



RICK COCHRANE
MAKING ART

7TH APRIL — 30TH MAY 2019

“A good painting is like an elegant woman, it should not reveal all about itself at a single glance”

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APPLE

Oil on canvas
300 x 300mm

This started as a perspective exercise in one of my tutored classes. As a painter you find you have lots of little bits like this. I don't discard them, just set them aside to re-visit at a later time with fresh eyes. Its what I call playtime, a "what if I do that" process. In this painting I was exploring the textural nature of paint. I kind of like the result so decided to frame it.



WINTER MIST ON MICALONG CREEK.

Oil on Canvas

700 x 500

The Yass Valley offers some of the most dramatic geology in the Canberra Region, a great place to paint en plein air. Its rolling hills and massive sky gives a pallet of Australian colour that reaches into your soul. I painted this on site in early morning winter mist at the edge of the flowing creek. For me it goes beyond just visual. I hope you find it comes through in my paintings.



LOOKING DOWN ON THE UNTRODDEN PATH

Oil on canvas
800 x 640

Capturing a moment looking down on this vast and remote country imprints into my memory. Its timelessness is mesmerizing. Its lonely muted dry colours timeless.



STORM COMING YASS VALLEY

Oil on canvas

400 x 400

Had to paint this one quickly before the weather closed in. Sometimes working with limited time helps to capture the mood of the scene.



SUNKEN GROTTO

Oil on Canvas

400 x 400mm

Entering the world below the surface takes you out of your comfort zone. It is a place of glistening reflective colours in its top few meters where the light still penetrates. Raising your apprehension it invites you to enter deeper into its unfamiliar space.



THE ROAD TO WEE JASPER

Oil on canvas
500 x 700

I admire aboriginal peoples and their intimate relationship with the land. Painting helps me understanding their special connection to place. The land owns them and they are a part of its grand purpose. Spending time painting this picture on the road to Wee Jasper let me better understand that spiritual relationship.



THAT PERFECT MOMENT

Oil on canvas

200 x 700

I came across breathtaking views on the national park headland walk at Noosa. It's a place where you wish you could stay forever. This scene just resonated deep feel good currents in me; I hope it does the same for you.





CLIFF FACE ACROSS THE TAEMAS BRIDGE

Oil on Canvas

320 x 260

On a day painting with Chan in the Yass Valley, we crossed the Murrumbidgee River at the Taemas Bridge. This dramatic escarpment on the Yass side caught my attention.



HOT TROPICAL LIGHT

Oil on canvas

700 x 500

The intensity of light, especially in tropical Northern Australia, has an effect on colour to the point where it almost vibrates. I made this painting following a week in Port Douglas. This grove of palms is such a simple subject but it catches that intense hot light.



TOPICAL TROPICAL

Oil on stretched canvas

700 x 500

A trip to the Daintree focused my awareness of how vulnerable and fragile our ecosystems are. I painted this picture intending to submit it for the Waterhouse Natural History Prize. Submissions opened on the 18th of February but by 12 noon their website had closed any further entries.

Global warming has been happening in cycles throughout the earth's history.

The difference is that it is happening faster through our careless human activity.

In this painting I portray the forest under threat from increasing heat. The heavy impasto paint is a metaphor for the thin crust of life on the earth's surface. The forest's heart is beating faster as it struggles to adapt to rising annual temperature.



WEIGHTLESS AQUA

Oil on Stretched Canvas

1800 x 900

If ever you have discovered the weightless world below the surface you will find it both threatening and captivating. The colour spectrum diminishes rapidly within the first 30 meters but penetrating light intensifies the blue greens. It is a wonderful and silent world in which you are just momentary visitor.



**AUTUMN EVENING LIGHT FROM
YARRALUMLA BAY**

Oil on stretched canvas
500 x 600

Painting with my friend Chan on the rowing club launch ramp at Yarralumla Bay, we watched the cool autumn evening light ebbing away towards its sunset colours.



TRUMPET LILLIES

Oil on Craft paper

320 x 450

Painting on masked off craft paper creates a very dynamic textural collision around its edges. The thick impasto with the push and pull of receding dark cool colours heightens the vibrancy of the lighter warm ones.



ARTIST'S STATEMENT

"Being an artist allows me to use an entirely different language to express ideas. The more I draw and paint the more I realize that in a unique way I am actually a sort of visual medium, receptive to a deep undercurrent of place and subject. My paintings are increasingly abstracted from figuration and mostly landscapes. This method of painting largely comes from accidental and impetuous mark making. I have a fascination with the impasto nature of oil paint, in fact the character of its qualities at times seem even more important than the subject. Painting is my ongoing journey of exploration, constantly playing with warm and cool, dark and light colours as they collide within the tonal spaces of a painting."

This is Rick Cochrane's second Exhibition at Bungendore Woodworks. His art practice includes painting, drawing and printmaking. Rick is part of the steering committee for Canberra Art Workshop, a community based studio at the M16 Artspace Canberra where he also teaches short courses in expressive drawing and portraiture.

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gallery
BUNGENDORE