



Rachel Milne
Two years on



Cover: *Dorcas Casey's Studio Jamaica Street* 2017 oil on board 61x81cm



Rachel Milne 2017 Newcastle Studio

Rachel Milne

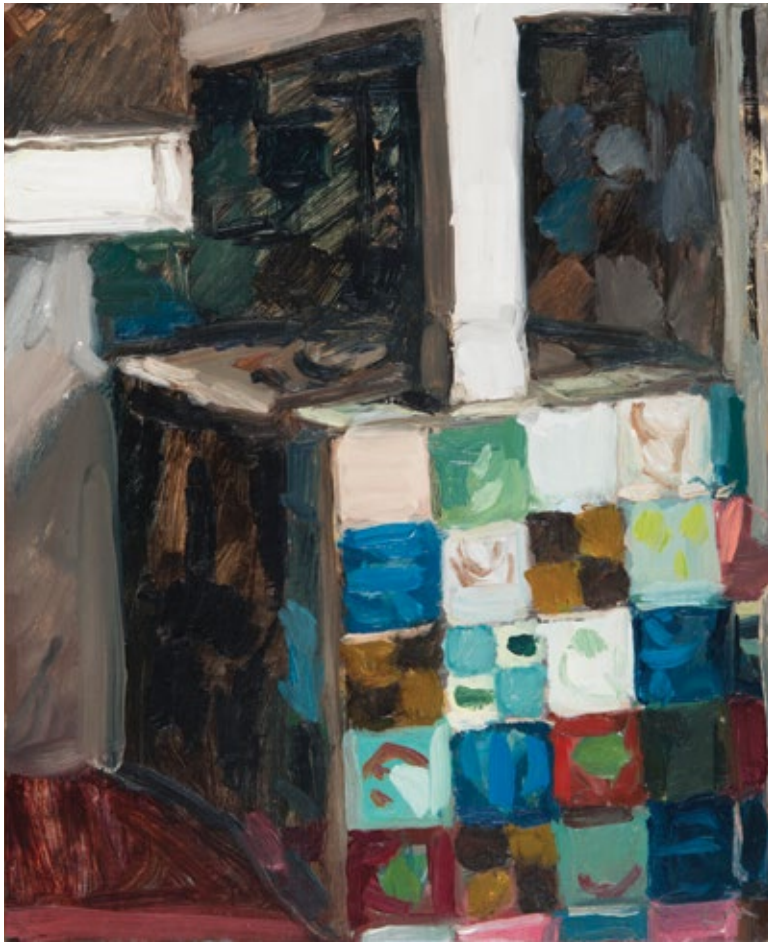
Two years on

10 October – 4 November 2017



King Street Gallery
on William

10am – 6pm Tuesday – Saturday
177 William St Darlinghurst NSW 2010 Australia
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Directors: Robert Linnegar and Randi Linnegar



Olley's Stove, Murrays Cottage 2016 oil on board 28x23cm



Studio Haefligers 2016 oil on board 61x81cm



Pile of Bricks 2017 oil on board 30x35cm



Forest Camping 2016 oil on board 23x28cm

Rachel Milne: Light & Time

by Andrew Frost

The town of Hill End sits about 1,000 metres above sea level on a plateau on the western foothills of the Great Dividing Range. It grew from a place where diggers had come to pan for gold in the region's creeks in the 1850s, to a town of about 8,000 people in the early 1870s. Although it had at one stage been the largest inland city in Australia – and boasted an array of grand buildings, churches, schools and a multitude of pubs – as the gold rush faded, the place dwindled to a ghost town. Now it is a kind of carefully manicured park, dotted with colonial era buildings, artist studios and history walks. Giant white tourist buses slowly cruise the open streets.

When you spend time there, as Rachel Milne did in 2016 on an artist's residency at the historic Haefliger's Cottage, and I did exactly a year later, one becomes aware of a special kind of light that imbues the Hill End landscape. The mornings are flush with a bright, chilled sunlight, a

whiteness that intensifies the mists that roll across the tree tops and through gardens, shrouding the Eastern Grey kangaroos that watch from the nearby fields and open blocks, and makes a mystery of the surrounding hills. By lunchtime in winter the sky is clear and the light is direct, a brilliant spot light on old stone and timbers, but also a light that creates deep shadows. At dusk, as the sun sets behind the hills to the west, the ridges are lined with the silhouettes of gum trees and the first faint glimpses of the stars appear in the sky.

From inside Haefliger's, a cottage built in the late 1860s, a sense of the past is very much present, something physical, almost touchable. To describe that place and that sense of time, and to do it as succinctly as Milne does here, is nothing short of miraculous. Milne's pictures produced at Hill End are small gems of immediacy – the economy of her brushwork conjures up intimate records

of the house; the view from the lounge room into the adjacent bedroom; the large orange chair; the ghost-filled hallway to the back of the house; the backyard studio and its large mirror; the artist's looming, pregnant belly in the small, wooden framed mirror in the cottage's bathroom. For Milne, that immediacy of painting combines with an almost offhand attitude to her subjects. With the Hill End works are a number of pictures that record the studios of artist friends, a challenging clutter that Milne renders as a matter of fact. The painting of a small dog, another of a birthday cake, a third picture of a baby being placed into a crib, all these and others describe the universality of the everyday moment. Where figurative painting has often striven for grand effect, Milne's paintings have their own magic because they are so specific: it is the telling detail so faithfully recorded that allows the viewer to project their own experiences into this space and time.

Milne has created a world that we feel we know, but more importantly, these paintings also have an honesty and truthfulness to them that are, for me, their true value. In a time where the everyday is recorded so easily and habitually, and shared everywhere, to commit these experiences of light, shadow and form to the painted surface is an act that suggests something of more value than an image that can be simply deleted.

Dr. Andrew Frost is a writer, lecturer and the art critic for Guardian Australia. He is the writer and presenter of more than dozen documentaries on Australian contemporary art for ABC1 and is the director of My Space Program: The Art of Peter Hennessey [2016] and The Grand Mistake: A Portrait of Mclean Edwards [2017].



Unsure 2016 oil on board 28x23cm



Sturt Classroom 2017 oil on board 61x81cm



Through to Garden Hill End 2016 oil on board 28x23cm



Demolition-Adamstown 2017 oil on board 81x122cm



AirBnB 2017 oil on board 81x61cm



Damage caused by Newcastle earthquake 2017 oil on board 81x122cm



David Thomas's Workshop 2017 oil on board 61x81cm



Birthday cake, Haefligers 2016 oil on board 30x35cm



Milne-Rainy Day Hill End 2016 oil on board 10x20cm



Evening Chair, Haefligers 2016 oil on board 28x23cm



Studio Chair 2016 oil on board 23x28cm



Dan's Studio Jamaica Street 2017 oil on board 61x81cm



Broken Sleep 2017 oil on board 23x28cm



Haefligers Studio in the Sunshine Hill End Residency 2016 oil on board 30x35cm



Hills Hoist with Geraniums 2016 oil on board 23x28cm



Fred 2016 oil on board 28x23cm



Fred with Pyjama Bottoms 2017 oil on board 23x28cm



Bedroom, front room Haefligers 2016 oil on board 61x81cm



Andy Hood's Studio , Jamaica Street 2017 oil on board 61x81cm



Morning Walk Government Road 2017 oil on board 35x30cm



Morning Walk Pram with Bin 2017 oil on board 35x30cm



White Sheet on Hoist 2017 oil on board 23x28cm



The David Thomas Shed II 2017 oil on board 61x81cm



Newcastle Community Arts Centre 2017 oil on board 81x122cm



Up Yours Cyril 2017 oil on board 81x61cm

Rachel Milne

Born 1978 Cambridge, England

Lives Newcastle, NSW

Studies

2000 Cardiff University, UK, BA (hon) in Fine Art Painting

Solo Exhibitions

- 2017 *Two Years On*, King Street Gallery on William, Sydney
After Olley, Bathurst Regional Gallery, Bathurst, NSW
- 2015 *Rachel Milne: Painter* King Street Gallery on William, Sydney
The Renewal of David Jones former David Jones Store, Newcastle, NSW
- 2014 *Interiors*, Newcastle Art Space, Newcastle

Selected Group Exhibitions

- 2017 *The Wynne Prize*, Art Gallery of NSW, Sydney
- 2016 *Kilgour Art Prize Finalist Exhibition* Newcastle Art Gallery, NSW
Calleen Art Award [commended] Cowra Regional Art Gallery, Cowra, NSW
NSW Parliament Plein Air Painting Prize, Parliament House, Sydney
Fleurieu Food and Wine [highly commended] University of South Australia
Portia Geach Prize Finalist, S.H Ervin Gallery, NSW
Art & Dementia, Maitland Regional Gallery, NSW
M16 Drawing Prize Canberra, ACT
Curve Gallery, Newcastle, NSW
- 2015 *NSW Parliament Plein Air Painting Prize*, [highly commended] Parliament House, Sydney
Salon des Refuses SH Ervin Gallery, Sydney

- 2014 *Kilgour Prize* Newcastle Regional Gallery
Newcastle University Acquisitive Prize University Gallery
Calleen Art Award Cowra Regional Art Gallery, NSW
- 2013 *Newcastle Emerging Artist Awards* Newcastle Art Space, NSW [highly commended]
Singleton Portrait Prize [WINNER] Singleton Civic Centre
- 2012 *Open Exhibition* Royal West of England Academy, Bristol, UK
- 2011 *Young Artist of the Year* [finalist] The Biscuit Factory Foundation, Newcastle Upon Tyne, UK
159 Autumn Show Royal West of England Academy
Jamaica Street Studios Exhibition Royal West of England Academy
- 2010 *Holbourne Portrait Prize [shortlisted]* Holbourne Museum, Bath, UK
Open Painting Exhibition Royal West of England Academy
- 2009 *Autumn Exhibition* Royal West of England Academy
- 2008 *Autumn Exhibition* Royal West of England Academy
Glories of the Gorge Exhibition Innocent Fine Art, Clifton, Bristol
- 2007 *Orange Christmas* Edgar Modern, Bath
Mortal The Old Pro Cathedral Clifton, Bristol
Autumn Affordable Art Fair Battersea Park London
- 2004 *Open Painting Exhibition* Royal West of England Academy

Awards/Commissions/ Residencies

- 2016 Hill End Residency, June 2016
- 2015 Artist in Residence at Former David Jones Store, Renew Newcastle, Newcastle, NSW
 Highly Commended NSW Parliament House Plein Air Prize, Sydney
 Lake Macquarie City Art Gallery, NSW
- 2014 About Face Residency Maitland Regional Art Gallery, NSW
- 2013 **Winner** Singleton Art Prize for Portraiture
- 2011 Principal of Bristol Theological College. Portrait Commission of Dr Reverend Jonathan Pye
- 2009 Commissioned to paint a Reception Piece for the Royal Marriot Hotel, College Green, Bristol, UK

Collections

Bathurst Regional Art Gallery, NSW
Maitland Regional Art Gallery, NSW
Royal Marriott Hotel, Bristol, UK
Theological Collge, Bristol, UK

Selected Bibliography

- 2017 Frost, Andrew: Catalogue Essay Two Years On
- 2016 McMillan, Melinda: Newcastle Star, Life Built on a pure passion for painting, April 7
- 2015 Fortescue, Elizabeth: 'Faces in the Crowd,' Daily Telegraph, July
Eisenberg, Joe: Catalogue Essay King Street Gallery on William Exhibition
Rigney, Sam: Rachel Milne shortlisted for \$20,000 NSW Parliament Plein Air Painting Prize Newcastle Herald, Sept 4
Davis, Belinda-Jane: 'Artist Rachel Milne Inspired by Archibald Prize Exhibition,' Newcastle Herald, Jan 27
Jackel, Laurel: 'Shadows and Light,' Hunter Lifestyle, Feb 13
Rigney, Sam: 'Artist Chases the Light,' Newcastle Herald, June
Kingsmill, Catherine: 'Meet Our Member Artist,' ARTEL #2 p12
- 2014 Idevaugelas, Laure: 'Interiors, Paintings by Rachel Milne,'
Swain, Emma: 'Rachel's Taking "selfie" to new limits', Maitland Mercury Aug



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