

MICHAEL REID

S . H I G H L A N D S





...with new"
...were
...created
...palette
...trees..."

...I have found it more difficult
...landscape with the people pleaser of our working...

the formals
but also

Hale Schott.

90
1-2
6
1-2
40
Gray.

Shaped by weather

Anita Phillips

Shaped by Weather is Anita Phillips' debut collection with Michael Reid Southern Highlands, bringing together landscapes from the iron-red expanses of the Pilbara and the rolling hills of Tasmania. Across these markedly different places, Phillips adjusts her palette and descriptive language. The collection records a shift in perspective: a gradual tilting of the landscape towards the viewer, from the distant horizons of WA to the broad, inscribed foregrounds of Tasmania.

In the Pilbara paintings, the landscape is mostly compressed into a thin rust-red band, sometimes occupying little more than a fraction of the canvas. Trees are lightly defined by dashes and dabs of paint, slight apostrophes against a pale horizon, while enormous expanses of sky open above them. In works such as 'Here, The Blue' and 'Shaped by Weather', the effect is panoramic: the horizon runs in a nearly unbroken lateral line through the painting and seems to continue beyond its edges. A handful of marks is made to carry the weight of an immense landscape.

It is here that Fred Williams comes to mind — his ability to find monumentality in the Australian landscape through a spare vocabulary of marks and dashes. Phillips shares something of this economy. Yet in these works, reduction is also a matter of perspective. By lowering the horizon and withholding the foreground, she places the landscape at a distance. We look out across it rather than into it; the enormity of the place is registered in the disproportion between that slender strip of earth and the atmosphere above.

In the Tasmanian paintings, that relationship is overturned. Sky relinquishes much of the canvas to fields, grasses and sloping terrain. In 'Drifting Blue', a long, slender horizontal view near Richmond sets the ordered expanse of agricultural land against the hills beyond: terrain that, despite the geometry imposed upon it, remains beyond the farmers' control. It is this tension between cultivation and wildness that gives the Tasmanian paintings their particular charge. Above it all is the weather, continually altering the character of the land beneath it.

In 'If You Wait Long Enough' and 'As It Should Be', the foreground extends almost to meet us. Broad expanses of ochre and muted gold push from the lower edge of the painting towards hills softened by rain and mist.

Across these foregrounds, paint is accumulated, scraped back and scored into. Among these marks appear fragments of written language, drawn from the journals Phillips keeps as she travels and works: observations, recollections and partial phrases inscribed into the painted surface. Some can be read; others disappear into the surrounding marks.

Phillips has exhibited widely across Western Australia and interstate, and has undertaken painting residencies and field research in Tasmania, Central Australia, the Pilbara, Scotland and Cornwall. In 2025 she was awarded the Cossack Art Prize Overall Winner and was a finalist in the Ravenswood Art Prize, Sydney.

INTRODUCTION.

4

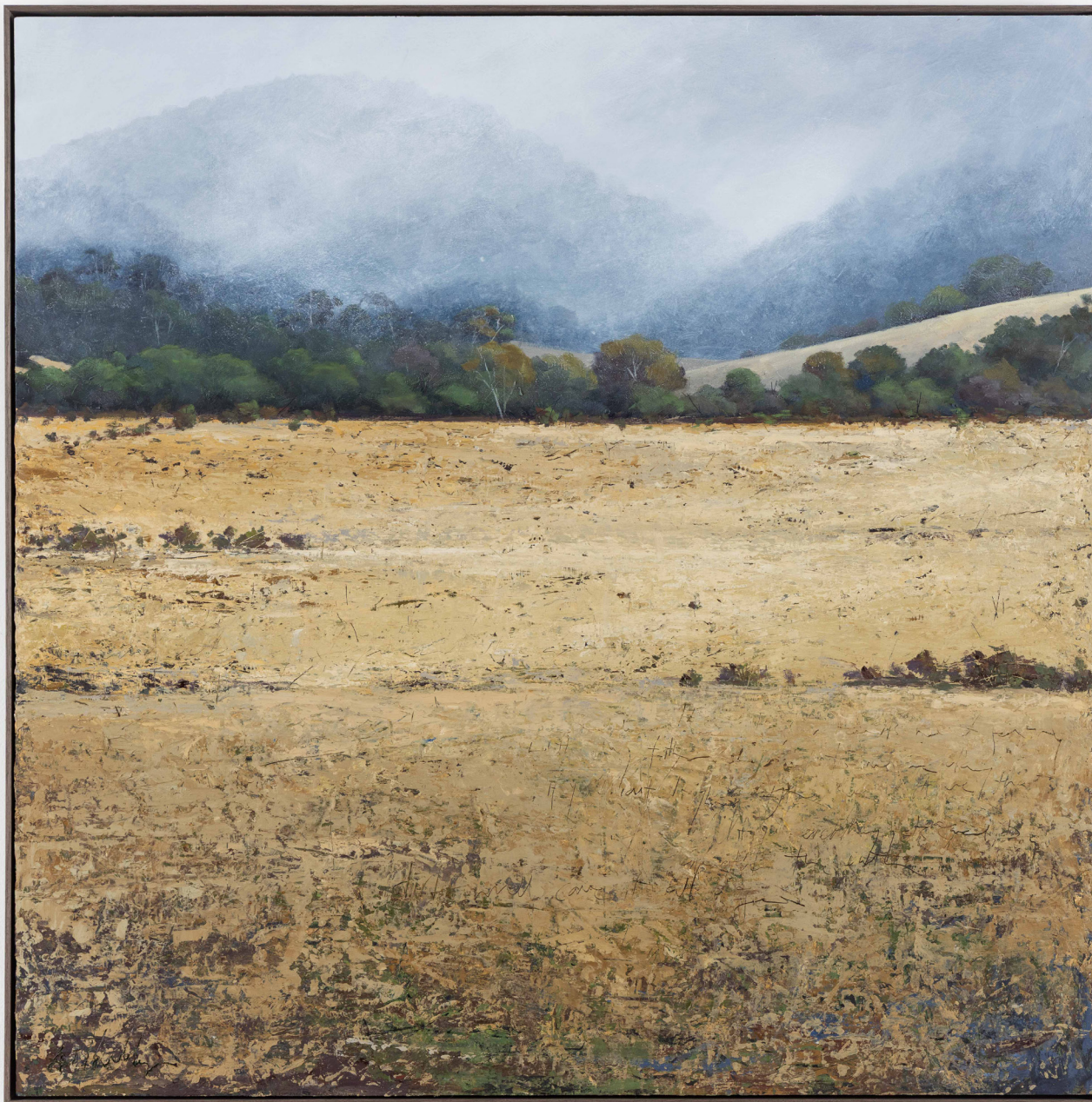
ARTWORKS.

5–22

If You Wait Long Enough
The Unexpected Moment
Here, The Blue
Standing Quiet
To See You Once Again
Old Dirt, New Skies
Cumulus, Afar
Drifting Blue
As It Should Be
Tenuous
Shaped by Weather

GALLERY CONTACT DETAILS.

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Anita Phillips
If You Wait Long Enough 2026
oil and cold wax on canvas
120 x 120 cm
float framed in timber
\$4,800



Anita Phillips
The Unexpected Moment 2026
oil and cold wax on canvas
60 × 60 cm
float framed in timber
\$2,600



Anita Phillips
Here, The Blue 2026
oil and cold wax on canvas
100 × 100 cm
float framed in timber
\$4,400







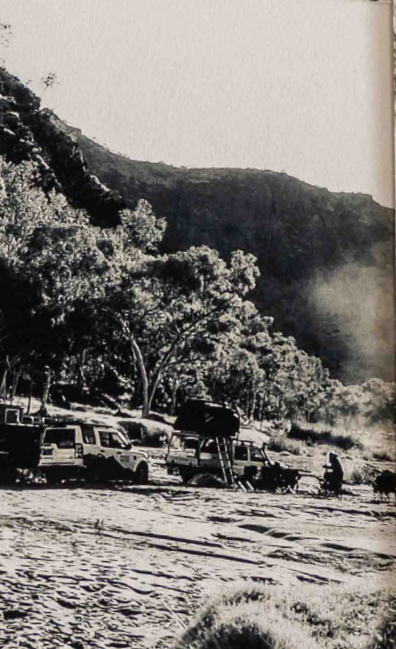
Anita Phillips
Standing Quiet 2026
oil and cold wax on canvas
60 × 60 cm
float framed in timber
\$2,600



Anita Phillips
To See You Once Again 2026
oil and cold wax on canvas
50 × 50 cm
float framed in timber
\$1,800



Anita Phillips
Old Dirt, New Skies 2026
oil and cold wax on canvas
92 × 46 cm
float framed in timber
\$1,800





Anita Phillips
Cumulus, Afar 2026
oil and cold wax on canvas
40 × 30 cm
float framed in timber
\$960



Anita Phillips
Drifting Blue 2026
oil and cold wax on canvas
100 × 22 cm
float framed in timber
\$2,400



Anita Phillips
As It Should Be 2026
oil and cold wax on canvas
100 x 100 cm
float framed in timber
\$4,400



Portobello - a view of the - street with the canal
and the houses and the church - the
old fort and the other buildings of the town





Champo Friday 20th June

...collected thing of interest
...at times
...a great big feeling
...I'm going to have to build
...that's the actual story, but it
...\$75 million
...for his collection
...No one but definitely committed

Shadows

→ +

trunks and rocks.

Shin

is a palette of greys and



Anita Phillips
Tenuous 2026
oil and cold wax on canvas
120 × 30 cm
float framed in timber
\$2,800



Anita Phillips
Shaped by Weather 2026
oil and cold wax on canvas
163 × 107 cm
float framed in timber
\$5,400

