Amanda Penrose Hart

The long view



Sofala, NSW

King Street Gallery on William

Amanda Penrose Hart

The long view

6 – 31 July 2021



The darkness of light 2021
oil on linen 90 x 245 cm



Lake George 2020
oil on linen 90 x 245 cm

The long view

Immediately on entering a gallery of Amanda Penrose Hart's works, one inhales and expands a little. Not all her works are big, but even her small paintings often feel very open. Unusually, *The long view* includes a picture containing birds. Two eagles gives explicit expression to a feeling a viewer may experience before many of Penrose Hart's big-sky paintings – a feeling of soaring in air, be it empty or occluded, hot or crisp, windy or still.

The roads between Jackadgery, Sofala and Kalkite pass through Gumbainggir, Nganyaywana, Kamilaroi, Geawegal, Wiradjuri, Gundungurra, Ngunnawal and Ngarigo country, but the ancestral lands were cleared long ago, and their creeks and lakes are often dry. Penrose Hart drives alone, taking many detours, pulling over where the view arrests her. She parks for as long as she can stand the heat or cold, looking hard at the anatomy of her view and getting it down, before wiping off her palette knife, packing her stuff – pretty much completed smaller works, preparatory paintings and drawings for scaling up in the studio, sketches – in the tray of her ute and moving on. Free and loose works on paper that have pleased her enough to frame lately include oil sketches made with the soot-dark dregs of mixed paints: a section of columnar tree, very dense, its edges softened and spiked with growth, scant light glimmering through its form; a couple of bristly conifers; a stand of saplings suggested by runnels of diluted medium.

There's a small picture in *The long view* that depicts a miniature escarpment, taupe, charcoal and pale peanut-butter in colour, beneath a cloud smeared on a light blue sky. In the foreground is scrappy foliage, black; down the left edge, passages of gamboge and moss green. The palette and mood call to mind paintings that



Dry at Lake George 2020 oil on linen 40 x 60 cm

Arthur Boyd made in Canberra and surrounding regions, where, curator Mary Eagle wrote, 'a remarkably blue sky rose endlessly above white-grey pastureland on which shadows were etched in black'.

Penrose Hart's tiny untitled work is a key to elements that recur across *The long view*. There's a mess that the viewer yearns to clear, arriving in the smooth, creamy mid ground before bashing around the base of the rock for a clear look at the country beyond. The same palette, with elements stripped back, occurs in *The long view 2*, and it's lavishly expressed in the whopping *Lake George*, the horizon of which is balanced against lines of fence posts and the vertical strokes of the row of poplars at the base of the hills, sentinels posted along road or river. Ghost poplars they often are, in a ragged row, seeming to disappear in certain lights and dominate in others. The white trunks in the foreground are roughed-up with purple dabs and blotches – last tags of leaves, birds, an old nest? The purple blooms in the tangle of weeds compliment the yellows of the whole. Just as we do when we skirt Lake George/Werriwa by road, looking at *Lake George* we long to get past the foreground impediments, be out on the flat, gallop like a horse or rise like a hawk.

The long view's pictures tend to stir, rather than soothe. Twin dramas of nature and the unquiet mind are evoked in *The darkness of light*, like a stage set for an Australian *King Lear*: the supermoon illuminates clouds in a turbulent sky, the cold trees are brittle, to the right there's a small dam, perhaps, and a frail eucalypt, bony trunk gleaming silvery. In *Just fine*, too, there's a small gum, dead or just hanging on, in the right foreground. Personal unrest is implied in the titles of *Just fine* and *The night we called it a day*, both works in which fervid colours are introduced to blackness, the latter forcing pinks together with light blue, ochre yellow and pond-scum green in a narrative of emotional darkness.

Several pictures in *The long view* evoke human intervention in the landscape, or its continuing consequences. There's the scar of construction in *Jinabyne*, and the plummy rose patches of quarried rock in the green sliver of *Mount Ainslie*. Look at *Cowra new rain after dust storm*, its dirty sky, its slick, barren ground, black twigs and broken trunks. There's the big work *Dust storm Murrumbateman* in cumquat, lemon,

loquat and creamed-honey yellows, the white coin of the sun hunkering low, the windbreak conifers leading the eye across the seared, bald ground. Conifers, too, punctuate the patchwork *Farmland*, its yellow-grey clouds blanketing fields of pale pink, violet, pale mocha, lime and dark lichen green; poplars break up the glorious *From Painters Hill*, evoking the powdery dust of the track through a Canberra landscape of bone, beige, olive, khaki, blue and black. *From Painters Hill* contains touches of the pink tones that startle delightfully in Penrose Hart's work. Look for them, and you'll see them often.

The straggling bushes and starved trees in the foreground of many of these works impart a kind of nonchalance to the compositions, as if the artist is too cool to seek out a more picturesque perspective, too forthright to omit a jarring element. Penrose Hart's vagabond heart imbues her paintings with an air of searching, seeking, seeing, recording, decamping, doing it all again. As a child on long car trips, I'd gaze out the back windows and imagine running up hills I saw, to lie under the sun on what looked like smooth grass at a place where I could see everything. As an adult I know that off the road there'll be hard bushes and thorns, strands of wire in the way, scree and sticky mud underfoot, biting insects and barbed seeds in the sward. Any one of us will carry our own history to the top: sit missing him sorely; wanting her looking out beside us, eyes narrowed against the glare. Looking at Penrose Hart's surely-executed exhibition, as moving as it's maturely composed, I reflect that the long view is for grown-ups.

Dr Sarah Engledow
2021



Mount Ainslie 2019
oil on board 14 x 66 cm

Dust storm Yass 2020
oil on linen 101.5 x 101.5 cm



Pool house view 2020
oil on board 70 x 242 cm



Cowra new rain after dust storm 2020
oil on linen 122 x 152 cm



Blue blue day 2020
oil on linen 120 x 150 cm



The long view 2020
oil on board 40 x 40 cm



Long view, Kandos 2020
oil on canvas 81 x 122 cm



Whiteness of clouds 2021
oil on canvas 100 x 180 cm (detail)



Dust storm Murrumbateman 2020
oil on canvas 100 x 180 cm



The long view 2 2020
oil on board 40 x 40 cm



Cloud over Murrumbateman 2020
oil on linen 91.5 x 91.5 cm

Just fine 2020
oil on linen 87 x 102 cm



Wind farm Lake George 2020
oil on linen 62 x 76 cm



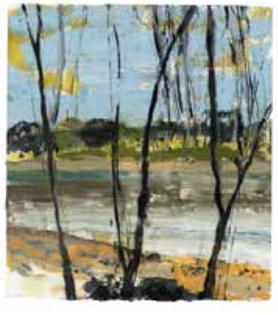
The lake 2020
oil on linen 56 x 76 cm



Lake George Summer 2020
oil on linen 40 x 60 cm













Water 2020 oil on paper 18 x 27 cm
Tyndale afternoon 2020 oil on paper 27 x 22 cm
Yamba lookout 2020 oil on paper 22 x 25 cm

Above the Canni Bridge 2020 oil on paper 17 x 27 cm
From the river to the sea 2020 oil on paper 17 x 28 cm
The lake 2020 oil on board 30x30cm



Two eagles 2021
oil on board 51 x 76 cm



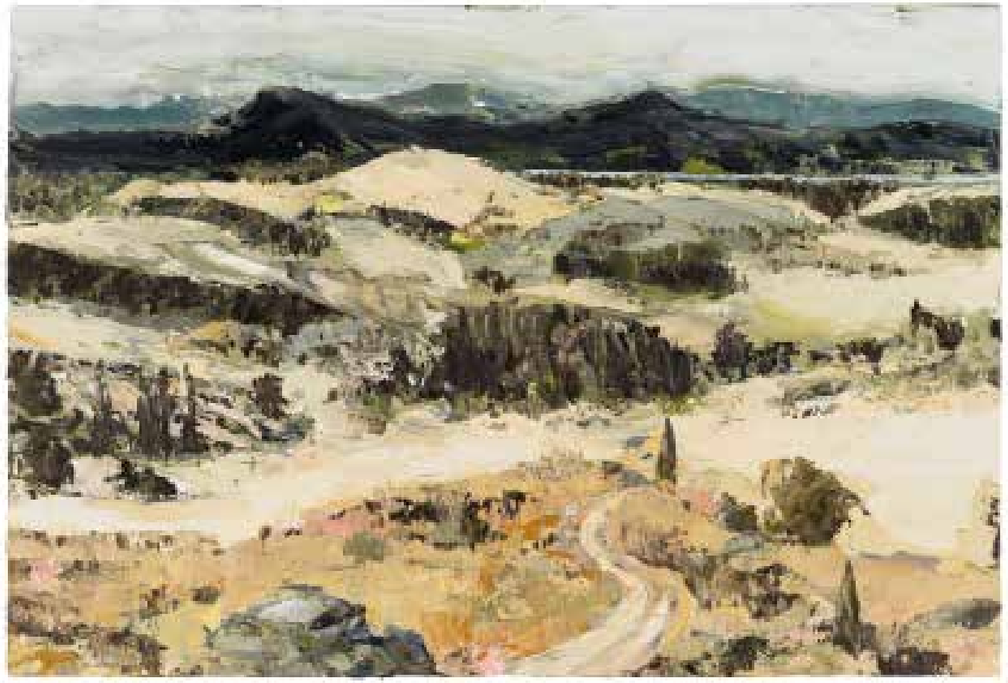
Tyndale 2020
oil on linen 41 x 61 cm



Nocturnal 2020
oil on linen 50 x 50 cm



The night we called it a day 2020
oil on linen 50 x 81 cm



From Painters Hill Canberra 2021
oil on board 51 x 76 cm



Jindabyne 2020
oil on linen 38 x 51 cm



Winter 1 2020 oil on board 30 x 30 cm
Wooli oil on board 30 x 30cm
Winter 4 2020 oil on board 30 x 30 cm

Kurrajong 2020 oil on board 30 x 30 cm
Winter 2 2020 oil on board 30 x 30 cm
Jackadgery 2020 oil on board 30 x 30 cm



Road to nowhere 2019
oil on board 40 x 60 cm

Amanda Penrose Hart

Born

1963 Brisbane, Qld, Australia

Studies

1981-83 Diploma Fine Art, Queensland College of Art, Brisbane
1989-91 Bachelor of Visual Art, Griffith University, Brisbane

Solo exhibitions [selected]

2021 *The long view* King Street Gallery on William, Sydney
2019 *Un bel dì vedremo* King Street Gallery on William, Sydney
2018 *Beautiful one day perfect the next* Mitchell Fine Art, Brisbane
2017 *High Tide* King Street Gallery on William
New Paintings Redot Gallery, Singapore
2015 *Coast* King Street Gallery on William
2014 *Acid Free works on paper show* King Street Gallery on William
2013 *Manly: Somewhere on the Australian Coast* Manly Art Gallery & Museum, Sydney
Manly: Somewhere on the Australian Coast King Street Gallery on William
2011 *New Paintings* King Street Gallery on William
2009 *Livin' Green* King Street Gallery on William
Green it up Kristian Pithie Gallery, Melbourne
Caravans in the Mist Bathurst Regional Art Gallery, Bathurst, NSW
2007 *New Paintings* King Street Gallery on Burton, Sydney
2005 *New Paintings* King Street Gallery on Burton, Sydney

Group exhibitions [selected]

2021 *From the river to the sea* Grafton Regional Gallery, NSW
Dobell Drawing Prize National Art School, Sydney
2020 *Adelaide Perry Drawing Award* PLC Croydon, Sydney
Brisbane Portrait Prize Powerhouse Museum, Brisbane
Visual Arts in the Valley Curated by Rex Irwin, Kangaroo Valley
Ravenswood Australian Women's Art Prize Ravenswood School for Girls, Sydney
Calleen Art Award Cowra Regional Art Gallery, NSW
The Pro Hart Outback Art Prize Broken Hill Regional Art Gallery, NSW
Muswellbrook Art Prize Muswellbrook Regional Arts Centre, NSW
2019 *Portia Geach Memorial Award* S.H. Ervin Gallery, Sydney
Built Forms Redcliffe Art Gallery, Brisbane
Inside/outside King Street Gallery on William, Sydney
Tattersall's Club Landscape Art Prize Tattersalls Club, Brisbane
Open Air Brunswick Street Gallery, Melbourne
Winner, *Clayton Utz Art Award* Brisbane
River on the Brink: Inside the Murray-Darling Basin National Trust S.H. Ervin Gallery and Broken Hill Regional Art Gallery, NSW
Art from the vault Manly Regional Art Gallery & Museum, Sydney
Allan Cleary Collection Hawkesbury Regional Gallery, Sydney
Cementa Kandos, NSW
Artists' Collections National Trust S.H. Ervin Gallery, Sydney
Petite Mitchell Fine Art, Brisbane
Brisbane Portrait Prize Brisbane Powerhouse Museum, Brisbane
2019-2018 *Salient - Contemporary Artists on the Western Front* New England Regional Art Museum, NSW; ANZAC Memorial, Sydney; Bank Art Museum, Moree, NSW; Muswellbrook Regional Arts Centre, NSW; Tweed Regional Gallery, NSW
Salient Australian Club, Melbourne
2018 *Directors Choice* Mitchell Fine Art, Brisbane
The Art of Friendship Gallery Lane Cove + Creative Studios, Sydney, NSW
Tattersall's Club Landscape Art Prize Tattersalls Club, Brisbane
Kilgour Art Prize Newcastle Art Gallery, NSW
2017 Winner, *Gallipoli Art Prize* Gallipoli Memorial Club, Sydney
EMSLA Eutick Memorial Still Life Award Wollongong, NSW
Coffs Harbour Regional Art Gallery, NSW
10 Australasian Artists: Artist Profile Orange Regional Art Gallery, Orange, NSW
Petite Mitchel Fine Art Gallery, Brisbane
Seven Decades: Hill End Penrith Regional Art Gallery & Lewers Bequest, Sydney
NSW Parliament Plein Air Painting Prize NSW Parliament House, Sydney
Art of Giving Sydney Children's Hospital, King Street Gallery on William
Tattersall's Club Landscape Art Prize Tattersalls Club, Brisbane
Muswellbrook Art Prize Muswellbrook Regional Arts Centre, NSW

Collections

Allens, Sydney
AMP, Brisbane
Anglican Greater Schools Collection, Brisbane
Artbank, Australia
Australian Club, Sydney
Australian Club, Melbourne
Australian National Maritime Museum, Sydney
Australia National University, Drill Hall Gallery, ACT
Bathurst Regional Art Gallery, NSW
Brisbane Polo Club, Brisbane
Broken Hill Regional Art Gallery, NSW
Clayton Utz Collection, Sydney
Coffs Harbour Regional Art Gallery, NSW
Gold Coast City Art Gallery, Qld
Hawkesbury Regional Art Gallery, NSW
Macquarie Bank, Australia & UK
Maitland Regional Art Gallery, NSW
Manly Art Gallery & Museum, Sydney
NSW Bar Association
Outback Art Inc, Qld
Parliament House, Canberra
Redcliffe Art Gallery, Qld
Suncorp Stadium, Brisbane
Sydney University Art Collection, Sydney
Taronga Park Zoo, Sydney
Gallipoli Memorial Club, Sydney
Thomas National Transport, Brisbane

Full CV available at www.kingstreetgallery.com.au
www.amandapenrosehart.com.au
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Sofala, NSW



Ghost Gums 2021
oil on board 25.5 x 25.5 cm



River stone 2021
oil on board 25.5 x 25.5 cm



Whiteness of clouds study 2021
oil on board 25.5 x 25.5 cm

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LETTERS







