

HOT  
COLD  
HEAVY  
LIGHT

Jacqueline Bradley, Rosalind Lemoh, Merryn Lloyd, Dionisia Salas

CIVIC ART BUREAU

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*Hot, Cold, Heavy, Light*

Jacqueline Bradley  
Rosalind Lemoh  
Merryn Lloyd  
Dionisia Salas

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Essay by Camilla Wagstaff

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## Hot, Cold, Heavy, Light

*What does it mean to create amid the momentum and mess of life? For artists Jacqueline Bradley, Rosalind Lemoh, Merryn Lloyd and Dionisia Salas, making isn't separate from the everyday – it's shaped by it.*

*Hot, Cold, Heavy, Light* is an exhibition born from kinship, friendship, and years of shared dialogue. It is not the culmination of a singular curatorial premise but a constellation, a coming-together of practices that have long run in parallel. Each holds its own force, yet in a shared space they begin to hum, echo, and mirror one another in quiet, material ways. Since 2019, the artists have met to talk through their work, ask questions and hold space for one another. In many ways, *Hot, Cold, Heavy, Light* reflects that space. It is less a group show than a shared site: a place to let works, ideas and vulnerabilities sit beside one another, to see what emerges when they are in conversation.

The exhibition's title is borrowed from a compilation of art writings by critic Peter Schjeldahl, with works categorised not by movement or medium but by how they are experienced. It evokes not just a taxonomy but a rhythm – ways of working, seeing, knowing, sensing. The works here are not made to fit neatly into these four words, but they resonate with them. Glass runs hot before it settles into cool fragility. Paint can move from light and translucent to heavy and opaque. Beeswax can return again and again to various states to be reworked. The cyclical nature of the title also echoes the cycles of life, work, and care explored throughout the exhibition – of bodies and their birth, growth, decay and death.

At the core of these practices is a kind of material alchemy – a belief in the poetic potential of stuff. Stuff that is bodily, domestic, often ephemeral or discarded. Materials that are worked through repetitive physical gestures: stitching, layering, casting, printing, pouring, pressing. There's an intimacy of scale throughout the show, a sense of the hand not just as a tool but as an organ of care and curiosity. These are works that bear the imprint of days spanning children and studios, tending to others and carving out windows for one's own making.

There is also a shared fascination with states of flux – what is held in those in-between moments. This is as true of painting as it is of sculpting. These artists approach materials not as static things, but as processes. Matter that shifts, changes, transforms. In this sense, their work resists fixed categories or outcomes. It allows space for vulnerability, for mess, for discovery.

Since becoming a mother in 2020, Merryn Lloyd's practice has absorbed the materials of that transformative experience. She turned away from painting on board and began sewing small quilts from the remnants of baby life – calico, cotton, netting, nylon – allowing parenting materials to become painterly ones. Beeswax, pigment, ink and thread converge into compositions of grace and precision, of soft abstraction. Parenting, and the complex shifting identities it brings, is not the subject of these works so much as their condition of possibility. The works don't illustrate motherhood; they emerge from its texture – its interruptions, repetitions, and quiet revelations. They are a record of what fits, what gets mended, and what is left unfinished.

Jacqueline Bradley's recent work, too, begins with the detritus of domestic life; oak tree leaves glimpsed through a bedroom window, its acorns resembling nipples; face washers from long nights and early mornings with a newborn. These objects are transformed – heated or pressed or cast into glass or bronze or wax – but not perfected. Bradley's process mirrors the routines of parenting: repetitive, contingent, absorbing. As with childrearing, there is as much surrender as there is control, and outcomes are often unpredictable. Her works often feel paused in mid-process – objects caught in the slippery spaces between function and form, presence and absence. Traces of these processes are everywhere; in spills and overflows, in thin layers of plaster from moulds, objects crumbling and barely connected, perfectly unfinished.

Where Bradley's objects echo the mundanity and the miracle of the everyday, Dionisia Salas' paintings and prints feel like flashes of sensation – of heat, memory, intuition. Her works move through colour and line with a kind of bodily knowledge, layers blooming and blurring with a slow pulsing warmth. Her soft abstractions have grown more fluid and nuanced in recent years, more meditative. She credits this to the “unfinished language” between her and her young children, a language that has reshaped her sense of attention and expression, of needing to interpret the wordless.

Rosalind Lemoh's sculptural works are also grounded in sensation and experience, in the domestic rituals of eating, holding, and remembering. Her bronze oranges and slumped glass sculptures engage with the genre of still life, while feeling deeply alive and revelling in material play. Cast from real fruit (one partially eaten by her eight-year-old), the oranges move from whole to half to segment – a sequence of consumption immortalised in bronze. Glass, with its toffee-like sheen, seems to drip and freeze mid-pour. She deftly works with dualities: permanence and impermanence, movement and stillness, life and death. Her sculptures speak to the body, to appetite, to memory, to the power of touch and taste as forms of knowing.

Across all four practices, there's a shared attentiveness to the wonder tucked into the labour. Each artist is drawn to marvel at what might otherwise be overlooked: the small, the fleeting, the half-finished. They fold the conditions of their daily lives into their making – transforming routines and repetition into gestures of reflection and moments of astonishment.

*Hot, Cold, Heavy, Light* is ultimately an exhibition about contact – between bodies and materials, between artists and their work, between four friends who have sustained a conversation over years of change. The works carry the residue of days full of children, studio practice, seasonal changes and working hands. These are not grand gestures, but close ones. Works that frame the details, the in-betweens. In doing so, they offer an invitation: to marvel at the small wonderments and ruminations of the everyday.

Camilla Wagstaff

**1. Merryn Lloyd**

*Face washer painting 2025*

encaustic on cotton face washer

27 x 27 cm

\$800

**2. Jacqueline Bradley**

*Washer #1 2025*

Pate de verre glass

24 x 35 x 1cm

\$1200 unframed / \$1450 framed

**3. Merryn Lloyd**

*Mothercraft nurse 2025*

calico, thread, silk, encaustic, acrylic paint, wool, flannel, nylon, elastane, organic cotton, embroidery floss, stonewashed cotton, cotton drill, care label, netting, Warm & Natural cotton batting, DMC Perle cotton thread

54 x 55cm

\$1200

**4. Merryn Lloyd**

*Yellow strip 2025*

encaustic on silk

62 x 10cm

\$300

**5. Merryn Lloyd**

*Pale yellow strip 2025*

encaustic on silk

52 x 5cm

\$300

**6. Merryn Lloyd**

*Green strip 2025*

encaustic on silk

52 x 5 cm

\$300

## **7. Jacqueline Bradley**

*Marbles 2025*

cast glass

11 x 11 x 4cm

\$1600

## **8. Dionisia Salas**

*Untitled 1 2025*

gouache and ink on paper

51 x 36 cm

\$800

## **9. Merryn Lloyd**

*Midwives 2025*

calico, thread, netting, silk, Warm & Natural needled cotton batting, DMC

Perle cotton thread

48 x 47 cm

\$1200

*Midwives* (Merryn Lloyd) overlaid with *Two Acorns* (Jacqueline Bradley)

## **10. Jacqueline Bradley**

*Inframince 2025*

pate de verre and kiln formed glass

15 x 11.5 x 0.3cm

\$700 unframed / \$900 framed

## **11. Dionisia Salas**

*Untitled 14 2024*

gouache and ink on paper

51 x 36 cm

\$800

## **12. Merryn Lloyd**

*Soft painting 2025*

calico, linen, cotton, nylon, elastane, netting, screen printing ink, silk, tencel, ribbon, stonewashed cotton, beeswax and pigment, sew easy bamboo batting, DMC perle cotton thread

51 x 59 cm

\$1200

**13. Jacqueline Bradley**

*Washer #2* 2025

cast glass

28 x 40 x 1.5cm

\$1600

**14. Dioni Salas**

*Untitled 6* 2025

oil on board

33 x 25 cm

\$2000

**15. Merryn Lloyd**

*Open weave painting* 2025

encaustic on calico and cotton

33 x 23 cm

\$600

**16. Merryn Lloyd**

*White edit (gutter guard)* 2020

encaustic on plastic and plywood

30 x 19 cm

\$600

**17. Merryn Lloyd**

*Threads and wax* 2025

encaustic and thread on calico

30 x 21 cm

\$600

**18. Dionisia Salas**

*Untitled 4* 2025

gouache, ink, collage on paper

31 x 41 cm

\$700

**19. Jacqueline Bradley**

*Cat nipples* 2025

cast glass, string, beetroot juice

48 x 7 x 3cm

\$1100



**20. Dionisia Salas**

*Untitled 3 2024*

oil on board

33 x 25 cm

\$2000

**21. Dionisia Salas**

*Untitled 7 2024*

oil on board

33 x 25 cm

\$2000

**22. Dionisia Salas**

*Untitled 4 2024*

oil on board

33 x 25 cm

\$2000

**23. Rosalind Lemoh**

*Little honey tongue 2025*

10cm (h) x 15cm(w) x 30cm (l)

bronze, glass, brass, wood

\$1300

**24. Rosalind Lemoh**

*Hot drip, cold juice 2025*

25cm (h) x 15cm(w) x 30cm (l)

bronze, glass, brass, wood

\$1600

**25. Rosalind Lemoh**

*Nothing left but light 2025*

25cm (h) x 15cm(w) x 30cm (l)

Bronze, glass, brass, wood

\$1600

**26. Rosalind Lemoh**

*Taste the air 2025*

20cm (h) x 15cm(w) x 30cm (l)

Bronze, glass, brass, wood

\$1600

**Jacqueline Bradley** is an artist concerned with bodily relationships to the outdoors. She investigates the ways human and non-human systems come together to create this imagined site – an outdoors – a construct that is permeable and flimsy but filled with expectations, mythologies, and growth.

Her practice begins with found objects and plant matter, which are further extended through casting, construction and sewing. The artworks shift between intimate and immense; assemblages of ideas, places, times, stories, and experiences, in which meanings are multiple and simultaneous.

Bradley has exhibited and collaborated with artists and curators in Australia and internationally, and worked with national parks staff and landscape architects on projects regarding performance in the landscape in Canada and Australia. In recent years, she has developed projects for the National Portrait Gallery, the Drill Hall Gallery and the South Australian touring exhibition *I'm a feminist, but...*

In early 2019 Jacqueline was funded by Arts ACT and the Australian Embassy in Washington to exhibit works from her PhD series *Am I doing this right?* and to develop and construct a large artwork on at the Embassy Gallery in Washington. Her work was discussed in multiple publications, including *Columbia Universities Climates: Architecture and the Planetary Imaginary*, and in 2022 she completed a residency at the Canberra Glassworks, culminating in her solo show, *'the tender'*. She has continued to develop both conceptual and material leads from this residency, recently shown in Sydney at Minerva gallery, in South Australia at Post Office projects as well as in Contour 556, Canberra's Public Art Biennial.

Dr Bradley divides her time between her studio at the Canberra Glassworks, and her lecturing role at the National Art School, Sydney.

**Rosalind Lemoh** (b.Sierra Leone) makes sculpture and object based works. After graduating from the ANU School of Art in 2007 with first class honours, she has gone on to be a national finalist and exhibit internationally. Her work is held in public and private collections in Australia and the UK.

Lemoh creates sculptural objects, assemblage, light and text-based works that range from miniature to large public works. Replicating parts of the body, fruits, vegetables and found objects using highly detailed silicone rubber moulds, Lemoh skilfully casts new forms in concrete, bronze and aluminium. Life-like casts such as concrete marrow bones and dead magpies conjure sombre meditations, that are drawn from a preoccupation with the still-life genre. Her works are gritty and polished, often referencing industrial environments or the feast and strongly influenced by Arte de Povera and Confessional Art.

She has exhibited nationally and internationally, and has been recognised through awards and finalist selections such as the Robert Foster Memorial Award (2024), STILL 2025 finalist, Blake Prize finalist (2008, 2018), Woollahra Small Sculpture Prize finalist (2008) and the Royal Bank of Scotland Art Award finalist (2009).

In 2023 -2024, Rosalind was selected as artist in residence at Canberra Glassworks and held a solo exhibition which marked the inclusion of glass into her work. In 2025, she was selected as an Artist in Residence at Bundanon and will present a solo exhibition of new works at Canberra Contemporary lakeside gallery focusing on African diaspora and cultural memory.

**Merryn Lloyd's** works emerge from process, and it's the investigation into this invisible part of making that drives her practice. Merryn is methodical in the studio and sets up ways of making, letting the artwork unfold within that methodology. Her paintings are made from familiar materials such as wood, plastic, wax, netting, silk and felt and are intimate in scale. They search around themselves for space, form, expression and associations with everyday life.

Merryn's recent practice responds to the limited time associated with parenthood, applying her established methodical and process-driven practice to working with fabrics, pre-prepared surfaces and pre-existing artworks. Lately she has spent more time sewing: making quilts for midwives and babies, repairing items around the house, and as a gesture holding things together. She engages with ideas that percolate while she mothers, creating frameworks for new works and relishing the opportunity to complete a small work in a single sitting.

Merryn graduated from a Bachelor of Visual Art (Painting) at Monash University (2008). She has held solo exhibitions in Melbourne at Caves (2021), Daine Singer (2017) and Utopian Slumps (2014); in Canberra at Tributary Projects (2017); and in New Zealand at Paulnache (2016). Her work has been shown in group exhibitions in Melbourne, Sydney and Canberra at Tiles Lewisham, Lon Gallery, Conners Conners, Mornington Peninsula Regional Gallery, ANCA, Artbank Sydney, Town Hall Gallery, West Space, TCB, c3, Utopian Slumps, Kings ARI, Bundoora Homestead, Stockroom, Platform, Shepparton Art Museum, Seventh and The Narrows. Collaborative works by Merryn and Renee Cosgrave have been commissioned by La Trobe Art Institute (2025), Incinerator Art Gallery (2016) and Monash University Museum of Art (2013). Merryn was a member of the Donkey's Tail (2008-2015), and completed a residency at Megalo Print Studio (2018). Her work is held in the Artbank national collection and private collections in Melbourne, Canberra, Sydney, New Zealand and the USA.

**Dionisia Salas** explores in-between states of being, using the material tussle of painting to tap into areas of consciousness, subconsciousness and dream states; to play around in what is reality and what is imagined. In 2025 she was part of *Tender* at Ngungungula, Bowral NSW, an exhibition celebrating the work of Australian Women Artists. In 2024-25, Dionisia held two major solo exhibitions *Night Jar* at NAP Contemporary, Mildura, VIC and *Of mouth and mind* at Goulburn Regional Art Gallery, Goulburn, NSW.

Dionisia's work is held in private and public collections nationally and internationally including Art Bank, Canberra Museum and Gallery, Goulburn Regional Gallery Art Collection, and the Australian National University Art Collection. In 2023 she was selected as a finalist in the Sir John Sulman Art Prize, and her work was exhibited at the Art Gallery of New South Wales. She has exhibited widely including at Sutton Gallery, Narm/Melbourne, Watters Gallery, Gadigal land/Sydney and Grantpirrie, Gadigal land/Sydney. Dionisia has exhibited consistently in the critical and vibrant artist-run scenes in both Berlin, Germany and throughout Australia including Pavillion am Milchhof, Berlin, TCB and Kings Artist Run, Narm/Melbourne and Canberra Contemporary Art Space, Kamberri/Canberra. She has been awarded several competitive grants from state and national arts funding bodies and has been awarded funded residencies in Berlin and Australia.

Dionisia currently lives and works on Walbanga Country/Braidwood, NSW, Australia.

