



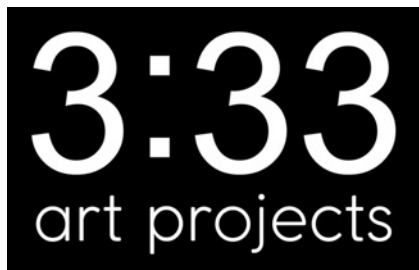
THE WORK OF ANNALISA FERRARIS

VIEWING BY APPOINTMENT ONLY

Annalisa Ferraris is a Sydney-based artist, whose hard edge minimalist works are refined by sculptural depth, a developed palette and love of brutalist architecture. Her architectural vistas and iconic pools successfully blur the line between sculpture and painting, challenging the execution of shadows and creating depth perception that is at once taunting and calming. This more minimalist development was an inevitable trajectory for Ferraris. Drawing on the great minimalist masters that have come before her, Ferraris finds a quiet calmness in the abstract, which translates to the affectual pull of her serenely sculptural paintings. Ferraris delves into the conceptual, prompting her viewer to question their perceptions, by skilfully creating the world anew through her quiet, minimalist lens.

Recently, Ferraris has explored her audience's perception as it relates to familiarity and imagination. She creates worlds that feel familiar, yet exotic, reminiscent of travel and places once visited, dreamt of returning to, and longed to experience. For Ferraris, it is less about a particular subject and more about a feeling. Formal construction takes a backseat and instead acts as a conduit for something entirely cerebral and emotive. Ferraris leaves it up to the viewer to construct a sense of place and memory: "I want to evoke more with less, to take us places as far and wide, as limitless as our imagination-with a map that gives as little information possible."

Annalisa Ferraris (Sydney) graduated from the National Art School in 2011 and attended Central Saint Martins Summer School in London in 2014, since which her career has flourished, featuring regularly in major Australian art prizes, and design publications. Ferraris has been included in the Mosman Prize (finalist 2022, 2017 and 2016), The Paddington Art Prize (2021, 2018), and the Ravenswood Womens' Art Prize (2021). Ferraris has also received significant editorial coverage from publications including RUSSH Magazine, The Design Files, Harpers Bazaar, Vogue and The Financial Review. Ferraris will make her major art fair debut with James Makin Gallery in 2022 at Sydney Contemporary.



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White walls and empty pool

2022

Acrylic on polyester

152 x 102cm

\$6,600



Pink fade, the end of summer

2021

Oil on polyester

180 x 130 cm

\$7,800



A corner in Paris II

2022

Acrylic on board

30 x 20 cm

\$1,100



Shadows are the only things that fill the pool

2022

Acrylic on polyester

152 x 102cm

\$6,600



A corner in Paris II
2021
Acrylic and oil on board
120 x 80cm
\$5,500



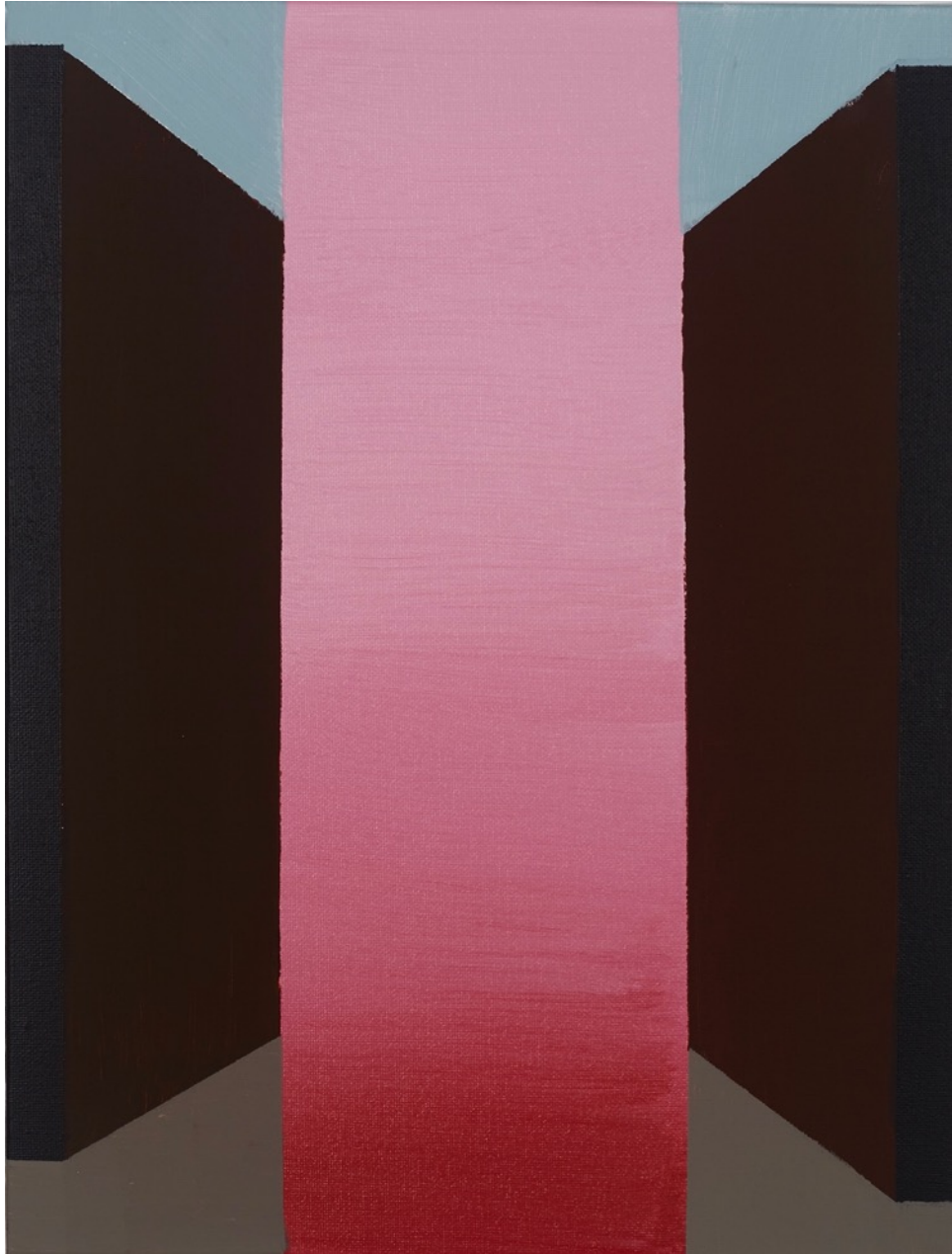
Burnt orange & navy striped pool

2022

Acrylic on polyester

152 x 102 cm

\$6,600



Everywhere all at once

2022

Acrylic on polyester

40 x 30 cm

\$1,200



From Liguria with love

2022

Acrylic on polyester

40 x 40 cm

\$1,200



From the Balcony at Nonna's Whale Beach
2019
Oil on board
42 x 61cm
\$2,500



Green inset with pink (faded) square

2021

Oil on board

80 x 120 cm

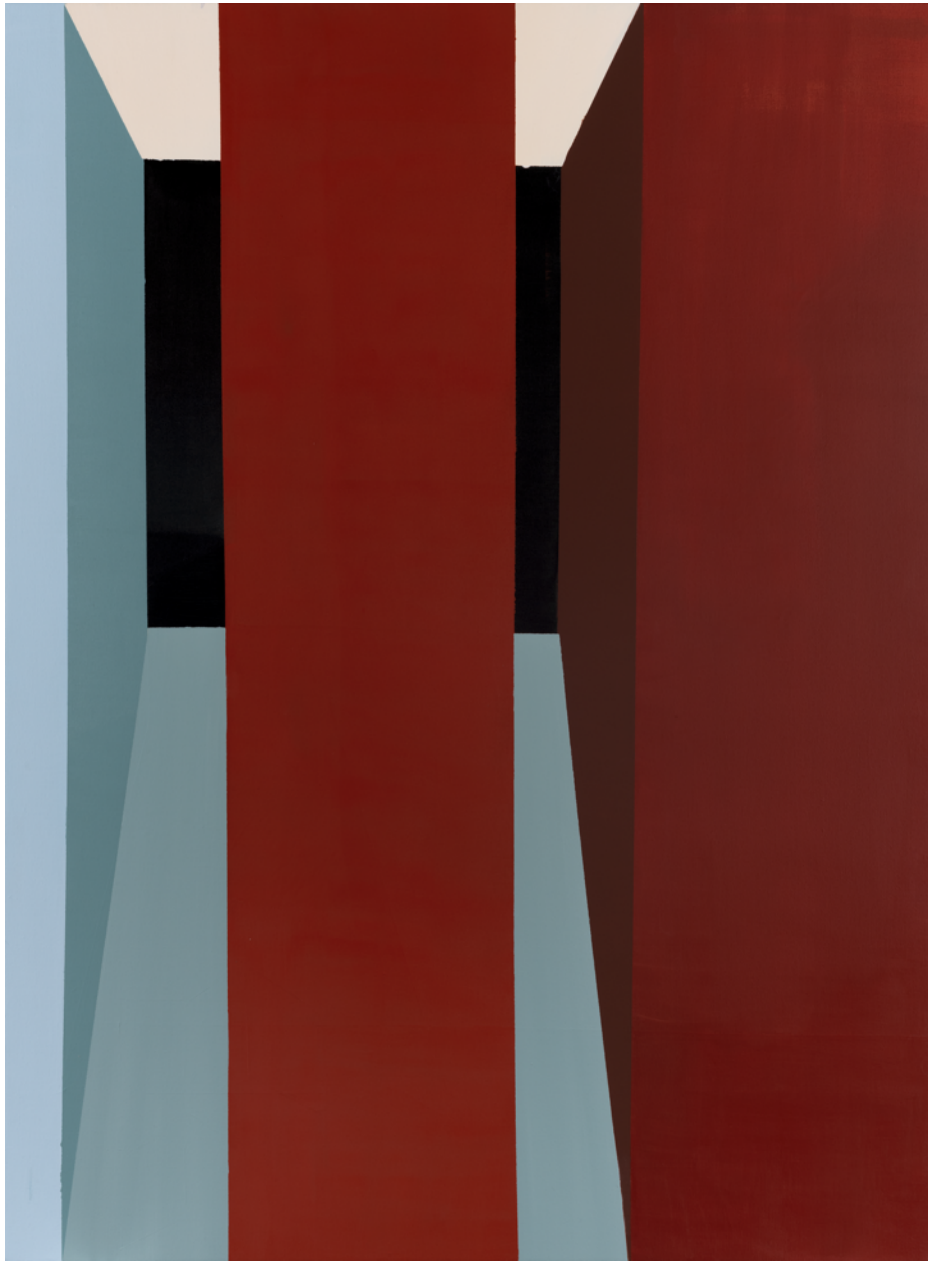
\$5,500



Istanbul
2022
Acrylic on
polyester
30 x 40 cm
\$1,200



Corfu II
2022
Acrylic on polyester
60 x 45cm
\$2,500



Looking out, looking in Brooklyn

2022

Acrylic on polyester

120 x 60 cm

\$4,900



Mustard & navy (pool)

2022

Acrylic on polyester

60cm x 45cm

\$2,600



Nowhere to go but everywhere

2022

Acrylic on polyester

150 x 150 cm

\$7,600



A pool for modernists

2021

Oil on polyester

55 x 55 cm

\$2,500



Pink fade forever

2022

Acrylic on polyester

152 x 102 cm

\$6,600



Pool

2022

Acrylic on polyester

60cm x 45cm

\$2,600



Pool (pink)
2022
Acrylic on polyester
60cm x 45cm
\$2,600



Pool
2022
Acrylic and oil on polyester
40 x 30 cm
\$1,200



Water Garden for Cressida Campbell

2019

Oil on board

60 x 80cm

\$3,400



***Landau House, Whale Beach –
Harry Seidler 1952***

2018

62 x 122cm

Acrylic on board

NFS



Champion Ruby Motel

2022

Acrylic on polyester

30 x 30cm

NFS