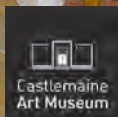




2019 LEN FOX

PAINTING AWARD



Front cover image: E Phillips Fox (1865–1915),
Bathing Hour, c.1909, oil on canvas, 180 × 112 cm,
T C Stewart Bequest Fund 1952, Acc. No. 318.

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Acknowledgement of Country

Castlemaine Art Museum acknowledges the Dja Dja Wurrung as the Traditional Owners of the
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Torres Strait Islander people and their Elders past, present and emerging.



LEN FOX PAINTING AWARD

In celebration of the life and work of Emanuel Phillips Fox (1865–1915), the Len Fox Painting Award is a biennial exhibition and acquisitive prize awarded to a living Australian artist.

Finalists are selected for their ability to successfully engage with the ideas, techniques and sensibilities in the work of E.P. Fox, as well as his experience as an artist in Australia, Europe and North Africa.

The Award presents an engaging selection of current painting drawn from work submitted by local and national artists. This exhibition invites you to reflect on an artist's legacy and influence. It presents a truly broad interpretation of E.P. Fox — drawing threads from his work into contemporary practice, including landscape painting, portraiture and abstraction. What does it mean for an artist to engage with, honour or challenge the work of an artist they admire?

The Len Fox Painting Award has been judged by Geoffrey Smith, Director of Sotheby's Australia and an expert in Australian Art. As an acquisitive award, the winning work will enter the Castlemaine Art Museum Collection, alongside the popular works by Emanuel Phillips Fox.

Presented with support from The Len Fox Bequest and the Castlemaine Art Gallery and Historical Museum Trustees.

SETH DIEGO BIRCHALL



AS A PAINTER I am concerned with the medium's history, its versatility and its narrative and romantic possibilities. The origin of the work *Don't Throw The Diaper In The River (Bali Studies)* came about while trying to dispose of my daughter's soiled nappy in a carpark bin in Bali. On seeing us about to rid ourselves of the offending rubbish, the parking attendant advised us not to use the bins provided but to throw it over the fence and into the river. It is that river, and part of its banks that are depicted in the painting. Lacking, of course, the floating nappy, its fate I cannot say that I remember. Those very banks at that very moment were dappled in hot and steamy sunlight coming in through the trees

while being diffused with the smoke of satay fires, burning coconut husks and rubbish.

SETH DIEGO BIRCHALL is an artist based in Sydney and Bali. He is currently working towards solo shows in Melbourne with the Tristian Koenig Gallery and Colossal Youth Exhibitions New York. In June he will undertake an artist residency at Kedewatan Residency Program (KRP) in Bali where he will be extending his painting practice and working with local wood carvers. In September 2019 Birchall is travelling to Copenhagen, Denmark, to participate in ENTER Art Fair on behalf of the Tristian Koenig Gallery Melbourne.

Don't Throw the Diaper in the River (Bali Studies) 2019

oil on canvas

153 x 122 cm

LYNNE BOYD

A FASCINATION WITH the sea, the coastline and the role of light within painting establishes connections for me with the masterly and evocative paintings of Emanuel Phillips Fox. The figurative aspect in his work I sense outside the picture frame in my own that is, in the role of the painter and the beholder. For Emanuel Phillips Fox, sky and clouds inform the figurative narration of the painting. Airy, cloudy, light filled spaces abound in his work, dappled light shapes figures, landscape and seascape. In my painting, the imagery is comprised of cloud forms suspended over Port Melbourne beach. The clouds have been inspired by studying

the frescoes of Renaissance artist, Piero della Francesca. Afternoon light infuses the space with various shades of blue delineating the shapes of the clouds depicted. A silver-grey sea underlines and supports the cloudage above. The human presence lies outside the image in the role of the painter and the eye of the beholder.

BOYD WAS BORN in Melbourne and studied at the Victorian College of the Arts. She moved to the Bayside area and commenced drawing and painting Port Phillip Bay, and has completed a Masters in Fine Art at Monash University.



Piero della Francesca Clouds Over Port Phillip Bay 2019

oil on linen
122 x 53 cm

ANGELA BRENNAN



MY COUSIN JOSEPHINE in her fish dress in Sicily was inspired by a recent visit to Sicily. In July 2018, my extended family stayed on the island of Ortigia, Siracusa, part of Magna Grecia in the ancient world. I have painted Josephine in front of the Temple of Apollo, built in the sixth century BCE. The driving force of the image is Josephine exploring the sites in Siracusa, in her green fish print dress, steeped in the yellow and blue light of the Mediterranean locale. The painting occupies a realm between figuration and abstraction, referencing the past but belonging in the present.

ANGELA BRENNAN (B.1960) has worked as a professional artist for 30 years and has exhibited in numerous solo and group exhibitions in Australia and internationally. She is represented by Niagara Galleries in Melbourne and Roslyn Oxley9 in Sydney. Angela has been awarded several artist's studio residencies, most recently at the British School of Rome, 2015, and was artist in residence at the University of Sydney Archaeological excavations in Cyprus in 2016. Her work is represented in major public and private collections throughout Australia and overseas. Angela holds a BA in Painting from RMIT, and a PhD in Visual Arts from Monash University.

Portrait of my cousin Josephine in her fish dress in Sicily 2018

oil on linen
62.x 51 cm

LYNDELL BROWN AND CHARLES GREEN

E. PHILLIPS FOX'S paintings are above all marked by his generous cosmopolitanism which was signified by his very wide travel and love of depicting hospitality, of figure groups at leisure. *Black Range* (2019) sees two collections of images unified by both themes – one group shows travel, water, a ship departing London's harbor, the East; the other collection shows hospitality, travelers around a fire at night, musicians creating music together, an Australian soldier (Green's uncle) surrounded by children in Palestine in 1941, a seashore at dusk – all set against a view of Western Victoria in late afternoon as dusk edges across a liminal landscape that E. Phillips Fox might have enjoyed.

LYNDELL BROWN AND Charles Green have worked together as one artist since 1989. They are represented by ARC One Gallery. Working across mixed media on paper, oils, photography and overpainted digital prints, they have built a unique vocabulary that speaks to the contemporary condition. They were Australia's Official War Artists in Iraq and Afghanistan in 2007–08. Their works have been acquired by most Australian art museums including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales and Australian War Memorial.



The Black Range 2019

oil on linen
155 x 155 cm

STEPHEN BUSH



THROUGHOUT MY DECADES-LONG career, I have explored the history and possibilities of figurative painting. The figure in the landscape is one of the oldest conventions in the history of art, and I, like others, attempt to reinvent its narrative possibilities with each painting I endeavour. *Marchisio* approximates the contemplative atmosphere and implicit intrigue within E. P. Fox's paintings. I consider the homage he pays to certain European genre painters, as well as the post-Luminists, whose use of light and space tended to illuminate yet intentionally obscure the subjects depicted. Such technical slippages resonate.

***Marchisio* 2018**

oil and enamel on linen
183 x 183 cm

STEPHEN BUSH (B. 1958) graduated from Royal Melbourne Institute of Technology in Fine Arts in 1978 and has since gone on to have a prolific professional career. His works are held in the National Gallery of Australia, all State and various regional galleries throughout the country, including private collections globally. Bush has been the recipient of numerous awards and grants, including the Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Victoria, 2007; and, the Australia Council's Visual Arts/Crafts Board Studio residencies in Paris (1993), New York (2012), and London (2016). He lives and works in rural Victoria.

YVETTE COPPERSMITH

ECHOING THE POSE in Man Ray's iconic photo *Noire et Blanche*, 1926, my painting places a sculptor's maquette beside the image of a woman. The maquette is one half of the original sculpture *Soft Kiss*, 2011, by my friend Sanne Mestrom, and references Constantin Brancusi's *The Kiss*, 1916. The relationships at play in the painting process move across time and space, and this work is forged through a friendship between contemporary artists who actively engage with a visual language of the past. The posed embrace of the self-portrait and the maquette portrays the connectedness of art and artist. It metaphorically references the international art world relationships E. Phillips Fox forged throughout his career,

during a time in Australian art when European Modernism was sought out and whose academic approach was an influence on later developments in Australian Modernism. The figure's complexion and costume, the tonality of the palette, and the painterly flowers resemble those found in the work by E. Phillips Fox, *Portrait of a Young Girl*, 1906, which is held in the NGV collection.

YVETTE COPPERSMITH GRADUATED from the Victorian College of the Arts in 2001. She exhibits nationally and internationally, with work held in public and private collections. In 2018, she won the Archibald Prize, and has been a finalist in numerous awards.



Self-portrait with Still Life (Sanne Mestrom, Soft Kiss maquette) 2018

oil on linen

122 x 101.5 cm

HELEN COTTLE



IN THE MIDST of a recent drought my attention was drawn to the fragility of the landscape—dry death and lack of colour. I chose to depict this local scene on a grand scale, capturing a moment in time when new growth announces the emergence of spring and quenching the thirst of parched land. Due to the challenge of the need of a predominately green palette, I approached this thoughtfully by using a series of warm and cool hues to help describe cool temperature and soothing atmosphere, attaining a sense of rebirth and regeneration.

HELEN COTTLE WAS born in Williamstown, Victoria in 1962. Helen is a self-taught and self-educated artist who paints in all mediums in a realist/impressionist style. Influenced strongly by many of the early Australian artists, Helen has a particular passion for landscape however enjoys many varied subjects. Currently working as a professional artist and art educator in the Macedon Ranges, north-west of Melbourne, her home for the past 30 years. She is a popular and sought after tutor and teacher, currently conducting classes and workshops in various regions across Australia. Helen has also conducted several workshops for the National Gallery of Victoria, and exhibits widely throughout Australia.

Dream of Spring, from Mount Tarrengower 2019
acrylic on linen
62 x 92 cm

GREG CREEK

GREG CREEK'S PRACTICE represents a political perspective on personal and public histories: engaging narrative, allegory and satire in large painting, drawing and installation projects. His work *R & R 1989*, pictures an interaction between a young boy and an adult man, perhaps a father, a coach, or mentor. They are seemingly uninterrupted from their exchange as they both turn to regard the viewer. Like Phillips Fox, who often painted tableaux of intimate activities with women as the subjects in naturalistic painterly settings, this painting focuses upon a shared moment of empathy within a painterly pictorial space.

However, what appears to be a palpable exchange is in fact a dialogue between a man and a painted image – an image that may represent a projection, or in some sense, a younger self. This is achieved through a play on the notion of the painted ground, a red-ochre understain shared between the internal canvas, the actual canvas, and the floor. The title suggests the image is a moment outside the present, yet existing as a viewing experience always in the present. The painting becomes a parable-like reflection on perception and meaning in painting and on codes of male vision and experience.



R & R - 1989
oil on canvas
183 x 127 cm

JESSE DAYAN



JESSE HAS LONG been inspired by E. P. Fox's layering of broken colour to recreate not only the visual effect but also the physical feeling and temperature of raking outdoor light. As with the Impressionist tradition extended upon by E. P. Fox *Estella* takes as a starting point a simple motif from contemporary life. An engagement with colour and form that is independent of direct observation transcends the everyday nature of the subject to create a contemplation of more universal qualities. Whereas E. P. Fox predominately

used colour to create a resonance faithful to nature, the colours in this portrait deviate in a subtly discordant way. The effect is slightly disquieting and firmly contemporary.

JESSE DAYAN IS a Melbourne based artist. He has been a finalist in several national art awards including The Arthur Guy Memorial Art Prize (three-time finalist), The City of Albany Art Prize, The Bayside Acquisitive Art Prize and The National Works on Paper Award.

***Estella* 2019**

oil on linen
50 x 45 cm

KENNETH FELSTEAD

E.P. FOX'S USES of aspects of Impressionism correlate in part with my interest in the notion of essence. Both look to re-present landscape through the evocative capabilities of the uses of colour and the undisguised exploitation of paint in ways that are interpretive, and at the same time suggestive, of a personal, and hopefully revealing, perception of the landscape. My ambition is to echo the achievements of an ode – a sung poem which provokes through its formal organization and the emotive characteristics

of song, a sense of the essence, the ineffable – via a connotative play of paint and colour.

KENNETH FELSTEAD HAS a PhD in Literature and Philosophy, and a Diploma in Art (painting), from T.S.T.C. He has taught at eight High Schools across Victoria, and a teacher of English and Literature for Year 11 and 12 for 25 years. He was also a finalist in the Len Fox Painting award 2016. He has multiple academic publications.



Ode to Sutton Grange Hills 2017

oil on oil paper
48.5 x 59 cm

GEORGE GITTOES AM



THE AMERICANS DID not directly destroy Babylon's archaeological treasures, but ISIS did. The vengeful side of Ishtar has come to the fore. Goddess of Love and War, what a contradiction, but strangely appropriate. 'Ishtar' has proven to be one of the most difficult works of my career and forced me to make technical breakthroughs by using latex to block out areas while stamping over others with ancient wooden stamps from Afghanistan. I have been working on developing the 'Ishtar' composition in my diaries and drawings since Iraq in 2002.

DR GEORGE GITTOES AM is an Australian artist, photographer and filmmaker. Acclaimed as one of Australia's most important artists, his works have been collected by Museum of Modern Art in New York and Museum of Fine Arts in Houston, Texas; National Gallery of Australia; Queensland Art Gallery; Museum and Art Gallery of the Northern Territory; Museum of Applied Arts and Sciences, and numerous regional galleries. Gittoes was awarded the Sydney Peace Prize in 2015, awarded the Bassel Shehade Award for Social Justice at Syracuse University in 2013, and has won the Wynn Prize and twice won the Blake Prize.

Ishtar 2018
oil on canvas
214 x 183 cm

JANE GREALY

I LOVE DOG Park. At about 6:15am, people trickle in with their dogs and the day begins. Much of the time, dog park is empty of people. Tall trees and birdsong conceal the fact that the park lies within a highly urbanised inner-city suburb. I often wonder what ensues when no one is around. This painting is not an observation of an event I have seen or captured, but of my thoughts of people, of dogs and of this space. The only actuality is the painting. *'What we see habitually confirms us. Yet it can happen, suddenly, unexpectedly, and most frequently in the half-light-of-glimpses, that we catch sight of another visible order which intersects*

with ours and has nothing to do with it.' John Berger, *The Shape of a Pocket*, describing Pentti Sammallahti's photographs.

MOST OF MY working life has been as an architectural illustrator, a career based on the observation of existing buildings and landscapes and the creation of imagined ones. It has allowed me to travel the world and to imagine the future. Recent recognition includes the Andrew Fisher Portrait Prize (Winner), the Tattersall's Landscape Art Prize (People's Choice Winner) and the ArchiGraphicsArts Competition, Moscow (Winner).



One Night at Dog Park 2019

oil on linen
82 x 116 cm

JULIANA HILTON



I HAVE ALWAYS been drawn to work which connects the artist to their environment. When I was an art student in the late 1950s and early 1960s, I loved the work of the Post-Impressionists and Expressionists, and still do. My friends and I always carried our sketch books and while chatting, would be drawing each other and our surroundings. Later, when I was at home with small children, I continued to draw and paint my immediate environment: exteriors, interiors, a combination, often with a view through a window or door, or reflection in a mirror. E. P. Fox is usually called an Australian

Impressionist painter. He arrived in Paris in 1887, as the Post-Impressionists were emerging and using larger areas of bold colour, which is also evident in much of his work, and the subject matter is always intimate; whether he is painting figures, interiors or landscape. My painting in this exhibition is a continuation of my recent work, *Studio Interiors*, my studio table with art materials, a small Matisse print, my Onion Mirror, reflecting a large painting with still life including fragments of an *Immortelles*, seen in our old cemeteries, and on the easel, a work in progress.

Lyttleton Street Studio with Onion Mirror 2019

oil and collage

91 x 152.5 cm

MARK HOWSON

IT WAS THE landscape and the light of the high plains that brought me to the Macedon Ranges. My work has always responded to the environment I live in and everything I need for the imagery in my paintings can be found in the surrounding landscape and my immediate environment. My painting, *Late Light*, is my impression of a scene I pass on the road north out of town. On the brow of a rise, silhouetted against the sky, a small shed sits next to a berry-laden hawthorn tree casting long shadows downhill.

I WAS BORN in England in 1961 and emigrated to Melbourne in 1969. I studied Art & Design at Prahran College and Painting at the VCA in the early 1980s. I was a founding member of Roar Studios, the artist-run gallery and studio spaces which opened in Fitzroy in 1982, where I first started exhibiting my work. I now live and work on a small farm near Kyneton.



Late Light (Cypress, shed and hawthorn) 2019

oil on linen
92 x 112 cm

TONY IRVING



PHILLIPS FOX WAS an astute observer of his contemporaries and brought a marvellous sense of place to his paintings of both everyday scenes and the rich and often romantic sights that he encountered on his wide travels. His ability to capture light and his exceptionally clever use of a high-key palette means that his paintings retain a lightness and freshness even today. For me, capturing the light is an intrinsic part of any of my paintings. When spending time in Castlemaine, I was particularly struck by the colours that often saturated the sky in the late afternoon and early evening. At street level, life seemed to go on quietly but there were lengthening shadows and almost stage-like

light bouncing off the walls of the town's classic buildings. Capturing that mood, as Fox might have, but in a contemporary way, and adding small but subtle details to give a sense of place, was the challenge.

TONY IRVING IS a Melbourne-based artist, who has been exhibiting his realist paintings since the mid-1960s. He is a master colourist and particularly enjoys the subtlety of light and the challenge of imbuing his works with light and its distinctive refraction off myriad surfaces. Irving is always telling a story in his paintings, weaving together a narrative arc that invites the viewer to contemplate the works.

That time of day 2019

oil on canvas
97 x 127 cm

HILARY JACKMAN

FORMAL TRAINING AT art school led to working as an illustrator until painting took over my life. Learning by example from the diverse arts community around Eltham led to forming a group who shared a common interest in Tonal Impressionism. We painted together around Melbourne and shared borrowed studios with guidance from many teachers, most being ex-students of Max Meldrum. We exhibited at the Victorian Artists Society.

OVER THE YEARS, I have travelled and painted in Europe for nearly four years. My partner, Jeph Neale and I built a studio house

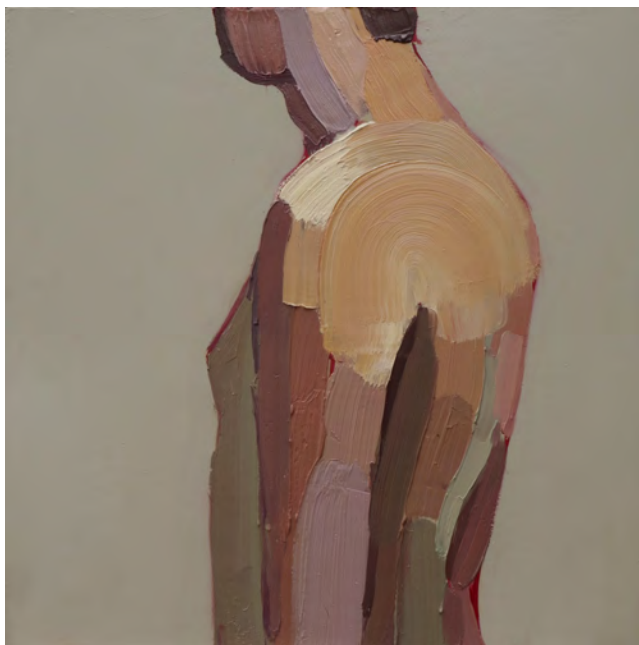
in the bush which provided a place and space for pursuing landscapes, the figure, interiors and still life. In 2000, Jeph and I completed our degrees in fine art which led to setting up a studio complex in Northcote which we now share with 70 artists. My current work references my history of observation. With a studio practice I can control the light and create conditions from a sunny day to a moody evening, I choreograph everyday objects to play a role and paint in way that implies the transient nature of things. Essentially, I play with light to unify chaos.



Moonlight 2017

oil on linen
77 x 114 cm

DYLAN JONES



I'VE ALWAYS BEEN drawn to capturing the ever-changing light of a scene whether I am painting life models in the studio or *en plein air*. To do this, I utilise a stripped back primary palette which allows me to effectively manipulate tone, temperature and hue. In order to intensify my subject, as seen with my piece, *Less is More*, I often exaggerate colour temperatures by placing cool and warm colours side by side in a similar style to E. P. Fox. To further this exploration I have, for the past nine months, crafted my own paints from raw materials.

I HAVE RECENTLY booked a trip abroad for 12 months with the hopes of continuing my artistic development and encouraging cultural exchange. I will be completing a course with De Atelier (Netherlands), to learn more about the traditional techniques of collecting pigments from local materials. I hope to blend both the traditional and innovative techniques I learn overseas to use in my future works. I also seek to pass on this knowledge to the Australian art community with the aim of influencing young artists in a similar way to E. P. Fox and his influence on the Melbourne School of Art.

***Less is More* 2019**

oil on board
100 x 100 cm

ASH KEATING

I OFTEN REFER to my practice as an ongoing study into the *push and pull* of paint, where the atmospheric butts up against the heavy layering and subsequent dripping of pigments and mediums. The intention of this is to ultimately create a window into deeper thought about our interaction with place at any given time. When I look at E. P. Fox's work I see the break of dawn on a clear winter's morning as much as I see the warm glow of a summer afternoon facing the oncoming

dusk. Time is important here, as his brilliance lies in the ability to create mood through light – more specifically light that could be recognised as a particular time of day. The *push and pull* in my work is in fact the confrontation of light and dark, more or less, density and weightlessness, much like what I see in not only the subject, brushstrokes, and compositions of Fox's work, but the way he was able to command atmospherics through the brilliant representation of light.



Gravity System Response #85 2018

acrylic on linen

two panels 180 x 90cm, total 180 x 180 cm

CLAIRE KIRKUP



THIS WORK EXPLORES the character behind a convict ancestor of mine, Jane Foster, born in 1809. Arriving in Australia from Ireland in 1830 at twenty-one years, she served her seven-year sentence for Vagrancy. Starting a family of her own, she made her way to Campbells Creek near Castlemaine setting up camp during the Gold Rush period. Jane's true character shone, where her disenchanted nature and willingness to make money found her supplying illicit alcohol from her tent to the diverse cultural environment on the Goldfields. Alcoholism was widespread at the time, and this led to her accidental death, falling down an unmarked mine.

AFTER LIVING ABROAD for two years and gaining initial inspiration from contemporary American and Canadian Folk artists, I started painting. My work explores stories and responses to our world right now, through contemporary landscape and figurative painting. Jane's character and situation is as relevant now as it was then, and I have recreated her using rigorous intermittent brush strokes and colour, expressing the idea of a timeless moment that she wants us to see. Completed using a mop, brushes and acrylic paint empathetically applied; emulating her domestic life, the energy showcases her tenacious ability of opportunism.

The story of Jane 2019

acrylic on canvas

160 x 160 cm

STEPHEN LEES

THIS PAINTING WAS done in tribute to the South Arm peninsula, south east of Hobart; its shallow bays, pale mudstone headlands and its endemic and exotic vegetation. Beginning as a loose patchwork of surfaces characteristic of the area, the painting slowly evolved a deeper and more specific space. A space that oscillates due to a foreground which is muted and a middle distance that is defined in a higher key. The consequent effect is designed to help the space be read in a series of scanning sequences, the way I feel we most commonly experience the landscape; rarely holding all relations at once. In this sense, the painting is as much about how we perceive the landscape as it

is about the place itself. Some of the most enduring influence on my painting has come from those artists active from the late 19th century who modelled form chromatically: Bonnard and Vuillard in France, Bunny, Phillips Fox and his wife Ethel Carrick in Australia. The paintings of Fox are about definitive mark making. The resultant rich and flickering surfaces had an impact on me, including the first Fox work I saw, *Summer*. It is testament to his genius that at least part of what I remember from that first encounter was the tactile quality of his paint. This, and his shimmering colouration all held in such tight tonal relation has remained with me right up to this recent painting, *South Arm*.



South Arm 2019

oil on linen
122 x 182 cm

CLAIRE LEEUWIN-CLARK



BELINDA IS A terrific batsman. During January, we had family to stay, which meant lots of games. That, obviously, included cricket. We watched from the verandah, as Belinda proceeded to hit the ball all over the garden, her twin sons bowling and wicket keeping. There was lots of cheering and clapping from the crowd. I thought it was a great image which needed to be painted. I

have kept the painting quite simple. From the verandah all the detail disappeared. I've heightened the green to give a feeling of space and to unify the picture. In its simplicity, I wanted the painting to evoke happy memories of family and holidays in the bush, far away from the formality and structure of modern, busy lives.

The Twins and Mum (43 not out) 2019

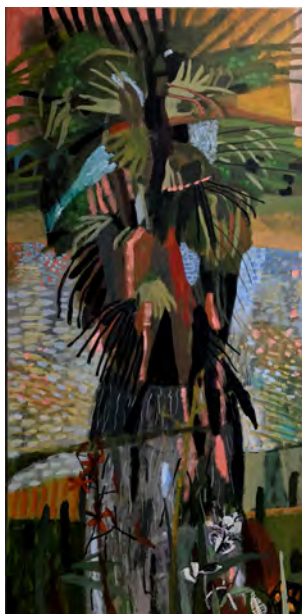
oil on canvas

75 x 152 cm

JULES McCUE

CÉZANNE'S *Blue Vase* caught my child's eye, as did Monet's mesmerising lily ponds at the Marmottan, Paris, 1977; shimmering textures, light and shadow of Degas's ballet tutus, expressing French *joie de vivre*: E. Phillip Fox's French era.1880s *Jervis Bay Scenes*, beaches, figures: *Reed Songs*, a farm pond – playful investigations of light reflection in nature, inspired by Monet and Olsen. Drawn to waterside subjects like the French Impressionists, and Emanuel Phillips Fox, adopting much of their method, some *plein air*, but as does he, combining elements, making pleasing in-studio compositions. We both pass the baton by teaching. Sharing

his romance with France, I visited St Etienne and Lyon in 1995, studying language, art and culture. In 2000, I explored seaside Normandie and Bretagne, before roaming the wild, Irish, west coast. Later, Picton offered depictions of the *Thirlmere Lakes*, now disappeared. Living around Hobart and *Bruny Island* provided many watery, visual delights. Returning to the capacious *Lake Illawarra* – dressed in new and old fronds is a young, solitary Cabbage Tree Palm. Exotic Japanese lilies – high fashion by water, depicted by juxtaposing Gauguin's reductive shapes and impressionistic, dappled light on water, like Bonnard and Vuillard.



Exotica in Her Finery at the Lake, 2019

acrylic and pigment on canvas

152.5 x 76 cm

DANI McKENZIE



DANI McKENZIE'S PRACTICE stems from an interest in the history and culture of vernacular photography and how this history might be reassessed through contemporary painting. Engaging with the work of Emanuel Phillips Fox, McKenzie works specifically from analogue photographs that depict the rituals of everyday life, focusing on the play of light and shadow and vivid Kodachrome colour to construct images that are both strange and familiar. A contemporary perspective on the subject of mother and child, *Visions V* aims to question how we relate to the photographs we make of ourselves, and how these kind of images open up a space between what we remember and what was.

Visions V 2019

oil on linen
46 x 61,5 cm

McKENZIE GRADUATED FROM the National Art School, Sydney in 2016 with a Masters degree in Painting. Upon graduation she was awarded the prestigious Onslow Storrier Residency at La Cité Internationale des Arts in Paris, which she undertook in 2017. McKenzie has had several solo exhibitions in Melbourne and Sydney, is a two-time finalist in the Bayside Acquisitive Art Prize, received the Nick Waterlow Award in the Macquarie Group Emerging Artist Prize in 2016, and was awarded the Belle ArtStart Prize in 2015. She currently lives and works in Melbourne.

DAVID McLEOD

MY LONELY HOUSE sits in isolation and solitude, nestled into the background of a looming hilly rainforest with snow in the foreground. The house is secluded and mysterious, located just outside of Warburton, an area of creeks and lagoons, mist, timbered hills, winter snow and soft light. Many of E. Phillips Fox's landscapes have a palpable dignity and poignancy that I think of when I painted this. His use of both soft light contrasting with defined colour and tone are approaches I use to create atmosphere in my paintings. The soft Impressionist style of many Scandinavian landscape painters from the late 19th century also has an influence. I painted in this soft

style to capture the sky, the land and light, and to define the narrative of the house and its relationship to its natural surroundings.

AFTER THIRTY-FIVE YEARS as a landscape painter, I continue to be influenced by the Romanticism of Turner and Constable, Australian Impressionism, and recently Scandinavian painting. I studied Fine Art at RMIT from 1979 to 1982. After graduating I have worked in several shared studios, and have been at my current studio in Brunswick since 2000. I have a solid commitment to continually exhibit in both solo and group shows and have been the finalist in a number of notable Art awards.



House in The Woods 2018

oil on canvas

66 x 71 cm



THIS SMALL OIL painting is from a body of work that attempts to reflect the strength and emotional rest that is found in quiet contemplation and stillness. I have used simple landscape designs overlaid with a select palette and intense tonal ranges as narrative tools. This work titled *Winter* is, in essence a story of self, as portrayed in the image of two figures simply staring out to sea, but to no particular object. They are quite inanimate and untroubled, engaged in a timeless activity. The figures are anchored

in the rocks while the sea is heaving and unpredictable around them. The place where they are standing is a place of high intensity and danger, yet the figures remain still and strong. This is an everyday scene. It's a timeless activity. It can be seen on any day in any coastal town globally. Its narrative is simple yet complex. E. Phillips Fox used everyday scenes as the vehicle to carry a palette of rich expression. I hope in some small way that I have been able to achieve a whisper of this.

***Winter* 2018**

oil

17 x 50 cm

ROBERT MALHERBE

MY PAINTING PRACTICE is a commitment to direct visual experience, and has an affinity with anyone who has taken on the arduous task of *plein air* painting. When I was young and learning to paint in the 1980s Post-Modernism was the governing style but, cheekily, I felt most drawn to the paintings done 100 years before. E. Phillips Fox was always a favourite, the way he locked in visual experience so that it travels through space and time, the fashions may have changed, but the images haven't aged. His landscapes will always have a 'thereness' about them. That gentleman will be helping that lady onto the ferry forever and all bathed in the astonishing bright light of which Fox was a master. As a

young artist, I always thought, "How does he do that?" I think the only way to achieve this is by continually looking and working. This painting of the *View from Camel Rock* executed directly from life with sand blowing about is an attempt to achieve similar results.

ROBERT MALHERBE EMIGRATED to Australia in 1971 from Mauritius as a young boy. He worked as an animator before travelling and living in Europe. In 2010, Robert was awarded the highly sought after Art Gallery of NSW Residency at Cité Internationale des Arts in Paris. He has exhibited locally and nationally and has been a regular finalist in prestigious prizes.



***View from Camel Rock* 2019**

oil on linen
41 x 41 cm

AMANDA MARBURG



MY PROCESS BEGINS with the construction of small three-dimensional plasticine models inspired by film, literature or art history. Once made, I photograph each model and use the resulting two-dimensional picture as the basis of a painting. Since moving my studio and home to the base of Hanging Rock, I have become fascinated with Joan Lindsay's novel and Peter Weir's film adaptation of *Picnic at Hanging Rock*. Set at the time E.P. Fox was painting around 1900, both romantically depict the Victorian/Edwardian period. *You'll have to love someone else* depicts a naively constructed plasticine portrait of the film's most recognised character, Miranda, framed by the Hanging Rock landscape. The painting

features dappled light and costume details, indicative of the period. It is in this visual common ground, that best highlights the dialogue between Fox's painting then and my practice now.

BORN IN 1976 Marburg lives and works in Central Victoria and has held regular solo and group exhibitions throughout Australia. Marburg was the recipient of the Australia Council Rome studio in 2008, the Barcelona studio in 2016 and a finalist in the 2011 and 2013 Archibald Prize. Represented by Sutton Gallery, Melbourne and Olsen Gallery, Sydney and New York.

***You'll have to love someone else* 2019**

oil on linen
61.5 x 82 cm

RICK MATEAR

AT THE BEACH is a modern version of the subject/genre painting of Emanuel Phillips Fox. I have experimented in a similar way, capturing the beach's colour and light. Like Fox I was influenced by Impressionism. The relationship between figures and the environment, common everyday scenes. I want to transport the viewer to that warm sunny day, gentle soft breezes. I have used fragmented colour and shape – influenced by pointillism and aboriginal art. Varied strokes on the canvas reflected in a calm and sensitive way that unfold and tell a story that the viewer can enter.

RICK MATEAR WAS born in 1960, and graduated from the Victorian Collage of the Arts in 1981. Matear was awarded the Sara Levi Scholarship and has had a successful career in Painting for over 35 years. Matear has held two exhibitions a year in various states of Australia and Europe, with completed residencies in Turtle Island, Venice, Grimaud and Antibes. Matear is well known for his interpretations of the Mornington Peninsula and his ability to capture light on water, and in 2018, published the children's book *Ant Day*, illustrated and written by Rick Mater, and endorsed by the Wurundjeri Tribe.



***At the Beach* 2017**

acrylic on linen

56 x 77 cm

DAVID MOORE



E. PHILLIPS FOX'S work in remote places such as Tangier inspired me to use the motif of a tent as it resembles both a place or refuge but also transience. In this painting, I was trying to depict a clarity of daylight and the feeling of a wide-open space as a backdrop for the refuge of the tent. The ability to place subjects in a context that makes one query it's meaning has always interested me. These are qualities I respond to in the works of E. Phillips Fox.

I GREW UP in an art household as my father was a painter. I studied art locally and in London. I have painted and exhibited my work from an early age. I have taught art privately for many years, previously at Montsalvat and more recently in Elphinstone. I am represented by public and private collections, most recently by the Geelong Gallery.

Refuge 2019
oil on linen
90 x 120 cm

ANH NGUYEN

MY PAINTINGS ARE a response to the visual excitement found in life; my motifs revolve around daily rhythms, human activity and small moments. I am interested in finding that space between perceptual painting and something more abstract, and using colour relationship and shapes to describe the effects of light. My painting *Streetscape, morning hour* is part of an ongoing series of paintings made from my balcony, often *plein air* and other times from behind the glass, observing and noticing the different times of day, especially the golden hour, and the change of seasons.

ANH NGUYEN LIVES between the escarpment and the sea on the NSW South Coast with her partner and four children. She was recently the winner of the Basil Sellers Art Prize 2019, and has been a finalist in the Eutick Memorial Still Life Award, St George Art Awards, and Little Things Art Prize. She has exhibited with Special Group Studios (the former Ray Hughes Gallery site), Saint Cloche Gallery, Walcha Gallery and A.K Bellinger Gallery, as well as the local annual Scarborough Art Show.



Streetscape, morning hour 2019

Acrylic and oil pastel on canvas board
35.6 x 45.7 cm

BRENDAN NICHOLL



I PAINT *en plein air*, being there, immersing myself in the feeling of a place is important. I seek to illustrate the nature of the landscape as it appears to me, observing the distinct botanical forms, the colours, the light and shapes at different hours. I tend to dwell upon scenes that offer some soothing aspect visually and mentally, scenes that capture emotion, that are understood by all and that instantly transcend culture. This scene

was in my immediate environment, the light conditions were fleeting and the leaves were falling. This happens but once a year and the challenge was to capture it before it quickly faded. At this time the whole valley in which I live is filled with the ambient light of autumn. In the poplar grove, light and colour is all, my local Aurora Borealis. Poplars are iconic in Impressionist painting, they are my timeless link to painters of the past.

Autumn Light, Campbells Creek 2019

oil on canvas

25.5 x 30.5

ESTHER OLSSON

ESTHER'S PAINTINGS ARE vibrant narratives that generate a graphic grid system, playing off her imaginative worlds. She works with gouache on paper using a flat application. Esther's stylistic method incorporates a complimentary integration of the grid system and reference to coded stories that use image repetition to tell stories about her own experiences and day to day life. Esther references Fox's female figure depicting affluence by surrounding her with flora and

fauna in the way Fox used furnishings and drapery. She engages with Emanuel Phillips Fox in that her paintings are joyous and vibrant, celebrating light and colour. The intention was to create an overwhelming feeling of comfort and protection. This painting was created to regain power after a very public battle to protect three of my paintings. Imagery in this work depicts, growth, loss, power, needs and protection.



Protect 2018
gouache on paper
180 x 140 cm

LORI PENSINI



THE BANKSIA IS known for its resilience and adaptation. In my art practice it represents the women in our family, pioneering ilk that have weathered life's adversities to bear blooms of unassuming greatness. Cousin Tyler wears the *Dryandra banksia* bloom at her throat, symbolic of her heritage and the voice and stories of the past generations of the women that have shaped her. I adore the intimacy of E. P. Fox paintings, the tenderness of his figures in landscapes, and wanted to emanate this using the figure/landscape combination. As the landscape is inherent to our shaping, I wanted it to come from within the character, instead of the character being set in it.

DRAWING FROM LORI'S ancestral heritage of eighth-generation grazier, botanical and animal forms are prominent and integral. The exploration of the relationship between man and his environment and the shaping of both, both constructive and ruinous is a constant thread and deliberation. In recent years Lori's work has consolidated to explore the recently discovered Aboriginal lineage to her pioneering family tree, which excitingly continues to add to the jigsaw of her being and comprehension of the form her paintings take.

Flower - Dyandra 2019

oil on linen
100 x 93 cm

STIEG PERSSON

A SUNLIT SEAGULL hovers above five black and white shapes adorned with patterns derived from the ironworks of Venice – a city of *contre-jour*. This scene is surrounded by scallop shells, the Christian symbol of the pilgrim, and enveloped in an Edwardian sunset-pink cast. Pilgrims today are the global middle-class, their Euros floating amongst tentacles of golden graffiti filigree. Seeking the romantically picturesque, their sheer presence is now slowly ruining what they seek. The floating gull oversees a city that many feel is now being scavenged. Over a century ago, Emanuel Phillips Fox positioned travel as an activity of the leisured middle class. His paintings of Venice

documented the great tradition of the artist as traveller. Conceived in the same spirit, *Lido* is a twenty-first century account of the same activity and an homage to an intensely beautiful place, with a wistful undertone.

SINCE 1983, STIEG Persson's practice has interrogated the continuing possibilities of painting. Combining an array of disparate influences and reflections, Persson's paintings appropriate found imagery, calligraphy and text, Rococo design, and signifiers of class and taste. In combining these elements in a single pictorial frame, Persson investigates the free interplay between abstraction and figuration.



Lido 2019
oil on canvas
122 x 112 cm

STEPHEN PLEBAN



IN THE TRADITION of landscape painting, my practice, like that of E. P. Fox, focuses on the relationship humans have with the natural world. In a similar approach, I use loose, gestural brushstrokes and juxtapositions of light and dark to investigate the manner shadows and sunlight interact. Like Fox, my focus is on everyday life but my concerns are more troubled as I respond to the impact climate change, and in this case bushfires, have on the environment. I too am drawn to travel, in order to learn and connect with fellow artists. My Dutch heritage led me to post-graduate study in Rotterdam where I lived and continue to pursue artistic connections.

STEPHEN COMPLETED A Bachelor of Fine Art at the Victorian College of the Arts (1983–86) and later completed postgraduate studies at the Academie Van Beeldende Kunsten in Rotterdam, the Netherlands (2002–03). Stephen's artwork has been exhibited in solo and group shows in Australia and overseas and his work has been selected and exhibited in numerous well-respected prizes including the John Leslie Art Prize (2008), the Rick Amor Drawing Prize (2014), the Calleen Art Award (2014), the Paddington Art Prize (2016) and the Kennedy Art Prize (2017). In 2018, he had a solo exhibition at the Biennale of Australian Art.

Sightseeing 2019
oil and wax on linen
137 x 167 cm

BETTY KUNTIWA PUMANI

I PAINT ANTARA, a ceremonial site close to Mimili on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands. Antara was my mother's country. As a young girl, I would camp out at Antara with my mother and the other children. She taught us the importance of *Maku Tjukurpa* (witchetty grub songline), and how to keep country healthy. She showed us that if we look after Antara, we look after ourselves, keeping our spirits strong. Today, I still visit Antara with my family. My daughter Marina helps me to collect mingkulpa (bush tobacco) and when the time is right, we find lots of maku (witchetty grubs). The stories that have shaped the landscape are too big to capture, much remains invisible to the eyes. Anangu have a deep connection to the

landscape and the power held within. When I paint, I reflect this connection, something that cannot be explained in any other way. I also think about my everyday relationship to Antara and the importance it holds for my community. E. P. Fox also captures moments in everyday life and history. We have different ways of painting, but like him, I attempt to pass on the feeling of a moment and place.

BETTY KUNTIWA PUMANI was born in 1963 near Perenti Bore on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in the far northwest of South Australia. She grew up on her family's homeland around Antara and Victory Well, nestled amongst the vast granite hills of the Everard Ranges.



Antara 2018

synthetic polymer paint on linen
198 x 183 cm



THIS FLORAL OASIS in the Melbourne Conservatory is a joyous celebration of life and nature. Light pervades the lush vegetation, adding sparkle to the clearly identifiable flowers and foliage. I share E. Phillips Fox's fascination with light and colour. However, mine is not his dappled light though still keenly observed. While Fox often painted figures and groups in beautiful garden settings the plants dominate the composition of my uninhabited diptych. This large painting is freely executed with lyrical mark making and similar to his paintings has small areas of exposed canvas. Like E. Phillips Fox, I have been an art teacher

and a Council Member of The Victorian Artists Society and am grateful for his legacy.

JO REITZE IS a Fellow of The Victorian Artists' Society, Past President of Melbourne Society of Women Painters & Sculptors and an award-winning artist. Formerly Art Coordinator at Canterbury Girls' Secondary College, Jo now prioritizes her own painting. In 2005, she established *Jo Reitze paints your garden*, immortalizing gardens on commission. In 2015, Jo was filmed at Cloudehill, painting *en plein air* in gouache for *Put Colour in your Life*.

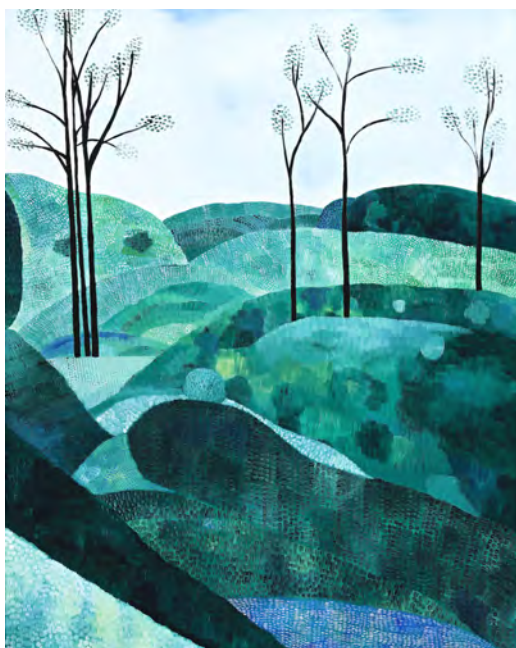
In the Conservatory, Fitzroy Gardens 2019
oil on linen
115 x 200 cm

SALLY ROSS

THERE IS A freshness about E. P. Fox's pictures that, like all good Impressionist paintings, defies its deceptively uncomplicated subject matter. E. P. Fox's work exudes the pleasure of genre painting. I wholeheartedly believe there is much off-line satisfaction to be found in conventionally picturesque painting. *Landscape (6 trees)* took its composition from a book of sixteenth century Netherlandish landscape paintings. I built up the colour of the rolling hills with many greens, highly pigmented colour and clusters of tiny marks. Somewhere in my painting you may find pleasure – between the abstract and the

real, between the hills and the sky. You may recognise a place you have never actually been to. Look again.

SALLY ROSS WAS born in Melbourne, Australia in 1969. She attended the National Gallery School (VCA). After completing graduate and post-graduate degrees in Australia she lived in France for 8 years where she completed another post-graduate degree in Fine Arts whilst regularly exhibiting in the United States, Australia and Europe. Her work is represented in private and public collections in Australia, Asia, Europe and the United States.



Landscape (6 trees) 2018

oil on wood
100 x 80 cm

KATE SHAW



WHILE SHAW'S KALEIDOSCOPIC images are highly seductive for their surface and materiality, underlying the veneer of beauty exists overt questions about the nature of these landscapes – of toxicity and artifice. The artist has sought inspiration from immersion in a range of unique landscapes over the world including the impenetrable ice fields of Iceland and primal geological landscapes of central Australia and South West USA. Her resulting landscape works explore the metaphysical and cosmological; the splitting of atomic energy, the stars, gases and dust particles that emit light, the pulse and reverberation of a beam of nuclear light and supernatural phenomena.

BASED IN MELBOURNE and New York since 2008, she has exhibited in Australia for 23 years and internationally for more than a decade, including solo exhibitions in New York, San Francisco, London, Hong Kong and throughout Australia. Shaw has also been part of group exhibitions in Auckland, Berlin, Beijing, Indonesia, Los Angeles, Paris,

Reykjavik, Seoul, and Tokyo, in both private and public institutions including MOCA Taipei and POSCO Seoul. In 2018 Shaw was awarded the Tattersalls Club Prize, and in 2011 won the Artists Wanted Prize, Scope New York. Over her career, she has been shortlisted for more than 30 other awards including the Wynne Prize, the Prudential Eye Award in 2015, and the Saatchi Gallery Prize in London in 2015.

Shaw's work is part of numerous gallery, museum and corporate collections including the Rockhampton Art Gallery, Museum of Brisbane, the University of Queensland Museum, Bendigo Art Gallery, The Royal Bank of Scotland Collection and the Macquarie Group Collection. Additionally, her work is included in numerous Australian and international private collections. Shaw has also collaborated with Urban Art Projects on large-scale murals in Sydney (Macquarie Centre, 2014) and Brisbane (Inhabit Festival, 2010). Shaw is represented by Martin Browne Contemporary, Sydney, Mirus Gallery, San Francisco and Cube Gallery, London.

The Epiphany 2018

acrylic and resin on board
60 x 180 cm

CLIVE SINCLAIR

I PAINTED THIS large Impressionist painting following a trip to the Otway Ranges. Starting with three small panels of the same landscape captured at different times of the day and from that I chose this one which I believe worked the best for the size of the painting that I would produce in my studio. After completing the painting when it was sitting in my studio I reflected on Phillips Fox, an Australian Impressionist, and how he handled the landscape and if he was still here today i.e. in oil, the colour and the light which I found throughout the subject is very reminiscent of his work. This painting is in keeping with the strong tendency towards traditional drawing and painting which as a painter he is renowned.

CLIVE SINCLAIR WAS born in Melbourne 1951. He became interested in art and studied under John Lennox in 1973. Having studied for 12 months Clive travelled extensively throughout Europe and in 1975 studied art in London where he developed a love for the Impressionists. On his return to Australia Clive developed a deep interest in small, delicate watercolours inspired by Hilder, Sturgess and Clarice Beckett. The evening light which they captured in their paintings and the poetic beauty of their vision influenced Clive in his own work.



Otway Landscape

oil on canvas

120 x 180 cm



Life. Be in it. is reminiscent of a universal childhood memory, climbing trees, discovering, exploring the world, being curious and being young. It's a feeling and a memory we all share and enjoy. This work engages with E. P. Fox's legacy in its appreciation of the way nature and 'the moment' can envelope an individual, whether present or in mind. Innumerable qualities contribute to the fondness of a moment; the sound of rustling leaves, feeling the warmth of the sun prickle your skin, a soft breeze pulling strands of hair across your face. I hope, with my

work, to encapsulate the emotions tied to our memories we can all summon and feel.

RECENTLY GRADUATING FROM RMIT with a Bachelor of Fine Art, Ella Smart is a figurative artist based in Melbourne, Australia. Smart discovered her passion for art from a young age, having always been deeply interested in imagery, colours and aesthetics. At the moment, her work seeks to find beauty in the mundane, as well as explore filters of romanticism across simple memories and experiences.

Life. Be in it. 2018

pastel on paper
83 x 63 cm

JACQUI STOCKDALE

MY IDEA FOR this portrait was to create a contemporary mythological character that personifies nature and explores the role of humanity in connection with the natural world. The model is my brother with whom I have always had a strong connection. At the time of starting the painting, he was visiting our family home in Bendigo from overseas in the middle of Spring. The garden was alive with colour and the sun was shimmering through the trees, in sharp contrast to the Summer months, when the season is dry. I spontaneously made a headdress and added flowers and leaves from the garden. I used a variety of painting techniques to create the

intensity of light on the foliage, in contrast with the diffused light in the background. Later, while continuing the painting in Melbourne, I felt my brother's presence, although he had now returned to the other side of the world.

I GRADUATED FROM the VCA in 1990 and live and work in Melbourne. My works celebrate the connectedness of humanity and cultural diversity using the genre of portraiture, which I express through range of mediums. I use masquerade as a portal into other worlds.



Brother Nature 2019

oil on board
100 x 130 cm

LIZ STUTE



MANY A COLD Melbourne day I have wandered the NGV, often pausing in front of E. P. Fox's painting *The Bather*, perhaps because it envelops you, its warmth holding you before it. You feel the dappling sun on the bather's skin. E. P. Fox was able to take everyday scenes and draw you in. *The Tram Ride*, a different painting but underneath lies his teachings. I employ colour with the same intent, to create mood. I chose a limited pallet of conservative colours evoking a sense of the dull observance of the ritual that is the commute to work. I want the viewer to feel the pull of the tram as the body stretches. Feel the burden of responsibility as I look up. That sense of

structure that our day requires emphasised by the starched rigid shirt and sculptured hair. My figure casts a shadow on the wall, the viewer looks to the window for the light source only to see its frame, depriving them of a view outside. A symbol of that enclosure one feels. I have admired tonalists Amelie Colquhoun, W. B. McInnes and E. P. Fox. I sought out teachers practicing this style. The techniques provided a foundation from which I could then execute my ideas. As E. P. Fox embraced Impressionism, I looked to The New York School of Art which explored narrative development. I have been a finalist in Scholarships, the Portia Geach, Black Swan and Percival portrait prizes to name some.

The tram ride (self portrait) 2019

oil on linen
91 x 56 cm

SARAH SUMMERS

SARAH SUMMERS USES painting to explore darkness, light, and connection to surroundings through shifting moments within the everyday. Her work is informed by contemporary Romanticism and driven by a regular drawing practice, with a particular interest in the way limited light connects external spaces to internal feelings. *All that is solid melts into air* is about the experience of darkness while walking home at night. The darkness is a lens, creating new forms and

colours, and disrupting the familiar. Where daytime is about routine and rationality, night is a place of strangeness and imagination. In this work, heavy rainfall diffuses light from a streetlamp, making a soft bright haze amongst looming black shapes. Meanwhile, cars and wheelie bins sit innocuously by, framing the experience in the ordinary. This work engages with the legacy of E. P. Fox in its focus on light and colour, here found in a contemporary suburban landscape.



***All this is solid melts into air* 2019**

oil on canvas

91,5 x 122 cm

GEOFF TODD AM



AFTER GROWING UP in country Victoria and studying in Melbourne, in 1984 I travelled to Arnhem Land to work and live in that contrasting culture. The experience stimulated a new direction in my painting and then I journeyed to Indonesia, which continues to be a place to work. The Indonesian commitment, religion, festival and art, suits me as an artist who has always used the human form as an integral element in my work.

WHEN LLOYD REES suggested Brett Whiteley had scurvy, I realised many artists avoid using green, except Rees himself, and of course Emanuel Phillips Fox. In 1980 when

awarded the position of Artist in Residence at VCA, I simply wanted to work with green. This painting is a fond return to those days. Emanuel Phillips Fox so impressed me with his brilliant handling of green and light that his 'dappled' gardens always came to mind during my Arnhem Land years where light is clean and decisive. Later when commissioned to work on the Greek island of Kastellorizo, bathed in beautiful Mediterranean light, I never forgot his legacy – to see light, not just to show form, but light as a subject on its own, a concept which I hope this painting helps to convey.

Return to my collage for EPF 2019

acrylic on canvas

137 x 137 cm

JUDITH VAN HEEREN

FOR THE PAST thirty years, I have made paintings depicting images from nature that speak to the interconnectedness of all things. I am interested in the natural world and our complex and shifting relationship with it. My recent works have focused on imagined landscapes of native flora, which conjure a dream like perspective and light, and draw the eye as if inviting us to enter. I am interested in the quality of light in landscape and how this interacts with and informs memory, and how it yields intimate relationship to landscape and place.

JUDITH VAN HEEREN was born in the Netherlands and immigrated to Australia at a young age. Van Heeren moved from Perth to study at Victorian College of the Arts Victoria. After which time she began exhibiting widely across Australia having many solo exhibitions while also forming part of many group exhibitions. Her work is held in many public and private collections. She has travelled extensively in Europe and spent a two-month residency at the Mora Dyring studio at the Cite International des Arts, Paris 2010. After living 10 years on the Victorian coast, Van Heeren moved to Central Victorian Goldfields and has been living and working there for the past three years.



Landscape with Australian Flora 2019

oil on linen

51 x 70 cm

ROBERT WATSON



THE FIRST ARTWORK I encountered of E. Phillips Fox was a colour print of *Landing of Captain Cook at Botany Bay*, which was on the wall of a classroom in suburban Sydney. I still remember the profound effect it had on me as a young school boy and I made several drawings of it, attempting to not only capture Phillips Fox's masterful technical ability, but his innate skill to evoke a sense of place and promise through the use of colour and light.

ROBERT WATSON BEGAN employment as a sixteen-year old apprentice black and white artist, attending classes at night school, where he learned the basics of drawing, lettering, design, layout and composition. This led to employment for the most part of his professional career as an illustrator, designer and draughtsman. Painting is now a major activity in his life.

Brokenback Dam, Harcourt North 2019

synthetic polymer on canvas

90.1 x 90.1 cm

CHRISTINE WREST-SMITH

ALDO BILOTTA IS an award-winning sculptor based in Melbourne. He is a passionate craftsman, a deep thinker and a man of focused introversion. As a modest man, he shuns attention and is reticent to speak of his accolades. Aldo is a supportive and committed husband and father, proud of the achievements of his family. My portrait shows Aldo in the studio he built for his wife, also an artist, which had been an old shed that he and his father renovated together. The setting is quiet, serene and pared back of all distraction, using the soft light emanating naturally from a skylight in the ceiling. Aldo

has stepped away from his work, to sit for this project but would prefer the solitude of his workshop. His shy reserve at being the focus of my painting is apparent in that he does not meet my gaze. Through my figurative work, I seek to express a sense of emotion, and psychological presence of my sitter.

CHRISTINE WREST-SMITH IS based in Melbourne. She has a BFA Hons from Monash University and has toured and studied art in London, Spain, Italy and Berlin. Christine is represented by Australian Galleries in Melbourne and Sydney.



Portrait of Aldo Bilotta 2019

oil on linen
122.0 x 97.5 cm

EMANUEL PHILLIPS FOX, artist and art teacher, was born on 12 March 1865 in Fitzroy, Melbourne. He was the seventh child of Alexander Fox, a Jewish photographer from London, and his Sydney-born wife Rosette, née Phillips. Fox trained at the National Gallery school alongside Rupert Bunny, Fredrick McCubbin and John Longstaff.

In February 1887 Fox left for Paris where he studied at the Académie Julian and the Ecole des Beaux-Arts, joining students from across Europe and the United States. In the summer he painted in artists' communities at Étapes and Brittany, and visited Giverny. In 1890 he settled at St Ives in Cornwall, one of the key centres of *plein air* (outdoor) painting in England. His French training was modified following a visit to Madrid where he studied the work of Velasquez. Fox returned to Melbourne in October 1892 and exhibited at the Victorian Artists' Society as well as one-man exhibitions and group shows in Sydney, Adelaide, Bendigo and London.

Celebrated for his painting of sunlight effects, Fox combined an Impressionist approach with an academic training. Apart from portraits, landscapes and rural subjects, he mainly painted female figures and family groups. Travel to North Africa extended his repertoire to market and exotic scenes.

Fox and his wife, the talented artist Ethel Carrick Fox, travelled widely in Europe and northern Africa and returned to Australia on many occasions, where he died in 1915.

Castlemaine Art Museum holds five E.P. Fox paintings in its Collection.

Selected from 'Fox, Emanuel Phillips (1865–1915)', Ruth Zubans, Australian Dictionary of Biography 1981 and Castlemaine Art Museum records.



E Phillips Fox (1865–1915) *On the Mediterranean Coast* c.1911,
Oil on canvas, 38.0 x 45.5 cm, Presented 1935, Acc. No. 185

