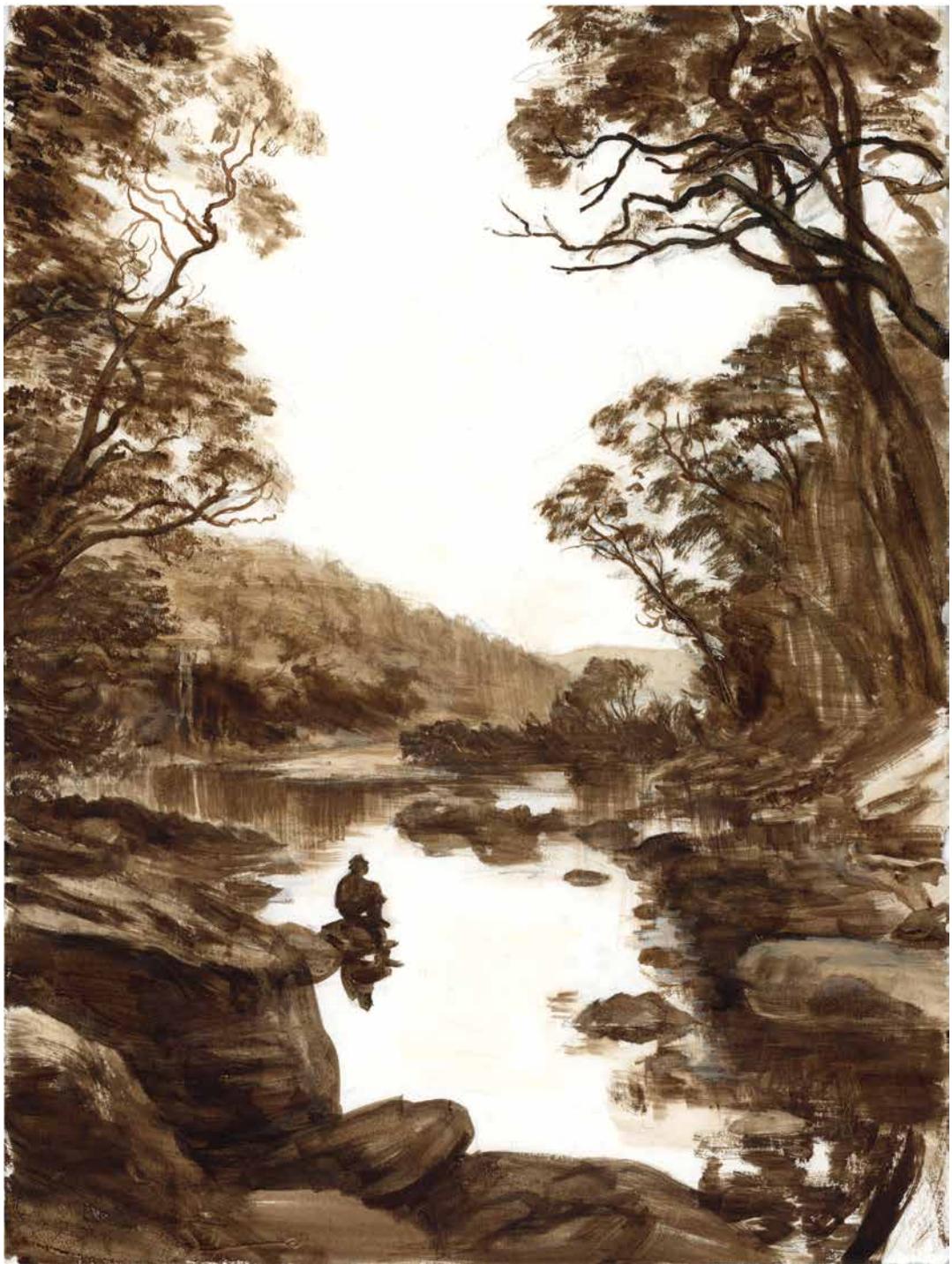
A landscape painting featuring a large, gnarled tree with dark brown, textured branches in the foreground and middle ground. The tree's canopy is dense with small, dark leaves. Behind the tree, a body of water with light blue and white reflections stretches towards a distant, hazy shoreline. The sky is a pale, warm color, suggesting either sunrise or sunset. The overall composition is organic and evocative.

# Landscape and Memory

MICHELLE HISCOCK



# Landscape and Memory



LOVETT BAY (after an historical photograph) watercolour on paper 38 x 28 cm

# Landscape and Memory

MICHELLE HISCOCK



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In Memory of  
Jonathan Nix



# Landscape and Memory

**A**rt takes many forms, each with an associated body of knowledge. Historically the most fundamental of all forms of art is drawing, which articulates a direct and immediate aesthetic encounter with the world. And it is from this encounter that art arises: one does not have an idea and then work out how to represent it; art is not the illustration of concepts, it is an embodied form of thinking. It begins with practice, and it is through increasingly fluent practice that we acquire the ability to make our experience of the world concrete.

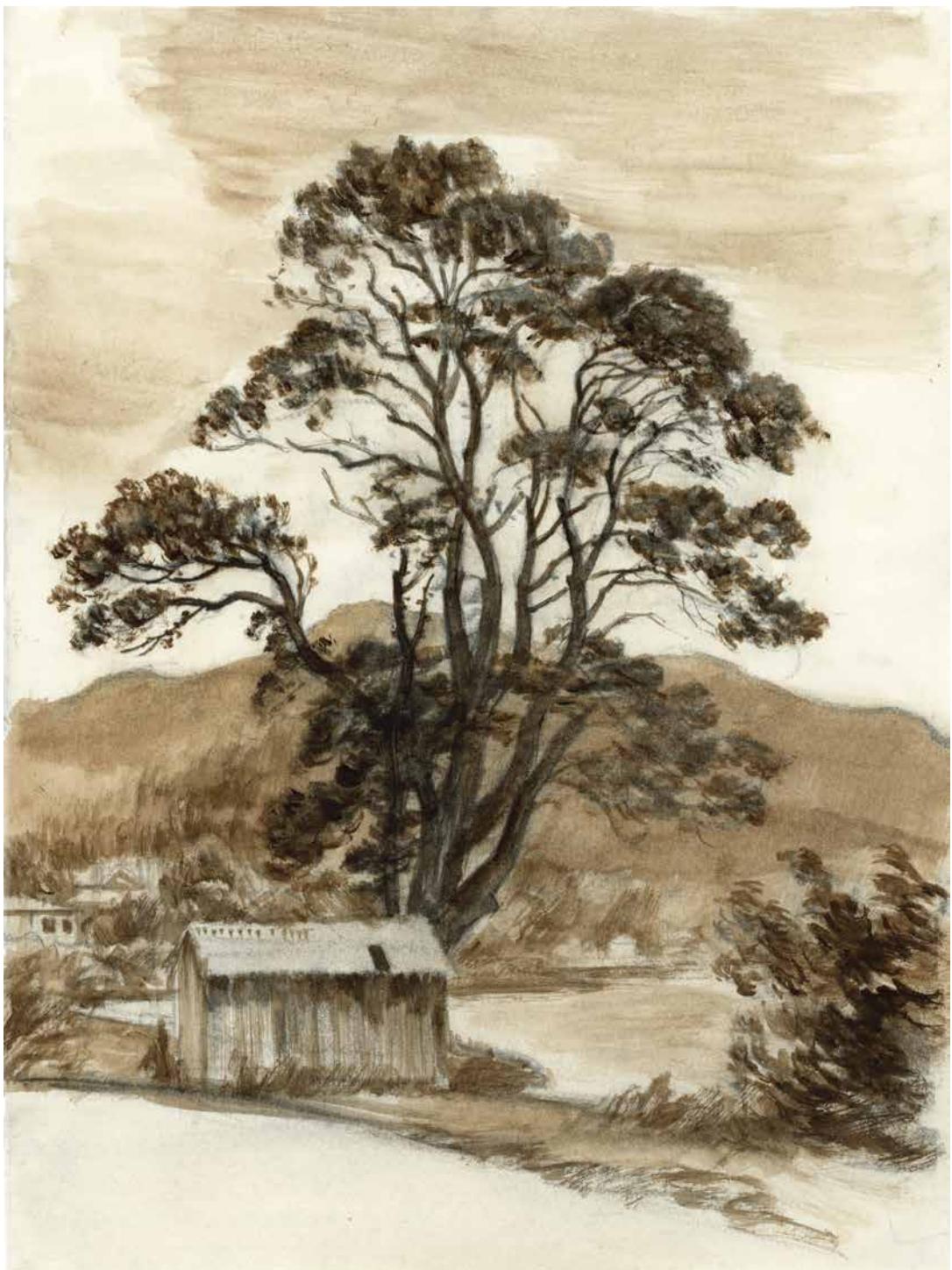
Drawing with the brush is closer to painting because of its predominantly tonal, fluid nature, especially when light is added with body colour which, unlike the other media is opaque. But ordinarily the light parts of the composition are created by leaving the paper ground visible to varying degrees as in printmaking or other dry media. The tonal effect differs from a medium such as pencil which is best suited to the analysis and elucidation of structure and the definition of contours. Tonal drawing with the brush conveys feeling, mood and atmosphere and resists the same degree of control and clarity. Such tonal drawing was the essential organising principle underpinning the development of modern painting from Leonardo's invention of chiaroscuro onwards.

Impressed by the disciplined spontaneity of Japanese calligraphy while an exchange student in Toyko, I later gravitated to the European tradition of ink drawing from nature – an integral part of the practice of classical landscape – and resolved to master the 17th century version of this technique that is specifically suited to working in the field. Chinese landscape ink drawing differs from the European practice in that it requires a rehearsal of gestures and formulas derived from the close scrutiny of nature, in order to evoke the essence or inner breath of life. The European tradition of wash drawing takes a more empirical approach, conceived as preparation for oil paintings produced in the studio. In a post-photographic world, one might question the necessity of making these preparatory works. But the practice is much more than the mere harvesting of raw material or data.

Sketching from nature requires long periods working in the environment with an unusual level of attentiveness – something increasingly uncommon in a digitally mediated world. We think we have seen something until we begin to draw it and then we come to realise that our perception was perfunctory and superficial. And there is something even more subtle: every place has a particular character due to its geographic position and topographical specificity as well as – significantly for us – the degree to which it is in its pristine natural state or has been encroached upon and shaped by human activity. History unfolds in the landscape too and leaves its traces, giving rise to a palimpsest that can sometimes be felt more than seen by the eye. The slowness of sketching in the landscape has the capacity to reveal some of this character, document unseen aspects of the natural environment, and capture its inherent life.

Where the millions of touristic photographs of famous places seem to take something away from our capacity to experience them and see them afresh, motifs that have become artistic pilgrimage sites like those of the Roman Forum seem to grow in significance as successive artists produce new interpretations embedded in their age. These carefully observed drawings and paintings add layers of meaning rather than taking them away. Our experience of landscape is enriched by memory, and the act of drawing itself seems capable of unveiling layers of meaning. The passage of time, whether on a human or geological scale, is imprinted on the environment and reveals itself to the patient sketcher, even in the pursuit of one particular moment with its slowly moving shadows cast from a particular angle of the sun, determined by the season and tempered by the even more impermanent weather.

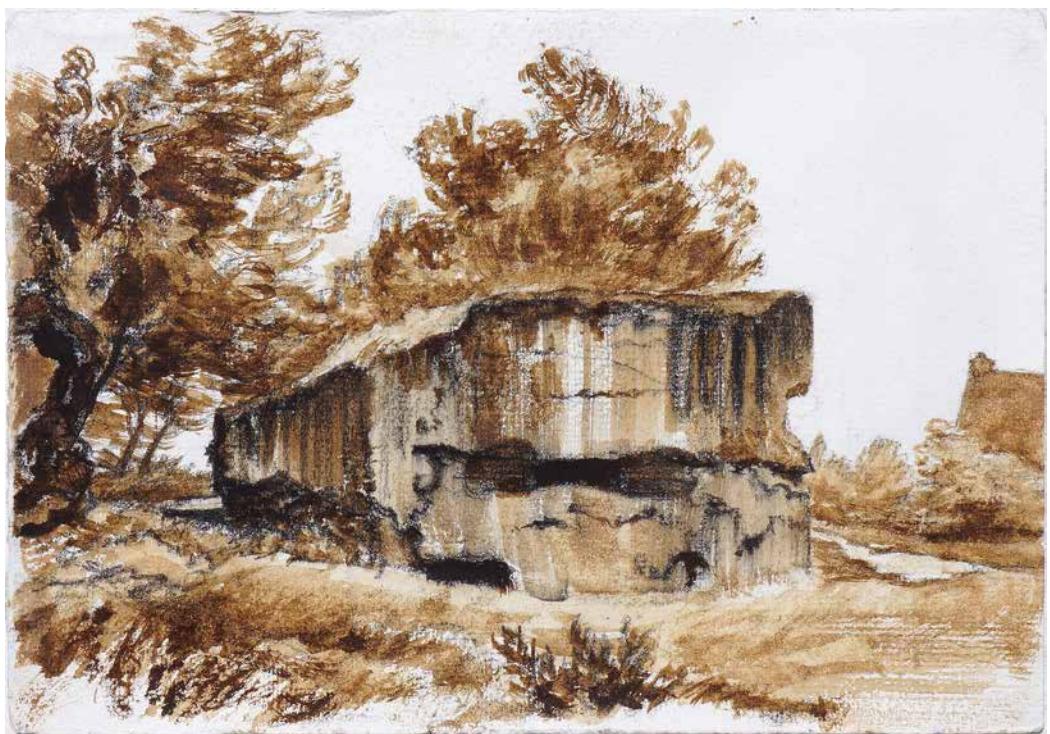
*Michelle Hiscock  
September 2024*



ON THE DERWENT 2018 watercolour on paper 32 x 25 cm

*THIEPVAL 2017 watercolour on paper 14.5 x 20.5 cm*



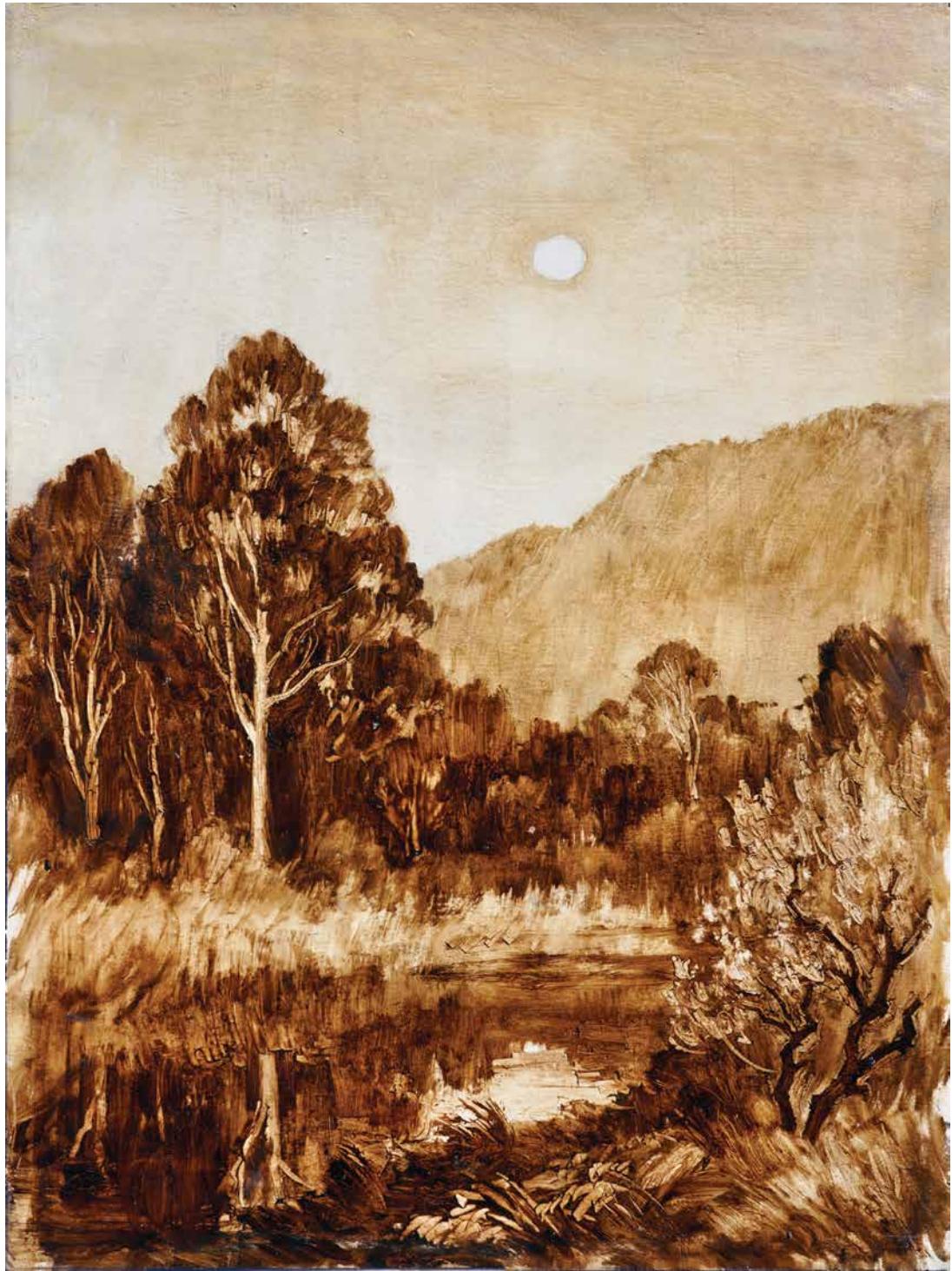


*BUNKER AT HILL 60 2017 watercolour on paper 14.5 x 20.5 cm*



ROCK BUNKER (*compositional study*) 2018 watercolour on paper 29.5 x 41 cm

*RIVER NOCTURNE (compositional study) 2018 oil on prepared paper 40 x 29.5 cm*



*THE WATERFALL IN HUDSON PARADE, CLAREVILLE 2022 oil on linen 91 x 60.5 cm*



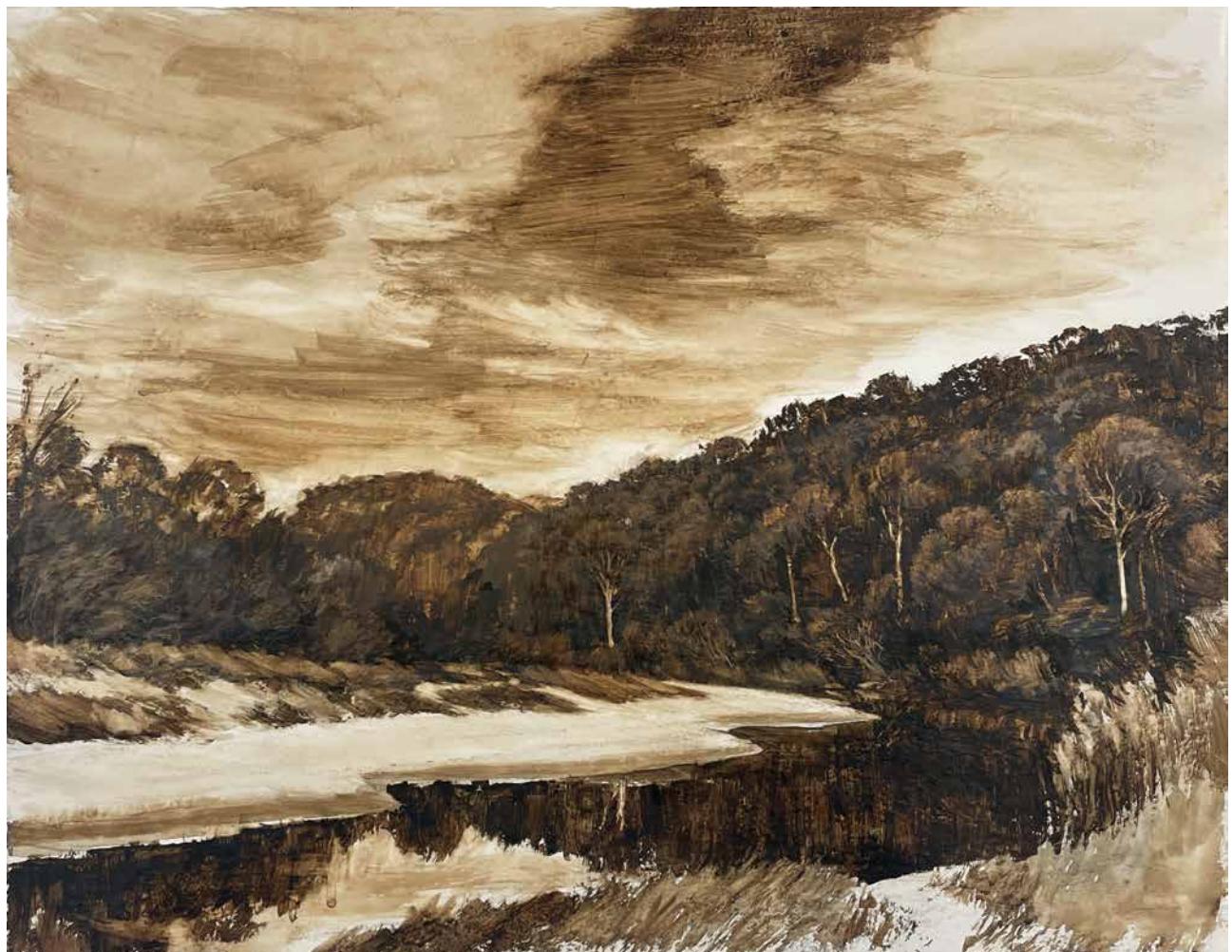
*UPSTREAM AT DUSK, BELOW THE COURTHOUSE 2018 watercolour on paper 32 x 25 cm*



*CLAUDIAN RIVER BEND (compositional study) 2018 watercolour on paper 29.5 x 41 cm*



*THE DARK CORNER (compositional study) 2018 watercolour and gouache on paper 38.5 x 49 cm*



*THE RIVERBEND AT BURRIER 2015 oil on prepared paper 11 x 21 cm*



*MEROOGAL 2016 watercolour and gouache on paper 40 x 50 cm (oval)*



*BATTLE GROUND TO FIELDS 2017 watercolour on paper 20.5 x 25.5 cm*



RIVER BEND AT DUSK (large study) 2018

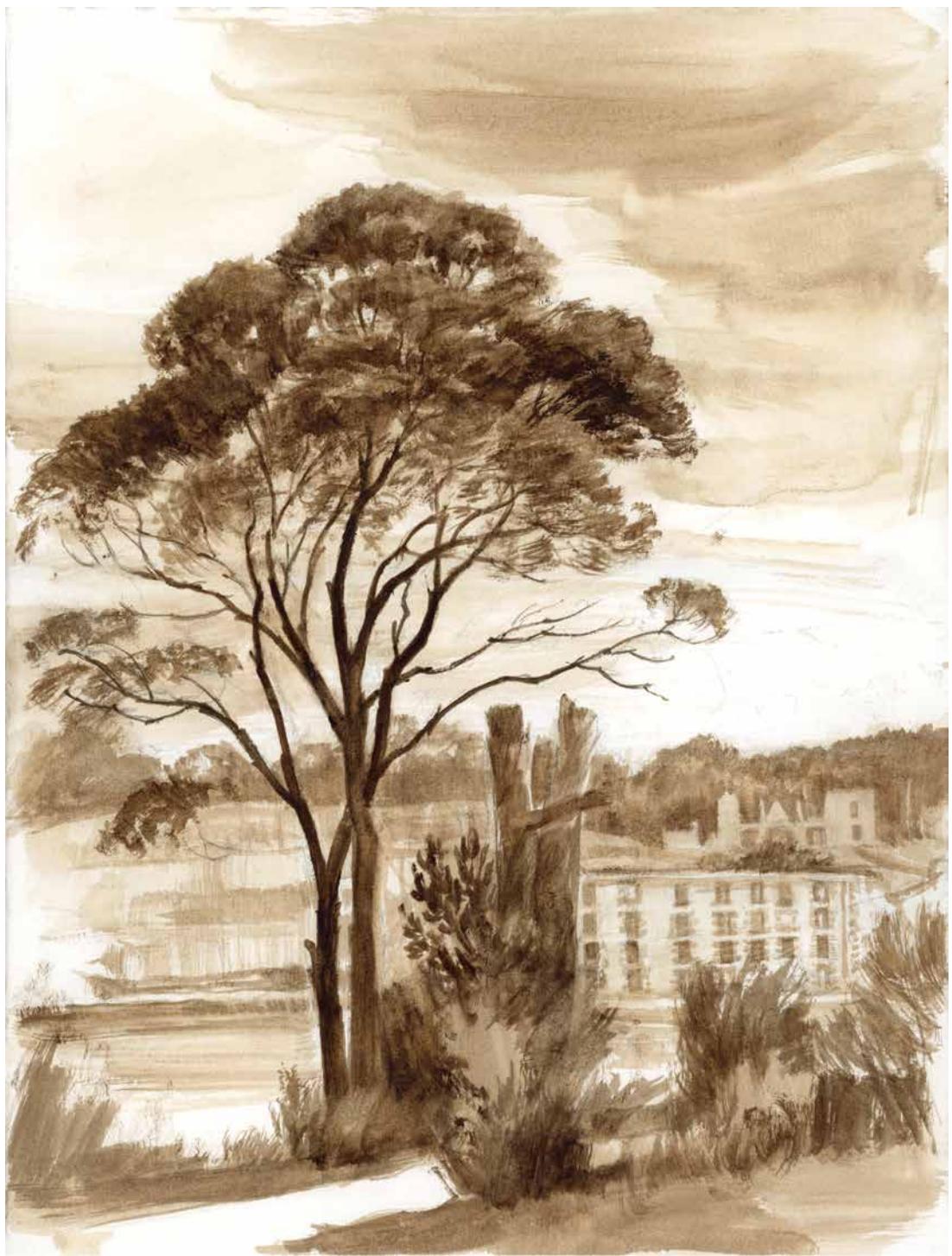
watercolour on paper 38 x 48.5 cm







*PORTARTHUR 2018 watercolour on paper 38 x 28 cm*





## MICHELLE HISCOCK

Born 1968, Australia

2017	Sketching tour of the WWI battlefields of the Western Front: Somme Valley, France and the Ypres Salient, Belgium
	Inaugural St Albans Artist in Residence
2013	Leader, sketching tour of Rome and the Campagna <i>In the Footsteps of the Landscape Masters</i>
1998–present	Lecturer in Drawing, Painting and Printmaking, National Art School, Sydney
1997	Six months as artist in residence at Ecole Albert Defois, Les Cerqueux sous Passavant, France
1994–97	Lecturer in Drawing, Painting and Studio Theory, Adelaide Central School of Art, Adelaide
1991	Bachelor of Visual Arts, Canberra School of Art, Australian National University, Canberra
1986	Twelve months living and studying in Japan

## SELECTED SOLO EXHIBITIONS

2024	<i>Landscape and Memory</i> , Rusten House, Queanbeyan NSW
2021	<i>Paintings from the Studio and the Field</i> , Australian Galleries, Royleston Street, Sydney
2019	<i>Two Rivers</i> , Shoalhaven Regional Gallery, Nowra NSW
2018	<i>War and Peace, Paintings and Drawings from St Albans and the Western Front</i> , Australian Galleries, Royleston Street, Sydney
	<i>Paintings and Drawings from St Albans</i> , The Courthouse, St Albans NSW
2015	<i>Paintings and Watercolours</i> Australian Galleries, Royleston Street, Sydney
2008	<i>Paintings</i> , Australian Galleries, Sydney
2007	<i>New Paintings</i> , Australian Galleries Painting and Sculpture, Melbourne
2006	<i>Recent Paintings</i> , Australian Galleries Painting and Sculpture, Sydney
2002	<i>Paintings</i> , Australian Galleries, Sydney
2000	<i>Landscapes</i> , King Street Gallery on Burton, Sydney
1998	<i>Drawings and Paintings</i> , King Street Gallery on Burton, Sydney
1996	<i>Drawings</i> , King Street Gallery on Burton, Sydney
1994	<i>Paintings</i> , Australian Galleries, Melbourne
	<i>Paintings</i> , North Adelaide School of Art Gallery, Adelaide
1993	<i>Paintings</i> , King Street Gallery on Burton, Sydney
1992	<i>Ash</i> , King Street Gallery on Burton, Sydney

## SELECTED GROUP EXHIBITIONS

2024      *Archibald Salon des Refusés* (Finalist), S.H. Ervin Gallery, Sydney  
*Australian Watercolour Institute 100th Annual Exhibition* (Guest),  
The Garden Gallery, Royal Botanic Gardens, Sydney

2023      *Archibald Prize* (Finalist), AGNSW, Sydney  
*Portia Geach Memorial Award* (Finalist), S.H. Ervin Gallery, Sydney  
*Waverley Woollabro 9 x 5 Landscape Prize* (Highly Commended), Sydney  
*Korea Australia Arts Foundation Art Prize* (Finalist), Korean Arts Centre, Sydney  
*Flow National Contemporary Watercolour Prize* (Finalist), Wollongong

2022      *Salon des Refusés* (Finalist), S.H. Ervin Gallery, Sydney

2021      *Portia Geach Memorial Award* (Finalist), S.H. Ervin Gallery, Sydney  
*Hadley's Art Prize* (Finalist), Hobart  
*Gallipoli Art Prize* (Finalist), Merrylands RSL, Sydney

2020      *Portia Geach Memorial Award* (Finalist), S.H. Ervin Gallery, Sydney

2019      *Gallipoli Art Prize* (Finalist), 12 Loftus St, Sydney  
*Salient* (Travelling exhibition), Bank Art Museum, Moree; Tweed Regional Gallery, Murwillumbah, NSW

2018      *Salient* (Travelling exhibition), New England Regional Art Museum, Armidale, NSW;  
Bathurst Regional Art Gallery, Bathurst, NSW; ANZAC Memorial, Hyde Park Sydney  
*Portia Geach Memorial Award* (Finalist), S.H. Ervin Gallery, Sydney  
*Mosman Art Prize* (Finalist), Mosman Art Gallery, Sydney  
*NSW Parliament Plein Air Prize* (Finalist), NSW Parliament, Sydney

2017      *Portia Geach Memorial Award* (Finalist), S.H. Ervin Gallery, Sydney

2016      *The William Fletcher Rome Travelling Fellowship and Bundanon Residency Exhibition*,  
Artarmon Galleries, Sydney  
*Meroogal Women's Art Prize* (Finalist), Sydney Living Museums Foundation

2015      *An exhibition of paintings, sculpture & works on paper*, Australian Galleries, Royalston Street, Sydney  
*Portia Geach Memorial Award* (Finalist), S.H. Ervin Gallery, Sydney  
*Tattersall's Landscape Art Prize* (Finalist), Tattersall's Club, Brisbane

2014      *One of Each*, Australian Galleries, Derby Street, Melbourne

2008      *Michelle Hiscock and Nerissa Lea*, Adelaide Central Gallery

2007      *Small Pleasures*, Australian Galleries Painting & Sculpture, Melbourne

2006      *Summery*, Australian Galleries Painting & Sculpture, Sydney  
*50th Anniversary Exhibition*, 5th June, Australian Galleries, Melbourne

2005      *Small Important Works*, Australian Galleries, Sydney  
*Australian Contemporary Art*, De Récourt Art in collaboration with Australian Galleries,  
The Gallery in Cork Street, London

2000      *Women and the Landscape*, King Street Gallery on Burton, Sydney

1999      *Marks and Matter*, Tin Sheds Gallery, Sydney  
*Sydney Figurative Painters*, Hill-Smith Fine Art Gallery, Adelaide

1996      *Consider the Mark*, Adelaide Central Gallery, Adelaide

1997      *A Fine Line*, King Street Gallery on Burton, Sydney

1998      *Artists Who Teach at the National Art School*, National Art School, Sydney

1995      *International Interstate*, King Street Gallery on Burton, Sydney

1994      *Fragile Objects*, National Library of Australia, Canberra  
and the Musée des Beaux Arts de la Ville du Locle, Switzerland

1991      *Microcosms*, Gary Anderson Gallery, Sydney

## PUBLIC LECTURES AND DEMONSTRATIONS

*Plein-air Painting in Europe 1780 – 1850*,  
Exhibition Floor Talk, August, 2004,  
Art Gallery of New South Wales

*Boucher, Watteau and the Origin of the Rococo*,  
Exhibition Floor Talk, 30 March 2005,  
Art Gallery of New South Wales

*Camille Pissarro, the First Impressionist*,  
Artist's Talk, 12 January 2006,  
Art Gallery of New South Wales

*Richard Glover interviews plein-air artists: Euan MacLeod, Imants Tillers and Michelle Hiscock*, Art After Hours celebrity Talk and video, in association with the exhibition: *Monet and the Impressionists*, 5 November, 2008,  
Art Gallery of New South Wales

*Landscape and Memory*,  
Lecture on my own Plein-air works, along with Imants Tillers and Paul Connor, to coincide with the exhibition: *Monet and the Impressionists*, August 2009,  
Art Gallery of New South Wales

*Printmaking in the Age of Romanticism*,  
Exhibition Floor Talk, August – October 2009,  
Art Gallery of New South Wales

*David to Cézanne: master drawings from the Prat Collection, Paris*,  
Drawing Masterclass 17, 23 and 30 of October, 2010,  
Art Gallery of New South Wales

*How Paintings are Made Part 1 and 2*,  
Lectures given for the Art Gallery Society Volunteer Guides, 2010/2011, Art Gallery of New South Wales

*Painting and Drawing in the Renaissance*,  
Lecture on methods and materials in the Renaissance, March 2011, Department of Art History, National Art School

*The Poetry of Drawing: Pre-Raphaelite designs, Studies and Watercolours*,  
Exhibition Floor Talk, 27 July 2011, Art Gallery of New South Wales

*In the Footsteps of the Landscape Masters*,  
Lecture in the Armchair Travel Series, September, 2012,  
Art Gallery of New South Wales

*Corot and Plein-air Painting*,  
Lecture in the Diploma Series: Revolution to Romanticism: European Art and Culture 1750 – 1850, for the Art Gallery Society of NSW, 14/15 August, 2013,  
Art Gallery of New South Wales

*Techniques of Impressionism: Plein-Air Painting 1874 – 1886*,  
Lecture in the Art Appreciation Series: *Realism to Surrealism: European Art and Culture 1846 – 1936*, for the Art Gallery Society of NSW, 09/10 April 2014,  
Art Gallery of New South Wales

*Anatomy of an Oil Painting*,  
Artist Demonstration and film to coincide with the exhibition *The Greats*, 16 – 20 November 2015,  
Art Gallery of New South Wales

*The Greats*,  
Exhibition Talk discussing Camille Corot's *Ville d'Avray*, 19 November 2015, Art Gallery of New South Wales

*The Critic's Choice Art and Music Cruise: Munich/Main and Rhine/Amsterdam*,  
Artist Demonstration: copy of Rembrandt's Self-portrait c.1628, 19 June – 4 July 2016, Rijksmuseum, Amsterdam

*Colour in 18th Century Portrait Painting*,  
Lecture for the Colour Society of Australia, 24 October 2018, Albion Centre, Sydney

*Becoming a Landscape Painter*,  
Artist's Talk, 14 January 2020, Summer School, National Art School, Sydney

*Michelle Hiscock in Conversation with Dr Christopher Allen*,  
Artist's Talk 15 May 2021, Australian Galleries, Sydney



*RIVER IN THE MIST (after Corot)* 2012 watercolour on paper 12 x 16 cm

## BIBLIOGRAPHY

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*Salient, Contemporary Artists at the Western Front* catalogue for the travelling exhibition, 2018

Art Gallery of New South Wales, *Anatomy of an Oil Painting*, Art Gallery of New South Wales video channel, 2015: <https://www.youtube.com/watch?v=m3nTVtS5bmc>

Fox Koob, Simone; *Modern take on landscapes*, The Australian, pp 14, October 2015

Allen, Richard James; *Fixing the Broken Nightingale*, cover image, Flying Island Books, Macao, China, 2013

Anderson, Patricia; *Luminous Landscapes*, Art eGuide book, Apple eBook and Amazon Kindle, 2012

Beaumont, J., Fenner, F., & McDonald, J.; *The Land and its Psyche*: The Macquarie Group collection, University of New South Wales Press, Sydney, 2012

McDonald, John; *The Past is the Present*, Australian Art Review, pp 30-31, Nov - Jan 2009

Jones, Jan; review of solo exhibition, Art Monthly Australia, Canberra, Summer 2009

Allen, Christopher; *Exhibition Folio*, Australian Galleries, May 2002

Smee, Sebastian; review of solo exhibition, Metro, The Sydney Morning Herald, pp 17, 15 May 1998

Canberra School of Art; *A Matter of Making*, 10th Anniversary Alumni publication, pp 60, illus. 1997

McDonald, John; review of solo exhibition, Spectrum, The Sydney Morning Herald, pp 12, 27 April 1996

University of Texas; Antipodes, cover illus., University of Texas at Austin, Vol.10 No.2, December 1996

Denholm, Michael; *A Changing Scene - Australian Art Since the 1960's*, Antipodes, University of Texas at Austin, Vol.10 No.1, pp 6-7, illus., June 1996

Radock, Stephanie; review of solo exhibition, The Adelaide Review, No.131, September 1994

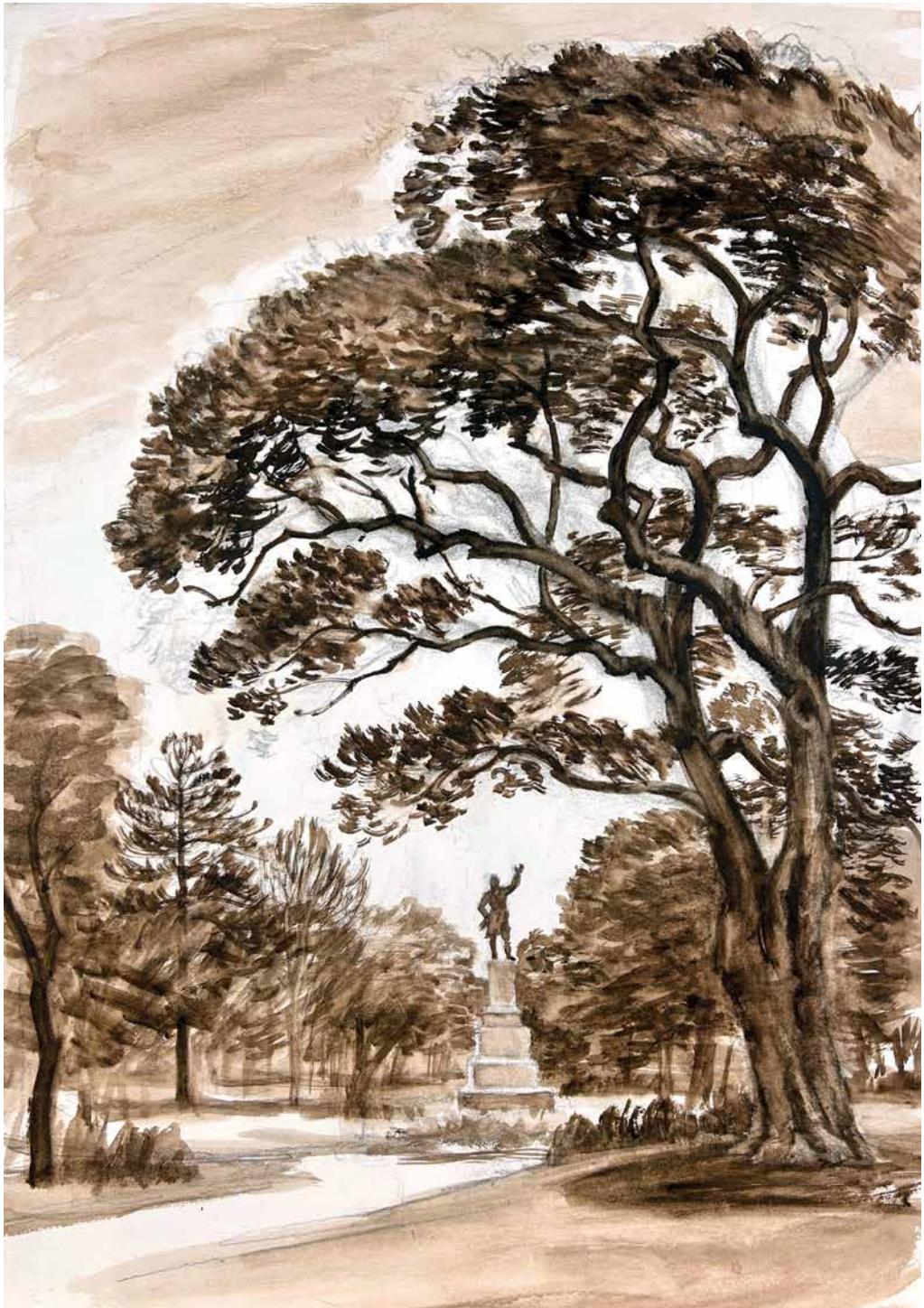
Allen, Christopher; review of solo exhibition, Asian Art News, Vol.2 No.1, pp 36-37, illus., Jan - Feb 1992

Delaruelle, Jacques; *Small is Beautiful*, The Sydney Review, pp 17, Jan - Feb 1992

Lynn, Elwyn; review of group exhibition, The Weekend Review, The Australian, pp 13, February 1992

## COLLECTIONS

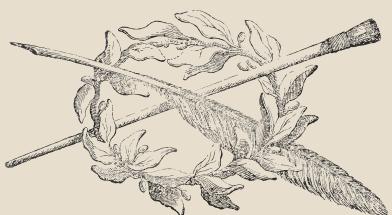
Macquarie Bank  
Australian Catholic University  
National Art School  
National Library of Australia  
Australian National University



COOK IN HYDE PARK 2020 watercolour on paper 45 x 34.5 cm







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