



# MADELEINE PETERS HEAVEN BELOW

*Egg &*  
**DART**

26 FEBRUARY - 21 MARCH 2020 EXHIBITION CATALOGUE



# MADELEINE PETERS

## HEAVEN BELOW

The artist would like to acknowledge that the landscapes and stories depicted in this exhibition exist within the countries traditionally owned by the Gunditjmara and Girraiwurung peoples. This exhibition is held on the lands of the Wodi Wodi people of the Dharawal nation. The artist and The Egg & Dart would like to acknowledge their elders emerging, past and present.

In low light the eye preferences blue tones. Madeleine Peters latest exhibition uses a phthalo blue to bring us into a dusky environment of indeterminate time. She presents paired images that contemplate human impacts on the landscape and the strange stories associated with them. Geological formations are used as substitutes for standard architecture – the cave is an opera house; the hill is a crypt. She continues her connection with the landscape around the Shipwreck coast in Victoria but this time follows leads on colonial stories.

Currently in Melbourne, Peters is not walking the Shipwreck area as closely but is instead reading and uncovering. A lot of images articulate stories the artist has heard documented in particular locations. She might focus on a site and then research it. For events where there is no photo, she generates hybrid images from her own found sources of old books and personal photographs. This is a deliberate attempt to reproduce a substitute reality and in the process acknowledge our inability to step into it. Madeleine Peters wants people to think gently about associations between things: the bluestone and weathered volcanoes of the area, activities of early mining and wool production.

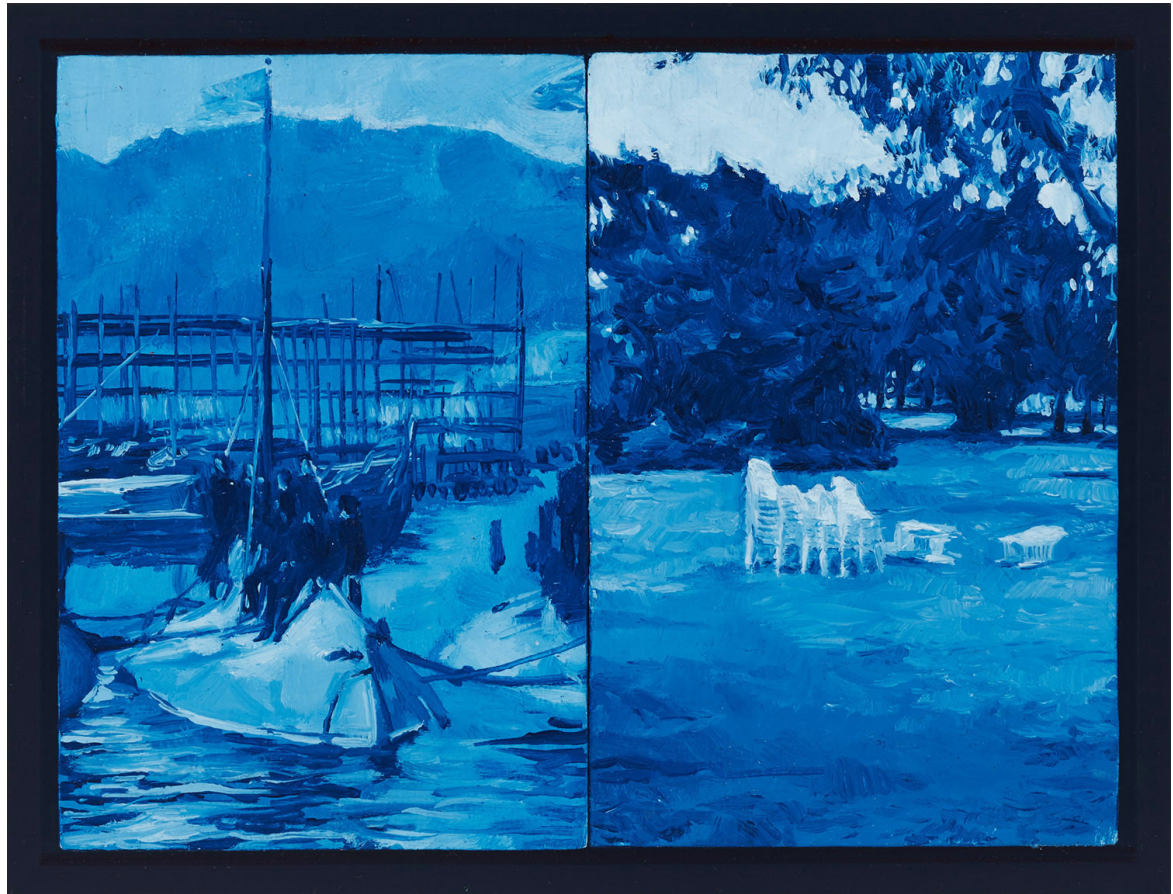
In painting, mimesis is a play with an illusionistic appearance of things, but Peters has then swathed her scenes in an eternal blue. The consistent colour asserts that these disparate images occupy the same world and the viewer is entering into a particular zone. Human activity is seen in its variety and strangeness as shimmering lights on the horizon, a diva singing at the mouth of a cave, stacked chairs awaiting guests, all evidence of gathering and ritual.

Her painting becomes a record of events that, as the artist says, “feel like a poem or a dream”. One work in particular highlights this mimesis: two men in Victoria are making an early recording on an Edison tube – and the sound recorded is one of the men imitating a chicken.

*Heaven Below* explores a nexus of belief, place and technology. The paired images document the undocumented. Here are paintings echoing events, standing in for operative performances that were never recorded in landscapes reformatted over time. And here is a contemplative painter making work during an extreme bushfire season where she felt the need to avoid easy statements. Rather the works are a slowed down space for reflection that uses painting as a way of stitching time together incompletely.

-Melody Willis

MADELEINE PETERS  
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*September 18/January 27*  
2020, oil on board  
15.5 x 20.5 cm

SOLD

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*Black Orpington*  
2020, oil on board  
15.5 x 20.5 cm

SOLD



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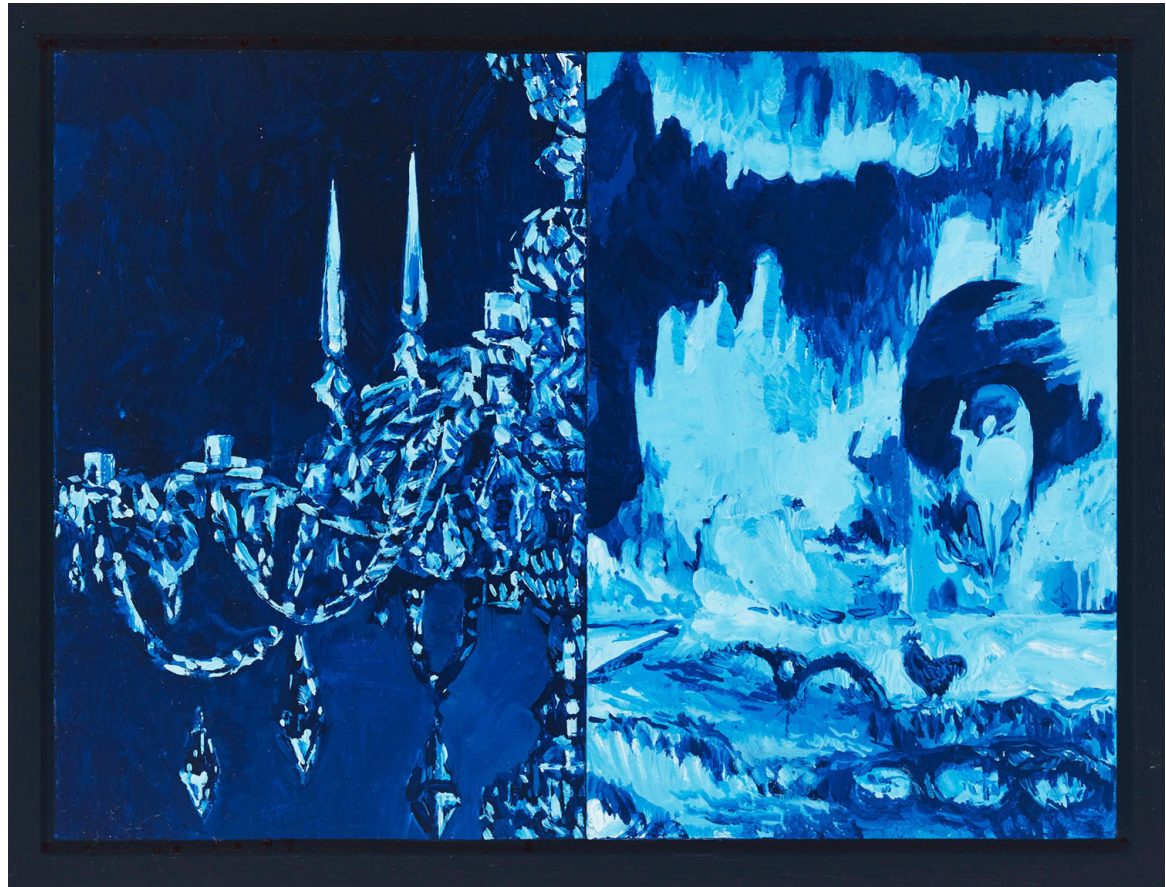


*Max/Mac's*  
2020, oil on board  
15.5 x 20.5 cm

SOLD



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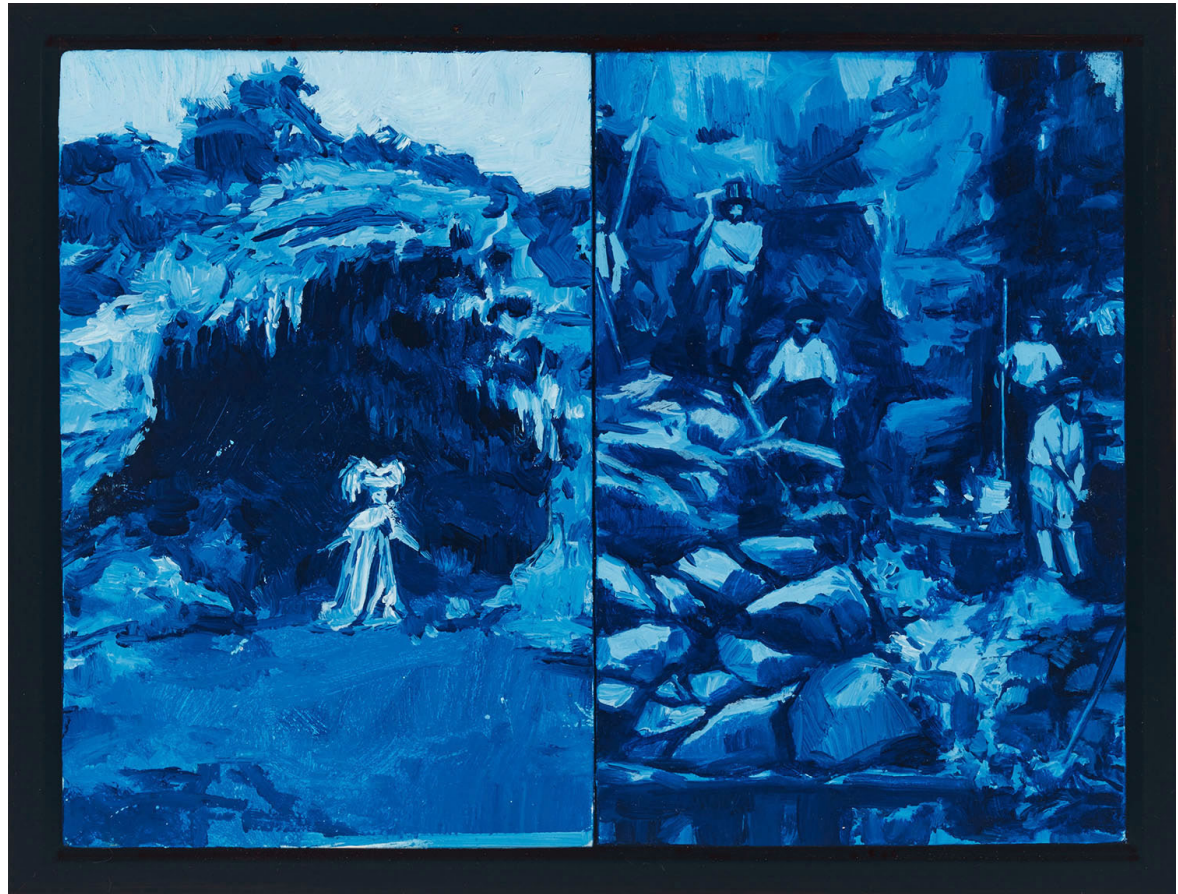


*A God With Skin*  
2020, oil on board  
15.5 x 20.5 cm

SOLD



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*Walsh's Quarry*  
2020, oil on board  
15.5 20.5 cm

SOLD



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*The River with White Carnation*  
2019, oil on board  
15.5 x 20.5 cm



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*Heaven Below*  
2020, oil on board  
18 x 25.5 cm

SOLD

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*Witches Hut/Cavern*  
2020, oil on board  
18 x 25.5 cm

SOLD



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*Augers with The Chorus*  
2019, oil on board  
18 x 25.5 cm

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*The High Window*  
2020, oil on board  
18 x 25.5 cm

SOLD



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*Folies with Avonmore*  
2019, oil on board  
18 x 25.5 cm

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*Square of Sea*  
2020, oil on board  
18 x 24 cm  
SOLD



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*Etna*  
2020, oil on board  
18 x 24 cm

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*Anne Taylor Black & Carlo Duni*  
2020, oil on board  
36 x 12.5 cm

SOLD



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*The Bathers*  
2020, oil on board  
31 x 10.5 cm

SOLD

# MADELEINE PETERS

## CV

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Born 1990, Portland, VIC Australia

Based in Melbourne, VIC Australia

### EDUCATION

(current) BFA (Painting), VICTORIAN COLLEGE OF THE ARTS, Melbourne, VIC

2012 BFA (Painting, completed 1st year), RMIT, Melbourne, VIC

### SOLO EXHIBITIONS

2020 *Heaven Below*, THE EGG & DART, Thirroul, NSW

2018 *Olivine*, BOOM GALLERY, Geelong, VIC

2018 *Maar*, THE EGG & DART, Thirroul, NSW

2017 *Liquid Distance*, F PROJECT GALLERY, Warrnambool, VIC

2016 *Twelve Paintings*, SUPER KAWAII STUDIO, Warrnambool, VIC

2015 *Memory / Paean*, GALLERY SAINT PHALLE, Brunswick, VIC

2013 *Untitled*, SALTMARSH GALLERY, Warrnambool, VIC

### GROUP EXHIBITIONS

2019 *Anathema: Kicking a Dead Horse*, SEVENTH GALLERY, Melbourne, VIC

*Everyone Sins in Venice*, VCA ART SPACE, Melbourne, VIC

*Cover Album*, D&M GALLERY, Warrnambool, VIC

*Souvenir*, D&M GALLERY, Warrnambool, VIC

2018 *Mixed Bag*, THE EGG & DART, Thirroul, NSW

*A.B.U.*, APOLLO BAY, VIC

2017-2020 *The Egg & Dart Xmas Show*, THE EGG AND DART, Thirroul, NSW

*Drink*, WISHART GALLERY, Port Fairy, VIC

*1:1 10x10*, BRIGHTBIRD UPSTAIRS, Warrnambool, VIC

2015 *If You Care You'll Write*, F PROJECT GALLERY, Warrnambool, VIC

2014 *Surface*, 1000 POUND BEND, Melbourne, VIC

### RESIDENCES, ART PRIZES & OTHER

2020 Artist in Residence (May-June), UMBI-GUMBI, Cuttagee, NSW

2019 - 2020 Artist in Residence, DART & MARLIN, Warrnambool, VIC

2018 Maude Glover Fleaey Bursary Recipient, MELBOURNE UNIVERSITY, VIC

2017 - 2018 Artist in Residence, DART & MARLIN, Warrnambool, VIC

2017 Myself Portrait Prize (finalist), Brisbane, QLD

2016 Len Fox Painting Award (finalist), CASTLEMAINE ART MUSEUM, VIC

Warrnibald Portrait Prize (Winner), WARRNAMBOOL ART GALLERY, VIC

2015 The Shirl National Youth Portrait Prize (finalist), BEGA VALLEY REGIONAL

GALLERY, Bega, NSW

Warrnibald Portrait Prize (winner), WARRNAMBOOL ART GALLERY, VIC



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