



Domestic Goddess

The Corner Store Gallery

382 Summer Street Orange NSW 2800 | www.cornerstoregallery.com

April 13 - April 23 | Online Sales Launch 8pm April 12th

Exhibiting Artists: Emily Heath, Melanie Vugich, Linda Kruger, Mary Donnelly, Michelle Fogarty, Jan Spencer and Jude Keogh.

Curated by: Madeline Young

Domestic Goddess is a group exhibition curated by Gallery Director, Madeline Young, bringing together the work of some of Australia's most exciting, contemporary female artists. Each artist creates vibrant, lively, colourful Still Life and Interior works celebrating the domestic environment.

This exhibition is a visual, “tongue in cheek” take on the modern Australian woman's role in the household.

Emily Heath

Emily Heath is an emerging artist living and working in Sydney, Australia. She has a Bachelor of Arts and a Diploma of Fashion Design and when not painting, works part-time as a textile designer.



This collection by Emily Heath is a celebration of domesticity and an acknowledgement of the tenacity, flexibility and resilience needed to navigate the competing demands of our busy modern lives. Rather than relegate the mess of living and working in a small space to the fringes, Heath embraces the chaos and celebrates the beauty, joy and humour inherent in fleeting, everyday moments. For Heath, art is a form of self-exploration and in her work she seeks to understand how people relate to one another and how in turn this relationship impacts and leaves its trace on our lived environments. This new body of work is an invitation into Heath's family home to witness her reverence for the everyday and to become familiar with the trappings of her very un-goddesslike domestic world.

"I really wanted to dive into and challenge the idea of a 'domestic goddess' and how that term has historically been used as a confining description and judgement of women. While in many societies women no longer need to be a 'domestic goddess' to be regarded as the epitome of womanhood, I do think that judgement around how we manage our homes lingers.

I want people to view the work and feel that they are getting to know who I am and how I live and through this support the idea that home is whatever you choose to make it." Emily Heath

Emily Heath, I Find You There, 2022

Acrylic on Cotton/poly canvas, 40x40cm, framed in raw Oak

\$900



Emily Heath, Everything You Do, 2022

Acrylic on Cotton/poly canvas, 30x30cm, framed in raw Oak

\$700



Emily Heath, Where We Are, 2022

Acrylic on Cotton/poly canvas, 50x60cm, framed in raw Oak

\$1300



Emily Heath, Listen Closely, 2022

Acrylic on Cotton/poly canvas, 58x65cm, framed in raw Oak

\$1450



Melanie Vugich



Melanie Vugich grew up in the outback NSW town of Broken Hill then spent time in Adelaide, Sydney and London before venturing to Italy. She fell in love with Florence and lived there for 25 years, working as a fabric designer for high-end fashion labels and painting in her spare time.

Relocating to the Sydney suburb of Bronte in 2010, Melanie now paints full time and focuses on the still life genre, which allows her to celebrate the beauty of Australian native flowers and everyday household items. She also enjoys collaborative projects – in 2021 Melanie was invited to design fabrics for Oscar de la Renta and Victor Bellaish, two of the world’s most beautiful and innovative fashion labels.

“The paintings I created for the Domestic Goddess show are a direct reflection of my domestic life... They feature many of my favourite household items and the art books I refer to regularly. My partner loves flowers and curated table settings as much as I do, so the paintings are also a celebration of our shared aesthetic and his significant contribution to our colour-filled home.” - Melanie Vugich

Melanie Vugich, Some Mornings Are Brighter Than Others
Oil on Board, 79x64cm, framed in timber shadow box frame
\$3650



Melanie Vugich, The Bliss Of Being With You

Oil on board, 79x64cm, framed in timber shadow box frame

\$3650



Linda Kruger

Linda Kruger is an Australian artist with a professional background making media installations for museum exhibitions. She joined the Corner Store Gallery's stable of artists early in 2021.

In this exhibition, Linda pays loving tribute to the seemingly ordinary objects in her home. To her, the most important forms are those that serve us daily and are usually overlooked: the colours and patterns of the messy tabletop, the exotic creaminess of a glass of milk, abundant fresh fruit from local growers, and foraged flowers in a gifted vase. These are the goddess forms – the tones and colours of domestic happiness that transcend the humdrum of everyday life. It is the reverence given to these everyday objects that raises them from the profane to the sacred.

"The term "domestic goddess" brings to mind the art of imbuing a sense of beauty, warmth and significance to domestic objects that are otherwise overlooked.

I hope the viewer of these paintings will find renewed awareness and appreciation of their own domestic environment, and discover that their own domestic objects are more than enough - in fact unexpectedly wonderful."



Linda Kruger, Strawberries and Cream, 2022
Acrylic on canvas, 32.5x32.5cm, timber shadow box frame
\$620



Linda Kruger, Morning Table, 2022

Acrylic on canvas, 33x43cm, timber shadow box frame

\$780



Linda Kruger, Morning Miscellany, 2021

Oil on canvas, 32.5x27.5cm, timber shadow box frame

\$520



Linda Kruger, Locally Grown, 2021

Oil on canvas, 33x33cm, timber shadow box frame

\$620



Linda Kruger, Foraged Flowers, 2022
Acrylic on canvas, 32.5x27.5cm, timber shadow box frame
\$520



Mary Donnelly

Mary Donnelly is an artist where the smooth tabletop absorbs her entire composition, a poetic minimal space where vessels assume a sculptural and singular grace. Donnelly's practice is an ongoing study of exploring the underlying compositional structures. Highly sculptural still-life compositions showcase the understated beauty of simple objects; a collection of objects that would otherwise have gone unnoticed become the subject for observation. A finalist in the National Still Life Award in 2017, Mary Donnelly's artwork offers her viewers an alternative perspective.



“When Madi first put forward the title of Domestic Goddess my first reaction was someone who excelled in all department - domestic, political, articulate, creative, with the ability to move quite effortlessly between all; and achieve much. On researching the term, it seems to have been altered to fit into present times. A 2016 version of “domestic goddess” was a woman with endless talents, especially domestic skills, who excels at cooking and preparing meals; a woman who is open and giving. Today the word “domestic” continues to relate to the running of a home or to family relations. The word “goddess” takes on rather a romantic notion; that of finding inner peace; leading an authentic and honest life and empowering the feminine self.

With the title Domestic Goddess and the colourful, vibrant palette; my hope is that the viewer can sense within the works, a ‘presence’ that is comfortable, happy and fulfilled in whichever space that they care to inhabit.” - Mary Donnelly

Mary Donnelly, Composition Ajax and George, 2022
Polymer acrylic, collage and charcoal on canvas, 54x43cm, framed
\$1500



Mary Donnelly, Composition Ajax and Afternoon Tea, 2022
Polymer acrylic, collage and charcoal on canvas, 54x43cm, framed
\$1500



Mary Donnelly, Composition Ajax and Giacometti, 2022
Polymer acrylic, charcoal on canvas, 64x64cm, framed
\$1600



Mary Donnelly, Composition Breakfast with George, 2022
Polymer acrylic, charcoal on canvas, 54x54cm, framed
\$1500



Michelle Fogarty

Art is Michelle Fogarty's passion. It was always her calling and since becoming a full-time artist, she has lived the life that she has longed for.



Michelle's love of flora is followed very closely by her love of pattern and colour. She paints still lifes from above, looking down upon a table, observing a scene. Michelle's paintings represent a moment in time, a conversation, a gathering, each with its own story to tell. Colour, light and shadow are crucial to get art. She loves patterns that compete with each other with no obligation to match. Michelle's work resonates with a diverse age group, lending itself to a contemporary or traditional setting. She loves the texture and vibrancy of oil paint, feeling it rich and buttery on the paint brush.

"I think one of the things we have learnt over the last couple of years is what is most important to us. Most people would say family and what houses our families is our homes. We have given ourselves permission to stay home and enjoy the simple things. For some it's cooking and others it's making a safe sanctuary, surrounded by all that we love.

I hope my paintings evoke this sense of serenity, to brighten a wall, trigger a memory and to compliment the beautiful things we love and cherish.

When I think about what a domestic goddess is, it's not the one with the biggest house with the best of things. It's the one who cares for their environment, making it comfortable, safe and serene. The one that feeds their loved ones with pure, genuine love, no matter how it tastes." - Michelle Fogarty

Michelle Fogarty, Cooking Queen, 2022

Oil on canvas, 79x79cm, framed

\$2700



Michelle Fogarty, Ribbon and Reflection, 2022

Oil on Canvas, 53x53cm, framed

\$1990



Michelle Fogarty, Scones, Jam and Cream, 2022

Oil on Canvas, 53x53cm, framed

\$1990



Michelle Fogarty, Honey Jar, 2022
Oil on Canvas, 53x53cm, framed
\$1990



Michelle Fogarty, Three Figs, 2022
Oil on canvas, 53x53cm, framed
\$1990



Jan Spencer



Jan Spencer is inspired by the domestic spaces of her friends...spaces shared for morning teas and drawing; courtyard gardening swapping plants; table tennis dinners, lucky to see the owner's ceramic creations in her new bathroom; and Jan's bookshelf with some of her ceramic collection.

“When I heard the term “domestic goddess” I immediately thought of all the inspiring domestic spaces of my women friends, who are strong, individual, and excel in the fields of either documentary making, art, jewellery or ceramics. Their spaces reflect their strengths and are imbued with colour and passion.

I trust my works will connect with an experience or moment the viewers have had or identify with and feel compelled to return a glance and find even more to see.” - Jan Spencer.

Jan Spencer, Studio Dulwich Hill, 2022

Oil crayon on coloured papers, torn and collaged, 25x20cm

\$350



Jan Spencer, Studio Door Dulwich Hill, 2022

Oil crayon on coloured papers, torn and collaged, 25x20cm

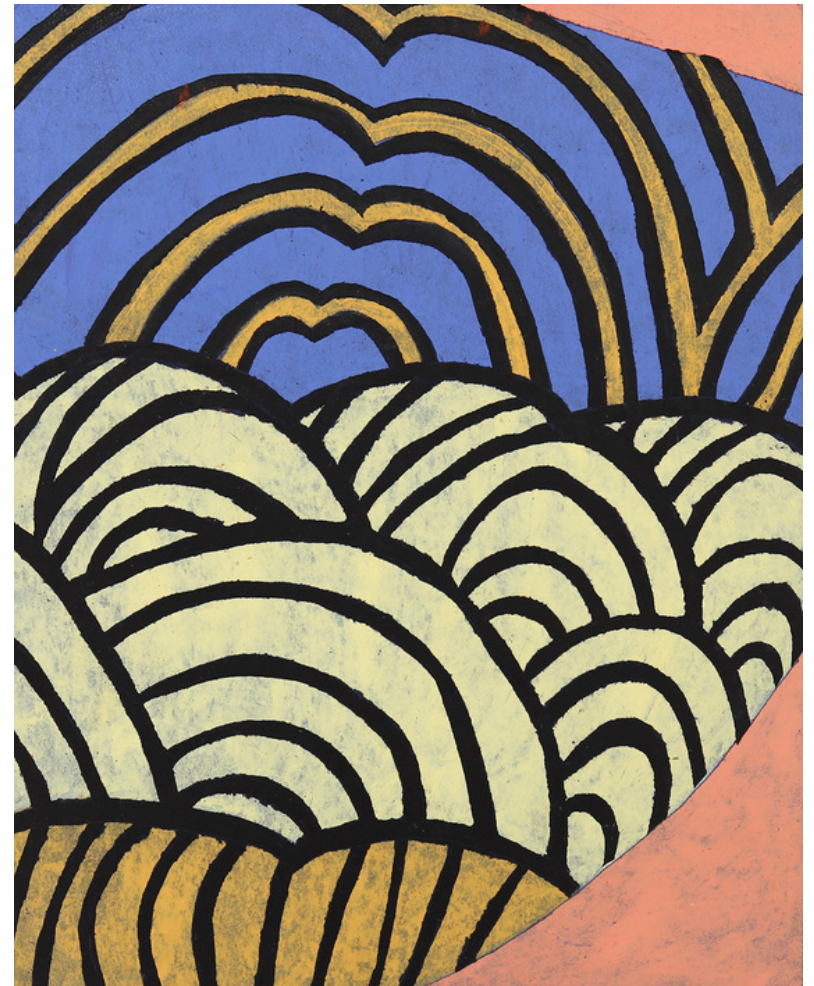
\$350



Jan Spencer, Bowl Rozelle, 2022

Oil crayon on coloured papers, torn and collaged, 25x20cm

\$350



Jan Spencer, Bookshelf Rozelle, 2022

Oil crayon on coloured papers, torn and collaged, 25x20cm

\$350



Jan Spencer, Books Rozelle, 2022

Oil crayon on coloured papers, torn and collaged, 25x20cm

\$350



Jan Spencer, Courtyard Garden Balmain, 2022

Oil crayon on coloured papers, torn and collaged, 25x20cm

\$350



Jan Spencer, Bathroom Erskineville, 2022

Oil crayon on coloured papers, torn and collaged, 25x20cm

\$350



Jan Spencer, Bathmat Erskineville, 2022

Oil crayon on coloured papers, torn and collaged, 25x20cm

\$350



Jude Keogh



Jude's primary work is functional stoneware ceramics. She enjoys making objects out of clay that can be used and appreciated everyday. Form and function are paramount in her work as she was taught to create functional pieces that sit well in your hands and weight is also important. She chose to work with stoneware ceramics because of its durability.

Jude also likes to work with alternative firing techniques such as pit firing and saggar firing, using ceramic cylinders as a canvas to make the most of the different effects alternative firing techniques can produce.

“Domestic goddess brings to my mind a woman who can cook anything, has the best kitchen appliances and the finest serving dishes. She is impeccably dressed and a great figure, and a great entertainer. A woman straight out of the 50’s and 60’s. A real master of her domain. But it also brings to mind the absolute separation of men and women with no in between. The misogynistic statement of a woman's place in the house is something I completely disagree with.

I would like the viewer to be transported to the 50’s and 60’s when looking at my ceramic pieces. Enjoying a piece of pie in the afternoon with a glass of Gin or at a dinner party with some fondue and friends. But to also reflect on the underlying misogynistic tone the term domestic goddess represents. Which is why I have chosen the colours pink and blue to glaze some of my pieces.” - Jude Keogh

Jude Keogh, Fondue With Friends, 2022

White stoneware, 21.5cm high

\$320



Jude Keogh, Grate for Girls and Boys, 2022

White stoneware, 14.5 & 15cm high

\$90 each



Jude Keogh, Family Pies, 2022

White stoneware, 20cm, 22.5cm and 24.5cm

\$70 - \$90



Jude Keogh, 2 Big Jugs, 2022

White stoneware, 34.5cm and 39cm tall

\$350 - \$380



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