

Northern Beaches Council presents

REFLECTION/ REFRACTION

Warringah Creative Space

13 - 24 July

Cade Turner
Peta Dzubiel
Karen Stuart

curated by
Rachel Carroll

Rivers Edge by Peta Dzubiel, 2015

NORTHERN
BEACHES

northernbeaches.nsw.gov.au

REFLECTION/REFRACTION

13 - 24 July

This is an exhibition that explores the unique light in our local surroundings by three emerging artists from the northern beaches. Each artist is dedicated to their chosen media - photography, oil painting and ceramics.

OPENING NIGHT

Thurs 14 July, 6 - 8pm

MEET THE ARTISTS/Q & A

Sun 24 Jul, 1 - 2pm

EXHIBITION OPENING TIMES

Wed-Sun, 10-4pm

Warringah Creative Space
105 Abbott Rd
North Curl Curl

Light can give you back your history, not only as a thought or memory but as a vital and intense experience...it strongly influences the sentiment with which you experience your reality.

Huisman

This exhibition *Reflection/Refraction* brings together three Sydney based artists who enhance our memories of reality with light. As the quote suggests, light can greatly influence our experience of a place or event. Each artist touches on certain events that reflect the environmental changes in our atmosphere, oceans and waterways. Each artist highlights the nature of an everyday experience; a lake, the ocean floor and cloud formations, but they are asking us to question these surrounds from an environmental perspective.

Cade Turner's black and white photographs of clouds titled *Cielo* allow the light to enhance form and movement, while his photo series titled *Away* explores a nostalgic relationship with nature in a soft and hazy light. Peta Dzubieli paints lush oils of lakes titled *Arcadia*, where the fading light is reflected by the water surface. Peta's new figurative work harks back to a time when nature was experienced at a distance or as something to conquer. While the detailed ceramics by Karen Stuart engage present concerns for coral bleaching. The light filled coral ceramics are enhanced by a subtle use of colour, the series is titled *SEA*. Each artist, independent of each other, has explored the variety of light found in each location.

Burke was the first philosopher to argue that the sublime and the beautiful are mutually exclusive. (1756)

Each location has a story that intermingles a Romantic and impressionistic visual language. Historically Romantic Artists were concerned with the power of nature and the sublime experience it provided. Here each artist is providing a sublime experience but one that is not about nature's power but instead they highlight the beauty and greatness of nature's liquid paths. The

impressionistic light reflected in each artwork reveals a considered observation of a glow or the movement of time and it allows the immersive experience to take hold.

Delicate seaweed and coral evokes memories of the ocean floor. Are these Ceramics of coral that are globally warmed and bleached? Photograph's of the light bouncing off a cloud quickly establishing a sense of form. Is this our atmosphere, how clean is it and how warm is it? Numerous questions are provoked by these artworks often with an underlying concern for the environment.

The figurative work by both Cade and Peta intertwines place and time with a sense of nostalgia. Are these relationships with nature from the past or are they relationships we should be focusing on now? Both artist's work using two very different mediums, one the camera and the other oil paint and yet the vision they both share reflects one of atmospheric deliberation. In each view you are drawn to colour, movement and the subtle form, but you are left to draw your own conclusions, what is actually going to happen, what has happened or what just is.

In today's climate eco-criticism is leading the way offering new ways to examine our concerns and relationships with nature, equally art is taking a lead by providing a pedagogical experience to inspire us to engage with nature. Each artist invites us to observe the light and the details that are a reminder of what is and what will hopefully remain. If we all learn something from the experience of viewing these artworks, if we can view nature in a new light and seek a new relationship with nature then these artworks have been prodigious.

Rachel Carroll



Cielo I, 2013

Interview with Cade Turner

When did you start creating and which teacher/s influenced your practice?

I have been creating for as long as I can remember. Although I didn't start photography until I was 20 I have been highly creative with writing music, Lego and drawing from a very young age. I am mostly influenced by romantic artists in music and in the visual arts, namely Beethoven, Erik Satie, Pink Floyd, JMW Turner and Monet.

What do you want to achieve with paint/ photography/ceramics that you haven't already been able to achieve?

Photography is traditionally seen as a two-dimensional medium. I am keen to explore the hidden third dimension in photography. That is the ability to get very tactical and experiential in my work and create highly immersive, moving

and beautiful experiences that leaves us with a lasting impression and deeper contemplation of the essence of life itself.

What can painting/photography/ceramics do that other art-forms are unable to?

Photography allows us to see what the eye cannot see. It allows us to capture what lies underneath reality, sometimes only 2 degrees from what we naturally see, and sometimes exposing worlds of complete visual wonder and abstraction.

What is your favourite work of art?

I equally find visual beauty in music and music in visual works, so I rarely distinguish between mediums. I don't have a particular favourite visual work but I find JMW Turner's last lightscapes in watercolour truly inspiring - powerful and dynamic yet delicate and free all at the same time. In music, Beethoven's Moonlight Sonata, Erik Satie's 'Gnosseine' and Pink Floyd's 'Shine on you crazy diamond' are classics that have always resonated with me. You will often find me listening to these while I am creating my work, or perhaps Alfred Hitchcock's theme from 'Vertigo', written by Bernard Hermann which I believe is the mastery of mystery.

What are your creative influences?

At my core, I am a romantic. As such, I am inspired by works that are anything from two centuries old to the latest contemporary interpretations of romanticism and abstraction. I am mostly inspired by painters and artists of other mediums, outside of photography.

What other forms of creative expression do you enjoy that feeds your creativity?

I love exploring how light bounces off or passes through all sorts of subject matter. From the endless palette of colour that passes through the native flowers and leaves around our house in

Bilgola, to light bouncing off an old plastic drum, in search of hidden stories of light. I also find music a powerful source of creative insight.

I also enjoy exploring other mediums of art. There are always insights and ideas that can be uniquely channelled and transposed through the lens. I also compose music for piano and have done since I was ten.

Do you think about work you have previously made? Does it leave your head once you have completed it or does it continue to develop into new work?

As a photographer, the work is seemingly completed in an instant. So, I spend a lifetime reviewing and going back over my work time and time again. It helps me understand who I am, connects me to my own inner truth and reconfirms where I am going next.

Cielo IV, 2013



What artist has influenced you the most?

Monet and Turner. Their work moves me like no other.

How do you start a painting/photograph/ ceramic? Do you draw foundations and build from there, or do you just start with paint/ photo/ceramic? Do you make preliminary drawings?

Traditionally, I start with a concept or blueprint of what I want to explore. Sometimes I am guided by a new idea or technique. However, I am completely at the mercy of my intuition and connection to the environment and surrounds in which I am working. Sometimes I capture exactly what I had premeditated, but more often that not, I find myself discovering and unveiling hidden wonders of light that are spontaneous.



Cielo II, 2013

Are the figures determined by the landscape or vice versa? Do you see the image first in your head or build it on the painting surface as you work?

I build my visual story as I work the scene.

Explain the current theme you are working with.

I am fascinated by light and the endless palettes, mystery and unique stories it creates. I am exploring light as the subject, freeing it from its living stasis, depicting the intangible as tangible, and exposing new visual dimensions and wonders of reality.

Do you use other materials as source material or as reference?

I use paintings and music.

What role does memory play in your work?

My childhood has never left me. I see the world no different to when I was three, especially when I am shooting. This is a central to my creative process.

Do you work Plein Air? If so which is easier - working in the studio or en plein air? Is the latter more immediate, or does it require follow-up work in the studio?

Working plein air is my strength. There is no substitute for working with natural light. As I shoot everything 'in-camera', the only follow up work in the studio is to review what I have captured. It's either there or it isn't!

Tell me more about the underlying meaning in your work, especially any references to a narrative and/or history.

I am particularly interested in exposing the hidden mysteries of light. I am following in the footsteps of the Pictorialists, the founders of Impressionist photography and continuing their legacy to see photography as a true form of art, no less than painting or sculpture.

www.cadeturner.com

Interview with Peta Dzubiel

When did you start painting and which teacher/s influenced your practice?

I started my BFA at the College of Fine Arts when I was 19 in 2003. I always loved and felt drawn to landscape painting, so I was very happy to have Ian Grant as a painting lecturer. I was also very lucky to have the late Alan Oldfield during my first year and he had a great rapport with students. He introduced us to the technical aspects of painting, mediums, colour mixing and different supports on which we could work on. I used to paint a lot on primed cardboard as it was economical and gave a nice effect. I also had Andrew Christofides, Idris Murphy, Peter Sharpe and Nicole Ellis and they made us examine our work conceptually. Sally Clarke and David Eastwood ran dynamic workshops which I really enjoyed. During my Honours year I had Chelsea Lehmann as a supervisor and her influence, support and friendship has remained strong. Chelsea has been a mentor to me and much of my knowledge of painting and confidence as an artist stems from her teaching.

What do you want to achieve with paint that you haven't already been able to achieve?

I want to paint larger figurative work and keep exploring new colour palettes. I want to be more expressive but detailed too. It's a conundrum!

What can paint do that other art-forms are unable to?

I think there are many reasons painting is still on the radar as a valid art form. Painting can render an emotional response unlike any other medium whether it be by representational or non-representational means. Colour, texture and tone are several key elements that come into this. Painting can also deal with brutal subject matter with relative sensitivity.



River #1, 2015

For example, Picasso's Guernica is an epic painting that looks at the horrors of humanity during the Spanish civil war in a way in which we can digest and learn from without being completely repelled. But at the end of the day I think artists who are drawn to paint do so because of its materiality and versatility as a medium. There is a level of instant gratification that appeals to me. With oil painting, mistakes can be fixed, paintings can be re-worked and there is a lot of mentally challenging hand/ eye processing that happens. Never a dull moment unless you paint a dull painting!

What is your favourite work of art?

This is a really hard question for me to answer as I admire so many artworks, both contemporary and traditional. I became quite teary-eyed when I saw a drawing by German artist Kathe Kollwitz in Cologne titled, Woman with Dead Child. I remember thinking that

this drawing is so beautiful yet there is such sadness. How she captured her subject moved me. She was such an incredible artist who communicated completely the plight of the lower classes through her expressive and delicate draughtsmanship. I have always looked to the impressionists and post impressionists for answers to my painting questions. I love Degas, Streeton, Roberts, Gauguin, Manet, Monet, Whistler, Sorolla... the list goes on. I love them all! Australian painting also speaks volumes to me. Arthur Boyd had so many comments about humanity with the Australian landscape as the backdrop. This recontextualised his concerns completely and gave them new meaning. Genius!

What are your creative influences?

My creative influences are my artist friends. They constantly inspire and encourage. I love seeing what they're doing and how they manage to stay creative in this fast paced and demanding world.

What other forms of creative expression do you enjoy that feeds your creativity?

Listening to music is very important for my creativity in the studio. Walking and immersing myself within the natural environment where I can daydream and wander with my thoughts and plan new paintings. Photography is also a wonderful tool that feeds into my practice.

Do you think about work you have previously made? Does it leave your head once you have completed it or does it continue to develop into new work?

No it doesn't leave my head. It continues to inform my work and can direct a new series of work. Often when I paint towards an exhibition I have many ideas that do not come to fruition because of time limits. So the ideas and paintings flow on until I get the urge to take a new direction.

What artist has influenced you the most?

Different artists have influenced me at different times. I have surely been influenced by Australian impressionism and contemporary Australian artists but I can't name just one!

How do you start a painting? Do you draw foundations and build from there, or do you just start with paint? Do you make preliminary drawings?

I often sketch out my ideas for paintings in sketchbooks to nut-out any compositional issues before painting. I generally find if the sketch looks OK and is working than the painting should work. It has more potential for success anyway.

Are the figures determined by the landscape or vice versa? Do you see the image first in your head or build it on the painting surface as you work?

Both. I like to have a direction of what I am doing but also play with the painted surface and try techniques that will enhance the conceptual meaning of the work.

You currently work figure separate to your landscape, would you consider combining the two?

The figures are always in the landscape but to make bigger work that deals with the figure in the landscape, yes, I aim to do that. But to do it well and with meaning takes time and experimentation.

Do you use photographs as source material or as reference?

I work from references like film stills or historical photographs. I also take my own figurative photographs. Photographs are great for painters but I don't rely on them solely because I don't wish to make static paintings. I want the paint and painting to make the picture and tell the story. Otherwise what is the point of painting?

Do you make stand-alone drawings? (i.e. not just as studies for paintings?)

Yes I do. But often these drawings or elements of these drawings find their way into paintings. I think this is a natural process if you have paint on the brain.

What role does memory play in your work?

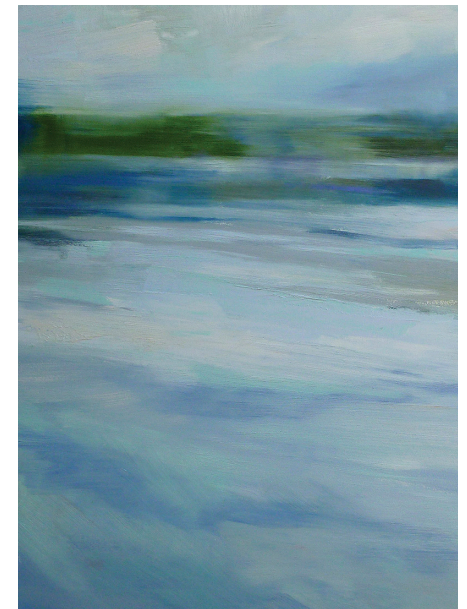
Memory plays a very important role in my work. Conceptually, my paintings are remembering who has been in this landscape before now. My current painting practice explores the tradition of landscape with a focus on the temporal; the idea that places remember their past whilst always being at the mercy of human intervention and other forces of change.

Do you work En Plein Air? If so which is easier - working in the studio or en plein air? Is the latter more immediate, or does it require follow-up work in the studio?

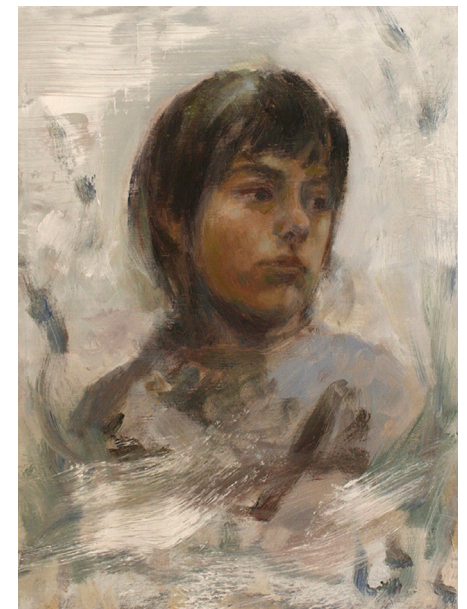
Yes I love to paint in situ and then I develop these paintings on a bigger scale in the studio. Working outdoors within the landscape informs your studio paintings. Working outside has its problems, for example, insects and bugs can fly into your wet painting! I think to paint outdoors you have to accept you will get grubby and make a mess and at times it will be uncomfortable with the hot sun or cold. But if you make a good painting it was worth it.

Tell me more about the underlying meaning in your work, especially the references to a narrative and history.

My paintings work with elements of pictorial ambiguity and mystery to explore the landscape and figure/field relationships as a means by which I can express the psychological and metaphysical aspects of 'Landscape'.



Waters Below, 2015



Aluminium Boy, 2016



River #3, 2015

My current work makes direct reference to narratives that focus on the notion of being 'lost' either to a place or by misadventure. Peter Weir's adaptation of Picnic at Hanging Rock and The Audrey's song, Little Molly, have been the basis for many of the paintings and influenced the direction my current series. Both references have a psychological connection to landscape and conjure imagery of people 'lost', whether in a physical or emotional sense, in a place of beauty within the Australian Landscape. Theoretically the Australian Gothic mode is a notion which resonates with the ideas underpinning my work, in particular the writing of Gerry Turcotte and his paper, 'Australian Gothic', 1998 which has isolated and described several ideas which influence my practice.

From its inception the Gothic has dealt with fears and themes which are endemic in the colonial experience: isolation, entrapment, fear of pursuit and fear of the unknown. And for each, the possibility of transformation, of surviving the dislocation, acts as a driving hope.

– Gerry Turcotte, 'Australian Gothic', 1998

The influence of light, how would you describe it in your artwork?

The influence of light plays a very important role in my painting. Light for me is experiential and it can conjure memories of time and place. The river and lake environment lends itself to exploring the variations of light in painting, which in turn affects colour, tone, and the shapes of trees, sandbanks and reflections. Light creates mood and allows people to engage deeper with the landscape and fall under its immersive spell. The effects of light can be disorientating and make you feel off kilter. My work draws influence from Impressionist painting that endeavoured to capture the emotional and aesthetic experience of nature. It is also inspired by 19th century Pictorialism, photographers that painted with light to evoke atmosphere and capture the essence of a place. My work nods to these movements by employing gestural brushstrokes and a focus on colour and tone to render an atmospheric composition to envelope the viewer.

petadzubiel.com

Interview with Karen Stuart (aka Blue)

When did you start creating and which teacher/s influenced your practice?

Creativity has always been part of my life, but with two children, and a mortgage, was always just a hobby, until 2007, when I had the time and money, to study ceramics at Northern Beaches TAFE. I completed a diploma in 2011. The two teachers that influenced my practice the most, where Walter Auer, an amazingly talented artist and ceramist, with a great sense of humour, who made me believe that I could become an artist. Also Simone Fraser, who has always very generously, shared her techniques and dry glaze recipes, with her students, which led me on my path to where I am today, I love the three dimensional form of clay objects, and the fact that it's a totally natural material, I also love the unpredictable ness, of the finished object, that comes with different firing temperatures and glazes, sometimes successful, or not!

What is your favourite work of art?

My favourite works of art, are by Andy Goldsworthy = Land Artist. With his unique personal relationship with nature, and his ability for his sculptures to blend into the environment, as if they have always been a part of it. Even though they may only exist for a miniscule of time.

What are your creative influences?

Going to exhibitions, always feeds my creativity, whether it's a painting, sculpture or a photograph. It can inspire or trigger something in your memory, or a different way of seeing something.



Treasure on the beach, 2016

What artist has influenced you the most?

Two Japanese ceramicists have inspired me the most. Yukiya Izunita (b.1966) whose work has razor thin edges, clay torn apart., twisted at impossible angles. His creations exude quiet beauty, tension and a strong connection with nature. Also Nakashima Harumi (b. 1950) with his fascination with the growing process of plants, he reproduces unique biomorphic sculptures.

Do you make stand-alone drawings? (i.e. not just as studies for ceramics?)

I very rarely draw, I mainly see an image in my head and then try and translate it into clay, making several Marquette's and playing around with different textures, until it resembles something like I envisaged. Then the form evolves from there. I do use photographs and photocopied images as a source of reference, especially for textures.



Finger coral, 2016



Glowing, 2016

My work for the last five years has been inspired by the ocean, and its intricate life forms and eco system. My work continually develops, and is mainly done in a studio environment, or on my deck at home.

Tell me more about the underlying meaning in your work, especially the references to a narrative and history.

My work this year is a continuation of last year's work. The human impact on coral reefs, depicting coral as it is today, alive, weakened, bleached and fossilized. World statistics of coral reefs are that a quarter of our reefs, are damaged beyond repair. Two thirds of reefs are seriously under threat, which leaves very few coral reefs in a healthy condition.

How is light an influence in your work?

With regards to light in my work, I do have a fascination with light, its reflective qualities, and the shadows it creates. At some point I would like to evolve my work and create ceramic pieces where the shadow becomes part of the art. I am also experimenting with some translucent clay at the moment, and when the clay is very thin, strong sunlight, will reflect through it, which gives the piece a glowing sensation.