

*tr.v.* **con•fig•ured**

aspects of contemporary western australian  
figurative art



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CURATOR  
KEVIN ROBERTSON

JO DARBYSHIRE  
DAVID LAMB  
THOMAS HOAREAU  
JOANNA LAMB  
RICHARD GUNNING  
LEANNE EMMIT  
GARY PUMFREY  
KEVIN ROBERTSON  
ANDREW DALY

Up the rusty staircase towards the studio door. Your footsteps make a dull pong...pong... sound. It lets everyone in the building know in an almost subliminal way that someone's arriving. Who is this coming and why are they here? This is the staircase to Gotham studios in Perth, the origin of this exhibition.

All the artists in this show have at some stage worked from Gotham, which is often referred to as the longest running artists' space in the city. Gotham is a studio space for artists of all sorts working in various media. The works in the show are meant to be representative rather than definitive – it presents a particular story rather than a complete history.

This exhibition examines the present preoccupations of local figurative art. Postmodernism has revitalised the possibilities and status of representational art and the development of the artists in this exhibition can be considered within this context. Some of the artists presented here have been producing figurative work for two decades, but the show also includes another younger group who have come to these concerns more recently.

Some of these artists are colleagues I have worked with at Gotham, while others simply make work I have admired for some time. I have selected artists whose motives appear to be closely connected, rather than assemble something synthetic or forced. All the artists in this show are Perth based and have shown a commitment to the difficulties of developing work that is at once representational and current. Though the work here is diverse thematically, each of these people has stepped up the steep staircase to Gotham and confronted this very problem. Because I also have a studio in Gotham, I was in a unique position to visit other artists' studios regularly and discuss this show.

Richard Gunning and Thomas Hoareau emerged in the early eighties, initially experimenting stylistically with pop art. Since then, both of these artists have developed significantly, incorporating nuance and understatement into their imagery to make distinctive work. Although Andrew Daly has worked closely with these artists, he was part of almost another generation at art school, being more concerned with exploring the poetic qualities of classical realism.

Jo Darbyshire has remained independent throughout her career and adopts a highly exploratory approach to representation. Her images balance on a tantalizing cusp between abstraction and figuration.

A group of newer artists in this exhibition, consisting of Gary Pumfrey, Joanna Lamb, Leanne Emmitt and David Lamb, have shifted the investigation of representation a few more degrees from the earlier group, creating hyper-real images with an interest in interpreting conventional and digital photography. In particular, computers aid the images of Gary Pumfrey and Joanna Lamb. Through images such as airports and video shops, they clearly reveal a fascination with the current social climate.

All the works here gain clarity from using recognisable imagery, which allows them to be accessible while also being conceptually sophisticated and self-reflexive, disclosing references to artists such as Titian, Hopper, Magritte, Kahlo, Preston and Arkley, to name a few.

These works offer unique and personal insights that are sometimes beautiful, may sometimes appear awkward and strained, but are always intriguing.

**Kevin Robertson 2005**



Thomas Hoareau | *My History Painting* 2003 oil on linen two panels, each panel 168 x 112 cm



Thomas Hoareau graduated from WAIT (now Curtin University) in 1982 with a Bachelor of Fine Art (Distinction). He has professionally exhibited over a period of twenty years locally, nationally and internationally. He has won many prizes over this time, the first being in 1981, the Art Gallery of WA's Channel 7 Young Artist Award. Other prizes include the Fremantle Drawing Prize (1987) and the Town of Vincent (1997, 1999). Thomas is represented in many public and private collections including the Australian National Gallery, Canberra, and has held extensive artist-in-residences in high schools, art schools, universities and contemporary art spaces in Australia, India and New York. He has recently combined his mature artistic experiences with that of being a parent to work with primary school children as an Education Assistant.

## STATES OF RENEWAL: SOME THOUGHTS ON FIGURATIVE ART IN PERTH

During the Italian Renaissance a profound appreciation of the innovations of Ancient Greek and Roman culture emerged. This did not engender a slavish copying of antiquity but, rather, produced conditions for a renewal of learning and creativity. Renaissance humanists were thoroughly committed to utilising classical precepts within the specific and transformative context of contemporary Italian life. Charles Dempsey notes that the great fifteenth century Florentine ruler and poet, Lorenzo de' Medici, captured this progressive relationship to the past in a preface to a collection of Tuscan verse, the *Raccolta Aragonese*. Here, it is indicated that 'the new flowering of literature [Lorenzo] envisaged was conceived not as a rebirth of the past, but as a *renovatio* of the present, in exactly the same sense of the renewal of the world each spring (*renovatio mundi*). In such a way the present found its own place in an evolving history, renewing itself by assimilating and emulating the achievements of the past ... .'<sup>1</sup>

It is with Lorenzo's '*renovatio* of the present' in mind that we might consider approaches to figurative art being produced in Perth today and, in particular, artists in the *Configured* exhibition, many of whom actively engage with tradition to invigorate their contemporary practice. This approach bears a relationship to Charles Jencks' description of Post-Modern art in which western culture is considered 'as a reversible continuum where the past makes its claims on the present just as the present must revalue the past.'<sup>2</sup> Jencks argues that in Post-Modern painting one of the central manifestations of this 'reversible continuum' is the reemergence of the human figure. A strong theme in *Configured* is, indeed, the presence of the body, investigated in differing ways by two exhibiting artists, Thomas Hoareau and Kevin Robertson. Whilst these artists may incorporate thematic and stylistic influences from antiquity or the Renaissance, this original source material is radically transformed. Iconographic references are positioned within entirely new contexts and their original meanings frequently modified. Tradition is thus utilised but with a distinct twist, as assimilation of the past is consistently inflected by the unique experience of the present. The work of many of the *Configured* artists displays a self-referential quality and an acute consciousness of the processes whereby art of the past can be appropriated and mediated to suit particular aims. As Umberto Eco has argued: 'The postmodern reply to the modern consists of recognizing that the past, since it cannot really be destroyed, because its destruction leads to silence, must be revisited: but with irony, not innocently.'<sup>3</sup>

Thomas Hoareau's *My History Painting* (2003) depicts two figures in iconic postures from art history past. The figure on the left reveals the pose of Titian's *Saint Sebastian* (1570), the Roman centurion discovered as a Christian and subsequently martyred. The female figure is taken from the pose of a slave girl being offered for sale in Jean-Leon Gerome's *The Slave Market in Rome*, c. 1884.<sup>4</sup> A slow moving tortoise and sleeping hare adjacent to these figures further reinforce connections to the past, deriving from Aesop's *Fables* and prevalent as symbols in much Renaissance art. The specifics of these historical references,

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1 Charles Dempsey, *Inventing the Renaissance Putto* (Chapel Hill, NC; London: University of North Carolina Press, 2001), p. xii.

2 Charles Jencks, *Post-Modernism: The New Classicism in Art and Architecture* (London: Academy Editions, 1987), p. 7. Much figurative art produced in Perth from the late 1980s onwards has a clear relationship to what Jencks describes as 'Post-Modern Classicism'. For a reading of figurative art in Perth during the 1980s and 1990s from a regional perspective see Sandra Murray, *Oddfellows: The Essence of Contemporary Western Australian Figurative Artists* (Perth: Lawrence Wilson Art Gallery, 1996).

3 Umberto Eco quoted in Jencks, p. 20.

4 My thanks to the artist for pointing out the specific paintings from which these gestures are derived.

however, may be less important than the emotive qualities they collectively engender and communicate with some urgency. The Saint Sebastian figure, utterly helpless with hands tied, is in the process of being wounded violently with multiple arrows. The female figure's pose serves to convey an archetype of ideal beauty laid bare and vulnerable. The gesture of the raised arm, much used in academic painting of the nineteenth century, opens the body to intense scrutiny. Even without knowledge of the original context of this pose, it is clear that the female body in Hoareau's painting may be analyzed, dissected and 'owned' by the viewer. These persecuted, dislocated figures are then reproduced, the female figure as an advertising poster peeling off a wall and the male figure as a painting on the pavement, being trodden on by the sluggish tortoise. These discarded reproductions, together with a crumpled newspaper, the words of which read 'My History Painting', are suggestive of the corruptibility of art, its fragile physical existence in the world and, perhaps also, its relentless commodification. The backdrop is Perth city, viewed from an alleyway in Northbridge, on the edge of the city's Cultural Centre, traversed by a red plane carrying a banner entitled 'IMPERMANENCE'. The iconography of centuries past does however endure, enabling the artist to explore, particularly through the two sacrificial human figures, the vulnerabilities implicit in life as an artist in Perth today.

In a studio not far from the setting of Hoareau's painting, Kevin Robertson has created a series of works which present the back view of full length figures. Here, a relationship to the past manifests itself in a conscious reworking of humanist conventions. The face and its expression, that which most readily and evocatively identifies the sitter in traditional portraiture, are denied. Robertson's work may be seen to subvert an antique or Renaissance artist's interest in the individual, and the potential for the face to evoke particular social and emotional states of being in art. Identity is, in part, defined by the uniforms worn by the figures—a dress implying work in domestic or retail services in *Red Uniform* (2004), and a dark suit appropriate to a white collar profession in *Suited Man* (2004). Whilst such clothing may suggest the sitter's employment, there is a strong sense in which characters are simply dressing up, just as they avert their faces to elude or confound identification. Ironically, however, and despite the absence of the physiognomy of the face, these works remain deeply expressive. This evasion and refusal to comply with convention, embodied in the vaguely humorous exposure of backside to viewer and artist, is not without considerable melancholic attributes. The imagined gaze of these characters is never towards an open window or landscape but, rather, facing (and in close proximity to) a wall. There is an almost punitive aspect to this positioning which recalls being sent to a corner to consider one's bad behaviour. The blank wall acts as a kind of confessional in which the sitter must commune with, and confront, the self. The eradication of specific emotional and social indicators in these paintings works in concert with a general reduction in tonal contrast and variety, and pictorial detail. This may suggest a certain despondency towards the potential of portraiture to evince any kind of truth although, almost despite itself, the formula of the back (against a bland background space) works as a highly evocative motif. Robertson's paintings present a clear point of contrast to the prevalence of symbols in Hoareau's *My History Painting*. Both artists, however, are involved in a dissection and reappraisal of art historical themes and, through such a process in their art, create a wholly idiosyncratic description of contemporary experience.

### Sally Quin 2005



Kevin Robertson | *Suited Man* 2004 oil on canvas 120 x 110 cm

Kevin Robertson was born in Norseman, Western Australia in 1964. He studied painting at the Western Australian Institute of Technology, graduating with a B.A. in 1984 and was also awarded a Master of Arts from the College of Fine Arts, University of New South Wales in 1992. He has had five solo exhibitions at Galerie Dusseldorf, Perth and participated in numerous group exhibitions including: *Field of Vision: New York*, the lab gallery, New York, 2004, *Clouded Over*, Lawrence Wilson Art Gallery, W.A. 2004, *Down in Splendour*, Gallery 460, Gosford, NSW, 2000, *A Face in the Crowd*, National Portrait Gallery, Canberra, ACT, 1997 and *Oddfellows: the essence of contemporary Western Australian figurative art*, Lawrence Wilson Art Gallery, WA. 1996. His work is represented in many public and collections including Artbank, The Australian National Museum and Bankwest. Kevin currently works part-time as a collection assistant for the Kerry Stokes Collection in Perth.





Jo Darbyshire | *Victorian Baths* 2004 oil on canvas 152 x 152 cm



Jo Darbyshire was born in 1961 and lived in Lake Grace until her family moved to Perth when she was nine. She completed a B.A. Fine Arts at Curtin University of Technology in 1981 and a Post Graduate Diploma of Art at the Canberra School of Art in 1991. In 2003 as part of her Masters of Creative Arts with the Research Institute of Cultural Heritage at Curtin University she created *The Gay Museum*, shown during the Perth International Art Festival. In 2004 Jo was awarded new work grants from the WA Ministry for Culture and the Arts and the Australia Council to make a series of paintings informed by the Swan River at night. This body of work *Ghost River Paintings* was exhibited at SPAN Galleries in Melbourne and Gallery East in North Fremantle in 2005. Her aim is to explore the liquidity of paint and the mystery of an underwater world experienced at night.





David Lamb | *Plastic Spaceman* 1999 oil on board 46 x 61 cm



David Lamb was born in Newcastle U.K. in 1971 and studied painting at Curtin University of Technology, graduating with a B. A. in Fine Art in 1995. He worked at Spiral Studios in the Dunlop Building, Perth and participated in various group shows there between 1995 and 2000. Following this he moved to Gotham Studios in Northbridge. He exhibited in *Prima Facie* with a group of artists at the Church Gallery, Perth in 2000. In 2001 he won the Town Of Vincent Art Prize and in the same year he exhibited in the City of Perth Art Award. His work is represented in the Town Of Vincent Art Collection and private collections in Western Australia.



Joanna Lamb | *Pleasantville* 2003/02 2003 oil on canvas 160 x 200 cm



Joanna Lamb was born in Perth, Western Australia in 1972. She studied painting at Edith Cowan University, graduating with a B.A. in 1994. In 1997 she was awarded a B.A. in Graphic Design from Curtin University. She has had three solo exhibitions at Artplace, Perth and one solo exhibition at Fortyfivedownstairs, Melbourne. She has participated in group exhibitions including: Houseandlandpackage, Lawrence Wilson Art Gallery, W.A. 2000 and Melbourne Art Fair 2004, 2002 and 2000. Her work is represented in public and private collections in Australia and the U.K. including Artbank, Edith Cowan University, Royal Perth Hospital and Sir Charles Gairdner Hospital. Joanna currently works part-time as a freelance graphic designer.

“STAY, I WILL UNDERSTAND YOU”<sup>1</sup> *Grief is the cast of mind in which one revives the emptied world so as to take a mysterious pleasure in its sight.*<sup>2</sup> There’s a suburb in Perth called Success. Just one. I used to think it was me, but it’s not. It’s Perth. It’s WA. It’s sad. Damn well is. Every time I come back it hits me. Flying in, past the Darling ranges, the flatlands stretch out, mordantly, in front of me. Land like a soon-to-be swamp or something. My head bobs in the taxi. Dead lawns float by. The flatness, I become part of. It’s an emotional texture. Real as the sea-breeze. Here geography equals feeling. I’m listening to the *Lost in translation* soundtrack. Sadness suits me. It’s Dionysian, seeped in the melancholy of the outpost; perfect for those who embrace the depressive condition. *The body might no longer be the realm only of abyss and passion; it might now fill up with slowness and interiority. We may recall those early images of Dionysus, somber, still, long-robed, unheroic, soft: a figure of vegetation and the vegetative reactions of the psyche.*<sup>3</sup> Vegetables. My few remaining friends and me are bloody carrots. Boo-hoo: we’re trodden on by animals lusting after the Apollonic life. Boo-hoo: bright, heroic conquest. Boo-hoo: those dicks hate Perth. They might have grown up here and had a shot at a creative life and found it either too damned uninspiring or flat or just off the frikkin’ map. After spending time with them, I always feel like such a total loser. Their brightness kills me. *This great white interior was empty even when it was full, because most of what was in it didn’t belong in it and would soon be purged from it. This was people, mainly, and what they bought with them. Inside this great white interior, few things looked settled, and even fewer looked at home, and those that did look settled also looked like they had been prepared: approved, trained, disciplined, marshaled. Those things that looked at home looked like they had been purged from within.*<sup>4</sup> For those living for the light, staying in Perth equals failure. Means you haven’t made it. Not yet, not ever. That type of success is over-rated. That’s not just a consolation. I mean, it’s useful to live in a place where there’s a big enough market to survive in the long run. But generally success sucks. It means you’ve hitched your pony to the latest big thing. It means it’ll go away. If you’re an artist, an art writer, a real writer, it will no doubt about it. I don’t know anyone who has seen *The Life Aquatic*. I don’t want to sound parochial, because that’d be shameful, but I’m interested in staying, in making Perth work. In fact, I think that’s the very opposite of parochialism. The bunch of folk – painters I guess - that artist and curator Kevin Robertson has pulled together for *Configured* have been labouring against such a socio-cultural-emotional background for shortish and longish whiles. There are people here who lived through the figurative renaissance of the mid-to-late 1980s where it seemed like a kind of reflexive, self-aware painting, and one that was observational in intent, had a future. What a time that must have been. I can only imagine. The others in the show are, more or less, beginning practices in what has become a critical vacuum for the sort of work they make. For any work really though. What a time this is. I can only imagine. *In this broad belt of unconsciousness, which is immune to conscious criticism and control, we stand defenseless, open to all kinds of influences and psychic infections. As with all dangers, we can guard against the risk of psychic infection only when we know what is attacking us, and how, where and when the attack will come.*<sup>5</sup> Uniting both camps in *Configured* is a willingness to make art that is less concerned with avant-garde trend-setting and more about addressing their own, often idiosyncratic, interests and impulses and seeing

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1 *The Blue Nile*. (1982). “Stay”, on *A walk among the rooftops*.

2 Benjamin, Walter. (1980). *The origin of German drama*. NLB: London. P318.

3 Hillman, James (1972). *The Myth of Analysis: three essays in archetypal psychology*. Harper Perennial: New York. p 285.

4 Batchelor, David. (2003). *Chromophobia*. Reaktion Books: London. P11.

5 Jung, C.G. (2002 fp: 1957). *The undiscovered self*. Routledge: London. p4.

how these relate to the emotional layout of the place that shapes all their work. Now I admit that my sulky boy take on things, is personal and a projection, but I also think that it might actually tie this work together as a kind of melancholic naturalistic regionalism. It is also the case that each artist translates this into joy sometimes, into realism, into despair sometimes too. In doing so, they resist being a show pony wanker about their stance. They stay true to an attitude of the flatlands. Let's see them as regional in the way that Hopper was. Or Fairfield Porter. Or Richard Deibenkorn. Who are more important than we're willing to realise. I don't know who I'm fighting with here. What I always see in the work of the artists in *Configured* is that they are libidinally directed. I think I'm a hemophiliac. To paint is to place some of your body on the line and deal with that in public space. Some deal (sick of this word) with this by pushing a bit out and holding most in check, like a force. Others let it all go, are mesmerised by it. But this process of holding and releasing is a major characteristic of art made in this state. It's part of its tension. I just took my headphones off. This quality has not been understood very well. Instead, and unsurprisingly, arts professionals have trucked in purely Apollonian terms. As a species we want to be clubbed over the head with overt politics or DYNAMIC ART HISTORICAL INTERVENTIONS. I think I've got a mental illness. It's because of this that the only real period that we've spent serious time looking at is the modernist period. This was characterised as a time in which like thank god finally something real happened. Man, arts professionals are so blind - we can never see anything but the most obvious and most "characteristic" of happenings. It's like we live on the moon. Such a piss-weak failure of imagination. We send out search parties at night with no torches. We can't see that the flatness is charged. It's a screen, over the violence of colonization that is more taut than we want to realize. Like it's a skin. The artists here are "dealing" with this. Like Amy Heap and Herbert McClintock did. And not "dealing" with it. Like Amy Heap and Herbert McClintock did. I guess you can deal with things by not dealing with them. By simply staying calm, remaining (what?) horizontal. Horizontal. Does Perth have more serial killers than anywhere else? The horizon is fueled in the same way that Randolph Stow's writing is. I've only read one of his books. Only partly remember it. I've spoken before about the death drive. It's still relevant; this is a liminal zone, on the edge of death and life. These artists skirt this. They don't need to work the room. The slowness of painting fits. The labour of the studio, the slo-motion drama of being kept away from the world to comment on it is important. Pop nudges in, bleeds out. Painting is abject, located at the margins of our fantasies of ecstatic communication, etc. This work nudges the new re-historicisation of painting. Dominated, appropriately enough, by a melancholic turn. Painters like Luc Tuymans, Neil Tait, Marlene Dumas deal with a fade-out. They've gone back to Manet and instead of traversing from him the well-worn art historical path, ending with either Duchamp or Robert Ryman, they ham up the drama of the painting's falling out of itself. And extend it. Over-paint it with white. So now painting is becoming white space. This is oblique drama. *Tuymans' mourning consists in creating...the incommensurable insufficiency of pictures, in order to do justice to something that must remain outside our grasp. Tuymans' work is representation conditioned by the undermining of representation with the means of the cinematic contingency, aesthetic disguise, transformation into writing, metonymic failure. It is an allegory in that it constructs the insufficiency of painting.*<sup>6</sup> This white space is a different white space to the oppressively conscious one I was whining about above. This white space is a hurt indie space. Hate the way that phrase makes me sound - like I believe in some big pure indie scene or something, which I don't. The white space is anti-mainstream. It's linked to *The Triffids*, to

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6 Looock, Ulrich. (1996). "Survey". in *Luc Tuymans*. Phaidon: London. p57.



Richard Gunning | *Morning Studio Painting* 2005 oil on canvas 71 x 87 cm



Richard Gunning was born in Perth in 1961, completing his B.A in Fine Art from W.A.I.T (now Curtin University of Technology) in 1981. He also completed post-graduate studies at the Central School of Art and Design, London in 1988. Since 1984 he has had five solo exhibitions at Galerie Düsseldorf, Perth and shown consistently in group exhibitions including *Oddfellows: the essence of contemporary Western Australian figurative art*, which toured Australia in 1996 and 1997. He is represented in all of the major collections in Western Australia including the Art Gallery of Western Australia, the University of Western Australia, the Wesfarmers Collection and the Holmes a Court Collection. Richard has been a part-tutor in Fine Arts in a number of art schools including Curtin University, University of Western Australia and Perth TAFE.



Leanne Emmitt | *Image 1* 2003/4 oil on board 30 x 30 cm



Leanne Emmitt was born in Victoria in 1971. She graduated from Curtin University with an Honours degree in Fine Art in 1994. She has participated in several group shows including the National Graduate Show, Pica 1994, City of Perth Photographic Awards, Pica and Putting on an Act, Pica performance Festival 1995. Her first solo exhibition was *Constancy of Change* at Pica in 1996. Professional experience includes public and private art commissions; freelance work as a trompe l'oeil mural painter both in Australia and overseas; Tutor for Special Art Programme, Applecross Senior High School; Course lecturer in mosaics for John Curtin Tafe Centre and Teacher of the Kidogo Art Programme for Children. Leanne is currently employed as businessowner/operator of the Fremantle Mosaic Factory. She held a Studio at Gotham from 2002 – 2004 and now lives and paints in Fremantle.

*The Go Betweens*, to a kind of open music, ruled by melody, but where everything is pulled apart yet still sparkling and obviously what it is. These artists play their own instruments. They make CONCRETE ART. Related to this - though from the polar opposite direction - is to think about their work as pictures. Pictures are loose, un-strained, not yearning to be part of a fine art tradition that has seen fit to leave them mostly behind. Pictures don't give a shit about rejection and remain relaxed and open. They are responsive to desire and the world. Internationally, picture makers would include the three painter-people mentioned above and also folk like Marcel Dzama, Elizabeth Peyton (who the art world loves by the way), Maria Finn and Laetitia Benat. In my mind, there is a greater appreciation of this sort of work than ever before, just not (of course!) in the arts. Excepting Peyton. Pictures are about the will to make images. The thrill of it. The thrill of doing what it takes to make a coherent picture. To see what leaps of faith are required to make a work feel finished. Pictures are found less in galleries than in magazines, or bedrooms. I think the painters here aren't quite in that category, but are tending toward it. Or caught in a shift. Or something. Who knows? Who's even looking anyway? [Defeatist attitude, is what a friend says I've got. She also says that everything I write is a cop-out, a way of not taking responsibility for anything. True I suppose.] All this is obvious and dumb to say. It's just that it's not really been said before. The *Configured* artists continue to do their own thing. This thing meshes with my arguments at this time, in a few years maybe it won't. ...*theories help very little in this respect. For the more a theory lays claim to universal validity, the less capable it is of doing justice to the individual facts.*<sup>7</sup> Last night I had a dream about a friend who has moved, well, I won't say where, just away. I wrote the dream down in my diary like I've been doing for the last few weeks. I realized that I missed this person. I realized that I miss a bunch of people. I realized that I too feel sometimes like I'm missing out on something. But mostly it's just the people I miss. I wished they'd have stayed. I guess that explains the tone here, part of it anyways, though I don't back down from anything I've said. Well, not really. I've over-written this.

Robert Cook 2005

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<sup>7</sup> Jung, *op cit*.



Gary Pumfrey | *Essentials* 2005 oil on canvas 66.5 x 110 cm



Garry Pumfrey was born in Farnham, Surrey, UK in 1972. He studied painting at Claremont School of art 1995-97 and Edith Cowan University 1998-99. He has had three solo exhibitions: *Just for the taste of it*, The Verge Perth 2000, *Thirsty*, Sydney Fong Gallery, Geraldton 2001 and a Self-titled exhibition at church gallery, Claremont WA in 2003. He has participated in numerous group exhibitions including: *Exploration*, Flinders Lane Gallery, Melbourne 2001 and *Prima Facie* and *On the line* at the church gallery Claremont, WA 2000 and 2003. His work is represented in many public collections including Murdoch University, Edith Cowan University and several town councils. He is currently working for the town of Vincent at Perth Modern high school, mentoring year 10 students on a banner project for local government week.





Andrew Daly | *Freeway* 2005 oil on canvas 60 x 60.5 cm



Andrew Daly was born in Perth in 1964 and completed a Fine Art degree in 1985 at Curtin University. His solo exhibitions include; The Lawrence Wilson Art Gallery, University of Western Australia, 1992 and 1996, Fremantle Art Centre 1999, and Spectrum Art Gallery 2004. Group shows include; *Oddfellows: the essence of contemporary Western Australian figurative art*, Lawrence Wilson Art Gallery 1996 and *Intimate Portraits*; National Portrait Gallery, Canberra 2002. Andrew has completed numerous portrait commissions, among them: Betty Cuthbert 2002; National Portrait Gallery, Canberra, Chief Justice David Malcolm 2001; Perth Supreme Court, and Abbot Placid 1998; Museum of New Norcia. He currently lives and works in Perth.

## LIST OF WORKS

### Jo Darbyshire

1. *Moon* 2003  
oil on canvas  
76 x 76 cm
2. *Sun* 2003  
oil & redgum resin on canvas  
76 x 76 cm
3. *Big Brown Jellyfish* 2003  
oil on canvas  
152 x 102 cm
4. *Victorian Baths* 2004  
oil on canvas  
152 x 152 cm

### David Lamb

5. *Two dolls* 1999  
Oil on board  
42 x 60.5 cm
6. *Plastic spaceman* 1999  
Oil on board  
46 x 61 cm
7. *Plastic soldier* 2000  
Oil on board  
46 x 61 cm
8. *Moonlight* 2005  
Oil on board  
35 x 40 cm

### Thomas Hoareau

9. *My History Painting* 2003  
Oil on Linen  
Two panels, each panel  
168 x 112 cm
10. *My 6PR Painting Part V* 2001.  
(Afternoon Shadows).  
Oil on Linen  
111 X 167 cm
11. *Northbridge Alleyway* 1997  
Acrylic on paper  
114 X 164 cm
12. *Guardian Angel* 2005  
Acrylic on canvas  
100 X 100 cm

### Gary Pumfrey

23. *Conga's* 2005  
Oil on canvas  
50 x 70 cm
24. *Essentials* 2005  
Oil on canvas  
66.5 x 110 cm
25. *Berwick St Deli* 2005  
Oil on canvas  
70.5 x 100 cm
26. *Queens Park Video* 2005  
Oil on canvas  
25.5 x 46 cm
27. *Cleaver Street (study)* 2005  
Oil on canvas  
38 x 28.3 cm

### Kevin Robertson

28. *Nude* 2004  
Oil on canvas  
120 x 110 cm
29. *Suited man* 2004  
Oil on canvas  
122 x 112 cm
30. *Red uniform* 2004  
Oil on canvas  
140 x 120 cm
31. *Painter* 2005  
Oil on canvas  
130 x 97.2 cm

### Leanne Emmit

19. *Image 1* 2003/4  
Oil On board  
30 x 30cm
20. *Image 2* 2004/5  
Oil On board  
30 x 30cm (Detail)
21. *Image 3* 2004/5  
Oil On board  
30 x 30cm
22. *Image 4* 2004/5  
Oil On board  
30 x 30cm

### Joanna Lamb

13. *Pleasantville 2003/02* 2003  
oil on canvas  
160 x 200cm
14. *Airport 4* 2005  
oil on canvas  
160 x 200cm

### Andrew Daly

32. *Freeway* 2005  
Oil on canvas  
60 x 60.5 cm
33. *Sakaide, Japan* 2003  
Oil on linen  
60 x 56 cm
34. *Freeway and apartment block* 2005  
Oil on linen  
60 x 60 cm
35. *Sunnymeed* 2005  
Oil on linen  
83 x 60 cm

### Richard Gunning

15. *Painting and Mirror* 2004  
Oil on canvas  
60 x 75 cm
16. *Studio mirror and Blue Table* 2004  
Oil on canvas  
60 x 75cm
17. *Morning Studio painting* 2005  
71 x 87 cm
18. *White Table with Proteas* 2004  
Oil on canvas  
84 x 65cm

*The tour of this exhibition is managed by*

**ART ON THE MOVE.**

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