Appendix One: List of Submitted Work

1. *Ella I*, Oil on canvas, 83.5 x 111 cm, 2005
2. *Ella II*, Oil on canvas, 90 x 130 cm, 2005
3. *Ella III*, Oil on canvas, 101 x 101 cm, 2005
4. *Mathilda I*, Oil on canvas, 91 x 97 cm, 2005/6
5. *Mathilda II*, Oil on canvas, 137 x 154 cm, 2005/6
6. *Mathilda III*, Oil on canvas, 102 x 175 cm, 2006
7. *Phoebe I*, Oil on canvas, 96 x 137 cm, 2006/7
8. *Phoebe II*, Oil on canvas, 96 x 137 cm, 2006/7
9. *Phoebe III*, Oil on canvas, 96 x 137 cm, 2006/7
10. *Phoebe IV*, Oil on canvas, 96 x 137 cm, 2006/7
11. *Tess I*, Oil on linen, 61 x 183 cm, 2007
12. *Tess II*, Oil on linen, 61 x 183 cm, 2007
14. *Tess IV*, Oil on linen, 61 x 183 cm, 2007
15. *Tess V*, Oil on linen, 61 x 183 cm, 2007
16. *Tess VI*, Oil on linen, 61 x 183 cm, 2007
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of Art, Washington, in association with Yale University Press, 2003, p142

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Figure 22. George Lambert, *Portrait Group (The Mother)*, 1907, Brisbane, Queensland Art Gallery, Anne Gray, op.cit., p73

Figure 23. George Lambert, *Mother and Sons* (1909), Private Collection, 1909, Anne Gray, op.cit., p 74

Figure 24. Advertisement for LG, Weekend Australian Magazine, Feb 7-8, 2004

Figure 25. Joshua Reynolds’s, *The Age of Innocence*, 1788 from Anne Higonnet, *Pictures of Innocence the History and Crisis of Ideal Childhood*, London, Thames and Hudson, 1998, p96

Figure 26. Thomas Lawrence’s *Portrait of Mrs John Angerstein and her son John Julius William*, 1799, Anne Higonnet, op.cit., p23
Figure 27. Desert Flower, Weekend Australian Magazine, April 21 –
22, 2007, Photography, Stephen Chee, Styling, Edwina McCann

Figure 28. Mary Cassatt The Child’s Bath, 1891, Art Institute of
Chicago, Griselda Pollock, Mary Cassatt, op. cit., p110

Figure 29. Jan Vermeer, The Lacemaker, c 1669-70, Musee de Louvre,
Paris, from 1000 Masterpieces of European Painting, from 1300-1850,
Cologne, Koneman, 1999, p912

Figure 30. Jan Vermeer, A Lady Writing a Letter (1671), Dublin,
National Gallery of Ireland, Griselda Pollock, Differencing the Canon,
op.cit., p216

Figure 31. Vilhelm Hammershoi, Open Doors (Interior with woman in
black on white chair, Standgade 30), 1900, private collection Anne-
Birgitte Fonsmark (Director), Mikael Wivel (Curator), Vilhelm
Hammershoi 1864 - 1916 Danish Painter of Solitude and Light, New
York, Solomon R. Guggenheim Foundation, 1998, p68

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Michael Wivel, op.cit., p48

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Pollock, op.cit., p93

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of Daily Life Thames and Hudson, p 87

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Indianapolis Museum of Art, Guy Cogeval, Vuillard, National Gallery
of Art, Washington, Yale University Press, Montreal Museum of Art,

Figure 37. Edouard Vuillard, The Stitch 1893, Yale University Art,
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1990 Silver print, Courtesy of the Artist and PPOW, New York, P.G.
Brand, Beauty Matters, Bloomington, Indiana Press, 2000, p2


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Figure 56. Vivienne Binns, *Vag Dens*, 1967, ibid p 9 *Vivienne Binns*, op.cit., p 9

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Figure 61. Mary Pridmore, *Ella I (or Girl in White Dress)*, 2005

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Figure 70. Mary Pridmore, *Phoebe II*, 2006-7
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Figure 75. Mary Pridmore, *Tess II*, 2006-7

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Figure 78. Mary Pridmore, *Tess V*, 2007

Figure 79. Mary Pridmore, *Tess VI*, 2007
Appendix Three: Bibliography


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Appendix Four: Curriculum Vitae

Education
BFA Honours (First Class), School of Art, Hobart, University of Tasmania, 2002
BFA, School of Art, Hobart, University of Tasmania, 1999-2001

Prior Education
Dip ED. University of Tasmania, 1976
BA (Hons), English, University of Tasmania, 1975
BA, University of Tasmania, 1972-75

Prior Employment
HSC English Teacher
1777-80 Hellyer College, Burnie
1982-84 Elizabeth College, Hobart
1984 Rose Bay Convent, Sydney

Exhibitions
Solo
Flow, Colville Street Art Gallery, 54 Colville St., Battery Point, Hobart, August 16 – September 5, 2007
Rapport, Entrepot Gallery, Hunter St, Hobart, March 15 – 31, 2006
Re Dress, Entrepot Gallery, Hunter St, Hobart, May 9-18, 2001

Group
Cast Members Show, Cast Gallery, N Hobart, December 1 - 24, 2007
CAST Members Show, N Hobart, December 2006
CAST Members Show, Cast Gallery, N Hobart, December 2005

Propinquity and Distance – Self-portraiture in Contemporary Painting Practice, Carnegie Gallery, Hobart, November 18 – December 12, 2004

Postcard Show, Linden Gallery, St Kilda, January 2003

Portia Geach Memorial Award Exhibition, S H Ervin Gallery, The Rocks, Sydney, September 25 – Nov 2, 2003

Tangent, Honours Graduate Show, Plimsoll Gallery, School of Art, Hunter St., Hobart, November, 2002

CAST Members Show, Cast Gallery, 27 Tasma St., N Hobart, December 2001

10.08.0’, TUU Painting Society, Sidespace Gallery, Salamanca Arts Centre, Hobart, August 8-15, 2001

Red, 3rd Year Painting Students, Fine Arts Gallery, Sandy Bay, Hobart, May 2001


Raw, Long Gallery, Salamanca Arts Centre, Hobart, Salamanca Place, Hobart, March 6 – 17, 2001


Publications

Catalogue essay


Curated Projects

Mary Pridmore, 2004, Propinquity and Distance, Self-portraiture in Contemporary Painting Practice, Carnegie Gallery, Hobart

Grants

2004 Carnegie Gallery, Hobart, $2000
2004 NAVA Visual and Craft Artists’ Grant, $450

2006 Exhibition Development Grant, CAST, $2890

Project: ‘Dream Home’ a mixed media exhibition of national and international artists examining the domestic in contemporary art practice.

Awards

PhD Research Scholarship, University of Tasmania, September 2004 – July 2007

Finalist, Portia Geach Memorial Award, SH Ervin Gallery, Sydney, Sept 25 – Nov 4, 2003

Rosamond Studio Residency, Cité Internationale Des Arts, Paris, May 3 – June 29, 2005
Appendix Five: Catalogue Essay

Propinquity and Distance -

Self–Portraiture in Contemporary Painting Practice, Carnegie Gallery, November 18 – December 12, 2004

The idea for this exhibition grew from my first glimpse of Wayne Brookes’ luxurious painting of red velvet chairs in The Gates of Paradise IV. This painting is the last in a series inspired by Brookes’ visit to the Napoleonic rooms in the Louvre in Paris. I saw it first from a peculiar perspective as I looked down from over my studio wall. Its virtuoso character was stronger for me because it was seen in a rough artist’s studio. This space served to contain the work and make the experience paradoxically more exotic and intimate. The full gold and red were muted in the studio light. Thinking about the painting later I sensed a psyche bursting through and a kind of rapture in physical space settled into my head. Distant rooms are brought to life; it’s as though Brookes has floated up and touched the ceiling and taken us with him.

Conversations with Brookes confirmed this. Through several years of painting practice, which included the traditional genres of both portraiture and self-portraiture, he began seeing himself reflected within the rooms from which came the inspiration for the The Gates of Paradise series. His central argument is that the rooms he paints are allegories of self. The exhibition is born of this concept. Self-portraiture is a wider genre than most of us think. In his words, ‘the very substance of paint becomes a pool of reflection, allowing the painter to drag out submerged issues about themselves and record them within the material.’

Within Brookes’ work the concepts of propinquity and distance reverberate. The Shorter Oxford Dictionary defines propinquity as

1 Brookes, W., (2003), Visual Virtuosity – Contemporary Quatratura Painting, An Allegory of the Portrait, MFA exegesis, University of Tasmania, p4
nearness, closeness or proximity which may relate to either space, blood, nature, relationship, belief or time. All of the work has been produced by artists working in geographic proximity to each other and completed within the last four years. More importantly, the works arise from personal experience and psychological introspection and the artists use the traditional medium associated with portraiture - that is, paint on a two dimensional surface - to re-examine concepts of self-portraiture within and across the painted surface. Each artist finds the process of painting to be intimately connected to his/her investigation.

These experiences of the artists’ propinquity, or closeness, to the subject matter are refined over time and, through the practice of painting, they become abstractions. Each artist subjects the primary experience to close scrutiny ‘as if afar they look’. Within this process lies the double vision Elizabeth Barrett Browning refers to in *Aurora Leigh* (1853-4).

*But poets should*

*Exert a double vision; should have eyes*  
*To see near things as comprehensively*  
*As if afar they took their point of sight*  
*And distant things as intimately deep*  
*As if they touched them.*  
*Let us strive for this.*

The question arises: was this connection between each artist’s modus operandi - using paint in the extraction and presentation of personal and psychological subject matter on a two dimensional surface - the result of propinquity? Had our proximity to each other influenced our decision to persist with paint, against the grain of the new orthodoxies within the art world which give prominence to artists using any medium but paint? Or was this a reflection of the Zeitgeist? Or a mixture of both? Painting and its relationship to subjectivity were coming together and reinvigorating each other. Some of us saw our
work as self-portraiture but others didn’t use that particular label, probably because traditional notions of the self-portrait have been limited to images of the artist’s face and, in particular, the eyes as a window to the soul.

Alan Young’s paintings have always been based on the world in which he lives. Raised in Hobart’s northern suburbs, from where as an undergraduate he made the daily trek into Art School on the Metro bus, his vibrant paintings are filled with the transient but repeated experiences of his everyday life – lunch in the Caf, conversations on the bus and at the family dinner table, hanging out with friends, ‘going out to raves’. These experiences are transformed into colourful, layered surfaces which explore the tensions of contemporary life as a young artist. Young says ‘My paintings are full of energy, humour and honesty. My work charts my navigation through space.’ Text is embedded into the surface and messages emerge and recede. The marks of the body are clear; there is no attempt at hiding the shaky marks from his oil-stick. Young has physical limitations to deal with, which he has made fundamental to his painting process. His use of colour is complex but childlike. A life is explored through symbol, line and colour and from the difficulty of navigating identity in post-modern society comes life and energy.

Lucienne Rickard’s work records her body in a very specific way. The works are based upon a memory not so much of a distinct moment but of many moments recalled as one - of her mother brushing her hair as a daily ritual when she was young. Rickard chose to re-enact the memory as a painterly ritual in order to both record and reconnect with the experience. She says of the work: ‘A form of memory was not only left on the canvas, but was evoked by performing the brushing. It held a sense of memory that was not consciously retained or reached for, but was, like the brushstrokes themselves, compulsive. It is this weight of the amassed gestures that conveys common memory, an entrenched knowledge of being a portion within some perpetuity.’ The works also
indicate her stature; she begins by making the marks on the canvas as high as she can reach. The marks, creamy white or ink blue, become the dominant mode of communication. In one work the canvas is scratched through and we are confronted with the wall beneath. Here, painting is stripped back to a primitive ritual.

Destanne Norris Brown’s paintings are traditional gestural works performed on shaped boards which map her body as posture. She also uses the traditional rectangular canvas. These works articulate for the viewer various emotions which are transmuted into a range of marks, at times violent. Here we see the tangible evidence of painting as a performative practice. Wild and brightly coloured paint squeezed straight from the tube but combined in complementary swirls creates a vortex in *Pool of Deception*. Is this an image of pleasure or fear? Contrasted with these images are paintings made up of thin glazes. The theme of water is clear but its mood is shifting. These works are inspired by personal experience. Mythology has reinforced her direction. ‘In most mythologies female deities journey on the rivers searching for someone they have lost or a part of themselves they hope to retrieve. This is the quest not for self but for a missing part’.  

Mary Pridmore takes the everyday, easily overlooked, moments within her home life; a portrait of her world which articulates her view of intimacy. To refute popular notions of parenting which place emphasis on an intense emotional relationship from parent to child, parenting is here revealed as a juxtaposition of lives, an immersion in certain kinds of propinquity. Each portrait deals with two figures, child and adult, in relation to each other, rather than a single figure. She wants to distance her work from the portrait as lapdog of the man (rarely the woman) of genius. The figures are contained within the same physical space but they occupy the room ambivalently; psychically they are free but physically they are close. Loose brush work and flat interacting colour

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fields within a three dimensional space pit the viewer’s experience of a
two dimensional picture plane against the illusion of three dimensional
space. Colour is vibrant. Various shades of red, the Chinese colour for
prosperity and happiness, re-occur across the paintings - the carpet, the
flowers on the girl’s dress, the woman’s shirt, the objects in the cabinet,
the family dinner table.

Painting is well suited to self-portraiture because the body leaves its
intimate marks on the canvas or board. It’s not just that the hand makes
marks directly but that a performance is recorded on the two-
dimensional surface. The artist begins with an idea, elements are mixed
and something new emerges.

The final element of propinquity occurs when the viewer experiences a
sense of intimacy with the artist through his/her work in the gallery
encounter. And what of distance, that oppositional word in the title? It’s
chiefly there, in the refinement of concepts and distillation of
experience into paint. Implicit in all these paintings is the knowledge
that huge gulfs of distance can remain at the closest of moments. So
you have it. Diverse experience and personal history mix with pigment
and its emulsifying agents to inform an on-going conversation about
contemporary painting and versions of the self.

Mary Pridmore 2004