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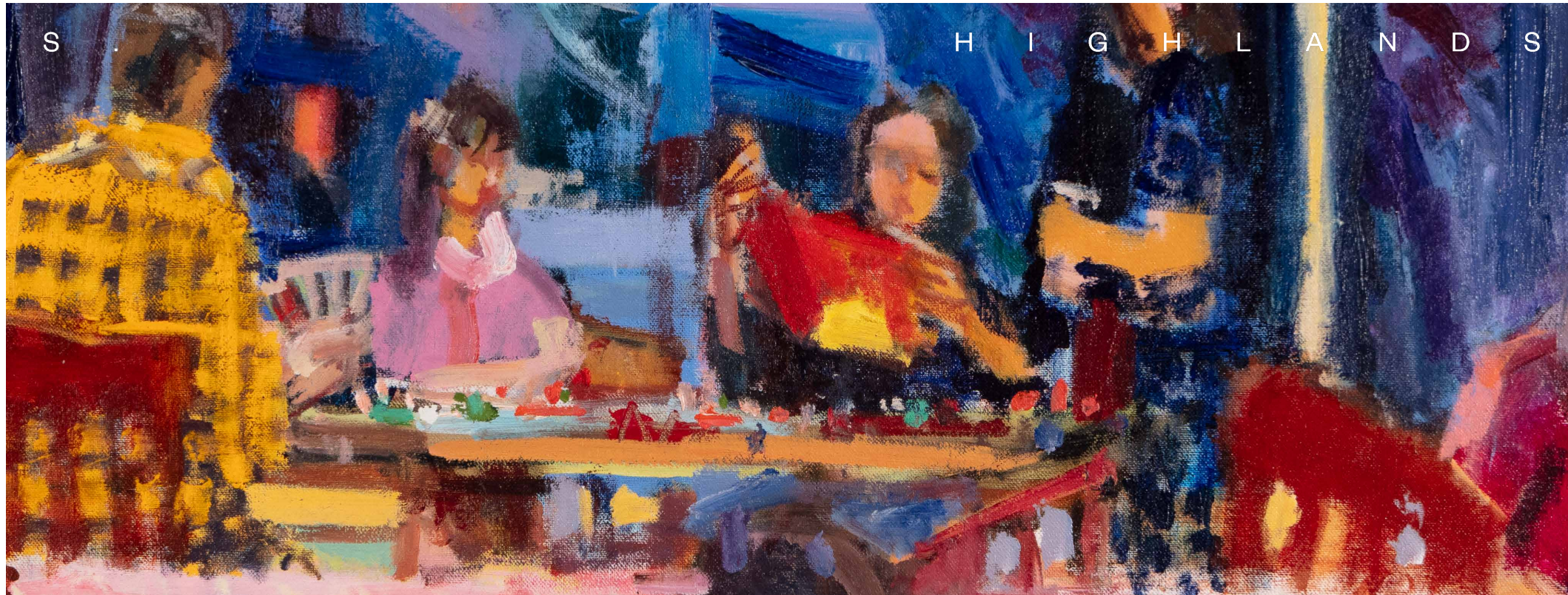




image: Alex Marchant



# 'Rhymes With Orange'

## Anh Nguyen

Anh Nguyen will paint anything that she can visually engage with. She recalls a quote from another painter, whose name she has long forgotten but whose words have stayed with her:

'Still life is the thing that is close by, figures and portraits a little farther away, and landscape is in the distance or if you get up and walk a bit, she says. 'It is all part of the observed world and ready for a curious magpie to eyeball.'

While Anh will joke that still life is more forgiving than portraiture and more comfortable than plein-air landscape painting, what actually draws her to the genre is that it allows a number of different approaches. 'It also feels very straightforward, a neutral canvas without pressure to introduce symbolism or narrative, she says.

It is rare that Anh will have an idea for a still life first, then construct it purely according to the idea. A mother of four small children, she thinks that the phase of life she's in is significant to what she chooses to paint, and she sees painting as a way to both prolong and explore her personal visual experiences: to record the things that interest her and to express that experience. 'It probably already existed in position before I happened upon it. Having said that, I will then do what needs to be done to make it a better picture, whether it be shifting objects, moving my own positioning, or sometimes reconstructing a similar image at a different time.'

The period between when Anh sees something she intends to paint and beginning the process ranges from immediately to days or months, and maybe even years. Photography plays an important part because she has always been an avid photographer - not simply as a reference but because her photos will often initiate that first impulse. 'How I paint within the confines of the 2D plane is also highly influenced by photography, that act of looking through a viewfinder, she says. 'It also shows me intersections, tangents, values in black and white, distorted perspective, collaging - things that my eye cannot readily fathom. I am not so interested in painting exactly what I see, whether in life or from a photograph.'

Describing her works as something between abstraction and observation', Anh is highly preoccupied with colour, 'especially in the context of surrounding colour, the mood I am trying to convey and that magical effect of light that causes the same colour to look different'.

Colour is most often where memory plays a stronger role for Anh, and if she is not painting from life, or she needs to return in a later session, she will take notes in the form of small poems which describe the scene. 'They don't always help. It sometimes gets so descriptive or alarmingly obscure that I really just have to paint it to see, she says.

**INTRODUCTION.** Amber Creswell Bell **3.**  
{Extract from  
'Still Life'}

**ARTWORKS.** **4 - 22.**

Settlers of Catan  
Pale Pink in Winter Light  
Cake All Day  
Plums & La Mousme  
Asta, Reading  
Gayhall Still Life with Millet's 'The Gleaners'  
Bluest Blue  
Red in the Blue  
School Pansy on Chair  
Girl Braiding Hair  
Winter Bunch  
Self-portrait with Ginger Lily  
The Swimmer

**ARTIST CV.** **23.**  
**ARTIST STATEMENT.** **24.**









Anh Nguyen  
*Settlers of Catan*, 2024  
oil on canvas mounted on board  
61 x 73 cm  
\$ 2,100



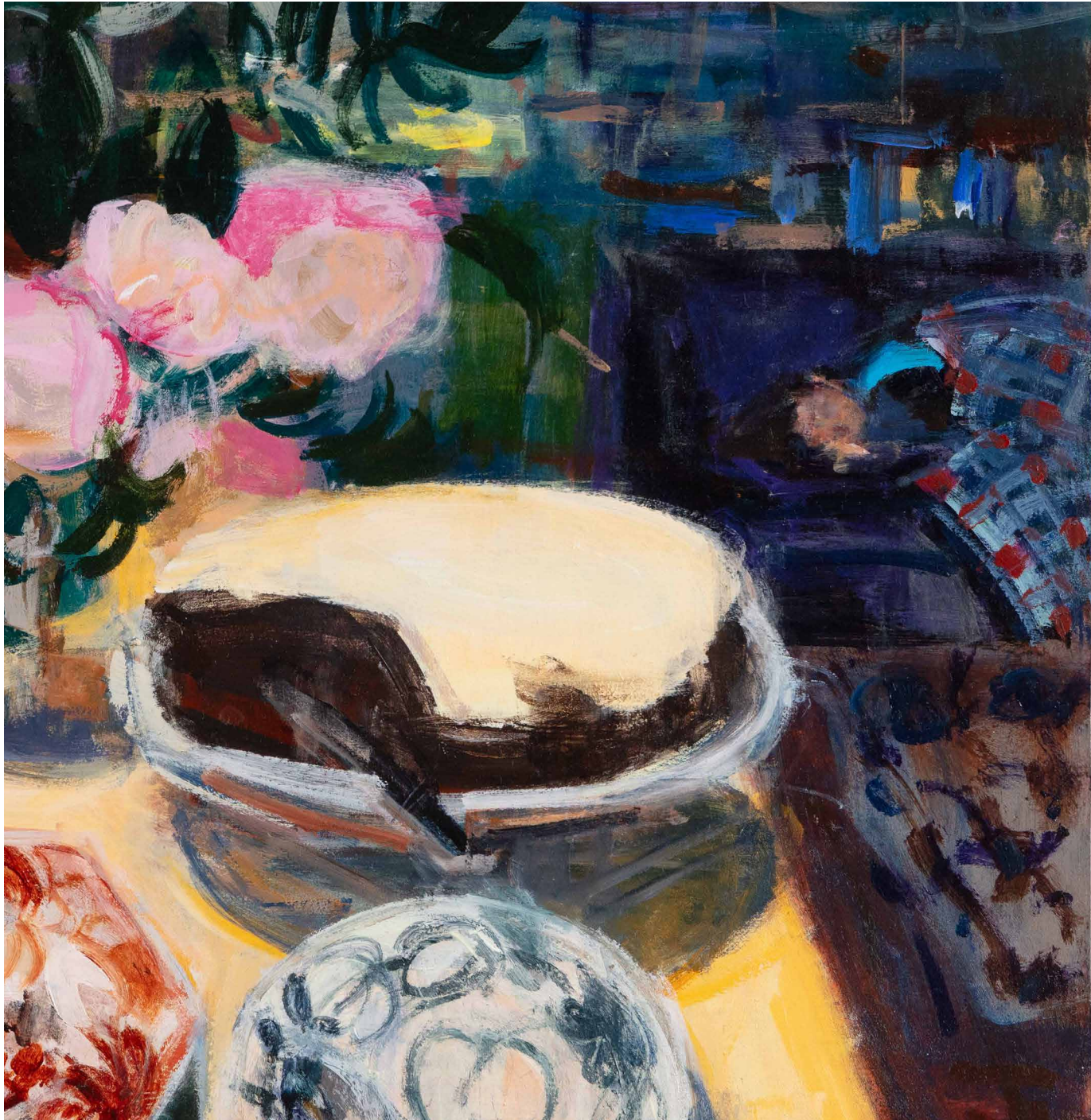


Anh Nguyen  
*Pale Pink in  
Winter Light*, 2024  
oil and wax on canvas  
40 x 45 cm  
\$ 1,400









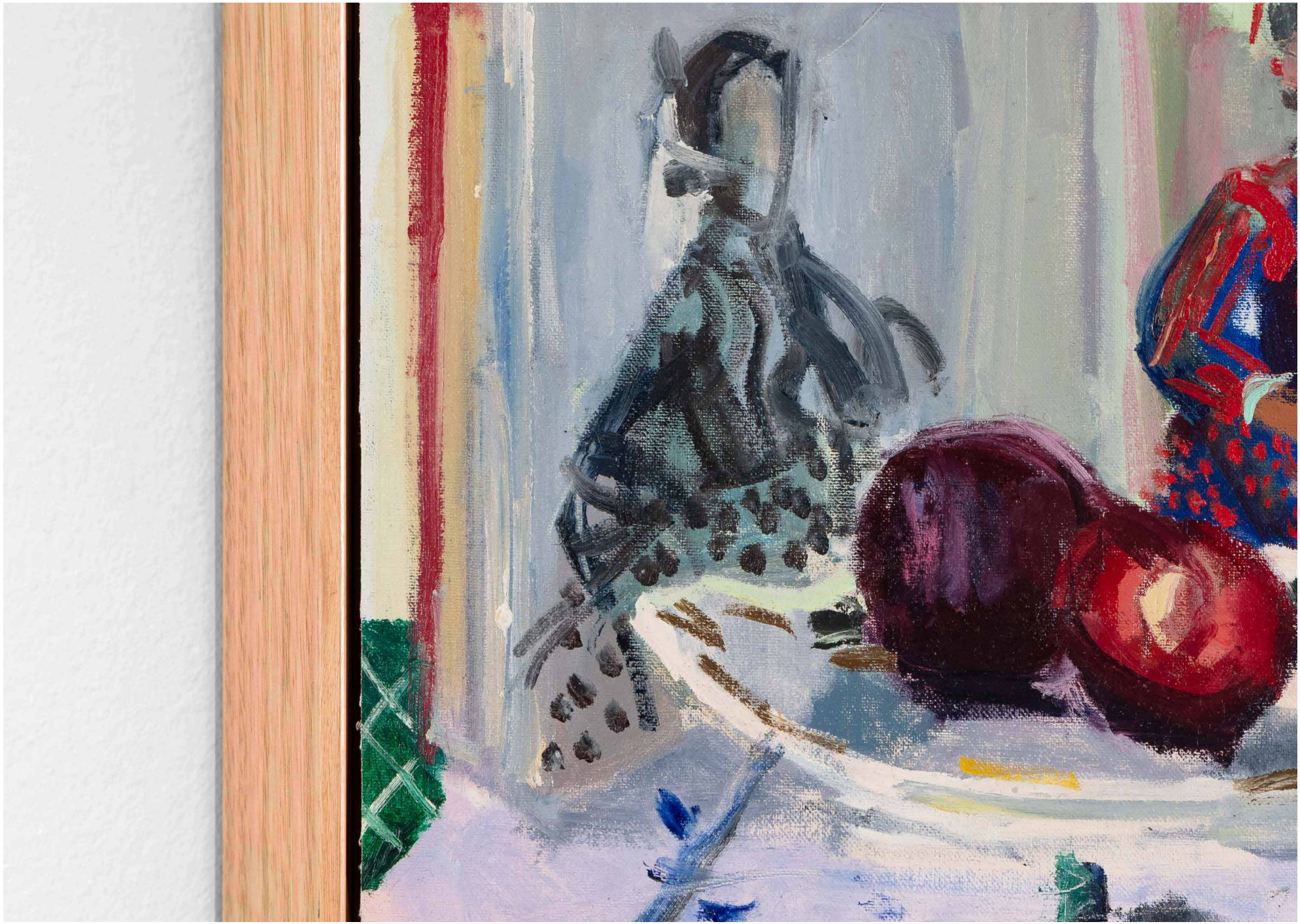
Anh Nguyen  
*Cake All Day*, 2024  
acrylic on board  
45 x 69 cm  
\$ 1,800



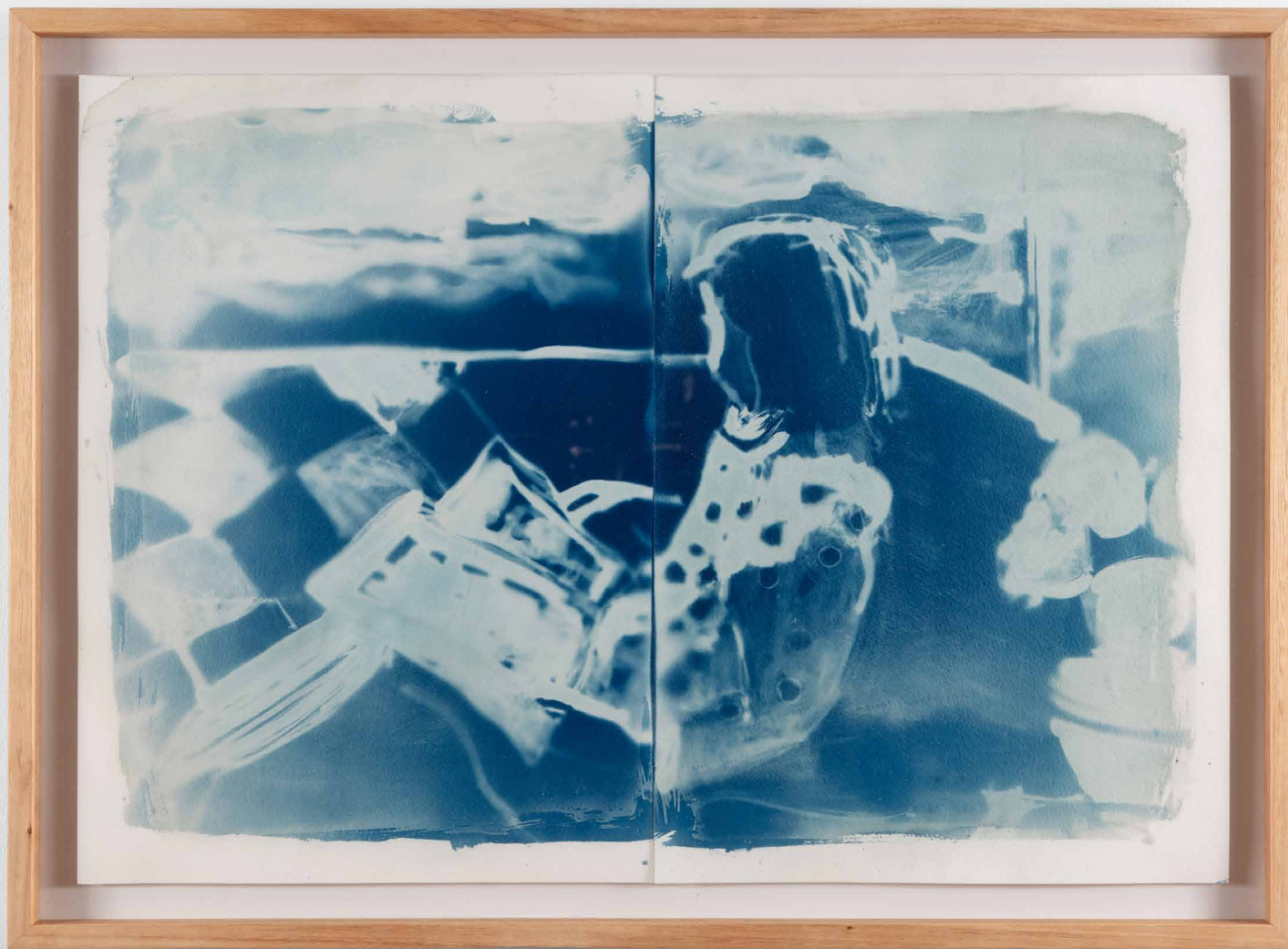


Anh Nguyen  
*Plums & La Mousme*, 2023  
oil on canvas mounted on board  
35 x 38 cm  
\$ 1,100









Anh Nguyen  
*Asta, Reading*, 2024  
drawing cyanotype on paper under glass  
40 x 60 cm  
\$ 1,100









Anh Nguyen  
*Gayhall Still Life*  
with Millet's 'The Gleaners' 2024  
oil on paper on mounted board  
42 x 60 cm  
\$ 1,600





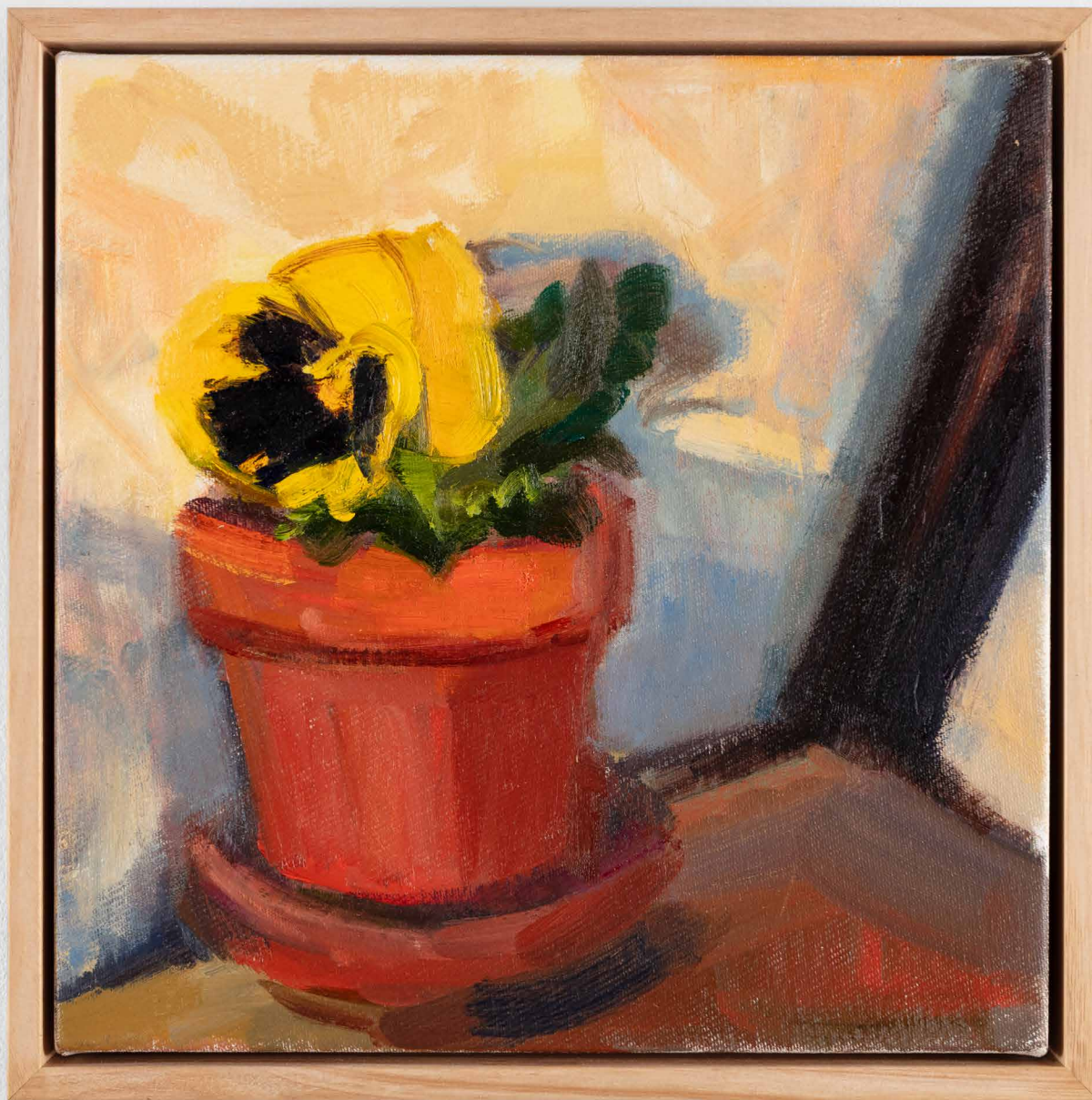
Anh Nguyen  
*Bluest Blue*, 2024  
oil on paper mounted on board  
48 x 42 cm  
\$ 1,400





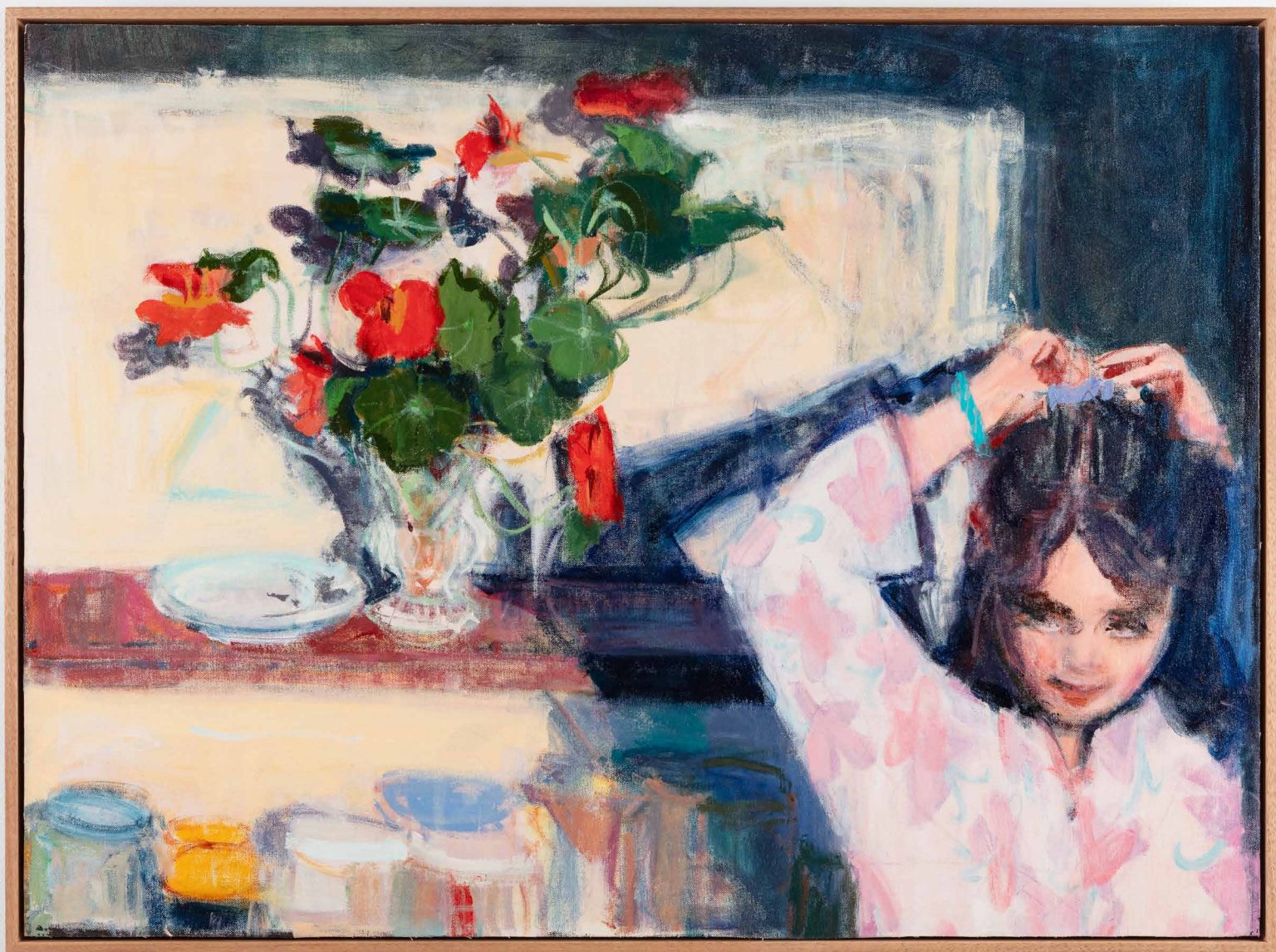
Anh Nguyen  
*Red in the Blue*, 2024  
oil on canvas mounted on board  
60 x 80 cm  
\$2,200



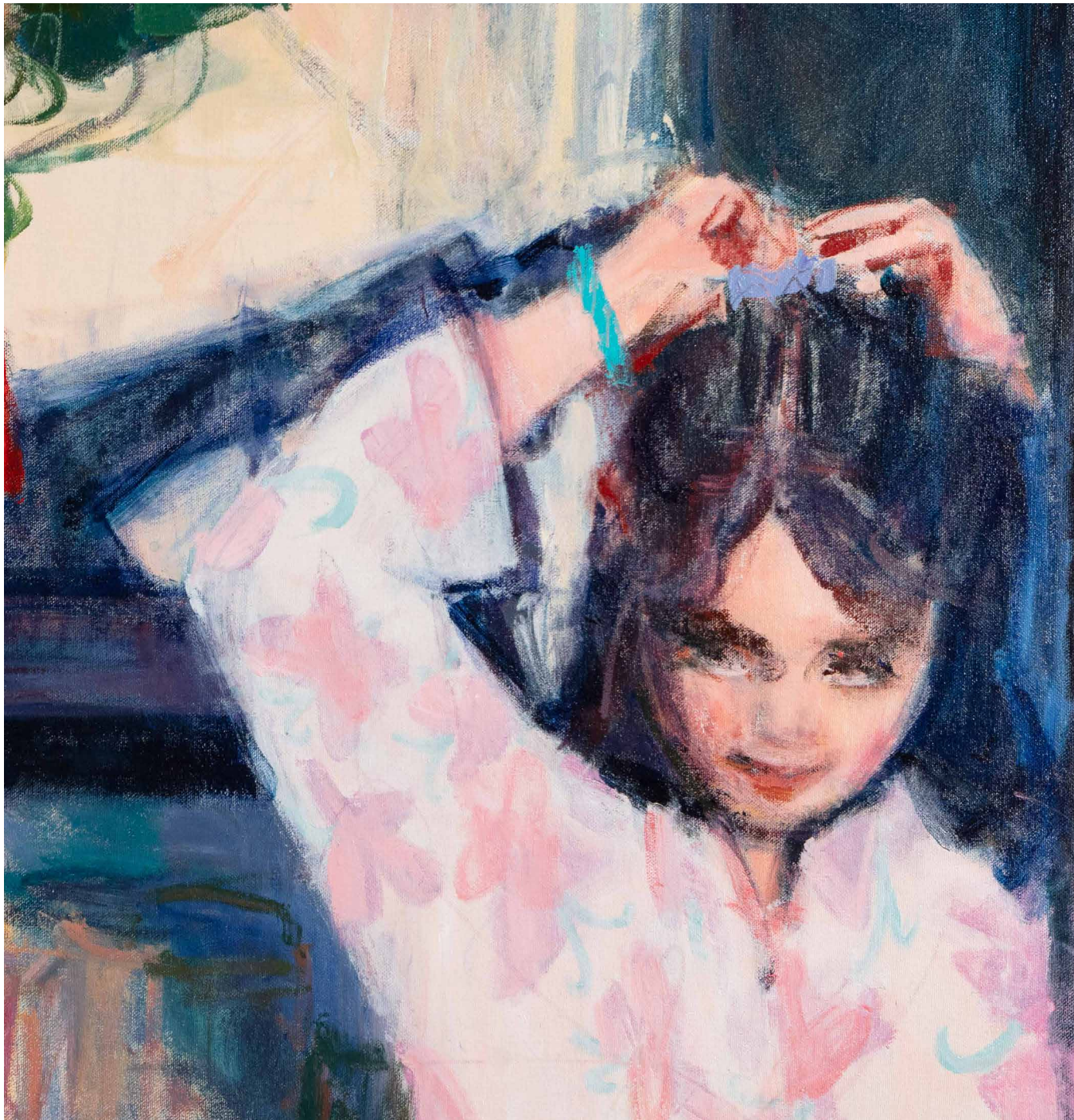


Anh Nguyen  
*School Pansy on Chair*, 2025  
oil on canvas  
28 x 28 cm  
\$ 1,000









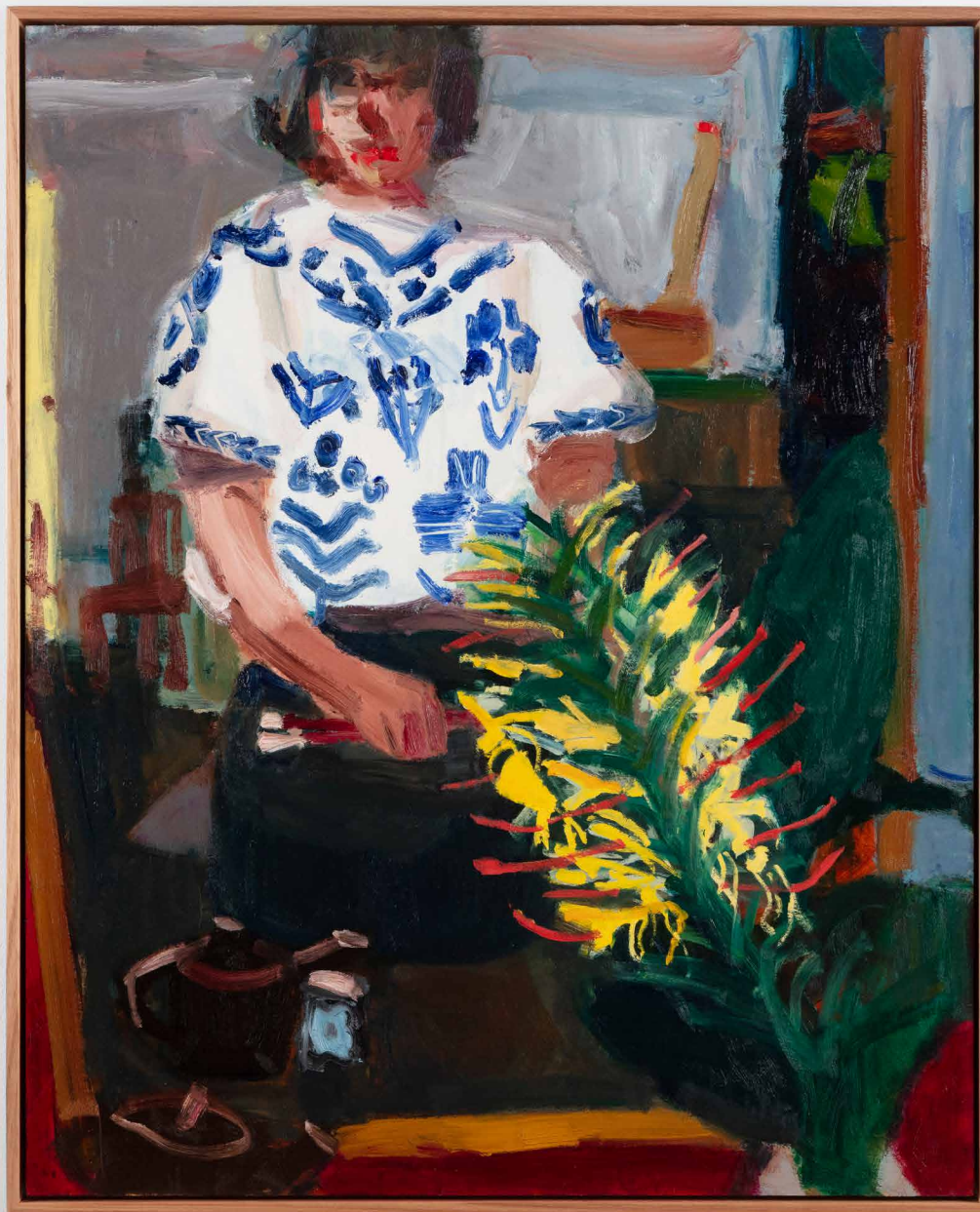
Anh Nguyen  
*Girl Braiding Hair*, 2024  
acrylic on canvas mounted on board  
61 x 79 cm  
\$2,200





Anh Nguyen  
*Winter Bunch*, 2025  
oil on canvas  
28 x 28 cm  
\$ 1,000





Anh Nguyen  
*Self-portrait with Ginger Lily*, 2024  
oil on board  
74 x 60 cm  
\$ 2,100





Anh Nguyen  
*Swimmer*, 2025  
acrylic on paper under glass  
30 x 46 cm  
\$1,200







# ARTIST CV & BIO.

## Anh Nguyen

b. 1984

2025

Second Prize; Eckersley's Art & Craft Prize (NSW)  
Winner (Emerging Portrait Prize); Maldon Portrait Prize (VIC)  
Finalist; Muswellbrook Art Prize (NSW)

2024

Finalist; Calleen Art Prize (NSW)

2023

Finalist; Mosman Art Prize (NSW)  
Finalist; Calleen Art Award (NSW)  
Finalist; Muswellbrook Art Prize (NSW)

2022

Finalist; Rick Amor Self-Portrait Prize, (VIC)  
Finalist; Muswellbrook Art Prize (NSW)

2021

Finalist; Grace Cossington Smith Art Award (NSW)  
Finalist; Rick Amor Drawing Award (VIC)  
Finalist; Dobell Drawing Prize (NSW)  
Finalist; A.M.E Bale Art Prize (VIC)

2020

Winner; Lyn McCrea Memorial Drawing Prize (QLD)  
Finalist; John Leslie Art Prize (VIC)  
Finalist; The Waverley Art Prize (NSW)

2019

Finalist; Rick Amor Self-Portrait Prize (VIC)  
Finalist; Eutick Memorial Still Life Award (NSW)  
Finalist; Len Fox Painting Award (VIC)

2018

Winner; Basil Sellers Art Prize (NSW)

### EXHIBITIONS

2025

'Light Colour Landscape', Michael Reid Southern Highlands

2024

'Threshold', 3 person show, Art Puff Gallery, Castlemaine VIC

2023

"Notes on the Season", Michael Reid Northern Beaches,  
"Coast to Coast" Michael Reid x Country Style,  
Michael Reid Southern Highlands

2022

"Between Brick & Crimson", Michael Reid Northern Beaches  
"Low Light" duo with Lucy Roleff, Michael Reid Southern Highlands  
"Love Calls Us to the Things of This World",  
University of Central Missouri Gallery of Art & Design, USA

2021

The Basil Sellers Retrospective, the BAS, Moruya NSW  
"Glimpses", Michael Reid Northern Beaches

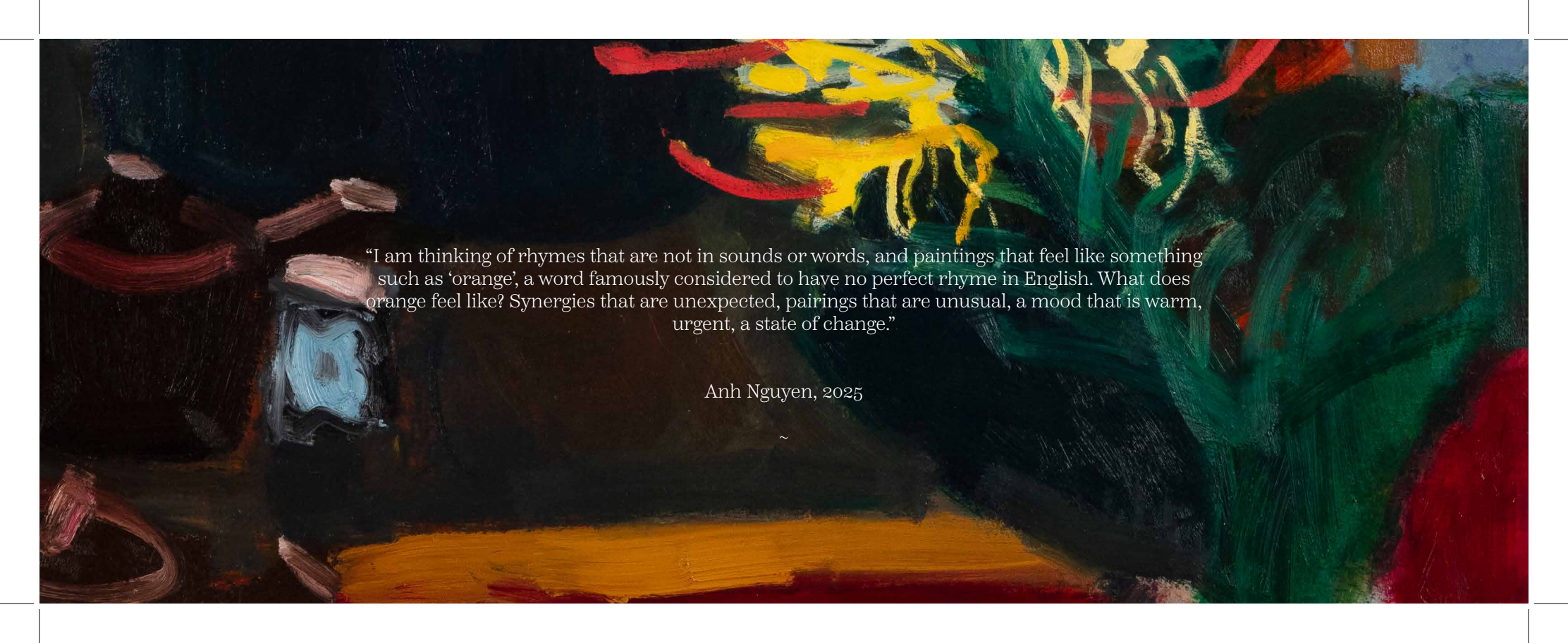
2020

"Suburban Daydreams", Gallery 139, Newcastle, NSW  
"The Country Interior", Michael Reid Studio Direct  
in collaboration with Country Style magazine

2019

"Get Your Motif On", group show with Maureen Nathan (UK)  
and Nancy Gruskin (USA) at Clifton School of Arts, NSW  
"These Days", Michael Reid Studio Direct





"I am thinking of rhymes that are not in sounds or words, and paintings that feel like something such as 'orange', a word famously considered to have no perfect rhyme in English. What does orange feel like? Synergies that are unexpected, pairings that are unusual, a mood that is warm, urgent, a state of change."

Anh Nguyen, 2025

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Monday to Saturday 10am-5pm

Sunday 10am-4pm