

MOMENT

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Curated by Ann Holt

Chris Beaumont
Prudence Flint
Euan Heng
Ann Holt
Ken Smith



ANN HOLT / CURATOR

The title 'Moment' initially suggests an infinitesimal portion in time, transient, in an instant, a flash! However, the word may also conjure up more peaceable evocations such as the still moment, pertaining to momentum, the moment of becoming or a moment past.

"When is a painting finished? Not when it finally corresponds to something already existing—like the second shoe of a pair—but when the foreseen ideal moment of it being looked at is filled as the painter feels or calculates it should be filled. The long or short process of painting a picture is the process of constructing the future moments when it will be looked at"

John Berger, *The Sense of Sight: Painting and Time*

The initial idea for this exhibition arose from considering the curious emergence of a 'slow' movement over the past ten years and the questions it raises in terms of the relationship between time and painting. Regardless of the content, a painting will reveal the time spent in its making, be it the slow and measured built up layers or in the dexterity of a swift and confident brush mark. Painting can be a time hungry pursuit, waiting for the right light, the mixing, the layering, the drying, waiting to proceed to the next stage and the lengthy process of learning to master the formal problems and the possibility of the medium. A painting retrospective often confirms the decades it can take to cultivate a body of work.

The slow movement has evolved at a time when the access to images, information and high-speed communication pervades with an unprecedented intensity. Technology has liberated and reshaped our lives in incredibly positive ways, but has also created an expectation for efficiency and an immediate response that can impinge upon the moments in our day. At the turn of the twenty first century 'trend futurists' predicted a revival in regard for quiet, leisurely activities such as slow food, knitting and gardening as an antidote to the speed of contemporary life. As we enthusiastically embrace the convenience of technological devices, the growing popularity for unhurried and contemplative pursuits suggests a desire for a variety of tempos.

This exhibition presents painters who are all committed to the act of painting and in content, capturing a moment. The nature of making these paintings is often slow, measured and time rich, be it in the rendering of the paint or the prolonged observation required to build a familiarity with the subject. The subjects vary; a figure in contemplation, the temporary and fleeting moment of light changes upon the land or sea, a ball caught, thrown or dropped or images of perfect fruits and flowers that in time will wilt and metamorphose, all pertaining to the moment.

Christopher Beaumont's acknowledgement of painting as a continuous tradition is evident in the compositional structures and his chosen iconography. Beaumont says of his still life paintings "The objects are slowly modelled in opposing glazes until they start to carve out some space of their own."¹

Prudence Flint's paintings allude to unhurried pursuits. There is a sense of stillness and solitude to the figures that occupy her paintings as we are given privy to private moments.

Euan Heng has stated, "I have always felt a strong allegiance to and admiration for paintings with certain stillness; in painting, I don't like noise. Most recently I have been emptying out my paintings - no vulgar brush strokes and no detail to distract - just gently modulated pigment to activate flat shapes of colour."²

Time remains a central component in landscape painting. Ken Smith paints "through the process of synthesis of multiple sensations that are affected by the transient and fugitive atmospherics perceived over time."³

My own process involves immersing myself in the landscape to witness changes through the study of light, air, atmospherics and time. The paintings are evocations, mapping the landscape in terms of the relationship between an internal dialogue and the matter and phenomena of the world around.

The idea of presenting an exhibition that considers time in terms of both the process and content of a painting is hardly revolutionary, but focusing on painting has become an increasingly rare occurrence as an ever-expanding range of materials and new technologies continue to enter the arena of art production and presentation.

Painting is most often a solitary and quiet activity. Musicians are trained to hear and respect silence. The first thing you do when you play notes is to recognise the space that you are now filling with the sound of your instrument in relation to the measured silences in between. In this multi media rich world this exhibition is sans soundtrack- moments in time in the making, in the imagery, and in the moment of being seen.

¹ In conversation with the artist

² Euan Heng, 2008. 'Drawing on Italian Art'. In *Australians in Italy: Contemporary Lives and Impressions*, edited by Kent; Bill, Pessman Fros; Troup; Cynthia. Monash University ePress. Pp. 12.1–12.7.

³ In conversation with the artist

Notes: John Berger, *The Sense of Sight: Painting and Time*, (Pantheon Books, New York, 1985), 206



*Christopher Beaumont,
Vanitas Still Life with
Lavender, 2007, oil on linen.
Courtesy of the Artist and
Port Phillip City Collection,
Melbourne*

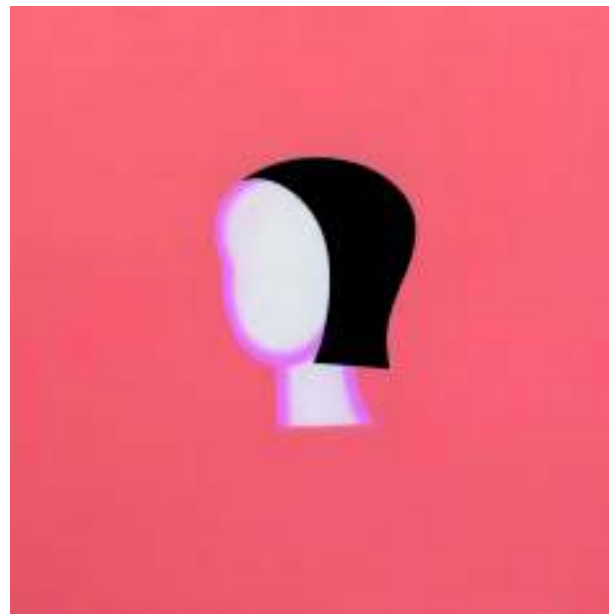




Prudence Flint, Electric Guitar, 2012, oil on linen. Courtesy of the Artist and Nellie Castan Gallery, Melbourne

Prudence Flint, Bird Park, 2011, oil on linen. Courtesy of the artist and Port Phillip Collection, Melbourne





Euan Heng, Spring, 2011, oil on wood, Courtesy of the Artist and Niagara Galleries, Melbourne

Euan Heng, Fall, 2011, oil on wood, Courtesy of the Artist and Niagara Galleries, Melbourne



Euan Heng, Echo, 2012, watercolour and mirror on paper. Courtesy of the artist and Niagara Galleries

Euan Heng, Centre Forward, 2012, pencil, watercolour and collage on paper. Courtesy of the artist



Ann Holt. From the series, *Book of Days, 100 days and nights on the island, 2012, oil on paper*
Courtesy of the Artist





Kerri Smith, *10 days, 10 horizons*
(#5 or 10), 2012, oil on panel.
Courtesy of the Artist and Flinders
Lane Gallery, Melbourne



CHRIS BEAUMONT

Chris Beaumont learnt to draw at Medical School in the early eighties where he was told not to make a detailed rendering of what was under the microscope but create a diagram so that other people could understand what he was seeing. This made him realise that drawing was about communicating and so he started night school life drawing and also painting classes with the infamously enthusiastic Howard Arkley. In the final years of art school Chris was inspired by the early seventeenth century still life artists of Spain such as Cotán & Zurbarán for their metaphysical and mathematical properties. He has been producing works depicting vegetables, fruit and other objects with deep black backgrounds since the late nineteen-eighties. Chris originally exhibited at Pinacotheca in Richmond. He was selected for the Moet & Chandon Touring exhibition twice. He has held a solo exhibition at Bendigo Art Gallery after receiving the People's Choice Award in the Arthur Guy Memorial Prize in 2005. Recently Chris was included in a Still Life painting survey at the NGV Members covering 400 years of the genre. Chris shows regularly and is collected in many corporate and private collections.

'In my paintings I often set up a singular narrative of a lone woman in some kind of intimate space. Through the painting process I hope to transform these everyday scenes into something new. Repetition, restraint and the passage of time seems to be a crucial part of this process.'

PRUDENCE FLINT

Prudence Flint graduated with her Bachelor of Arts in painting at Victoria College of the Arts (1989) before completing her Master of Fine Art by research at Monash University (2008). In 2004 she won the Doug Moran National Portrait Prize and in 2009 the Portia Geach Memorial Award. She has been a finalist in prize shows including; Adelaide Perry Drawing Prize, Rick Amor Drawing Prize, Arthur Guy Memorial Painting Prize, Archibald Portrait Prize, Salon des Refuses, R & M McGivern Award, Geelong Contemporary Art Prize, Beleura National Works on Paper, Paul Guest Prize, Darebin-La Trobe Acquisitive Art Prize, and Stan and Maureen Duke Art Prize. She received a grant from the City of Melbourne for the Library Series (2005). Reproductions of her work have appeared in Art Monthly, Australian Art Collector and Art & Australia. Her work is held in the collections of City of Port Phillip, Artbank, BHP Billiton and private collections in Australia.

Flint is represented by Nellie Castan Gallery in Melbourne and Chapman Gallery in Canberra. Her eleventh solo show is at Nellie Castan Gallery in October 2012.

EUAN HENG

Between 1960 and 1970 Euan Heng was employed in various occupations, including four years as a merchant seaman travelling worldwide. The artist gained diploma and post diploma qualifications from Duncan of Jordanstone College of Art, Dundee and a MA (Research) from RMIT University, Melbourne. Since 1973 he has held thirty-three solo exhibitions in Australia, Scotland and Italy and participated in over seventy group exhibitions in Australia and internationally. His work is represented in public and university museum collections in all states of Australia and Scotland including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Queensland Art Gallery and the Hunterian Museum and Art Gallery, Glasgow. Illustrated essays, articles and reviews on his work have been published in all major Australian newspapers and fine art journals. Other activities of the artist have included teaching and currently he holds the adjunct position of Associate Professor in Fine Art at Monash University, Melbourne. He has participated in visiting artist/lectureships and residences in Australia and overseas including the Australia Council Residency at the British School at Rome in 1999 and a Royal Scottish Academy Residency in 2010. In 2004 he received the Australian Council for University Art and Design Schools Distinguished Research Award.

ANN HOLT

Ann Holt graduated with a Bachelor Fine Art from Phillip Institute and a Masters of Fine Art (Research) from Monash University.

Ann has held ten solo exhibitions as well as a solo touring exhibition to regional galleries in Victoria and Tasmania and a solo exhibition as part of the inaugural 10 days on the Island Festival in 2001. In 2006 she represented Australia in the exhibition Australian Visit at the Danish National Museum, Frederiksborg. She has been a finalist in The Glover Prize for landscape painting three times, The John Leslie Award for Art and the Environment, the Tasmanian Art Award and the Fleming Mutz Art Prize. Awards include a Dame Elizabeth Murdoch Trust Fund Grant, University of Tasmania Research Scholarship, and University of Tasmania

Travel Grant, Monash University Research Publications Grant, Monash University Travelling Fellowship, several artist in residencies within Australia and principle artist for an Australia Council Cultural Community Development Grant. Her work is held in collections including Artbank, Macquarie Bank, Lowenstein-Sharp, Joseph Brown Collection, Monash College, Firbank Grammar and private collections in Australia, United States and France. Articles and reviews on her work have appeared in publications including Art Monthly, State of the Arts, the Melbourne Age, Sydney Morning Herald, and was the subject of an arts documentary profile for ABC television.

Ann has been awarded a post graduate scholarship and is a PhD candidate at the University of Tasmania and is also currently undertaking a public art commission for the City of Hobart.

"In my practice I am concerned with representing transient moments in the landscape where light reflects on water or voluminous skies can illuminate meandering, mountainous coastlines. I am interested in painting that speaks of an emotive connection and understanding of place"

KEN SMITH

Ken Smith has undergraduate and post graduate qualifications from the Victorian College of the Arts and has a Master of Arts (Research) from Monash University. Since graduation Ken has created imagery with drawing and painting processes and has held ten one person exhibitions and participated in seventy group exhibitions across Australia. Ken has works in private and public collections including: Artbank, Commonwealth Bank, Bundaberg Arts Centre, Devonport Gallery and Arts Centre, Grafton Regional Gallery, Leeuwin Estate, Mornington Peninsula Regional Gallery, The Hutchins School. Ken has also had research papers published in international journals and forums. The sustaining stimulus for all this investigative activity has been the phenomena of light as a revelatory agent for the forms, spaces, colours and atmospheres of the visible world.

Ken has worked predominately with still life and landscape imagery, sometimes combining both genres into constructed compositions. Recently Ken has increasingly made landscape images on site within specific locations on the Mornington Peninsula, Victoria, a region of long association and encounter. The maritime nature of this region is one of its most defining characteristics but also

a source of procedural difficulties for any work done there, for the area is constantly effected by transient and fugitive atmospheres. The problem for the painter is how to make these phenomena apparent and at the same time create images of enduring visual authority. Photographs can capture instances of this continual state of transformation; paintings can distil extended durations of it into ordered pictorial structures.

Ken is currently a Lecturer of Drawing within the Faculty of Art Design and Architecture, Monash University, and is represented by Flinders Lane Gallery, Melbourne, www.flg.com.au

LIST OF ART WORKS IN THE GALLERY

Christopher Beaumont

Still life with Blossom, 2011, oil on linen

Vanitas Still Life with Lavender, 2007, oil on linen

Courtesy of the Artist and Port Phillip City Collection, Melbourne

Prudence Flint

Electric Guitar, 2012, oil on linen

Bird Park, 2011, oil on linen

Courtesy of the Artist and Port Phillip Collection, Melbourne

Euan Heng

Spring, 2011, oil on wood

Fall, 2012, oil on wood

Centre Forward, 2012, pencil, watercolour and collage on paper

Echo, 2012, pencil, watercolour and mirror on paper

Courtesy of the Artist and Niagara Galleries, Melbourne

Ann Hoyt

From the series, *Book of Days, 100 days and nights on the island*, 2012, oil on paper

Courtesy of the Artist

Ken Smith

10 days, 10 horizons, 2012, oil on panel

Courtesy of the Artist and Flinders Lane Gallery, Melbourne.



MOMENT

Faculty Gallery

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Gallery Hours

Monday–Friday 10am–5pm

Saturday 12–5pm

Closed public holidays

Entry free

The Faculty Gallery is the public face of the Faculty of Art Design & Architecture and is dedicated to exhibiting excellence and achievement. Emphasizing excellence as a result of research, the Faculty Gallery facilitates and acts as a teaching aid for the benefit of the students and staff from the Faculty. Addressing the local, national and international visual arts and design scene, through a wide range of media including tapestry, print-media, ceramics, jewellery, photo-media, industrial design, digital media and installation, the Faculty Gallery program reflects art & design of the highest standard and therefore reflects the university's strengths in research and cultural production.

Manager: Alicia Renew

Guest Curator: Ann Holt

Alicia and Ann would like to thank the participating artists Chris Beaumont, Prudence Flint, Euan Heng & Ken Smith. Many thanks to the Port Phillip City Collection, notably Dorela Gerardi for loaning work by Chris Beaumont. Thank you to Chris Bold for his help during installation, to gallery intern Vivien Hollingsworth for her additional assistance and also to John Brash for documenting the exhibition. And thank you to gallery intern Sarah Ng for designing this publication, the first of many publications that will be available online.