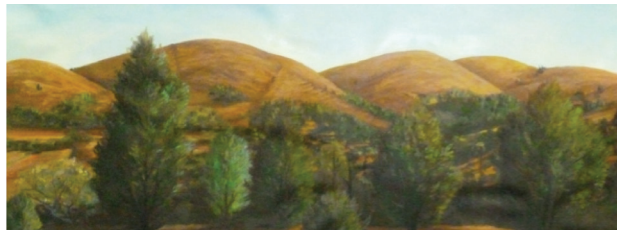


## LEO ROBBA



Leo Robba *Three Views / Flinders Ranges* 2012 (Willow Springs, Grindell's Hut, Arkaroola), oil on canvas, 180 x 150cm

Leo Robba holds a Masters of Fine Art from the University of Newcastle and is currently undertaking a PhD under scholarship through the ANU in Canberra. He has had over thirty solo exhibitions in Australia and New Zealand and has taken part in numerous group exhibitions in Australia and internationally. Robba is an artist, writer and curator, and has written for the Sydney Morning Herald and Arts Profile Magazine and is also known for organising and leading art expeditions to remote and iconic destinations. His work is represented in many private and public collections, including National Gallery of Australia, ACT; Maitland Regional Gallery, NSW; Brisbane City Hall Gallery, QLD; New England Region Art Gallery and Museum, NSW; Coffs Harbour Regional Gallery, NSW; the Bundanon Collection, NSW; and the University of Newcastle, NSW.

## JENNY SAGES



Jenny Sages *Rockpool* 2011, encaustic and pigment on board, 120 x 120cm

After being expelled from East Sydney Tech, Jenny Sages moved to New York to study at Franklin School of Art. On returning to Australia she became a freelance writer and illustrator for Vogue Australia before starting full time painting in her fifties.

She has exhibited in the Archibald Prize 18 times and was highly commended in 2001, 2003, 2006, 2009 and 2012. Sages won the 2005 Archibald Prize People's Choice award for her portrait of Gloria Petyarre and again in 2012 for a portrait of her late husband Jack Sages. She has been the recipient of the Wynne Prize in 2005 and has twice won the Portia Geach Memorial Prize.

Sages was one of five artists featured in the award winning documentary film, *Two Thirds Sky - Artists in Desert Country*, directed by Sean O'Brien in 2002.

## WENDY SHARPE



Wendy Sharpe *Paris Studio* 2007, oil on linen, 80 x 378cm (detail, below)

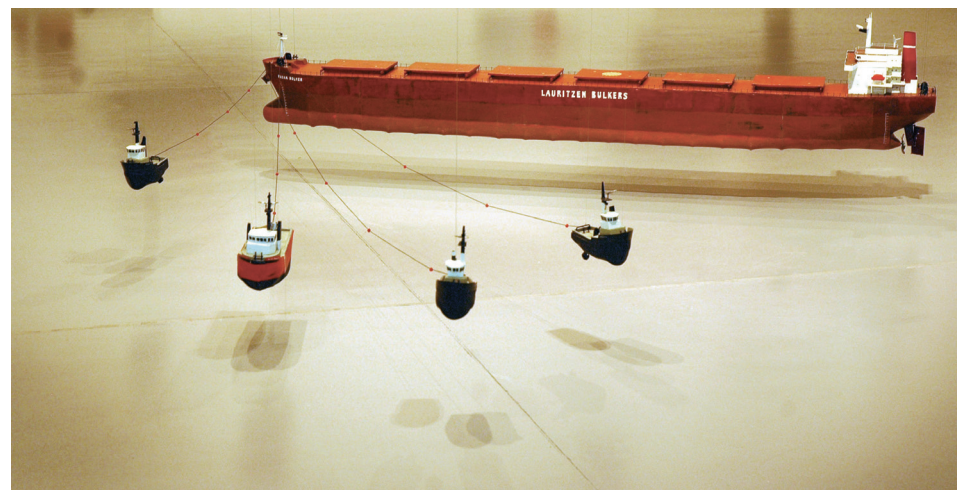


Wendy Sharpe is one of Australia's most awarded artists and has won the Archibald Prize, the Sulman, the Portia Geach Memorial prize (twice), the Kedumba drawing prize, the Marten Bequest Travelling Scholarship and the Mercedes Benz Scholarship along with numerous other awards. She is a regular finalist in the Archibald, Sulman, Wynne and Dobell Prizes.

In 1999-2000 she was commissioned by the Australian War Memorial, as an Australian Official Artist to East Timor—the first woman to be commissioned since World War 2. She has also received a commission from the Art Centre Victoria to draw the Australian Ballet and was commissioned by the City of Sydney for the olympic size mural for the Cook and Philip Park Aquatic Centre. Sharpe been awarded two studio residencies at the Cite Internationale des Arts in Paris and a residency at the Australian Embassy in Cairo, Egypt (as special guest of the Australian Ambassador).

Sharpe is held in important national and international collections.

## JOHN TURIER



John Turier *Pasha Bulker - An Historic Re-enactment* 2007, timber, brass, enamel and wire, 200 x 300cm

As an exhibiting artist for over twenty-five years, John Turier has completed 25 public commissions and exhibited in more than 100 one person and group exhibitions. Turier's quirky sculptures are constructed of found and made objects such as wood, silk, paint, slate, marble, stone, bronze and wire. During his teenage years, Turier completed an apprenticeship in plumbing and assisted his father with amateur boat building projects; and in his early 20s, he travelled extensively throughout Asia to be followed by more than a decade of playing and composing music in bands.

Although seemingly disparate, these experiences inform Turier's work and contribute to his process of formulating and building sculptural objects.

Turier is not simply a maker of objects. He is a keen observer of contemporary life and politics; a commentator and comedian about cultural expectations and social innuendos; and a voyeur surveying the relentless destruction of our environment.

Through an exceptionally perceptive mind and heightened sense of 'truth being stranger than fiction', Turier's sculptures remind us to be aware of our surroundings, waste nothing and to not be shy about speaking up - even if your words are... 'in the eye of the beholder'.



THE UNIVERSITY OF  
NEWCASTLE  
AUSTRALIA

# VIRTUAL REALITY

## Interpreting the Landscape

King Street Gallery  
@ Newcastle University Gallery



Elisabeth Cummings

Amanda Penrose Hart

Idris Murphy

Peter O'Doherty

Leo Robba

Jenny Sages

Wendy Sharpe

John Turier

Exhibition Dates  
11 JULY - 11 AUGUST 2012

THE UNIVERSITY  
GALLERY



## ELISABETH CUMMINGS



Elisabeth Cummings *Fowlers Gap Shadow* 2011, waterbased oil on board, 45 x 60cm

Elisabeth Cummings is one of Australia's most respected living artists with a career spanning over 50 years. Cummings studied at the National Art School in Sydney and was awarded the AGNSW Travelling Art Scholarship. She lived in Europe for a decade - painting and, for a short time, studying under Oskar Kokoschka in Salzburg. On her return to Australia, Cummings lived in Sydney; and later established the artists' community at Wedderburn. Cummings' bold use of colour and exaggerated mark making is her signature approach to the Australian landscape.

Cummings has been the recipient of numerous art prizes including the Fleurieu Art Prize, The Portia Geach Portrait Prize, and the Tattersalls Art Prize. She is an ongoing 'artist in residence' at Cicada Press, COFA, UNSW. Her work can be found in the collection of all major public institutions throughout Australia including Queensland Art Gallery, Art Gallery of New South Wales and National Gallery of Australia, ACT.

## AMANDA PENROSE HART



Amanda Penrose Hart *Hill, Sofala* 2012, oil on board, 50 x 50cm

With a studio situated in a bush area of northern NSW, Amanda Penrose Hart is highly regarded for her depiction of the Australian landscape using a rich tonal palette and impasto application of paint. Penrose Hart travels regularly to remote areas of Australia painting 'en plein air'. Her paintings are imbued with memories of repeated journeys and a comfortable camaraderie with this often harsh and rough terrain. She has staged over 20 one person exhibitions and participated in over 80 group exhibitions since 1989.

Penrose Hart has been a recipient of many residencies including the Taronga Zoo Foundation Artist in Residence Program, Sydney; the Hill End Residency (Haeffliger's Cottage), NSW and the Riverside Girls School Artist in Residence, Sydney. Her work is held in the collections of numerous public institutions including Bathurst Regional Art Gallery, NSW; Hawkesbury Regional Art Gallery, NSW; Redcliffe Regional Art Gallery, Qld; and Artbank, Australia.

## IDRIS MURPHY



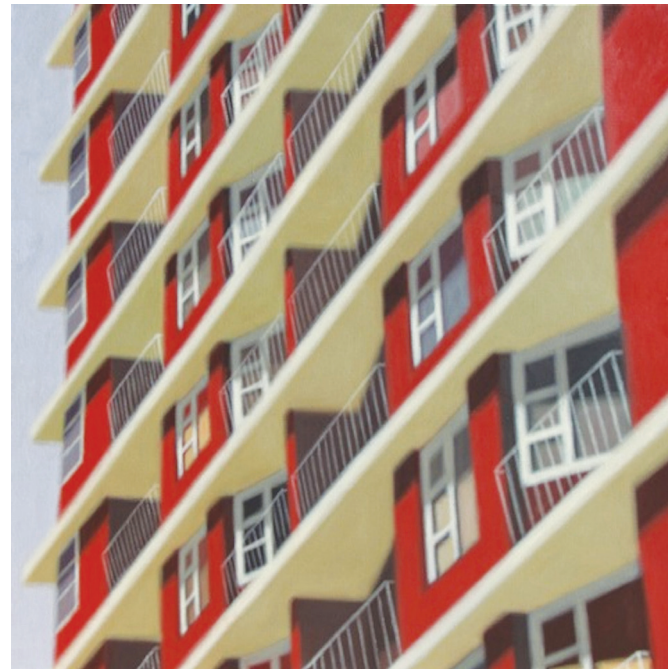
Idris Murphy *Coming Home from Turkey Creek* 2011, acrylic and collage, 180 x 180cm

Dr Idris Murphy is one of Australia's foremost landscape painters, whose career spans over 40 years. As a continuous proponent of the landscape tradition, Murphy's unique approach to the landscape exemplifies an adherence to the history of Western landscape painting, while taking on board the traditions, customs and references of indigenous painters (in particular Australian Aboriginal painters).

Murphy has lectured extensively at numerous art schools throughout Australia most recently the College of Fine Arts, UNSW. He continues to teach 'master classes' and conduct painting tours to remote areas of the Australian bush. In 1997 he founded the Land International Research Institute (ILIRI), which brings artists from all over the world to live and work in the Australian desert.

Murphy has been the recipient of residencies and awards both in Australia and abroad, and his work is held in numerous collections, including Art Gallery of NSW, State Library of Qld, Bibliotheque Nationale de Paris and National Gallery of Australia.

## PETER O'DOHERTY



Peter O'Doherty *Looking Up* 2011, acrylic on canvas, 122 x 122cm

Peter O'Doherty has been exhibiting for the past 20 years in Sydney, Melbourne, Brisbane and internationally in England and New Zealand. He was the recipient of the Paddington Art Prize for Landscape in 2005 and the Alan Gamble Memorial Art Prize in 2007 and 2011.

O'Doherty deconstructs each painting to the bare essentials of form and colour; stripping away the extraneous details to hone in on the abstract elements of tone and composition. His interest lies in objects: their elemental components, structure, and the integral role they play in our lives. Noticeably absent is the figurative presence, allowing the 'whispers of memory', the echoes of the unseen human presence, to bring forth the essence of the objects themselves as they interact with each other in silent conversation.

O'Doherty understands his practice as an 'act of preservation, documentation and archiving in the face of a gradually disappearing present that is focused on demolition, development and change.'

For centuries we have painted, printed and photographed the landscape. It is an object of spiritual inspiration, a romantic interlude, a deadly trap, a secret place and a stairwell to other worlds. In the hands of an artist the landscape is a virtual reality—a vision inspired and created from an array of colour intentionally or haphazardly arising before them. Some see the landscape as a surrealist amalgam weaving in and out of nature's creations. Others feel the landscape and present an emotive, abstract version that can only be interpreted by the viewer on a personal, introspective level.

Many artists will deconstruct the landscape, reducing the image to colour and shape. Yet, all artists involved with the landscape will at one time or another paint *en plein air* settling for a period of time within the landscape they are portraying; reviewing, considering and re-cognising what lies around them.

And, as each individual is informed by their own personal history and culture and therefore never truly sees the same as another, so too does this apply to the artist. Each artist approaches the landscape from their private world depicting their own virtual reality.

### Randi Linnegar

Director, King Street Gallery on William

The breadth of experience and interpretation of the landscape as the artist's own virtual reality, demands a considered approach to these works from us, the viewer. We see here the artists visceral response to place, to light and to texture. We see the determinations, or what Randi may term re-cognisance, they have applied to form, to colour, to surface. They tell us of the essence of a place, such as Wendy Sharpe's monumental notebook of Paris, it's colour and it's architecture, and Peter O'Doherty who aptly controls the chaos of the built environment through composition and form, registering all as order within the picture plane. Jenny Sages, Leo Robba and Amanda Penrose Hart allow us to feel the ancient landscape of Australia through the expert rendering of surface - Elisabeth Cummings and Idris Murphy punch us with the form and colour of the desert. From these urban and remote landscapes, John Turier returns us to Newcastle beach and the grounding of the Pasha Bulker. This most surreal landscape is constructed by Turier with his customary wit and skill, as an observance of human frailty and a triumph of will.

The University Gallery is delighted to partner with King Street Gallery on William in Sydney to show in Newcastle this group of eight artists who have brought to Australian art the very best of contemporary landscape practice. For 30 years, King Street Gallery has informed and delighted the Australian Art scene with exhibitions profiling many of our very best and most exciting artists, and the group assembled here reflects that tradition.

### Gillean Shaw

Art Curator, the University Gallery

## VIRTUAL REALITY: Interpreting the Landscape

King Street Gallery @ Newcastle University Gallery

EXHIBITION DATES 11 July - 11 August 2012

IMAGE FRONT Elisabeth Cummings *Purple Hill* 2011, oil on canvas, 65 x 80cm

THE UNIVERSITY  
GALLERY

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