

# Between Land & Sea

Clare Purser



*Paperbark Stand*, Oil & mixed media on board, 93 x 93cm

Exhibition Dates

29 August – 23 September 2017

“Clare Purser’s art is not simply a display of skill, technique and observation, although these talents are intensely present. What her art also gives us is what we would ask of all art, and that is entry into another’s singular way of seeing the world. Her work illuminates the land, reminding us of its endurance and its fragilities, reminding us to look again” (*Rose Moxham, 2017*).

*Between Land and Sea* is a presentation of Brisbane’s most iconic sites, representing areas such as Mt Cotton, the Glasshouse Mountains and Lota Creek. I spend my time exploring these sights, drawing and collecting reference material in order to create my impressions of landscapes, injected with the emotions and experience of my time within it – I’m attracted to landscapes that have a sense of history and time passing, cultivated farmland, dramatic mountains and moody weather.

In the studio, I begin my paintings quickly, intuitively putting down layers of paint and drawing, trying to recreate the mood and atmosphere felt when immersed in the environment. I may have five or six paintings in process at the same time, a strategy I find helpful in developing ideas, allowing a visual language of motifs to evolve organically.

Mine is not a linear process of creating or visual storytelling; I may begin a work, and let it sit for weeks or months before returning to that particular landscape, often allowing it to transform into one completely different. Through drawing, washes of paint, impasto brush strokes and oil pastels, layers are built up over many sessions as colour schemes, shapes and patterns reveal themselves.

“We can recognise something in that landscape, not necessarily a feature, but a feeling. With these works Clare is moving into a new way of painting, more indicative of her vision, by using brushwork to create pattern and texture, through line, through her use of impasto”. (*Rose Moxham, 2017*)

With contrasting colours and textures, I create an evocative impression of gradual changes to the landscape; shadows moving and changing, creek tides rising, waterbirds at work and migratory birds taking off on their journey. The landscape tradition in Australia is interesting and there are so many good artists. I think of Ian Fairweather, Joe Furlonger, Elisabeth Cummings. Their work is good not just because it’s local, it is also of the imagination. They all take some essence and feeling of their environment and describe it.

I also love the language in local poetry, which I read quite often for inspiration.

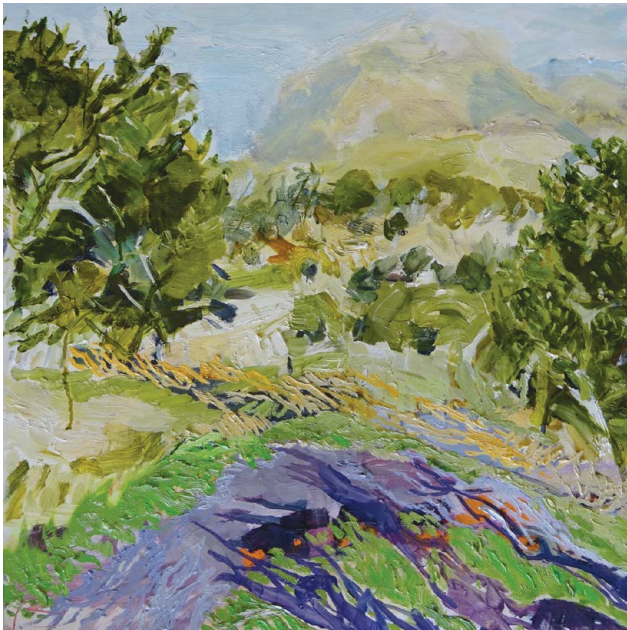
*Chétif* 1950, Ian Fairweather

Picture it  
potentially an idyll:  
the tide's out at the edge of mirage,  
the naked season stretches tight  
across the bay.

Mangroves exploit the margins,  
dinghies blister on mud,  
clouds on the horizon are shells  
exploding. The sky struggles to heft  
an asbestos moon.

(extract from a Dael Allison poem "Wretched", from the collection of poetry "Fairweathers Raft")

*Clare Purser, 2017*



*The Spaces Between, Oil & Mixed Media on Board, 62 x 62cm*





*Grass Tree Mt Cotton*, Oil & mixed media on board, 93 x 93cm

## Woolloongabba Art Gallery

613 Stanley Street Woolloongabba Qld 4102  
Enquiries +61 7 3891 5551 ~ email@wag.com.au