



# MINIMAL \ REDUCTIVE

## CURATED BY AARON MARTIN

SUSAN ANDREWS | LOUISE BLYTON | SHUHEI FUKUDA  
MARK GALEA | PJ HICKMAN | SEAN HOGAN  
ZHEJUN (JOYCE) HUANG | ANNELIES JAHN  
AARON MARTIN | KEISUKE MATSUURA  
SARAH ROBSON | VIVIAN COOPER SMITH

February 7th - March 1st, 2025

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### **FIVE WALLS GALLERY**

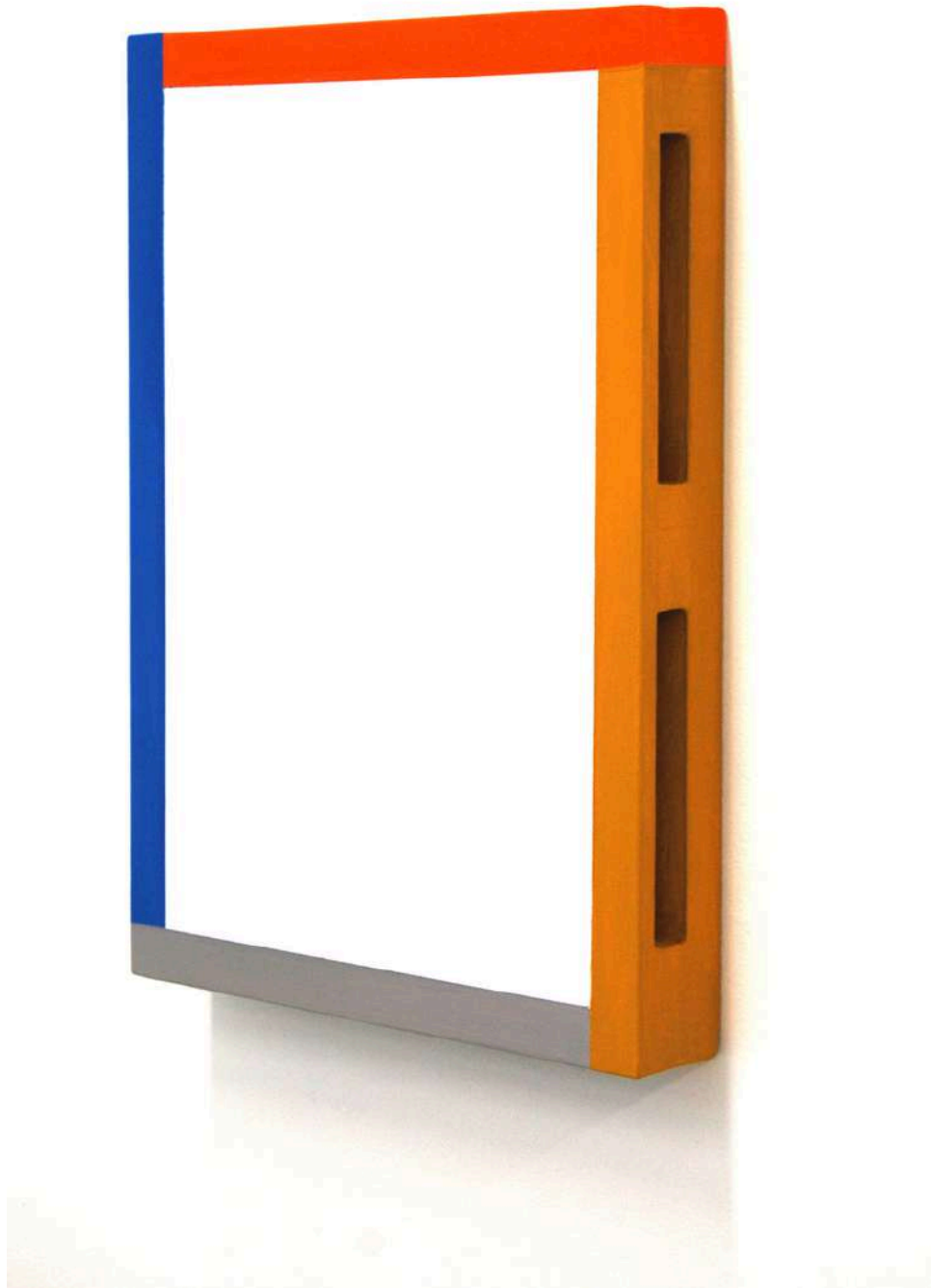
level 1 119 Hopkins Street FOOTSCRAY VIC 3011

[fivewalls.com.au](http://fivewalls.com.au)

Wed-Sat 12-5pm

*Minimal \ Reductive* is part of a larger series of Minimal exhibitions initiated by Art Collector and JAHM Director Charles Justin, planned for 2025—including exhibitions at the Justin Art House Museum and Charles Nodrum Gallery. This series emphasises the multifaceted interpretations of minimalism across different contexts.

At Five Walls Gallery, investigates the enduring legacy of Minimalism and Post-Minimalism in painting, photography, and sculpture. Bringing together twelve contemporary artists from Australia, China, Germany, Japan, and New Zealand, the exhibition explores reductive art through diverse material and conceptual approaches. The participating artists transcend reductivism as a purely formal approach, embracing it as a fluid, dynamic process that intertwines restraint with experimentation. Their works open pathways for dialogue, examining reduction not as an endpoint but as a means of exploring perception, color, form, space, and time. Through this process, the exhibition expands the discourse around minimalism and reductivism, reaffirming their relevance and adaptability in contemporary art.



**Susan Andrews**

Blink: White

2025

acrylic, marble dust on marine ply

36 x 25 x 4.5cm

\$2,000



**Susan Andrews**

Blink: Magenta

2025

acrylic, marble dust on marine ply

36 x 25 x 4.5cm

\$2,000



**Susan Andrews**

Blink: Yellow/Green

2025

acrylic, marble dust on marine ply

28 x 25 x 4.5cm

\$1,900

## **Susan Andrews**

Susan Andrews develops object-based painting that explores the relationship between the support structure and surface. The work investigates themes of division, displacement, and containment. Drawing inspiration from early 20th Century European modernist movements in architecture and design and 1960s-70s Post Minimalist painting and sculpture.

Andrews' work is informed by everyday objects and images. These things act as triggers for new ways of thinking and making. The object-based work is (re)formed from wooden building material and reused painting stretchers. The process of working is contingent upon visual articulation of measurement, analysis, and critique. There is a visual dialogue developed between each of the works, signalling a continuing interest and articulation of ideas around seriality, irregular parameters, surface, and how the body interacts with objects and space.

Andrews continues to maintain the format of painting allowing for a subjective and poetic exploration of colour and form that simultaneously questions our social and personal systems of perception while reaffirming a relationship to aspects of the contemporary.

Susan Andrews was born in South London and migrated out to Australia in 1966. Andrews began her art studies at East Sydney TAFE (now National Art School) in 1981. From 1982-85 she completed a Bachelor of Fine Art and Graduate Diploma in Professional Art Studies at City Art Institute (now University of New South Wales Art and Design). An MA Hons at the University of Western Sydney Nepean was completed in 1997.

Andrews has been exhibiting work for over 30 years and held numerous exhibitions in commercial galleries and artist-run spaces. Her work has been exhibited in major curatorial exhibitions and art prizes. She has participated in several overseas and local art residency programs. Andrews has held tutorial and lecturer positions in painting, drawing, and sculpture across a range of institutions since 1987. She is currently a Lecturer in Painting at the National Art School Sydney. She lives and works in Blackheath in the Blue Mountains.



**Louise Blyton**

*Small Daydream*

2024

acrylic on linen

H20cm x W6cm x D20cm

\$900



**Louise Blyton**

*Moonlit*

2024

acrylic on linen

H51cm x W5cm x D26cm

\$2,200



## **Louise Blyton**

Louise Blyton is a reductive artist exploring the romance of raw linen and dry pigment. Her work is often in the form of shaped canvases or three dimensional wall sculptures. Experimenting with colour, light and form, she explores the fragility of beauty through subtle shifts of colour in layers. The structure of Blyton's work appears strong and bold, yet it is fragile and reveals evidence of the hand and thus invites a quiet meditation between viewer and work.

Blyton was born in Melbourne and graduated with a Bachelor of Fine Art at RMIT University in 1988. She has exhibited widely in numerous group exhibitions and has also curated group shows. She has had over 17 solo exhibitions, has lived and worked in France and England and held Residency at Redgate Studio in Beijing, China, Point B studio Williamsburg NYC USA, and Factory 49 Pop Up in Paris France.

Her work is held in private collections in Australia, England, France, Portugal, China, Hong Kong, Kyiv and the USA.





**Shuhei Fukuda**

*Silent 016-001*

2025

Japanese paper, Silver leaf, Cinnabar, Wooden panel

53 x 45.6 x 2 cm

SOLD



**Shuhei Fukuda**

*Silent 016-002*

2025

Japanese paper, Silver leaf, Cinnabar, Wooden panel

53 x 45.6 x 2 cm

\$2,700

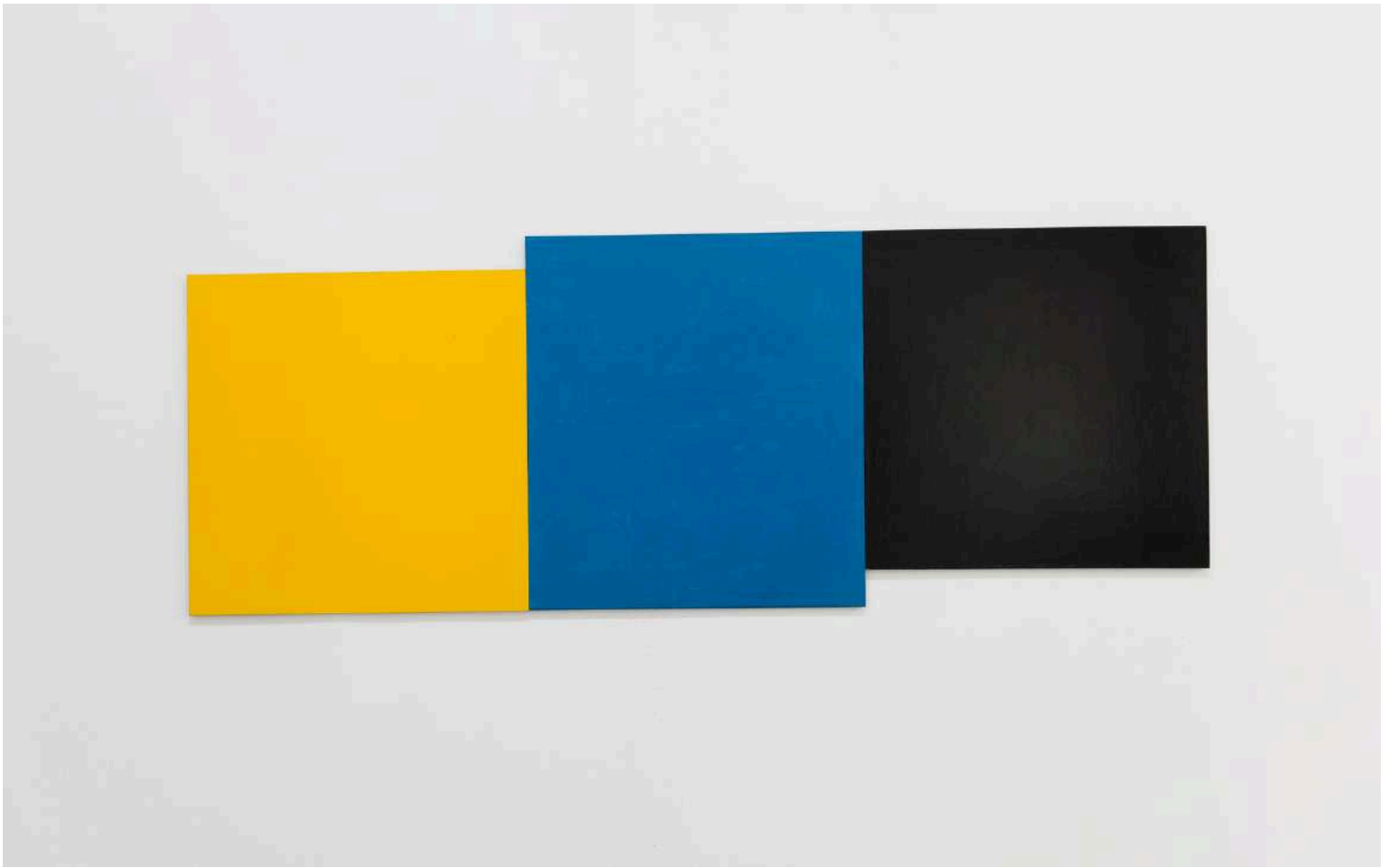
## **Suhei Fukuda**

Suhei Fukuda was 1997, born in Japan. Currently enrolled in the doctoral program of the Tokyo University of the Arts, Graduate school of Fine Arts, Department of Fine Arts, Mural Painting Course 1. Through his study of Japanese painting, he attempts a contemporary approach using traditional Japanese materials and techniques. In particular, by using silver leaf as a material and leaving the work in its natural state, he represents the tarnishing that occurs in silver as a gradual relationship between the artist and the material. By strongly presenting the materiality of the material and the work on the surface, the artist pursues an oriental view of nature and aesthetic sensibility that values nature as it is.

In addition, he often uses sulfur as a chemical material that promotes the tarnishing of silver in his works. In this exhibition, as a new approach, he will place his works in the geological environment of Beppu in Japan, where raw sulfur exists, gushing out in the actual natural world on the same time scale as reality. We will experiment to see what kind of tarnishing effect this will have on the artwork. The works that have undergone this process have a stronger "site-specificity" than conventional works. From the material aspect, another unknown site-specificity of the natural world, which is an extension of people's realistic time line, will be emphasized.

Solo exhibitions include: "Fragment of Externality" (229 Gallery, Tokyo, Japan, 2024), "Quiet Colors" (RUE VERTE, Copenhagen, Denmark, 2023), "Change/Unchanging=Uni-versal" (3331 Arts Chiyoda, Tokyo, 2019).

Group exhibitions include: "ashes and silver leaf" (Hebel\_121, Basel, Switzerland, 2023), "ashes and silver leaf" (Hebel\_121, Basel, Switzerland, 2023), "Depository Archaeology" (kvalitar, Prague, Czech Republic, 2023).



**Mark Galea**

*Incidental*

2020

Enamel on Masonite

3 panels

45.8 x 45.8 cm, 50 x 45 cm, 45 x 45 cm

\$4,400 (set of 3)



**Mark Galea**

Corner Piece 1, 2 3, 4  
2018

acrylic on wood

- 1. 9.7 x 7.6 x 7.9 cm
- 2. 11 x 13.5 x 13.2 cm
- 3. 22.4 x 7.6 x 9.5 cm
- 4. 9.7 x 7.6 x 7.9 cm

\$2,500 each

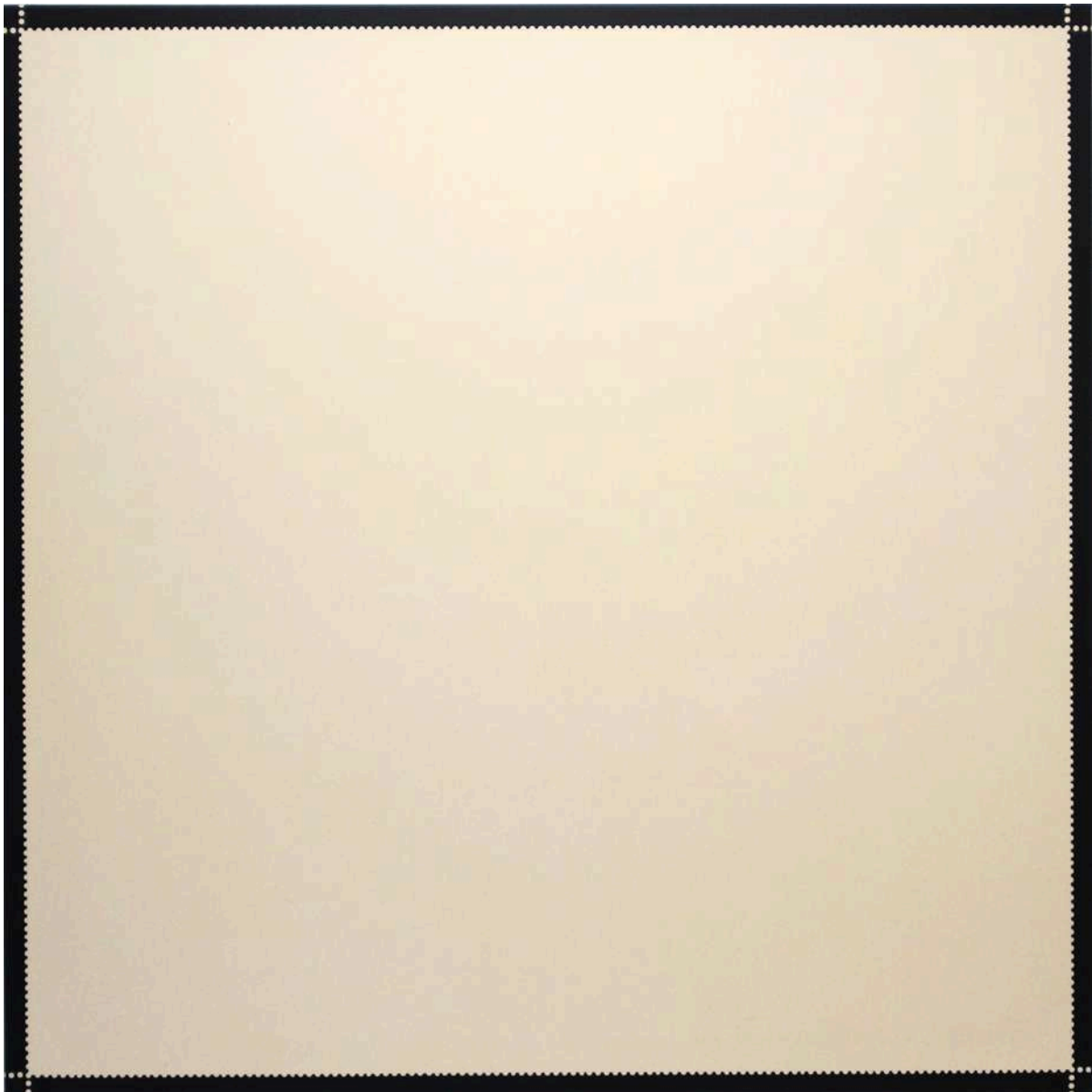
\$8,800 set of 4

## **Mark Galea**

Mark Galea is an abstract artist whose work in painting and sculpture brings together geometric forms – primarily the square – with colour to create complex works that respond to the history of minimalism.

He studied at Prahran College from 1988-90 and has exhibited consistently since that time. Significant solo exhibitions include Model at the Australian Centre for Contemporary Art (2000) and Colour by Numbers at the Bendigo Art Gallery (2009). Galea is represented in numerous public and private collections including the National Gallery of Victoria, Monash University Museum of Art, University of Melbourne, McClelland Sculpture Park and Gallery, Benalla Art Gallery, and TarraWarra Museum of Art.





**PJ Hickman**

*RAW*

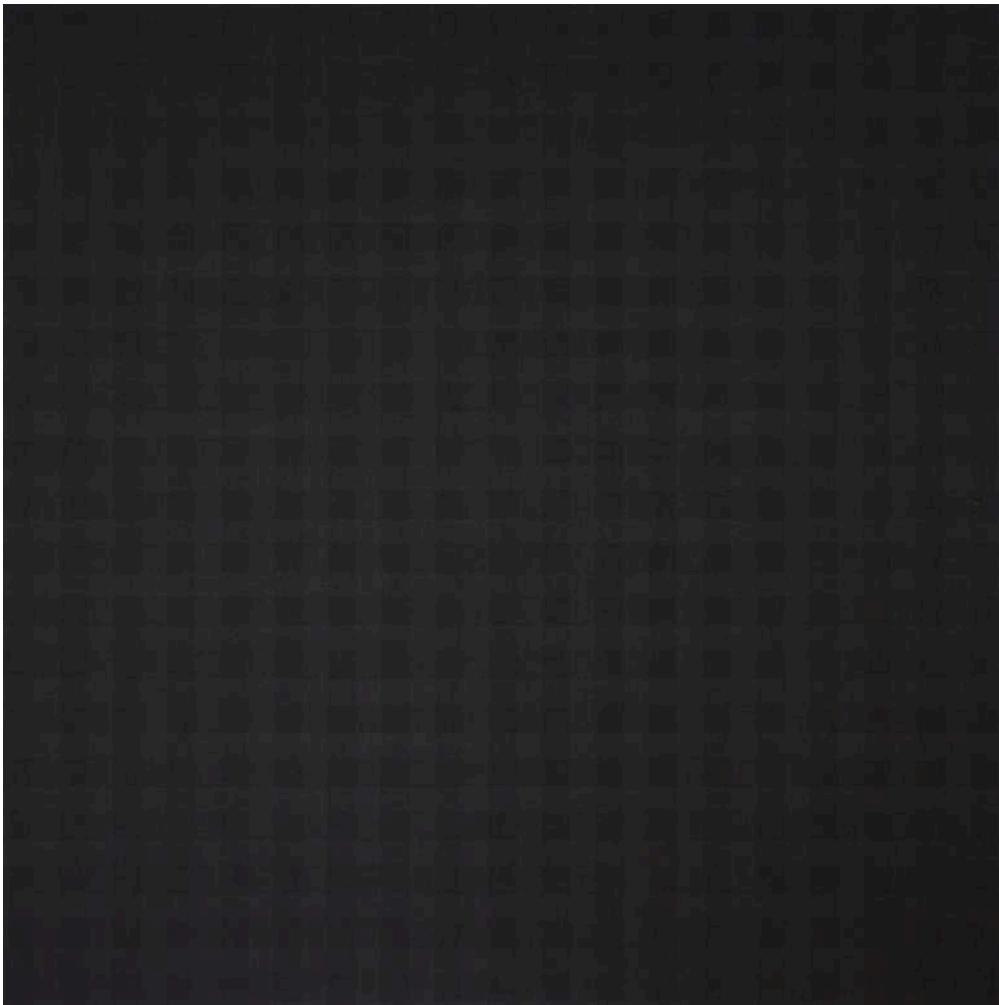
2022

Acrylic and polyurethane on reverse of black  
primed canvas

122 x 122 cm

\$5,000





**PJ Hickman**

*THERE IS TO BE NO CROPPING, BLEEDING,  
CUTTING INTO, OVERLAYING, OR ALTERING  
OF THE IMAGE IN ANY WAY.*

2023

Acrylic on canvas

91.5 x 91.5cm

\$4,000

## **PJ Hickman**

PJ Hickman, a UK-born artist who settled in Melbourne, Australia in 1978, is celebrated for his conceptually rich work characterized by an extreme reductive aesthetic. He challenges traditional painting, appropriates the art world, and questions gallery contexts.

Hickman has exhibited widely, notable exhibitions include "Abstract Constructs" at Shanghai's Shangyin Opera House in 2020, and the "International Culture and Art Festival" at Changsha Art Museum in China in 2017, as well as local exhibitions like the "The Paul Guest Collection" at Bendigo Art Gallery in 2019 and "Assemblage" at Melbourne's Bundoora Homestead Art Centre in 2021.

Since holding his first solo exhibition "Comma" at the gallery in 2013, Hickman has conducted three other solo exhibitions, including "Zilch," 2019, "Register", 2021 and "...", 2022, and participated in numerous group exhibitions.

Hickman's works are held in important collections worldwide, including the Shanghai's Shangyin Opera House (2020), Bendigo Art Gallery (2019), the Justin Art House Museum Collection (2014, 2016, 2018), Darebin City Council Collection (2018), and the Paul Guest Collection (2013), the Griffith University Art Collection (2011), the University of Queensland Art Museum (2008, 2010, 2011), the Bundanon Trust (2009), JP Morgan (2008), and the Sally Dan-Cuthbert Collection (2008), among others.

PJ Hickman is represented by Five Walls Gallery





**Sean Hogan**

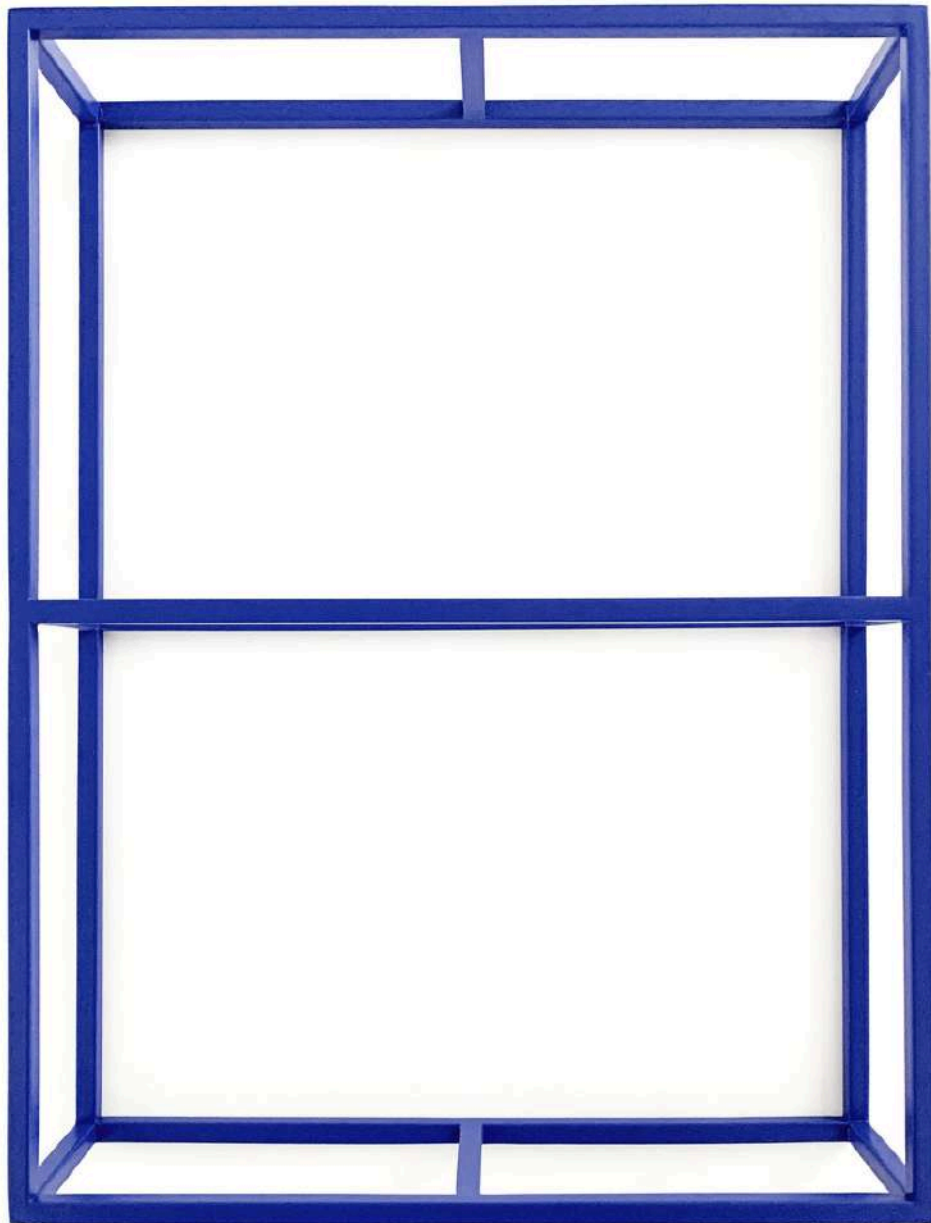
*SS04WHITE*

2020

powder coated steel

30.5 x 40.6 x 7.6 cm

\$3,575



**Sean Hogan**

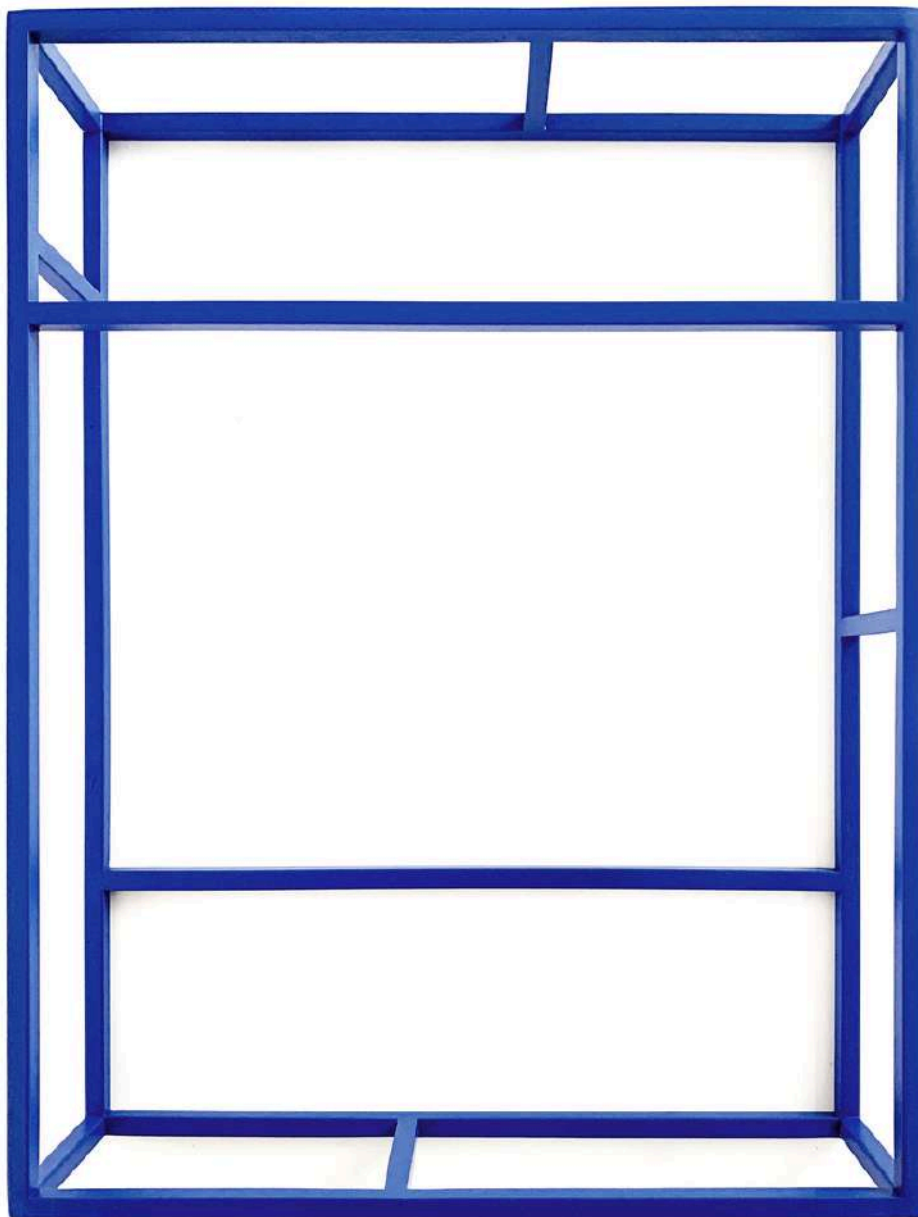
*SS01BLUE*

2020

powder coated steel

30.5 x 40.6 x 7.6 cm

\$3,575



**Sean Hogan**

*SS02BLUE*

2020

powder coated steel

30.5 x 40.6 x 7.6 cm

\$3,575

## Sean Hogan

Sean Hogan is a multidisciplinary artist whose work spans painting, print, and sculpture. His practice employs system-based processes and structured sets of rules to explore formal aesthetics such as geometry, color theory, proportion, and materiality. These elements reflect an algorithmic approach that bridges the gap between human interaction and both physical and digital environments.

His recent accomplishments include being featured in the National Gallery of Victoria's (NGV) *Melbourne Now* survey of contemporary art (2022–2023) with his large-scale work *Volume I* (2022). He has also exhibited at LaTrobe Art Institute (2018) and participated in art fairs such as Spring 1883 and Sydney Contemporary (2021). His work has been acquired by significant institutions, including the NGV and Artbank, for their permanent collections. Additionally, Hogan was commissioned by video game developer Tantalus to create a public artwork currently displayed in inner Melbourne.

In addition to his visual art practice, Hogan has garnered several prestigious awards, including the 2021 Australian Book Design Award and the Royal Australian Institute of Architects Award in both 2020 and 2021. He has also received the Australian Graphic Design Association Award in 2020 and 2021. His collaborative projects have included work with Wired Magazine, Apple Music, and The New York Times. He has also contributed to industry discourse through lectures at institutions such as the NGV, Victorian College of the Arts, Typographics 2021, Swinburne University, RMIT University, and the Royal Australian Institute of Architects.

Hogan is set to present his first solo show at Five Walls Gallery in November 2024, following his previous exhibition at Five Walls Projects in 2020.

Sean Hogan is represented by Five Walls Gallery





**Zhejun (Joyce) Huang**

*Red Concrete*

2022

Resin, Acrylic, luminous  
pigment

24 x 29 x 8 cm

SOLD



**Zhejun (Joyce) Huang**

*Industrial ink block— black*

2022

resin, sand

24.5 x 24.5 x 1.5 cm

\$2,200



## **Zhejun (Joyce) Huang**

Zhejun Huang is one of the post-90s generation, coming of age in Shanghai during the most active period of opening up and reform. A mixture of industrial material and urban light shaped her visual experience. Her works capture the contemporary natural and unnatural landscape with traditional artist techniques and materials in tandem with light reflective surfaces, hard edges, extreme fluorescents, industrial plastics and materials. The forms are predisposed to the fluid and organic yet remain strangely unnatural - as if ancient ink has instead become the output of the post-industrial world.

Her works have been recently shown in K11 Art Museum, Himalayas Museum, German Embassy, Perth Concert Hall, Ningbo Art Museum, Chun Art Museum, Red Gate Gallery, RMIT University and other major art organizations. She served as Shanghai consultant of Anything could happen with Dunedin Council Art Project in Shanghai Yu Garden. She curated Abstract Constructs in Shangyin Opera House, Lane of Future• The 1st Zhangjiang Huizhi Art Festival in Huizhi Life Center, and other projects. Her works have been collected by Shanghai Conservatory of Music, Tontsen Architecture Design and other organizations.





**Annelies Jahn**

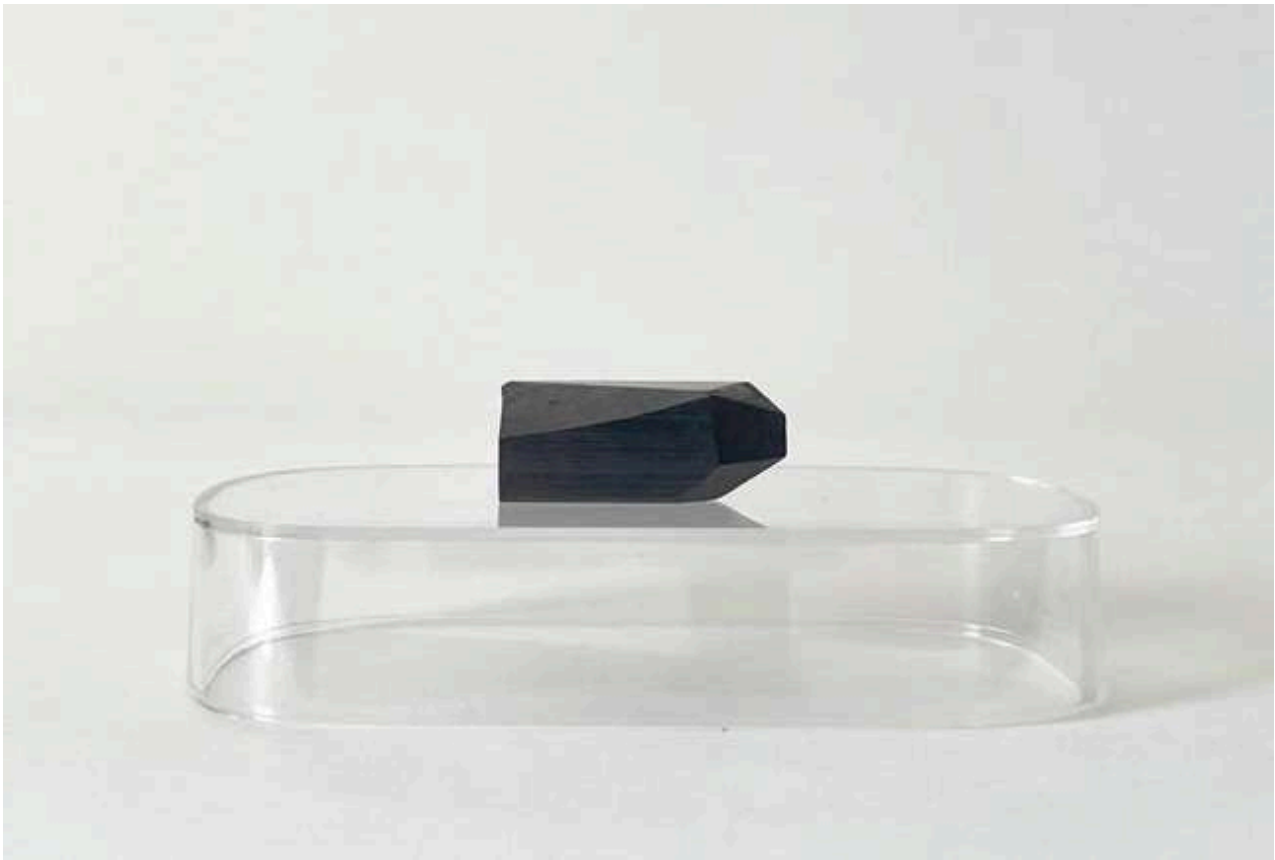
*FIVE WALLS SERIES #1*

2024

graphite pencil on drafting film

132 x 87 cm

\$900



**Annelies Jahn**

*FW FORM #2*

2024

carved graphite block on found acrylic box

1.5 x 4 x 1.5 cm

SOLD

## Annelies Jahn

Annelies Jahn is a multi-disciplinary artist. Motivated by a desire to understand our relationship to place she uses processes of collecting, mapping and measurement to express the relationships discovered. Annelies' work has been exhibited in Australia and overseas. She has work in private collections and in the National Art School Archive. She has had residencies in Paris, Sydney and Regional NSW. Annelies holds a Master of Fine Arts and lectures at the National Art School. She has been a director at ARIs STACKS Projects Inc and ES74. Annelies previously had a professional career in publishing and design.





*Reflection Painting (Deep Green, Bright Green)*

2025

oil and enamel on linen

102 x 82 cm

\$4000

## **Aaron Martin**

Born in Bridgetown, WA, Aaron Martin lives and works in Melbourne. His practice is grounded in abstraction, exploring the interplay between materiality, process, and perception through painting, drawing, and sculptural forms. He holds a Bachelor of Fine Arts from Victoria College, Prahran (1991) and a Master of Fine Arts (by research) from the Victorian College of the Arts.

Since 1998, he has exhibited extensively across Australia, with recent solo exhibitions including Reflection Paintings(2022) and One Thing After (2019) at Five Walls. His work has also been featured in curated exhibitions such as Group Formalism (2017, Bundoora Homestead Art Gallery) and Double Bind (2016, Trocadero Art Space).

He has been a finalist in the John Leslie Art Prize twice and was shortlisted for the Paul Guest Art Prize (2014) and the Churchie Art Prize (2011). He has participated in artist residencies at St Vincent's Hospital (2010), Ballilla House (2011), and Poh Chang University, Bangkok (2013). His work is held in public and private collections, including the Shangyin Opera House (Shanghai) and the Justin House Museum (Melbourne).

Martin's commitment to abstraction extends beyond his studio practice. As a curator and educator, Martin has played a significant role in fostering contemporary abstraction in Australia. He lectured in painting and drawing at Melbourne School of Art (2001–06) and Swinburne University (2005–12) and has contributed as a writer and creative advisor for ArtInfo.com.au. In 2012, he founded Five Walls, a Melbourne-based gallery dedicated to contemporary abstraction, where he continues as Director.



**Keisuke Matsuura**

*Jiba pek8*

2020

magnet, acrylic on canvas

63 x 53 x 5cm

\$16,500



**Keisuke Matsuura**

*Jiba pek24*

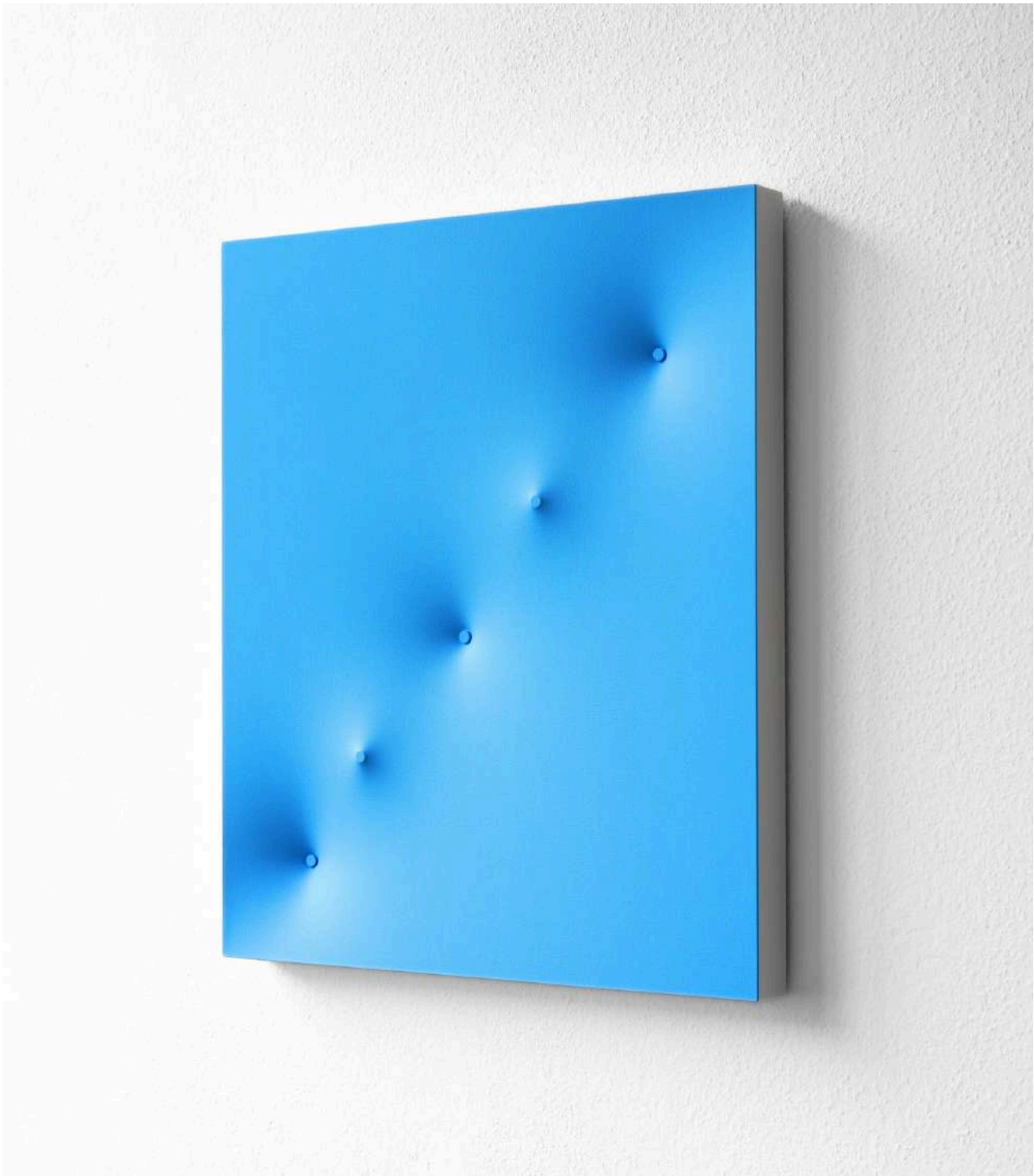
2021

magnet, acrylic on canvas

63 x 53 x 5cm

\$16,500





**Keisuke Matsuura**

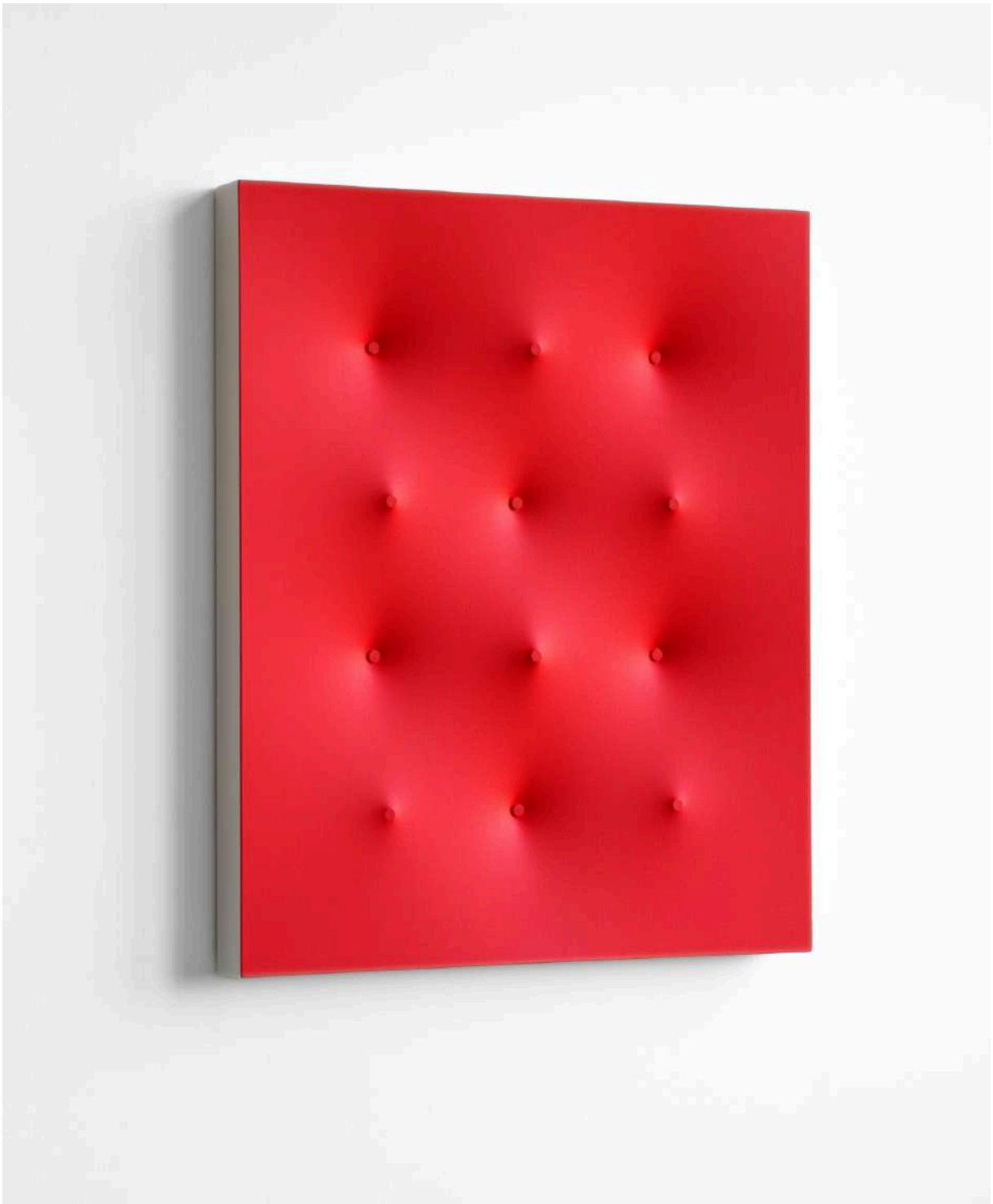
*Jiba pek16*

2021

magnet, acrylic on canvas

63 x 53 x 5cm

\$16,500



**Keisuke Matsuura**

*Jiba pek15*

2021

magnet, acrylic on canvas

63 x 53 x 5cm

\$16,500

## **Keisuke Matsuura**

Keisuke Matsuura, born in 1970 in Kyoto, lives and works in Dusseldorf. After studying at the Tama Art University in Tokyo, he studied since 1997 with Christian Megert and Daniel Buren at the Art Academy Düsseldorf.

During his studies in Tokyo, work by Zero artists impressed him greatly during his European tour. These works have inspired him and since then influenced his further work. The work of the Zero artists was also the reason to come to Germany and work there.

Matsuura tries to organize meeting points in his work between the shapes he creates and the ambience in which he brings them. The shape he brings in, such as a line or a square is e.g. changed by wind currents, vibrations, magnetism, etc., but the original shape still remains recognizable. The artificial, his intervention in nature, or in a room remains visible, but something new arises through the forces acting in this space on the form given by him. Matsuura is interested in this coincidence of the given form and the place that influences it.





**Sarah Robson**

*Open drawing*

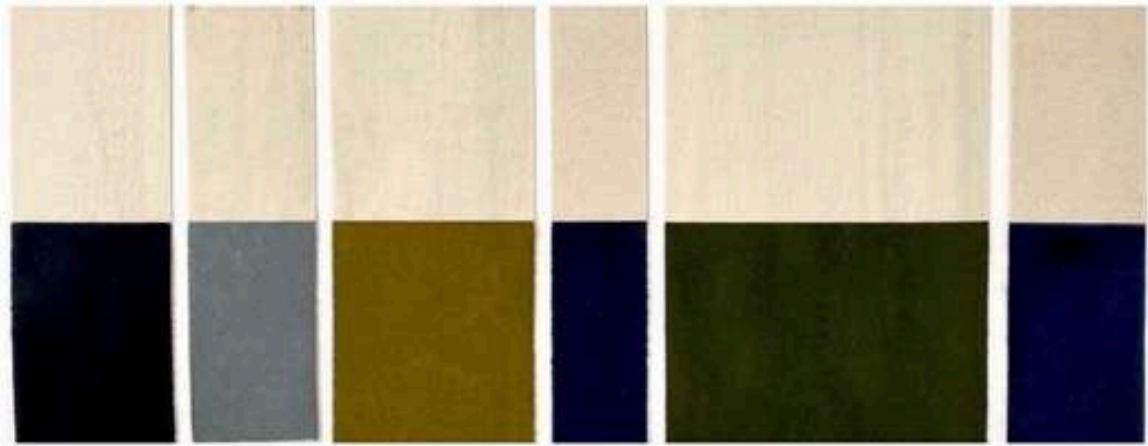
2023

patinated bronze

177 x 12 cm

edition 3 + 2AP

SOLD



**Sarah Robson**

*Present Absence (Level Line #4)*

2025

Industrial felt, acrylic paint

49 x 120 cm (6 panels)

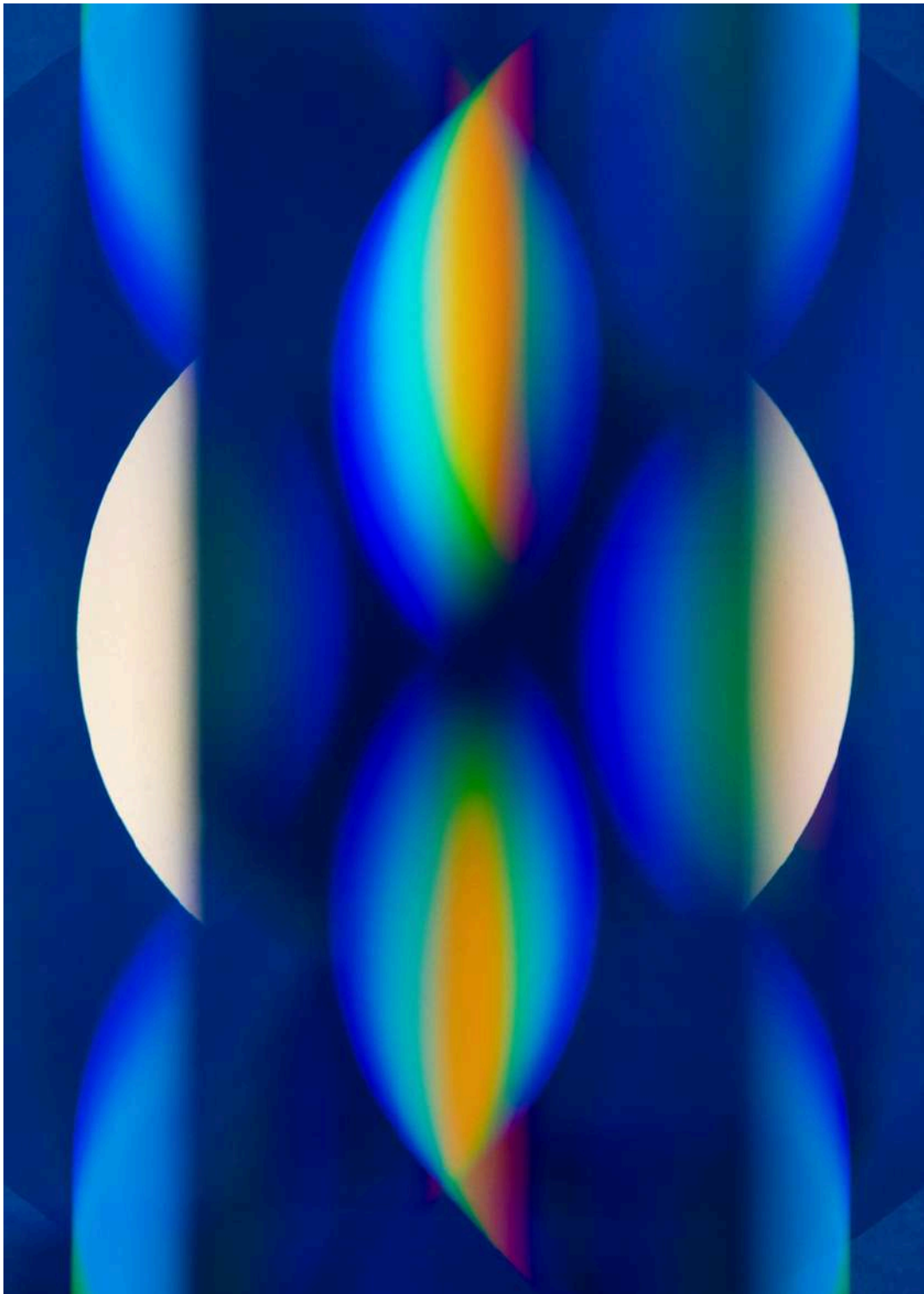
\$4,500

## **Dr Sarah S Robson**

Sarah Robson has been a practising artist for over 30 years, exhibiting nationally and internationally, with a practice encompassing painting, sculpture and installation. She has been awarded several major public commissions and is represented in public and private collections in Australia, Europe, North and South America. In 2013 she completed a Master of Cross-Disciplinary Art & Design and in 2015 a Master of Philosophy, researching creativity and its processes. In 2021 she completed a Doctor of Philosophy investigating the relational systems intrinsic to non-objective (open) artworks. Her research demonstrated how artworks are not inanimate props but vital participants in the creation of meaning and contribute to our understanding of the contingent, complexity of the world.

Her most recent body of work employs industrial felt, fabric and cotton twine to construct a vocabulary of forms that do not have a fixed mode of display. These artworks position, philosophically and practically, the rational and the organic side by side and nominate aesthetic experience as a complex of mind/body engagement.





**Vivian Cooper Smith**

*Eclipse*

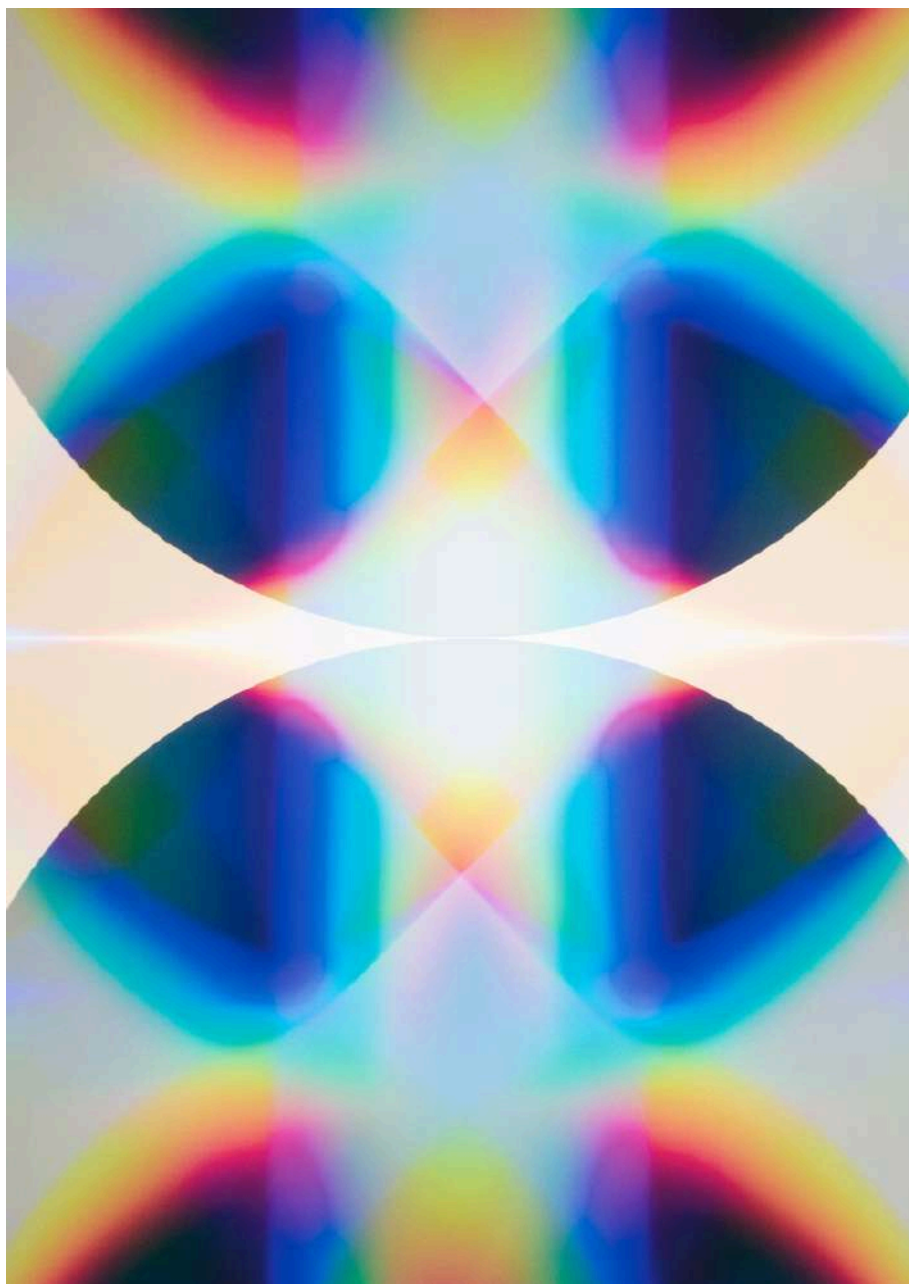
2024

Dye-sublimation print on polyester  
fabric, hardwood

96 x 137cm

Edition 1 of 3

\$2,750



**Vivian Cooper Smith**

*Interiors (halved circle)*

2024

archival pigment print on Moab Entrada

Bright 290 gsm, framed with Australian

hardwood and Reflection Control Glass

50 x 70cm

Edition 1 of 3

\$2,420





**Vivian Cooper Smith**

*Interiors (matrix)*

2024

archival pigment print on Moab Entrada

Bright 290 gsm, framed with Australian

hardwood and Reflection Control Glass

50 x 70cm

Edition 1 of 3

\$2,420

## **Vivian Cooper Smith**

Vivian Cooper Smith was born in Aotearoa/New Zealand, and lived in Bangladesh and India before moving to Australia. Now based in Naarm/Melbourne his practice is informed by a diffractive methodology which identifies the active role the apparatus of photography has in understanding the world. Vivian uses haptic and performative studio processes to explore the conceptual and image making possibilities this methodology offers. Recently he has also introduced drawing and collage to his practice as a way to further explore the philosophical implications of process led meditative image making.

Recent exhibitions include Interference Pattern (with Rebecca Najdowski) as part of Return to Nature, Monash Gallery of Art (2022), Losing Ground, Blockprojects, Melbourne (2022), From Impulse to Action, Bundanon Art Museum (2022), Actions for a Luminous World, Galerie pompom, Sydney (2020).

In 2020 Vivian was one of two Overall winners of the Contemporary Landscapes in Photography (CLIP) Award. He completed a Masters in Fine Arts (Research) at the Victorian College of the Arts in 2018 and was the winner of the National Gallery of Victoria Women's Association Award. He has been a recipient of the CCP Salon Patrick Corrigan AM Acquisitive Award and a finalist in the Josephine Ulrick and Win Schubert Photography Award, the Bowness Photography Prize and the Paul Guest Prize for drawing. His work is held in the private, corporate and public collections including Artbank, Australian Catholic University, City of Yarra, and Gippsland Art Gallery.

Vivian Cooper Smith is represented by Blockprojects, Melbourne

