

GALLERY AND ONLINE EXHIBITION CATALOGUE

FIGURE VS LANDSCAPE

6-8PM SEPTEMBER 30-OCTOBER 17, 2016





CONTENTS

FOREWARD BY MARK WIDDUP 1

BACK STUDY (MEREL) 3

QUINCES WITH GINGER POT 5

RED RIBBON 7

ORANGES WITH OIL JUG 9

TYING THE RIBBONS 11

PERCEPTION 13

SIMPLICITY 15

VANITY LUST ENVY 17

CITY IN ULTRA MARINE BLUE 19

ENVELOP II 21

FIRE MOUNTAIN 23

STORM ISLAND 25

LANDSCAPE 27

ANTS 29

TREES 31

ON SHORE 33

OPUS 9 35

AFTERNOON LIGHT 37

IN PORT 39

LEGRA 2 41

TERMS AND CONDITIONS/CONTACT DETAILS

FORWARD BY MARK WIDDUP

Director Cooks Hill Galleries

Cooks Hill Galleries has curated an exhibition showcasing a selection of art from a scope of Australian artists. Several particularly known for their technique and subject matter with our clients, others new—with a unique appeal. All are professional artists with a signature style.

Abstract, traditional, cubist and expressionist are all represented. As a result we have a diverse online and gallery exhibition that gives an insight to the 'established' and the 'emerging' reputation of our artists.

The exhibition features a collection of affordable contemporary paintings that will resonate with art collectors, whether it be those seeking a showpiece for their home, office or an addition to an existing collection.

The Artists

Bruce Rowland When an eminent Australian artist (now deceased) was asked "What are you painting these days?" He replied "The same old thing, only better!"

As a painter I'm constantly chasing the elusive "master work": The painting that will hold the attention of the viewer for longer than a minute; that will ask the question "how did he do it?" Why? Because that is exactly what I do when confronted by an important work by an Old or Modern Master. The work can be large or it can be intimate. Size doesn't matter!

In this age where anyone can be an artist, regardless of their ability, the one element that appears to be constantly missing is design and composition. Over the years I've come to realize my shortcomings in this area. It's the framework on which a painting is constructed; it's what controls and directs the viewer's eye; it's what attracts the viewer. After a time of constant painting, design and composition can often become second nature; intuitive. Often on completion of a work I'll analyze the composition and realize what I've achieved subconsciously.

At present, as well as painting figurative works, I've returned to what some artists affectionately refer to as the "Humble still life". It's where I "cut my teeth" as an

untrained painter all those years ago. The challenge of colour, the various textures, the arrangement of objects. It's understandable why so many Old Masters and Modern Masters devoted so much time to painting this genre. From Chardin to Cezanne to Euan Uglow and many more. Of course it can be an important element in portraiture and figure composition not to mention the basis for abstraction (Mondrian).

Yep! It's the "same old thing". I hope it's better!

Shannon Woodward I developed a love of painting in 1986 at high school. My Fine Arts Diploma was a turning point for my future! The technique, the manipulation of mediums, the development of discovery of strength of colour and tone all found their way into my art. From portraits to the nude and female form is where I am most comfortable. I strove for simplicity and natural grace with multiple figures representing differing personalities inherent within most of us. Many of my paintings become a reflection of my personality. Whilst I strive for simplicity I realise mine is full of regrets.

For the viewer I would like to think I bring a little bit of calm to their lives. This is most pertinent when we live in a world where we don't stop to assess and appreciate all the wonderful things around us!

Susan Weaver My paintings reflect both my immediate environment and the landscapes I have experienced while travelling. They portray fleeting moments of light, weather and the seasons to create imagined spaces.

"City in Ultramarine Blue" is an aerial view of a city on nightfall showing the congregations and movement of lights.

Fire has been a reoccurring theme in my work that symbolises energy and renewal. The images capture the intensity of fire in the Australian bush inspired by a painting trip through the Snowy Mountains and Victoria last Spring.

FORWARD BY MARK WIDDUP

Continued

Pro Hart Po Hart (Kevin Charles Hart), born May 30, 1928, Broken Hill, N.S.W., Australia—died March 28, 2006, Broken Hill. Australian artist who, crafted richly coloured oil and acrylic paintings, notably naive rural landscapes inspired by Australia's Outback. Hart was a sheep farmer, miner, and self-taught painter and sculptor. He opened his own art gallery in Broken Hill, where he contributed to a wider appreciation of Outback subject matter and themes. He became widely known to the Australian public in the 1990's through a series of television commercials for easy-to-clean carpets. Hart was made MBE in 1976 and awarded a Centenary Medal in 2003.

"Pro Hart was criticised for being a prolific painter, his son John suggesting he painted over 70,000 artworks in his lifetime. Be that as it may the market continues to absorb his art as it has done for 50 years or so. I describe the artwork as the inevitable tide, it ebbs and flows i.e. it is being bought and sold constantly. In my 37 years of business Pro Hart paintings continue to please and attract buyers." Mark Widdup.

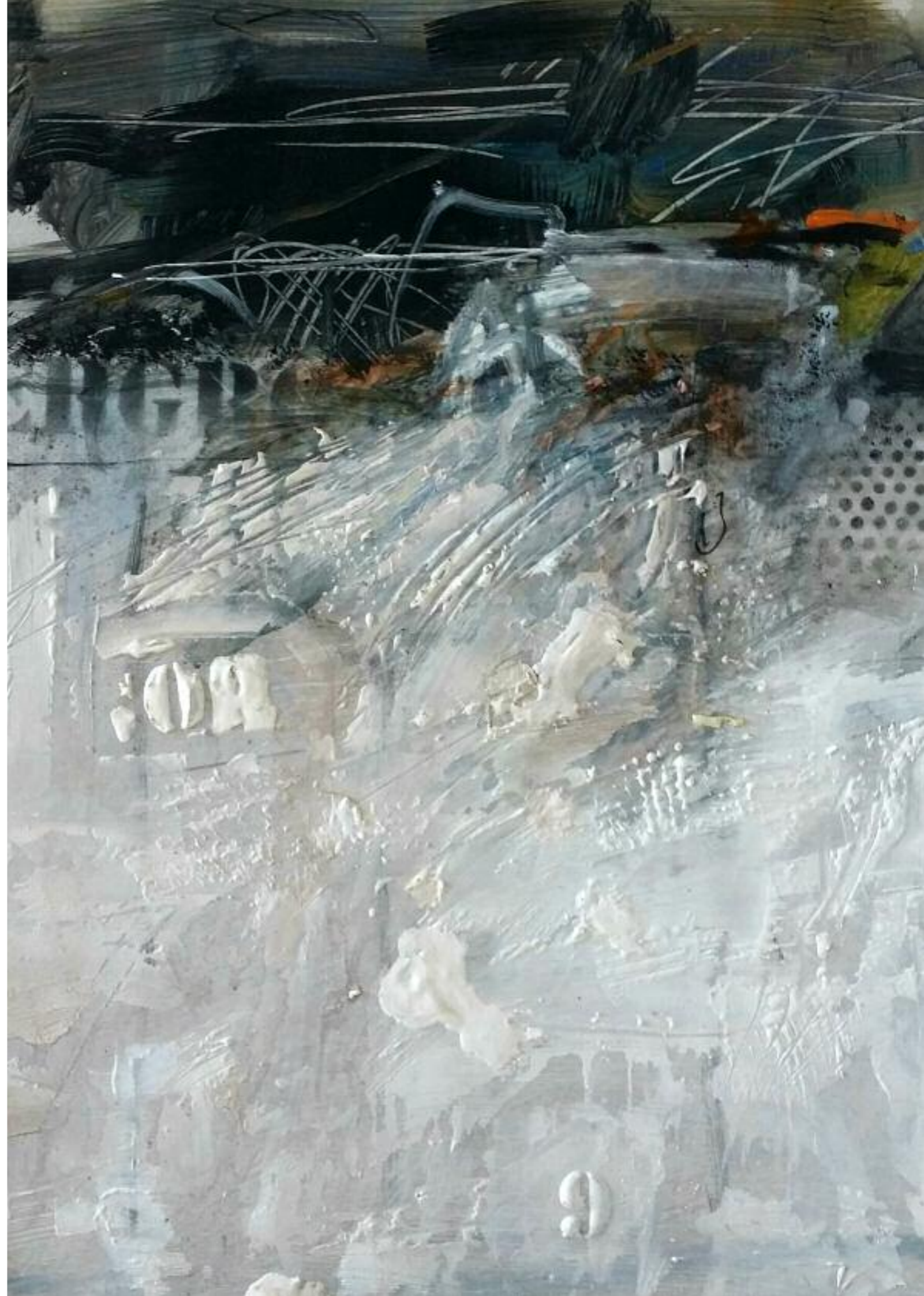
Bernd Heinrich My paintings are quintessentially, contemporary Australian landscapes, with a look that is simultaneously haunted, scarred, entrancing, lucid and resonating. They are "playgrounds" an inner exciting experience of freedom not constrained by convention or boundaries.

My re-occurring themes are divided and separated by lines, images, symbols, forms and shapes floating in space to be composed like a sheet of music in the harmony of a visual symphony. The tension between images is revealing my inner world and the depth of my concept.

My canvases can be heavily textured, deeply scarred and have the feeling of being sculptured out of the depth of the earth. The complexity and rigorous nature have the appearance to be highly physical in construction and composition.

I use objects, silkscreen images, written statements or pieces of poetry to underline our human presence.

For sales and commission orders, please contact the director Mark Widdup. Text or call 0418 492 259, 24/7.



Bruce Rowland
BACK STUDY (MEREL)

Oil on canvas

50.9 H x 40.7 W cm

\$3,000

Artist Note “When I was studying Life Drawing at the National Art School I was fortunate to have Dorothy Thornhill as my teacher. Rather than teaching technique she focused on what was happening within the figure e.g. structure, tension, weight, balance etc. In this work, which is purely a back study, I’ve tried to focus on what is happening within a simple pose.

I’ve also painted with a limited palette (2 colours plus black and white) commencing with a monochrome underpainting.”

PURCHASE NOW





Bruce Rowland
QUINCES WITH GINGER POT

Oil on canvas

31 H x 41 W cm

\$1,100

Artist Note “This work focuses on a simple composition working within the green and yellow colour range.

The idea usually starts in the vegetable section of the supermarket when I come across some fruit or vegetable that catches my eye whilst shopping. I then try to create a composition by adding drapery and objects. Once again I’m interested in the textures of the various objects often watching the fruit shrivel and decay whilst working intensely to complete the work before they become unrecognizable. Every work has its challenges.”

PURCHASE NOW





Bruce Rowland
RED RIBBON

Oil on canvas

76 H x 51 W cm

\$4,800

Artist Note “The concept for this work came from several sources. Firstly the pose is based on the paintings of 17th Century artists van Dyck and Peter Lely. The second influence are the works of Viennese painters of the late 19th/early 20th Century with their use of gold. And lastly Corot who consistently added a touch of red to give a little lift to the work. My model for this work (Lucy) has provided me with some wonderful ideas for paintings past and future.”

PURCHASE NOW





Bruce Rowland
ORANGES WITH OIL JUG

Oil on canvas

30.5 H x 30.5 W cm

\$980

Artist Note “Still life painting came of age in the 17th Century but tended to fall into two categories; the “rustic” and the “sumptuous”. This painting follows the rustic trend which was developed by the Spanish School and usually depicted common objects often found within a kitchen. Many still lifes were contained within a larger figure composition (Velazquez) but often retained as much prominence as the figures. Today we have the luxury of a variety and intensity of pigments allowing us to achieve glowing colours such as the oranges depicted.”

PURCHASE NOW





Bruce Rowland
TYING THE RIBBONS

Oil on canvas

90 H x 60 W cm

\$8,000

Artist Note “One of the challenges was to accurately portray the different textures within the painting. e.g. the transparency of the costume, the satin of the shoes and the quality of the flesh. The idea was to depict a young dancer in the state of preparation for a class.”

PURCHASE NOW





Shannon Woodward
PERCEPTION

Acrylic, mixed media, canvas

115 H x 40 W cm

\$1,500

Artist Note “The two figures represent different personalities in oneself. I was looking at Marcel Duchamp while painting this work, the profile of the figures reflects life’s staircase. Full of ups and downs; going forward two steps back! The strength in colour brings a calm to what going on in the world today.”

PURCHASE NOW 





Shannon Woodward
SIMPLICITY

Acrylic on canvas

102 H x 76 W cm

\$2,000

Artist Note “The Simplicity of form, movement and gesture. A time that stands still, in that moment they become one.”

PURCHASE NOW 





Shannon Woodward

VANITY, LUST, ENVY—MIRROR OF SOCIETY

Acrylic, mixed media, canvas

119 H x 80 W cm

\$2,300

Artist Note “Vanity, Lust, Envy; can take the same form. The human heart is subject to sin, emotions, feelings, of intense desire. There comes a time when you look into a mirror, and realize that what you envy is all that you will ever be. Accept the distortions of egos, yourself and in others and you will see how cloudy the glass mist becomes clear again.”

PURCHASE NOW





Susan Weaver
CITY IN ULTRA MARINE BLUE

Oil pastel on paper

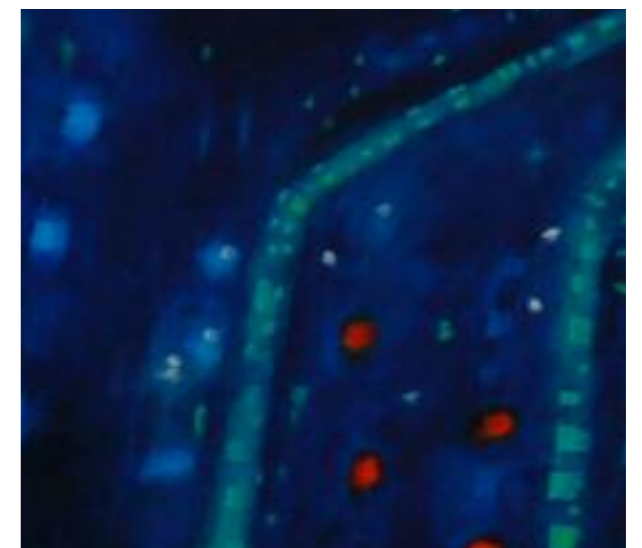
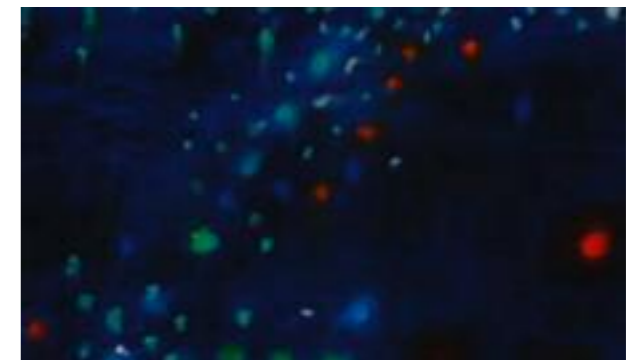
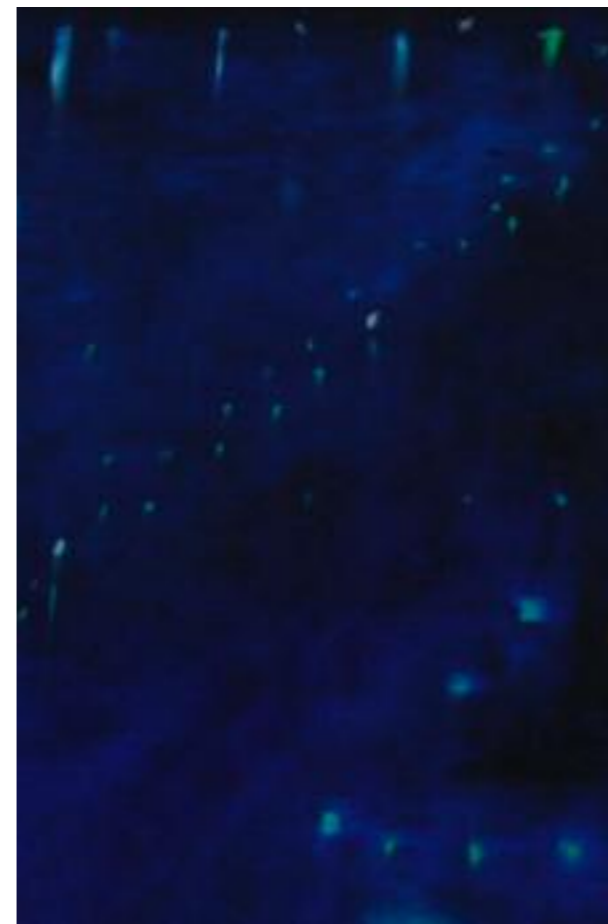
72 x 102 cm

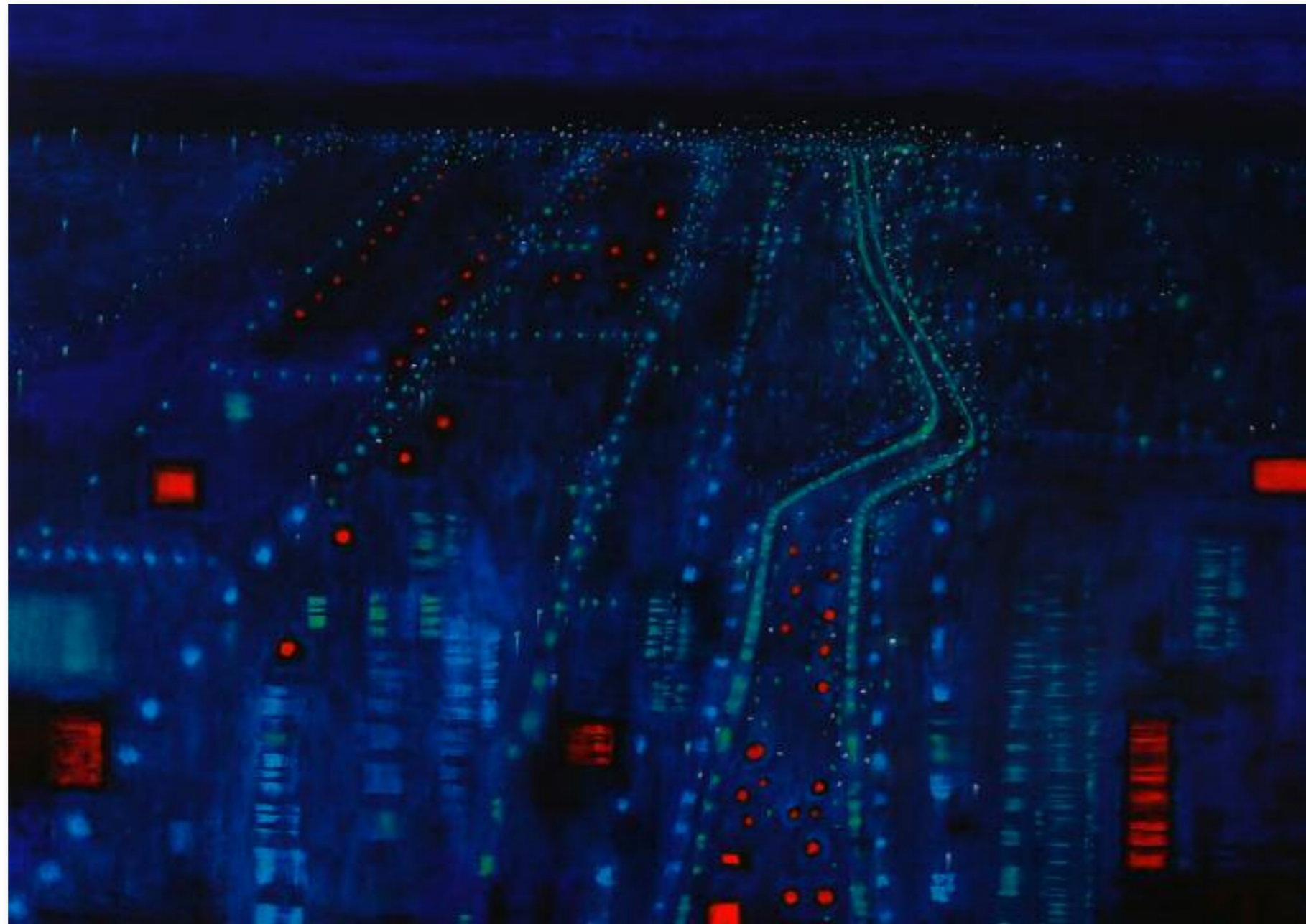
\$6,500

Artist Note “My paintings reflect both my immediate environment and the landscapes I have experienced while travelling. They portray fleeting moments of light, weather and the seasons to create imagined spaces.

‘City in Ultramarine Blue’ is an aerial view of a city on nightfall showing the congregations and movement of lights.”

PURCHASE NOW





Susan Weaver
ENVELOP II

Oil pastel on paper

34 x 54 cm

\$2,200

Artist Note “Fire has been a reoccurring theme in my work that symbolises energy and renewal. The images capture the intensity of fire in the Australian bush inspired by a painting trip through the Snowy Mountains and Victoria last Spring.”

PURCHASE NOW





Susan Weaver
FIRE MOUNTAIN

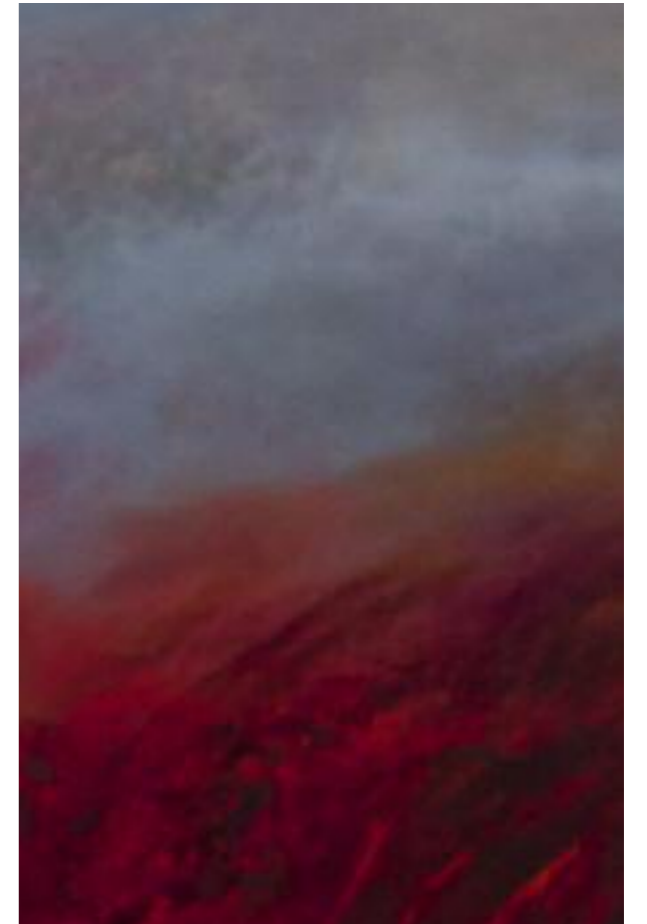
Oil pastel on paper

73 x 102 cm

\$6,500

Artist Note “Fire has been a reoccurring theme in my work that symbolises energy and renewal. The images capture the intensity of fire in the Australian bush inspired by a painting trip through the Snowy Mountains and Victoria last Spring.”

PURCHASE NOW





Susan Weaver
STORM ISLAND

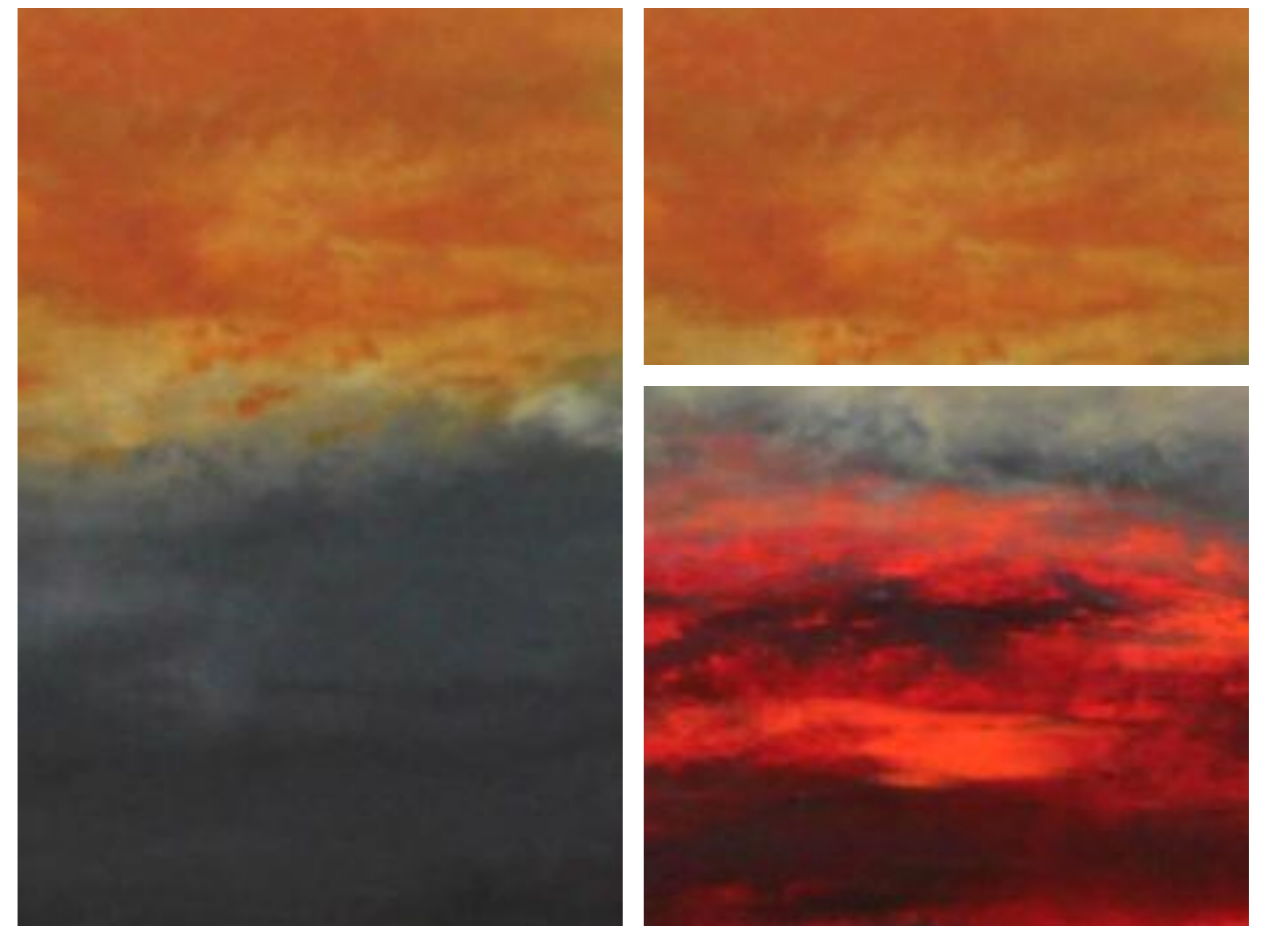
Oil pastel on paper

52 x 72 cm

\$3,800

Artist Note “Fire has been a reoccurring theme in my work that symbolises energy and renewal. The images capture the intensity of fire in the Australian bush inspired by a painting trip through the Snowy Mountains and Victoria last Spring.”

PURCHASE NOW





Pro Hart LANDSCAPE

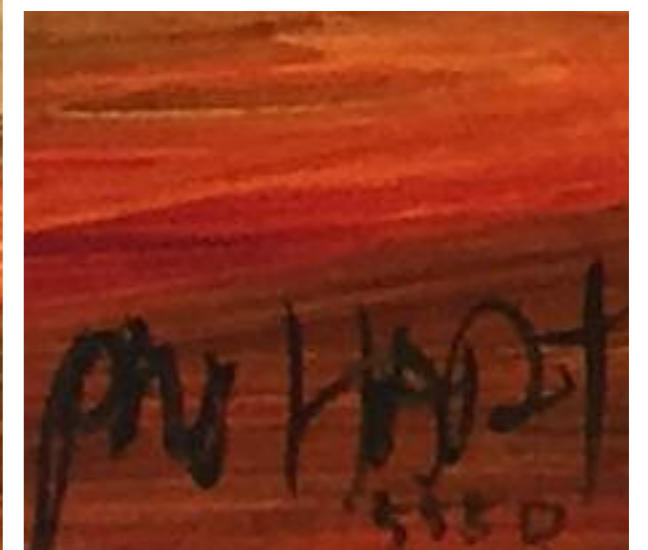
Oil on board

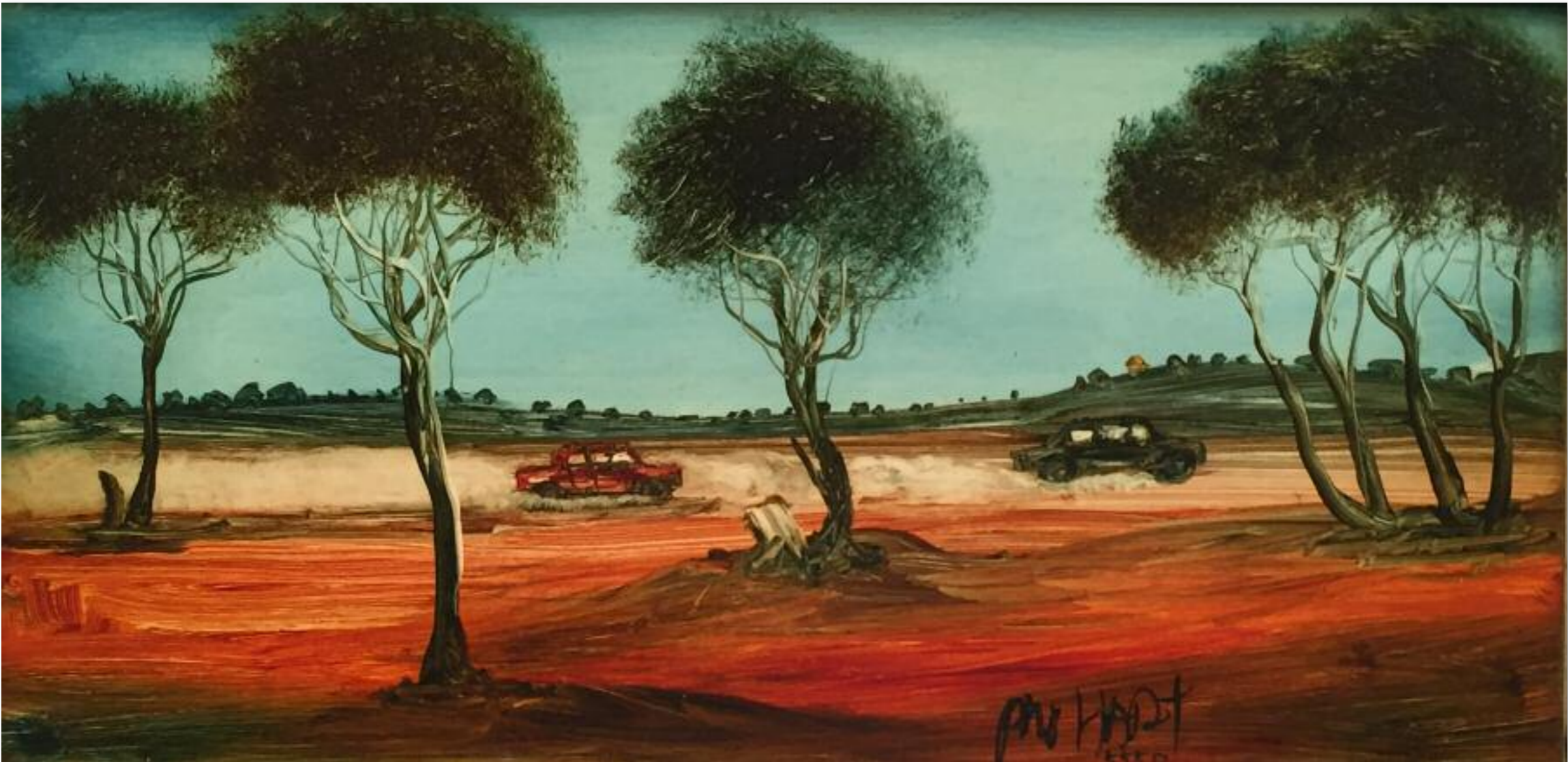
22 H x 45 W cm

\$4,500

Director's Note "Pro capturing country lifestyle. There was often a setting where action was the centre of attention amongst the landscape. Often a story of people in the landscape 'doing'."

PURCHASE NOW





Pro Hart
LANDSCAPE

Oil on board

8.5 H x 12.5 W cm

\$750

Artist Note “Pro was fascinated with this 1970’s theme and went onto do other insects namely grass hoppers etc. The orange red backdrop to the subject really made one focus on the ants being placed on a electric toned background.”

PURCHASE NOW





Pro Hart TREES

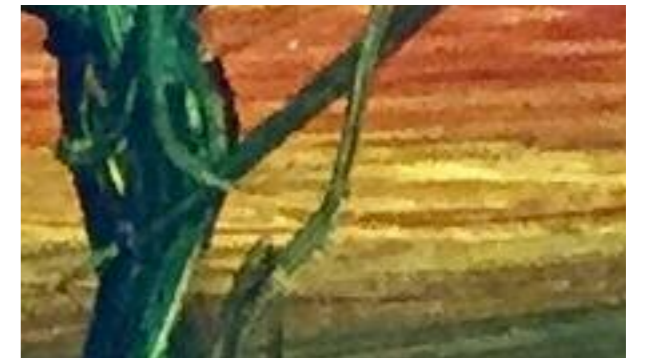
Oil on board

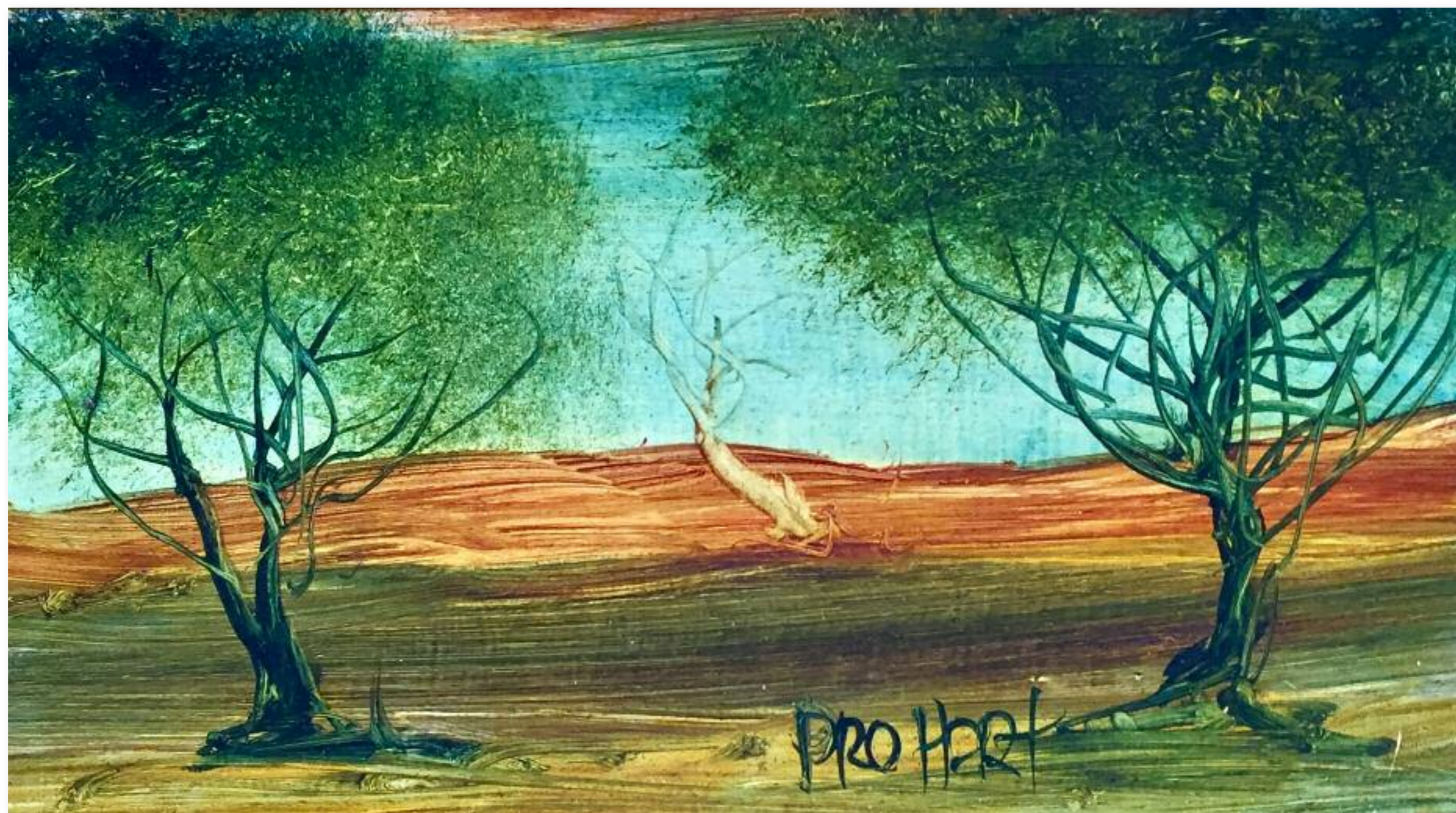
11 H x 20.5 W cm

\$1,100

Artist Note “Is really the entry point for an art buyer for such a recognised artist, This work has the trademark tree set against a luminous sky. The painting is probably from the 1970’s period.”

PURCHASE NOW





Bernd Heinrich ON SHORE

Mixed media, canvas

128 H x 109 W cm

\$6,600

Artist Note “My paintings are quintessentially, contemporary Australian landscapes, with a look that is simultaneously haunted, scarred, entrancing, lucid and resonating. They are “playgrounds” an inner exciting experience of freedom not constrained by convention or boundaries.”

PURCHASE NOW 





Bernd Heinrich
OPUS 9

Mixed media on board

95 H x 76 W cm

\$4,200

Artist Note “My paintings are quintessentially, contemporary Australian landscapes, with a look that is simultaneously haunted, scarred, entrancing, lucid and resonating. They are “playgrounds” an inner exciting experience of freedom not constrained by convention or boundaries.”

PURCHASE NOW 





Bernd Heinrich
AFTERNOON LIGHT

Mixed media on board

64 H x 64 W cm

\$3,600

Artist Note “My paintings are quintessentially, contemporary Australian landscapes, with a look that is simultaneously haunted, scarred, entrancing, lucid and resonating. They are “playgrounds” an inner exciting experience of freedom not constrained by convention or boundaries.”

PURCHASE NOW 



Bernd Heinrich 'Afternoon light'



Bernd Heinrich IN PORT

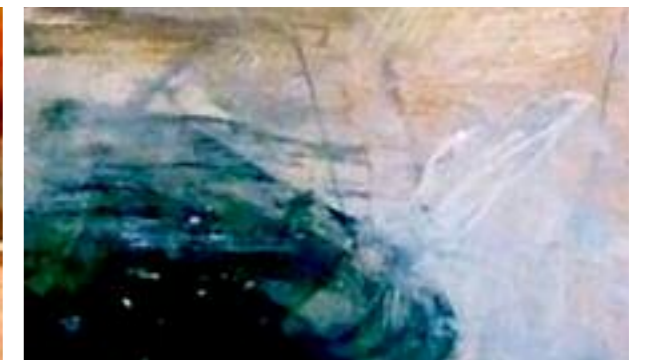
Mixed media on board

76 H x 95 W cm

\$4,200

Artist Note “My paintings are quintessentially, contemporary Australian landscapes, with a look that is simultaneously haunted, scarred, entrancing, lucid and resonating. They are “playgrounds” an inner exciting experience of freedom not constrained by convention or boundaries.”

PURCHASE NOW 



Bernd Heinrich 'In port'



Bernd Heinrich
LEGRA 2

Mixed media, canvas

108 H x 85 W cm

\$5,000

Artist Note “My paintings are quintessentially, contemporary Australian landscapes, with a look that is simultaneously haunted, scarred, entrancing, lucid and resonating. They are “playgrounds” an inner exciting experience of freedom not constrained by convention or boundaries.”

PURCHASE NOW 



Bernd Heinrich 'Legra 2'





TERMS AND CONDITIONS FOR ART PURCHASE

- 1. CONTACT DETAILS** All art sales will be invoiced, so please contact mail@cookshillgalleries.com and supply the name and address of the entity or person/s to be cited on the paperwork, with an email address and a mobile number.
- 2. THE DELIVERY ADDRESS** Please supply contact name/s, mobile phone number and delivery instructions.
Please advise of your preferred carrier and their contact names/phone. We can supply/offer carrier details also.
- 3. INSURANCE** We recommend you supply your art purchase details to your 'contents insurer' prior to delivery after invoicing. The artwork becomes the responsibility of the buyer after it leaves the galleries premises (CHG).

CONTACT DETAILS

MARK WIDDUP
COOKS HILL GALLERIES
67 BULL ST
COOKS HILL NSW 2300
T 0418 492 259
WWW.COOKSHILLGALLERIES.COM.AU

CHG : COOKS HILL GALLERIES
: EST. 1975