

Amanda Penrose Hart

The long view



King Street Gallery KS
on William Gw

10am – 6pm Tuesday – Saturday
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Amanda Penrose Hart

The long view

6 – 31 July 2021



The darkness of light 2021
oil on linen 90 x 245 cm



Lake George 2020
oil on linen 90 x 245 cm



Tara Loop Road 2021
oil on linen 90 x 245 cm



As the crow flies 2021
oil on linen 90 x 245 cm

The long view

Immediately on entering a gallery of Amanda Penrose Hart's works, one inhales and expands a little. Not all her works are big, but even her small paintings often feel very open. Unusually, *The long view* includes a picture containing birds. Two eagles gives explicit expression to a feeling a viewer may experience before many of Penrose Hart's big-sky paintings – a feeling of soaring in air, be it empty or occluded, hot or crisp, windy or still.

The roads between Jackadgery, Sofala and Kalkite pass through Gumbainggir, Nganyaywana, Kamilaroi, Geawegal, Wiradjuri, Gundungurra, Ngannawal and Ngarigo country, but the ancestral lands were cleared long ago, and their creeks and lakes are often dry. Penrose Hart drives alone, taking many detours, pulling over where the view arrests her. She parks for as long as she can stand the heat or cold, looking hard at the anatomy of her view and getting it down, before wiping off her palette knife, packing her stuff – pretty much completed smaller works, preparatory paintings and drawings for scaling up in the studio, sketches – in the tray of her ute and moving on. Free and loose works on paper that have pleased her enough to frame lately include

oil sketches made with the soot-dark dregs of mixed paints: a section of columnar tree, very dense, its edges softened and spiked with growth, scant light glimmering through its form; a couple of bristly conifers; a stand of saplings suggested by runnels of diluted medium.

There's a small picture in *The long view* that depicts a miniature escarpment, taupe, charcoal and pale peanut-butter in colour, beneath a cloud smeared on a light blue sky. In the foreground is scrappy foliage, black; down the left edge, passages of gamboge and moss green. The palette and mood call to mind paintings that



Dry at Lake George 2020 oil on linen 40 x 60 cm

Arthur Boyd made in Canberra and surrounding regions, where, curator Mary Eagle wrote, ‘a remarkably blue sky rose endlessly above white-grey pastureland on which shadows were etched in black’.

Penrose Hart’s tiny untitled work is a key to elements that recur across *The long view*. There’s a mess that the viewer yearns to clear, arriving in the smooth, creamy mid ground before bashing around the base of the rock for a clear look at the country beyond. The same palette, with elements stripped back, occurs in *The long view 2*, and it’s lavishly expressed in the whopping *Lake George*, the horizon of which is balanced against lines of fence posts and the vertical strokes of the row of poplars at the base of the hills, sentinels posted along road or river. Ghost poplars they often are, in a ragged row, seeming to disappear in certain lights and dominate in others. The white trunks in the foreground are roughed-up with purple dabs and blotches – last tags of leaves, birds, an old nest? The purple blooms in the tangle of weeds compliment the yellows of the whole. Just as we do when we skirt Lake George/Werriwa by road, looking at *Lake George* we long to get past

the foreground impediments, be out on the flat, gallop like a horse or rise like a hawk.

The long view’s pictures tend to stir, rather than soothe. Twin dramas of nature and the unquiet mind are evoked in *The darkness of light*, like a stage set for an Australian *King Lear*: the supermoon illuminates clouds in a turbulent sky, the cold trees are brittle, to the right there’s a small dam, perhaps, and a frail eucalypt, bony trunk gleaming silvery. In *Just fine*, too, there’s a small gum, dead or just hanging on, in the right foreground. Personal unrest is implied in the titles of *Just fine* and *The night we called it a day*, both works in which fervid colours are introduced to blackness, the latter forcing pinks together with light blue, ochre yellow and pond-scum green in a narrative of emotional darkness.

Several pictures in *The long view* evoke human intervention in the landscape, or its continuing consequences. There’s the scar of construction in *Jinabyne*, and the plummy rose patches of quarried rock in the green sliver of *Mount Ainslie*. Look at *Cowra new rain after dust storm*, its dirty sky, its slick, barren ground, black twigs and broken trunks. There’s the big work *Dust storm Murrumbateman* in cumquat, lemon,

loquat and creamed-honey yellows, the white coin of the sun hunkering low, the windbreak conifers leading the eye across the seared, bald ground. Conifers, too, punctuate the patchwork *Farmland*, its yellow-grey clouds blanketing fields of pale pink, violet, pale mocha, lime and dark lichen green; poplars break up the glorious *From Painters Hill*, evoking the powdery dust of the track through a Canberra landscape of bone, beige, olive, khaki, blue and black. *From Painters Hill* contains touches of the pink tones that startle delightfully in Penrose Hart's work. Look for them, and you'll see them often.

The straggling bushes and starved trees in the foreground of many of these works impart a kind of nonchalance to the compositions, as if the artist is too cool to seek out a more picturesque perspective, too forthright to omit a jarring element. Penrose Hart's vagabond heart imbues

her paintings with an air of searching, seeking, seeing, recording, decamping, doing it all again. As a child on long car trips, I'd gaze out the back windows and imagine running up hills I saw, to lie under the sun on what looked like smooth grass at a place where I could see everything. As an adult I know that off the road there'll be hard bushes and thorns, strands of wire in the way, scree and sticky mud underfoot, biting insects and barbed seeds in the sward. Any one of us will carry our own history to the top: sit missing him sorely; wanting her looking out beside us, eyes narrowed against the glare. Looking at Penrose Hart's surely-executed exhibition, as moving as it's maturely composed, I reflect that the long view is for grown-ups.

Dr Sarah Engledow
2021



Mount Ainslie 2019
oil on board 14 x 66 cm

Dust storm Yass 2020
oil on linen 101.5 x 101.5 cm





Cowra new rain after dust storm 2020
oil on linen 122 x 152 cm



Blue blue day 2020
oil on linen 120 x 150 cm



Whiteness of clouds 2021
oil on linen 100 x 180 cm



The long view 2020 oil on board 40 x 40 cm
The long view 2 2020 oil on board 40 x 40 cm



Dust storm Murrumbateman 2020
oil on canvas 100 x 180 cm



Long view, Kados 2020
oil on canvas 81 x 122 cm



Just fine 2020
oil on linen 87 x 102 cm



The lake 2020
oil on linen 56 x 76 cm



Mann River 2020 oil on board 30 x 30 cm
The lake 2020 oil on board 30 x 30 cm



Bobundara storm 2021
oil on board 45.5 x 61 cm



Lake George Summer 2020
oil on linen 40 x 60 cm



Water 2020 oil on paper 18 x 27 cm
Ghost wing cloud, Bobundra 2021 oil on paper 28 x 37 cm
Blue clouds 2020 oil on paper 22 x 28 cm

Above the Canni Bridge 2020 oil on paper 17 x 27 cm
Bee sting 2021 oil on paper 28 x 37 cm
Blood red sunset, Jindabyne 2021 oil on paper 28x37cm



Two eagles 2021
oil on board 51 x 76 cm



Tyndale 2020
oil on linen 41 x 61 cm



Twins 2020 oil on board 45.5 x 61 cm
Bees make honey 2021 oil on board 45.5 x 61 cm



Early morning winter (Hill End) 2021
oil on board 50 x 76 cm



Nocturnal 2020
oil on linen 50 x 50 cm



The night we called it a day 2020
oil on linen 50 x 81 cm



From Painters Hill Canberra 2021
oil on board 51 x 76 cm



Jindabyne 2020
oil on linen 38 x 51 cm



Woolli 2 2020 oil on board 30 x 30 cm
Crookwell 2020 oil on board 30 x 30 cm



Once in a blue moon 2020
oil on board 30 x 30 cm



Wyndam 2020 oil on board 30 x 30cm
Winter 4 2020 oil on board 30 x 30 cm

Winter 2 2020 oil on board 30 x 30 cm
Jackadgery 2020 oil on board 30 x 30 cm

Kurrajong 2020 oil on board 30 x 30 cm
Winter 1 2020 oil on board 30 x 30 cm



Road to nowhere 2019
oil on board 40 x 60 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

Solo exhibitions [selected]

- 2021 *The long view* King Street Gallery on William, Sydney
- 2019 *Un bel di vedremo* King Street Gallery on William, Sydney
- 2018 *Beautiful one day perfect the next* Mitchell Fine Art, Brisbane
- 2017 *High Tide* King Street Gallery on William
New Paintings Redot Gallery, Singapore
- 2015 *Coast* King Street Gallery on William
- 2014 *Acid Free works on paper show* King Street Gallery on William
- 2013 *Manly: Somewhere on the Australian Coast* Manly Art Gallery & Museum, Sydney
Manly: Somewhere on the Australian Coast King Street Gallery on William
- 2011 *New Paintings* King Street Gallery on William
- 2009 *Livin' Green* King Street Gallery on William
Green it up Kristian Pithie Gallery, Melbourne
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, Sydney

Group exhibitions [selected]

- 2021 *From the river to the sea* Grafton Regional Gallery, NSW
Dobell Drawing Prize National Art School, Sydney
- 2020 *Adelaide Perry Drawing Award* PLC Croydon, Sydney
Brisbane Portrait Prize Powerhouse Museum, Brisbane
Visual Arts in the Valley Curated by Rex Irwin, Kangaroo Valley
Ravenswood Australian Women's Art Prize Ravenswood School for Girls, Sydney
Calleen Art Award Cowra Regional Art Gallery, NSW
The Pro Hart Outback Art Prize Broken Hill Regional Art Gallery, NSW
Muswellbrook Art Prize Muswellbrook Regional Arts Centre, NSW
- 2019 *Portia Geach Memorial Award* S.H. Ervin Gallery, Sydney
Built Forms Redcliffe Art Gallery, Brisbane
Inside/outside King Street Gallery on William, Sydney
Tattersall's Club Landscape Art Prize Tattersalls Club, Brisbane
Open Air Brunswick Street Gallery, Melbourne
Winner, Clayton Utz Art Award Brisbane
River on the Brink: Inside the Murray-Darling Basin National Trust S.H. Ervin Gallery and Broken Hill Regional Art Gallery, NSW
Art from the vault Manly Regional Art Gallery & Museum, Sydney
Allan Cleary Collection Hawkesbury Regional Gallery, Sydney

	Cementa Kandos, NSW
	<i>Artists' Collections</i> National Trust S.H. Ervin Gallery, Sydney
	<i>Petite Mitchell Fine Art</i> , Brisbane
	<i>Brisbane Portrait Prize</i> Brisbane Powerhouse Museum, Brisbane
2019-2018	<i>Salient - Contemporary Artists on the Western Front</i> New England Regional Art Museum, NSW; ANZAC Memorial, Sydney; Bank Art Museum, Moree, NSW; Muswellbrook Regional Arts Centre, NSW; Tweed Regional Gallery, NSW
	<i>Salient</i> Australian Club, Melbourne
2018	<i>Directors Choice</i> Mitchell Fine Art, Brisbane
	<i>The Art of Friendship</i> Gallery Lane Cove + Creative Studios, Sydney, NSW
	<i>Tattersall's Club Landscape Art Prize</i> Tattersalls Club, Brisbane
	<i>Kilgour Art Prize</i> Newcastle Art Gallery, NSW
2017	Winner, <i>Gallipoli Art Prize</i> Gallipoli Memorial Club, Sydney
	<i>EMSLA Eutick Memorial Still Life Award</i> Wollongong, NSW
	Coffs Harbour Regional Art Gallery, NSW
	<i>10 Australasian Artists: Artist Profile</i> Orange Regional Art Gallery, Orange, NSW
	<i>Petite Mitchel Fine Art Gallery</i> , Brisbane
	<i>Seven Decades: Hill End</i> Penrith Regional Art Gallery & Lewers Bequest, Sydney
	<i>NSW Parliament Plein Air Painting Prize</i> NSW Parliament House, Sydney
	<i>Art of Giving</i> Sydney Children's Hospital, King Street Gallery on William
	<i>Tattersall's Club Landscape Art Prize</i> Tattersalls Club, Brisbane
	<i>Muswellbrook Art Prize</i> Muswellbrook Regional Arts Centre, NSW

Collections

Allens, Sydney	Hawkesbury Regional Art Gallery, NSW
AMP, Brisbane	Macquarie Bank, Australia & UK
Anglican Greater Schools Collection, Brisbane	Maitland Regional Art Gallery, NSW
Artbank, Australia	Manly Art Gallery & Museum, Sydney
Australian Club, Sydney	NSW Bar Association
Australian Club, Melbourne	Outback Art Inc, Qld
Australian National Maritime Museum, Sydney	Parliament House, Canberra
Australia National University, Drill Hall Gallery, ACT	Redcliffe Art Gallery, Qld
Bathurst Regional Art Gallery, NSW	Suncorp Stadium, Brisbane
Brisbane Polo Club, Brisbane	Sydney University Art Collection, Sydney
Broken Hill Regional Art Gallery, NSW	Taronga Park Zoo, Sydney
Clayton Utz Collection, Sydney	Gallipoli Memorial Club, Sydney
Coffs Harbour Regional Gallery, NSW	Thomas National Transport, Brisbane
Gold Coast City Art Gallery, Qld	

Full CV available at www.kingstreetgallery.com.au
www.amandapenrosehart.com.au
[@amanda_penrose_hart](https://www.instagram.com/amanda_penrose_hart)





Ghost Gums 2021
oil on board 25.5 x 25.5 cm



River stone 2021
oil on board 25.5 x 25.5 cm



Whiteness of clouds study 2021
oil on board 25.5 x 25.5 cm

Published by King Street Studios P/L
Artwork photography: Roller Photography
Studio photography: Riste Andrievski
Design: Ella Burrett

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