

BRADMAN
CENTRE
ART GALLERY

AUTUMN EXHIBITION
28th March to 1st June 2014

Barbara Bennett

Barbara Bennett is a well-known artist / printmaker producing fine quality etchings reflecting her love of the landscape, particularly the unique combination of rivers, forest and spectacular coastal scenery of Australia.

Her reputation is evident in her high quality works. With intricate detail that enhances the stark contrasts of light and dark and with subtle hand colouring techniques vividly illuminating the print, her etchings are almost brought to life, creating moods, emotions and an almost tangible feeling of tranquillity and gentleness, indicative of an artist at one with the natural environment.

Producing an etching is a long process involving many stages in the working of a plate from which each print in an edition is pulled, the resulting effect not being obtained by any other artistic method. Barbara has translated numerous images into etchings that enable the viewer to appreciate more intensely the beauty of the landscape.

Janie Bligh

Born in Sydney and living in the Southern Highlands, Janie has been exhibiting her work since 1966. Janie studied at the Hammersmith College of Art, London and has travelled extensively. Camping trips throughout inland Australia provide great inspiration for her work; these landscapes and beautiful skylines are sensitively executed with soft pastel and watercolour.

To describe Janie Bligh as a Professional Established Artist belies her impact, influence and achievement as a pure and lifetime artist, traveller, teacher, and artistic advocate.

Richard Claremont

Richard Claremont is an Australian artist who was born in 1965 in Sydney. He attended a Steiner School, which placed a great emphasis on creativity and the development of the child. There were lessons about the Norse myths, ancient civilisations and old folk tales. It was a rich environment that developed a love of drawing with crayons and painting in watercolour.

Richard also discovered a love of mechanical things. "I would draw endless conveyor belts and pie-making machines with little attendants – there was something about factory automation which appealed to me, the idea that we were all somehow tiny cogs in a huge machine".

By the time Richard reached high school, his interest in art and English language seemed to be pointing him in the direction of graphic design and advertising. In 1980 he worked at Artflow Graphics in Sydney where he had the opportunity to create by hand some press-ready artwork. At this time it seemed to him that the only way to make a career from art was to work at a commercial art studio.

However, in 1982 when Richard completed his HSC, he made the decision to study Visual Arts instead of Graphic Design. From 1983-1985 he completed a degree at Sydney College of the Arts, majoring in painting. His work from this time is semi-abstract, continuing the theme of mythology and man's complex relationship to the world.

In 1988, to supplement his income, Richard became a postman. He finds the time spent delivering the mail to be a good opportunity to think and plan his next painting. Over the last 15 years, Richard has



had several exhibitions of his work in both Wollongong and Sydney. His painting from this time examines the impact of mining on the Australian landscape, and much of this work is now on permanent display at Bluescope Steel Visitors Centre at Port Kembla. His interest in painting machinery has now extended to a love of painting classic cars.

Richard is happily married and lives in Shellharbour with a cat, a chicken and a disabled budgie.

Rudy Kistler

After completing a BFA at the School of the Art Institute of Chicago in 2001 Rudy left America to pursue painting in Japan. In 2005 he immigrated to Australia to study at the National Art School, and completed his MFA in 2007. Since then there has been much inland travel, seeking inspiration from the rural areas of NSW and Victoria.

Perhaps because he has been a traveller for so long, Rudy can readily appreciate the gusto with which Australians have tried to tame and transform the land from desert into a fertile and productive land, similar to where many of Australia's immigrants came from.

Rudy thinks there is something similar between a farmer trying to turn an empty paddock into a grove of fruit, and a painter turning a blank canvas into a fruitful exposition in colour and imagery. His work aims to redefine Australian landscape and life painting in contemporary terms of sustainability and national identity.

Rudy's studies include Charlie Sheard Studio School, Redfern, a MFA, Painting (research) National Art School, Sydney, Australia, a BFA, the School of the Art Institute of Chicago, U.S.A. and Associate degree in Science, Olney Central College Olney, IL.

Max Miller

Born in New South Wales in 1940, Max Miller studied in Sydney, Florence and London. A painter, printmaker and teacher, he has exhibited since 1969 in most Australian capital cities, the UK, Europe and New Zealand. He has won a number of awards and commissions, and his work is represented in the Australian National Collection, all state galleries and many institutional and private collections.

With an award and exhibition list as long as an arm alongside a CV that reads like a who's who of Australian Art, Max Miller has etched his way into the folklore of Australian culture. He describes himself as a painter and etcher, and paints primarily with watercolour on handmade paper and egg tempera on various substrates, including gilded copper plates and fine linen. He "goes bush" whenever he can and paints landscapes and botanic found objects and elements in an evolutionary way and attributes the influence of China, India and Japan to his contemplative abstract works. "Its a beautiful life", he says. "All I ever wanted to be was an artist!"

Max's awards include: 1976 Mosman Print Prize, 1973 & 74 Royal Agricultural Society, Sydney - modern painting section. City of Hamilton, Victoria - watercolour prize. Art Gallery of NSW - Wynne Trustees Watercolour Prize. 1979 Sutherland Art Prize. Wollongong Art Prize. 1982 Berrima Art Prize, Camden Art Prize. 1983, Warnambool Print Acquisition (Victoria), 1986 Berrima Art Prize. Eire Print Biennial - awarded Juror's Choice



Sophie Piper

Sophie Piper's interest in photography developed as a student in high school thus prompting a Bachelor of Arts Photography at The Royal Melbourne Institute of Technology. She has spent the last fifteen years living and working in the country (Narrabri) whilst travelling and recording her travels. Currently employed at Frensham as the Design and Technology teacher, Sophie has taught students and adults Photography at Sturt and finds time during the holiday periods to continue her photographic practice.

Travel and exploration is emergent and diverse, and she appropriates these moments through photography, instilling a dense atmosphere within the image. Shifting impressions become frozen through the photographic medium.

Urban and natural structures morph between each other, carrying similar objective meaning for her, rather than as contrasting environments. The intricacies of the natural and urban worlds contain equally valuable meaning, texture, line and form.

Textural content is multi-layered within my work. Image texture is important to me for evoking the overall ambience of the piece, articulating the mood that I feel the need to convey.

My aim is to leave the viewer with an initial sense of interest, beauty and satisfaction that later becomes imbued with their own personal connections of memory and experience.

Vanessa Stockard

Stockard finds her solace in painting her favourite day-to-day things. She plucks fruit and flowers from her garden, placing them inside and painting them immediately, capturing their fresh, fragrant and edible beings. The interior textiles, furniture and metallic and porcelain surrounds are not relegated to background but brilliantly executed in their own right of being. Stockard's Still Life painting is a personal refuge and comfort as well as a meditative exercise.

Thus there exists an incongruous quality between Stockard's Still life and her narrative works. Traditional aspects of painting have been broken in the latter where the cool detachment of observation and meditation is overshadowed by the inner turbulence and forceful direction of the deeper individual self with its own mysterious agenda.

Stockard captures the vitality of her present environment and gives a glimpse into her enthusiasm for the natural world. Colour is an expression of her emotion, the canvas responding as litmus to her mood. These challenging paintings are personal therapies where Stockard works through disturbing forces, tearing away her personas and baring the vibrancy of her inner self within her changing environment. The spontaneity of this inner creative process results in powerful compositions with unusual symmetry.

The integration of these seemingly paradoxical works by Stockard form a collection of vibrantly challenging and masterful paintings, oscillating between two countervailing states of consciousness.

Charlotte Thodey



This New Zealand artist is a humourist of fruit and vegetables. She manages to put a smile on their faces and make them look crunchy enough to bite into! Full of fantastic realism, her paintings are funny, charming and poetic by turns.

She serves them up on a plate, on a canvas, immortalised by her broad-grinning brush!

Charlotte teaches at the Sturt Gallery and at the Sydney Botanic Gardens. Her recent exhibitions include: 2010 Royal Botanic Gardens - Sydney 'From garden to canvas', 2012 Chateau de Villandry, France 'Les bijoux d'un jardin aux antipodes, 2013 Royal Botanic gardens, Sydney. 'From the Artist's table'

Samantha Tidbeck

Samantha Tidbeck is a Sydney artist and has been painting, teaching and exhibiting both in Australia and Europe for 20 years.

An alumnus of the National Art School, East Sydney and the Charlie Sheard Studio School, Redfern- Samantha is represented in collections in Sydney, Melbourne, Brisbane, London, Berlin, Genova, Venice, New York and Beijing.

Simon Wilde

Simon Wilde grew up in the Southern Highlands and maintains his studio in the family home, Earlsbrae. He studied arts/law at the University of Sydney and had a career in law and business before turning to art in 2009. Since 2009 his practice has evolved from poetry based collage installations to the abstract paintings on sheet steel exhibited here.

His work derives from an ongoing process of experimentation in which disparate materials and natural forces are combined in ways which give rise to intricate patterns. His underlying aesthetic celebrates complexity and decay.

Simon has exhibited throughout Australia as well as overseas in Berlin and New York.

William Wolfenden

Although born in Sydney Wolfenden was lucky enough to spend much of his life from early childhood in the NSW Southern Tablelands. Growing up with an awareness of the environmental beauty around him, Wolfenden is still drawn to landscape and wildlife photography with an emphasis on natural light and form.

It's no exaggeration to say that Wolfenden's passion for photography can be traced back to extra-terrestrial intervention. Inspired by just having seen the 1977 Sci-Fi blockbuster Star Wars, Wolfenden busied himself taking shots of his own Star Wars models with an old Pentax 35mm - then developing them in a makeshift darkroom in his parents' east Sydney home.

Wolfenden started SCUBA diving in 1993 and later became a PADI SCUBA Instructor. Frustrated with his verbal attempts to describe these new found underwater wonders across the oceans, Wolfenden bought his first video camera, a Sony TRV 900, along with an underwater housing and lighting system. Thus begun his new narrative via the digital video medium.



Fast-forward to the present, and Wolfenden is now a Director of Seawolf Productions, an independent video, multimedia and photography company servicing clients from the private sector to national documentary production. Although based in the Southern Highlands his work, thankfully, takes him all places with new images, people and stories.

Wolfenden have always had a fascination with photography and creating images that grab the viewer's attention and imagination. His photographic work today reflects that love of nature, its landscapes and atmospheric changes.

Michael Yabsley – Wombat Hollow Lamps

Wombat Hollow Lamps are unique creations made from carefully selected industrial and historic artefacts, bespoke shades, and sympathetically adapted electrical fittings.

Each lamp is creatively designed by Michael Yabsley to give new life to items as eclectic as shoe lasts, oil cans, surveyors' tri pods and blow torches – things that Michael describes as 'orphan artefacts'.

The term is inspired by the vintage pieces that have previously been neglected but are now given a new life as lamps, emphasising the integrity of the design of the 'orphan artefacts' and the quality of the materials from which they are made. Wombat Hollow Lamps represent recycling or 'adaptive re-use' in practice!

Each artefact has been cleaned and repaired but remains essentially in original condition. The blemishes are left to tell the story of time. Shades are designed and made to complement each base with natural materials ranging from pleated silk and pig skin through to porcupine quills and Spanish hessian. Special attention is paid to the proportion between the base and shade and the contrast between old and contemporary materials. Each lamp is masterfully wired with traditional cotton covered leads and authentic certified electrical fittings.

The result is a lamp that respects the integrity and quirkiness of beautiful old artefacts enhanced by stunning, sometimes avant-garde shades. Wombat Hollow Lamps are the antithesis of the modern production line. They come from a cottage industry workshop where each component is a 'one off' in every sense of the term.



BRADMAN CENTRE ART GALLERY

AUTUMN EXHIBITION
9th March to 1st June 2014

CATALOG OF ARTISTS AND DESIGNERS

Please see Front Counter staff for purchases

1	Korriview Vineyard	Barbara Bennett	Handcoloured etching	\$ 530
2	Tuscany Landscape from Paretaio	Janie Bligh	Mixed media on linen	\$385
3	Tuscany Landscape from Palaia	Janie Bligh	Mixed media on linen	\$385
4	Miso Soup	Richard Claremont	Oil on canvas	\$ 550
5	Octopus	Richard Claremont	Oil on canvas	\$ 550
6	Sushi	Richard Claremont	Oil on canvas	\$ 550
7	Dusk, Port Kembla	Richard Claremont	Oil on canvas	\$ 2,400
8	Surfs Up, Minnamurra	Richard Claremont	Oil on canvas	\$ 950
9	Holden FB at Gerringong	Richard Claremont	Oil on canvas	\$ 950
10	Cous Cous and Tomato Juice	Rudy Kistler	Oil on Canvas	\$1,000
11	Make Lemonade	Rudy Kistler	Oil on Canvas	\$2,500
12	Creek at Mt. Wood Gorge	Max Miller	Watercolour on handmade paper	\$6,600
13	She Oaks Upper Turon	Max Miller	Watercolour on handmade paper	\$880
14	India	Sophie Pipper	Photographic Print	\$420
15	Summer Dining	Vanessa Stockard	Oil on wood	\$3,100
16	The Other Room	Vanessa Stockard	Mixed media on canvas	\$3,900
17	Two fruit bowls on lace cloth	Charlotte Thodey	Acrylic on canvas	\$4,200
18	Daikon (Asian radish)	Charlotte Thodey	Acrylic on canvas	\$3,200



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19	Green Cabbage, Red Cabbage and Beetroot	Charlotte Thodey	Acrylic on canvas	\$2,800
20	Plums in Jar	Charlotte Thodey	Acrylic on canvas	\$2,500
21	Apples on Shelf	Charlotte Thodey	Acrylic on canvas	\$2,500
22	Pears on Shelf	Charlotte Thodey	Acrylic on canvas	\$2,500
23	Kohl Rabi	Charlotte Thodey	Acrylic on canvas	\$3,200
24	Marrow and Foliage	Charlotte Thodey	Acrylic on canvas	\$3,200
25	Pomegranates and Wallpaper	Charlotte Thodey	Acrylic on canvas	\$3,200
26	Black Diamonds and Red Wine	Samantha Tidbeck	Oil on Canvas	\$950
27	Brassica	Samantha Tidbeck	Oil on Canvas	\$900
28	Big Fire Dog	Simon Wilde	Acrylic, enamel, ink, lacquer, pigment, spray, Wood stain on steel	\$2,700
29	Little Fire Dog	Simon Wilde	Acrylic, enamel, ink, lacquer, pigment, spray, Wood stain on steel	\$900
30	Barcelona Sweets	William Wolfenden	Print on cotton rag	\$490
31	Galvanised Funnel Lamp	Michael Yabsley	Lamp	\$1,800
32	Jeweller's Vice Lamp	Michael Yabsley	Lamp	\$1,800
33	Piston Lamp	Michael Yabsley	Lamp	\$1,500
34	Piston Lamp	Michael Yabsley	Lamp	\$1,500

