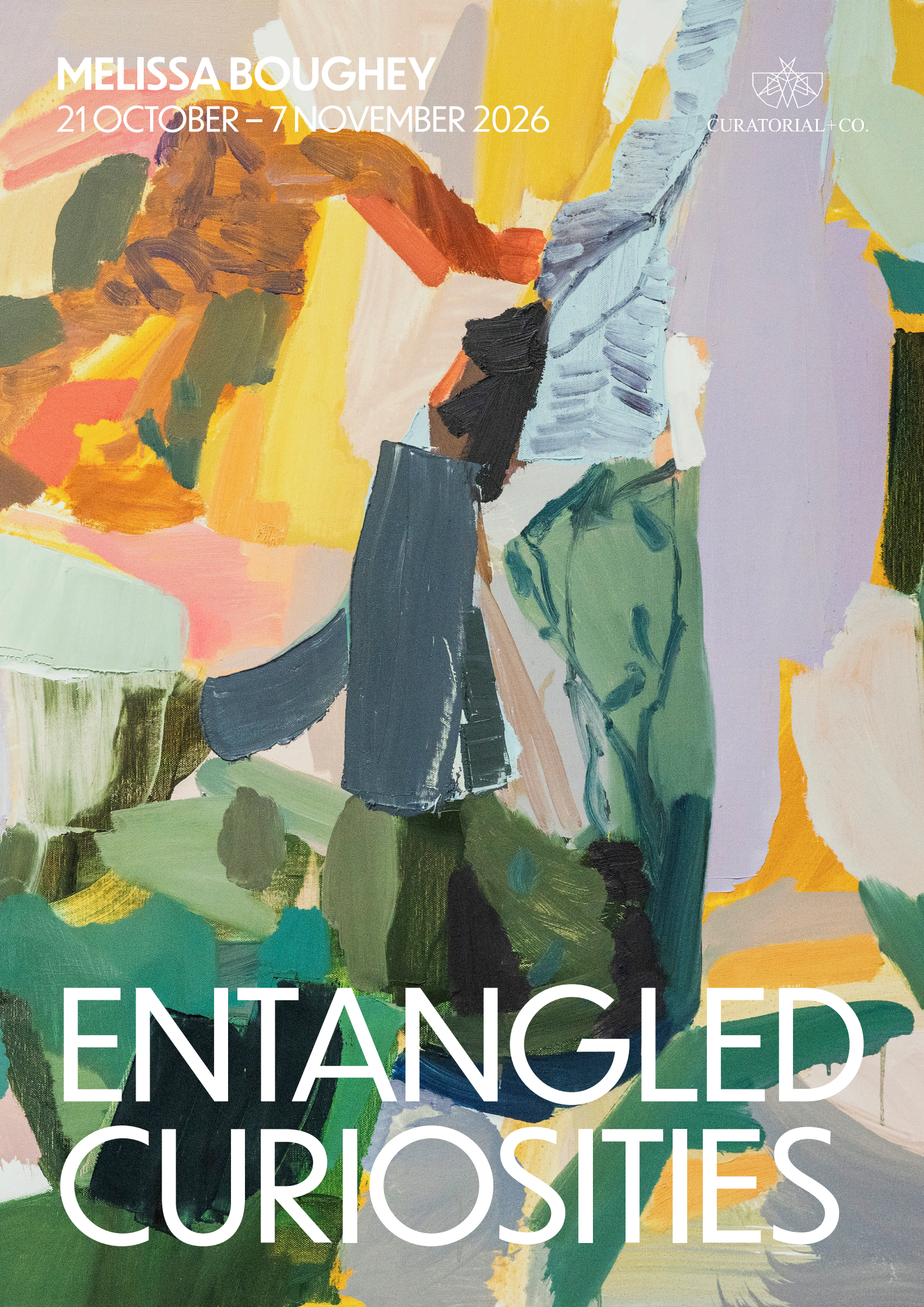


An abstract painting with thick, expressive brushstrokes in a variety of colors including yellow, orange, red, brown, green, blue, and purple. The composition is layered and textured, with some areas appearing more saturated than others.

MELISSA BOUGHEY

21 OCTOBER – 7 NOVEMBER 2026



CURATORIAL+CO.

# ENTANGLED CURIOSITIES



## MELISSA BOUGHEY

Melissa Boughey works from a converted farm-shed studio overlooking rehabilitated wetlands, drawing inspiration from the daily rhythms of a seasonal rural life. Her practice is grounded in landscape, shaped equally by these daily surrounds and by road trips taken during the vineyard's fallow season — driving in a general direction, finding places to walk, camp and contemplate.

Observation, gathered through plein air excursions, anchors her practice of emotive drawing and gestural abstract oil painting. Gouache sketches, made early morning and dusk, capture her impressions in the moment: a visceral, absorbed response to place — the landscape buzzing, heat reflecting off rock, the pull of a distant treeline. These sketches later become emotional markers, informing the first tentative marks of a painting — a mapping of place. From there she abandons pre-conceived ideas, drawn instead to the materiality of paint and surface tension, responding to the push and pull of paint on surface and seeking out moments of surprise that move the work into unknown territory. In painting she finds a tussle, a cadence, between exertion and surrender — movement, control, a dance between effort and flow.

Her work moves between representational and abstracted forms that speak to containment and care, reflecting a reciprocal relationship with the natural world; she cares for the landscape and it nurtures her in turn. She follows curiosity rather than a fixed path, working at the intersection of what she already knows and what she newly encounters, seeking landscapes that feel like they are already part of her.

Melissa Boughey (b. 1972) exhibits regularly in Sydney, Melbourne, and Perth. She has been a finalist in a number of national prizes, including the Muswellbrook Art Prize (2019, 2021), the Paul Guest Prize for Drawing (2016), the Kogarah Art Prize (2015), the Albany Art Prize (2015), the Lloyd Rees Landscape Prize (2015) and the Fleurieu Art Prize (2011). In 2025 she received the Omnia Art Prize (VIC). She lives in Denmark, Western Australia.

# ENTANGLED CURIOSITIES

As vintage comes to a close and the farm business slows, autumn settles in the valley. This fallow period in our vineyard is the perfect opportunity to take a moment to pause and replenish. The form this often takes is a road trip — driving in a general direction and finding places to walk, camp and contemplate. This season we headed north, as far as the Pilbara region and meandered about inland plains, rocky outcrops, and the occasional natural pool with characterful river gums holding court.

Impressions were noted by way of gouache sketches; mostly early morning and dusk captures when the flies had given up their unrelenting pursuit. I am absorbed in the moment — a visceral feeling — the landscape is buzzing, twigs crunching, leaves tickling and heat reflecting off the cliff-face. On the edge of a precipice; seeking and searching.

In gorge country I gently swim, float, through a natural pool. Inky green, a long narrow chasm, a steep crevice on either side — an all-encompassing feeling of being buoyant, held.

In breakaway country the hard gravel cap of the earth is broken away to reveal the under layers; ochres, clay, dusky pinks, an underground ancient river system revealed, watched over by powerful and majestic river gums.

The sketches, pared back and instinctual, later become the emotional marker and physical reminder of the feeling of place. They inform the paintings in the beginning, the very first tentative marks — a mapping of place. A little further on in the process I usually abandon pre-conceived ideas and instead respond to the push and pull of paint on surface. I'm in the flow and this energy must be harnessed directly.

I find in painting there is a tussle, a cadence, between exertion and surrender. There is movement, control, and a dance between effort and flow.

For this exhibition I have moved between representational forms of iconic trees, to abstracted forms that speak to a feeling of being contained, cared for — a heart space or a vortex. I have a feeling of reciprocal care — we care for the environment and it nurtures us too.

I go where the curiosity takes me — open to the journey. The path is never clear — a play between what you hold within you (your known landscape) and what you seek out (the new experience). With *Entangled Curiosities*, the influence doesn't just come from one place but is current, evolving and relates to my day to day environment. I seek landscapes that feel like they are already part of me.

*Melissa Boughey, 2026*



*Road Trip Reverie - Wilderness Camp, 2026*  
oil on linen  
150 x 150 cm  
framed in Tasmanian oak  
AUD 8,500



*Camp Trees and Rocky Pools, 2026*  
oil on linen  
150 x 150 cm  
framed in Tasmanian oak  
AUD 8,500



*River Gum - Pilbara, 2026*  
oil on linen  
141 x 110 cm  
framed in Tasmanian oak  
AUD 6,500



*Chasm Held - Gorge Falls, 2026*  
oil on linen  
141 x 110 cm  
framed in Tasmanian oak  
AUD 6,500



*Ode to Hydrangeas and Bec's Beach Morning, 2026*  
oil on canvas  
138 x 113 cm  
framed in Tasmanian oak  
AUD 6,500





*Gorge Swims - Strata Surrounds I, 2026*  
oil on linen  
103 x 93 cm  
framed in Tasmanian oak  
AUD 3,950



*Gorge Swims - Strata Surrounds II, 2026*  
oil on linen  
103 x 93 cm  
framed in Tasmanian oak  
AUD 3,950





*Bilung Pool - Sandy Bank, Pinky Tones, 2026*  
oil on linen  
97 × 210 cm  
AUD 8,000



*Bilung Pool - Dappled Late-Light, 2026*  
oil on linen  
97 × 210 cm  
AUD 8,000





*Held, Faceted Channel, 2026*  
oil on linen  
78 x 78 cm  
framed in Tasmanian oak  
AUD 2,950



*Cliff Face Strata*, 2026  
oil on linen  
78 x 78 cm  
framed in Tasmanian oak  
AUD 2,950



*Enclosed - Path Through Gorge, 2026*  
oil on linen  
78 x 78 cm  
framed in Tasmanian oak  
AUD 2,950



*Flickering Light*, 2026  
oil on board  
42 x 32 cm  
framed in Tasmanian oak  
AUD 1,400



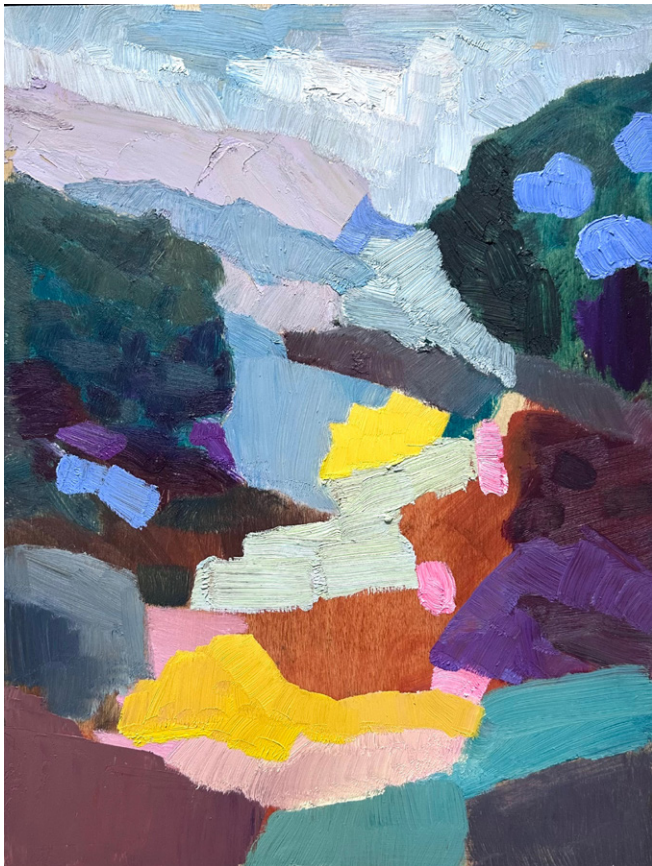
*Hum*, 2026  
oil on board  
42 x 32 cm  
framed in Tasmanian oak  
AUD 1,400



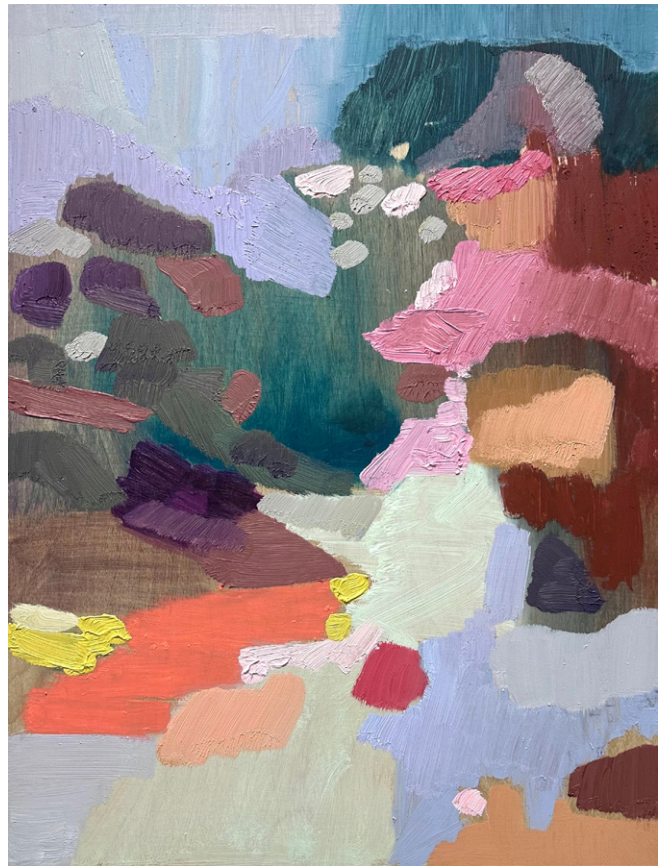
*Intonation, 2026*  
 oil on board  
 42 x 32 cm  
 framed in Tasmanian oak  
 AUD 1,400



*Later Day, 2026*  
 oil on board  
 42 x 32 cm  
 framed in Tasmanian oak  
 AUD 1,400



*Morning Buzz*, 2026  
oil on board  
42 x 32 cm  
framed in Tasmanian oak  
AUD 1,400



*Palette Notes*, 2026  
oil on board  
42 x 32 cm  
framed in Tasmanian oak  
AUD 1,400





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Artist imagery: Nic Duncan

*We acknowledge the Gadigal people of the Eora nation, the Traditional Custodians of the land on which this gallery stands. We pay our respects to their Elders past and present, and recognise their continuing connection to land, waters, skies, and culture. We honour the rich artistic traditions that have existed on this Country for tens of thousands of years, and we recognise that First Nations people are the first artists, storytellers, and custodians of culture. We are committed to listening, learning, and working in respectful collaboration with First Nations communities.*