

Welcome to The Henry Jones Art Hotel. This edition of our art newsletter will keep you up to date with artwork on display at the hotel and those pieces that have recently been added to private collections. Being right on Hobart's waterfront means we're in the heart of Hobart's cultural precinct, with proximity to visual arts, theatre, the home of Tasmanian Symphony Orchestra & other live music, and seasonal festivals. Our Reception team are always on hand to assist if you're interested in purchasing a Tasmanian artwork to take home and love sharing knowledge on our artists & affiliated galleries. From all of us at The Henry Jones, we sincerely hope your visit is memorable and you leave with a stronger connection to this vibrant place we call home.



Luisa Romeo, *The Many Paths of kunanyi, III*, 2021; detail of 4 panel oil on canvas. 110 x 440 cm



Nikala Bourke, *Browns River Photogram, 2*, 2021; original black and white, water photogram, silver gelatin paper. 156 x 122 cm



Emma Margetts, *Thylacine, II*, 2022; acrylic on canvas. 122 x 184 cm (Cropped)

## Packing Room Exhibition Luisa Romeo - *Psylimism*

The Henry Jones Art Hotel is honoured to present the work of accomplished fine artist **Luisa Romeo** in *Psylimism*. Paying homage to the vast wonders of southern Tasmanian landscape in fearless palettes reminiscent of the Fauvist movement, Romeo captures an aliveness of time and place, her diligence unwavering as she transfers this brilliance to canvas.

This exhibition presents a collection of the artist's drawings and paintings, each well resolved in their own esteem, hanging together as a narrative of her dedication and persistence to traverse and then further expand her visual transcriptions of wilderness.

*Psylimism* will be launched at 5:30pm on 11 February in the Packing Room and will be available to view daily between 10:00am and 5:00pm until 9 March.

## The Pull of Water Nikala Bourke

The Henry Jones Art Hotel and its harbourside location is forever linked to the water. This is the place where midden shells from the muwinina remain embedded in the sandstone structures which welcomed European tall ships, and where the fruits of a century of jam-making arrived and departed by river.

Through the hypnotic art of **Nikala Bourke**, photographic tracings of tidal patterns and marks, we are transported back as though we are journeying a visual map of times long passed. Bourke's body of work *The Pull of Water* aims to remind audiences of the fundamental connections that we all have with the elements.

Responding to the ebb and flow of water in Browns River, Kingston, Nikala has developed a technique that submerges large, hand-cut sheets of light-sensitive, black and white photographic paper directly under its currents.

Selections from *The Pull of Water* are presented in collaboration with Penny Contemporary.

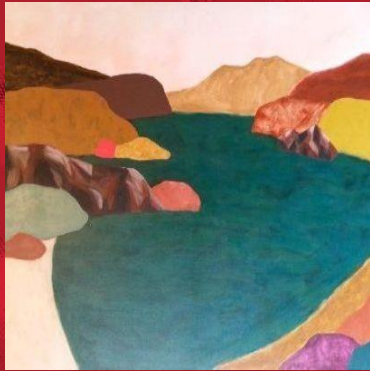
## Thylacine Emma Margetts

This month our first-floor corridor will feature the distinct images of **Emma Margetts**, a non-Aboriginal Australian artist of Anglo-European descent, whose images are inspired by the identity, history and culture of lutruwita (Tasmania).

Having lived, travelled, studied and performed throughout Australia working and volunteering in the areas of arts, education and social justice. Margetts is a multi-disciplined artist and an award-winning educator for her application of art as a tool of engagement and empowerment for indigenous and disadvantaged communities.

Margetts' current body of work takes us back to the era of the Thylacine, where she continues to untangle the impact of European arrival to palawa country, with her distinctive style commanding the viewers attention to errors of the past.

Large scale canvases with brooding backgrounds frame a calamitous history in an elegant an enduring narrative of mindful observation.



Zoe Grey, *Here Nor There*, 2016;  
acrylic on canvas.  
85 x 500 cm (Cropped)

## Farewell, *Here Nor There* Zoe Grey

The Henry Jones has long held the privilege of displaying the early work of young, rising, Tasmanian artist **Zoe Grey**. *Here nor There*, 2016, a work consisting of 6 canvases is indicative of the artist's early exploration of portraying coastal landscape through an amplification of abstracting perspective.

Grey has further expanded and developed a distinct style since first exhibiting the mentioned work. Still grounded in an immersion of herself amidst Tasmania's coasts, her work has now become more expressive with a fevered application of paint consuming the viewer, as though one is touched by all the ruggedness of wild places.

*Here nor There*, which has been acquired for a private collection in Dublin, represents a unique moment in time. When the artist first began her brave use of contrasting colour and form whereby it relayed a sense of sitting beside visual contemplation, her work was quieter, perhaps the calm before the storm – of success.

Art and history tours of The Henry Jones run from the hotel lobby at 4:00pm daily. \$20 p/p for non-hotel guests. **Bookings are essential.** +613 6210 7700



Joshua Andree, *Big Sky, Takayna*, 2021;  
oil on canvas. 122 x 122 cm

## Storm Sequence Joshua Andree

"We are surrounded by ocean. Our identity as an island state is inherently founded upon our isolation. The wilderness of our land is made even more alluring by its separation by sea and the treacherousness of its circumference.

"Our island home, Tasmania, truly is the at end of the world, where land falls away in a string of craggy peaks until all that is left is the great pulsating swell of the southern ocean. The coast line, and its intersections between land, sky and sea is where I find stimulus to create works based on the Tasmanian landscape.

"While the stories of our land, and in the case of this body of work, the coast-line can't be told on the mere surface of a canvas, a moment of stillness can reverberate, captured by the body in space and relayed through mark, colour and gesture. This great land that I revere captivates me and always brings me back to a singular point and focus."

- **Joshua Andree**, *Storm Sequence*



Matt Carney, *Flutist*;  
steel. 86 x 31 x 25 cm (Cropped)  
\$2,400

## Henry Jones Design Matt Carney - Flutist

**Matt Carney** achieved much during his too-short lifetime.

A Bachelor of Fine Art (sculpture and painting) from the University of Tasmania, an apprenticeship in bronze casting under Australian sculptor Stephen Walker, and several early public commissions, was the foundation of a career that took Carney and his creations around the world

He found success in London working as a theatre set designer, then as creative consultant for Sir Richard Branson; and found love in Chicago, meeting his wife at a major sculpture show.

Returning to Tasmania, Carney established his own foundry on Bruny Island where he could embrace his passion for art, nature and music. He specialised in mild steel works (such as *Flutist*, pictured above) and lost wax bronze.

Carney's works are held in collections including Arts Tasmania; Leonard Bernstein Collection, NYC; Richard Branson Collection, London; and in private collections in Australia, USA, Japan, UK, and Singapore.