

BRUCE HEISER
PROJECTS

then + now

Stephen Bird, Joe Furlonger, & Bill Yaxley
28 September – 19 October 2024

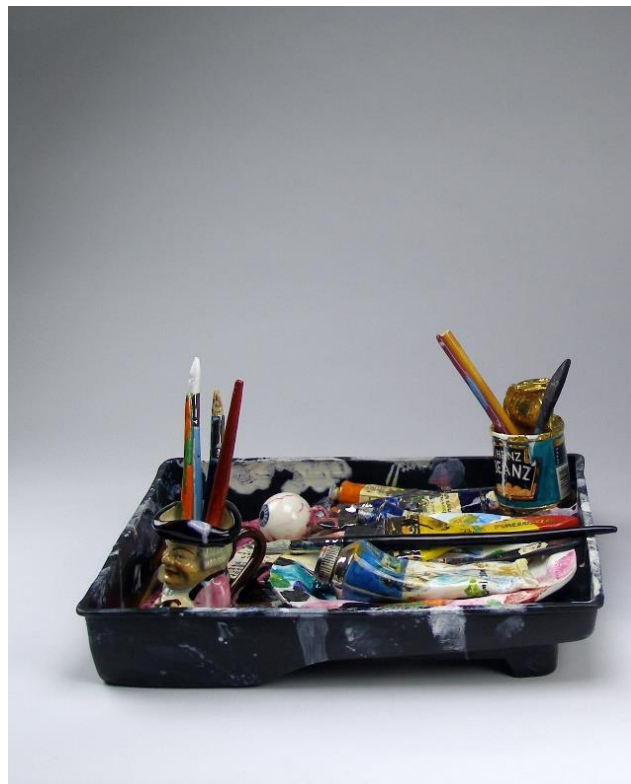
Stephen Bird



Serenade 2024
oil on linen, 137 x 168cm
\$16,000



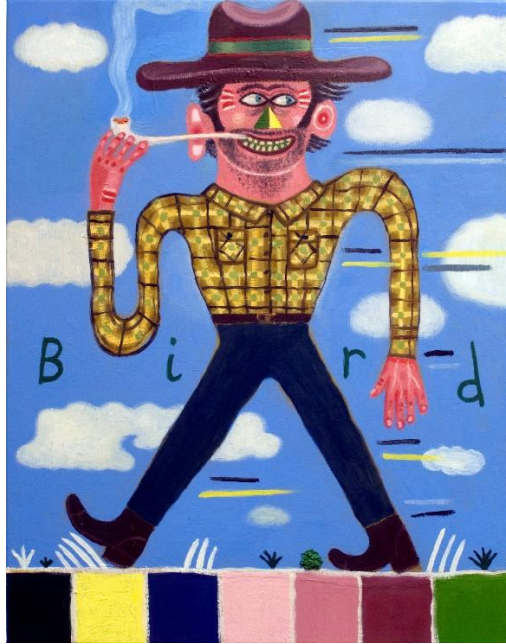
Ralph in the afternoon 2024
oil on linen, 67 x 76cm
\$8,000



Paint tray 2013
glazed earthenware with glaze enamel, 23 x 36 x 33cm
\$7,000



Two heads are better than one 2009
glazed stoneware, 64 x 30 x 22cm
\$7,000



Walking man with pipe 2024
oil on canvas, 66 x 51cm
\$6,000



Low odour paint tin 2009
glazed earthenware with lustre, 39 x 26 x 26cm
\$4,500



Coronation plate 2023
glazed earthenware, 46 x 46cm
\$2,600



Reclining woman with a flute 2023
glazed earthenware 45 x 45cm
\$2,600



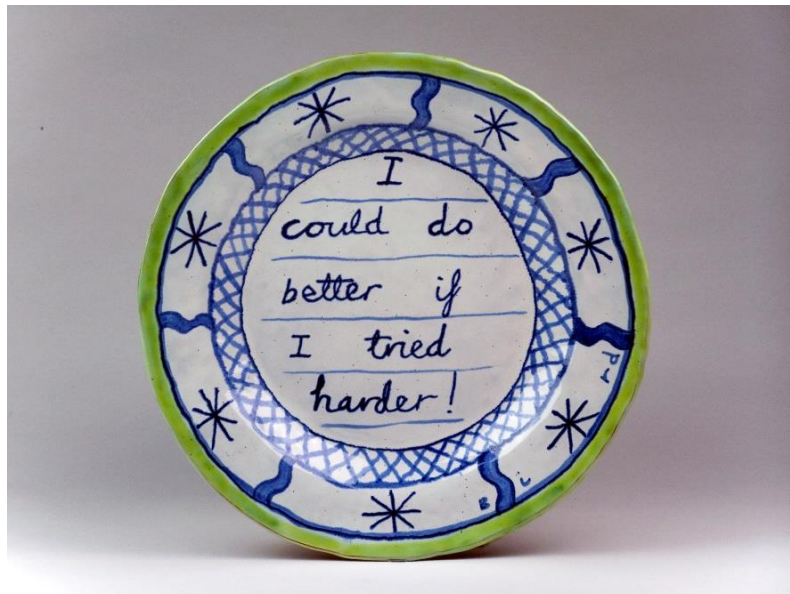
God save the King 2024
glazed earthenware with lustre
\$2,400



Long live the King 2024
glazed earthenware with lustre, 43 x 35cm
\$2,400



Smiling woman with green stripes 2023
tin glazed earthenware, 37 x 37cm
\$1,700



If I tried harder 2024
tin glazed earthenware, 31 x 31cm
\$1,600

Joe Furlonger



Weipa 2024
acrylic bound pigment on linen, 70 x 113.8cm
\$9,500



Outside Gladstone 2024
acrylic bound pigment on linen, 83.5 x 91cm
\$9,000



Ships off Gladstone 2024
acrylic bound pigment on linen, 91 x 83.3cm
\$9,000



Farmers surveying their land 2024
acrylic bound pigment on linen, 66 x 91.5cm
\$7,500



South China Sea 2024
acrylic bound pigment on linen, 60.5 x 91.2cm
\$7,000



Carnarvon study II 2024
acrylic bound pigment on linen, 50.3 x 76.3cm
\$6,500



Iron ore carriers, Weipa 2024
acrylic bound pigment on linen, 50.5 x 60.7cm
\$5,500



Brisbane to Gladstone Yacht Race II 2024
acrylic bound pigment on linen on board, 36.4 x 59.5cm
\$4,400



Brisbane to Gladstone Yacht Race III 2024
acrylic bound pigment on linen on board, 28.2 x 49cm
\$4,000



Brisbane to Gladstone Yacht Race I 2024
acrylic bound pigment on linen on board, 30.2 x 38.1cm
\$3,500



Western Downs 2024
acrylic bound pigment on paper, 18 x 26.1cm
\$2,460 framed



Trawlers anchored on the reef 2024
acrylic bound pigment on paper, 18 x 26cm
\$2,460 framed



Grasstrees, Marshlands 2024
acrylic bound pigment on paper, 17.4 x 25cm
\$2,460 framed



Bunyas in winter 2023
acrylic bound pigment on paper, 17.6 x 22.6cm
\$2,460 framed

Bill Yaxley



Fresh water pools, Savaii 2006
oil on linen, 91.2 x 122cm
\$7,700



The death of the Centaur 2017
oil on canvas, 76.3 x 91.7cm
\$4,950



The Virgin of Lamb Island 2017
oil on canvas, 76.5 x 91.5cm
\$4,950



Lake Dulverton, Tasmania 2014
oil on canvas, 61.5 x 91.5cm
\$4,400



The dragon fruit plantation 2021
oil on canvas, 65.5 x 77cm
\$4,000



Calm day for the Exodus 2024
oil on canvas, 51.3 x 61.8cm
\$3,300



Susan in the foliage, Lamb Island 2024
oil on canvas, 61.5 x 51.5cm
\$3,300



The quince tree 2000
oil on composition board, 38 x 39.5cm
\$2,400



Helen at Mt Hay 2024
oil on canvas, 35.5 x 45.8cm
\$2,200



Gemstone Beach, Tasmania 2023
oil on canvas, 31 x 40.7cm
\$2,000



Goat on Lamb Island 2017
oil on card, 34.5 x 44.5cm (irreg.)
\$2,000



Study for The death of the Centaur 2017
oil on card, 33.8 x 44.2cm
\$2,000



Josie breaks loose 2023
oil on board, 20.1 x 25.1cm
\$1,400



Evening walk 2023
oil on board, 20 x 25.1cm
\$1,400



Josie at The Willows 2023
oil on board, 20 x 25.1 cm
\$1,400

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Joe Furlonger

Born in Cairns in the early 1950s, Joe Furlonger graduated from the Queensland College of Art in 1976 before travelling to Sydney to continue his studies at the Alexander Mackie CAE, graduating with a Diploma of Art in 1978.

A figurative painter whose practice oscillates between representation and abstraction, Furlonger is especially regarded for his landscapes. Based in South-East Queensland, the artist continues to make frequent painting trips to regional districts, returning to favoured sites including country surrounding Moree, New South Wales, the Bunya Mountains, and areas of Central Queensland and the Capricorn Coast. These working trips have stimulated an extraordinary body of work within the artist's oeuvre, with paintings such as *Hills*, *Carnarvon*, *Central Queensland* awarded the 2002 Fleurieu Art Prize, and *Wet Summer*, *Darling Downs*, winning the Tattersalls Club Landscape Art Prize in 2011.

A seasoned deckhand from working on fishing trawlers in his youth, the experience of forever gazing at the earth's horizon while at sea has played a discrete, yet profound influence on the artist's practice, with Furlonger once commenting on his interest and practice of examining the expansive qualities of the Australian landscape in his compositions as finding 'parallels with the sea. I feel comfortable in big, flat areas.'

Joe Furlonger's work has been curated in significant institutional group exhibitions both in Australia and abroad including *Bonheurs des Antipodes*, Amiens, Musee de Picasso (2000) and *Three Australian Painters*, Guan Shanyue Art Museum, Shenzhen, China (2007). Furlonger's practice has been the subject of several survey exhibitions including the Gold Coast Art Gallery's 1999 exhibition *Joe Furlonger Survey 1982-1999; Land, Sea, City*, Drill Hall Gallery, Australian National University, Canberra (2002); and *Circus*, Maitland Regional Gallery, NSW (2007).

More recently, between August 2022 and January 2023, the Queensland Art Gallery | Gallery of Modern Art presented a retrospective exhibition of the artist's practice, *Joe Furlonger: Horizons*.

Furlonger's work is represented in major institutional collections in Australia and overseas including The British Museum, London; National Gallery of Australia; QAGOMA, Art Gallery of New South Wales, National Gallery of Victoria, University of Queensland Art Museum; QUT Art Museum, Griffith University Art Museum, HOTA, Gold Coast; University of New South Wales; Powerhouse Museum, Sydney and The Australian Club, Sydney.

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Bill Yaxley

Born in Melbourne in 1943, Bill Yaxley spent his late childhood and teenage years in country Victoria. Self-taught as an artist, Yaxley was drawn to art as a young man, admiring the work of a diverse and distinguished group of Australian artists including Arthur Boyd, Sidney Nolan, and Max Meldrum.

In his late teens Yaxley left Victoria to work as a field assistant with BHP in Cape York Peninsula and later in the mineral rich Pilbara region of Western Australia, painting and recording his experiences throughout this period. Travelling and painting in the United States, Canada, the United Kingdom and France, the artist made his way to New Zealand where he held his first solo exhibition in New Plymouth in 1969.

After returning to Australia the artist and his family settled in the central Queensland coastal community of Byfield, north of Yeppoon, where they farmed citrus fruits, and the artist was able to continue to produce work and exhibit. Later, in 1989, the family relocated to Copping in southern Tasmania where they began producing wines under the label Yaxley Estate, and the artist kept his studio.

After showing his work at the Galleria San Vidal, Venice, Italy in the late 80s and 1990, in 1993 Yaxley was curated in the exhibition *Dame Edna Regrets* held at the Museum of Modern Art, Heidi. In 2003 his work was included in the exhibition *Beneath the Monsoon: Visions North of Capricorn* at Artspace Mackay, and a year later a survey exhibition of his practice *William Yaxley* was curated by the Carnegie Gallery, Hobart. In *Raw and Compelling: Australian Naïve Art – The Continuing Tradition* Yaxley's work was viewed within the context of a survey exhibition focusing on major Australian naïve artists from the second half of the twentieth century curated by the Swan Hill Regional Gallery, Victoria, travelling throughout the state and New South Wales between 2004 and 2006.

In 2016 the Rockhampton Art Gallery curated an expansive retrospective exhibition of the artist's, *The Adventures of Bill Yaxley*, later shown at the Ipswich Art Gallery. Several years later the Redland Art Gallery curated an exhibition featuring works produced by the artist on Moreton Bay's Lamb Island (Ngudooroo), in 2021. More recently, in 2023-24 the Rockhampton Museum of Art curated a collection focus exhibition of Yaxley's work shown alongside paintings executed by friends and colleagues whose practice he admires.

Bill Yaxley's work is represented in public collections throughout the country including the National Gallery of Australia, Queensland Art Gallery, Tasmanian Museum and Art Gallery, UQAM, University of Queensland, Griffith University Art Museum, HOTA Gold Coast, Rockhampton Museum of Art, University of Tasmania, Parliament House Art Collection, Canberra, and the Hamilton Art Gallery, New Zealand.

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