

S

H I G H L A N D S





'This Must Be the Place'

Nicci Bedson

Nicci Bedson's *This Must Be the Place* takes as its subject the fibro cottages and brick-veneer homes that came to define the Australian suburban landscape after the Second World War. Thrust up during a time of immense population growth and fuelled by new, inexpensive, and—though not known at the time—hazardous building materials, these homes represented a dramatic shift in the way Australians lived. Gone were the ornate flourishes of Victorian terraces, and the baroque influences of the Queen Anne and Edwardian periods. In their place appeared modest, functional houses: quickly built, box-like, and stripped of ornament. To their detractors they were ugly and uninspired; to those who lived in them they were the settings of everyday life, the backdrop to a new, modern Australia.

Bedson's work return us to these streetscapes, imbuing them with dignity and privileged painterly attention. In one, a starkly white, two-storey home sits behind a decorative brickwork balcony, its garage door and lace curtains flanked by bougainvillea and rose bushes. In another, a weatherboard cottage painted in pale yellow lifts itself above a sloping garden, its path tiled in mottled greys, while two bright red lawn chairs sit expectantly under the shade of a tree. These are not grand houses. Their appeal lies in their ordinariness, their familiarity.

The exhibition's title—*This Must Be the Place*—is both a statement and a question. For post-war families, fibro cottages and triple-fronted homes *were* the place: modest sanctuaries from which new lives unfolded. For contemporary viewers, however, the phrase takes on a double edge. It can express nostalgia, a longing for the world of burnt grass, striped awnings, and hibiscus hedges. Or it can register as elegy, pointing to houses already erased, demolished in the name of progress. Bedson suggests that both readings are true: these homes are simultaneously here and gone, vivid in recollection but vanishing from the physical landscape.

What Bedson's work ultimately underscores is the persistence of a distinctly Australian suburban experience. Bedson's houses cradle childhoods: hopscotching barefoot across hot asphalt, chasing oscillating sprinklers, watching summer storms gather from the safety of a shaded verandah. They speak to a time when modesty, optimism, and the dream of home ownership—still deeply embedded in the Australian psyche—structured domestic life. By painting these unassuming dwellings with care and clarity, Bedson elevates them, asking us to reconsider what suburbia means—and to see in it not derision, but belonging.

INTRODUCTION.

3.

ARTWORKS.

4 - 21.

House Number 17
A Place to Call Home - Aquamarine
Long Shadows, Long Days (PK)
Beach Motel
Hello Magpie
House Number 123
After the Rains
Take Me to Your Place
This is the Painting of Your Street
Tarrawanna Reflected
Surfside 22
Modern Retro

ARTIST CV. ARTIST STATEMENT.

22.

23.





Nicci Bedson
House Number 17, 2025
acrylic on board
48 x 63 cm
\$ 2,500



Nicci Bedson
A Place to Call Home - Aquamarine, 2025
acrylic on board
63 x 48 cm
\$ 2,500



Nicci Bedson
Long Shadows, Long Days (PK), 2025
acrylic on board
49 x 65 cm
\$ 2,500



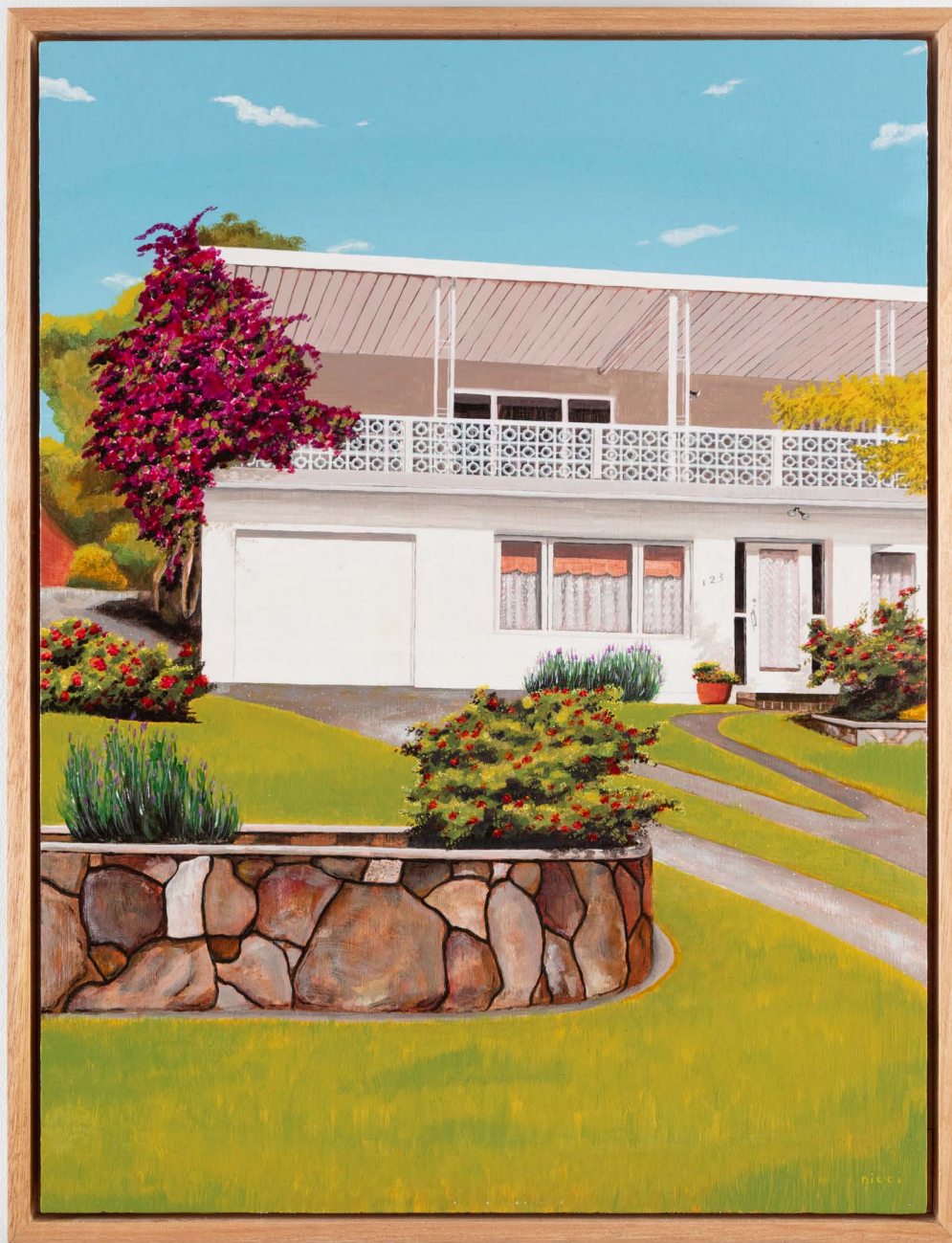


Nicci Bedson
Beach Motel, 2025
acrylic on board
23 x 29 cm
\$ 1,150





Nicci Bedson
Hello Magpie, 2025
acrylic on board
49 x 63 cm
\$ 2,500



Nicci Bedson
House Number 123, 2025
acrylic on board
63 x 49 cm
\$ 2,500



Nicci Bedson
After the Rains, 2025
acrylic on board
38 x 30 cm
\$ 1,600





Nicci Bedson
Take Me to Your Place, 2025
acrylic on board
49 x 65 cm
\$ 2,500



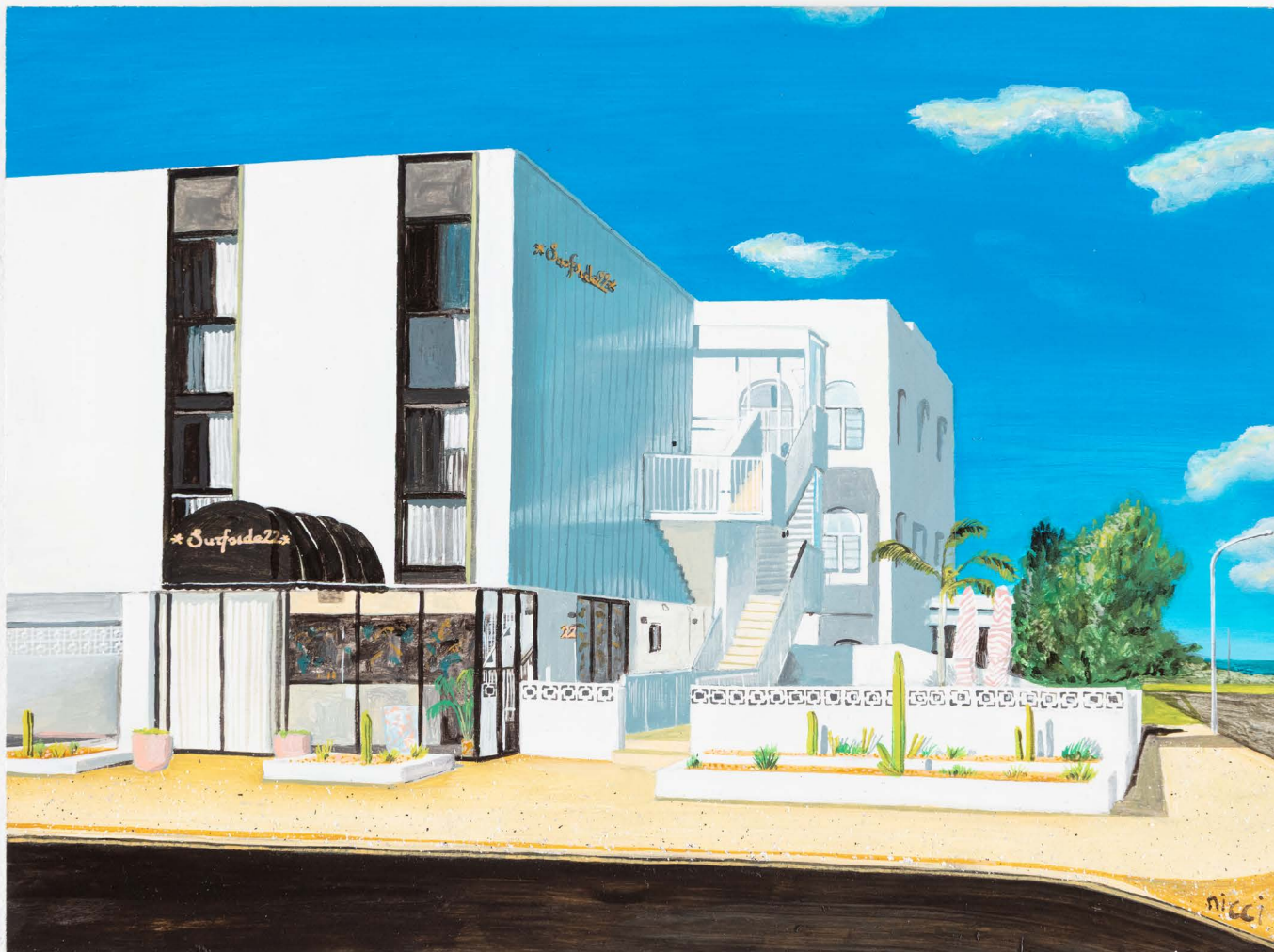
Nicci Bedson
This is the Painting of Your Street, 2025
acrylic on board
23 x 29 cm
\$ 1,150



Nicci Bedson
Tarrawanna Reflected, 2025
acrylic on board
45 x 44 cm
\$ 2,000







Nicci Bedson

Surfside 22, 2025

acrylic on board - painted edge breezeblock detail

23 x 29 cm

\$ 950



Nicci Bedson
Modern Retro, 2024
acrylic on board
33 x 43 cm
\$1,800

ARTIST CV & BIO.

Nicci Bedson

2024

Finalist National Emerging Art Prize, Garden Gallery, Sydney
Finalist Fisher's Ghost Art Prize, Campbelltown Art Centre, Campbelltown
Finalist Gosford Art Prize, Gosford Regional Gallery, Gosford

2023

Small Art Prize, Brunswick Street Gallery, Melbourne

2022

Finalist Fisher's Ghost Art Prize, Campbelltown Art Centre, Campbelltown
Finalist National Emerging Art Prize, Art Bar, Sydney

2021

Finalist Fisher's Ghost Art Prize, Campbelltown Art Centre, Campbelltown
The Gallerist Emerging Art Prize, Online

EXHIBITIONS

2025

'When Huskisson was a Village', Jervis Bay Maritime Museum
'Escarpment; Living on the Edge', Clifton School of Arts, Clifton

2024

'Installer's Exhibition', Wollongong Art Gallery, Wollongong

2023

'Good Things in Small Packages', Bad News Gallery, Wollongong
'Cocoon', 131 Art Studios, Wollongong

2022

'Building Glass Houses', Makespace Collective, Wollongong
'Art of Food Waste', Project Contemporary Artspace, Wollongong
'October Group Exhibition', Bad News Gallery, Wollongong

2019

'Memory Gardens', Clifton School of Arts, Clifton

2018

'Locals on Board', Wollongong Art Gallery, Wollongong
'Modern Nostalgia', Tortuga Studios, St Peters
'Virago', The Chokey Studios, Wollongong
'Day In, Day Out', Verbsyndicate, Wollongong
'Words Spoken', Bike Park Gallery, Port Kembla
'Bottleshop', Pretty Good Gallery, Wollongong
'Gongcrete Christmas', Pretty Good Gallery, Wollongong



“My practice centres on the documentation and celebration of houses from the Illawarra region and beyond. I render these small scale house portraits in acrylic paint through realism, utilising bright colours with attention to lighting and shadows. I am drawn to post-war and mid-century style architecture and I have always loved drawing houses since I was a child, influenced by watching my father design as an architect.”

Nicci Bedson, 2025



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Monday to Saturday 10am-5pm

Sunday 10am-4pm