

MELISSA BOUGHEY - CATALOGUE



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Painter to Painter: A Conversation Between Friends

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Painter to Painter: A Conversation Between Friends

Melissa completed a Bachelor of Arts (ART) at Curtin University WA (1994), and then moved south where she and her partner have a family of three sons and run a small farm vineyard and cellar door. In the last decade Melissa has more fully invested in her arts practice (with many group and solo shows) as well as being selected finalist in a number of national shows including The Paul Guest Prize for Drawing (2016), Kogarah Art Prize (2015), Albany Art Prize (2015), Lloyd Rees Landscape Prize (2015) & Fleurieu Art Prize (2011) amongst others.

She currently works from her home studio, overlooking pristine rehabilitated wetlands, and takes inspiration from her immediate surroundings (and any recent road trips). She exhibits regularly in Melbourne and in Denmark (where she is a member of a co-operative that runs a gallery, pop-up space, studios, and shop).

The idea for this exhibition was first formulated on a camping trip to Karijini in 2018. A camping trip with a dedicated artist is the best sort. You don't have to explain why the light catching the bark of a tree makes you feel so darn excited, or why you might be brought to tears at the scale, depth, or quietness of a private gorge.

Jane Tangney is someone who is suitably enthralled by the Australian landscape. Her dedication to her craft is something to behold, perched on a rocky ledge, getting attacked by flies, eaten by marauding ants, and distracted by annoying tourists. This is a vision I will never forget!

Our road trip resulted in independent solo exhibitions in 2018. But there was still the desire to have a show together at some point. A show that celebrated our dedication to our practice, our humble consideration of the Australian landscape, and our on-going friendship: hence - *Painter to Painter: a conversation between friends* - was born.

In this most recent series of work I felt it was important to have the courage to make mistakes (to go all in). This is when the integrity to the work and the process comes to the fore, when ego-crushing disasters, scraped back, and reworked, start to show a glimmer of hope, a memory that has been bubbling away springs to the surface from the murky depths of subconscious thought. I also wanted to work more close to hand, and experiment with on-site paper works (on the bridge crossing our creek line) using mostly found materials (charcoal, mud, dirt, bamboo sticks, and ink).

While I still had the Pilbara in mind (such as the strata, rock pools, gorges, ghost gums) this work mostly references my backyard (wetlands, bush, ocean) on the south coast of WA. It is between these two worlds of desert and bush, or coastal and inland where new ideas emerge.

Melissa Boughey, 2019



After Joffre Gorge (enclosed), 2019, oil and beeswax on linen, 40 x 40 cm, oak shadow frame.

\$880



Imprint (Ghost Gum), 2019, oil and beeswax on linen, 40 x 40 cm, oak shadow frame.

\$880



Past embankment of green, 2019, oil on board, 30 x 30 cm, oak shadow frame.

● \$660



Conversation between trees (bearings facing east), 2019, oil on board, 30 x 30 cm, oak shadow frame.

● \$660



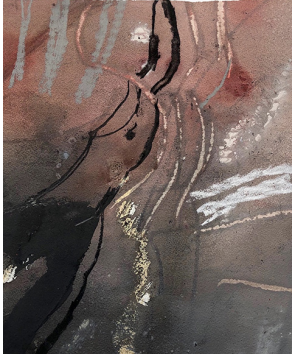
Dappled light (studio symphony), 2019, oil on board, 30 x 30 cm, oak shadow frame.

\$660

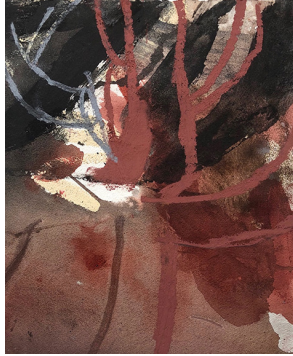


Forest Path (take a hike), 2019, oil on
canvas, 100 x 140 cm

\$4000



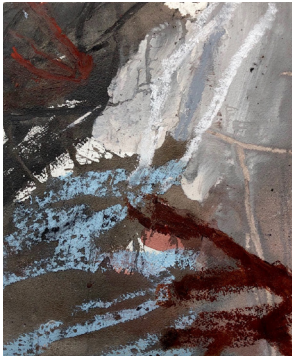
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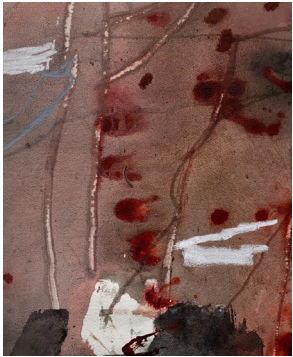
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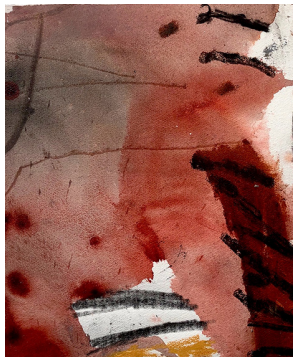
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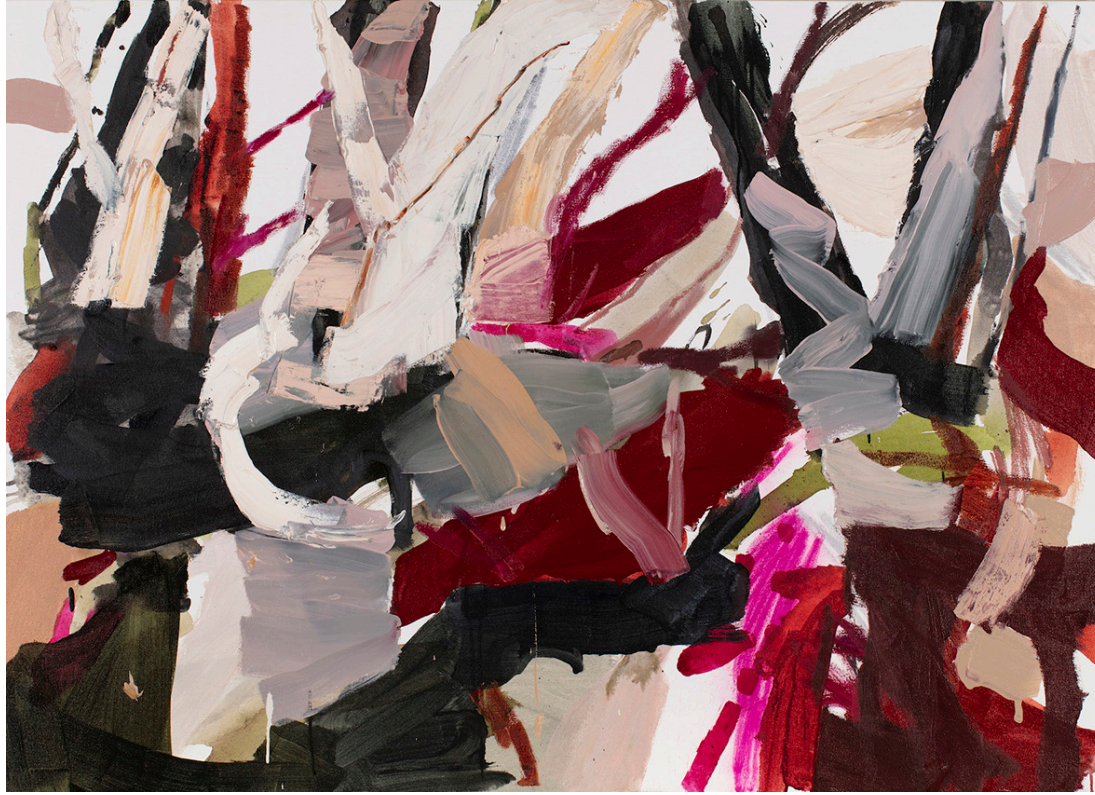
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i

Creekline (fieldnotes), 2019, creek water, found charcoal, ink, oil stick, graphite 35 x 29 cm, float mounted in oak frame.

\$400



Pinjar (Paperbark, wetlands), 2019, oil on
canvas, 100 x 140 cm

\$4000



Walk through wetlands (over and under)
interweaving branches, 2019, oil on board,
40 x 60 cm. oak shadow frame.

● \$1400



Either side of track (gateway to fence post),
2019, oil on board, 40 x 60 cm.
oak shadow frame.

\$1400



Perched waterfall side (cross country),
2019, oil on canvas, 180 x 120 cm

\$6750



The overhang (precipice), 2019,
acrylic and oil on board, 20 x 50 cm.
oak shadow frame.

● \$750



Dusk (creekline, pinky paperbark), 2019,
oil on board, 20 x 20 cm.
oak shadow frame.

\$440



Limestone Escarpment, 2019, oil and beeswax on board, 30 x 30 cm. oak shadow frame.

● \$660



Channel view (low tide), 2019, oil on board, 25 x 30 cm. oak shadow frame.

● \$590



Time travel (pink ochre strata,), 2019, oil on board, 20 x 20 cm. oak shadow frame.

\$440



Continental drift (crevice), 2019, oil on board, 20 x 20 cm. oak shadow frame.

● \$440



Tea Tree (leaning towards tributary), 2019,
acrylic and oil on board, 30 x 25 cm.
oak shadow frame.

\$590



Rim (granite country), 2019,
acrylic and oil on board, 20 x 20 cm.
oak shadow frame.

● \$440



Tree Gully (Karri pinkness), 2019,
oil on board, 20 x 20 cm.
oak shadow frame.

\$440



Creekline (water catchment), 2019, oil on board, 60 x 60 cm.
oak shadow frame.

● \$1800



Precipice (mixed emotions, adrift), 2019,
acrylic and oil on board, 25 x 30 cm.
oak shadow frame.

● \$590



Shadowland (underside), 2019, oil and
beeswax on board, 40 x 60 cm.
oak shadow frame.

● \$1400



Spotty Gum and stripey (chasing shadows),
2019, oil on canvas, 90 x 100 cm, oak
shadow frame.

\$2900



Fringe Country (wrong turn), 2019, oil and
beeswax on canvas, 120 x 140 cm

\$5500



In the transient space, 2019, local pigment,
oil on canvas, 195 x 195 cm

\$9500