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FLINDERSLANEGALLERY  
CELEBRATING 30 YEARS

SUSAN  
BAIRD

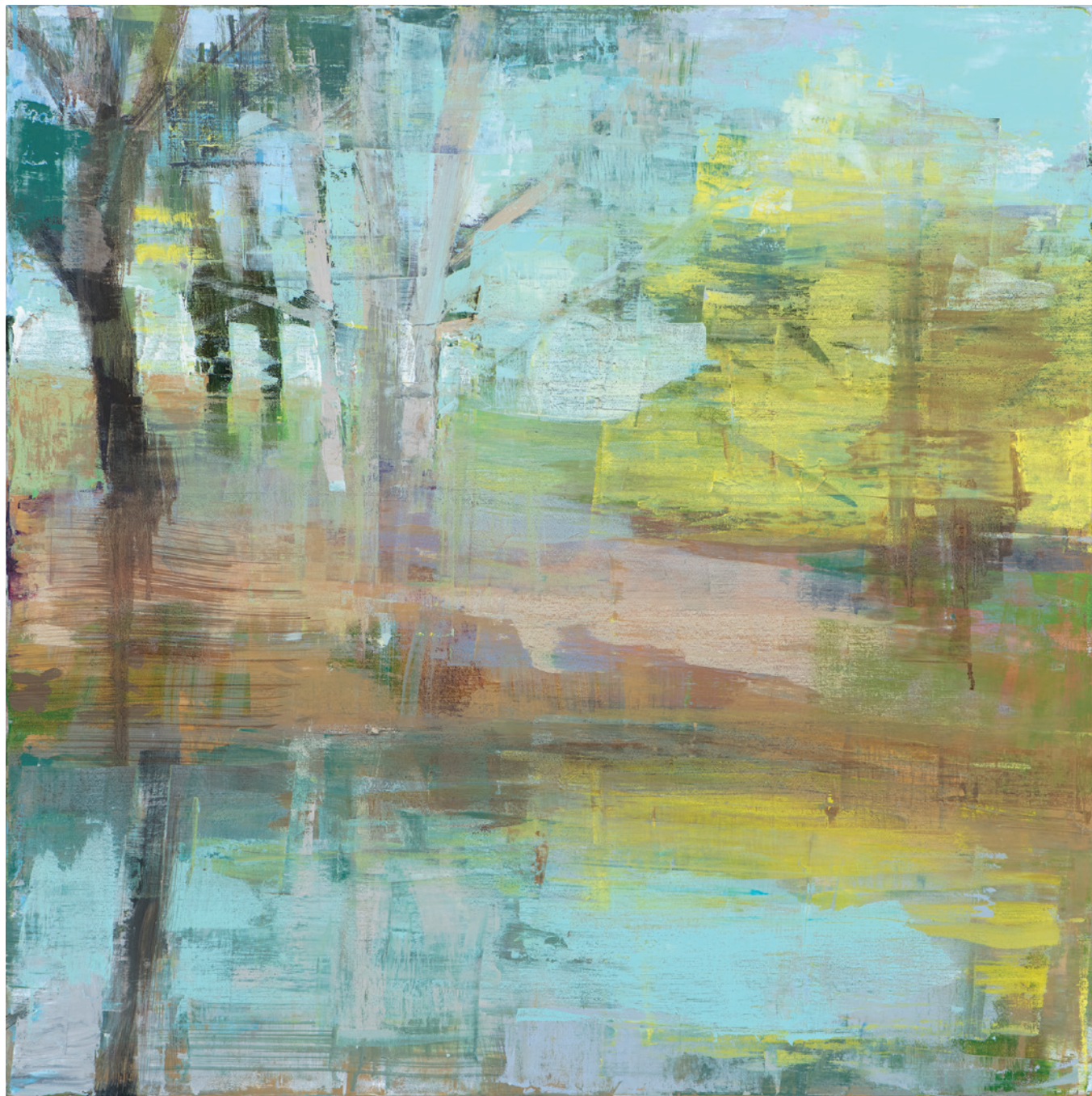


# All Around Me

15 October - 2 November 2019

Flinders Lane Gallery is delighted to invite you to preview a new suite of works by Susan Baird.

Susan's latest solo exhibition *All Around Me* will be on exhibition at our new architecturally designed gallery space in the stunning Chicago-style Nicholas Building, Melbourne from October. To preview this exhibition please contact us directly on [info@flg.com.au](mailto:info@flg.com.au) or 0396543332 to schedule an appointment.



*An ethereal palette straddling dusty lavender, powdery blue, antique fuchsia and moss green kindle revenant visions of the town's former glory via a nostalgic air of timelessness.*

Excerpt from catalogue essay by Elli Walsh, 2017





*Susan Baird's lyrical paintings drift weightlessly between different realities. Within them, a time long past mingles with a poignantly intimate present in a tessellating dance that visualises the connectedness of all things.*

Excerpt from catalogue essay by Elli Walsh, 2019

Baird has been the recipient of various residencies and a finalist in numerous awards, most recently including the Paddington Art Prize (2018, 2011, 2010, 2009), The Calleen Art Award (2018, 2016), Mosman Art Prize (2016, 2015, 2010), Artist in Residence at Bull Bay, Bruny Island (2015), Colville Lloyd Rees Art Prize (2013), Artist in Residence at Murray's Cottage, Hill End (2012), the Blake Prize (2011). Her work is held in various collections including J.B.Were and Son, London, Le Meridian, Vanuatu, Bathurst Regional Art Gallery, Cowra Regional Art Gallery and Artbank, as well as private and corporate collections in Australia, New Zealand and USA. She has been selected to hang in the Salon Des Refuses, the Blake Prize, the NSW Parliament Plein Air Painting Prize, the Mosman Art Prize, the Calleen Art Prize and the Paddington Art Prize, where she was awarded an honourable mention and won the Peoples Choice Prize.





*Feathery strokes of effervescent colour, sensory light and transient atmosphere construct a kind of optic memory that filters the sensations experienced out in the field through her memory and emotions.*

Excerpt from catalogue essay by Elli Walsh, 2017







'The landscape in Hill End is a paradox of native eucalypts, ghost gums and introduced trees like hawthorn and elm, that were brought here during the gold rush and have since self sown. Hill End also has an abundance of fruit trees that were planted generations ago. Many of these trees exist where dwellings used to be and represent the footprint of this town. Our house, Bowmans Cottage, had an orchard running through it and I've been told there was an apple called the Bowman Apple.

I find it fascinating to reflect upon how this town is shaped by the trees and plants which create an almost mystical landscape that is transporting to another time. Hill End's light never ceases to amaze and delight me as it filters through the crevasses of time. The paintings in this body of work *All Around Me* were made from life through a window or en plein air very close to our house, observing how this landscape interrelates and bears witness to the past.

My painting is a direct response to this landscape and my unseen connection to it and untangling its unique poetic beauty has given form to this recent body of work. Being still and observing gradual changes carries me into the painting and the seasons provide endless colour combinations. Although I am primarily an en plein air painter, my studio at Bowmans Cottage is in the original old hay shed. It is joined to our house down a long hallway and has a wonderful ambience that connects to my paintings and every window tells a story.

Being a seasonal place, things change gradually from one month to the next. Wild yellows appear and all sorts of interesting shapes just occur naturally in colour drifts. This body of work is the first from my new studio in Hill End and represent connection, love and balance to my art, my family and the landscape.'

Susan Baird 2019



*Baird's vistas seem to hover in a liminal space – between seasons, between times – like a fractal dream or faraway memory whose edges have softened and blurred with age. There is movement as if time has accelerated into a spin, the landscape rushing past our eyes in an endless reel. This momentum – a symptom of our modern lives – ploughs into the quiet eternity of nature, expressing how the landscape bears witness to the past.*

Excerpt from catalogue essay by Elli Walsh, 2019



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