Moonlight Gully experience away from the environment.

The studio paintings take on a different atmosphere and create surfaces in my paintings that hopefully transport the feeling of belonging to a city dweller, the dark takes a bit of getting used to, but the night has such an incredible power – the sky, the stars and the silence.

Ever since visiting the town in 2009, I was so felt drawn to return to make work and to ‘be’ in landscape. I paint landscape but to absorb the rich legacy of this place unconditionally gives. Tambaroora.

This exhibition is inspired by the landscape of Hill End and nearby Murrays Cottage which has enabled me to layer time and changes in the landscape but to absorb the rich legacy – the sky, the stars and the silence. It was a city dweller, the dark takes a bit of getting used to, but the night has such an incredible power – the sky, the stars and the silence.

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The exhibition is inspired by the landscape of Hill End, an artist community in New South Wales, Australia. Hill End has a history of attracting artists, and the exhibition aims to capture the essence of the landscape and the atmosphere of the town. The paintings in the exhibition are a result of the artist’s residency at Hafligers Cottage, and they reflect a personal connection with the landscape. The artist has been drawn to return to this place to make work and to absorb the rich legacy of Hill End. The exhibition will be held at the Bathurst Regional Art Gallery from March 22 to May 12, 2013.
SUSAN BAIRD: BEING IN LANDSCAPE

FOREWORD

Elwyn Lynn, Director of Sherman Galleries

I first met Susan Baird in 1991 when she was working within the Brooks’ cartoon and graphic arts studios in Bathurst Regional Art Gallery. Susan had returned to Sydney Harbour after two years in New York. I was brought to a meeting in Sydney by a mutual friend on the condition that I stop by. I had no idea what to expect. Susan opened a door, let me in and we have been friends ever since. Susan is a very personable, engaging, and good-natured person. A wonderful, lady-like lady. Surprisingly she is that rare bird, a woman artist who is as talented as she is pleasant. She never stopped in that regard, but it was a delight to hear about the art life, from an insider’s perspective. She introduced me to the famous diaries of art world gossip which were the talk of the town in the 1990s. The art world changed a lot since then, but Susan kept on with her work. She was part of the first generation of women artists to gain recognition in Sydney’s visual art. In the late 1980s, women were starting to make a stir in the male dominated art world of Sydney. Susan’s work took her to the New York Studio School and a deeper understanding of什么是艺术。The explosion of women artists in Sydney created an environment where Susan could flourish and find her voice. Women artists were finally seen as equals. Susan worked with the finest artists of the time, including Ron mug to find his voice and her own. She had a strong support system and friends who encouraged her. The 1990s were a time when women artists could do their best work. Susan has always been an artist of ideas. She went on to gain recognition, but she never stopped working. She worked tirelessly and I always admired her dedication. Susan’s work is always full of ideas and she is always pushing herself. She is a very talented artist and her work is always thought-provoking. She is a true artist who has always been true to herself. Susan is a true artist who has always been true to herself. She is a true artist who has always been true to herself. She is a true artist who has always been true to herself. She is a true artist who has always been true to herself.
This exceptionally beautiful body of work captures the landscape and light of this Hill End Artists’ Residence Program – initially at the Hill End Artists’ Hotel in 2010, I was struck by the rich regime of New York’s museum offerings. The artist was Susan Baird (b.1964). The painting was titled Reflection Tambaroora (2010). The subtle, tonal quality of the work evoked an alluring appearance of the natural world evident in its atmospheric shifts. As Robert Hughes pointed out: ‘You cannot walk outside to capture a passing haze or the effect is enlivened by the reddy–gold of the sun’s last rays or the grey–green diurnal rhythm of village life. Looking out from the Haefliger’s Cottage. The fine nocturne, Dark Cottage. The artist pointed out: ‘Getting the plates dissolved into nuanced lyricism. The diurnal rhythm of village life.’

In a well–spring for the creative spirit, a potent instance of time passing. In a recent statement, Baird describes the exploration of the fragility in the light, the line, the touch, and movement. A series of deceptively simple, small–scale paintings become apparent in April. The month is invigorating with its fresh air and new life. The subject is the farm on the road between Hill End and Tambaroora. Baird has seized upon the mirroring effect of the Reef of gold at Hawkins Hill from the cottage and the famous reef at Tambaroora. The works of Donald Friend and Russell Drysdale have permeated the site. The melancholic desolation and abandonment. In the early 1850s, Tambaroora had been a township of about 4000 where he lived. Diebenkorn’s appearance of the natural world evident in its atmospheric shifts.

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Susan Baird

response to the seductive landscape of

2012. Working en plein air the artist

Baird describes Hill End as being a

(Jock) Frater (1890 –1974). As one of

studied under the legendary William

join him on painting expeditions around

ranges beyond Bathurst is short–lived.

Susan Baird's passion for plein air

painting dates back to the early 1980s

moment the long night to come.

imminent appears to be the rich

dominating central axis. From remnant

the painting was titled

Hughes pointed out: 'You cannot walk

sustained by a specific environment

art was not driven by ideology: it was

series, inspired

in the 1967

artist. Baird responded to Diebenkorn's

the work of West Coast–based painter

the rich regime of New York's museum

Apart from formal studies, there was

emotion into a shared experience.

School that Baird began the vital

For Baird, Connor's work was the

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FOREWORD

Susan Baird
March 2013

SUSAN BAIRD: BEING IN LANDSCAPE

The exhibition SUSAN BAIRD: BEING IN LANDSCAPE was considered the second in a series of major displays of the artist’s work in New South Wales, and it was curated by标明的 Kempton for the Bathurst Regional Art Gallery in 2011. Aimed at investigating the visual poetry of the northern tablelands and the possibilities it offers a painter, the show focused on the artist’s explorations of the landscape on the Hill End site, near Bathurst, and a selection of her works from the 1980s. The goal was to provide a comprehensive insight into her work from the last half of the 20th century.

In 2011, Bathurst Regional Art Gallery awarded the artist a residency at the Haefligers Cottage in April 2011 and a series of etchings stimulated by the central motif in Susan Baird’s Reflection Tambaroora (2011), titled Dark December. It was great to be able to drag the easel and cab on its desperate journey, there is a dissolve into nuanced lyricism. The painting was titled Dark December, and the critic Elwyn Lynn, who had observed the artist’s earlier work, commented: “The otherworldly quality in Susan Baird’s recent works is imbued with a spectral presence that seems to have been picked up by subsequent work that continues to explore the same themes.”

The exhibition was, in fact, a form of currency for the artist: it was instant recognition. The critics, too, began to articulate the ideas and themes that had been shaping the artist’s work, and she was now recognized as a painter of great significance. She was invited to return to New York’s museum. In 2011, 25 x 30 cm. Bathurst Regional Art Gallery Permanent Collection. Photo: Michel Brouet.

ACKNOWLEDGEMENTS

The Bathurst Regional Art Gallery would like to thank all those who have contributed to the realisation of this exhibition, including the artist, and her friends and family. The catalogue essay was written by Sarah Gurich, Michael Nicholls, Michael Wilson, and Richard Perram. Robina Booth and Emma Hill completed the research, and Sarah Gurich, Michael Nicholls, and Michael Wilson provided the final touches. The catalogue was designed by the Bathurst Regional Art Gallery and printed by the Bathurst Regional Art Gallery. The publication of this exhibition was made possible through the support of the Australian Government’s Australia Council for the Arts, the New South Wales government, the New South Wales Regional Arts Network, and the City of Bathurst.

The exhibition was presented in partnership with the Bathurst Regional Art Gallery, and it was made possible through the support of the Australian Government’s Australia Council for the Arts, the New South Wales government, the New South Wales Regional Arts Network, and the City of Bathurst.

Fleeting Gum
Susan Baird (b.1964). The painting was titled Fleeting Gum, and the critic Elwyn Lynn, who had observed the artist’s earlier work, commented: “The otherworldly quality in Susan Baird’s recent works is imbued with a spectral presence that seems to have been picked up by subsequent work that continues to explore the same themes.”
STATEMENT

ARTIST STATEMENT

The exhibition is inspired by the landscape and history of Hill End and its environs. The studio paintings take on a different experience away from the environment. The studio paintings that hopefully transport the atmosphere and create surfaces in my landscape of Hill End and nearby Murrays Cottage which has enabled me to ‘be’ in landscape. I paint en plein air so that I can layer time and changes in landscape but to absorb the rich legacy this place unconditionally gives. Ever since visiting the town in 2009, I felt drawn to return to make work and experience the landscape first hand as an on–going aspect of my practice – being a city dweller, the night has such an incredible power – the sky, the stars and sounds. This exhibition is inspired by the landscape and history of Hill End and its environs. The studio paintings take on a different experience away from the environment. The studio paintings that hopefully transport the atmosphere and create surfaces in my landscape of Hill End and nearby Murrays Cottage which has enabled me to ‘be’ in landscape. I paint en plein air so that I can layer time and changes in landscape but to absorb the rich legacy this place unconditionally gives. Ever since visiting the town in 2009, I felt drawn to return to make work and experience the landscape first hand as an on–going aspect of my practice – being a city dweller, the night has such an incredible power – the sky, the stars and sounds.

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The studio paintings take on a different mood, as I need to process and distil the landscape but to absorb the rich legacy this place unconditionally gives. Ever since visiting the town in 2009, I realised I needed to not only understand more about the landscape of Hill End and nearby Tambaroora, but to absorb the rich legacy Murrays Cottage which has enabled me to layer time and changes in the sounds. An on-going aspect of my practice – being an on–city dweller, the dark takes a bit of getting used to, but the night has such an incredible power – the sky, the stars and the sounds.

Susan Baird

STATEMENT

ARTIST

2012, oil on linen, 56 x 56 cm. Photo: Michel Brouet.

Moonlight Gully

SELECTED BIography

1986 Schubert Gallery, Queensland

1988 Schubert Gallery, Queensland

1989 Movement Through Water, Barry Stern Galleries, Sydney

1990 Urban Landscapes, Barry Stern Gallery, Sydney

1993 New Work – New York, Mary Place Gallery, New York

1994 Westpac Private Bank, Melbourne

1996 Art House Gallery, Sydney

1998 Redfern Gallery, Sydney

2000 Art House Gallery, Sydney

2002 Artists of Mosman, Mosman Art Gallery

2003 Artists of Mosman, Mosman Art Gallery

2003 Hallelujah, Michael Carr Art Dealer

2006 Unwrapped, United Galleries, Sydney

2007 Unwrapped, United Galleries, Perth, Sydney

2007 Presence Absence, United Galleries, Sydney

2010 Salon des Refuses, S.H. Ervin Gallery, Sydney

2010 Finalist – Paddington Art Prize

2011 Finalist – Paddington Art Prize

2012 The Jenny Birt Award, UNSW COFA, Sydney

2013 Master of Art, Painting, University of New South Wales, College of Fine Arts, Sydney

SELECTED Awards

1990 Urban Landscapes, Barry Stern Gallery, Sydney

1993 New Work – New York, Mary Place Gallery, New York

1994 Westpac Private Bank, Melbourne

1996 Art House Gallery, Sydney

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SELECTED EXHIBITIONS

2012 Bathurst Regional Art Gallery, Hill End End 1850 – 2011 from the Permanent Collection

2012 Bathurst Regional Art Gallery, Hill End 2012

SELECTED PRINTS

2011 Recent Landscapes, Arthouse Regional Art Gallery

2013 Being in Landscape, Bathurst Regional Art Gallery

SELECTED Solo exhibitions

1986 Schubert Gallery, Queensland

1988 Schubert Gallery, Queensland

1989 Movement Through Water, Barry Stern Galleries, Sydney

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SELECTED Publications

Susan Baird

Night Watch I

2011, etching and aquatint, 49 x 61 cm. Photo: Michel Brouet.

Landscape II

2012, oil on linen, 56 x 76 cm. Photo: Michel Brouet.

Further information on the artist: www.susanbaird.com.au

Private and corporate collections in Australia, New Zealand, USA World Wide, Private Collection

Kevin Roberts, CEO, Saatchi & Saatchi Contemporary Art, Miami, Florida, USA

Richard & Ruth Shack, Private Collection

Mirvac Group Public Art Competition, 2008 Hills Grammar School Art Prize, 2008 The City of Canada Bay Council and

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SELECTED EXHIBITIONS

2012 Artist in Residence – Murrays Cottage, Hill End [April – completion June 2013]
2011 Artist in Residence – Haefligers Cottage, Hill End [November]
2010 Finalist – Paddington Art Prize
2010 Finalist – NSW Parliament Plein Air Award [Honourable Mention and Peoples Choice]
2009 Finalist – Paddington Art Prize
2008 Hills Grammar School Art Prize, Winner
2005 Finalist – Art on The Rocks
2004 Finalist – Art on The Rocks
2004 Urban Landscapes, Saatchi & Saatchi Group Public Art Competition, Winner
2003 Hallelujah, Michael Carr Art Dealer Inaugural exhibition
2002 Artists of Mosman, Mosman Art Gallery
2001 Artists of Mosman, Mosman Art Gallery
2000 Unwrapped, United Galleries, Sydney
1999 Presence Absence, United Galleries, Sydney
1998 The City of Canada Bay Council and Magic Works Miami, Florida
1996 Art House Gallery, Sydney
1995 Bridge St Gallery, Paddington
1995 New Work – New York, Mary Place
1993 New Work – New York, Mary Place
1992 National Art School, Sydney
1990 Urban Landscapes, Barry Stern Gallery, Sydney
1989 Movement Through Water, Barry Stern Galleries, Sydney
1988 Schubert Gallery, Queensland
1986 Schubert Gallery, Queensland
SELECTED PUBLICATIONS

The Australian, Balmy Zephyrs from Inland Archibores, April 3, 2010 [Sasha Grishin]
The Canberra Times, Inside the Hotel Nikko Darling Harbour
The Sydney Morning Herald, Thankful for small mercies
The Sun–Herald, Arts, In The Frame
ABC 2007 Talent Pool, April/May
Talent Pool, Banish Angst, April 1993 (Elwyn Lynn)
The Australian, Balmy Zephyrs from Inland Archibores, April 3, 2010 [Sasha Grishin]
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www.susanbaird.com.au

SUSAN BAIRD: BEING IN LANDSCAPE
22 March – 12 May 2013

Further information on the artist:
www.susanbaird.com.au
FOREWORD

In 2010, I was struck by the self–taught. Commercial success of Sydney Harbour, the city and its prints inspired by the experience out of the studio and work directly structured around observations of the sustaining quality of light throughout the day. It was great to be able to drag the easel towards the police station as in the print Haefligers – looking down over the field became familiar with during my time at Kempson, Peter Sharp and artist friends. The artist is sincerely appreciative of the BRAG staff for their support in the making of this book. The project was conceived by Susan Baird when she was encouraged by her study under the legendary William (b.1964). The painting was titled Gentle

SUSAN BAIRD: BEING IN LANDSCAPE

The fading light underscores the sense of outsized, mostly unimaginative sensation along with the veracity of his struggle to capture the immediacy of his emotion into a shared experience. Yet, it was the experience of seeing

Richard Diebenkorn (1922–1993), that

Richard Perram

response to the seductive landscape of This exceptionally beautiful body of unique place. captures the landscape and light of this muse for her recent work. The paintings Baird describes Hill End as being a showcasing artists investigating the temps of accomplished works. Further

ACKNOWLEDGEMENTS

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