



Bold Landscapes

The Corner Store Gallery

382 Summer Street Orange NSW 2800 | www.cornerstoregallery.com

May 11- May 21 | Online Sales Launch 8pm May 10th

Exhibiting Artists: Amanda Tye, Andrea Shaw, Ellie Hannon, Nicola Woodcock, Simon Palmer, Sky Jasper-Mooney.

Curated by: Madeline Young

Bold Landscapes is a group exhibition curated by Gallery Director, Madeline Young. This exhibition brings together some of Australia's most exciting emerging and established landscape artists with a focus on vibrant colour, lively mark-making and graphic compositions.

Each artist brings their own unique and distinct style to The Corner Store Gallery to celebrate this great land we call home.



Amanda Tye

Driven by the dissatisfaction of today's fast pace lifestyle, Amanda Tye seeks to capture places resembling untouched paradises, playing with perspective and colour to offer a still and quiet view of the landscape.

Her distinct style dances between representation and abstraction, which often translates through the tensions between the natural environments with man-made world. This series in particular captures locations close to Tye's home, places revisited during a time of lock down and cancelled trips away.

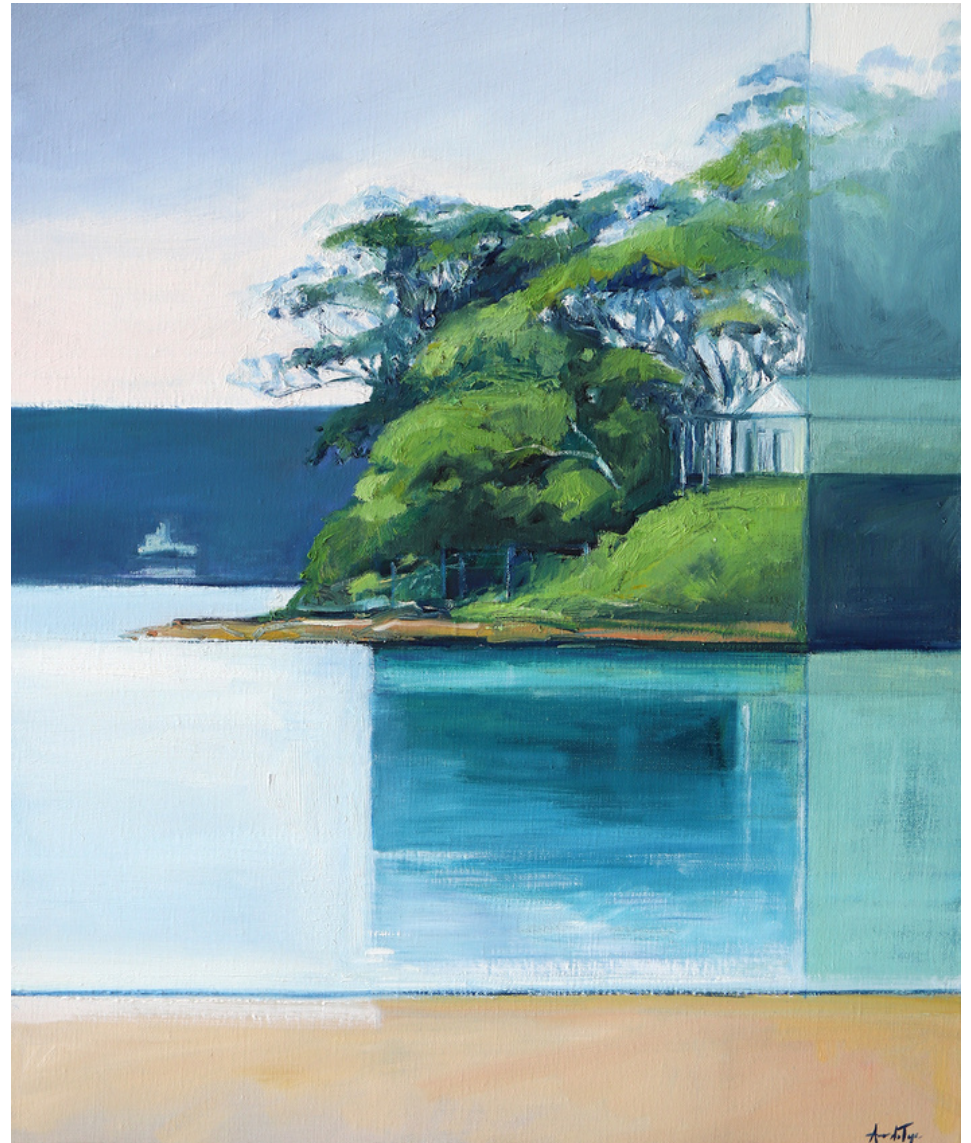
Amanda Tye, House on the Hill at Turrimetta, 2022
Oil on Linen, 53x63cm, framed
\$1800



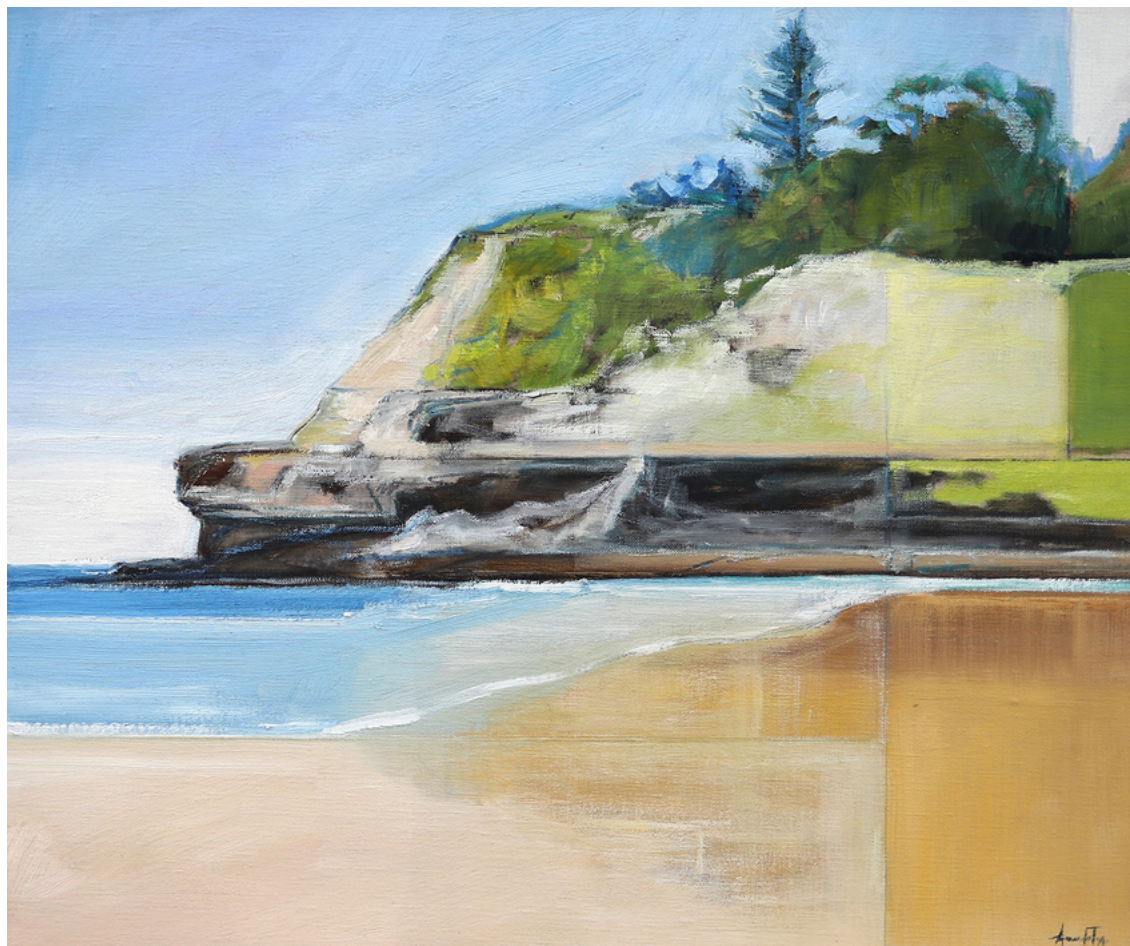
Amanda Tye, Balmoral at Twilight, 2022

Oil on Linen, 63x53cm, framed

\$1800



Amanda Tye, Warriewood Beach in Peach, 2022
Oil on Linen, 53x63cm, framed
\$1800



Amanda Tye, Freshie Never Gets Old, 2022

Oil on Linen, 63x53cm, framed

\$1800





Andrea Shaw

Andrea Shaw is a paint and textile artist living and working in Torquay, on Victoria's Surf Coast.

Andrea has had six successful solo shows in Melbourne and Geelong and has been curated into multiple group shows around Australia. She has also created window installations and wall murals for boutiques and jewellery galleries in Melbourne and Geelong.

Drawing from her studies in Landscape Architecture and Textile Design, strong relationships between colour, pattern, space and landscape inform her works.

Andrea's works are dynamic, abstracted snapshots responding to the ever-changing colours and forms within the landscape.

Andrea Shaw , Dancing Between, 2022

Acrylic on linen, 44x54cm, framed

\$1500



Andrea Shaw, Glimpses of Blue, 2022

Acrylic on linen, 44x54cm, framed

\$1500



Andrea Shaw, Up Above, 2022
Acrylic on linen, 54x44cm, framed
\$1500





Ellie Hannon

Ellie Hannon (b. Sydney 1988) is an Australian artist based in Newcastle NSW that works across exhibitions, public art and community engagement projects. Hannon explores the natural environment as both a subject and a point of departure that begins an investigation into how interactions and impacts on these spaces shape individual and collective identity.

Working primarily as a painter, Ellie Hannon creates visceral, immersive stills of the natural world. Characterised by her bold and unexpectedly harmonic colourscape's, Hannon's paintings employ gestural mark making with playful textures and perspectives formed through patch-worked backgrounds, gravitational mid-grounds and intricate foregrounds.

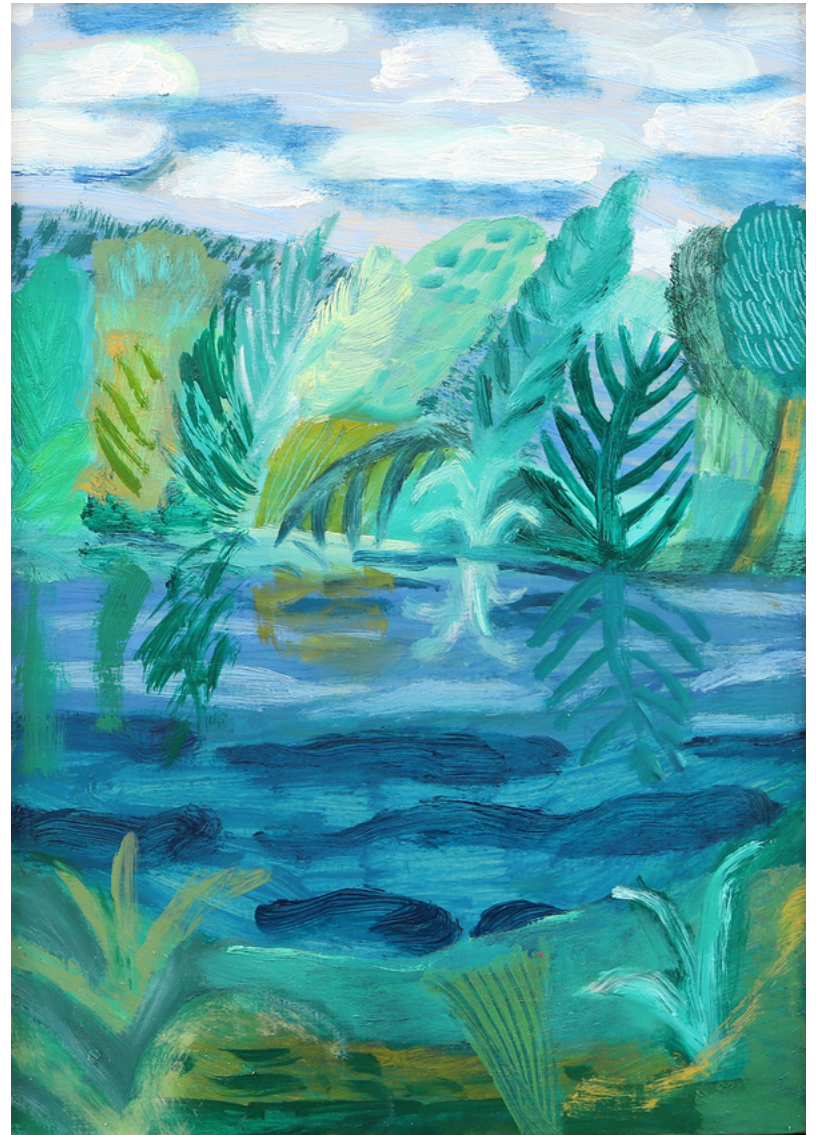
"I created this series of small intimate scenes whilst travelling around Tasmania in early 2022. Each work presents a still, captured when moving through landscape that speak to me of solitude and reflection.

These works are inspired by Fauvist landscape paintings, hoping to evoke in the viewer an emotional response to the natural world. These patterned and layered landscapes express my own contemplation and melancholy, searching for a moment of sublimity amongst the everyday scenes that you experience when in transit."

Ellie Hannon, Mirror Lake, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

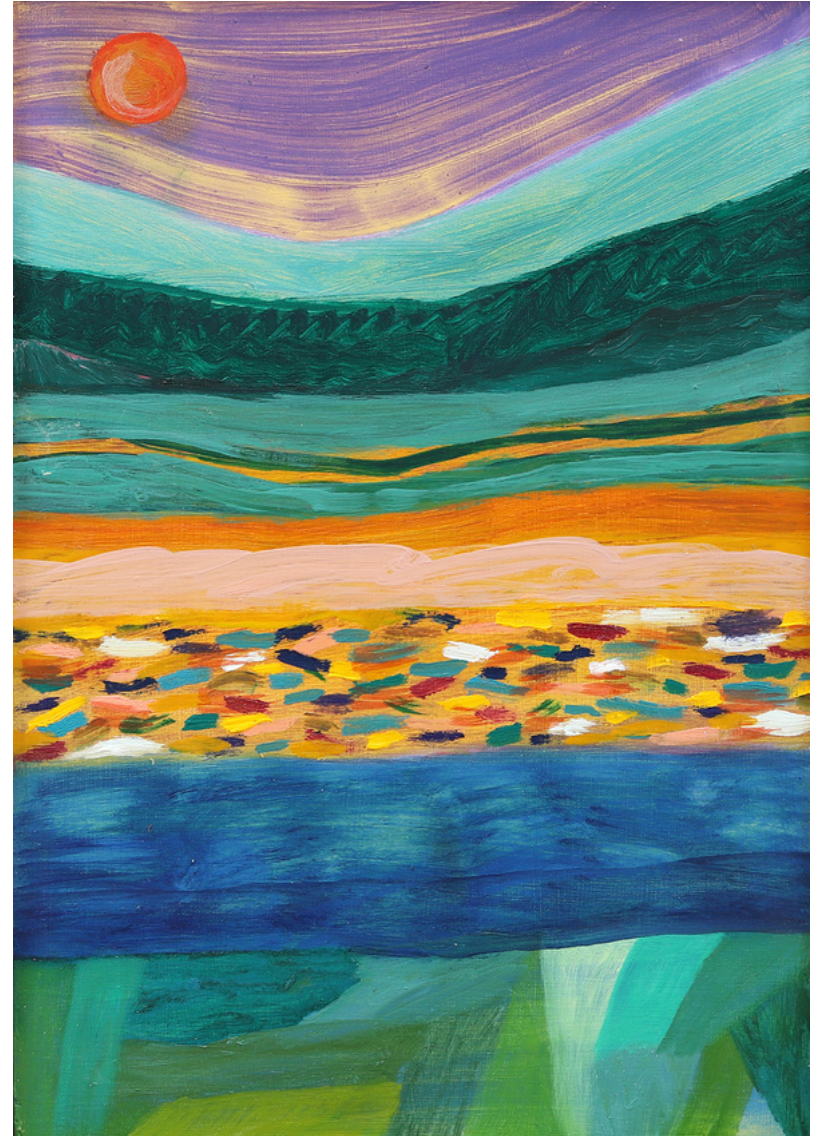
\$490



Ellie Hannon, Red Moon Rise, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

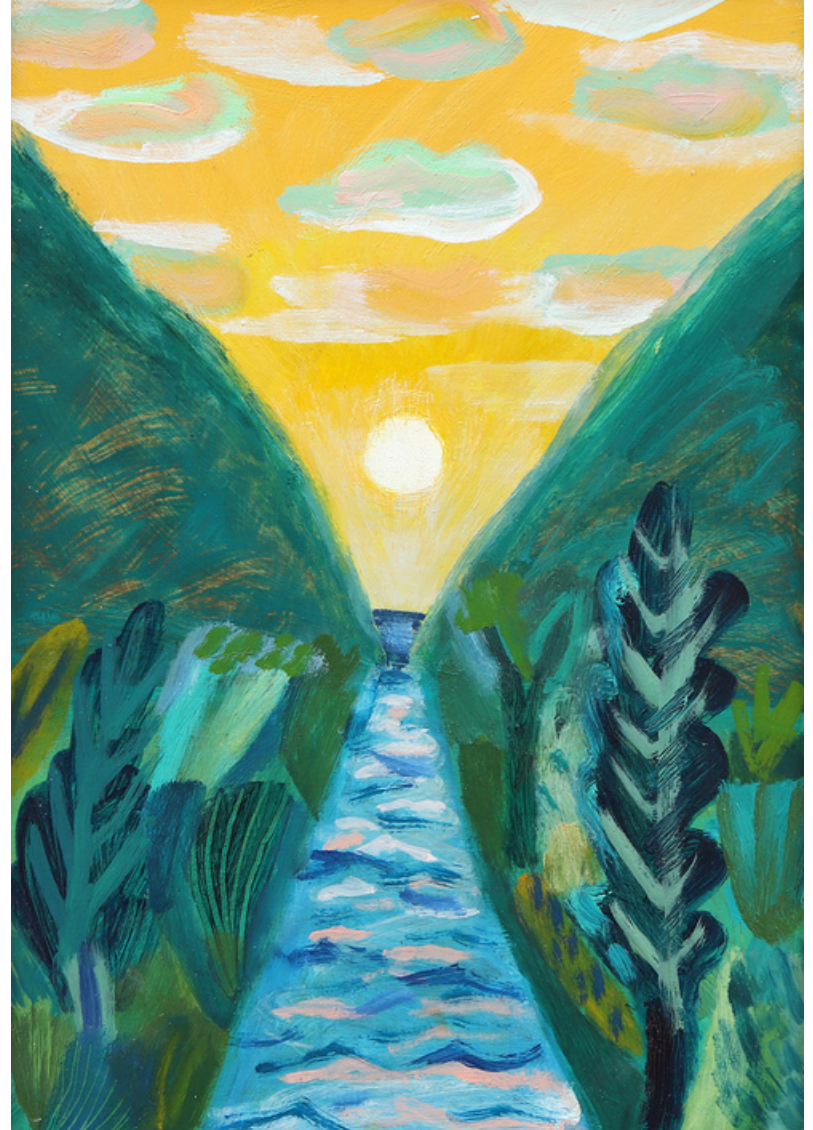
\$490



Ellie Hannon, Gold Beginnings, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

\$490



Ellie Hannon, Ghost Tree, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

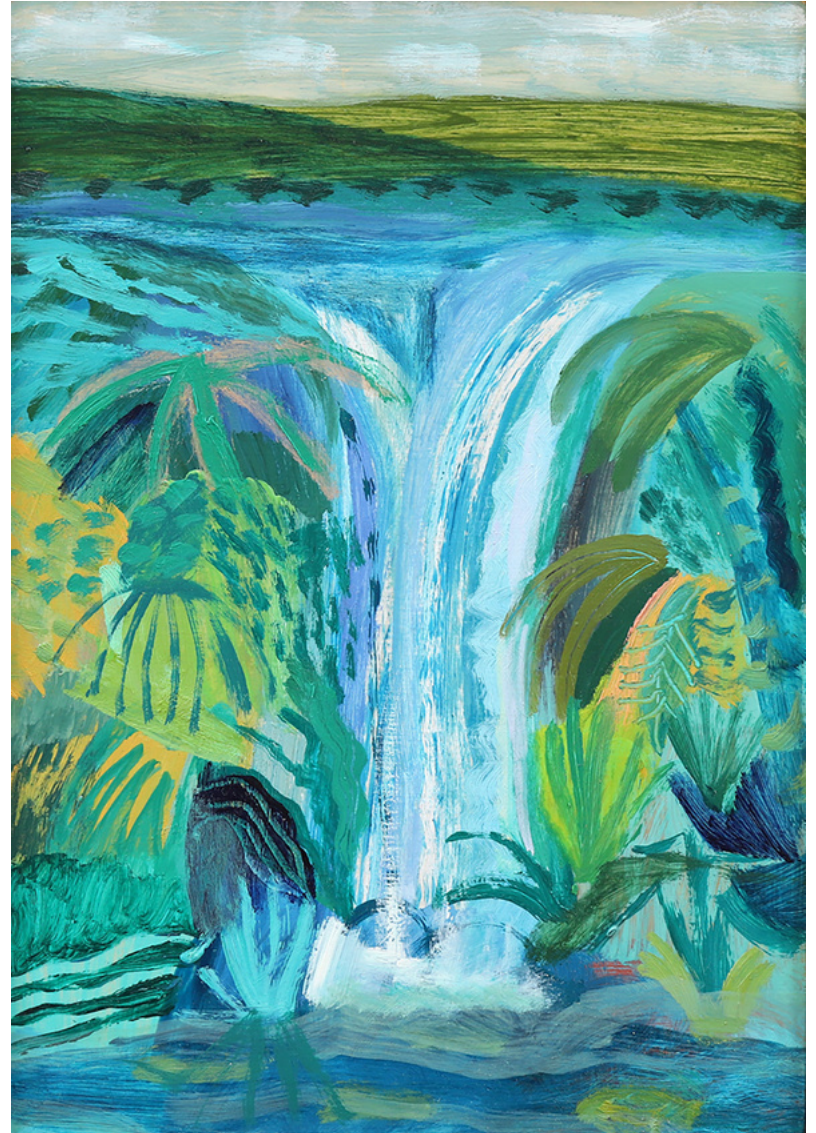
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Ellie Hannon, The Fall, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

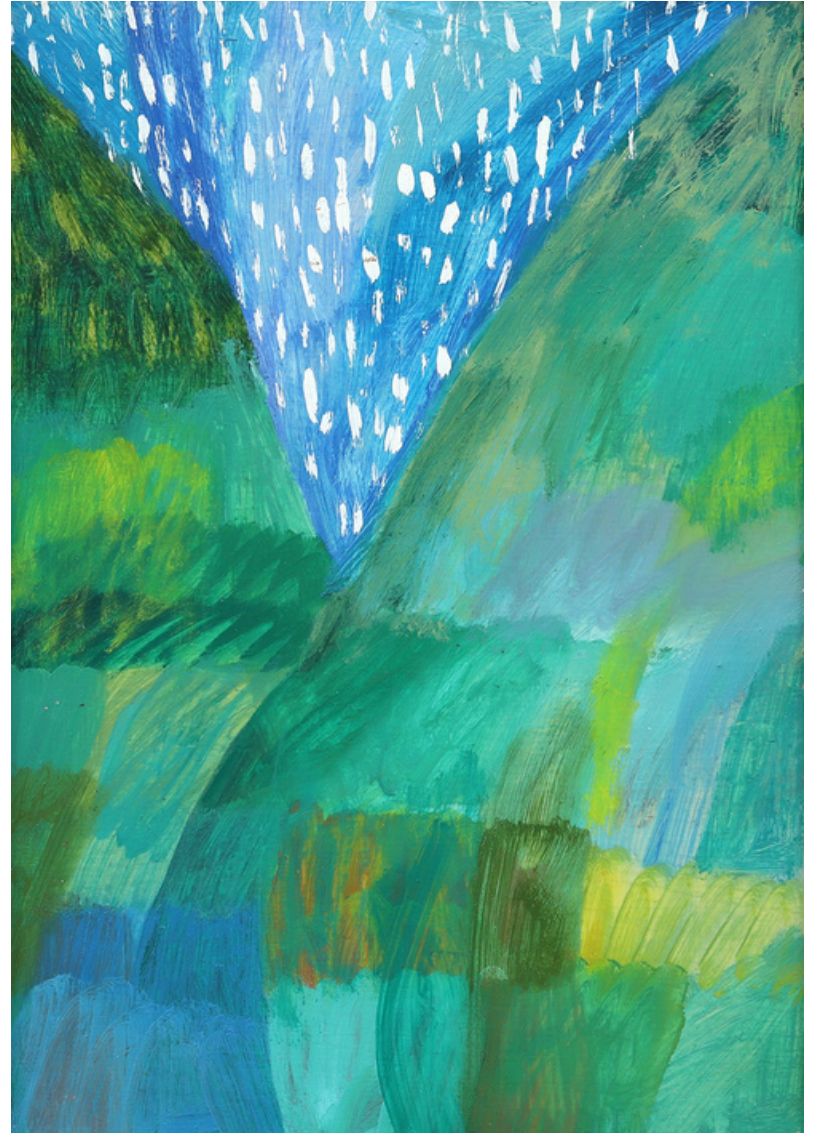
\$490



Ellie Hannon, Rain Bird, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

\$490



Ellie Hannon, Night-loving, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

\$490



Ellie Hannon, Collecting Clouds, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

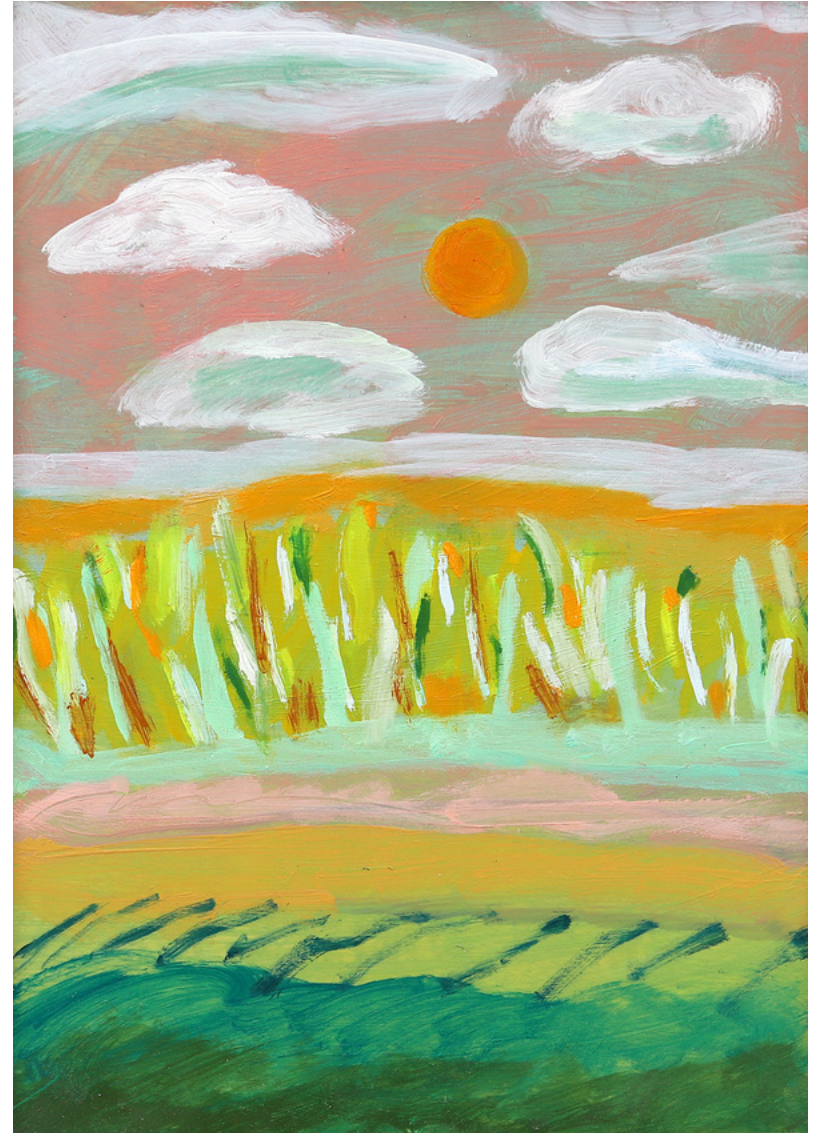
\$490



Ellie Hannon, Harvest Sun, 2022

Oil on timber panel, 30x21cm, framed in Tasmanian Oak

\$490





Nicola Woodcock

Originally from the UK, Nicola Woodcock is now a Sydney based artist working from her studio on the edge of the Ku Ring Gai National Park. Largely self-taught, she has been a finalist in the National Emerging Art Prize, The York Botanic Art Prize, and the Northern Beaches Art Prize. Working with oil pastel Nicola focuses on native flora and landscape with local bushwalking tracks offering abundant inspiration on the doorstep. The use of oil pastel encourages a bold and decisive application of the medium resulting in vibrant stylised forms describing the timeless and chaotic mass of the Australian landscape.

"Rather than working directly from life like I would with a still life arrangement, my landscape pieces take form in my studio using photos from bush walks for reference. As the work progresses I use memory and intuition to develop a language to describe the mass of the Australian bush.

Working in oil pastel means I don't erase mistakes or overlay, preferring simply to place pure colour side by side. This forces me to work intuitively and confidently, to embrace the first marks and to eliminate overworking. The result is authentic and immediate. For this small body of work I looked to my local bush walks in the Ku Ring Gai National Park which offer glimpses of the Hawkesbury and Pittwater from high escarpments. Recent road trips to the Snowy Mountains and to The Warrumbungles opened me to some of the incredibly diverse landscapes within striking distance of home."

Nicola Woodcock, West Head Beach, 2022
Oil pastel on timber, 63x63cm, framed
\$1990



Nicola Woodcock, Warrumbungles, 2022
Oil pastel on timber, 63x63cm, framed
\$1990



Nicola Woodcock, Charlotte Pass, 2022
Oil pastel on timber, 63x63cm, framed
\$1990



Nicola Woodcock, Long Trail Cowan Creek, 2022

Oil pastel on timber, 73x73cm, framed

\$2400





Simon Palmer

"My work is primarily about colour and semi-abstraction.

I paint mainly landscapes, but also purely abstract works (which I love for experimenting with colour combinations), and some figurative pieces.

In my landscape work, I aim for a more impressionistic or evocative representation rather than a literal or specific rendition of a location, and I like to push colours for a more dramatic or graphic effect.

I also love the investigation of painterly 'edges' – the physical nature of edges of paint; whether hard or loose delineations, or the soft blending of paint, each specifically chosen to better evoke moods and create visual effects."

Simon Palmer, Trackside (Study), 2022
Acrylic on board, 30x30cm, framed
\$375



Simon Palmer, Almost There, 2022
Acrylic on board, 30x30cm, framed
\$375



Simon Palmer, Enchanted Ground, 2022
Acrylic on board, 30x30cm, framed
\$375



Simon Palmer, Tinder Dry, 2022
Acrylic on board, 30x30cm, framed
\$375





Sky Jasper Mooney

Sky Jasper Mooney is a painter living in the Tunttable Falls valley outside of Nimbin, NSW. In 2012 he completed a Diploma of Visual Art from the Swinburne University of Technology and in 2015 he graduated from a Bachelor of Fine Arts from the Victorian College of the Arts.

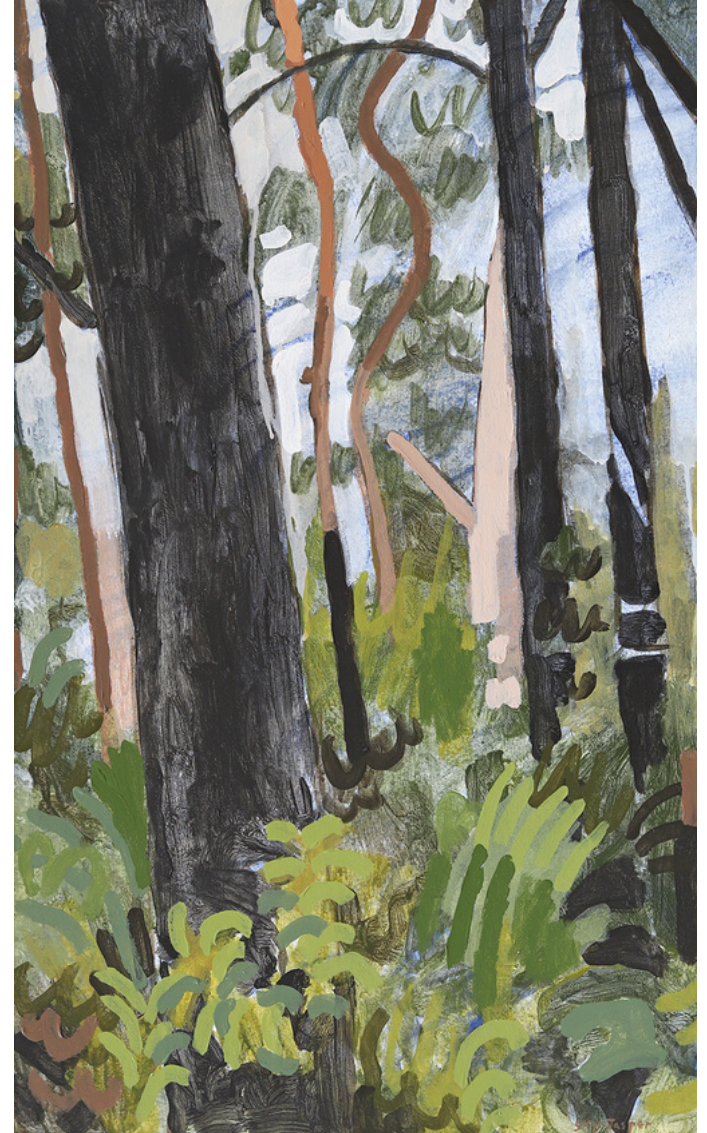
Sky's painting practice takes inspiration directly from his observed surroundings, drawing influence from traditional methods of painting and pushing boundaries into abstraction, with a focus on line, tone and value. His works are the results of seeing, focusing on the visible, visual world, where every mark is a reference to something witnessed. Painting becomes an avenue on which to experience life as it happens and watch it unfold.

This series of bold landscapes captures the Nightcap National Park two and a half years after the area received extensive damages from bushfires. For this body of work Sky has used a simplified pallet of Raw Umber, Ultramarine Blue, Burnt Sienna, Cadmium Yellow and Titanium White.

Sky Jasper Mooney, Nightcap Triptych One, 2022

Acrylic on Board, 79x49cm, framed

\$900



Sky Jasper Mooney, Nightcap Triptych Two, 2022

Acrylic on Board, 79x49cm, framed

\$900



Sky Jasper Mooney, Nightcap Triptych Three, 2022

Acrylic on Board, 79x49cm, framed

\$900



Sky Jasper Mooney, Nightcap Impression, 2022

Acrylic on Board, 43x33cm, framed

\$450



Sky Jasper Mooney, Nightcap Whispers, 2022

Acrylic on Board, 43x33cm, framed

\$450



Sky Jasper Mooney, Nightcap Understory, 2022

Acrylic on Board, 56x46cm, framed

\$650



Sky Jasper Mooney, View Along the Valley, 2022

Acrylic on Board, 43x33cm, framed

\$450



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