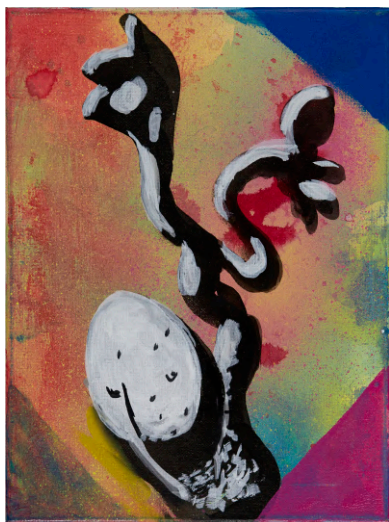


# Tony Clark + Joanne Ritson

## *Double*

2 May to 13 June 2026



**Annette Larkin Fine Art**

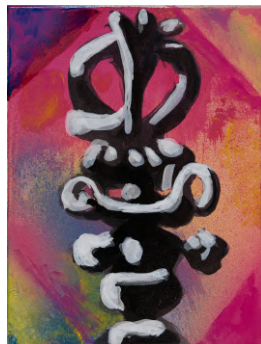
Suite 4, 8 Soudan Lane, Paddington NSW 2021  
[annettelarkin.com](http://annettelarkin.com)



Tony Clark  
*Design for a sculpture, within a feigned frame 2026*  
acrylic on canvas  
30.5 x 23 cm



Tony Clark  
*Design for a portrait jewel (verso), within a feigned frame 2026*  
acrylic on canvas  
30.5 x 23 cm



Tony Clark  
*Design for a sculpture, within a feigned frame 2026*  
acrylic on canvas  
30.5 x 23 cm

This exhibition extends a collaborative proposition first explored in Tony Clark's exhibition *unsculpted* at Buxton Contemporary, Melbourne in 2024-2025. In the first gallery space in that exhibition, Joanne Ritson translated a series of speculative 'ideas for sculptures' from Clark's notebooks—sketches drawn decades earlier—into three-dimensional form, modelled in wax, and made to table-top scale. In the present exhibition the process folds back on itself: as Clark's new paintings—all titled 'Design for ...'—take the forms realised by Ritson as their point of departure, and return them to the pictorial plane.

Trained as a painter, Ritson first started working with wax in sculptural form – low relief to begin with – in the mid-1990s. Her interest in the medium grew from an encounter with the historical craft of modelling anatomical forms in wax. In these current works, Ritson's interpretation of the curves and inclines, hollows and protuberances of Clark's organic abstraction lean towards bodily metaphor or analogy – in some instances more than others. Colour plays a role in this.

Clark's response counters with a world of industrial processes and materials. In his paintings the sculptural protagonists rendered in black and white read almost as metallic figures/forms against kaleidoscopic colour fields structured by the vintage printing primaries—cyan, magenta and yellow.

The gallery installation dictates separation of the two mediums: Ritson's three-dimensional works occupy plinths in the middle of the room, Clark's paintings hang on the perimeter wall. Yet, sightlines are carefully calibrated so viewers can encounter both versions of a single subject in one view.

The exhibition proposes no ultimate end point (or end product), but rather a circuit of contingent interim states on rotation through different media: as image, object, and idea.



Tony Clark  
*Design for a sculpture, within a feigned frame* 2026  
acrylic on canvas  
30.5 x 23 cm



Joanne Ritson  
*Blue Fold* 2025  
pigmented beeswax, cotton, aluminium  
42 x 25 x 21 cm



Joanne Ritson  
*Maquette for a Portrait Jewel 2026*  
pigmented beeswax, microcrystalline wax, cotton, polystyrene, aluminium, wood, 55 x 19 x 12 cm  
(including wooden base 10 x 17 x 20 cm)

Front page:

Tony Clark  
*Design for a sculpture, within a feigned frame 2026*  
acrylic on canvas  
30.5 x 23 cm

Joanne Ritson  
*Pink Terrain 2026*  
pigmented beeswax, microcrystalline wax, cotton, aluminium  
32 x 33 x 20 cm

Photos: Clark paintings by Geoff Boccalatte. Ritson sculptures by Christian Capurro.