



We seem to know so many of Ken Done's artistic achievements: his iconic Australiana fashion designs and the colourful, intuitive mark making paintings championing nature. He has rarely been out of the public eye for forty years. Having worked in London and New York, Done returned to Sydney in 1969. In the mid-1970s, he gave up a successful advertising career, daring to take seriously the idea of becoming an artist.

Done was born in 1940 in the inner suburbs of Sydney, where he grew up until the family moved to Maclean, a small regional town in NSW. He recently said to artist Steve Lopes, "We were poor, but I had no idea we were..." His parents encouraged boyish play and to pursue his creativity. In Maclean Done recalls the Clarence River floods and observing the river's khaki colours, realising: "The influence of colour came through seeing things.". They returned to Sydney and he was given a special exemption to leave school at fourteen and a half to become the youngest student at what is now The National Art School.

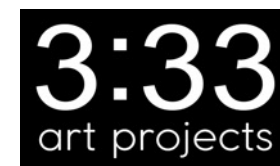
His apprenticeship was long; Done was forty when he produced his first solo exhibition at the established Holdsworth Galleries in Sydney. The Holdsworth exhibition indicated his true vision and won him praise. But unlike many of his peers, Done did not join Holdsworth or any other gallery. Instead he established his own gallery to present his own works; as he says, "I see no difference from a chef owning a restaurant." At one stage he had fifteen shops. Today, so he can devote more time to painting, he has only one gallery in Sydney's historical The Rocks.

A contemporary of the Australian Expressionist painters such as Elisabeth Cummings and Kevin Connor, Done has contributed actively in many artistic communities and curated events, locally and internationally. He has earned accolades including an Order of Australia medal. Like any authentic artist, he was both acutely aware of artistic developments and reluctant merely to accept them.

The paintings in this exhibition aren't just expressions of Australia's bright skies, the sunny ocean beaches, flowers and trees. They refer to an existence that provides plenty of room for both nature and humanity. Done's philosophy is to protect nature. This old notion of nature remains deeply new in his paintings; revealing nature's beauty to neutralise damaging human designs. Just as in his earlier Barrier Reef paintings, the artist captures a confidence in the ability of the natural world to renew itself.

The Sydney Opera House has been a constant source of inspiration since its opening for Done and features once more in his new paintings, yet for the first time its iconic white sails are saturated in various smoky coloured fogs, pointing to the effects of climate change in his adored harbour. Done reflects: "I've drawn it straight. I've painted it in white, yellow, blue, pink, magenta, emerald, turquoise, purple and black. I've painted it soft, hard edged, ethereal, misty, blatant and bold. Upside-down, sideways and inside out." His paintings make the point that it is one thing to discuss harmful human designs, yet quite another to achieve a revolution for nature.

– Kon Gouriotis OAM





*A day at the beach*  
1993  
oil, acrylic and found  
objects on canvas  
183 x 246 cm  
\$60,000



*Ultramarine coral head*  
2010 - 18  
oil and acrylic on canvas  
150 x 200 cm  
\$50,000



*Vase*  
1983  
oil on canvas  
80 x 100 cm  
\$35,000



*See 2*  
2017  
oil on linen  
122 x 201 cm  
\$32,000

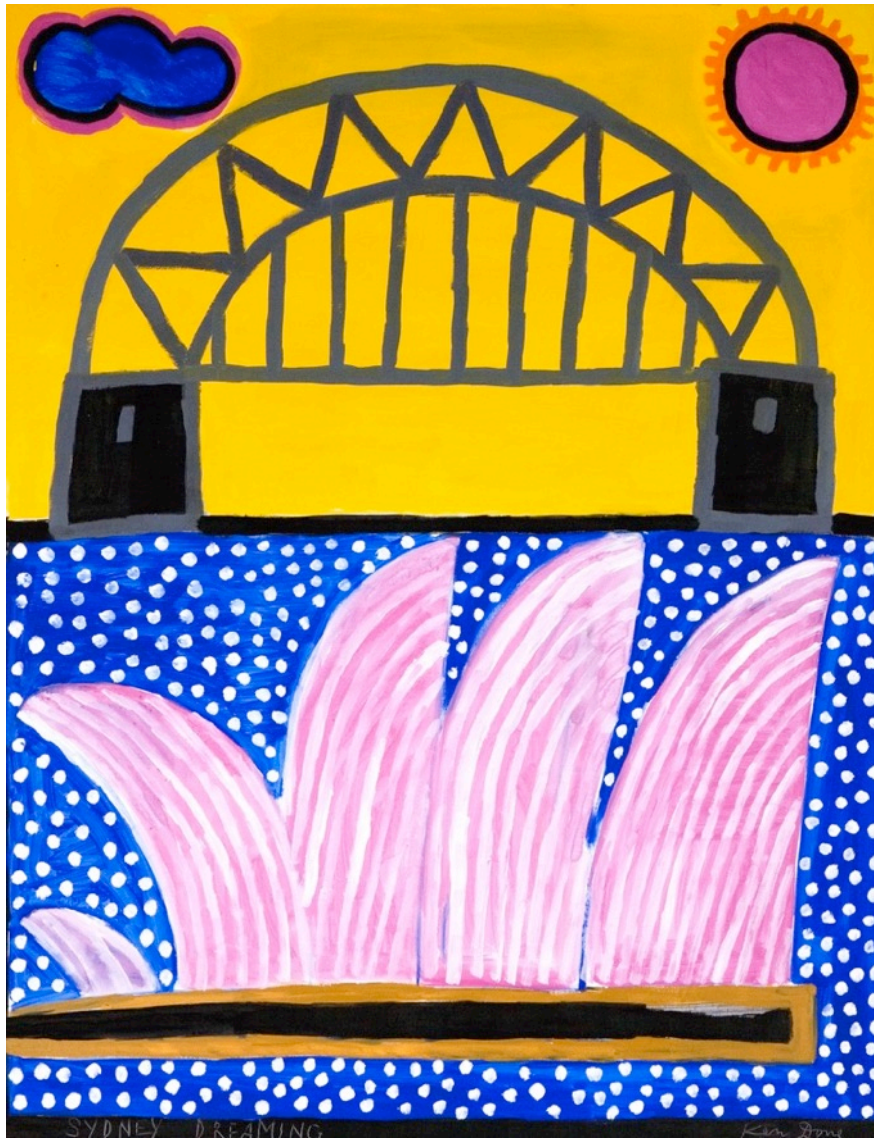


*Christmas tree reef II*  
2014  
oil on linen  
183 x 152 cm  
\$30,000





*Opera House, city, harbour III*  
1998  
acrylic on canvas  
168 x 183 cm  
\$30,000



*Sydney dreaming II*  
2007  
acrylic on canvas  
150 x 122 cm  
\$28,000



*New Year's Eve*  
2017  
oil on linen  
122 x 152 cm  
\$22,000



*Boats and palm tree*  
1981  
oil and acrylic on board  
45 x 60 cm  
\$17,500



*A surprisingly hot Saturday*  
2018  
oil on linen  
102 x 138 cm  
\$17,000



*Soft morning*  
2017  
oil on linen  
102 x 137 cm  
\$16,500



*Magenta afternoon*  
2017  
oil on linen  
100 x 140 cm  
\$16,000



*Good Spot downstairs  
in the cabin III*

2000

acrylic on canvas

80 x 100 cm

\$12,000





*Nude on the beach*  
2007  
oil and acrylic on canvas  
76 x 101 cm  
\$9,500



*Blue Opera House 07*  
2018  
oil on linen  
100 x 80 cm  
\$8,000



*Opera House and  
cadmium orange Bridge*  
2019  
oil and acrylic on linen  
30 x 40 cm  
\$5,000



*Opera House and  
ultramarine Bridge*  
2019  
oil and acrylic on linen  
30 x 40 cm  
\$5,000



*Opera House,  
watermelon sky*  
2019  
oil and acrylic on linen  
30 x 40 cm  
\$5,000



*Opera House, Prussian  
blue sky*  
2019  
oil and acrylic on linen  
30 x 40 cm  
\$5,000



*Gazebo and garden*  
1997  
ink on paper  
50 x 66 cm  
\$3,250



*Rowley Shoals I*  
2014  
gouache, oil crayon and  
coloured pencil on paper  
21 x 29 cm  
\$2,250





*Palms*  
2017  
oil crayon on paper  
20 x 29 cm  
\$2,000



*Big orange coral head Fiji*  
2018  
oil crayon and coloured  
pencil on paper  
28 x 37 cm  
\$2,000

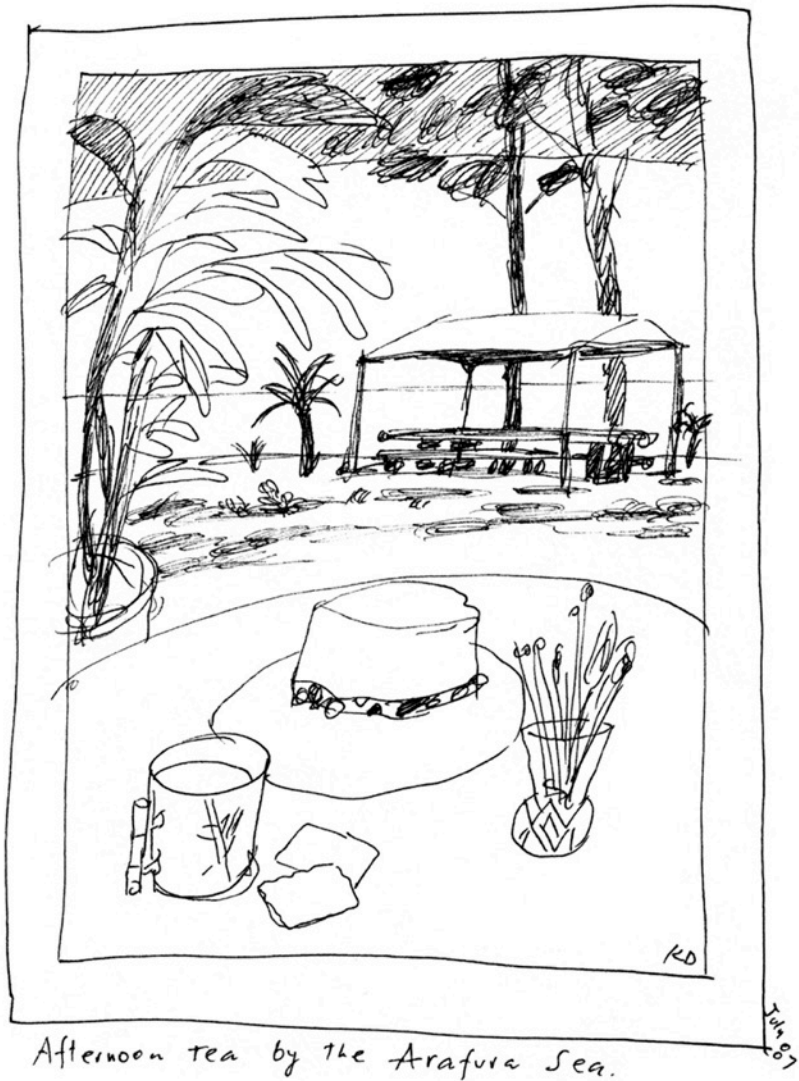


*Thinking about Toberua*  
2002  
ink on paper  
22 x 28 cm  
\$1,600



KD  
28/12

*Bure*  
1991  
ink on paper  
30 x 22 cm  
\$1,500



*Afternoon tea by the Arafura sea*  
1987  
ink on paper  
21 x 14 cm  
\$1,400



Kendome  
Jacaranda hillside (c)  
Nov 98

*Jacaranda hillside*  
1998  
oil crayon and coloured  
pencil on paper  
18 x 12 cm  
\$1,200



*Chinamans in summer*  
1987

oil on canvas  
104 x 182 cm  
NFS

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*Chinamans in summer*  
2020

archival digital print  
61 x 74 cm  
\$295 or \$595 (framed)



*Sunday*  
1982  
oil on canvas  
102 x 82 cm  
NFS

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*Sunday*  
2020  
archival digital print  
74 x 61 cm  
\$295 or \$595 (framed)





*The cabin studio*  
1980  
oil on canvas  
76 x 289 cm  
NFS

*The cabin studio*  
2020  
archival digital print  
63 x 148 cm  
\$595 or \$995 (framed)



*Sydney Sunday*  
1982  
oil and acrylic on canvas  
96 x 192 cm  
NFS

