



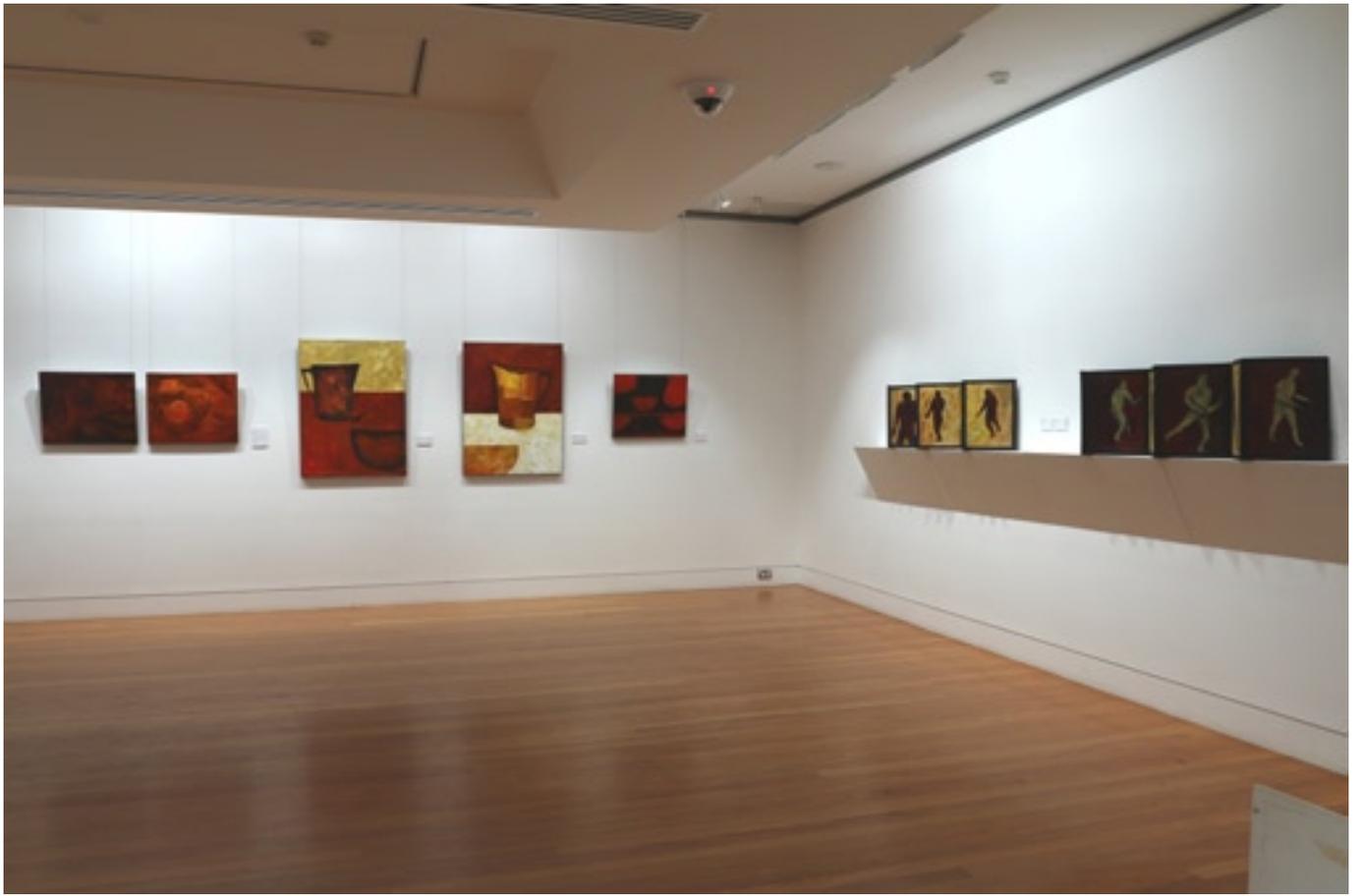
PAM GILMOUR JAMES P GILMOUR

Paintings and Prints

COFFS HARBOUR REGIONAL GALLERY, JUNE 5TH - JULY 11TH 2015



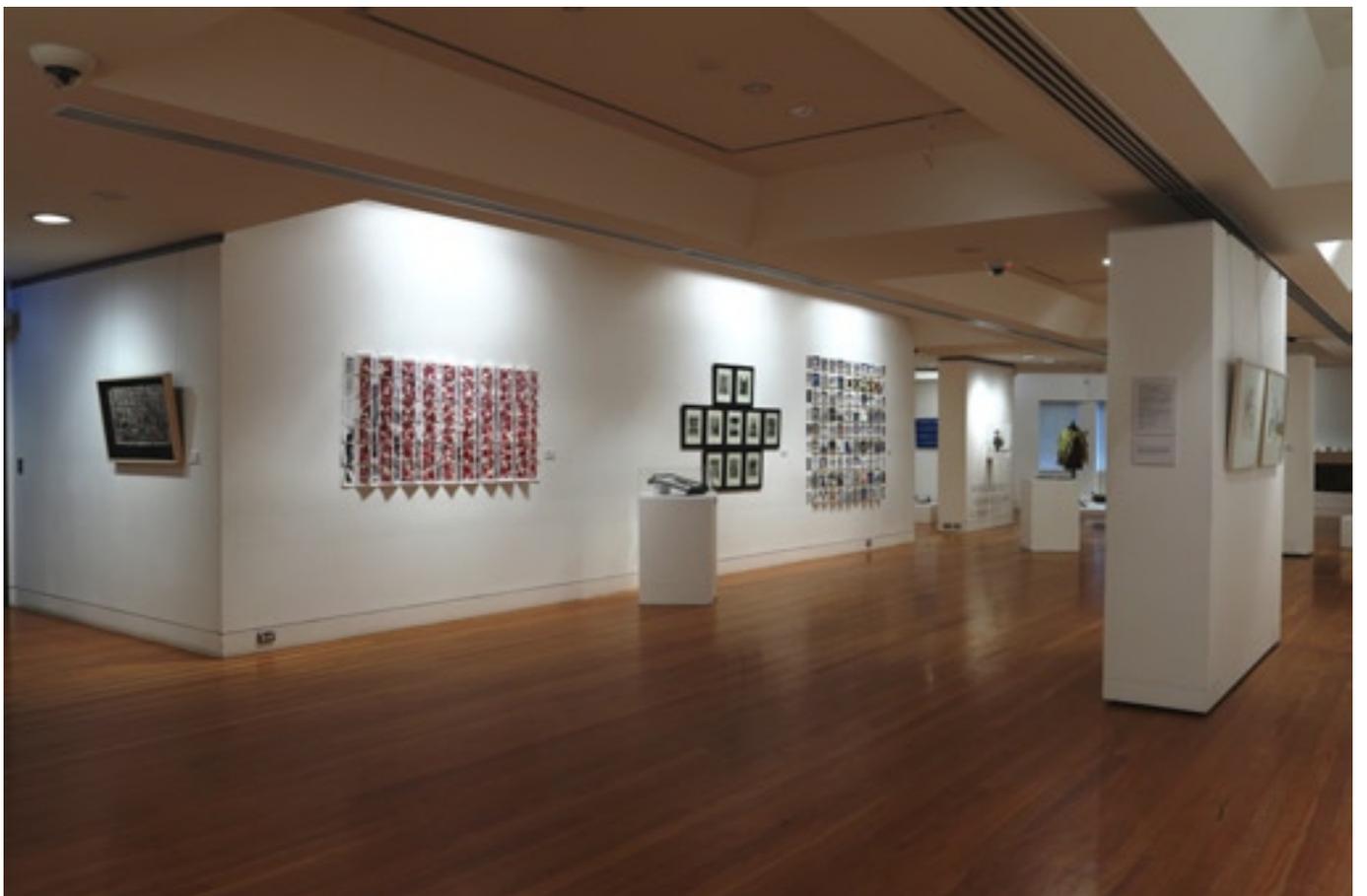
Pam Gilmour, paintings, oil on canvas, 2015



James P Gilmour, One walks one way, another walks a way, encaustic on plywood, 2015



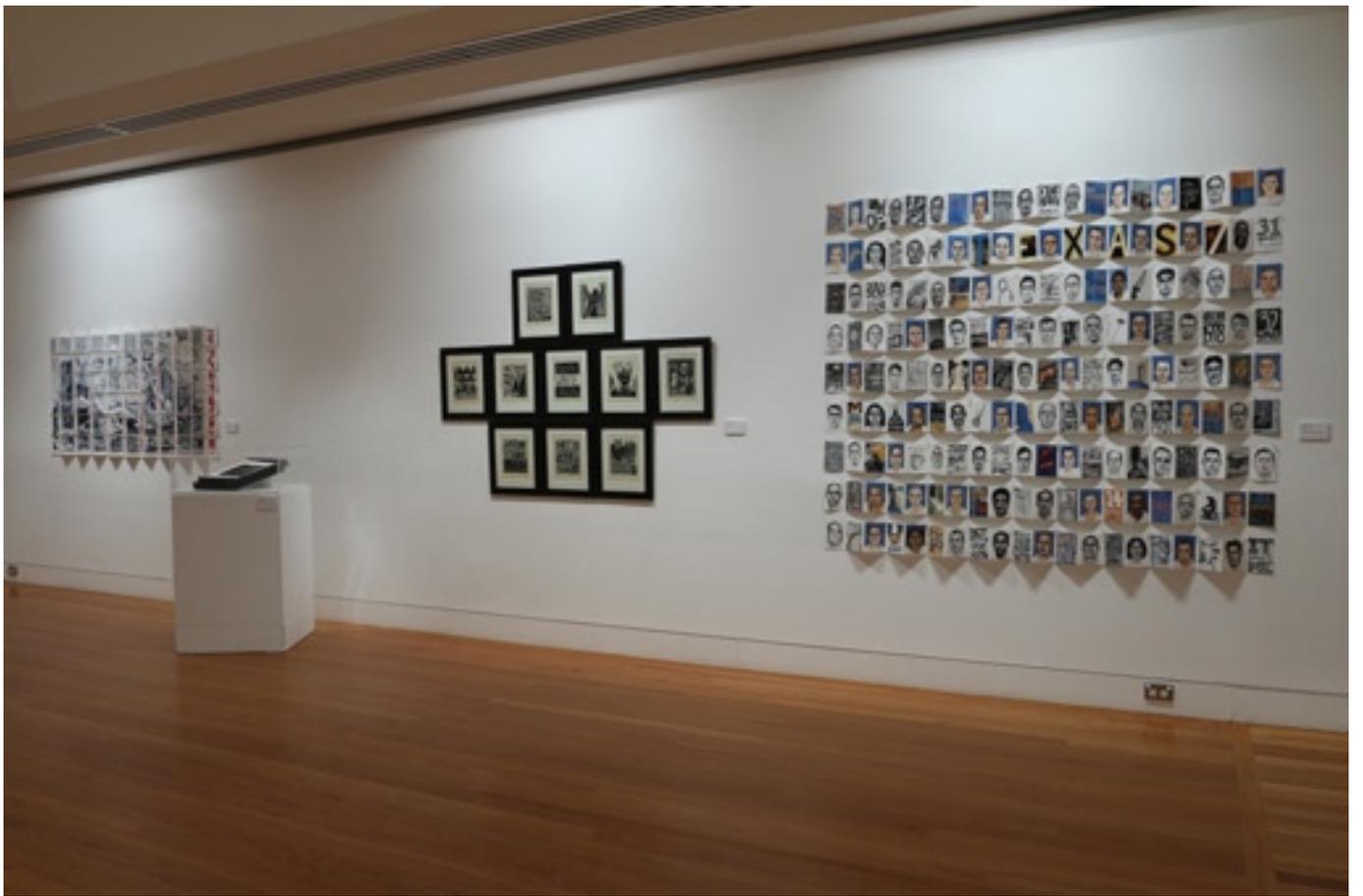
James P Gilmour, One walks one way, another walks a way, encaustic on plywood, 2015





James P Gilmour, *the bathos*, accordion bound book installation, 2014





James P Gilmour, *Little White Lies*, Wood block prints on chiri paper, edition 12, 2015



James P Gilmour, *inTexas*, accordion bound book installation, 2014





Pam Gilmour and James P Gilmour, *the cloud*, water colour and pigment on gesso panels, 2015



Pam Gilmour, monoprints, oils on 300gsm Saunders Waterford paper, 2015

Pam Gilmour

“I love still life painting.

The whole process is artificial.

It starts with selecting and arranging the objects, then contemplating and drawing the parts I want to include, abstracting from those objects the pieces that suit me and that becomes the final work.

Everything is planned and up to me.

I'm not bound by laws of landscape or the truth of portraiture and each stage to me is a different process of art.

My latest craze is mono prints. It's so liberating and free. Painting my composition onto glass then burnishing onto paper I'm left with a work which is reversed and distant from me and always a surprise!

Sometimes it works.

Often I'll use the print as a reference to repaint so I'm back to my original composition. Each time I add to the plate I seem somehow less involved. It's like the final work has taken on its own life.

I've really enjoyed painting these works.

I hope you enjoy them too.”

Pam Gilmour first started painting in the 1970's putting it aside for years until renewing her interest and enrolling at Coffs Harbour TAFE in 2005, where she completed a Diploma of Visual Arts.

She has been shortlisted several times for the EMSLA and was a finalist in the last Country Energy Landscape Painting Prize at Bathurst Regional Gallery.

This is her first major exhibition.

James P Gilmour

“There’s a lot going on in my work in this show. There’s my InTexas death row series, my infatuation with book art and my ongoing fascination, inspiration, love and respect for William Hogarth.

InTexas took 4 months to complete. I found myself strangely compelled to learn more and more about the inmates, always aware that as I was working late at night, they were sitting on the other side of the world in a 6 x 9 ft cell... I’m passionately against the death penalty. The very idea that the greatest punishment available is to be executed just makes no sense at all to me.

When I stumbled upon the Texas Department of Criminal Justice website I knew there had to be a work made. The site lists and updates executions as if they are television plots. There are currently 267 people on death row in Texas ... well probably that’s 266 now as just last night Lester Bower, on death row for 31 years was executed. I just don’t understand...

Bathos: An abrupt transition in style from the exalted to the commonplace, producing a ludicrous effect

In 1764 William Hogarth got a cold and proclaimed he was dying. When the cold progressed to his chest and he announced his final work... *the bathos or Tail Piece*, he was committed to completing it. He didn’t die straight away though. It was eight months later of a completely different illness but he stuck to his guns and never made another engraving... You have to appreciate that level of commitment! My Bathos is a reinterpretation of Hogarth’s, taking the literal interpretation of the word Bathos just a little more literally.

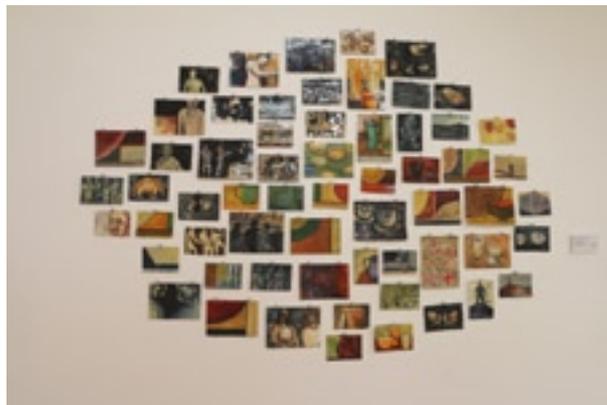
Little White Lies: I’m also pleased to show my new wood block print set, *Little White Lies*.

Apparently we all tell them to some extentIt all depends how far up the food chain you are as to their effects and consequences....”

James P Gilmour studied at City Art Institute gaining a BA(Visual Arts). He has been shortlisted for the Archibald and Wynne Prize and has work included in many collections including the AGNSW, the Mitchell Library, Queensland Library, Fremantle City Council, Monash University and The National Art Library (V and A Museum, London)



For all of Pam Gilmour's monprints [click here](#)



For scans of *the cloud* [click here](#)



For James P Gilmour's *Little White Lies* colophon [click here](#)

A huge thank you to Coffs Harbour Regional Gallery; Leigh Summers, Deb Wall and the cast of volunteers, for the wonderful opportunity to have a mother and son show at the gallery.

Never before was a studio or the process of making a show more rewarding or funnier!