

KYLIE BANYARD



ODE TO A CORREA AND OTHER SOFT LANDINGS

NICHOLAS
THOMPSON
GALLERY

23 OCTOBER TO 9 NOVEMBER 2024

KYLIE BANYARD: ODE TO A CORREA AND OTHER SOFT LANDINGS

If the woman artist has been trained to believe that the activities of motherhood are trivial, tangential to main issues of life, irrelevant to the great themes of literature, she should untrain herself. *Alice Ostriker, poet (1)*

One of the many things that “they” (whoever “they” might be) don’t tell you about motherhood is that your children need you more, not less, as they get older. While this is almost impossible to conceive when you’re immersed with no escape in the seemingly endless cycle of nappies and sleepless nights, tantrums and trips to the park, once they start to become independent of you, you are unable to curtail or fully control what happens in their lives. No longer the centre of their worlds, your care and influence sit alongside (or are subsumed by) the role and competing power of teachers and peer groups, hobbies and social media. Our world is complex and fractious, and notions of truth and of what is right and wrong are seriously under threat. As a parent, how can we help our children on their way and support them to be the best people they can be? How can we help them love and care for a world that has been so totally messed up by the generations before them?

These are the thoughts and feelings that strike me as I look at Kylie Banyard’s *Ode to a Correa and other soft landings*, in which her two sons, Wes and Hal, play a major part. In the bringing together of paintings, suspended textiles and soft sculptures, *Ode to a Correa and other soft landings* represents Banyard’s ‘urgent desire to shower [her] children in flowers’ and thus convey her ‘radical hope’ for their futures. (2) By creating a distinctly feminist and feminine environment which nurtures and surrounds the viewer, Banyard’s warm embrace of an exhibition encourages us to slow down and take stock, and in doing so, offers us a place of protection, sustenance and potential growth.

Paintings such as *Hal with a face full of correa* and *Hal with artichoke and fennel* (both 2024) are based in a walking ritual that Banyard undertakes with Hal, her youngest son. Immersed in a natural environment of the family’s creation on Dja Dja Wurrung country (Banyard’s partner Leo is a keen gardener), the pair discuss the ways in which a plant feels and smells and photograph each other touching and talking to plants. This ritual at once reinforces our role in and deep connection to the natural world, as well as the invisible bond between mother and son. These simple actions are then transposed onto Banyard’s paintings,

floating on top of veils of colour created by the natural plant dyes that the artist uses to prepare her canvases. These, and works such as *Wes engulfed and Touching African daisy* (both 2024) activate the senses, creating a heightened awareness that is welcomed and supported by the exhibition's tactile elements; a space of the artist's making in which we are encouraged to "just be".

By wrapping her sons into both the creation and imagery of her paintings, Banyard consciously counteracts the traditional push-pull that exists for so many mother-artists between the demands of family and the call of creativity. In doing so, she creates a realm that temporarily holds and protects her growing children, encouraging them, and us a viewer-participants, to discover 'more gentle ways of being *in* and *of* the world' (3), and of re-imagining and re-making that world with an emphasis on connection and care.

Kelly Gellatly, 2024

(1) Alice Ostriker quoted in Rachel Power, *The Divided Heart: Art and Motherhood*, Red Dog, Fitzroy, 2008, p. 1.

(2) Kylie Banyard, Artist Statement, *Soft Landing*, Verge Gallery, University of Sydney, 2 September –4 October 2024, <https://www.verge-gallery.net/exhibitions-new/kyliebanyard-softlanding>

(3) *ibid.*

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KYLIE BANYARD

Engulfed and sinking in 1

2023

acrylic on canvas with cotton panels

200 x 200 cm

\$6,000

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KYLIE BANYARD

Engulfed and sinking in 2

2024

acrylic on canvas with cotton panels

200 x 200 cm

\$6,000

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KYLIE BANYARD

Touching African daisy

2022-24

oil and acrylic on tumeric dyed canvas

168 x 137.5 cm

\$4,900



KYLIE BANYARD

Ironbark relief

2024

ironbark dyed canvas (alum and iron mordant)
with cotton applique

168 x 137 x 11 cm

\$4,500



KYLIE BANYARD

Soft ground cinerea with relief

2024

acrylic on canvas with cotton panel and cinerea
dyed canvas (iron and alum mordant)

168 x 137 cm

\$4,500

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KYLIE BANYARD

Soft ground cinerea 2

2024

acrylic on canvas with cinerea dyed canvas (iron
and alum mordant)

168 x 137 cm

SOLD

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KYLIE BANYARD

Touching correa at dawn

2024

oil and acrylic on cinerea dyed canvas (with iron
and alum mordant)

102 x 72 cm

SOLD



KYLIE BANYARD

Hal with a face full of correa

2024

oil and acrylic on hawthorn dyed canvas (with
alum mordant)

71 x 56 cm

\$2,800

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KYLIE BANYARD

Hal with fennel

2024

oil and acrylic on cherry ballart dyed canvas
(with alum mordant)

71 x 56 cm

\$2,800



KYLIE BANYARD

Hal with fennel and artichoke

2024

oil and acrylic on cherry ballart dyed canvas
(with alum mordant)

71 x 56 cm

\$2,800

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KYLIE BANYARD

Wes engulfed

2024

oil and acrylic on cherry ballart dyed canvas
(with alum mordant)

71 x 56 cm

\$2,800



KYLIE BANYARD

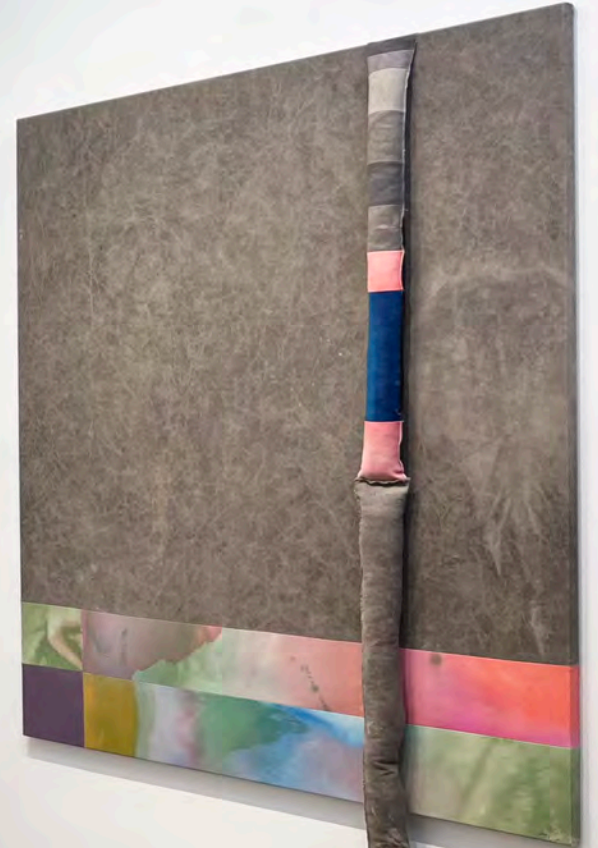
Correa for Hilma

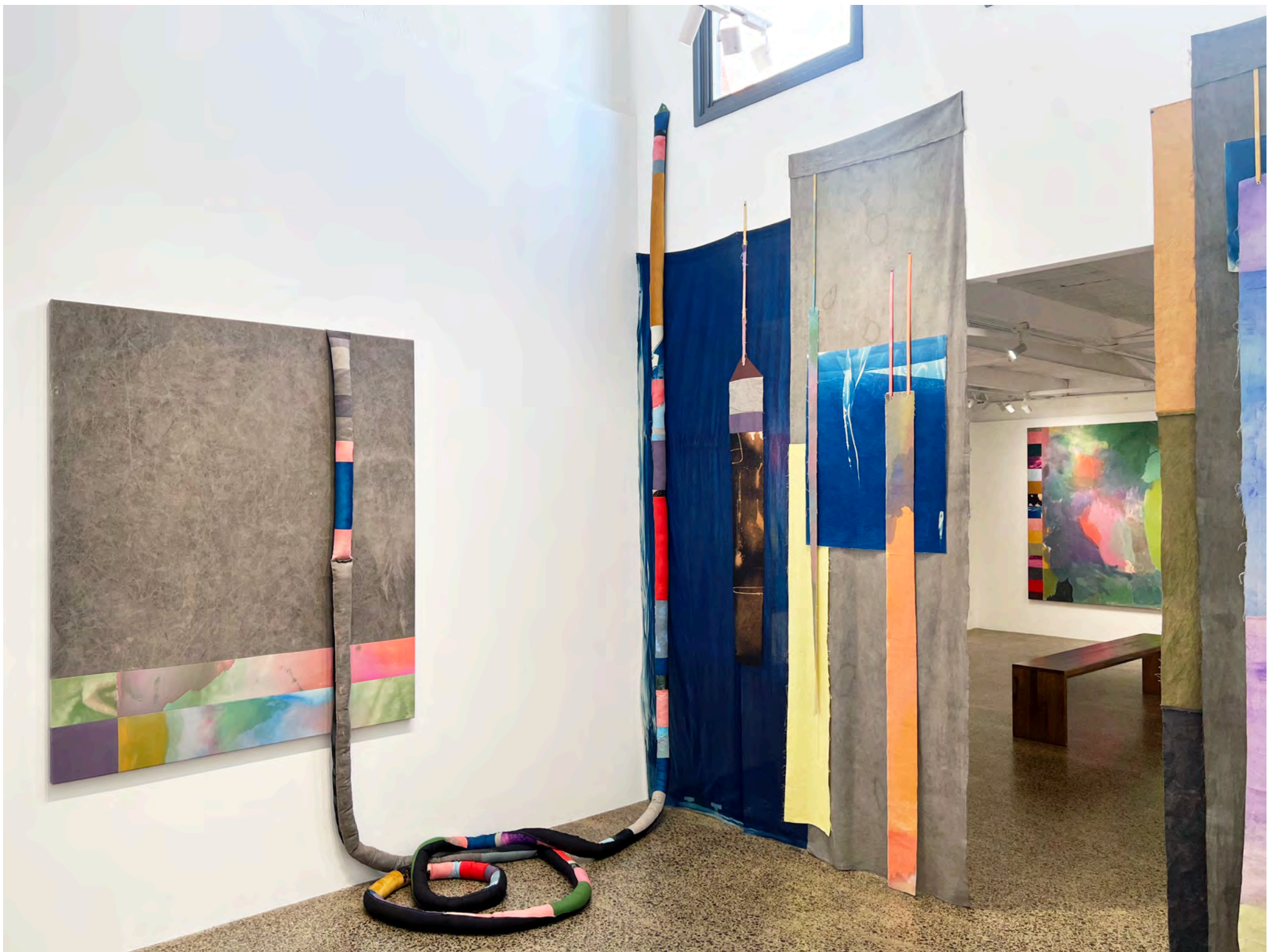
2024

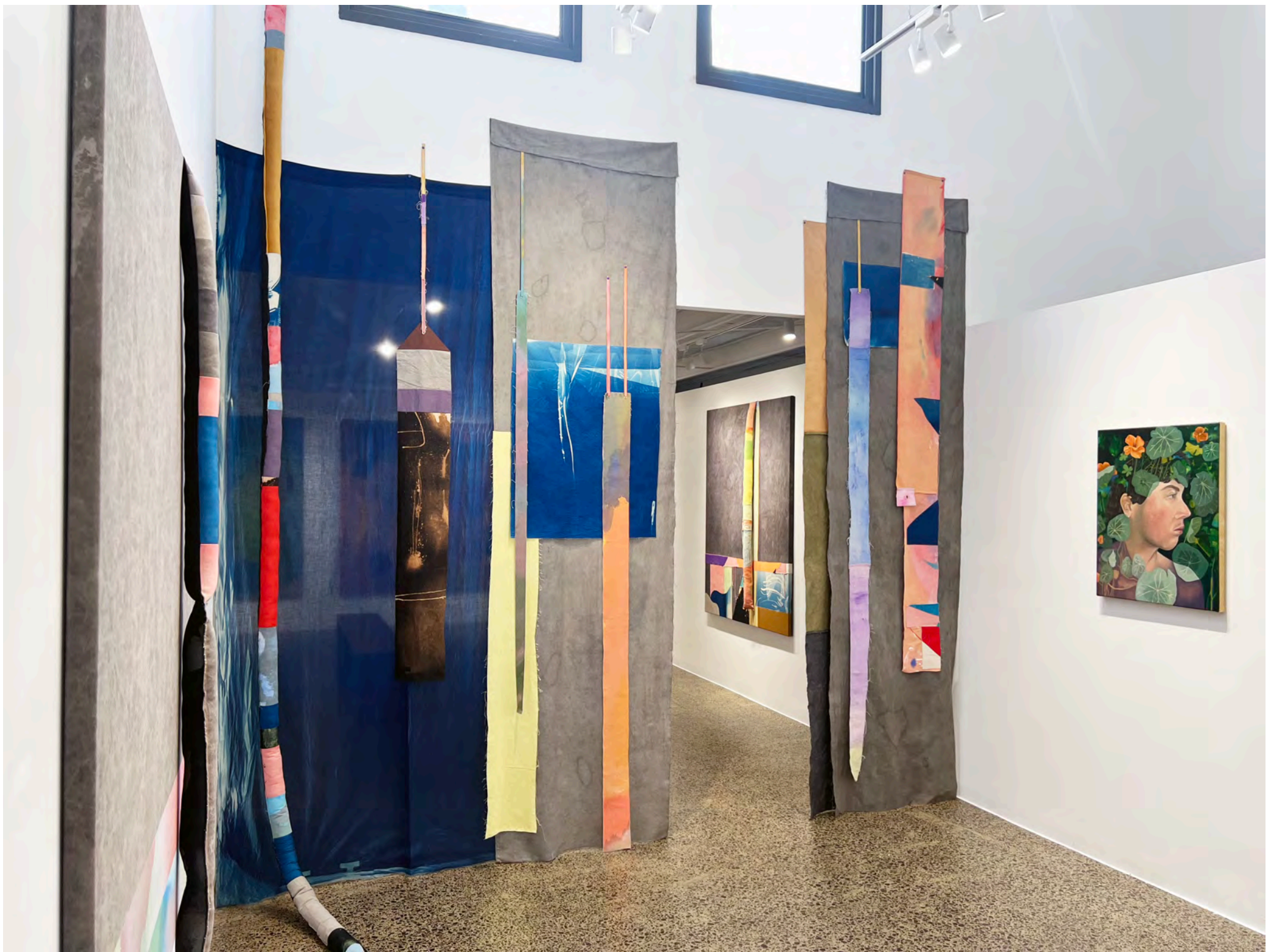
cyanotype on cotton with weld dyed canvas (with
iron and alum dyed mordant)

27 x 25 cm

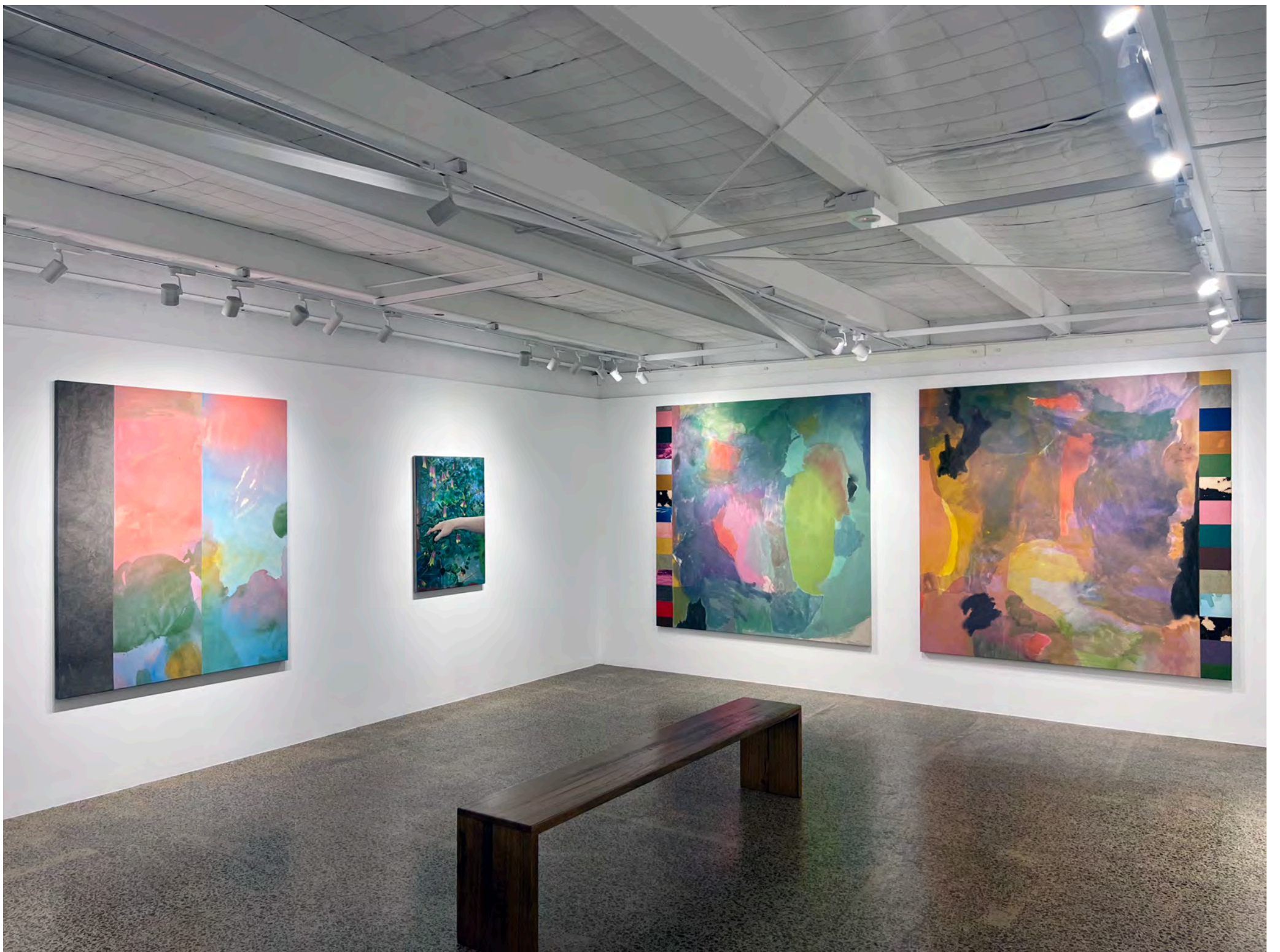
\$900

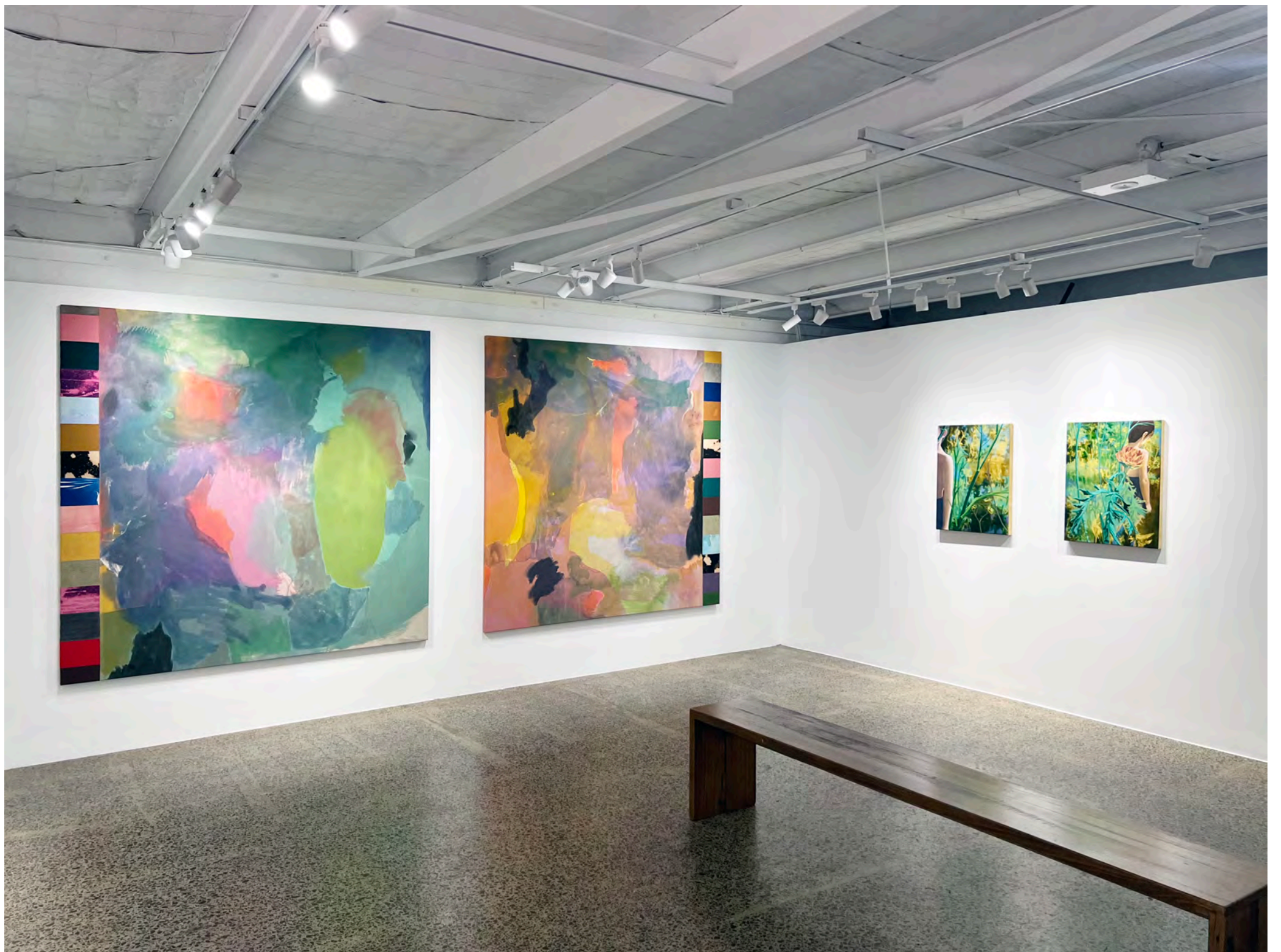
















Kylie Banyard's work engages with painting, photography, textiles, and sculpture. She holds both a Masters of Fine Arts and a PhD in Fine Arts from UNSW. Banyard is currently Senior Lecturer in Visual Art at LaTrobe University, Bendigo. She has held solo exhibitions since 2009 at institutions including Verge Gallery at the University of Sydney (2024), Castlemaine Art Museum (2021) and Broken Hill Regional Gallery (2013). Banyard has been in significant group exhibitions including The Care Project at ANCA, Canberra (2024); The National at the Museum of Contemporary Art Sydney (2019), The Heroine Paint, Lismore Regional Gallery (2021); Art from Down Under: Australia to New Zealand, Turchin Center for the Visual Arts, North Carolina (2018); Another Green World, The Western Plains Cultural Centre (2017); The Mnemonic Mirror, Griffith University Art Museum, Brisbane, and UTS Gallery, Sydney (2016-2017).

Banyard was awarded the National Tertiary Art Prize and the Basil and Muriel Art's Scholarship at the Art Gallery of NSW. She has been a finalist in the Len Fox Painting Prize, the Arthur Guy Memorial Painting Prize, the Ravenswood Australian Women's Art Prize and the Hazelhurst Art on Paper award. Banyard has received competitive funding from Arts NSW and the National Association for the Visual Arts, as well as postgraduate research grants including the Australian Postgraduate Award from the University of NSW and the COFA, UNSW Travel Grant. She has been the recipient of several competitive artist's residencies, such as the Cité International des Arts Paris, France and the Firstdraft Emerging Studio Residency Program, Sydney. In 2023 Banyard created a limited edition print for the inaugural round of Kaleidoscope Editions working with Trent Walter of Negative Press.

'Ode to Correa and Other Soft Landings' is Kylie Banyard's fifth exhibition with Nicholas Thompson Gallery.

The works for this exhibition were made with the assistance of Saskia van Pagee Anderson, and the La Trobe University Internal Research Grant Scheme.

KYLIE BANYARD

Lives and works on Djaara Country, the unceded lands of the Dja Dja Wurrung people (Bendigo)

EDUCATION

- 2014 Doctor of Philosophy (Fine Arts)
Imagining Alternatives: Gazing at the contemporary world through figurations of the outmoded. Supervisors: Senior Lecturer Dr. Toni Ross and Dr. Noelene Lucas
University of New South Wales (Art & Design)
- 2007 Master of Fine Arts
Supervisor: Senior Lecturer Gary Carsley
University of New South Wales (Art & Design)
- 2001 Bachelor of Fine Arts (Honours)
University of New South Wales (Art & Design)

SOLO EXHIBITIONS

- 2024 *Ode to a Correa and other soft landings*, Nicholas Thompson Gallery, Melbourne
soft landing, Verge Gallery, the University of Sydney
- 2022 *Becoming Sessile*, Nicholas Thompson Gallery, Melbourne
- 2021 *Holding Ground*, Castlemaine Art Museum, for Orbit Exhibition Series, curated by Jenny Long and Naomi Cass
- 2020 *Holding Ground*, Nicholas Thompson Gallery, Melbourne
- 2019 *Blue Ridge Moon*, Galerie pompom, Sydney
- 2018 *The Improbable Outside*, Nicholas Thompson Gallery, Melbourne
- 2017 *The Hereafter*, Galerie pompom, Sydney
- 2014 *Mono Nuovo*, Galerie pompom, Sydney
- 2013 *Imagining Alternatives*, Firstdraft Gallery, Sydney (later re-exhibited at Broken Hill Regional Gallery)
- 2012 *Dwelling*, Galerie pompom, Sydney
- 2011 *Staged Alternatives*, GRANTPIRRIE, Sydney
- 2009 *Take Me to Magic Mountain*, MOP Projects, Sydney

COLLABORATIVE (TWO PERSON) EXHIBITIONS

- 2021 *Rising gently about here*, Biannual façade commission, large scale artwork in collaboration with Jessie Boylan, La Trobe Art Institute (project launch November 2021)
The Heroine Paint: Kylie Banyard and Amber Wallis, curated by Kezia Geddes, Lismore Regional Gallery (two-person exhibition),
The Heroine Paint Lismore: Kylie Banyard and Amber Wallis (part 1), Nicholas Thompson Gallery, Melbourne (part 2)
- 2016 *Something immeasurably better*, Bus Projects, Melbourne, with Deb Mansfield
- 2014 *BANYARD AND ADAMS* (collaboration with Ron Adams), Fleet, curated by OH
YEAH COOL GREAT, Metro Arts, Brisbane
- 2013 *Anonymous Séance and the Domes of Silence, BANYARD AND ADAMS* (collaboration with Ron Adams), ALASKA Projects, Sydney

SELECTED GROUP EXHIBITIONS

- 2023 *Kaleidoscope Editions*, inaugural print commission with Negative Press (Trent Walter)
Present Tending, ANCA, Canberra, Curated by Dr Rebecca Mayo for The Care Projects (led by Dr Jacqueline Millner, and supported by Regional Arts Victoria)
- 2021 *Creating Worlds*, Burwood Public Library: Learning Hubs, Sydney, (supported by the Australia Council for the Arts and Create New South Wales), Curated by Dr Josh Harle
- 2020 *The view from here: Women artists in the UNSW Art Collection*, an online exhibition curated by the University of New South Wales Library
The Care Projects Symposium, George Paton Gallery, The University of Melbourne, Curated by Dr Jacqueline Millner
- 2019 *The National 2019: New Australian Art*, Museum of Contemporary Art Australia, Art Gallery of New South Wales and Carriageworks, Sydney
- 2018 *Art From Down Under: Australia to New Zealand*, Turchin Center for the Arts, Appalachian University, North Carolina, USA, curated by Maryanne Reading
- 2017 *Another Green World: The Landscape in the 21st Century*, Western Plains Cultural Centre, Dubbo, curated by Dr Andrew Frost

The Mnemonic Mirror, initiated by Kylie Banyard and Gary Carsley, Griffith University Art Gallery, Brisbane, and UTS Art Gallery, Sydney, curated by Angela Goddard and Eleanor Zeichner

Interiors/Exteriors, Grace Cossington Smith Gallery, Sydney, curated by George Adams

2015 *Forever is an optimistic view*, Archive, Sydney, curated by Lisa Sammut

2014 *Sydney Painting Now*, Galerie pompom, Sydney, curated by George Adams

Future's Knot, The Lock-Up, Newcastle, curated by Peter Johnson

Democracy of Drawing 1, Airspace Projects, Sydney, curated by Dr Sally Clarke

2013 *Stockland*, Galerie pompom, Sydney

Speculative Spaces, Robin Gibson Gallery, Sydney, curated by David Eastwood

Magic Mountain, Craft Victoria, Melbourne, curated by Debbie Pryor

CURATORIAL PROJECTS

2016-17 *The Mnemonic Mirror*, initiated with Gary Carsley under the curatorial guidance of Angela Goddard and Eleanor Zeichner, UTS Art Gallery, Sydney and Griffith University Art Museum, Brisbane. Participating artists include: Troy Anthony Baylis (SA), Gary Carsley (NSW), Emily Hunt (NSW), Deb Mansfield (NSW), Linda Marrinon (VIC), Clare Milledge (NSW), Archie Moore (QLD), Debra Phillips (NSW), Robert Pulie (NSW), Aaron Seeto (QLD), Tony Clark (ACT), Kylie Banyard (NSW)

CONFERENCE PRESENTATIONS AND PEER REVIEWED PUBLICATIONS

2021. 'Remaining alert to an ethos of care: the responsiveness of artistic process' in *Care, Ethics and Art*, ed. Dr Jacqueline Millner and Dr Gretchen Coombs, Routledge, ISBN 9781000471359 (book chapter)

'Blue Ridge Moon', *Expanding the Canon*, Journal of Black Mountain College Studies, vol 12, 2021 (journal article)

2018 'Andrea Zittel's A-Z West: An artist's commune for the 21st Century' *Journal of Global Studies and Contemporary Art*, volume 4(1):262-276 07, Jun 2018, issn 2013-8652, (journal article)

SHORTLISTED AWARDS AND RESIDENCIES

2023 Finalist Ravenswood Australian Women's Art Prize, Sydney

2022 Finalist Len Fox Art Prize, Castlemaine Art Museum

- 2021 Finalist Kings Art Prize, Parramatta
- 2020 VR studio residency with Tactical Space Lab, funded by Australia Council for the Arts, projects and Create NSW COVID resilience funding
- 2019 Finalist, Arthur Guy Memorial Painting Prize, Bendigo Art Gallery
- 2017 Finalist, Ravenswood Australian Women's Art Prize, Sydney
- 2013 Finalist, Hazelhurst Art Award, Hazelhurst Regional Gallery, Gympie
Emerging Artist Studio Residency, Firstdraft Gallery, Sydney
- 2012 Artist in residence, Cité Internationale des Arts, Paris, France
- 2006 Winner, The Basil and Muriel Art Scholarship, Art Gallery of NSW
Winner, The National Tertiary Art Prize

BROADCAST AND MEDIA ENGAGEMENT (FEATURES AND REVIEWS)

- 2020 Lenses: Art as Commons by Flossie Chua from Arts as Civic Commons, Project Zero at the Harvard Graduate School of Education, Harvard University. Publicly available video citation and feature, <http://www.pz.harvard.edu/resources/lenses>
Tiarney Miekus, 'Kylie Banyard: Holding Ground', The Age, 20/11/20
- 2019 Varia Karipoff, 'Studio – Kylie Banyard', Art Guide Australia, p.86 -91
Andrew Frost, 'For the Foreseeable Future', Art Collector Magazine, p.145 – 151
Interview for State of the Arts on radio 2SER
Guest on The Art Show hosted by Ed Ayres, ABC Radio National
- 2018 'Five on Five', Kylie Banyard on Dana Schutz, podcast series Art Guide Australia
'The Improbable Outside', exhibition Preview, Art Almanac, March 2018
- 2017 Wes Hill, 'Critic's Picks: Kylie Banyard', Art Forum, 2017
- 2015 Jane Somerville, 'Kylie Banyard, What's Next', Art Collector Magazine, Special Edition, Sydney Contemporary, p. 24-25
Jane Somerville, 'Kylie Banyard', Artist Profile, Issue 30, p. 52-55
- 2014 Andrew Frost, 'Dreaming of Another World', exhibition catalogue essay
- 2013 Meyer Lynne, 'Kylie Banyard | Imagined Alternatives', firstwords, 5 January 2013.
Andrew Frost, 'Firstdraft moving on to a bigger better canvas', The Guardian Australia
Andrew Frost, 'Imagining Alternatives', The Art Life
Michael Fitzgerald, 'Hazelhurst Art Award 2013', Open Gallery, Sydney Morning Herald
Kent Wilson, 'Magic Mountain', The Submachine, 24 January
- 2012 Sharne Wolff, 'Not Quite Square', The Art Life, 25 May

- Marian Tubbs, Dwelling exhibition essay
2011 Pictorial feature Runway, issue 19: Life
2010 Pictorial feature Das Super Paper, issue 16

INVITED PUBLIC LECTURES AND ARTIST'S TALKS

- 2022 Why painting now, panel talk with Peter Alwast, Amber Boardman and David Humphrey at the ANU, Canberra
2020 In conversation with Amelia Wallin, Holding Ground at Nicholas Thompson Gallery
2019 Guest Lecture, Friends of Bendigo Art Gallery, La Trobe Art Institute
2018 DIY geo-dome Building Workshop, Mildura Arts Centre
2017 Artist's talk, The Mnemonic Mirror, UTS Art Gallery, Sydney
2017 DIY geo-dome Building Workshop, Blue Mountains Cultural Centre
2016 Memory and Making panel talk, moderator, The Mnemonic Mirror, UTS Art Gallery, Sydney
2014 Artist's talk, Painting Now, Contempo Group AGNSW, Galerie pompom, Sydney
2013 Artist's Talk, Imagining Alternatives, Firstdraft Gallery, Sydney
DIY geo-dome Building Workshop, Blue Mountains Cultural Centre
2013 DIY geo-dome Building Workshop, BEAMS Art Festival, Chippendale,
Artists talk with Debbie Pryor, Magic Mountain, Craft Victoria, Melbourne

PUBLIC COLLECTIONS

- Bendigo Art Gallery
Artbank Australia
The University of Wollongong
The University of NSW
Xavier College Melbourne
Stonnington Council