



NERIDAH STOCKLEY
A SECULAR VIEW

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IMAGE RIGHT: *Brick* 2018
sugarlift etching with aquatint
2 of 5 17 x 20.5 cm

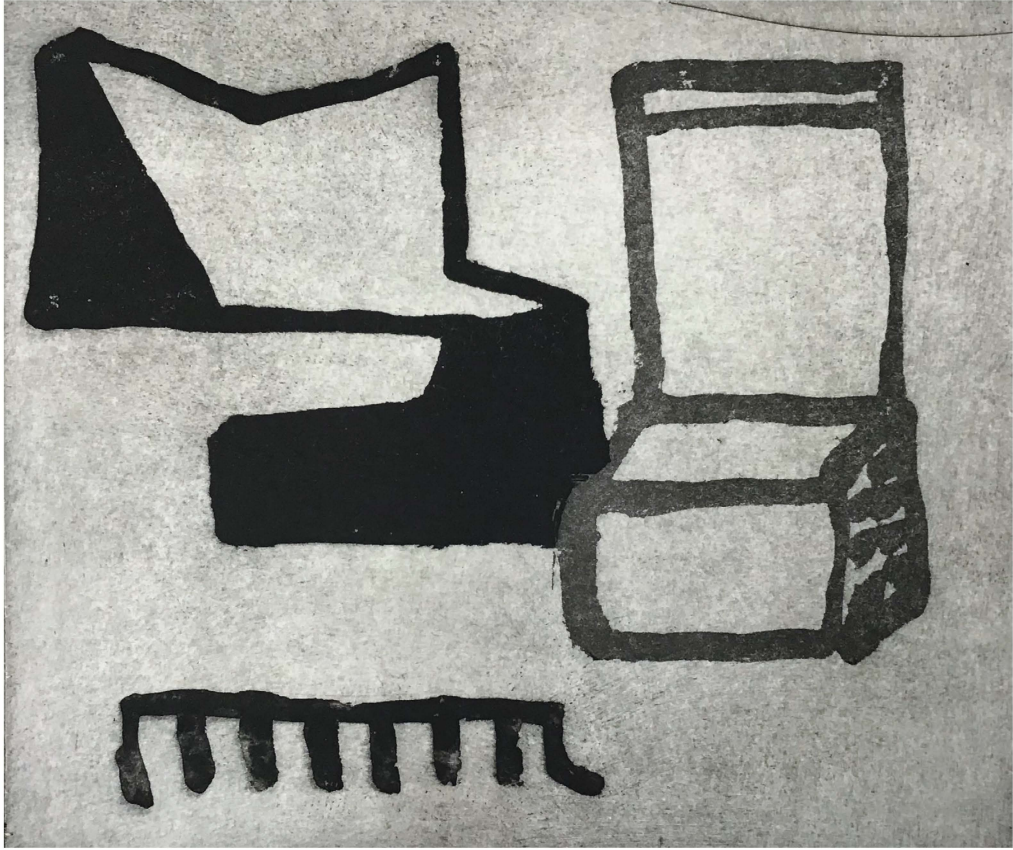




IMAGE ABOVE: *Back of a house* 2014
oil on hardboard 25 x 30 cm

IMAGE RIGHT: *Awning* 2014
acrylic and gouache on plywood 22 x 30 cm

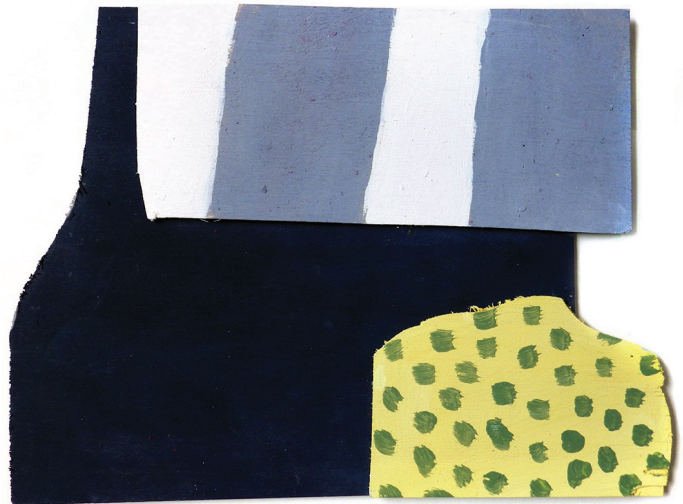
NERIDAH STOCKLEY

A SECULAR VIEW

This twenty-five year survey presents a cyclical journey that defies chronological trajectory, rather speaking to arterial connections. The painter becomes a printmaker, becomes a ceramicist and all methods and media are approached with a rigorous and specific curiosity. Stockley herself is always at the centre of things and while the scale or the subject is often domestic, this is not work that fits easily into a specific genre. *A Secular View*, presents works that challenge pictorial conventions of landscape and investigate the precepts of the 'secular'.

Stockley's practice is known for being embedded in her surroundings, objects, experiences and place. In this exhibition, both physical boundaries and visual observations are infused with personalised narratives. Stockley's artistic responses to the chosen subject matter are distilled through an intensely physical engagement with the process of mark-making and of laying down paint, of drawings or of constructions. A secularised view becomes the ultimate "point of view" where final images are a tangible response to the connections she has wrangled from initial workings, to accomplished complete works that describe the essence and atmosphere of these environments.

It comes as no surprise to learn that Stockley was exploring paintings through any visual representations available to her as a child, such as the Fredrick McCubbin paintings reproduced on stamps. She clearly remembers observing the Old Masters to examine perspective and vanishing points for technical drawing exercises when she was around ten years old. The development of her practice around the rigours of daily practise seems steeped in the observational from these very early memories.



Stockley is at home in the studio where she pulls apart constituent elements to observe the materiality of any given subject – scissors, blades of rump, fish just caught, and anything captured from the immediately accessible moments of the everyday. The non-hierarchical catalogue of objects suggests a feminist approach and an equality of observation and exploration.

Her painted responses to the contained, domestic environment are oftentimes reminiscent of the quietness and acute observations found in the majestic and ground-breaking painting by Grace Cossington Smith, *The Sock Knitter* 1915. There also seems a familiarity to Cossington Smith's interrogative approach of the 1950s where her paintings of the domestic environment had almost entirely replaced landscape and any monumentalism of subject.

But Stockley has travelled widely and well beyond the home and studio, to many different landscapes from Hill End to Morocco – often on residencies.



IMAGE RIGHT: *Paw Paw Tree* 2010
oil on hardboard 40 x 30 cm

IMAGE FAR RIGHT: *Fish Heads* 2010
oil on hardboard 40 x 50 cm



Painting in the landscape seems to be when Stockley is immersed and completely *within* it. When *en plein air*, she is absorbed by the intrinsic nature of physical space and intent on the methodical grapplings between observations, keened through her studio practice, that are coupled when working in the field with her intellectual and visceral responses.

Whatever the subject, one feels she has not only an immediate emotional response but an atavistic memory of it ... well used domestic objects, new landscapes, familiar ground, space and air, light and shadow become the text for a relationship to develop...and in this all are equal in assessment, again showing no hierarchy, no favourites. It is as if each element of each subject is explored with the same level of intellectual appraisal and an almost scientific approach to matter, substance and the elements. Their translation onto surface seems to happen only after this extraordinary process is complete.

The final reductive decisions seen in her work are not simply about the capture of form, or tone, or line, it is about what is determined as indispensable and this becomes the end point, no matter what media has been chosen to create it. A very complex set of strategies and years of learning through exquisite observation, mark-making and examination of the fundamentals of visual language assure an intuitive response, as 'it is through this rigorous process that magic is created'.¹

¹ Gold, Dallas "Neridah Stockley, The Rigour of Magic," Damien Minton Gallery, 2014, <http://damienmintongallery.com.au/artists/neridah-stockley>. Accessed 28th October 2020.

This secular approach to reductionism does not rely on formalist processes, although Stockley has a real facility with structural concepts. The work is not simply an exercise, or an adaptation of a curated pictorial composition...her works are personal mementos, they record experiences, and are the visual shorthand of both real time and real places.





IMAGE ABOVE: *Desert Home* 2018
oil on hardboard 40 x 50 cm

IMAGE LEFT: *Morning river trees* 2010
oil on hardboard 30 x 20 cm



IMAGE ABOVE: *A Falmouth Corner* 2016
oil on hardboard 40 x 50 cm

IMAGE RIGHT: *Untitled* 2010
acrylic on hardboard 40 x 36 cm





The collage works are abstracted yet further as the fractured forms that appear derived from elements and shapes, seen for example in the sugar lift etchings and loose works on paper that are extrapolated into assemblages. Confounding the flatness of the picture plane found in the later painted works, these physical shapes become an accompaniment to the two dimensional view.

These seemingly simple objects are complete works and it is here through the process of distillation, all the elements are reduced to a simplicity of colour and form. Distinct shapes are supported by the layering of cut forms from board and provide a dimensionality through relief.

Importantly however, with this technique Stockley realises the shape of each piece in conjunction to its associate painted and cut form, with the use of strong color blocks becoming yet another agent for her insistence on the spatial relationship.

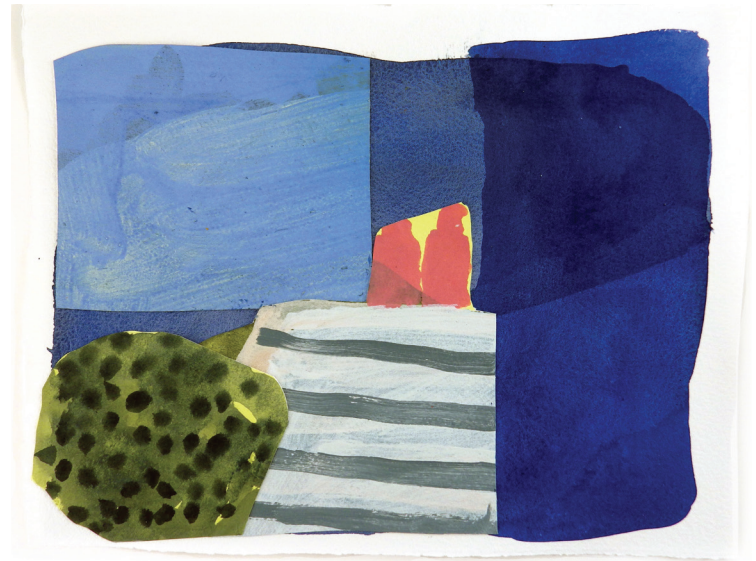


IMAGE ABOVE RIGHT: *Blue Sky* 2014
acrylic and gouache on paper 33 x 26 cm

IMAGE RIGHT: *Road* 2014
acrylic and gouache on board 26 x 33 cm

IMAGE LEFT: *Two Clouds* 2013
acrylic on hardboard 50 x 50 cm



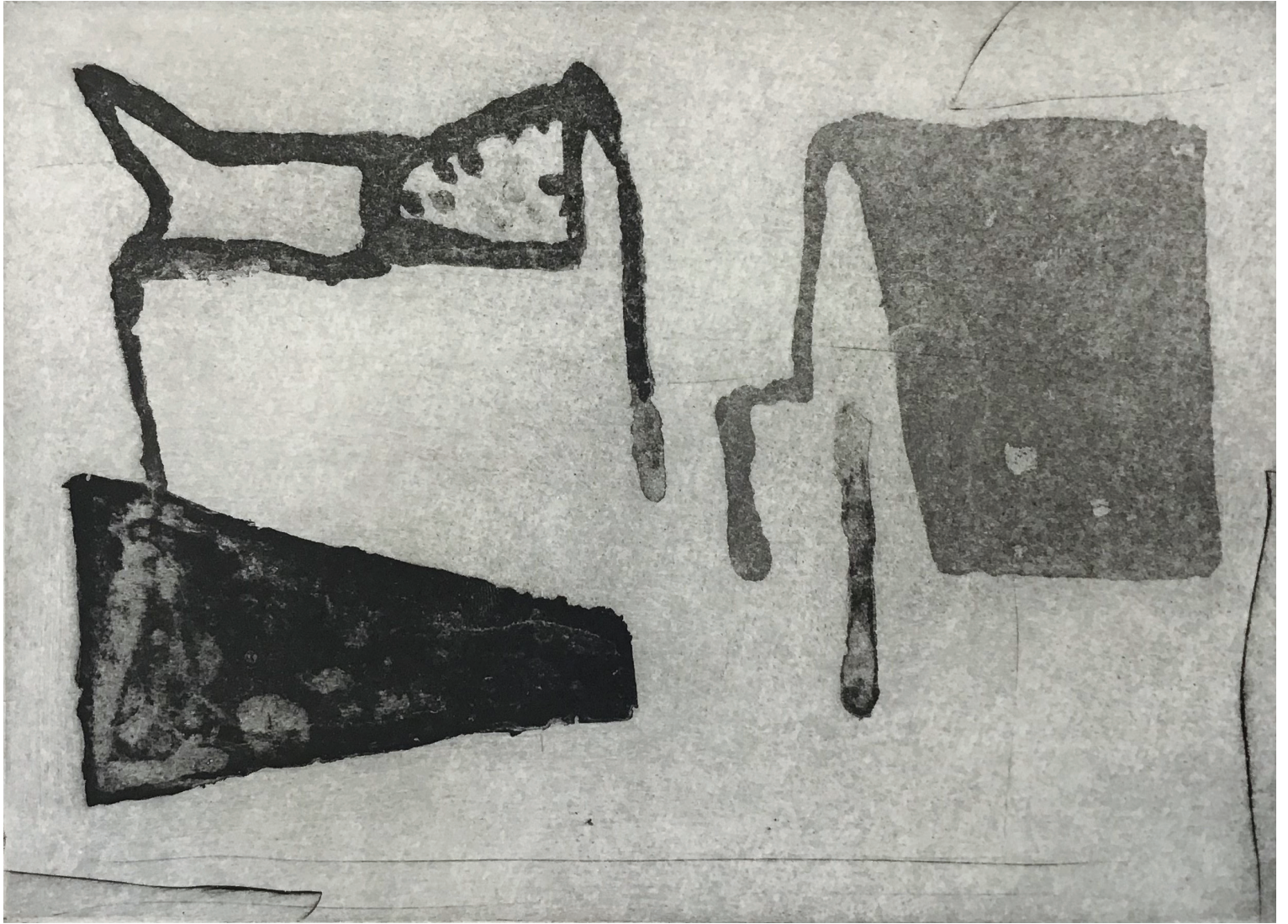


IMAGE: *Hermannsburg* 2019
sugarlift etching with aquatint 2 of 6 14 x 19 cm

The etchings form a suite of representative but not necessarily recognisable images that again prompt the viewer's reading and provides more insight into Stockley's reductive processes.

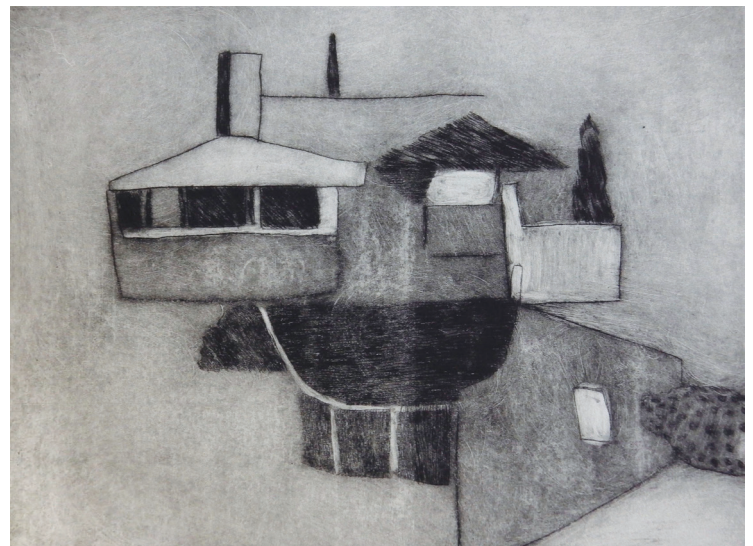
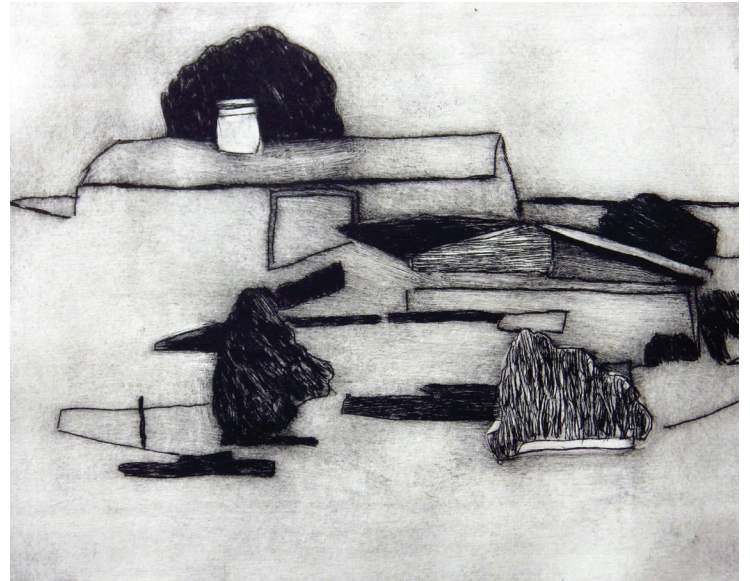
As with all her chosen media, the responses to mechanical production and the inherent alchemic qualities of sugar lift in particular, ensure the 'mark' is mediated. Taking on its own texture and tone, the process articulates both subject and form, giving streetscapes such as *Alice Springs Buildings* or *Hermannsburg*, a theatrical set or ancient map-like code.

The scholar Maria Tamboukou articulates the process of *choice* in research, as this is a constant and primary motivation for Stockley... "choosing what to see, what to note and even more what to transcribe. These are questions that relate to wider issues of how the researcher can oscillate between pathos and distance and create a transitional space that can accommodate both her involvement and her need for detachment and reflection."²

² Tamboukou, Maria (2011). Archive Pleasures or Whose Time Is It?. Forum Qualitative Sozialforschung / Forum: Qualitative Social Research, 12(3), Art. 1. <http://nbn-resolving.de/urn:nbn:de:0114-fqs110317>. Accessed 18 October 2020.

IMAGE ABOVE: *Alice Springs Buildings* 2016
drypoint etching 21.5 x 27 cm

IMAGE RIGHT: *Stockton* 2016
drypoint etching 21.5 x 27 cm





It is perhaps this reflection, and a personal connection and response to place that when mediated through process is central to transitional spaces within her work. Earlier paintings such as the *Tom Price Mine* series, are very distinct and faithful to geography and the Western tradition of contemporary landscape painting. It is through this series and works such as *Tom Price Mine* 2008, that we see an innate connection to the arid, expansive desert-scapes that Stockley has always had an affinity for since moving to the Alice Springs region over twenty years ago.

IMAGE ABOVE: *Tom Price Mine* 2008
oil on hardboard 30 x 40cm

IMAGE ABOVE RIGHT: *Iparpa Hill* 2006
oil on hardboard 30 x 40 cm

IMAGE RIGHT: *East of Alice* 2005
oil on hardboard 20 x 60 cm



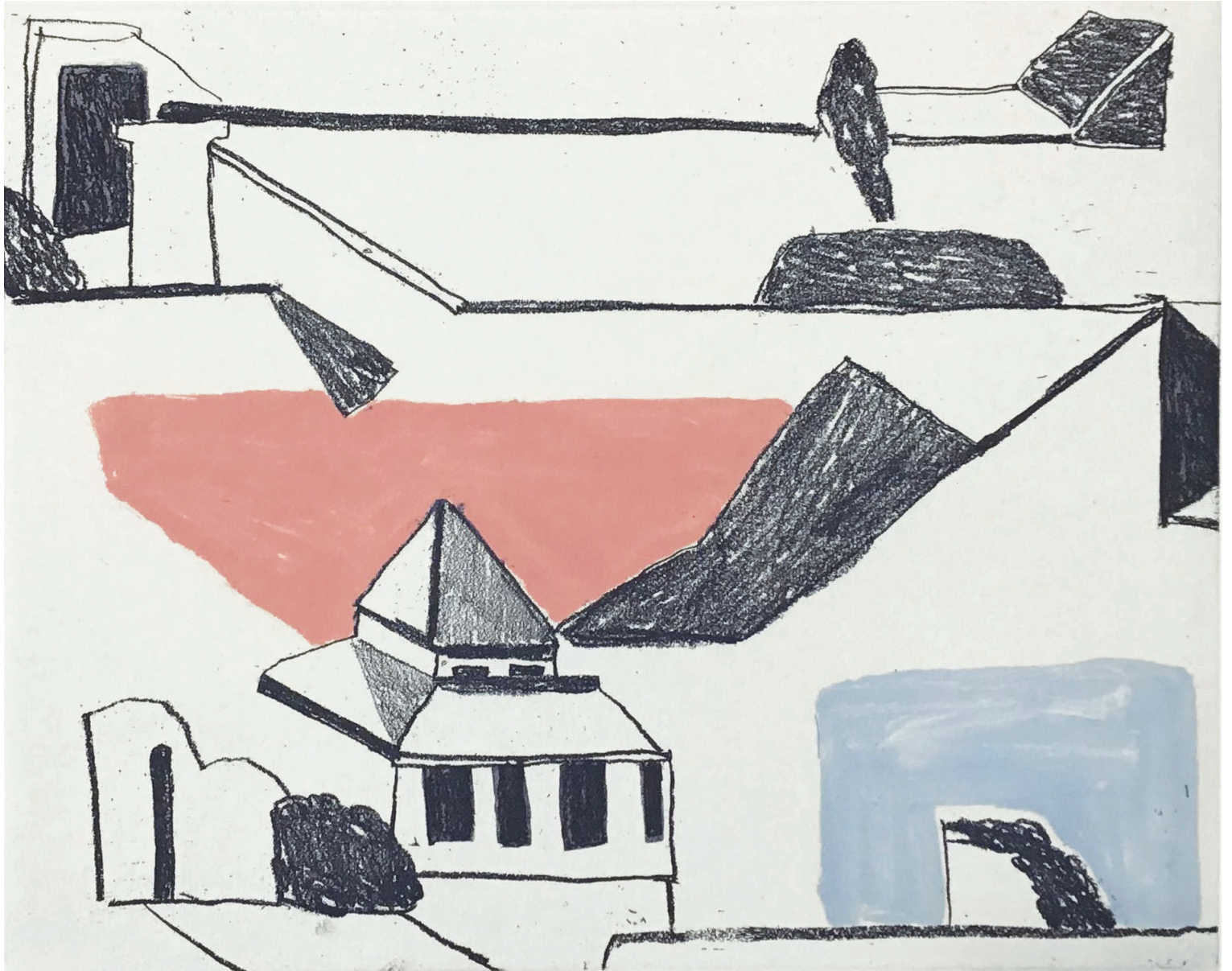


IMAGE: *Fremantle Park* 2019
soft ground aquatint with monoprinting 2 of 10
19.5 x 24.5 cm

Stockley cites drawing as her first love and it is drawing that is at the heart – and beginning – of every image. However, she is known primarily for her practice as a landscape painter. She applies the same criteria to paint as a primary medium for problem solving as she does with a pencil, both being instruments in her unrelenting explorations.

Drawing has always been used as the constituent element in her printmaking working harmoniously with the permutations of the chosen process. Following a collaborative project at Charles Darwin University in 2017, Stockley started using porcelain as a support for her drawing. On these vessels, scenes are replicated as reverse zoetropes, with the images appearing to have been made by a soft, well used 6B graphite pencil on cold pressed rag paper.

Throughout this survey and no matter the medium, it is the angles, shapes, and the shadows cast upon them that are subjects of multiple geographies found either in the landscape – or at home in the studio.

IMAGE ABOVE RIGHT: *Bare Island Fort* 2018
porcelain with underglaze 7.5 x 9 cm

IMAGE RIGHT: *Israeli Kitchen and band of rain* 2018
slipcast porcelain with underglaze
11.5 x 11 cm and 12 x 7 cm







IMAGE ABOVE: *Summer III* 2012
acrylic on hardboard 50 x 50 cm
collection of Christine Godden

IMAGE LEFT: *Summer I* 2012
acrylic on hardboard 50 x 50 cm
collection of Christine Godden

While pigment and pure colour may have become a signifier in recent works, colour is not used to faithfully identify or illustrate place – it has become another tool to describe and to map the internal and external elements of ‘transitional space’.

The idea of a secularist exploring time is the linking theme in this exhibition where spatial and temporal boundaries influence composition, pigment, form and the shape and lines of formal elements. Often this results in a split of the visual plane where the view is projected – distorted and verticalised far beyond the grand narrative inherent in the landscapes that Stockley inhabits both at home and on her travels.

There is a consummate everydayness about the way Stockley continues to develop media and to pursue subjects, as if just for themselves and the immediacy of her response to them. Her practice is not about grandiose or conceptual pieces of storytelling, rather these are works where the author, the maker, invites the viewer into her secular and absorbing world where her work “is felt as well as seen.”³

³ Reid, Michael “Neridah Stockley,” <https://michaelreid.com.au/artist/neridah-stockley/?v=322b26af01d5>. Accessed 28th October 2020.

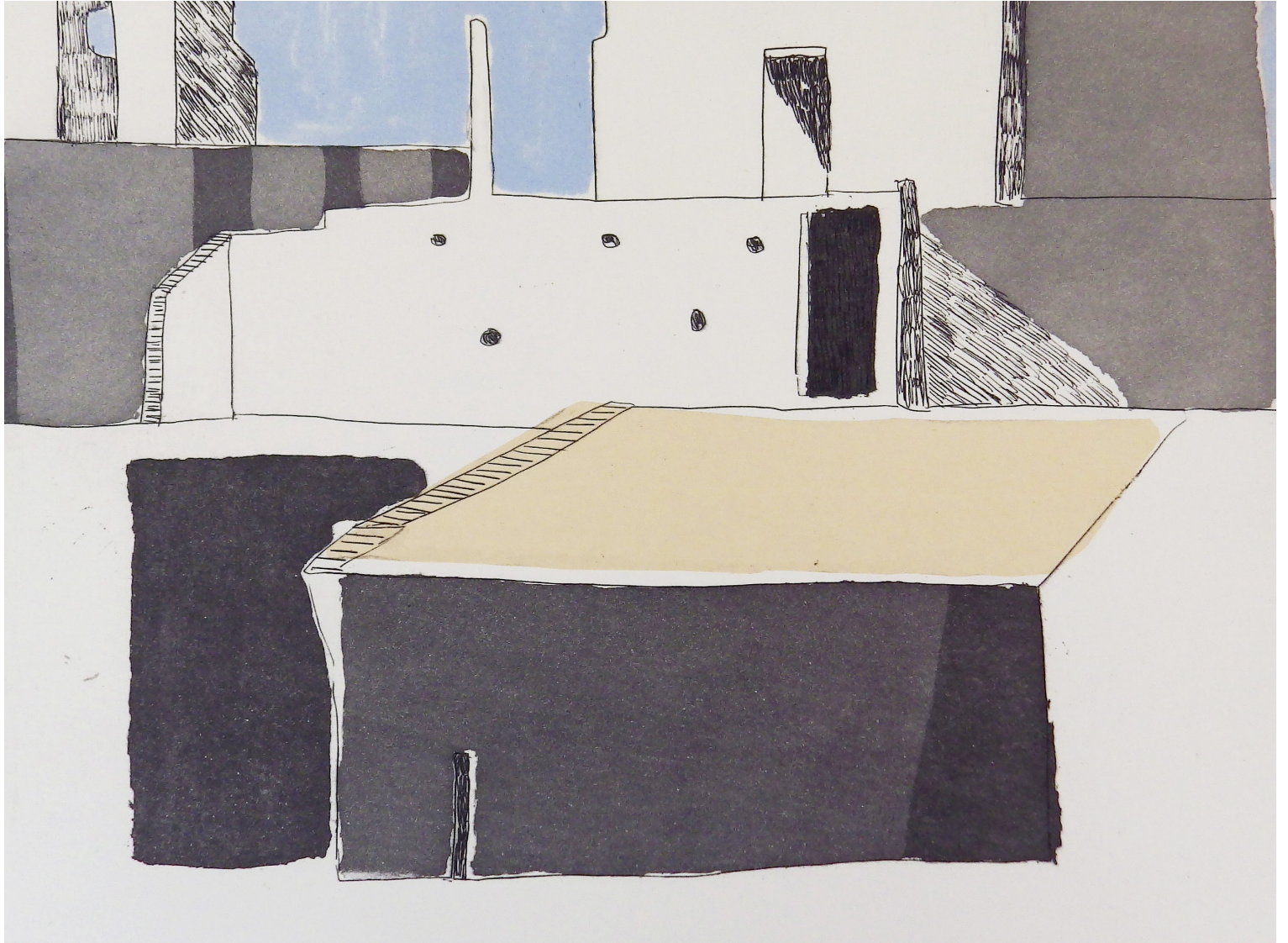


IMAGE ABOVE: *Morocco* 2019
soft ground aquatint etching with chine colle and monoprinting
24.5 x 19.5 cm

IMAGE RIGHT: *An Eastern Macdonnell Hill* 2015
oil on hardboard 20 x 25 cm



NERIDAH STOCKLEY

www.neridahstockley.com

STUDIES

Bachelor of Fine Arts – Painting Major, National Art School, Darlinghurst, NSW (1993 - 1996 & 2000)

SOLO EXHIBITIONS

- 2020 Hermannsburg and Paint - Araluen Arts Centre Alice Springs NT
- 2019 Morocco Pt 2, Michael Reid Gallery, Sydney NSW
- 2018 Morocco Pt 1, Michael Reid Gallery, Sydney NSW
- 2018 Paper and Clay RAFT Artspace Alice Springs NT
New Work RAFT Artspace Alice Springs NT
- 2017 New Work, Michael Reid Gallery, Sydney NSW
- 2015 New Work, RAFT Artspace, Alice Springs NT
Selected Works; Painting, Collage and Drawing, Michael Reid Gallery, Sydney NSW
- 2014 Neridah Stockley: A Retrospective - Charles Darwin University Art Gallery, Darwin NT
Stone and Floating Steel, Fremantle Arts Centre Fremantle WA
Hill End and Other Places - Paintings and Collages, Damien Minton Gallery, Sydney NSW
- 2012 Works on Paper, Araluen Galleries, Alice Springs NT
Paintings and Drawings, Damien Minton Gallery Sydney NSW
- 2011 Paintings and Works on Paper, RAFT Artspace Alice Springs NT
- 2010 Recent Works, Damien Minton Gallery Sydney NSW
- 2009 New Work and Works on Paper, Damien Minton Gallery Sydney NSW
Sojourn, RAFT Artspace Darwin NT
- 2007 Works from Tennant Creek & the Studio, RAFT Artspace Darwin NT
- 2006 Paintings & Drawings, RAFT Artspace Darwin NT
- 2005 Drawings & Paintings, Araluen Galleries Alice Springs NT

PRIZES AND RESIDENCIES

- 2020 The Alice Prize - Araluen Arts Centre, NT - Finalist
- 2019 Arts NT Creative in Residence HERMANNsburg and PAINT - Araluen Arts Centre, NT
Basil Hall Editions Artist in Residence
Guirguis New Art Prize - Art Gallery of Ballarat and Federation University Australia, VIC - Finalist
- 2018 Fremantle Arts Centre Residency, WA
Katherine Art Prize, NT - Highly Commended
- 2017/18 Drawing Travel Residency - 3 months in Palestine, Israel and Morocco
- 2017 Salon Des Refuses, SH Ervin Gallery Sydney NSW
Hazelhurst Art on Paper Award, NSW - Finalist
- 2016 Jacaranda Acquisitive Drawing Award, NSW - Finalist - Touring Nationally 2016 to 2018
Fremantle Arts Centre Print Award, WA - Finalist
Calleen Art Award, NSW - Finalist
- 2016 Adelaide Perry Prize for Drawing, NSW - Finalist
Fremantle Arts Centre Residency, WA
CDU Artist in Residence - Etchings, NT
The Lock up Cultural Centre Residency Program, Newcastle NSW
- 2015 Hazelhurst Art on Paper Award, NSW - Finalist
Calleen Art Award, NSW - Finalist
- 2014 Albany Art Prize, WA - Finalist
Hazelhurst Regional Art Gallery & Arts Centre Residency, NSW
Calleen Art Award, NSW - Finalist
The Alice Prize, NT - Finalist
Hill End Artist in Residence Bathurst Regional Art Gallery, NSW

- 2013 Fremantle Arts Centre Residency, WA
Newhaven Reserve Australian Wildlife Conservancy, NT
Cossack Art Award, WA - Finalist & Highly Commended
Hazelhurst Art on Paper Award, NSW - Finalist
- 2012 The Glover Prize, TAS - Finalist & Highly Commended
The Alice Prize, NT - Finalist
- 2011 Wardlaw Point Residency, TAS
The Lock up Cultural Centre Residency Program, Newcastle NSW
- 2009 King Island Cultural Centre Kind Island Residency, TAS
- 2008 Tom Price Residency, The Pilbara WA
Qantas Foundation Encouragement of Contemporary Art Award – Awarded for the NT
- 2007 Falmouth Residency, TAS
- 2006 Two Mile Watch This Space Residency with Euan Macleod, NT
Togart Contemporary Art Award, NT - Finalist
The Alice Prize, NT - Finalist
The Whyalla Prize, SA - Finalist
- 1999 The Alice Prize, NT - Finalist

GROUP EXHIBITIONS

- 2020 Place, Charles Darwin University Art Collection and Gallery, Darwin NT
- 2019 Katherine Art Prize, Katherine NT
- 2016 Acquisitions, Newcastle Art Gallery, Newcastle NSW
Black White & Restive, Newcastle Art Gallery, Newcastle NSW
priNT, Print Council of Australia - Year of the Print 2016, Northern Centre for Contemporary Art, Parap NT
It's a Dog's life, Chips Mackinolty's House, Darwin NT
- 2014 Sublime Point, The Landscape in Painting, Hazelhurst Regional Arts Centre, Gymea NSW
Novocastria, Newcastle Art Gallery, Newcastle NSW
Botanica, GYRACC Katherine & Chan Contemporary Artspace, Darwin NT
- 2013 No place like Home, Araluen Arts Centre, Alice Springs NT
- 2012 Recent Acquisitions, Newcastle Regional Art Gallery, Newcastle NSW
Damien Minton Gallery, Melbourne Art Fair Royal Exhibition Building, VIC
- 2011 The Nature of Things, Charles Darwin University Art Collection, Darwin NT
Up Close and Personal Peter Elliot Collection, S.H. Ervin Gallery, Sydney NSW
- 2010 In Print, Charles Darwin University Art Collection, Darwin NT
- 2009 Gifted II, Recent Acquisitions Charles Darwin University, Darwin NT
- 2008 The Other Thing, A survey show Charles Darwin University Art Collection, Darwin NT
Accounting for the Collector, Logan Art Gallery, Logan QLD
4 Artists Painting the Land, Idris Murphy, Neridah Stockley, John R Walker & Ross Laurie, Damien Minton Gallery, NSW
- 2006 Our Home, Recent Acquisitions Charles Darwin University Art Collection, Darwin NT
- 2000 Global Gallery, Paddington NSW
Newtown Studios, Newtown NSW

COLLECTIONS

Artbank, City of Fremantle Art Collection, Macquarie Group Collection, The Australian Club, Newcastle Art Gallery, Parliament House Canberra, Kerry Stokes Collection, Charles Darwin University, Araluen Art Collection and the Peter Elliot Collection

PUBLICATIONS

- 2016 Black White & Restive, Newcastle Art Gallery, Essays by Una Rey, Ian Maclean and Margo Neale
- 2014 Neridah Stockley: A Retrospective, Charles Darwin University, Anita Angel & Chips Mackinolty
- 2013 Looking at Art, The Charles Darwin University Art Collection Charles Darwin University, Anita Angel
The Land & its Psyche, UNSW Press, John McDonald, Juilan Beaumont & Felicity Fenner, Macquarie Collection
The Peter Elliot Collection of Australian Art, The Beagle Press, Sydney, Gavin Fry

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With thanks to commercial gallery partners



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The Curator acknowledges with thanks the support of Dallas Gold, RAFT artspace



IMAGE ABOVE: *Spotty Trunk and Tanker* 2018
porcelain with underglaze 7.5 x 7 cm and 6.5 x 6 cm

