MICHAEL REID

S. HIGHLANDS
NORTHERN BEACHES



Miranda Hampson
Esoteric Lore

In the two years since Dharawal-based painter and Anaiwan woman Miranda Hampson appeared in the 2024 National Emerging Art Prize, her practice has gained remarkable momentum. In 2026 alone, she was selected as a finalist for the Hadley's Art Prize, Mosman Art Prize, Goulburn Art Award and Fisher's Ghost Art Award, receiving the inaugural Installers' Choice Award at Mosman.

Hampson's practice entwines technical accomplishment with a sustained interest in material, place and Indigenous knowledge systems. Across some of the largest canvases of her career, fine painted marks accumulate into intricate woven forms, filaments and rippling fields, giving the surfaces a quality at once organic, densely layered and impossibly weightless.

The fishing net provides a central image, sometimes recognisable as an object suspended against a neutral ground, elsewhere spreading across the canvas and approaching abstraction. Its interlocking lines offer Hampson a way to consider Country as a system of interconnected relationships.

There is something apt, too, in the way the net is made. Each line depends upon the next, as thread depends upon thread. Hampson recreates this structure entirely in paint, while beneath it lies the canvas itself, already woven. Several kinds of making are held within a single surface: the weave of the canvas, the weave of the net, and the 'stitching' of paint.

Other works turn to the ocean and the unseen organisms that sustain its ecosystems. In one, strands of kelp bend and dance with tidal currents, extending Hampson's exploration of reciprocity and interdependence. "The organisms that sustain the world are often the least visible," she says. "They remind us that life persists through countless acts of exchange and connection beyond our immediate view."

INTRODUCTION. 3

ARTWORKS. 4–20

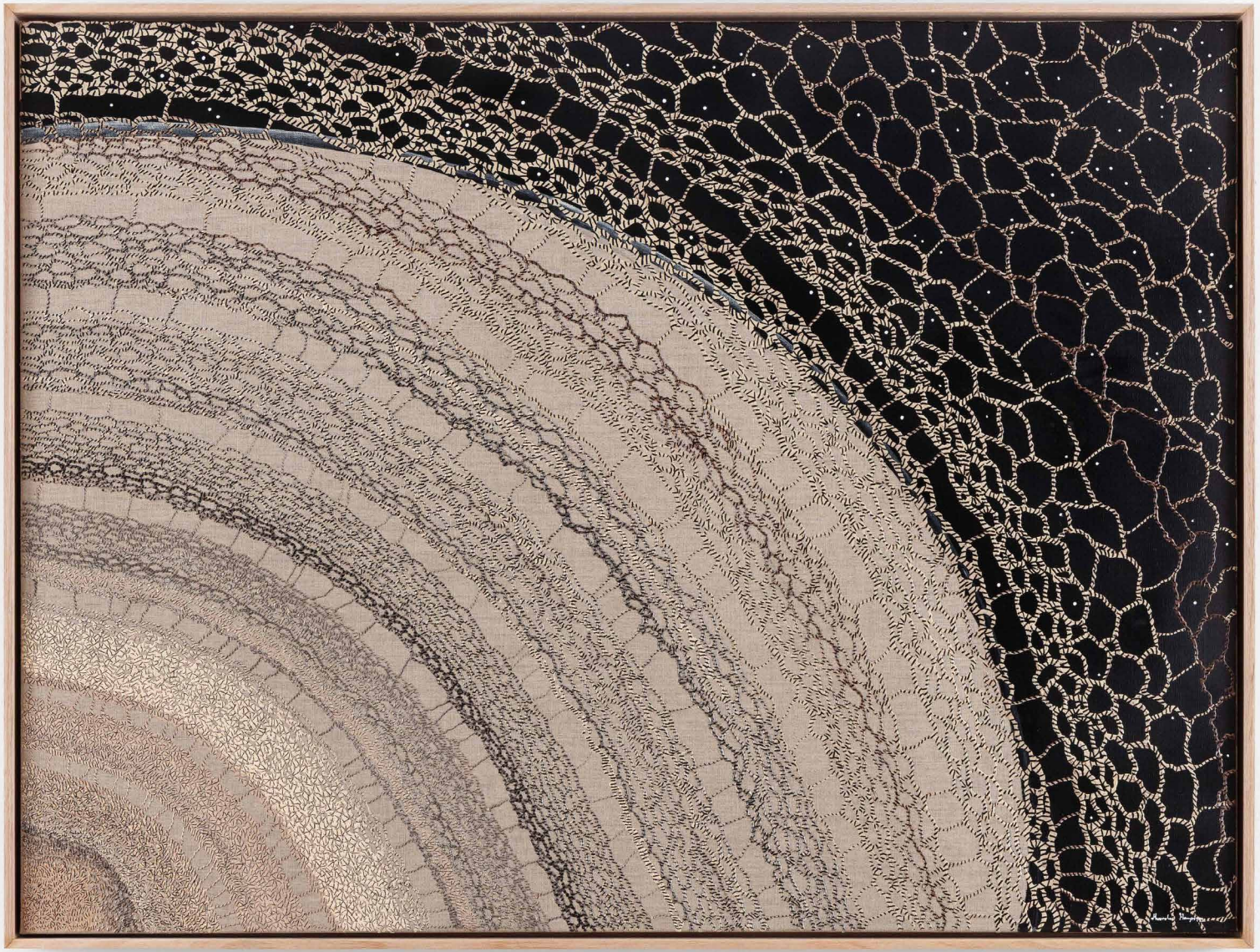
Beginning of the Unmaking
Collapse into Emergence
Containment
What the Tide Teaches
Carried but not Spoken
Obscuration
Labyrinthine
Balance and Control
The Shape We Take
Moment Before Recognition

GALLERY CONTACT DETAILS. 21



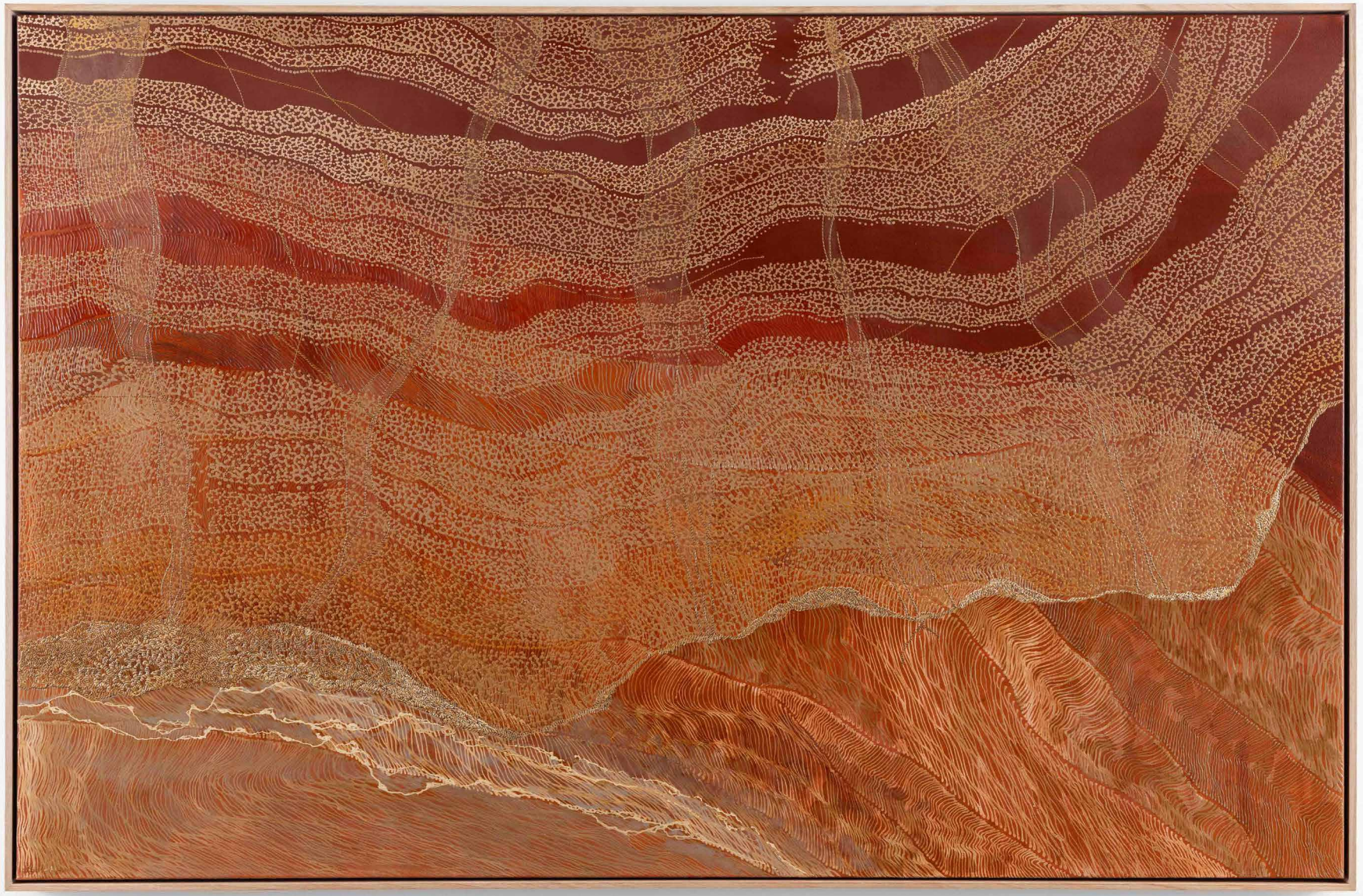


Miranda Hampson
Beginning of the Unmaking 2026
acrylic and ink on cotton canvas
91 × 152 cm
float framed in timber
$5,100



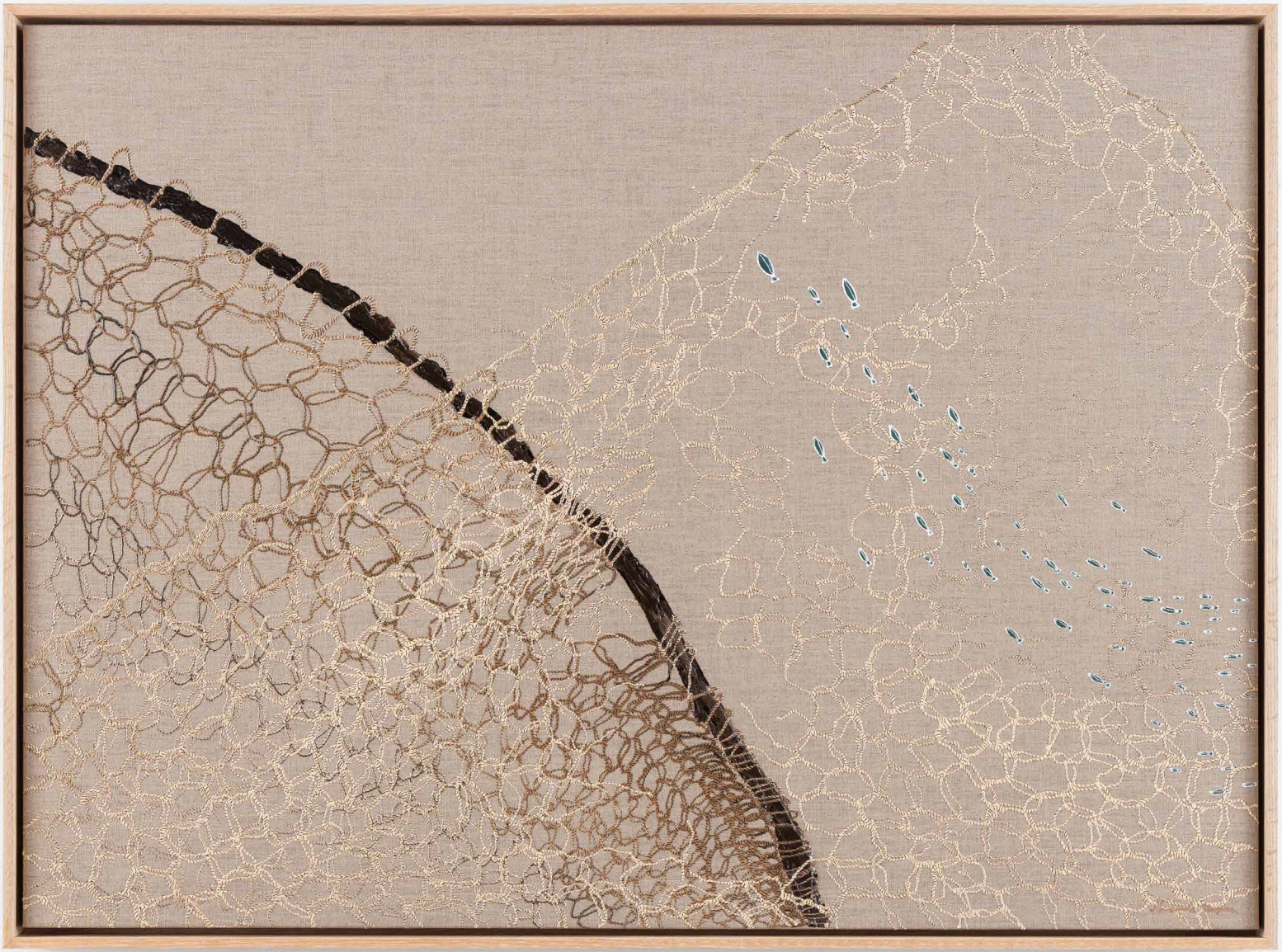
Miranda Hampson
Collapse into Emergence 2026
acrylic and ink on linen canvas
76 × 102 cm
float framed in timber
$3,400







Miranda Hampson
Containment 2026
acrylic, ochres,
ink and tannin on cotton canvas
102 × 152 cm
float framed in timber
$5,400



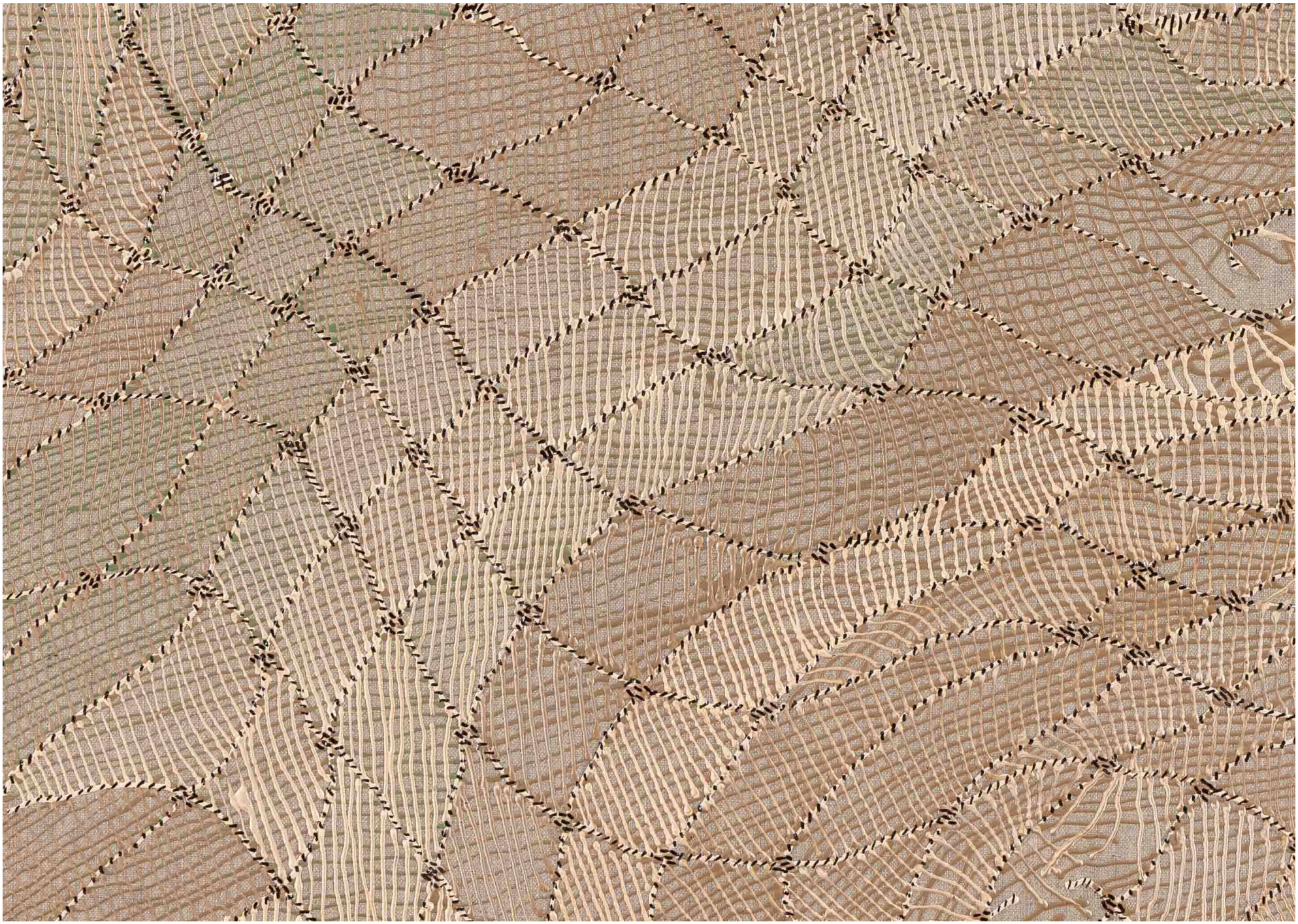
Miranda Hampson
What the Tide Teaches 2026
acrylic and ink on linen canvas
76 × 102 cm
float framed in timber
$3,400





Miranda Hampson
Carried but not Spoken 2026
acrylic and ink on cotton canvas
76 × 76 cm
float framed in timber
$2,600







Miranda Hampson
Obscuration 2026
acrylic and ink on linen canvas
76 × 102 cm
float framed in timber
$3,400



Miranda Hampson
Labyrinthine 2026
acrylic and ink on linen canvas
76 × 102 cm
float framed in timber
$3,400

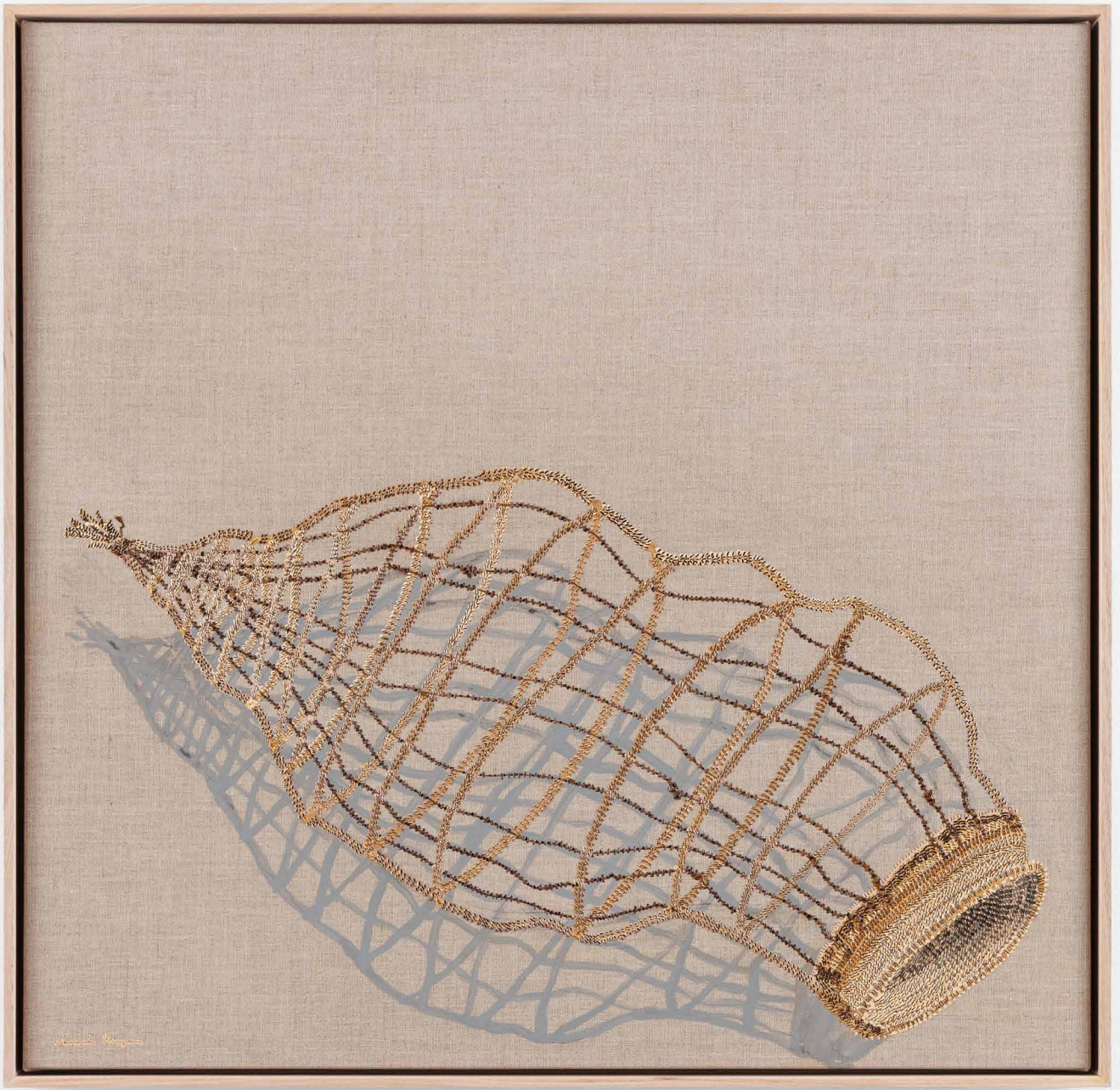




Miranda Hampson
Balance and Control 2026
acrylic and ink on cotton canvas
102 × 102 cm
float framed in timber
$3,900



Miranda Hampson
The Shape We Take 2026
acrylic and ink on linen canvas
76 × 102 cm
float framed in timber
$3,400



Miranda Hampson
Moment Before Recognition 2026
acrylic and ink on linen canvas
76 × 76 cm
float framed in timber
$2,600

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Tuesday - Friday 10am - 5pm
Saturday 10am - 4pm
Sunday & Monday Closed

Michael Reid Southern Highlands and Northern Beaches acknowledge the Traditional Custodians of the lands upon which our galleries are situated: the Gundungurra and Tharawal peoples of the Southern Highlands, and the Garigal people of the Northern Beaches.

We pay our respects to Indigenous Elders past, present and emerging.