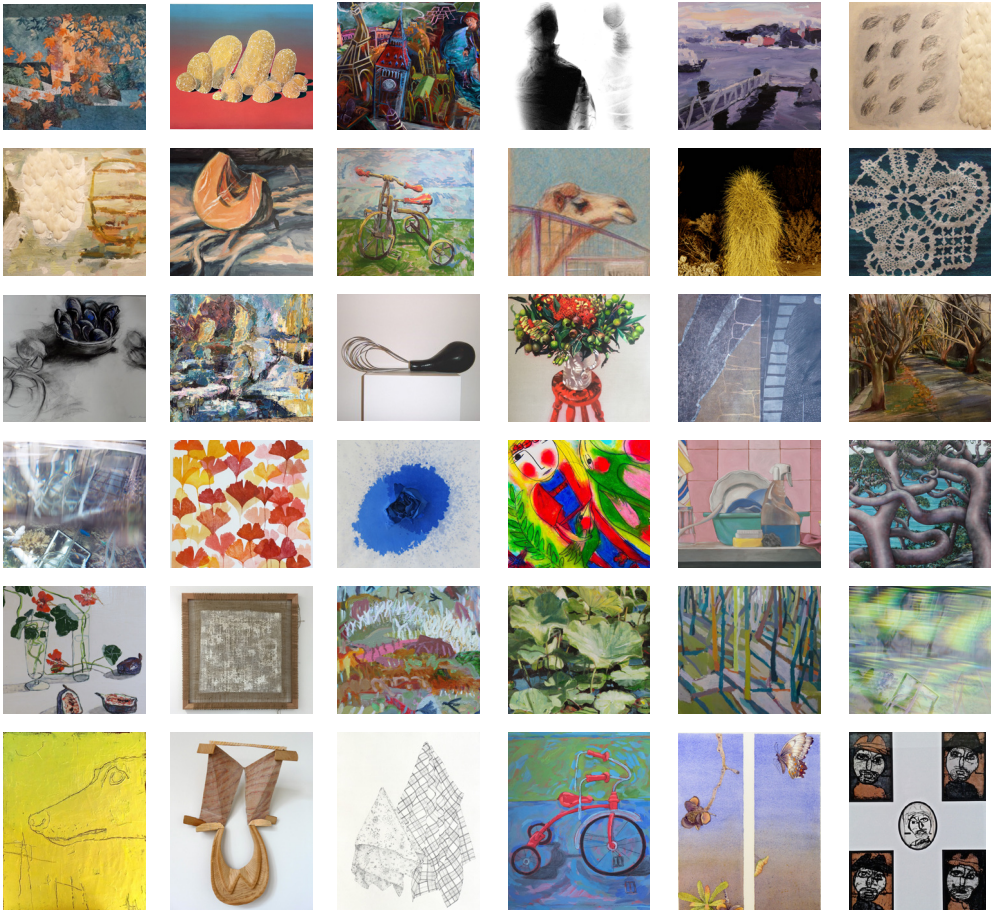



Abbotsleigh Art Month

OLD GIRL ARTISTS

31 August to 17 September 2016





Established in 1885 Abbotsleigh was founded by a headmistress who was also a highly capable artist. Marian Clarke sought practising artists as teachers. She believed that girls should be provided with a well-rounded education, and the experienced and motivated teachers she placed on staff inspired her students and informed her own painting practice.

The Old Girl artists in this exhibition completed their Abbotsleigh education between 1952 to 2011. Each has a unique story about her learning experience at school, and since leaving. However, all are indebted to Marian Clarke's view that creative arts were an essential ingredient in learning. Currently, Sydney art schools are fighting to exist as unique institutions and no doubt they would appreciate the leadership and views of Marian Clarke. As Professor Colin Rhodes, Dean of Sydney College of the Arts, stated in *The Australian* on 21 June 2016,

Great artists and designers touch every aspect of our lives, culture and values – from the way we think and look at things, the objects we use and take for granted daily, to the health of our economy.

Imagine a workforce without artists and designers. Imagine a society without art – no reflections of the world around us that simultaneously inform and transport us into other realms; no arena for innovation; no creativity. These are the triggers that drive thriving societies.

Congratulations to our 35 artists for creating and cultivating the arts.

The Grace Cossington Smith Gallery and Abbotsleigh are proud to present the first exhibition of currently practising Old Girl artists.

Mary Faith,
Director, Grace Cossington Smith Gallery

August 2016



LUCY BARKER



I Feel It Too, 2016
acrylic on board
90 x 120 x 8 cm

Lucy Barker's art practice is concerned with the relationship between our digital and physical worlds and focuses on where the two meet. She draws on observations of social and environmental change as a result of the digital revolution.

Lucy's practice spans painting, drawing, photography, digital projection, sculpture and, perhaps what she is most renowned for, large scale outdoor installations, which often invite audience participation.

Lucy has held solo exhibitions at Gosford (2009) and Maitland (2011-12) Regional Galleries. She has exhibited in Sculpture by the Sea seven times since 2009, has been a regular finalist in many sculpture shows including the Woollahra Small Sculpture Prize, Sculpture at Sawmillers, Willoughby Sculpture Prize, Sculpture at Scenic World and Sculpture In The Vines. Lucy has work in the permanent collection of Maitland Regional Gallery and the private collection of Gene Sherman, plus other private collections both nationally and internationally.

www.lucybarker.com.au

LUCY BUTTENSCHAW



Seeing the World, 2015
Acrylic on canvas
120 x 180 cm

I am a painter based in West Wyalong in central NSW. I was raised on a lakeside property 50 km from town and have lived in the district most of my life aside from some years studying and teaching in Sydney. I exhibit regularly and teach painting in regional centres and Sydney. Much of what I try to say in paint is gathered directly from familiar things around me along with ideas collected through travelling, music, theatre and reading. I combine recognisable elements to suggest little stories – sometimes real, sometimes imagined. These are intended to represent scenarios and emotions that we face in our everyday lives.

Seeing the World is based on the idea that experiences we choose to keep are thrown together and reworked in our memories. Time, place and logic become elastic as we combine ideas to create something meaningful for ourselves. I have carried the desire to have a Mary Poppins bottomless bag and umbrella for transport since childhood! Here my dreams have come true as my adult self sets off on a world adventure.

www.lucybuttenschaw.com

CAROLYN COLLINS



LeafLines No 20, Wind and Storm, 2016
textile hand dyed fabric and batik
76 x 101 cm

Carolyn Collins is a textile artist based in Berry, NSW. Her creative practice is inspired by the landscapes that are part of her day-to-day life. She works with her own hand dyed, painted and printed fabrics to create color combinations that convey a particular atmosphere or feeling.

www.carolyncollinsart.com

PRUE CRABBE



Enigma Variations I-II, 2016
archival pigment prints
28 x 20.3 cm

Prue Crabbe obtained a BA (Hons) in Italian after leaving Abbotsleigh and following this she lived and worked overseas. After teaching French and German, she studied drawing and etching at the Workshop Arts Centre, Willoughby. Later she completed an Associate Diploma of Fine Arts, a Post Technician Certificate in Printmaking and a Certificate of Advanced Creative Printmaking at Hornsby TAFE. As a member of Sydney Printmakers and the Print Circle she has exhibited widely, both in Australia and overseas and has had several solo exhibitions. She has taught art to children and adolescents and also makes sculptures and writes poetry.

My main focus has been on printmaking, specifically etching, which is intriguing for its unpredictable outcomes. I have recently moved on to digital photography which has a close affiliation with printmaking in appearance, if not in technique.

I am interested in taking mundane or ordinary man-made objects and magnifying or otherwise obscuring and changing them by manipulating light and shade, until they undergo a metamorphosis and assume a completely different character. Viewers are confronted by mysterious entities on which they can put their own interpretation.

EVE D'ALESSANDRO



5.45pm Balmain East ferry, 2016
46 x 60 cm
oil on canvas

Eve D'Alessandro graduated from the National Art School in 2012 and now works at her studio space in the One Plus One Studios in Rozelle. Her work has been in the Portia Geach Prize, Mosman Art Prize and semi-finalist for the Doug Moran Prize.

Lately I've been working plein air and inspired by my surrounding environment. I often take my dog for a walk around the Balmain foreshore and love that time of the evening when the sun goes down and the city lights sparkle. I bring my paints down to the harbour and do quick little postcard sized paintings. As the light changes so fast I have to work quickly and my work becomes more spontaneous. Then I'll come back to the studio and try to capture it on a larger canvas. In this work, I used a limited palette of three colours and tried to keep the brushstrokes as fresh as my mini sketches.

JAQ DAVIES



Soft, 2014
oil, graphite and feathers
on paper
52 X 62 cm



Trilogy, 2015
oil, feathers on paper
52 X 62 cm

After spending six years as a boarder at Abbotsleigh I studied painting, sculpture and printmaking at The National Art School in Darlinghurst.

Over the last 25 years I have worked predominantly as a mural artist, project manager and paint finisher on corporate, private, large hotel construction projects, palaces, and numerous film and theatre productions. This varied work has taken me all over Australia and to places as diverse as Korea, Singapore, Hong Kong, Brunei, Malaysia, Indonesia, Peru and New Zealand. I currently live with my family in the Central West NSW where I continue to work in creative fields as well as increasingly pursuing my own art practice, exhibiting my paintings and sculptures both locally and Australia wide.

RUBY DAVIES



Sensible Objects
Ocean (pumpkin),
2015
51 x 41 cm

Sensible Objects
Tipping point, 2014
oil on canvas
92 x 76 cm

Ruby Davies has worked with pinhole cameras and aerial photography using large kites to create images of the Darling River in Western NSW. Exhibitions include: *The Darling/Baaka*, Stills Gallery Sydney and RMIT Gallery Melbourne; *Water Divining*, UTS Gallery; *Inland Sea*, Wagga Regional Gallery. Ruby's photograph of people from the town of Wilcannia scattered across the dry bed of the Darling River was a finalist in the 2007 National Photographic Portrait Prize.

In her more recent painting practice, Ruby stages everyday still life objects to suggest unsettling changes in weather patterns. She has an ongoing interest in colour and light and the many ways of manipulating oil paint.

Ruby has a Master's Degree from Sydney College of the Arts (2005)

RACHEL FAIRFAX



Toy painting 1 Childhood 1, 2016
oil on board
65 x 65 cm



Toy painting 3 Childhood 3, 2016
oil on board
40 x 40 cm



Toy painting 5 Childhood 5, 2016
oil on board
40 x 40 cm

Rachel Fairfax is a figurative painter who also creates drawings and ceramic works. She completed her Bachelor of Fine Arts (Honours) at the National Art School, Sydney where she is now a lecturer in painting and drawing. She received Reg Richardson Fellowships in both 2003 and 2004 and her work is regularly selected for national prizes. In 2009 the Sydney Morning Herald named her one of Australia's 10 leading artists.

The Toy paintings is a series of work that started during a time of questioning whether I could have a baby or not. At an exhibition of vintage toys at the Powerhouse Museum, I started making drawings of toys, then paintings from the drawings. This is how my practise evolves. While making these drawings and paintings I fell pregnant and had my baby. It was quite a personal journey of letting go, gratitude and now profound joy.

Rachel is represented by Stella Downer Fine Art, Sydney

KATE FENNELL



Skylight blue, red, grey 1, 2015
acrylic on linen
195 x 102 cm

Kate Fennell is a multidisciplinary artist and designer working across painting, digital media, photography and collage. Kate has an innate storytelling ability that finds expression in her visual work.

In 2015 Kate began the ongoing *Skylight series* in which she aims to explore feelings of emptiness and enclosure using space and light. She has adapted this series and reproduced it across a range of media, from painting to neon to wall mural, and most recently a sculptural form to be exhibited in this year's Sculpture by the Sea in Bondi.

Following on from her *Skylight series*, her new series *Real Life* was exhibited at Abstract Project in Paris in July this year. Her show was a reflection on her recent time in LA and speaks to the disconnect between dreams and reality that the city embodies.

Kate previously exhibited her work *Wallpapered in Sculpture* by the Sea, and in this work she wallpapered 20 metres of Tamarama beach. In a space where nature and people create continuous patterns she imposed her own, bringing the domestic into the natural landscape.

She has also recently turned her hand to writing for film and television and has teamed up with Alexandra Edmondson to produce several short films. They are currently in development on a TV series. As a creative partnership, Kate and Alex (Mog&Mog) encompass art, design, writing and film making, they are interested in exploring perceptions of self and marginality of identity. They are currently exhibiting together at AirSpace projects.

MERRILEE FLEETING



**No Entry – Taronga Zoo,
Mosman Sydney
pastel on paper
16 x 12 cm**

I have been working as a professional artist for the past 35 years. During this time my career has gone through peaks and troughs but I have always maintained my studio and continued my professional practice. Over the years I have had regular solo shows and participated in many group shows and had works selected as a finalist for various competitions, prizes and awards.

I am inspired by the Australian landscape, I enjoy portraiture and one of my great loves is to draw and paint animals – particularly the characters you find in the zoo.

My artistic journey began in earnest when I came to Abbotsleigh aged 12 and met the infamous Miss Bruce in the art room. She and I hit it off marvellously and she was a great inspiration to me. She removed any barriers or limits to my creative work that I may have encountered both from within myself or from the outside world.

She was a fierce and marvellous warrior and I thank her to this day for instilling in me a deep respect for the creative spirit and the discipline to maintain creative endeavour.

LOUISE FOWLER-SMITH



***Desert It*, 2009**
120 mm film photograph archival print on
100% cotton rag, limited edition of eight,
106 x 100 cm



***Solitude*, 2009**
120 mm film photograph archival print on
100% cotton rag, limited edition of eight,
114 x 91 cm

As Director of the Imaging the Land International Research Initiative (ILIRI), Louise Fowler-Smith is interested in promoting new ways of perceiving the land in the 21st century. She believes that how we perceive and contemplate the land affects how we respond to the land.

Louise's multi-disciplinary practice as an environmentalist includes collaboration with engineers and architects.

Her artistic work over the past decade or so has focused on the veneration of trees, a subject she was drawn to not only for the magnitude of its environmental significance, but its universal and pan-religious symbolic importance. This investigation and resultant work has spanned many countries, including Australia, India, Japan, Italy and most recently, France. After traveling across the majority of India over the past nine years, she is now compiling a book that illustrates and explains the practice of decorating the tree as an act of veneration or worship, and how this practice protects trees from loggers. Her article 'Hindu Tree Veneration as a Mode of Environmental Encounter' was published in Leonardo, The Journal of the International Society for the Arts, Sciences and Technology, Volume 42, Number 1.

Louise's work investigates the Anthropocene extinction, environmental justice and climate adaptation and rests at the intersection between the aesthetic approach to art and the ethical. It has been referred to as *memorials for what we have lost – an ethos*.¹

1. Jeremy Bendik-Keymer, Philosopher and the Beamer-Schneider Professor of Ethics at a University in Cleveland, USA

RACHEL FRECKER



Lace, 2015
Gobelins tapestry woollen weft,
cotton warp
143 x 143 cm

Many years ago I was seduced by this medium; the process, the structure and the intensity of dyed colour; the planning and the not planning too much so the weaving does not become tedious. This weaving is part of a series where I have taken another textile art and interpreted it through the medium of tapestry. In a post object art world I seek to maintain a classical technique while applying a modern aesthetic.

THOMASIN GRAHAM



Moules Mariniere, 2016
charcoal drawing
66 x 84 cm framed

Contemporary drawing is its own art form, no longer regarded as purely preparatory to painting. It is an utterly direct form of visual expression. Drawing at its best has an energy and evokes a response from the viewer.

After leaving Abbotsleigh Thomasin studied Fine Arts at the University of Sydney and she also qualified as a solicitor. It was not until she retired from legal practice that she started to actively pursue her interest in art, taking classes at the Royal Art Society and the Workshop Art Centre at Willoughby. Thomasin is an exhibiting member of the Ku-ring-Gai Art Society and the Lane Cove Art Society and also exhibits in regional NSW

JANELLE HARROWELL



Surface of Light
oil on canvas
81 x 102 cm

Janelle Harrowell has been painting for more than 40 years. During her formative years she was taught by Gabby Custodio in the Philippines and by Erica Beck in Sydney. Interested in nature as subject matter, she recently visited the Kimberley Region in Western Australia to create her landscape series. Her careful consideration of abstractions of light and shadow in her work allowed her to express the majestic beauty of the Australian wilderness. She holds a Bachelor of Fine Arts from the National Art School and has had solo exhibitions at the Seymour Centre and the Headmaster's Gallery at St Ives.

My painting has been inspired by the beauty of nature. The shadows and reflection of light on the water and its surroundings were carefully considered. Creating movement for the eyes, the audience is reigned into the wilderness for their own self-reflection.

SOPHIE HOPMEIER



*Every Night the Trees
Disappear, 2014*
wood, paper and silk
50 x 34 x 20 cm



Sigui, 2016
wood and cotton
25 x 31 x 6 cm

Sophie Hopmeier is a recent graduate of the National Art School, having also completed an Honours degree in Art History and Film Theory at the University of Sydney. In her artistic practice and theoretical research, Sophie investigates the affinities and interstices between art theory and art making with a particular interest in cinema, post-structuralism and ethnographic collections. From late 2013 to 2014, she took up the Storrier Onslow residency at the Cité Internationale des Arts, Paris, and the Hospiz residency in St Christoph, Austria. Sophie is currently completing a PhD (Film Studies) at The University of St Andrews, Scotland.

Developed in response to extended periods spent living in the Asmat region of West Papua, Sophie's work explores how we envisage unfamiliar ways of life through encounters with artefacts in museums, where objects are often isolated from their practical or ritual contexts. By fabricating forms that evoke an obscure functionality and an enigmatic history of use, Sophie's work heightens an awareness of the processes of inference and projection with which we seek to understand objects that originate from beyond our field of experience.

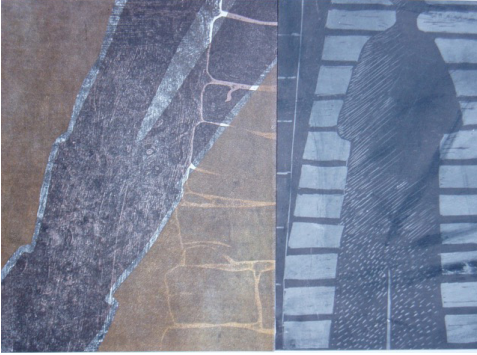
TINA HUNTER



The Red Stool, 2015
oil on canvas
76 x 76 cm

As a still life artist I love to awaken in others the awe of the natural world around us. I seek to bring into focus natural objects often overlooked or taken for granted in our everyday existence. Exploring the light as it moves across the subject revealing the textures, colours, shapes and the intimate details I find intriguing. By bringing plant species into a setting usually reserved for portraits elevates their importance and significance. It is time for the viewer to slow down for a moment and take a close look at nature before resuming their everyday life.

LIZ JENEID



Skylight, 2011
lino and collagraph print
50 x 63 cm

After training as a weaver in the USA, I returned to Australia in 1977 and subsequently established a production weaving workshop in Sydney in 1979 where I trained apprentices in my studio. In the early 1980s, I established the Barr Street Weavers in Sydney and also worked as a community artist training rural and urban educators working in out of school centres, travelling extensively around NSW. From 1983-2003 I taught Visual Arts in the Faculty of Creative Arts at the University of Wollongong. I started to make these images for these prints in Umbria, Italy 2009. The shadows represent the interaction of me and my friends with the Umbrian pavements.

www.lizjeneid.net

MARGARET KAHN



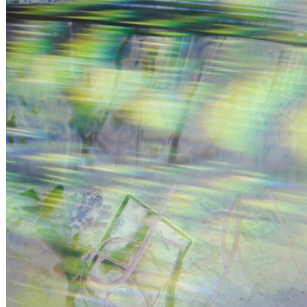
*Autumn in Burns Road
Wahroonga, 2014*
pastel
46 x 66 cm

Margaret Kahn works in a variety of media, such as oil, watercolour, mixed media and charcoal. Painting en plein air she travels to many beautiful areas around Sydney and captures the atmosphere of the surroundings, as well as her own reaction to the scene. Margaret has been an exhibiting member of Ku-ring-Gai Art Society since the 1970s.

JANET LAURENCE



**Coral Collapse 8 – Reef
Resuscitation, 2015**
duraclear on acrylic box
90 x 90 x 5 cm, edition of three



**Coral Collapse 6 – Reef
Resuscitation, 2015**
duraclear on acrylic box
90 x 90 x 5 cm, edition of three

Janet Laurence explores art, science, imagination, memory and loss and her practice examines the interconnection of life forms and ecologies and observes the impact that humans have on the threatened, natural world. Janet's work addresses our relationship to nature through both site specific and gallery works. Experimenting with and working in varying mediums, she continues to create immersive environments that navigate the interconnections between all living forms.

As the Australian Museum's artist-in-residence, Janet spent six days at the institution's Lizard Island research station on the northern Great Barrier Reef, working with scientist Mandy Reid to take underwater photographs and set up what Laurence calls 'underwater homeopathic treatments for bleached coral'. The main focus of this series is coral bleaching. But she says, '*...it's also on the acid waters, the crown of thorns starfish, the fact that shells are getting less robust, thinner; the fragility of so much life there due to the polluted and warming waters.*'

Janet is represented by Dominik Mersch Gallery.

www.janetlaurence.com

LORNA MACRITCHIE



*I'm not afraid to ask for
what I want from you, 2016*
oil on cotton,
107 x 183

Lorna MacRitchie is a multi-disciplinary artist. She completed a Bachelor of Fine Arts (Hons) at UNSW Art and Design in 2015 majoring in printmaking and progressing into painting, sculpture, textiles and installation. During her degree, Lorna also studied in the USA at the University of Connecticut under Master Printer Laurie Sloan. Lorna is a prolific image-maker, zine-maker and lithographer and has printed lithographic editions for Cicada Press, Sydney, under Michael Kempson. Her work focuses on the intimacy of relationships, friendships and human interactions. By referencing the domestic realm and childhood innocence and partaking in a self-reflective act of confession, Lorna discusses how a yearning for comfort and warmth is integral to our existence. What appears ordinary and mundane is in fact sacred, an emblem of emotional intimacy.

www.lornamacritchie.net

FLEUR MARSDEN



***Ginkgo*, 2016**
1/1, intaglio and relief
37 x 37 cm
Magnani paper, sheet
50 x 50 cm

The work is concerned with the landscape of the leaves. The glorious, diversity of shape, texture and colour of the ginkgo. The repetition of shape, curves and line. All from the same source but each individual.

CATHERINE MOORE



motion towards
oil on four canvas
panels
45.5 x 167 cm (all)

Catherine Moore majored in etching under Jörg Schmeisser for her Diploma of Visual Arts (Printmaking) at the Canberra School of Art, later receiving her Master of Visual Arts (Painting) from Monash University. In 1986 she moved to her tent in the bush north-east of Braidwood, south-east NSW, where she undertook her biggest artwork to date, a solar-powered earth house positioned to take advantage of views of the nearby Budawang Range. These mountains have provided ongoing inspiration for her work, which often contains an environmental message. Catherine has been an activist and member of The Greens since 1993, standing as a candidate on many occasions. She was a NSW delegate to the 1998 Constitutional Convention and local government councillor (Palerang, now amalgamated) between 2004 and 2012.

motion towards formed part of an installation at the 2015 Two Fires Festival, a biennial celebration in honour of Judith Wright who lived locally for some years and whose portrait Catherine painted in the early 1990s. While she works mainly in oils, Catherine also uses watercolour pencil for works on paper and wood (often on offcuts of the recycled timber used in her house) and sometimes makes limited edition artist books

VIRGINIA MURRAY

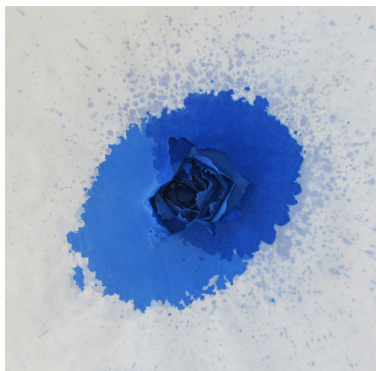


Contrast in Form, 2002,
cast rubber from a mould
with stainless steel wires
66 x 18 x 16 cm

The inspiration for *Contrast In Form* began with a long time fascination for the continuous and relaxing shape of the humble Jellybean. The work evolved into a piece where the soft shape of the Jellybean was constructed in clay, then cast in coloured rubber. The contrast is reminiscent of a skeleton structure which might hold up the soft 'Jellybean' form. This was realised by bending wires which are held in a timber base, which was embedded into the liquid rubber, whilst maintaining the softness of graduating curves in the shape.



SUSIE NELSON



**Rice paper, 2012,
paper and pigment
69 x 69 cm framed**

Susie Nelson completed her Bachelor of Visual Arts and First Class Honours at Sydney College of the Arts, University of Sydney. She is currently a Masters Candidate at SCA and an Australian Postgraduate Award recipient. She had her first solo show at NANA gallery in 2015 and has exhibited as a finalist for John Fries Memorial Prize in 2011, Redlands Westpac Art Prize 2010, Hatched 2010 at PICA, RBS Emerging Artist Award and Fraser Studios. She has been involved in many collaborative projects, was a Freedman Foundation Travelling Scholarship Recipient in 2011, and completed artist residencies at Firstdraft Depot, 2010 and Takt Kunstprojektraum, 2011.

Through my practice I create works in process, their flux revealing being within matter. Considering various approaches to the creation of movement, from bodily gestures to the illusion of material self-manifesting, I aim to evoke the passing of time within space. My exploration of materiality questions the human need to secure permanence. The works often exist in multiple and conflicting stages, from works in flux to static completion. I create temporal installations, incorporating drawing, performative and painterly components with supporting photo and film documentation. I work responsively to materials, integrating action into a sensitively time-based practice. Fleeting moments trapped, or traces that remain, draw definition and meaning to a temporal and ever-changing life.

FIONA PFENNIGWERTH



**Resurrection: new *Banksia serrata*
seedling sown in fire; airborne
Donovan butterfly *Papilio aegaeus* from
earthbound chrysalis, 2016
watercolour
70 x 60 cm**

*I seek to reflect elegantly in naturalistic watercolour my fascination for the beauty and subtlety of the natural world, particularly in its Australian forms. My work in recent years is to present biblical books alongside my pictures in conversation with each other, on informed theological and artistic foundations. I self-published *The Scrolls illuminated* in 2011, the product of my PhD in Natural History Illustration at the University of Newcastle, containing Solomon's Song of Songs, Ruth, Lamentations, Ecclesiastes and Esther; and *The Gospel according to John illuminated* in 2014, the product of my Masters (Hons) in Theology at Charles Sturt University; and am working now on *The Psalms illuminated*.*

www.fionapfennigwerth.info

ALEXANDRA RANKEN



Handpainted ceramic

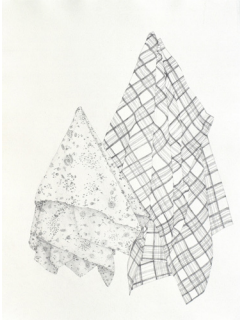


Hansel and Gretel, 2016
wax crayon resist with edicol wash
on textured paper,
42 x 52 cm

Alexandra Ranken was born in Quirindi and spent her childhood on a cattle and wheat property called Glenlogan. Birdlife was abundant, beautiful country gardens were her playground where horses, kangaroos and emus were her friends. At high school Alexandra spent hours in the library immersed in the beautiful books on art and artists. It was then her imagination and taste for design took full flight. With wonderful art teachers who supported her love for colour and form her whimsical style started to emerge. Upon graduating, Alexandra attended Sydney Kindergarten Teachers College, Waverley Campus and furthered her love for design and colour. She has been exhibiting since 2012.

Dip bowl, bisque thrown handpainted ceramic
Mini bowl, bisque thrown handpainted ceramic
Cereal bowl, bisque thrown handpainted ceramic
Sideplates, bisque thrown handpainted ceramic
Dinner plate, bisque thrown handpainted ceramic
Platter, bisque thrown handpainted ceramic

ELOISE RANKINE



Fabrics, 2015
drawing, 108 x 78.2 cm



Feeling deflated, 2016, (one piece)
11 cm high, 23 cm mid
circumference irregular

Skylines, 2016 (two pieces)
19 cm high, 31 cm mid
circumference;
11.5 cm high, 25.5 cm mid
circumference

Gardening I, 2016, (one piece)
17 cm high, 41 cm mid circumference

Burrow, 2016, (one piece)
8 cm high – hole to hole, 20 cm mid
circumference, irregular

Stacking up, 2016, (one piece)
14.5 cm high, 26.5 cm mid
circumference

My work takes its inspiration from my mother's quilting fabrics and through embracing the simplicity of pencil on paper and pure white porcelain, it strives for beauty.

I play with pushing porcelain to its limits and often past breaking point through carving and alteration of form in order to interrogate the (false) idea that beauty and perfection are interchangeable. In the same way that there is strength and beauty in people who are struggling, damaged or fragile, my porcelain bottles remain strong and beautiful despite imposed imperfections.

Fabrics 2015 explores connections between draped fabrics, femininity and the everyday. Evoking tea towels on a hook, my work relishes in the comfort of the domestic space while revealing the beauty of these souvenirs of the hidden labor of women's collective history. Floating in a void, these fabrics seem to be disconnected from reality despite being firmly rooted in the commonplace.

Eloise is represented by Utopia Art Sydney.

www.eloiserankine.com

HELEN REDMOND



Still Life with Brush and Bowl, 2013
acrylic on canvas
80 x 100 cm

A recent graduate of Sydney's National Art School, Helen's painting practice is also informed by her prior professional career in the visual arts, including over two decades as an interior design editor, stylist and writer with design publication Vogue Living.

Working with words or photographs over many years to record the particular qualities of interior space, I became increasingly aware that the personal experience of space was more complex and layered than could be expressed in a photograph, and required the viscosity of painting.

Set in the context of 1950s household duties, the glamorized depiction of the ritualized domestic chore of washing the dishes, *Still Life with Brush and Bowl* (2013), pays homage to the formal structure and pictorial harmony of the still life paintings of 18th century French artist, Jean-Siméon Chardin (1699-1779), particularly noted for his genre paintings of common household items (*Still Life with Pipe and Pitcher*) not hitherto thought a worthy subject for a painting.

www.helenredmondart.wordpress.com

JULIA ROBERTS



***Secret River*, 2016**
oil on plywood
111 x 182 cm

Julia Roberts creates landscapes in oil focusing specifically on eucalypts. She studied Fine Art at the University of Sydney and trained in painting at the Chelsea College of Art & Design, London.

Secret River is a large scale oil painting that intentionally exaggerates the twisted limbs of the Angophora Costata in order to give the landscape a mystical and slightly menacing feel. The title of the painting is taken from Kate Grenville's book of the same name. It represents the landscape surrounding the Hawkesbury River.

Julia is represented by Michael Reid at Murrurundi.

www.studioroberts.com

DIANE HUNTER ROBERTSON



**Four Poor Men of Sydney, 1983
and 2014**
four monotypes and ink drawing
75 x 63 cm

Born in Singapore to Scottish parents, I have lived most of my life in Sydney, where I was awarded a BA in Visual Art from the City Art Institute [now UNSW Art & Design]. I also studied painting at Canberra School of Art and gained a Graduate Diploma.

A decade spent living and working in London enabled me to broaden my knowledge of contemporary and old master artworks. I now live on the Sunshine Coast, Queensland, where I coordinate a life drawing group. I have participated in exhibitions in London and Australia where my work is represented in private collections. Drawing with line from life, memory and imagination underpins my art practice.

*More complex artworks incorporating colour and other media are usually developed from line drawings. A particular drawing can hold my attention for years as I experiment with its potential. Framed in an oval (reminiscent of an ancestral portrait miniature) at the centre of my work *Four poor men of Sydney* is my original ink drawing of 1983 from which the four surrounding monotypes were developed, thirty years later. The subject of this work reflects my lifelong interest in observing and drawing people. I intend to convey a psychological intensity.*

LISA SHARP



Loom Painting II, 2015
pigment and beeswax on jute
string on Victorian Ash stretcher
with copper tacks,
c. 80 x 80 cm

My practice references the material language, presence and language of painting. 'Painting' is at once an action, an object and a history. Using a reductive and experimental approach to traditional materials and the familiar form of a rectilinear object on a wall, with every action in the process of its making visible, these weaving paintings are expressive of the metaphorical potential of support, surface and paint.

lisa-sharp.tumblr.com

EMILY SIMSON



***Stringy Bark*, 2016**
acrylic on board
53.5 x 63.5 cm

Emily Simson has been working as an artist over the past twenty years exhibiting in galleries in the North West of NSW. Studying Visual Art at Tamworth TAFE was Emily's introduction to a diverse range of painting and printmaking techniques, continuing studies in 2000 to become a Fine Arts graduate of Newcastle University.

Working with acrylic, mixed media and relief printmaking, the artist has explored still life subjects and animal imagery, however her attention is constantly drawn back to the landscape. From 1997, Bundella, on the edge of the Liverpool Plains with white box trees and mixed farming operations provided many years of inspiration and home for a growing family. *Stringy Bark* 2016, painted after a weekend in the surrounding bush of Hill End shares the drama of changing light and shadows. Now living in Armidale, Emily's painting is open to the new landscape experience of the New England.

Painting the landscape is endless, even the most familiar scene is constantly changing in the light, seasons or weather. So my paintings are following the feeling of being in the landscape, completely surrounded by that particular day or hour, a stillness or wind or heat...

ALEX SNELLGROVE



Lotus Pond II, 2014
acrylic on canvas
60 x 60 cm

I see things worth painting just about everywhere I go. I can see beauty and interest in what might seem humdrum or banal scenes and subjects. It's not an effort, because for me, the subjects take second place to the feelings they inspire in me and that prompt me to produce artwork.

I live in an urban and suburban environment, so some of my work reflects moments on the streets, parks and footpaths. I enjoy drawing and painting buildings, people and traffic, cafés, and even shopping malls. Sometimes nature inspires me, but it's usually in combination with other elements. Often, changing light is a catalyst for these paintings.

I also live on the coast. I am interested in the connection between humans and the ocean, the magnetic attraction the ocean has for many, and the physical freedom Australians enjoy on the beach. It's a normal part of life here, and we have a fairly casual attitude to it, slinging a beach towel over our shoulders and heading down for a surf after a day in the office, classroom or workshop. This low-key, informal feeling of joy is what I find attractive and interesting. The play of light on water is also endlessly fascinating and a real challenge to paint.

After some time working in a large garden in the Blue Mountains, I was inspired to create a series of paintings of cool-climate plants from a gardener's point of view. These paintings were all about the freshness, energy and life force of plants.

VANESSA STOCKARD



Figs and Nasturtiums
acrylic on board
50 x 45 cm



Greyhound in yellow
acrylic on board
41 x 51 cm

During 20 years of painting, I have developed a private set of motifs that find their way into paintings when I need to express something pictorially. Like developing your own language, this skill has enabled me to communicate internally, the way that writing down your thoughts can increase comprehension of difficult concepts. Painting for me is both a personal refuge and a comfort. I paint my favourite day-to-day things. I pluck fruit and flowers from the garden, place them inside and paint them immediately, capturing their fresh fragrant and edible beings. Interior and outdoor scenes are creative spaces where I can play with my ideas, spaces where I attempt to recreate the complex nature in which I experience life.

www.vanessastockard.com.au

SALLY STOKES



Ravens in the High Country
oil on canvas
91 x 91 cm

Sally Stokes paints the joy of connection to place. She begins sitting in the landscape with her drawing books, looking, waiting, moving the graphite, ink or gouache around as the place speaks to her about its colour, shapes, mood and immense value of these places for the soul – where the effects of humans are part of the layering, but humans are not seen themselves. It's a connection to the mysteries of life and part of what it means to be human, that need for 'soul' places.

White marks representing trees speak of the fire of 10 years ago that in these high country areas take decades to restore – and the changes are written in the skies, the moods, the light on hills, the skies that show the weather, always changing, strong but vulnerable to human events. When she returns to the studio, the mass of drawings stimulates memories, connections and the real painting begins. She has been painting full time for more than 30 years, has had 14 solo shows and been involved in many group shows.

www.sallystokes.com.au



Artists

LUCY BARKER

LUCY BUTTENSCHAW

CAROLYN COLLINS

PRUE CRABBE

EVE D'ALESSANDRO

JAQ DAVIES

RUBY DAVIES

RACHEL FAIRFAX

KATE FENNELL

MERRILEE FLEETING

LOUISE FOWLER-SMITH

RACHEL FRECKER

THOMASIN GRAHAM

JANELLE HARROWELL

SOPHIE HOPMEIER

TINA HUNTER

LIZ JENEID

MARGARET KAHN

JANET LAURENCE

LORNA MACRITCHIE

FLEUR MARSDEN

CATHERINE MOORE

VIRGINIA MURRAY

SUSIE NELSON

FIONA PFENNIGWERTH

ALEXANDRA RANKEN

ELOISE RANKINE

HELEN REDMOND

JULIA ROBERTS

DIANE ROBERTSON

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SALLY STOKES





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