

# Travelling in Situ

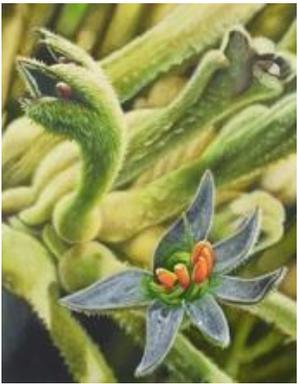
MICHELLE HENRY

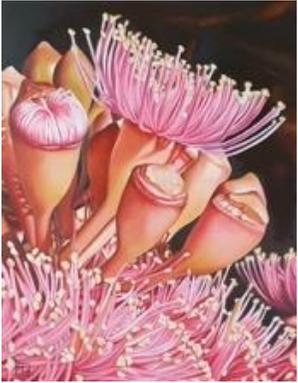
ART GALLERY on Darling 29 March – 4 April 2021

|   | IMAGE  | TITLE   | DETAILS   | EXPLANATION   | PRICE   |
|---|--|---|---|---|---------|
| 1 |   | <i>We can last long on the waters we keep</i> | 2020<br>oil on<br>gessobord<br>45.7 × 91.4cm<br>(plus black<br>box frame) | The tiny flower on the common succulent <i>echeveria secunda</i> growing in my front garden is the subject for this painting and its companion piece. The titles come from a poem called 'A Love Like The Succulents' by a poet who goes by the name Something Simple. These little plants (like a strong relationship) can cope through tough times and still produce things of beauty.  | \$1 850 |
| 2 |  | <i>We were warm in that sunlight</i>          | 2020<br>oil on<br>gessobord<br>45.7 × 91.4cm<br>(plus black<br>box frame) | On sunny mornings, one of my favourite places to be is in our small front garden in a quiet local street. The common succulents ( <i>echeveria secunda</i> ) grow there amongst the herbs and veggies and in summer they send up long stalks from which clusters of tiny flowers grow. During the past year the front garden has been a refuge for us and a place we have enjoyed sharing with our neighbours and their young children. | \$1 850 |

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| 3 |     | <p><i>The blood-sponge god dilates</i></p>                          | <p>2020<br/>oil on<br/>gessobord<br/>27.9 × 35.5cm<br/>(plus black<br/>box frame)</p> | <p>The Australian poet A. D. Hope was an obvious choice to explore when looking for titles for this uniquely Australian plant. I found the unfurling of the styles on the grevillea (which is in fact the female part of the flower) to have very erotic connotations and so I was delighted to find this line from the poem called “Phallus”.</p> | <p>\$850</p> |
| 4 |    | <p><i>The Lingam and the Yoni<br/>Are walking hand in glove</i></p> | <p>2020<br/>oil on<br/>gessobord<br/>27.9 × 35.5cm<br/>(plus black<br/>box frame)</p> | <p>The Hindu symbols of the Lingam and the Yoni are both visible in this painting of common freesias found in my mother’s garden in the Capertee Valley. The poem by A. D. Hope recounts the difficulties encountered by a young couple in love who face the challenges of home ownership and a mortgage. Worth a read!</p>                        | <p>\$850</p> |
| 5 |  | <p><i>Time throbbing in my<br/>temples repeats</i></p>              | <p>2020<br/>oil on<br/>gessobord<br/>27.9 × 35.5cm<br/>(plus black<br/>box frame)</p> | <p>The contrast of the bright blue sky against the orange of the aloe flowers growing at the Blue Mountains Botanic Garden in Mt Tomah creates a visual vibration. This was painted predominately on my mother’s dining table during a very busy period of 2020 where the only travel was between my parent’s place and home and back again.</p>   | <p>\$850</p> |

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| 6 |     | <p><i>without you i'm a picture<br/>wandering out of its frame</i></p>   | <p>2020<br/>oil on<br/>gessobord<br/>27.9 × 35.5cm<br/>(plus black<br/>box frame)</p> | <p>Our lives can become so enmeshed with those closest to us that we often feel empty and aimless without them. This is a celebration of the sharing of our lives with the people we love and an acknowledgement of the family and friends we would feel lost without.</p>  | <p>\$850</p>   |
| 7 |    | <p><i>We sat entwined an hour<br/>or two together</i></p>                | <p>2020<br/>oil on<br/>polyester<br/>90 × 75cm</p>                                    | <p>When I decided to paint Australian natives, I went back to some grevillea pictures I had from a few years ago, taken in the garden at my parent's place in the Capertee Valley. This was the first larger scale work I had done for a while and much more complex than I had previously done at that scale. The complexity led to the idea of it representing a couple entwined.</p> | <p>\$2 300</p> |
| 8 |  | <p><i>...be in your pleasures like<br/>the flowers and the bees.</i></p> | <p>2020<br/>oil on canvas,<br/>45.7 × 96.5cm</p>                                      | <p>This painting of Hawthorn Canal with a view of the bridge at the Iron Cove end won the Packer's Prize in the 2020 Greenway Art Prize. The title of the painting comes from 'The Prophet' by Kahlil Gibran, and follows the line: "And to both, the bee and flower, the giving and the receiving of pleasure is a need and an ecstasy."</p>   | <p>\$1 800</p> |

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| 9  |     | <p><i>Three times to the world's end I went</i></p> | <p>2020<br/>oil on polyester<br/>75 × 75 cm</p>                               | <p>For many people, the past few years have been some of the darkest times with so many reasons to despair. There have been moments that have been overwhelmingly sad. But there has still always been the hope of better times ahead. The glimmer of something brighter emerging from the darkness is what I have tried to portray in this painting.</p>                                 | <p>\$1 800</p> |
| 10 |    | <p><i>reach up higher now and yes</i></p>           | <p>2021<br/>oil on gessobord<br/>27.9 × 35.5cm<br/>(plus black box frame)</p> | <p>When thinking about what to paint for this exhibition, I knew I had to include Australian natives. It would have been easy to become overly sentimental and clichéd, so I tried to find new approaches to the subjects. The unusual angle of this green kangaroo paw suggested the idea of reaching which led to the title which comes from the poem 'First Door' by John Jenkins.</p> | <p>\$850</p>   |
| 11 |  | <p><i>Your crown is a dog-eared star</i></p>        | <p>2021<br/>oil on gessobord<br/>27.9 × 35.5cm<br/>(plus black box frame)</p> | <p>The simplest of flowers, the daisy is sometimes taken for granted yet when I saw them flowering en masse in my mother's garden during the pandemic (after having survived the most horrendous drought) I couldn't help thinking how majestic they looked.</p>  | <p>\$850</p>   |

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| 12 |     | <p><i>When I first loved you I had not foretold those nights</i></p> | <p>2021<br/>oil on<br/>gessobord<br/>27.9 × 35.5cm<br/>(plus black<br/>box frame)</p> | <p>I love gum blossoms and I don't need to go far to find them as they are abundant in street plantings in my local area. It is sometimes hard to fathom that those frightening days and nights of fire Australia experienced during the Black Summer could be associated with these beautiful little puffs of colour.</p>                 | <p>\$850</p>   |
| 13 |    | <p><i>O, let me be your bee and rove...</i></p>                      | <p>2021<br/>oil on<br/>gessobord<br/>27.9 × 35.5cm<br/>(plus black<br/>box frame)</p> | <p>How could I go past this line by A. D. Hope for this painting? I've found some of the best lines for titles in his poetry! That bee was having a great time roving into some pretty intimate parts of the protea. We might not be able to travel far but should that stop us roving?</p>  | <p>\$850</p>   |
| 14 |  | <p><i>A dawn whereto I grope<br/>In trembling faith and hope</i></p> | <p>2021<br/>oil on<br/>polyester<br/>90 × 90 cm</p>                                   | <p>This line from the Ada Cambridge poem "What Of The Night" is so full of the promise of a brighter future - maybe one where we can travel freely again! The poppies were just starting to bloom in Central Park in Armidale in late October when we were there for the Packsaddle exhibition at the New England Regional Art Museum.</p> | <p>\$2 300</p> |

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| 15 |   | <p><i>I empty myself of memories<br/>one word at a time</i></p>     | <p>2021<br/>oil on canvas<br/>20.3 × 20.3 cm</p> | <p>This beautifully evocative title comes from the poem “Flannel Flowers for Juno” by Australian poet Robert Adamson. It seemed very apt to me as this painting was completed at a time when many Australians were speaking out about some difficult memories.</p> | \$300 |
| 16 |  | <p><i>Remember him once for the<br/>lonely flame within him</i></p> | <p>2021<br/>oil on canvas<br/>90 × 75cm</p>      | <p>This work is a private commission, exhibited with permission. The title is from ‘Sonnets To The Unknown Soldier’ by Douglas Stewart.</p>  | NFS   |