

Beth Kennedy

Afterglow

June 27 – July 11 2026

In *Afterglow*, Beth Kennedy turns her attention to the little sparks that continue to emit warmth after the main light of the fire has died away. These paintings hold the glow of remembered warmth: those small moments of wonder and connection that remain after times of grief and uncertainty. The work of Australian author Holly Ringland has been impactful on Kennedy's art practice, Ringland is fierce about relentlessly pursuing joy and creativity, she writes, "One single spark that's caught your heart and whispered to your sense of creativity: pay attention, there may be kindling here".



The works consider the simple things that bring joy; watching the clouds move across the sky, gum trees moving in the breeze and times of gathering and connection. These paintings act as reminders, as personal talismans, to intentionally hold space for these moments in life as technology steals more of our time and attention.

With their curving botanical shapes, washes of translucent colour and sharp patterns in ink the paintings become places where emotion is allowed to surface, settle and transform. Referencing American academic Brené Brown's observation that "we are born makers" who move learning "from our heads to our hearts through our hands," *Afterglow* reflects on making as a way of processing experience, holding space and celebrating the handmade.

Kennedy has always been obsessed with the work of Édouard Vuillard from the Nabis group of artists (Post-Impressionist French artists working in Paris between 1888 - 1900). The paintings from this group of artists, which included Pierre Bonnard, epitomise her love of the flattening of the picture plane and the incorporation of pattern and colour to create densely intricate and beautiful artworks. As a process driven artist, Kennedy is influenced by other process driven artists such as Cressida Campbell and Nicola Moss or illustrators like Lucille Clerc.

When asked about life and career highlights to date Kennedy answers, "Travelling with my daughters has definitely been a highlight. Seeing Monet's gigantic waterlily paintings in L'Orangerie in Paris completely blew my mind as did visiting his home and garden in Giverny. Standing in the Musée d'Orsay gazing up at paintings by Bonnard was incredible. I find new places, sights and sounds incredibly inspiring; we took a motorhome around the south island of New Zealand recently and that was breathtakingly beautiful. The Isle Of Skye in Scotland was another majestic place that has definitely inspired my paintings. Standing on the coastline in Cornwall looking at the blue grey sea was also so beautiful. I try to soak up these experiences and then draw upon them back in my studio. Other highlights are being a finalist in the The Churchie Emerging Art Prize, being a finalist in the Sunshine Coast Art Prize, having solo exhibitions in Canberra, Coffs Harbour, Melbourne and the Gold Coast and being featured in various magazines. I had a dream collaboration a few years ago when Endota Spa asked me to be their featured artist for their Mother's Day range, that was lovely".

There is a quiet optimism in these paintings. They do not deny sorrow or uncertainty, but instead seek out what remains luminous within and beyond it. Like the final warmth of a fire, *Afterglow* invites us to pause and exhale.