



CHELSEA GUSTAFSSON

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[VIEW EXHIBITION ONLINE](#)

Everything and Nothing

28 JULY - 15 AUGUST 2026



OPENING CELEBRATIONS

Meet the artist and celebrate with us at the exhibition opening party on:

Saturday 1 August 1-3pm

Light refreshments provided.

We look forward to seeing you there.

[RSVP appreciated to assistant@flg.com.au](mailto:RSVP%20appreciated%20to%20assistant@flg.com.au)



Please feel free to contact Claire Harris, Director with any enquiries or to make a time to view artworks once they arrive in the gallery.
info@flg.com.au

Everything and Nothing

Catalogue Essay by Andrew Harper, 2026

*'My vegetable love should grow
Vaster than empires, and more slow'*

Andrew Marvell

(date of writing unknown, thought to be the 1650s)

The world, which has everything in it all the time, insists on our attention.

It is good to know what is happening, and to consider what can be done; there are also always all the tasks we must perform to just run our lives and for them to be manageable. One almost cannot blink, because something looms, or needs attending to, or has been pushed to one side, but still nips at one's conscious hours. It's great to be well read, too, and that's perhaps another thing that takes up time, and it can be, well, exhausting.

Chelsea Gustafsson lives in the world, and understands how it insists, and how it has everything in it, very well. Chelsea, however, likes to pause, and breathe in slowly, and make an intermission, a small suspension from insistent everything.

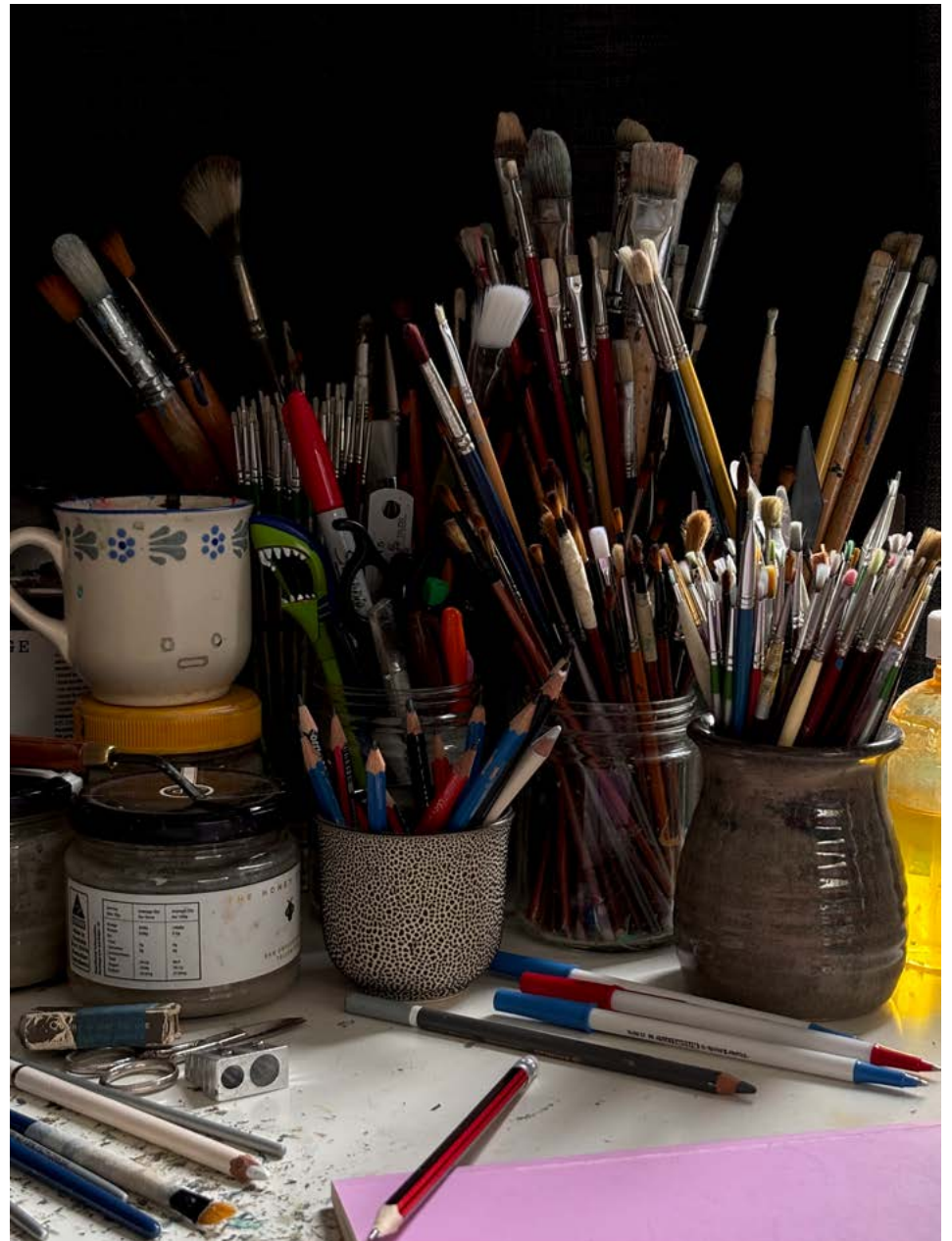
Her art emerges from exploration, intuition, accident and play. Working with a lexicon of objects, seeking them out from charity emporiums or allowing them to come to her studio; a mug might arrive as gift from another hemisphere, a reflective glass sphere might be found, launching a languid exploration of reflective objects.

A mirror ball sits atop an understated ceramic mug, tan with a single navy-blue line: mundane objects become something more: hints of gravity and precarious physics merge with cardboard that stares back and a slight but certain domestic weirdness gently hatches. Tiny faces are found that slowly germinate, like alien lichens; structures of fine balance grow with as if fungal, apprehending light in reflections; the artist and her family are lured in, becoming part of the spreading architecture, cultivated from personal design that is a frictional duality of coincidence and deliberation.

The process, intuitive, follows an undercurrent implied by each object, working through a submerged, mycological reasoning. These things extrude themselves, then suggest other strategies. They become funny and uncanny and potent, accidental and filled with purpose; they never stop just being mugs and googly eyes and card while becoming talismans and rituals that grant a moment outside of everything, a fragment of weightless time conjured from this still alchemy.

These arrangements are captured, finally, as paintings, meticulous renderings of the arrangements, which are altered slightly again: one small smiley face symbol spreads like cheerful mould from painting to painting, like a mycorrhizal network.

They are of the world, because the world does have everything in it, but they are also moments where the world was on hold, and remain so: balanced perfect contradictions, fragments made whole, small reflections of a much larger image.





Chelsea Gustafsson
Bulge, 2026
oil on board
60cm x 60cm
\$4,000 AUD



Chesea Gustafsson
Bulge, 2026 (detail)



to scale 3.7m wall



Chelsea Gustafsson
Anomaly, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Cosy, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Norm, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Occupy, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Occupy, 2026 (detail)



to scale 3.7m wall



Chelsea Gustafsson
Norm, 2026 (detail)



to scale 3.7m wall



Chelsea Gustafsson
Emerge, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Cumber, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Suspend, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Friendly, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Suspend, 2026 (detail)



to scale 3.7m wall



Chelsea Gustafsson
Embellishment, 2026
oil on board
30cm x 40cm
\$2,300 AUD



Chelsea Gustafsson
Embellishment, 2026 (detail)



to scale 3.7m wall



'Everything and Nothing' is a new body of work continuing my approach to painting as a contemplative response to the news and events going on in the world, the books I'm reading, and podcasts and music I'm listening to.

Shiny orbs and disco balls reflecting light, and vessels such as cups, bowls and vases that have been anthropomorphised with simplified expressions represented by dots and a line. Often, I find myself drawn to an object or image and it's only through the repetition of portraying it that I begin to understand or get an inkling of its presence in my work. My studio space and process of preparation are quite chaotic and unruly but from this I enjoy building quiet scenes that I recreate throughout the slow, introspective process of painting. I'm attracted to shapes and textures and how they complement or visually contrast with other objects, exploring a subtle tension and balance.

The title, 'Everything and Nothing' references the duality and interplay of opposing forces in this world we are each navigating. The contradictions and complexity of situations and events, and the idea of being both significant and frivolous.

The overall theme running through this body of work portrays a sense of curious humour and hope. I used to feel cynical about the word hope, I related it to despair and stagnation, however it's not exactly a new theme throughout the history of art and has been used to encourage resilience, inspiration, activism and positivity during uncertainty. And whilst I don't want to make works with hard messages or instructions, I do offer curious images to resonate with and acknowledge the worthiness of optimism and inspiration.'



Chelsea Gustafsson
Accent, 2026
oil on board
30cm x 40cm
\$2,300 AUD



Chelsea Gustafsson
Accent, 2026 (detail)



to scale 3.7m wall



Chelsea Gustafsson
Offshoot, 2026
oil on board
38cm x 50cm
\$3,000 AUD



Chelsea Gustafsson
Offshoot, 2026 (detail)



to scale 3.7m wall



Chelsea Gustafsson
Retreat, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Tops, 2026
 oil on board
 30cm x 22.5cm
 \$1,800 AUD



Chelsea Gustafsson
Symbiotic, 2026
 oil on board
 40cm x 30cm
 \$2,300 AUD

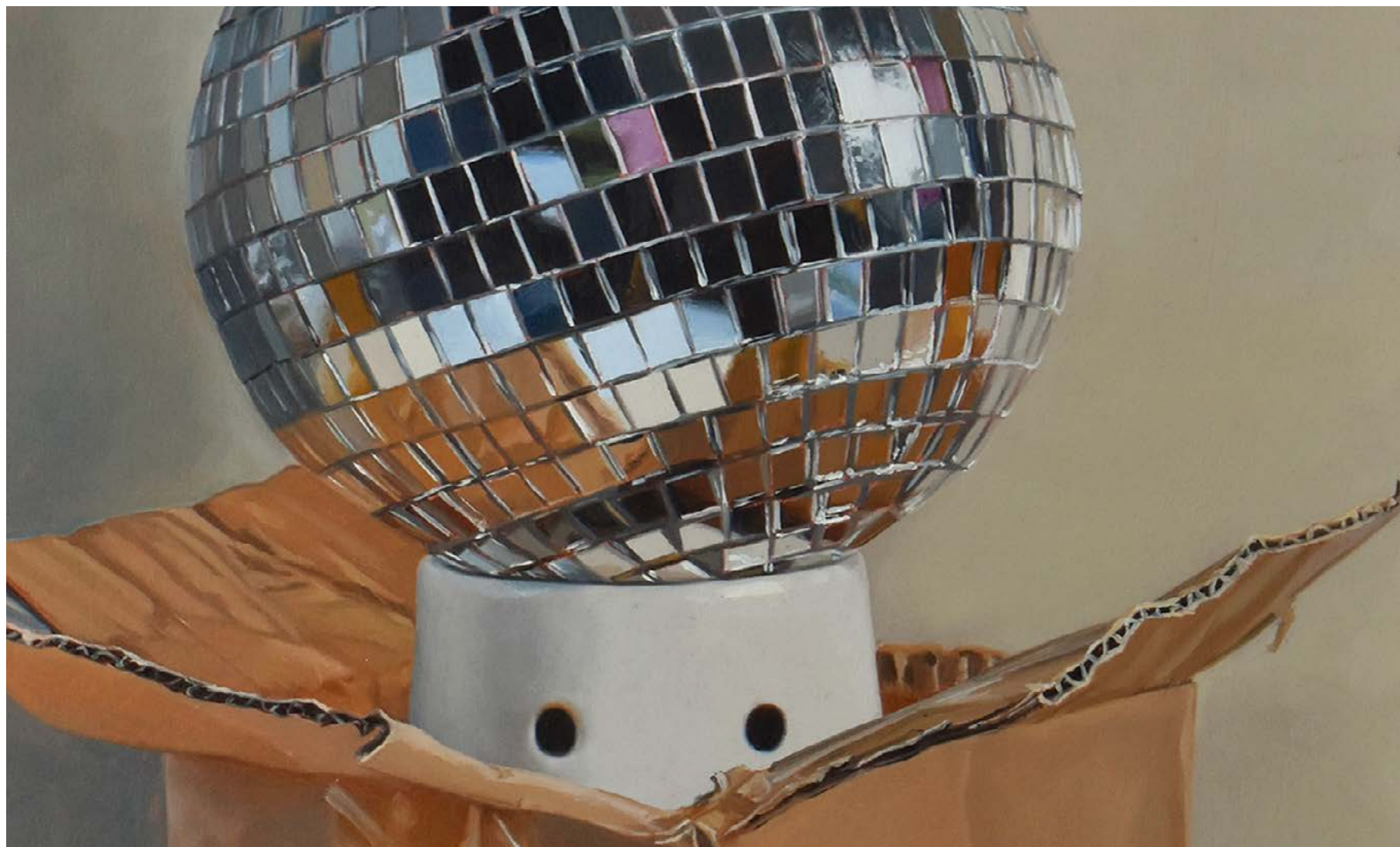


Chelsea Gustafsson
Throng, 2026
 oil on board
 40cm x 30cm
 \$2,300 AUD



Chelsea Gustafsson
Stacked, 2026
oil on board
50cm x 25cm
\$2,500 AUD





Chelsea Gustafsson
Stacked, 2026 (detail)



to scale 3.7m wall



Chelsea Gustafsson
Oddity, 2026
oil on board
40cm x 30cm
\$2,300 AUD



Chelsea Gustafsson
Oddity, 2026 (detail)



to scale 3.7m wall





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