

 Sydney
Contemporary
11 – 14 Sept 2025
Carriageworks

Principal Partner

MA Financial
Group

STOCK ROOM

BOOTH F4

Inquiries

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Five Walls Gallery Level 1 / 119 Hopkins St. Footscray | Wed-Sat 12-5pm



Sean Hogan



COUNTERPOINT 02

2024

synthetic polymer

aerosol and block ink

on acrylic

42 x 30 cm

\$2,700

Sean Hogan



COUNTERPOINT 01
2024
synthetic polymer
aerosol and block ink
on acrylic
42 x 30 cm

\$2,700

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.

Sean Hogan is represented by Five Walls Gallery

Max Lawrence White



119, 46, 139, 125, 206, 45, 40

2024

acrylic and enamel on board, aluminium frame

60.7 x 60.7 x 4 cm

\$2,200

Max Lawrence White



29, 58, 127, 27, 19, 59, 106

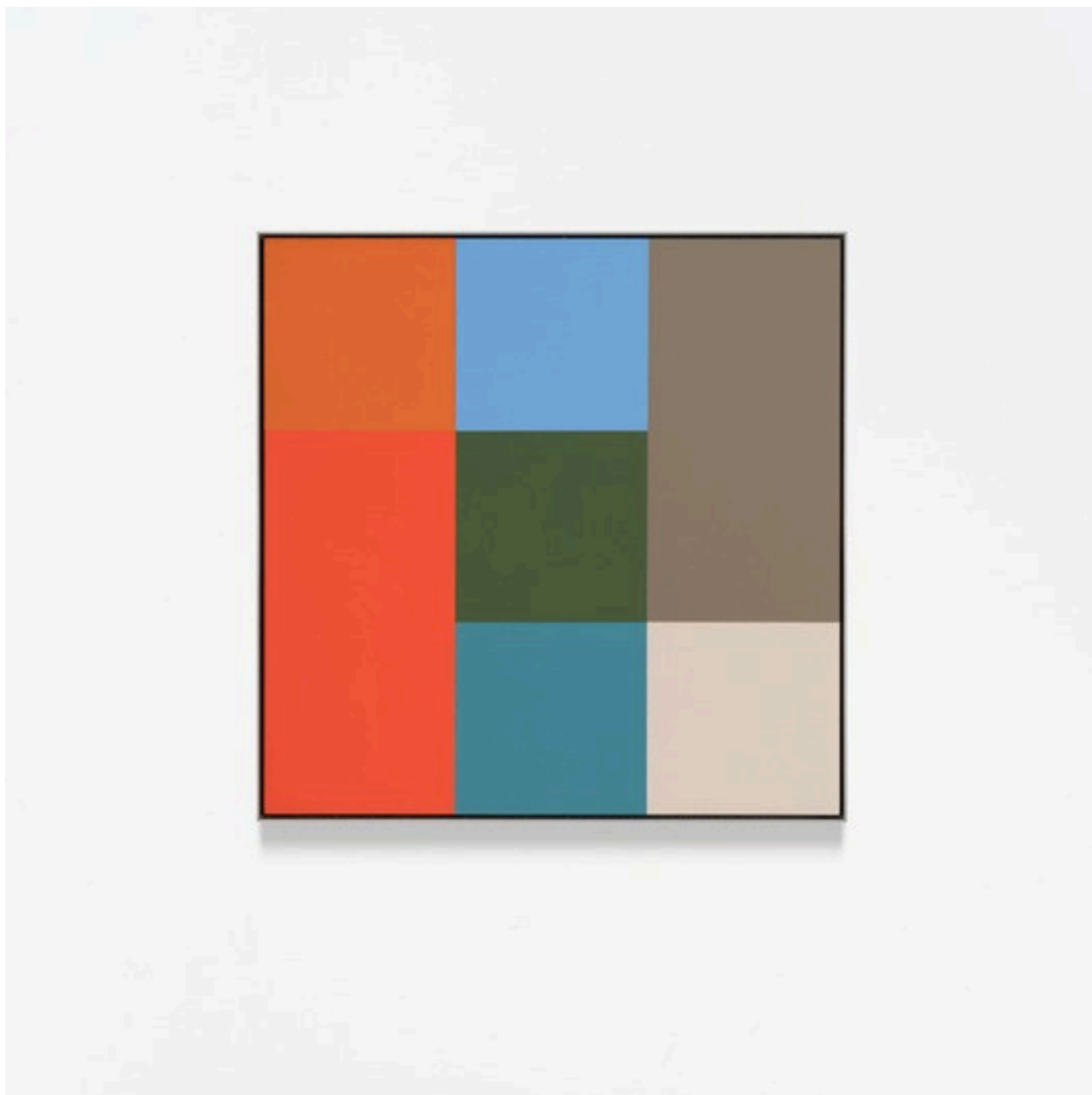
2024

acrylic and enamel on board, aluminium frame

60.7 x 60.7 x 4 cm

\$2,200

Max Lawrence White



206, 169, 159, 128, 40, 37, 23

2023

acrylic and enamel on board, aluminium frame

30.7 x 30.7 x 4 cm

\$1,100

Max Lawrence White



202, 112, 76, 61, 140, 150, 12

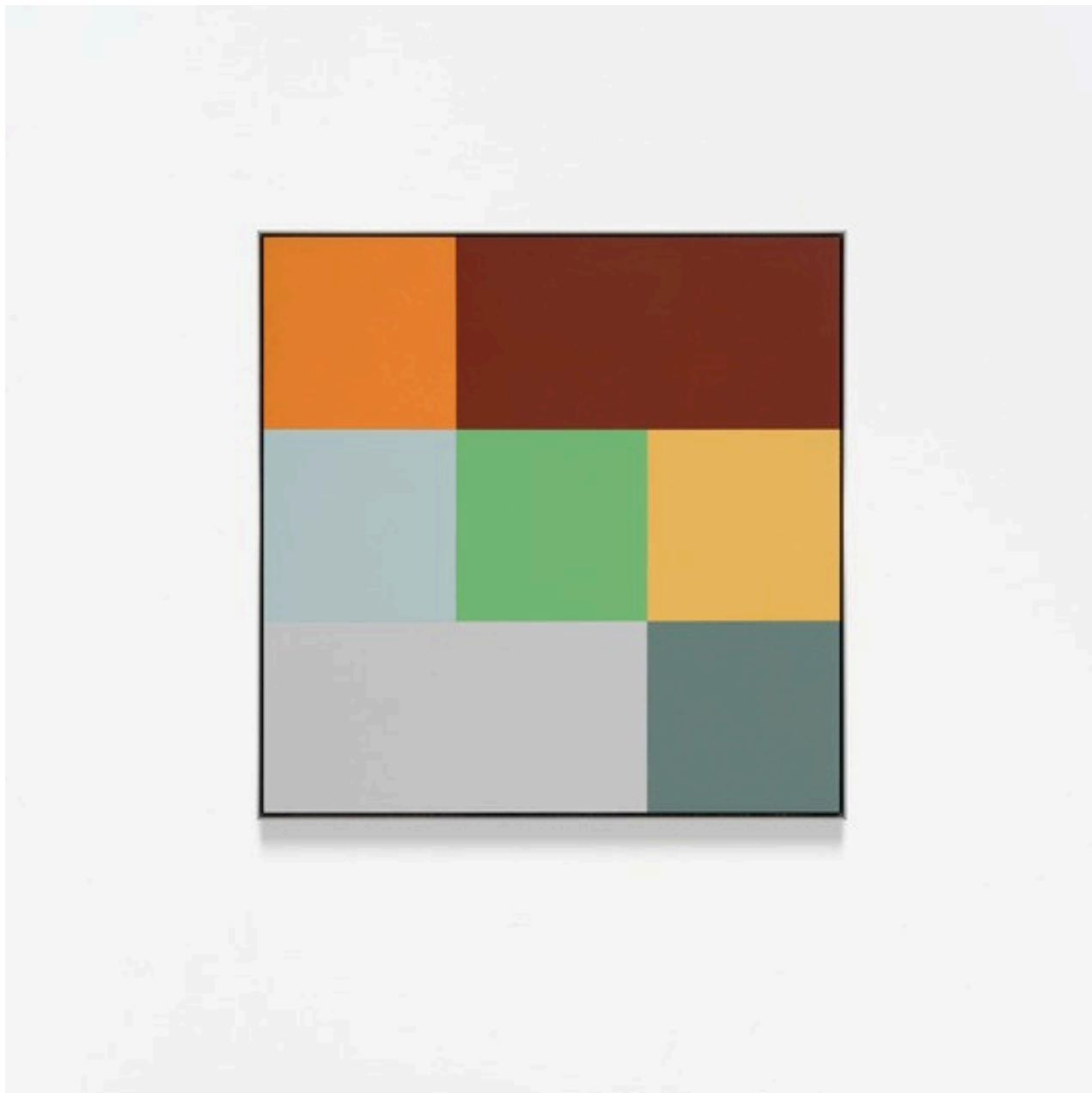
2023

acrylic and enamel on board, aluminium frame

30.7 x 30.7 x 4 cm

\$1,100

Max Lawrence White



38, 158, 134, 59, 114, 157, 66

2023

acrylic and enamel on board, aluminium frame

30.7 x 30.7 x 4 cm

\$1,100

Max Lawrence White



167, 177, 105, 29, 86, 96, 207

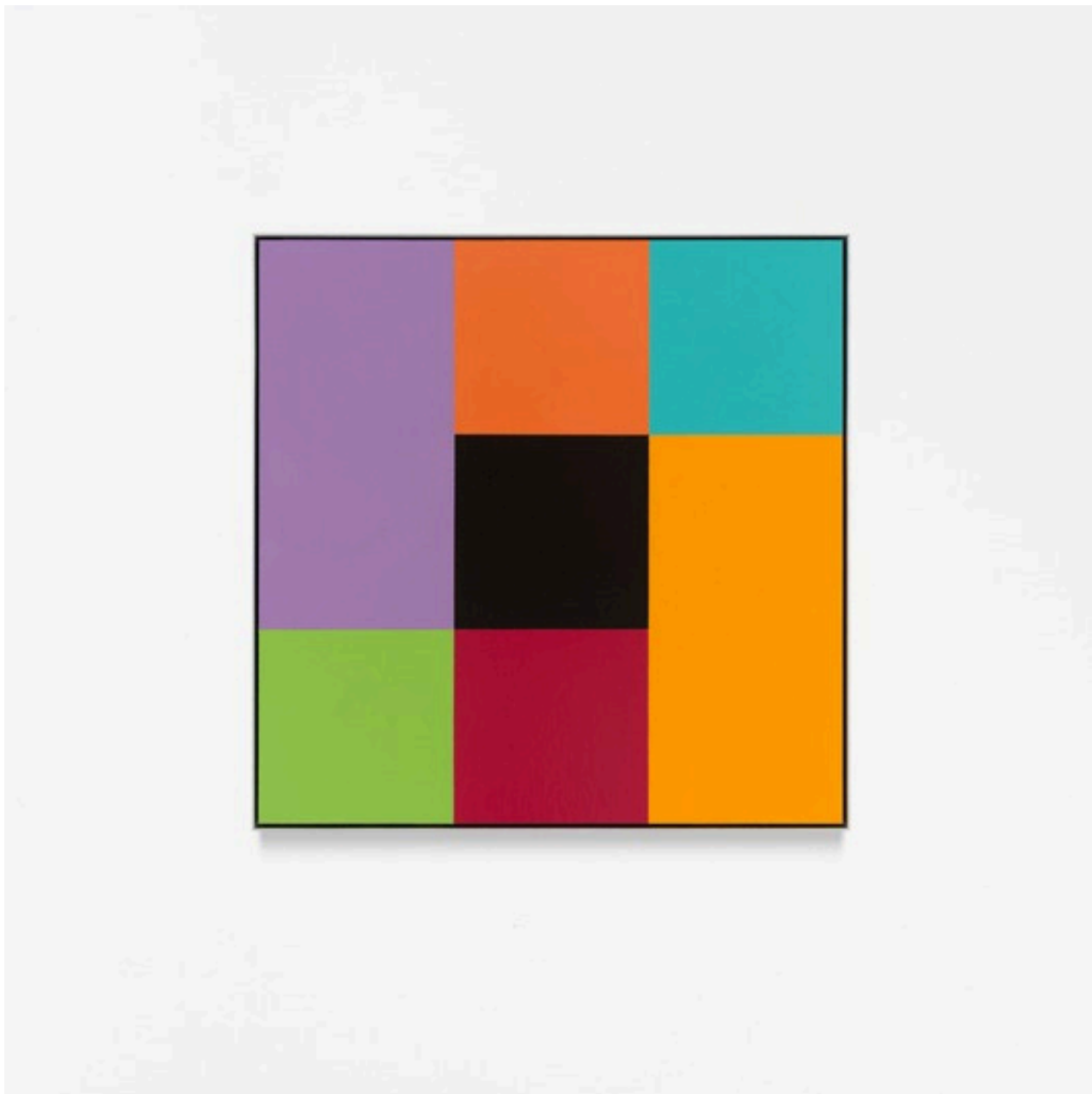
2023

acrylic and enamel on board, aluminium frame

30.7 x 30.7 x 4 cm

\$1,100

Max Lawrence White



39, 190, 188, 27, 78, 204, 122

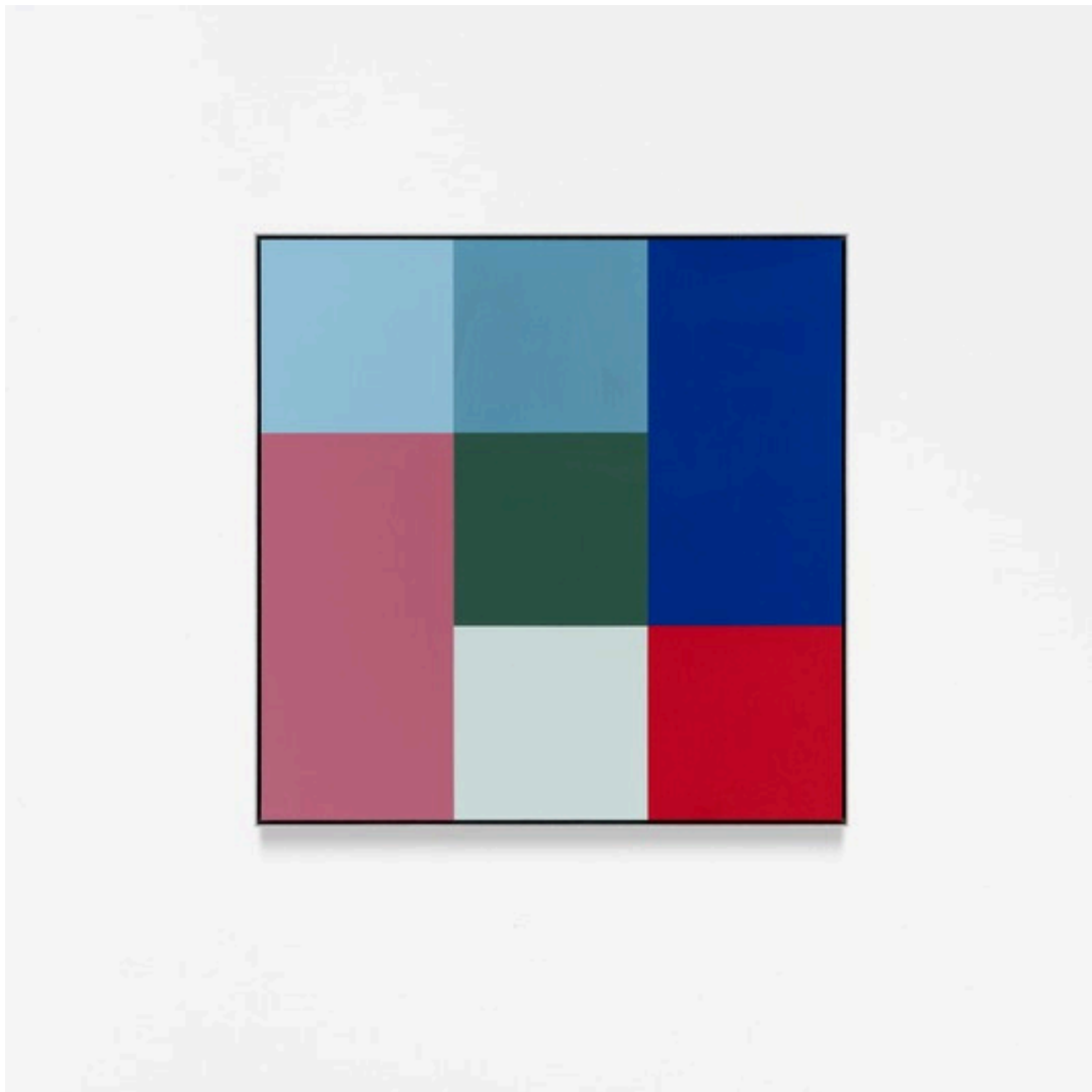
2023

acrylic and enamel on board, aluminium frame

30.7 x 30.7 x 4 cm

\$1,100

Max Lawrence White



143, 210, 155, 120, 81, 179, 118

2023

acrylic and enamel on board, aluminium frame

30.7 x 30.7 x 4 cm

\$1,100

Max Lawrence White

Max Lawrence White is a Melbourne-based artist whose practice is primarily concerned with painting. White's practice is centred on colour and its tendency to be inexhaustible within its combinations, readings and meanings. Through his works, White aims to present an unconventional experience and a challenge to how the viewer perceives colour. White has exhibited widely across Sydney and Melbourne, and has recently completed a 4 week residency in southern Japan. White's work has appeared in publications including VAULT Magazine and Aesthetica. He completed a Bachelor of Fine Art at RMIT in 2011 and went on to complete an Honours degree in Fine Art at the Victorian College of The Arts in 2012.

A challenge of biases

A challenge of biases presents a body of new work that uses chance to dictate the creation of new paintings. In this collection the artist explores the possibilities of palette and composition through taking decision out of their hands.

210 colours from the artist's studio were numbered then fed into a random sequence generator. The generator was programmed to select combinations of seven numbers at random, the correlating colors of which became the palette of each work.

A single composition was used for each painting, made up of 2 rectangles and 5 squares enclosed within a square structure. This structure brings balance and order to the otherwise chaotic colour palette.

By allowing randomness to dictate the selection of colours, each painting becomes a blend of unexpected hues, inviting viewers to contemplate the interaction of colour.

Through this innovative approach, the artist seeks to challenge their creativity and biases and invite viewers to engage with the unpredictable nature of colour. Each painting is a unique expression of the intersection between chance and design that is open to interpretation from the viewer.

Lachlan Stonehouse



Light on Light (Between Worlds)

2024-2025

oil, wax, linen, adhesive, staples on artist
board in Australian hardwood frame

84 x 59.4 cm

\$5,100

Lachlan Stonehouse



New Water

2024-2025

oil, wax, linen, adhesive, staples on artist
board in Australian hardwood frame

84 x 59.4 cm

\$5,100

Lachlan Stonehouse



Open Road (St Mary's Pass)

2024-2025

oil, wax, linen, adhesive, staples on artist
board in Australian hardwood frame

84 x 59.4 cm

\$5,100

Lachlan Stonehouse

Lachlan Stonehouse (b. 1999, Scottsdale, Tasmania) is an emerging artist known for his innovative approach to painting, drawing, and collage. His practice explores themes of recurrence, pattern-making, and the controlled alteration of surfaces, deeply engaging with the legacies of Modernism, Minimalism, and Post-Minimalism to develop new techniques.

At the core of Stonehouse's work is an investigation into the foundations of painting, with a focus on its structural supports—particularly the woven grid. This recurring motif acts as both a stabilising force and a perceptual puzzle, creating optical rhythms and repetitive patterns that can appear almost mechanical. While his paintings adhere to a structured, systematic approach, they are also imbued with play and spontaneity, challenging the rigidity of the grid and modernist aesthetics. His process embraces both fabricated and hand-constructed techniques, allowing imperfections and gestures to emerge within a controlled framework.

Stonehouse's recent body of work features oil and linen adhered to wooden substrates, unpacking the formalities of modernism and geometric abstraction. The handmade, off-kilter woven grids generate a sense of rhythm, suggesting how one experiences the world through bold patterns and vibrant colours. The structured surface is often disrupted by accentuated cutouts, layered uneven oil paint, and the repetitive overlaying of linen strips, transforming the painting process into an act of endurance. While the compositions may seem restrained, gestural expressions naturally unfold through the act of repetition, forming an endless cycle of pattern, rhythm, and reduction.

Stonehouse graduated with a Bachelor of Fine Art (Honours) from the Victorian College of the Arts, University of Melbourne. He held his debut solo exhibition at Five Walls Gallery in April 2024, followed by a two-person presentation at Sydney Contemporary alongside Emma Langridge in September 2024. In February 2025, Stonehouse presented new work with Five Walls at the Melbourne Art Fair. His work has been exhibited widely in Melbourne, including at Caves ARI, Blindside ARI, Oigall Projects, George Paton Gallery, Centre for Contemporary Photography, and Arts Projects Australia, as well as in Tasmania at Sawtooth ARI and Poimena Gallery.

Notable awards include the George Paton Gallery Artist's Residency Award (2021) and the Vice Chancellor's Award of Excellence (2024). His work is held in several collections, including Macquarie Group (NSW), Leeuwin Estate (WA), Justin Art House Museum (VIC), Winton Group (QLD), UMSU (VIC), Melbourne University, and private collections across Australia and New Zealand.

Five Walls Gallery



Since its founding in 2012, Five Walls has been a pivotable presence in contemporary abstraction, continually evolving to support and promote artists working within Abstraction, Non-Objective, and Reductive art. Originally established as an artist-run initiative in Footscray/Mirring-gnay-bir-nong, Melbourne's inner west, the gallery has grown into an important independent commercial gallery, playing a crucial role in shaping discourse and fostering connections between artists, collectors, curators, and institutions on both a national and international scale.

In 2024, Five Walls marked a significant new chapter by launching its represented artists program, transitioning from its artist-run origins to a model that continues to prioritise artist-focused development while expanding its curatorial vision. The gallery has since built a growing roster of Australian and international artists whose practices engage deeply with materiality, form, and conceptual abstraction. Five Walls remains committed to providing a critical platform for both emerging and established artists, championing innovative practices that push the boundaries of contemporary art.

This is the first time Five Walls is participating in the Spring 1883. A significant milestone for Five Walls was its debut at the 2024 Melbourne Art Fair, followed by its first appearance at Sydney Contemporary later that year. These opportunities marked the beginning of the gallery's engagement with major art fairs, strengthening its presence in Australia's contemporary art scene. Since then, Five Walls has continued to participate in key national and international events, expanding its connections and audience.

Five Walls' Main Gallery and four Project Spaces host a diverse and rigorous exhibition program, complemented by an extensive stockroom accessible by appointment. Through a commitment to curatorial excellence, artist development, and cross-disciplinary collaborations, the gallery continues to shape contemporary abstraction's evolving narrative.

Co-founded and directed by Misuzu (Missy) Ueda and Aaron Martin, Five Walls Gallery & Projects remains dedicated to fostering a dynamic, inclusive, and forward-thinking artistic community. Now in its second decade, the gallery continues to challenge conventions, embrace new perspectives, and engage audiences in meaningful dialogue with contemporary art.