

## EXHIBITIONS Group Exhibition *Coastal #3* 9th February 2016 - 27th February 2016

To capture the essence of Summer and celebrate the ritual of escaping to the seaside, FLG presents the next installment of its popular '*Coastal*' exhibition. Featuring artists Ken Smith ( artwork of the end of Point Nepean Road looking out to Queenscliff), Annika Romeyn ( artwork of the Whitsundays), Naomi White ( artwork of the Woolgoolga area, on the central coast of NSW, near Coffs Harbour), Amber-rose Hulme ( artwork of the Cockburn Sound, WA), Susan Baird ( artwork of Bruny Island), William Breen ( artwork of the back beach of Blairgowrie Mornington Peninsula), Thomas Bowman (guest artist), Fiona Murphy (guest artist) and Claire Bridge ( artwork of the Natural Bridge, Springbrook National Park), these artists capture the scent of the sea breeze and the feeling of cool sand underfoot.

**Artist statement by Claire Bridge:** Australia as we know it now is an island continent surrounded by coast. It was once part of the super-continent Gondwana. The World Heritage Rainforests of Australia area in which I have based these paintings are from an area known as the Gondwana Rainforests, the most extensive area of subtropical rainforest in the world, with sites clustered around the NSW and QLD border. The location is one of the sources of the Nerang River which flows out into the ocean through one of Australia's most famous coastal areas in QLD.

This particular site is incredibly enchanting, being home to an amazing colony of glow-worms which add to the sheer magic as the water and light cascades through to bubble and swirl flowing into the creek below.

**Artist statement by Naomi White:** For me the meaning of coast is fast disappearing. It is being taken over by population which is eating away it's raw beauty and isolation.

It is getting harder to find a spot were you can be all alone and just sit and be peaceful.

To watch the clouds float by and let the isolation wash over you.

I love the way the coast is constantly changing. Beautifully calm one minute then turning into a rugged beast the next. It doesn't always have to be dramatic, this small scene changes constantly in it's own subtle way. Sometimes there are wide expanses of clear dunes, other times the dunes are completely covered in silvery grasses and railroad vines. Sometimes the river mouth is narrow, and other times wide. Whatever the coast is doing unfortunately the untouched beauty of it is slipping away. It's beauty is its downfall.

**Artist statement by Susan Baird:** Evening, Bull Bay is inspired by my recent residency in Tasmania on Bruny Island. It was an absolute joy to wake up to the sea and be immersed in such extraordinary beauty.



Naomi White  
*Quiet Movement* 2015  
oil on canvas  
152cm x 122cm  
\$12,000 AUD



Annika Romeyn  
*Threshold* 2016  
watercolour on paper framed  
150cm x 100cm  
\$5,500 AUD



Claire Bridge  
*Where Clouds Touch the Earth* 2016  
oil on linen  
123cm x 123cm  
\$10,000 AUD



I would describe my work as observations of many moments of seeing and hope to convey what its like to be present in the landscape as time unfolds. The light in Tasmania is particularly different to any place I have painted and required a total shift in palette. My process involves working en plein air on a small scale then once I return to the studio it is a process of distilling the landscape from its infinite possibilities. In a world that has become increasingly dehumanised I hope to share an honest record of my personal experience and love of landscape and light.

**Artist statement by Fiona Murphy:** The following abstract sculptures are the result of studies of water movement during my recent travels to Victorian coastal environments. Gestural fluid form is investigated through both asymmetry and order. The visual poetry of a group of forms interacting in space is a focus.

**Artist statement by Annika Romeyn:** Beginning with childhood summers at the beach the coast remains, for me, a site of great elemental power, wonder and imaginative possibility. In particular, time spent exploring rocky headlands at the threshold of land and sea brings to mind striking contrasts and visible fluctuations between solid and fluid, light and dark, movement and transformation. My latest watercolours seek to combine observation and imagination, taking close-up fragments of rock from the Whitsundays as a starting point for the evolution of colourful, crystalline compositions. Importantly, my time-intensive painting process aims to attribute value to the delicacy and complexity of our precious coastal environment.

**Artist statement by Amber-rose Hulme:** Constant movement: water against rock, wind against sand, eating, shaping, moulding. The rigid, manufactured lines of mans contribution stand starkly separate, slicing through the organic rhythm of the coast line, defiantly solid, its unnatural colours jarringly conspicuous like an overly painted face concealing a natural beauty. Yet as impervious as they may seem, they too are not immune. However defiantly our man made constructs may fight the environment on which they impose, their sterile exterior will eventually bow down to its forces. As each crack and pockmark is added to their weathered face do they not become more beautiful? Does allowing oneself to show the strain and knocks endured undermine strength? Or does displaying this vulnerable character expose the true beauty and strength, as they become an integrated part of the environment.

**Artist statement by Ken Smith:** This work continues my visual exploration of the region of the Mornington Peninsula, this time at the very end of it, at Point Nepean. This thin promontory of land forms one of the headlands that constitute the entrance to Port Phillip Bay. The other, the Bellarine Peninsula is the landmass beyond the sea. The road in this image connects the now redundant military fortifications that are dispersed across this site. Being exposed on both sides to the sea this landform is constantly affected by coastal atmosphere and this with the sandy soil explains its natural appearance and colour. The low and dense ground cover is largely heathland vegetation with small Acacia and Melaleuca trees. The man-made structures are concrete that has weathered to blend the buildings with their surroundings, however their underlying geometry is still clear and so they suggest a classical quality within this strange and sometimes idyllic landscape.

**Artist statement by Thomas Bowman:** I've chosen to explore the theme of coastal through people. The Coastline is a popular location for almost everyone. People go there to refresh, to relax, to get inspired, to go fishing and a place to enjoy good company. Everyone has connected with the coastline in their own unique way, and I aim to strengthen the feeling of empathy the viewer will have, not just with my works,

Ken Smith  
*The Road to the Sea 1* 2016  
oil on canvas  
51cm x 91cm (73 x 114cm framed)  
\$4,500 AUD



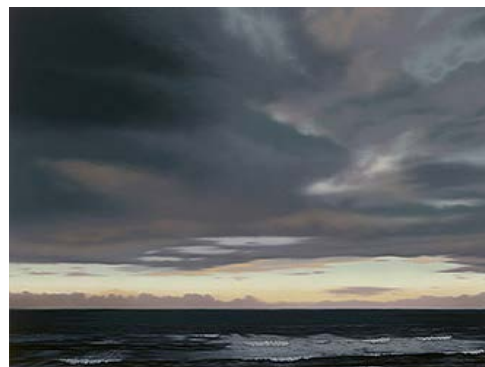
Susan Baird  
*Coastal Eucalypt* 2016  
oil on linen  
81cm x 122cm



Susan Baird  
*Bull Bay* 2015  
oil on linen framed  
25cm x 82cm  
\$3,500 AUD



Naomi White  
*Coastal Cascade* 2015  
watercolour on paper  
11cm x 16cm , framed  
\$1,250 AUD



William Breen  
*Slow Moving Storm* 2016  
oil on linen

but with the exhibition as a whole.

76cm x 102cm  
\$5,000 AUD

[KEN SMITH PROFILE](#)  
[DOWNLOAD BIO / CV \(PDF\)](#)

[ANNIKA ROMEYN PROFILE](#)  
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[NAOMI WHITE PROFILE](#)  
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[AMBER-ROSE HULME PROFILE](#)  
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William Breen  
*Long Walks 2016*  
oil on linen  
92cm x 138cm



William Breen  
*Dawn 2016*  
oil on linen  
76cm x 102cm  
\$5,000 AUD



William Breen  
*Smells Like Rain 2016*  
oil on linen  
92cm x 138cm  
\$8,000 AUD



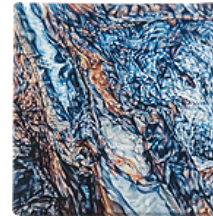
William Breen  
*Somewhere Along The Way* 2016  
oil on linen  
92cm x 138cm  
\$8,000 AUD



William Breen  
*Dusk* 2016  
oil on linen  
76cm x 102cm



Annika Romeyn  
*Whitsundays Jewel I* 2015  
watercolour on paper  
framed  
15cm x 15cm x 3.8cm  
\$1,200 AUD



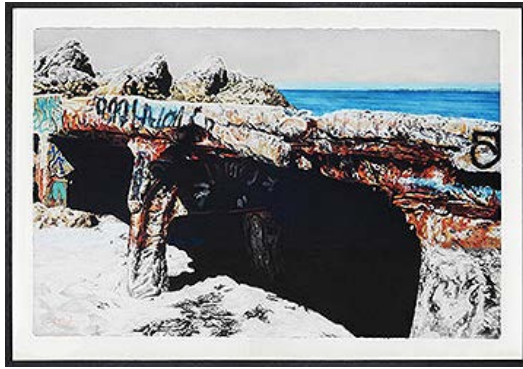
Annika Romeyn  
*Whitsundays Jewel II* 2015  
watercolour on paper  
framed  
15cm x 15cm x 3.8cm  
\$1,200 AUD



Claire Bridge  
*Cascade II* 2016  
oil on linen  
40cm x 40cm  
\$3,700 AUD



Claire Bridge  
*Cascade I* 2016  
oil on linen  
40cm x 40cm  
\$3,700 AUD



Amberrose Hulme  
*Weathered* 2016  
pastel on paper  
66cm x 101cm framed  
\$2,800 AUD



Amberrose Hulme  
*Persistence* 2015  
pastel on paper  
61cm x 81cm (framed size 84 x 122cm)  
\$2,800 AUD



Amberrose Hulme  
*Endurance* 2015  
pastel on paper  
66cm x 101cm (framed size 84 x 122cm)  
\$2,800 AUD



Amberrose Hulme  
*Coastal 2* 2015

pastel on paper  
66cm x 101cm , framed



Fiona Murphy  
*Wave* 2013  
clay and glaze  
50cm x 37cm x 13 cm - Guest Artist  
\$1,500 AUD



Fiona Murphy  
*Water Rocks Study 3 parts* 2015  
clay & glaze  
51cm x 76cm x 20 cm - Guest Artist  
\$3,400 AUD



Fiona Murphy  
*Water Rhythms 3 parts* 2015  
clay and glaze  
68cm x 75cm x 35 cm - Guest Artist  
\$4,800 AUD



Thomas Bowman  
*Sand Sleeper* 2016  
wire, sculpting putty, acrylic and paint on canvas  
3cm x 11cm x 9 cm  
\$550 AUD



Thomas Bowman  
*Courtship by the Sea* 2016  
wire, sculpting putty, acrylic and paint on canvas  
3cm x 9cm x 7 cm  
\$650 AUD



Thomas Bowman  
*Beach Holiday Part I* 2016  
wire, sculpting putty, acrylic and paint on canvas  
4cm x 9cm x 7 cm  
\$400 AUD



Thomas Bowman  
*Rock Pool Explorers* 2016  
wire, sculpting putty and acrylic paint on canvas  
3cm x 11cm x 7 cm  
\$650 AUD

Thomas Bowman  
*En Plein Air* 2016  
wire, sculpting putty, acrylic and paint on canvas  
4cm x 9cm x 7 cm  
\$600 AUD



Thomas Bowman  
*Beach Holiday Part II* 2016  
wire, sculpting putty, acrylic and paint on canvas  
3cm x 9cm x 7 cm  
\$500 AUD



Thomas Bowman  
*Fishing Off The Rocks* 2016  
wire, sculpting putty, acrylic paint and cotton on canvas  
6cm x 9cm x 7 cm  
\$600 AUD

