

An abstract painting featuring a vibrant palette of colors including deep blues, bright yellows, lush greens, earthy browns, and soft pinks. The brushstrokes are thick and expressive, creating a sense of movement and depth. The composition is layered, with darker tones in the foreground and lighter, more saturated colors in the background.

GETTING AWAY FROM IT ALL

Clare Purser
Maureen Hansen
Robert Moore
Stephen Nothling

Getting Away From It All represents a coming together of four artists with diverse approaches to painting the landscape. From the subtropical inner-city streets of Stephen Nothling's paintings, the expressive mountain ranges of Clare Purser's South East Queensland, the gestural paintings of Robert Moore's Northern Rivers environment to the intimate paintings of Maureen Hansen's inner city. All the artists share a common thread, a passion for painting their environment and an expression of place and belonging.

Clare Purser

Painting for me begins by exploring and immersing myself in a place through plein air painting, drawing, photography and walking. When I'm painting plein air I use gouache, pastel and watercolour on paper. I like to work quickly when I'm outside, putting down paint to capture my initial feelings and responses to what I see. In the studio I use the plein air studies as a kind of jumping off point to start a new body of work. I usually work with oils in the studio, I like an intuitive approach to painting somewhere between abstraction and representation hopefully allowing memories and experience to filter through.



Clare Purser
Rathdowney I 2020
Oil and Mixed Media on Oil Paper
61 x 79 cm

Maureen Hansen

This group of works explores some of my favourite regional Queensland places to paint as well as an ongoing theme in my practice, my backyard. I sit in front of my subject for hours and observe the changing natural light or environmental effects such as the lush greening after floods as you can see in *Silver Pinch Road* or *Maryborough Sugar Mill*, both oil on canvas. The moonscapes are painted at night, from life sitting on the beach at Zilzie, Woodgate and Caloundra. Covid lockdown has created a yearning for visiting rural Queensland and it's nice to have pictures of a time when there was more freedom to find a place to.. get away from it all.



Maureen Hansen
Maryborough Sugar Mill 2017
Oil on canvas
55.5 x 71 cm

Robert Moore

I live in the bush and I paint the bush.

I use painting to find my sense of place, to work out and inhabit identity.

Landscape is our identity.



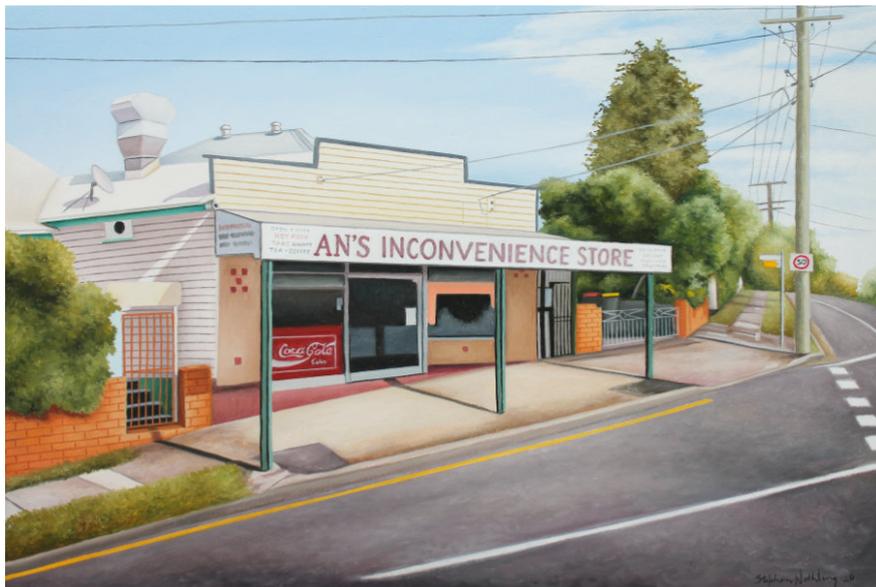
Robert Moore
Summerland Way 2020
Pigment and acrylic binder on board
37 × 27 cm

Stephen Nothing

I took to heart the advice not to venture more than 1.5 kilometres from home. A few years ago I painted every house in the street where I live. For this series of paintings I turned a corner and ventured a little further afield in to the surrounding neighbourhood. I'm drawn to places that are a little incongruous in the streetscape mainly because of their slightly eccentric use of colour or architectural difference to what surrounds them. From Torbreck sitting alone until recently atop Highgate Hill, An's Convenience Store that has been shut forever, a lone Mini panel van in an empty Bunnings carpark and a homemade poster for the sad loss of a galah on Gladstone Road, these paintings represent my feelings about the recent isolation and my appreciation of isolation in general.



Stephen Nothing
Torbreck from Dornoch Terrace 2020
Oil on board
60 × 40 cm



Stephen Nothing, *Shut Shop, Corner of Deighton Road & Gloucester Street* 2020, Oil on Board, 40 × 60 cm



Maureen Hansen, *Backyard Bird Bath* 2020
Gouache on paper, 41 × 29 cm



Robert Moore, *Python Pool* 2017
Pigment and acrylic binder on pine, 50 × 40 cm

Front (detail): Clare Purser, *Blue Ranges I* 2020, Oil on board, 84 × 125 cm

Exhibition dates
26 June – 25 July 2020

Woolloongabba Art Gallery

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