



EDWINA CORLETTE

**BRIDIE GILLMAN**

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*Watching Walls*

4 October – 24 October 2023

## WATCHING WALLS - An essay by Dr Louise Martin-Chew

Perceptions and experiences of place inform Bridie Gillman's paintings, abstracted to convey the felt rather than the seen. A childhood spent in Indonesia, and many subsequent cross-cultural residencies, has seen her capture the layers of travel in her practice. 'Watching Walls' is a new and sumptuous body of work (paintings, ceramic sculpture, and a soundscape made in collaboration with her partner, musician Reuben Schafer) emerging from a residency in Portugal's Arraiolos. The small inland town is best known for its historic buildings (often blue and white) and its rug-making traditions.

Gillman was living in an 18th century building, absorbing the layering of paint and frescoes on the walls, the light which changed with time of day, and the sounds and movements of people around the town. The backdrop of church bells, which chime every half hour, imbue the large canvases she produced here with a sense of punctuated time.

The installation titled 'Her mother's room' holds the soundscape. A single family owned this building over generations until fifteen years ago, with Maria Angelica the last of the family. Gillman, sleeping in Maria Angelica's mother's room, was surrounded with the original furniture.[1] Here the light and colour shifted the pink walls from red to gold; these moments are captured with a sense of disquiet. In her awareness of the histories in this room are those who have gone before, lingering.

Gillman's rugs (created using a technique she learnt in Arraiolos and with wool produced there, and which viewers may sit on) rest on a plinth in the centre of the installation. Ranging around them, paintings titled 'Her mother's room' are immersive. In 'Her mother's room (through the doors)' (2023) clouds of translucent paint in muted colours (pink, gold, grey, blue) are anchored by rust red sections on either side. They recreate the layers of history carried by the walls with the flatness of thinner rust-coloured areas, pinned between the past and contemporary experience. For Gillman, 'It is important that people know each work is about a specific observation, that the paintings are rooted in reality. Though of course, everyone brings their own experience.'

Other paintings, such as 'Touched, rubbed, worn.' (2023) are gestural and open, with luminosity that holds an afterimage in the retina. Marks capture space in shades of pink and white, drawing together and then apart, a reminder of amorphous skies as the day lightens. Its surface engages, shape-shifting nuances that speak to the longevity of this environment. Gillman's abstract ceramic sculptures are tactile, expressions of the ineffable in their surfaces, their sinuous shape, colour variations and treatment.

This exhibition sees Gillman using her painterly evocations to take us deep inside a past that is caught and ameliorated with the now. They make tangible her emotional responses in a way that engages our own.

Louise Martin-Chew, 2023

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[1] Gillman said, 'Maria Angelica was an artist, had no children and few resources, so the building fell into disrepair. The pink room I occupied was her mother's room, and it looks almost exactly as it was found, same faded pink walls, furniture and broken chandelier. It is interesting to me that Maria Angelica didn't sleep in this room (the best one in my opinion!). Rather she kept it as a type of memorial.'





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*Overflowing and overwhelming, the hidden room.* 2023

oil on canvas

168 x 244 cm

\$11,500





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*Her mother's room (at 7pm)* 2023

oil on canvas

137 x 203 cm

\$8,200



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*The language of the bells* 2023

oil on canvas

183 x 153 cm

\$8,200



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*Her mother's room (in the corners)* 2023

oil on canvas

137 x 203 cm

\$8,200



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*Layered on every building, over the years. 2023*

oil on canvas

183 x 153 cm

\$8,200





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*Touched, rubbed, worn.* 2023

oil on canvas

137 x 203 cm

\$8,200





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*The room in the middle* 2023

oil on linen

137 x 107 cm

\$5,500



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*There were griffins on the walls* 2023

oil on canvas

35.5 x 30 cm

\$900



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*A hall, a floor, on the other side of the wall.* 2023

oil on linen

61 x 51 cm

\$2,900





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*Her mother's room (in the morning)* 2023

oil on canvas

137 x 203 cm

\$8,200



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*Dusted* 2023  
oil on canvas  
61 x 51 cm  
\$2,900

*I hold my breath in the dark* 2023  
oil on canvas  
35.5 x 30 cm  
\$900







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*Her mother's room (through the doors)* 2023

oil on canvas

137 x 203 cm

\$8,200



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*Variations* 2023

oil on linen

61 x 51 cm

\$2,900



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*Patterning the walls* 2023

oil on canvas

35.5 x 30 cm

\$900





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*Underneath, a line around the room.* 2023

oil on canvas

35.5 x 30 cm

\$900



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*Stripes on the walls* 2023  
oil on canvas  
35.5 x 30 cm  
\$900



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*Whispering walls* 2023

oil on linen

137 x 107 cm

\$5,500





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*Delicate, fading.* 2023  
oil on canvas  
35.5 x 30 cm  
\$900



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*And a broken chandelier over the bed* 2023

oil on linen

61 x 51 cm

\$2,900



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*Paint peeling, slowly revealing.* 2023

oil on canvas

35.5 x 30 cm

\$900





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*The room with the creaky floor* 2023

oil on canvas

35.5 x 30 cm

\$900



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*Through doors and rooms* 2023  
oil on canvas  
35.5 x 30 cm  
\$900



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*The floor next door* 2023

oil on canvas

35.5 x 30 cm

\$900





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*It draped over the pool during winter 2023*

oil on linen

41 x 36 cm

\$900



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*A pile of (wool) (front)* 2023

glazed ceramic

34 x 38 x 40 cm

\$2,200



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*A pile of (wool) (back)* 2023  
glazed ceramic  
34 x 38 x 40 cm  
\$2,200





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*A pile of (wool) (side)* 2023

glazed ceramic

34 x 38 x 40 cm

\$2,200



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*Unruly (wool) (front)* 2023

glazed ceramic

28 x 28 x 23 cm

\$1,600



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*Unruly (wool) (back)* 2023

glazed ceramic

28 x 28 x 23 cm

\$1,600





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*Unruly (wool) (side)* 2023

glazed ceramic

28 x 28 x 23 cm

\$1,600



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*A ball of (wool) (front)* 2023

glazed ceramic

16 x 18 x 16 cm

\$800



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*A ball of (wool) (side)* 2023

glazed ceramic

16 x 18 x 16 cm

\$800





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*A ball of wool (back)* 2023

glazed ceramic

16 x 18 x 16 cm

\$800



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*Tangled (wool) (front)* 2023  
glazed ceramic  
22 x 40 x 36 cm  
\$1,600



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*Tangled (wool) (back)* 2023

glazed ceramic

22 x 40 x 36 cm

\$1,600





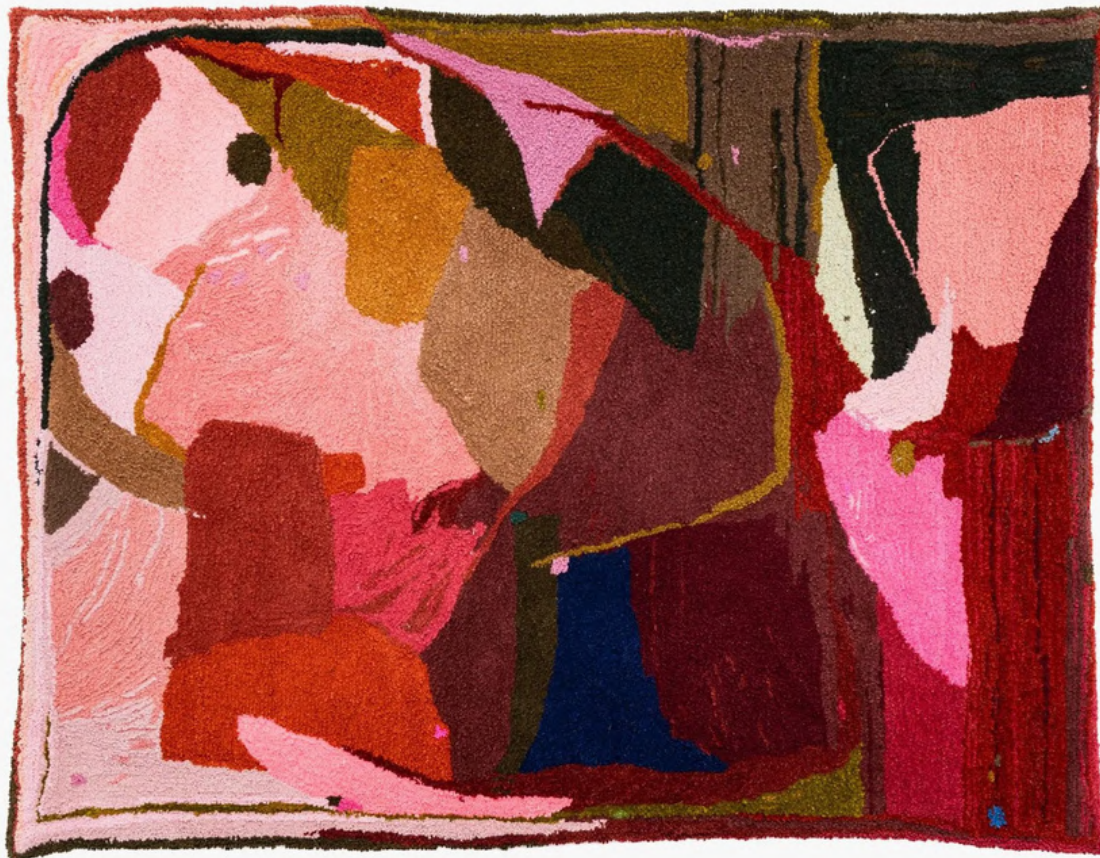
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*I Wear Pink Now* 2023

Tufted wool

62 x 55 cm

NFS



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*A Rug To Sit On* 2023

Tufted wool

170 x 130 cm

NFS

## BRIDIE GILLMAN CV

### EDUCATION

2013 Bachelor of Fine Art with Honours (Class 1), Queensland College of Art, Australia

### SOLO EXHIBITIONS

2023 'Watching Walls', EDWINA CORLETTE, Brisbane

2022 'Wash over me', EDWINA CORLETTE, Brisbane

'Quiet of day', Hugo Michell Gallery, Adelaide

2021 'Unreliable Memories', Arterreal Gallery, Sydney

'Amongst', EDWINA CORLETTE, Brisbane

2020 'A Space Between Walls', Hugo Michell Gallery, Adelaide

'With the Sun in My Eyes', EDWINA CORLETTE, Brisbane

2019 'Before the leaves turn', SCAPE at Studio 125 Gallery, Christchurch, New Zealand

'Wide Eyed', EDWINA CORLETTE, Brisbane

2017 'After', Innerspace Contemporary Art, Brisbane

'Overnight', EDWINA CORLETTE, Brisbane

2016 'From here', Spiro I Grace Art Rooms, Brisbane

'You and I, we've got the same blood running through us', Cut Thumb, Brisbane

2015 'Round Island Tour', Run Amok Gallery, George Town, Malaysia

'Makeshift Monuments', A-CH Gallery, Brisbane

'Moonbird', Gallery Ten, Hobart

2014 'Translations', The Hold Artspace, Brisbane

2013 'Baggage Claim', Witchmeat ARI, Brisbane

### SELECTED GROUP EXHIBITIONS

2023 Girra: Fraser Coast National Art Prize Finalists Exhibition, Hervey Bay Regional Gallery, Queensland

'Mengingat 25 Tahun Reformasi', collaboration with Woven Kolektif, Cemeti Institute, Yogyakarta

'Responsive Forms', Hugo Michell Gallery, Adelaide

2022 'After Fairweather', Caboolture Regional Gallery, Caboolture

2021 'CASCADE', Outer Space, Brisbane

'Sculpture and Art in Residence', SCAPE, Ōtautahi Christchurch

'Liminal States', The Old Lock Up, Maroochydore

2020 'New Collectors', Hugo Michell Gallery, Adelaide

2019 Brett Whiteley Travelling Art Scholarship, S.H Ervin Gallery, Sydney

'15 Artists', Redcliffe Art Gallery

'Breathing Room', Collaborative show with Woven Kolektif, Cement Fondu, Sydney

Brisbane Art Design, Museum of Brisbane, Brisbane

'Looking Here Looking North', Casula Powerhouse Arts Centre, Sydney

2018 'SCAPE', Studio 125 Gallery, Christchurch, New Zealand

'The Platform 10', Edwina Corlette Gallery, Brisbane

'10th Anniversary Exhibition', EDWINA CORLETTE, Brisbane

2017 'Woven', Verge Gallery, Sydney

2016 'AusAsia', Metro Arts, Brisbane

- 2015 'Anywhere Elsewhere', Jan Murphy Gallery, Brisbane  
 'The height of a mountain, the width of a valley', Metro Arts, Brisbane  
 'The moment something is understood it begins to be forgotten', Blindsight, Melbourne  
 'Blue Monaro', The Walls Artspace, Gold Coast
- 2014 'Day-Day! [dédé]', Galeri Lorong, Yogyakarta, Indonesia  
 'Air', 107 Projects, Sydney
- 2013 'LiMEN: Graduate Exhibition', Queensland College of Art, Brisbane  
 'Middle Ground', The Hold Artspace, Brisbane  
 'Arus Balik', Sanggar Bangun Budaya, Yogyakarta, Indonesia
- 2011 'To That Which Is: Graduate Exhibition', Queensland College of Art, Brisbane

#### AWARDS AND PRIZES

- 2023 Finalist, Girra: Fraser Coast National Art Prize, Hervey Bay Regional Gallery, Hervey Bay
- 2022 Finalist, Redland Art Award, Redland Art Gallery, Brisbane
- 2020 Finalist, The Elaine Bermingham National Watercolour Prize, Brisbane
- 2019 Winner, Moreton Bay Art Award, Brisbane  
 Finalist, Brett Whiteley Travelling Art Scholarship, Art Gallery of New South Wales  
 Finalist, 15 Artists, Redcliffe Art Gallery, Brisbane
- 2018 Finalist, Fisher's Ghost Award, Campbelltown Art Centre
- 2016 Finalist, PRIZENOPRIZE, The Walls Artspace, Gold Coast  
 Finalist, Redland Art Award, Redland Art Gallery, Brisbane  
 Finalist, MAMA National Photography Prize, Murray Art Museum Albury

#### RESIDENCIES

- 2023 CórteX Frontal, Arraiolos, Portugal
- 2019 Kedewatan Residency, Ubud, Indonesia
- 2018 Summer Studio Residency, Outer Space, Brisbane
- 2017 Carbon, George Town, Malaysia
- 2015 Residency with Rimbun Dahan at Hotel Penaga, George Town, Malaysia
- 2014 Residency with Ketjil Bergerak, Yogyakarta, Indonesia

#### PUBLICATIONS/MEDIA

- 2023 'The Memory Remains', Denizen magazine, pp. 212 - 213.
- 2015 'Anywhere, Elsewhere', Artist Profile magazine  
 'Monuments: Bridie Gillman', Common Ground Journal, pp. 50 - 57

#### COLLECTIONS

Private collections in Australia and the USA



## **EDWINA CORLETTE**

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