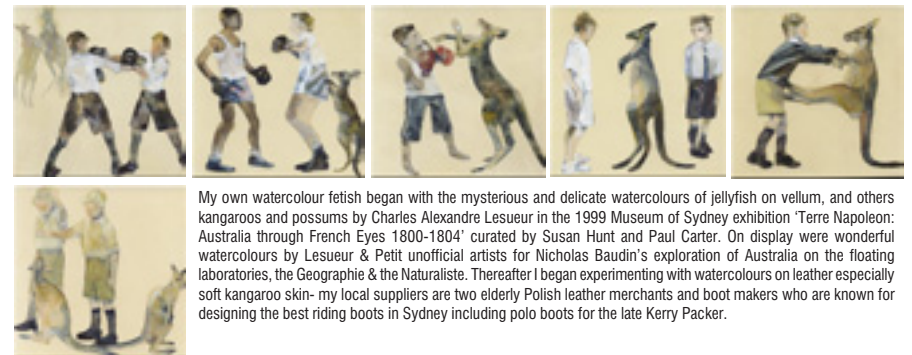


Anxious Emblems (series)

- 1 'Fat and his friends' 2005
- 2 'Chums' 2005
- 3 'Fatty Finn & Ginger Megs' 2007
- 4 'Knuckle Bones' 2007
- 5 'Physical Culture' 2007
- 6 'Man from kangaroo' 2007
- 7 'Leather blues' 2007
- 8 'Macropus and boy' 2007
- 9 'Ginger and Kanga' 2007
- 10 'Billy tea' 2005
- 11 'Where the wild things are' 2006
- 12 'Humming gum-bubbles' 2007



My own watercolour fetish began with the mysterious and delicate watercolours of jellyfish on vellum, and others kangaroos and possums by Charles Alexandre Lesueur in the 1999 Museum of Sydney exhibition 'Terre Napoleon: Australia through French Eyes 1800-1804' curated by Susan Hunt and Paul Carter. On display were wonderful watercolours by Lesueur & Petit unofficial artists for Nicholas Baudin's exploration of Australia on the floating laboratories, the Geographie & the Naturaliste. Thereafter I began experimenting with watercolours on leather especially soft kangaroo skin- my local suppliers are two elderly Polish leather merchants and boot makers who are known for designing the best riding boots in Sydney including polo boots for the late Kerry Packer.

Ruinscapes (series)

- 13 Ruinscape XXXVIII (after a bush fire) 2007
- 14 Ruinscape XXXVII (after a storm) 2005
- 15 Ruinscape IX (after a bushfire) 2004
- 16 Ruinscape XI (after a bushfire) 2005
- 17 Ruinscape VI (after a flood) 2005
- 18 Ruinscape XV (after cyclone) 2005
- 19 Ruinscape (after a cyclone) 2006
- 20 Ruinscape X (after a bushfire) 2005
- 21 Ruinscape XIV (after a cyclone) 2005
- 22 Ruinscape VII (after a flood) 2005
- 23 Ruinscape XXXI (after a bushfire) 2007
- 24 Ruinscape XXX (after a fire) 2007
- 25 Ruinscape XII (after bushfire) 2005
- 26 Ruinscape XXI (after a fire) 2006
- 27 Ruinscape XLIV (after cyclone) 2006
- 28 Ruinscape XXV (after a cyclone) 2006
- 29 Ruinscape XXVI (after a fire) 2006
- 30 Ruinscape XXIV (after a cyclone) 2005
- 31 Ruinscape XXIII (after a cyclone) 2006
- 32 Ruinscape XLI (after a bush fire) 2006
- 33 Ruinscape XLIII (after bushfire) 2006
- 34 Ruinscape II (after a bush fire) 2006
- 35 Ruinscape XXVII (after flood) 2006
- 36 Ruinscape XXIX (after flood) 2006
- 37 Ruinscape XXXIII (after bushfire) 2006
- 38 Ruinscape XXXV (after cyclone) 2006
- 39 Ruinscape XXXIX (after a cyclone) 2006
- 40 Ruinscape XXXVI (after storm) 2006
- 41 Ruinscape XVII (after a cyclone) 2005
- 42 Ruinscape XVI (after a cyclone) 2005
- 43 Ruinscape XXXII (after cyclone) 2006



I am in possession of a large (22 colour pan) black metal 'Made in England' Winsor & Newton watercolour paintbox. For several years now I have been obsessed with the medium of watercolour. The place of watercolours as paintings rather than drawings on paper – as finished and autonomous ('Projective' as described by Bois). This is not unrelated to the story of exhibition watercolours and the societies that promoted them alongside oil paintings. Watercolour's peculiar qualities of transparency and portability made it the medium for recording the origins of flora and fauns; architecture and its ruins; landscapes and the weather. The shape of colour in water...sometimes fugitive pigments " colours...held on the paper by a feeble binding of gum" (Thackeray). What began with 'stained drawing methods' (tinting- imitating tone in oils), opened out into pure washes of colour (British artists working in Italy @1780)

Anxiety is the subject and rhetoric of my watercolours – whether baby animals- brightly coloured - fragile and pensive -'Others' (2002-2004); or kangaroos and boys- play-fighting, 'Anxious emblems' (2005-2007) ; and Antipodean landscape ruins –of houses after bushfires, cyclones or floods- 'Ruinscapes' (2002+) . I first exhibited the 'Ruinscapes' in a touring exhibition 'Academici: Australia Council VACB Rome Studio residency 1999-2004' in May 2005 just months after the nightmare of the Tsunami in the Pacific Ocean. In recent years research on the physical science of climate change has been prepared and reported on with growing urgency, projecting extremes and intensities of heatwaves and cyclones. One of Durer's most unusual watercolours is 'Vision of a Cloudburst', 1525 painted by the artist after a disturbing dream of a deluge... when he tried to describe how the water struck the ground at a distance with such force it could be heard as a frightening roar. A wonderful watercolour, but anxious.

All Paintings are Watercolours on leather
20 x 20 cm Each \$ 750

Valerie Tring 2007

Valerie Tring Born: Lower Hutt, New Zealand

EDUCATION

1999 Diploma of Arts, Department of Art History & Theory, University of Sydney
1982 Graduate Diploma in Library Studies, Western Australian Institute of Technology (Curtin University)
1980 B.A. Fine Art (painting) Western Australian Institute of Technology (Curtin University), Jackson's Prize 1979

SOLO EXHIBITIONS

2007 Anxious Watercolours, Galerie Düsseldorf, Perth
1999 'painting and danger ii', Canberra Contemporary Art Space, Canberra
1998 'painting and danger', Mori Gallery, Sydney
1996 'Earliest morning', Mori Gallery, Sydney
1993 'An Economy of Respect', Galerie Dusseldorf, Perth
1992 'Social Contracts', Mori Gallery, Sydney
1990 'The Field: Grounds and Reflections', Galerie Dusseldorf, Perth
1988/7 Margaret and Sidney go to the pictures', The Performance Space/ Installation series, Praxis, Perth

SELECTED GROUP EXHIBITIONS

2006 'Galerie Dusseldorf: 30 years on', Galerie Dusseldorf, Perth
2006 'Crash (and other earthly pleasures)', Lawrence Wilson Gallery, Perth
2005 'Academici'- Faculty Gallery, Monash Uni. Melbourne; British School Rome, Rome; Plimsoll Gallery, Uni. of Tasmania, Hobart
2003 Mori Gallery, Sydney
2001 British School, Rome
1998 'False Endings', Canberra Contemporary Art Space, Canberra
1997 'Penumbrae- Art at the Interstices of the Everyday', PICA, Perth
1995 'A Rose is a Rose is a Rose', Galerie Dusseldorf, Perth
1992 '3D Illusion', Galerie Dusseldorf, Perth
'Unfamiliar Territory- Second Adelaide Biennial of Australian Art', AGSA
1991 'Concealment', Galerie Dusseldorf, Perth
'Social Contracts – a matter of dispute and difference', PICA, Perth
1990 'A Spacious Central Location', PICA, Perth
1989 ARX'89 Metromania, Court Wing, AGWA
1987 'Invisible Cities', Praxis, Perth

GRANTS and AWARDS

1999 Australia Council Development Grant, Overseas Studio, British School at Rome, April - June 2001
1991 Creative Development Fund, Western Australian Department for the Arts
1988 Guy Grey-Smith Memorial Travelling Fund and Creative Development Fund, Western Australian Department for the Arts
1996 Visual Arts and Crafts Exhibition Grant -administered through Praxis, Contemporary Art Space, Perth

Collections

Art Gallery of Western Australia, Artbank, Curtin University of Technology, Royal Perth Hospital, David Williams
Kerry Stokes, Sir & Lady Cruthers and various private collections

Selected Bibliography

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Morrell, Tim; John Barrett- Lennard; 'Unfamiliar Territory – Second Adelaide Biennial of Australian Art'- catalogue essays, Art Gallery of South Australia, 1992
Strobbe, Nicholas; John Barrett Lennard ' Social Contracts- a matter of dispute and difference'- catalogue essays, PICA Press, 1991
Marcon, Marco, 'The Painted Image: Twenty Contemporary West Australian Painters', editor Ted Snell, Visual Culture Research Unit, Curtin University 1991
Baxter, Maggie, Artlink, vol.11 no.1&2, 1991, p118-119
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Burns, Philip, Valerie Tring, 'The Field: grounds and reflections'- catalogue essays, 1990
Bromfield, David, West Australian, Saturday 4 August, 1990, p 12
Barrett- Lennard, John, 'A Spacious Central Location'- catalogue, PICA Press, Perth, 1990
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Lally, Janice, Fremantle Arts Review, vol.3 no.4, April, 1988
Harley, Ross, 'Outer Site- Five Contemporary Art Spaces Projects' -catalogue, co-ordinated by Ross Harley, 1988
Cousins, Jane, Paxis M, no.17, 1987
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VALERIE TRING



Anxious watercolours

1 - 29 April 2007

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