

MARIE LOUISE HOBBS

BIOGRAPHY

Born 1933, Renmark, South Australia. Moved to Perth 1956. Married with five children.

STUDIES

1954 Diploma Of Social Science, University of Adelaide
1973 Southampton School of Art, part time studies
1974 Claremont School of Art, part time studies
1981 Byam Shaw School of Art, London

ONE PERSON EXHIBITIONS

1974 The Old Fire Station Gallery, Perth
1976 The Old Fire Station Gallery, Perth
1978 Undercroft Gallery, University of Western Australia
1979 Bonython Gallery, Adelaide, South Australia
1980 Review Exhibition. Fremantle Art Gallery
1983 Gallery 52, Festival Exhibition
1985 Gallery 52
1986 Fremantle Arts Centre, Festival of Perth Exhibition
1987 Gallery 52
1988 Delaney Galleries
1988 Artist in Focus 3. Art Gallery of Western Australia
1989 Fremantle Arts Centre
1991 Delaney Galleries
1995 Forgotten, Remembered, Imagined. Lawrence Wilson Art Gallery.
The University of Western Australia.
2000 Drawing the Threads. Paintings 1997 - 2000. Galerie Düsseldorf, Perth
2002 Common Clay : Recent Paintings and Drawings, Galerie Düsseldorf, Perth

SELECTED GROUP EXHIBITIONS

1981 Pegasus Art Award invitation Exhibition (1982,83). Art Gallery of Western Australia
1982 Landscape Images Fremantle Arts Centre Critics Choice. Festival of Perth Exhibition
Art Gallery of Western Australia
1983 The Western Australian Institute of Technology Collection Exhibition
The Art Gallery of Western Australia
1984 Destination China Show, Nexus Galleries, Fremantle and Guangdong Academy of Fine Arts China
1985 Albany Invitation Art Prize Mandorla Invitation Art Prize. New Norcia Art Gallery, New Norcia
1985 Western Australian and United Kingdom Works on Paper. Fremantle Art Gallery
1985 Self Portrait Drawings by twenty-four Western Australian Artists
1986 The Maritime Gateway. Newport-Fremantle Exchange Exhibition. Fremantle Arts Centre
1986 Fremantle Arts Centre Poster Design.
1987 Prominent West Australians. Editions Gallery, Melbourne
1987 Bunbury City Art Gallery Invitation Art Exhibition
1987 Spring Peace Festival. Art Gallery of Western Australia
1988 Living Together (banners). Undercroft Gallery, University of Western Australia
1988 The Artists Rottnest Alexander Library, Perth
1988 The Rural and Industries Bank Collection. Art Gallery of Western Australia
1989 Vincent Art Gallery, Adelaide, South Australia
1989 The Robert Holmes à Court Invitation Exhibition, Albany
1989 Nine By Five. University of Western Australia
1990 A Room with a View. Fremantle Arts Centre
1990 Sir Charles Gairdner Hospital Invitation Exhibition.
1990 Second Australian Contemporary Art Fair, Melbourne. Represented by Delaney Galleries
1990 Medical Association for the Prevention of War Exhibition. His Majestys Theatre.
1990 Royal Perth Hospital Medical Research Foundation Exhibition. Royal Perth Hospital
1991 Artists' Artists. Fremantle Art Gallery
1991 The Western Australians Painters Exhibition. Tokyo
1992 Artists Choice. Greenhill Galleries
1993 Ten Women Artists Exhibition. Greenhill Galleries
1993 The Advantage of Isolation. Artplace, Festival of Perth
1993 The Advantage of Isolation. The Blaxland Gallery, Sydney
1993 From an Open Drawer. Delaney Galleries
1993 Gomboc Gallery, Invitation Exhibition
1993 Central Park, Official Opening Art Exhibition
1993 Darlington Festival. Invitation Exhibition
1994 Highlights: Forty Years of the Royal Perth Hospital Collection. Royal Perth Hospital
1998 Swingtime East Coast and West Coast. Works from the 1960s - 70s in the University of Western Australia Art Collection
Lawrence Wilson Art Gallery. The University of Western Australia.
1999 City of Joondalup Invitation Art Prize, Joondalup, WA
1999 City of Perth Art Prize
2000 Fleurieu Biennale Invitation Exhibition, South Australia
2000 Out There - In the Landscape. Cullity Gallery, University of Western Australia
2001 Art 01, The Western Australian Contemporary Art Fair, Fremantle. Represented by Galerie Düsseldorf, Perth

PRIZES/ GRANTS

1982 Pegasus Art Award. (sponsored by Mobil Oil)
1983 Western Australian Art Week Painting Prize, Fremantle Art Gallery.
1984 Western Australian Art Week Painting Prize, Fremantle Art Gallery.
1985 Albany Art Prize, Watercolour Section.
1987 Overseas Travel Grant, Visual Arts Board of the Australia Council.
1988 Albany Art Prize: Bicentennial Art Prize Matilda Bay Restaurant Art Prize
1989 Royal Agriculture Show Prize. (Sponsored Deloitte Haskin)
1993 Creative Development Grant, Western Australian Department of the Arts

COLLECTIONS

Art Gallery of Western Australia; Artbank; Albany Art Gallery; Burswood Hotel Collection
Christ Church Grammar School; City of Fremantle Collection; City of Wanneroo Collection; Curtin University, Edith Cowan University
Fremantle City Council Glengarry Hospital; Hyatt Hotel Collection; IBJ Bank; Illbery Barblett Collection, International Business Machines
Kerry Stokes Collection; Mallesons Stephen Jacques Collection; Matilda Bay Restaurant, National Gallery of Australia
National Gallery of Victoria; New Norcia; Art Gallery; Queen Elizabeth II Medical Centre and Sir Charles Gairdner Hospital
The Holmes à Court Collection; Royal Perth Hospital; Rural and Industries Bank; Salec Minc Collection; St Hilda's Anglican School for Girls
Scotch College; State Government Insurance Office; State Library of Western Australia; University of Western Australia; Wesfarmers Collection
Wesley College; Western Australia College of Advanced Education; Woodside Petroleum

SELECTED REFERENCES

Murray Mason (Ed). Contemporary Western Australian Painters and Printmakers, Fremantle Arts Centre Press, 1979
Marie Hobbs Review Exhibition, catalogue. Fremantle Art Gallery, 1980
Newport Fremantle Exchange, catalogue. Fremantle Arts Centre and Newport Art Museum 1987
Living Together, (banners in St George's Terrace, catalogue. Undercroft Gallery, University of Western Australia
Artist in Focus 3: Marie Hobbs, catalogue. Art Gallery of Western Australia, 1988
Hawthorn W. Marie Hobbs. In Ed. JMS O'Brien: Some Contemporary Western Australian Painters and Sculptors. Nedlands; Apollo Press, 1982; Volume 1:35-36
Forgotten, Remembered, Imagined, catalogue. Sandra Murray. Lawrence Wilson Art Gallery. The University of Western Australia

MARIE HOBBS



Marie Hobbs Studio View 2002

- *Common Clay* -
Recent Paintings and Drawings

23 June - 14 July 2002

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Common Clay presents a departure for Marie Hobbs. The stimuli for this latest collection of semi-figurative works are the motifs from two oriental artefacts. By playing with spatial conventions and composition, Marie Hobbs de-constructs the images, alters their scale, thus creating fresh relationships and tensions. By reducing the image visually, we focus on the forms; the alterations of scale and volume draw our attention away from a literal reading. Hobbs' spontaneous use of colour and paint remains engaging and bold and while filled with luminosity and energy these works radiate a contemplative stillness.

Hobbs' relationship with unconscious memory and the rediscovery of past recollections through the creative process in her work may also link this body of paintings to an earlier trip to China in 1987. Memories of experiences perfect or otherwise, have coupled with new found objects to give rise to *Common Clay*, *Common Clay: Clouds Passing* and *Common Clay: Small Compass*.

The artist's exploration of the 'psychology of memory'¹ is also evident in *45 Rabbit Avenue*, a collection of personal memories, art histories and imagined narratives. The iconography reveals a profound sensibility to her personal histories without a hint of self-voyeurism. Art critic Ted Snell² once described the artist as an "intimist" comparing her to artists such as Vuillard and Bonnard in the way Marie Hobbs interprets her surroundings, where commonplace objects and the events of everyday life are starting points for her visual narratives.

45 Rabbit Avenue is a painting you explore by walking along its length, drawing elements together gradually. The idea for the work came from a still life frieze of diverse objects assembled by the artist on top of a long wardrobe. As the painting developed, the artist discovered natural pauses within the negative and positive spaces between the objects creating a horizontal rhythmic motion.

Among the objects in the frieze are very early sculptures by WA artist Theo Koning. An interesting correlation arises between the two artists' approach to history building. Koning's works constructed from found materials, are transformed and given a new identity without revoking past histories. Marie Hobbs builds on them, taking the object into a new personal dimension, creating a new story intrinsically linked to her individual experience.

45 Rabbit Avenue is not a stand-alone work. Over the last two decades there is a clear direction and process that links her works. *Bill 1981* and *Rabbit by the Sea 1987*, both in the State collection and *Between the Acts 1986* in the Kerry Stokes Collection, are likely precursors. The formal devices such as the red frame or the green chair, interpretations of familiar structures, resurface not only as structural elements or volumetric references but as links to memories and places. In the latest painting the structures are distilled references to the wardrobe mirror or its doors.

The mirroring of images is another formal device evident in the artist's work. The reflection is never identical to the original, just like our realities and memories are not always what they seem, and often are imperfectly remembered. The division of the canvas also creates two realities, each with its own movement, volume and associations. These seemingly unrelated associations unite to form a rhythmic tumbling movement across the painting that forms the central visual dialogue with the viewer, who is invited to explore the painting through the many paths and directions within the constant interplay of shifting objects, shapes and colours.

Process is a vital part of Marie Hobbs' work. Her approach to painting is assiduous. In the search for new directions and discoveries, the artist, often working on the floor, reworks the surfaces incessantly pushing the images to near abstraction. With a gestural style of applying paint, the artist works through the image by softly scratching the paint, crisping the surface. Marie Hobbs allows the images to emerge as she applies the paint, little is pre-ordained, and often the mark making and colour become an end in themselves. Alongside the seriousness of Marie Hobbs' formal and painterly considerations there is a pervading sense of vitality and play that characterises all her work.

Paola Anselmi
July, 2002

¹ Sandra Murray *Forgotten, Remembered, Imagined* Catalogue, 1995, Lawrence Wilson Art Gallery; The University of Western Australia

² Prof. Ted Snell *The Western Mail*, 6th October 1985

45 Rabbit Avenue 2001/02 Acrylic on Canvas 204 x 384 cm \$ 15,000



Clouds Passing X 2001/02
Acrylic on Board
35.5 x 29.5 cm
\$ 650



Clouds Passing I 2002/02
Acrylic on Canvas
151 x 124 cm
\$ 3,500



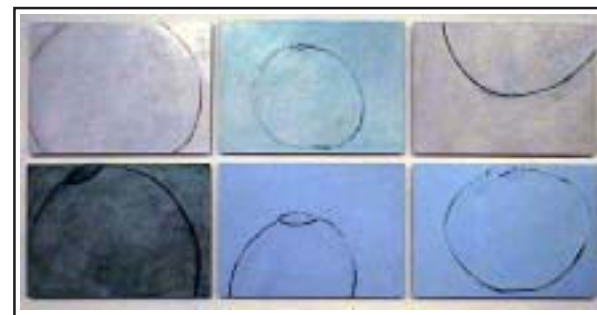
Clouds Passing II 2002/02
Acrylic on Canvas
151 x 124 cm
\$ 3,500



Clouds Passing VIII 2001/02
Acrylic on Board
60 x 50 cm
\$ 900



Clouds Passing IX 2001/02
Acrylic on Board
35.5 x 29.5 cm
\$ 650



Clouds Passing III 2001/02
Acrylic on Board (six panels) Each Panel 43 x 60 cm Overall
89.5 x 185.5 cm
\$ 3,300



Small Compass 2001/02
Acrylic on Card
8 Panels each 14 x 20 cm
Overall 64 x 43 cm
\$ 1,400



Clouds Passing V 2001/02 Acrylic on Board (six panels)
Each panel 43 x 25 cm Overall 43 x 165 cm
\$ 3,000



Clouds Passing IV 2001/02
Acrylic on Board Triptych
Each panel 50 x 60 cm Overall 50 x 185.5 cm
\$ 2,000



Common Clay I - VI 2001/02 Acrylic on Canvas Each 193 x 107 cm
\$ 3,500 each Set of 6 \$ 18,000



Clouds Passing VII 2001/02 Acrylic on Canvas (Diptych)
Each Panel 38.5 cm x 125 cm Overall 38.5 x 250
\$ 3,000



Small Compass 2001/02
Acrylic on Card
8 Panels each 14 x 20 cm
Overall 64 x 43 cm
\$ 1,400



Clouds Passing VI 2001/02
Acrylic on Board (Diptych)
Each Panel 50 x 60 cm Overall 50 x 123 cm
\$ 1,500



Chronicles 1 - 4 2001/02
Acrylic on Paper
Each image 13 x 19 cm
4 Frames Overall 62 x 74 cm
\$ 1,200

18



Chronicles 5 - 8 2001/02
Acrylic on Paper
Each image 13 x 19 cm
4 Frames Overall 62 x 74 cm
\$ 1,200

19



Chronicles 9 - 14 2001/02
Acrylic on Paper
Each image 13 x 19 cm
6 Frames Overall 94 x 74 cm
\$ 1,600

20

Chronicles 9 - 14 2001/02
Acrylic on Paper
Each image 13 x 19 cm
6 Frames Overall 94 x 74 cm
\$ 1,600

22