

# MARK RODDA



## RESTING MINOTAUR

NICHOLAS  
THOMPSON  
GALLERY

10 TO 27 JUNE 2026

## RESTING MINOTAUR

Mark Rodda's *Resting Minotaur* is a wondrous, alchemic suite of works that see his abstract and figurative craft coalescing ever closer. Rodda the colourist pulls focus here with his ranging palette at times arbitrarily strewn around like confetti, at others graded with the greatest care and detail. We see a confectionary-hued evolution of original painterly gestures involving bubbles, lattices, colour-cluster-daubs and other playful meanderings set alongside motifs of vine-covered ramparts that hark back centuries. Landscapes play home to an interesting, not-lonely-yet-all-alone set of characters (and their domiciles) engaged in a range of pastimes.

Rodda grew up on linawina Country in wulawali, lutruwita (New Norfolk, Tasmania) in the mist and fog of the timtumili minanya (Derwent River and Valley) where mountains surrounded and one had to look upwards to find skies. Here, *The farm hand*, *Nearing the plateau* and *Reticent custodian* are all current examples of typical Rodda landscapes where the sky is marginalised to the top of the canvas, giving us the feeling that we're deep in a valley. In these works there is often a nebulous, misty feel to the way land is rendered such that it's often unclear where horizons begin and end. Solid ground resembles rainbows and horses disappear into vapour.

A case in point is *Shield and standard* where both land and sky ignite with flares of colour in an event horizon pastoreale. There is a lightness to the terra firma that feels as though it's set in clouds, edges that Rodda may once have threatened with masking tape are now fluffed and smudged. A moment of exception is the hefty shield wielded by a Puck-ish pyjama wearing protagonist bearing his standard aloft. Standard bearing for whose army? It's unclear. Like much in these pictures, outlines are blurred and motivations for players are too.

What of *The farm hand*'s sorcerer casting potent spells in their cauldron and of course, our star of the show, the *Resting minotaur*. The creature sits nonchalantly adrift aboard a fine, lanterned gondola, much like some slacker character from Hieronymus Bosch, emerging from the secret exit of a giant strawberry souffle? They are caught in playful, ubiquitous moments like children waving magic wands, sitting on lilos at the beach or playing

make-believe battle. Rodda has a special place for these characters and their carry-on and seems to wish that we never lost this sense of wonder as we grew into adults.

These souls call to mind a student, described by a friend, who was studying early music in Switzerland. He was “an American natural trumpet player from rural Wisconsin who wore, proudly and without irony, year-round, stylistically correct medieval clothing he had sewn for himself.” Or perhaps, a chorister with whom I once worked, who spent his modest pay-packets saving for a full chain mail suit to wear LARPing. These are both like archetypal Rodda characters—unabashed, (probably) shunned, or at least questioned by more conservative elements of society but given full agency within his paintings.

Rodda’s instinct for colour finds a potent outlet in his nebula paintings. If nebulae act as nurseries for the universe, incubating cosmic dust to form new stars, then the phenomena strike a pleasing parallel to Rodda’s own **Nebula** series, commenced in 2016. Inspired in part by the healthy stack of New Scientist magazines at his bedside, these were initially small works on board that have developed into highly experimental blocks of suspended chromesthesia and frozen bubble tea that still somehow represent that giant cloud of dust and gas in space from which much of this universe derives. And if, from our valley, we crane our necks upward, we might see something just like this playing out in the skies of our imagination, way up there in the atmosphere. But I doubt it, because no-one really sees things like Mark Rodda.

Oliver Mann, 2026

In this exhibition of new paintings there are two streams, abstract and figurative, that I have been following for a number of years, which at times can converge and at other times veer in almost opposite directions. Aside from this there is always a common thread that links my paintings, and that is a yearning for some unknown and romantic otherworld.

My figurative works are always intended to exist in a world beyond time, in some strange mix of the future and past, but never in the present. These worlds, usually sparsely populated, leave ample space for viewer projection and contemplation.

The abstract paintings tend to dwell on more cosmic themes, the fractal nature of the micro's link to the macro or an atom's relationship to a galaxy. These non-representational works are mostly painted using an experimental technique developed over a number of years, basically they are painted in reverse on glass and then removed from the glass and attached to wood panel. This gives them an unusual surface that almost seems printed but on close inspection has a unique and subtle tactile nature.

Mark Rodda, 2026

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**MARK RODDA**

*The farm hand*

2026

synthetic polymer and oil on linen

137 x 102 cm

\$6,500

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Nebula 26A*

2026

synthetic polymer and oil on linen, framed

76 x 84 cm

\$3,200

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Shield and standard*

2026

synthetic polymer and oil on wood panel

75 x 60 cm

\$2,800

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*The day-trippers*

2026

synthetic polymer and oil on wood panel, framed

54 x 77 cm

\$2,800

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Reticent custodian*

2023

synthetic polymer and oil on wood panel, framed

70 x 58 cm

\$3,000

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Resting minotaur*

2026

synthetic polymer and oil on wood panel

62 x 50 cm

\$2,600

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Nebula 26E*

2026

synthetic polymer on wood panel, framed

37 x 42 cm

\$2,200

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Nebula 26B*

2026

synthetic polymer on wood panel, framed

27 x 54 cm

\$2,200

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Nebula 26D*

2026

synthetic polymer on wood panel, framed

42 x 31 cm

\$2,200

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Nebula 26C*

2026

synthetic polymer on wood panel, framed

30 x 41 cm

\$2,200

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Dwelling (safe from marauders)*

2026

synthetic polymer on wood panel, framed

34 x 24 cm

\$1,600

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Nearing the plateau*

2026

synthetic polymer and oil on wood panel, framed

27 x 26 cm

\$1,200

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Nebula 26F*

2026

synthetic polymer on wood panel, framed

19 x 22 cm

\$1,200

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Nebula 26G*

2026

synthetic polymer on wood panel, framed

17 x 22 cm

\$1,200

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*A sun-dazzled hillside*

2026

synthetic polymer and oil on wood panel

25 x 23 cm

\$800

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Upland spring*

2026

synthetic polymer and oil on wood panel

20 x 17 cm

\$600

NICHOLAS  
THOMPSON  
GALLERY



**MARK RODDA**

*Cloistered laboratory*

2026

watercolour on paper

38 x 29 cm

\$400















**Mark Rodda** has a Bachelor of Fine Art (Painting) from the University of Tasmania and a Bachelor of Fine Arts (Honours) from RMIT. He has held solo exhibitions since 1995 in Melbourne, Kyneton, Sydney, Auckland, Darwin and Launceston at venues including Linden Centre for Contemporary Art, TCB, Westspace, Bus, Kings, Seventh, the Australian Centre for Photography, Sydney; Centre for Contemporary Photography, Melbourne; Next Wave Festival and the NT Centre for Contemporary Art, Darwin.

Mark's work has been included in group exhibitions at the National Gallery of Victoria, the Art Gallery of New South Wales, Gippsland Art Gallery, C3 Contemporary Art Space, Hazelhurst Regional Gallery, Art Gallery of Ballarat, ACMI, Casula Powerhouse Arts Centre Sydney, Gippsland Art Gallery, Counihan Gallery and Bundoora Homestead Art Centre. He was awarded the Glover Prize in 2014 and has been a finalist in the R&M McGivern Prize (2019), Darebin Art Prize (2019), John Leslie Art Prize (2016, 2012), Blake Prize (2016), Glover Prize (2015), Rick Amor Drawing Prize (2014) and the Wynne Prize (2013). Mark's work is held in the collections of MONA, Artbank as well as tertiary and regional collections in Australia and internationally.

## MARK RODDA

### EDUCATION

- 1999 Bachelor of Arts (Fine Art) (Honours), Royal Melbourne Institute of Technology  
1994 Bachelor of Fine Art (Painting), University of Tasmania

### SOLO EXHIBITIONS

- 2026 *Resting Minotaur*, Nicholas Thompson Gallery, Melbourne  
2024 *More Nebula Paintings*, Gallery 9, Sydney  
2022 *Meander Glade*, Stockroom, Kyneto  
*Molecular Assembly*, Gallery 9, Sydney  
*Spring Collection*, Haus of Vovo, New Norfolk, Tasmania  
2021 *Gossamer Trail*, Stockroom, Kyneton  
2020 *Benign Complex*, Mars Gallery, Melbourne  
2019 *All-rounder*, Gallery 9, Sydney  
2018 *Alignment: Chaotic Neutral*, Stockroom, Kyneton  
2017 *Ephemeral Archipelago*, Estuary Lookout, Gallery 9, Sydney  
2015 *Flora with Fauna*, Gallery 9, Sydney  
*Nature vs Nurture*, Sanderson Contemporary, Auckland  
2014 *Lairs of the Haunted*, Utopian Slumps, Melbourne  
2013 *Shoeglaze*, Gallery 9, Sydney  
2012 *Autumn Landscapes*, Utopian Slumps, Melbourne  
2011 *Sleeping Giants*, Utopian Slumps, Melbourne  
*Mark Rodda + Jake Walker*, Utopian Slumps stall, Auckland Art Fair  
2010 *Tidal River, 24Hr Art*, NT Centre for Contemporary Art, Darwin  
*Phantom Lords*, Seventh, Melbourne  
2009 *Tidal River*, Kings ARI, Melbourne  
2008 *True Game Systems*, (in collaboration with Utopian Slumps and Buro North),  
*Next Wave Festival*, Federation Square, Melbourne  
*Quest for Fire*, Imp Above Greville, Melbourne  
2007 *The Inland Sea*, Utopian Slumps, Melbourne  
*Under A Tungsten Star*, Centre for Contemporary Photography, Melbourne  
*Four Short Films*, Video Lounge, Australian Centre for Photography, Sydney  
2005 *Monsters & Their Treasure*, Bus, Melbourne  
*Fortress*, Westspace Inc. Melbourne

- 2004 *New Instruction in Lawlessness*, TCB art inc, Melbourne  
*Evil Twin*, Linden Centre for Contemporary Art, Melbourne
- 2002 *2D Game Scenarios*, Mass gallery, Melbourne
- 1995 *Deliberate Mistakes and Planned Spontaneity*, Gallery Two, Launceston

#### **SELECTED GROUP EXHIBITIONS**

- 2025 *Summer 2025*, Nicholas Thompson Gallery, Melbourne  
*Melbourne Art Fair*, Gallery 9 Booth, Melbourne  
*Our Final Show*, Gallery 9, Sydney  
*Caves Fundraiser*, Caves, Melbourne
- 2024 *Len Fox Painting Award*, Castlemaine Art Museum, Castlemaine
- 2023 *Gallery 9 Room*, Spring 1883 Art Fair  
*Bayside Acquisitive Art Prize* (finalist), Bayside Gallery, Brighton
- 2022 *Gallery 9 Stall*, Sydney Contemporary Art Fair  
*Stand with Ukraine*, Poimena Gallery, Launceston  
*Blackwood Tokonoma High Summer*, Mr Kitly, Melbourne
- 2021 *Orbit*, Poimena Gallery, Launceston  
*Every Artist Ever*, Stockroom, Kyneton
- 2020 *Future ourselves, scenes*, Bus Projects, Melbourne  
*HELL 'N' BACK*, Caves Fundraiser, Melbourne  
*The Dark Mirror*, Sarah Scout Presents, Melbourne  
*Mixed Tape 2020*, Stockroom, Kyneton
- 2019 *Friends & Family*, Daine Singer, Melbourne  
*R&M McGivern Prize*, Maroondah Federation Estate Gallery, Ringwood  
*Darebin Art Prize*, Bundoora Homestead Art Centre, Bundoora  
*Westspace Fundraiser*, Westspace, Melbourne  
*Caves Editions*, Caves, Melbourne  
*Caves Fundraiser*, Caves, Melbourne
- 2018 *Melbourne Art Fair*, Gallery 9 stall, Melbourne  
*Night Visions*, Winter Nightscreen Project, Counihan Gallery, Brunswick  
*Materials*, An Exhibition by Tom Crago, Neon Parlour, Thornbury  
*All We Can't See*, Yellow House, Sydney  
*All We Can't See*, Fortyfivedownstairs, Melbourne  
*Mixed Tape*, Stockroom, Kyneton
- 2017 *Tom Crago's Materials*, (contributing artist), NGV Triennial, Melbourne

- 2016 *Stockroom Travels*, Cremorne Studio's, Cremorne  
*Spring 1883 Art Fair*, Gallery 9's Room, Melbourne  
*John Leslie Arts Prize* (finalist), Gippsland Art Gallery, Sale  
*9 Almost 10*, Gallery 9, Sydney  
*Blake Prize* (finalist), Casual Powerhouse Arts Centre, Sydney  
*Otherworld*, Tauranga Art Gallery, New Zealand
- 2015 *Group Show*, Gallery 9 Sydney  
*Glover Prize* (finalist), Evandale, Tasmania  
*Freak of Nature*, Mailbox Art Space, Melbourne  
*Spirit of Adventure*, ACMI, Melbourne
- 2014 *Glover Prize* (winner), Evandale, Tasmania  
*Rick Armor Drawing Prize* (finalist), Art Gallery of Ballarat  
*Sublime Point - The Landscape in Painting*, Hazelhurst Regional Gallery, NSW  
*Leeawuleena Sleeping Water*, Lake St Clair, Tasmania  
*RIGHTNOW*, Boomalli, Sydney  
*Fin*, Utopian Slumps, Melbourne  
*C3 Fundraiser*, C3 Contemporary Artspace, Melbourne
- 2013 *Rock, Vapour, Fissures*, Utopian Slumps, Melbourne  
*Wynne Prize* (finalist), Art Gallery of New South Wales, Sydney  
*Monstrous*, Neospace, Melbourne
- 2012 *John Leslie Arts Prize* (finalist), Gippsland Art Gallery, Sale
- 2011 *The Painting Group*, Milani Gallery, Brisbane  
*You're Welcome*, Mars Gallery, Melbourne  
*My Garden, One Minutes Series #3*, Academisch Medisch Centrum, Amsterdam; Amsterdam Museum, Amsterdam; deBuren, Brussels; Centraal Museum, Utrecht; Cultuurwerf/Buro Beeldende Kunst, Vlissingen; Graphic Design Museum, Breda; het Haarlem College; Kunsthal KAdE, Amersfoort; Marres - centre for contemporary culture, Maastricht; NIMk, Amsterdam; Schunck, Heerlen; TwentseWelle, Enschede  
*The Shilo Project*, Wangaratta Exhibitions Gallery The Shilo Project, Gippsland Art Gallery  
*Google Me This*, The Library Artspace, Melbourne
- 2010 *Painting Group*, Utopian Slumps, Melbourne  
*Opening Exhibition*, MR Kitly, Melbourne  
*Carbon Co-dependance*, Platform, Melbourne  
*Notfair 2010*, Melbourne  
*The Ultimate Time Lapse Megamix*, Next Wave Festival, Federation Square

- Notfair stall*, Art Melbourne, Melbourne Exhibition Centre  
*Everything We Build We Tear Apart*, Poimena Gallery, Launceston  
*The Shilo Project*, Mildura Arts Centre  
*The Shilo Project*, SH Ervin Gallery, Sydney  
*The Shilo Project*, Warrnambool Art Gallery  
*Territorial Pissings*, Utopian Slumps, Melbourne
- 2009 *The Shilo Project*, The Ian Potter Museum of Art, Melbourne  
*Visage*, Firstdraft, Sydney
- 2008 *Where in the Woods?*, VCA Margaret Lawrence Gallery, Melbourne  
*Informal Rituals*, TCB art inc, Melbourne  
*The Last Hurrah!*, Imp Above Greville, Melbourne  
*Satellite Show*, Joint Hassles, Melbourne
- 2006 *Tom Jeppe, Nathan Gray & Mark Rodda*, studio warehouse, Melbourne  
*SafARI*, China Heights, Sydney & Project Contemporary Art Spaces, Wollongong  
*Styx*, Imp, Melbourne  
*Little Aesthetics*, Twentybythirty, Melbourne  
*The Secret Shelf Life of Us*, Platform2, Melbourne  
*Mini Works*, Dep\_Art\_Ment, Auckland
- 2002 *We don't charge for looking*, Block Gallery, Sydney  
*Creatures*, George Paton Gallery, University of Melbourne  
*University of Tasmania Alumni*, Inveresk Academy of the Arts, Launceston  
*The Arch Rival of Verbal Communication*, Latrobe Street Gallery, Melbourne
- 2001 *City of Hobart Art Prize*, Tasmanian Museum and Art Gallery, Hobart
- 2000 *In-formal*, Poimena Gallery, Launceston
- 1999 *Fin*, Gertrude Contemporary Art Spaces, Melbourne  
*RMIT Communication Exhibition*, Yuan Ze University Arts Centre, Taiwan

## COMMISSIONS

- 2010 *Citadines Hotel*, Melbourne

## RESIDENCIES

- 2009 Bundanon, New South Wales

## FILM & VIDEO SCENINGS

- 2007 Short video *At The Gate* screened as part of the Orbit line-up, Melbourne International Film Festival
- 2006 *Zombie Garden* (Digital Video), finalist, The One Minutes Awards, Paradiso, Amsterdam

- Valse Koans (Writer & Director) 6 minute animation, shown at the Pictoplasma Characters in Motion Film Festival, Berlin
- 1998 Tyrant (Writer & Director)
- Two Minute Super-8 film screened on SBS' Eat Carpet 2001

## COLLECTIONS

Museum of Old and New Art (MONA)

Artbank

Joyce Nissan Collection

Arthur Roe Collection

Australian Catholic University

Glover Prize Collection

Trust Bank Collection (Tasmania)

As well as various collections in Australia and overseas

## BIBLIOGRAPHY

- 2018 *Sailing on a Vast Ship inside the NGV*, Will Cox, Broadsheet, March 13
- 2017 *NGV Triennial 2017* catalogue, p342-355
- NGV Triennial: meet the artists using technology to change the way we see*, John Bailey and Annabel Ross, Sydney Morning Herald, December 4
- Behind the Scenes of the NGV Triennial*, Dee Jefferson, Time Out, December 13
- 2015 *Kristina Tsoulis-Reay, Mark Rodda & Family*, The Design Files, March
- 2014 *Art Almanac*, November Cover
- Tassie inspires big payday for painter*, Bruce Mounster, Hobart Mercury, March 8
- Mark Rodda wins 2014 Glover Landscape Prize*, Blouin Art Info, March 11
- Highlands Painting claims rich Glover Art Prize*, Emily Bryan, ABC, March 7
- Winning artist has brush with big time*, Simeon Thomas-Wilson, The Examiner, Launceston, March 7
- 2013 *Andrew Frost, Critic's picks*, Sydney Morning Herald, October 18
- Courtney Kidd, *What Now? – Mark Rodda*, Art Collector (Oct-Dec) p78-79
- Andrew Frost, *Shoeglazing*, The Art Life, October 11
- Dan Rule, *Rock Vapour Fissures*, In the Galleries, July 13
- Process: Mark Rodda*, Artist Profile, Issue 24, p124-125
- 2012 Dan Rule, *Mark Rodda: Autumn Landscapes*, In the Galleries, The Age, July 7
- Smart Arts* with Richard Watts, RRR Radio, Melbourne, July 5
- Carrie Miller, *Autumn Landscapes* catalogue essay

- 2011 Utopian Slumps, *The Collingwood Years*  
Auckland Art Fair Catalogue, p92
- 2010 Carrie Miller, *Australian Art Collector* (April-June 2010)  
*Six Degrees of Separation*, Art Guide, July, p34
- 2009 Mark Holsworth, Melbourne Art & Culture Critic, August 16  
*The Shilo Project is...*, Exhibition Catalogue  
Felix Ratcliff, *Visage* catalogue essay.
- 2008 Megan Backhouse, *Around the Galleries*, The Age, A2 p22 sat Feb 23.  
Phip Murray, *Where in the Woods?* catalogue essay.  
*Of Impish Intent*, Art Monthly, Artnotes, Issue 210 June 2008
- 2005 Brita Frost, *Monsters & Their Treasure* catalogue essay.
- 2004 Herald Sun, *Best of the week*, Thursday May 6, Hit page 2.
- 2002 Ralf Haertel, *The Alumni Exhibition*, Alumni Exhibition Catalogue.
- 2000 *City of Hobart Art Prize* catalogue.