

Andrée van Schaik is an artist who lives and works in Melbourne, where she has been painting, and drawing, for the last thirty years. Her paintings are a marker of where she is, and has been, at certain emotional points in time.

Seeking to echo the lightness, depth, and sense of infinity of impressions of the world. Andrée's works merge the human, the landscape and the architectural to reflect her puzzlement over life.

Education	2016	CCP Knowing and Loving your Camera
	2004	Melbourne University Arts Creative Writing
	1998	Melbourne University 3D Studio Practice
	1997	Brighton Bay - Art and Design
Exhibitions	2026	Nicholas Thompson Gallery 'Winter 2026' group exhibition
	2026	Linden New Art Project Space, solo exhibition
	2025	One Star Gallery, 'As Above so Below' group exhibition
	2024	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'
	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

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

Andrée 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 mesmeric 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, 2026