

Andrée van Schaik



Contents

About	3
Recent Collages and Paintings, Linden New Art, 2026	4
Text by Kirsten Rann	5
Paintings	6
Collages	11
Details	17
Texts by Geoff Newton and Philip Brophy	23
Exhibitions, Press, Contact	24

Andrée van Schaik is an artist who lives and works in Melbourne – where she has been collaging, painting, drawing, writing, and composing music for thirty years.

Her collages and paintings are a marker of where she is at certain points in time. She captures fleeting impressions of the world, hinting at its depths and revealing its shallows.

Her works merge found-images of fabric, the human body, architectures, and interiors that reflect her experience of life.



Recent Collages and Paintings, Linden New Art Project Space.

St Kilda-based artist Andrée van Schaik's distinctive photomontages and paintings ignite our vision and imagination with her splendidly aesthetic détournements of mass media imagery. The works in Recent Collages and Paintings – her first solo

presentation of works at Linden New Art – journey further into the realm of possibility.

***Linden New Art
February 2026***



Opposite: Installation view, *Recent Collages and Paintings*, Linden New Art 2026

Van Schaik has become highly adept at cutting up enigmatic images from fashion and design magazines, advertising material and so forth to compose even more enigmatic artworks.

Mastering the art of synthesising new from old, a renewed (dis)order (photomontage) from chaos (mass media bombardment on one hand and her cutups on the other), her sumptuously mesmerizing imagery comprises fractured and fragmented elements that may or may not be identifiable and are joyously out of context.

Typical narratives are replaced with fresh, sometimes surprising compositions of newly created shapes and forms, using mechanisms of juxtaposition and interplay, as well as colour, line,

texture, pattern and rhythm that invite our eyes to 'dance' and our brains to give over to where her works take us – not unlike listening to jazz.

On another level, however, van Schaik has developed a highly aesthetic anti-aesthetic to critique or parody the originally intended commercial, societal and/or political uses of her chosen imagery and debunk the social, psychological and economic pressures it can inflict. We see disjointed and alogical arrangements of negative spaces; swirling or puffy pieces of hair, fabric or garments; architecture and design elements; disembodied body parts; etcetera.

In Collage 0078 (2025) and its painted double, Crunket (2025), for example, fabric segments both worn and

loose are animated across the background of a row of off-centred Tuscan columns, from which a pair of high-heeled feet appear at their base as two red-fingernailed fingers emerge at left, beneath a fragment of a hand inside a partial car interior that extends across the top of the image.

This rupturing and dismantling of commodity-based imagery occurs most pointedly in Collage 0087 (2024) and Collage 0083 (2025) as van Schaik allows each to retain the entirety of their respective YSL web address and MISSONI logo.

In the infinite aesthetic possibilities of her deliciously rupturing recombinations of found commercial, design and fashion-focused imagery, van Schaik's actions of cutting up, collaging and then painting her unique

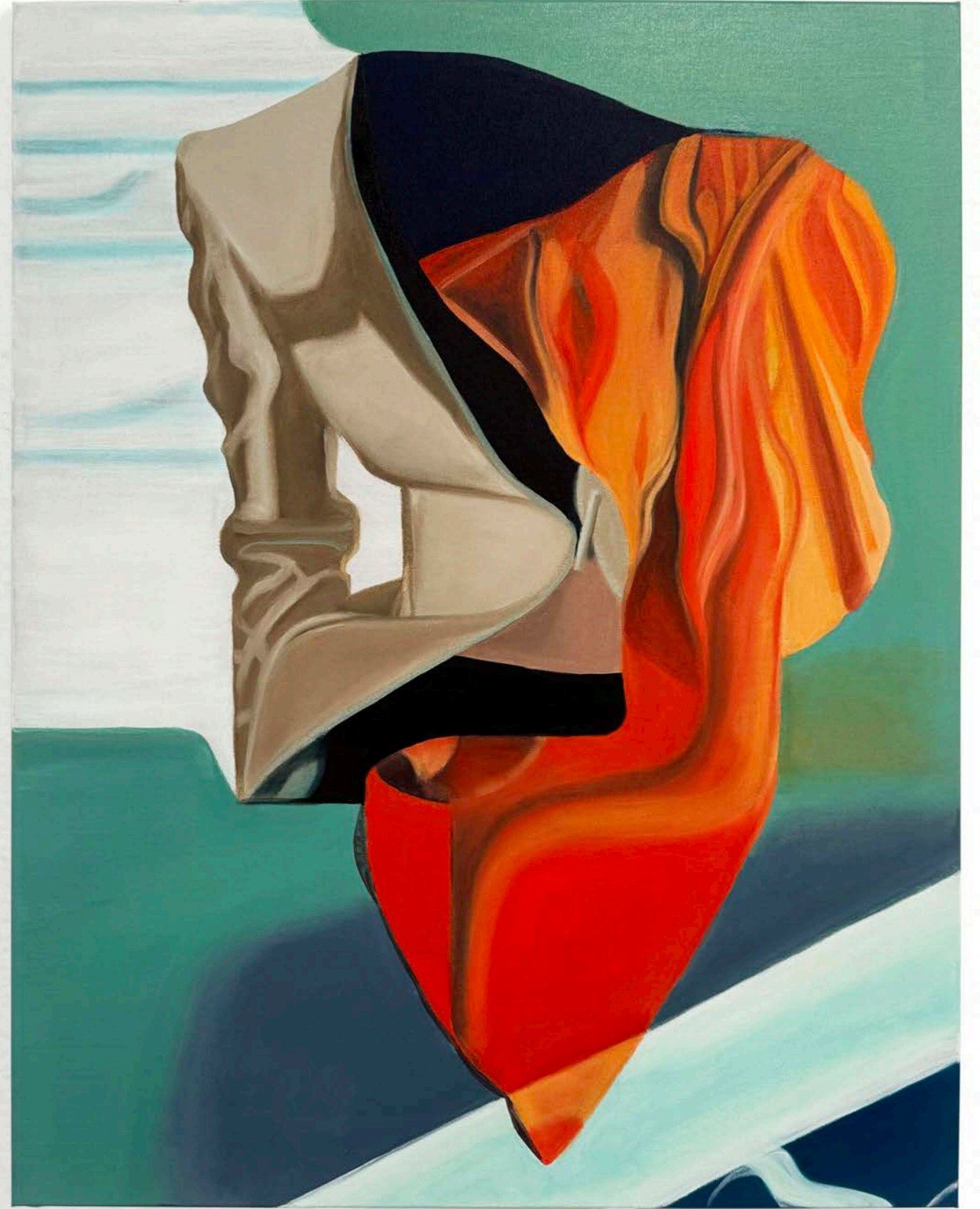
outcomes may also be considered as 'slow' artforms that remedy the increasing speeds and amounts of digital imagery and information we must make sense of daily via the ever-expanding datasphere.

Kirsten Rann
February 2026



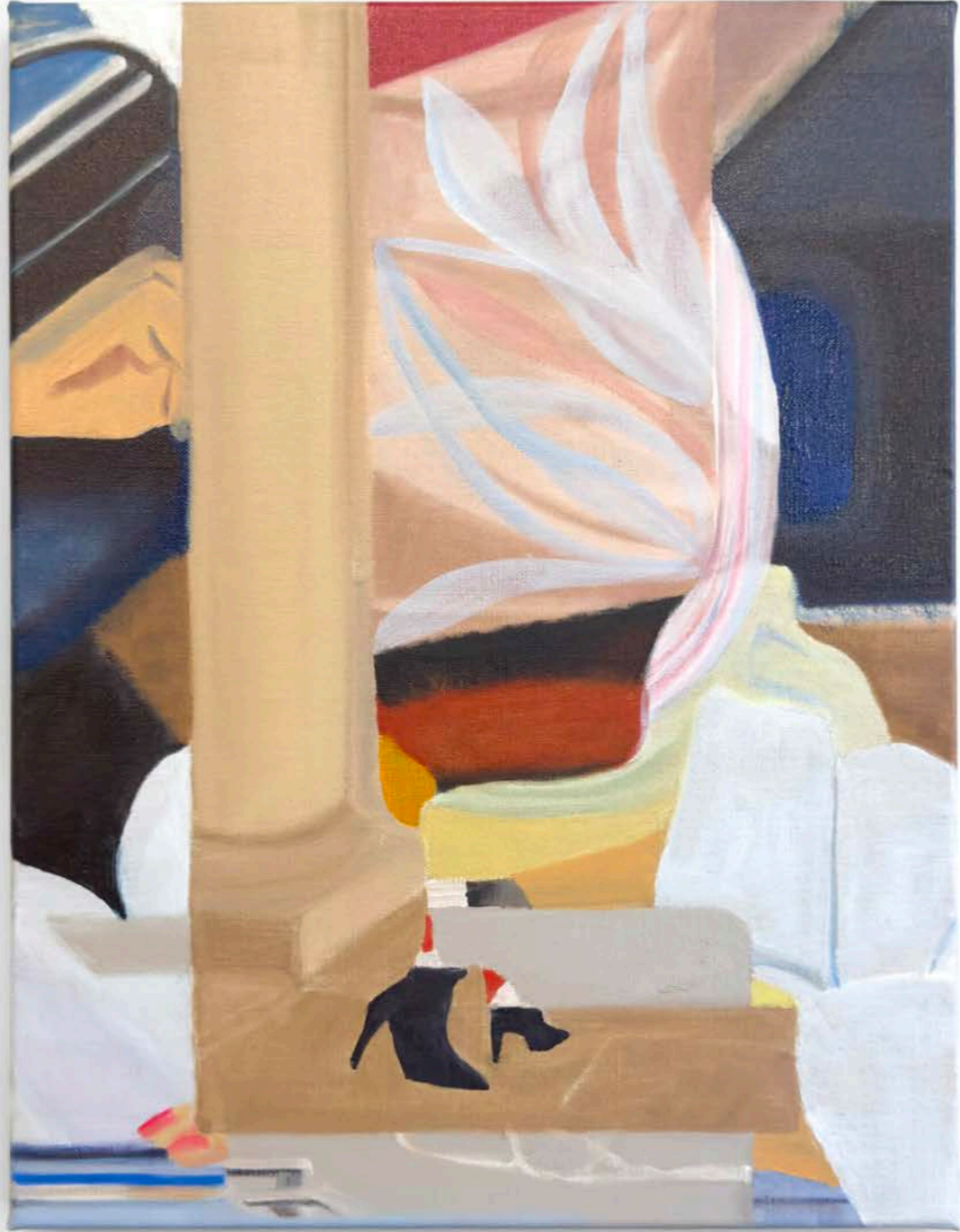
En Passant, 2025, 45.5 X 35.5 cm, Oil on linen

A\$2100



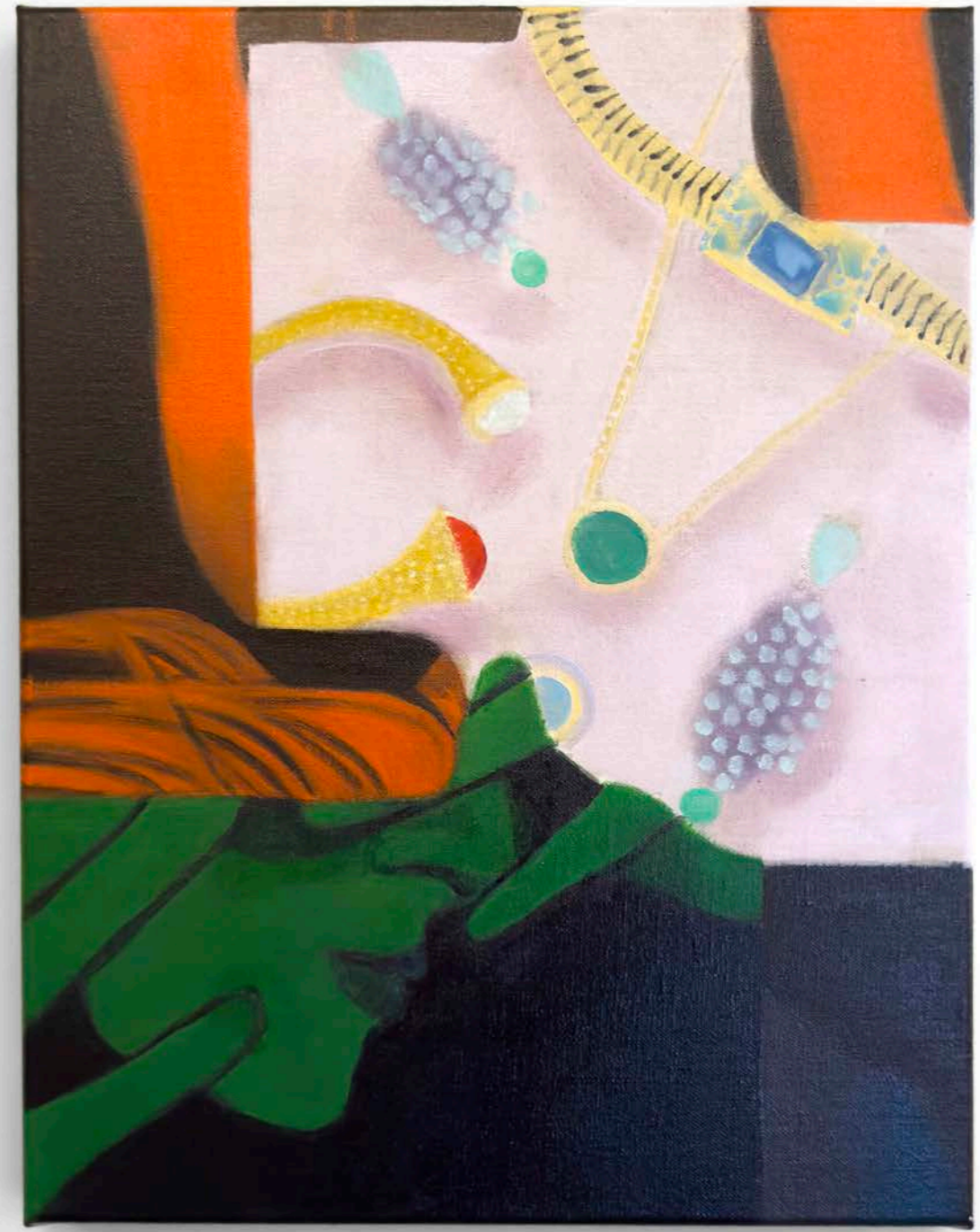
My Penumbra, 2025, 86 X 66 cm, Oil on linen

A\$4800



Crunket, 2025, 45.5 X 35.5 cm, Oil on linen

A\$2100



Chamois, 2025, 45.5 X 35.5 cm, Oil on linen

A\$2100



Decloratage, 2025, 45.5 X 35.5 cm, Oil on canvas

A\$2100



The Regular, 2024, 45.5 X 35.5 cm, Oil on linen

A\$2100



Sally, 2025, 51 x 40.5 cm, Oil on linen

A\$2100



Hobokenesque, 2025, 51 x 40.5 cm, Oil on linen

A\$2100





Collage 0078, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame

A\$970



Collage 0079, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame

A\$970



Collage 0080, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame

A\$970



Collage 0081, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame

A\$970



Collage 0082, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame A\$970



Collage 0083, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame A\$970



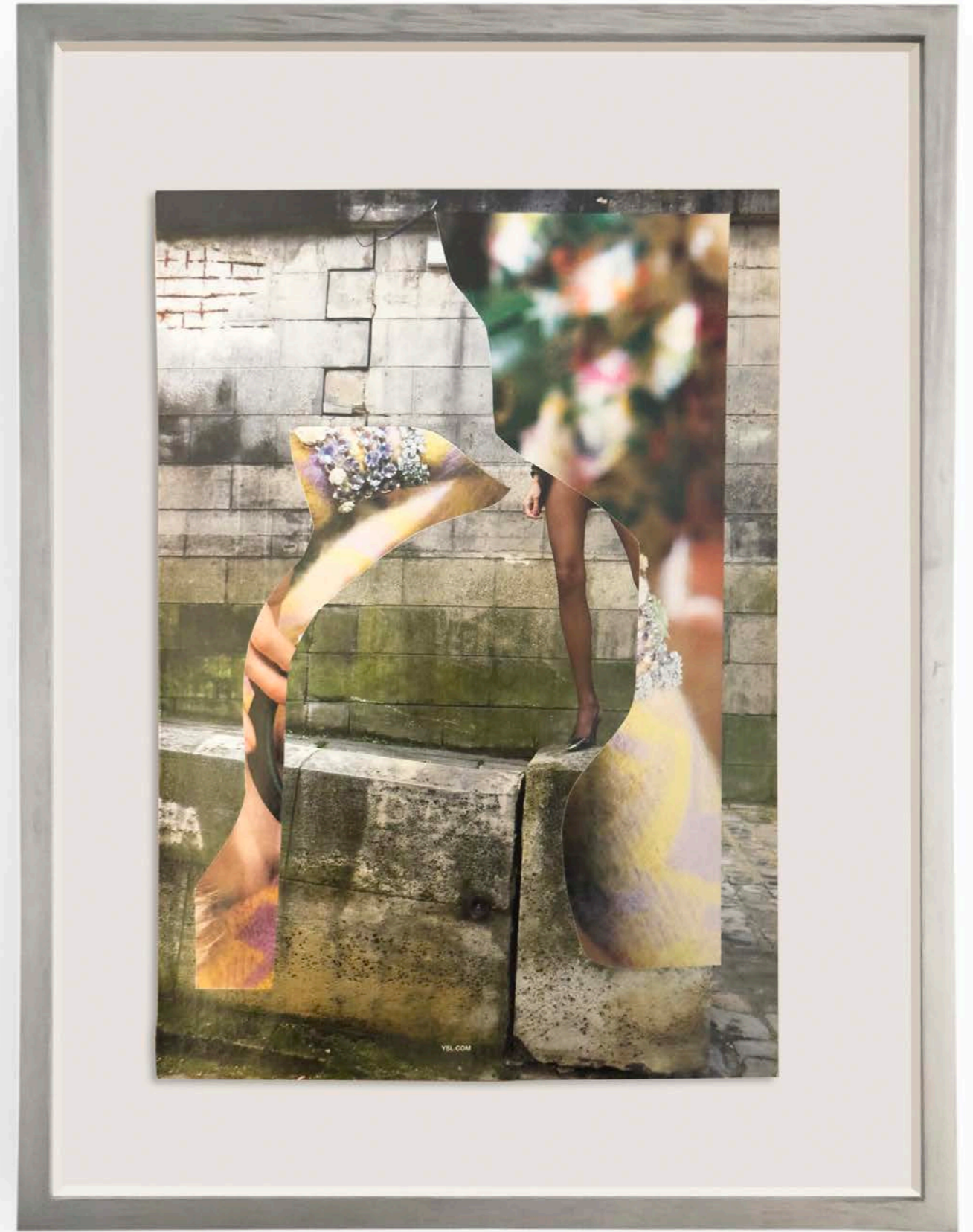
Collage 0084, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame A\$970



Collage 0085, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame A\$970



Collage 0086, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame A\$970



Collage 0087, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame A\$970



Collage 0088, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame A\$970



Collage 0089, 2025, 27.8 x 38.5 cm, collage on paper, painted timber frame A\$970

Details



Above: *Still Again*, 2023 (detail)
Opposite: *Runner Up*, 2024 (detail)
Next pages: *Chamois*, 2025 (detail),
Collage 0001, 2020 (details x 3),
Collage 0075, 2025 (detail)







Gucci silk and organdie gown
The Row leather loafers
OPPOSITE: Jason W
embroidered-silk fil-coupe
top and dress. Prada velv
hat. Alumnae spazzolato
leather loafer





CHANEL

Notes on Andrée van Schaik's art practice

Andree van Schaik's recent paintings present objects and forms in vibrant colours which are culled from advertising imagery, floating past each other in a close, virtual space, at times grossly enlarged, shown upsidedown or from a skewed perspective. Her work expressively challenges the notion of narrative, by presenting stereotypical fragments of contemporary lifestyle.

The collages which the paintings are based on are tightly wound, almost jigsaw-like in their construction, as the viewer is presented with fragments of seemingly unrelated images – of fabric, leather, silhouetted figures and obstructed gazes.

During the construction of the paintings, van Schaik plays with the viewers' aesthetic expectations, drawing their gaze across several contrasting images in diverse representational styles, which for the most part are handled in a deft, intuitive fashion; an almost dry brush is dragged across the canvas to represent a faint pattern, the tip of another sized brush is used to

daub out the texture of a terrazzo floor. Yet in each work the viewer is treated to an evolving picture plane which is based on sensorial, painterly observations; the author is enjoying translation from one technique to the next and through doing so, discovering what is perhaps not immediately present.

For van Schaik, painting – like language or poetry – emphasises the counter balancing of contrasting elements: compression, juxtaposition, simultaneity, resistance to closure, dissonance. In her paintings and collages she makes free use of surprising and abrupt transitions and juxtapositions. Her working methodology seeks to distil entire blocks of emotion and complex experiences into the telling detail, the closely observed fragment that stands in for the whole.

As a result the paintings produce kaleidoscopic effects reflecting the constant stream of simultaneous thoughts, feelings, and visuals that constitute an intense, energetic and humorous portrayal of contemporary life today.

Geoff Newton, 2020

Andrée van Schaik's eleven oil canvasses (all roughly A3 in size and proportion, produced between 2019 and 2022) are warm and fuzzy simulations of collages, fabricating shapes and patterns as if cut-out images. The brushwork's softly attenuated sfumato enlivens all the works, just as it blends their discrete elements into a comforting meld.

The Mountaineer (2022) hints at dour faces and frilled cuffing but energises their posing through a map of interlaid planes, as if two or three session shots for a glamour mag have been scrambled by a mistyped Google image search. No, this is not post-internet art (a realm beloved by imperceptive curators), but a relaxed and unfussed contemplation of how bits of image can be incorporated into a recipe. It's sort of like making a meal out of what you've got left in the fridge (but not posting it on Instagram).

Functional Paradise (2022) does the same not with models but interior furniture, creating a dimensional incursion of objects into the beloved "built environment" for total unfunctionality—or a mental lock-down space.

Van Schaik's collages clearly suggest their purpose as being part of her painting methodology. The "original" of The Mountaineer is here, titled Untitled 2 (2022) and clarifying the power and purpose of the final oil painting. Its blending of elements testifies to an ulterior way of processing collage effects beyond the simplistic binary of whole/part which historically privileges anything that is complete, finalised and authoritative, and knee-jerks Modernist destruction cut-ups into being.

Van Schaik's collages avoid this completely, and instead are projections of what she maybe can foresee as a painting. They all betray a certain level of glamour, but the heightened artifice that accompanies all glamour photography (the type that rules the magazines from which these images seem to have originated) is what each collage fixates on.

They abstract the sensation of glamour in a decidedly non-judgemental way—a hard position to maintain when every bogan and wogan thinks they're a Kardashian or a Kanyeian.

Philip Brophy – Memo Review, 2022

Exhibitions

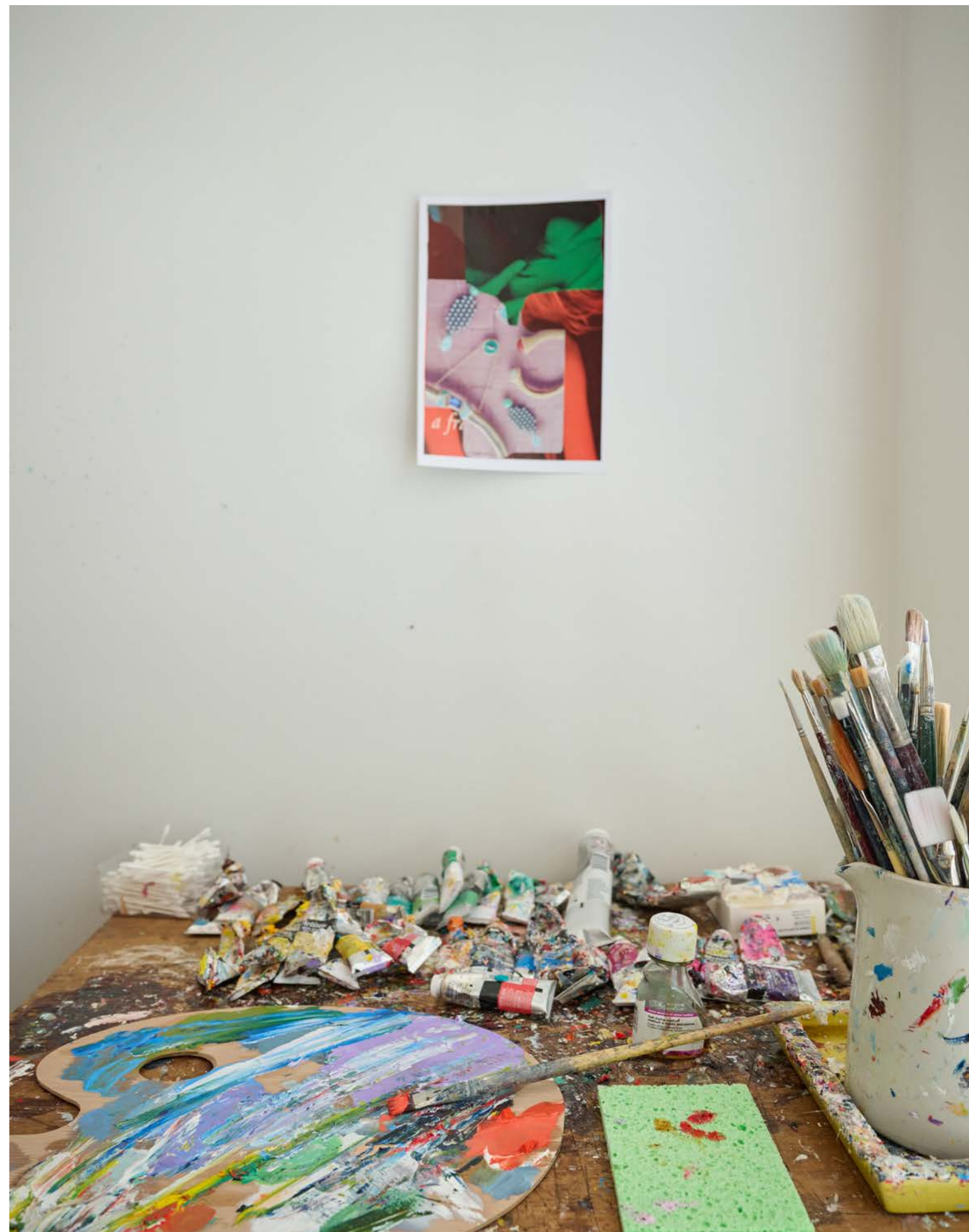
- 2026** *Linden New Art Project Space, solo exhibition*
2025 *One Star Gallery, 'Windmills of Your Mind', group exhibition*
2024 *Karijini House, group exhibition*
2023 *One Star Gallery, 'Blue Period', group exhibition*
2023 *Spring 1883, Neon Parc Paintings, group exhibition*
2023 *Neon Parc Paintings, solo exhibitions*
2022 *Murray White Room 'Cut' joint exhibition*
2022 *Crystal Palace Guest Space, solo exhibition*
2022 *Neon Parc, Gabriella D'Costa / Andrée van Schaik, joint exhibition*
2022 *Fire Escape Contemporary Art, joint exhibition*
2021 *Spring 1883, group exhibition*
2020 *Neon Parc Paintings, solo exhibition*
2019 *Neon Parc Paintings, solo exhibition*
2018 *215 Albion Street New works on canvas, solo exhibition*
2016 *CCP, Annual salon exhibition*
1993 *First Floor Gallery Nearest Habitat System, curated by Eliza Hutchinson*
1995 *Rue Bébélon Bar- painting show*

Press

- 2022** *Memo Review, CUT by Phillip Brophy*
2019 *CBD News, Rhonda Dredge, cbdnews.com.au*
2019 *Memo Review, Yi Fu, memoreview.net*
2019 *ARTnews, The Editors of ARTnews, artnews.com*

Contact

For contact information, biography, curriculum vitae – and details of further works, exhibitions, and prices please visit andreevanschaik.com





Handwritten notes on a small piece of paper attached to the wall.

andreevanschaik.com