



mediated by a camera lens, and Jean Baudrillard's simulacra – the emergence of an imperfect copy of nature that becomes the real.

Van Gils went to art school as a school leaver yet her mature vision did not emerge until after a trip to Europe in late 2006. Intense museum experiences of work she had seen previously only in reproduction made an impact she describes as

incredible. "By 2008, I finally felt I was making the work I was supposed to make."

A move to Queensland in 2010 and the stimulation of new colour, light and intensities, absence and presence, life fast and furious, are the drivers presiding over a new rendition of landscape.

Louise Martin-Chew, 12 March 2012

Etched in memory (Fraser Island), 2012, oil on linen, 91 x 122cm

Gympie Regional Gallery

39 Nash Street, Gympie
www.gympie.qld.gov.au

27th March – 21st April 2012



Hervey Bay Regional Gallery

161 Old Maryborough Road,
Pialba, Hervey Bay
www.herveybayregionalgallery.org.au

13th July – 18th August 2012



Toowoomba Regional Art Gallery

531 Ruthven Street, Toowoomba
www.toowoombaRC.qld.gov.au/trag

30th October – 25th November 2012

Pine Rivers Art Gallery

199 Gympie Road, Strathpine
www.moretonbay.qld.gov.au/pinerivers-gallery

10th April – 11th May 2013



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PHOTOGRAPHY BY CARL WARNER



Flare, 2012, oil on linen, 30.5 x 41cm (above)

16th May 2010, watercolour and gouache on paper (below)

A place in between, 2011, oil on canvas, 122 x 152cm (cover)



Amanda van Gils

The In-Between Places



The speed and intensity of contemporary life has changed irrevocably the timbre and quality of our experience. Computers and the newer digital devices, at first mooted to increase leisure time, have taken Australians into a 24/7 working existence increasingly remote from nature.

Paintings by Amanda van Gils however call down the reflective nature of art and its role as a societal

mirror. She photographs landscapes from a car speeding through country Queensland and these, often accidental, images are selected out and ultimately resolved in her private communion with paint, alone in her studio.

Early colonial painters like Eugene von Guerard imposed the picturesque tradition of his training onto the Australian countryside. Van Gils

Queensland roadside, 2010, oil on canvas, 122 x 152cm



produces paintings that, while they literally describe a view from a moving window, tell us as much about her as they do about the view - from her 21st century viewpoint to the colour of her shirt (reflected in the glass window and recorded by the camera flash into the image).

The abstracted nature of these images, their capture of colour and light, take art history full

circle into paintings that embrace our hurry and slice it into a moment of recall. They show us the non-heroic and far from picturesque aspects of our landscape, the in-between country towns, the ordinariness. They remind us to “enjoy the journey”, that travel as a transitory space to cherish, and that individual confrontations with the environment are possibly as rare as they have ever been.

On a sunny day to somewhere else, 2011, oil on linen, 61 x 77cm



Van Gils' vignettes provide moody pieces of memory to which we may all relate, incorporating the experience of post-modernity. Landscape is delivered to us from the car window, insulated by speed, air conditioning and personal stereo choices from the reality of the outdoors.

Etched in memory – Fraser Island is a reminder of the blurriness of sensation, with strong colours

and frenetic movement. A Place In-Between drives blackness between the trees like a void, a stab of sadness with an undefined presence. Queensland Roadside is harsh – bleached out light, searing yellow and ghostly white tree trunks holding our gaze like skeletal remains.

Within this depiction of landscape we may be aware of Susan Sontag's critique of lives

I almost missed this lovely place, 2012, oil on linen, 91x122cm