

*MARY PRIDMORE
SURVEY*

Mary

A Life in the Creative Arts

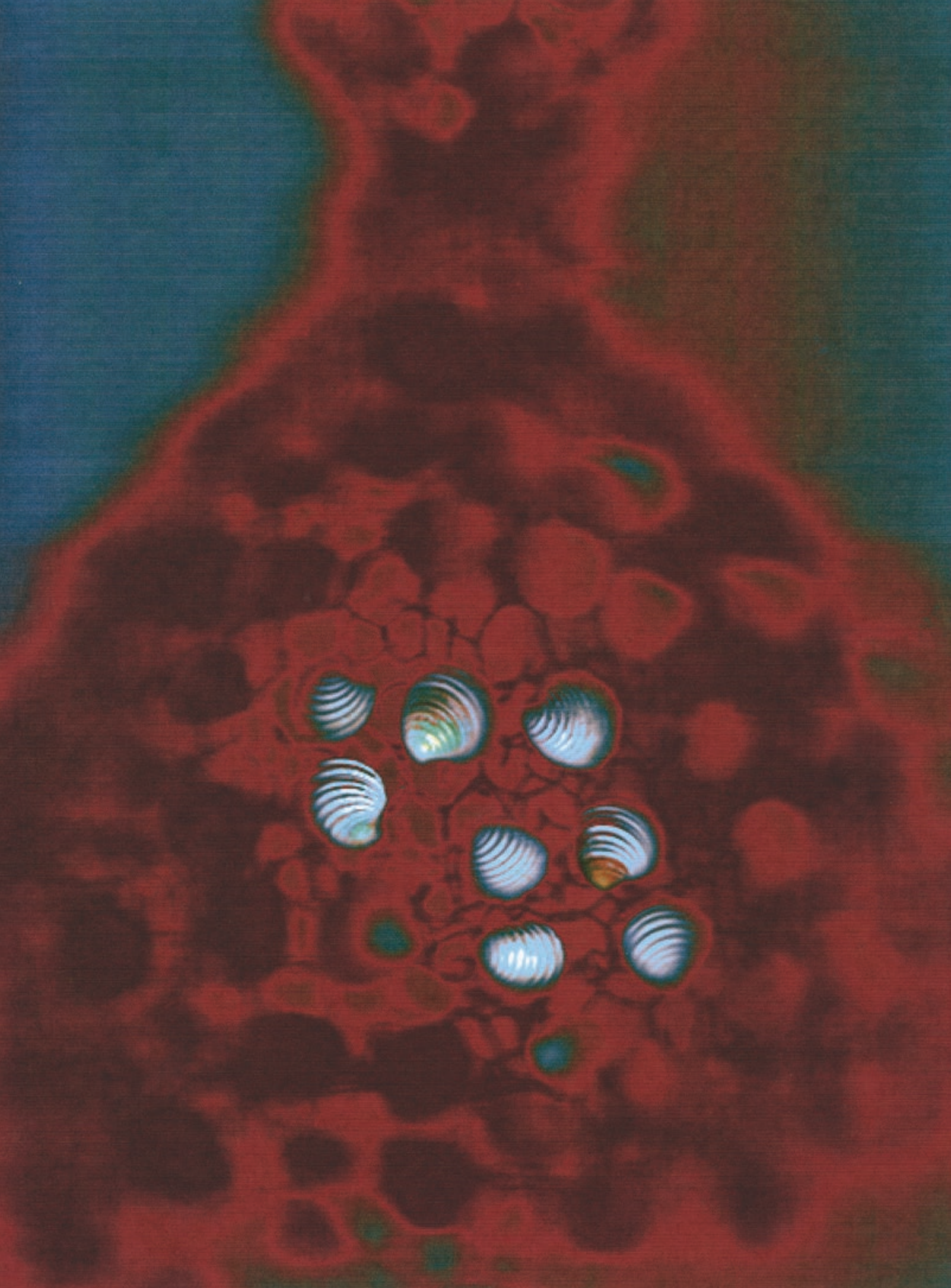
The first system of the musical score consists of two staves. The upper staff is in treble clef and begins with a whole rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and features a melodic line with a slur and a fermata over the first measure, followed by chords and a melodic phrase.

The second system continues the piece with two staves. The upper staff has a steady eighth-note melody. The lower staff provides harmonic support with chords and a melodic line that includes a slur and a fermata.

The third system features two staves. The upper staff continues the eighth-note melody. The lower staff has a more active bass line with eighth notes and chords.

The fourth system includes two staves. The upper staff has a melodic line with a slur and a fermata, marked with a *sfz* dynamic. The lower staff has a melodic line with a slur and a fermata, marked with a *p.* dynamic.

The fifth system is the final system on the page, consisting of two staves. The upper staff has a melodic line with a slur and a fermata, marked with a *rit.* dynamic. The lower staff features a series of chords, ending with a *pp* dynamic marking.



Mrs Wilcox

*She seemed to belong to the house, and
to the tree that overshadowed it.*

*One knew that she worshipped the past,
and that the instinctive wisdom the
past can alone bestow had descended
upon her - that wisdom that we give the
clumsy name aristocracy.*

High born she might not be.

*But assuredly she cared about her
ancestors, and let them help her.*

E. M. Forster, Howards End Ch 3



Interior room study 2002
Oil on paper
90 x 62cm



Dresses drawing 2002
Pencil on paper
42 x 29.7cm

Foreword

This inspiring exhibition mirrors the life and work of Hobart artist, Mary Pridmore. Her paintings remind us of both the vulnerability and determination of women as they face the challenges of family and community expectations.

Mary's childhood was strongly influenced by her grandmother, Dame Enid Lyons, a nationally recognised political pioneer; the first woman elected to the Australian House of Representatives and the first to take her place as a Cabinet Minister. Dame Enid's unique role in Australian history contributed to Mary asserting her independence and questioning the place of women in society, and their representation in art, especially in the self-portrait. It was also a way for Pridmore to help understand her mother's experience of mental illness as she responded to the societal demands made of women in the 1950s and 1960s. Mary's godmother Mary O'Byrne provided ongoing support, so the lives of these three much-loved women feature throughout Mary's work. 'Mother and daughter' figures are central to her practice.

Pridmore's career has had frequent highlights. She has held nine solo exhibitions and her work has been selected for many group exhibitions, including *Marcher sur les pelouses*, and *The Z Factor*, both at the Plimsoll Gallery, in 2009 and 2017. She was a finalist in 2003 and again in 2015 for the *Portia Geach Memorial Award Exhibition*, a prestigious national prize which showcases the work of women portrait painters at Sydney's SH Ervin Gallery. She curated (among other things) the national and international show *Dream Home*, with Israeli artist, Dvora Morag. Three exhibitions by Pridmore - *Home-Scapes*, *Home-Scapes II*, and *Postcards from Home Hill* - have enabled her to reflect on how women across three generations have relied on their home environments as they faced the demands of complex change.

Mary has engaged with the wider community throughout her life's rich participation in art, music and literature. She is highly respected for her leadership of Musica Viva Tasmania and has given most generously to ensure both musicians and audiences could enjoy a diversity of performances in Hobart. As she now faces her battle with Motor Neurone Disease, Mary continues to use her special insight to demonstrate both fragility and strength in all that she does.

Margaret Reynolds
June 2022

"In a world of ephemeral media, you restore one's faith in paint, painterly paint, with thought, heart, hand and eye behind it"

Dr Eric Ratcliff



Mary Pridmore



An Introduction

Mary Pridmore's paintings invite you in – to motherhood, to lavish interiors, and shadowy gardens – and they introduce you to the artist on a grand scale. Here is a strong woman. Sometimes posing in glamorous gowns, other times equipped with brushes in hand. The entire figure conquers the pictorial space. These self-portraits command attention and respect.

Through Mary's artworks we meet the artist and mother.

In *Self-Portrait as Artist*, Mary presents herself casually and confidentially standing tall, ready to paint. In *Self-Portrait with Accessories*, she is minimally dressed, draped in her mother's black shawl, green glasses discarded. In need of little, capable and confident as is. Her elegant shoes are ornamented with delectably, thickly-painted white flowers.

In other portraits, Mary poses playfully in the guise of famous artworks, wearing a glamorous dress like that worn by her mother. In *Self-Portrait as a Courtesan*, Mary reclines like François Boucher's Madame de Pompadour, dress billowing, book in hand. Yet rather than looking away to be the subject of the gaze, Mary's eyes meet the viewer. *Self-Portrait as a Courtesan* is exhibited with the actual dress worn in the painting, adding to the physical encounter as the weighty-beaded bodice glistens in front. The dress pairs beautifully with Mary's intimate, interior paintings of Home Hill, the beloved home her grandmother Dame Enid Lyons lovingly decorated.

Indoor studies have long attracted artists. In the nineteenth century, artists such as Édouard Vuillard and Madge Oliver painted homely interiors. In 1934 Jessie C. A. Traill had her first Tasmanian exhibition here at Hadley's Orient Hotel which included a number of indoor studies of significant Tasmanian properties.¹ While Traill was drawn to the highly ornamented interiors as a visitor, Mary's paintings are informed by memories and knowledge of the life within. She knows the hands that picked the flowers in the vase, the person who sat and read in the velvet chair, the hair that was brushed by the oval mirror. They are intimate paintings of a home known, lived in, and loved; now a hometeam museum anyone can visit and explore.

The small scale of Mary's interior paintings makes them like windows, urging you to come close and look in. They convey an appreciation of what it means to make a home and raise a family. With vivid colour and visible brushstrokes, Mary invokes the energy of the impressionists in these intimate interior paintings.

The impressionists made childhood a prominent subject of art, and artists such as Berthe Morisot and Mary Cassatt depicted children at play.

When I first saw some of Mary's paintings of children, I couldn't help but smile, chuckle even, at how relatable they were, depicting the kind of fleeting, playful moments a mother knows and cherishes – Mary holds these moments in paint: sunglasses snatched and tried on; hair brushed; a purse rifled; precious

jewellery explored under supervision, no doubt caressed while hearing stories of each piece. Rather than being idealised or posed, Mary brings real family life into view. Sudden cropping places us in the scene, sensing its continuation beyond the picture frame. We are drawn into the moment like Cassatt did with her paintings in the late nineteenth century. Yet where Cassatt featured the mother and child, Mary focuses on the child, the parent often out-of-view. Mary's subjects are older, gaining independence. Like her self-portraits, these paintings are of a large scale in strong colours.

In the series 'Tess', the young girl is dancing into adolescence, her twirling dress abloom.

Mary expresses memories of her own childhood through a series of black and white landscapes of Romaine where she grew up in northern Tasmania. On a small scale like her interior paintings, these intimate works have a very different feel. The sombre use of charcoal and long shadows tinges these drawings with melancholy. Where the interiors appear warm and homey, the garden appears tended yet empty, characterised by absence, reflecting the loss of Mary writes about of her mother, brother, and father.

Mary's story is powerful. Her portraits affirm the strength and determination not only of herself, but of the women in her life. This survey exhibition also features special family photos and newly-composed music to be performed in the gallery, reflecting her devotion to the arts.

With her bold portraits, intimate paintings and drawings, this survey exhibition shares the extraordinary life and oeuvre of Mary Pridmore.

Dr Amy Jackett
Director of Art and Cultural Experiences
Hadley's Orient Hotel

¹ 'Paintings and etchings Victorian artist's display. Many indoor studies', *The Mercury*, 23 May 1934, p. 9



March 24, 2020

I am in the studio & working
on my HH exhibition.
It does seem odd that
I'm doing this project
— homage to my grandfather
Eric — to her as a writer
and an amazingly militant
character who could rise
above great sadness & fall
over and over. It is ~
a warm project, uplifting —
at odds with the terrible
situation so many find
themselves in. Yesterday
the PM announced the
closure of restaurants &
cafes, pubs etc. In Tassie
alone another 1500 are out of
jobs.

Recent Works



Green room with round coffee table 2022
Gouache on board
18 x 12cm



Lamp and brick fireplace 2022
Gouache on board
18 x 12cm



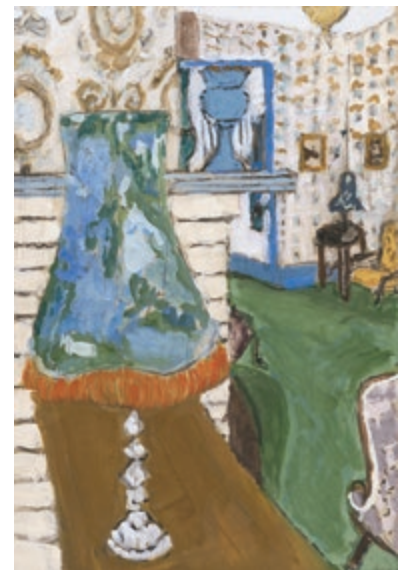
Yellow dressing table and mirror 2022
Gouache on board
18 x 12cm



Through to the hall 2022
Gouache on board
18 x 12cm



Blinds and stripes 2022
Gouache on board
18 x 12cm



Hand covered lamp 2022
Gouache on board
18 x 12cm



Dark green bath in white 2022
Gouache on board
18 x 12cm



Through to the green room 2022
Gouache on board
18 x 12cm



View through the mirror 2022
Gouache on board
18 x 12cm



Hall table yellow architrave frame 2022
Gouache on board
18 x 12cm



Dahlias and Elephant 2022
Gouache on board
18 x 12cm



Chequered floor and green vase 2022
Gouache on board
18 x 12cm

Recent Works



The dining room window 2022
Gouache on board
18 x 12cm



Enid's painted tree mural 2022
Gouache on board
18 x 12cm



Outside in the garden 2022
Gouache on board
18 x 12cm



The living room beyond 2022
Gouache on board
18 x 12cm



Looking one evening 2022
Gouache on board
12 x 18cm



ESSAY

Mary Pridmore on Mary Pridmore

I was born in Burnie on the 29th of November 1954, a second child, born eighteen months after my brother. We lived on the corner of Paraka and Tolunnah Streets on the west side of Burnie, overlooking Bass Strait and Burnie park and football ground. My father was a returned veteran, and my parents built a small bungalow with a sunken sitting room and many built-ins: a simple weatherboard house typical of its time.

We lived there until I was eight. My first two brothers were born there, Brendan and Paul, and the last two, Robert and David, were born when we lived on a five-acre block at 'Romaine', seven kilometres from Burnie. The year we moved there, 1963, I was sent to a small Catholic boarding school, Waterton Hall, at Rowella on the Tamar River. This was to give my mother time to 'settle in' the newest members of the family, but also because she was developing ever more serious mental illness. We know now that she had schizo-affective disorder. She left home when I was

who could not be landowners and so used education to make their way out of labouring.

We grew up surrounded by cousins. My mother was one of the Lyons family, daughter of Joseph (Tasmania's only Prime Minister) and Dame Enid Lyons. My grandmother was very much alive in 1954 and we met often as a large family at her sprawling weatherboard house in Devonport, 'Home Hill', with its wonderful gardens. I recall a happy childhood in spite of Mum's illness; I mean the period when Mum was at home.

Looking back for influences, I see my grandmother as strongly artistic, a trait expressed most clearly in her decoration of her beloved 'Home Hill', which reveals her originality and versatile skills. After her spell in Federal Parliament, she curated the house as a home/museum. The flamboyance of the 1960s allowed her imagination some freedom.



Rosemary and Francis McGrath



Rosemary, Brendan McGrath, Margaret Lyons and Mary McGrath



Mary McGrath

eleven, to live in various institutions, including Millbrook Rise and the Royal Derwent Hospital, then boarding houses, and eventually in her own flat in Battery Point. She also lived briefly in South Launceston, supported by the Lindsay Miller Clinic. This was during the period of de-institutionalisation in the late seventies and early eighties: a period of great hope for people like my mother. But the money saved by closing down the institutions never made it into the hands of those who needed care.

My father, born in 1919, was one of three brothers (one a doctor and two lawyers) who had been to the Second World War; all returned to work in the same building in Cattley Street, Burnie. My grandfather, Joe McGrath, was born in Adelaide. Kate Murphy, my grandmother, was born in Melbourne. Both grandparents had parents born in Ireland, part of the Irish diaspora

My mother was gifted in the arts broadly and had been educated in Melbourne where she flourished. She was an excellent pianist, could recite large slabs of poetry and repeat long speeches from Shakespeare by heart. Her strongest gift was performance. Her life could have been very different had it not been for the Second World War. She might have gone to the Melbourne Conservatorium, but University education was offered only to the boys of the Lyons family.

My mother wrote poetry for a time, mainly after she had become institutionalised. Her education was steeped in all forms of classical and modern literature, music, drama and painting. Through her weekly letters I was exposed to a broad range of images. She had a passion for the arts and language and saw beauty everywhere. By the time I was fourteen she had lost connection with the practical matters of daily life except the most

◀ *Rosemary and Francis McGrath wedding day on the steps, with Enid Lyons at her Devonport house - Home Hill*



Mary, Paul and Rosemary McGrath



Francis McGrath and young Will Pridmore

rudimentary functions of eating and sleeping. But when she was settled and not floridly mad, she was larger than life and could turn the conversation toward music or poetry.

My early childhood was full of music of every kind, but I don't recall any exposure to the plastic arts at home, and at school I was in the academic stream. My small exposure to painting and drawing came through my Aunty Casey, Bernice McGrath, who was a nurse but had also been trained in drawing and painting at RMIT. She was part of the Burnie Coastal Art Group, which led to the formation of the Burnie Regional Gallery. She was an important part of my life, a friend, especially through my teens. On Saturdays she would be pottering in her veranda-studio chatting away about all sorts of things. She was married to my Uncle John, a hardworking rural GP.

When I was fourteen, I met Mary Elizabeth Sullivan O'Byrne, my godmother, my mother's great friend, after whom

I was named - a brilliant pianist who could have made her living as a musician.

I was always a great observer of environments and the physical world of gardens and homes. At boarding school I was quick to recognise that the statuary in churches and convents in Tasmania was generally kitsch, low quality. Even before I was a seventies feminist I recall noting and disliking the submissive poses of these Madonnas, but through my mother and godmother, who loved the religious painting of the Renaissance, I came to know the Raphael and Leonardo Madonnas. This early exposure to Renaissance religious art was influential later when I became an artist. I always received cuttings in Mum's letters of contemporary exhibitions. Andrew Wyeth was a favourite of hers.

Boarding school made me very independent. I ran away after three weeks but gradually settled. In 1972, having matriculated in a year, I went to UTAS on a studentship to study English and history. I know now that I was very young for university and socially immature. In 1976 I went to Europe with Dad on his 'grand tour'. Looking back, I see I might have changed direction then, but I had to work off my studentship. I was awestruck by the painting I saw in Venice, the mosaics. It was all very familiar in spite of no formal art education. I dragged my father to galleries and churches there, and later in Rome and Paris.

In 1977 I began teaching English at Hellyer College. Hellyer was an exceptional school then, and I was lucky to become acquainted with Kit and Eric Hiller. Kit's studio was the most exciting place I'd been in. I begged to buy some of her early watercolour still-lives. By 1981 I had fulfilled my studentship obligation and travelled for a year; for two months with my then boyfriend David Lennox, and then on my own. We went down through California and Mexico as far as Belize and Guatemala, a period of intense adventuring. I had become a keen walker and skier and travelled widely, as many of my generation did. Australia was still far away from the rest of the world and air travel very expensive. Inspired by the TV series 'Civilisation' by Sir Kenneth



Mary Elizabeth O'Byrne

Clark, I began exploring art, music and theatre. I worked outside London, and on my days off I went to the National Gallery to their lecture series; my first formal education in art history. My mother and her needs figured prominently throughout this time. I was her link with the family, and by 1982 I had moved to Hobart. Mum was living in a one-bedroom flat beside Lenna in Battery Point, which was still a bit of a slum when my father purchased the flat in Runnymede Street for her.

In 1988 I met my husband Saxby Pridmore, a leading academic psychiatrist committed to the creative life. His support has been vital to me. In 1990 I left the Education Department, and in the same year we began the process of remodelling the house I had owned since 1984, a small cottage built in 1855 by a boat builder, and much in need of renovation by the late 1980s. Battery Point was just beginning to become gentrified. The move of the boomer generation into the inner cities had begun.

In 1992 our son Will was born. After a few years I decided to learn to draw and started at the Brian Chandler School where I was tutored by James Voute, Paul Westbury and David Keeling.

In 2003 one of my self-portraits was selected for the Portia Geach Memorial exhibition in Sydney - an unexpected thrill. In 2015 a second painting was exhibited there. The gallery scene was opening up in Hobart, and when I gained my PhD I was taken on by the newly opened Colville Gallery.

After a period of experimentation at art school with collage, sculpture, and digital imaging, I had settled back into my preferred medium of painting and began to find my way towards the project which has increasingly engaged me over subsequent years. The central focus was feminine identity after the influential high point of Germaine Greer in the 1970s and 1980s. My starting point was my mother's difficult life, but I soon began to understand that my curious personal heritage involved four women - in three generations - who had lived versions of several female archetypes dominant in our culture.

My grandmother, Dame Enid Lyons; a social conservative and icon of the left. First female member of the House of Representatives in Australia and first female member of Cabinet, an important figure to feminists.



Frank, David, Catriona, Brendan, Paul, Mary and Robbie



Paul, Brendan, Robbie and Mary McGrath



Mary at Home Hill

In 1998 I was accepted to do a BFA. My second youngest brother suicided this year, the first of three deaths in the family in eighteen months.

When Will was at pre-school I became friends with another important artistic couple: Ian Munro and Helen English. William was in the same class at Lady Gowrie kindergarten with their daughter Lucy, and Ian came to play for the students and introduce them to the piano. He was at that time head of piano at the Conservatorium and Helen was a lecturer there. Through them I met a range of musicians and composers. My son turned out to be, like my mother, a gifted performer in music and drama.

In 1998 I began a BFA, completing Honours in 2002. The following year I went on to postgraduate work under the direction of the painting department. The teachers particularly important to me were Paul Zika, Mary Scott, Meg Keating and Milan Milojevic.

Her daughter, my mad mother. The madwoman has been both a romanticised, Gothic, mythologised figure (like Jane Eyre's madwoman in the attic), or a medicalised example of female frailty (hysteria). In both formulations kept hidden out of sight of society.

My godmother, Mary O'Byrne was a 'fairy godmother' in many ways, a substitute for my mother's absence. A creative woman who showed the possibility of combining marriage, mothering and an independent intellectual life, she gathered educators, politicians and musicians around her.

These three women, together with 70s feminism and my own experience of mothering, shaped my whole body of work. And then there was my younger self; the bra-less outspoken Uni Student of the seventies, trying to live the new feminist ideals which spoke so powerfully to me from Greer's *The Female Eunuch*, in particular.

In preparation for art school, I had completed a series of landscape flower images under the tutelage of David Keeling which I sold straight from my studio. And at this time I also began to document my mother's room at the RSL home at Claremont where she was happy. (It was a home which allowed smoking.)

The portrait I painted of her with a cigarette around this time was exhibited recently as part of my Self Portrait Project exhibition and people responded to its raw direct quality. I also made clumsy attempts at double portraits of us together. She was central to everything in my life. She died in the second week of



Joseph and Enid Lyons with their family sitting outside the "Lodge" in Canberra



Joseph, Enid, Robert and Rosemary Lyons



Mum 1998
Acrylic on paper
60 x 39cm

my first semester at art school in February 1998. I drew her as she lay dying in the Whittle ward. I had to deal with her death, including the disposal of her possessions. I kept her corsets and nighties and used them later for collage. Clothing became an important aspect of my work that year, and my final piece was an op-shop red ball dress glued to a red background in a Marilyn Monroe pose.

In 2000 I read an article in '40 Degrees South' about the aboriginal girl Mathinna. I was mesmerised by Thomas Bock's painting of her - and there was again a red dress. I worked with the Mathinna image in painting and digital imaging, producing prints, paintings and light boxes, until a lecturer explained that Mathinna was not my subject to deal with. But there was a psychodynamic reason for me to lock onto her; we were the same age when we left our families. Mathinna was five but the portrait was painted when she was seven.

The same year, I began making large-scale ball dresses in chicken wire, playing with the idea of glamorous cages. The fifties was a glamorous period; my brothers used to dress up in my mother's beautiful ball dresses, and I often looked at and felt them. They were disposed of in the 60s. I showed this work at Entrepôt, the student art gallery, under the title *ReDress*.

My father died in my second year and left me with the feeling of standing alone and naked in the universe. Soon after, I attended a brilliant lecture by Frances Borzello (author of *Seeing Ourselves: Women's Self-portraits*) who visited Hobart in 2000. This inspired my return to painting, and in my third year I began working on self-portraits focussed on my maternal heritage:



Dame Enid Muriel Lyons gardening at Home Hill

Enid the Grandmother, Rosemary the mother, Mary my godmother - and myself. This work was also a way of dealing with the rapid change in my family created by those three deaths. I completed four over-life-size self-portraits for my honours project, and returned to the subject in 2014, adding another work in 2017.

settings, then take forty or fifty photographs and gradually work on images which spoke to the project.

The first was a series of paintings with close family friend Kirsten O'Byrne and her daughters Ella and Katarina. The next was with friend Amanda Ripper and her daughter Mathilda. The setting for these was a bedroom with a window shining in bright western light. The window was key, taking a theme from Vermeer's domestic interiors of women's lives; it represented the world beyond. The mother was brushing her daughter's hair, a scene of quiet intimacy. The third series was centred on Phoebe and Maria Ladlow; Phoebe painting her mother's toe nails - as actor, agent, painter. The last series was a pre-pubescent girl (Tess Humann) dancing in her mother's kitchen. The mother has now left the scene, her role reducing.

After art school I briefly returned to English teaching, then took a small administrative position for Musica Viva Tasmania, and in 2010 became the Administrator. I had always had a passion for live chamber music, probably growing out of my experience of music in the homes of my childhood.

In my next work, shown at Salamanca Arts Centre, I turned away from large scale and made a series of photographic-size black and white drawings in charcoal on watercolour paper.



Waterton Hall Catholic boarding school at Rowella, Tasmania



Robert, Francis, David, Mary and Paul McGrath

In an antique shop I found an oyster-grey, heavily-beaded ball dress of the kind my mother would have worn in the 40s and 50s, and began another series of self-portraits. These were not portraits of me so much as portraits of ways in which I could have expressed myself in other eras. It was a playful time, but with serious themes too, about the performative side of femininity.

My PhD project was a response to the dearth of images of mothers and daughters, and I produced four series of paintings inspired by my own experience of mothering; by Julia Kristeva's brilliant article analysing the Bellini and Michelangelo images of the Madonna and son; and by my experiences of friends with daughters who were drawn to my work. These paintings were collegial in a sense. I would help select the clothing, props and

These were based on two sets of photos of our home 'Romaine', on the five-acre block near Burnie. One was my brother Robert's, a film left undeveloped when he suicided in 1998; the other was my own. My work based on these was also influenced by my study of Van Gogh's drawings. I felt the black and white served to underline the darkness of the place, the profound sadness of my childhood, and the loss of my mother. These drawings were shown first at Salamanca Arts Centre in an exhibition entitled *Home-Scapes* in May 2010 and later in *The Z Factor*, curated by Meg Keating in the Plimsoll Gallery in 2014.

In 2011, inspired by the cigar-box paintings of 1889, I bought the cheapest tiniest painting boards, mdf (13.8 x 10 cm) and the scappiest old paints, and started playing. What emerged was



Original house at 4 Mona Street, Battery Point



With David Lennox at Frenchman's Cap



Mary and Will away at Olympia, Greece



Dr Will Pridmore

Home-Scapes 2, based on a series of photographs I had taken in my godmother's house in the winter of 2011 when my godmother was in her 80th year.

About this time, I unwrapped my self-portraits from 2002. Seeing *Self-Portrait IV, Self-Portrait as an Artist*, I corrected a small problem in it and felt a new confidence which led to a reworking of the other three over several years. In 2018, I painted a new portrait from a photograph of myself from the mid 70s. As none of these had been shown before, except for examination, I decided to exhibit them at Salamanca Arts Centre under the title *A Self-Portrait Project*, and I added for context the early portrait of my mother finished before I attended art school.

My small-scale work continued with my *Postcards from Home Hill* exhibition, an homage to my grandmother and her beloved house. This opened in August 2021 at Colville Gallery to a reduced Covid audience, and to my surprise sold out. It was the third of what I think of as three collaborative projects. The first, *Home-Scapes 1*, was based on the five-acre block at 'Romaine' with Mum's garden and inspired by my

This interconnected series is my response to my maternal heritage and to an unusual family history, both rich and dark. Home can be, and for many women is, a dark and lonely place.

In 2020, just before the pandemic took hold, I found I could no longer keep up when walking with my husband. In June that year I was diagnosed with MND, and by March 2022 I was in a wheelchair and needing carers for daily living. It appears that I may have had the condition since 2015.

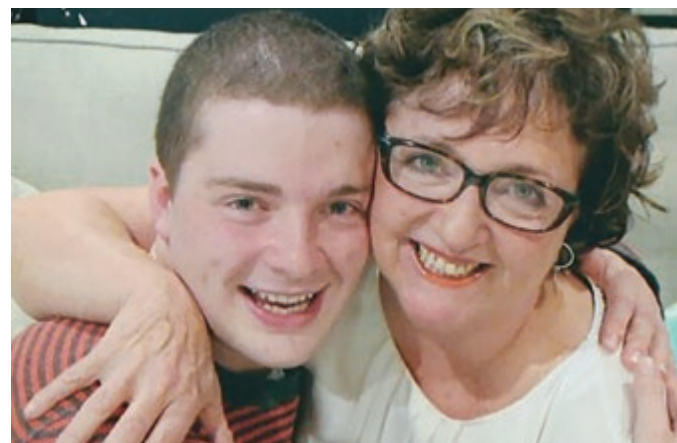
My work with Musica Viva Tasmania was a central part of my life for a decade, and I believe that it, too, was creative for me. I took on the task of sourcing up-and-coming artists by visiting Sydney and Melbourne and attending the Townsville Chamber Music Festival. When we lost government funding, which coincided with the GFC, we had to work on new ways to keep the budget healthy. We developed excellent relationships with the HCC and successive Lord Mayors. The city of Hobart was musically and culturally very alive - partly the MONA effect - and we were able to use artists in our series who had appeared at MONA, where Brian Ritchie was also building an audience with a taste for first-class chamber music.



Mary on Mt Acropolis 1982



Sally Glaetzer, Mary, Amanda Ducker and Sophie Underwood



Will and Mary Pridmore

brother's and my photographs. The second was an homage to my godmother, the progressive-eccentric mother-artist-salonnère, and her last home in Lanoma Street, Launceston. In the third series I saw myself as collaborating with the famous grandmother/feminist/artist, whose genius was expressed in the quirky 60s and 70s flair so evident in her beloved 'Home Hill'.

The CEO of the Tasmanian Symphony Orchestra, Nicholas Heyward, helped us, and Tim Munro from the Theatre Royal worked with us to stage artists like the Trinity College Choir, which drew a wider audience. The Borodin String Quartet asked to come to Hobart, and it was a joy to have them back here after 50 years. They were thrilled to play in our Town Hall and loved our audience. We had the pleasure of introducing Julia Fredersdorff's Van Diemen's Band to our audience, and in the process introducing

the Band to a National program. MVT was playing an active role in Hobart's lively Arts scene and I was thrilled to contribute. In 2021 we were also able to play a part in Judy Tierney's festival, 'Burning Desire'.

I had often thought of commissioning some work in my mother's honour, so when the pandemic hit and I was diagnosed

As I write, Ian Munro is completing a commission entitled 'Postcards to Mary'. As they are written they will be recorded and posted from his studio in Melbourne. The original idea had been to perform them at Home Hill after Ian and I spent time there together, but the pandemic made that impossible. For my work with MVT I was made an Honorary Life Member of MVA in 2022, which was a great thrill.



Mary and Saxby Pridmore at Wine Glass Bay, Freycinet National Park

with MND, I approached two close pianist/composer friends who had lost work in 2020 and 2021. Ian Munro was one, the other was Michael Kieran Harvey, who, with his partner Arabella Teniswood, had also become a dear friend. Michael had dedicated his first sonata to Saxby and used some of Saxby's poetry for a collaboration performed at the Melbourne Recital Centre.

By a strange series of events, my commission to Kieran Harvey, for which he wrote *The Sparrow and the Mead Hall* (inspired by the Venerable Bede) became the centrepiece of an amazing concert at MONA in the Nolan Gallery on July 7, 2021. As a mark of respect to Michael's generosity and genius as a composer-pianist-collaborator, Brian Ritchie had offered Michael a 'birthday bash' at MONA to celebrate Michael's 60th birthday. The new composition was ready, and Michael performed it to a hungry audience in the middle of the first dark Covid winter, and generously used it as a fundraiser for MND. The concert was a sell-out, an incredible night. My gratitude to Michael is immense.



Margaret Reynolds and Mary opening an Art Gallery show



Saxby 2003
Charcoal on paper
103 x 103cm

60th Birthday Bash at MONA

MOTOR NEURON DISEASE

The weight of the wanting
Things not to be as they are
Stops the ribs rising.
The weight of the wanting
And terror of spreading
Stalled by her defiant hurrah.
The weight of the wanting
Things not to be as they are

MIKE AND MARY

Michael has written some music for Mary.
On her request. Her time's been shortened
And the creation of a masterpiece will help.
This will compensate, prolong, live on.
It will turn the tables, replace loss with gain.
It will live on as long as paper lasts. As long
as digital science lasts, it should be possible
to dig it out and make the air vibrate the way
he has divined, on her request. So, they made
this gift for the world. For us. For those not
yet dead and not yet born. A team effort
from Mike and Mary, with a touch of Zappa.

MICHAEL'S ANALGESIC

Michael is this composer/pianist
Who performs his work and that of brothers
Overseas, but not for local antagonists.
He's a sober friend and loving father.
Mary, granddaughter of a dead prime minister
Is getting Michael's help with something
He's the music man unruffled by the sinister
She's staring down a nasty terminal beating.

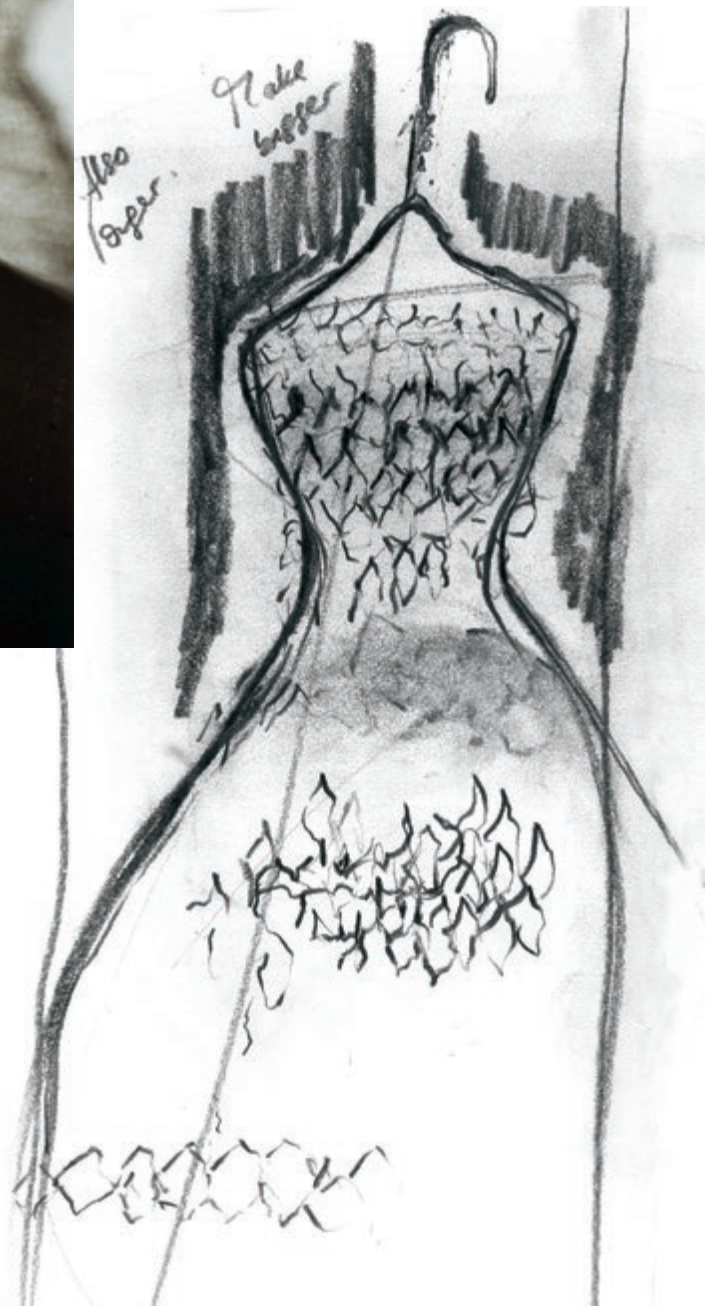
The doctor said she needs to tidy up
The second half of her comedy
Has been cut.
So, Michael's written her a rhapsody.
She will draw her analgesic
By reclining in Mike's music.

Poems by Saxby Pridmore



Michael Kieran Harvey and Saxby Pridmore in the Nolan Gallery at MONA, 7 July 2021

Photos of wire sculptures



Sleeping Beauty

A dress dances alone with the light,
shifting and spinning like silk under moon,
the wall-shadow a negative of bright nets cast
by sunlight in shallows over sand.

Its folds seem to hold the sheen of chiffon
but this dress is fashioned from chicken-wire,
the ghost of your mother encased in a gown
which catches time in its trawl.

The dress is an hourglass –
strapless, backless, reckless –
from years when women were tied to the sink;
the glamour and trappings of frills and furs
doubled the edge where they lived.

Flanders poppies fall from her heart to the floor,
but memory has holes like this netting:
no moth balls to tuck between folds of our cortex;
some tears are never repaired.

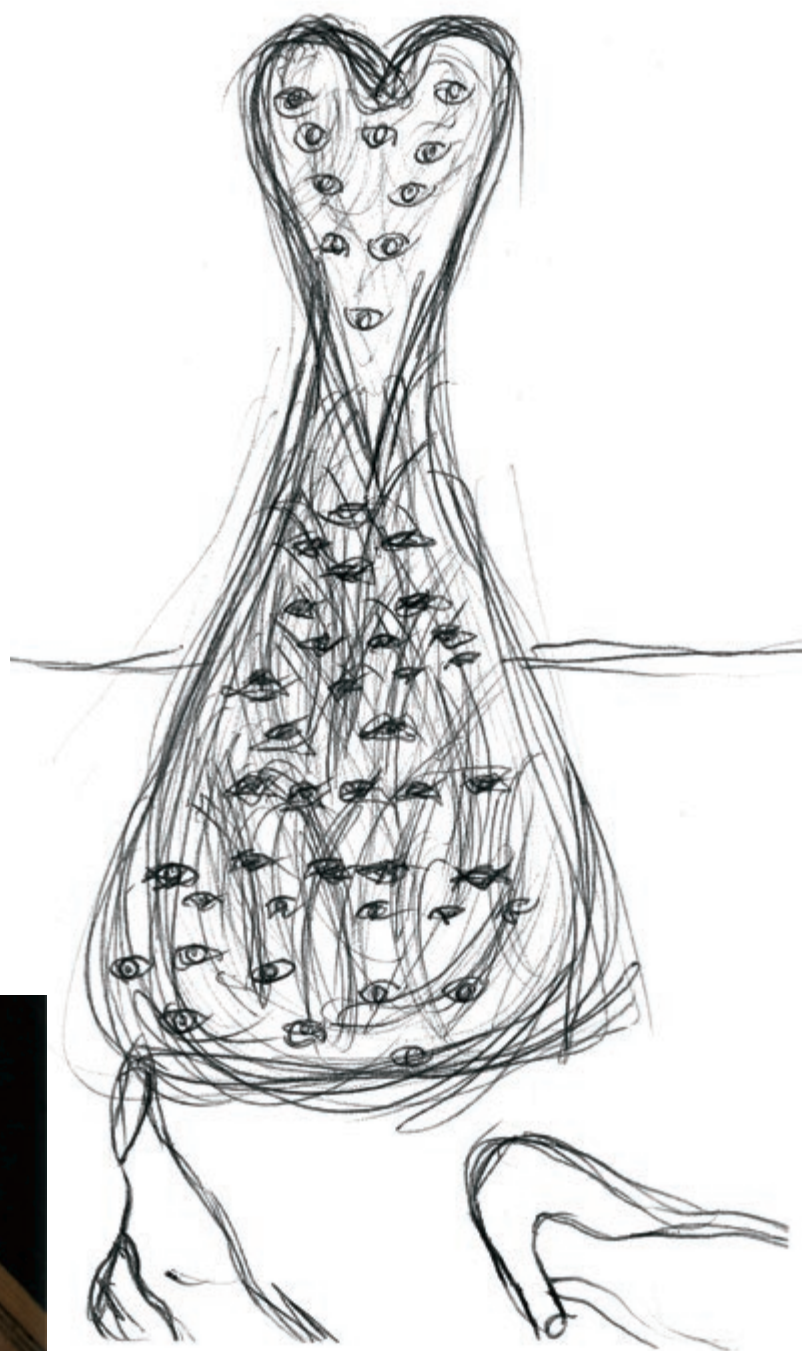
The young seamstress pricked her finger
and fell into sleep which lasted thirty years,
woken by a stranger who offered his dance-card.

You have caught the slant of her coathanger neck
from which she hung dreams.

This is her wiry frame, her shapely cage,
but your mother escaped through the spaces.

Only this dress sways to her tune;
it is rabbit-proof, moth-proof, proof she existed,
and dances on.

Kathryn Lomer



Three-Dimensional sculptures, Drawings and Photos 2002
Pencil on paper 42 x 29cm
Wire metal frames and sea shells



Art journal - Studies of Vuillard 2019
 Gouache on paper
 29 x 22cm



Self-Portrait as an Artist 2002
Oil on canvas
185 x 135cm

Mary Pridmore: A self-portrait project

Mary Pridmore's self-portraits, spanning nearly three decades, are a record of her attempts - both playful and serious - to explore her identity in relation to three strong, extraordinary women in her immediate family. At the same time they make reference to several centuries of portraits of women, and to female self-portraits as a genre.

Pridmore's grandmother, Enid Lyons, was the wife of the only Tasmanian to become Prime Minister of Australia. She was a well-known public figure during her husband's lifetime and, after his death, became an eminent politician in her own right. Pridmore's mother, Rosemary, the ninth of Dame Enid's twelve children, known for her brilliance, warmth and elegance, was tragically beset by mental illness in her late twenties. She left the family home for institutional care when Pridmore was eleven, maintaining erratic, although loving, contact. Pridmore's godmother, Mary O'Byrne, provided essential kindness, comfort and encouragement, forming the third part of this complex and profoundly influencing maternal triangle.

Like a child trying on her mother's clothes, or an actress dressing for a role, Pridmore assumes the costumes and accessories (in some cases the actual belongings) of these role models. Yet she remains always herself, as the straightforward gaze indicates, "trying on" these personas so close to her: the famous public grandmother; the absent, glamorous, non-mothering mother; the fairy godmother.

While Pridmore is best known more recently for her compact domestic scenes and still life studies in gouache (her 2017 exhibition *Home-Scapes II* was a loving homage to Mary O'Byrne), these self-portraits in oil are, by contrast, large and declaratory. Themes include the era of 1970s second wave feminism during which, Pridmore says, "the world of glamour was absolutely pushed away", juxtaposed with her later obsession with the belongings, or artefacts, of her lost mothers. She recalls weeping at an Audrey Hepburn exhibition in Sydney in 2000 as she recognised her late mother in the simple elegance of Hepburn's fashion.

A portrait of Pridmore reclining in a grey ball dress, in the style of François Boucher's portrait of Madame de Pompadour, is at once a nod to a great courtesan (and intellectual woman) of the past, and an ode to the daughter who missed knowing her beautiful, sophisticated, yet unconventional mother in her prime. Another portrait shows Pridmore wrapping herself protectively in her mother's black evening stole, representing her feelings of aloneness in the universe after the death of her mother in 1999 and her father in 2000. This latter was one of two of Pridmore's works to be selected for hanging in the prestigious Portia Geach Award. The power of the gaze was a topic Pridmore reflected on in her 2008 PhD thesis, comparing the level stare of Elizabeth Vigée-Lebrun's *Self Portrait after 1872* with the timidly alluring pose of Rubens's *Le Chapeau de Paille*.

The large scale of these portraits adds to their sense of mischievous challenge. They are larger than life size, emphasising the artist's declaration; 'this is me'. The backgrounds are blank and monochrome, effectively acting as a stage for what Pridmore calls the "theatre of identity". Her skill and precision is perhaps most evident in her handling of the richly patterned fabrics that feature strongly throughout the exhibition. The brushwork is luscious, loving, sensual. At times the clothing becomes the painting's central focus, heavily weighted with significance and story telling.

A key inspiration for this exhibition was British historian Frances Borzello's visit to Hobart in 2000. "Self-portraits are ...part of the language painters use to make a point, from the simple 'this is what I look like' to the more complicated 'this is what I believe in'," Borzello writes in her book *Seeing Ourselves: Women's Self Portraits*. Borzello asserts that female self-portraiture should be seen as a stand-alone genre, arguing that, since the Renaissance, female artists have used such paintings to subvert dominant cultural norms - often using fashion to create a powerful persona.

For Pridmore, like many female artists, her interest in self-portraiture was initially borne from a desire to practice her craft free from the weight of expectation that comes from painting a model. As Borzello notes, women were not permitted to attend life drawing classes until the late 19th century, so self-portraiture was often a practical solution. However, the freedom afforded by self-portraiture is offset by the discomfort of self-analysis (Van Gogh was one of those who described the difficulty of painting oneself). Pridmore's stance, or posture, in each portrait shows a woman whose life and attitudes are evolving, from the near-naked vulnerability of the velvet stole painting, with one shoe raised as if ready to deflect an approach, to that of Pridmore as the artist, hand on hip in a confident, seductive, almost confronting pose.

In conclusion, these portraits assert the importance of painting in the age of mass media. As Robert Hughes says in his catalogue essay to Lucien Freud's American retrospective (*Lucien Freud paintings*, Thames and Hudson 1987):

"No work of art can ever be experienced at first hand by as many people as a network news broadcast. That does not matter. What does count is the energy and persistence with which painting can embrace not 'empty value' but lived experience; give that experience stable form, measure and structure; and so release it, transformed, into one mind at a time, viewer by viewer."

Sally Glaetzer

Feature Writer of the Year (2017 Tasmanian Media Awards)



Self-Portrait with Accessories 2015
Oil on canvas
200 x 150cm



Self-Portrait as a Courtesan 2002
Oil on canvas
180 x 130cm





Self-Portrait as (M)other 2002-2019
Oil on canvas
180 x 130cm



Night Portrait 2018
Oil on canvas
185 x 135cm



Portrait of the Artist as a Young Woman 2002
Oil on canvas
185 x 135cm



Orlaith I 2004
Oil on linen
60 x 76cm



The Girl with the Flaxen Hair 2004
Oil on linen
100 x 60cm



Orlaith III 2004
Oil on linen
75 x 83cm



Ella I 2005
Oil on canvas
85.3 x 111cm



Ella II 2005
Oil on canvas
111 x 85.3cm



Katarina I 2005
Oil on canvas
85.3 x 111cm



Phoebe II 2007
Oil on canvas
137 x 96cm



Phoebe III 2007
Oil on canvas
137 x 96cm



Mathilda II 2006
Oil on canvas
154 x 137cm



Mathilda III 2006
Oil on canvas
175 x 102cm



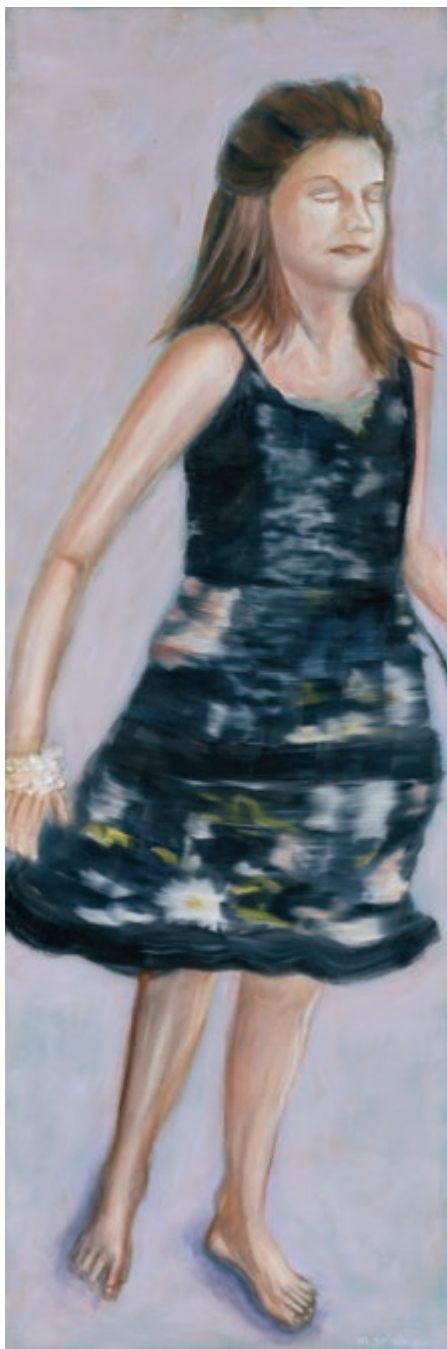
Tess I 2007
Oil on linen
183 x 61cm



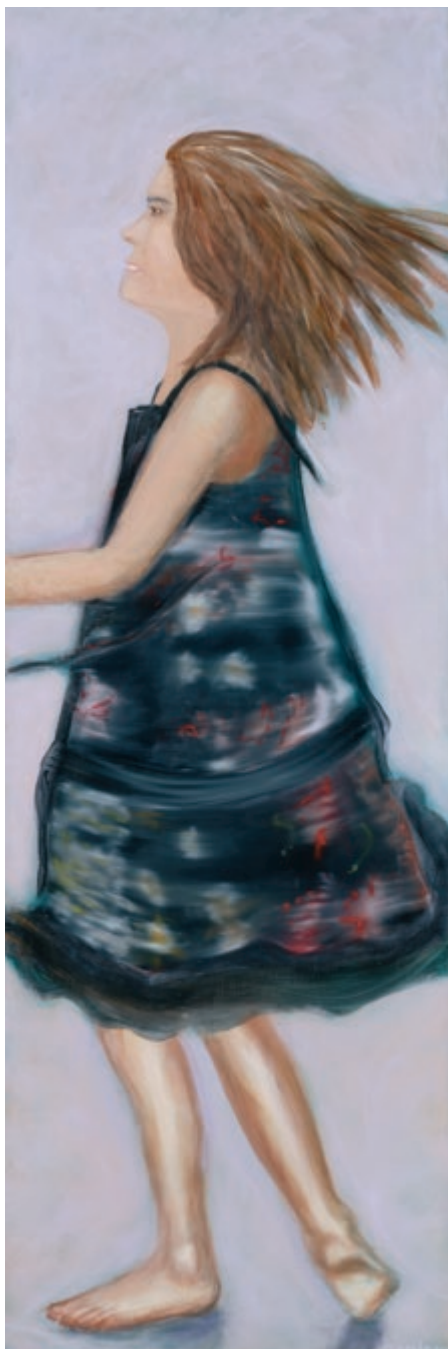
Tess II 2007
Oil on linen
183 x 61cm



Tess III 2007
Oil on linen
183 x 61cm



Tess IV 2007
Oil on linen
183 x 61cm



Tess V 2007
Oil on linen
183 x 61cm



Tess VI 2007
Oil on linen
183 x 61cm



Saxby and Will II 2003
Oil on canvas
101 x 60cm



Saxby and Will I 2003
Oil on canvas
102 x 76cm

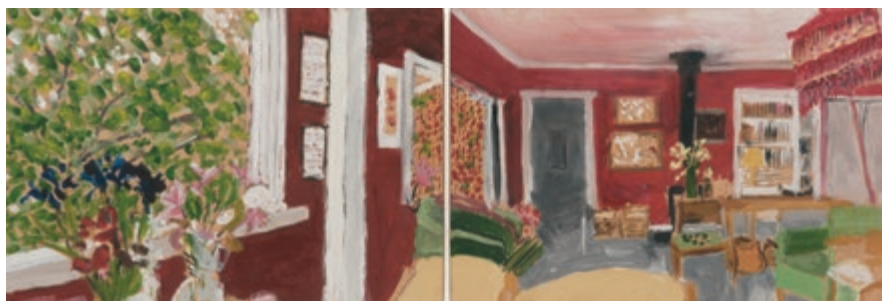


Blue Lamp 2018
Gouache on board
20 x 20cm



Monstera Deliciosa I 2018
Gouache on card
29.7 x 21cm

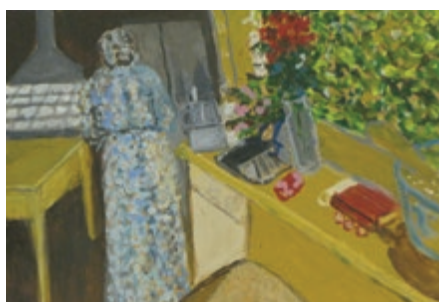
Home-Scapes II Lanoma Street series



Yesterday's Flowers (Diptych) 2017
Gouache on paper
10 x 30cm



Conversation with Vertical Lines 2017
Gouache on MDF
10 x 15cm



Blue Viyella 2017
Gouache on MDF
12.5 x 18cm



Wine and Salad 2017
Gouache on MDF
10 x 15cm



Empty Room II 2017
Gouache on MDF
12 x 18cm



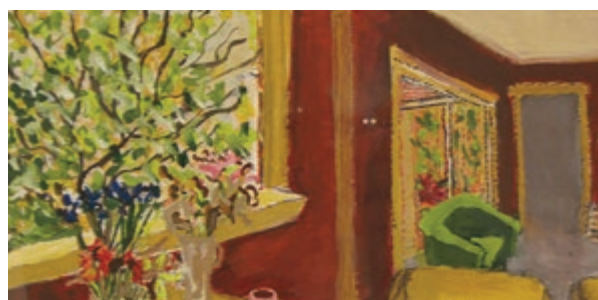
Evening Ritual 2017
Gouache on MDF
10 x 20cm



Morning Ritual 2017
Gouache on paper
13 x 17.5cm



Cold Night Lanoma St 2017
Gouache on MDF
10 x 15cm



Green Couch 2017
Gouache on paper
10 x 20cm



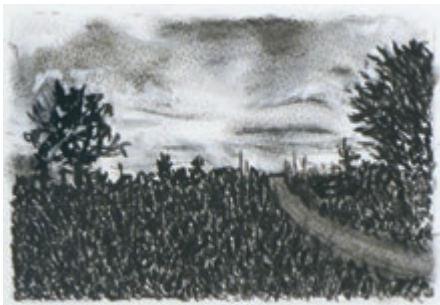
To Ridgley 2009
Pencil, Charcoal on board
10 x 15cm



Through the grass 2009
Pencil, Charcoal on board
10 x 15cm



Summer shadows II 2009
Pencil, Charcoal on board
15 x 10cm



The Road North 2009
Pencil, Charcoal on board
10 x 15cm



Summer shadows I 2009
Pencil, Charcoal on board
10 x 15cm



Trees along the fence line 2009
Pencil, Charcoal on board
15 x 10cm



Bedroom in morning Winter light 2009
Pencil, Charcoal on board
10 x 15cm



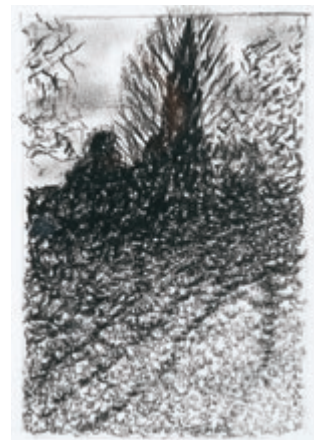
Horse in paddock 2009
Pencil, Charcoal on board
10 x 15cm



My brother David 2009
Pencil, Charcoal on board
10 x 15cm



The view from the roof 2009
Pencil, Charcoal on board
10 x 15cm



After Van Gogh 2009
Pencil, Charcoal on board
15 x 10cm

Home-Scapes I Romaine series

The small drawings are inspired by a collection of photographs which I have carried around with me for years. The photographs are of the landscape surrounding but also including my family home built in 1963, a four-bedroom house on a five-acre block. Five miles inland from Burnie, Tasmania. The house is built on what was the lambing paddock of a farm. Tall macracapa pines on three sides protected the lambs, and then the house, from the prevailing winds.

My mother was suffering post-natal depression when she and my father chose the land. She lived in the house for three years before being institutionalised for mental illness. Through the process of drawing I am taken back to my childhood mindscape. I am again the eight-year old girl running through high grass to the neighbour's house beyond the macracarpas. Grass and dark macracarpas, were the landscape of my childhood.



Winter moon waning 2009
Pencil, Charcoal on board
10 x 15cm



On the road to Romaine 2009
Pencil, Charcoal on board
10 x 15cm



Tyres on the grass 2009
Pencil, Charcoal on board
15 x 10cm



Afternoon leaves 2009
Pencil, Charcoal on board
15 x 10cm



Signpost to Ridgley 2009
Pencil, Charcoal on board
10 x 15cm



High noon Romaine 2009
Pencil, Charcoal on board
10 x 15cm



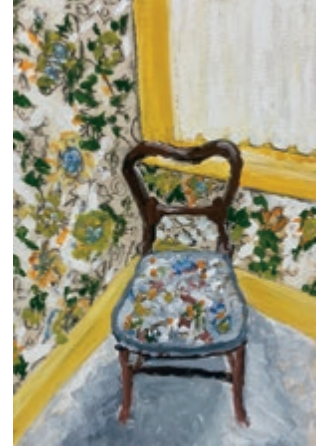
The spreading Rhododendron 2009
Pencil, Charcoal on board
15 x 10cm



The Flower Arranger 2 2020
Gouache on board
18 x 12cm



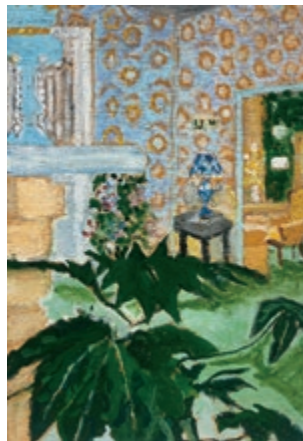
Three Yellow Chairs 2020
Gouache on board
12 x 18cm



Wallpaper and Tapestry Chair 2020
Gouache on board
18 x 12cm



Blue Lamp Shade 2020
Gouache on board
12 x 18cm



Monstrosus and Lamp 2020
Gouache on board
18 x 12cm



Night-time Home Hill 2020
Gouache on board
12x 18cm



Mural by the Door 2020
Gouache on board
18 x 12cm



Beyond the Blue Room 2020
Gouache on board
12 x 18cm



Blue Dress on Mannequin 2020
Gouache on board
18 x 12cm

Postcards from Home Hill



Nanny's Hydrangeas 2020
Gouache on board
18 x 12cm



Enid's Dahlias 2020
Gouache on board
18 x 12cm



Beyond the Library 2020
Gouache on board
18 x 12cm



Pink Couch 2020
Gouache on board
18 x 12cm



Enid's Mural 2020
Gouache on board
18 x 12cm



Yellow Dining Chair 2020
Gouache on board
18 x 12cm



Orange Blind 2020
Gouache on board
18 x 12cm



Enid Flower Arrangement 1 2020
Gouache on board
18 x 12cm



Beyond the Library 2020
Gouache on board
18 x 12cm



Striped Chair & Pink Light 2020
Gouache on board
18 x 12cm



Mural by the Bed 2020
Gouache on board
18 x 12cm



Palm in Light 2020
Gouache on board
18 x 12cm



Reflection 2020
Gouache on board
18 x 12cm



The Fireplace 2020
Gouache on board
18 x 12cm



The Proscenium Arch 2020
Gouache on board
18 x 12cm



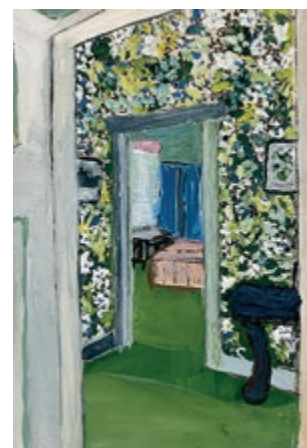
Yellow Chair and China Cat 2020
Gouache on board
18 x 12cm



Grandchild 2020
Gouache on board
18 x 12cm



The China Cabinet 2020
Gouache on board
18 x 12cm



Through the Doorway 2020
Gouache on board
18 x 12cm

Curriculum Vitae

Mary Pridmore

VISUAL ARTIST/FREELANCE CURATOR/ ARTS ADMINISTRATOR

Education

- 2008 PhD (Fine Arts), University of Tasmania
1998-2002 BFA Hons [First Class] (Painting), University of Tasmania
1976 Dip ED, University of Tasmania
1972-75 BA Hons (English), University of Tasmania

Solo Exhibitions

- 2021 Postcards From Home Hill, Colville Gallery, Hobart
2019 A Self-Portrait Project, Sidespace Gallery, Hobart
2017 Home-Scapes II, Top Gallery, Hobart
2010 Home-Scapes, Top Gallery, Hobart
2007 Flow, Colville Street Art Gallery, Hobart
2007 Reinventing Rapport – Investigation of the Mother-Daughter Dyad within Contemporary Figure Painting, Plimsoll Gallery, Hobart
2006 Rapport, Entrepôt Gallery, Hobart
2001 Sculptural Installation, State Library of Tasmania, Hobart
2001 Re Dress, Entrepôt Gallery, Hobart

Group Exhibitions

- 2020 Botanicals, Colville @ fortyfivedownstairs, Melbourne
2019 Artist Studio Portraits, Self-Portraits, Colville Gallery, Hobart
2019 Works on paper, Colville Gallery, Hobart
2019 Colville Gallery Artists' Annual Exhibition, Colville Gallery, Hobart
2017 Colville Gallery Artists' Annual Exhibition, Colville Gallery, Hobart
2015 Portia Geach Memorial Exhibition, SH Ervin Gallery, Sydney
2013-2014 The Z Factor (curated by Meg Keating), Plimsoll Gallery, Hobart
2010 Trajectories, Long Gallery, Hobart
2009 Marcher sur les pelouses (walk on the grass) (curated by Leigh Hobba), Plimsoll Gallery, Hobart
2009 Summer Exhibition, Colville Street Gallery, Hobart
2008 CAST Members Show, Cast Gallery, Hobart

- 2008 From Home, Burnie Regional Gallery, Burnie
2008 Feast, Colville Street Gallery, Hobart
2007-2008 Anniversary Exhibition, Colville Street Gallery, Hobart
2007 CAST Members Show, Cast Gallery, Hobart
2006-2007 Anniversary Exhibition, Colville Street Gallery, Hobart
2006 CAST Members Show, Cast Gallery, Hobart
2005 CAST Members Show, Cast Gallery, Hobart
2004 Propinquity and Distance – Self-portraiture in Contemporary Painting Practice, Carnegie Gallery, Hobart
2003 Postcard Show, Linden Gallery, Melbourne
2003 Portia Geach Memorial Award Exhibition, SH Ervin Gallery, Sydney
2002 Tangent, Honours Graduate Show, Plimsoll Gallery, Hobart
2001 CAST Members Show, Cast Gallery, Hobart
2001 10.08.01, TUU Painting Society, Sidespace Gallery, Hobart
2001 Red, 3rd Year Painting Students, Fine Arts Gallery, Hobart
2001 Raw, Long Gallery, Hobart
2000 Untitled, Digital Imaging Inaugural Exhibition, Fine Arts Gallery, Hobart

Curated Projects

- 2008 From Home (artists – Leigh Hobba, Anne Mestitz, Gaby Falconer, Sarah Elliott and Mary Pridmore), Burnie Regional Gallery, Burnie
2008 Dream Home – The Domestic in Current Art Practice (artists – Pat Brassington, Carolyn Eskdale, Ruth Frost, Stephanie Jones, Dvora Morag, Matt Warren, Deborah Pollard and Elvis Richardson), Plimsoll Gallery, Hobart
2004 Propinquity and Distance – Self-portraiture in Contemporary Painting Practice (artists – Wayne Brookes, Destanne Norris Brown, Lucienne Rickard, Alan Young), Carnegie Gallery, Hobart

Grants & Scholarships

- 2008 Burnie Regional Gallery, Burnie
2006 Exhibition Development Grant, CAST, Hobart
2004-2007 PhD Scholarship, University of Tasmania, Hobart
2004 Carnegie Gallery, Hobart
2004 NAVA Visual and Craft Artists' Grant

Awards

- 2015 Finalist, Portia Geach Memorial Award, SH Ervin Gallery, Sydney
- 2005 Rosamond McCulloch Studio Residency, Cité Internationale des Arts, Paris
- 2003 Finalist, Portia Geach Memorial Award, SH Ervin Gallery, Sydney

Reviews & Bibliography

- 2020 Hilary Burden, Catalogue Essay – Postcards From Home Hill, Colville Gallery, Hobart.
URL: <https://www.fortysouth.com.au/the-arts/postcards-from-home-hill>

- 2019 Sally Glaetzer, Catalogue Essay – A Self-Portrait Project, Sidespace Gallery, Hobart. URL: http://www.colvillegallery.com.au/artists/marypridmore_2019.php
- 2017 Andrew Harper, Happy Snaps, Tas Weekend, The Mercury, Hobart, August 19-20
- 2008 Di Klaosen, Domestic Inspiration, diana klaosen: dream home, RealTime Arts 86, Aug-Sep. URL: <https://www.realtime.org.au/domestic/inspiration/>
- 2007 Joerg Andersch, Flow, The Mercury, Hobart, August 25
- 2007 Di Klaosen, Catalogue Essay – Flow, Colville Street Gallery, Hobart

Acknowledgements

I gratefully acknowledge the support of Hadley's Orient Hotel and curator Dr Amy Jackett, Hadley's Director of Art and Cultural Experiences. For assistance in developing the idea of the show, art and music together, and pitching the show, I would like to thank Josephine Radovic, Paul Zika, Brian Ritchie and Margaret Reynolds. For their encouragement and invaluable discussion about the project, I thank Sally Glaetzer, Paul Zika and Adam Wallace. For their ongoing support, my enduring thanks to Margaret Reynolds, Judy Tierney, and above all, Saxby and Will Pridmore. I'd also like to pay special tribute to my friend Jennifer Livett, for endless discussions about the work over 25 years and now the survey show. The friendship and support of Michael Kieran Harvey and Ian Munro has been important to me. My thanks to all those who lent work for this exhibition, especially Thomas and Kirsten O'Byrne. For financial support for the concert, I thank David and Michelle Warren.

Artist: Mary Pridmore – pridmore.mary@gmail.com
Catalogue Essays: Dr Amy Jackett, Dr Mary Pridmore, Sally Glaetzer
Curator: Dr Amy Jackett
Graphic Designer: David Wayne Salter
Photography: Peter Whyte
Printing: Monotone Art Printers
CEO, Hadley's Orient Hotel: Ben Targett
Assistant Curator: Skye Targett
Events Manager: Cassandra Bird
Property Manager: Jason Todd
Marketing Specialist: Sophia Di Venuto
Cover Image: *Self-Portrait with Accessories (detail)* 2015, 200 x 150cm
Mary Pridmore was represented by Colville Gallery.
Director, Trudi Curtis
15 Castray Esplanade, Hobart, Tasmania, Australia, 7000
All artworks ©Mary Pridmore

ISBN: 978-0-6485944-3-7



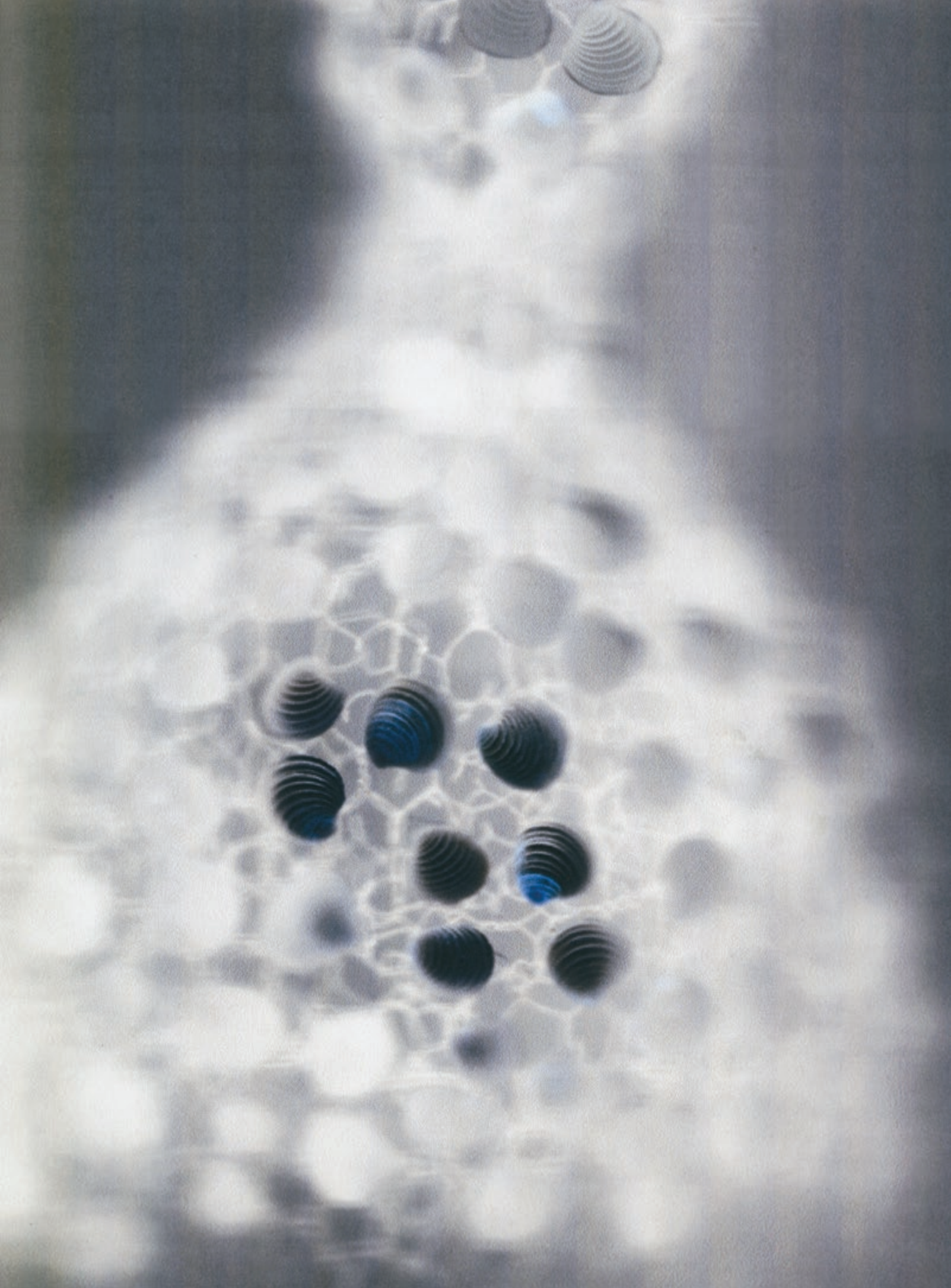
9 780648 594437

**Best efforts have been made to accurately portray the list of works and details in this publication.*

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- p.7 *Lamp and brick fireplace* 2022
Gouache on board 18 x 12cm
- p.7 *Yellow dressing table and mirror* 2022
Gouache on board 18 x 12cm
- p.7 *Through to the hall* 2022
Gouache on board 18 x 12cm
- p.7 *Blinds and stripes* 2022
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- p.7 *Hand covered lamp* 2022
Gouache on board 18 x 12cm
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Gouache on board 18 x 12cm
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Gouache on board 18 x 12cm
- p.8 *Chequered floor and green vase* 2022
Gouache on board 18 x 12cm
- p.9 *The dining room window* 2022
Gouache on board 18 x 12cm
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Gouache on board 18 x 12cm
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Gouache on board 18 x 12cm
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Oil on canvas 111 x 85.3cm
- p.32 *Katarina I* 2005
Oil on canvas 85.3 x 111cm
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Oil on canvas 137 x 96cm
- p.33 *Phoebe II* 2007
Oil on canvas 137 x 96cm
- p.34 *Mathilda II* 2006
Oil on canvas 154 x 137cm
- p.35 *Mathilda III* 2006
Oil on canvas 175 x 102cm
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Pencil, Charcoal on board 10 x 15cm
- p.40 *Summer shadows II* 2009
Pencil, Charcoal on board 15 x 10cm
- p.40 *The Road North* 2009
Pencil, Charcoal on board 10 x 15cm
- p.40 *Summer shadows I* 2009
Pencil, Charcoal on board 10 x 15cm
- p.40 *Trees along the fence line* 2009
Pencil, Charcoal on board 15 x 10cm
- p.40 *Bedroom in morning Winter light* 2009
Pencil, Charcoal on board 10 x 15cm
- p.40 *Horse in paddock* 2009
Pencil, Charcoal on board 10 x 15cm
- p.40 *My brother David* 2009
Pencil, Charcoal on board 10 x 15cm
- p.40 *The view from the roof* 2009
Pencil, Charcoal on board 10 x 15cm
- p.40 *After Van Gogh* 2009
Pencil, Charcoal on board 15 x 10cm
- p.41 *Winter moon waning* 2009
Pencil, Charcoal on board 10 x 15cm
- p.41 *On the road to Romaine* 2009
Pencil, Charcoal on board 10 x 15cm
- p.41 *Tyres on the grass* 2009
Pencil, Charcoal on board 15 x 10cm
- p.41 *Signpost to Ridgley* 2009
Pencil, Charcoal on board 10 x 15cm
- p.41 *Afternoon leaves* 2009
Pencil, Charcoal on board 15 x 10cm
- p.41 *The spreading Rhododendron* 2009
Pencil, Charcoal on board 15 x 10cm
- p.41 *High noon Romaine* 2009
Pencil, Charcoal on board 10 x 15cm
- p.42 *The Flower Arranger* 2020
Gouache on board 18 x 12cm
- p.42 *Three Yellow Chairs* 2020
Gouache on board 18 x 12cm
- p.42 *Wallpaper and Tapestry Chair* 2020
Gouache on board 18 x 12cm
- p.42 *Blue Lamp Shade* 2020
Gouache on board 18 x 12cm
- p.42 *Monstrosia and Lamp* 2020
Gouache on board 18 x 12cm
- p.42 *Night-time Home Hill* 2020
Gouache on board 12x 18cm
- p.42 *Mural by the Door* 2020
Gouache on board 18 x 12cm
- p.42 *Beyond the Blue Room* 2020
Gouache on board 18 x 12cm
- p.42 *Blue Dress on Mannequin* 2020
Gouache on board 18 x 12cm
- p.43 *Nanny's Hydrangeas* 2020
Gouache on board 18 x 12cm
- p.44 *Enid's Dahlias 2* 2020
Gouache on board 18 x 12cm
- p.44 *Beyond the Library 2* 2020
Gouache on board 18 x 12cm
- p.44 *Pink Couch* 2020
Gouache on board 18 x 12cm
- p.44 *Enid's Mural* 2020
Gouache on board 18 x 12cm
- p.44 *Yellow Dining Chair* 2020
Gouache on board 18 x 12cm
- p.44 *Orange Blind* 2020
Gouache on board 18 x 12cm
- p.44 *Enid Flower Arrangement 1* 2020
Gouache on board 18 x 12cm
- p.44 *Beyond the Library* 2020
Gouache on board 18 x 12cm
- p.44 *Striped Chair & Pink Light* 2020
Gouache on board 18 x 12cm
- p.45 *Mural by the Bed* 2020
Gouache on board 18 x 12cm
- p.45 *Palm in Light* 2020
Gouache on board 18 x 12cm
- p.45 *Reflection* 2020
Gouache on board 18 x 12cm
- p.45 *The Fireplace* 2020
Gouache on board 18 x 12cm
- p.45 *The Proscenium Arch* 2020
Gouache on board 18 x 12cm
- p.45 *Yellow Chair and China Cat* 2020
Gouache on board 18 x 12cm
- p.45 *Grandchild* 2020
Gouache on board 18 x 12cm
- p.45 *The China Cabinet* 2020
Gouache on board 18 x 12cm
- p.45 *Through the Doorway* 2020
Gouache on board 18 x 12cm



MARY PRIDMORE
SURVEY

375 $\text{♩} = 80$
ppp

381

384 (duration 20' approx)

Nalya, 14/3/2021

The image shows three systems of musical notation for a piano sonata. The first system (measures 375-380) features a treble clef with a complex chordal texture and a bass clef with a melodic line. A tempo marking of quarter note = 80 and a dynamic marking of *ppp* are present. The second system (measures 381-383) continues the melodic and harmonic development. The third system (measures 384) concludes the piece with a final cadence. The score is handwritten and includes performance markings such as slurs and dynamic indications.

Piano Sonata #7: "The Sparrow and the Mead Hall" p.30 (and Back Cover p.18)
by Michael Kieran Harvey, Pianist and Composer 2021



34 Murray Street Hobart
Tasmania 7000

GALLERY: Opening
Wednesday 19 October 2022

On show 10am - 4pm
20 & 21 October
22 & 23 October
29 & 30 October
5 & 6 November

CONCERT: Performance
Friday 4 November 2022

140

Musical score for measures 140-142. The piece is in 2/4 time with a key signature of two flats. Measure 140 features a treble clef with a series of eighth notes and a bass clef with a similar rhythmic pattern. Measure 141 continues the melodic line in the treble. Measure 142 shows a dynamic shift to piano (p) and a change in the bass line.

143

Musical score for measures 143-144. Measure 143 continues the melodic development in the treble. Measure 144 features a dynamic shift to forte (f) and a more active bass line.

145

Musical score for measures 145-146. Measure 145 continues the melodic line. Measure 146 features a dynamic shift to forte (f) and a more active bass line.

Mary S. Pridmore

147

Musical score for measures 147-149. Measure 147 features a dynamic shift to piano (p). Measure 148 continues the melodic line. Measure 149 features a dynamic shift to forte (f) and a more active bass line.

150

Musical score for measures 150-152. Measure 150 continues the melodic line. Measure 151 features a dynamic shift to forte (f). Measure 152 features a dynamic shift to piano (p) and a more active bass line.

153

Musical score for measures 153-155. Measure 153 continues the melodic line. Measure 154 features a dynamic shift to forte (f). Measure 155 features a dynamic shift to piano (p) and a more active bass line.

