



DOMENICA HOARE
Quiet Conversation

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Domenica Hoare's exhibition, *Quiet Conversation*, brings together the past, present and the imaginary. We peer through frames into domestic interiors, cosy, overgrown and lush green gardens, as well as intimate domestic scenes of family members, youthful soldiers, a child playing in the garden – all these works hinting at distant memories and connections. We ask ourselves: do we know or recognise these people? What is taking place in these quiet and suggestive scenes?

Hoare has created a dialogue between herself and the subjects she chooses to draw. By using selected snippets taken from her own family archive and attracted to the atmospheric qualities of the original photographic image, she seems to conjure past events, and adds her own imaginings to create meaning and narrative. Through the act of re-drawing and altering these historical images, she presents a conversation between herself and her relatives who are no longer alive. This is specifically seen in the charcoal drawings taken from Hoare's grandfather's rich album of photographs from the 1940s, which seems to trace a conversation between Hoare and her grandfather and their shared love of the visual. Although Hoare and her grandfather never met, their art practices seem to bind them together across time and emphasise their interest in recording the quotidian: documenting family, friends, the domestic and suburban.

Hoare's series of drawings appears deeply personal yet also universal; her subjects are often situated in domestic interiors of classic Brisbane Queenslanders or tropical gardens. The carefully and beautifully rendered tonal drawings relocate the viewer to a private world that suggests some sort of narrative is

cover image:

Walking on sunshine 2022
Watercolour
71.5 × 68.5 cm (framed)

unfolding. The mysterious figures in these drawings seem to be embarking on a journey, either travelling to an unknown destination or sometimes seen motionless and staring intensely outward towards the viewer, drawing us in with their gaze. A psychological undercurrent is evoked through these drawings and suggests that we are possibly witnessing an intimate event, either about to occur, or one that has already happened.

The use of dark, contrasted, tonal areas of dense, shadowy black marks and strong highlights, creates a sense of the theatrical and cinematic. The drawings are presented as fragments, lending a filmic quality that seems to reference old black and white film. In her drawings we are viewing the micro on a macro scale – the artist has redrawn from minute, faded black and white prints, and expanded them on a larger scale. This use of scale does not obscure the sense of intimacy of the original photograph but, rather, increases our ability to see very fine detail such as the shadow cast on a fold of clothing or a wrinkled tablecloth, the patterned wood grain in a piece of furniture and the smooth quality of skin, homing in on textural detail and surface. The photorealist drawings almost appear to become more real than the original referential photographic images.

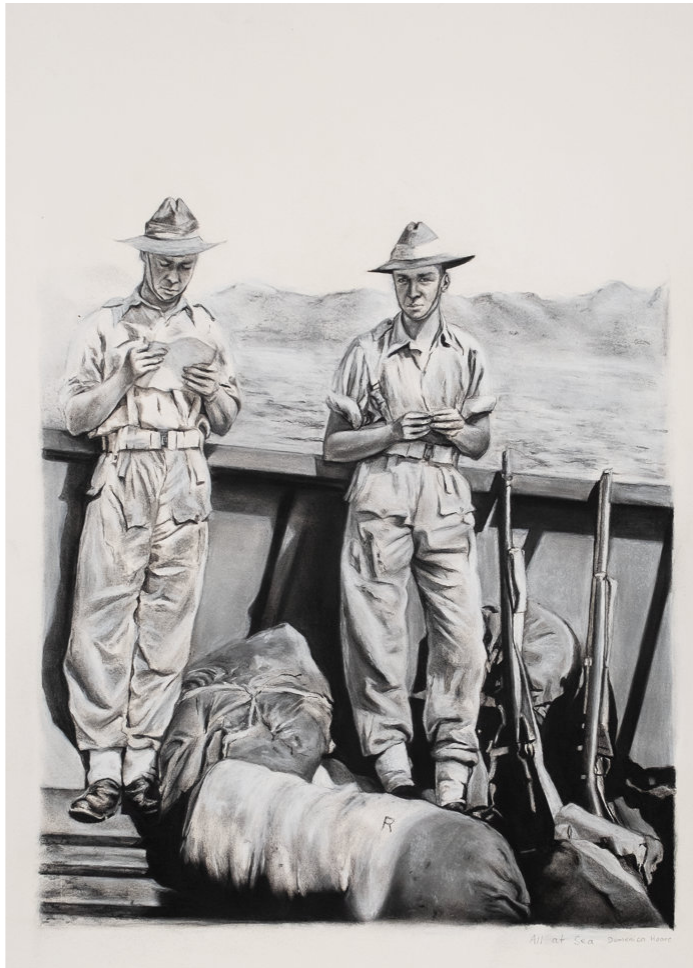
Quiet Conversation reveals Hoare's drawing and printmaking skills. The series of lithographs, and charcoal and pencil drawings on paper, are rendered with soft, blended, and delicate realist qualities. These works on paper offer a glimpse into the figures' lives and allow the viewer to speculate about and imagine what story could be occurring. Although drawing on photographic references, Hoare threads her own fictional element throughout her works by deliberately omitting details,

and by applying sections of colour and adding contemporary elements to the original faded photographic references. She brings these historical characters from her own personal archive into the here and now and, by doing so, she converses quietly and revealingly with the past.

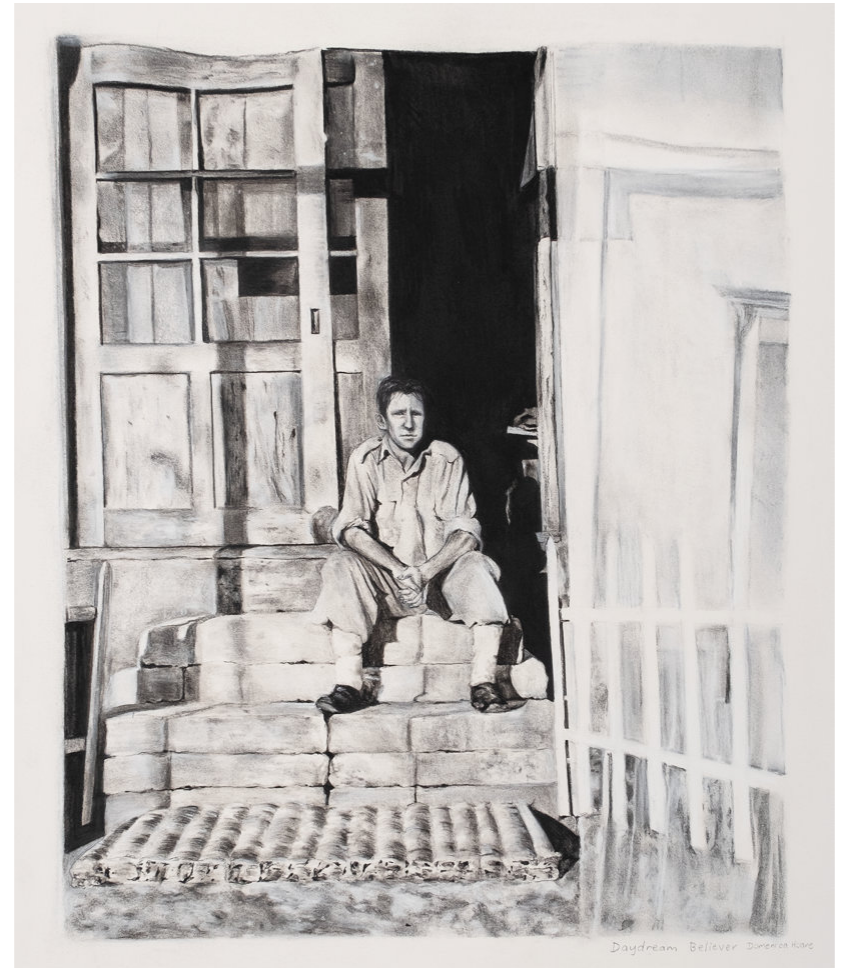
Zoe Porter

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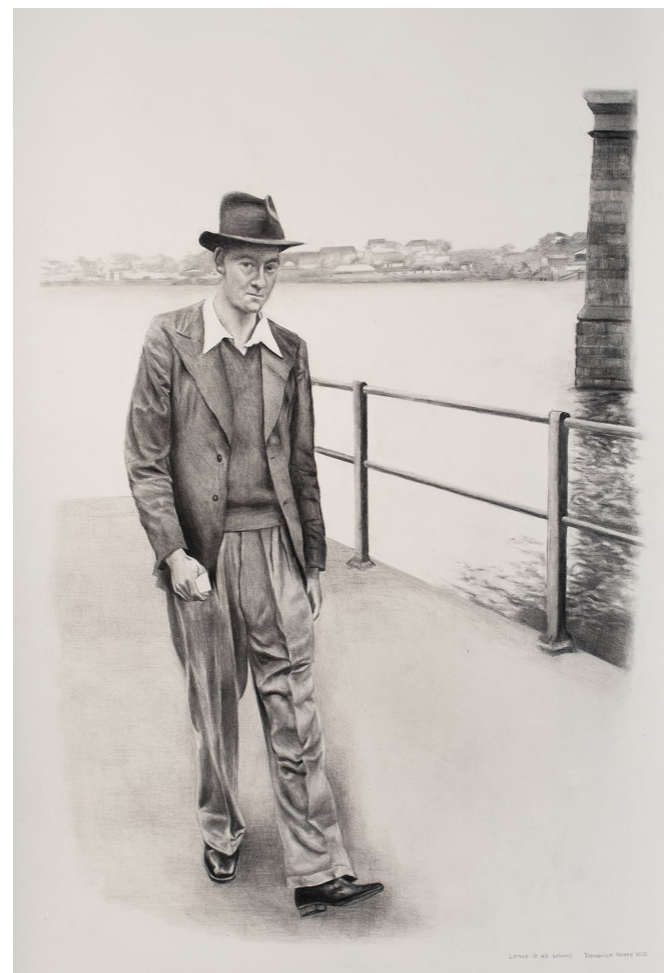
All at sea 2015
Charcoal and pastel
75 × 52 cm



Daydream believer 2015
Charcoal and pastel drawing
62 × 52 cm



And the man in the moon came tumbling down 2022
Pencil and charcoal
90 × 65 cm



Leave it all behind 2022
Charcoal
90 × 65 cm



Rose Red: the other side of the story 2022
Pencil and charcoal
90 × 60 cm



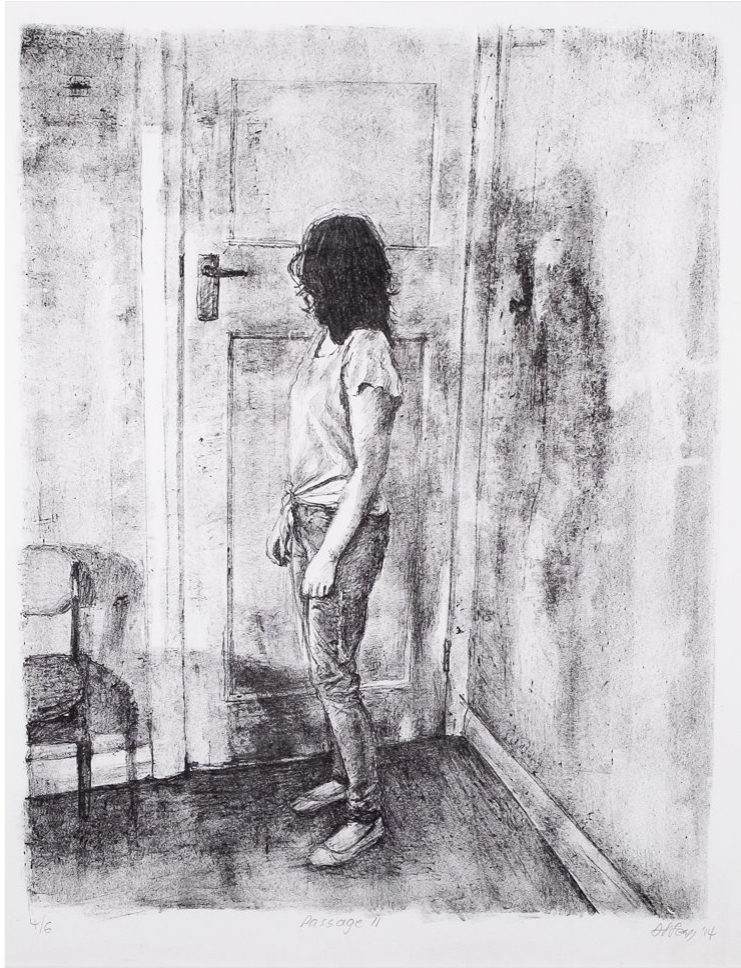
Do you suppose she's a wildflower? 2018
Pencil and watercolour
45 × 65 cm



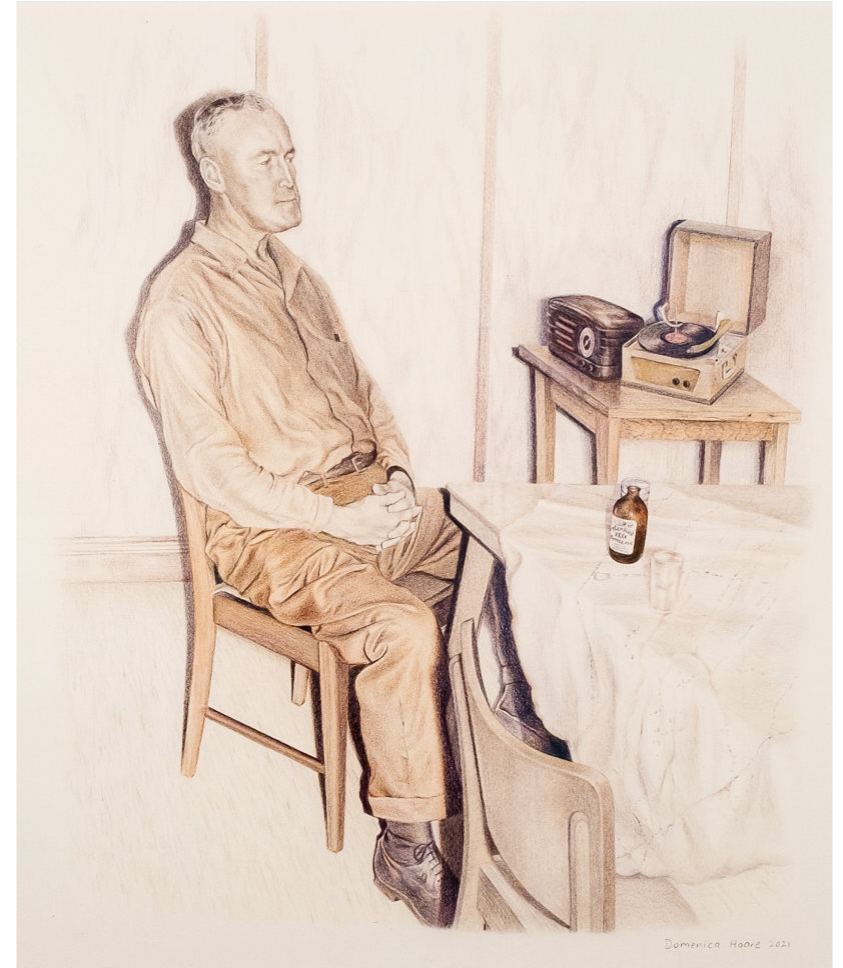
Once upon a time 2016
Pencil and ink
71 × 49 cm



Quiet conversation 2019
Lithograph (edition of 20)
92 × 68 cm (framed)



Passage II 2014
Lithograph (edition of 6)
68.5 × 54.5 cm (framed)



Good as gold 2022
Pencil
67.5 × 59.5 cm (framed)



Birds of a feather I 2022
Pencil and watercolour
43 × 62 cm (framed)



Birds of a feather II 2022
Pencil and watercolour
43 × 62 cm (framed)



Just like in a matinee 2022
Pencil and charcoal
100 × 60 cm



But the glass slipper didn't fit 2022
Pencil and charcoal
40 × 35 cm



Detail: *Birds of a feather II*

Exhibition dates
14 May – 11 June 2022

Woolloongabba Art Gallery

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