



# MINIMAL \ REDUCTIVE CONT. CURATED BY AARON MARTIN

RAYMOND CARTER | MAGDA CEBOKLI | CAROLINE COLLOM  
TINA DOUGLAS | SHUHEI FUKUDA | KUBOTA FUMIKAZU  
PJ HICKMAN | SEAN HOGAN | ZHEJUN (JOYCE) HUANG  
WENDY KELLY | AARON MARTIN | KEISUKE MATSUURA

March 7th - 29th

## **Inquiries**

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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.



**Raymond Carter**

*Irregular Polygon on Circle*

2025

enamel & acrylic on round wooden panel

50 cm diameter

\$1,000



**Raymond Carter**

*Irregular Polygon on Circle 1*

2025

enamel & acrylic on round wooden panel

90 cm diameter

\$2,000



**Raymond Carter**

*Irregular Polygon on Circle 2*

2025

enamel & acrylic on round wooden panel

90 cm diameter

\$2,000

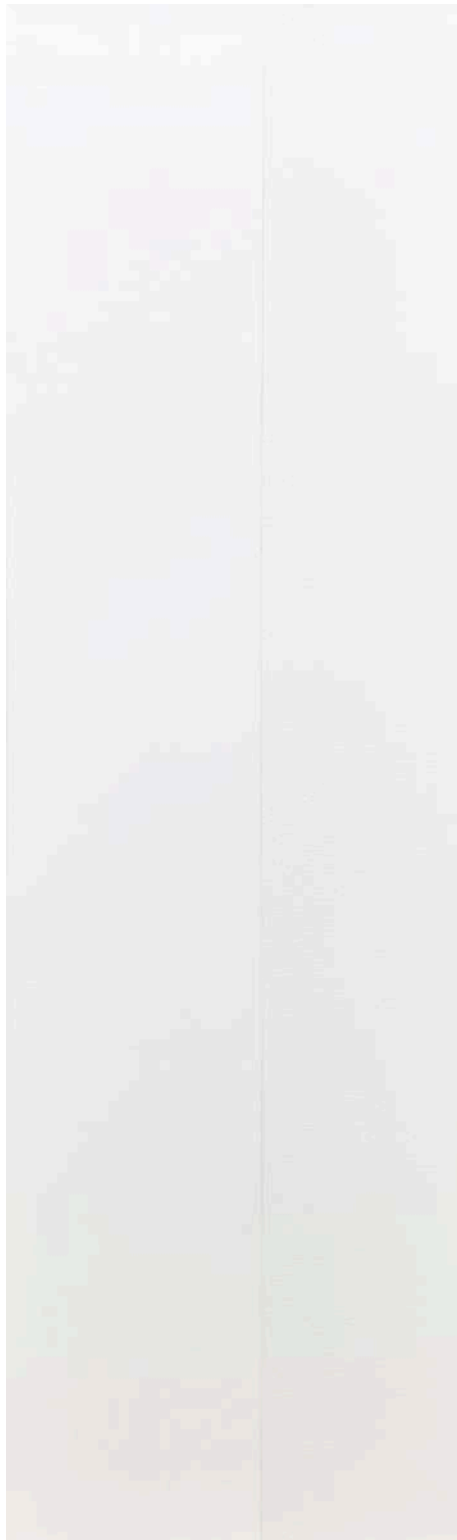
## **Raymond Carter**

Raymond Carter trained originally as a sculptor at RMIT and this influence is apparent in his current paintings, installations and prints. Simple geometric forms are typical in his ongoing investigations into his life and environment – whether domestic, natural or constructed.

Holding both a Master of Contemporary Art and Master of Fine Art (Research) from Victorian College of the Arts (2013-15) where he explored the process and materiality of image-making using industrial materials applied to various geometric supports - the coloured cloth tapes, with their limited colour range and surface texture mandated a certain minimalist or reductive aesthetic in the construction of small multiple units, often expanding into large-scale installations. Having recently returned to the more traditional processes of acrylic paint on canvas or wooden panels, the geometric forms still retain their reductive formality but with a subtlety of colour previously unobtainable.

Carter was a finalist in the Sulman, Linden, and McGivern Art Prizes; acquired twice from the Silkcut; won National Art Students, Geelong and ANL Maritime prizes. Exhibited in Italy (Centro per de Contemporane); represented Australia in touring exhibitions in China (Guangzhou) and South-East Asia. His work is in the collections of the National Gallery of Australia; regional galleries in Ballarat, Warrnambool, Wagga Wagga, Charles Sturt University; Silkcut Foundation, Print Council of Australia, Justin Art House Museum and private collections in Australia, Germany, USA and England. He is represented online by Alfa Gallery in Florida, USA.





**Magda Cebokli**

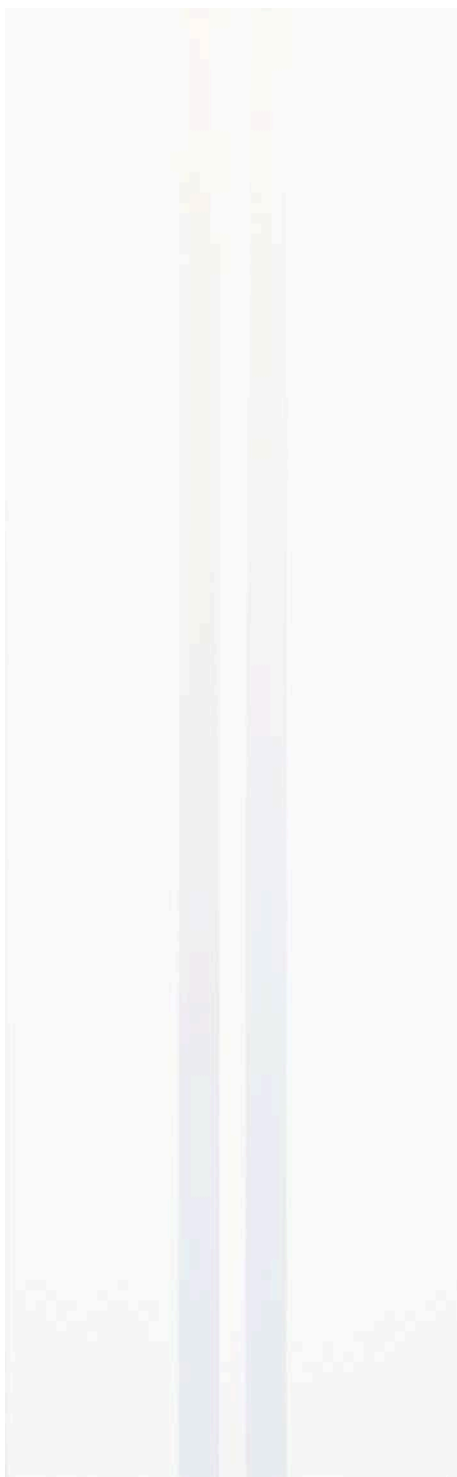
*Edge: Blue*

1998

acrylic on canvas

132cm x 41cm

\$3,000



**Magda Cebokli**

*Basque de Luz #2 (La Sagrada)*

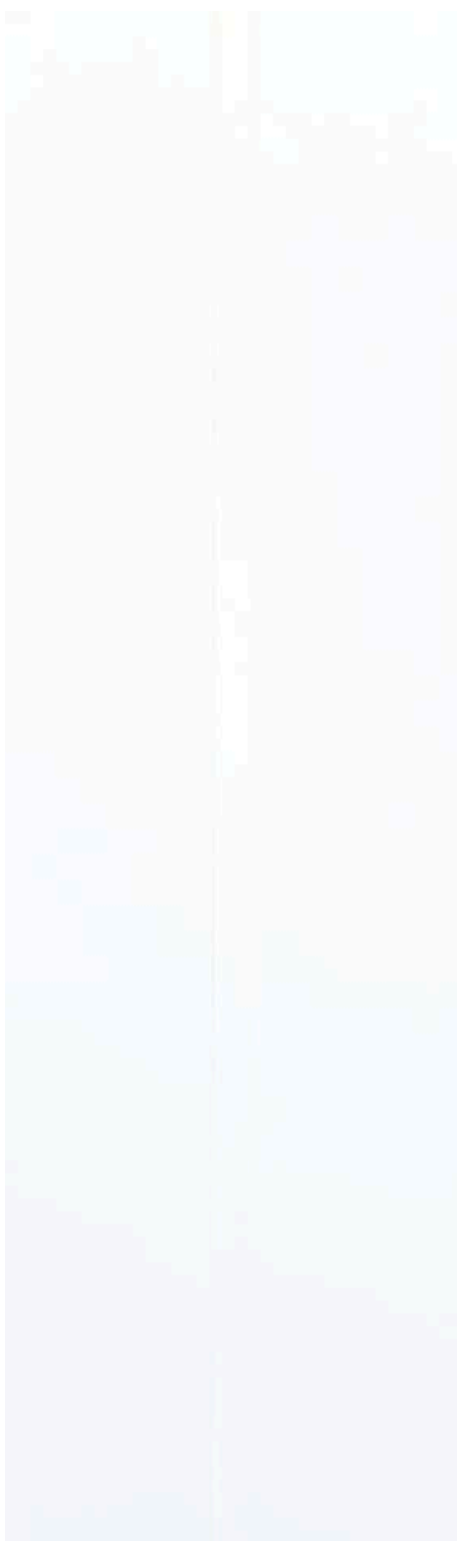
2022

Acrylic on canvas

132cm x 41cm

\$3,000





**Magda Cebokli**

*Edge: Yellow*

1998

acrylic on canvas

132cm x 41cm

\$3,000

## **Magda Cebokli**

Magda Cebokli's works can best be described as geometric hard-edged abstractions with a strong reductionist bias. Concerned with issues of changing luminosity, the visual function of edge, the movement between light and dark and the structure of space, she works with small differences, simplified form, repetition and a restricted palette. Working in series, she focuses on the development of an idea from one work to the next. Her aim is to strip out the extraneous and present her ideas in the clearest and simplest form.

Following studies in New York and Hong Kong, Magda completed a Bachelor of Fine Arts with Honours in 1998 and a research MA in painting in 2001 at RMIT. Since then, she has worked full-time at her art practice and has had over 25 solo exhibitions as well as participating regularly in group shows. She has also been a finalist in a number of major prizes, the most recent being the Arthur Guy Memorial Painting Prize (2023) and the Sunshine Coast National Art Prize (2024). Her work is held in public and private collections including the Australian Parliament House Art Collection, Artbank and JHAM.

She currently works from Creative Spaces' River Studios in West Melbourne.





**Caroline Collom**

*Eddie*

2019

Powder coated welded steel and acrylic

Variable - 1m approx.

\$1,650



**Caroline Collom**

*Day trip to Tallinn*

2025

oil paint on linen

97cm x 127cm

\$3,500

## **Caroline Collom**

Caroline Collom is an abstract artist whose practice delves into the multi-dimensional nature of painting. Inspired by her surroundings, she embarks on a visual journey, extracting abstract forms from their original context and isolating them within a space that cultivates a profound dialogue of form.

Caroline's artistic process uncovers hidden aspects of abstract imagery that may have otherwise gone unnoticed. Her paintings transcend conventional representation, granting abstract forms the freedom to exist independently and convey their own narratives. Through the interplay of shapes, colours, and textures, she creates a captivating visual language that beckons viewers to immerse themselves in the enigmatic beauty she portrays.

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Caroline is a British artist who shares her time between the UK and Australia. She is currently based in Melbourne, Australia. Caroline started her art education at Wimbledon College of Art, UAL. She then went on to do her Bachelor of Fine Arts at the Victorian College of Arts and graduated in 2014. The second year of her degree was spent at Massachusetts College of Art, Boston, the experience being instrumental in developing her painting style. Since graduating, she has exhibited in solo and group shows in London, Lisbon, LA, Sydney, Brisbane and Melbourne and completed a residency at PADA in Portugal. In 2019, Caroline collaborated with prominent Australian fashion brand Gorman on a 12-piece winter capsule collection. Her works reside in private collections in the USA, the UK, and Australia, including the JAHM collection in Melbourne.





**Tina Douglas**

*White Noise #2*

2023

biobased polymer,

119.5 x 90 cm

Edition of 5, 2AP, edition 1 of 5

\$3,800



**Tina Douglas**

*White Noise #17*

2023

biobased ploymer

118 x 88.2 cm

Edition of 5, 2AP, edition 1 of 5

\$3,800





**Tina Douglas**

*White Noise #12*

2023

biobased ploymer

118.5 x 89.5 cm

Edition of 5, 2AP, edition 1 of 5

\$3,800



## **Tina Douglas**

Tina Douglas is a multi-disciplinary artist working across sound and visual mediums. Her practice is process-driven, employing intuitive methods and individualized tools to explore form, improvisation, and interaction.

Douglas first exhibited at Pinacotheca Gallery in 1993, where she continued to exhibit until its closure in 2001. She later showed her work at Place Gallery (2004–2013) and has been a regular exhibitor at Five Walls since 2016.

Her work has been included in numerous curated exhibitions, including Let's Play: The Art of Our Time (2017–2018) at Bunjil Place, curated by Rodney James; Tech-Xiety (Melbourne Fringe Festival, 2019), curated by Alojz Babic; Nicholas Projects Presents: Shit That I Like (2019), presented by Ben Aitken; Improvisation Komponierte Musik Berlin (2021), a concert and exhibition of Objects of Interest; Graphème - Graphic Scores launch (KM28, Berlin, 2021); and In Becoming Not Nothing - Layla Vardo and Tina Douglas. (2023) at Brunswick Temporary, curated by Karleng Lim.

Douglas' sound collaborations include work with artists such as David Brown, Maria Moles, and Rafal Kaczmarek. Well-known publications such as Neural Magazine & The Wire Magazine reviewed 'Objects of Interest', her visual score project Tina invited Berlin musician Magda Mayas to respond to in 2019. In 2023, she initiated and curated *hypha\_e*, a collaborative project featuring prominent Melbourne musicians and sound artists, including Ernie Althoff, Carolyn Connors, and Robbie Avenaim. The series will continue in March 2025 with a new presentation at Blindside, Melbourne.



**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**

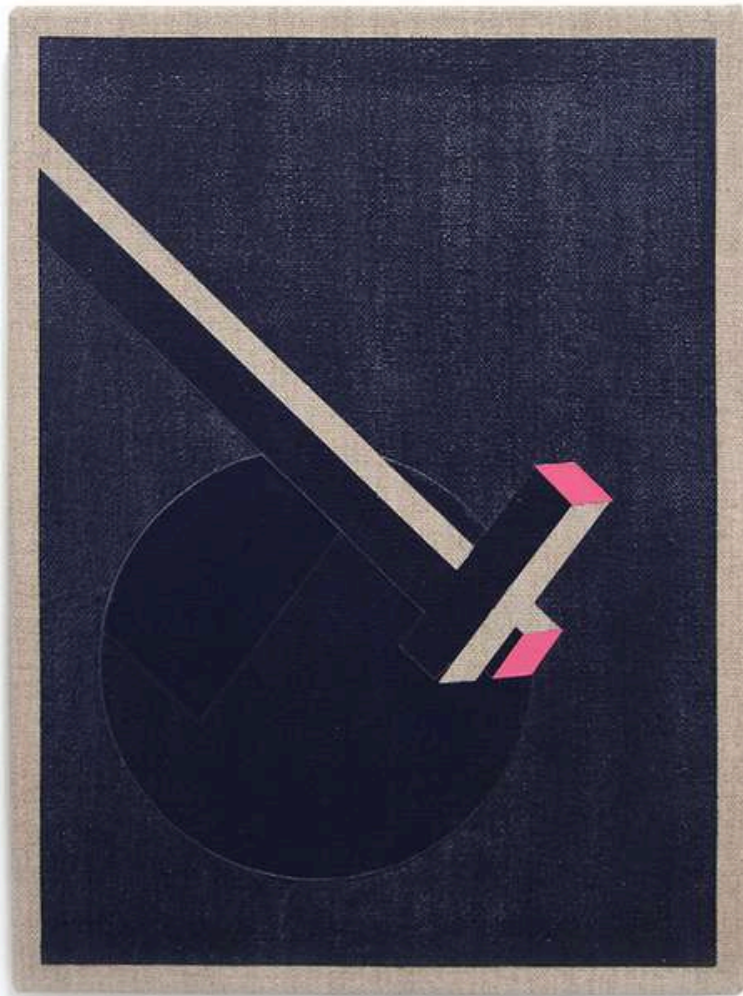
Suhei Fukuda was 1997, born in Japan. Currently enrolled in the doctoral program of the Tokyo University of the Arts, Graduate school of Fine Arts, Department of Fine Arts, Mural Painting Course 1. Through his study of Japanese painting, he attempts a contemporary approach using traditional Japanese 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).





**Kubota Fumikazu**

*Midnight Blue with Alternative Pink*

2019

acrylic on linen

30 x 42 cm

\$850





**Kubota Fumikazu**

*Midnight Blue with Attitude Blue*

2019

acrylic on linen

30 x 42 cm

\$850



**Kubota Fumikazu**

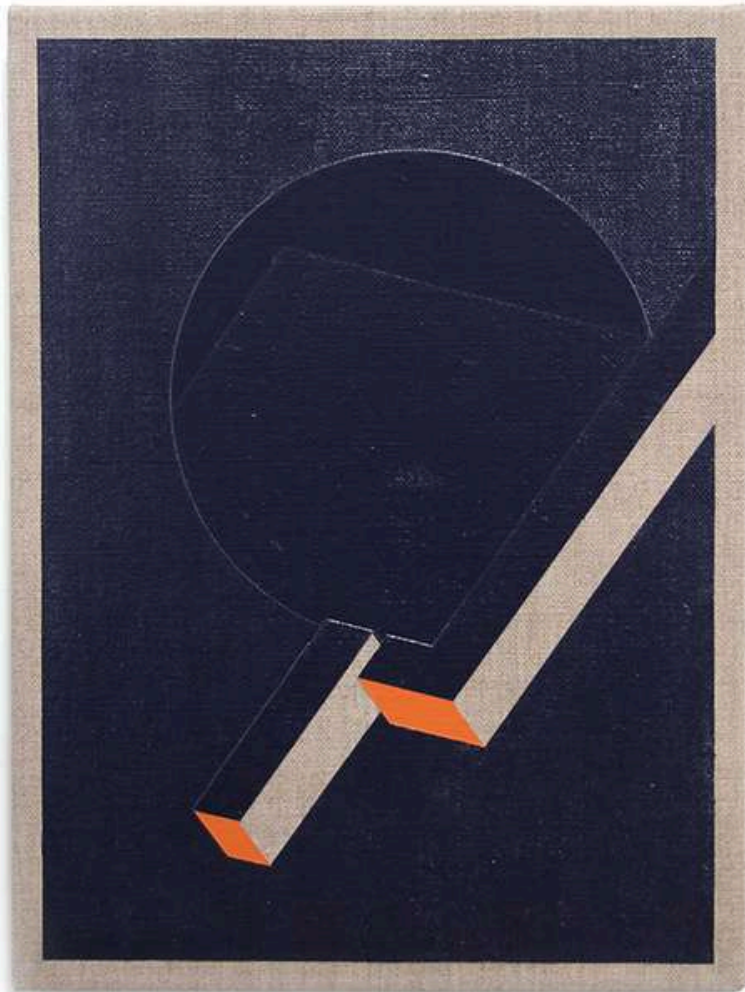
*Midnight Blue with Humble Green*

2019

acrylic on linen

30 x 42 cm

\$850



**Kubota Fumikazu**

*Midnight Blue with Guilty Orange*

2019

acrylic on linen

30 x 42 cm

\$850





**Kubota Fumikazu**

*Midnight Blue with Confidential Yellow*

2019

acrylic on linen

30 x 42 cm

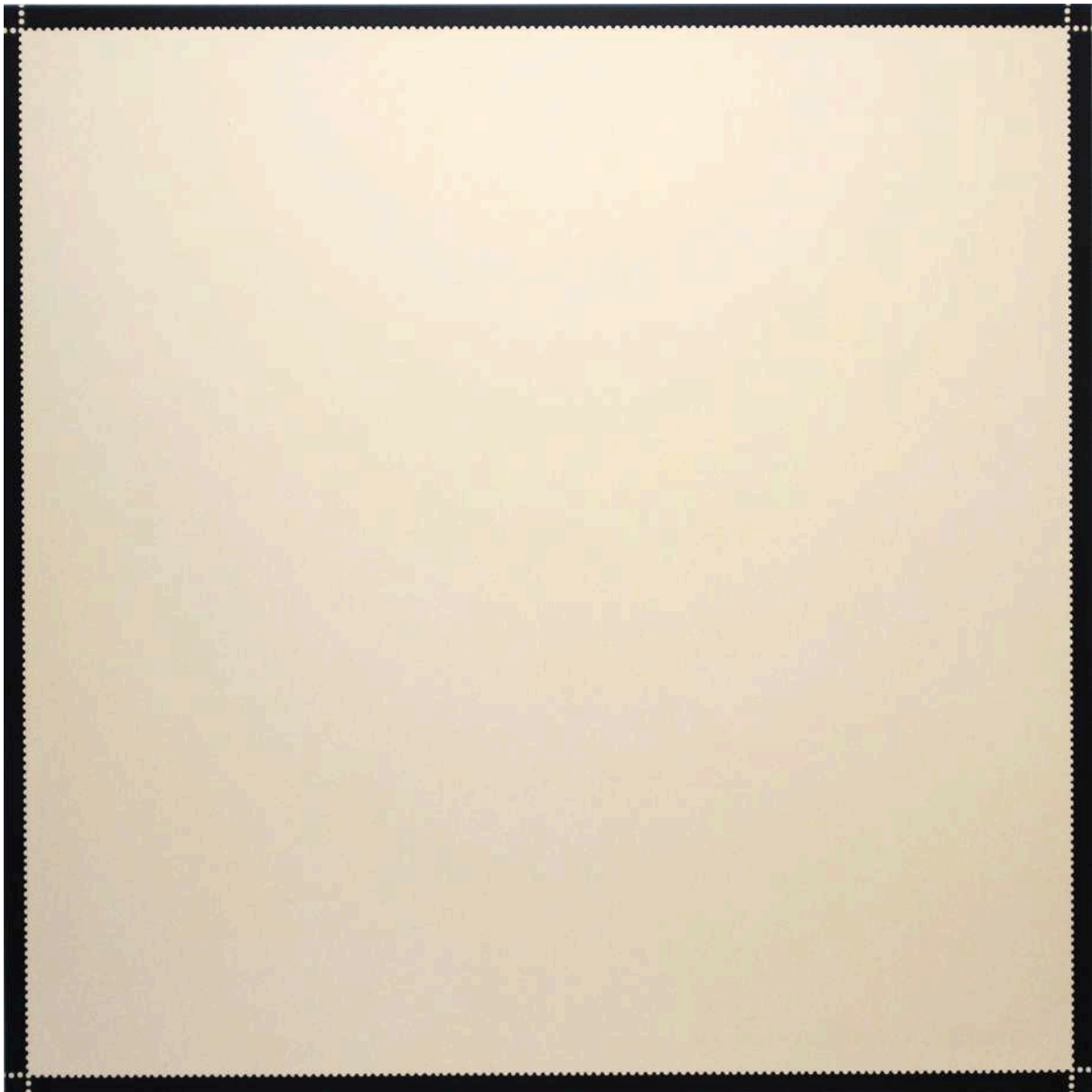
\$850

## **Kubota Fumikazu**

Originally from Japan, Kubota Fumikazu arrived in Melbourne in 2003, drawn to the city's rich architectural landscape. His early practice focused on intricate ink drawings that explored psychological themes and the emotional restraint within masculine culture. After completing a Postgraduate Diploma at the Victorian College of the Arts (VCA), Kubota transitioned to hard-edged abstract painting, refining his focus on spatial relationships and geometric composition.

Based in Melbourne, Australia, Kubota works from his studio while also performing as the frontman of the local punk band Krul. His artistic practice continues to evolve, navigating the interplay between abstraction, emotion, and spatial transformation.





**PJ Hickman**

*RAW*

2022

Acrylic and polyurethane on reverse of black  
primed canvas

122 x 122 cm

\$5,000

## **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.

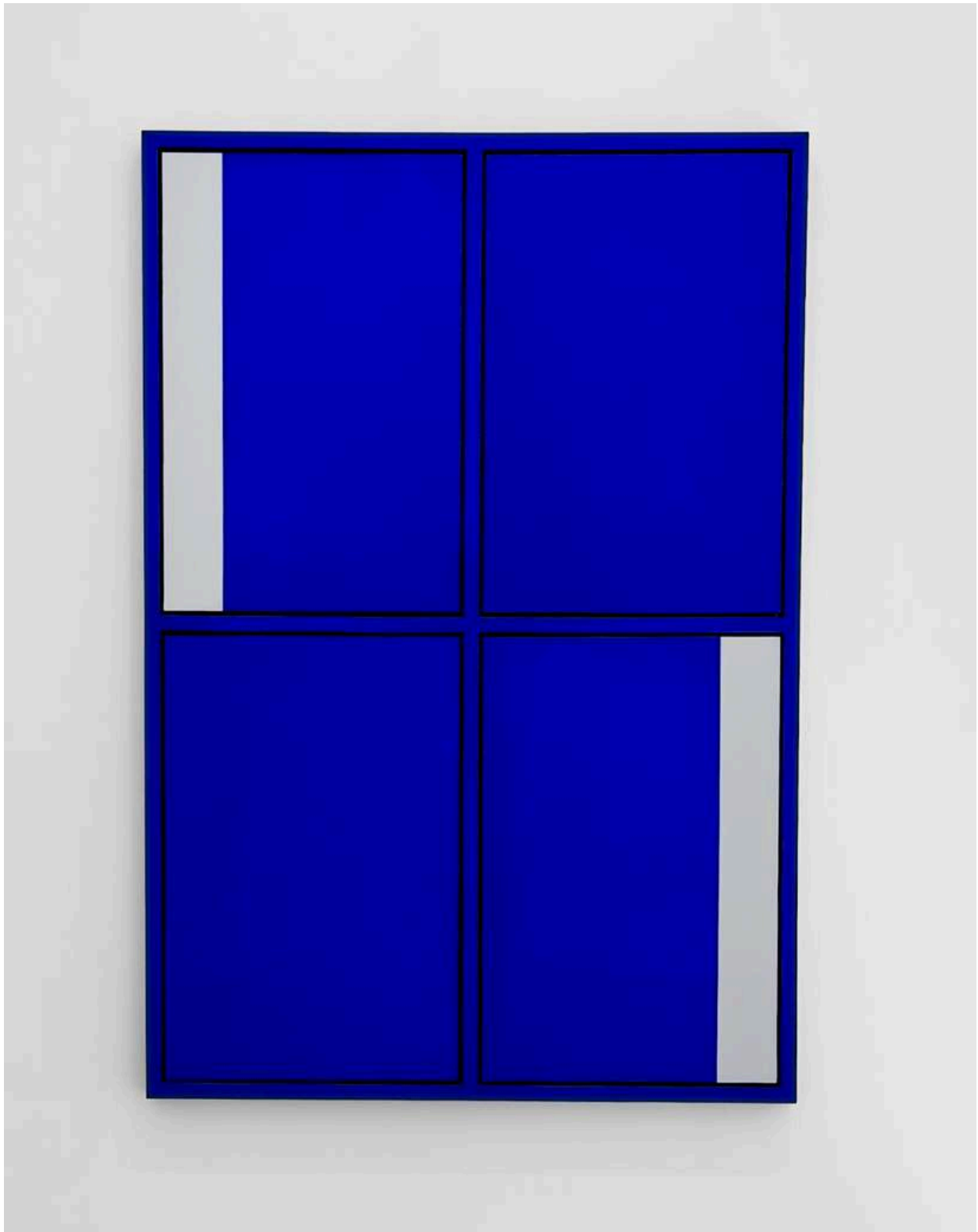
Hickman has exhibited widely, notable exhibitions include "Abstract Constructs" at Shanghai's Shangyin Opera House in 2020, and the "International Culture and Art Festival" at Changsha Art Museum in China in 2017, as well as local exhibitions like the "The Paul Guest Collection" at Bendigo Art Gallery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

System 01 Blue/ Grey

2022

synthetic polymer asrosol on wood panels and frame

82 x 120 x 5 cm

\$7,500

## 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 News* 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**

*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.







**Wendy Kelly**

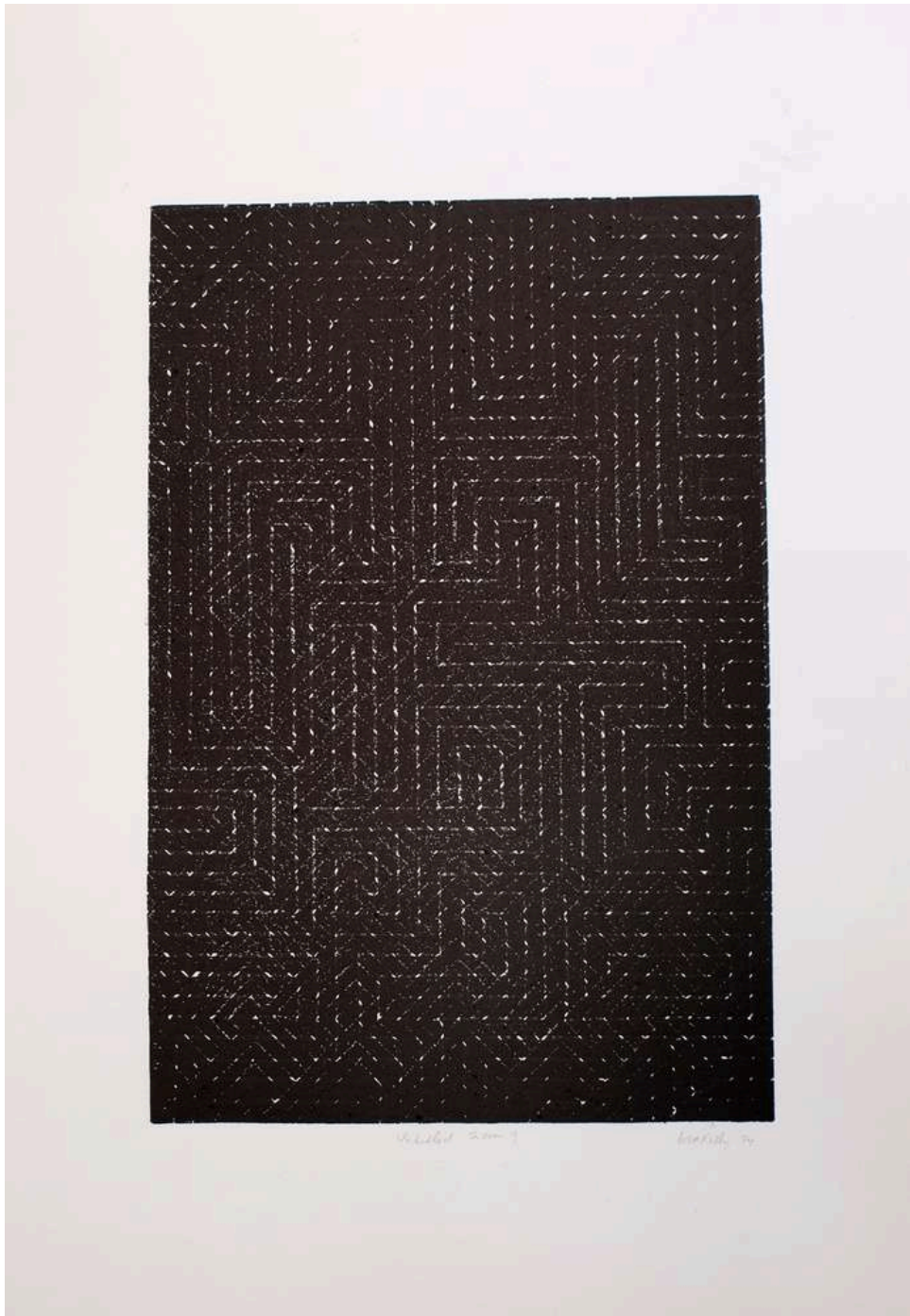
*Strata 1*

2024

two plate linocut print

45 x 30 cm

\$650



**Wendy Kelly**

*Strata 2*

2024

two plate linocut print

45 x 30 cm

\$650



**Wendy Kelly**

*Strata 3*

2024

two plate linocut print

45 x 30 cm

\$650



**Wendy Kelly**

*Strata 4*

2024

two plate linocut print

45 x 30 cm

\$650





**Wendy Kelly**

*Strata 5*

2024

two plate linocut print

45 x 30 cm

\$650

## **Wendy Kelly**

Born in Melbourne, Wendy Kelly is a multidisciplinary artist and works with paint, prints, collage and book binding.

In these works she continues her exploration of the visual themes of abstraction and geometry through the immediacy of the linocut technique. Using a multiple plate layering or over-printing format, these unique state prints develop a strong quality of structure that explore geometric rhythms and abstraction with a concealing subtly.

Wendy Kelly has held more than thirty solo exhibitions across Australia and overseas and graduated with a PhD from Monash University in 2010, her research was based on an analysis of the process of abstraction. She has had residencies in Perth and Sydney, has completed a number of commissions, curated group touring exhibitions and taken part in and curated and touring shows. She is represented in major collections such as National Gallery of Victoria, Art Bank, Universities', the Paul Guest Collection and private collections.





*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**

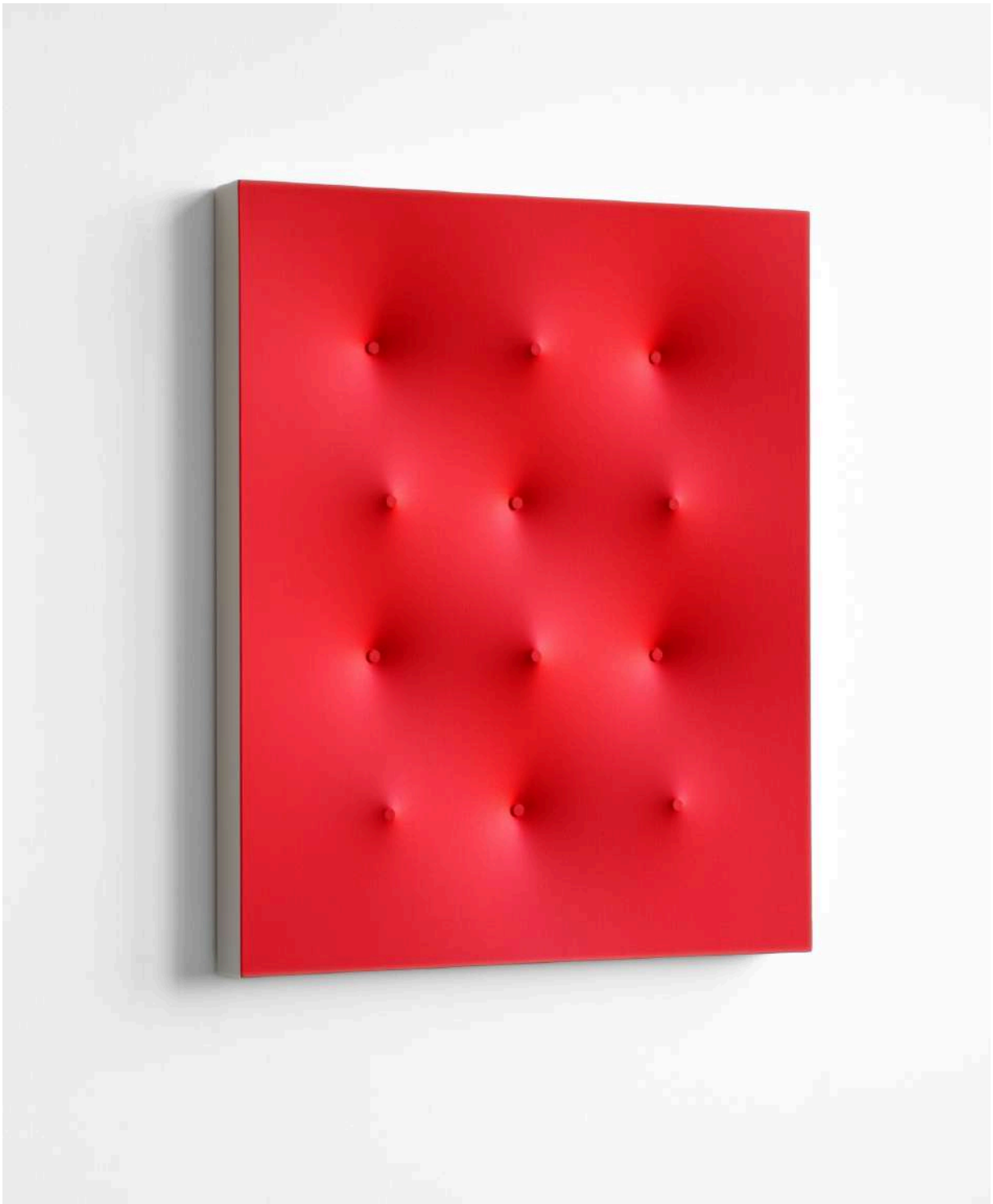
*Jiba pek16*

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.

