

VIEW³

Opening night

Friday 25 November
from 6pm for 7pm official opening
then

Saturday 26 November and
Sunday 27 November
from 10am to 6pm

at the Cooks Hill Surf Club
Memorial Drive, Bar Beach

enquiries 0412 683 007

3 mates 8 beaches



Chris Buller



Keith Nesbitt



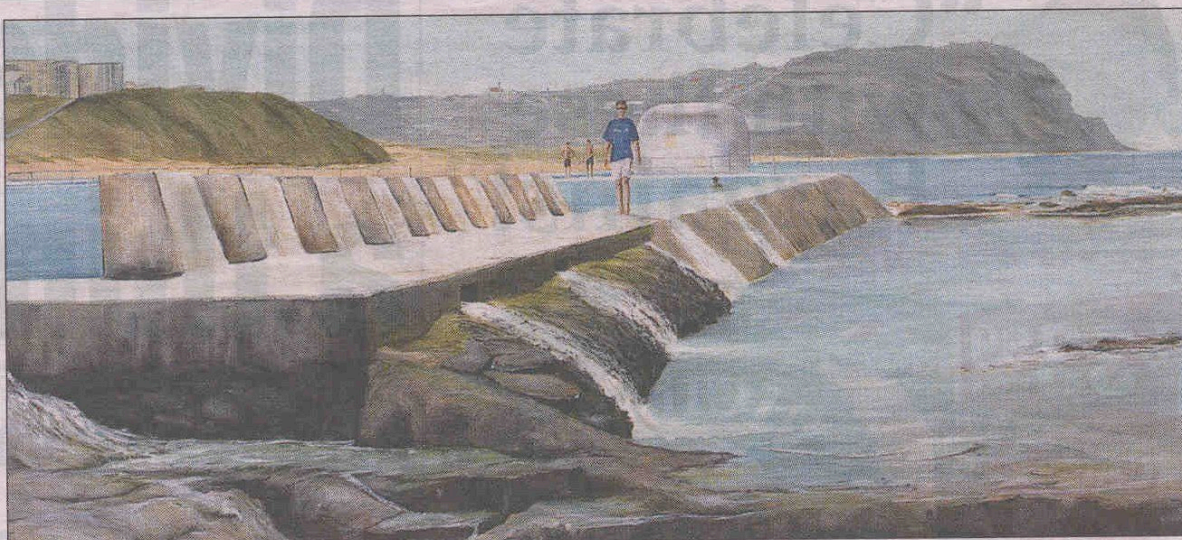
Paul Foley

Exhibition
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HERALD NEWS



PANORAMIC: Chris Buller's view of Merewether Ocean Baths, which will be on display at Bar Beach surf club.

New wave artists share fine coastal vision

By NEIL KEENE

HOW does the beach look this morning?

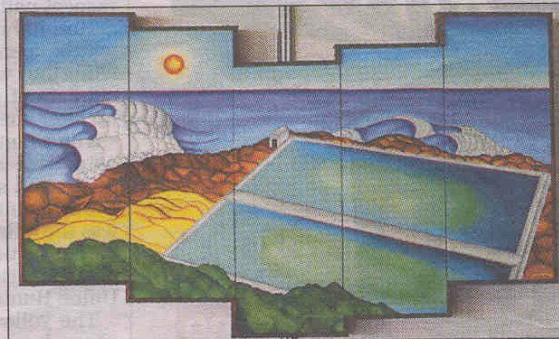
It's a question that anyone who fancies a dip in the surf has asked.

Ask three artists whose work went on display at Bar Beach yesterday and responses will be varied.

Photographer Paul Foley and part-time painters Keith Nesbitt and Chris Buller are sharing a two-day exhibition at Bar Beach surf club titled *View*.

The artists, who have been friends since high school days at St Pius X, Adamstown, went to the same eight sites along Newcastle's coast and interpreted what they saw.

Foley, known for his



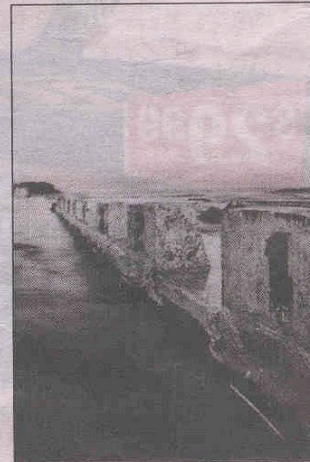
vistas of Newcastle, produced dramatic black and white close-ups of beach scenes and Buller used oil on canvas to achieve a panoramic perspective.

Nesbitt described his works as "memory jigsaws", colourful, more abstract depictions of the city's

coastal landmarks, split into components to give irregular shapes.

"For me it's not reality, it's more like my memory of reality," Nesbitt said. The exhibition will be open today and tomorrow from 10am to 6pm.

All works are for sale.



CONTRAST: Keith Nesbitt's interpretation of Merewether Baths, at left, and Paul Foley's photographic study of the seaside landmark, above.

VIEW³

keith nesbitt

Memory Jigsaws

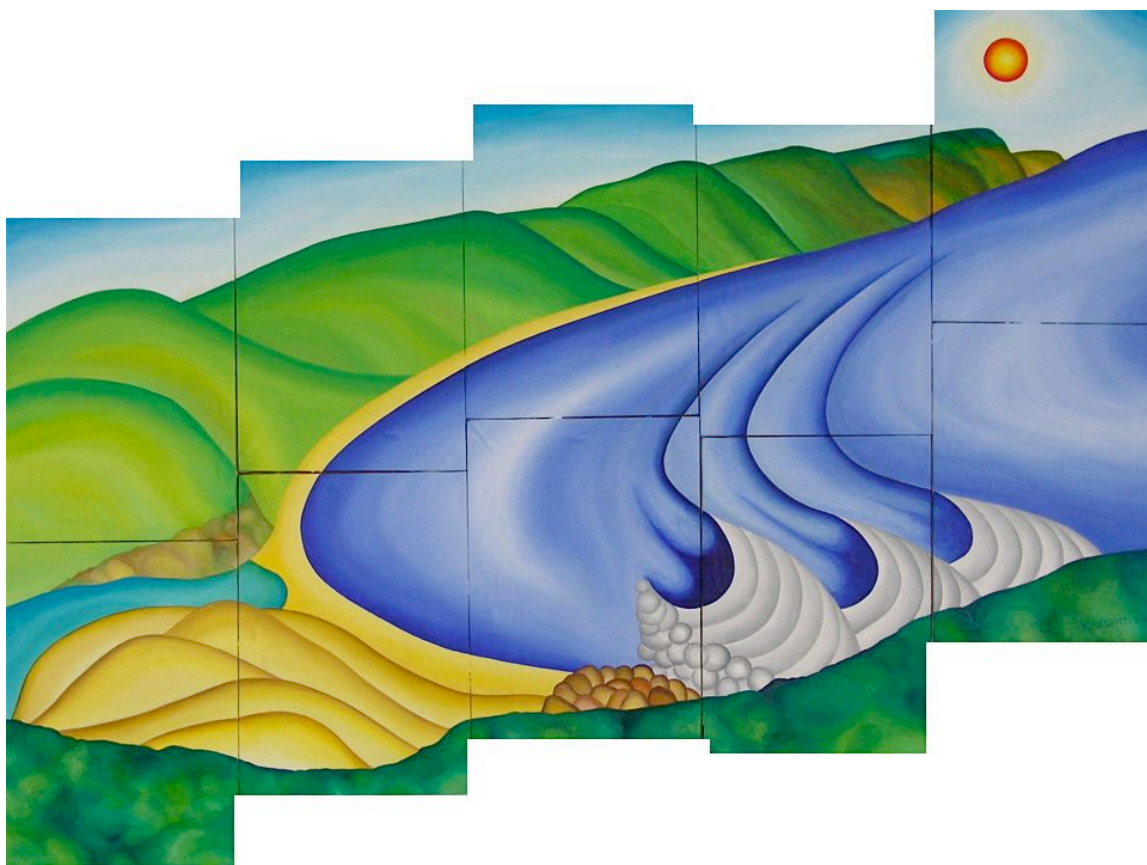
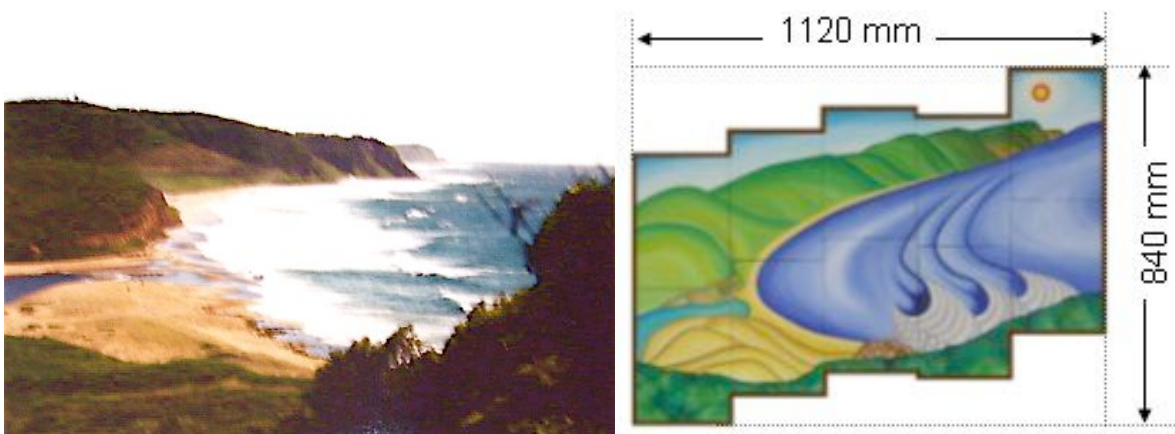
I call the paintings in this exhibit my memory jigsaws. The pictures are not intended to show reality, but rather how the places I have experienced in my youth, emerge from my memory. What I recall best of these beach scenes are the structures, or the shapes and lines that make up each landscape. These structures are a framework on which the elements of water, sand, rock and sky are laid down. The unchanging landscape remains fixed, but the colours and details are filled in by my imagination.

Recalling each picture was like making a jigsaw. Piece by piece each memory was built up on the landscapes structure, but in a way unconstrained by physical reality. For example, different viewpoints and perspectives merge happily together. I tended to recall each place on a bright summer day. The waves always seemed perfect and empty. I'm not sure if this was my selective memory or my wishful thinking.

The jigsaw elements of the pictures were intended to represent the jigsaw of my memory. However, as I painted them the "cracks" in the picture kept tempting me to consider the duality of space itself. For space appears continuous and unbroken yet at some level is also discrete and made up of parts. The viewer may wish to question their own perceptions of reality and whether space is indeed continuous or discrete in nature. Physicists would say it is both, one more duality among many.

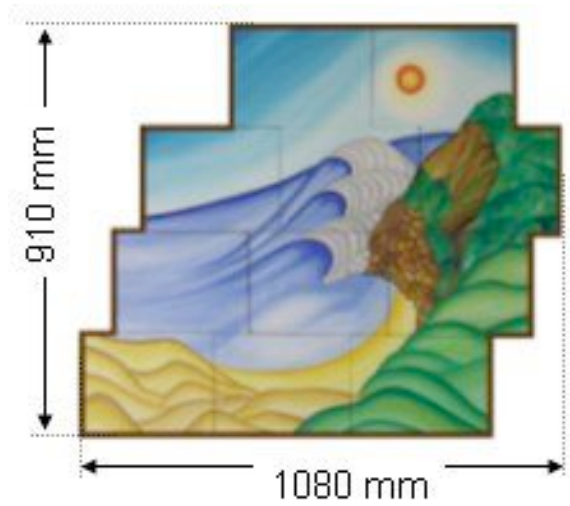
Burwood Beach (2003)

Oil on canvas (10 parts)



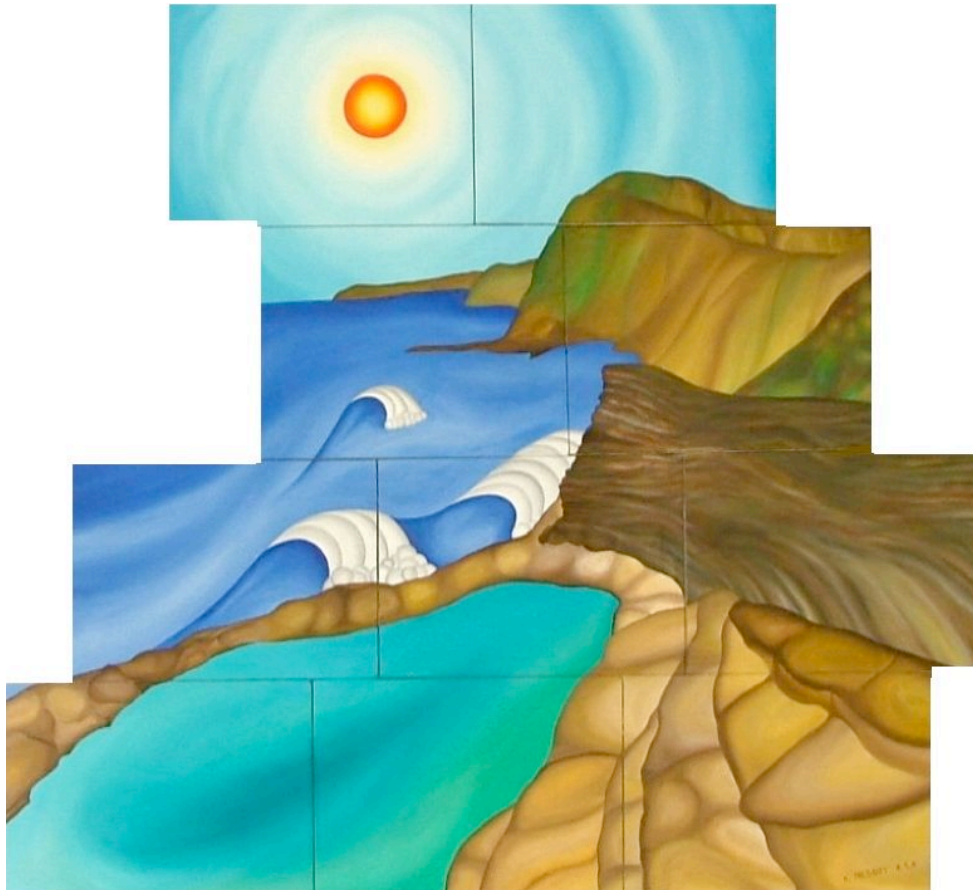
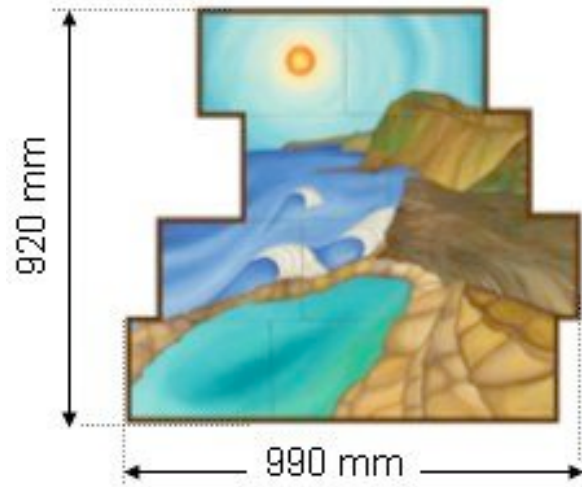
Leggy Point (2003)

Oil on canvas (11 parts)



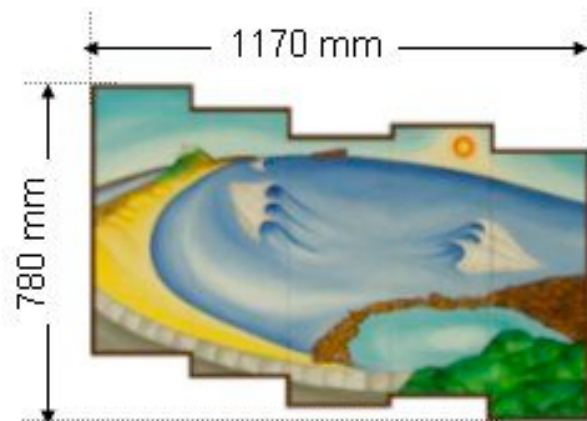
Bogey Hole (2004)

Oil on canvas (10 parts)



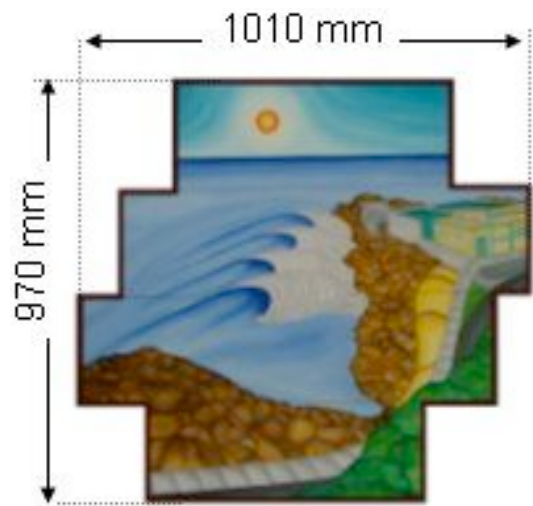
Nobby's Beach (2004)

Oil on canvas (5 parts)



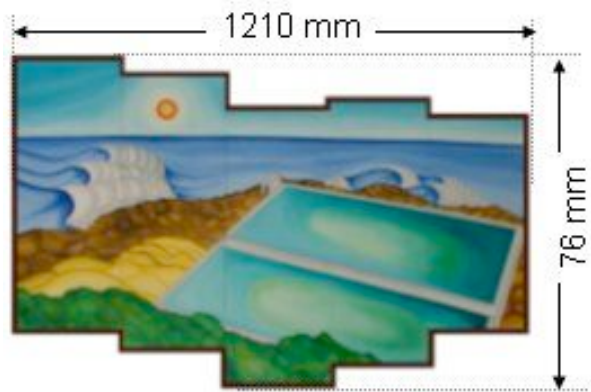
Flat Rock (2004)

Oil on canvas (4 parts)



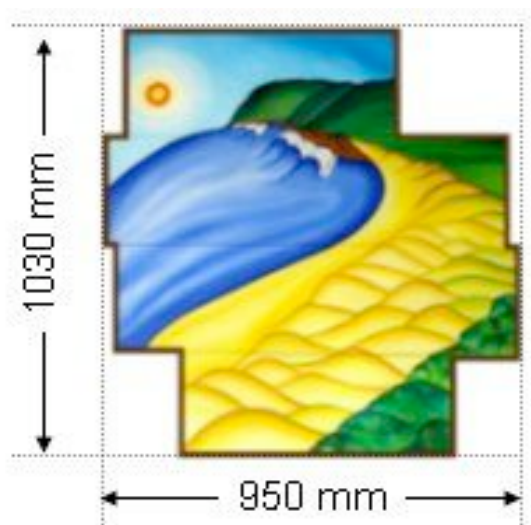
Merewether Bars (2004)

Oil on canvas (5 parts)



South Dudley (2005)

Oil on canvas (4 parts)



Bar Beach (2005)

Oil on canvas (3 parts)

