



KIM WESTCOTT  
COLOURED RAIN

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7 MAY-20 JUNE 2026

PRESENTED BY MAGMA GALLERIES



*COLOURED RAIN* EXPLORES THE INTERTWINED EMOTIONS THAT ARISE THROUGH the forest that inspires my artwork – stillness, turbulence and renewal continually unfolds and connects me with my surroundings. I create branch forms, and shifting veils of colour which echo the forest’s own cycles of coloured light and shadow. These forms absorb and release colour much like we absorb and release experiences.

In the process of painting, I am trying to create a living environment: nature appears, dissolves, and re-emerges, creating a sense of movement that connects to the pulse of my immediate environment. For me, these paintings imagine rain as coloured and ever-changing – a metaphor for the shifting feelings that move through me and for the environmental changes shaping our natural world.

The symbolism of *Coloured Rain* speaks to emotional transformation – the idea that healing and growth, like rain, arrives in waves. Branches develop and fall, rain comes and goes, and colours gather in unexpected ways. *Coloured Rain* is a depiction of my connection with nature and a record of shifting emotional weather through layers of paint that accumulate like rainfall.

KIM WESTCOTT  
APRIL 2026

Kim Westcott at home, Warby Ovens National Park,  
Bangerang Country, pictured with *Majesty*, 2026



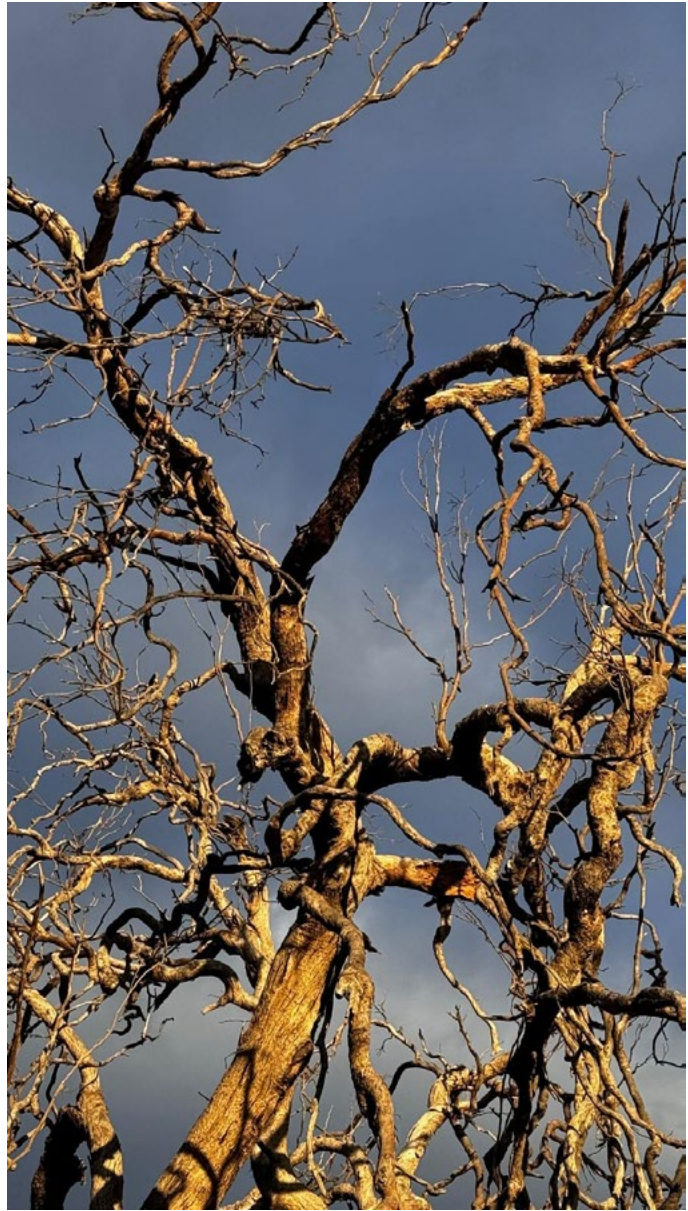


*Coloured Rain I*, 2025  
Acrylic on aluminium panels, 180 × 240 cm (diptych)





*Coloured Rain III*, 2025  
Acrylic on aluminium panels, 180 × 240 cm (diptych)



*Old Stag Tree*, 2025  
Kim Westcott Photography, Bangerang Country  
(opposite) *Coloured Rain III* (detail), 2025

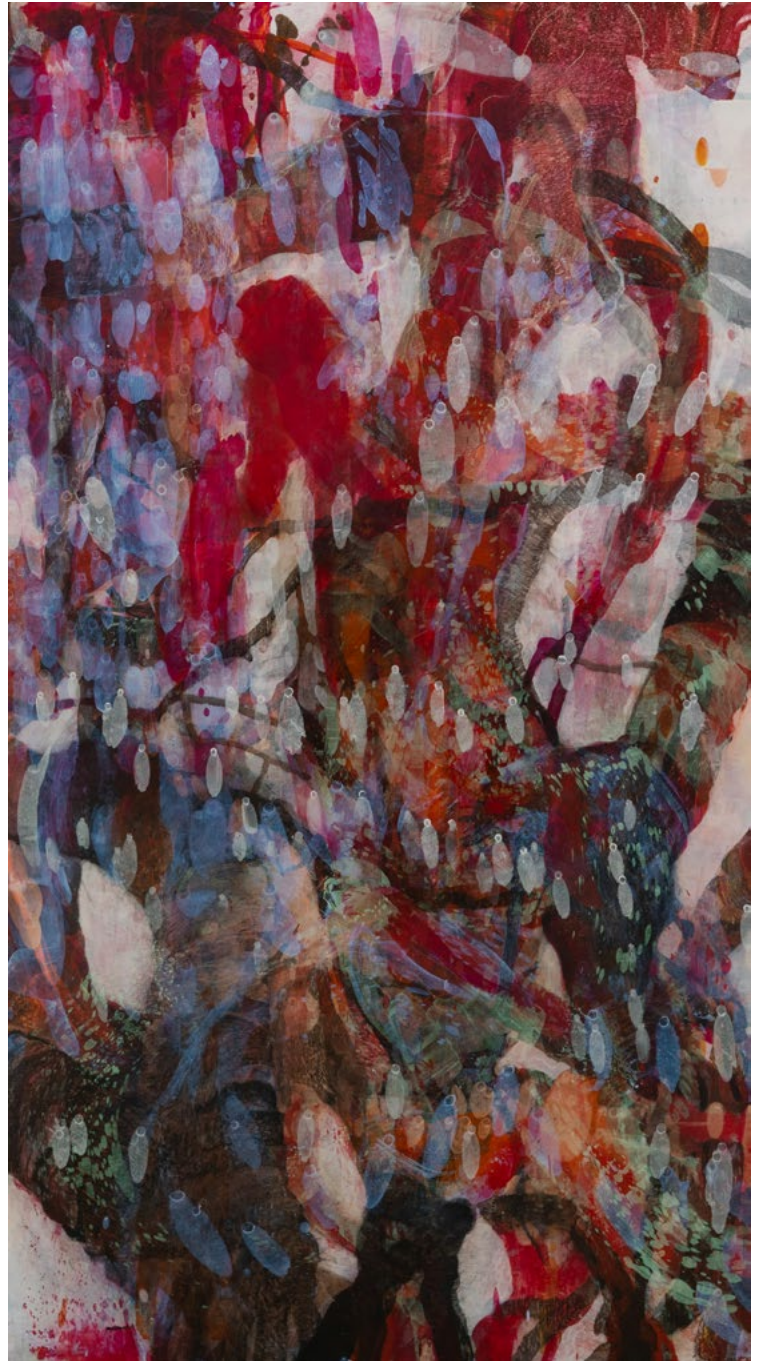




*Coloured Rain IV*, 2025  
Acrylic on aluminium panels, 180 × 240 cm (diptych)



*Kelly's Rain*, 2026  
Acrylic on aluminium panel, 180 × 100 cm





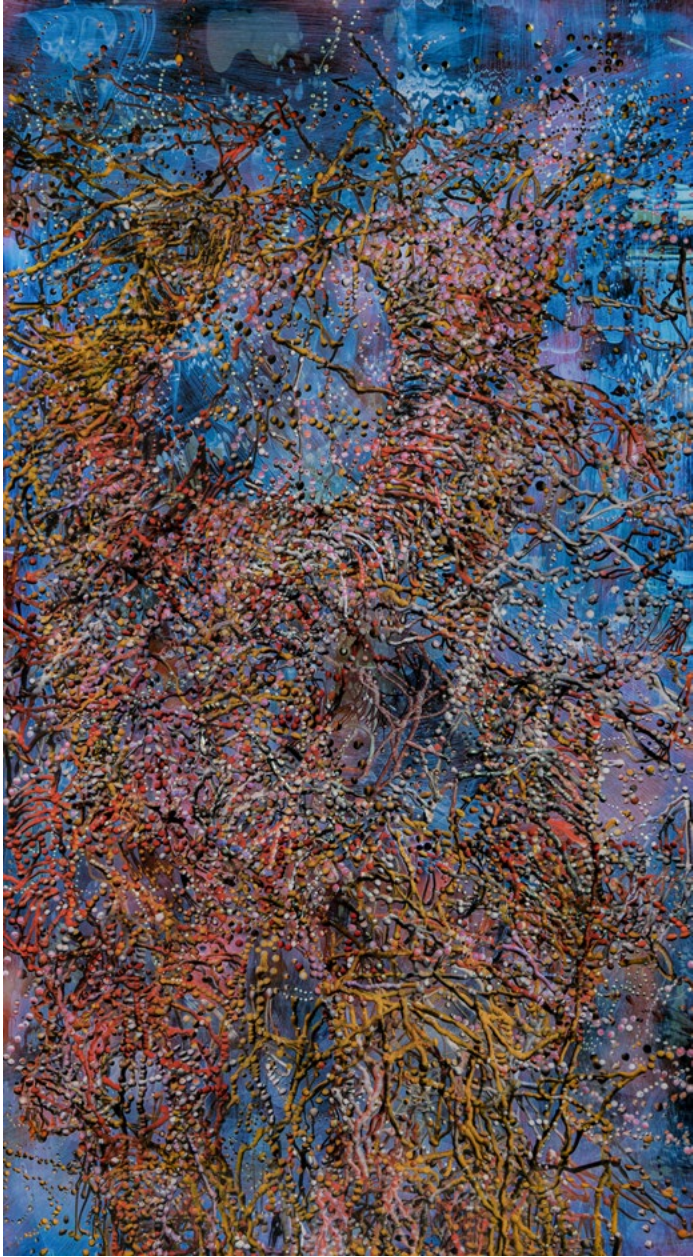
*Magic Tree*, 2025  
Kim Westcott Photography, Bangerang Country  
(opposite) *Kelly's Rain* (detail), 2026



*Coloured Rain: Liminal Forest*, 2026  
Acrylic on engraved cast acrylic, 180 × 100 cm







*Colored Rain: Season Bearer, 2026*  
Acrylic on engraved cast acrylic, 180 × 120 cm



*Coloured Rain: Birds of Feather, 2026*  
Acrylic on engraved cast acrylic, 180 × 120 cm



*Coloured Rain: All Seasons, 2026*  
Acrylic on aluminium panel, 180 × 100 cm







*The Keeper: Trunk I*, 2026  
Acrylic on aluminium panel, 120 × 60 cm



*The Keeper: Trunk IV*, 2026  
Acrylic on aluminium panel, 120 × 60 cm

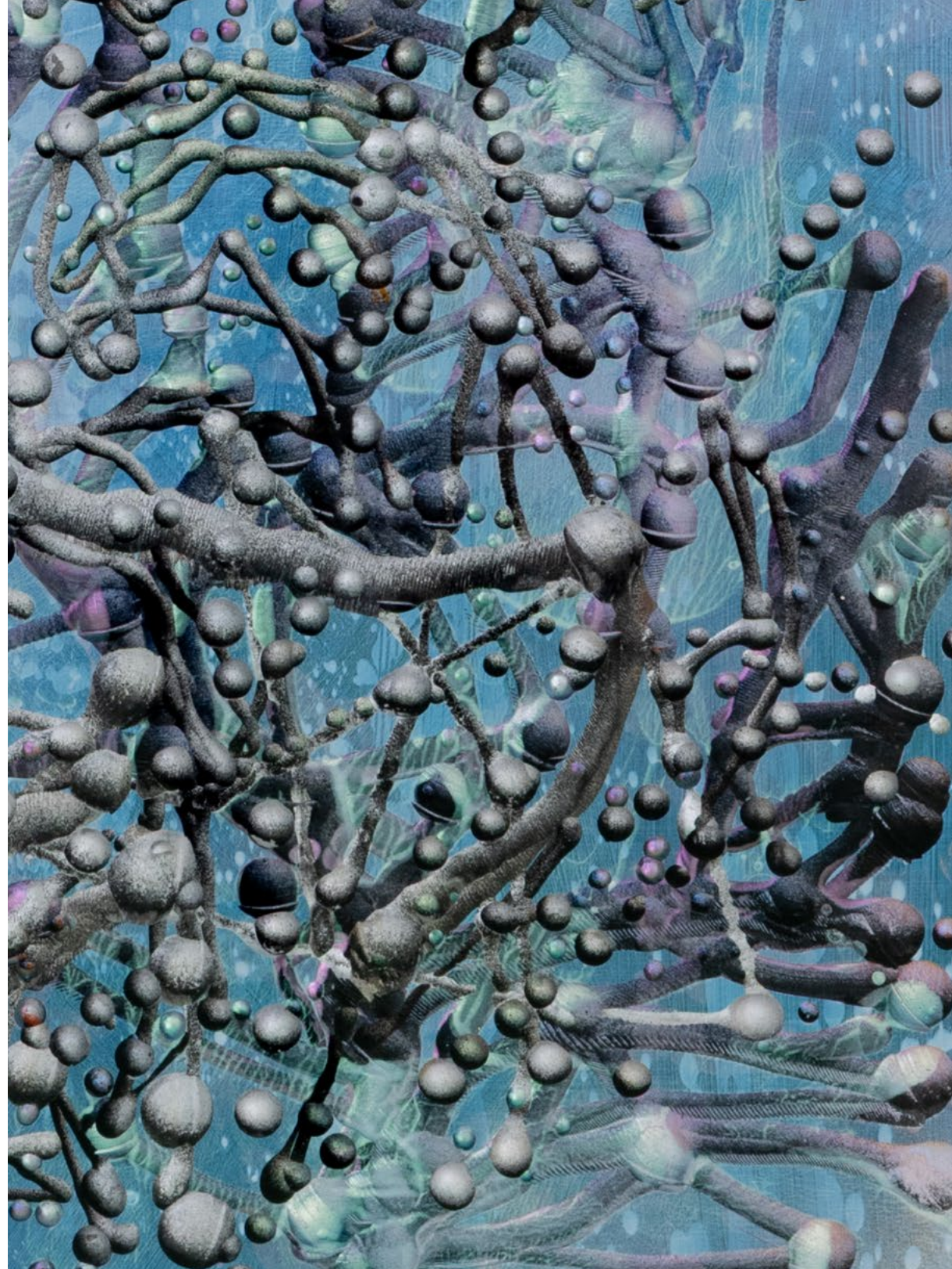


*Sentient Grove I*, 2026  
Acrylic on engraved aluminium, 120 × 60 cm

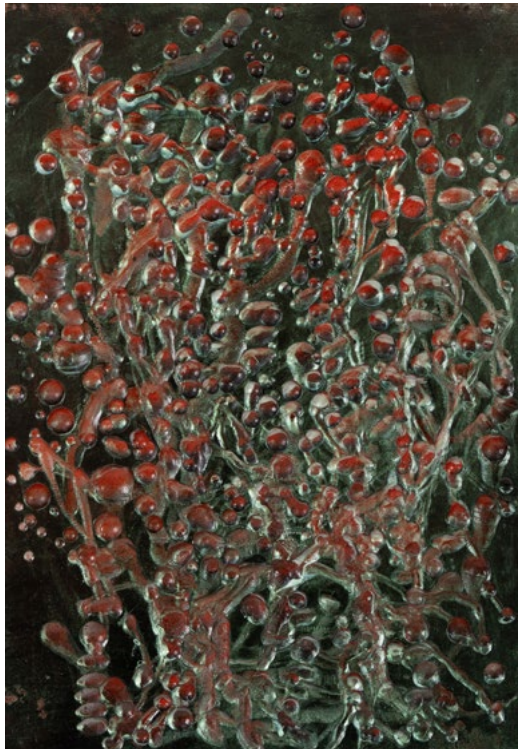


*Sentient Grove IV*, 2026  
Acrylic on engraved aluminium, 120 × 60 cm





*Rootlines III*, 2026  
Acrylic on engraved cast acrylic, 60 × 40 cm



*Nascent Matrix IV*, 2026  
Acrylic on engraved cast acrylic, 30 × 21 cm



*Silent Colony I*, 2026  
Acrylic on engraved cast acrylic, 30 × 21 cm



*Deep Rooted*, 2026  
Acrylic on engraved cast acrylic, 30 × 21 cm



*Column Shift*, 2025  
Acrylic on engraved cast acrylic, 30 × 21 cm

## AFTER RAIN JAKE TAYLOR

KIM WESTCOTT'S WORK IS INSEPARABLE FROM THE LANDSCAPE SURROUNDING her. Slowly, while dry sticks crack underfoot and the forest air grounds you, her world and her art reveal themselves. The whole experience of visiting the artists purpose-built studio home is improbably magical. Westcott's world sits in quiet isolation, a place that feels entirely removed from the outside world. Here, Westcott has created something close to an artist's ideal, a life embedded within nature, centered around a purpose-built space for making. Westcott's feedback loop is immediate. She works from a spacious barn style studio, complete with large barn doors that open to a panoramic forest vista. The forest is alive with a quiet, ancient presence that informs every mark she makes. Birdlife fills the air, animals pass through to drink from the dam, and the rhythm of the environment remains constant. It is this total immersion that becomes the heartbeat of her practice.

Taking a stroll in the parkland reveals something deeper. Slowly, while dry sticks crack under your feet and the forest air anchors you, her world and her art slowly reveal themselves. For over 25 years, Westcott has cultivated a deep, personal affiliation with this land. Specific places hold particular resonance for her, including spectacular trees, weathered boulders and a hidden billabong. These areas are pristine, seemingly untouched by any human but her and living an interconnected life of their own. Westcott is the first person to tell you to look up at a twisting trunk or down at a flickering shadow you might have missed and to take a moment. Similarly, when you talk to her on the phone, she will often share a resonating story about a recent wildlife encounter. Whether it is an injured wallaby seeking refuge, a moth that spent a whole day watching her paint or a visit from an ancient giant goanna, Westcott's eyes are open.

But Westcott does not simply observe her surroundings, she interrogates them. She looks closely, asks questions, fixates, and draws spiritual connections. Her engagement with nature is deeply felt and instinctively translated in her art. One can trace this way of seeing back to a young age when she was encouraged to pay close attention to nature, an invitation not just to see, but to perceive. This skill has matured into one of Westcott's many superpowers as a professional artist.

Looking across Westcott's career, from her early printmaking days at the Victorian College of Arts to her current engraved acrylic paintings, there is an astonishing evolution. If anything defines her practice, it is innovation. There is a momentum to her practice which is restless, exploratory, and resistant to stagnation. Each work informs the next. There is no fixed method or formula; instead, she responds intuitively, guided by her environment and her distinct visual language. She will often completely paint over an artwork with weeks of work or die grind directly on an otherwise 'completed' picture, only to follow a single line of enquiry. Those moments are dangerous but lead to totally new realities and potentially groundbreaking periods of work. A constant rolling of the dice characterises her work this way, which is why such variety is marked throughout her career. Her energy and pace of innovation remain unwavering, driven by curiosity, intuition, and a profound connection to the world around her. Viewers are drawn to this work because it connects them to something innate. Particularly within urban life, there is a persistent longing for nature, and Westcott's work taps into that deeply embedded impulse.

Within *Coloured Rain*, a new prolific body of work unfolds like the cycle of seasons. The exhibition represents a kind of seasonal calendar of her environment. Shifts in tone, colour and mood are intimately tied to the seasons as well as the artists emotional states. The somber quiet of a forest after rain reflects winter, or the light, expansive energy of blossoming wildflowers, the spring. Rain and colour become inseparable. In the forest, rainfall doesn't dull the landscape, it activates it. A seemingly dull, dusty eucalyptus trunk transforms into a complex rainbow of colour, refracting and glowing when you simply add moisture. Gum trees in Australia are uniquely iridescent due to the eucalyptus oil within them, and rain intensifies this effect. This exhibition cleverly captures that phenomenon, evoking the sensation of standing within an ancient forest while it rains.

Yet her practice moves beyond directly representing landscape. Rather than depicting what is simply seen, Westcott seeks to penetrate beneath the surface, to render what is felt. Her work is more akin to an X-ray or a microscopic view of nature, revealing layers of reality that lie beyond perception, but are known. In her 2021 body of work, *The Other Web*, this idea is articulated with particular clarity:



Kim Westcott's studio in Northeast Victoria,  
Bangerang Country, 2026



*The other web is a rich and infinitely complex reality of entangled mysteries and stories; the 'other world'. It's the tree roots under our feet; forever tangling in tender unification. It's the nano world around us. The micro biology under that rock. It's the water clinging to a spider web in the morning mist; a whole alternate galaxy within our own. Wherever nature is occurring, the other web is occurring.*

*Coloured Rain* marks an inevitable progression in Westcott's practice, moving further into intentional colour, texture, and spiritual inquiry. Echoing *The Other Web*, forms rise out of the landscape with a peculiar familiarity. Figures, traces of animals, insects, monsters, and plant life hover at the edge of recognition.

These shifting presences fuse with elemental forces embedded in the mark making itself. Rain, lightning, wind, and starlight are carried through swathes of paint, lines, and constellations of dots, generating an atmospheric charge in each work. Iridescent light refractions dance across the painting surfaces like seeing a butterfly from the corner of your eye, appearing only for a split second, before disappearing. These moments feel almost auditory, like a sudden birdsong in the forest, powerful in its fleeting, unseen nature.

What the audience is left with are worlds that feel suspended between the real and the imagined, something like a fable or a dream, but grounded by a quiet, undeniable presence. The longer you stay with them, the more they seem to register not just visually, but somewhere deeper, somewhere far more ancient and profound, somewhere like the other web, a place that is beyond awareness, but is known.

Westcott's work is widely admired and collected, perhaps because it offers something both deeply personal and universally resonant. It draws us toward a place that feels both external and internal—a memory, a longing, a return. In an increasingly disconnected world, her ability to remain so attuned to nature, and to translate that attunement into material form, feels vital.

Nature, in Westcott's hands, humbles us. It reminds us of our scale, and our place within a much larger unified system.

JAKE TAYLOR, DIRECTOR, MAGMA GALLERIES  
APRIL 2026

(opposite)  
*Tree Goanna*, 2026  
Kim Westcott Photography

## SELECTED BIOGRAPHY AND CV

1968 Born Melbourne, Australia  
1989 Bachelor of Arts (Fine Art), Victoria College of the Arts (VCA)  
1991 Assistant Printer; Australian Print Workshop  
1993 Master Printer; Garner Tullis Workshop, New York  
1994 Master Printer for Garner Tullis Workshop, Museum of Modern Art, São Paulo, Brazil  
2001 Lives and works in North-East Victoria  
2012 Graduate Diploma in Education, La Trobe University, Shepparton

### SOLO EXHIBITIONS (SELECTED)

2025 Forest of Light, Melbourne Art Fair, MAGMA Galleries  
2023 Nature of Nature, MAGMA Galleries, Collingwood  
2022 Chicane, MAGMA Galleries, Collingwood  
2021 The Other Web, Benalla Art Gallery, Benalla  
2020 Peninsula Revisited, Outspace Gallery  
2015 Works on Paper, Charles Nodrum Gallery  
2015 It's All Intertwined, Wangaratta Art Gallery  
2008 Propagation of a Point, Australian Galleries, Melbourne  
2007 North by North-East, Andrew Baker Art Dealer, Brisbane  
2004 One Landscape, Australian Art Resources, Melbourne  
2003 Dividing Range, Australian Art Resources, Melbourne  
2003 Anabranch, Andrew Baker Art Dealer, Brisbane  
2003 Anabranch II, Australian Art Resources, Sydney  
2001 New Painting, Tolarno Galleries, Melbourne  
2001 Lines of Refraction: Drypoint and Encaustic Paintings, Michael Carr Art Dealer, Sydney  
2000 Echo Point, Hanart TZ, Hong Kong  
2000 Expo Global Culture, Galerie De Griffioen Sint Pauwels, Belgium  
2000 Cross-Connection, Michael Carr Art Dealer, Sydney  
1998 Kim Westcott: The Monograph, Tolarno Galleries, Melbourne  
1998 Kim Westcott: The Monograph, Sherman Galleries, Sydney  
1997 Sheoak-Evoked Series, Tolarno Galleries, Melbourne  
1994 Etchings and Monoprints, Tolarno Galleries, Melbourne  
1992 Drypoints and Embossing, Powell Street Gallery, Melbourne

### GROUP EXHIBITIONS (SELECTED)

2025 MAGMAVERSE 25, MAGMA Galleries, Melbourne  
2025 Salon Des Refusés, S. H Ervin Gallery, Sydney  
2025 Ravenswood Australian Women's Art Prize, Sydney  
2024 Dividing Range, Murray Art Museum Albury (MAMA), Albury  
2024 Salon des Refusés, S.H Ervin Gallery, Sydney  
2024 + - : Geometric Abstraction, MAGMA Galleries, Melbourne  
2024 MAGMAVERSE 24, MAGMA Galleries, Melbourne  
2023 Salon des Refusés, S.H Ervin Gallery, Sydney  
2022 ALPHA: MAGMA Galleries Collingwood Launch, MAGMA Galleries, Melbourne  
2020 Revealed: The Regional Digitisation Roadshow, Wangaratta Art Gallery  
2018 Abstraction 17, Charles Nodrum Gallery  
2017 Works on Paper 2018, Charles Nodrum Gallery  
2017 Abstraction 15, Charles Nodrum Gallery  
2016 Director's Pick, Perc Tucker Regional Gallery, Townsville  
2016 Collected II, Wangaratta Art Gallery  
2015 W\_T\_H\_I\_R\_T\_E\_E\_N, Brightspace, Melbourne  
2014 Artists For Kids Culture, Brightspace, Melbourne  
2014 Artists for the Tarkine, Brightspace, Melbourne

#### AWARDS (SELECTED)

- 2025 Ravenswood Australian Women's Art Prize, Sydney, Finalist
- 2023 International Women's Day Award, Tourism North Victoria
- 2023 National Works on Paper Prize, Mornington Peninsula Gallery
- 2022 Paul Guest Drawing Prize, Bendigo Art Gallery
- 2015 Bowness Photography Prize, Finalist
- 2005 Albury Regional Gallery Acquisition Award
- 1999 New Work, Arts Victoria Development Grant
- 1991 The Fifth International Biennial Print Exhibit: R.O.C., Taipei Fine Arts Museum, Grand Prize

#### COLLECTIONS (SELECTED)

- The New York Public Library, U.S.A.
- National Gallery of Australia, Canberra
- Art Gallery of New South Wales
- Art Gallery of South Australia
- National Gallery of Victoria, Australia
- National Gallery Society of Victoria
- Maitland Regional Art Gallery, NSW
- City of Whitehorse, Victoria, Australia
- Queensland Art Gallery, Australia
- Albury Regional Gallery, Australia
- A-Z Gallery, Tokyo, Japan
- The Cleveland Museum of Art, U.S.A.
- Machida City Museum of Graphic Arts, Japan
- Queensland Art Gallery, Australia
- San Diego Museum of Art, U.S.A.
- Museum Of Modern Art, Sao Paulo, Brazil
- Taipei Fine Arts Museum, Taiwan
- Laverty Collection, Sydney, Australia
- Rio Tinto Collection
- Commonwealth Bank Collection
- Benalla Art Gallery Collection
- Wangaratta Art Gallery, Australia
- Griffith University, Queensland, Australia
- Hamilton Regional Gallery, Australia
- Monash University Collection, Australia
- Monash Medical Centre, Southern Health
- Mornington Peninsula Regional Gallery, Australia
- Monash Medical Centre Collection, Australia
- Queensland University of Technology, Australia
- Warrnambool Art Gallery, Australia
- Ballarat Art Gallery, Australia
- City of Whitehorse, Australia
- Ebes Collection, Victoria, Australia
- Eckersley's Pty Ltd Collection, Australia
- The Art Trust, Australia
- Art Bank, Australia
- Box Hill College of T.A.F.E, Australia
- RACV Art Collection
- RMIT University



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MAGMA AND KIM WESTCOTT acknowledge the Traditional Custodians of the lands on which this work has been created – the Bangerang People of Bangerang Country. We pay deep respect to their Ancestors and all First Nations peoples, recognising their profound history of art and their enduring connection to land, water, and culture.

Design by Alex Darbyshire

Photography by Kim Westcott, Jake Taylor and James Tran

Covers: *Colored Rain: Season Bearer* (detail), 2026

Page 2: *Majesty* (detail), 2025

Last page: *The Keeper: Trunk I* (detail), 2026

Imagery © Kim Westcott 2026

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