

## THE PORTRAIT SHOW

### *Celebrating 25 years of FLG*

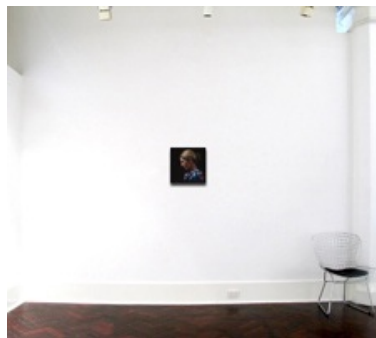
28 January - 15 February 2014

#### Claire Bridge Artist Statement

For me a portrait is not simply a likeness, an attempt at approximation of another's features that generates recognition of an outward appearance. It is my desire that a portrait be a vessel, a container for being, going beyond what the person looks like to a feeling of connection with who they are. My work often focuses on aspects of change and transformation, evoking a sense of beingness and presence. At the same time, notions of the threshold and liminal enter my work, counterpoint to the material appearance of physicality in time and space and pointing to a state of being here and there simultaneously. *Sanctuary* speaks of a place we each have within us. The place where we are most ourselves and at the same time connected with the outer world. In this sanctuary nature is abundant, and so I have suggested the inner sanctuary showing itself in the garlands of embroidered flowers across her blue silk chemise. I have painted my friend Medina, a Deaf woman, survivor of a double lung transplant, a dramaturge, actor and director and someone who knows how to enter her inner Sanctuary. The preliminary sketch for this painting is also now showing in the Rick Amor Drawing Prize 2014 at the Art Gallery of Ballarat in which Claire Bridge is a finalist.



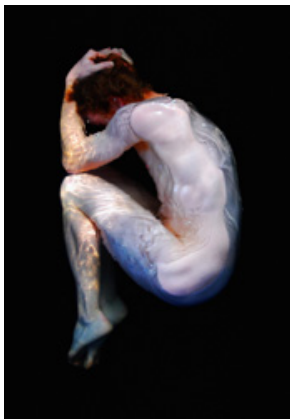
Claire Bridge  
*Sanctuary*  
oil on linen  
40 x 40cm



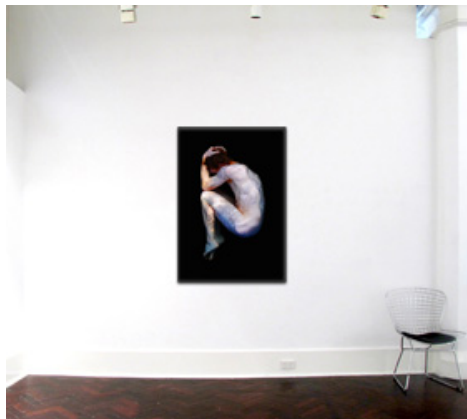
Artwork in situ on 3.5m wall

#### Meg Cowell Artist Statement

This image is part of my ongoing exploration of the symbolic function of water as a transformative phenomena and archetypes that can be communicated through an expressive sense of pose. In this image I particularly wanted to connect symbols of biological transformation, such as the foetal position and the vulnerability of nakedness, with the mythical and spiritual relationship we have with water. My interest here is also to provide a narrative about the cyclical nature of life's journeys, from birth to puberty to partnership and death and how, in mythology, these rites of passage are marked by symbolic acts of severance and re-birth.



Meg Cowell  
*Wynn*  
133 x 92cm (image size)  
Giclee print, edition of 5



Artwork in situ on 3.5m wall

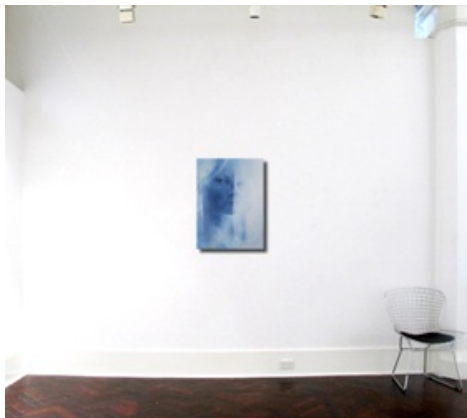
### **Agneta Ekholm Artist Statement**

I have chosen to paint a monochrome blue self-portrait.

The Anthraquinone blue was the colour that reflected my contemplative mood at the time. The portrait is a withdrawing to the internal landscape of the mind.



Agneta Ekholm  
*Self Portrait in Anthraquinone Blue*  
2013  
acrylic on canvas  
80 x 60cm



Artwork in situ on 3.5m wall

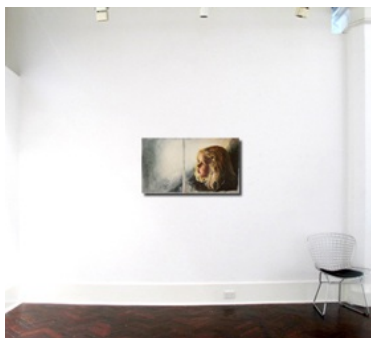
### **Julie Davidson Artist Statement**

'Wonder' is a painting of Charlotte, the first of my three granddaughters. It is a meditation on the innocence and vulnerability of childhood. Wonder is often seen as a uniquely childish emotion, but the wonder referred to in the title of this work also alludes to the absolute surprise and delight in the deep connection I feel to these three little girls.

In this work I have employed techniques I have used in my still life paintings – the disintegrating, abstracted surface to represent the temporal nature of the now, always made more poignant by the expression of beauty that will fade.



Julie Davidson  
*Wonder*  
oil on linen  
61 x 107cm (diptych)



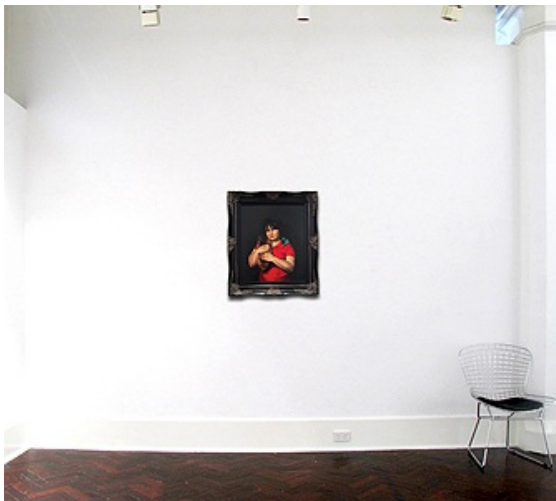
Artwork in situ on 3.5m wall

### **Michelle Molinari Artist Statement**

My technical approach to portraiture is not only analogous to my observational and representational practice; it also generates another layer of investigation into not only capturing the likeness of the sitter but also at how a particular expression or gesture can potentially suggest a deeper narrative. The Fate of Mr Fox is a playful extension of this, with my friend's sinister gaze alluding to the acknowledgement of wearing this animal as she assertively owns her action and caresses the stall: her gaze engaging with the viewer as if to invite them to make their own assumptions and judgments.



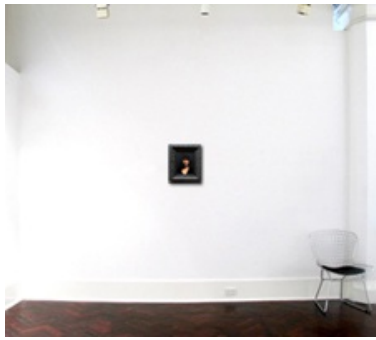
Michelle Molinari  
*The Fate of Mr Fox* 2013  
oil on linen  
61 x 51cm (framed 79 x 70cm)



Artwork in situ on 3.5m wall



Michelle Molinari  
*Self Portrait from Life* 2013  
 oil on copper  
 25.5 x 19.5cm  
 (framed 40 x 35cm)



Artwork in situ on 3.5m wall

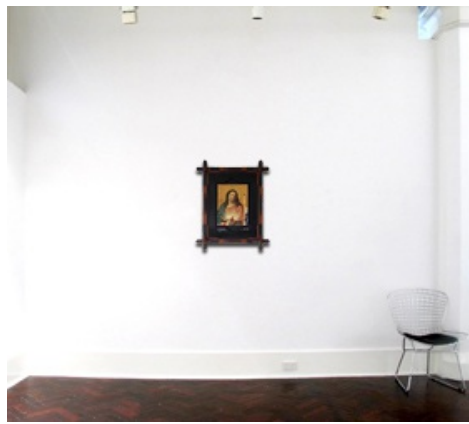
#### Peter James Smith Artist Statement

'The Mathematician Confides' is in part a self-portrait that questions the role of science and mathematics in a religious context through the very direct comparative use of collage. There is obviously part of the mathematician 'self' in the portrait, but it is also a homage to other scientists' 'selves' such as Richard Dawkins who has made a substantial contribution to dialogues on the existence of God. The feel of the portrait remains ambiguous, neither taking sides with mathematics nor religion. For example, there is the sense of blood-red stigmata covering the collaged scientific protractor in the foreground; while the lines of the protractor mimic the radiating lines in the icon.

The work is part of my current investigation into historical objects and the very direct utilisation of found blackened frames which have featured strongly in my recent painting. The faux-icon is from an antiquities market in Florence; the frame is hardwood from a small antique shop in Hobart.



Peter James Smith  
*The mathematician confides* 2013  
 mixed media  
 81 x 65cm (including frame)



Artwork in situ on 3.5m wall

#### Nathaniel Kiwi Artist Statement

In my new work I'm borrowing archetypes from Greek Mythology to create my own narrative of personal myths; an allegorical exploration of our primary drives and instincts. My minotaur is re-imagined as fertile hero rather than destructive monster; a personification of male virility and strength. As a father-to-be he also represents for me an awakening of an instinctive drive to provide and protect. To accentuate the connection to nature I have rendered this painting in earth tones and hewn him with a mixture of washes and drawn strokes. His life-size scale is to make your encounter with him a visceral experience.



Nathaniel Kiwi  
*Minotaur* 2013  
 oil on linen  
 120 x 100cm



Artwork in situ on 3.5m wall

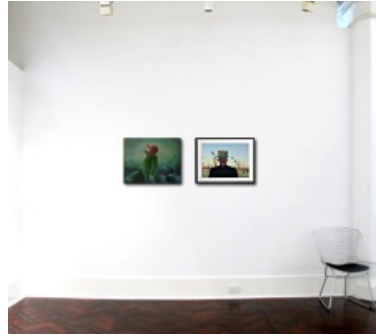
### Jon Eiseman Artist Statement

I approach my work on several different levels. I like to have a touch of the absurd, coupled with a sense of humour, balancing the more serious aim of dealing with the spiritual side of human nature.

My work is figurative and is usually set in a dreamlike landscape inhabited by birdmen, spirit guides and walking men, apparently lost, carrying suitcases. I see elements of myself embodied in these characters, searching for something, the essence of which remains deliberately ambiguous. For a number of years now I have been collaborating with Anne Conron to explore some of these subjects photographically. I become the central character of the work; the enigmatic figure inhabiting the dream world.



Jon Eiseman  
*The Gathering*  
oil on canvas  
50 x 60cm



Artwork in situ on 3.5m wall



Jon Eiseman & Anne Conron  
*Decoy #2*  
C-Type photo , edition 1 of 10  
43 x 57cm (image size)



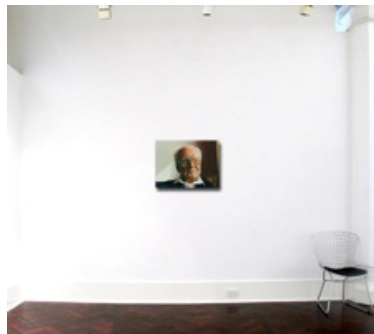
Jon Eiseman  
*Urban Dreams*  
unique bronze  
78 x 42 x 40cm

### William Breen Artist Statement

This is a portrait of my Grandfather. He was an inspiring, sharp, witty, independent man whose life spanned a century. In this painting I wanted to capture a quiet, reflective moment during his twilight years.



William Breen  
*Portrait of William F. Breen*  
oil on linen  
51 x 71cm

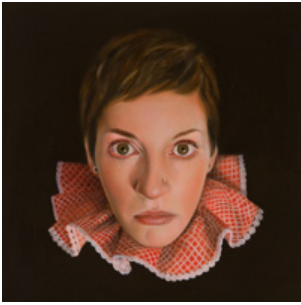


Artwork in situ on 3.5m wall

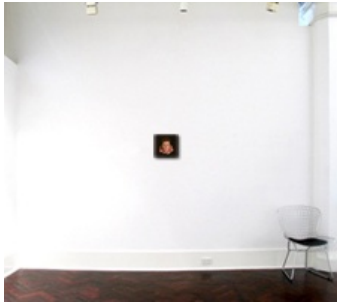


### Rebecca Hastings Artist Statement

*The Scold* forms part of a continuation of my exploration of maternal ambivalence. The term 'scold' not only refers to a means of discipline, but also to an archaic term for a 'nagging woman', and subverts the equally archaic, romantic notions of motherhood with all its serene impossibilities. This work acknowledges the uneasy side of motherhood; the *other mother* overwhelmed with anxiety, guilt, powerlessness, fear and frustration, and a desire to bring the children in line, with nothing more than a look.



Rebecca Hastings  
*The Scold* 2013  
oil on linen  
25 x 25 cm



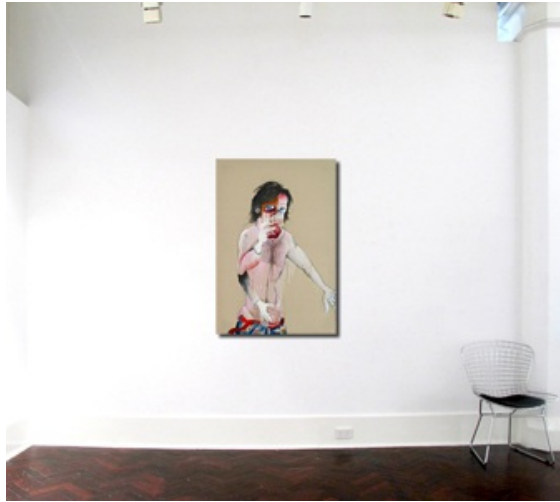
Artwork in situ on 3.5m wall

### Josh Robbins Artist Statement

Like a bad poem  
a good self-portrait needs a few vital ingredients  
One part anger  
one part melancholy  
and two parts alcohol.



Josh Robbins  
*Self portrait with red wine and Jesus torso*  
Oil, enamel, charcoal on linen  
130 x 90cm



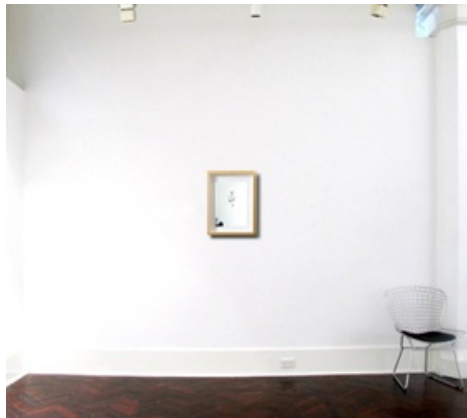
Artwork in situ on 3.5m wall

### Christine Willcocks Artist Statement

Just how long did Charles Darwin hold onto Alfred Wallace's theory of natural selection before telling anyone. Did he take some of Wallace's theory? Did he feel guilty about Lyell and Dalton publishing both men's work together? This is a long and interesting story full of facts and conjectures. History is always open to interpretation depending on just who is telling it. This small drawing is in no way diminishing the accomplished work of Charles Darwin but is a tongue-in-cheek observation of the debate centred on these two extraordinary men.



Christine Willcocks  
*Don't tell Wallace*  
graphite on paper  
38.5 x 28.5cm  
(framed 55 x 41cm)



Artwork in situ on 3.5m wall

ACQUIRED FOR THE TWEED REGIONAL ART GALLERY COLLECTION

### Dion Horstmans Artist Statement

Welcome and Thank you for your curiosity.

My name is Dion Horstmans, I am a Sculptor

I specialize in steel forms.....

(The) self portraits I am exhibiting here today are a personal reflection from the past.

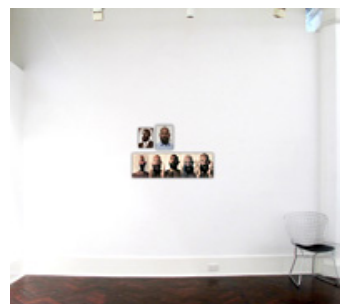
exhibit A - A rage of passion driven by desire/frustration/abandonment/nonfulfillment. (Inspired by Francis Bacon)

exhibit B - Portrait of myself as my Grandfather. Inspired by the one one photograph I have of my late Grandfather whom I never met.

exhibit c - A raw self portrait. Unmasked by concept or (photoshopped) layers. An opened wound without bandage A personal photo expressing a time gone by. A vulnerable moment from my past.

Creating works became my life and it's living life that inspires me.

I'm inspired to create ..... from a primal desire..... fulfillment.....



Dion Horstmans  
Self Portrait of a Passionate Artist.  
Photographs by Jay Harrison  
24.5 x 17.5, 29 x 21.5 & 28.5 x 99.5cm

Artwork in situ on 3.5m wall

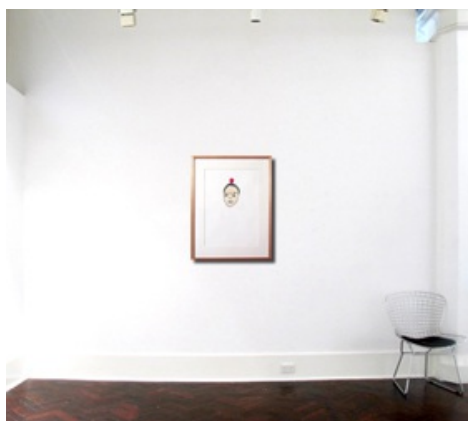
### Artist Statement

Very rare for me to paint humans.

It's a self-portrait because as always, I'm alone in the studio.

Staring at myself in the mirror, I felt like a target.

This is the first take.



Marise Maas  
Self Portrait (shoot me)  
charcoal and acrylic on paper  
70 x 50cm (framed 92.5 x 71cm)

Artwork in situ on 3.5m wall

### Margaret Ackland Artist Statement

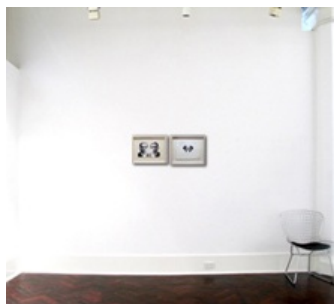
These small works are based on family photos old and new. I'm interested in the repetition and transformation of family traits from generation to generation and how change and chance play a big part in all our lives.



Margaret Ackland  
*The Family Rorschachs 1*  
watercolour on handmade  
paper (framed)  
21 x 30cm (paper size)  
36 x 42cm (framed size)



Margaret Ackland  
*The Family Rorschachs 6*  
watercolour on handmade  
paper (framed)  
23 x 31cm (paper size)  
36 x 42cm (framed size)



Artwork in situ on 3.5m wall



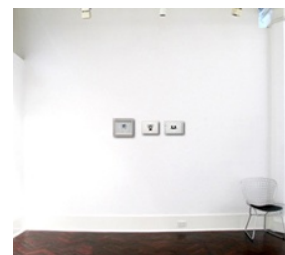
Margaret Ackland  
*The Family Rorschachs 3*  
watercolour on birch panel  
17 x 23cm



Margaret Ackland  
*The Family Rorschachs 2*  
watercolour on birch panel  
17 x 23cm



Margaret Ackland  
*The Family Rorschachs 4*  
watercolour on handmade  
paper (framed)  
10 x 15cm (paper size)  
24 x 27cm (framed size)



Artwork in situ on 3.5m wall

### Naomi White Artist Statement

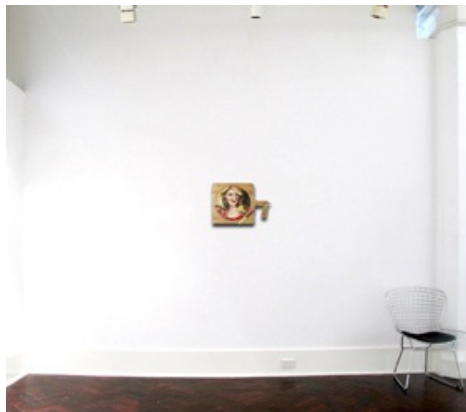
This painting is of Audrey Gordon, celebrity chef! Audrey Gordon is a fictional chef, writer, extraordinaire played by Australian actress Heidi Arena. She has her own cooking show 'Audrey's Kitchen', a satirical television series seen on ABC Television. It is written and produced by Working Dog Productions in Melbourne.

I have painted Audrey in quite an opposite style to what I normally do. Chunky and more free form, but I'm still capturing Audrey's look. The extra touches like the board, knife and even the label, tie her in her over the top chef's persona.

It's like Audrey's whipped it up herself.



Naomi White  
*Audrey Gordon in Audrey's Kitchen* 2013  
oil on board  
35 x 35cm



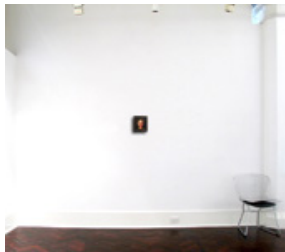
Artwork in situ on 3.5m wall

### Mark Ogge Artist Statement

Faces are the window to our inner selves. But they only give hints of what lies beneath, like ripples on the water. Calm, anger, doubt, determination are all conveyed by subtle movements in the muscles of the face, and our minds are highly attuned to interpret these subtleties. But often the face is neutral, giving no hint of the thoughts and feelings beneath. To me a face with little outward expression is the person looking inward, reflective. An inward expression reminds me how unfathomable people are, to others, but even to ourselves. Behind the face is a complex mix of feelings, intelligence, memories, potential, regret, hope etc. Faces are often beautiful, and a universal image of humanity, that signify the complexity of the life behind them.



Mark Ogge  
*Boy*  
oil on board  
16.5 x 12.5cm  
22.3 x 18.5cm framed



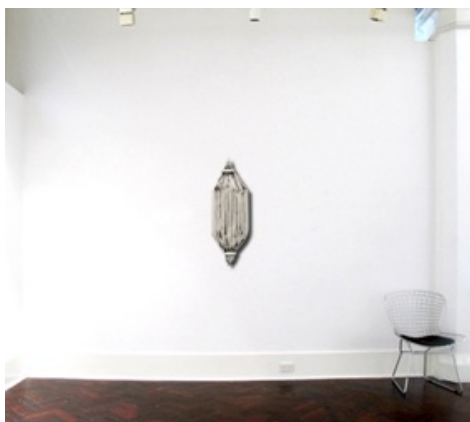
Artwork in situ on 3.5m wall

### Terri Brooks Artist Statement

All of my paintings are about me. *Painting as a self-portrait*, 2013, references multiple facets of self-memories including childhood craft activities with paper at 'Sunday school'. The work also structurally refers to my current surroundings and my attachment to place including architectural shapes and textures.



Terri Brooks  
*Painting as a self-portrait* 2013  
oil and enamel on paper  
mache on canvas  
94 x 31cm



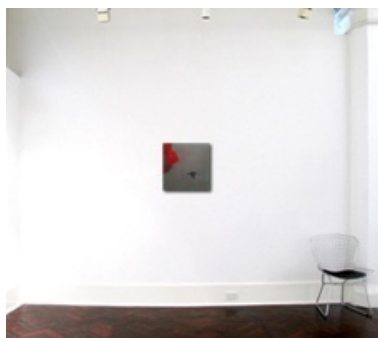
Artwork in situ on 3.5m wall

### Melinda Schawel Artist Statement

My work has always been much more closely aligned with landscape rather than portraiture, so I was intrigued by the prospect of a portrait challenge. As a process driven artist focused on both technique and subject, I feel there are little pieces of me in every work I make and so a self-portrait was the obvious choice.



Melinda Schawel  
*Come Fly With Me II*  
graphite and ink on board  
50 x 50cm



Artwork in situ on 3.5m wall



### Richard Blackwell Artist Statement

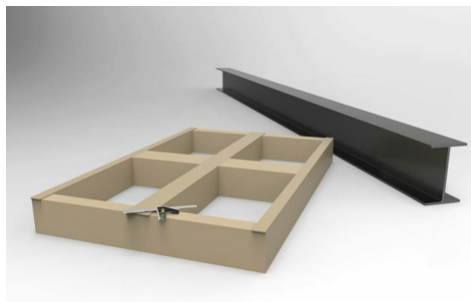
These three works come together to form a portrait as the sum of their parts. Each an image of an imagined moment out of time and space, rendered virtually in industrial design software. Networks of specifically chosen objects invite speculation about the complex relationship of artistic production, leisure and desire.



Richard Blackwell  
*Painting Party 2013*  
digital print on paper  
50 x 66 cm  
(edition of 3, 2 editions available)



Richard Blackwell  
*A Place to think about sitting, 2013*  
digital print on paper  
50 x 66 cm  
(edition of 3, 3 editions available)



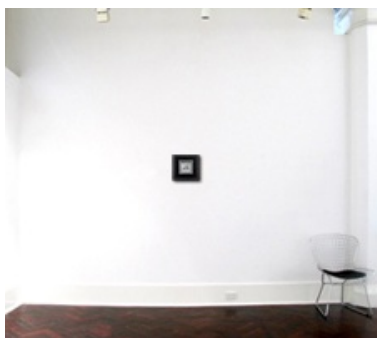
Richard Blackwell  
*A set 2013*  
digital print on paper  
50 x 80 cm  
(edition of 3, 2 editions available)



Artwork in situ on 3.5m wall



Emma Walker  
*Self portrait as a grumpy teenager*  
graphite on paper  
7 x 7cm (framed 28.5 x 28.5cm)



Artwork in situ on 3.5m wall

### Kathryn Ryan Artist Statement

I have chosen to do a charcoal drawing portrait of my father, Frank Ryan, Panmure....farmer, father of 10, grandfather of 22, great grandfather of 3. "Frank Ryan, Panmure" was how he always introduced himself, especially over the phone in a farmers strong bellowing voice. He moved our family to the farm in South West Victoria when I was a baby in 1966... and proceeded to build up an ever expanding dairy farming property, as well as an ever expanding family! He instilled in all of us a hard work ethic, a positive attitude and "she'll be right" ways of the farming community.... just keep going! Always a smile and up for a good debate or good joke, a man of vision, faith, tolerance and patience.



Kathryn Ryan  
*Frank Ryan, Panmure*  
charcoal on paper image  
52 x 52cm (framed 75 x 76cm)



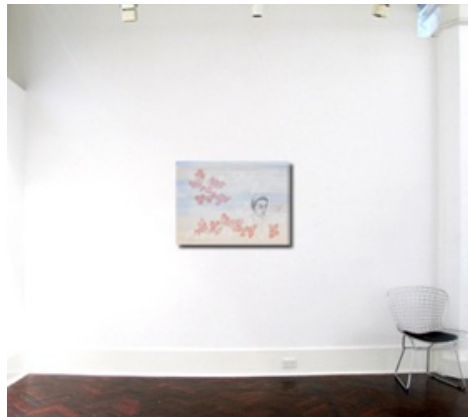
Artwork in situ on 3.5m wall

### Mami Yamanaka Artist Statement

My original patterns that I have been utilizing in my works are almost like a self portrait representing my own experience. This is a portrait of someone who very close and very important for me. The original patterns and colors in this work represent how I see him as a person.



Mami Yamanaka  
*Portrait*  
gouache and ink on paper (framed)  
76 x 100cm (paper size)  
90 x 116cm (framed size)



Artwork in situ on 3.5m wall