

Richard Dunlop

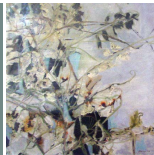
*Cabinet of Natural
Curiosities 2*, oil on
linen 122x122cm



Cultural Frame

Where do you think these different leaves from, a tropical climate, a temperate climate? Have you seen any of these leaves yourself?

Blue Sky I, oil and
mixed media on
paper, 100x100cm



Structural Frame

Where does your eye go first? Where does it go next? Why? This is called eye movement. We notice contrast and follow repetition.

*Botanical Garden
VI*, oil on linen,
150 x 150 cm



Structural Frame

Where are you in this painting? In the air? Looking at water?

Discussion
Questions



Cabinet of Natural Curiosities, 2006, Oil on Canvas, 120 x 120 cm

Vocabulary

Viewpoint- The height that which the artist sees the object that they are painting.

Eye Movement- Shows action, or alternatively, the path the viewers eye follows through out an artwork

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4 Seasons, oil on canvas, 120 cm x 120 cm

Critical Study

Richard Dunlop's multi layered paintings present themselves from several perspectives simultaneously. Capturing the true beauty of organic chaos, Dunlop's canvas' could be painted from within, above, or as a magnification of his beloved

Australian natives. This skewing of perspective brings to mind, among other greats in Australian landscape painting, William Robinson and John Olsen, while repeated motifs

seem to nod at the brilliance of Australia's indigenous painters. Beach creepers are scratched from the canvas, while the ancient Japanese art of Ikebana is celebrated alongside the botanical studies of banksias and brilliant

wattles. The Zen principles of Wabi / Sabi are in abundant evidence as Dunlop lets the control and composition of each work be led by complexity which results ultimately with an aesthetic simplicity. - **Iain Dawson**

Historical Study

There is a poetry to the works of Richard Dunlop. A cursory glance would have you believe that they were merely illustrations of the natural world, but nothing could be further from the truth. Yes, these things of beauty do indeed have elements of botanical illustration to them, but for Dunlop, they are so much more than that. There is meaning beyond the literal for him. These evocative works explore the underlying mystery of nature, decay, change, beauty, continuity, and impermanence.

Painting is a natural part of Dunlop's life, like eating and breathing, and so too each painting has an organic and unique life of its own, consuming weeks and sometimes months of this artist's time. These fertile entities can consist of up to 30 layers of paint, before a resolution is settled upon.

Dunlop does not work to plan. He does not produce studies and drawings, rather he starts with the blank canvas, developing his ideas, and often painting over and redefining what has been evolving. He loves to explore paint, preferring the freedom of oils. The picture and the application of the paint is an organic process. He uses the medium in multitudinous ways, thinning it into watercolour-like translucent glazes, applying and removing it, scratching the surface, and often using his fingers to smear, smudge and blot. He enjoys composing and deconstructing the image, a little like how the natural world works, starting with a new life, the proliferation of such and then decomposition. Having said that, there is also often a necessary sparseness to these paintings, a void amongst the layers.

The forms and lines used by Dunlop in his works are recurring, often appearing again and again and as a consequence giving his works a relationship to others he has produced in the past. Dunlop works on numerous paintings at a time, sometimes revisiting paintings after several dormant months (or even years).

Richard Dunlop is a highly educated and awarded artist, with works in numerous private and corporate collections throughout Australia, UK, Tonga and Japan. —Greenhill Galleries



Richard Dunlop, *Hinterland Ikebana*, Oil on linen, 150cm x 150cm

Studying Art

Structural Frame

1. What kind of space is created in the paintings – deep, shallow?

How do you know? There is no right or wrong answer.

Subjective Frame

2. What are some things Dunlop reminds you of when looking at his work? Can you imagine a story that goes with this painting? What would it be?
3. Dunlop crops or frames the subject matter. How does this create a feeling of space for the audience?

Cultural Frame



Future Research

Structural Frame

Richard Dunlop uses strong diagonals in a lot of his paintings. You also don't have much of an idea of where you are in the picture plane. If you look at works by Vincent Van Gogh from the Japonisme style of art, you will see many of the same techniques.

Making Art

Structural Frame

Create abstract paintings of nature by applying watercolor down on paper and blowing paint across the surface using a straw. After the paint has dried, draw leaves, sticks, trees or anything that has to do with nature on top of the painting. Think about strong diagonals, eye movement, color usage etc for more interesting composition.



[Web address]

<http://richarddunlop.com.au/cv/>

http://www.greenhillgalleries.com/artists/dunlop/profile_dunlop.html

http://www.timolsengallery.com/pages/exhibition_layout.php?exhibition_id=108

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