



Kathryn Dolby
Waterhen
18 September - 18 October, 2026



Kathryn Dolby
Amber Sees a Thicket (Fertile Ground), 2026
oil and acrylic on aluminium board
40 x 30 cm; 15³/₄ x 11¹³/₁₆ in
AUD 2,500

We are pleased to present *Waterhen*, Kathryn Dolby's first exhibition with Nasha gallery.

Waterhen

Kathryn Dolby by Henry Curchod

Landscape can be oppressively horizontal. We live wedged between earth and sky, in hot friction between two eternal planes. The sky in particular is a monolithic quilt, a canopy from which there is no escape. Trees, cliffs and undulating topographies serve to relieve us of this tension, but rarely to the point of ascension. Perhaps that's why we dream of flying, climbing mountains, or digging deep into the earth. These human impulses signal an inherent refusal to be bound by nature's geometry — we've always preferred to live in hope.

Kathryn Dolby does not wrestle the horizon like other painters do. She rearranges our world so that we are free to move, or be, wherever we like. In her paintings, we glide and slide through diffuse doors, windows, escalators, chutes, and portals — a unique buoyancy in her architecture allows us a range of alternative states. A vertical painter, a painter of light and rain, her offering is transcendence from our stratic composition.

The Waterhen, or Australasian Swampen, is a long-legged, short-winged bird; a reluctant flier. It lives precisely at the threshold where land, air, and water collide. Granted the freedom of open air, it chooses instead to root itself in the wet. Beyond the fleeting appearance of floating red orbs that mimic its vivid beak, there is no literal bird captured in these works. Instead, the spirit of the Waterhen guides Dolby's practice deep into the alluvial, tidal ecosystems of Bundjalung Country. Like the bird seeking the sky, Dolby's marks break the flatness of the landscape, mapping the fluid margins of our interior lives.

These are wet paintings, but not in a stagnant or submissive way. Instead, Dolby is interested in a more volatile, spontaneous, and uncertain aquosity. The works are birthed in a studio shed in Dunoon, where holes in a rusted corrugated iron roof allow the wetness of the landscape to physically enter the studio. For Dolby, leaks are not something to fight, but a bridge between interior and exterior worlds.

Curtains sit in front of open skies, frames illuminate trees, while platforms and stages float at the foot of rolling hills. Dolby is not interested in defining familiar environments, but in merging familiar sensations. These are metaphysical spaces bound only by paint's viscosity.

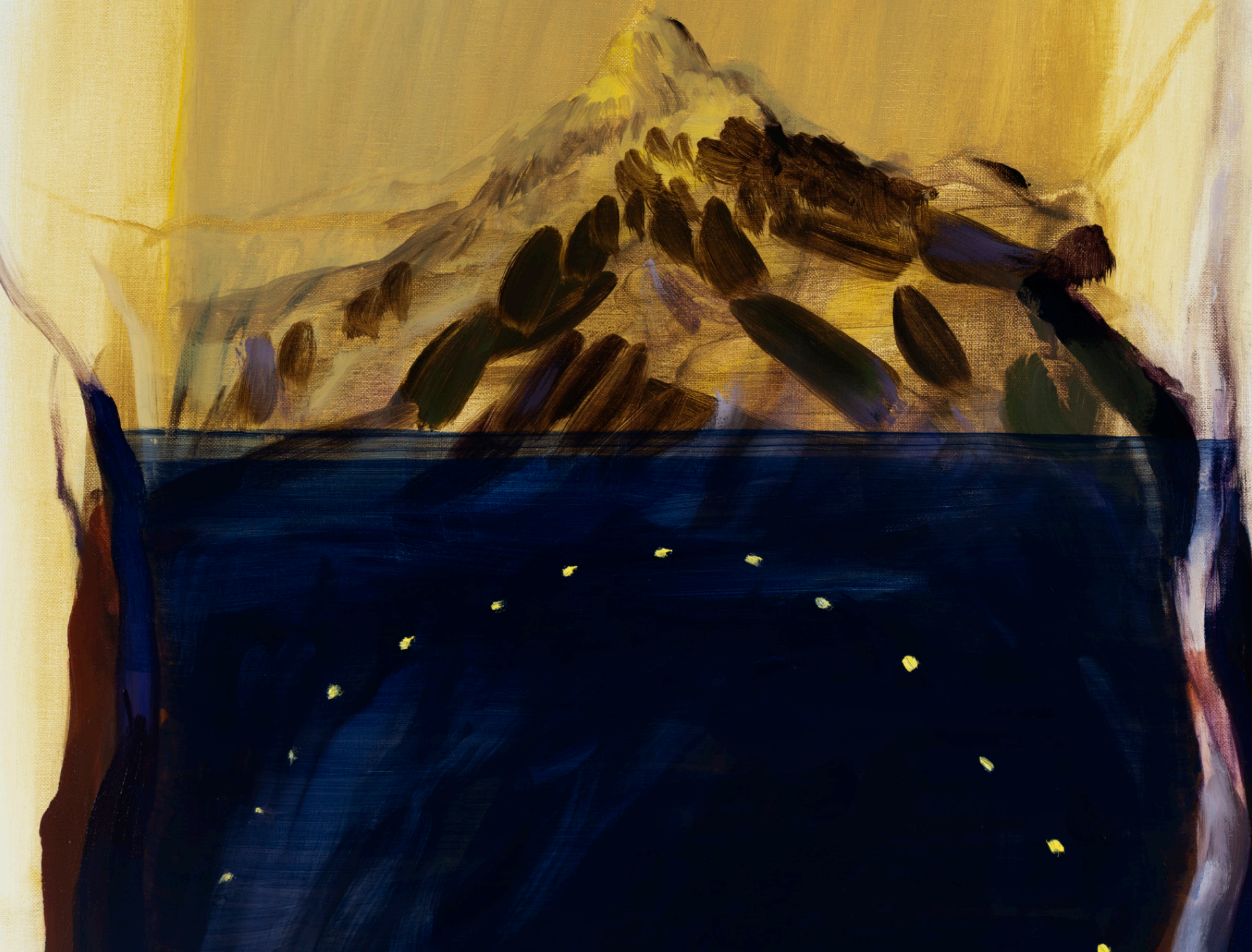
Dolby also invites unexpected motifs: single meandering lines navigating the surface, contours of astral shapes, disembodied figures, unrooted trees, and dark forms invading a shoreline. Her tendency to place surprising objects in surprising places encourages a thorough engagement; these cameos evidence a painter concerned with exposing landscape's full poetic potential.

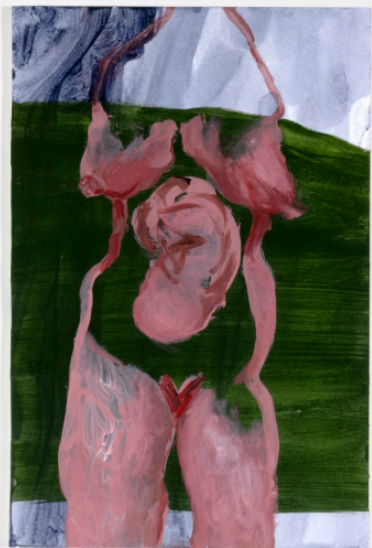
The gestures are urgent and confident, gossamer marks that accumulate and vibrate as voluminous rhythms before settling into forms. The paintings in *Waterhen* possess an undeniable lightness, executed with the assurance of a heavy painter. In the same way that the rainforest can be simultaneously cacophonous and quiet, Dolby paints with an active stillness. She makes her marks in a rush—not just because she is a mother whose time and space are precious, but because she is looking to uncover truths about our relationship to a world that is constantly changing.

Simultaneously restrained and generous, Kathryn's works perform as containers for familiar and undefinable feelings that spill over and rush into us. Dolby reminds us that water, and painting itself, doesn't just free us of the rigidity of the landscape, but are cleansing, hopeful resources that are vital to the human spirit.



Kathryn Dolby
Path of the Sun (Breast Mountains), 2026
oil and acrylic on linen
60 x 50 cm; 23⁵/₈ x 19¹¹/₁₆ in
AUD 3,200

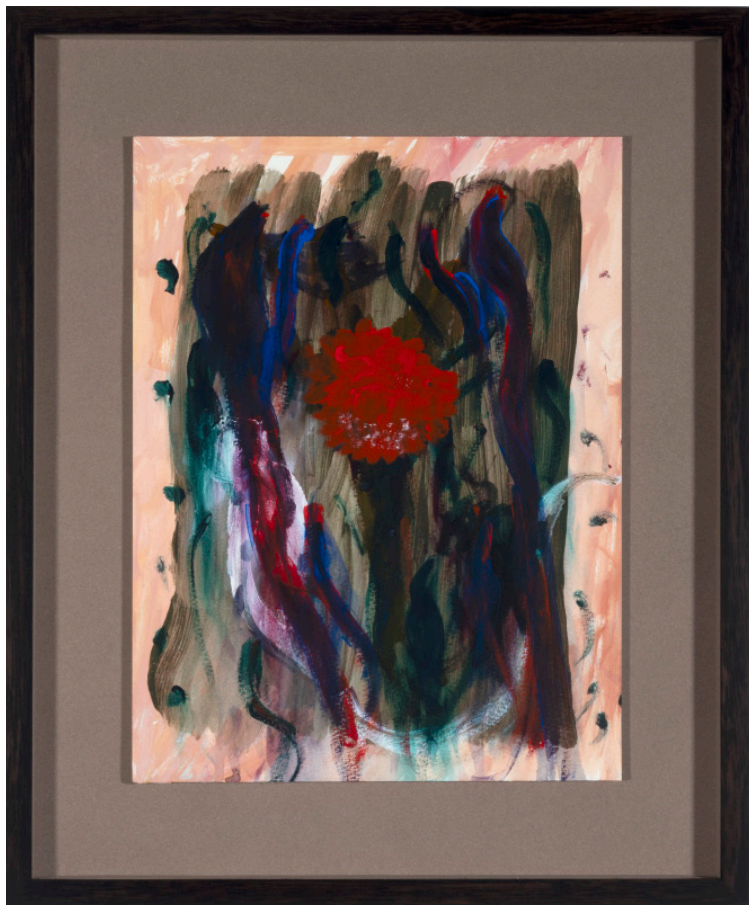




Kathryn Dolby
Spiral Baby (After Bourgeois), 2026
acrylic on Saunders Watford paper
41 x 33 cm; 16 1/8 x 13 in (framed)
AUD 2,500



Kathryn Dolby
Mother and the Sea (After Avery), 2026
acrylic on Saunders Watford paper
41 x 33 cm; 16 $\frac{1}{8}$ x 13 in (framed)
AUD 2,500



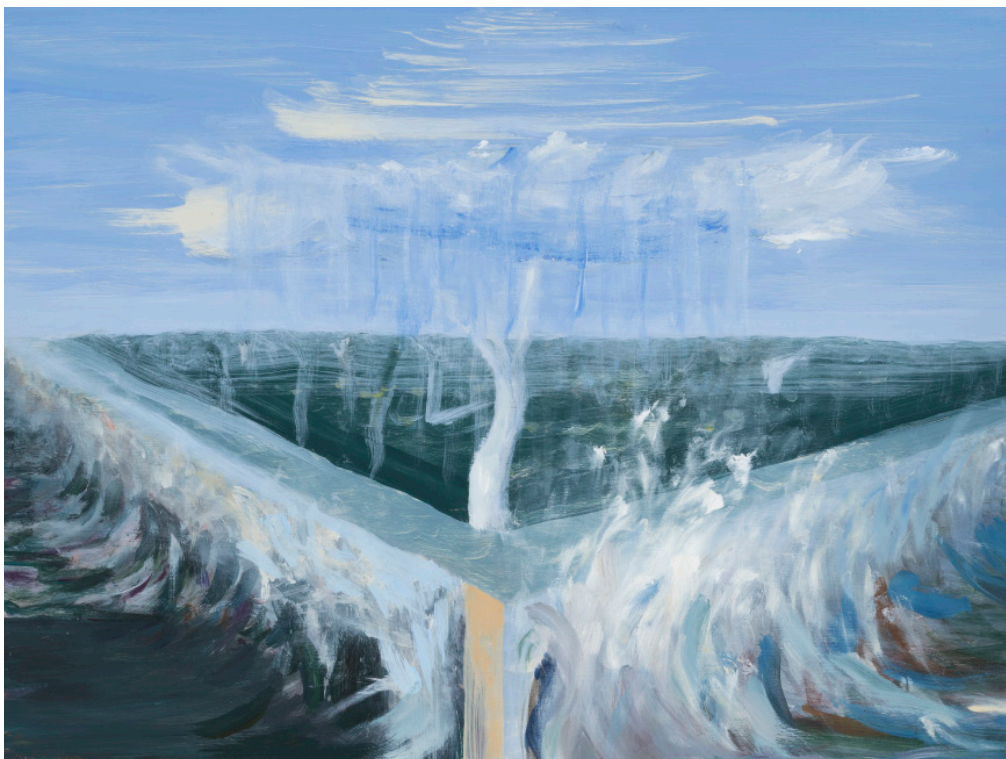
Kathryn Dolby
Daisy in the Reeds, Flowers in the Weeds, 2026
acrylic on Saunders Watford paper
41 x 33 cm; 16 1/8 x 13 in (framed)
AUD 2,500



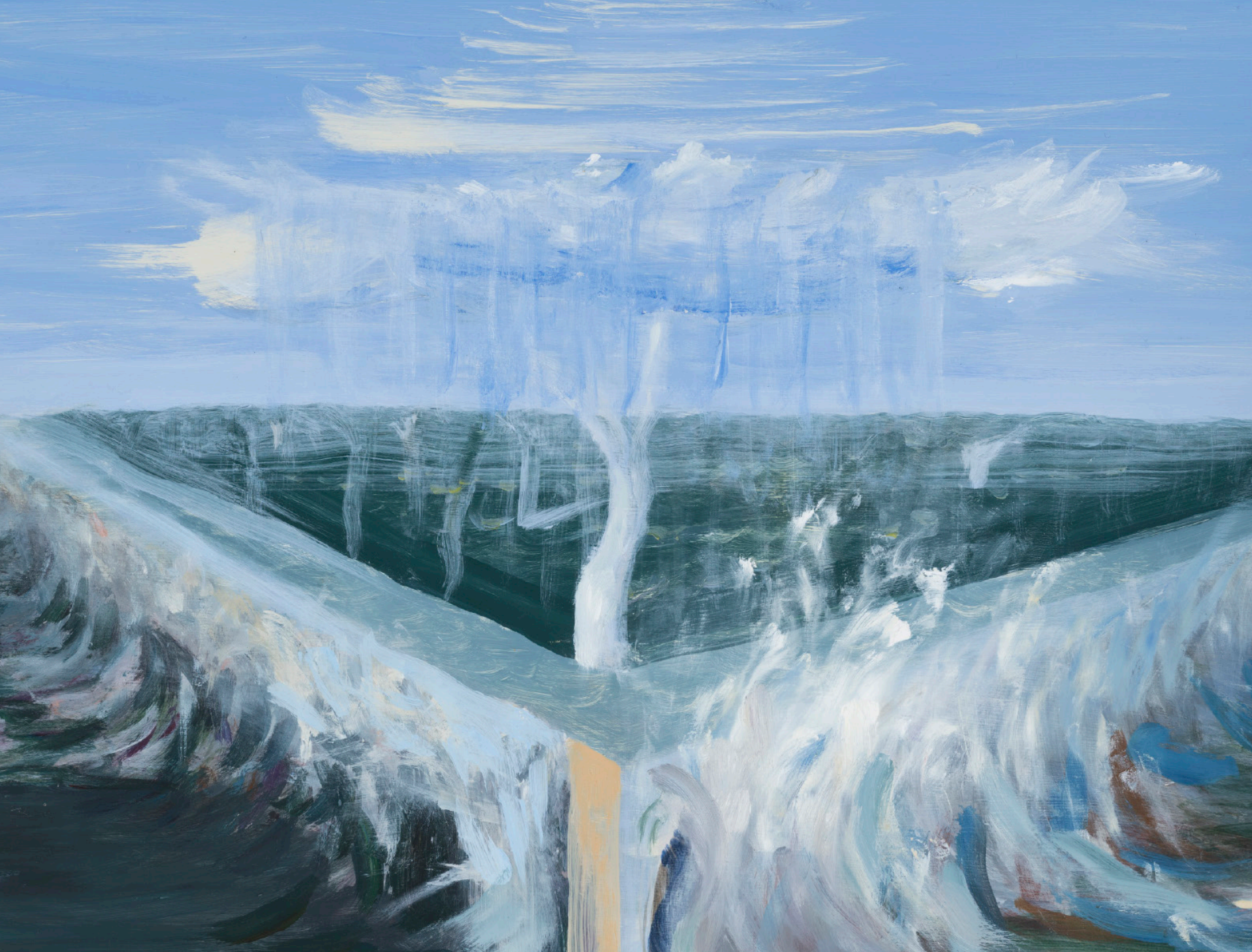
Kathryn Dolby
Spine of a Shell (opening), 2026
acrylic on Saunders Watford paper
41 x 33 cm; 16 $\frac{1}{8}$ x 13 in (framed)
AUD 2,500

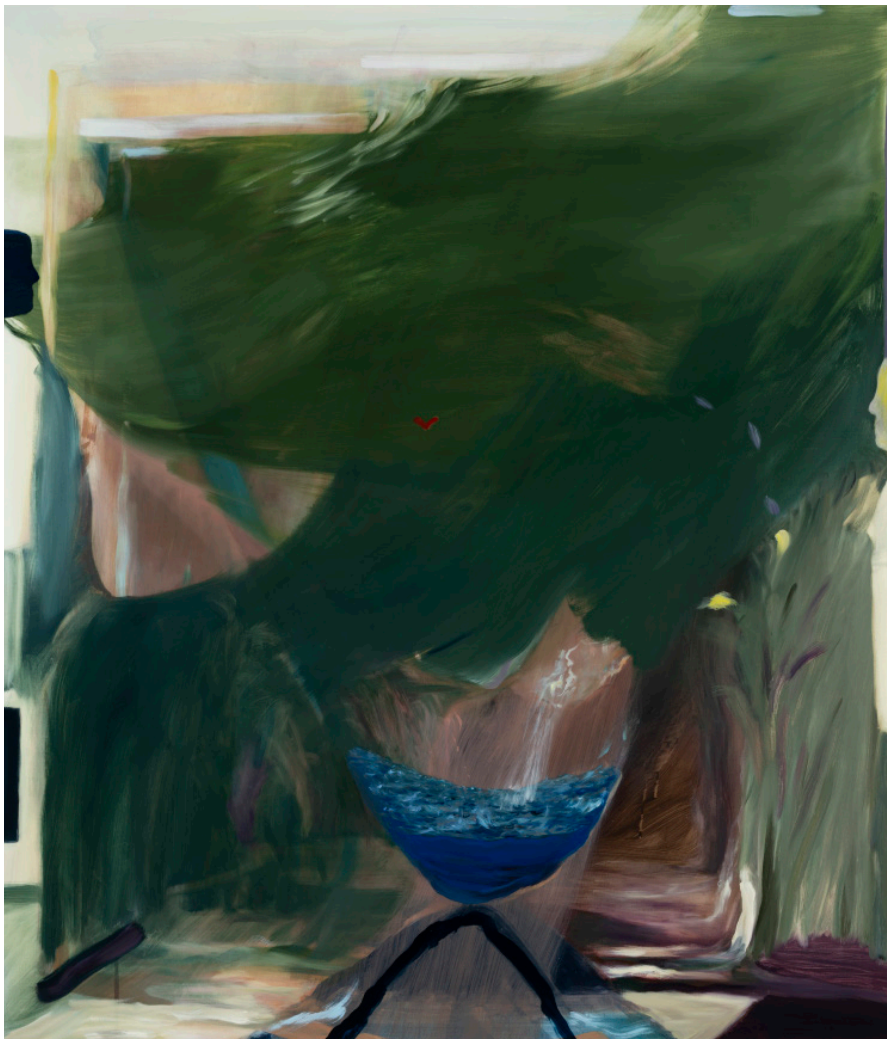


Kathryn Dolby
Spiral Eye, for Bourgeois, Abercrombie, Crowley and my Daughters, 2026
Acrylic on Saunders Waterford paper
52 x 39 cm; 20½ x 15⅓ in (framed)
AUD 2,800



Kathryn Dolby
Conduit, 2026
oil and acrylic on aluminium board
30 x 40 cm; 11¹³/₁₆ x 15³/₄ in
AUD 2,500





Kathryn Dolby
Conversations in the dark, 2026
oil on linen
150 x 130 cm; 59 $\frac{1}{16}$ x 51 $\frac{3}{16}$ in
AUD 7,700



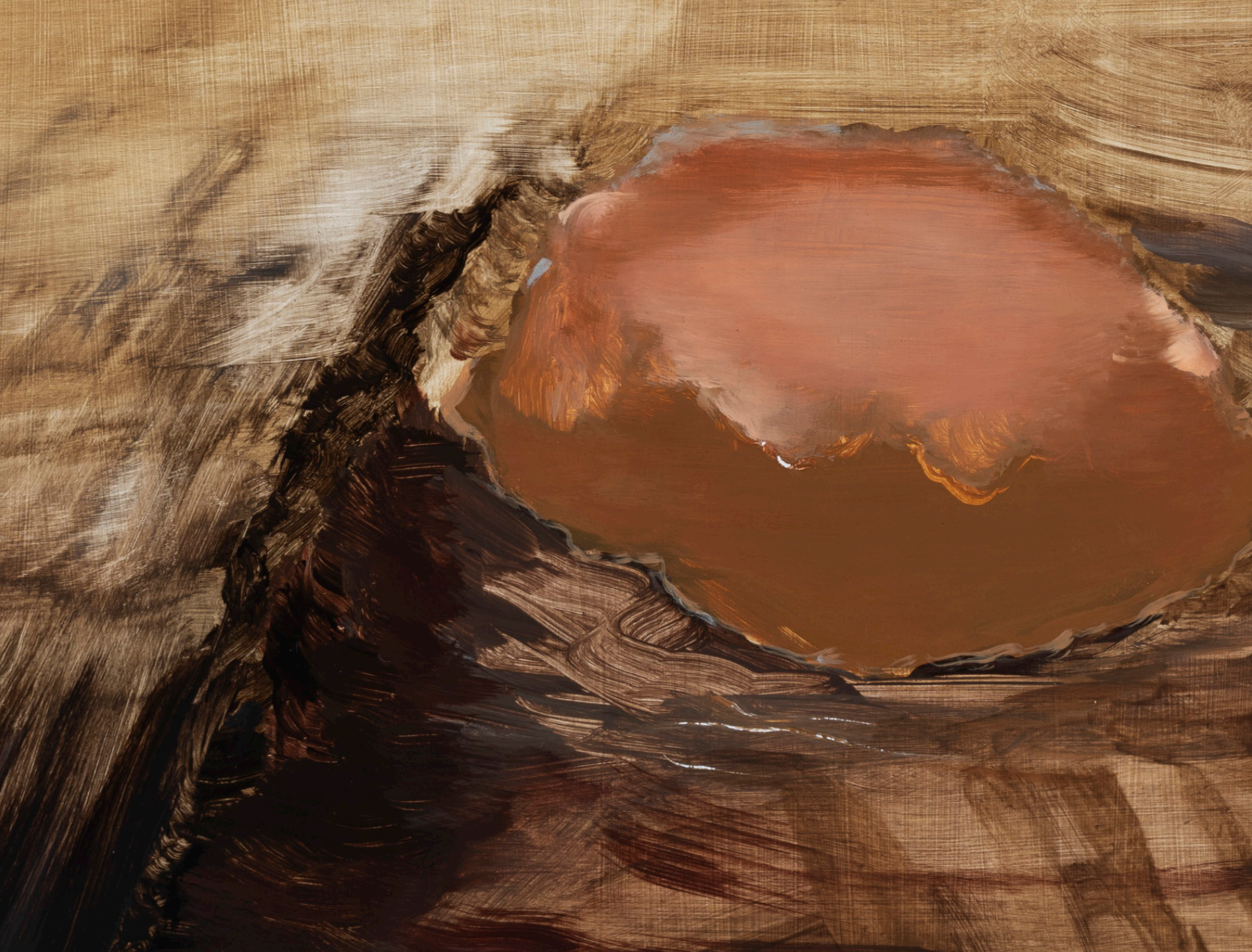


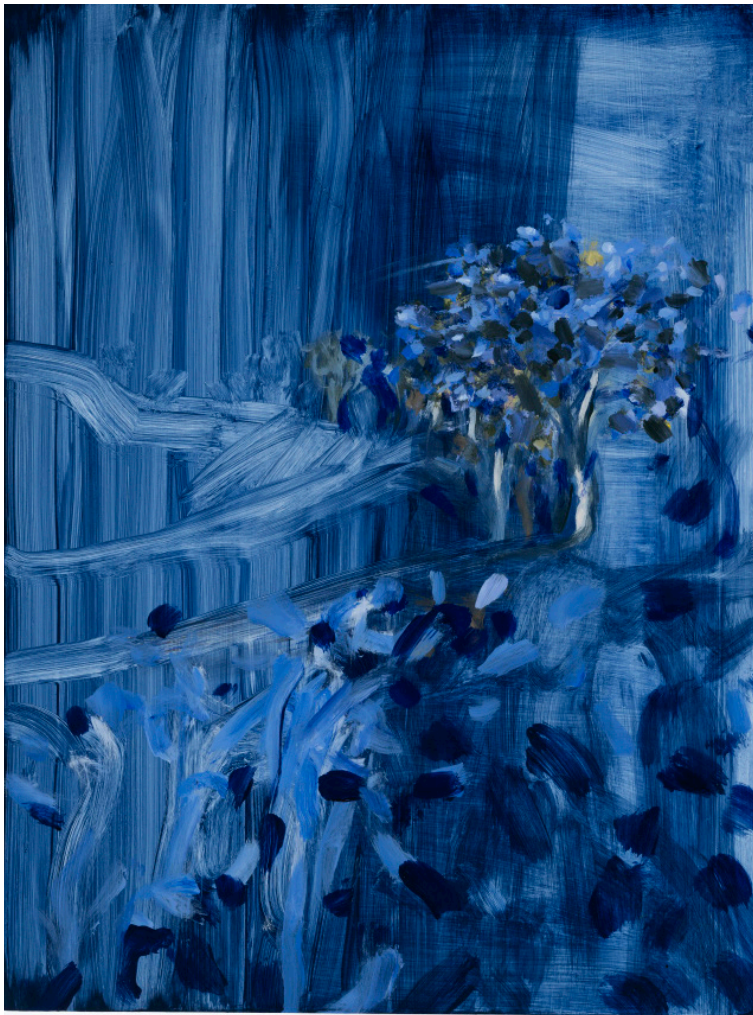
Kathryn Dolby
Chalice (A Vessel to Pour Into), 2026
acrylic and oil on linen
60 x 50 cm; 23⁵/₈ x 19¹¹/₁₆ in
AUD 3,200





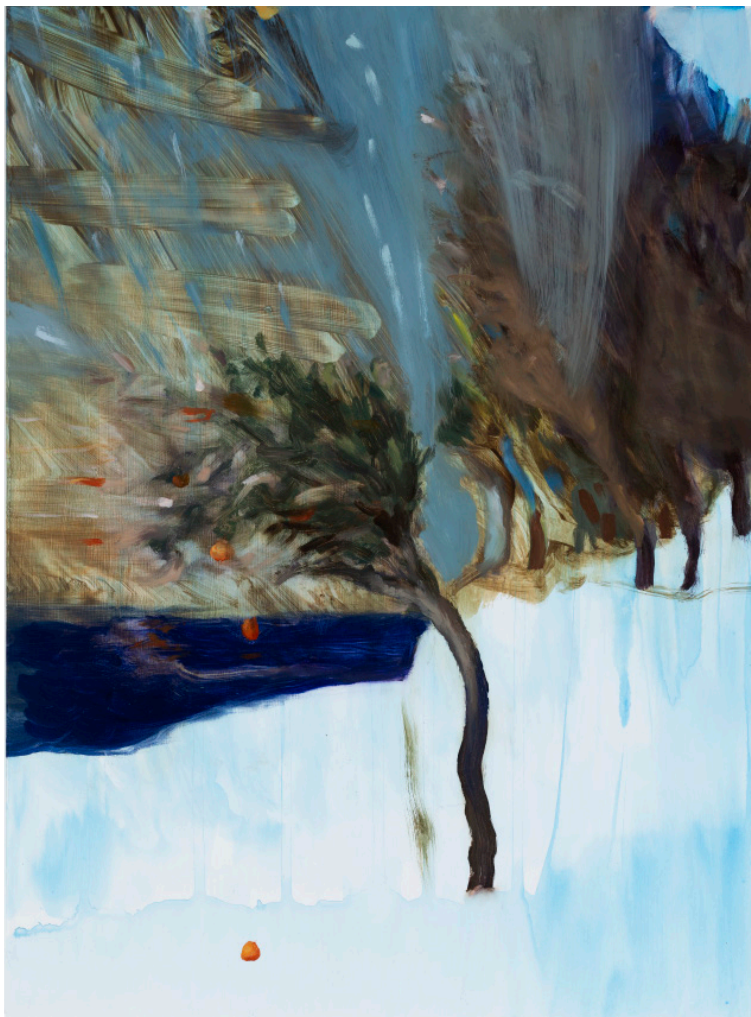
Kathryn Dolby
In and Out of the Mud (Nesting Topography), 2026
oil and acrylic on aluminium board
40 x 30 cm; 15³/₄ x 11¹³/₁₆ in
AUD 2,500





Kathryn Dolby
Bathing in Blue (Tibouchina Dream), 2026
acrylic on aluminium board
40 x 30 cm; 15³/₄ x 11¹³/₁₆ in
AUD 2,500



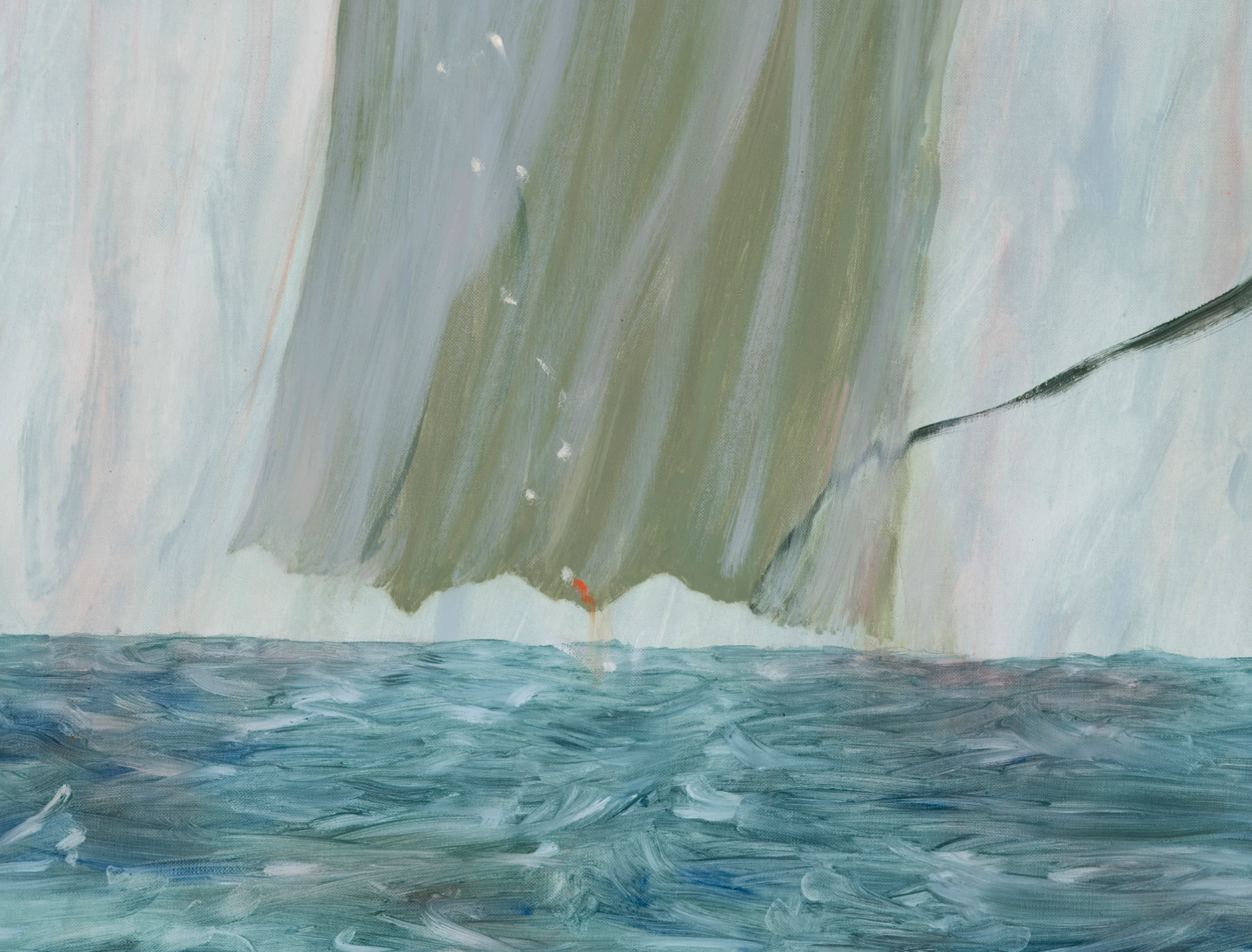


Kathryn Dolby
Catch It! (Hovering), 2026
oil and acrylic on aluminium board
40 x 30 cm; 15³/₄ x 11¹³/₁₆ in
AUD 2,500





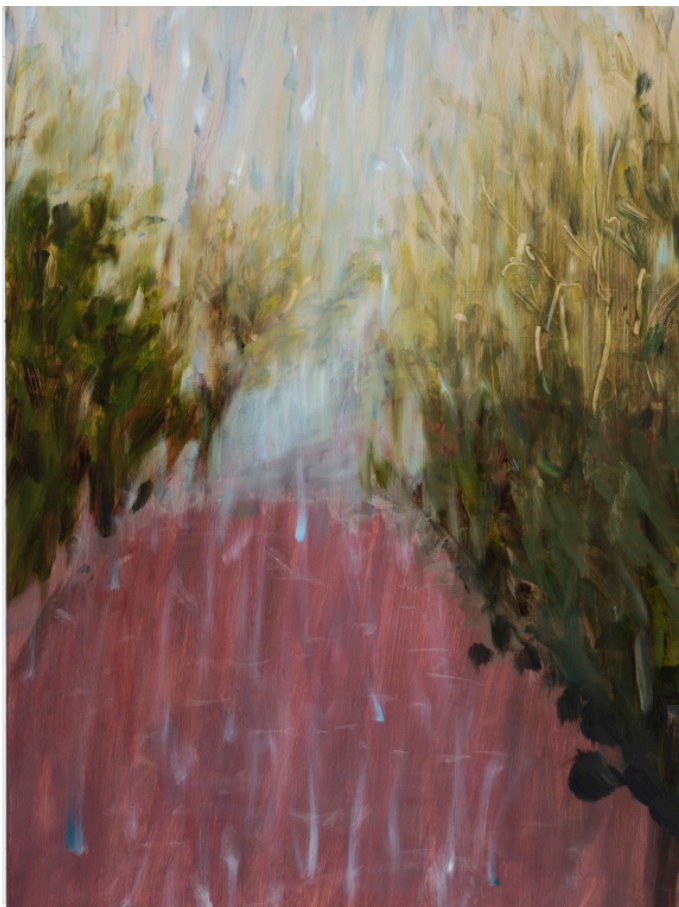
Kathryn Dolby
Bedroom Ocean (Evan's River Green), 2026
oil on linen
60 x 50 cm; 23⁵/₈ x 19¹¹/₁₆ in
AUD 3,200





kathryn Dolby
Starry Blanket, 2026
oil and acrylic on polycotton
156 x 120 cm; 61⅓ x 47 ¼
AUD 7,700





Kathryn Dolby
Cold Rain, Warm Skin, 2026
oil on aluminium board
40 x 30 cm; 15³/₄ x 11¹³/₁₆
AUD 2,500





Kathryn Dolby
A Rush, 2026
acrylic on aluminium board
40 x 30 cm; 15³/₄ x 11¹³/₁₆ in
AUD 2,500





Kathryn Dolby
Oranges and Ovaries, 2026
oil on linen
150 x 130 cm; 59 $\frac{1}{16}$ x 51 $\frac{3}{16}$ in
AUD 7,700



Kathryn Dolby
My Body the Sea (Red, red, red), My Body the sea, 2026
oil on linen
120 x 200 cm; 47¼ x 78¾ in
AUD 10,600









Artist portrait by Tajette O'Halloran

Driving along a wet road close to home, I noticed a waterhen standing tall in the middle of it. Its red beak and deep blue feathers glistened as it held its ground, protecting its young. The quiet resilience of this moment lingered with me as I painted. It spoke to an instinct to remain present and protective within a constantly changing world.

I'm interested in how images form before language. Through painting, I follow memories and associations as they move between states of curiosity, tenderness, urgency and transformation. Since becoming a mother, my relationship to place has changed. Returning each day to the same rooms, roads and familiar landscapes, the repetition of the ordinary has become a space of poetic potential. Memories and sensations mix with windows, puddles and rain. In the studio, these encounters unfold and slip through painting into a kind of dream logic. Trees become figures, conduits and passageways; mountains morph into breasts; curtains become weather; and gestures dissolve into water. I'm drawn to how these small moments have the power to build within a painting and enter what Philip Guston referred to as the 'metaphysical plane'.

Through a process of layering, removing and rebuilding with both acrylic and oil paint, I hope to distil the nuances of experience into forms that remain open to multiple truths, inviting the viewer's own memories and associations to enter.'

