



King Street  
Gallery  
on William

TOM CARMENT

600 days -  
Landscape & Still Life





Tom Carment / 600 Days - Landscape & Still Life

EXHIBITION DATES: 16 AUGUST - 10 SEPTEMBER 2016

The other week I stripped all the paintings out of my workroom and carried them up to the kitchen to be photographed. '600 days' marks roughly the time elapsed between when I recommenced painting after my last exhibition in 2014, and this event. The pictures I've done over this time reflect my journeys, routines and preoccupations, as well as the change in the seasons.

On top of my set of plan drawers there is a big canvas, which leans at an angle against the wall. It never seems to get painted on and, instead, I stack many small oils, one above the other, up its stretched surface. The workroom is small and so older pictures get covered up by more recent ones, in layers. Watercolours go into packets in the plan drawers below, according to place and date; and on rainy days I bring them out to look at, tearing up the bad ones. I rarely paint in this room, which is more like the depot for my forays out into the landscape and the daylight. The stoop of its doorway is worn to a hammock-shaped curve where I guess generations of previous residents would have stepped out to the backyard loo. I rest my palette on this stoop, in the lightwell, to paint still lifes and portraits under a rectangle of sky, where I can see things clearly.

COVER Four potatoes 2016 oil on linen 19.5 x 24 cm

OPPOSITE Still life works on kitchen floor THIS PAGE Tom's studio





*Dune flora, Prevelly WA* 2016 watercolour & ink on paper 19.5 x 29cm



*Rocks at Long Beach, Jervis Bay* 2015 watercolour & ink on paper 19.5 x 29cm



*Pram on the beach, Currarong* 2015  
watercolour & ink on paper 11.5 x 16cm



*Coastwalkers, Marley Beach* 2016  
watercolour & ink on paper 11.5 x 16cm



*Approaching Standley Chasm* 2015  
watercolour & ink on paper 11.5 x 16cm



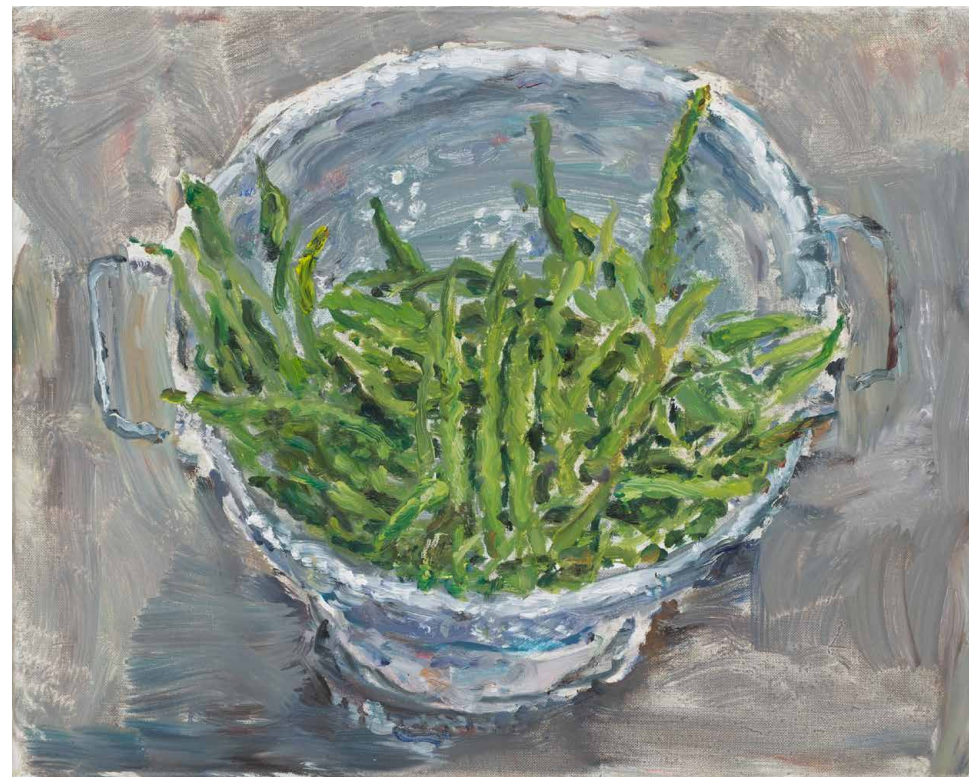
*Katrina's Jacaranda* 2015  
oil on linen 23 x 30.5cm



*Green roof and Jacaranda, Leichhardt* 2015  
oil on linen 20.5 x 25.5cm



*Coral tree, ascending plane, Botany* 2015  
oil on linen 20.5 x 25.5cm



*Colander of beans* 2016 oil on linen 30 x 38cm



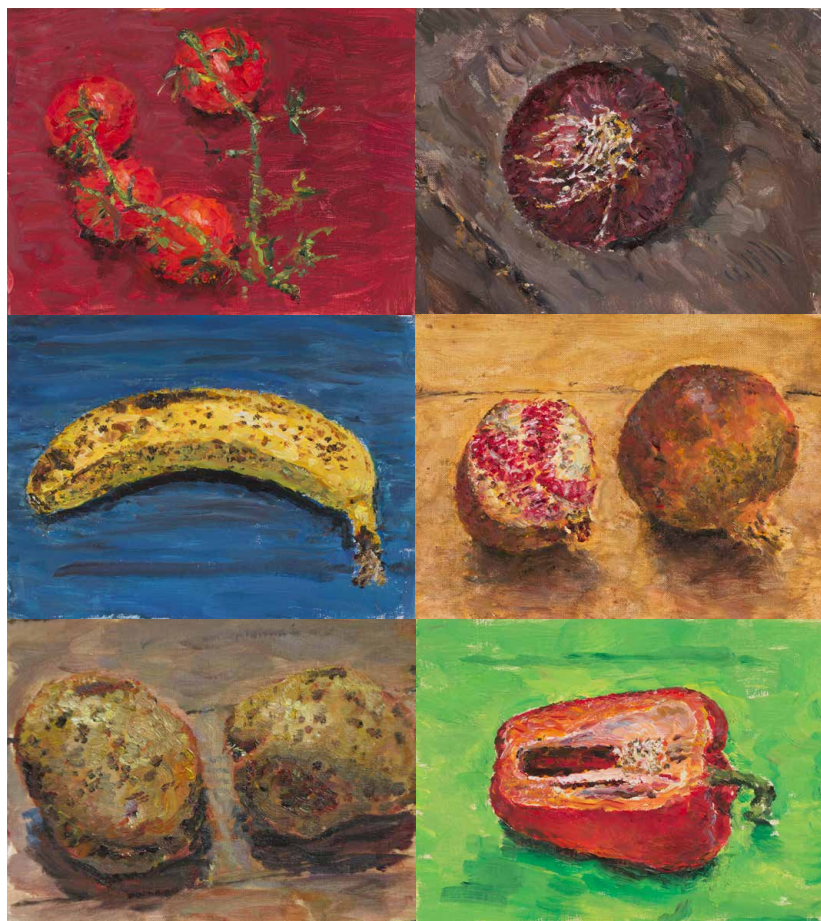


*Pomegranate on Matilda's plate* 2016 oil on linen 19.5 x 24cm



Jan came home one afternoon and saw me down in the lightwell squatting next to my oil paints. She called out: 'Not painting potatoes again ... shouldn't you save up still life for when you're too decrepit to leave the house?'

It all started one day when I saw a red onion in the bottom right hand corner of a Velázquez painting, on loan from Scotland, at the Art Gallery of NSW. On my way home I went to Harris Farm Markets, as I do most days, and purchased some red onions, scrabbling around to find the ones with the hairiest white roots. The next day I put them outside on the concrete and painted them, and it just continued from there: overripe bananas, capsicums cut open, tinned tuna, dirty potatoes, an avocado, different sorts of apples, silvery whitebait, and figs bought from a roadside stall in Glenorie. It ended up with shoes; my wedge-toed leather ones, and Jan's old Birkenstocks, shoes that bore the imprint of the wearer. As I painted them I couldn't help remembering something a friend once told me; that when people suicide from high buildings they commonly leave their shoes behind, neatly placed on the floor, below an open window.



TOP ROW Vine tomatoes 2016 oil on linen 15 x 20cm

Hairy-rooted red onion 2016 oil on linen 15 x 20cm

MIDDLE ROW Overripe banana on blue cloth 2016 oil on linen 15 x 20cm

Pomegranates 2016 oil on linen 15 x 20cm

BOTTOM ROW Potatoes 2016 oil on linen 15 x 20cm

Cut capsicum on green cloth 2016 oil on linen 15 x 20cm



TOP ROW Bowen mangoes 2016 oil on linen 15 x 20cm

Eco banana 2016 oil on linen 15 x 20cm

MIDDLE ROW Brown onion 2016 oil on linen 15 x 20cm

Bravo Black apple on green ground 2016 oil on linen 15 x 20cm

BOTTOM ROW Eggplant 2016 oil on linen 15 x 20cm

Whitebait 2016 oil on linen 15 x 20cm





*My leather shoes* 2016 oil on linen 30 x 38cm



*Jan's Birkenstocks* 2016 oil on linen 30 x 38cm



*Boarding House, Flinders Street* 2015 watercolour & ink on paper 11.5 x 16cm



*Sweetcorn and lemon* 2016 oil on linen 19.5 x 24cm





*City skyline,  
broken cloud*  
2015  
watercolour  
& ink on paper  
11.5 x 16cm



*Detail,  
From near and far,  
Centerpoint Tower*  
2015  
watercolour  
& ink on paper  
97 x 88cm  
(set of fifteen)

From near and far in central Sydney you can see Centrepoint Tower piercing the sky. Last year I embarked on a project to paint it from different places around the city. I did most of the pictures from above the stormwater channel that runs into Blackwattle Bay at The Crescent in Annandale, or with my legs dangling over the sea wall opposite the Sydney Fish Market. I went as far afield as Sydenham and Croydon for distant views and painted it close-up from the streets of Darlinghurst and Kings Cross. I've heard that junkies used to say that the tower, at night, looked like a giant syringe with a drop of blood on the end. To me this tower, impractical and futuristic, is like the crazy uncle among the other high rises. It's a reminder of the era of scientific aspiration, when astronauts went to the moon.



*Centrepoint Tower from Glebe foreshore* 2015 oil on wood panel 16 x 39.5cm



*City skyline from Annandale, mid-afternoon* 2015 oil on wood panel 16 x 37.5cm



*City skyline from Annandale, morning* 2015 oil on wood panel 14 x 37.5cm





*Angel, Waverley Cemetery II*  
2016 oil on linen 19.5 x 24cm



*Angel and cross, Waverley Cemetery*  
2016 oil on linen 19.5 x 24cm



*Cumulus, Maroubra* 2015 oil on linen 20.5 x 25.5cm



*Plane, yacht and freighter, Botany Bay* 2015 oil on linen 20.5 x 25.5cm





Mary's back door, Perth 2015 watercolour & ink on paper 23 x 30cm



Details, 'Perth Summer' 2015  
watercolour & ink on paper 11.5 x 16cm (set of 12)





*Under the figs, Rushcutters Bay Park* 2016 oil on wood panels 71 x 51cm (triptych)



*Windy afternoon, Nielsen Park* 2016 oil on linen 20.5 x 25.5cm





*Apartments at dusk, Kings Cross* 2015 oil on linen 25.5 x 20.5cm



*Evening, Stoke Newington* 2015  
watercolour & ink on paper 10.5 x 15cm



*Evening, Bayswater Road* 2015 oil on linen 66 x 51cm



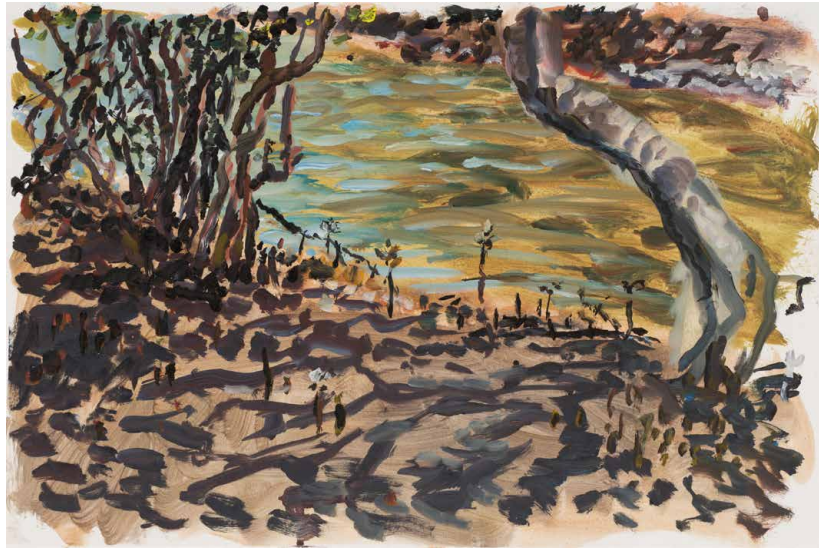


*Alex and Paul by the fire, Finke River* 2015 oil on linen 20 x 15cm



*Dingo skull* 2016 oil on linen 15 x 20cm each (diptych)





*Mangroves, Smiths Creek I* 2016 oil on paper 37 x 56cm

This summer I spent a lot of time on a lesser-known track in Kur-ing-gai, the fire trail down to Smiths Creek. It runs for two kilometres through low heath, and then descends suddenly into a valley where the trees are bigger and grow among honeycombed sandstone. The trail ends at the mangroves and sandy mudflats next to which are several Aboriginal shell middens. I would choose a time around low tide to cautiously cross the mud between these middens and the mangroves. Scores of Semaphore crabs would walk backwards in front of me, protecting their cratered territory; standing up and waving their orange and purple claws.

I'd set up to paint next to the narrow tea-coloured channel where the fish often plopped out of the water as they swam upstream on the incoming tide. If I was very still, all the crabs would re-emerge nearby and work the tideline, side by side, delicately sifting nutrients from single grains of sand; left claw, right claw.

One afternoon I disturbed a big goanna who'd been sunning on the mud. It scampered up the nearest Casuarina tree, which happened to be quite small and flimsy, three metres high. I painted quietly in my spot by the creek channel for an hour and a half. Every now and then I'd look up to check on the goanna, still there, clinging tight just two metres up, as the tree bent and swayed under its weight.



*Roadside, Peats Ridge* 2016  
oil on wood panel  
13 x 16.5cm

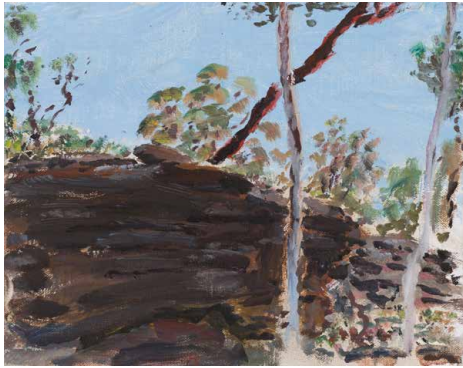


*Mangroves at Mooney Mooney* 2016 oil on wood panel 16 x 40cm

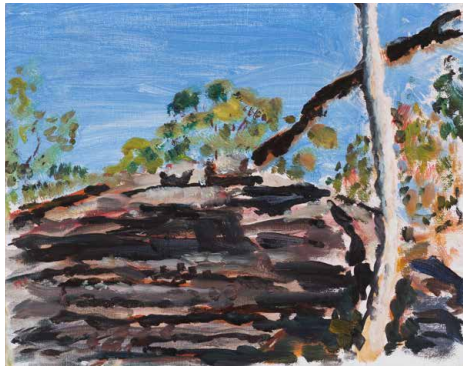




*Rockface, Kur-ing-gai I* 2016  
oil on linen 19.5 x 24cm



*Rockface, Kur-ing-gai II* 2016  
oil on linen 19.5 x 24cm



*Rockface, Kur-ing-gai III* 2016  
oil on linen 19.5 x 24cm



*Mangroves, Smiths Creek III* 2016 oil on paper 37 x 57cm





*Winter morning, farmhouse near Young* 2015 watercolour & ink on paper 11.5 x 16cm



*West paddock, Omeo*  
2015 oil on wood panel  
13 x 22.5cm



*The Road to Goolma* 2015 oil on linen 15 x 20cm



*Smoky paddock, Parkes* 2016 oil on wood panel 12 x 33cm





*Webbs Creek Ferry, Hawkesbury River* 2015 oil on linen 30 x 38cm

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This catalogue is a selection  
of the works in this exhibition.

To view all the pictures,  
and Tom Carment's CV, go to  
the King Street Gallery website.

To view Tom's archive go to  
[www.tomcarment.com](http://www.tomcarment.com)

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