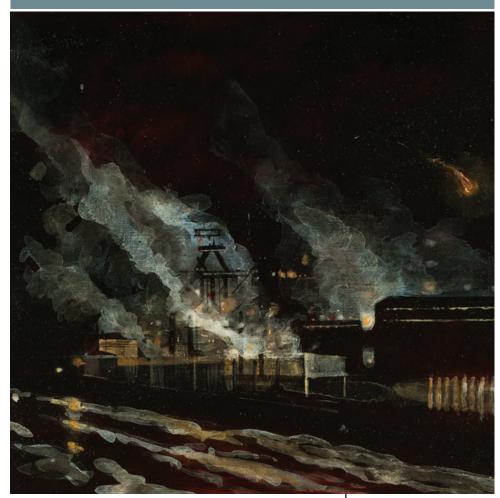


## Andy Devine conversation in Landscape









ABOVE Andy Devine Corvus V 2010 acrylic on plywood 1355mm x 1155mm Newcastle Region Art Gallery collection

ABOVE LEFT Andy Devine installing Sense of Embrace, Sense of Place in the University Gallery

Conversation in Landscape continues until 2 July



THE UNIVERSITY OF NEWCASTLE CALLAGHAN 2308

E gallery@newcastle.edu.au W www.newcastle.edu.au/universitygallery T + 61 02 4921 5255 OPEN Wednesday – Saturday 12 noon – 6pm or by appointment

IronBark Hill



ABOVE Andy Devine Sense of Embrace, Sense of Place (installation) 2011 Mild steel, acrylic alloy, gesso, coal, water and air courtesy of the artist

> RIGHT Andy Devine Cargo Fleet Study #1 2010 acrylic on custom board 250mm x 205mm courtesv of Paul Munro



The *Conversation in Landscape* exhibition has been the culmination of research which involved considerable self-reflection and artistic experimentation. Conversations are at the heart of the work, particularly a revelatory one with my estranged father. However, other conversations with family, artistic peers, mentors, viewers of my artwork and finally, myself, have provided useful psychological insights. The installation of work in the exhibition should primarily be seen as a discourse providing the mechanism for a cathartic 'embrace', a physical expression of a personal journey through a post-industrial landscape.

There is more to the exhibition than the immediate visual experience of the artwork. There is the capability to facilitate the meaning of the post-industrial landscape as a signifier of healing, a statement better portrayed in a visual format than in words. The representation of work should be seen as a meaning that may be determined by position, circumstance, or connotation.

The *Corvus* paintings are allegorical representations of a personal narrative. The Corvus steelworks provided a strong visual stimulus and a foundation for my memories of industrial landscapes. Although I was aware of the industrial area at Redcar, Teesside, UK, I had never visited it and during my trip home in 2009 it gave me solace and comfort to view it at close range. The South Gare surrounds allowed for a more intimate feel to the imposing industry with a golf course, beachside setting and fishermen's huts. The latter were strikingly anomalous and presented an opportunity to represent symbolic containers of personal memories in the landscape paintings.

The Sense of Embrace, Sense of Place installation is the embodiment of all the conversations that were had during production of the Corvus paintings, expressed in text and imagery. The cross of the Angel gives a sense of renewal where there is a new beginning without the familial baggage including abandonment, dysfunctional support and lost opportunities. A psychological burden has been lifted allowing a freeing of the mind and spirit. The installation had to encompass the North-East England region, my cultural identity, my family experience and how I reconciled these factors to reach an understanding of what is important to me.

The industrial landscape is the milieu in which I feel comfortable and what I perceive as 'natural'. I will continue to refer to this landscape in my art practice particularly examining my cultural identity and its impact on my current circumstances.

- Andy Devine, 2011



ABOVE Andy Devine South Gare Study #3 2010 acrylic on plywood 295mm x 295mm courtesy of Jon and Jac Berry

COVER IMAGE Andy Devine South Gare Study #4 2010 acrylic on custom board 295mm x 295mm courtesy of the artist

## Andy Devine