

Amanda Penrose Hart

Livin' Green



Sofala



Exhibition Dates:

May 23 – July 5 2009

Mon - Fri 10 - 5, Sat - Sun 11 - 5

135 Bundall Rd Surfers Paradise, 4217

T: 61 7 5581 6567

E: gallery@gcac.com.au

W: www.gcac.com.au

King Street Gallery

on William

Exhibition Dates: March 10 – April 4 2009

177 William St Darlinghurst NSW 2010 Australia

T: 61 2 9360 9727 F: 61 2 9331 4458

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A Caravan's Tale

There was something rickety and quaint all at once about Shirl's caravan – you imagined that at any moment, on a hairpin bend, it would utter an almost imperceptible wobble then feed off of its own accord down a dirt track and into the paddocks, only to be stopped by mushy grasses or a dishevelled skein of barbed wire. 'Utter' is the operative word here because, like dogs, caravans have not had the capacity to share stories. They have personalities all their own.

Shirl's was a Golf. It possessed none of the Viscount's noble presence, none of the Jayco's pop top razza-mataz, no en-suite or pull-out pantry and certainly no Airstream landmark to steel and glass. No, it wasn't luxurious like the Flamingo or Statesman Coronet. This was your common camper, your 1950s buggy on wheels, its peeled veneer trim buckling in tandem with its canvas awning. Weekender, Horizon, Endeavour all in one. It felt like a home, lived in, and inside it held secrets just like a painter had a secret self.

Monte, a muddled mongrel, knows that caravans have secrets and personalities. When whacked with the fly swatter for opening Shirl's cabin-lock on the kitchen pantry with his spongy nose, he'd slip past the fly wire, whisk across the lawn, scale the folding step and dive into the caravan – cushioning his guilt on the old Dunlopillo. But Monte offered a happy ending to the tale for he was able to bring 'the family's dark secret' into the open. Here's how ...

On the particular day, the day when the garden's oak weighted its leaves with the lethargy of approaching autumn, Monte turned into a star of sorts. All Shirl's nieces and nephews were congregated on the verandah, that liminal shelter between the inside and the outside world. It overlooked the worn track to the caravan. It sounded like there were hundreds but it was really a straggly cluster, just a handful of family and Shirl's brother Tot – a lank six footer or so, well into his eighties – and then me, the tenant who somehow became part of the family, having moved in to the granny flat next to Shirl's tumbling mansion. The note in the milk bar said 'garden apartment with small animals considered.' The morning of the 'garden apartment's viewing' Monte was washed so that his bear-like coat sat flat. The apartment came complete with pulsing garden sprinkler. Monte ran into it barking and shaking, emerging with a ballooned coat, much like a giant dandelion. At a sturdy 30 kgs he'd won the heart of his new landlord. So you see, he just had that capacity to fill a space, to create happiness among people.

Anyway, on that day when the secret revealed itself and the weight of the day evaporated, Monte managed to lock himself in the caravan. The day was Shirl's funeral. A regular funeral, tears, catch-ups. Regular, that is, until Tot, after having acknowledged family, extended family, and not family but really family, nodding at me as he said it, drew a staccato breath,



Single Tree 2008 Oil on board 16 x 21 cm



Plains Sofala 2008 Oil on board 15.5 x 21 cm



Night Over Hill End 2007 Oil on board 11 x 22 cm



Post 2008 Oil on board 15.5 x 22.5 cm

“...and I thank you all for bearing our family’s dark secret.” He then reached behind and collapsed into his chair, his confession dissolving into the crumbs and creases of an earlier wake.

Later, back at the house, the verandah now casting its shadow over the caravan, its old fashioned craftsmanship soiled by half light, the ‘dark secret’ pieced itself together... Shirl managed boarding houses till she started to own them, two or three rambling edifices, then four or five on Lancaster Street and then more, round the corner on Camden. She’d shuffle between them, pearls swinging left to right, her enormous bosom working loose the rent money wedged between crepy skin and girdle straps. She knew people down the street were watching. Doors and shutters almost imperceptibly shifted and breathed with disapproval or perhaps relief as she passed each house. So much money they said, “What does she do with it?”

Some said she sent it to orphanages in Colombia. “No,” said Mrs McKenna at the council, “It’s the Burnside Children’s Home.” In truth, Shirl squirreled it away to pay for the family’s dark secret that wasn’t to be revealed, she willed, until she ‘left this mortal coil.’

Monte revealed the truth when his boofy head muzzled open the caravan’s bakelite window so all everyone under that verandah heard was Tot’s daughter sobbing from inside, “Why didn’t you tell me Aunt Shirl was my mother... for all those years I wondered...” A silence followed as lingering and immovable as a single hair caught in the buttery seams of an oil painting. The silence began building. Not even the caravan door let out its interminable whine for it had locked and Monte, wanting to escape the shrieks and sobs, had appeared at the window, the swing top bin lid wedged over his head, a strand of pearls hanging off one ear. At the sight of him the silence collapsed into laughter.

Later that afternoon in the garden Tot and his daughter went quietly back into the caravan. Tot handed over Shirl’s pearls to his daughter to beg forgiveness. Shirl collected hundreds over the years, welcomed storing them, “That rickety home on wheels has been idling there for years,” she’d say, “might as well be used for something.” She thought the caravan’s stillness, its not being on the road, somehow described the secret that lay dormant. Tot pulled out the caravan’s concertinaed seat under the laminex table and there was Shirl’s will bequeathing all that money to her only daughter, “running away money” she wrote, “to escape the disapproving stares and that den of iniquity, the caravan.”

Courtney Kidd

The characters and events in this story are fictitious. Any similarity to real persons, living or dead, is coincidental and not intended by the author.



Dust 2008 Oil on board 101 x 152 cm



The Mine
2008 Oil on board 6 x 11 cm



Airing out the Van
2008 Oil on board 11 x 8 cm



On the way to Linger Longer Caravan Park
2008 Oil on canvas 52 x 40 cm



This Brown Land 2008 Oil on canvas 152 x 122 cm



Little Pig 2008 Oil on canvas 152 x 122 cm



Three Trees Caravan Park 2008 Oil on canvas 60 x 90 cm



Long Load 2008 Oil on canvas 120 x 150 cm



Charcoal Sky 2008 Oil on board 12 x 18 cm



Ice Land 2008 Oil on board 9 x 9.5 cm



Dam Edge 2008 Oil on board 12 x 16 cm



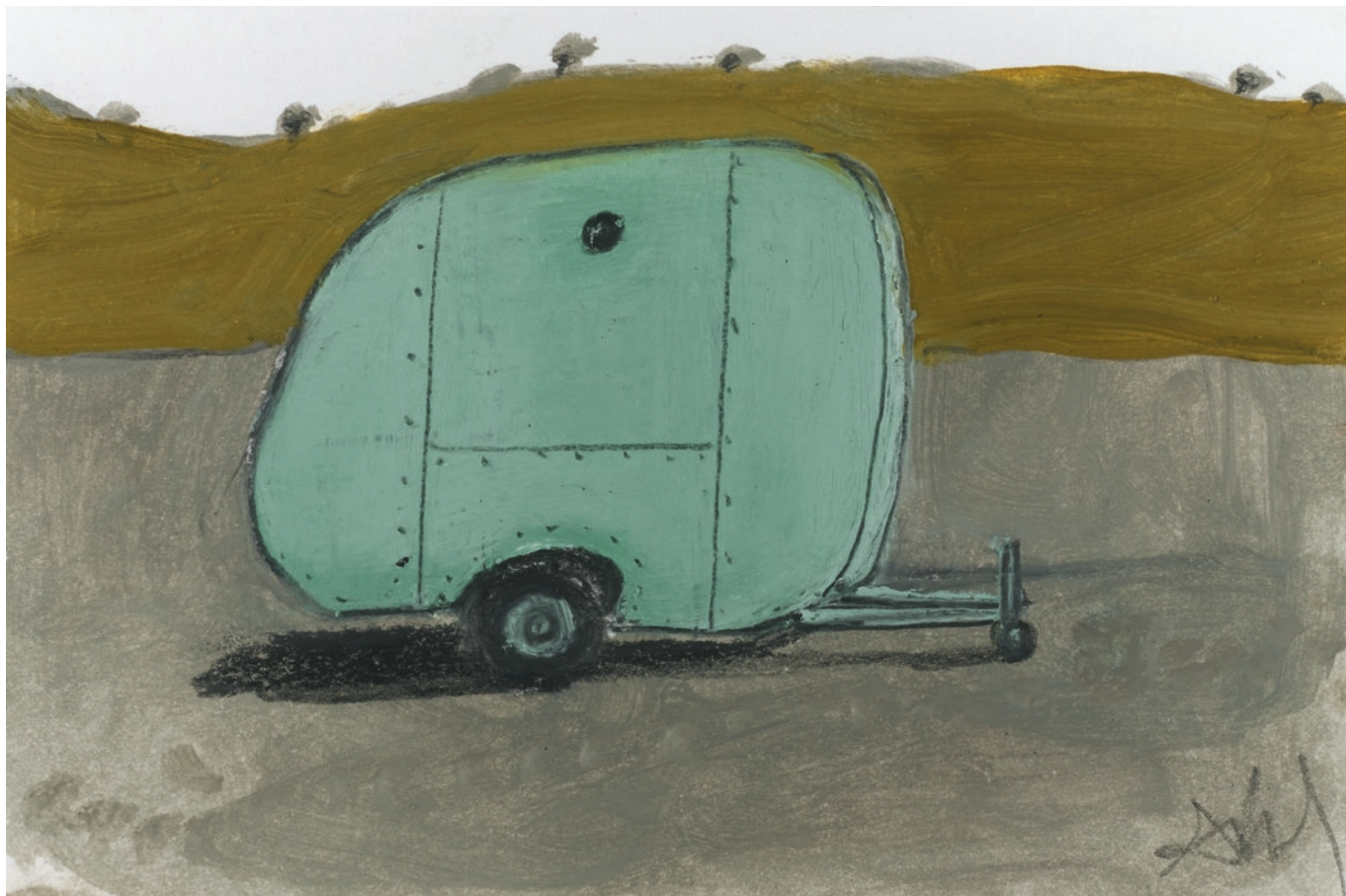
Pink Ice 2008 Oil on board 8.5 x 10 cm



Cold Lake 2008 Oil on linen/board 7 x 10 cm



Pink Sky 2008 Oil on board 17 x 17 cm



On the Side 2008 Graphite and oil on paper 10 x 15.5 cm



TV Nights 2008 Graphite and oil on paper 15 x 21 cm



New Wheels 2008 Oil and graphite on paper 10 x 15 cm



Summer Holiday Hot as Hell 2008 Graphite and oil stick on paper 10.5 x 15.5 cm



Lime Snow 2008 Oil and graphite on paper 10 x 15.5 cm



3 Sentries (diptych) 2008 Oil on canvas 152 x 244 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
1995 New York Drawing School, Adelaide Central School of Art [workshop]

Solo Exhibitions

2009 *Livein' Green* Gold Coast City Art Gallery, Surfers Paradise, Qld
Livein' Green King Street Gallery on William, Sydney
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
35 small paintings Waterfront Place Gallery, Art Promotions Queensland, Brisbane
2004 *Painting* Chapman Gallery, Canberra
2003 *painting* king street gallery on burton
2002 *Painting* Chapman Gallery
Recent Work Brisbane Institute, Brisbane
1999 *Painting* Chapman Gallery
1998 *Drawing* Crawford Gallery, Sydney
1997 *Painting* Doggett Street Studio, Brisbane
1995 *Still Life* Customs House, Brisbane
Drawing Wickham Art Space, Brisbane
Dogs Simpatico Art Space, Sydney
1994 *Last Sundays* Waterfront Place Gallery, Brisbane

Group Exhibitions

2008 *The Country Energy Prize* Broken Hill Regional Art Gallery, Broken Hill, NSW
Tattersall's Club Landscape Art Prize Waterfront Place Gallery, Brisbane
Countryscapes The Gunnery, Sydney
Mosman Art Prize Mosman Art Gallery, Sydney
Portia Geach Memorial Award SH Ervin Gallery, Sydney
The Waverley Woollahra Art Prize Waverley Council, Sydney
En Plein Air Art Prize Parliament House, Sydney
2007 *2007 Glover Prize for Landscape* Falls Park Pavilion, Tasmania
The Country Energy Prize Dubbo Regional Art Gallery, Dubbo, NSW
Tattersall's Club Landscape Art Prize Waterfront Place Gallery
Packsaddle Exhibition New England Regional Art Museum, Armidale, NSW
Portia Geach Memorial Award SH Ervin Gallery
Salon Des Refuses SH Ervin Gallery
15 Artists Redcliffe Regional Art Gallery, Brisbane

- 2007 *Opening Exhibition* Chapman Gallery
There's No Place Like Home NG Art Gallery, Sydney
Same Place Many Views Defiance Gallery, Sydney
Dog Show A Space on Cleveland, Sydney
- 2006 *Portia Geach Memorial Award* SH Ervin Gallery
Salon Des Refuses SH Ervin Gallery
last show of the year king street gallery on burton
Packsaddle Exhibition New England Regional Art Museum
Tattersall's Club Landscape Art Prize Waterfront Place Gallery
king street gallery at Doggett Street Studio Brisbane
Same Place Many Views Defiance Gallery
last show of the year king street gallery on burton
afilla landscape king street gallery on burton
- 2005 *Mosman Art Prize* Mosman Art Gallery
Kings School Art Prize Parramatta
Absolute Secret Drawcard Cellblock Theatre, National Art School, Sydney
Westpac Redlands Art Prize Mosman Art Gallery
Dog trumpet Michael Nagy Fine Art Gallery, Sydney
Rivers SOS Exhibition Campbelltown Bicentennial Art Gallery, Campbelltown
Packsaddle Exhibition New England Regional Art Museum
Tattersall's Club Landscape Art Prize Waterfront Place Gallery
Kempsey Art Prize Kempsey Regional Art Gallery, Kempsey
Blue Art Waterfront Place Gallery, Brisbane
Fistular Foundation Art Auction Art Gallery of New South Wales, Sydney
Salon Des Refuses SH Ervin Gallery
Art for Asia [invitational] Qld Art Promotions, Museum of Brisbane
- 2004 *Paddington Art Prize* Marlene Antico Fine Arts, Sydney
Same Place Many Views Defiance Gallery
Mosman Art Prize Mosman Art Gallery
Tattersall's Club Landscape Art Prize Waterfront Place Gallery
Bushstrokes [The Royal Qld Bush Children's Health Scheme] Qld Art Promotions
Waterfront Place Gallery, Qld Art Promotions
Packsaddle Exhibition New England Regional Art Museum
Works for the Blues [fundraiser for the Blue Nurses] Qld Art Promotions
Hills Grammar Art Prize [Finalist] Sydney
Sailor Style Australian National Maritime Museum, Sydney
last show of the year king street gallery on burton
- 2003 *Mosman Art Prize* Mosman Art Gallery
last show of the year king street gallery on burton
Packsaddle Exhibition New England Regional Art Museum
Tattersall's Club Landscape Art Prize [invitational] Waterfront Place Gallery
SCEGGS Exhibition Sydney

- 2002 *Kings School Art Prize* [invitational] Sydney
king street gallery at Span Galleries, Melbourne
- 2001 *floating king street gallery on burton*
Tattersall's Club Landscape Prize [invitational] Waterfront Place Gallery
Packsaddle Exhibition New England Regional Art Museum
last show of the year king street gallery on burton
Bat Ball and Brush Sydney Cricket Ground, Sydney
- 2000 *dogma king street gallery on burton*
last show of the year king street gallery on burton
- 1999 *Tattersall's Club Landscape Prize* [invitational] Waterfront Place Gallery
- 1998 *Churchie Art Award* Brisbane
Tattersall's Club Landscape Art Prize Waterfront Place Gallery
- 1997 SH Ervin Gallery, Sydney
Tattersall's Club Landscape Prize [invitational] Waterfront Place Gallery
last show of the year king street gallery on burton
- 1996 *diverse alliances* Ecole D'Art, Noumea
Soho Gallery, Sydney
- 1995 Mary Place Gallery, Sydney
Churchie Art Award Qld Art Promotions, Brisbane
Fishers Ghost Art Prize Sydney
Canberra Grammar Art Exhibition
- 1994 *Maroochydore Shire Council Art Prize* Maroochydore, Qld
Tattersall's Club Landscape Prize Waterfront Place Gallery
Waterfront Place Gallery, Qld Art Promotions
- 1993 *Polo Club Heritage Art Prize* Brisbane
Tattersall's Club Landscape Art Prize Brisbane
- 1992 Brisbane City Hall, Brisbane
Sports Art [sponsored by Qld Government], Brisbane
- 1990 *Brisbane City Hall Landscape Exhibition* Brisbane City Hall, Brisbane
- 1989 *Schonell Theatre Foyer Exhibition* [Blue Stocking Week] Qld University, Brisbane
Aberdare Art Award Ipswich Regional Art Gallery, Qld

Awards/Residencies

- 2006 Hill End Residency [Haeffiger's Cottage], Hill End, NSW
- 1994 Maroochydore Shire Council Art Prize, Qld
- 1993 Polo Club Heritage Art Prize, Brisbane
- 1992 Trinity Lutheran College Art Prize, Brisbane

Collections

Allens Arthur Robinson, Sydney
AMP, Brisbane

Anglican Grammar Schools Collection, Brisbane
Australian National Maritime Museum, Sydney
Bathurst Regional Art Gallery, NSW
Brisbane Polo Club

Clayton UTZ Collection, Sydney
Hawkesbury Regional Art Gallery, NSW
Jackson Lalic Lawyers, Sydney
Macquarie Bank, Australia & UK
Suncorp Stadium, Brisbane
Thomas National Transport, Brisbane

Selected Bibliography

- 2008 Miller, Carrie: 'Five of the Best from King Street Gallery on William,' Art Collector Magazine, p 114-115
Allen, Christopher: 'In Good Company,' Visual Arts-Weekend Australian, Nov 1-2, p19
- 2007 O'Brien, Sean: Interview for ABC Radio Sydney 89.9 FM
Iaccarino, Clara: 'There's No Place Like Home,' Open Gallery-SMH, June 16 -17, p16
'New Paintings,' Profiles-Art Almanac, July, p 201
Woods, Sam [editor], 2007 Exhibition Catalogue, king street gallery on burton, June/July
Iaccarino, Clara: 'New Paintings,' Open Gallery-SMH, July 7-8, p16
- 2006 Morgan, Clare: 'Tenderness and tiny works stand tall,' Sydney Morning Herald, Mar 29, p15
McDonald, John: 'It's like a sausage factory,' Sydney Morning Herald, Apr 1-2, p29
C,R: 'Amanda Penrose Hart-Haeffiger's Cottage,' Tambaroora Progress Association, Winter Iss, p9
- 2005 Mullholland, Henry: Review, ABC Radio Sydney 70.2 AM, April 13
Downer, Stella: Catalogue Essay, Westpac SCEGGS Redlands Art Prize, p2
Fortescue, Elisabeth: Daily Telegraph
- 2004 Grishin, Sasha: 'Scarred rural Images need a response of purpose,' Canberra Times, Feb 11, p27
- 2003 Harper, Alison: 'Where are they biting,' Australian Art Market Report, Autumn Issue 7
Low, Lenny Anne: 'Painting,' Sydney Morning Herald, Feb 1-2
'Sydney's Best,' Metro-Sydney Morning Herald, Jan 31
- 2002 Grishin, Sasha: 'Open House for Art Lovers,' Canberra Times, Mar 27, p20
- 2000 Kidd, Courtney: 'Painters and their pampered pets,' Sydney Morning Herald, Mar 29
- 1999 Grishin, Sasha: 'Many clues, less unity,' Canberra Times, July 21, p9
- 1994 Hall, Peter: 'Art is life for Scag winner,' Maroochydore Times, Sept
Wall, Jonine: Book Illustration for NSW Department of Health
Smith, K: The Courier Mail, Sept
- 1991 'silly mid off,' Book Illustration for Art and Sport, Queensland University Press, Qld

Thanks to
Robert Linnegar
Randi Linnegar
Sandra Warner

Artwork photography: Michael Bradfield
Landscape photography: Fleur McDonald
Graphic Design: Sam Woods
Printing: Jetset Graphic Arts Limited

King Street Gallery on William

10am – 6pm Tuesday – Saturday
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