

EXHIBITIONS Group Exhibition *Off Road* 3rd February 2015 - 21st February 2015

'We need the tonic of wilderness.. At the same time that we are earnest to explore and learn all things, we require that all things be mysterious and unexplorable, that the land and sea be indefinitely wild, unsurveyed and unfathomed by us because unfathomable. We can never have enough of nature.' (Henry David Thoreau.)

This tightly curated group show invites artists to create a work that captures the essence of the landscape, travelling, and venturing 'off road.'

Gina Kalabishis:



Gina Kalabishis
Lost, Found, Romance 2015
pastel on velour paper, framed
80cm x 60cm (x3)

Love as Landscape "They are like the visions of the imagination or the brilliant landscapes of a dream, forms and colour of the brightest array fleet before us" William Gilpin, when remarking on the image as seen through the Claude Glass 'Remarks on forest scenery and other woodland views' 1834. The pocket sized convex black mirror used by artists and travellers in the 18th century inspired these drawings of 'Lost' 'Found' and 'Romance'. The Claude Glass was a tool through which one looked out upon the world. An artist would turn their back on the scene and by holding the mirror the reflected landscape would in turn, form the image as the basis of their painting. The "Lost" and "Romance" drawings augment and distort the sea and landscape respectively, much like the Claude Glass, as a vision of love that reveals fears, apprehension, loneliness, elation, sensual rapture and the like.



Margaret Ackland
Kangaroo Valley Mist 2015
oil on board
40cm x 40cm , framed

To create "Lost" and "Romance", I embarked upon a type of mediation between daydreaming and reimagining the landscape as an essence of feeling Love in all it's overwhelming permutations, using nature to embellish this romantic transference. The drawings re-imagined the effect of the Claude Glass, where for instance, earlier Australian landscape painters depicted scenes through out the day these drawings are inverted into night scenes with distorted perspective, altered colour saturation, eliminating unnecessary detail in the shadows and forming compressed tonal values . The softness of pastel delicately marks the velour paper to capture the moonlit land and sea. They quietly emerge as seductive painterly viewpoints of the landscape beyond the confines and shelter of the caves opening.



Margaret Ackland
Pilgrimage Aix en Provence 2014
watercolour on paper
41cm x 49cm , framed

Seen as psychological states of mind, the natural scene is reinvented, altering the perception and representation of how we might normally consider the sea and landscape.

Similarly, "Found" may be literally perceived as a gold nugget found in the bush, but here its mythology is changed to capture the elation of finding the ultimate love; the gold, quartz and the native eucalyptus are inseparable and entwined into one Kardia*. The lush and passionate deep red background holds the Kardia in a suspended state, hovering in its euphoric space. Together these three drawings unite to form a trilogy of love and landscape and their elusive connectivity.

* Kardia- the heart, the centre of our being.

Peter James Smith:



Beyond the Landing Tree The title is a poetic text rendering of the coastal saltmarsh 'White Mangroves' found in Western Port, Victoria. The image is of decaying wharf piles at Tooradin. The sense of light in the image speaks of the hesitant moment -- between fecundity of the plants in the hostile salty environment -- and the processes of decay of the man-made timber piles. Both are bound by the rise and fall of the tides. The vertical rhythms set up by the overlaid text are repeated in the fields of aerial roots and decaying wharf timbers, creating a sense of tension across the horizontal format of the image.

Emma Walker:



Resilience: Walking through coastal bush land that is still recovering from the searing heat and destruction of fire. Black ash and charcoal, pockets of white sand being revealed from beneath. The extraordinary and tenacious shoots of new growth pushing through the charred branches. The wild power of the elements and the resilience of nature.

Marise Maas:



Coastal at Night & Chasing Oysters
Living and working in Melbourne means I don't go off road all that much. Most of my experiences come from my frequent visits to Tasmania. That's where I explore mainly the coast lines. I'm interested in beaches, fish, cliffs, rock-pools, boats etc. Plus always on my mind is the chase of shellfish,



Emma Walker
Resilience II 2014
oil and mixed media on linen
90cm x 90cm



Jacob Leary
The Cutest Flood 2015
archival print on photographic paper
100cm x 80cm , edition of 3



Susan Baird
Field and Dam 2014
watercolour & gouache on Moulin de Larroque paper
33cm x 47cm , 61 x 47 cm framed



Susan Baird
Field and Willow 2014
watercolour & gouache on Moulin de Larroque paper
33cm x 47cm , 61 x 47 cm framed

oysters in particular.

Tasmania has some pristine waters and this also attracts cultivation of the coast.

People farm where they can farm. Wild or farmed, it's all delicious.

Susan Baird:



The Connie Dam Series

These works were made in situ using watercolour and gouache sitting by the waters edge. I find painting en plein air very inspiring as no two moments are the same, and it's the 'in between' gestures that occur with the wind or the sun retreating behind a cloud that's unexpected. The Connie Dam, or Cornelian Dam is located on the far side of Hill End, tucked away past the town and rests quietly with its large body of tranquil water surrounded by a scrubby eucalypt forest on one side and gentle willows and golden grass on the other. I love to watch the Kangaroos congregating on the hillside at dusk and imagine the echo of a time that once was.

In the 1870's the townsfolk would congregate at the dam to swim and retreat from the heat and dust. It's hard to imagine today that at its peak there were up to 30,000 people living in the town, a snapshot of Australian history that continues to inspire.

Margaret Ackland:



Kangaroo Valley

Up and up a winding road then down a precarious dirt track we find ourselves looking out across Kangaroo Valley. From our vantage point there is not a single sign of human habitation and our westerly vista changes constantly and dramatically reminding us that we are mere specks on this magnificent, complex planet.

Mont S. Victoire

The best day we had in Aix en Provence in 2014 was when we drove to the Bibemus Quarry then left the car and walked a couple of kilometers until we had a clear view of Mt St Victoire. It was hot and quiet apart from the birds and insects. I found a good rock to sit on and spent my time making these little watercolours of this most famous view.

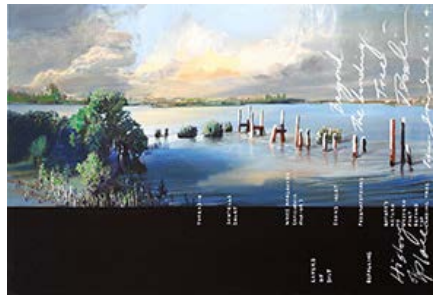
Jacob Leary:



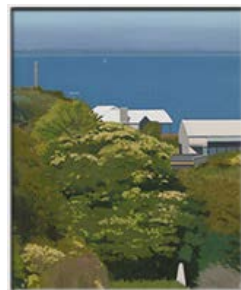
Susan Baird
Reflection Connie Dam 2014
watercolour & gouache on Moulin de Larroque paper
33cm x 47cm , 61 x 47 cm framed



Susan Baird
The Connie Dam 2014
watercolour & gouache on Moulin de Larroque paper
33cm x 47cm , 61 x 47 cm framed



Peter James Smith
The Landing Tree 2015
oil on linen
61cm x 91cm



Ken Smith
Mount Martha 1 2015
oil on panel
20cm x 16cm , framed





The Cutest Flood

The title arose mainly from the fact that the work reminded me of a deluge. Some kind of commercialised, object based, information stream. The flow of a great flood yet contained within it were all these (at times) cute, approachable and identifiable things. I like the tension between the word 'flood' which signifies disaster, urgency and emergency and the superlative 'cutest' which describes things we find most endearing and precious.

Ken Smith:



Mount Martha 1.

Mount Martha 1, 2015 is an attempt to visually describe the contrasts between geometric (man-made) and organic (natural) forms seen in part of the Mornington Peninsula region of southern Victoria. These contrasts of tone, colour and texture are all contained within and revealed by the enveloping light of the surrounding atmosphere.

Caroline Rannersberger:

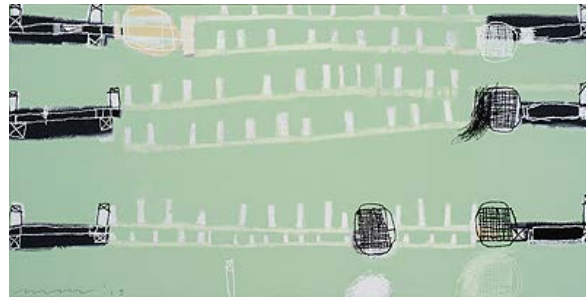


Limed valley series 2015

I have developed these paintings as multiples, albeit stand alone panoramas, which enable me to present a landscape in the process of formation, a constant movement of disappearance. These land formations are in a process of folding and unfolding, where no point of vision can remain constant, let alone static. They reflect the wide expanses of southern Tasmania, a site of great beauty and immeasurable force. The intense colour is verdant spring: growth, renewal, change; on the cusp of sun dried gold. The reference to lime in the title is a personal one, and relates to the limestone mountain formations in Tyrol, where I spent much of my teenage years. The simple composition places an endless horizon over wide undulating hills and valleys spread along oceans and coastlines. The view is endless (yet bound within the confines of the painting itself), as is I imagine, time and space –



Marise Maas
Coastal at Night 2015
oil on canvas
55cm x 110cm



Marise Maas
Chasing Oysters 2015
oil on canvas
55cm x 110cm



Caroline Rannersberger
Wide Quiet Limed Valley I 2015
Acrylic on BFK Rives Paper
40cm x 120cm



Caroline Rannersberger
Wide Quiet Limed Valley II 2015
Acrylic on BFK Rives Paper
40cm x 120cm

likewise bound within the constraints of one's imagination.

It is imperative that my work derives from direct experience in the land. Anything else remains a cliché. To this end, landscape painting becomes an expression of matter, with different scales, speeds, and different vectors; all materialising in form, giving rise to undulating mountains, tumultuous oceans, foreboding storm clouds. Throughout my experiences in the landscape I work intuitively; the force and sensation of the milieu are an intrinsic element of the painting process. I begin with immediate mark making and broad brush strokes to generate the foundations of the work. I overlay this process many times with transparent glazes, responding to the chaotic elements of the land and its seemingly endless state of reformulation. I imagine the landscape as a layered representation of time and geomorphological flux over millennia; a fleeting moment laid down in the form of a painting.



Caroline Rannersberger
Wide Quiet Lined Valley III 2015
Acrylic on BFK Rives Paper
40cm x 120cm

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