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TAMBARAN 2  
5, E 82ND ST #2, NEW YORK, NY  
10028, UNITED STATES  
MAY 2021  
Tambaran2gallery@gmail.com  
By appointment only

The name SORA initially was as a placeholder for this exhibition—it was intended to be my first solo show in New York. The plan shifted several times. I started making work for it in late 2020, but as the world changed, I found myself without a studio and had to begin again—build a new space from scratch.

Around the same time, I received an email that altered the exhibition dates and significantly shortened the timeline. Still, I kept working.

Eventually, I realised the show would consist of AIR paintings on paper and several AIR painting discs. When making the AIR works, I draw from a large catalogue of photographs, writing, and watercolour studies—some of which evolve into digital drafts. I’m always collecting and making these. The paintings are made in bursts, referencing both the archive and memory.

After finalising the works and their titles, I noticed that the timeframe stretched back to just after I’d returned from Berlin: I was waiting for hand surgery, relocating to Melbourne, navigating lockdowns, losing a studio, building another, moving through personal difficulties—and finally choosing to stay put. Until then, I’d felt like I was always living with my bags packed.

The name *Sora* originally surfaced as the name of a fictional character—one I read as calm, level, and grounded. In Japanese, *Sora* means “sky” or “void.” It’s also the name I gave my cat. For a while, it felt strange to name a show this—but eventually I understood that the name resonates with this particular time in my life: a period in which I’m learning to be calm, level, and grounded.



Looking East over the water. Staying with my parents after hand surgery, Windang, NSW. 7:20pm, 26 December 2019.

Oil paint, beeswax, cobalt driers, safflower oil, gesso, acrylic polymer, CSM, European FJ beech wood, aluminium, stainless steel.

40Ø x 5 inches (102Ø x 13 cm)



Overlooking the abandoned hotel, the night before Tom and I explored it. Balook, VIC. 8:45 pm, 7 January 2021.

Oil paint, beeswax, cobalt driers, safflower oil, gesso, acrylic polymer, CSM, European FJ beech wood, aluminium, stainless steel.

40Ø x 5 inches (102Ø x 13 cm)



Heading home for the holidays; fog always hangs over the top of the pass. Macquarie pass, NSW. 7:12 pm, 24 December 2020.

Oil paint, beeswax, cobalt driers, safflower oil, gesso, acrylic polymer, CSM, European FJ beech wood, aluminium, stainless steel.

40Ø x 5 inches (102Ø x 13 cm)



Parked in the van by the water; the last trip we had together. Ventnor, VIC. 7:51am, 21 June 2020.

Oil paint, beeswax, cobalt driers, safflower oil, gesso, acrylic polymer, CSM, European FJ beech wood, aluminium, stainless steel.

400 x 5 inches (1020 x 13 cm)



Heading home for the holidays; fog always hangs over the top of the pass. Macquarie pass, NSW. 7:12 pm, 24 December 2020.

Oil paint, beeswax, cobalt driers, safflower oil and gesso on hot press Italian paper.

60 x 22 inches (152 x 56 cm)



Parked in the van by the water; the last trip we had together. Ventnor, VIC. 7:51am, 21 June 2020

Oil paint, beeswax, cobalt driers, safflower oil and gesso on hot press Italian paper.

60 x 22 inches (152 x 56 cm)





My Queen of the Night flowers for the second time. Brunswick, VIC. 9:36pm, 27 January 2020.

Oil paint, beeswax, cobalt driers, safflower oil and gesso on hot press Italian paper.

60 x 22 inches (152 x 56 cm)



My brake failure light switches on down one of the steep switchbacks on the pass; I nurse it till the bottom.  
Macquarie pass, NSW. 7:17pm, 24 December 2020.

Oil paint, beeswax, cobalt driers, safflower oil and gesso on hot press Italian paper.

60 x 22 inches (152 x 56 cm)



Overlooking the abandoned hotel, the night before Tom and I explore it. Balook, VIC. 9:15 pm, 7 January 2021.

Oil paint, beeswax, cobalt driers, safflower oil and gesso on hot press Italian paper.

60 x 22 inches (152 x 56 cm)



I camped right on the cliff edge that night; Alex told me about this secret spot. In the morning I climb down the cliff to swim. I need to make it to the border before it closes later that day. Potato point, NSW. 8:56 am, 30 December 2020.

Oil paint, beeswax, cobalt driers, safflower oil and gesso on hot press Italian paper.

60 x 22 inches (152 x 56 cm)