



FLINDERSLANEGALLERY

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# VISIBLE/INVISIBLE

5 - 21 April 2011

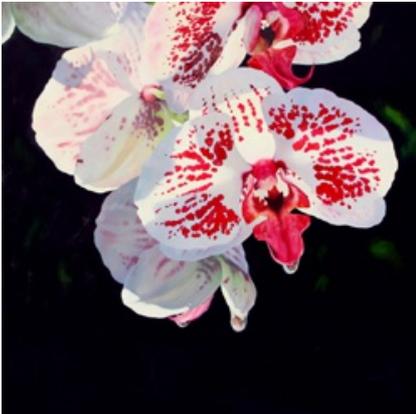
Claire Bridge : Lizzie Buckmaster Dove : Jackie Cavallaro : Michelle Dawson : Jon Eiseman : Caroline Rannerberger : Peter James Smith : Christine Willcocks : Mami Yamanaka

Visible/Invisible enters the space between the seen and the unseen, the conscious and the unconscious, testing and exploring boundaries on a visual, spatial, and material level. In this arena of half light, the everyday meets with the wondrous and the strange, and memory, myth, and dreams intermingle with the visible world. This exhibition draws together a range of artists whose work investigates the hidden aspects of our world, and seeks to explore the layers of dreams, experiences, & beliefs that veil each of our views onto the world.

## CLAIRE BRIDGE

### Artist's statement

My work explores connectedness, the invisible and visible entanglements between humanity and the natural world. What is in the formless unconscious is reflected in form. The planet breathes and sighs to the consciousness of humanity. Symbolic of the feminine, these large orchids, fecund and sensual, water dripping and immersed are nature echoing human form. We see ourselves revealed in the natural world, connected with it as part of the whole.



Claire Bridge  
*Wet* 2011  
oil on linen  
123 x 123cm



Claire Bridge  
*The River's Rise* 2011  
oil on linen  
61 x 77cm

## LIZZIE BUCKMASTER DOVE



Lizzie Buckmaster Dove  
SILVERGATE: HOLLY-LEAVED  
HOVEA/*Hovea chorizemifolia*  
hand-cut paper unframed  
20.35cm x 15.15cm  
x 2 works (pair)



Lizzie Buckmaster Dove  
SILVERGATE: MOUNTAIN  
BELL/*Darwinia Meeboldii*  
hand-cut paper unframed  
20.35cm x 15.15cm  
x 2 works (pair)



Lizzie Buckmaster Dove  
SILVERGATE: BOTTLEBRUSH/  
*Beaufortia sparsa*  
hand-cut paper unframed  
20.35cm x 15.15cm  
x 2 works (pair)



Lizzie Buckmaster Dove  
SILVERGATE: RED-FLOWERED  
GUM/*Eucalyptus ficifolia*  
hand-cut paper unframed  
20.35cm x 15.15cm  
x 2 works (pair)



Lizzie Buckmaster Dove  
SILVERGATE: EUCALYPTUS  
MACROCARPA/*var. rhodantha*  
hand-cut paper unframed  
20.35cm x 15.15cm  
x 2 works (pair)



Lizzie Buckmaster Dove  
STURTS DESERT PEA/  
*Clianthus formosus*  
hand-cut paper unframed  
20.35cm x 15.15cm  
x 2 works (pair)



Lizzie Buckmaster Dove  
SILVERGATE: SEA-URCHIN/  
*Hakea laurina*  
hand-cut paper unframed  
20.35cm x 15.15cm  
x 2 works (pair)



Lizzie Buckmaster Dove  
SILVERGATE: KANGAROO  
PAW/*Anigozanthos Manglesii*  
hand-cut paper unframed  
20.35cm x 15.15cm  
x 2 works (pair)

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## JACKIE CAVALLARO

### Artist's statement

*These memories, messengers from the unconscious, remind us of what we are dragging behind us unawares. But, even though we may have no distinct idea of it, we feel vaguely that our past remains present to us.*

Henri Bergson

What could be more invisible than memory and yet it manifests itself in our present continually. The past affects our interpretation of the present and shapes our actions. Our past enters our future through impulse, driven by complexes shaped by our personal and inherited history. To shed, slough off the past to enter each situation as if anew requires wisdom, detachment from emotional states and self awareness. The practice of meditation in daily life as well as my art practice are the early steps on the path of a very long journey. It may seem ironic then that the imagery is a gathering of the past. A pastiche of classicism and the gothic sensibility layered with scientific drawings, ornate and multilayered. A feminine and fantastical world born out of practicing mindfulness and extended periods of times spent consciously observing bodily sensation and the nature of their arising and passing away, while maintaining equanimity.

This work is Metta, it is made with love, it is meant to bring joy, each intricately cut piece brings me peace of mind, I am centred and happy as I work. State of mind (the invisible) made visible.



Jackie Cavallaro  
*Blue Moon* 2010  
paper cut and  
mixed media (framed)  
55 x 35cm



Jackie Cavallaro  
*Metta* 2010  
paper cut and  
mixed media (framed)  
55 x 35cm



Jackie Cavallaro  
*Blue Lady* 2010  
paper cut and  
mixed media (framed)  
55 x 35cm



Jackie Cavallaro  
*Sea Garden Of Ernst*  
paper cut and  
mixed media (framed)  
55 x 35cm



Jackie Cavallaro  
Untitled Artist Book 2010  
paper cut and  
mixed media  
14 x 140cm



Detail



Detail

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## MICHELLE DAWSON



Michelle Dawson  
*Building*  
Colour pencil, watercolour and  
earth on paper (framed)  
66cm x 82cm



Michelle Dawson  
*Conferring*  
Charcoal and watercolour  
on paper (framed)  
71.5cm x 70cm



Michelle Dawson  
*Recollecting*  
Colour pencil and watercolour  
on paper (framed)  
61cm x 71cm



Michelle Dawson  
*Undoing*  
Charcoal and  
watercolour on paper  
(framed)  
49cm x 94cm



Installation view



*Falling from Grace.*  
oil and gold leaf on board  
100cm x 133cm

## JON EISEMAN

### Artist's statement:

What happens to dreams when the dreamer wakes up? The struggle to hold on to that memory is difficult, as dreams are elusive by nature and slip through one's grasp like fine sand through a sieve. During the night a dream will dominate the dreamer's whole universe but on waking will disappear and become invisible, like a mist in the morning sun. I have been playing with the concept of dreams as part of my ongoing art practice for some years now. From this I have created my own imaginary world where dreams no longer belong to their inventor but have a life of their own and drift in a universe where the visitor can only reach them again, through dreams.



Jon Eiseman  
*Hand (Boab)*  
Bronze  
52 x 30 x 15cm



Jon Eiseman  
*House of Dreams II*  
Bronze  
54 x 26 x 17cm



Jon Eiseman  
*The Crossing*  
Bronze  
23 x 12 x 13cm



Jon Eiseman  
*The Rescue*  
Bronze  
34 x 34 x 32cm

## CAROLINE RANNERSBERGER

### Artist's statement:

*Notes on rendering the invisible visible through landscape painting*

Of particular interest to my work is the idea of phenomenologist Erwin Straus, that 'the space of landscape is the space of sensation', that landscape painting 'makes visible the invisible'. Indeed, 'great landscapes all have a visionary character'. My painting practice takes place in remote regions of Australia, including Arnhem Land and the rural area of Darwin in the Northern Territory; arguably great landscapes of 'visionary character'. I believe that painting sensation directly from such visionary country has the potential to open up the development of a unique aesthetic, particularly when explored through concepts of contemporary myth as a manifestation of invisible force. Thus, I suggest, through a combination of art, philosophy and the extreme space of remote northern Australia, the event of painting enables the invisible sensation of force to be rendered visible.



Caroline Rannersberger  
*Landscape of Xenophilia after Zahn 2011*  
 Acrylic wax pigment resin on BFK Rives paper  
 each panel 120 x 40cm



Installation view

## PETER JAMES SMITH

### Artist's statement:

*'And slowly answered Arthur from the barge...'*  
 Alfred Lord Tennyson, *Idyll's of The King*

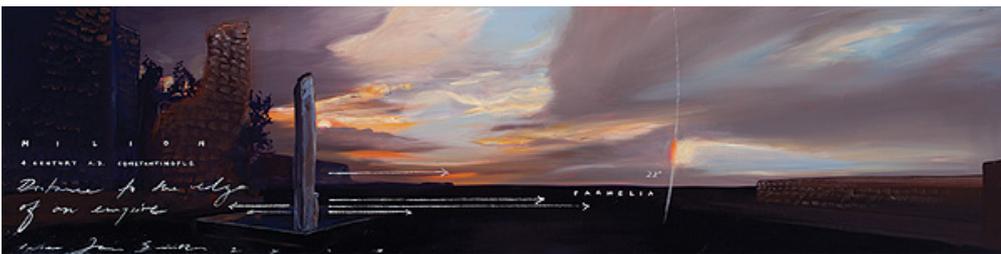
I seek the half light space at the changing of the day and paint that light to invoke the hope and mystery of our world--in both a scientific and a poetic sense. Sunsets are hard-wired into primal collective psyche: we stop and pause before them; we recollect our nostalgias and gain life-strength from these. The painted scientific overlays present explanations of the world, like making notes on the visible. But sometimes very simple acts, such as a simple boat trip at dusk provide meditations on the nature of invisible mysteries - of history, of life and of death - as invoked by such diverse artists as Viola in *'Going Forth by Day, 2002'* and Tennyson's *'Morte D'Arthur, 1835'*.



Peter James Smith  
*Passage 2011*  
 oil on linen  
 30 x 122 cm



Peter James Smith  
*Analemma 2011*  
 oil on linen,  
 30 x 122 cm



Peter James Smith  
*Million 2011*  
 oil on linen  
 30 x 122 cm

## CHRISTINE WILLCOCKS

### Artist's statement

*We are alone as we face the animal world, alone in our human element. Sometimes, when our eyes meet these animals, we feel some signs of intimacy. The sensation of a real contact, a mutual recognition, momentarily troubles us. But our minds quickly draws us back to our own world, and the animal, a temporary companion, is lost in an inaccessible land with an unknown language.....The world of insects is one of the most remote of the non-human worlds.*  
Claude Nuridsany and Marie Perennou, *Microcosmos - the invisible world of insects.*

These particular Phasmids or stick insects revealed themselves, in all their beauty, as encased specimens within the Brisbane Museum. Only now these lifeless objects, with wings extended are fully visible.



Christine Willcocks  
*Phasmid - Volume One 2011*  
graphite, watercolour  
on a reclaimed book  
page (framed)  
21cm x 13.5cm



Christine Willcocks  
*Phasmid - All rights reserved*  
graphite, watercolour  
on a reclaimed book  
page (framed)



Christine Willcocks  
*Phasmid - Paris*  
graphite, watercolour  
on a reclaimed book  
page (framed)



Christine Willcocks  
*Phasmid - Table Des Matiere*  
graphite, watercolour  
on a reclaimed book  
page (framed)

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## MAMI YAMANAKA

### Artist's statement

*For me, butterflies represent ambivalent qualities of fragility and strength, flight, relocation. Their lightness and fragility make me feel that they are almost able to fly between dream and reality. I used the silhouette of a butterfly with layers of my patterns to express the moment just before waking. In that moment of dream and reality, I feel that we are at our most vulnerable, but at the same time able to see the strength of our true selves.*



Mami Yamanaka  
*A Dream in Dawn 2010*  
oil on linen  
122 x 61cm