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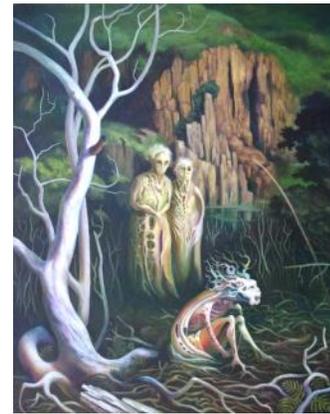


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- 1. *Following the Van* Oil on canvas \$4,550
66 cm x 112 cm
- 2. *Among the Fallen* Oil on canvas \$4,250
66 cm x 97 cm
- 3. *Old School* Oil on canvas \$3,250
56 cm x 71 cm
- 4. *Child's Guide to Wilderness* Oil on canvas \$4,850
84 cm x 91 cm
- 5. *Settlement Day* Oil on canvas \$4,250
66 cm x 97 cm
- 6. *Laughing Girl* Oil on canvas \$3,950
76 cm x 61 cm
- 7. *Kelp Harvest* Acrylic on paper \$1,350
42 cm x 29 cm
- 8. *Thing from the Ocean* Acrylic on paper \$1,350
42 cm x 29 cm
- 9. *Second Island* Oil on canvas \$1,450
36 cm x 28 cm
- 10. *Big White Fish Head in the Sky* Acrylic on paper \$1,350
29 cm x 42 cm
- 11. *Landscape With Melting Church* Oil on canvas \$2,850
60 cm x 40 cm
- 12. *McCrae's Hill* Oil on canvas \$4,500
91 cm x 76 cm
- 13. *Bones of the Ancestors* Oil on canvas \$9,850
76 cm x 152 cm



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HAUNTED LANDSCAPE ELIZABETH BARSHAM

HAUNTED LANDSCAPE

Artists of the bizarre and surreal challenge preconceptions. They can offend the moralistic, the aesthetically timid or those who perceive time in a linear way. As such, Haunted Landscape is not for the lovers of conventional pastoral painting. The sumptuously rendered Tasmanian hills and valleys are peopled(?) with rotting Thylacines and zombie like ghosts whose outer form expresses the corruption of their inner life.

A bushwalker, Elizabeth Barsham is also an historian and as she tramps through the landscape she knows who has been here before. Her family were early white settlers and she is aware of the displacement of indigenous people for the benefit of colonials. Failed dreams, war widows and lost hikers are also the narratives underpinning these paintings. Or maybe not, because Barsham is also tricky (as Surrealists are prone to be). Maybe the tragic comment on war's aftermath of *Following the Van* is not serious, perhaps the Barbie child lost in a cave, *Child's Guide to Wilderness*, is accidentally timely or even the demonic sheep of *Settlement Day* are not a warning about self defeating pastoral practice. It might be that they are simply prophetic. As the world warms and the polar caps melt her customary images of green kelp infused landscapes look less dystopian and more like reality. And in a world of #metoo and a Royal commission into child abuse maybe the female presence in her work is telling a different story.

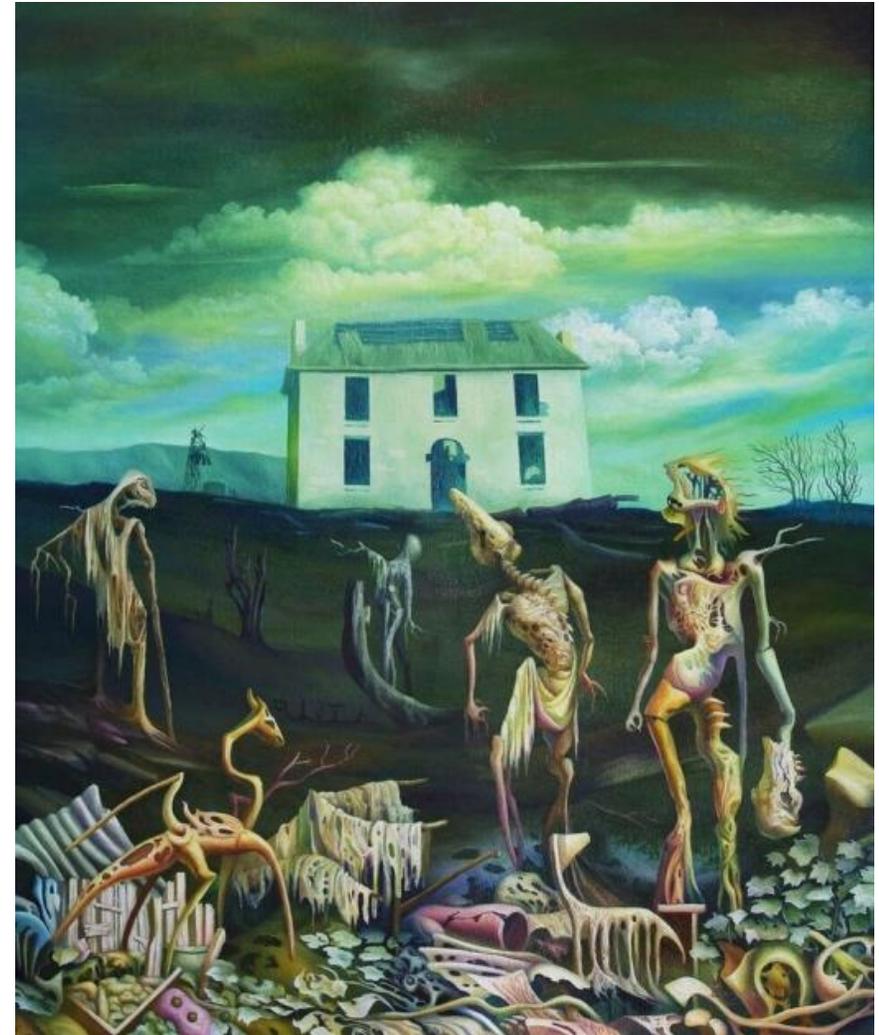
Elizabeth Barsham is a great painter who narrates the Tasmanian experience through the lens of gender, history and humour, combining great intelligence with sublime technique.

Betty Nolan



Bones of the Ancestors

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McCrae's Hill

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July/August 2018

Nolan
GALLERY