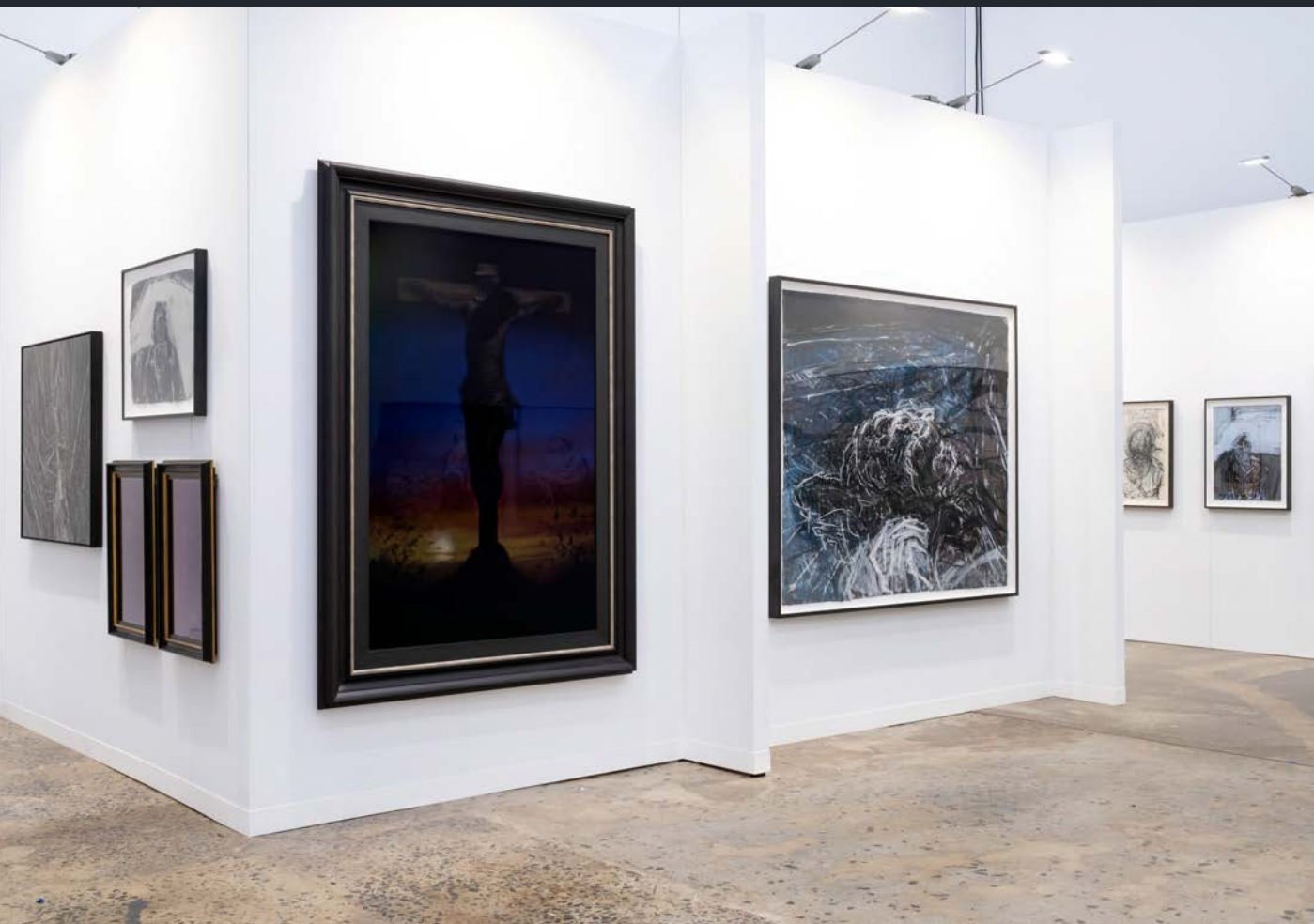
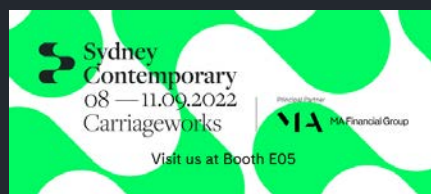


nanda\hobbs



SYDNEY CONTEMPORARY BOOTH E05



7 - 11 SEPTEMBER 2022



NICHOLAS **BLOWERS**


DAVID **FAIRBAIRN**

LESLIE **RICE**

CAROLINE **ZILINSKY**

Nanda\Hobbs' exhibit the 6th Edition of the Sydney Contemporary Art Fair brings four leading contemporary artists together in a powerful investigation of mythology, landscape and portraiture. There is an exquisite gothic vitality that pervades the work of Nicholas Blowers, David Fairbairn, Leslie Rice, and Caroline Zilinsky - disparate in subject matter yet linked in a practice centred on visual intensity.

The works exhibited move from the monumental to moments of precise detail that push at the heart of what it is to be human in a world that is constantly challenging our belief systems. The inherent beauty and intensity of the artist's practice and vision draw us into deeper investigation and introspection.



Nicholas Blowers

"I grew up sensing the skull beneath the soil and everywhere I went as a child it seemed a battle had taken place beneath my feet. I lived in a semi-rural environment, a borderland, with an awareness of shadows that lurk all around.

I have always liked certain subjects because of their unruliness and anarchic structural elements. My interest is in form, texture, pattern and the connectedness of things. Where each thing – a branch, a twig, a clod of mud - has its own presence and is distinct."

Blower's articulation of the landscape is created through a language of marks and lines that dance across his paintings, interwoven and carefully composed to give the view due reverence. He fills the picture with mystery and an 'otherness' that we must commit to as an experience—not as passive viewers—if we are to have a chance of decoding the contemporary artist's monumental vision.

Nicholas Blowers' gritty, realist and passionate investigations into the world are on a scale to rival the great history paintings of the world. British by birth now living and working in Hobart, the artist is aware of the lineage of his artistic stream—it was seared into his consciousness from a young age.

Blowers has been a finalist in numerous prizes including the Wynne Prize (AGNSW), Hadley's Art Prize and was the winner of the Paddington Landscape prize twice (2007 and 2009) and the King's School Art Prize, 2007. He was also awarded "People's Choice" in the 2016 Glover Prize. His work is held in corporate and private collections in Australia and abroad.



Scan code for Artist's CV, additional
images and information

NICHOLAS BLOWERS



DARKNESS AT THE EDGE

2022

Oil on canvas

156 x 204cm

\$30,000 framed

NICHOLAS BLOWERS



WINTER FIELD BOUNDARY

2022

Oil on canvas

156 x 204cm

\$30,000 framed

NICHOLAS BLOWERS



INSTALLATION PHOTO

NICHOLAS BLOWERS



TAILING PONDS 2

2022

Oil on canvas

138 x 203cm

\$28,000 framed

NICHOLAS BLOWERS



LAKE ST CLAIR TREE COLLAPSE

2022
Oil on canvas, framed
105.5x115.5cm
\$10,000 framed

NICHOLAS BLOWERS



POND REFLECTIONS

2021
Oil on board
30 x 40cm
\$3,800 framed

NICHOLAS BLOWERS



POND REFLECTION ORANGE MORNING SKY

2021
Oil on board
30 x 40cm
\$3,800 framed

NICHOLAS BLOWERS



STUDY FOR SAVAGE POND 2

2018
Oil on board
30 x 40cm
\$3,500 framed

NICHOLAS BLOWERS



RIVULET WINTER WILLOW

Oil on 300gsm watercolour paper
50 x 62.5cm
\$5,000 framed

NICHOLAS BLOWERS



INSTALLATION PHOTO

David Fairbairn

David Fairbairn has been at the forefront of contemporary drawing and mixed media practice for several decades. Born in Africa, he studied at the Royal Academy in London before moving to Australia in the 1980s.

Fairbairn's work has been based predominantly on a deeply personal and extensive investigation into portraiture—often monumental in scale and a hybrid of drawing, etching and painting. His erudite line and tone-based methodology brings a beautiful gothic quality to his vision that is unique to him.

Fairbairn's career has been highlighted with the awarding of many significant art prizes including the Dobell Drawing Prize AGNSW in 1999, the Doug Moran National Portrait Prize in 2002, the Kedumba Drawing Award in 2009, the Mosman Art Prize in 2012, Jacaranda Drawing Prize in 2018, and the Muswellbrook Art Prize (Works on paper) in 2022. His ongoing inclusion as a finalist in the Archibald and Dobell prizes points to his continued relevance as one of this country's leading practitioners.

Fairbairn is included in the Australian National Gallery and the Art Gallery of New South Wales collections as well as numerous regional gallery and significant private collections. In recent years he has been creating and exhibiting in the regional gallery sector. A major solo exhibition—*Drawn Together* is currently on show at the Hawkesbury Regional Gallery. It runs until 18 September, 2022.



Scan code for Artist's CV, additional
images and information



LARGE HEAD C.S. NO. 2

2006

Acrylic, gouache, charcoal & pastel on paper

165 x 200cm paper size

\$24,000 framed

Provenance:

2006 Dobell Drawing Prize, AGNSW

2007 'Marking Time' Stella Downer Fine Art

2011/12 'Lineage' Selected Portraits 1998 -2010 ' Campbelltown Arts Centre
Survey Show & tour

2017 Australasian Painters 2007-17 Orange Regional Gallery (10th anniversary
Artist Profile Magazine)



G.E. NO. 12

2015

Acrylic, gouache, Ink & pastel on paper
60 x 76cm paper size
\$5,000 framed

DAVID FAIRBAIRN



INSTALLATION PHOTO



G.E. NO. 1

2014
Acrylic, gouache, & charcoal on paper
76 x 56cm paper size
\$5,000 framed



V.H. NO. 40

2008

Acrylic & gouache on paper

76 x 56cm paper size

\$5,000 framed



S.A. NO. 1

2013

Acrylic, gouache & charcoal on paper

76 x 56cm paper size

\$5,000 framed

Provenance:

2017/18 'Drawn To Print' Regional Gallery Touring Exhibition



V.H. NO.28

2009

Acrylic, gouache, pastel, charcoal & monotype on paper

76 x 56cm paper size

\$5,000 framed

DAVID FAIRBAIRN



G.E. NO. 10

2015

Acrylic, gouache, & charcoal on paper

76 x 56cm paper size

\$5,000 framed



V.H. NO. 10

2009
Acrylic, gouache, charcoal, pastel & chinagraph on paper
76 x 56cm paper size
\$5,000 framed

Leslie Rice

Two-time winner of the prestigious Moran prize and a multiple Archibald finalist, Leslie Rice's painting has, for over a decade, challenged how we perceive the world. He holds a unique position in contemporary Australian culture for his unparalleled vision of what lies beneath the perceived veneer of our existence.

The works in this exhibition titled "Holy/dIVER" are explorations into the post-life condition of death. Rice, ever the provocateur, challenges us to look at the rich beauty that the gothic provides. The artist wryly observes that our sensations are heightened when we peer metaphorically and physically into the darkness.

Rice points us to the poignant visual narratives that are laced throughout history from pre-history to contemporary pop culture. This richness of mythology, imagined with the effect of coercing society to the will of the state or church, has emphatically shaped the world. One is reminded of Michelangelo's *The Last Judgement* in the Vatican's Sistine Chapel—God's road map to heaven or hell—created to remind the faithful of what awaits us. The artist's insertion of a flaccid, lifeless self-portrait suspended in purgatory is one of the great moments of self-deprecating humour in art. It is in this tradition of surreptitious subversion that Rice—the dark lord of contemporary Roccoco—wilfully continues to challenge his audience, rewarding only those who take the time to be absorbed in the darkness.

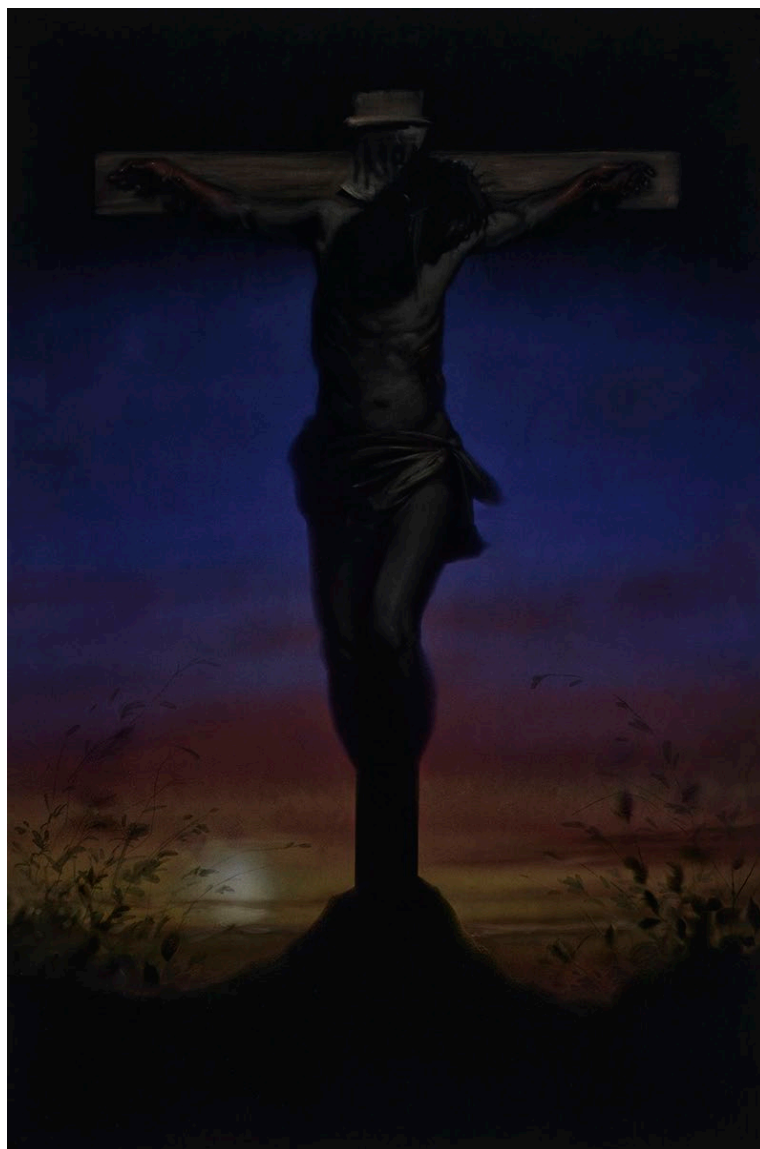
In the words of the artist: *"Death is a theme so rich for artists and poets to draw upon. I decided to delve into this wellspring of inspiration for Holy/dIVER and to drink deep. This is the last complete body of black velvet paintings I plan to make, so it seemed fitting."*

The lifeless portraits in Holy/dIVER are not inspired by the recent pandemic - I rarely if ever attempt to draw on such a topical subject. Rather, they are a manifestation of years of fascination with decay and entropy."



Scan code for Artist's CV, additional images and information

LESLIE RICE



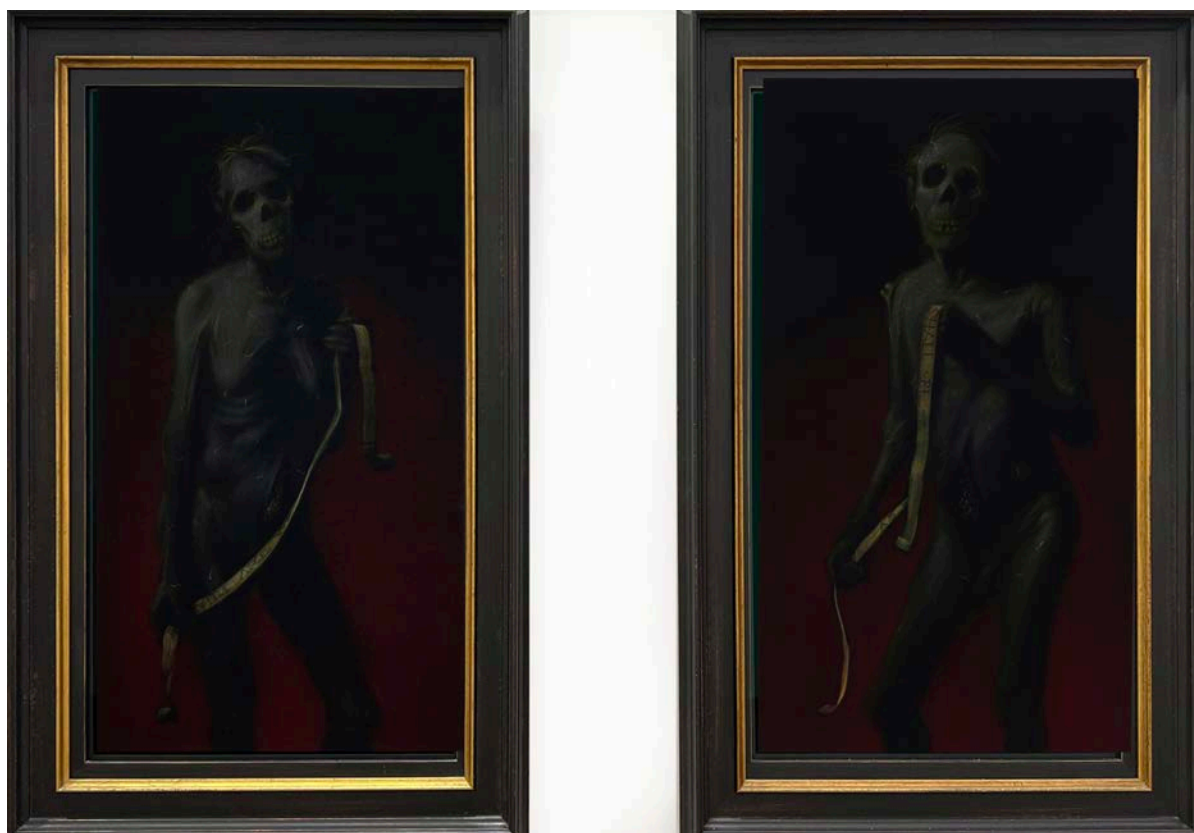
GOLGOTHA SUNSET

2022

Acrylic on black velvet
183 x 122cm unframed size
\$30,000 framed



INSTALLATION PHOTO



AS YOU ARE, WE ONCE WERE; AS WE ARE, YOU SHALL BE

2022
Acrylic on black velvet
Diptych—each panel: 86x39cm unframed size
\$20,000 framed

LESLIE RICE



THE MARTYRDOM OF SAINT SEBASTIAN

2022
Acrylic on black velvet
89 x 61cm unframed size
\$10,000 framed

*SWEET ZOMBIE JESUS*

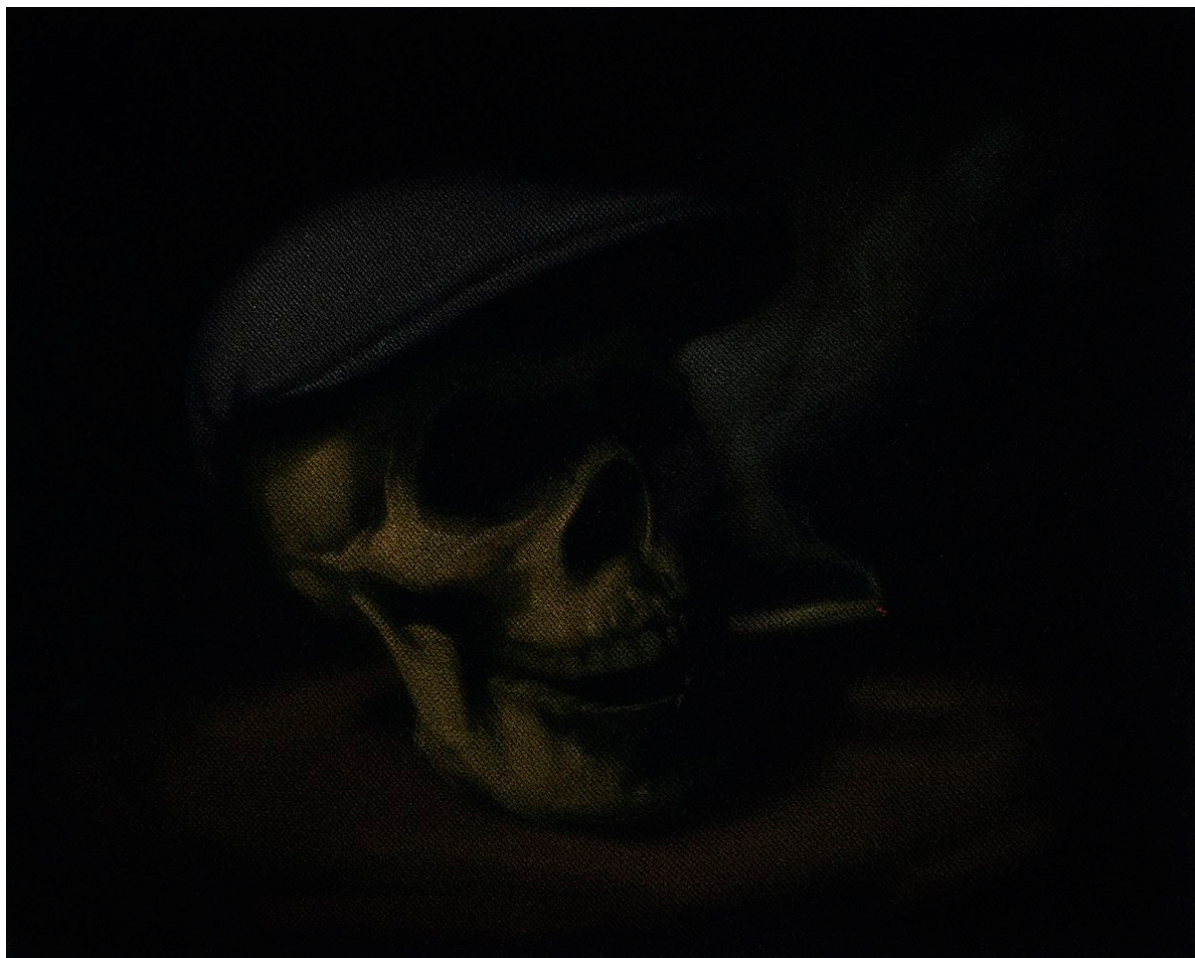
2022
Acrylic on black velvet
67 x 47cm unframed size
\$8,000 framed



ALCHEMY

2022
Acrylic on black velvet
21 x 26cm unframed size
\$3,800 framed

LESLIE RICE



A SELF PORTRAIT, OF SORTS

2022
Acrylic on black velvet
21 x 26cm unframed size
\$3,800 framed



LESLIE RICE



TIME'S SHORT

2022

Acrylic on black velvet
26 x 21cm unframed size
\$3,800 framed





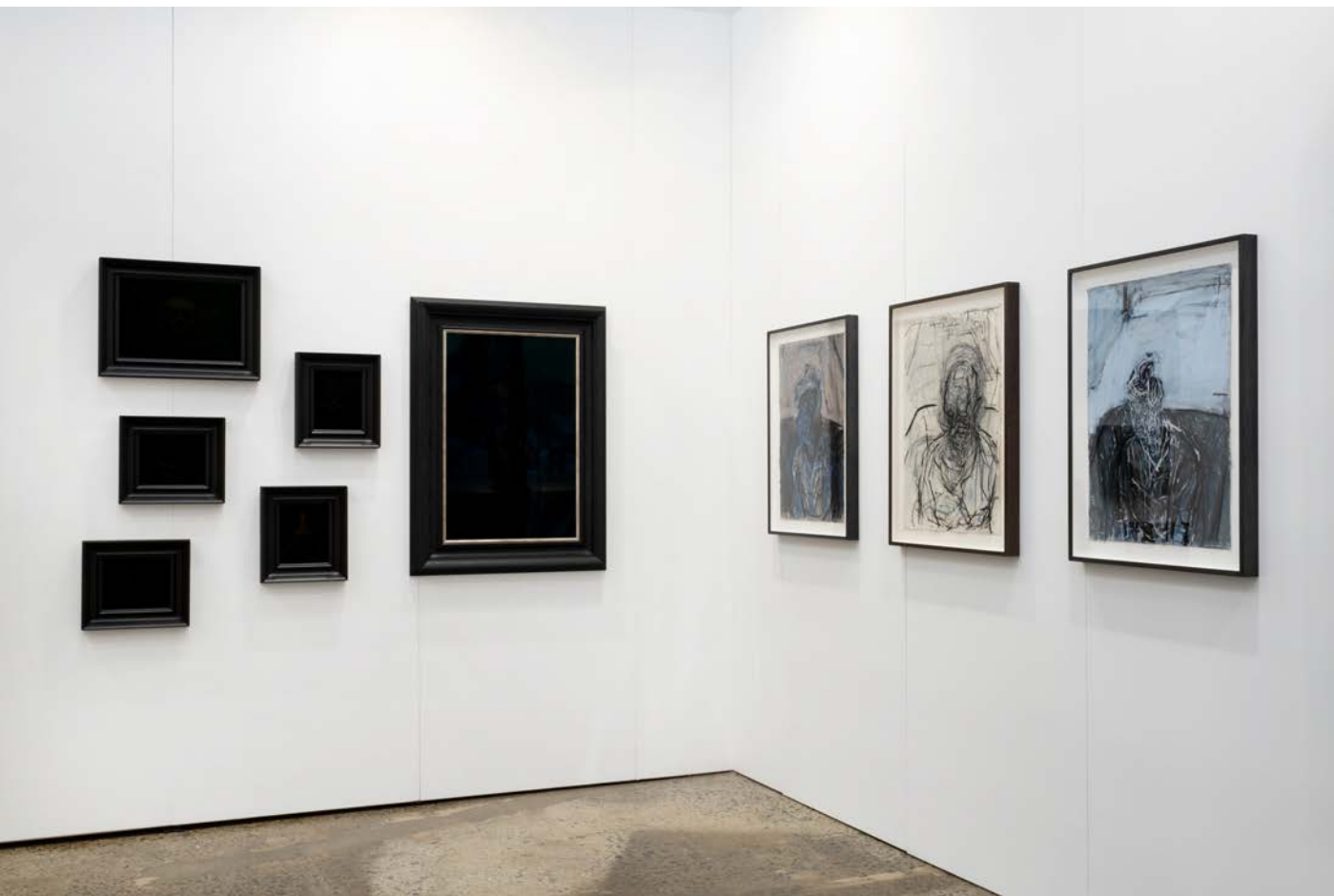
LESLIE RICE



MR LUCKY

2022
Acrylic on black velvet
26 x 21cm unframed size
\$3,800 framed





Caroline Zilinsky

"The paintings carve out their own existence. I can fight to direct the line a certain way, but it can be violent. It's like an etching technique that brings the drawing into the painting."

Caroline Zilinsky has committed body and soul to making pictures. An artist who sees the world through an unfiltered, truth-telling lens., her vision is direct and pathos laden. She possesses a clarity of line coupled with an intellect that allows her incomparable visual wit (unrivalled in contemporary Australian painting) to shine. Her world is one we look at but never take the time to really see.

There is a strange familiarity in the portraits Zilinsky paints—it is as though she has opened a pandoras box of the inner workings of the soul of her sitters. She has always revelled in bringing the ironic beauty that exists in those whose lives are on the fraying edges. Her narratives do not seek our sympathy, nor does she characterise, rather she offers a social realism in all its gritty seriousness evoking the ghost of the Belarusian modernist, Chaim Soutine. She is ever provocative, yet autobiographical moments in her work point to the honesty of her oeuvre.

Caroline Zilinsky was the winner of the 2020 Portia Geach Memorial Award —Australia's most prestigious art prize for portraiture by women), and in the same year won the Evelyn Chapman Art Award at SH Ervin Gallery. She is also a regular finalist in other premier art prizes including the Archibald Prize (2022) at the Art Gallery of NSW, Darling Portrait Prize (2020, 2022) at the National Portrait Gallery of Australia, Canberra, the SBS Portrait Prize (2020), the Kilgour Prize (2017) at Newcastle Art Gallery, Blake for Religious Art (2006), the Sulman Prize (2017) and the Doug Moran National Portrait Prize (2015, 2019). In 2009, the Muswellbrook Regional Gallery acquired her work *United We Stand*.



Scan code for Artist's CV, additional
images and information

CAROLINE ZILINSKY



ABSORPTION OF THE CARRARA CUT

2022
Oil on linen
98 x 98cm canvas size
\$15,000 framed

CAROLINE ZILINSKY



ORIGINAL SIN

2022
Oil on linen
98 x 98cm canvas size
\$15,000 framed

CAROLINE ZILINSKY



THE WAITING GAME

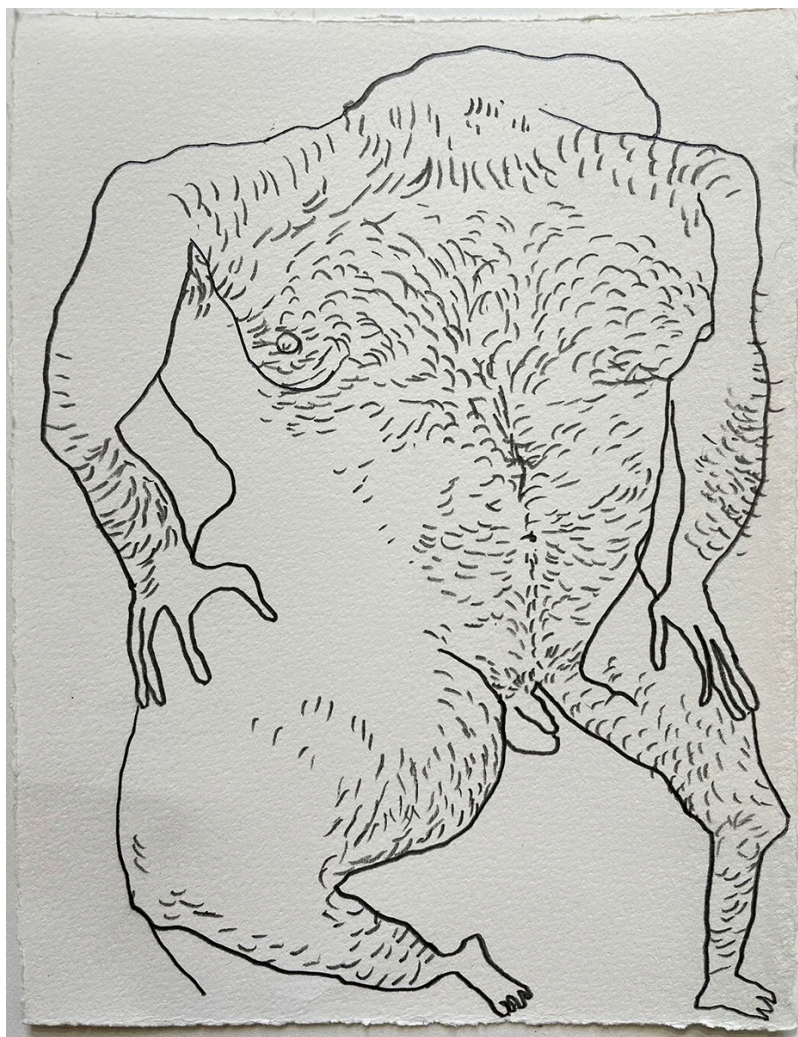
2022

Oil on linen

98 x 98cm canvas size

\$15,000 framed

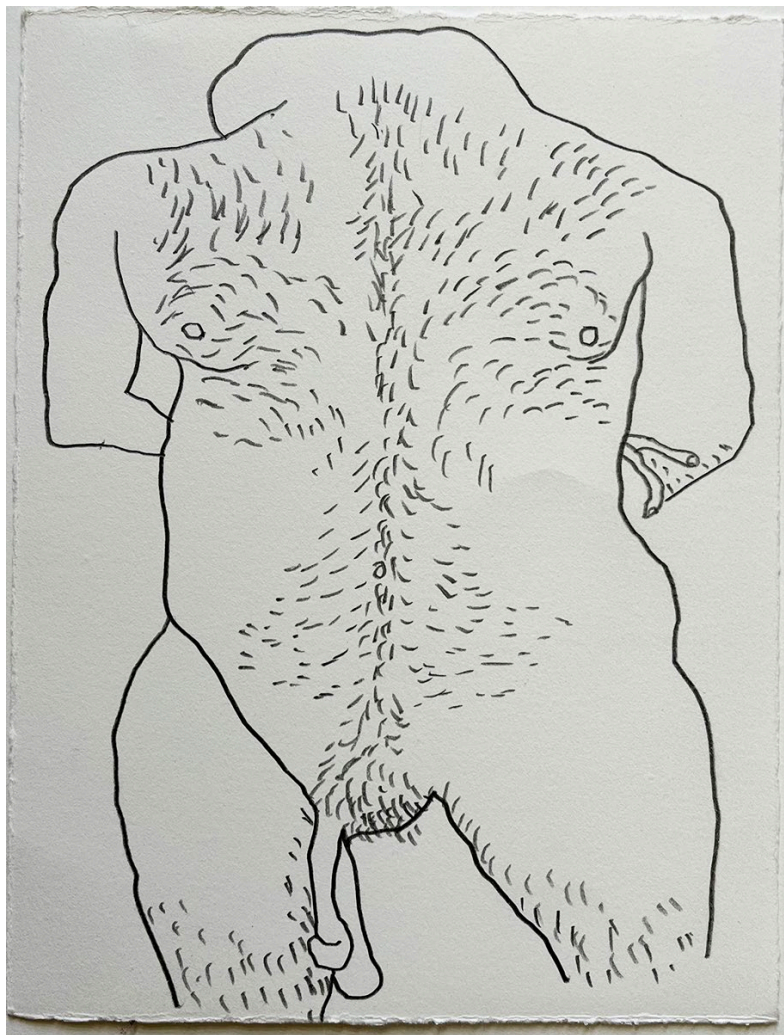




ORIGINAL SIN I

2022
Pencil on Canson Card,
18 x 12cm paper size
40 x 32cm framed size
\$2,000 framed

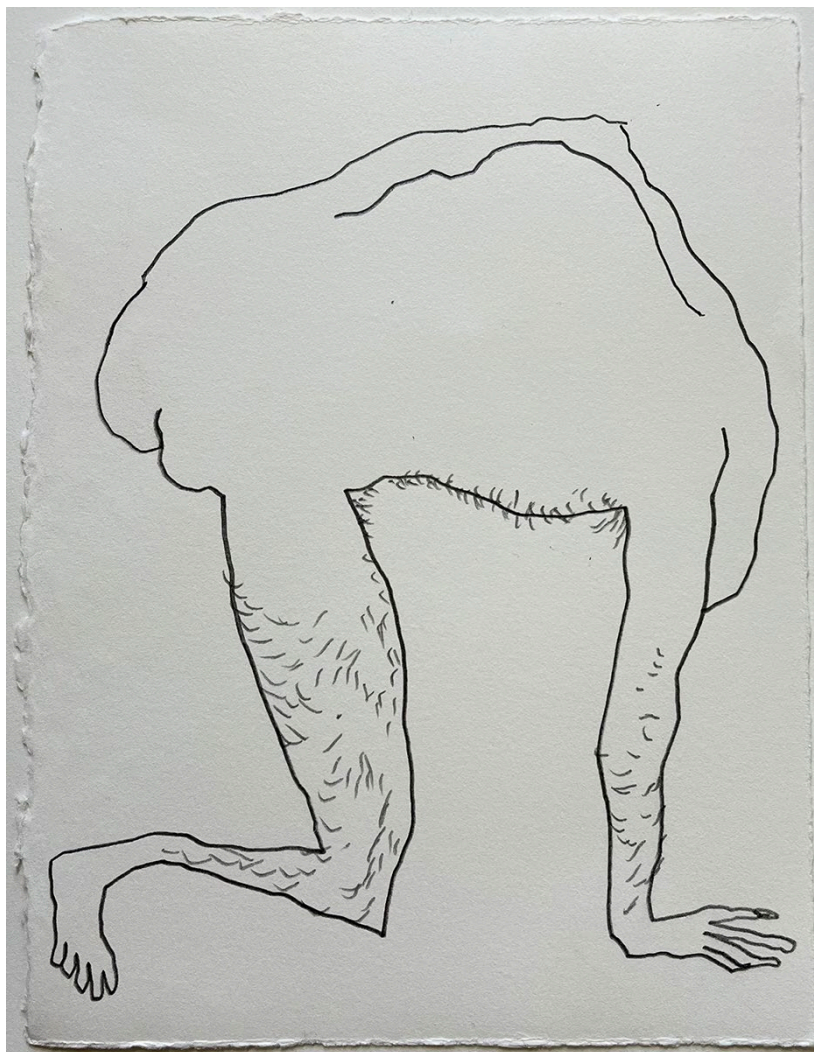
CAROLINE ZILINSKY



ORIGINAL SIN II

2022
Pencil on Canson Card,
18 x 12cm paper size
40 x 32cm framed size
\$2,000 framed

CAROLINE ZILINSKY



ORIGINAL SIN III

2022
Pencil on Canson Card,
18 x 12cm paper size
40 x 32cm framed size
\$2,000 framed

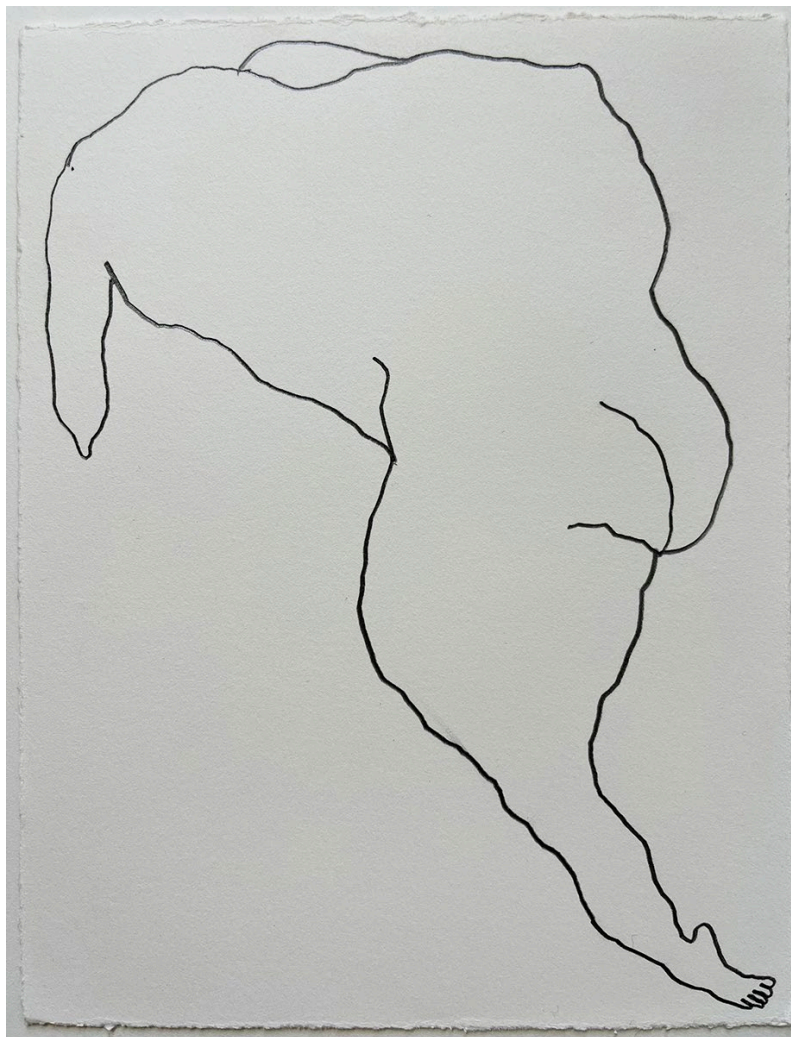
CAROLINE ZILINSKY



ORIGINAL SIN IV

2022
Pencil on Canson Card,
18 x 12cm paper size
40 x 32cm framed size
\$2,000 framed

CAROLINE ZILINSKY



ORIGINAL SIN V

2022
Pencil on Canson Card,
18 x 12cm paper size
40 x 32cm framed size
\$2,000 framed



ORIGINAL SIN VI

2022
Pencil on Canson Card,
18 x 12cm paper size
40 x 32cm framed size
\$2,000 framed

CAROLINE ZILINSKY



ORIGINAL SIN VII

2022
Pencil on Canson Card,
12 x 18cm paper size
32 x 40cm framed size
\$2,000 framed

SYDNEY CONTEMPORARY

BOOTH E05



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