

TOM CARMENT

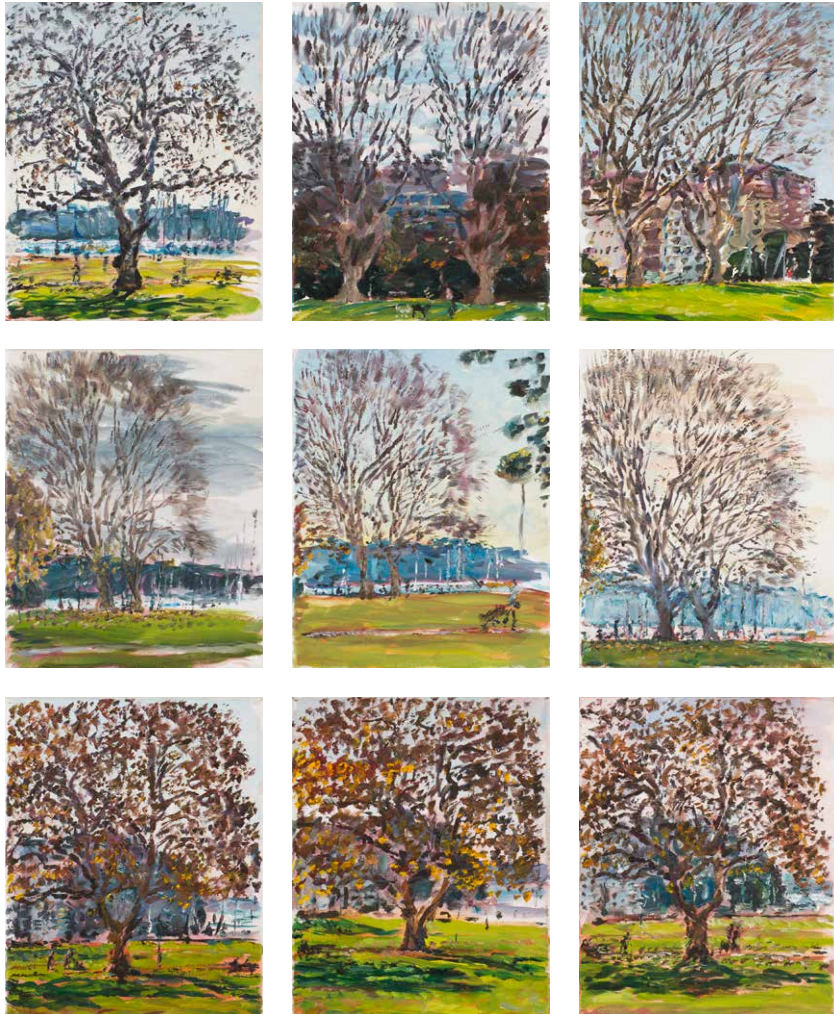
Paintings & Drawings

2011-14

King Street
Gallery
on William



Evening, Port Botany 2013 oil on wood panel 15 x 42 cms



Rushcutters Bay Park, Autumn 2012 oil on linen 104 x 89 cms (framed dimensions)



Illawarra Flame Tree, Cooper Park 2012
watercolour on paper 10.5 x 15 cms

AS I GET OLDER I BECOME MORE interested in the passing of the seasons. The blue of an autumn evening sky above rooftops, the long, sharp shadows of afternoons in late summer: these things have a heightened resonance for me now, a certain melancholy perhaps. Here in Australia, especially in its cities, the seasons are marked as much by the flowerings of trees, mostly non-native, as by the falling of leaves. My late mother always asked me to paint her a picture of flowering jacaranda trees, which, sadly, I never did in her lifetime. As a younger man, I eschewed such subjects, dismissing anything floral as pretty or sentimental. Over the past six years, however, I have started to paint coral trees, jacarandas, bougainvilleas

and Illawarra flame trees. I eagerly anticipate their annual displays. I have even planted flowers in boxes outside our front gate.

Since about 1980 most of my pictures have been painted or drawn *en plein air*, with nearly all my landscapes being done completely on site. I try to capture the likeness of a particular place in time, and to remain faithful to the moment when I saw something, to that first 'sensation'. Despite the limitations and sometime discomforts, I love being outside, and think that I work better like this. My 'base camp' is set up in two small rooms of our terrace house in Darlinghurst, but my real studio is a set of bags, backpacks, and boxes filled with oil and watercolour equipment.



Tom in his kitchen photo: Michael Wee



Looking down William Street 2014 watercolour & pigment ink on paper diptych 11.5 x 16 cms each

My painting subjects vary: the urban ones being things I notice on my daily rounds; cycling and walking to the city and shops, places near where I've worked as a housepainter, areas alongside sports fields where my children have played soccer and hockey. I return with my art materials to spots where I have picnicked or swum with family and friends - Maroubra, Redleaf Pool, Wattamolla - to sights there that have captured my attention. I like to paint certain city buildings and houses, not for their architectural merit, but for some other quirkiness - the way shadows fall across them, or the way they look after dark, disembodied into patterns of light. Quite often, I have gone back to find one of my urban painting subjects altered - a building demolished, an aberrant tree cut down - until I have paused to wonder whether my choice of motif might have some destructive effect. As a joke, a friend once asked me to paint his stomach,

to see if that would disappear too.

Working on a small scale around the city, I rarely attract too much attention from passers-by, and I'm careful not to make eye contact with strangers who want to chat and break my concentration. Recently, I have perched myself at the edge of footpaths leading to the city in order to paint street scenes. One day someone threw a gold coin into my watercolour plate, so now I try to dress neatly, and look purposeful. Last month, at Maroubra, a heavy-set tattooed man approached me, his hand extended to shake, and offered his services as a bodyguard: 'If you need anyone beaten up or anything like that.' I thanked him and replied that I was, 'Okay for now'.

There are days when I get away completely from the bustle, and, alone, take the train from Kings Cross to Otford on the border of the Royal National Park. I walk north-east through the angophoras and the palm forest, down to Burning Palms,



Office block, Elizabeth Street 2014 oil on linen 30 x 26 cms

Tom painting on William Street
photo: Phil James





Tom's walking kit photo: Michael Wee



Jacaranda 2012 oil on linen 20.5 x 25 cms (one panel of triptych)

carrying my supplies, a bottle of water, a sandwich and my backpack of watercolours. On other days I head out on my bicycle to Chinatown, Central Station or Clovelly.

Further afield, I visit friends' farms and rural properties, my son in Canberra, returning year after year to paint the same places: to sheep stations near Whyalla SA, and farms at Cambalong and Goolma in NSW, cottages and camping at Currarong and Currawong on the coast, and next to the river at Wee Jasper. Away from the chores and distractions of daily life, I have a singular purpose, and by going back to the same places, I can quickly ease myself into the rhythms of painting, while at the same time looking for new motifs. Western Australia is well represented in the watercolour section of this exhibition. As a family, we visit relatives there at Christmas, and travel together to the mouth of the Margaret River, to populate that coast

with all the other holiday-makers. This year I helped my friend, the writer Stephen Muecke, drive his truck from Perth to Broome - my first visit to that northern coastline of huge tides.

For the past three years, I've been working on, and writing, a book about walks in Australia, entitled *Seven Walks*, with friend and photographer Michael Wee. Carrying my tent, food, and drawing gear, these walks have taken me to remote places of wild beauty, where I wake up each morning to birdsong, and the smell of plants and earth.

Choosing the pictures to frame for this exhibition has been a nostalgic experience. As I sort through the sheets of paper, panels and canvases, stacked like fish scales in my room, each one brings back an exact memory of the day it was done, and I am reminded of the importance of place and friendship.

TOM CARMENT, October 2014



Jacarandas 2013
watercolour & pigment
ink on paper
11.5 x 16 cms each



Tom sorting watercolours photo: Michael Wee



Pontoon, Redleaf Pool 2014 watercolour & pigment ink on paper 11.5 x 16 cms



Pontoon, Redleaf Pool 2013 oil on linen 20.5 x 25 cms



Womerah Lane 2014 oil on linen 42 x 63 cms



Matilda at Seaside, Porelling
11/1/14

Matilda at the holiday house 2014 ink on paper 30 x 42 cms



Red brick flats, Maroubra 2014
oil on linen 15 x 18 cms



Surfers, Maroubra II 2014 oil on linen 20.5 x 25 cms



Surfers, Maroubra I 2014 oil on linen 20.5 x 25 cms



Headland, North Maroubra 2104
watercolour & pigment ink on paper
triptych 11.5 x 16 cms each



Cirrus, Wattamolla 2012 oil on linen 20.5 x 25 cms



Fenceline, St Albans 2013 oil on wood panel 9 x 12 cms



Sunset, Currarong 2014 oil on wood panel 15 x 21 cms



Hilltop, Cambalong 2014 oil on linen 20.5 x 25 cms



Museum Station 2014 watercolour & pigment ink on paper 10.5 x 15 cms



Scenes of Sydney 2014 watercolour & pigment ink on paper set of nine 11.5 x 16 cms each



Before the storm, Middle Head 2012 oil on linen 22 x 27 cms



Morning light, Nielsen Park 2012 oil on wood panel 14 x 17 cms



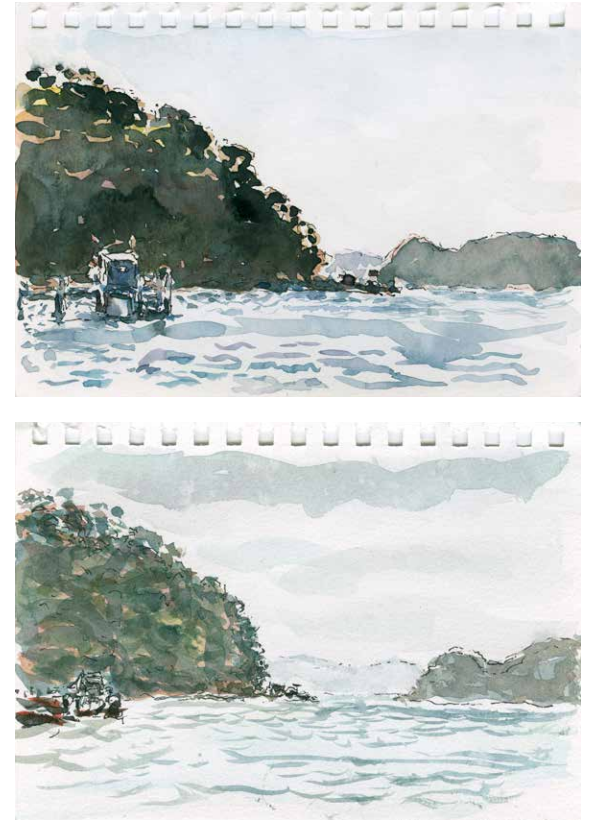
View from my roof, Darlinghurst 2012 oil on linen 34 x 40 cms



Mark and his dogs 2013
ink on paper 30 x 22 cms



House with blue roof, Currarong 2012 oil on linen 30 x 38 cms



Currawong Wharf 2014
watercolour & pigment ink on paper
diptych 10.5 x 15 cms each



Low Tide, Broome, Town and Crab Beach 2014
watercolour & pigment ink on paper
diptych 15 x 21 cms each



Bathers at Town Beach, Broome 2014
watercolour & pigment ink on paper
diptych 15 x 21 cms each



Road to Cambalong 2014 oil on linen 22 x 27 cms



Bombala 2014 watercolour & pigment ink on paper diptych 11.5 x 16 cms each





Goolma Creek 2012 oil on linen 49 x 44 cms



Evening houselights, Goolma 2014 oil on linen 33 x 36 cms



Paddock gate, Middleback Station SA 2011 oil on wood panel 11 x 19 cms



Summer at Prevelly, WA 2014 watercolour & pigment ink on paper set of twelve 11.5 x 16 cms each

Published by Tom Carment
and the King Street Studios P/L
on the occasion of the exhibition
Tom Carment, paintings
and drawings 2011 - 2014

ISBN 978-0-9875540-5-5

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Photography: Rowan Conroy,
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and Felicity Jenkins

Design: Andrea Healy

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

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