

MARY TONKIN

RAMBLE

23 JULY – 11 AUGUST 2019

PAINTINGS

STOCK NO.

1. *Ramble, Kalorama* 2017-19  
oil on linen  
180 x 1890 cm  
Includes drawing catalogue #13

AG112397



2. *Hoopla, Kalorama* 2018  
oil on linen  
75 x 278 cm

AG309274



3. *Thighs, Kalorama* 2018  
oil on linen  
75 x 192 cm

AG501241



4. *Spritzer, Kalorama* 2019  
oil on linen  
63 x 81 cm

AG112487



5. *Snap, Kalorama* 2019  
oil on linen  
64 x 66 cm

AG112602



6. *Finger spinner, Kalorama* 2018  
oil on linen  
46 x 46 cm

AG501222



7. *Glimmer, Kalorama* 2018  
oil on linen  
46 x 46 cm

AG500976



8. *Waves, Kalorama* 2017  
oil on linen  
42 x 39 cm

AG112598



#### CERAMICS

9. *Ramble, Kalorama* 2019  
porcelain paper clay  
25 x 52 x 7 cm

AG112603



10. *Fingers, Kalorama I* 2019  
porcelain paper clay  
24 x 25 x 8 cm

AG112604



11. *Fingers, Kalorama II* 2019  
porcelain paper clay  
26 x 27 x 8 cm

AG112605



12. *Fingers, Kalorama III* 2019  
porcelain paper clay  
26 x 27 x 8 cm

AG112606



Technical assistance, Kate Jones and Shane Kent,  
School of Clay and Art, Melbourne

#### DRAWINGS

13. *Ramble, Kalorama* 2017  
pencil on paper  
57 x 626 cm  
Included with painting catalogue #1

AG112599



14. *Fingers, Kalorama* 2019  
pencil on paper  
46 x 46 cm

AGI12600



'*Ramble, Kalorama* 2017-19 is the culmination of more than ten years of drawing and painting around the problem of how to make a work that conveys the immersive and somewhat episodic experience of being in the bush. Even if I'm standing in one spot to draw or paint I move about, my point of view, relationship to forms, light and seasons all change. The previously seen impinges on the present and all the internal stuff I bring to it is in flux. I ramble about and try to make sense of it all, in a kind of ecstatic reverie.

This work of 21 panels, each 180 x 90 cm, was all painted en plein air in an area of about 8 x 10 sq m, much of it a kind of log corral of long fallen trees. It is just a little way into the bush from a spring-fed dam on my families rare bulb farm; where I grew up and where I have my studio. This painting is not a continuous panorama, but rather it loops through the space, doubling back and repeating forms, overlapping various points of view, ending with what is in reality the entry to this little haven, a kind of somersault of tree ferns.

I love this bush. I love its particular chaos and mouldering smell, I love its intimacy - how it envelops and embraces, and its grandeur - the sense of a tree time-scale and natural rhythms beyond human ken. I love that sometimes it sparkles and dances, at other times is quiet and almost withdrawn. I'm not sure where or what I'd be without its sustaining presence. We all need these natural wellsprings.'

- Mary Tonkin, 2019