



Viv Brehoney: Prints and Paintings 1992 - 2012

Viv Breheny: Paintings and Prints 1992–2012

The progression of a painter's work, as it travels in time from point to point, will be toward clarity: toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer.

Mark Rothko

Viv Breheny grew up in Circular Head on the north-west coast of Tasmania. The environment she grew up in shaped her love of natural surroundings and served to influence the ways in which she artistically approaches surveying the landscape. From 1967 to 1970 Viv studied visual art at the Hobart Art School – then located on the Queens Domain. Viv studied painting and drawing under Jack Carrington-Smith, Dorothy Stoner, Patricia Giles and printmaker Rod Ewins. After qualifying with a Diploma of Art, Viv worked in the field of fine art painting and printmaking, before taking up a teaching position at Devonport TAFE in 1979. Viv has maintained her art practice throughout her teaching career.

Viv's interest in abstraction has informed much of her work and is particularly evident in the prints and paintings that she made as the result of overseas' residencies. Her landscapes are often represented as a segmented place, as if the artist is navigating individual sections and piecing them together in order to make sense of the 'whole'. While Viv's paintings vary in tone and colour, much of her abstract work is formed from pastel and light tones overlaid with gestural surface marks, which are also a feature in her abstract prints.

This survey exhibition covers a twenty-year period from 1992 to 2012. The commencement year was a significant time in Viv's life. It was the year after her father died, marking the closure of one phase of her working life as well as the beginning of a new series of works which evolved from a period of grieving and searching for meaning. The first of these series represents realistic landscapes from the midlands through to the east and north-west coasts. Viv then began eliminating recognisable features and commenced using abstraction to convey emotional and expressive links to her surroundings. The twenty-year period represented in this survey exhibition demonstrates a shift from realistic representation to semi-abstraction and abstraction in both painting and printmaking. It highlights the artist's changing perspectives, or what Mark Rothko alluded to as 'the elimination of all obstacles between the painter and the idea and the idea and the observer'.

Ellie Ray, Director

Viv Breheny exhibition history, Devonport

1971: Group exhibition, *Owen Lade + Vivienne Breheny*, The Little Gallery

1979: Group exhibition, *Vivienne Breheny, Joanne Roberts & Jenny Turner, Printmaking*, Devonport Gallery & Arts Centre

1982: Solo exhibition, *works on paper*, Devonport Gallery and Arts Centre

1995: Solo exhibition, *Vivienne Breheny, Printmaker*, Devonport Gallery and Arts Centre

2000: Group exhibition, *Focus on the Collection, Vivienne Breheny and Christopher Myers*, Devonport Regional Gallery



Above image:
Snow Melt, Cradle Mt, 2012
Oil on Canvas

Cover image:
Near Campbell Town, 2004
Drypoint on Copper

Loan acknowledgements:
Colleen Breheny, Georgia Hyde
Mr & Mrs J Paice, WHK, Pinnacle

LIST OF WORKS PAINTINGS:

Cypress Trees, Conara, 1992
Oil on Canvas

Surfers Bluff, 1992
Oil on Canvas

Cypress Trees, Conara, 1993
Oil on Canvas
On loan from Mr & Mrs J Paice

Cypress Trees, Conara, 1995
Oil on Canvas

Simpsons Bay, Bruny, 1995
Oil on Canvas

Tea Tree Series #1, 2003
Acrylic and Oil on Canvas
On loan from Mr & Mrs J Paice

Tea Tree Series #2, 2003
Acrylic and Oil on Canvas

Last Rays #1, 2006
Oil on Canvas
On Loan from WHK, Devonport

Last Rays #2, 2006
Oil on Canvas
On Loan from Colleen Breheney

Simpsons Bay, Bruny, 2007
Watercolour on Paper

Mersey Lights, 2008
Oil on Canvas

Lights on Mersey, 2009
Acrylic and Oil on Canvas

Summer Paddocks, back of Ulverstone, 2012
Acrylic on Belgium Linen

Snow Melt, Cradle Mt, 2012
Oil on Canvas

LIST OF WORKS PRINTS:

Cypress Trees, Conara, 1993
Drypoint on Copper

Last Rays, Back Beach, 2002
Etching on Zinc

Tea Tree Series, 2003
Etching and Chine collé on Zinc

Tea Tree Series, 2004
Sugar Lift Etching on Zinc

Near Campbell Town, 2004
Drypoint on Copper

Cypress Trees, Conara, 2006
Drypoint on Copper

Venice Series #8, 2007
Zinc Plate Etching and Photo-polymer

Venice Series # 5, 2008
Intaglio Collagraph

Venice Series, 2009
Sugar Lift Etching

Venice Series # 4, 2008
Intaglio Collagraph

Venice Series #7, 2009
Intaglio Collagraph

Cypress Trees, Conara, 2011
Sugar Lift Etching on Zinc

Another Fabulous Day on the Mersey #1, 2012
Drypoint on Polymer

Another Fabulous Day on the Mersey #2, 2012
Drypoint on Polymer



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