

ART EXHIBITION CATALOGUE

JAMES KEARNS AND NICK OSMOND

PURELY VISUAL + TRADING PLACES

NOVEMBER 11-28, 2016



JAMES KEARNS

NICK OSMOND



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INTRODUCTION BY KIT MESSHAM-MUIR

Associate Professor, School of Design and Art,
Curtin University, Perth

These two concurrent exhibitions, *Purely Visual* by James Kearns and *Trading Places* by Nick Osmond, bring together new work by two artists who are in many respects very different, yet for which there is some interesting common ground in the works they present together here.

Nick Osmond's work resonates with the paintings of Marlena Dumas, Peter Doig, and perhaps George Condo and Francis Bacon. Like many of Dumas' portraits, these faces bear partial resemblances to faces we know – celebrities, friends, archetypes. Similar to Bacon, Osmond fragments and distorts, to sometimes blur the boundaries of figure and ground, subject and object. The rendering of the paint is loose to the point of semi-abstraction, so the presence of paint and painterly technique is immanent in each work, yet there is a softness to each figure, a vulnerability that is fixed often to the eyes of the subjects.

An abstracted motif of Ned Kelly's armoured headgear appears in two of these works, rendered in calligraphic style, flat and black, sitting on the picture plane of the canvas's surface, or as a green pillar-box form. The reference to Ned Kelly and the abstraction of his armour evoke Sidney Nolan's famous series of paintings from the 1940s. However, in the context of the works presented here, such as *Vietnam Vet Playing Guitar*, 2016, and *Wheat Farmer*, 2016, Kelly's armour situates the broader body of works collected here within a specifically Australian context. Along with *Aboriginal Stockman* and *Australian Troops Vietnam*, Osmond depicts archetypes of a tough and rugged Australia.

James Kearns similarly draws upon archetypal iconography – birds, bulls, a fighter, a rugged landscape. And like Osmond the definition of his subjects is nearly lost in the looseness of Kearns' semi-abstracted rendering. The bird at

the centre of Kearns' *The Bird Played in the Bushes of the Mehi*, 2016, is echoed in the marks that suggest the tree and the background. To the left of the bird a roughly rendered twig reverberates with the line of the bird's back, while to the right the form of its tail repeats across the lower portion of the image. The bird itself almost disappears.

Although only one bull appears in this current exhibition, they are a recurring image in much of Kearns' work. We can draw an obvious line from Picasso's recurring use of the bull as motif, but Kearns' bulls are very different. These images of bulls immediately evoke a kind of raw and particular masculine strength. Kearns' bulls are muscular beasts, charged with potential energy and danger; yet in Kearns' paintings their lines and tones are often broken and fragmented, diminishing the sense of power we might immediately perceive with that of defencelessness. Similar to the rendering of vulnerability in Osmond's figures, Kearns' paintings

often create a tension between their expressive technique and the subjects they depict.

Perhaps one exception to this tendency in this exhibition is Kearns' portrait of Katrina Rumley, until recently the Director of the Moree Plains Gallery. Rumley's impact on the northern New South Wales town of Moree, which is also where Kearns now lives, is long-reaching. Kearns' portrait captures in Rumley's face the kind of robustness it takes to get things done in a sometimes tough regional town like Moree. Here both Kearns and Osmond play interestingly with toughness and vulnerability, creating images that hold the tension between the two.

FORWARD BY MARK WIDDUP

Director Cooks Hill Galleries

Much is spoken, heard and observed when talking of the 'bush'. Its isolation, hardship and challenges but there is no lack of enthusiasm when you see these artists absorbed with their art and driven to another place with their art medium!

Kearns and Osmond are such that they are reliant on their art on many levels! Emotionally, a driving passion, solace or would we say an escape. Once there the magic begins.

James Kearns continues to explore more the animals than portraits with this exhibition. The paint application and the effects achieved give the artwork more energy and excitement and he understands the importance of space surrounding a focal point!. He lives and loves the country, as such he expects much from it, it is all encompassing. Whilst growing up in

the city his relationship with the bush is where his comfort lies. One day he takes me about 50 klms out of town to one of his favoured painting areas; what the country means to him! No doubt there are a few places he gains an awareness of his person! His observation of trees, river banks, colours, textures, birds, animals, sky, water and the earth itself all speak to him, driving him to paint. It's more than a recording of these experiences I see, but a raw emotion being the fire within his paintings.

Nick is powered with enthusiasm and a joy for life. On first meeting, albeit so brief, his passion flowed. I felt he had a vision, untamed and ready to explore the opportunities art was going to present to him.

An obvious 'people person' his art influence revolves around the figure

and so often their character is revealed. Much of the stimulus for his subject matter is historical reference, old photos, a reading of history and a fascination for 'recognised' people and their personalities. He is keen to extract just the essence!

Nick has a fascination with Sidney Nolan, arguably our most famous Australian figure painter, who later became arguably our most internationally recognised Australian artist. He also captures the 'character'. However for me it's Nick's application of paint colour that adds to the energy within his figure painting.

His art is a breath of fresh air, often involving an innocence, whimsy and energy that is easy to identify with on some level. Like some of Nolans art it possesses an understatement however with more colour and a subjective twist. As an undeveloped artist there is

that 'x factor' that attracts! Will he get to the heights of Nolan?, Probably not but Nick has an innocence and naïve element in his art that draws upon sentimentality which is both attractive and immediately identifiable. Watch his career as I believe there will be some 'gems' in the years to come! I think there could be an 'Archibald' in the waiting.

For sales and commission orders, please contact the director

Mark Widdup.

Text or call 0418 492 259, 24/7.

Nick Osmond
ABORIGINAL STOCKMAN

Oil on canvas

61 x 61 cm

\$600

Artist Note “One of my favourite books is Broken Song by Barry Hill. About T,G,H, Strehlow and aboriginal possession.”

PURCHASE NOW 





Nick Osmond
MAN WEARING NED'S AURA

Oil on canvas

60 x 65 cm

\$700

Artist Note "Sidney Nolan is one of my main influences, alongside Adam Cullen and Paul Gauguin."

PURCHASE NOW 





Nick Osmond
YOUNG ANZAC

Oil on canvas

62 x 77 cm

\$600

Artist Note "I love Sidney Nolan's Gallipoli series."

PURCHASE NOW 





Nick Osmond
STOCKHORSE IN THE FAR NORTH

Oil on canvas

61 x 92 cm

\$800

Artist Note “Dad worked in stock camps, south west of Mt Isa during the early 1950’s. Most stockmen there were aboriginal.”

PURCHASE NOW 





Nick Osmond
YOUNG ABORIGINAL STOCKMAN

Oil on canvas

62 x 76 cm

\$700

PURCHASE NOW 





Nick Osmond
STEVE WAUGH

Oil on canvas

46 x 46 cm

\$500

Artist Note “Steve Waugh and Alan Border gained deep respect from all Australian sporting fans for standing their ground against a brutal West Indies pace attack in the early 1990’s.”

PURCHASE NOW 





Nick Osmond
DON BRADMAN

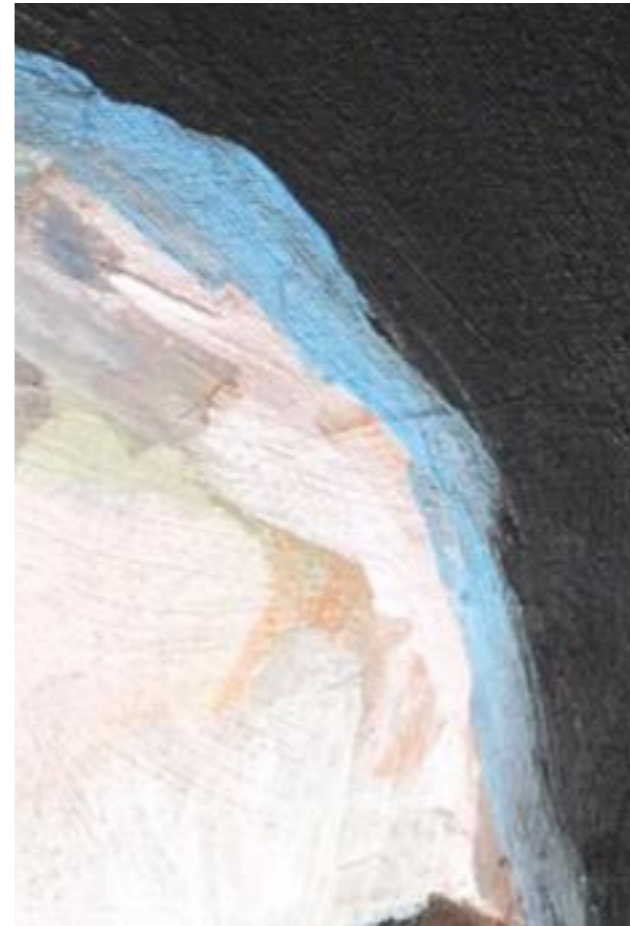
Oil on canvas

61 x 52 cm

\$550

Artist Note “Mum saw him bowled for a golden duck in his final test, at the SCG.”

PURCHASE NOW 





Nick Osmond
LEBANESE GIRL

Oil on canvas

61 x 52 cm

\$550

Artist Note “Growing up in Newcastle, Dad’s first serious girlfriend, in the early 1950’s was Lebanese.”

PURCHASE NOW





Nick Osmond
ELVIS

Oil on canvas

61 x 61 cm

\$600

Artist Note “Remember when Elvis died. A few girls at school were crying.”

PURCHASE NOW 





Nick Osmond
SHE WORE BLUE AND A LONG FACE

Watercolour paper

61 x 61 cm

\$600

Artist's Note "Don't go changing your story"

PURCHASE NOW 





Nick Osmond
THE ACTOR WILLIAM DEFOE

Oil on canvas

46 x 46 cm

\$500

PURCHASE NOW 





Nick Osmond
JONNY ROTTEN

Oil on canvas

61 x 61 cm

\$600

Artist's Note "(Sex pistols) The band leader."

PURCHASE NOW 





Nick Osmond
VIETNAM VET PLAYING GUITAR

Oil on canvas

61 x 61 cm

\$650

Artist Note “Dad managed a 32,000 acre sheep station when I was growing up. I remember 2–3 American servicemen coming to the station on R and R during the Vietnam War.”

PURCHASE NOW



Nick Osmond 'Vietnam vet playing guitar'



Nick Osmond
MOREE WEDDING AT 45 DEGREES

Oil on canvas

62 x 77 cm

\$700 SOLD

Artist Note "I was married on Australia day and it was 45 degrees."

PURCHASE NOW 





Nick Osmond
SYDNEY GAY MARDI GRA

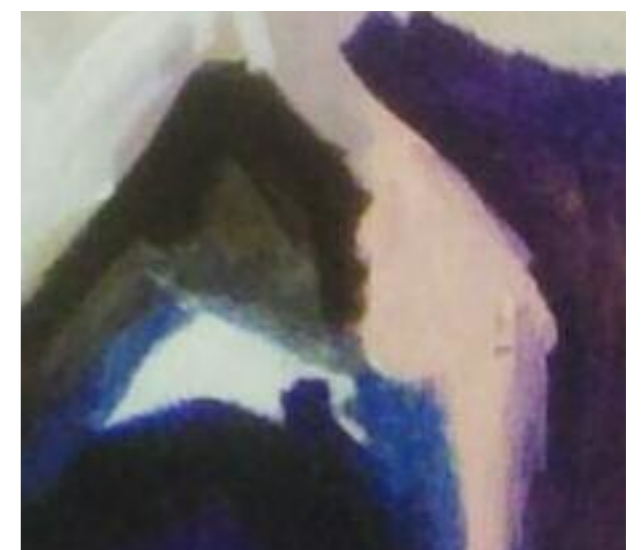
Oil on canvas

61 x 61 cm

\$550

Artist Note “The vibe coming from Sydney Mardi Gra can be felt from the Sydney Harbour Bridge.”

PURCHASE NOW 



Nick Osmond 'Sydney gay Mardi Gra'



Nick Osmond
GIRL IN BATH

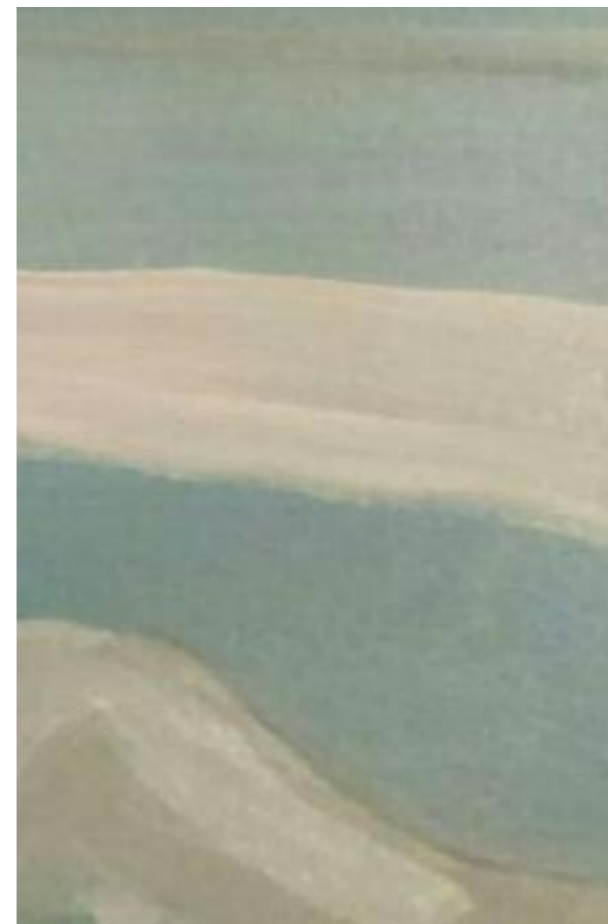
Oil on canvas

46 x 47 cm

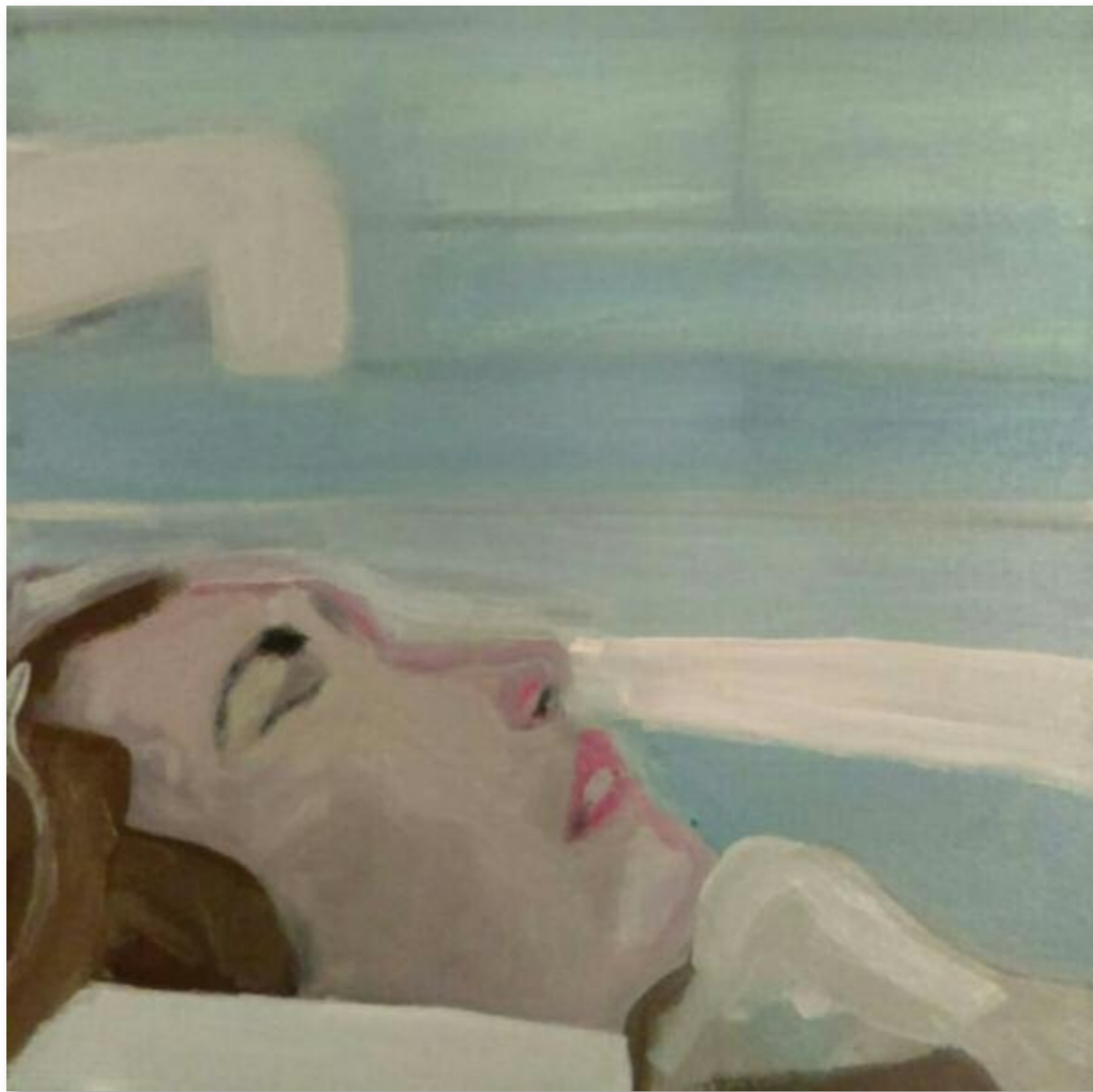
\$550

Artist Note “When you go to that place of dreaming or nearly sliding under”

PURCHASE NOW 



Nick Osmond 'Girl in bath'



Nick Osmond
WHEAT FARMER

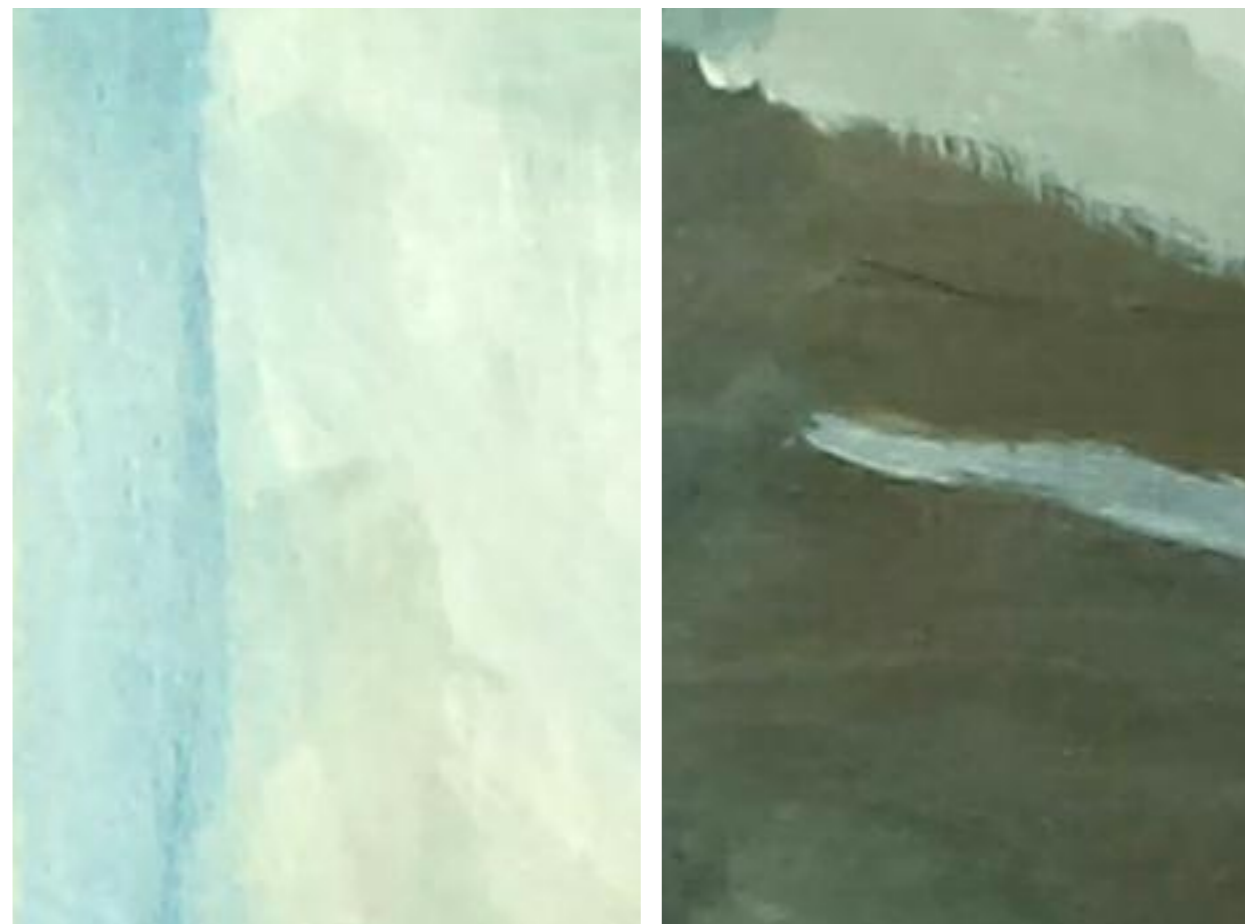
Oil on canvas

52 x 61 cm

\$550

Artist Note "I came from Moree. As kids everyone had sheep. That changed to broadacre farming through the 1980's. The rural culture changed overnight."

PURCHASE NOW





Nick Osmond
**YOUNG JACKAROO
WITH PET KANGAROO**

Oil on canvas

62 x 92 cm

\$700

Artist's Note "Growing up near Mungindi we all had per kangaroos. I called mine Skippy."

PURCHASE NOW 





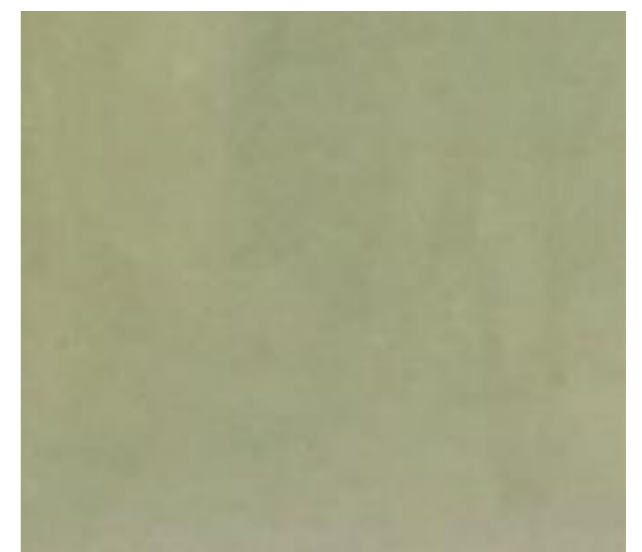
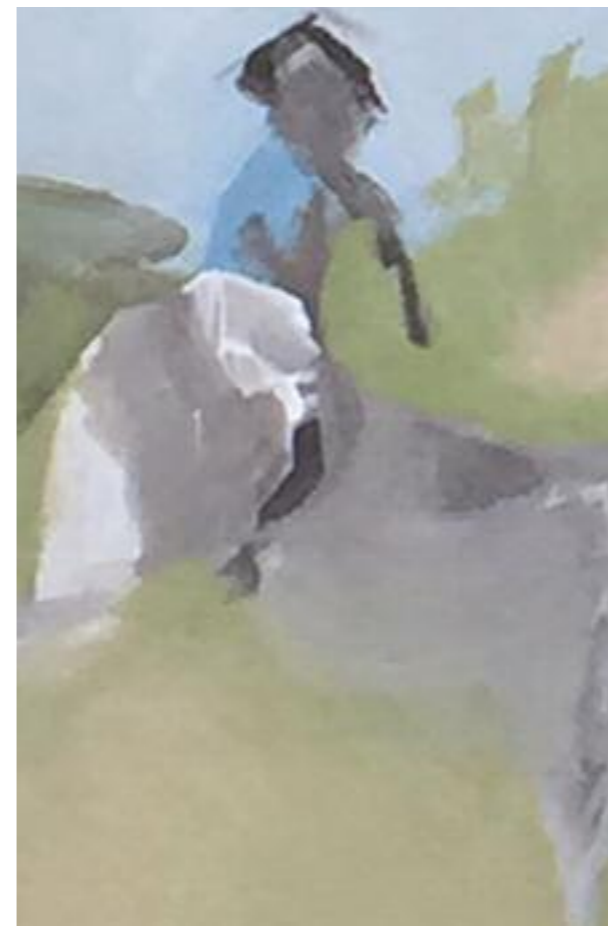
Nick Osmond
THE DONKEY AND THE AZURE

Oil on canvas

61 x 77 cm

\$850 SOLD

PURCHASE NOW 





Nick Osmond

HOW DO YOU TALK TO THE PRETTIEST GIRLS

Oil on canvas

61 x 61 cm

\$550

Artist Note "I went to boarding school for eight and a half years. Two and a half at St Joseph's convent Mungindi. Six years at St Johns Woodlawn."

PURCHASE NOW





James Kearns
BLUE BULL

Acrylic on canvas

130 x 170 cm

\$5,000

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences. With 10 years in the Graphic Design profession, form, colour, and composition play a major role in my work. My art combines these fundamentals with personal attributes such as intuition and emotions. Viewing my work has been likened to looking out of a car window. The eye is taken on a journey across and around the canvas focusing in and out to reveal new elements each time a painting is viewed.”

PURCHASE NOW 

FORTY THREE





James Kearns
PORTRAIT OF KATRINA

Mixed Media on canvas

198 x 118 cm

\$POA

Artist Note "My paintings are a visual documentation of my life's experiences, explorations and influences."

PURCHASE NOW





James Kearns

THE BIRD PLAYED IN THE BUSHES OF THE MEHI

Mixed media on canvas

124 x 150 cm

\$4,000

Artist Note "My paintings are a visual documentation of my life's experiences, explorations and influences."

PURCHASE NOW





James Kearns
ROAD TO KAPUTAR—NIRVANA

Oil on canvas

61 x 61 cm

\$1,800

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 





James Kearns
ELEPHANT

Mixed media on canvas

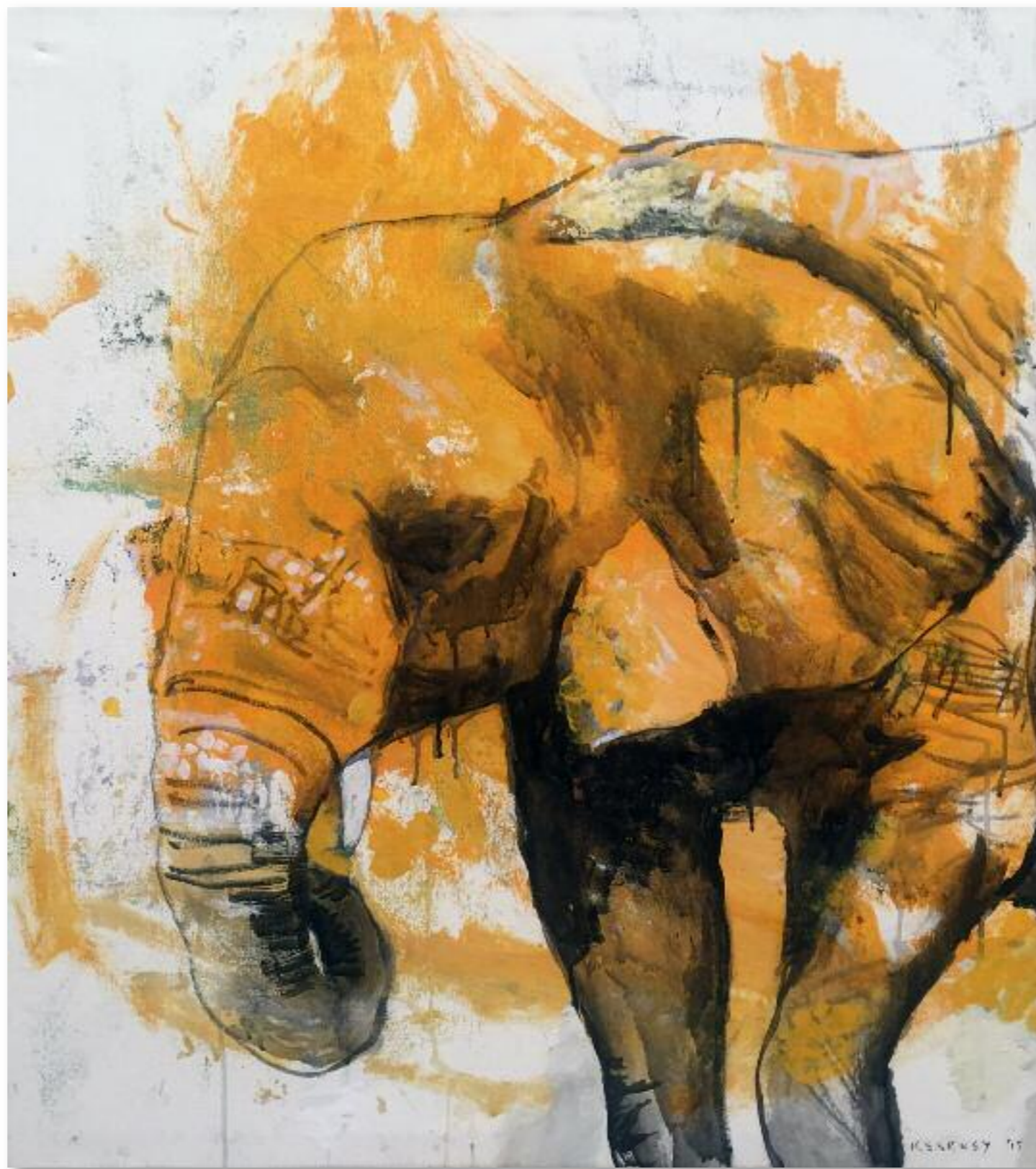
93 x 84 cm

\$3,000

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW





James Kearns
BLUEY

Mixed media on canvas

66 x 60 cm

\$2,500

PURCHASE NOW 





James Kearns
STRONG LIKE THE MOUNTAIN

Mixed media on canvas

98 x 86 cm

\$3,200

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 





James Kearns
SHRIEK

Mixed media on canvas

92 x 77 cm

\$2,800

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW





James Kearns
ROAD TO KAPUTAR—RUIN

Oil on canvas

68 x 66 cm

\$2,000

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 





James Kearns
MOUNTAIN DAM

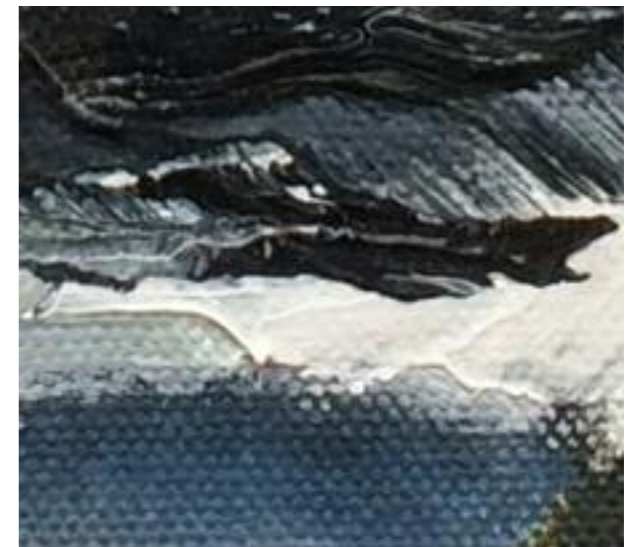
Oil on canvas

31 x 31 cm

\$950

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 





James Kearns
THE HANDS OF DEFEAT

Oil on canvas

120 x 90 cm

\$3,500

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 





James Kearns
PSYCHEDELIC BULLS

Oil on aluminium

122 x 200 cm

\$5,000

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 





James Kearns
YOUNG FOAL

Mixed media on canvas

110 x 94 cm

\$3,400

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 





James Kearns
PERFECT BUNCH

Oil on canvas

70 x 60 cm

\$2,200

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 





James Kearns
RED CAPPED ROBBIN

Oil on canvas

69 x 69 cm

\$2,200

Artist Note “My paintings are a visual documentation of my life’s experiences, explorations and influences.”

PURCHASE NOW 







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- 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.
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