

ANNE SAUNDERS - Bowen Hill Studios
308 Hedrick Street, Buninyong VIC 3357
T: 03 5341 2044 F: 03 5341 2843
E: anne@anne-saunders.com W: www.anne-saunders.com

QUALIFICATIONS

2006 Visual Arts (Fine Arts and Graphic Design/Multimedia)
Undergraduate Course Coordinator, Arts Academy,
University of Ballarat
1995 Master of Arts (Fine Arts) by Research (La Trobe University)
Thesis Title: Still Lives.
1991 M.C.S.D. Member of the Chartered Society of Designers,
London, incorporated by royal charter, Patron HRH The Duke of
Edinburgh.
1977 Bachelor of Art (Illustration and Printmaking), Duncan of
Jordanstone College of Art, Dundee, Scotland.

SOLO EXHIBITIONS 1994>2006

2006 - New Paintings, Salt Contemporary Art, Queenscliff Oct 29 - Nov 17
2006 - New Paintings, Harrison Galleries, Sydney Oct 25 - Nov 4
2005 - New Paintings, Flinders Lane Gallery, Melbourne 4 - 20 October
2003 - New Paintings, Flinders Lane Gallery, Melbourne 20 May - 7 June
2002 - Auckland Connections, Depot Gallery, Sydney
2002 - Auckland Connections, Gallery 2021, Auckland NZ
2001 - Recent Paintings, Flinders Lane Gallery, Melbourne 19 May - 8 June
1999 - Works on Paper, Flinders Lane Gallery, Melbourne 12-29 May
1997 - Works on Paper, Flinders Lane Gallery, Melbourne 3-21 June
Works on Paper, Ballarat Fine Art Gallery, Ballarat 25 June - 27 July
1995 - Works on Paper, Moorabbin Arts Centre, Melbourne 6 - 29 Feb
1994 - Masters by Research Examination Exhibition, 'Still Lives'
Phyllis Palmer Gallery, La Trobe University, Bendigo June 1994

GROUP EXHIBITIONS 2002>2006

2006 - Art Melbourne, Exhibition Building, 2 - 6 August
2006 - Art Singapore, Suntec City, 28 September - 2 October
2006 - Salt Contemporary Art, Queenscliff
2005 - Art Sydney 05, Bowen Hill Studios
2005 - Gallery Savah, Paddington, NSW
2005 - Group Exhibition, Salt Contemporary Art, Queenscliff
2005 - Art Singapore
2005 - Gallery Artists, Flinders Lane Gallery, Melbourne
2004 - Treasures 04, Gallery Artists, Flinders Lane Gallery, Melbourne
2004 - Melbourne Art Fair, Flinders Lane Gallery
2004 - Sydney Affordable Art Show, Gallery 2121
2004 - How much is that Doggie, Guide Dogs Australia,
Queen Victoria Building, Sydney
2004 - Melbourne Affordable Art Show, Gallery 2021
2003 - Treasures 03, Gallery Artists, Flinders Lane Gallery, Melbourne
2003 - Sydney Affordable Art Show, Gallery 2021
2002 - Treasures 02, Gallery Artists, Flinders Lane Gallery, Melbourne
2002 - Melbourne Art Fair, Flinders Lane Gallery

PUBLICATIONS 2001>2006

2006 - The Work of Anne Saunders at Harrison Galleries, Sydney
& Salt Contemporary Art, Queenscliff
Current - Sited, Register of Senior University Women.
2005 - Anne Saunders, New Paintings, Flinders Lane Gallery.
2003 - Anne Saunders, New Paintings, Flinders Lane Gallery.
2003 - Sited, Who's Who in Finance and Industry.
2002 - Anne Saunders, Auckland Connections, Gallery 2021.
2001 - Anne Saunders, Recent Paintings, Flinders Lane Gallery.
2001 - Anne Saunders, Bill Ferguson and Doug Wright,
Australian Landscape Abstractions, Gallery 2021, Auckland.

COLLECTIONS

Australia, United Kingdom, Singapore, Thailand, Nigeria, Europe

ISBN 0 9577197 5 2, Thank you to SALT Contemporary Art, Harrison Galleries, University of Ballarat,
Design: www.nashish.com, Printing: Baxter & Stubbs, Photography: Michael McLeod



top: *Divided Sea*, (Diptych) Acrylic & Pastel on paper & board 38.5cm x 90cm - (Salt, Queenscliff) bottom: *Blue Crossing*, (Triptych) Acrylic & Pastel on paper & board 33.5cm x 112.5cm - (Salt, Queenscliff)



ANNE SAUNDERS 2006



The work of Anne Saunders

Much art of the 20th Century can be traced back to either Pablo Picasso or Marcel Duchamp. They appear like twin rivers irrigating the visual plains over many decades, often bursting into unexpected tributaries.

But what if we focus on painting alone? Who else do we add to Picasso as visionary and exemplar? With the benefit of hindsight it is probably correct to single out Piet Mondrian and Jackson Pollock as the twin poles of abstraction to which many of us return. True, there was a resurgence of figuration in painting in the 1980s, but that tributary, with its twin streams of myth and narrative, lead directly back to Picasso.

Mondrian, with his grids and his isolation of colour, influenced architects and designers as much as he influenced other artists. His work was cool and calculated and appealed to a post-war Utopian ethic. Pollock, and his confreres – Mark Rothko, Barnett Newman, Lee Krasner, Willem de Kooning and others – appealed to the emotions, to the senses, to the now. Pollock painted the way Jack Kerouac wrote (and the way both men drove cars) – dangerously and instinctively. This wild, pre-apocalyptic energy was also balanced by a sort of Zen simplicity and love of nature – an immersion in the present.

For me, the paintings of Anne Saunders have always fed back to an Abstract Expressionist source – perhaps closer to the highs of Rothko than the down-on-the-floor lows of Pollock. But there is far more to her work than this obvious link. There are the influences of Scottish lyrical abstraction and several generations of hard looking combined with vigorous application of paint and thought. That comes from a previous life. In Australia, she has been soaked in intense sunlight which can make nightfall seem even darker by comparison. She has been seduced by the freedom of space that this great continent allows, and small canvases can contain big visual events.

Drawing and painting is a decision making and a mark making process. The former involves everything from basic things like choosing the size of one's canvas to incredibly subtle ones relating to the tone and hue of a particular mix of paint which might take hours to resolve, or whether to build up skeins of paint through washes or to go straight in with a palette knife and a large squeeze of ultramarine. The latter – the mark making decisions – are of course related. They may involve decisions about the width of the brush head in relation to the type of mark made by the neighbouring passage of paint. And these are not inconsequential decisions. Just look at someone like Brice Marden who ended up throwing his brushes away altogether and painting with sticks and twigs in the most sublime way.

When you look at a broad cross section of Anne Saunders' work – A Little Homage; Fading Memory; Writing on the Wall – you see that some marks are made to sing out and attract the attention of the spectator, whereas others mask a quite exquisite underpainting in which colour values are flipped and a green forms a halo around a field of red or a fringe of orange makes a rich blue even richer.

The final element in the work of Anne Saunders that I would like to touch on is a feeling of "the sense of place" mixed with "the sense of travel". Like many of us Anne has lived both spiritually and mentally on both sides of the planet. Her work reflects both the Australian bush and the Scottish romantic tradition of moorland and loch. Sometimes, in her paintings, you feel that the red heart of Australia is married to memories of the cold blue skies of Scotland – a Saltire flag laid out upon the hot coals of an Aussie barbecue. But it is more than this. The real travel is not from Heathrow to Tullamarine, it is the journey of a lifetime. It is a childhood in Scotland that grows into a learning experience at art school in Dundee and is then grafted on to a broadbrush Australian vision.

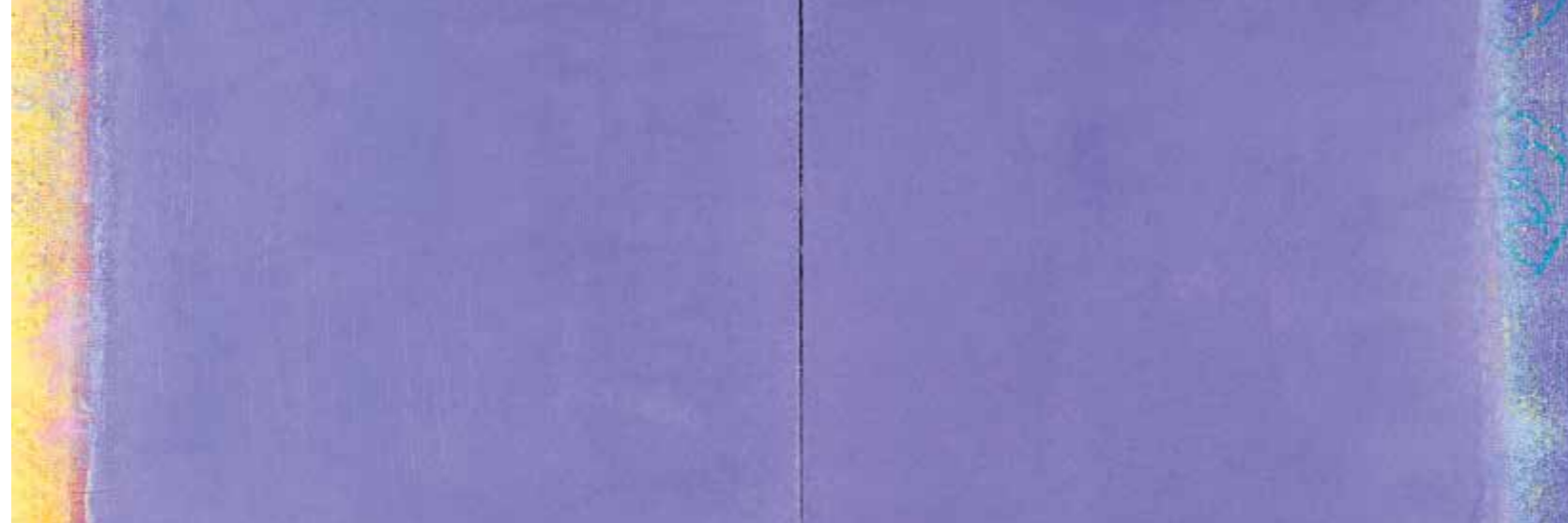
It is not surprising to learn that Anne Saunders' work is highly valued in New Zealand, as it is in Scotland, and "the land of the long white cloud" has become something of a steppingstone between the two very different (yet sometimes alarmingly similar) cultures in which she has lived.

How should we approach these artworks? My quick response is "frequently". Don't just come on the opening night and be sidetracked by auld acquaintances re-acquainting themselves. Come on your own, when the gallery is quieter and you can better replicate the shrine-like ambience of the artists' studio. Come on your own and let time stand still.

- Peter Hill

Dr Peter Hill is senior lecturer at the School of Creative Arts, University of Melbourne. As an artist he exhibited in the 2002 Biennale of Sydney and as a writer his book Stargazing: memoirs of a young lighthouse keeper won Scotland's main literary award for best First Book of the Year, 2004.

Front image: *A Little Homage*, Acrylic on Linen, 76.5cm x 59cm



top: *Parting*, Acrylic on Paper, 158cm x 61cm, (Harrison Galleries, Sydney)

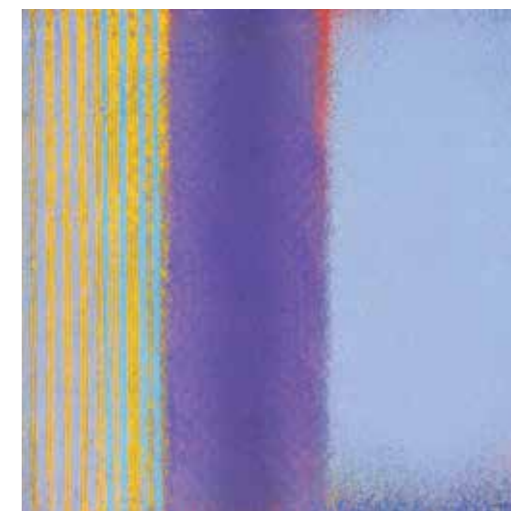
bottom: *Wide Open*, Acrylic on Pastel and Arches Paper, 61cm x 160cm, (Harrison Galleries, Sydney)



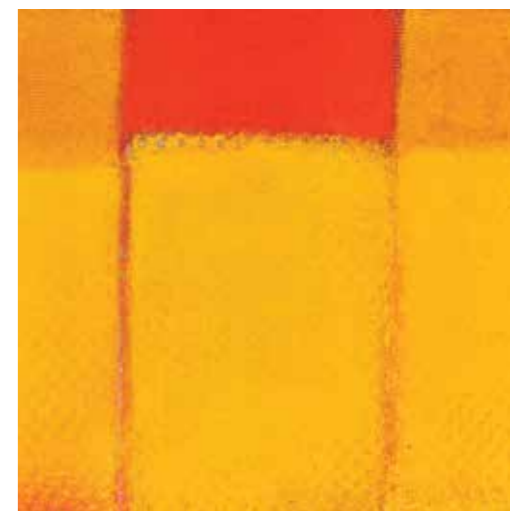
Through Walls, Acrylic on Linen, 102cm x 102cm, (Harrison Galleries, Sydney)



Wall of Signs, Acrylic on Linen, 83cm x 77cm, (Harrison Galleries, Sydney)



Exit, Acrylic & Pastel on paper & board, 56.5cm x 60.5cm, (Salt, Queenscliff)



Regal, Acrylic & Pastel on paper & board, 53cm x 56cm, (Salt, Queenscliff)