



BELINDA FOX  
*Cultivate*



# BELINDA FOX

## *Cultivate*

5 – 26 June 2021

Opening Celebration Saturday 5 June, 3pm

Belinda Fox's exhibition, 'Cultivate,' suggests something essential about our present moment. After eight and a half years living abroad, Fox recently uprooted her life and returned to Australia in the heat of Covid. And the reality of this uprooting inevitably migrates into her work. "A lot of the show is about trying to settle, and trying to find the calm within the chaos," Fox explains. Yet looking across the exhibition and the artist's prints, paintings, and ceramic collaboration with Neville French, one soon realises that Fox's search for equilibrium does not reveal itself in an obvious picturing of this experience—rather, it is a pursuit that is embedded in her process and hums at the edge of her artworks. Equilibrium is not forced. Instead, it is gently yet firmly cultivated and sown in each of the Fox's pieces.

The starting point for Fox's exhibition was the moon jar. The traditional Korean ceramic's shimmering white surface resembles its celestial namesake. However, Fox's moon jar remains distinct from the perfect sphere that we periodically spy in the night sky. In order to create the ceramic, two hemispheres—the top and the bottom of the jar—must be fused together. "The meeting point of the pot is always visible. It's deliberate," Fox notes. "It tells you about the making of this perfect-imperfect thing. It shows the history of the pots." Fox and her collaborator, master ceramicist Neville French, follow this material tradition, by celebrating the idiosyncrasies of each work. But, in many ways, this process of fusing the two ceramic hemispheres moves beyond the physicality of the jar. There is something in this visible suture that analogises the artist's recent homecoming and the symbolic fusing of her worlds. The tension and yet completeness of the two halves, suggest a dynamic that emerges and remerges throughout the show, as all of Fox's piece subtly transact in an economy of control and release. "The main goal for me is trying to empty the artwork out until it is something essential," Fox says. "[It] is so hard to do. I know I'll spend my life trying to do that. But the moon jar is one of those amazing historical forms that captures that perfect balance."





Even when Fox turns away from her moon jars, the artist's quest for *that* ineffable balance remains. In her large multipaneled painting, *The Yellow Tree*, we see her hand negotiating this same treacherous dynamic. Here, she pulls the snaking trunk of a yellow walnut tree into existence through a series of delicate and nuanced marks. Yet, as soon as the artist's brush reaches the tree's foliage, the detailed precision of the trunk lapses into ghostly leaves and loose forms, which almost threaten to disappear before our eyes. Fox's divergent mark-making produces an interplay between presence and absence, as forms are both declared and redacted within the shared space of the painting. This dissonance is further echoed by the sharp, and erratic lashes of black that disturb the pale ground of the painted board, infusing it with a kinetic charge. The unusual texture is rendered by a chimney cleaner, which Fox not only brushed over her paintings, but also over her prints and ceramics.

*All the paintings are using my skills of mark-making to their limit. Trying to harness the incidental with the intentional. To create a texture that is reminiscent of home, the landscape around me, and making meaning and order from bare beginnings. – Belinda Fox*

By raking the cleaner's bristles across her oeuvre, Fox produces a shared visual vocabulary which transcends the division of medium. Or put another way, we can discern some hint of spontaneity in her prints that recalls her jars, which, in turn, reminds us of her paintings. These visible connections hint at the other invisible threads that link and bind Fox's works together. "It's almost impossible for me to make one painting, because I'm always thinking about what is next to it," Fox confesses. Indeed, one gets the sense that everything is connected in Fox's 'Cultivate'—and that everything hangs, suspended, in a perfectly-imperfect balance. – Words by Tai Mitsuji

Fox has forged an international career showing in Australia, USA, Europe, Hong Kong, Singapore, Korea and Jakarta. She has received several notable awards including the Paul Guest Drawing Prize (2010) and Burnie Print Prize (2007). Her work is held in major collections including the AGNSW, NGV, NGA, MAG&M, QUT Art Museum, Artbank, Fremantle Arts Centre, Print Council of Australia, Swan Hill Regional Gallery and Wollongong University.



*Lead the Way*

watercolour, ink, pen, collage, acrylic spray, encaustic wax on board

121 x 391.5 cm (framed)

\$48,000





*The Yellow Tree*

watercolour, graphite, pen, ink on board

131 x 241 cm (framed)

\$32,000





*Its imperfections are admirable*

watercolour, graphite, acrylic spray, pen, ink, encaustic wax on board

121 x 131 cm (framed)

\$16,000





*The Yellow Flower*

watercolour, graphite, pen, ink on board

121 x 131 cm (framed)

\$16,000





*Lead the Way II*

watercolour, ink, pen, acrylic spray, collage, encaustic wax on board

91 x 71 cm (framed)

\$9,500





*The Yellow Tree – Study*

watercolour, drawing, pen, pastel, ink, pigment on paper

134 x 189.5 cm (framed)

\$14,000





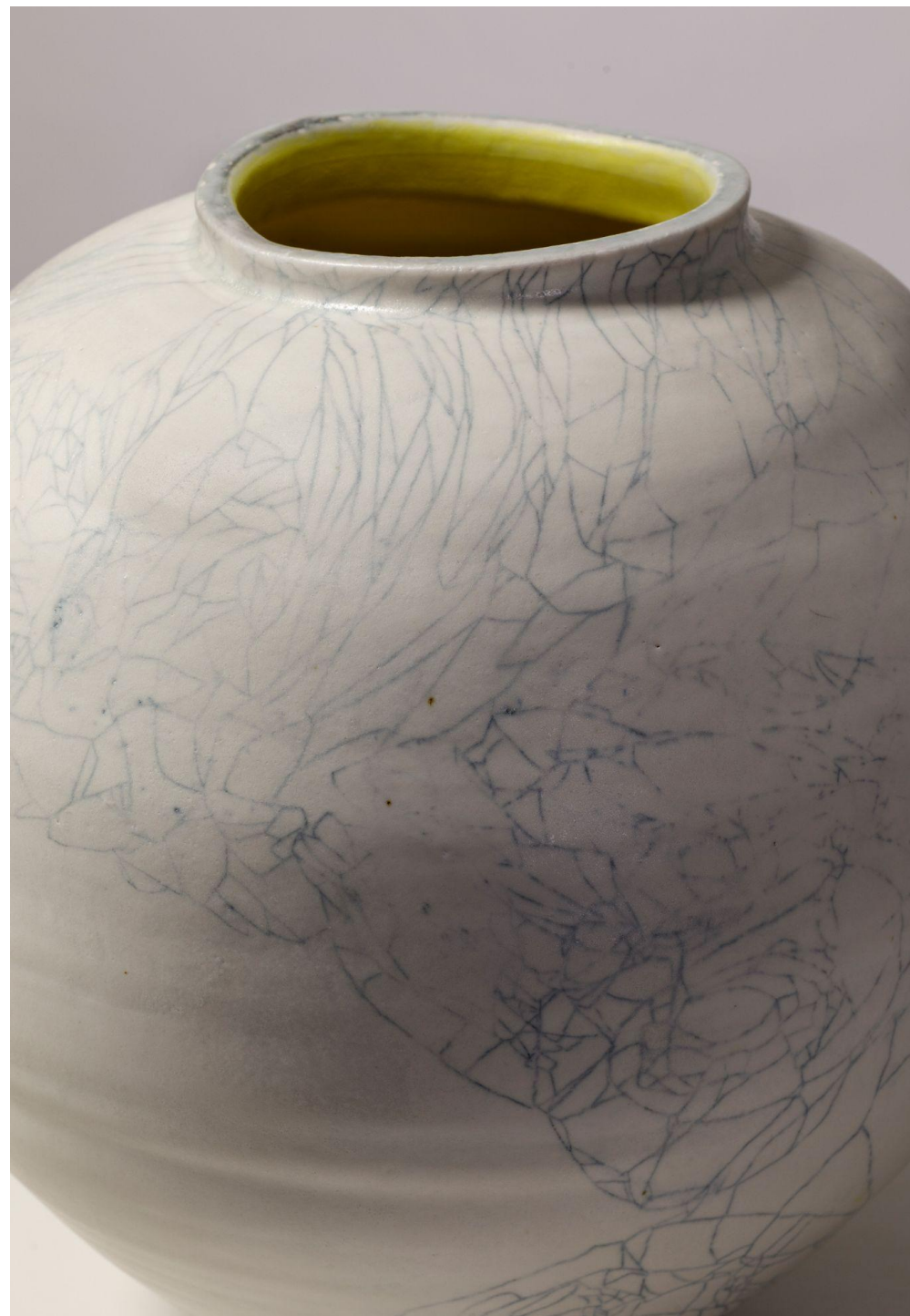
**BELINDA FOX & NEVILLE FRENCH**

*Moon Jar I – Cultivate*

wheel thrown and altered porcelain, ceramic pencil with limestone glaze (fired at 1320c)

35 x 34 x 34 cm

\$6,000





**BELINDA FOX & NEVILLE FRENCH**

*Moon Jar II – Husk*

wheel thrown and altered porcelain, slips and oxides with limestone glaze (fired at 1320c)

37 x 38 x 36 cm

\$5,500





**BELINDA FOX & NEVILLE FRENCH**

*Moon Jar III – Cogitate*

wheel thrown and altered porcelainous stoneware, slips and sgraffito with limestone glaze (fired at 1320c)

45 x 40 x 40 cm

\$7,000





**BELINDA FOX & NEVILLE FRENCH**

*Moon Jar VI – Transient*

wheel thrown and altered porcelainous stoneware, inlaid and brushed slips with limestone glaze (fired at 1320c)

41 x 38 x 40 cm

\$6,500





**BELINDA FOX & NEVILLE FRENCH**

*Moon Jar VII – Unearthed*

wheel thrown and altered porcelain, inlaid and sgraffito slips with limestone glaze (fired at 1320c)

37 x 38 x 37 cm

\$6,000





*The slight imbalances were visible I*  
etching, woodcut, stencil, collage on paper  
105.5 x 77.5 cm (framed)  
\$3,600



*The slight imbalances were visible II*  
etching, woodcut, collage on paper  
105.5 x 77.5 cm (framed)  
\$3,600





*In the balance I – B*  
drypoint monotype (unique state)  
76.5 x 55 cm (framed)  
\$2,800



*In the balance II – B*  
drypoint monotype (unique state)  
76.5 x 55 cm (framed)  
\$2,800



*In the balance III – B*  
drypoint monotype (unique state)  
76.5 x 55 cm (framed)  
\$2,800







*Moon Jar II – Husk* (detail)  
ceramic  
37 x 38 x 36 cm  
\$5,500



*Lead the Way*  
mixed media on board  
121 x 391.5 cm (framed)  
\$48,000



*Moon Jar I – Cultivate*  
ceramic  
35 x 34 x 34 cm  
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*The Yellow Tree*  
mixed media on board  
131 x 241 cm (framed)  
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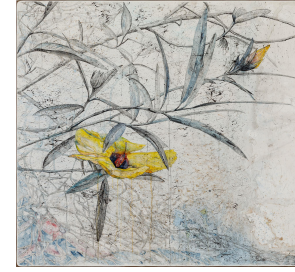
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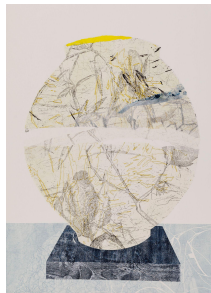
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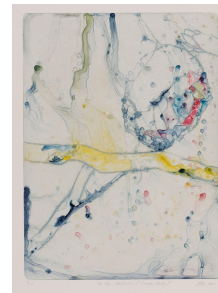
*The Yellow Tree – Study*  
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\$14,000  
**ACQUIRE**



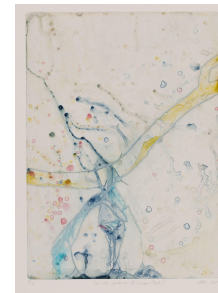
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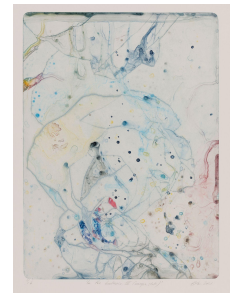
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*In the balance III – B*  
drypoint monotype (unique state)  
76.5 x 55 cm (framed)  
\$2,800  
**ACQUIRE**



# BELINDA FOX

*Born 1975, Melbourne, Australia*

## EDUCATION

1999 Graduate Diploma, University of Melbourne, VIC  
1996 Bachelor of Fine Arts, Printmaking, Victoria College of the Arts, Melbourne, VIC

## AWARDS, GRANTS & RESIDENCIES

2020 Spot Documentation Grant, Stroom, the Netherlands  
Artist Edition series, Urban Arts Project, Brisbane  
National Works on Paper Prize, Mornington Peninsula Regional Gallery, VIC, Finalist

2019 Artist in Residence, NG Art Creative Residency, Eygalières, France

2018 Swan Hill Print & Drawing Award, Swan Hill, VIC, Finalist

2017 Women's Club Inaugural Art Collection Commission, NSW

2015 C.A.P Studios Print Residency, Thailand

2014 Artist Edition series, Urban Arts Project, Shanghai

2013 Farrer Park Hospital, Print Commission, Singapore  
Singapore Airlines First Class Lounge Commission, Singapore

2011 Artist in Residence, Art Vault, Mildura, VIC

2010 Artist in Residence, Skopelos Foundation, Greece  
Paul Guest Drawing Prize, Bendigo, VIC, Winner

2009 Artist in Residence, Turner Galleries, WA

2008 Artist in Residence, Cicada Press, UNSW Art & Design, Sydney, NSW  
Small Tapestries, Victorian Tapestry Workshop, VIC  
Crown Casino Commission, Melbourne, VIC  
Ex Libris Book Award, Artspace Mackay, QLD, Acquired

2007 Burnie Print Prize, TAS, Winner  
Crown Casino Macau Commission  
Hunter Island Press Residency funded by Arts Tasmania, TAS  
Fremantle Art Centre Residency, Freemantle, WA  
Banyule Works on Paper Award, Banyule, VIC, Finalist  
Invitation ABN AMRO Emerging Artist Award

Fremantle Art Prize, WA, Finalist  
Prometheus Visual Art Award, Acquired

2006 Lecturer Victorian College of the Arts, VIC (printmaking - term 1)  
Ian Potter Cultural Trust Grant, Melbourne, VIC  
Australian Council Grant for travel to Tibet & artist and printer residence at Singapore Tyler Institute  
Conrad Jupiter Art Prize, Gold Coast QLD, Acquired  
ABN AMRO Emerging Artist Award, Finalist  
Swan Hill Art Award, Swan Hill, VIC, Acquired  
Fremantle Art Prize, WA, Finalist  
Hobart City Art Prize, TAS, Finalist

2005 Invited speaker 'Print Matters' Fremantle Art Centre, WA  
Robert Jacks Drawing Prize, Bendigo, VIC, Finalist  
Banyule Works on Paper Award, Banyule, VIC, Finalist

2004 Ian Potter Cultural Trust Grant (Artist and Printer Exchange USA)  
Project Manager (in Australia for Artist and Printer Exchange USA)  
Invited speaker 5th Print Symposium, National Gallery of Australia, Canberra, ACT  
Swan Hill Art Award, Swan Hill, VIC, Finalist  
Silk Cut Award, Melbourne, VIC, Winner  
Hutchins Australia Contemporary Art Prize, Sandy Bay, TAS, Finalist

2003 Artist Workshop Crown Point Press, San Francisco, USA  
Fremantle Art Prize, Freemantle, WA, Highly Commended

2002 Arts Victoria Grant (Darwin Printer Mentorship)  
Print Council of Australia Commission 2002 (edition of 40 prints)  
Hobart City Art Prize, TAS, Finalist  
Silk Cut Award, Melbourne, VIC, Finalist  
Hutchins Australia Contemporary Art Prize, Sandy Bay, TAS, Finalist

2001 Arts Victoria Grant (Darwin Printer Mentorship)  
Pat Corrigan Artist Grant (catalogue for three traveling shows)  
Curator, 'Concurrent', 'Crossroads', 'Confluence', Warrnambool Regional Gallery, Broken Hill, NSW &  
City Art Gallery and Port Jackson Press, Melbourne, VIC  
Curator, 'Collaboration, the journey of artist & printer', PJPA, Melbourne, VIC

2000 Arts Victoria Grant (Artist in Schools Project)



# BELINDA FOX

1996 Student Union Award, Victoria College of the Arts, Melbourne, VIC  
Canson Printmaking Award (traveling exhibition VIC, NSW, QLD)

## SELECTED SOLO EXHIBITIONS

2020 'Cultivate', Arthouse Gallery, Sydney, NSW  
2020 'Fragment(ed)', Gallerysmith, Melbourne, VIC  
'Fault/Lines', Maybaum Gallery, San Francisco, USA  
'Close to Home', Michael Reid Gallery, Berlin, Germany  
2019 'You need the light to cast a shadow', Arthouse Gallery, Sydney, NSW  
2018 'Introduce Yourself', Maybaum Gallery, San Francisco, USA  
'Pedestal', Gallerysmith, Melbourne, VIC  
'Drawing a Line', Michael Reid Galleries, Berlin, Germany  
2017 'Tapestry', Arthouse Gallery, NSW  
'Tilt', Manly Museum and Art Gallery, NSW  
2016 'Still/Life', The Cat Street Gallery, Hong Kong  
'Balancing the world', Chan Hampe Galleries, Singapore  
2015 'Balancing the world', Sydney Contemporary Art Fair, Sydney, NSW  
2014 'Excavate', Arthouse Gallery, Sydney, NSW  
'Excavate', Korean International Art Fair, Korea  
2013 'Hua Ping', The Cat Street Gallery, Hong Kong  
'Everything is Connected', Chan Hampe Galleries, Singapore  
'Back to the Start', Scott Livesey Galleries, Melbourne, VIC  
2012 'The View from Here', Arthouse Gallery, Sydney, NSW  
2011 'Deeper the Blue', Niagara Galleries, Melbourne, VIC  
'Slip', Arthouse Gallery, Sydney, NSW  
2010 'Day to Day', Beaver Galleries, Canberra, ACT  
2009 'Finding my way', Turner Galleries, Perth, WA  
2008 'Everything was beautiful and nothing hurt', Arthouse Gallery at Melbourne Art Fair, VIC  
2007 'Backwards-Forwards', Fremantle Arts Centre, WA  
'Camouflage', Arthouse Gallery, Sydney, NSW

2006 'Balancing Act', Arthouse Gallery, Sydney, NSW  
2005 'Shadow of a doubt', Arthouse Gallery, Sydney, NSW  
2003 'At the Still Point', Arthouse Gallery, Sydney, NSW  
2001 'MetaNarrative', Helen Gory Galerie, Melbourne, VIC

## SELECTED GROUP EXHIBITIONS

2021 'I am Here', Arthouse Gallery, Sydney, NSW  
'Summer Salon', Arthouse Gallery, Sydney, NSW  
2020 'Choose Art/Give Light to Refugees', Online, NG Creative, Sydney, NSW  
'Arthouse Presents 2020', Arthouse Gallery, Sydney, NSW  
'Fruhlings - An Australian Spring', Michael Reid Gallery, Berlin, Germany  
'Renewal', Arthouse Gallery, Sydney, NSW  
'Summer', Arthouse Gallery, Sydney, NSW  
2019 'Reflections of a Fading Sky', Arthouse Gallery, Sydney, NSW  
Arthouse Gallery at Sydney Contemporary, NSW  
'Autumn', Arthouse Gallery, Sydney, NSW  
'Seattle Art Fair', Seattle, USA  
The Paul Guest Collection, Bendigo Art Gallery, VIC Australia  
2018 'Summer Salon', Arthouse Gallery, Sydney, NSW  
'All We Can't See', Yellow House, NSW  
'Miami Art Fair', Miami, USA  
'Op de vriendschap!', Gemeentemuseum, Den Haag, Netherlands  
'Size Matters – a question of scale', Chan Hori Gallery, Singapore  
Arthouse Gallery at Sydney Contemporary, NSW  
Seattle Art Fair, Seattle, USA  
'Surprise: new acquisitions', The Janet Turner Print Museum, Chico, USA  
'Australian Ambassador's Residence', Den Haag, Netherlands  
2017 'Australasian Painters', Orange Regional Gallery, NSW  
'2x5', Grafische Werkplaats, Den Haag, Netherlands  
'Hyper-botanical', Gallerysmith, Melbourne, VIC  
2016 'Art Stages', Jakarta, Indonesia  
'Paul Guest Collection', Bendigo Art Gallery, VIC  
'Art Stages', Singapore Art Fair, Singapore  
2015 'Common Ground', Chan Hampe Galleries, Singapore  
'The piano has been drinking (not me)', Maitland Regional Gallery, NSW  
'Unfolding Splendour', Arthouse Gallery, Sydney, NSW



# BELINDA FOX

- 2014 'Under the Sun', Arthouse Gallery, Sydney, NSW  
2013 'Grounded', Australian High Commission, Singapore  
2012 'Give & Take', collaboration with Neville French, Beaver Galleries, ACT  
'Inspiring Artists', Pat Corrigan Artists Grants, Maitland Regional Gallery, NSW  
2011 'Recent Acquisitions', National Gallery Australia, ACT  
'Personal Space', Contemporary Chinese & Australian Prints, NSW & China  
'WATTLE Australian Contemporary Art', Cat Street Gallery, HK  
2010 'Can't see the woods for the trees', Niagara Galleries, VIC  
2009 'Niagara Presents', Niagara Galleries, VIC  
'Stories of our making', Australian printmaking, Bristol, UK  
'Women, Art and politics', Swan Hill Regional Gallery, VIC  
2008 'A view from here', Christine Abrahams Gallery, Melbourne, VIC  
2007 'Busan Print Festival', Korea (Australian Representative)  
'This is not a print show', Plimsoll Gallery, TAS (touring NSW, VIC)  
'Marks and Motifs', RMIT Storey Hall, VIC (touring nationally)  
'Loka', with Marine Ky, Beaver Galleries, ACT  
2006 'Flaming Youth', Orange Regional Gallery, NSW  
'3 Australian Artists', with GW Bot, Margie Sheppard, Lane Gallery, NZ  
'The artist/the printmaker', Australian Art Resources, Melbourne, VIC  
2005 'Print Out', Burnie Regional Gallery, TAS  
2005 'Up to Speed', with Melinda Schawel, Beaver Galleries, ACT  
2004 'Even', Mildura Arts Centre, VIC  
2002 'Confluence', Warrnambool Regional Gallery, VIC  
'Crossroads', Broken Hill City Gallery, NSW  
2001 'Concurrent', PJPA, Melbourne, VIC

## SELECTED COLLECTIONS

Kunstmuseum Den Haag, Netherlands  
Women's Club, Sydney, NSW  
Paul Guest Collection, Bendigo Art Gallery, VIC

Janet Turner Print Museum, USA  
Art Gallery of New South Wales, NSW  
National Gallery of Victoria, VIC  
National Gallery of Australia, ACT  
Print Council Of Australia, VIC  
Banyule City Council, VIC  
Burnie Art Gallery, TAS  
Wollongong University, NSW  
Fremantle Arts Centre, WA  
Artspace Mackay, QLD  
Swan Hill Regional Gallery, VIC  
Gladstone Regional Art Gallery, QLD  
Toowoomba Regional Art Gallery, QLD  
Warrnambool Art Gallery, VIC  
Manly Art Gallery and Museum, NSW  
Mildura Arts Centre, VIC  
Queen Victoria Museum, TAS  
Parliament House Melbourne, VIC  
Gold Coast Art Gallery, QLD  
Charles Sturt University, NSW  
QUT Art Museum, QLD  
ArtBank  
AMP Tokyo  
BHP Billiton Melbourne, VIC  
Tweed River Regional Gallery, NSW  
Hamilton Regional Gallery, VIC  
Bendigo Art Gallery, VIC  
Art Gallery of Western Australia

## SELECTED BIBLIOGRAPHY

Featured on 'Talking With Painters' Podcast with Maria Stoljar, Ep.93, 2020  
Crawford, Ashley "Lust for Life" pg7-17 and 100-103, The Paul Guest Collection Monograph 2019, published by Bendigo Art Gallery.  
Rachael Vance, 'Artist as Humanist', Feature – Lowdown Magazine, 2017  
Neville French, 'The two of us – TILT', The Journal of Australian Ceramics, vol 56/2, p.87-91, 2017



# BELINDA FOX

Nina Karaicic, 'Belinda Fox at The Cat Street', Widewalls, 2017  
Lianhe Zaoao, 'Belinda Fox', Chinese Daily Newspaper, 25 Jan 2016  
Belinda Fox: Back to the Start', Goff Books, San Francisco, 2015  
Cheah Ui-Hoon, 'Delicate balance of painting and sculpture', The Business Times Singapore, p.28, 4 Dec 2015  
Lucy Stranger, 'PROFILE,' Artist Profile Magazine, iss.28, p.53-5, 2014  
Brett Ballard, 'Belinda Fox Slip', review, Ceramics Art and Perception, vol.22/2, p.112-14  
Altair Roelants, 'The Narrative of Place', The Journal of Australian Ceramics, vol.50/3, p.20-5, 2011  
Glenn Barkley, 'Deeper the Blue', catalogue essay, Sept 2011  
Dan Rule, 'Deeper the Blue', The Age, p.5, Sept 2011  
Kate Bryan, 'WATTLE Australian Contemporary Art', catalogue, p.38, 2011  
Glenn Barkley & Belinda Fox, 'Process', Artist Profile Magazine, iss.14, p.112-13, 2011  
Sasha Grishin, 'Art as mirror of the soul', The Canberra Times, p.9, Sept 2010  
Ric Spencer, 'Journeys of Discovery', The West Australian, p.7, Dec 2007  
Tom Middlemost, 'Behind the Camouflage', Imprint, vol.42, no.4, 2007  
Sasha Grishin, 'Strong sense of identity', The Canberra Times, p.8, Apr 2007  
Carol Archer, 'Contemplative Offerings', Macau Closer, p.70-2, Jun 2007  
Katherine McDonald, 'Belinda Fox at the STPI', Imprint, vol.41, no.3, 2006  
Tom Middlemost, 'Three days in the city', Imprint, vol.40, no.3, 2005  
Katherine McDonald, 'I Saw a Thousand Buddhas Dance', catalogue, 2005  
Sue Forster, 'International Printer-Artist Exchange', Imprint, vol.39, no.4, 2004  
Kirsten Rann, 'At the Still Point', Imprint, vol.38, no.3, 2003  
Katherine McDonald, 'Contemporary Print Collecting', Art & Australia, vol.40, no.2  
Diane Waite, 'Confluence and Crossroads', Imprint, vol.37, no.2, 2002

Words by Tai Mitsuji

Artwork Photography by Andrew Curtis





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