

BETT GALLERY

THE SALON COLLECTION

For full details and larger images, please see the end of this document.



Amber Koroluk-Stephenson

A Hopeful Mirage I, 2022

oil on linen

112 x 91.5cm

(BG8985)

AU\$ 6,400.00

[View detail](#)



Philip Wolfhagen

Fathoms down, 2021

oil on board

30 x 31.5 cm

(BG8494)

AU\$ 4,000.00

[View detail](#)



Philip Wolfhagen

The advancing tide, 2021

oil on board

30 x 31.5 cm

(BG8495)

AU\$ 4,000.00

[View detail](#)



Philip Wolfhagen

Above and below, 2021

oil on board

30 x 31.5 cm

(BG8496)

AU\$ 4,000.00

[View detail](#)



Julie Gough

Determined, 2021

giclee print on Hahnemuhle photo rag paper, framed
40 x 60 cm (image size)
Edition of 10 plus 2 artist's proofs (#1/10)
(BG8450)

[View detail](#)

\$4,500 + framing



Valerie Sparks

Copper Chrysanthemum 1, 2023

pigment print
large fine art print or wallpaper: 170 x 76cm (paper size)

[View detail](#)

edition of 8 plus 2 artist proofs (#1/8)
(BG9461)

AU\$ 4,500.00 + framing



Amanda Davies

Fantasmatic, 2018

oil on linen, framed
40 x 30cm
(BG6242)

[View detail](#)

AU\$ 4,400.00



Joan Ross

Don't let leaves into your house, 2023

hand-painted digital print on rag paper
60 x 98 cm (image size)
edition of 8 plus 2 artist's proofs (#2/8)
(BG9511)

[View detail](#)

AU\$ 7,700.00 + framing



Nicola Gower Wallis

A Cow Shaped Hole in the Universe, 2023

gouache on paper, framed
120 x 89 cm
(BG9547)

[View detail](#)

AU\$ 5,400.00



Tom O'Hern

Two header, 2023

enamel and reflective vinyl on aluminium
119 x 72 x 2.5 cm
(BG9573)

[View detail](#)

AU\$ 2,750.00



Lynne Uptin

Endemic Orchids, 2023

watercolour on Fabriano watercolour paper 640gsm, framed
102 x 73 cm (paper size) 115 x 86 cm (frame size)

(BG9611)

AU\$ 9,500.00

[View detail](#)



Stephanie Tabram

Marys Island, 2023

acrylic on linen
137 x 183 cm (stretcher size)
(BG9662)

AU\$ 22,000.00

[View detail](#)



Amy Cuneo

A Field of One's Own, 2023

oil on wood panel, framed
33 x 33 cm (frame size)
(BG9797)

AU\$ 1,150.00

[View detail](#)



Amy Cuneo

A Light of One's Own, 2023

oil on wood panel, framed
33 x 33 cm (frame size)
(BG9784)

AU\$ 1,150.00

[View detail](#)



Kiata Mason

Wednesday Delight

acrylic on canvas, framed
122 x 91 cm (stretcher size)
124.5 x 93.5 cm (frame size)
(BG9817)

AU\$ 5,300.00

[View detail](#)



Rachel Milne

Elizabeth's Dining Room, 2023

oil on board, framed
45 x 40 cm (board size) 48 x 43 cm (framed size)
(BG9729)

AU\$ 3,500.00

[View detail](#)



Rachel Milne

Bron and Max's Hallway, 2023

oil on board, framed

45 x 40 cm (board size) 48 x 43 cm (framed size)
(BG9728)

AU\$ 3,500.00

[View detail](#)



Nicole O'Loughlin

Studio Still Life, 2023

polymer paint and hand embroidered cotton on canvas

55 x 55 cm

(BG9828)

AU\$ 3,000.00

[View detail](#)



Kevin Perkins and Belinda Winkler

Huon #5, 2024

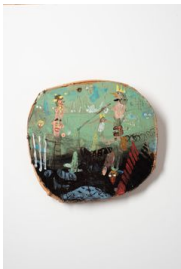
Huon Pine & 2 porcelain objects

12.5 x 27.5 x 27.5 cm (overall size)

(BG9946)

AU\$ 1,500.00

[View detail](#)



Mish Meijers

How to garden and live underwater, 2024

glazed ceramic

33 x 36 cm

(BG10114)

AU\$ 1,800.00

[View detail](#)



Michaye Boulter

Portal, 2023-24

oil on hand-beaten steel

86 x 70 cm (approximate steel size)

(BG10054)

AU\$ 10,400.00

[View detail](#)



Neil Haddon

It's difficult (this Tasmanian landscape), 2024

oil, acrylic, and lacquer on aluminium panel

140 x 130 cm

(BG10161)

AU\$ 12,500.00

[View detail](#)



David Keeling
Down to the secret beach, 2024
 oil on linen, framed
 64 x 53.5 cm (frame size)
 (BG10333)

[View detail](#)

AU\$ 8,500.00



Beth Ebatarinja
Self Portrait with Football, 2024
 recycled bush dyed blanket, wool, cotton on metal stand
 65 x 27 x 22 cm (overall size)
 (BG10311)

[View detail](#)

AU\$ 2,000.00



Effie Pryer
Prompt: an AFL footy player taking a mark in the style of Caravaggio, 2024
 oil on board, framed
 45 x 35 cm (frame size)
 (BG10248)

[View detail](#)

AU\$ 5,000.00



Raymond Arnold
Queenstown Gravel Oval - Lost Miners memorial game, 2024
 acrylic on canvas, framed
 diptych: 66 x 102 cm
 (BG10277)

[View detail](#)

AU\$ 6,500.00



Richard Wastell
Surf's up. Schouten Island from Shelly Point camp, 2024
 oil and pumice on linen
 137 x 122 cm (stretcher size)
 (BG10306)

[View detail](#)

AU\$ 14,000.00



Irene Briant
Heavenly Body, 2024
 copper & aluminium
 43 x 43 cm
 (BG10395)

[View detail](#)

AU\$ 2,400.00



Amanda Davies

The painter and the model, 2024

oil on linen, framed

30.5 x 40.5 cm (stretcher size) 33 x 43.5 cm (frame size)
(BG10368)

AU\$ 5,000.00

[View detail](#)



Amanda Davies

P. studio (facing north), 2024

oil on linen, framed

30.5 x 35.5 cm (stretcher size) 33 x 38 cm (frame size)
(BG10365)

AU\$ 4,800.00

[View detail](#)



Heather B Swann

The owl, 2024

ink on paper

76 x 102 cm (paper size)
(BG10758)

AU\$ 5,000.00

[View detail](#)



Greg Wood

V10 Traversing, 2024

oil on linen board, framed

51.2 x 40.6 cm (board size)
(BG10669)

AU\$ 3,900.00

[View detail](#)

AMBER KOROLUK-STEPHENSON
A Hopeful Mirage I, 2022



oil on linen
112 x 91.5cm
(BG8985)

AU\$ 6,400.00

Image 1/2

Literature

A Hopeful Mirage

By Pippa Mott

Amber Koroluk-Stephenson's paintings have always provoked the question of 'where are we?', with liquid boundaries between domestic and

exterior domains, patchwork perspectives, and conspicuously constructed *mises en scène*. Throughout *A Hopeful Mirage*, however, a heightened emphasis on 'where are we going?' emerges. The exhibition is a tragicomic meditation on the psychic inertia of a world in flux. Responding to events both local and international, Amber's landscapes incorporate a new dimension of turbulence. Plumes of bushfire smoke unfurl on the horizon and ghost trees loom on dammed lakes. Elsewhere, palm trees are whipped into a frenzy by gale-force winds and trails of blood-red fire-retardant spill from the skies.

Throughout the body of work, children's toys such as balancing and stacking games, and minimalist wooden trees are placed with a precision that belies their anomaly. *The Cautious Optimist* features a paper sunflower whose cheerful smile is at odds with the fire raging in the background. *Castles Made of Sand* depicts a sandcastle standing perilously close to an advancing tide that has already claimed a fallen palm. In the context of Amber's compositions, these emblems of infant naivety and world building impulse find their parallel in the 'ignorance is bliss' mindset that has on a broader societal level perpetuated dire ecological consequence. Amber explains that 'the works play with these toys and references to childhood as cautionary tales; representing loss of innocence and the need to rethink our collective roles in ensuring some semblance of stability and prosperity for the future.'

Theatrical devices such as curtains and *trompe-l'œil* effects are employed in a tightly controlled manner. Reinforced by the presence of smoke and mirrors, a potent visual metaphor is crafted. In this setting, the gendered and domestic associations of Amber's archetypal rubber gloves (now loaded with insinuations of hygiene and pandemic preparedness) also imply slight-of-hand. *A Hopeful Mirage I* offers a glimpse of the inner surface of a white glove. Revealed as yellow, it transpires that the glove has been turned inside out. Instances of inversion and multiplication are recurrent throughout the series, further serving to disorient the viewer (though never without an illusionist's flourish).

Within the exhibition space Amber's motifs and designs transcend the canvases - taking physical form and in some cases enveloping the architectural surrounds as wallpaper. 'Sonny', her imperviously optimistic sunflower alter-ego, springs to life in front of a bi-fold screen adorned with bushfire scenery. Many works come in pairs characterised by binary compositions and inverted scenarios. Single canvases contain manifold destinies (or climate futures), with variable backdrops appearing like the coulisses of a theatre. In *A Hopeful Mirage*, the notion of choice – of both action and attitude – comes to the fore. Central to the exhibition is the paradox of optimism; a stance that can permit blind complacency or the motivation to effect change in the world.



Image 2/2

PHILIP WOLFHAGEN
Fathoms down, 2021



oil on board
30 x 31.5 cm
(BG8494)

AU\$ 4,000.00

PHILIP WOLFHAGEN
The advancing tide, 2021



oil on board
30 x 31.5 cm
(BG8495)

AU\$ 4,000.00

Image 1/3



Image 2/3



Image 3/3

PHILIP WOLFHAGEN
Above and below, 2021



oil on board
30 x 31.5 cm
(BG8496)

AU\$ 4,000.00

JULIE GOUGH
Determined, 2021



giclee print on Hahnemuhle photo rag paper, framed
40 x 60 cm (image size)
Edition of 10 plus 2 artist's proofs (#1/10)
(BG8450)

\$4,500 + framing

VALERIE SPARKS
Copper Chrysanthemum 1, 2023



pigment print
large fine art print or wallpaper: 170 x 76cm (paper size)

edition of 8 plus 2 artist proofs (#1/8)
(BG9461)

AU\$ 4,500.00 + framing

Description

Image also available as wallpaper, customisable to various sizes for site specific installation POA

AMANDA DAVIES
Fantasmatic, 2018



oil on linen, framed
40 x 30cm
(BG6242)

AU\$ 4,400.00

JOAN ROSS

Don't let leaves into your house, 2023



hand-painted digital print on rag paper
60 x 98 cm (image size)
edition of 8 plus 2 artist's proofs (#2/8)
(BG9511)

AU\$ 7,700.00 + framing

Image 1/3



Image 2/3



Image 3/3

NICOLA GOWER WALLIS

A Cow Shaped Hole in the Universe, 2023



gouache on paper, framed

120 x 89 cm

(BG9547)

AU\$ 5,400.00

Description

Nicola Gower Wallis

A Window Illuminated

I have never considered myself a student of realism. I've never quite reached the pinnacle of drawing a really good horse, or managed to draw a convincingly straight line. And perhaps it was then, in commiserating with a wonky looking cat, that my attachment to medieval art really began. It's only been recently, so preoccupied with attempting to express my own stories within a single frame, that I have truly come to appreciate the

forms and techniques behind those ancient paintings and tapestries. How succinctly they express a narrative, so stylishly removed from the constraints of the true and factual.

Spend enough time in any place and the landscape itself begins to form an odd little patchwork of memory and myth: currawongs drunk on spoiled apples at Koonya, the vile tyranny of a neighbour's marauding chicken, the Dunalley Fish Market on a Saturday afternoon, the madness of the Bream Creek show.

These works are an embrace of the wonky, the slight wrongness that comes from a story being retold too many times, the fuzziness of shapes seen at dusk in the wintertime, all washed out by the window of a house glowing brightly.

Thanks! Nicola

TOM O'HERN
Two header, 2023



enamel and reflective vinyl on aluminium
119 x 72 x 2.5 cm
(BG9573)

AU\$ 2,750.00

Image 1/3



Image 2/3



Image 3/3

LYNNE UPTIN
Endemic Orchids, 2023



watercolour on Fabriano watercolour paper 640gsm, framed
102 x 73 cm (paper size) 115 x 86 cm (frame size)

(BG9611)

AU\$ 9,500.00

Description

At least twenty species of orchid, all endemic to lutruwita/Tasmania, are found on the slopes of kunanyi of which eleven are illustrated in this painting:

Spider orchids

- *Caladenia cracens* D.L.Jones 1996 Elegant *Caladenia*.
- *Caladenia echidnachila* Nicholls 1933 Fawn Spider Orchid Described by William Nicholls and published in Papers and Proceedings of the Royal Society of Tasmania.
- *Caladenia caudata* Nicholls 1948 Tailed spider orchid. Described by William Henry Nicholls in 1948 and the description was published in The Victorian Naturalist.

Bird orchids

- *Chiloglottis gunnii* Lindl. 1840 Tall bird orchid. Formally described in 1840 by John Lindley in his book The Genera and Species of Orchidaceous Plants. The specific epithet (*gunnii*) honours Ronald Campbell Gunn, who collected the type specimen which was sent to William Jackson Hooker who forwarded it to Lindley.
- *Chiloglottis triceratops* D.L.Jones 1998 Three-horned bird orchid.
- *Chiloglottis grammata* G.W.Carr. 1991 Small bird orchid.

Leek orchids

- *Prasophyllum alpinum* R.Br. 1810 Alpine leek orchid. First formally described in 1810 by Robert Brown and the description was published in Prodrum Florae Novae Hollandiae et Insulae Van Diemen.
- *Prasophyllum amoenum* D.L.Jones 1998 Dainty Leek orchid.

Greenhood orchid

- *Pteristylis dubia* R.Br. 1810 Blue-tongued greenhood. Description was published in 1810 in Robert Brown's Prodrum Florae Novae Hollandiae et Insulae Van Diemen.

Sun orchid

- *Thelymitra erosa* D.L.Jones & M.A.Clem. 1998 Striped sun orchid.

Beech orchid

- *Townsonia viridis* (Hook.f.) Schltr. Beech orchid. Described by Joseph Dalton Hooker who gave it the name *Acianthus viridis* and published the description in Flora Antarctica. In 1911 Rudolf Schlechter changed the name to *Townsonia viridis*.

Thank you to Malcolm Wells for his expertise in identifying and helping me to locate the species used in this painting.

STEPHANIE TABRAM
Marys Island, 2023



acrylic on linen
137 x 183 cm (stretcher size)
(BG9662)

AU\$ 22,000.00

Image 1/8



Image 2/8



Image 3/8



Image 4/8



Image 5/8

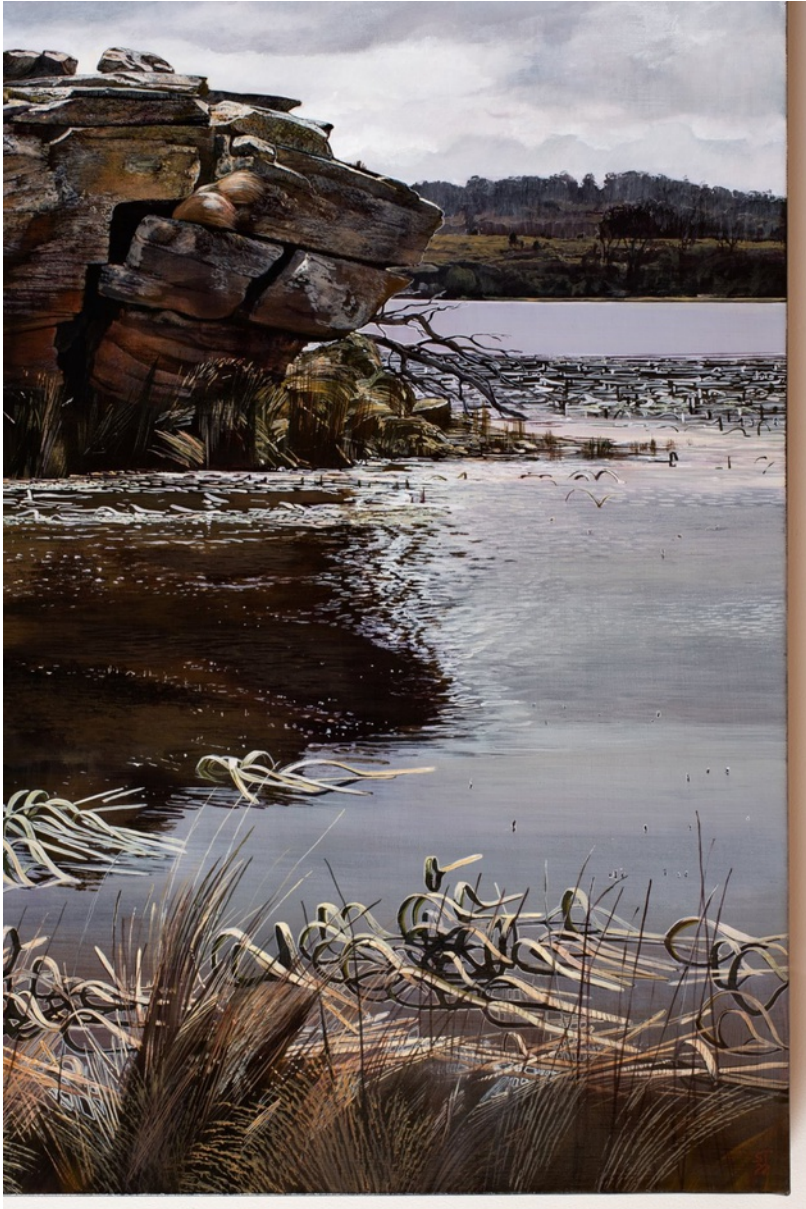


Image 6/8

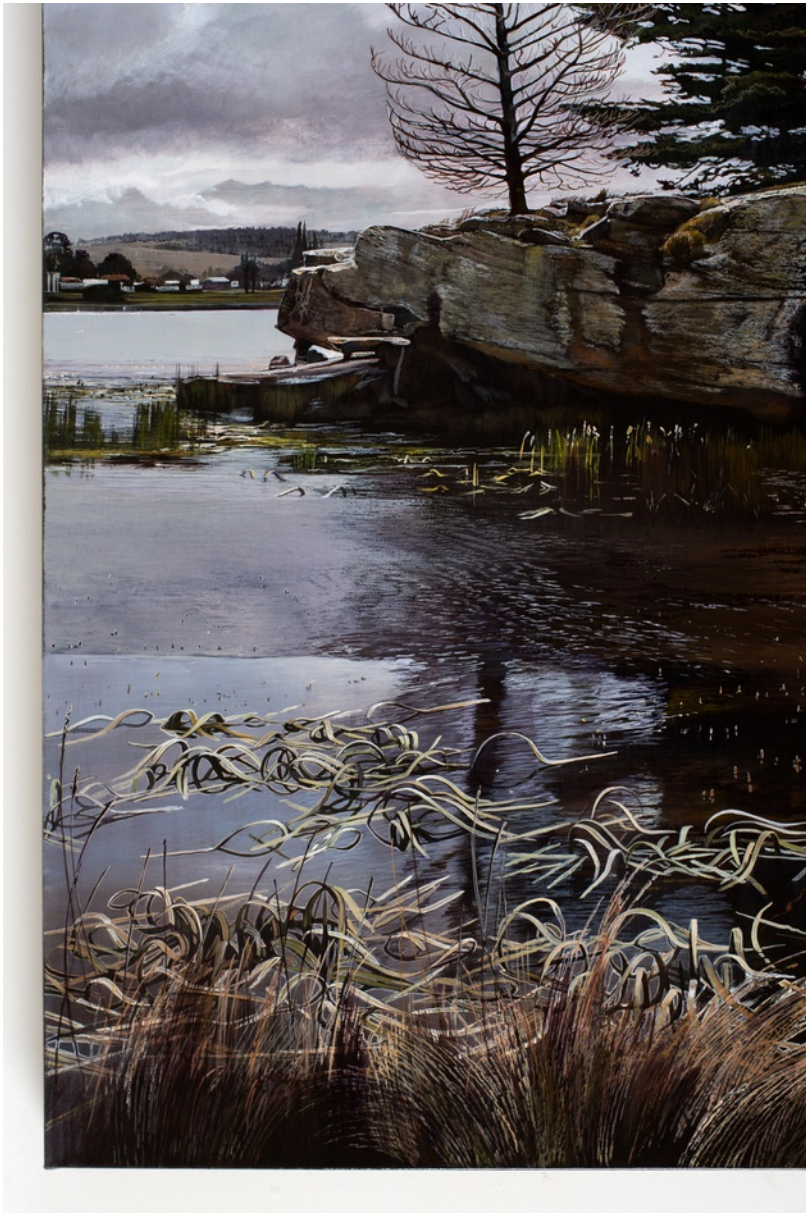


Image 7/8



Image 8/8

AMY CUNEO
A Field of One's Own, 2023



oil on wood panel, framed
33 x 33 cm (frame size)
(BG9797)

AU\$ 1,150.00

AMY CUNEO

A Light of One's Own, 2023



oil on wood panel, framed
33 x 33 cm (frame size)
(BG9784)

AU\$ 1,150.00

KIATA MASON
Wednesday Delight



acrylic on canvas, framed
122 x 91 cm (stretcher size)
124.5 x 93.5 cm (frame size)
(BG9817)

AU\$ 5,300.00

RACHEL MILNE
Elizabeth's Dining Room, 2023



oil on board, framed
45 x 40 cm (board size) 48 x 43 cm (framed size)
(BG9729)

AU\$ 3,500.00

Image 1/4



Image 2/4



Image 3/4



Image 4/4

RACHEL MILNE
Bron and Max's Hallway, 2023



oil on board, framed
45 x 40 cm (board size) 48 x 43 cm (framed size)
(BG9728)

AU\$ 3,500.00

Image 1/4



Image 2/4



Image 3/4



Image 4/4

NICOLE O'LOUGHLIN
Studio Still Life, 2023



polymer paint and hand embroidered cotton on canvas
55 x 55 cm
(BG9828)

AU\$ 3,000.00

KEVIN PERKINS AND BELINDA WINKLER
Huon #5, 2024



Huon Pine & 2 porcelain objects
12.5 x 27.5 x 27.5 cm (overall size)
(BG9946)

AU\$ 1,500.00

MISH MEIJERS

How to garden and live underwater, 2024



glazed ceramic

33 x 36 cm

(BG10114)

AU\$ 1,800.00

Image 1/2



Image 2/2

MICHAYE BOULTER
Portal, 2023-24



oil on hand-beaten steel
86 x 70 cm (approximate steel size)
(BG10054)

AU\$ 10,400.00

NEIL HADDON

It's difficult (this Tasmanian landscape), 2024



oil, acrylic, and lacquer on aluminium panel

140 x 130 cm

(BG10161)

AU\$ 12,500.00

DAVID KEELING

Down to the secret beach, 2024



oil on linen, framed
64 x 53.5 cm (frame size)
(BG10333)

AU\$ 8,500.00

Image 1/4



Image 2/4



Image 3/4



Image 4/4

BETH EBATARINJA
Self Portrait with Football, 2024



recycled bush dyed blanket, wool, cotton on metal stand
65 x 27 x 22 cm (overall size)
(BG10311)

AU\$ 2,000.00

EFFIE PRYER

Prompt: an AFL footy player taking a mark in the style of Caravaggio, 2024



oil on board, framed
45 x 35 cm (frame size)
(BG10248)

AU\$ 5,000.00

Description

Lately I've been interested in whether AI could offer artists new pathways for creativity or perhaps slowly render us redundant, so when I needed some direction on a topic I knew very little about - that is, football of most codes and shapes - I fed it my idea to see what it could teach me. The result was an unsettling expression of collective knowledge manipulated into a distorted and disembodied illustration of the game, as apparently seen from an artist's perspective; dismissing the details of who, what and which ball for an entirely aesthetic display of athleticism. In doing so, the images were often beautiful but soulless, lacking the human passion of a real footy game, or indeed a Caravaggio painting. AI had constructed its

own reality, with some amusing results including several balls in the one game, adding international basketball kits and generating terrifying characters with muscular arms for legs. In unpicking the errors I ended up appreciating more about the game than if I hadn't attempted a shortcut (mainly by enjoying YouTube medleys of greatest AFL marks - all in the name of research) and while AI gave me a unique perspective this time around, I think my job might be safe for now.

RAYMOND ARNOLD

Queenstown Gravel Oval - Lost Miners memorial game, 2024



acrylic on canvas, framed
diptych: 66 x 102 cm
(BG10277)

AU\$ 6,500.00

Description

Views to the North across Queenstown's (in)famous gravel oval. Geometry 'rounding out' randomness and chaotic time. Former sea beds tilted into gradients to be worn down by ancient glaciers flowing down the valley from Tyndall Range. The diptych *Queenstown Gravel Oval - Lost Miners memorial game* also 'locking in' a memorial game on a wet Saturday to remember fellow players Craig Gleeson, 45, and Alistair Lucas, 25, who died after falling about 35 metres down the main shaft.

RICHARD WASTELL

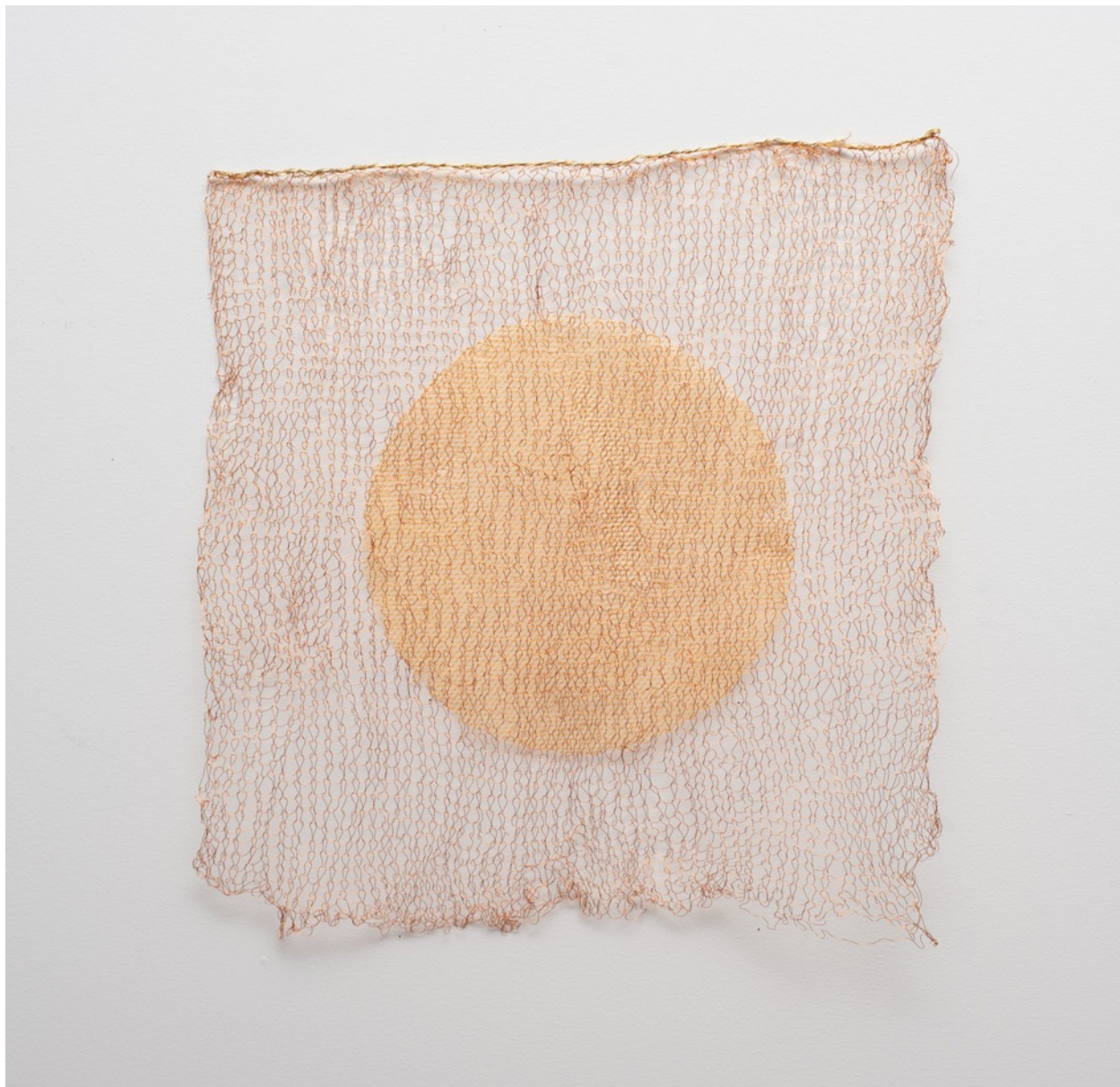
Surf's up. Schouten Island from Shelly Point camp, 2024



oil and pumice on linen
137 x 122 cm (stretcher size)
(BG10306)

AU\$ 14,000.00

IRENE BRIANT
Heavenly Body, 2024



copper & aluminium
43 x 43 cm
(BG10395)

AU\$ 2,400.00

Image 1/2

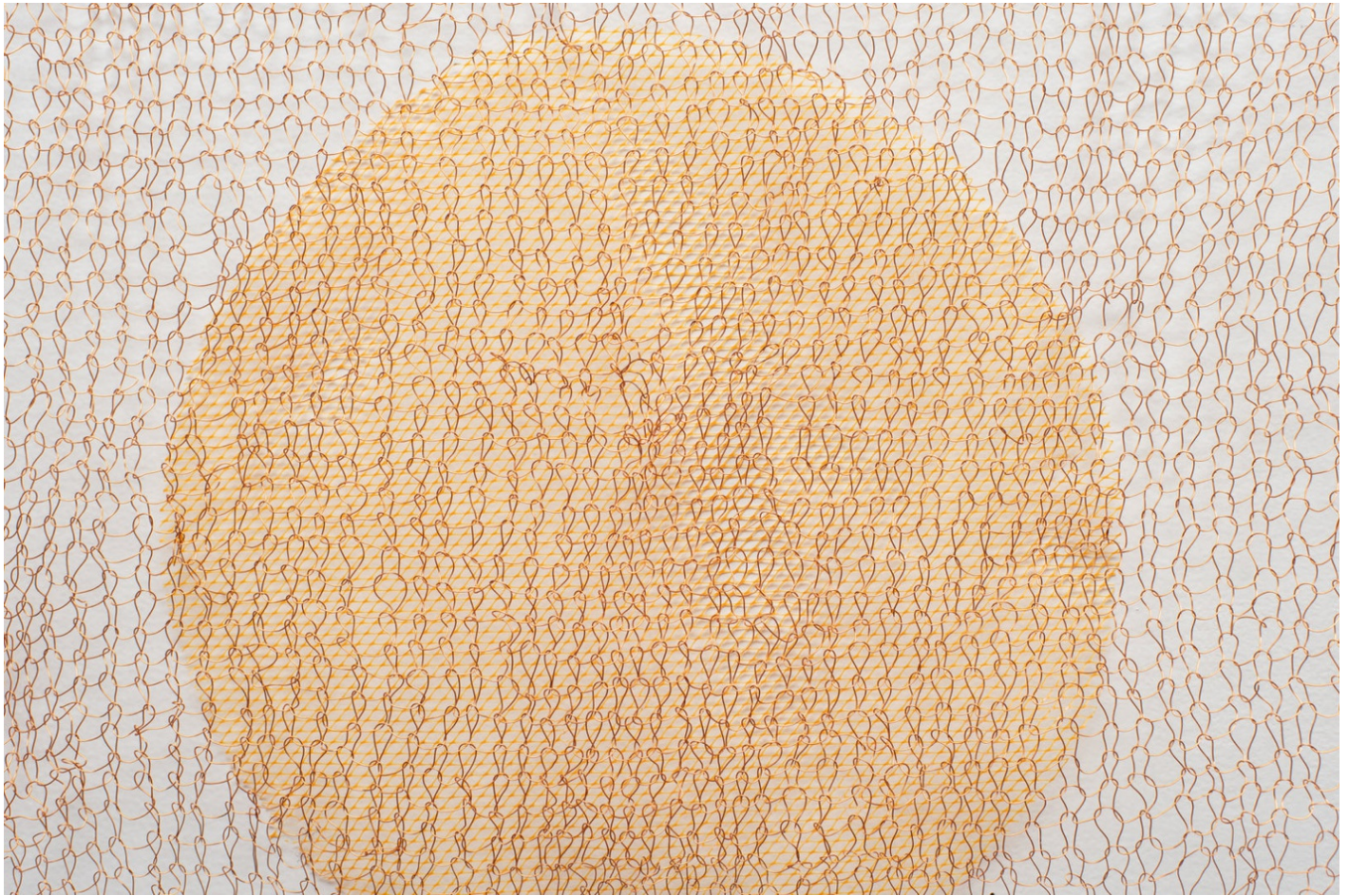


Image 2/2

AMANDA DAVIES

The painter and the model, 2024



oil on linen, framed

30.5 x 40.5 cm (stretcher size) 33 x 43.5 cm (frame size)

(BG10368)

AU\$ 5,000.00

Image 1/3



Image 2/3



Image 3/3

AMANDA DAVIES
P. studio (facing north), 2024



oil on linen, framed
30.5 x 35.5 cm (stretcher size) 33 x 38 cm (frame size)
(BG10365)

AU\$ 4,800.00

HEATHER B SWANN
The owl, 2024



ink on paper
76 x 102 cm (paper size)
(BG10758)

AU\$ 5,000.00

GREG WOOD
V10 Traversing, 2024



oil on linen board, framed
51.2 x 40.6 cm (board size)
(BG10669)

AU\$ 3,900.00