# Audio file

[Surreal Landscapes (cleaned) final.mp3](https://mornpen-my.sharepoint.com/personal/rowena_wiseman_mornpen_vic_gov_au/Documents/Transcribed%20Files/Surreal%20Landscapes%20(cleaned)%20final.mp3)

# Transcript

00:00:00 Speaker 1

Enjoy a walkthrough of the Mornington Peninsula Regional Gallery's exhibition. Surreal landscapes with exhibition curators Danny Lacey and Rosie Weiss.

00:00:10 Speaker 2

00:00:10 Speaker 1

MPG director Danny Lacey and artist and Co. Curator Rosie Weiss take us through surreal landscapes, a group exhibition that explores the way artists position, subtle, strange, absurd and dreamlike interventions within the landscape. Abstracting and shifting our reading.

00:00:28 Speaker 1

But find out more about the works in this show by artists, including Haley, Miller, Baker, Nadine Christiansen, Peter Clancy, Emily Ferretti, Tara Gilbey, Phillip Hunter, Rafat Ishaq, James Newitt, Emma Phillips and Christian Thompson AO.

00:00:45 Danny Lacy

Morrison Peninsula Regional Gallery acknowledges and pays respects to the elders, families, and ancestors of the Boomerang, Boomerang. People who have been the custodians.

00:00:56 Danny Lacy

Of this land, for many thousands of years.

00:00:59 Danny Lacy

Wake knowledge that the land on which the MPG is located is the place of age. Old ceremonies, celebrations, initiation and renewal, and that the Boomerang, Boomerang, peoples living culture continues to have a unique role in the life of this region.

00:01:17 Danny Lacy

Hi everyone, my name is Danny Lacey, I'm the gallery director at the MPG.

00:01:23 Danny Lacy

I'm also the curator of the Surreal Landscapes exhibition which is currently on display at MPG in winter 2021.

00:01:35 Danny Lacy

I'm joined by Rosie Weiss, whose the Co curator of this exhibition, Hi Rosie.

00:01:40 Rosie Weiss

Hi Danny

00:01:41 Speaker 2

00:01:42 Danny Lacy

Thanks for joining me today to undertake this exhibition tour of walkthrough of the Surreal Landscapes exhibition to give people who can't get to morning PTEN or who just would like to hear our take on this exhibition through this audio tour.

00:01:59 Danny Lacy

So welcome looking forward to sharing with everyone our thoughts on the amazing works in the surreal landscapes exhibition for the next set of half an hour. 40 minutes.

00:02:12 Danny Lacy

The first thing you see as you walk into the gallery is this huge image A7 metre wide projected image of James New it's powerful video work. I go further under which James made in 2017 eighteen.

00:02:16 Speaker 2

00:02:31 Danny Lacy

It's a beautiful, powerful video work that has an amazing surround sound element to it that really captures the beautiful images that.

00:02:41 Danny Lacy

It's saying Rosie. What do you think about this work? How does it make you feel?

00:02:46 Speaker 2

00:02:47 Rosie Weiss

Well, I feel like this space really sets the scene for the whole show and some of the sound is so powerful that the sound itself is the thing that really gives a sense of surreal landscape for me.

00:02:59 Rosie Weiss

As you walk in, but the film that talks about our experiences of wanting to escape from daily life in a way and uses the original true story of Jane Cooper when she left Melbourne as a 17 year old in the early 70s and went.

00:03:19 Rosie Weiss

Down to do it Isla.

00:03:20 Rosie Weiss

And Anne James nude is taken that story and re imagined it with the most extraordinary footage. So you find yourself at the beginning of the film on a very rocky boat and almost feeling seasick. So it's a really interesting introduction to the show as you walk into this film.

00:03:40 Danny Lacy

The film goes for an hour, so it's quite an immersive introduction to the project so people can sit down and and watch the whole film, or they can come and watch 10 minutes.

00:03:50 Danny Lacy

They can walkthrough the space. You can't avoid it. It's a big projection in the middle of the gallery, so you have to sort of walk through it or be engaged.

00:04:00 Danny Lacy

Spy it, it's quite a fascinating story, really.

00:04:03 Rosie Weiss

It's an amazing story really, and one that has created all kinds of questions as well. We know you. In the film there are letters and I don't know if they are the original letters or of James as imagined.

00:04:03 Speaker 2

00:04:17 Rosie Weiss

The letters for people wanting to join Jane on the island, assuming that perhaps she'd like that, and it brings all these sorts of questions up.

00:04:27 Speaker 2

00:04:27 Rosie Weiss

Fun questions about survival and by escaping ordinary life you're setting yourself up to be in a dangerous situation, getting lots of attention, et cetera.

00:04:38 Rosie Weiss

But more than all of those things for me, walking in to the space, it's an overpowering film, and it immediately immerses you in the Australian landscape.

00:04:50 Rosie Weiss

In the landscape of that part of Australia, very southernmost tip. Almost that you could go to. Well, it is actually.

00:04:57 Speaker 2

00:04:58 Rosie Weiss

You can't go any further than do it island, and so it's an interesting thing. You know people normally go north and so this is a fascinating idea to go South and to be so isolated and to choose to be so isolated.

00:05:11 Rosie Weiss

But it's so the filming is so beautiful that you then have this kind of feeling and knowledge of this training landscape as you then move into the rest of the show. So that's quite a nice thing as well.

00:05:22 Danny Lacy

Yeah, it's quite a nice starting point in a way to be introduced to the show through this quite powerful work. I think the representations of the landscape in surreal landscapes are very contemporary representations.

00:05:37 Danny Lacy

Through many different lenses, they're not just capturing the landscape through one sort of heroic point of view. They really are quite diverse representations.

00:05:48 Rosie Weiss

Yeah, they're looking underneath around through.

00:05:53 Rosie Weiss

Yes, I guess he does set us up for the heroic innocence. But you're right, it's a lot more than that. The rest of the show.

00:06:00 Danny Lacy

Yeah, I think there's an amazing depth to all of the works in the exhibition and they really show a different side of the Australian landscape.

00:06:09 Danny Lacy

There's a couple of other works in the gallery that you first walk into.

00:06:09 Danny Lacy

A couple of other works in the gallery that you first walk into.

00:06:12 Speaker 2

00:06:13 Danny Lacy

Some smaller works too beautiful. Gouache works by Phillip Hunter which are really standing there quite small scale there. About 30CM by 20CM. There really lovely little detailed gouaches and collages.

00:06:30 Danny Lacy

It's quite nice to have these other works alongside the big film projection, but there's a series of small black and white photographs by Tyra Gilbey which are quite stunning. These very small.

00:06:43 Danny Lacy

Photographs, they're all different sizes, but there abouts are 10 or 15 centimetres by sort of 10CM each.

00:06:50 Danny Lacy

And they're all pinhole images that have been taken down at point Nepean on the Mornington Peninsula while Tara was doing a residency down there at police point.

00:07:00 Speaker 2

00:07:01 Danny Lacy

And they're quite beautiful.

00:07:03 Danny Lacy

Images there are mixture of pinhole images that either have a black background or they've been reversed so they have a sort of white background, but they're quite gorgeous. Little images out there, Rosie.

00:07:17 Rosie Weiss

It feels almost like a little constellation.

00:07:20 Speaker 2

00:07:20 Rosie Weiss

Stars or something, but they actually images of plants, mostly trees, but the pinhole is made them almost feel like eyes like your little things, that kind of looking at us too.

00:07:33 Rosie Weiss

Rather nice looking at them there. Lovely little piece and an introduction to her larger works which are in the next space.

00:07:40 Speaker 2

00:07:41 Rosie Weiss

And yes, I like the black and the white and the reverse is a gorgeous all.

00:07:46 Rosie Weiss

Good works.

00:07:48 Danny Lacy

We're actually going to be walking clockwise around the exhibition, which seems to be the way that I read exhibitions, is in a clockwise manner. The show itself is actually there's quite a lot of photographic works on display.

00:08:02 Danny Lacy

There's a number of paintings as well, but it's really interesting how the show is evolved to be quite photographic and filmic.

00:08:08 Rosie Weiss

Kiss kiss

00:08:09 Danny Lacy

00:08:10 Danny Lacy

Probably is a good lady into Peter Clancy's work which Rosie and I standing in front of.

00:08:17 Danny Lacy

A really powerful.

00:08:19 Speaker 2

00:08:19 Danny Lacy

Beautiful series of works by Peter.

00:08:23 Danny Lacy

We're actually looking in one of the sort of corners of the big gallery space and Peters work is made up of three framed photographs.

00:08:35 Danny Lacy

The quite large scale actually there about a metre by almost a metre and a half wide. Quite large scale.

00:08:41 Speaker 2

00:08:41 Danny Lacy

But there's a beautiful background which is a coloured wallpaper of these landscape images that the three framed photographs are sitting on top of.

00:08:53 Danny Lacy

And there's a beautiful horizon line that runs through the middle of the wallpaper and also the photographs that sort of lines up. So really beautiful series called undercurrent.

00:09:03 Danny Lacy

And these works are part of a much larger project that Peters been undertaking for a number of years.

00:09:10 Rosie Weiss

I love that horizon line and when I began to read about this work and discovered that the way that Peters made them that horizon line suddenly becomes a major point in the work for me because she's cut the work and re photographed the work on site.

00:09:26 Speaker 2

00:09:27 Rosie Weiss

Using the same images in reverse and very active cutting it she's talking about what's hidden and what's underneath, and including of course the background pieces, the same sort of wave you feeling. It really talks about hidden histories, hidden massacres that Peter's been researching, and was horrified to discover had happened in landscape that she knew well and hadn't realised.

00:09:52 Rosie Weiss

So this work was, I think, funded by the Curry Heritage Trust originally and has enabled her to go into the landscape and make this work and revisit these places many times over a couple of years. You can you feel that deep knowledge of the space coming through.

00:10:10 Danny Lacy

The physical photograph being re photographed in the landscape and so you end up with this amazing image that sort of split where half of it is in focus. So the real landscapes in focus.

00:10:22 Danny Lacy

And the photograph which is being re photographed is blurred. So you have this amazing incision in the landscape with these two images coming together.

00:10:33 Rosie Weiss

And it's that blood is so important.

00:10:37 Rosie Weiss

Talks about our knowledge of the past and all times. It's just in case.

00:10:43 Danny Lacy

We come to two really stunning prints by Hayley Miller Baker.

00:10:49 Danny Lacy

These images are just stunning, aren't they rosy?

00:10:52 Rosie Weiss

Oh, these images really surprised me when I finally saw them in real life, I couldn't believe the detail and I was very attracted to them and kind of drawn into them as images on a screen or on a page, but.

00:11:07 Speaker 2

00:11:07 Rosie Weiss

You actually can't see them in this, and I shouldn't be saying this, should I? But really, unless you actually stand in front of them because the detail is extraordinary and the detail is surprising, you can be lulled for a moment thinking that you're looking at a fantastical collage landscape and you can just be enjoying unpacking all the layers and suddenly see a small child and you don't really know if they're OK or not like there's just an edge to it.

00:11:37 Rosie Weiss

You know, standing on top of.

00:11:40 Rosie Weiss

This tree stump are two tiny little koalas and there looks like there's nowhere for them to get down or there's nothing for them to eat.

00:11:48 Rosie Weiss

But it's surprising in the image because apart from that there's an extraordinary series of layers, so.

00:11:55 Danny Lacy

The images themselves are black and white, and they're a bit like a sort of raw Shard print in a way that the images are even on both sides.

00:11:55 Speaker 2

00:12:04 Danny Lacy

And then there's some other details put in, but as amazingly detailed when you start looking across the surface, the prints themselves are about a metre and a half high by probably 80 centimetres.

00:12:16 Speaker 2

00:12:16 Danny Lacy

They're really stunning that title. This series is even if the race is fated to disappear. P needs mirroring before now tomorrow, and we have the number 2 and #7 images in that series on display. Haley is one of the leading contemporary artists at the moment. It's really great to see her practise, develop and grow and be rewarded with a lot of success.

00:12:40 Danny Lacy

00:12:40 Speaker 2

00:12:41 Rosie Weiss

A whole series of projects over the last few years talking about the survival of indigenous peoples in this country.

00:12:50 Rosie Weiss

And she's an artist that I didn't know about and so I'm very excited to have been able to see this work.

00:12:57 Danny Lacy

Alongside Haley's too gorgeous black and white prints.

00:13:02 Danny Lacy

We have two prints by Tara Gilbey. Tara is an artist based up in Castlemaine.

00:13:08 Danny Lacy

And turn as we mentioned earlier, spent time down at the police point artist in residency down at Portsea and these two images that we're looking at now is photographic images are solar graphs that were taken down at the artist in residence, so they're quite abstract images, abstract photographic images. They're sort of little universes to themselves, in a way they're quite stuck.

00:13:09 Danny Lacy

00:13:09 Danny Lacy

00:13:10 Speaker 2

00:13:32 Danny Lacy

00:13:32 Danny Lacy

Representations of the landscape. They have these marks that are made by light on the surface. There's a whole range of other abstract brush marks almost that have been painted with light that are seeping across the surface.

00:13:50 Rosie Weiss

What amazing about these images was how long it took to make?

00:13:55 Speaker 2

00:13:55 Rosie Weiss

00:13:56 Rosie Weiss

So these are images of taken months or almost years tonight, and so they are recording of the night sky in a way that I've never actually seen before.

00:14:07 Rosie Weiss

And and so all of the the marks are the marks of weather and time and repeated movements of stars and so extraordinary things.

00:14:18 Rosie Weiss

It's like the actual throbbing heart of the landscape. It's really allowing the landscape speak, but self anyway with sort of minimal interference over a long period of time is like a long dream or something beautiful.

00:14:25 Danny Lacy

00:14:32 Speaker 2

00:14:34 Danny Lacy

Alongside tyres to photographs and heading up to the back wall, now is the large painting by Philip Hunter called Geosphere #5, which is from 2015.

00:14:45 Speaker 2

00:14:46 Danny Lacy

It's quite an amazing image and it rose and I were talking early that it sort of almost like the even though it's not centred on the back wall. It's sort of acts as a centre piece.

00:14:57 Rosie Weiss

00:14:58 Danny Lacy

Of the works.

00:14:59 Rosie Weiss

It's weird gloves.

00:15:00 Speaker 2

00:15:01 Rosie Weiss

And everything seems to pivot, offer and really surprised me and I didn't know until it went up that it was going to do that.

00:15:10 Rosie Weiss

It's so fascinating. What happens just by placing something up on the wall, and maybe it's all the layers of oils, but it does actually glow out, yeah?

00:15:19 Danny Lacy

And it has some beautiful blue areas at the base and the top of paint with this sort of quite abstract landscape in the middle.

00:15:19 Speaker 2

00:15:29 Danny Lacy

Sadly, Phillip passed away in 2017. I never got to meet Philip, but yeah, I have a real affinity to his work and his practise. He grew up in the Wimmera Victoria which is very close to where I grew up and just the way that he captured that landscape of that place.

00:15:46 Danny Lacy

Has a real connexion, I guess to how I sort of view the landscape or read the landscape. I still have some memories of when I was about five years old, riding my BMX around this sort of.

00:15:58 Danny Lacy

It was an abandoned BMX track, actually on the edge of town up in Sea Lake and.

00:16:03 Speaker 2

00:16:04 Danny Lacy

I was all alone and also the sun was setting. It was sort of almost time to go home. But yeah, that sort of.

00:16:11 Danny Lacy

Feeling in the landscape, this slightly uneasy feeling of being alone being a young boy, the colours in that landscape being up deep in the Mally, as resonated with me today.

00:16:21 Danny Lacy

In the valley.

00:16:21 Danny Lacy

00:16:23 Danny Lacy

In a way, it those thoughts have always stuck with me of my experience of being quite young and being in the landscape on my.

00:16:32 Danny Lacy

There's something about growing up in the middle of nowhere as well in these small country towns that I've always been interested by and wanted to explore.

00:16:43 Danny Lacy

But yeah, Phillips painting is just stunning. There's so much detail when you get up close are so many smaller brush strokes and.

00:16:50 Rosie Weiss

Beautiful passages. Absolutely gorgeous.

00:16:54 Rosie Weiss

Talking about.

00:16:55 Rosie Weiss

What's underneath to innocence?

00:16:58 Speaker 2

00:16:59 Rosie Weiss

And so do you.

00:17:01 Rosie Weiss

Yes, I don't know how he's created this inner glow.

00:17:05

00:17:05 Rosie Weiss

Very interesting work.

00:17:07 Danny Lacy

Yeah, and I think Phillips are really fascinating artist in the way that he translates his understanding of the landscape and his experience of the landscape in these beautiful paintings.

00:17:18 Rosie Weiss

Reading about the way he made these works.

00:17:22 Rosie Weiss

And vast amount of drawing that he does before he starts working on painting is interesting. In the drawing comes through like all these linear life through and final works but.

00:17:27 Speaker 2

00:17:34 Rosie Weiss

Yeah, fascinating.

00:17:35 Speaker 2

00:17:35 Danny Lacy

What is walking in front of Emma Phillips beautiful photographs?

00:17:40 Danny Lacy

Now, these photographs, there's actually 2 sheets of paper that make up the one image, and the image is actually taken down at Fort Nepean, which is right down at point Nepean.

00:17:53 Danny Lacy

Right at the end of the point, Nepean National Park and it's quite a stunning horizon line image.

00:18:00 Rosie Weiss

Curiously, where it's on the Western Wall here.

00:18:04 Speaker 2

00:18:04 Rosie Weiss

And I really like the way that we're looking out at the view of the sea. But we're also looking towards that point geographically.

00:18:14 Rosie Weiss

I like that feeling and I like that with the James Newitt film as well that we are actually looking South as we look at the film. Just a kind of nice feeling of location.

00:18:25 Rosie Weiss

Emma's work draws you in through some interesting framing devices that she's used. The horizon is not absolutely flat, it staggered, and yeah, she pulls you down to the end of the space.

00:18:37 Danny Lacy

On the top and the sides of the inside. Looking out from the Fort across Bass Strait and the water is actually quite calm for I guess that Ocean Beach.

00:18:48 Danny Lacy

I guess one of the interesting things down at point Nepean is that you get that amazing strip of land where actually the road you can see the recent on one side and the Bay on the other. It's quite a magical little piece of land, isn't it?

00:18:55 Rosie Weiss

Oh, it's extraordinary. Yeah, yeah.

00:18:58 Rosie Weiss

Yeah, very.

00:19:01 Rosie Weiss

00:19:01 Speaker 2

00:19:02 Danny Lacy

The next work along is a smaller photograph by Rafat, Ishaq, Melbourne based artist. This photograph called Pulpit Point eviction from 2017 actually featured in the MPR Geez Coast exhibition from a number of years ago.

00:19:19 Danny Lacy

And it's really great to have this work back in the space within the surreal landscapes exhibition. It's quite an absurd image.

00:19:27 Danny Lacy

This one and the interesting thing about rafts image is that it's based on this dinner party that he held down at the police point artist in residence cottage. So the actual image.

00:19:39 Speaker 2

00:19:39 Danny Lacy

Self you say Sir table set up ready to host this dinner party and away with a stack of plates and some drinks and oddly stacked potatoes.

00:19:49 Danny Lacy

But yeah, I guess the idea behind holding this dinner party was to create a forum for the discussion about the way the landscape was traditionally captured by some of the artists. Take for example Nicholas Chevalier within rafts photo. There's a reproduction of Monster Valley is paintings in the.

00:20:08 Speaker 2

00:20:08 Danny Lacy

And but yeah, I guess Rafa was really interested in connecting point in the pain and the forts down at the end of Point Nepean with Cape Shank when sort of pulling those two points together and sort of thinking about if Cape Shank was a Fort as well.

00:20:24 Danny Lacy

Rather than point Nepean and RAF talked a little bit about this idea of I guess, engaging with Chevalier's vision of the Australian landscape as a mysterious and unknown place.

00:20:37 Danny Lacy

Evoking this romantic wilderness idea, but really ignoring the traditional ownership and use of the law.

00:20:42 Danny Lacy

00:20:43 Danny Lacy

So it's quite an interesting and provoking image.

00:20:46 Rosie Weiss

It is and he's bought so many things into this one image and we have.

00:20:46 Speaker 2

00:20:52 Rosie Weiss

A copy of a very well known.

00:20:56 Rosie Weiss

Pulpit Rock that's interesting. Mixture of things happening here.

00:21:00 Danny Lacy

Yeah, and again Ralph spent time at the artist in residence and the actual photograph itself is taken within the artist in residence in the studio down there and I guess yeah, there's a lot of different ideas that Ralph was thinking about.

00:21:15 Speaker 2

00:21:16 Danny Lacy

Yeah, the potatoes on the table are quite unusual. You can see there's about to be a dinner party. There's a stack of plates and there's wine and a glass of beer and some cheese and some binoculars.

00:21:28 Danny Lacy

It's quite a an absurd image. I love seeing Barnaby at Rathsun with the huge blonde wig on and a cheeky grin on his face adds to that sort of absurdity. There's, I guess, within the exhibition a lot of the images.

00:21:43 Speaker 2

00:21:43 Danny Lacy

That capture the landscape around the landscape. There aren't figures within them. There's a few works like with Rafsan just next to Ralphs photograph to photographs by Christian Thompson and the film that have the characters in the two Christian Thompson photographs both from 2008. But yeah, that brilliant photographs. As we said earlier, they were taken in the Netherlands there about a metre by metre beautiful white frames.

00:22:13 Danny Lacy

I think the dead as a doornail image is just fantastic. I think it's one of the sort of strongest.

00:22:19 Speaker 2

00:22:19 Danny Lacy

Australian landscape images of the last 20 years for sure. Even though it was taken in the Netherlands, it's just an absolute brieant image and it has so much sort of personal connexion for Christian, but it's really intelligently constructed. We see a central figure dressed in Scottish tartan.

00:22:41 Danny Lacy

Even the shoes are in tartan and there's an axe not that far from the figure. The figure is actually Christian Homme himself.

00:22:52 Rosie Weiss

It's a very beautiful.

00:22:52 Rosie Weiss

00:22:52 Rosie Weiss

00:22:55 Rosie Weiss

Chromatically dense

00:22:57 Rosie Weiss

Images, not, it's a luscious image and a little bit of reading that I've been able to find about. This image talks about the possibility that he was talking about.

00:22:58 Speaker 2

00:23:08 Rosie Weiss

You know some of my cupboards work referencing it and therefore the Scottish tartan, but really love the way he has constructed the little humpy and painted it bright red so when you see the image reproduced.

00:23:14 Speaker 2

00:23:24 Speaker 2

00:23:24 Speaker 2

00:23:25 Rosie Weiss

It looks like almost a series of graphic lions. Or get a spray painting, but in fact it's actually constructed a space that you could climb inside. It's a whole little world.

00:23:36 Rosie Weiss

Talking about absence in away by placing it in the Netherlands, it's really fascinating. Great big sharp axe. It's summer brand knew looking accent.

00:23:48 Rosie Weiss

The scary axe could do damage. It's very interesting.

00:23:53 Rosie Weiss

But this is lightness and.

00:23:55 Rosie Weiss

Humorous Anton's fascinating image.

00:23:57

00:24:00 Danny Lacy

And it's set. The image itself is set within this sort of lush green Woodlands, which sort of could be Australia. It could be sort of in a number of places around the world in a way.

00:24:10 Rosie Weiss

I guess it. I guess it could be, and that happens again in the other image with the flowering spear is extraordinary.

00:24:13 Rosie Weiss

Again in the other.

00:24:13 Rosie Weiss

00:24:14 Speaker 2

00:24:18 Rosie Weiss

And again, it's a painted stick, but it's really graphically.

00:24:23 Rosie Weiss

By 60 image adding to the fact that he's wearing.

00:24:28 Rosie Weiss

I don't know like an orange. Sure, that's extremely hearing the most amazing outfits again in at blush.

00:24:38 Rosie Weiss

Beautiful dark.

00:24:41 Rosie Weiss

Forest environment.

00:24:43 Rosie Weiss

Yeah, a great series and I think it lost together.

00:24:48 Rosie Weiss

Is the name of the series.

00:24:51 Speaker 2

00:24:53 Rosie Weiss

00:24:55 Rosie Weiss

There's a sadness in that area.

00:24:58 Danny Lacy

We're going to move onto 3 works by Nadine Christiansen. Three paintings.

00:25:03 Danny Lacy

Just alongside Christians, two photographs that are all lined up in the middle of the main gallery wall with a beautiful white background.

00:25:12 Danny Lacy

Two of them are a little bit bigger than the third, but they're quite lovely paintings. Aren't they rosy?

00:25:18 Speaker 2

00:25:18 Rosie Weiss

Oh, I'm surprising that the middle image has actually a rock attached to it, and it's a fascinating image, and it's the only actual object in the whole show.

00:25:29 Rosie Weiss

And by placing it on this northerly wall, we've actually.

00:25:34 Rosie Weiss

Being able to see that the rock from quite a distance. It kind of like an anchor point.

00:25:38 Speaker 2

00:25:39 Rosie Weiss

Another anchor point alongside the purity hunters were really quite surreal moment, innocence, surprising moment, but yes, she's obviously very interested in natural phenomena that Nadine's abilities as a painter enable her to play in a very relaxed way with imagery.

00:26:02 Rosie Weiss

She has all the abilities to make something totally realistic in the next seconds, really abstracted.

00:26:09 Speaker 2

00:26:10 Danny Lacy

Cryptic words right? So we went up and met with Nadine in her studio and had a bit of a chat to her about her practise and her work.

00:26:17 Danny Lacy

What did you take away from meeting with Nadine and and the selection of these three paintings for the show?

00:26:24 Speaker 2

00:26:24 Rosie Weiss

It was a real treat obviously, to be up in the studio with Nadine and to see you know both these these works and also the new things that are happening in there.

00:26:36 Rosie Weiss

Quite amazing really. To wander in from the outside world into this little jewel, you know all these marvellous things in there.

00:26:44 Rosie Weiss

I felt very drawn immediately to the stone piece, which is the only piece in the show that has an actual physical object.

00:26:54 Rosie Weiss

And then the other works seem in some ways more complicated, but this central pieces are quite dominant in a way, and I think.

00:27:02 Rosie Weiss

Has a nice relationship to the Phillip Hunter as well, so it's a nice movement around.

00:27:07 Speaker 2

00:27:08 Danny Lacy

Yeah, the large painting stone is quite a minimal work in a way. It has a very flat background with this painted or has a 3D. It actually has a rock attached to the front of the painting and the painting itself is of that rock so it's quite an interesting exploration of the landscape in quite a different way.

00:27:29 Speaker 2

00:27:29 Rosie Weiss

Who ability to?

00:27:32 Rosie Weiss

Painting so many different styles, sometimes almost within the same painting, is extraordinary. And even though it's a painting of the rock, it has some quite abstract causes to it.

00:27:44 Rosie Weiss

It's a really beautiful image and you can kind of sink into it and float into that sort of blue background.

00:27:50 Rosie Weiss

It's very beautiful image. I also like the links across the room with some of these works as a link to Christians work in this piece as well as the image.

00:28:00 Rosie Weiss

00:28:01 Rosie Weiss

Floating kite shapes.

00:28:04 Speaker 2

00:28:04 Rosie Weiss

There's some nice reverberations around the room, but he's brighter and chompies almost kind of repeated in here so.

00:28:10 Speaker 2

00:28:11 Danny Lacy

Yeah, we were talking before the horizon line as well. A number of the works feature different horizon lines with Emma's work on the back wall and.

00:28:20 Danny Lacy

Peter's stunning photographs and even James's huge video work that has a horizon line that flips when they're out on the ship. The final work we come up to a couple of large drawings by Emily for.

00:28:32 Speaker 2

00:28:33 Danny Lacy

Dripping tree and looming from last year from 2020 to pencil on paper drawings there about a metre 20 high by about 80 centimetres which are situated on.

00:28:48 Danny Lacy

A big wall painting that Emily did specially for the show and to sort of locate these two drawings in what do you think about this, Rosie?

00:28:57 Rosie Weiss

Oh look, this was fascinating to watch Emily make this corner with such gusto, really.

00:29:03 Danny Lacy

Yeah, the wall drawing is 4 sections at a light grey square are large dark Blue Square and two more textural.

00:29:03 Speaker 2

00:29:12 Danny Lacy

Rectangles which are a bit rougher and a bit more gestural that you can quite clearly see the brush strokes at play, which are really nice points on either end of the wall painting which really activates this corner of the gallery.

00:29:26 Rosie Weiss

Is it really strong sense of playful qualities?

00:29:29 Speaker 2

00:29:30 Rosie Weiss

Isn't that the two ends so relaxed? Amazing really, and it's a really nice connexion with the drawings. This will merging in her work of the observed and the imagined, and it looks like she's just really enjoying making it. There's a real love of the medium to of the pen.

00:29:50 Rosie Weiss

00:29:51 Rosie Weiss

You can see that it's been quite a lot of fun to make. You know a lot of working back over the top.

00:29:56 Rosie Weiss

There's a great energy in the work kind of sense of abandoned, and there's a connexion to the inner child as well as it being a really sophisticated image.

00:30:06 Rosie Weiss

It's doing a few interesting things at once.

00:30:06 Rosie Weiss

Doing a few interesting things at once.

00:30:08 Danny Lacy

Yeah, there's a very sort of dreamlike quality to the drawings of the trees, the way that they are really sort of worked into and even the colours.

00:30:16 Danny Lacy

The use of this sort of black and this pale green, which really sort of jumps out. It's almost like a fluorescent green.

00:30:23 Danny Lacy

The gorgeous drawings. Actually, they've got a lot of vigour and energy to them.

00:30:27 Rosie Weiss

I imagine it's hard to stop.

00:30:29 Speaker 2

00:30:29 Rosie Weiss

And there's really gorgeous energy coming through the work.

00:30:34 Rosie Weiss

An obvious absolute love of the landscape as well, and connexion to it, but very different to everything else in the show.

00:30:42 Danny Lacy

Yeah, thanks everyone for listening to Rosie and I as we walk around the surreal landscapes exhibition which will be on display at MPG until the 22nd of August.

00:30:55 Speaker 1

Thanks for listening to our walkthrough of the surreal landscapes exhibition. Mornington Peninsula Regional Gallery is the region's major cultural facility and is supported by morning Tim, Peninsula Shire and other partners.

00:30:59 Speaker 2

00:31:08 Speaker 1

Visit MPR g.maughanpin.vic.gov dot au to find out about our latest exhibitions and events.

00:31:18 Speaker 2