemingly contain nothing, suggesting we may have been there at one time. I try to interpret the Australian bush with emotions that can't be written in words. I want the viewer to feel alone, at peace and in harmony with this surreal world, as I do."

- Christopher Lees



DAYDREAM
Oil on linen | 122 x 122 cm

\$13,500 AUD



NIGHT VISION

Oil on linen | 122 x 152 cm

\$17,500 AUD



BLOODLINE

Oil on linen | 122 x 122 cm

\$13,500 AUD



BEYOND THE HINTERLAND

Oil on linen | 122 x 152 cm

\$17,500 AUD



claire yerbury

WATCH ARTIST INTERVIEW | [Here](#)

GENRE | Abstract

STAGE | Established

EDUCATION | Bachelor of Fine Arts

CAREER OVERVIEW | Working on wooden panels using a combination of acrylic paint, ink pencils, oil crayon, print collage and paper, Claire builds layers that gently link, sometimes contrasting, sometimes blending but always flowing with a subtle unifying thread.

Her themes of life, death, beauty, decay, growth, joy, sorrow and impermanence stem from her interest in Zen Buddhism and her observations of the natural world. Often these themes are expressed using images that reflect her experience and studies in horticulture and her musical background as a cellist.

Claire lives and works at her rural property surrounded by trees and nature in the Northern Rivers of NSW. Her art is exhibited in galleries in Sydney, Adelaide, Brisbane, Tasmania, Byron Bay and the Gold Coast and continues to develop and evolve as she expresses her unique and personal experience of life.

WHY WE LOVE IT? Effortless and exquisitely rendered stories of nature. Established style that consistently gains praise and adoration. Gloriously beautiful with generous and bold metaphor. Just breathtaking.

“Through my art, I reflect upon the ever-changing churn and flow of life in the natural world, particularly the Australian forest, which surrounds my house and studio. I produce plant pressings from leaves, bark, and other natural objects found in my direct environment, thus representing the natural world in a very tangible and physical way. This gives the work a unique and direct connection to the here and now. My wish is to express the beauty of the natural world by revealing and celebrating some of its infinite messages about falling and growing with grace through our own human lives. If only this view was seen more widely and understood more deeply—perhaps our lives would be more fulfilled.”

- Claire Yerbury



CUP FULL

Mixed media on birch (Framed in Australian Oak Float
Frames) | 122 x 60 cm

\$5500 AUD



THROUGH CRACKS

Mixed media on birch (Framed in Australian Oak Float
Frames) | 122 x 60 cm

\$5500 AUD



TO BREAK TO BURN TO BLOSSOM

Mixed media on birch (Framed in Australian Oak Float
Frames) | 122 x 91 cm

\$6600 AUD



EMERGING OF ITSELF

Mixed media on birch (Framed in Australian Oak Float
Frames) | 122 x 91 cm





laura white

WATCH ARTIST INTERVIEW | [Here](#)

GENRE | Still life/realism

STAGE | Established

EDUCATION | Self-taught

CAREER OVERVIEW | Laura White is an Australian realist artist known for creating intricate and thoughtful still life oil paintings. She combines multiple layering methods and translucent glazes to achieve depth in her work. Her background in interior design is highlighted in the way she applies the rules of balance, tone and colour. By keeping compositions relatively sparse, the subjects are given breathing space, emphasising their beauty, even when the object is a ginger jar or a battered enamel pitcher.

White paints full time from her studio in Berwick, providing work to exhibit both locally and interstate with subsequent sales being made both within Australia and internationally. She is a prolific artist, having held 18 solo exhibitions, as well as being involved in 57 select group exhibitions, all in the last 10 years since learning to paint.

WHY WE LOVE IT? Alive and alluring imagery that both decorates spaces and decants sensations. Contemporary translation of a traditional genre with vivid and honed gantry. Robust work with paradoxically delicate facade.

“If only they were in season all year round.”

My subjects, like my painting practice, is an obsession. A continuous study. Every painting teaching me something about a reflection, a color or a hue. Working with layers and glazes, I attempt to build the structure of the subject into a realistic interpretation. But get up close and you can still see my brushstrokes.”

- Laura White



APPLE BOUNTY

Oil on canvas | 61 x 76 cm

\$2850 AUD



BITTERSWEET SYMPHONY

Oil on canvas | 61 x 76 cm

\$2850 AUD



POPPIES AND PACKHAM PEARS

Oil on canvas | 61 x 61 cm

\$2500 AUD



MORNING POPPIES

Oil on canvas | 61 x 61 cm

\$2500 AUD



michelle selway lampard

WATCH ARTIST INTERVIEW | [Here](#)

GENRE | Figurative/abstraction

STAGE | Established

EDUCATION | Self-taught artist / Post Grad Diploma in Human Resource Management, University of Westminster

CAREER OVERVIEW | Immersed in the commercial realm of visual art since 2007, it wasn't until 2016 that Michelle began to focus development of her personal style; a style that sees her approach subjects from a simplistic yet semi-abstracted perspective.

Michelle celebrates emotional impact and exploration of human experience, whether it is through her bold use of colour and form, a provocative look or stance, or her generous use of negative space within the composition.

Her immediate environment has played a pivotal influence on her material - including people-watching within suburbia, to her current surroundings at her large rural bush property with its' abundance of fauna.

Michelle's accomplishments include illustrating books for leading publishing companies such as Scholastic Australia, Harper Collins, and Five Mile Press. She was also a finalist in the Cowra Calleen Art Prize, is a multi-finalist for both the Clayton Utz and Lethbridge art prizes, and her work was an accepted entrant in the prestigious Archibald Prize in 2017.

WHY WE LOVE IT? Raw, real portrayals of natural phenomena. Expressionistic undertones that enliven subjects and entice audiences. Stark personas and stories with aesthetic flair and emotional cut through. Adept artistic voice and assertive creative execution.

"I have always keenly observed my surroundings, from the reflections of colour in the bush to a pensive expression on a stranger's face. The common thread in my work has unconsciously become the use of negative space and a limited application of brush strokes. These elements are integral to the composition, drawing attention to the subject matter rather than the background. I aim to capture both the simplicity and curiosity of a specific moment, encouraging viewers to form their own narrative."

- Michelle Selway Lampard



BAG LIMIT

Oil on canvas | 101 x 101 cm

\$3200 AUD



EYES ON YOU

Oil on canvas | 122 x 122 cm

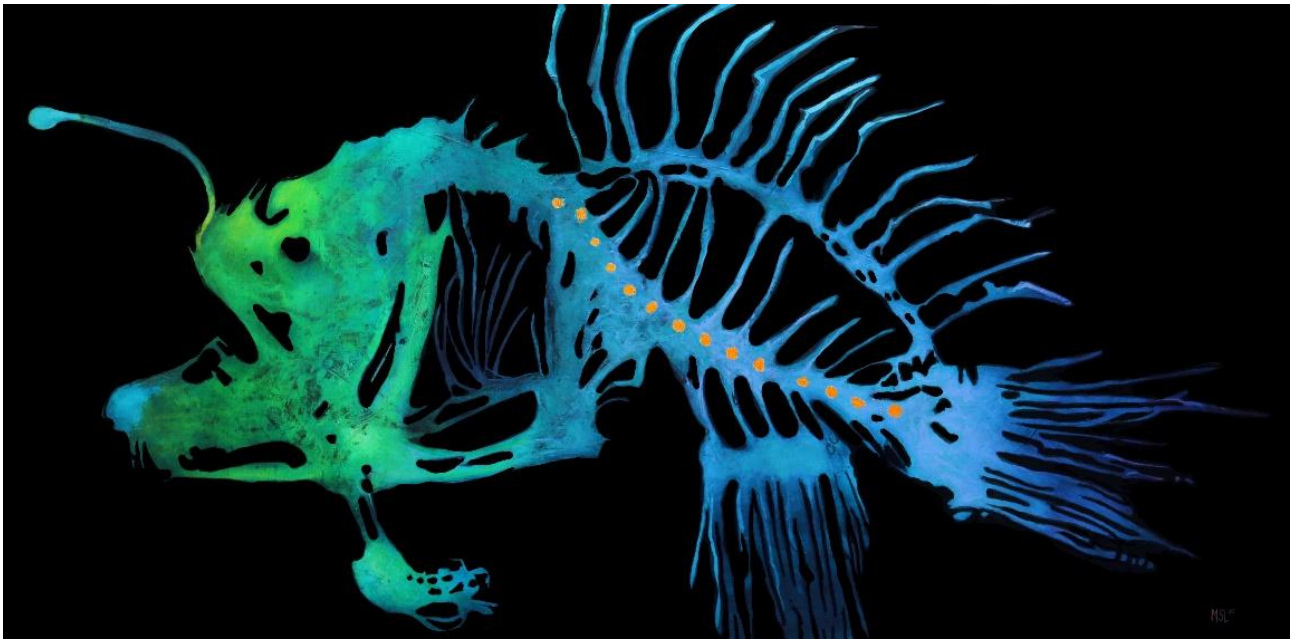
\$4800 AUD



BABY FACE

Oil on canvas | 122 x 122 cm

\$4800 AUD



ANGLER

Oil on canvas | 152 x 76 cm

\$3700 AUD



angie goto

WATCH ARTIST INTERVIEW | [Here](#)

GENRE | Figurative/expressionism

STAGE | Established

EDUCATION | Diploma of Fine Arts

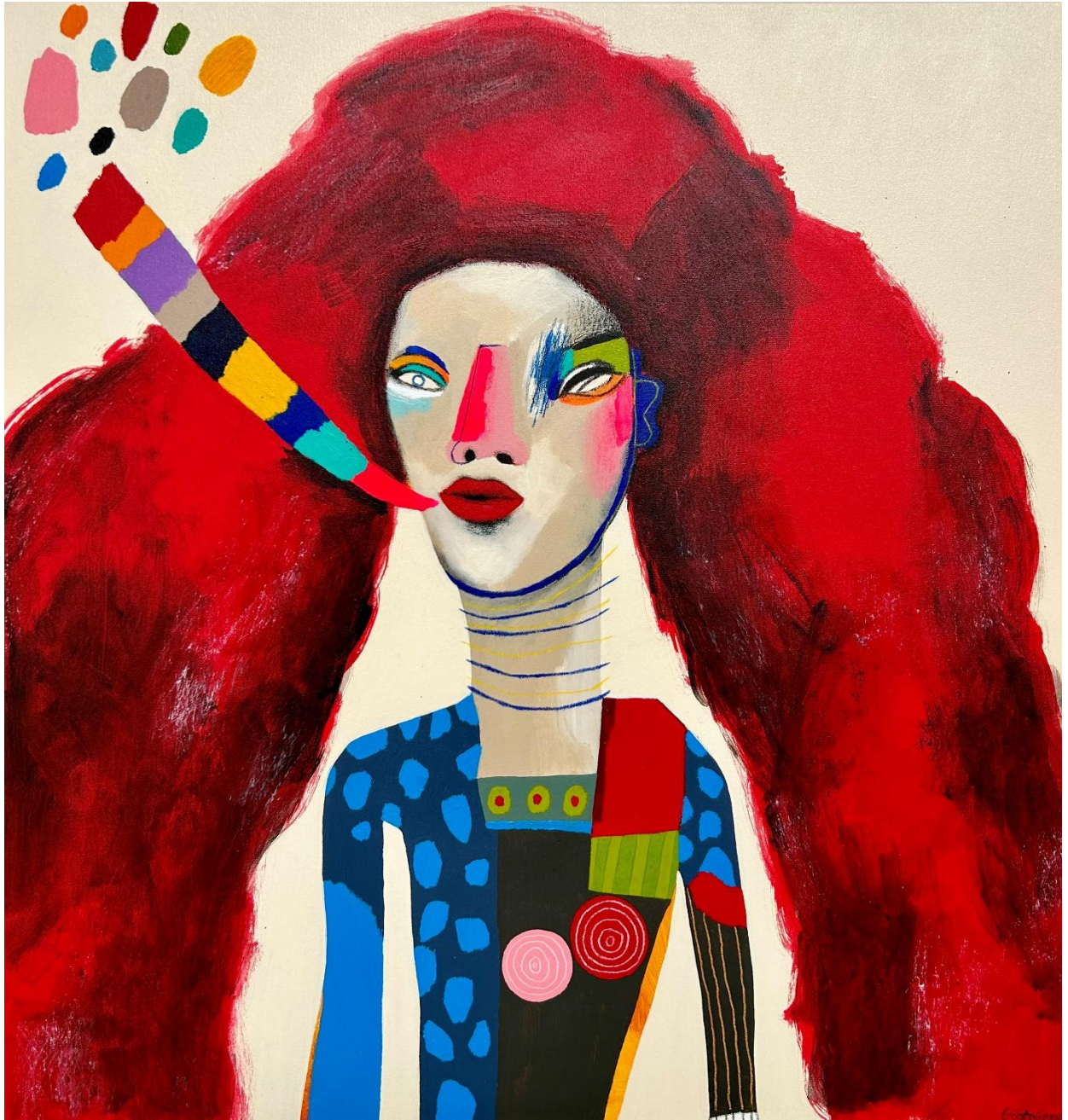
CAREER OVERVIEW | Deaf artist Angie Goto's practice is inherently influenced by profound deafness. Her work provides Angie with a vehicle to explore colour and imagery from this unique perspective. Angie has featured in the documentary "Seeing Silence", has been a panellist at the Museum of Contemporary Arts Samag conference, and has been a finalist in numerous national art prizes including the Paddington Art prize.

Angie has exhibited her work extensively through-out Australia for over 15 years. Although her deafness deeply inform her practice, the expressive merit and quality of Angie's work stand securely on their own.

WHY WE LOVE IT? Buoyant, delicate lines woven together to create gentle figures and expressions. Embodied stories that show rather than tell. Concepts that disjoint, morph and reconnect, as if floating on the ether.

"The work that I'm doing for If Only intends to interpret the theme as a positive outlook on life. It's about believing in yourself, achieving things that you want to and it's doing it with joy and happiness. For me, this relates to many people because in our youth we often worry about what people think, and this drives much of our decisions and existence. Then you get to a certain point in life where you realise life is too short so you might as well just go ahead and do what you want to - and enjoy it."

- Angie Goto



BE YOURSELF

Mixed media on canvas | 100 x 100 cm

\$3500 AUD



THE EMPATH

Mixed media on canvas | 100 x 100 cm

\$3500 AUD



LIFE IS A BALANCING ACT

Mixed media on canvas | 100 x 100 cm

\$3500 AUD



VITAL VIBES

Mixed media on canvas | 100 x 100 cm

\$3500 AUD



SAINT

SAINT CHLOE

SAINT Chalom

WATCH ARTIST INTERVIEW | [Here](#)

GENRE | Abstract

STAGE | Emerging

EDUCATION | Self-taught

CAREER OVERVIEW | SAINT Chalom is a Melbourne based visual artist and Christian mystic. His “organic abstract” works (with solid roots in the abstract expressionist movement of the mid-20th century), attempt to impart spiritual blessing, impart healing and to express the wonder of the created realm in a meditative and worshipful way. “Chalom” is a Hebrew word meaning “Dreamer” or “the act of dreaming” and the word enjoys a close relationship in meaning to the more familiar Hebrew word “Shalom” which means “Peace”.

Since his first solo exhibition in Sydney in 2021 at age 56, he has had a busy round of Solo shows, art prizes, art fairs and group exhibitions, enjoying a rapid rise in recognition and success in Australia’s vibrant art scene.

WHY WE LOVE IT? Infused with intention that is both felt and seen to drive form. Wonderful, elemental depictions of rhythms and pulsations rather than overt interpretations of visual constructs. Tentative yet languid displays, that tilt heads, open hearts and enchant minds. Simple beauty.

“This collection of work was painted between April and June 2025. In essence they are energetic and worshipful responses to Creator and the landscape (I) live in, at 600 metres altitude atop Melbourne’s Dandenong Ranges, among the highest altitude homes in the region.

As I was working, Autumn was drawing to a close and began shifting into Winter and these works are a deeply spiritual response to the energy, movement and life of the changing of seasons I witnessed at that time. The intention (literally written into each work) in the works is that there would be a tangibly experienced touch or visitation from the Divine realm when the viewer gets close to them.”

- SAINT Chalom



EXPLODE INTO JOY

Acrylic on raw linen (Framed in Oak) | 153 x 122 cm

\$6900 AUD



TRANSFORMATION

Acrylic on raw linen (Framed in Oak) | 153 x 122 cm

\$6900 AUD



BEAUTITUDES

Acrylic on raw linen Acrylic, Oil, Gold-leaf, Grease,
Pencil On Canvas (Framed in Oak) | 127 x 117 cm

\$5900 AUD



THE BEAUTIFUL TRAVAIL

Acrylic on raw linen Acrylic, Oil, Gold-leaf, Grease,
Pencil On Canvas (Framed in Oak) | 127 x 117 cm

\$5900 AUD



PETER KINGI
ADORN



amber kingi

WATCH ARTIST INTERVIEW | [Here](#)

GENRE | Figurative

STAGE | Emerging

EDUCATION | Self-taught

CAREER OVERVIEW | Amber's intuitive and experimental approach results in work that is both beautiful and joyful. She believes that her process-led methodology allows her the freedom to create without the constraints of academia, embracing a process guided by aesthetics, passion, and playfulness.

Amber's strong affinity with fashion is reflected in her characters and subjects. She has been actively working as an artist for ten years, showing work throughout the east coast of Australia. Amber has held five successful solo shows and participated in numerous group shows across the country. She continues to experiment with scale, narrative, textures, and techniques to further her artistic growth. Her creative process is fluid, moving from sketches and colour palettes to her signature textural application on canvas.

In 2018 her work 'Fern Street' was purchased by the city of Gold Coasts' HOTA for their private collection.

WHY WE LOVE IT? Interesting, raw and vibrant. Exemplary self-personification. Experimental and playful approach leads to unexpected and delightful results. Vivacious and engaging work intended to incite overjoy - not overthinking.

"'Sundays Are For Peopling' is a cheeky nod to connection in the age of constant scroll. Each work captures a low-stakes moment - a drink in hand, a chat maybe happening, someone's backyard. It's the vibe of being together on a playful Sunday.

This series winks at where we're at: socially tuned in, but still always a tap away from checking out. It's about presence. About showing up. About engagement, the human kind, if only.."

- Amber Kingi



FUN SUNDAYS

Acrylic on canvas | 120 x 90 cm

\$3500 AUD



HANGOUT SUNDAYS

Acrylic on canvas | 120 x 90 cm

\$3500 AUD



BBQ SUNDAYS

Acrylic on canvas | 120 x 90 cm

\$3500 AUD



MATE SUNDAYS

Acrylic on canvas | 120 x 90 cm

\$3500 AUD



caitlyn taylor

WATCH ARTIST INTERVIEW | [Here](#)

GENRE | Realism

STAGE | Emerging

EDUCATION | Self-taught

CAREER OVERVIEW | Caitlyn Taylor (B. 1999) is an emerging Australian artist who creates hyper-realistic depictions of her subjects to capture natural beauty. She works in a variety of mediums, primarily using pencil and oil paint to achieve a high level of detail.

Caitlyn brings her individual perspective to realism, demonstrating that it is much more than simply replicating what can be seen. She weaves story suggestively and subtlety into her work by intentionally placing unexpected subjects together.

Caitlyn has featured in a range of art prizes including the Clayton Utz Art Prize held by Lethbridge Gallery. She was also the winner of the Inaugural Morris Art Prize in 2018. She was a 2024 Lester Prize Finalist of the Western Australian Museum, Perth, and a 2024 Next Gen GC Placement recipient at HOTA, Gold Coast.

Caitlyn's work can be found in collections in Australia and New Zealand.

WHY WE LOVE IT? Curious, probing and intricate. Simple subject matter with paradoxically meticulous creative structures. Evident reverence for literal beauty. Practical approach that espouses an eye for detail, a mind for mastery and a deep respect for discipline.

"I didn't seek out to make a work about 'If Only'. Initially, when I create something, it's because it's visually beautiful to me. I tend to keep the meaning ambiguous, as I like to keep the works interpretation open.

Personally, I think these works speak to my introverted nature. I liked capturing this moment of time; it made me appreciate the stage in life I'm in right now and reflect on the growth I've made overtime. I'm drawn to the idea of being your own best friend - of showing up for yourself with the same care and generosity you'd give someone you love."

- Caitlyn Taylor



HOLD ON

Graphite on paper (Framed in Oak) | 42 x 42 cm

\$3500 AUD



MAKE YOU PROUD

Graphite on paper (Framed in Oak) | 42 x 42 cm

\$3500 AUD



LUCKY NOW

Graphite on paper (Framed in Oak) | 50 x 42 cm

\$3500 AUD



STAY

Graphite on paper (Framed in Oak) | 50 x 42 cm

\$3500 AUD

