

Mostyn Bramley-Moore



'April Fool at Kangaroo Point', 2004 oil/linen, 210 x 180 cm

Media kit

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Media interviews and images
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MEDIA RELEASE

New intriguing work by one of Australia's top abstract painters in an anticipated return to Watters Gallery in June

A fortnight after the Sydney Writers Festival closes its final page, Australian abstract painter **Mostyn Bramley-Moore** returns to Sydney's Watters Gallery on 15 June to open an exhibition, 'Red and Blue Places', of new abstract literary paintings.

With 25 works, 'Red and Blue Places' embodies his typical, enigmatic style of work – partially revealing, partially concealing, but always leaving the final interpretation to the viewer. Red and blue landscapes are populated by a collection of objects, symbols and 'personages' that are simultaneously both familiar and strangely challenging.

One of Australia's more unusual painters, Bramley-Moore has had 30 years of individual exhibitions around the world – New York, China, UK and Australia – with his iconic off-beat blend of abstract figurative two-dimensional and sculptural work. With a professorship at the Queensland College of Art, he has notably combined a career as one of Australia's top arts academics and as a practicing artist – a rare achievement in the artworld today.

The artist considers himself as a 'literary' painter, with contemplative sense of narrative in his work and a kind of scale and landscape that writers test in their novels.

"Typically, my paintings flicker between abstraction and figuration. Really, they are neither one nor the other. I try to tell stories, and paintings need a large repertoire of strategies and devices to do this," said Mostyn Bramley-Moore.

"I like it when my paintings test a genre to the limit, when they are on the disputed border of success and failure, when they challenge comfort, when they arrive on the corner of 'walk' and 'don't walk'".

"The results dwell on the border between the inarticulate and the eloquent," wrote Dr Christopher Heathcote in *Art&Australia*, June/ August 2000.

"These are very good works," writes Louise Martin-Chew in *'The Australian'* (5 April, 2002). "At 50, Bramley-Moore is a distinguished younger member among Australia's spectrum of abstract painters, up there with the likes of Alan Mitelman and Jon Plapp, and following a more narrative path than that of fellow abstractionists Victor Majzner and Michael Johnson[he] deserves to be better known for his consistently subtle, meditative paintings."

"I have always been interested in 'naïve art', 'outsider art', 'tribal art', 'accidental art'... I am fascinated by things that were not created as Art but which we have decided to categorise in this way," said Bramley-Moore. "I am interested in the point at which a mark becomes meaningful, when a sound becomes intelligible."

“Painting seems important to me because it is one of the most elemental activities that I can imagine. Probably to sustain a focus on this combination of simplicity and timelessness, I mainly use materials in very fundamental ways. I try never to forget that I am scratching lines and daubing paint on bits of paper and fabric. I want paintings to be objects rather than just surfaces.”

International in outlook, the artist consolidated his art-school training in 1970's New York. Bramley-Moore returns to the America in August for a 5 month residency as 'Visiting Artist' at the Pennsylvania Academy of Fine Arts, the oldest art school in America. This prestigious invitation comes during the year that the PAFA celebrates its 200 anniversary. It is also one of the oldest art museums in America.

Mostyn Bramley-Moore has a broad exhibiting career both in Australia and overseas (USA, England, Scotland, Korea, Yugoslavia). He also has a distinguished career in teaching in Australian art schools. Currently Professor and Director at QLD College of Art, Griffith University (from 2000 onwards), he was recently Dean of the School of Art, Victorian College of the Arts, University of Melbourne (1996-99) and has held a number of distinguished posts such as the Visiting Professor of Art, University of Hawaii as well as a significant number of Artist-in-Residences.

“I started painting seriously at university when I was 18 years of age and I am still going. After postgraduate study and countless exhibitions it sometimes frightens me that I am still learning how to paint at 53. By now I am an expert in being non-expert,” he added.

'Red and Blue Places' 15 June – 19 July, Watters Gallery.

109 Riley St, East Sydney, 9331 2556 info@wattersgallery.com, www.wattersgallery.com
Tues and Sat 10-5pm, Wed, Thurs, Fri 10 - 7pm

MEDIA: For information, images & interviews, please contact Trudy Johnston,
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'Woman and Tulip Plant', 2004, oil/linen, 112 x 137 cm

MOSTYN BRAMLEY–MOORE

Professor & Director, Queensland College of Art, Griffith University, Brisbane, Queensland

Master of Fine Arts, Pratt Institute, New York, 1977 (Painting)

Diploma in Education, Sydney Teachers' College, 1974 (Visual Art)

Bachelor of Arts, University of Sydney, 1974 (Fine Arts, English & Economics)

APPOINTMENTS

2005	Visiting Artist, Pennsylvania Academy of the Fine Arts, Philadelphia, USA.
2000>	Professor & Director, Queensland College of Art, Griffith University.
1997– 1999	Professor & Dean, School of Art, Victorian College of the Arts, University of Melbourne.
1997 – 2004	Monitor for New Zealand Qualifications Authority, Master of Fine Arts Programme, Otago Polytechnic, NZ (consultancy for the New Zealand Government).
1994–96	Associate Professor and Head of Centre, Centre for Visual Arts, Southern Cross University, Lismore, NSW.
1995	Visiting Professor of Art, University of Hawaii, Honolulu.
1989–93	Head of Visual Arts (Associate Professor from 1991), UNE – Northern Rivers.
1991–92	Acting Dean, Faculty of Arts, University of New England – Northern Rivers.
1988	Acting Dean, School of the Arts, Northern Rivers College of Advanced Education.
1985–89	Senior Lecturer and Head of Visual Arts, Northern Rivers CAE, NSW.
1983–84	Lecturer in Painting, Ballarat College of Advanced Education, Victoria.
1981–82	Visiting Fellow, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.
1981	Artist-in-Residence & Rotary Foundation International Graduate Fellow, Crawford Centre for the Arts, University of St. Andrews, UK.
1978–79	Senior Tutor in Visual Arts, Gippsland Institute of Advanced Education, Victoria.
1977–78	Artist-in-Residence, Power Studio, Cité Internationale des Arts, Paris.
1975	Art Teacher (secondary), NSW Department of Education.

INDIVIDUAL EXHIBITIONS

2005	Red and Blue Places, Scheduled: Watters Gallery, Sydney.
2004	Evidence, Shandong College of Arts, Jinan, China.
2004	Red Velvet, Andrew Baker Art Dealer, Brisbane.
2003	Red Diaries, Watters Gallery, Sydney.
2002	Tuesdays & Thursdays (Retrospective), Brisbane City Gallery.
2001	Recent Studies and Paintings, Watters Gallery, Sydney.
2001	Weather, Andrew Baker Art Dealer, Brisbane.
2000	Travel Notes, Watters Gallery, Sydney.
1999	Cities, Storms, Floods, Watters Gallery, Sydney.
1999	Amalon, Niagara Galleries, Melbourne
1997	The Idea : Ocean, Watters Gallery, Sydney.
1996	Being on an Island, Delaney Gallery, Perth.
1995	Paintings & Drawings, Watters Gallery, Sydney.
1995	Solomon, Niagara Galleries, Melbourne.
1995	Drawings, Delaney Gallery, Perth.
1994	Diary, Michael Milburn Galleries, Brisbane.
1993	Recent Paintings, Watters Gallery, Sydney.
1993	Port of Shadows, Niagara Galleries, Melbourne.
1992	Around the Room, Delaney Galleries, Perth.
1991	Watters Gallery, Sydney.
1991	Michael Milburn Galleries, Brisbane.
1990	Niagara Galleries, Melbourne.
1989	Water and Night, New England Regional Art Museum, Armidale.
1989	Water and Night, Watters Gallery, Sydney.
1989	Night, Milburn + Arté, Brisbane.
1988	Niagara Galleries, Melbourne.
1987	Michael Milburn Galleries, Brisbane.

- 1987 Watters Gallery, Sydney.
 1986 Niagara Galleries, Melbourne.
 1985 Watters Gallery, Sydney.
 1985 Michael Milburn Galleries, Brisbane.
 1984 Gallery Fifty Two, Perth.
 1983 Watters Gallery, Sydney.
 1982/3 All About Rain, New South Wales House, London; MacRobert Arts Centre, University of Stirling, Scotland; Crawford Centre for Creative Arts, University of St. Andrews, Scotland; Shetland Islands Museum.
 1982 Gallery Fifty Two, Perth.
 1981 Watters Gallery, Sydney.
 1979 Watters Gallery, Sydney.
 1977 Lotus Gallery, New York.
 1977 Pratt Institute, New York.

GROUP EXHIBITIONS (SELECTED)

- 2005 Man's Best Friend, Southern Cross University Art Gallery, Lismore, NSW.
 2004 Melbourne Artfair, Royal Exhibition Building, Melbourne.
 2003 Flood Sign, Lismore Regional Gallery, NSW; The Unusual Suspects, Andrew Baker Art Dealer, Brisbane.
 2002 Transit Narratives, Centro per la Cultura e le Arti Visive Le Venezie, Villa Letizia, Treviso, Italy; Auronzo di Cadore, Salone espositivo-Municipio; Queensland College of Art Gallery; Victorian College of the Arts; Tasmanian School of Art, Hobart.
 2001 A Studio in Paris: Australian artists at the Cité Internationale des Arts 1967-2000, National Trust - S.H.Ervin Gallery, Sydney; Summer, Watters Gallery, Sydney.
 2000 Fukuoka International Exhibition, Acurosu Fukuoka Gyarari, Kyushu, Japan; Abstract paintings from the Landscape, Watters Gallery, Sydney; Melbourne Artfair, Royal Exhibition Building, Melbourne; Artists Who Teach, Cathedral College, Rockhampton.
 1998 Mentors, George Adams Gallery, Victorian Arts Centre, Melbourne; Two Sculptures and Seven Paintings, Watters Gallery, Sydney; Sixth Australian Commercial Galleries Art Fair, Melbourne.
 1997 Stories Blown by the Wind, Gallery Kaze, Fukuoka, Japan.
 1996 The Usual Suspects, Dunev Gallery, San Francisco; Faces, Watters Gallery, Sydney; Into Darkness, Southern Cross University Art Museum; Transported, University of Humberside, UK; Artists' Books + Multiples Fair, Brisbane; Fifth Australian Contemporary Art Fair, Royal Exhibition Building, Melbourne.
 1995 Ironside, New England Regional Art Museum benefit exhibition at the Powerhouse Museum, Sydney; Art Faculty Exhibition, University of Hawaii Art Gallery, Honolulu; Recent Small Works & Summer, Watters Gallery, Sydney; A Centre of Culture: artists and Ballarat art schools, 1870 to 1995, Ballarat Fine Art Gallery.
 1994 Treasures from the Art Trail, Regional Galleries Association of NSW; Water & References, XX Space, Lismore; Australian Commercial Galleries Art Fair, Melbourne.
 1993 Alumni International, Pratt Institute, New York; Le Cose Italiane (with Ted Snell), Michael Milburn Galleries, Brisbane; Wynne Prize Exhibition, Art Gallery of NSW; Artright in the Public Eye, The School of Arts, Brisbane.
 1992 Contemporary Australian Drawing, Museum of Contemporary Art, Brisbane; Australian Contemporary Art Fair, Melbourne; Landscape, Michael Milburn Galleries, Brisbane; Just Looking, Eagle Street Pier Exhibition Space, Brisbane.
 1991 Doors, Gold Coast City Art Gallery; Objects of Fascination and SHE: Portrayals of Women, Watters Gallery, Sydney.
 1990 By the Sea, Gold Coast City Art Gallery; Australian Contemporary Art Fair, Melbourne; Works on Paper, Watters Gallery, Sydney; 10 X 10, Milburn + Arté, Brisbane; Icons, Lismore Regional Gallery.
 1989 Key Works 1968-1988, Gold Coast City Art Gallery; Heidelberg and Heritage, Linden Gallery, Melbourne; A Touch of Black and Portrait of a Gallery: 25 Years, Watters Gallery, Sydney (touring to institutional galleries in NSW & Qld); David Rankin and Mostyn Bramley-Moore, Marina Meucke Gallery, Cairns.

- 1988 A New Generation, National Gallery of Australia; Landmarks, Lismore Regional Gallery; Tamworth Environs, Tamworth City Gallery and New England Regional Art Museum, Armidale; Australian Contemporary Art Fair, Melbourne; A Strange Set of Sea Pictures, Watters Gallery, Sydney; Degrees of Abstraction, Milburn + Arté, Brisbane; Gold Coast City Invitational Art Prize and 9 X 5 Mail, Gold Coast City Art Gallery.
- 1987 Chicago Art Fair, Gillian Jason Gallery (London); Australia on Paper, touring exhibition – Queensland regional galleries.
- 1986 A First Look : Phillip Morris Art Grant Purchases 1983–86, National Gallery of Australia; Landscape and Beyond, New England Regional Art Museum, Armidale; 37 Artists 37 Works, Watters Gallery, Sydney; Nustart, Michael Milburn Galleries, Brisbane; Visual Spaces, Gallery Fifty Two, Perth.
- 1985 The Challenge of the Landscape, Watters Gallery, Sydney; In All Directions and Small Works, Michael Milburn Galleries, Brisbane.
- 1984 9th International Exhibition of Drawings, Museum of Modern Art, Rijeka, Yugoslavia; Survey '84, Michael Milburn Galleries, Brisbane; Still Life and Some Quieter Statements, Watters Gallery, Sydney; Middle Earth, South Australian and Victorian regional galleries; Eight Local Artists, Ballarat Fine Art Gallery, Victoria.
- 1983 Animal Imagery in Contemporary Art, Ballarat Fine Art Gallery, Bendigo Art Gallery and Wollongong City Gallery; Drawings, Watters Gallery, Sydney; Artists in Residence, University of St. Andrews, Scotland.
- 1981 Seoul International Print Biennale, National Museum, Korea.
- 1978 Artists' Books/Bookworks, touring exhibition – Australia and the United States of America; Towards a Local Art, LaTrobe Valley Arts Centre, Victoria.

COLLECTIONS

National Gallery of Australia, National Gallery of Victoria, Queensland Art Gallery, Auckland Art Gallery, Museum of Brisbane New England Regional Art Museum, Lismore Regional Gallery, Gold Coast City Gallery, Swan Hill Regional Gallery, Stanthorpe Regional Gallery, Pratt Institute, New York, Macquarie Bank, University of Southern Queensland, Baker & McKenzie Allen, Allen & Hemsley, Art Bank, NRMA Collection, NSW, State Government Insurance Office of WA, Wollongong University



Frank Watters and Mostyn Bramley-Moore

The Australian
Edition 1 FRI 05 APR 2002, Page 016
Everyday life and other abstractions
By Louise Martin-Chew

Tuesdays and Thursdays

Mostyn Bramley-Moore.

Reporting the World: John Pilger's Great Eyewitness Photographs

Brisbane City Gallery.

Ends April 14. Entry free.

Inquiries: (07) 34034355.

AN exhibition of John Pilger's selected photographs (Reporting the World) in some ways provides a perfect foil for **Mostyn Bramley-Moore's** abstracted paintings. Pilger's photographs are so busy, crowded and ego-ridden that they render Bramley-Moore's quiet, contemplative view of the world all the more remarkable. These are very good works, made even better by their context.

Bramley-Moore -- painter, career academic and professor and director of the Queensland College of Art -- deserves to be better known for his consistently subtle, meditative paintings. This exhibition represents 14 years of work from 1987 and is the first survey of his art, despite almost 25 years of individual exhibitions in locations ranging from New York to the UK and, of course, Australia. Given the subtlety of the work, its lack of big-bangs-for-your-buck sensibility, this may be unsurprising in a world where noise often gets you there first.

At 50, Bramley-Moore is a distinguished younger member among Australia's spectrum of abstract painters, up there with the likes of Alan Mitelman and Jon Plapp, and following a more narrative path than that of fellow abstractionists Victor Majzner and Michael Johnson. If the examples selected for this show are typical, he has chosen neither the huge canvas nor a flashy style.

In the show's title, Tuesdays and Thursdays, you get some measure of the man's mettle. Although ostensibly named after one of the paintings in the show, it is also characteristically enigmatic, revealing a little but stopping well short of explanation. In painting titles, too, Bramley-Moore gives suggestions but leaves viewers to make their own decisions about interpretations.

Tuesdays and Thursdays seems to point to the everyday experience that Bramley-Moore claims as motivation and inspiration for the work.

However, look in vain for personal detail. These are observations, enjoyments, of the natural world, abstracts with recognisable elements and inspirations. At the same time they look inwards.

The Sea from Smith Street (1997) includes many of the symbols that make up Bramley-Moore's personal iconography -- the perspectival rectangle (a building, perhaps), a tree with four fronds, whirling circles with thick paint. The only recognisable seascape element is some thick, wave-like white paint. His techniques of abstraction provide depth, with shapes floating or scratched into a thickly painted surface.

Other works such as Two Days (1990), Ladder to Water and Paris (1989-90) read like the painter's aesthetic notebook, with some sense of the influence of his surroundings on his state of mind. Later works, as in The Tower of Summer (1992), exhibit a more sombre mood, with clear greens, yellows and blues receding in favour of greys and blacks, a more brooding and stultifying environment.

The work is cumulative, building on what has gone before. In commercial shows, drawn from a period of about two years, the subtlety of Bramley-Moore's work may suggest more similarities than differences, a snapshot rather than a more extended portrait.

This format of exhibition, with its 14-year view, gives a much greater sense of what the artist is capable of. Bramley-Moore is an accomplished abstract painter with conceptual depth, not parading grand statements or a large ego, and his work has a resilience that brings it back to mind after it has gone out of sight.