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LANDSHAPE

LEONIE BARTON | ANITA BEANEY

KIRSTEN DUNCOMBE | JANE MCKENZIE

ANTONIA MRLJAK | CHARLOTTE-AMELIA PAULL

10-20 MAY 2017 | SHEFFER GALLERY

OPENING RECEPTION 1PM-3PM SATURDAY 13 MAY

When a structure appears in the landscape, placed there by human intention or sprung forth through nature's whim, a collection of shapes emerges that is quite unnatural in appearance. When nature is broken down, however, pure geometry exists – forms and planes spliced and bonded, dissected and reformed. LANDSHAPE explores the idea of architecture within a landscape – whether that be 3D structures cut and moulded from minerals and elements of earth herself, or images of geometric forms of the landscape that rise from plains when plates collide. Remnants of discarded paraphernalia (both human and environmental) are reformed on land to give new perspective to these objects, and brush marks and collage come together to create a new language of landscape as the imagery is broken down to its purest geometric form. This is LANDSHAPE.

SHEFFER GALLERY | WED-SAT 11AM-6PM | 38 LANDER ST DARLINGTON SYDNEY

@CURATORIALANDCO #LANDSHAPE

ANITA BEANEY

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



NEVADA ROADSIDE ONE

GICLEE PRINT ON ARCHIVAL RAG

10 EDITIONS

IMAGE 75x75cm | FRAMED 98x98cm

\$1390 FRAMED | \$950 UNFRAMED



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ANITA BEANEY

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



DEATH VALLEY OUTCROP (HOMAGE TO ANSEL ADAMS)

GICLEE PRINT ON ARCHIVAL RAG

10 EDITIONS

IMAGE 75x75cm | FRAMED 98x98cm

\$1390 FRAMED | \$950 UNFRAMED



NEVADA HIGHWAY TWO



CURATORIAL+CO.

ANITA BEANEY

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



DEATH VALLEY JUNCTION
GICLEE PRINT ON ARCHIVAL RAG
10 EDITIONS
IMAGE 75x75cm | FRAMED 98x98cm
\$1390 FRAMED | \$950 UNFRAMED



NEVADA HIGHWAY ONE



CURATORIAL+CO.

ANITA BEANEY

LANDSHAPE
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DEATH VALLEY PLAIN

GICLEE PRINT ON ARCHIVAL RAG

10 EDITIONS

IMAGE 75x75cm | FRAMED 98x98cm

\$1390 FRAMED | \$950 UNFRAMED



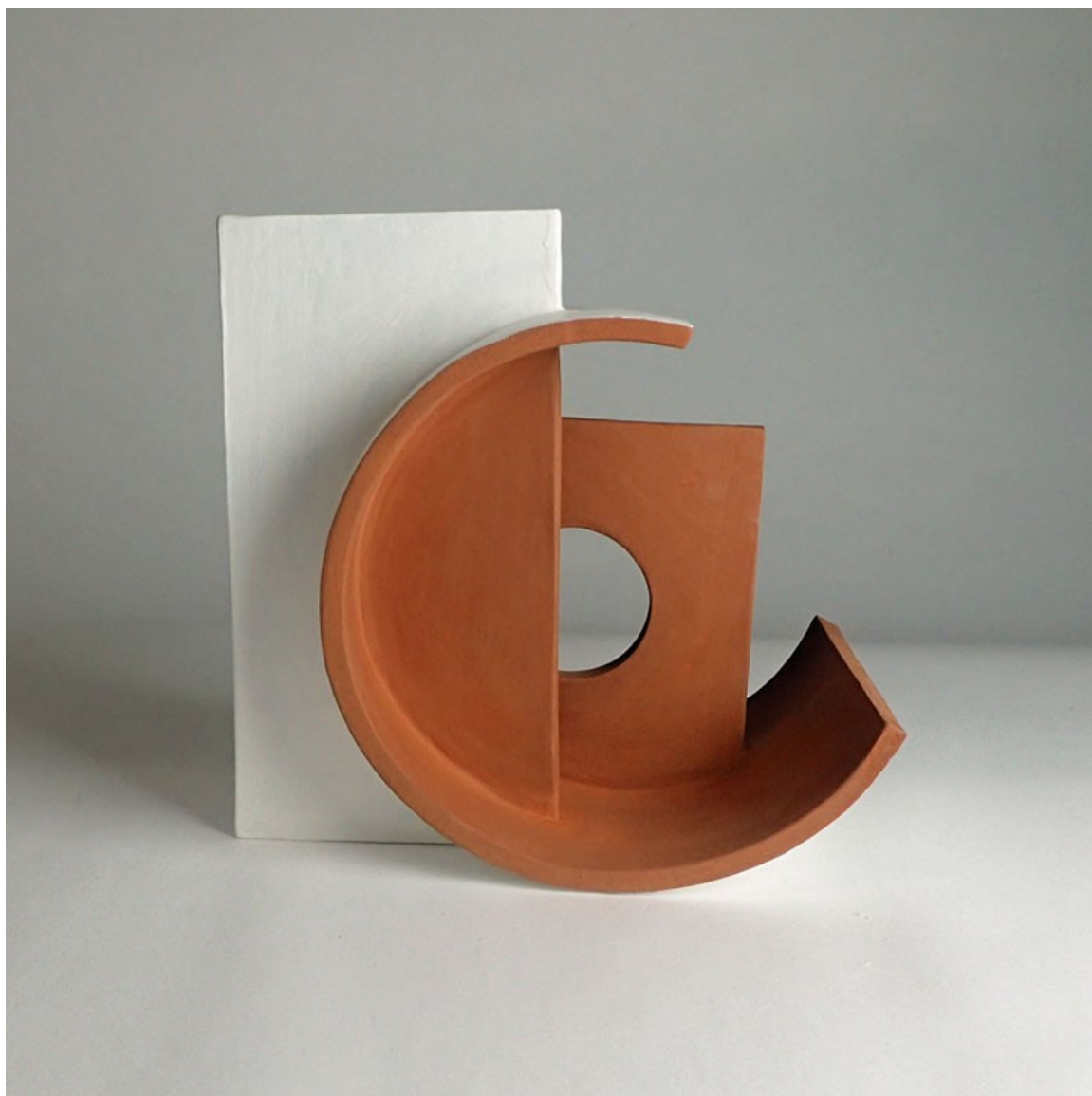
DEATH VALLEY MOUNTAINS



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JANE MCKENZIE

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



ENCOMPASSED WHITE

TERRACOTTA + LIMOGES TERRA SIGILATA

23x24x12cm

\$480



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JANE MCKENZIE

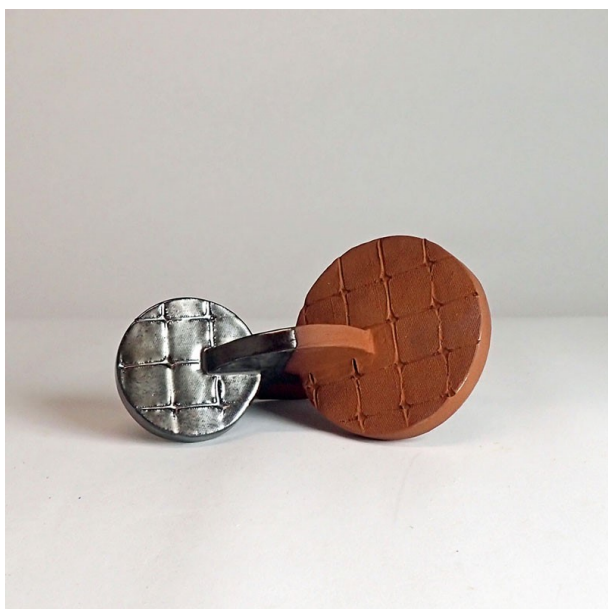
LANDSHAPE
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BRONZE TRONC 2
TERRACOTTA + GUNMETAL GLAZE
35x15x10cm
\$350



BRONZE TOWER
TERRACOTTA + GUNMETAL GLAZE
26x15x12cm
\$350



BRONZE TAZO
TERRACOTTA + GUNMETAL GLAZE
9x17x10cm
\$150



TRIBAL MOON
TERRACOTTA + GUNMETAL GLAZE
28x18x13cm
\$400



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JANE MCKENZIE

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



ENCOMPASSED BRONZE
TERRACOTTA + GUNMETAL GLAZE
19x29x15cm
\$480



BRONZE TRONC 1
TERRACOTTA + GUNMETAL GLAZE
30x7x13cm
\$320



BRONZE FACADE
TERRACOTTA + GUNMETAL GLAZE
31x20x15cm
\$380



BRONZE STAVE
TERRACOTTA + GUNMETAL GLAZE
21x8x9cm
\$180



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JANE MCKENZIE

LANDSHAPE

10-20 MAY 2017 SHEFFER GALLERY



PALACE OF RITUALS
TERRACOTTA + LIMOGES TERRA SIGILATA
36x26x23cm
\$480



NEO TOWER
TERRACOTTA
35x20x12cm
\$480



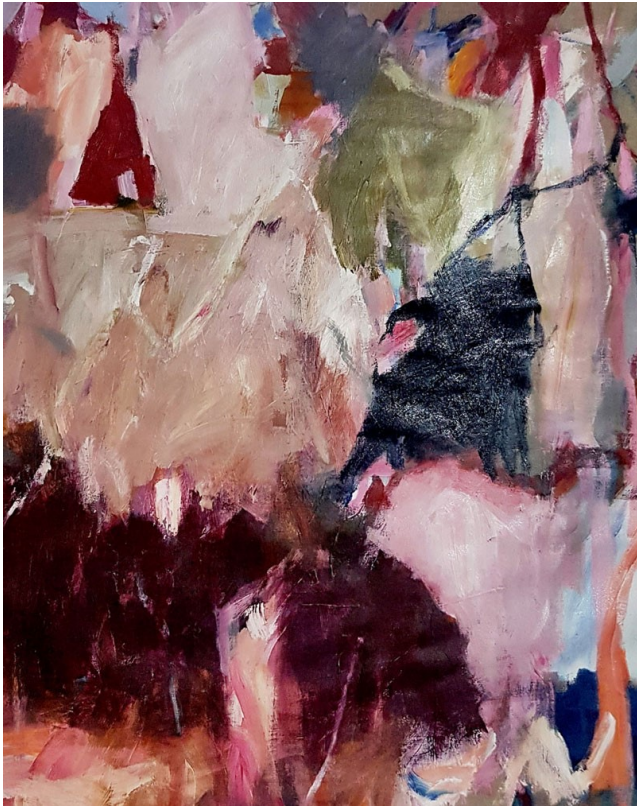
COLONNADE
TERRACOTTA + LIMOGES TERRA SIGILATA
22x24x20cm
\$350



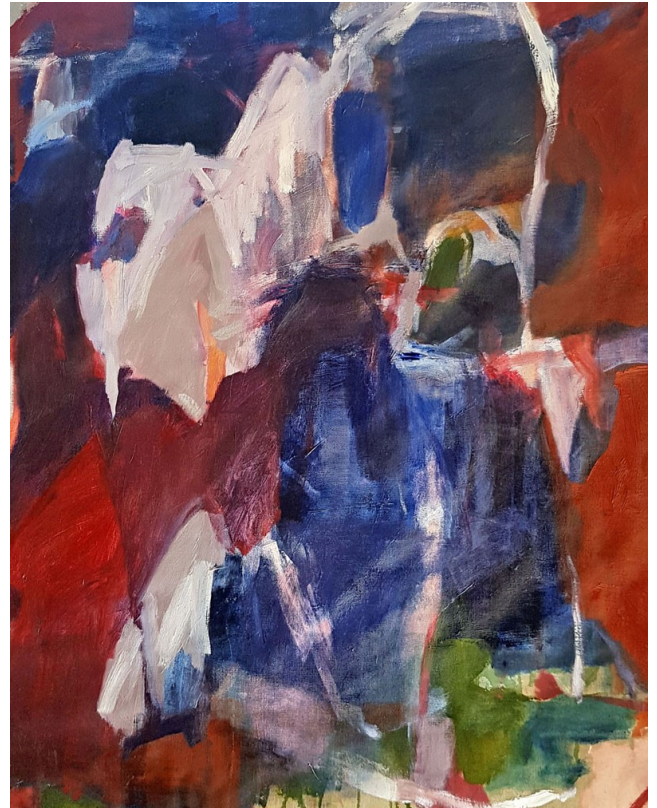
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ANTONIA MRLJAK

LANDSHAPE
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THE WALK I
OIL ON BELGIAN LINEN
110x87cm
\$4250 UNFRAMED \$4550 FRAMED



THE WALK II
OIL ON BELGIAN LINEN
110x87cm
\$4250 UNFRAMED \$4550 FRAMED



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ANTONIA MRLJAK

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



I WAS HERE
OIL, ACRYLIC + CHARCOAL ON HAHNEMUHLE PAPER
FRAMED SIZE 121x94cm
\$2450 FRAMED



NIGHT LIKE THIS
OIL ON CANVAS
FRAMED SIZE 67.5X67.5CM
\$695 FRAMED



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ANTONIA MRLJAK

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



PLAYING FIELDS II
OIL ON CANVAS
60x60cm
\$695 FRAMED



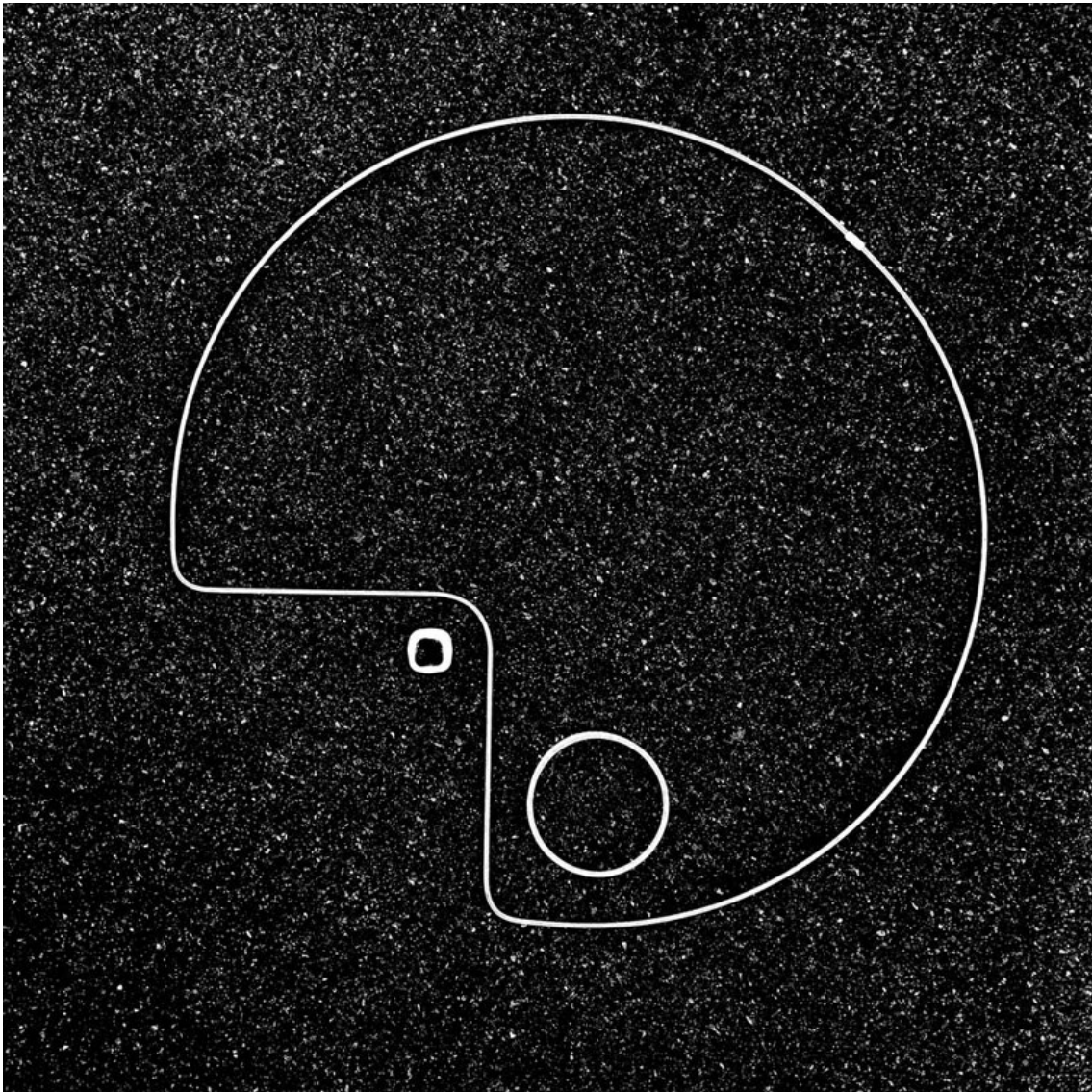
PLAYING FIELDS I
OIL ON CANVAS
25.5x30cm
\$550 FRAMED



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LEONIE BARTON

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



479 | *AP THREE PIECES (OF I DON'T KNOW)*
LIMITED EDITION ARCHIVAL PRINT OF EPHEMERAL ARTWORK
ON HAHNEMUHLE COTTON RAG
10 EDITIONS
IMAGE 75x75cm | FRAMED 92x92cm
\$1200 FRAMED | \$800 UNFRAMED



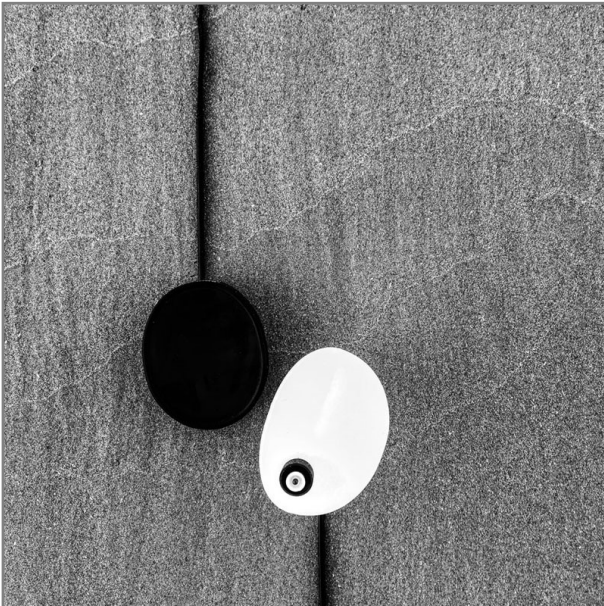
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LEONIE BARTON

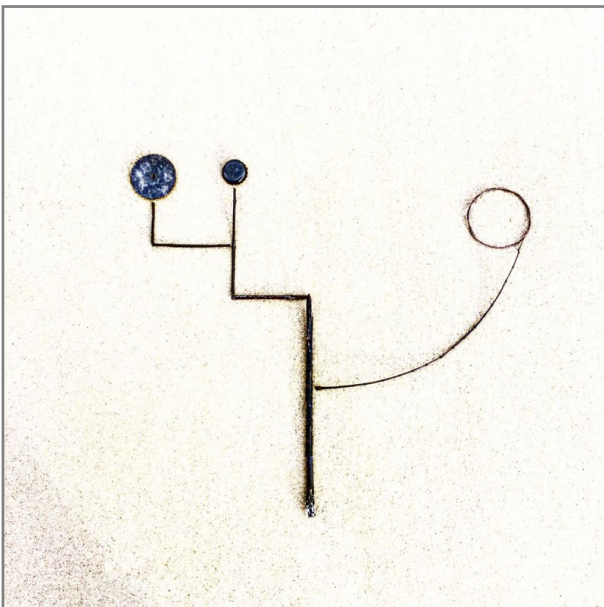
LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



563 | *AR BURNT BLOCKS + JELLYFISH*
LIMITED EDITION ARCHIVAL PRINT OF
EPHEMERAL ARTWORK ON HAHNEMUHLE COTTON RAG
10 EDITIONS | IMAGE 35x35cm | FRAMED 50x50cm
\$800 FRAMED | \$600 UNFRAMED



555 | *AR BLOBS + STRAWS*



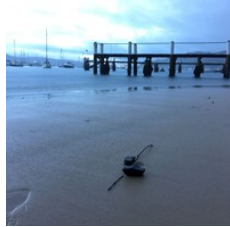
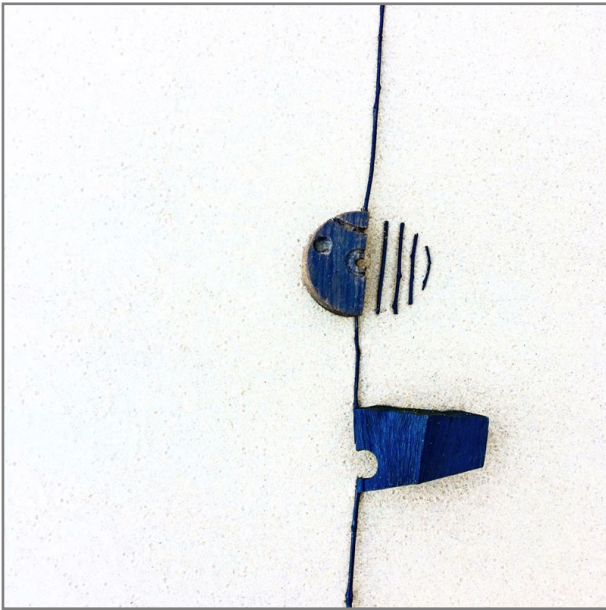
556 | *AR CASUARINA + ROUNDS*



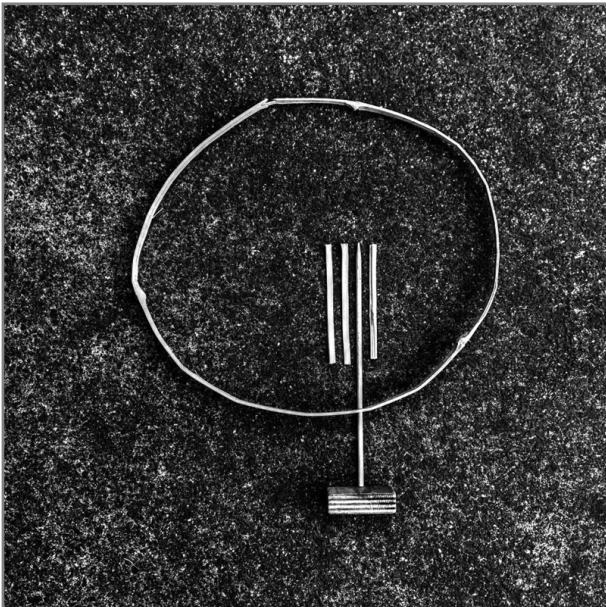
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LEONIE BARTON

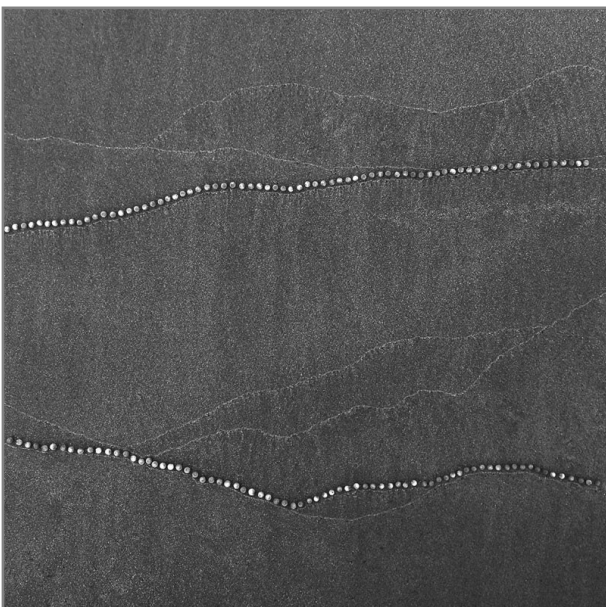
LANDSHAPE
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587 | *AS WET WOOD + STICKS (QUICKIE)*
LIMITED EDITION ARCHIVAL PRINT OF
EPHEMERAL ARTWORK ON HAHNEMUHLE COTTON RAG
10 EDITIONS | IMAGE 35x35cm | FRAMED 50x50cm
\$800 FRAMED | \$600 UNFRAMED



521 | *AP FOUR BAMBOO + SKEWER + WOOD BLOCK*



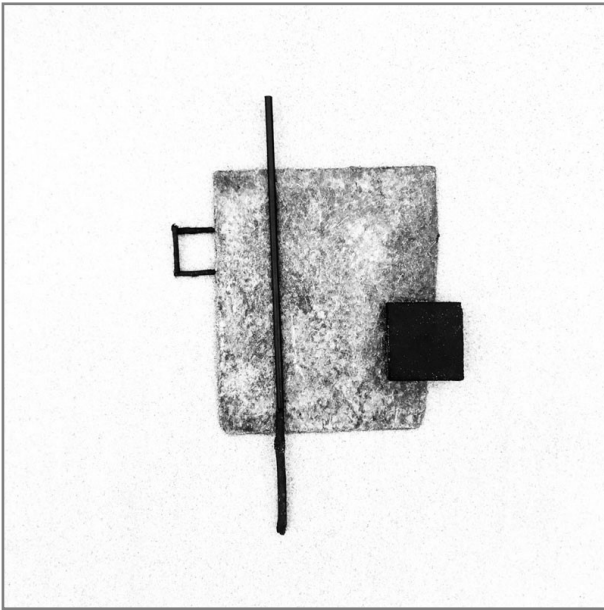
565 | *AR BAUBLES #3*



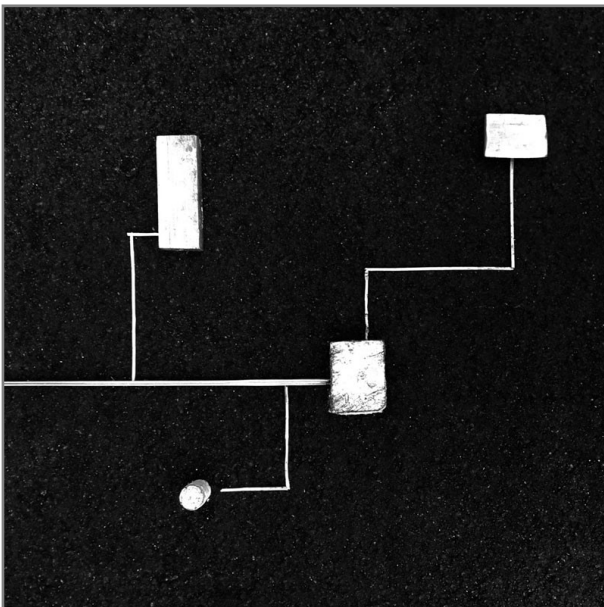
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LEONIE BARTON

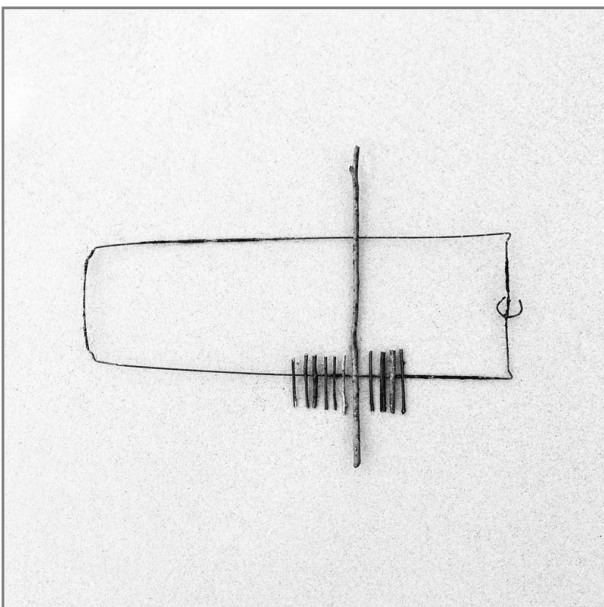
LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



578 | *AS COLLAGE #37*
LIMITED EDITION ARCHIVAL PRINT OF
EPHEMERAL ARTWORK ON HAHNEMUHLE COTTON RAG
10 EDITIONS | IMAGE 35x35cm | FRAMED 50x50cm
\$800 FRAMED | \$600 UNFRAMED



568 | *AR CORK #7*



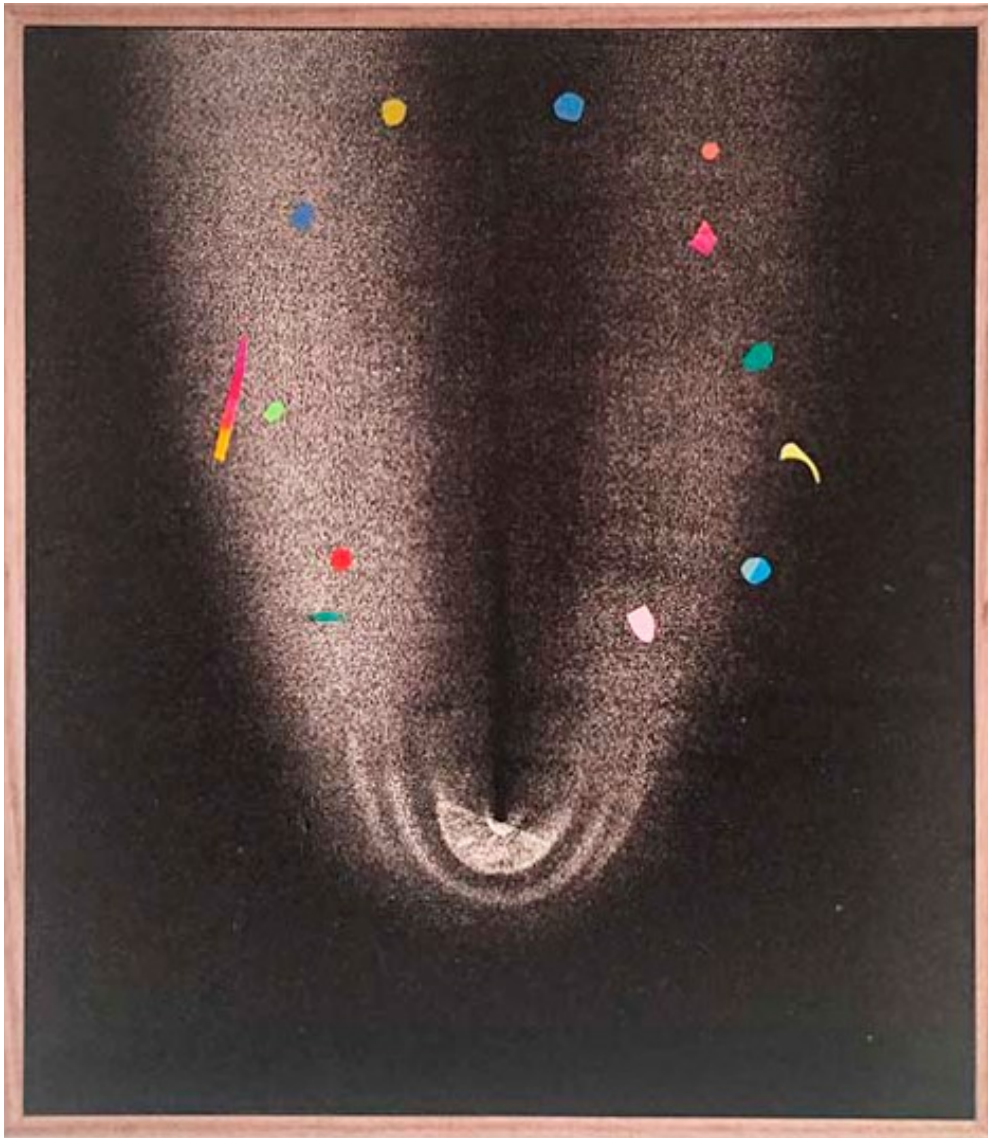
552 | *AR ELEVEN STICKS + WIRE*



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KIRSTEN DUNCOMBE

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



NIGHT'S DREAM

MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK

46x40.5cm

\$560 FRAMED



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KIRSTEN DUNCOMBE

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



EDGE OF NIGHT I

MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK

30x21cm

\$360 FRAMED



EDGE OF NIGHT III

MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK

20x14cm

\$320 FRAMED



AFTERGLOW II

MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK

14.5x21.5cm

\$320 FRAMED



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KIRSTEN DUNCOMBE

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



EDGE OF NIGHT II
MIXED MEDIA ON BOARD,
FRAMED IN TASMANIAN OAK
21x20.5cm
\$360 FRAMED



CITY DREAMING III
MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK
12.5x17cm
\$320 FRAMED



CITY DREAMING II
MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK
14x18.5cm
\$320 FRAMED



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KIRSTEN DUNCOMBE

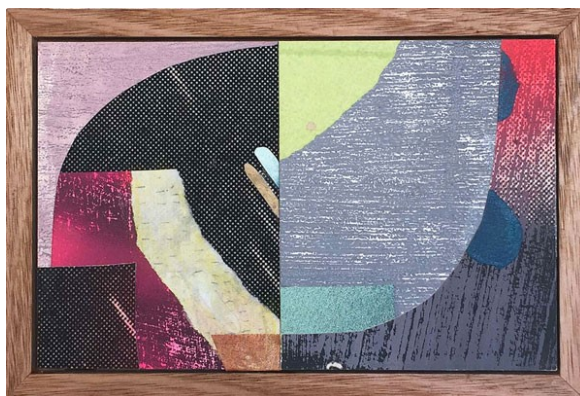
LANDSHAPE
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LIGHT OF MOON RAY OF STAR
MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK
33x21cm
\$360 FRAMED



CITY DREAMING I
MIXED MEDIA ON BOARD
FRAMED IN TASMANIAN OAK
17.5x14cm
\$320 FRAMED



GEOMETRIC DAWN II
MIXED MEDIA ON BOARD
FRAMED IN TASMANIAN OAK
13.5x18cm
\$320 FRAMED



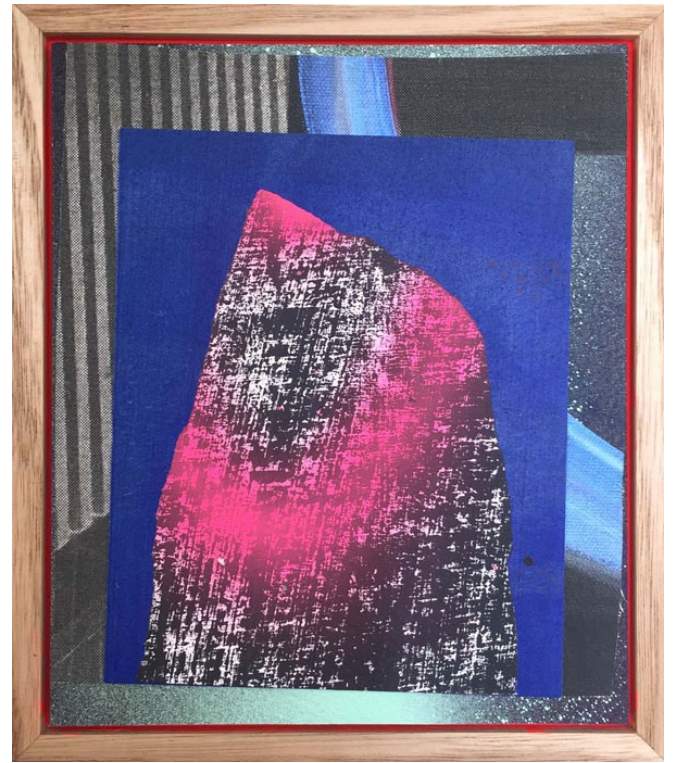
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KIRSTEN DUNCOMBE

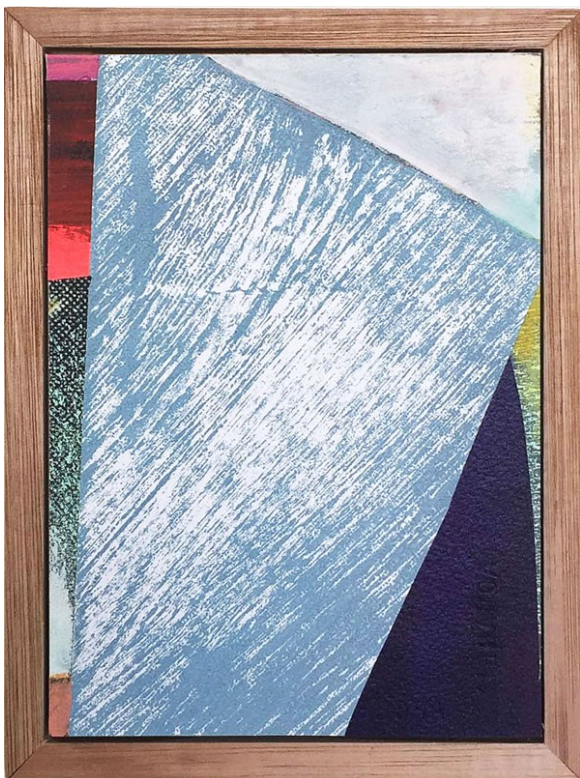
LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



STONE
MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK
25x20cm
\$360 FRAMED



HALL OF STONE
MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK
22x19cm
\$360 FRAMED



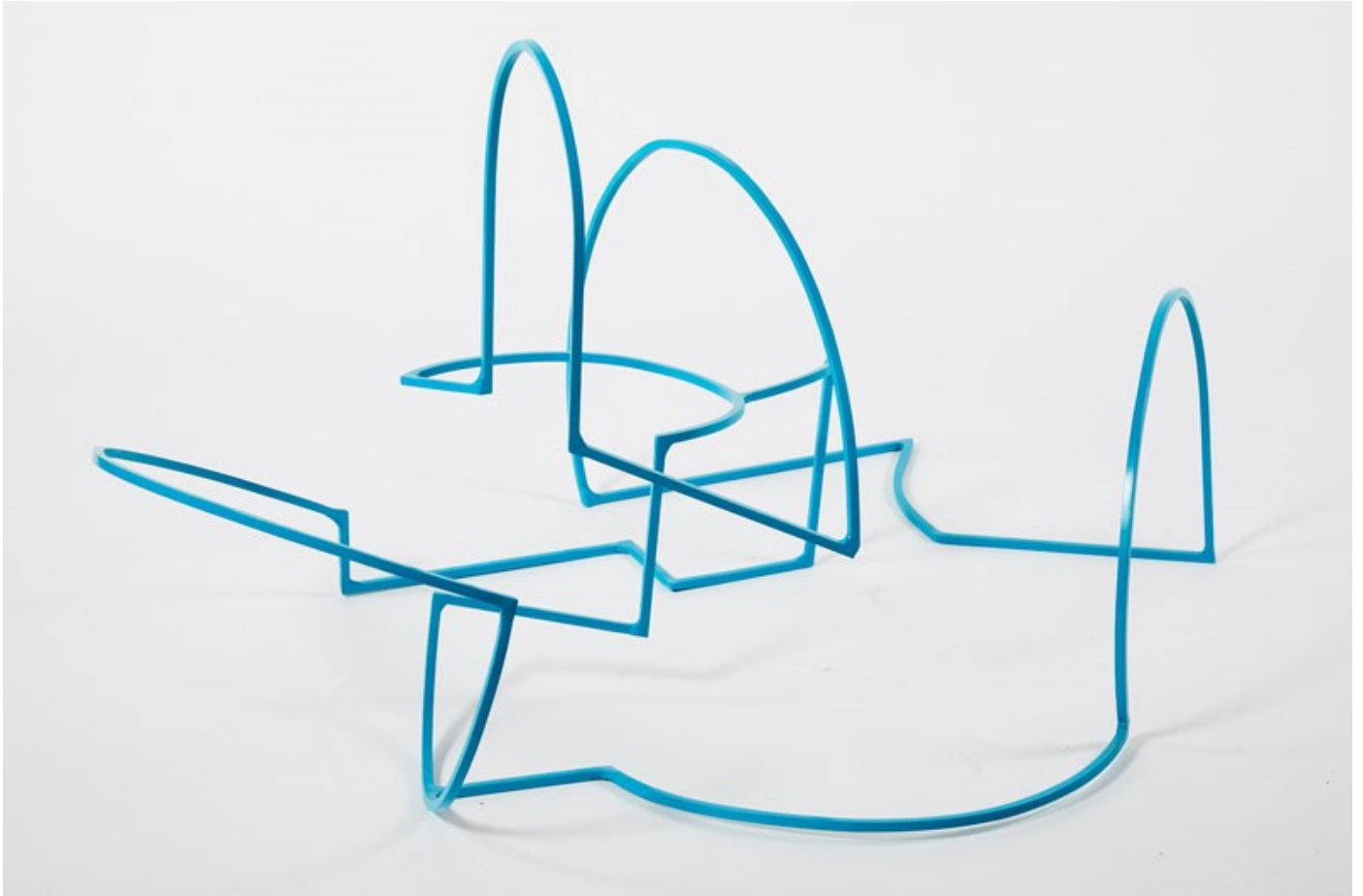
GEOMETRIC DAWN I
MIXED MEDIA ON BOARD, FRAMED IN TASMANIAN OAK
18x13.5cm
\$320 FRAMED



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CHARLOTTE-AMELIA PAULL

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10-20 MAY 2017 SHEFFER GALLERY



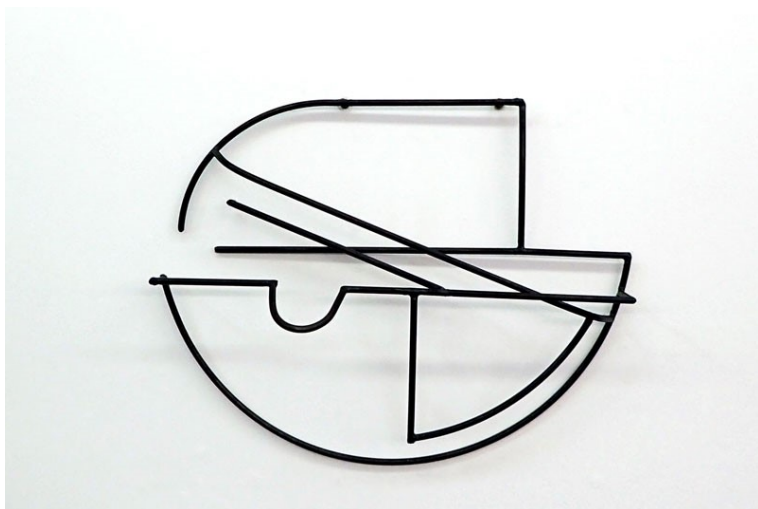
INTERLOPER
PAINTED STEEL
68x89x125cm
\$1400



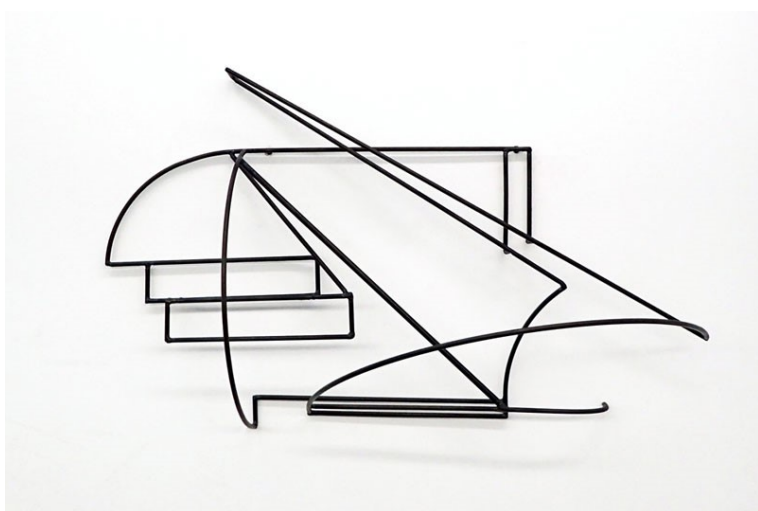
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CHARLOTTE-AMELIA PAULL

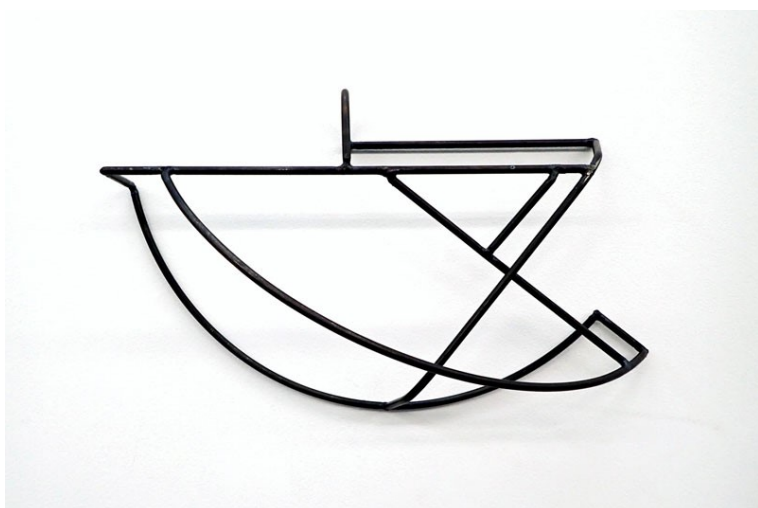
LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



RHYTHM PIECE #2
PIGMENTED STEEL
33x43x12cm
\$450



RHYTHM PIECE #6
PIGMENTED STEEL
44x73x24cm
\$550



RHYTHM PIECE #1
PIGMENTED STEEL
23x42x13cm
\$410



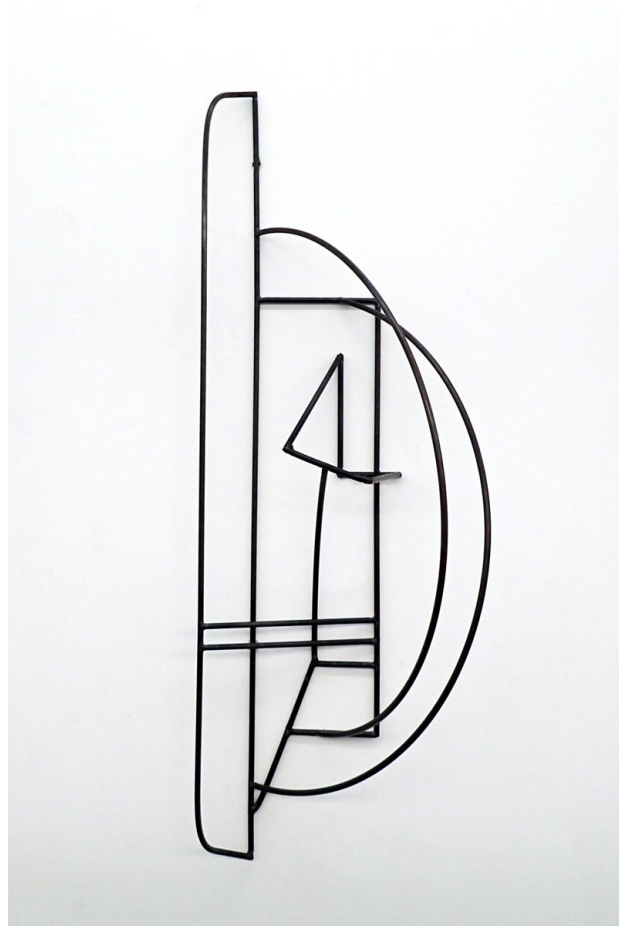
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CHARLOTTE-AMELIA PAULL

LANDSHAPE
10-20 MAY 2017 SHEFFER GALLERY



RHYTHM PIECE #3
PIGMENTED STEEL
55x31x13.5cm
\$450



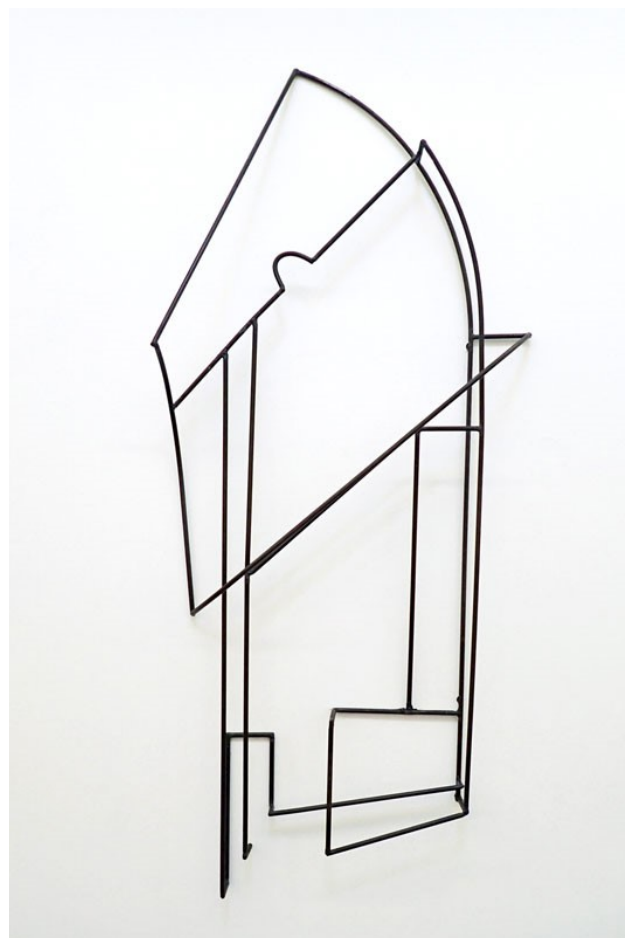
RHYTHM PIECE #7
PIGMENTED STEEL
81x26x21cm
\$700



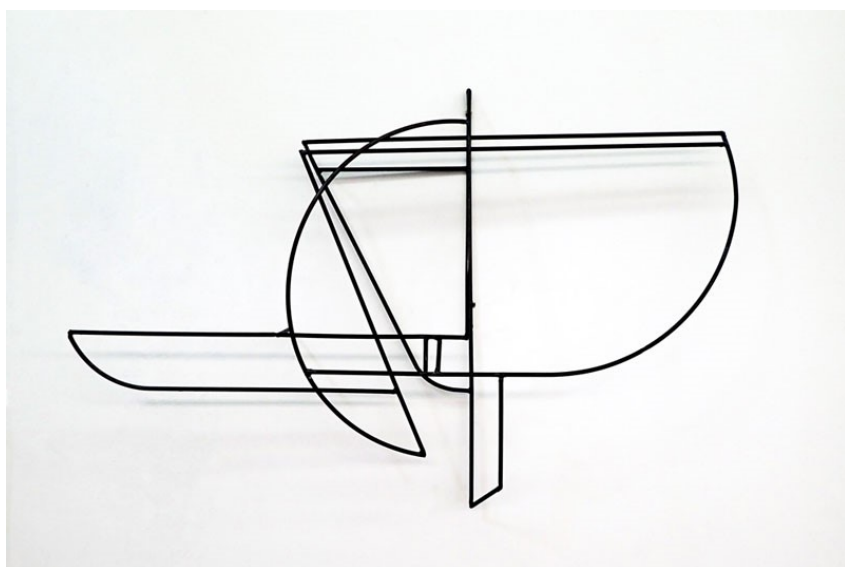
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RHYTHM PIECE #5
PIGMENTED STEEL
60x51x11
\$550



RHYTHM PIECE #9
PIGMENTED STEEL
44x73x24cm
\$700



RHYTHM PIECE #8
PIGMENTED STEEL
57x87x13
\$700



ANITA BEANEY

"I saw plains driving out of New Mexico and I thought the plain had it. Just the plane. If you draw a diagonal, that's loose at both ends. I don't like circles – too expanding. When I draw horizontals you see this big plane and you have certain feelings like you're expanding over the plane. Anything can be painted without representation" (Agnes Martin, 1967).

"This work is a collection of landscapes; of mountains and desert," explains photographer, Anita Beaney. "The quiet, dignified beauty of nature. Offering moments of contemplation and solitude. Old. Eternal. Ever-changing. A safe harbour for the soul. I am looking to find peace and inspiration by being in the natural environment. I hope to convey the calm I feel through my subject matter in my images. Finding solitude, inspiration and abstraction in nature. Works from this series for LANDSHAPE are vignettes of the straight lines, geometry and open spaces of the American desert yet also windows into subconscious states."

The images were shot with a medium format camera, a Mamiya twin lens c330 using 120 roll film then printed on to watercolour paper. Analogue photographic techniques were employed to obtain detail and quality and then realised in a painterly manner though the size of the print and the quality of the paper.

Anita is a freelance photographer based in Jan Juc, Victoria. She works in portraiture and fashion. Twice short-listed for the National Photographic Portrait Prize, Anita's work seeks out the complexity of the human form and the simplicity of the natural one.



JANE MCKENZIE

Jane McKenzie's sculptures are influenced by Modernist architecture. She has developed her own visual language referencing the buildings of Le Corbusier and Louis Kahn and the sculptures of Ruth Duckworth and Isamu Noguchi. "The sculptures are not intended to represent buildings," explains Jane, "but entice the viewer to look through and around the pieces, and perhaps wonder what it might be like to be inside."

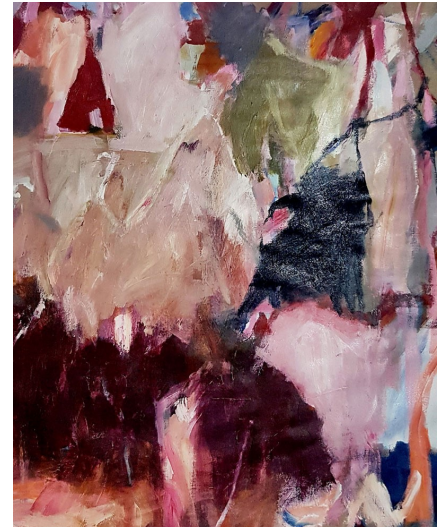
Works created for LANDSHAPE use slab-building techniques and terracotta clay. Limoges porcelain terra sigillata or gunmetal glaze, which contrasts with the clay's natural colour, has also been applied to most of the pieces. The creation of these works is a negotiation between what the artist plans and how the materials want to behave. Slabs, which started off perfectly flat, curve gently to the influence of gravity and glaze drips in unexpected places.

Jane McKenzie is a Sydney-based artist whose ceramic sculptures have developed from her experience as an architect. Recent career highlights in 2016 include winning the Mansfield Gallery Exhibition Prize, participation in the group exhibition 'Bokor, Ferguson & McKenzie' at the Muswellbrook Regional Arts Centre and a residency at the Fremantle Arts Centre. Jane is currently studying for a Masters of Fine Art at the National Art School.



ANTONIA MRLJAK

*Debris is scattered at my feet.
Time has been vicious and restless.
My sighs are so quiet
They have become like a rhythm
And it is relentlessly tiring.
Blame is just history -
Wounds that are left behind in silence.
The pace is changing
Though it makes me look down to see how far I have come.
My hands are wringing wet with fear
And my sorrow makes marks
That will explain where I have been before.
I search for a place that will keep me from wandering -
My landscape of thoughts are unforgiving and honest.
Light is slowly going and I need to rest now...*



Antonia's LANDSHAPE works are created through a sensitivity towards the changing landscape through environmental and human interaction. She sees the land as a real heaving being with emotions: "If it was speaking this is what it would say. The land doesn't have choices."

Antonia Mrljak's particular approach to painting sees her vivid storage of memory and experiences finding themselves in the movement and definitive marks she leaves on paper and canvas. This comes from a past full of vibrancy and culture, but also turbulence and conflict. Her connection to memory is an embodied and figurative one, which is naturally processed through painting and drawings.

Antonia is currently in her Honours year as a painting major at the Sydney College of the Arts. Her practice is a continuing effort to find a deeper connection to space and objects, and the emotion and intimacy that connects them to our place in the world. Antonia lives in Sydney, NSW.



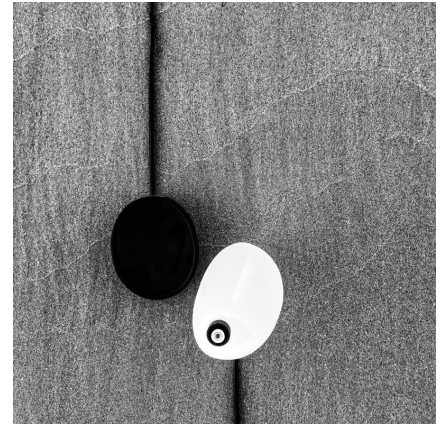
LEONIE BARTON

"Whilst I make from within, whatever environment I find myself in it is not my intention to impose on the landscape, but to reapply what already exists there, to reconstruct what has been discarded by nature or man," says Leonie of her ephemeral art series for LANDSHAPE.

"To present the familiar in an unfamiliar way, to draw attention to what is sometimes ignored in our haste to travel through life. To encourage people to slow down and look at their own everyday world a little more carefully, to nurture and preserve it and to remind the viewer that all is impermanent... even us."

Photographing ephemeral art, made only from what is found in the moment and on the ground, Leonie assembles either or both natural materials and litter to create a new image. The artist looks for harmony and balance in the space and in the detail. The artworks are left behind for others to experience (unless they are made of manmade materials) to look at their world a little more carefully, to perhaps see familiar things in an unfamiliar way.

As a result of this process, Leonie is able to construct artwork no matter where she is – the series has been completed in her local northern beaches of Sydney, in outback Australia, China, Singapore, the USA, and soon she will travel to Africa. There are currently more than 600 works in this series. This work also informs her studio practice, becoming drawings, paintings or sculptures. When Leonie is not working on her own practice, she paints backgrounds for a NY based photographer. Leonie currently lives and works in Avalon Beach, NSW.

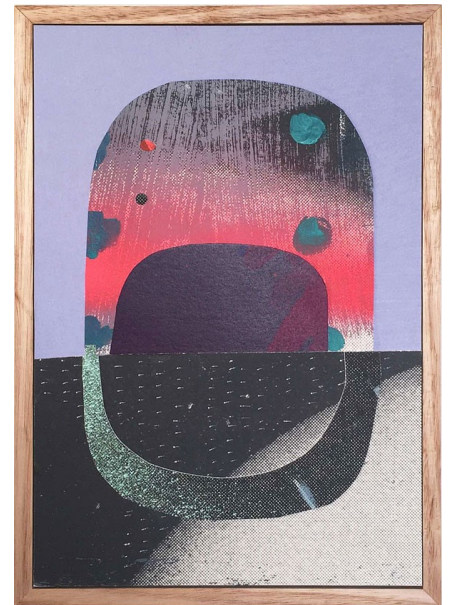


KIRSTEN DUNCOMBE

"When the natural elements of the world around us provide the back drop for the built environment, there emerges a unique relationship," writes Kirsten Duncombe. "When human-kind places an artificial structure within nature, the result can be at once incongruous and yet poignant. We know that while the mountains and fields and oceans will survive for millennia to come, our efforts to create a permanent monument to our human culture and creativity are destined to fail – one day nature will reclaim that space."

In her series of mixed media collage works for LANDSHAPE, Kirsten has sought to reproduce the beauty and incongruity of aspects of the built environment as they can appear when placed in the Earth's natural landscapes. She has employed colour, shape and texture to produce these abstract responses.

At the heart of the work of Kirsten Duncombe is an abiding interest in materiality and abstraction. Varied media, including printmaking, drawing, painting and collage, are used to explore how chance and the power of the ambiguous can provoke a unique visceral response in the viewer. Pouring, layering and cutting reveal the unexpected, mysterious, and unconventional, as elements are positioned and repositioned to create these intimate works. Kirsten lives and works in Sydney, NSW.



CHARLOTTE-AMELIA PAULL

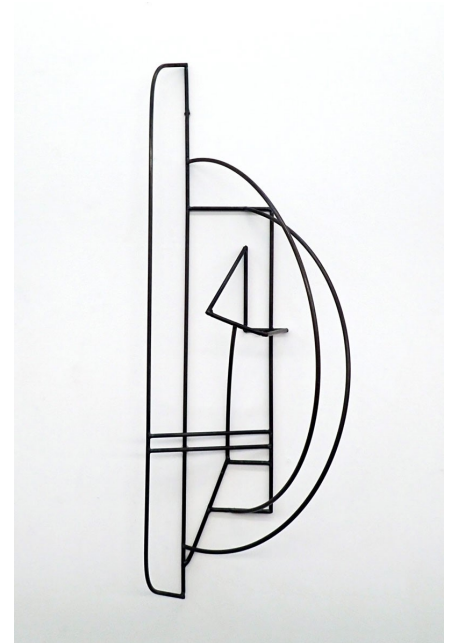
"The wall sculptures created for LANDSHAPE are a response to the poetic and often inexplicable nature of the internal landscape," explains artist, Charlotte-Amelia Paull. "Drawing dual influence from architectural forms and the experience of musical composition, the *Rhythm Piece* series combines linearity and gently intersecting geometric forms to capture a sense of lyricism. The visual stimuli of architectural forms provide a departure point for exploration of line and plane, and the pursuit of visual harmony."

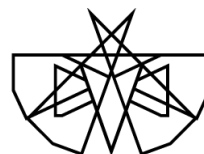
Whilst non-representational, each composition may be considered a visual counterpart to the progression and asymmetric rhythms within music, and the experience of perceiving them. These works express a less literal landscape, but rather seek to describe an emotional or internal landscape accessed through music, poetry or contemplation.

Drawing on the potential of abstraction to access a sense of the spiritual or 'other' which stands separate from everyday life, these works seek to convey a sense of integration of self with a larger whole; and speak to the nature of unstructured experience.

Charlotte-Amelia Paull is a Sydney-based emerging sculptor. Her sculpture practice is concerned with perceptions of space, internal narratives and the poetry of abstract forms. Working primarily with steel, Charlotte's art practice encompasses non-representational compositions, often referring to ratios inherent to the human body, and to the gesture of movement. The pieces are constructed through an instinctive process driven by spontaneity and ambiguity, allowing material to respond to itself.

Charlotte is currently studying for a Masters of Fine Art at the National Art School, Sydney.





LANDSHAPE

10-20 MAY 2017 SHEFFER GALLERY

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