

ARTIST STATEMENT

25 years ago I came to live in Hobart and moved into a ramshackle house on the ocean side of the Tasman Bridge. I brought my family, husband and children, mother, dog and career as an art teacher and painter.

My training at Newcastle School of Art had been broad, ranging from sculpture and photography to ceramics and drawing. Inevitably, for the late 1970's, colour and abstraction was a major part of that training. My painting was abstract at that time, large gridded squares with gestural marks arranged like a multicoloured flight of doves flitting across the canvas.

Teaching skills is hard on the abstract painter. Over time, I unlearned how to use colour and gesture to express meaning. I began to use a brush, became interested in painting social commentary and used realism to help tell the story.

But lately I found myself become tired of drawing and washing brushes. Spreading paint with a wooden stick crept back into my practice and spray bottles full of ink proliferated around the studio. I held abstraction workshops that on reflection were as much about me as my students.

In 2015, a significant birthday and a significant loss opened a door to the reinvention of painting for me and to the integration of 25 years of Tasmanian living into my work.

This suite of paintings is a dialogue. Between then and now, abstraction and realism, the interior and the exterior life, structured over the course of a single day in Hobart. Rosny Forest, with its battered she oaks and the bicycle path along the water are the players in a narrative about living in one place for many years, taking walks on the same path, backwards and forwards, sometimes with companions, sometimes alone.

Like life, there can be fog (the Bridgewater Gerry) and a lack of clarity that blurs perception. There is rain and wind. Sometimes the morning is heartbreakingly beautiful and the river is like a mirror, reflecting the pink sky. Sometimes Kunanyi is topped with snow and you can hear the Little Penguins quack happily in the water as you stroll along or meander through the scrub.

The process is the product and while reaching the end of my walk may not seem like an important achievement, this series of walks in a place I love, like painting, is the glue that holds my life together.

Betty Nolan



Nolan
GALLERY

FROM A TO B (and back again)



BETTY NOLAN



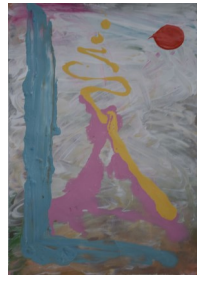
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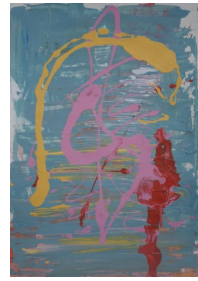
Rosny Study 1
\$650
76.5cm x 60cm



Rosny Study 2
\$650
76.5cm x 60cm



Rosny Study 3
\$650
76.5cm x 60cm



Rosny Study 4
\$650
76.5cm x 60cm



*Rainbow
on the Derwent*
\$2,500
101cm x 101cm



Sun Shower
\$2,500
101cm x 101cm



Rosny Study 5
\$650
76.5cm x 60cm



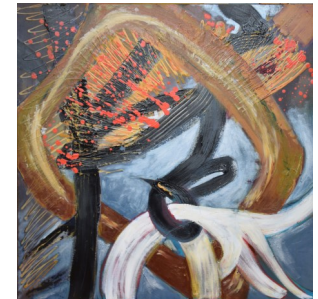
Rosny Study 6
\$650
76.5cm x 60cm



Semaphore
\$2,500
1020cm x 80cm



Bridgewater Gerry Drift
\$2,500
101cm x 102cm



Boomerang
\$2,500
101cm x 102 cm



Beautiful Squall
\$3,750
153cm x 101 cm



After the Rain
\$3,750
153cm x 101cm

All works on paper are ink and acrylic on buff Hahnmueller paper.
All works on canvas are ink and acrylic on canvas and are coated with ultraviolet protection.