

Blacksmith - by Sarah Schmidt

She walks quietly
pink raging strength within
like William like Wallace
followed by lions with the iron hooves of horses
such emblematic strength
stronger still when Wallace with his pride
treads green glens in silence

She walks quietly
tongue of lion and men and shoe
licking dew and chosen tones from landscape
forming interior worlds,
that muscular creator of guttural calls,
it curls,
carries arabesques of colour
and a tumbling surf of cross-hatched conte

She walks quietly
cold Gaelic air beats firm outline to her body
she is fine-boned, intelligent form
pink hot strength within
the force of a whole pride gifted to her
the landscape she crosses, wild and calm
lime and tan accents, the sharper of the palette
an otherwise medium tenor of colour
Scottish grey-greens blanketing vast lands
canvas to those flint-chipped pixels of lime and tan
oatmeal digestive tones,
lichen colours also,
from granite passes,
those for souls to cross
pitted leather too
grey and pocked
arching over rocks in pairs
like children to mothers,
seeking reflection,
in the Other,
the surface

Mottled rock
meets peppered shoe
visual synchronicity
chameleon body
scales, lichen crusts,
small cobbled stones packed together
scales – medieval walls
much stone
and green

and lizard skin
warm leather and gizzard shoe
'shoes lining the wardrobe
like motionless lizards'

Souls or washed feet can pass this way
the dance between
profound and prosaic
she walks quietly
circling the shores of Loch Lomond
Mc vitie's cardboard edges
supporting woolen armpit
carried for paddock picnic, prosaic,
these shoes tread between archetypes,
modernity and the whitest walls
her walk continues
through veils of fog
by silty edges, by bog
fine marks and steps
marks upright like Anne and Callanish stone
applied again and again
to paper tooth
until voice reaches the place
of thought
fjord, drumming up waves of philosophy

On one continent
an artist shifts feet around a studio
a dance of reflection
rhythm, stepping forward and around
choreographed
like yogic pelvic circles
scraping comes from the hands
sometimes furiously
often softly
the full range of pitch and feeling
these paper places
keyed with whispers and intensity, poem rich
stories and understanding
longing, sweet and sharp
obstacles

Painting, drawing
in my world
immutable
as core as breathing, bathing
warm air slows through the body
collapsing, spreading into belly
featherdown
spreading down the spine

gentle breast-stroking again
swimming down into warm straw cradle
breath fills all the space
glide along the bottom, the depths
warm here
afore rising
to surface
surface tension, mark-making
cool, grey, loch waters

Integrity saddles the breath
reaches every axis
soaks through my practice
and my being,
chains my being
frightens others
integrity is material
to this art
is fluid and form
clay and slip
assembling body and surface
it is there in the evenness of my work
that lives there with the scratchy and tenuous
the linear aggression
rapid flicks matched with careful inflection
sensuous palettes and marks
gliding stretches of paint
that permeate the eye
elixirs
gestures of honesty, truth, directness

Witness the intensity,
so true
in every page,
every dimpled sheet
nothing for the hell of it
a myriad of strokes, endearing layers,
permanence.
surface tension there, loose,
suspension of colored flecks
on sized ground
dapples held in thoughts
samba of stipples
gathered gently but swiftly
metal filings to magnet
quick dashed marks
packed and pressed into softness
tight wool bales, pressed powder
even, soft-solid, breath-filled space

I am Anne
 I am still Scottish,
 sandy haired lass
 sandy haired Australian in the beach blues and golds
 that sing so vibrantly this series
 Australian in the eucalypt fortress
 the studio where oils and vapors rise and stir
 camphoraceous gum distillations, linseed,
 white spirit from the pine
 paint freckled on papers,
 then spatula driven,
 into the supine sleep of the loch,
 drifty horizontals,
 a Scott, an Antipodean,
 borders sketched together in the mind,
 two grassy spaces
 green geographies
 scratchy blades in linen tones
 plains and reeds, tussocky spaces
 not coastal,
 it is the moors
 Anne-tip-o-de-Anne
 she breast-strokes the coastal rips into view
 she pulls them with her
 pause
 by Bass Strait
 tumble weed dances,
 there is the coastal texture,
 that I can see,
 even if it is not there,
 in Anne's story,
 or intent,
 at the moment
 of breath
 and pause
 where the countries fuse,
 the bodies join,
 in Anne and Scottish grasses
 turpentine, air and grasses
 sable brushes
 beneath fragrant cedar beams
 they frame the heavens
 of this studio
 which transports one
 to the intensity of human living

All captured in Anne's marks on paper
 and there is Doug in marks on Anne's paper
 in a candid, true, homage and conversation
 an obvious choice of mimicry
 determined, conscious,
 iron will,
 deliberate,
 intimate,
 fusing and diffuse
 with ample rationale
 and embodiment of love
 there in the surface melodies and tension,
 and the soul's travel,
 moving through ambrosial patina
 of artwork surface
 like languid fingers of lovers
 meandering through hair at shivering neck
 the pubic etched scratchiness of Baldessin,
 such a quality is coming
 but doesn't arrive
 at the last moment conte rounded, water-pool
 softened, breath, heart-beat, fuchsia, Gaelic song

Her Art,
 some days it is like conversation,
 verbal dialogue that we hope will arrest,
 carve change
 but that only loops upon itself
 in hopeful, talented phrases
 well articulated, reasoned
 complete
 there
 in all its fecundity
 sublimity,
 waiting,
 to be accessed.
 between times
 can only exist as meditations
 yet purposeful and ripe
 look how nicely it sits
 pegged neatly into its place in the world
 blonde framed
 cranberry hues
 indigos
 enriching the most important worlds
 Our everyday.

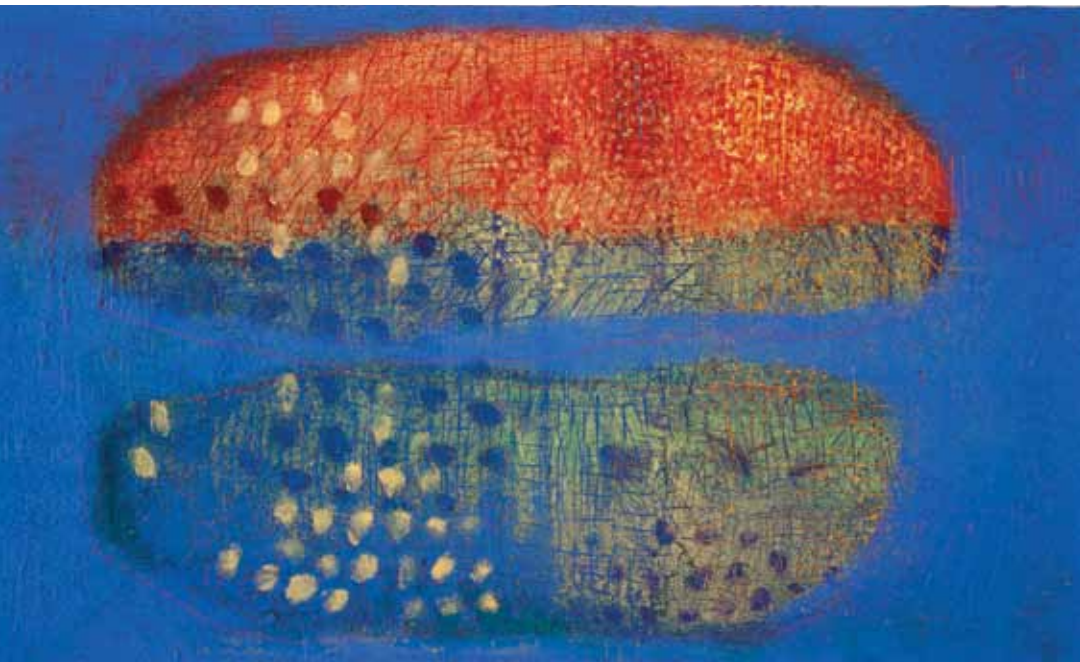
With thanks to Kevin Brophy for his readership



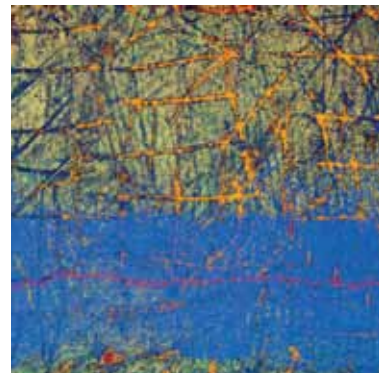
'FAR AFIELD' (diptych) 47 x 66cm acrylic and chinagraph on paper



'ISLANDS' (multiple panel) 92 x 66 cm acrylic and chinagraph on paper



'TRACKER' 81 x 136cm acrylic and chinagraph on linen



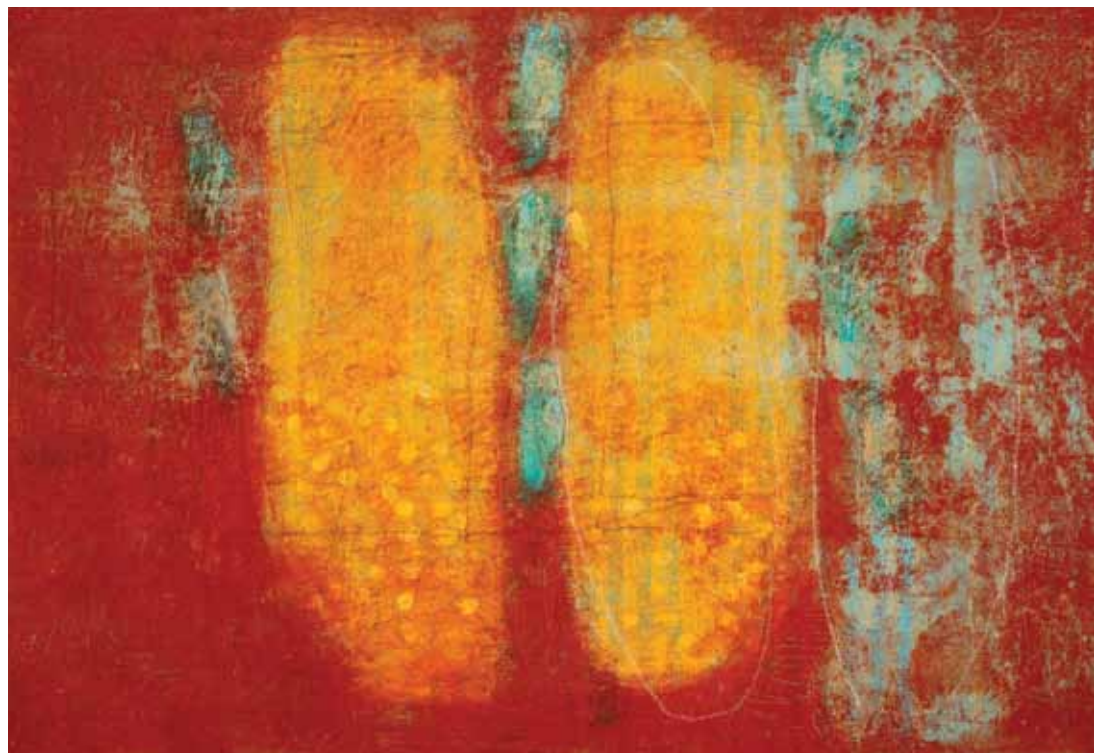
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'TIP TOE' 60 x 91cm acrylic and chinagraph on paper on board



'REFLECTION' (diptych) 91 x 120cm acrylic and chinagraph on paper on board



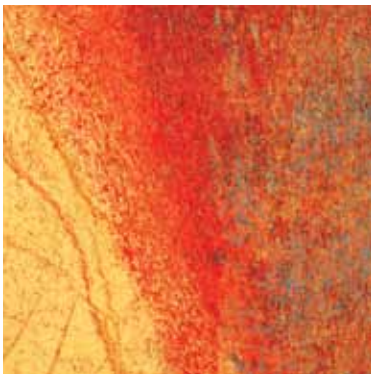
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'HEAT' 93 x 145cm acrylic and chinagraph on paper



'HOVER' 50 x 76cm acrylic and chinagraph on canvas panel



detail



detail



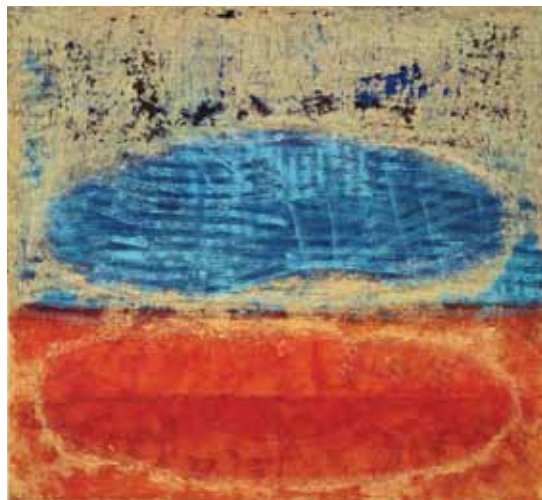
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'TREAD' (diptych) 90 x 90cm acrylic and chinagraph on paper on board



'BUOYANT' (diptych) 95 x 132cm acrylic and chinagraph on paper



'TRACE' 78 x 83cm acrylic and chinagraph on paper

ANNE SAUNDERS - EDUCATION

www.anne-saunders.com

- Tertiary** 1991-1994 La Trobe University, Bendigo, Victoria
Master of Arts (Fine Arts) by Research
Thesis Title: *Still Lives*
- 1973-1977 Duncan of Jordanstone College of Art, University of Dundee, Scotland, BA (Illustration and Printmaking)

PROFESSIONAL EXPERIENCE

- Full time** 2004-present Arts Academy, University of Ballarat, Victoria, Australia
Undergraduate Course Coordinator, Visual Arts, (Fine Arts and Graphic Design/Multimedia)
Studio Coordinator Drawing and Digital Art
Studio Coordinator Intermedia
- 1997-2004 School of Arts, University of Ballarat Senior Lecturer
Studio Coordinator Drawing, Studio Coordinator Multi-Discipline
- 1990-1997 School of Arts, University of Ballarat, Drawing Studio Coordinator
- 1983-1987 Peebles, Scotland, U.K. Fine Art Studio and Gallery Business Partner
- 1978-1981 Darling Downs CAE (University of Southern Queensland)
Lecturer: Design, Printmaking, Coordinator Foundation Studies
- 1977-1978 Darling Downs CAE (University of Southern Queensland)
Designer: External Studies Department and Media Services
- Part-Time** 1987-1990 School of Arts, University of Ballarat, Victoria, Australia
Lecturer: Drawing, Painting, Printmaking
- 1981-1983 Riverina Institute of Advanced Education (Charles Sturt University), Wagga Wagga, NSW, Australia
Lecturer: Printmaking, Design, Continuing Education

Gallery: Salt Contemporary Art (www.salt-art.com)

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SELECTED EXHIBITIONS - SOLO

- 2009 Paintings and Works on Paper, Salt Contemporary Art, Queenscliff
- 2008 Paintings and Works on Paper, Greenwood Gallery, Melbourne
- 2007 Paintings and Works on Paper, Salt Contemporary Art, Queenscliff
Paintings and Works on Paper, PatrioHall Gallery, Edinburgh
- 2006 New Paintings, Salt Contemporary Art, Queenscliff
New Paintings, Harrison Galleries, Sydney
- 2005 Anne Saunders Recent Paintings, Flinders Lane Gallery, Melbourne
- 2003 New Paintings, Flinders Lane Gallery, Melbourne
- 2002 Auckland Connections, Depot Gallery, Sydney
Auckland Connections, Gallery 2021, Auckland NZ
- 2001 Recent Paintings, Flinders Lane Gallery, Melbourne
- 1999 Works on Paper, Flinders Lane Gallery, Melbourne
- 1997 Works on Paper, Flinders Lane Gallery, Melbourne
Works on Paper, Ballarat Fine Art Gallery, Ballarat
- 1995 Works on Paper, Moorabbin Arts Centre, Melbourne
- 1994 Masters by Research Examination Exhibition, 'Still Lives',
Phyllis Palmer Gallery La Trobe University, Bendigo
- 1993 Recent Works, Foyer Gallery, University of Ballarat
- 1988 Paperworks, The Old Brewery, Wagga Wagga
- 1987 Paperworks, The Upstairs Gallery, Albury
- 1982 Paperworks, The Old Brewery, Wagga Wagga
- 1981 Works on Paper, Editions Galleries, Melbourne
- 1980 Prints, The Printmakers Gallery and Workshop, Brisbane
- 1979 Prints from Australia, Compass Gallery, Glasgow
- 1978 Prints, Robin Gibson Gallery, Sydney

SELECTED EXHIBITIONS - GROUP

- 2009 Three Harbours Festival Exhibition, East Lothian, Scotland
- 2009 St Patricks College Art Exhibition, Ballarat
- 2008 St Patricks College Art Exhibition, Ballarat
- 2008 Gallery Artists, Greenwood Gallery, Melbourne
- 2007 3 Harbours Festival, Edinburgh, Scotland
Gallery Artists, Salt Contemporary Art, Queenscliff, Victoria
- 2006 Art Melbourne, Exhibition Building
Art Singapore, Suntec City
- 2005 Art Sydney 05, Bowen Hill Studios, Buninyong
Gallery Savah, Paddington, NSW
Group Exhibition, Salt Contemporary Art, Queenscliff
Art Singapore, East and West Gallery, Melbourne
Gallery Artists, Flinders Lane Gallery, Melbourne
- 2004 Gallery Artists, Flinders Lane Gallery, Melbourne
Melbourne Art Fair, Flinders Lane Gallery, Melbourne
Art Sydney, Bowen Hill Studios, Buninyong
Guide Dogs, Australia, Queen Victoria Building, Sydney
Art Melbourne, Flinders Lane Gallery, Melbourne

- 2003 Gallery Artists, Flinders Lane Gallery, Melbourne
Art Sydney, Gallery 2021
- 2002 Gallery Artists, Flinders Lane Gallery, Melbourne
Melbourne Art Fair, Flinders Lane Gallery
- 2001 Australian Abstractions Gallery 2021, Auckland, New Zealand
- 2000 Gallery Artists, Flinders Lane Gallery, Melbourne
Works on Paper, Art Matrix Gallery, Brisbane
Melbourne Art Fair, Flinders Lane Gallery, Melbourne
- 1999 10th Anniversary Celebration, Gallery Artists, Flinders Lane Gallery, Melbourne
IBM Data Centre, Mount Helen, Victoria
- 1998 Sixth Australian Contemporary Art Fair, Melbourne
- 1997 Amalgamate, Visual Arts Staff, University of Ballarat
- 1996 Staff Arts 96, Foyer Gallery, University of Ballarat
Paperworks, Ballarat Fine Art Gallery, Horsham Regional Art Gallery
- 1995 Art Now, Staff, School of Arts, University of Ballarat
- 1994 British International Miniature Print Exhibition, Off Centre Gallery, Bristol, U.K.
Works on Paper, Robin Gibson Gallery, Darlinghurst, NSW
- 1993 Diamond Valley Art Award Acquisitive Exhibition, Greensborough, Victoria
Small Works, Wide Vision, Downlands Art Prize Exhibition, Toowoomba, Queensland
- 1992 Small Works, Wide Vision, Downlands Art Prize Exhibition, Toowoomba, Queensland
- 1992 International Works on Paper Fair, Sydney
- 1989 18 Visual Artists, Ballarat Fine Art Gallery
- 1984 Queensland Artists, Brisbane Art Gallery
- 1983 Queensland Artists, Brisbane Art Gallery
- 1980 Queensland Artists, Brisbane Art Gallery
- 1979 Queensland Printmakers, The Printmakers Gallery and Workshop, Brisbane
- 1977 Scottish Travelling Print Open: London, Glasgow, Edinburgh, Aberdeen
- 1976 Compass Christmas Exhibition, Compass Gallery, Glasgow
- 1975 'Impress', Aberdeen Art Gallery, Scotland

SOLO EXHIBITION CATALOGUES

- 2009 Homecoming (Essay by Sarah Schmidt)
- 2008 Worn Ways: Heel to Heel and Toe to Toe, or Scuffing the Light Fantastic (Essay by Dr Peter Hill)
- 2007 Lothian Stone: Connections between Scotland and Australia. (Essay by Sam Ainslie)
- 2006 The Work of Anne Saunders: Sense of Place. (Essay by Dr Peter Hill)
- 2005 Anne Saunders Paintings: Dedicated to Helen Hayes. (Essay by Doug Wright)
- 2003 Anne Saunders: New Paintings. (Essay by Sarah Schmidt)
- 2002 Paintings by Anne Saunders: Auckland Connections
- 2001 Australian Landscape Abstractions
- 2001 Anne Saunders: Meaning and Being in the Work of Anne Saunders (Essay by Dr Peter Hill)
- 1999 Anne Saunders: Works on Paper. (Essay by Claire Baddeley)
- 1997 Anne Saunders: Works on Paper. (Essay by Sonia Heitlinger)

COLLECTIONS

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