

Drawn In

7 August – 18 August 2018



Exhibition Catalogue

Drawing can be a short or life long pursuit. History has seen strong relationships of drawing with past practices of fine arts that is now providing a platform for many media. For some it is a necessary and vital part of the creative process, offering opportunities for re-invention through ideas and pathways of enquiry.

To draw offers a map of things to come. Whether drawing has a directness, a rawness, is experimental or observational, imagined or based in realism, drawing can lead to a visual poetry.

The artists in this exhibition all have different ideas of the process of drawing. What drawing is for me is the excitement of finding the language of the visible.

Leigh Camilleri

Artists:

Bronwyn Rees

Clare Purser

John Doyle

Leah Thiessen

Leigh Camilleri

Lesley Kendall

Maureen Hansen

Rose Moxham

Ross Booker

Wayne Talbot

front image: Leigh Camilleri, Gently, lightly 2018, Acrylic on canvas, 100 x 100 cm

Bronwyn Rees

Landscape.

Drawing the landscape and the nature of Australia is my obsession.

I try to define myself with my visual descriptions of the colour and the line and the feelings it arouses within me.

In this exhibition are two landscapes of a cow paddock outside of Mt Gambier that remind me of where I grew up in the Illawarra district. At the end of our street was a big yellow paddock that rose up to be the foothills of Mt Keira. So looking at that view made me feel like I was back in that dreaming place of childhood.

The Blue Tree is a double image of a bottle tree which represented a proposal of marriage (by me, rejected) the vast fleshy body of the angophora which symbolises motherhood in my mind. The two are closely linked – the marriage proposal was finally accepted and the baby born nine years later. The husband, the marriage, the mother, the baby are all me and are all trees because they grow together and become one. So once again I am trying to realise the shape of my life through the metaphor of landscape.

The collaborative books were made with Richard Sullivan – my pen pal via Instagram. He suggested we do something together and I sent him a pile of my old rich but unresolved prints. He cut them up, turned them into books and wrote stories and drawings on one side and overprinted the other. It is a magical transformation – I am glad I took the leap! He has a different sense of the country – he lives in it and feels its immensity and isolation. I live in a densely populated urban setting, always yearning for the big skies, and romanticising the experience. Together there is a satisfying balance.



Bronwyn Rees, *Blue Tree* 2018, Etching collage adhered to canvas, 50 x 50 cm



Bronwyn Rees, *Blue Hills* 2018, Etching collage adhered to canvas, 50 x 50 cm



Bronwyn Rees, *Concertina book in collaboration with Richard Sullivan "Curlyhill Windows I"* 2018, Mixed media on paper, Variable size



Bronwyn Rees, *Concertina book in collaboration with Richard Sullivan "Curlyhill Windows II"* 2018, Mixed media on paper, Variable size

Clare Purser

Plein-air drawing and painting are an integral part of my painting process. I paint, draw, take notes and photographs when I'm outside and on the road. I gather these sketches, notations, photos and quick paintings and head back to my studio. This assembled information provides me with a rich resource of ideas and imagery to dip into and refer back to during the painting process. With these works i'm hoping to evoke and describe a mood,, spirit and atmosphere of place.



Clare Purser, *From the Ridge I* 2017, Mixed Media on Paper, 29.5 x 37 cm



Clare Purser, *From the Ridge II* 2017, Mixed Media on Paper, 29.5 x 37 cm



Clare Purser, *At the Creek I* 2016, Mixed media on paper, 43 x 43 cm



Clare Purser, *At the Creek II* 2016, Mixed media on paper, 43 x 43 cm

John Doyle

My art practice is primarily focused on a personal reflection on 'place', whether re-al, imagined or symbolic. Through the creative process I imagine and experience these places beyond a literal or realistic translation through marks, gestures, colour and relationships of space. I work intuitively relying on form and meaning de-veloping organically as I work.



John Doyle, *Frontier* 2018, Dyed paper, 76 x 56 cm



John Doyle, *To Windward* 2016, Mixed media, 76 x 56 cm



John Doyle, *The City* 2018, Acrylic on paper, 20 x 58cm

Leah Thiessen

My work taps into the emotional gravity of a place, its memory, its pulse, its rawness and power. For me the drawing communicates a deep felt relationship with the earth, embody-ing a spirit of place and its atmosphere.

My artworks explore unique ways of capturing the diversity of the natural terrain. I often start my paintings with the small delicate details found in the bush and then depart to a place of frantic energy.

Drawing for me is a very direct way of engaging with materials, experimenting with paper inks and collage. It is spontaneous and has a freedom about it that connects to the human spirit.

I love that drawing focuses on the strength and delicacy of line. I find charcoal and ink corporeal mediums to use as they can be rubbed back, erased, and smeared creating a mark of the human experience. I'm interested in the physicality of line. It can be sensual, organic and delicate whilst almost disappearing like a faint shadow then reappearing thick dark and forceful.

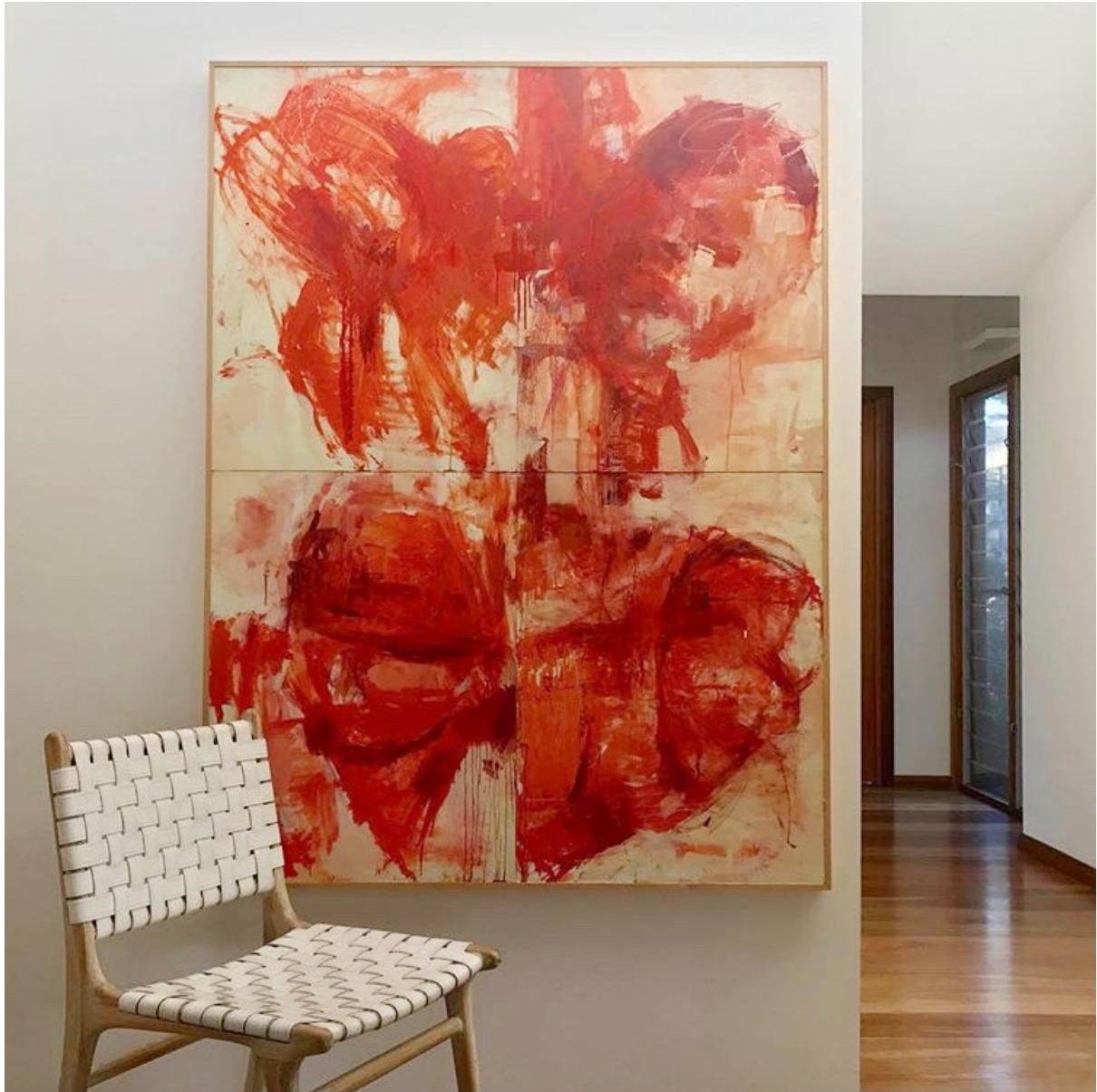


Leah Thiessen, *Desert Sand* 2018, Mixed medium on paper, 101 x 117 cm

Fragility

Fragility is about what lies beneath the surface - exposing the vulnerable. I'm interested in expressing the intensity of feeling and the energy that is in nature. I'm interested infusing myself with the terrain. This painting has started off figurative but is also a loose expression of the landscape- how I see myself in the land. My identity is part of the landscape we are one. My painting captures the rawness of emotion that lies within every being, exposing human qualities of the spirit – strength, resilience, fragility – these are mirrored back at me in nature. The work focuses on the tactility of paint as a way of capturing the energy and life force of the subject. Painting for me is a purely visceral, somatic act that embodies a sense of the human condition. I paint in an instinctual, gestural way letting the marks speak in terms of emotion. I don't see a difference between painting and drawing as they are both about the primal act of mark making. Most of this painting was done with my fingers which I believe is the most primitive way to draw.

Leah Thiessen



Leah Thiessen, *Fragility* 2018, Oil on board, 124 x 166 cm

Leigh Camilleri

The undertaking of drawing is my way into a way of seeing and remembering. Exploring and exploiting the memory of the experience of investigation. Disrupting the relationships that identify space and displacing those relationships while interpreting them, this shifts the known and reveals alternatives.



Leigh Camilleri, *Gently, lightly* 2018, Acrylic on canvas, 100 x 100 cm



Leigh Camilleri, *Between water and sea* 2018, Ink on Arches paper, 70 x 100 cm



Leigh Camilleri, *Book 1. 'Whispers into night'* 2018, Mixed media on paper, Variable size



Leigh Camilleri, *Book 12. 'Mountains to the sea'* 2018, Mixed media on paper, Variable size



Leigh Camilleri, *Book 3. 'Waterway'* 2018, Mixed media on paper, Variable size

Lesley Kendall

Observing the decaying leaf a landscape emerges. The brush traces fine lines on the watery surface.

The essence of drawing is the line exploring space – Andy Goldsworthy



Lesley Kendall, *Freshly fallen. under the pawpaw tree* 2018, Watercolour and ink, 57 x 38 cm



Lesley Kendall, *under the pawpaw tree 1* 2018, Watercolour and ink, 57 x 38 cm



Lesley Kendall, *under the pawpaw tree 2* 2018, Watercolour and ink, 57 x 38 cm



Lesley Kendall, *under the pawpaw tree 3* 2018, Watercolour and ink, 38 x 57 cm

Maureen Hansen

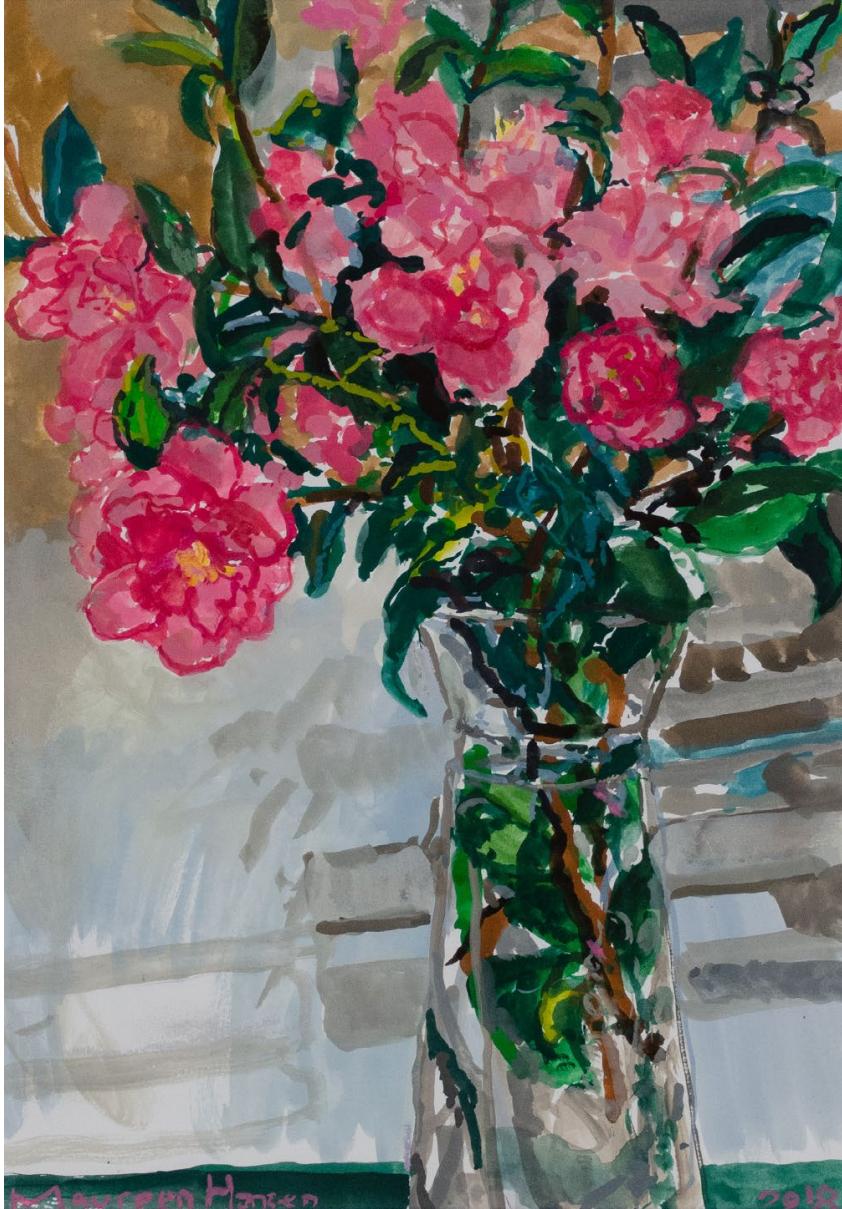
Painting begins with Drawing for me, without drawing there is no painting.. it is the bones and structure of the work the possibility of exploring composition.. it establishes the direction of the mark making that ultimately guides the eye around the picture. The process and discipline of continuing to draw throughout my professional art practice keeps me sharp and continues to remind me of the essential truths and hard work of observation. Drawing is like having a whole orchestra to play around with ppp, triple p for soft quiet areas and full forte for the scratched and layered darks that ground the composition. I find drawing anchors the painting and is the little devil on my shoulder that say's LOOK HARDER IS IT REALLY LIKE THAT?



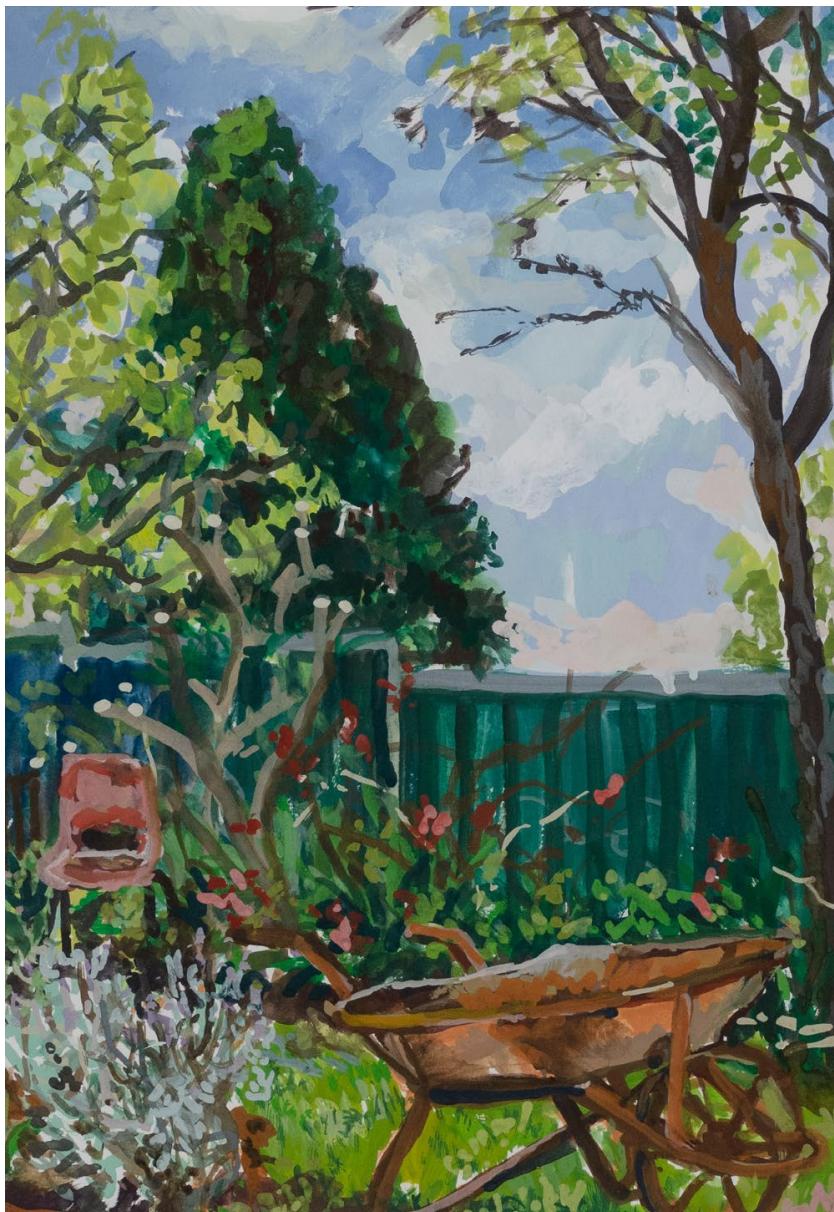
Maureen Hansen, *Toowoomba Backyard II* 2017, Mixed media on paper, 44.5 x 56 cm



Maureen Hansen, *Backyard Landscape* 2017, Mixed media on paper, 73 x 91.5 cm



Maureen Hansen, *Glass 'n' camellias* 2017, Mixed media on paper, 43.5 x 57 cm



Maureen Hansen, *Toowoomba Backyard I* 2017, Mixed media on paper, 43.5 x 57 cm



Maureen Hansen, *Big pink Toowoomba* 2017, Mixed media on paper, 43 x 33.5 cm

Rose Moxham

What is drawing, as opposed to painting? To my mind they are not opposed, rather there is an interchangeability and contiguity of materials and technique – a mark, a line, a shape, drawn on canvas, on wood, on paper, in the air; drawn with tools ranging from a house-painting brush to a stick to a fingernail; applied with paint, charcoal, pencil, video. Whatever fits the purpose, supports the intention, whatever does the job.

Drawing and colour are not separate at all; in so far as you paint, you draw. The more the colour harmonizes, the more exact the drawing becomes. Paul Cezanne (1839-1906)



Rose Moxham, *Mudflats 1 – 15* 2018, Mixed media and wax on board, Various sizes



Rose Moxham, *Blackbush* 2018. Mixed media on paper on board, 122 x 122 cm

Ross Booker

I love exhibitions of drawings. I consider myself more a drawer, than a painter. When I paint, I draw with paint.

I draw to sharpen my senses when they become blunt. Drawing replenishes my visual language. I draw in sketchbooks that are not for exhibition. They give me the freedom to explore without the concerns of a finished work, when I'm at my most intuitive.

What occurs in sketchbooks informs what unfolds over time in the studio. It allows me to be more direct in my works for exhibition.

I often describe the surface of the landscape through line, defining the skin through contours, like a relief map.



Ross Booker, *Drawing from Hong Kong* 2018, Ink and acrylic on paper, 51 x 62 cm



Ross Booker, *Drawing from drawing* 2018, Ink and acrylic on paper, 43.5 x 56.5 cm



Ross Booker, *Drawing from Nolan 2018*, Ink and acrylic on paper, 69 x 88 cm

Wayne Talbot

Drawing for me is visual storytelling. As a writer uses words, I use form and volume, density & space and detail & nuance to create a visual description of the subject. Using ink, conte and pastel I aim at authenticity in their application and relationship to the paper. I'm drawn to detail but am always aware that the detail left out is just as important as the detail included.

My stories of landscape are about landforms, rocks and flora and about their location and history, their relationship with human beings and what they're used for.

Hopefully, if I've done my job, meaning is the result of it all.



Wayne Talbot, *The Path* 2018, Ink, conté and pastel on paper, 90.5 x 121 cm

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