

## INSIDEarts



**URBAN LANDSCAPE:** A detail of Jacob Leary's *Implodia*, which shows buildings in various states of destruction.

# Talent out in the open

## Jacob Leary

CAST, 27 Tasma St, North Hobart,  
Wednesday-Sunday, 12-5pm,  
until September 6

THERE are no poor countries these days, only "developing" ones. Similarly, one frequently hears about "emerging" artists despite it being a vague term with no recognised starting point or conclusion. Sometimes it is to be wondered if it is the real world into which some artists are hopefully emerging.

Twenty-eight-year-old Jacob Leary, whose work is currently on show at CAST, needs no such title. His talent has seen him out in the open and in full view for some time. Already, he has acquired formal qualifications and for his Honours research he explored technology as an adjunct to various art forms.

Currently he is the recipient of a post-graduate scholarship and is undertaking a Masters in Fine Arts.

Leary received the popular vote at the 2008 RACT Youth Portraiture Prize.

His self-portrait intrigued all with its skin tones and shadows, which

## gallery watch

CLYDE SELBY



resonated with pointillism and impressionism. It was considered all the more remarkable because of the medium: skilfully chosen and patiently arranged paint-store colour swatches.

Time constraints made him reluctant to participate in the University Painting Society's annual show. However he purchased a small stretched canvas and on the bus trip home that afternoon unpinned, pulled and twisted. His submitted effort, *c/o Metro Buses*, was one of the first to be sold.

Last year, he exhibited several pictures at Despard Gallery, which represents his canvas works. *Implodia* showed buildings in various states of destruction and being reclaimed by nature. It is apparent that the artist shows a strong affinity for the built

environment and possesses the ability to render it with architectural accuracy.

If there is an intermittent theme occurring in certain of his work, it is buildings as a metaphor for societal change and fragmentation.

Currently on display at CAST, along with two other young artists' work, is Leary's sculptural installation that expresses the complexity of modern life with the urban environment's concurrent amoeboid growth.

The artist from Ulverstone shows that he is seriously undertaking his advanced artistic studies while not allowing them to trammel his imagination.

## Tasmanian Art Group

Moonah Arts Centre, Hopkins St,  
weekdays 12.30-5pm,  
Sat 10am-2pm;  
until Thursday  
Price range: \$100-\$950

BETWEEN this conservative art group and others, the difference is that one has to be invited to join. There are many works by the 19 artists, which will appeal to those who admire a pleasant picture as well as their purses.

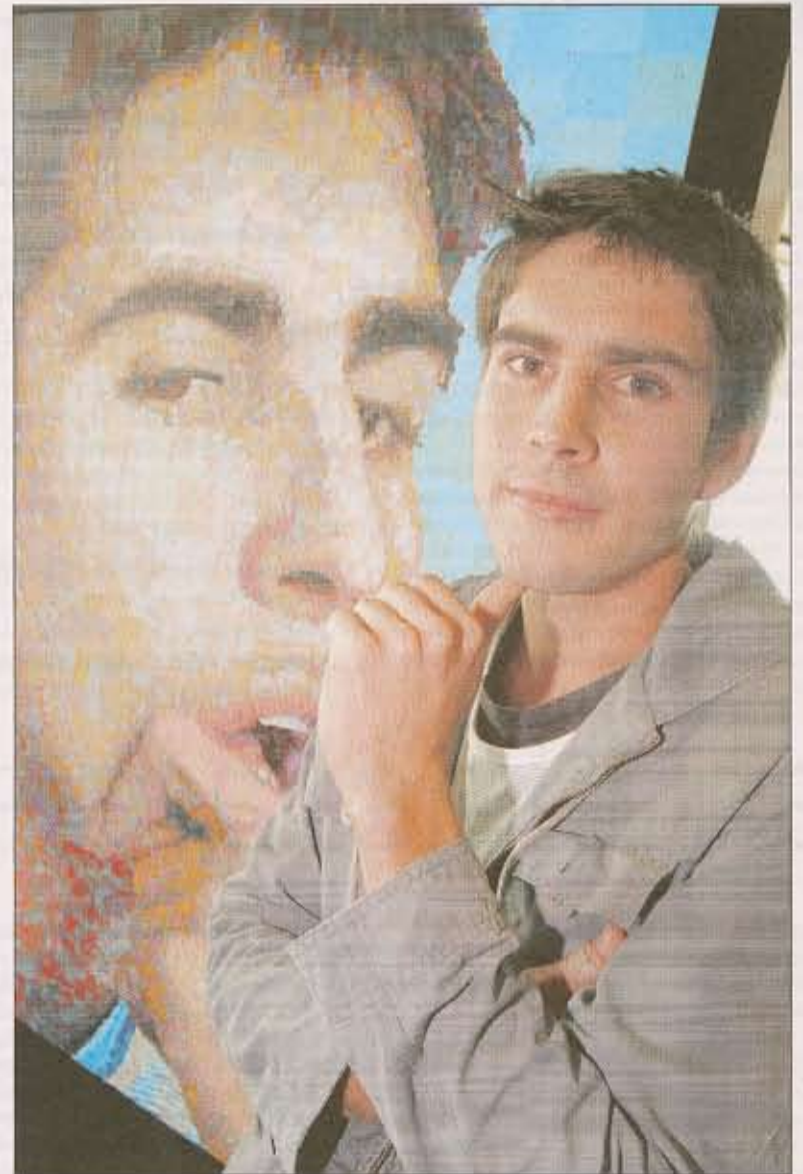
An overview on the matter of colour alone would single out Ian Baldwin for the effective use of blue in his pastel of a street in Sandy Bay. Aidan Wallace has controlled the watercolour for a view of grassy cliffs to a degree that suggests that this is his forte rather than the conventionally pretty pieces.

Ailsa Robb-Fielding's yellow/gold poplars of New Norfolk stand out against the blue background as well as being reflected in the Derwent while, similarly, Lynette Wilson has a boldly coloured acrylic of the coast near Bridport.

Vicki Chapman conveys the essence of a whole tropical rain forest with a bright study of croton leaves.

For his subdued use of colour against grey in a sketch-like oil painting called *Behind the Bakery* Robert Hodgman deserves mention, as does Beryl Manning for the creepers cascading over a white precipice.

Den Schaffner's imaginative sense of composition and disciplined



**FAMILIAR SUBJECT:** *Self-Portrait with My Hand*. Picture: ROGER LOVELL

colour has been expressed this year with cogs and machinery in a mixed media entitled *Restoration*. With a pleasantly limited palette, Chris Needham, with bush flowers and coastal landscapes, is to be commended for a collection of small oil paintings.

## Analog

Plimsoll Gallery, Centre for the Arts,  
Hunter St, Hobart,  
daily 12-5pm;  
until September 11

WHEN Richard Skinner went to the Florentine Forest it was an emotionally fraught occasion. Inspiration was provided by the

courage of the protesters amid the beauty of the natural fan-vaulted cathedral while the sound of an accordion being played gave the scene an extra poignancy.

Mostly from salvaged materials he has assembled mute sentinels of light and music. Like rare species of fungi on a log, they instil a sense of reverence — a feeling yet to be shared by Forestry Tasmania.

Colin Langridge and Ben Booth use remnants of exotic trees to make a piece of furniture usually associated with innocent childhood. These are the bookends for other sparse and silent statements being presented in cubicles with a lingering smell of sawdust.



CAST

## 3 into 1

Jacob Leary: *Processing Hypertelia*  
(early stages)

Tom O'Hern: *Peace and Prosperity*

Bec Stevens: *Vigorous Everfrost*

15 August – 6 September 2009

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Gallery hours Wed - Sun 12 - 5



Image: Bec Stevens