A watercolor painting of a lighthouse situated on a cliff. The lighthouse is a tall, white, cylindrical tower with a lantern room at the top. To the left of the lighthouse, there is a small structure or flagpole. The cliff is rendered with broad, expressive brushstrokes in shades of green, brown, and purple. The foreground shows the base of the cliff with dark, shadowed areas and some lighter patches. The sky is a mix of light blue and white, suggesting a bright, clear day. The overall style is loose and artistic, characteristic of watercolor painting.

TOM CARMENT

Leaving Murray's Lane
Watercolours 2019-21

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Leaving Murray's Lane
Watercolours 2019-21

until 12 October 2021

Online exhibition



Corn Point Lighthouse, from the Beach 2021 watercolour on paper 11.5 x 16 cm

kingstreetgallery.com.au

King Street Gallery
on William



Leaving Murrays Lane – Watercolours 2019-21

This online exhibition is a small selection from the watercolours I've painted over the past two years.

Watercolours represent about fifteen per cent of my painting output, but when I head outdoors with them I feel a sort of freedom and lightness, a release from the complications of plein air oil painting. Before the invention of the flexible metal paint tube for oils in 1841, watercolours were the only option for artists wanting to paint outside the studio.

There are several reasons why I like to paint in watercolours. They're not heavy to carry, which is good when I go to the beach or on a bushwalk with friends. They're discreet when I'm painting urban scenes, sitting on a small stool at the edge of the footpath or perched on the side of a grave in the cemetery – I don't attract too much attention. Watercolour turns my painting brain 180 degrees, away from making light tones with opaque and sometimes thicker paint, to creating them by the absence of paint – like light through a stained glass window – the lightest tones coming from the white of the paper. You have to plan carefully around these vacancies.

My kit is held in a canvas backpack: a small folding stool, a Tupperware container of paint tubes, two white enamel plates taped face to face, sable brushes rolled up in thick cotton, a couple of old tuna tins for water, a roll of strong framing tape (to hold my paper down in the wind), some tissue paper for dabbing and a plastic water bottle. For some reason I like to place my painting plates on a folded



Jacaranda and Cottage, Morphett Street 2019 watercolour on paper 11.5 x 16 cm



Avenue of Sugar Gums, Adelaide Parklands 2020
watercolour on paper 16 x 11.5 cm

newspaper from some exotic land, in a language I can't read well, until this wears out. Currently I keep them in a newspaper from Patagonia called 'The Penguin'. When I finish a postcard-sized watercolour I flip the sheet over and evenly wet the back, so that the paper flattens out. As it dries I wipe down my plates and pack up, checking amongst the mulch, grass or gravel below where I've been sitting to make sure I haven't lost a sable brush – it's happened in the past and is always distressing.

Most of these watercolours were done within a two kilometre radius of the cottage we rented in Murrays Lane, Adelaide. I'd often leave the house on a ramble with no particular destination in mind, trying out different routes through back lanes and across parks. In winter I would collect kindling for our fireplace on my way home along the edges of a football field. Often, however, I would revisit favourite motifs: a palm tree on Gilbert Street, jacarandas on Morphett Street, winter trees and telegraph wires on Gouger Street, sometimes squeezing myself under the wire mesh security fence to access a vacant lot off Claxton Street. Further afield I've painted the Gulf St Vincent at West Beach, people on the beach, and scenes at Corny Point on the Yorke Peninsula. Sometimes I return to paint scenes I've passed while touring rural roads on my bike – the wheatfields between Snowtown and Laura.

During the first Covid-19 lockdown in 2020 I was commissioned by the Art Gallery of NSW to do paintings for an online exhibition, 'From my Window'. I chose watercolour as my medium and, within the strictures of this subject and the fact that the view from our two

windows and front door went no further than six metres, I found a lot to paint. In January 2020, in what seems like a bygone era of easy interstate travel, we visited family in Western Australia and I painted watercolours on my favourite coastline, near the mouth of the Margaret River.

During the lockdown I also started spending a lot of time painting and drawing in Adelaide's West Terrace Cemetery. It covers many acres and lies across a busy road, 800 metres from our house at Murrays Lane. People from the APY Lands often camp in the Parklands on its boundary, and you can smell the smoke from their campfires, and hear laughter and shouting in Language. I found a book in the Library called 'Quiet City: Walking in West Terrace Cemetery', by Carol Lefevre, full of tales of the people buried here: lives often cut short by murder, fever, childbirth, drownings and falls from horses. When I walked through the cemetery with my painting gear I took time to read the inscriptions on the gravestones. It helped me imagine the hard lives of the people who loved and laboured and trod these streets before me. The cemetery is full of a new sort of life: sprouting weeds, old olive trees and quandongs, which threaten to topple the monuments. On one of these visits, as I sat painting, with my back to a headstone, I heard a racket of Myna bird noise approaching fast. Something soft brushed along my left arm. It was the fur of a big red fox. It had jumped through a narrow gap between the graves, without seeing me. I watched the fox's looping passage across the gravestones, chased by angry birds, until it was out of sight.

Tom Carment 2021



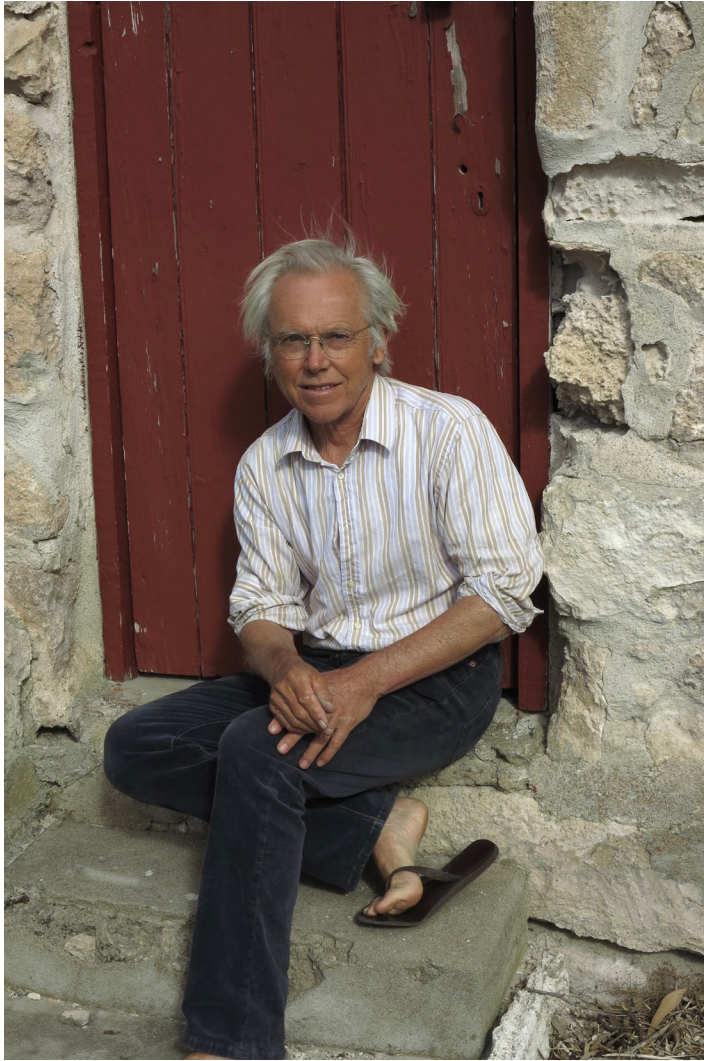
Old Grave, West Terrace Cemetery 2020 watercolour on paper 11.5 x 16 cm



Adelaide Skyline, from the Vacant Lot, Gouger Street 2020 watercolour on paper 23 x 30.5 cm



Jacarandas, Morphett Street II 2019 watercolour on paper 11.5 x 16 cm



Tom at Inneston, 2020
Photo courtesy Matilda Idle



Tom on the cliffs at Aldinga, 2020
Photo courtesy Gemma Brook



Corny Point Lighthouse 2020 watercolour on paper 11.5 x 16 cm



Afternoon Glare, City Beach 2020 watercolour on paper 11.5 x 16 cm



Backyard Fence, Kingscote, Kangaroo Island 2020 watercolour on paper 11.5 x 16 cm



Coorong Beach Shack 2020 watercolour on paper 11.5 x 16 cm



Grave and Weed, West Terrace Cemetery 2020
watercolour on paper 31 x 23 cm



Families on the Sand, Berry Bay 2020 watercolour on paper 23 x 31 cm



Wheelie Bin, out the Front Window, Murrays Lane 2020
reed pen, ink and watercolour on paper 31 x 23.5 cm



Nocturne, through our Bedroom Window, Murrays Lane 2020
watercolour on paper 16 x 11.5 cm



Rivermouth Sand Dunes, Prevelly 2020 watercolour on paper 11.5 x 16 cm



Keeping Watch, West Beach 2021 watercolour on paper 11.5 x 16 cm



North of Showtown 2020 watercolour on paper 10.5 x 15 cm



Sandhill, Redgate Beach 2020 watercolour on paper 11.5 x 16 cm



Sugar Gums, Adelaide Parklands 2021 watercolour on paper 11.5 x 16 cm



Henly Pier 2021 watercolour on paper 11.5 x 16 cm

Tom Carment

Born

1954 Sydney

Education

1973 Julian Ashton Art School, Sydney

Lives and Works in Adelaide

Solo Exhibitions

2021 *Leaving Murrays Lane – Watercolours 2019-20* King Street Gallery on William, Sydney

2019 *Away from home* King Street Gallery on William

2017 *New paintings – old habits* King Street Gallery on William

2016 *600 days – Landscape and Still Life* King Street Gallery on William

2014 *New paintings and works on paper* King Street Gallery on William

2011 *Places I've been* Damien Minton Gallery, Sydney

2009 Damien Minton Gallery

2008 *People, Paddocks, Coastlines* Hawkesbury Regional Gallery, NSW

2007 Depot Gallery, Sydney

2006 Council House 2, Melbourne

2005 Depot Gallery

2003 Depot Gallery

2000 King Street Gallery on Burton, Sydney

1998 King Street Gallery on Burton

1997 Landscapes King Street Gallery on Burton
Friends, Family, Places King Street Gallery on Burton

1995 King Street Gallery on Burton

1993 King Street Gallery on Burton

1991 Julie Green Gallery, Sydney

1989 Landscapes Robin Gibson Gallery, Sydney
Portraits Robin Gibson Gallery

1988 Robin Gibson Gallery

1987 Galerie Cannibal Pierce, Paris

1985 Mori Gallery, Sydney

1983 Hogarth Gallery, Sydney

1980 Robin Gibson Gallery, Sydney

1978 38 Oxford Street, Sydney

1976 Nicholson Street Gallery, Sydney

Group Exhibitions (selected 2021-2011)

2021 *The Archibald Prize* Art Gallery of New South Wales (AGNSW), NSW
The Wynne Prize AGNSW
Dobell Drawing Prize National Art School, Sydney

2020 *The King's School Art Prize*, Parramatta, Sydney

2019 *The Wynne Prize* AGNSW
The Archibald Prize AGNSW
Sir John Sulman Prize AGNSW
Adelaide Perry Drawing Prize PLC, Sydney
Inside/ Outside King Street Gallery on William
Tattersall's Landscape Prize Tattersall's Club, Brisbane, Qld
Dobell Drawing Prize National Art School

2018 *Bohemian Harbour, the Artists of Lavender Bay* Museum of Sydney
Mosman Art Prize Mosman Art Gallery, Mosman
The Horse, curated by Noel McKenna Darren Knight Gallery
Eutick Memorial Still Life Award Wollongong, NSW
The Art of Friendship Gallery Lane Cove, Sydney
An Empire of Things Grace Cossington Smith Gallery, Sydney
Adelaide Perry Drawing Prize PLC
Salon des Refusés S.H. Ervin Gallery, Sydney, NSW
Bohemian Harbour: The artists of Lavender Bay Museum of Sydney

2017 *Coffs Harbour Still Life Award* Coffs Harbour Regional Art Gallery
NSW Parliament Plein Air Art Prize Parliament House, Sydney
Paddington Art Prize Sydney
EMSLA Still Life Award Wollongong
Mosman Art Prize Mosman Art Gallery
Artist Profile Australasian Painters Orange Regional Gallery, NSW
Adelaide Perry Prize for Drawing PLC
Salon des Refusés S.H. Ervin Gallery
Self Portraits King Street Gallery on William
Tattersall's Landscape Prize Tattersall's Club, Brisbane

2016 *Mosman Art Prize* Mosman Regional Gallery & Art Museum, Sydney
Paddington Art Prize Sydney
Kings School Art Prize Sydney
Private Lives S.H. Ervin Gallery
Salon des Refusés S.H. Ervin Gallery

2015 *The Drawn Line* Adelaide Perry Gallery, PLC
Adelaide Perry Prize for Drawing PLC
The Piano has been Drinking [Not Me] Maitland Regional Art Gallery
Salon des Refusés S.H. Ervin Gallery
Tattersall's Landscape Prize Tattersall's Club, Brisbane
Mosman Art Prize Mosman Regional Gallery and Art Museum
The Archibald Prize AGNSW
Sir John Sulman Prize AGNSW

2014 *Dobell Australian Drawing Biennial Exhibition* AGNSW
Salon des Refusés S.H. Ervin Gallery
The Wynne Prize AGNSW
NSW Parliament Plein Air Art Prize [winner] Parliament House, Sydney
Adelaide Perry Drawing Prize PLC Croydon, Sydney
Utzon's Opera House S.H. Ervin Gallery

2013 *Tattersall's Landscape Prize* Tattersall's Club, Brisbane
Nocturne Damien Minton Gallery, Sydney
Middle Head Mosman Gallery, Sydney
Mosman Art Prize Mosman Gallery
Eternity Damien Minton Gallery

2012 *University and Schools* Union Club, Sydney
Salon des Refusés S.H. Ervin Gallery
Dobell Drawing Prize AGNSW
NSW Parliament Plein Air Art Prize Parliament House
Tattersall's Landscape Prize Tattersall's Club, Brisbane
Melbourne Art Fair Damien Minton Gallery
Rick Amor Small Drawing Prize Ballarat Regional Gallery
Five Bells Damien Minton Gallery

2011 *Salon des Refusés* S.H. Ervin Gallery
Artist Artists Benalla Art Gallery, Benalla
10 Years Ago Newcastle Arts Centre
Zoo Air Taronga Zoo Artists in Residence Exhibition,
Newcastle University Gallery
Adelaide Perry Drawing Prize Sydney
Tattersall's Landscape Prize Tattersall's Club [highly commended]

Books [by the artist]

2019 *Womerah Lane: Lives and Landscapes* (Giramondo)
2014 *Seven Walks: Cape Leeuwin to Bundeena* (Roc-hin)
1985 *Days & Nights in Africa* (Public Pictures)

Prizes and Awards

2021 NSW Premier's Literary Awards, Douglas Stewart Prize For Non-Fiction (Shortlisted), State Library NSW

2014 NSW Parliament Plein Air Painting Prize

2010 COFA Award, Paddington Art Prize
Mosman Art Prize - Alan Gamble Award

2008 Gallipoli Art Prize

2005 Acquired for collection - Kedumba Drawing Award
Mosman Art Prize

2004-2006 Commission to paint & draw construction of Council House 2, Vic

2003 King's Cross Art Prize

2002 Mosman Art Prize - Alan Gamble Award

2001 Open section, Waverley Art Prize

2000 Drawing section, Waverley Art Prize

1999 Open and Works on Paper sections, Waverley Art Prize

1998 Acquired for collection - Kedumba Drawing Award

1997 Drawing section, Waverley Art Prize

1992 Artist-in-residence, Wollongong University
Watercolour section, Waverley Art Prize

1988 Drawing section, Mosman Art Prize
Open section, Waverley Art Prize

1984 Artist-in-residence, Geelong College

1975 Berrima District Art Prize

Collections

Artbank
Art Gallery of New South Wales
Bibliotheque Nationale de Paris
City of Melbourne Art and Heritage Collection
Geelong College
Hawkesbury Regional Art Gallery
Kedumba Drawing Collection
Macquarie Group Collection
Maitland Regional Art Gallery
Maritime Union of Australia
Mosman Regional Art Gallery
National Gallery of Australia
Shoalhaven Regional Art Gallery
State Library of New South Wales
State Parliament of New South Wales
Qantas
Waverley Council
Westmead Hospital
Wollongong City Art Gallery
Wollongong University

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Watercolours 2019-21

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10am – 6pm Tuesday – Saturday
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