

Days at Deddington  
Robert Habel - Solo Exhibition  
Saturday 1st February - Sunday 23rd February 2014

**Days at Deddington** - Robert Habel is pulled by two worlds. His childhood stomping ground, deep in the heart of Deddington and his current home in South Australia, where his Germanic ancestors first settled.

Habel's work is strongly influenced by these geographies, creating a hybrid world in his creativity that Habel calls "Deddingdorf". This series of paintings is born directly from the polarization of his heritage. Each piece has a 'sibling'. One painted in the studio in South Australia, the other on site in the Deddington Landscape.

Exhibition dates: Saturday 1st Feb - Sun 23rd Feb 2014. Exhibition opened by Dr. Jane Deeth; Director of New Audience for Art, Curator of The Glover Prize and author of Looking at Landscape.

Artist talk Sunday 9 February at 3pm.

BRAVE art Gallery is a participating gallery on the COLLECT Art Purchase Scheme. Contact BRAVE for more details.

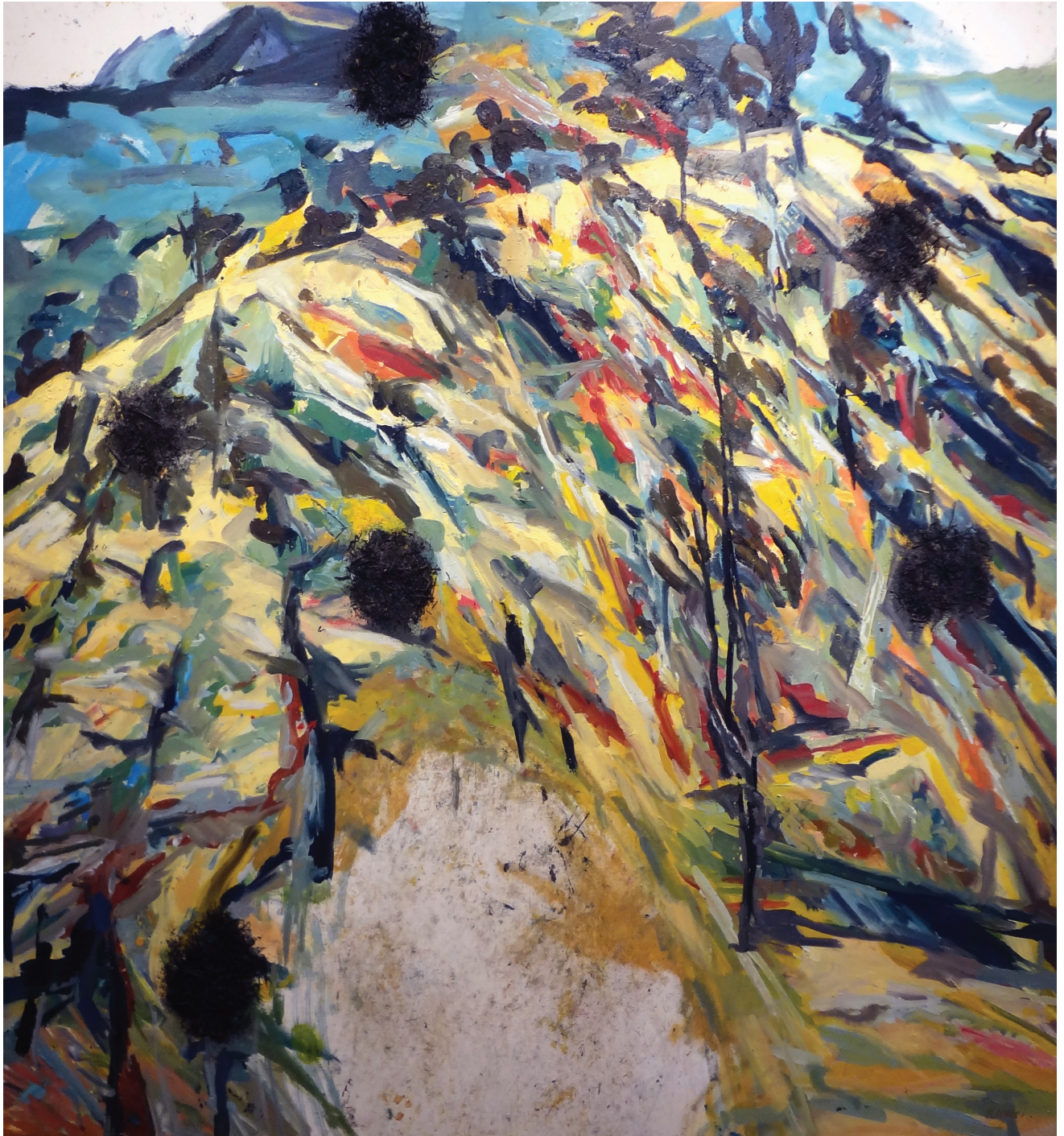
Open: Wed - Sun 10:30-4:00, or by appointment. +613 6397 0000

Catalogue is available online at: [www.braveartgallery.com.au](http://www.braveartgallery.com.au)





# BRAVE



**Standing in my painting in the Deddington landscape on a fire ban day**

2013

oil, grasses and ash on canvas

174 x 189cm

**\$5,000**

# BRAVE

## Days at Deddingdorf

“Almost from the beginning of his life as an artist Habel has been picturing Tasmania no matter where he has been living. What is landscape after all? Where does it stop and start? Does it rest just on surface of a canvas or is it inextricably linked to the place of its making, the experience of making, and memory of its maker? These questions constantly inflect Robert Habel’s paintings.

Habel lives and works in South Australia, and returns regularly to Tasmania, the place of his childhood. ‘Deddingdorf’, the hybrid town that Habel has conjured is an amalgamation of Deddington, the Tasmanian stomping ground of colonial artist John Glover and the home of good friends, constitutes one part; and the Germanic hamlets of South Australia where Habel’s family first settled and that reference their German heritage, the other.

‘Deddingdorf’ acknowledges this split allegiance within his personal narrative. The name also represents the segmentation of the making process into the place of depiction and the place of making. Where landscape and studio are usually not too far away from each other, in Habel’s practice, landscapes from one place can end up being painted in a different part of the country. This is not merely a product of the physical location of the artist at different points along the creative process, but rather a deliberate strategy to acknowledge the physical disjunction and simultaneous connection to multiple geographies that many of us share. After all, we are never totally in one place – we move between places, and even in one place, memories and habits intrude or are invited in. Thus elements that initially appear as disconnected, enter the battle for the final image that goes on the wall.

Emphatically resisting the strong pull that Tasmania’s wilderness often has for landscape artists, Habel draws his subjects from lived and worked spaces and places. In the past his landscapes have often depicted wind farms, solar fields and industrial sites. In this series of composite images, a brand new clinical confined interior space counters the experience of the infinite and elemental outdoors.

While on the surface the luscious impasto of these paintings registers as expressionist, the deliberate choice to make works outdoors in the wind, heat, dust embeds itself in the gestural mark-making, emphasising the urgency of the process, and leaving behind grasses and seeds. In the initiating work, ash that references the extreme fires that burned out of control not far away also invades the frame. And footprints concede the artist’s presence. Habel therefore cannot be considered an anonymous documentor of landscape – there is much more going on than meets the eye. His work invites forensic analysis. All the clues needed to conduct a thorough investigation are generously offered, and the unraveling of paint, place, time and sensation reaps most satisfying rewards.”

Jane Deeth  
January 2014



# BRAVE



**Deddingdorf Lace I**

2013  
oil on canvas  
49 x 69cm

**\$800**

**\$1,500 for diptych**



**Deddingdorf Lace II**

2013  
oil on canvas  
49 x 69cm

**\$800**



# BRAVE



**Deddingdorf Perspective I**

2013  
oil on canvas  
52 x 61cm

**\$800**

**\$1,500 for diptych**

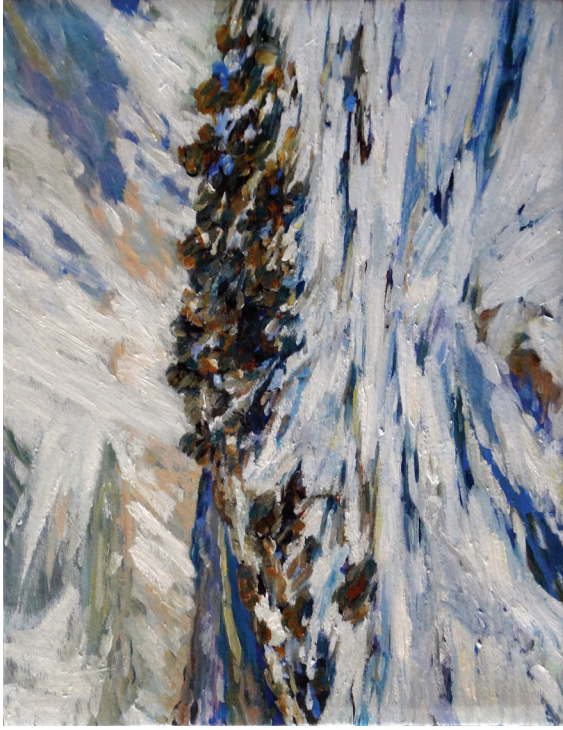


**Deddingdorf Perspective II**

2013  
oil on canvas  
52 x 61cm

**\$800**

# BRAVE



**Deddingdorf Snow in December I**

2013  
oil on canvas  
51 x 57cm

**\$800**

**\$1,500 for diptych**



**Deddingdorf Snow in December II**

2013  
oil on canvas  
51 x 57cm

**\$800**



# BRAVE



## **Deddingdorf Fires I**

2013  
oil on canvas  
51 x 69cm

**\$800**

**\$1,500 for diptych**



## **Deddingdorf Fires II**

2013  
oil on canvas  
51 x 69cm

**\$800**

# BRAVE



**Deddingdorf Branding I**

2013  
oil on canvas  
61 x 68cm

**\$800**

**\$1,500 for diptych**



**Deddingdorf Branding II**

2013  
oil on canvas  
61 x 68cm

**\$800**



# BRAVE



**Deddingdorf Heavy Metal Cross I**

2013

oil on canvas

57 x 68cm

**\$800**

**\$1,500 for diptych**



**Deddingdorf Heavy Metal Cross II**

2013

oil on canvas

57 x 68cm

**\$800**

# BRAVE

## Upcoming Exhibitions in 2014

### March 2014 - Gallery A

Landscape Précis - Richard Klekociuk

1st March - 30th March

### April 2014 - Gallery A

Damien Baumgartner

5th Apr - 27th Apr

### May 2014 - Gallery A

Clifford How

3rd May - 25th May

### June 2014 - Gallery A

Jasper da Seymour

7th Jun - 29th Jun

### March 2014 - Gallery B

Longford 200 Years - Group exhibition

1st March - 30th March

### April 2014 - Gallery B

Signs and Wonders - Scott Wlmot Bennett

5th Apr - 27th Apr

### May 2014 - Gallery B

Group Exhibition

3rd May - 25th May

### June 2014 - Gallery B

Group Exhibition

7th Jun - 29th Jun

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