

Visit Fillaudeau's at Pinelli Estate for engaging, contemporary art and fine cuisine created from the freshest locally sourced ingredients.

Through a shared passion for great food, wine and art, Nysztor Studio and Fillaudeau's café - restaurant have teamed up to showcase the artworks of significant mid-career Western Australian artists. The exhibitions are curated by Swan Valley based curator, Amanda Alderson. Exhibitions will change every two months, featuring solo shows and themed group exhibitions.

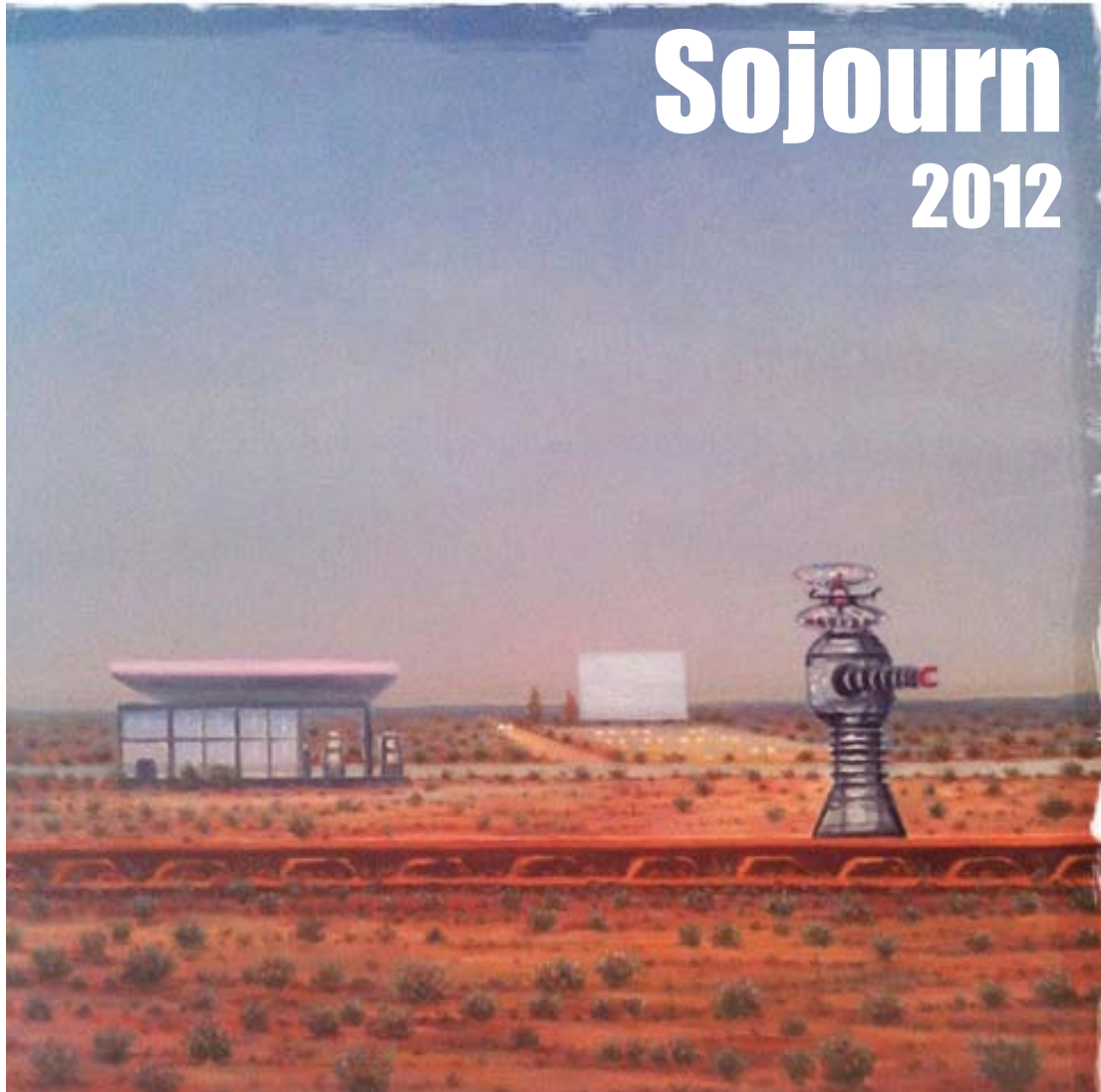
**FINE ART +
FINE FOOD +
FINE WINE**

**Nysztor
Studio** +



Fillaudeau's café - restaurant is located at Pinelli Estate in the Swan Valley, Nysztor Studio is housed at 391 Canning Hwy, Melville

www.nysztor.com.au
www.fillaudeaus.com.au



Sojourn 2012



Moira de la Hunty
Wishful Thinking
Oil on canvas, 160 x 120 cm
\$3,000

"Thoughts come quickly when I am driving. Everything (and nothing) is possible."

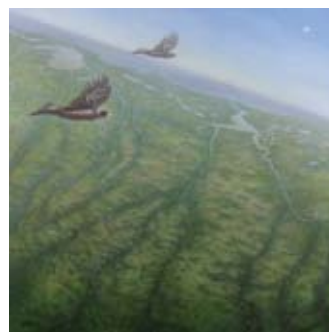
Moira de la Hunty

Moira de la Hunty is interested in the portrayal of human experience, particularly our place in time. She is fascinated by the thought of how we fit into life and how we cope. Choosing her subjects carefully, de la Hunty engages the viewer with personal memoirs, evoking memories of the past and history. Her paintings create a contemplative stillness.

Working in a monochromatic palette, her paintings may appear realistic from a distance but on closer inspection, she has retained her intricate brush marks to convey the human touch. A full-time artist, de la Hunty has taken part in many group exhibitions and a solo exhibition in 2007 and 2010. Her works are held in private collections in Western Australia and Victoria, the Dale Alcock Collection and the Horn Collection, Bunbury.

Sojourn 2012 reflects upon journeys into the Western Australian landscape. The diversity of the landscape is paralleled in the diversity of approaches by the artists.

De la Hunty's work is heavy with the anticipation of adventure. Coss and Muller explore the yearning for landscapes that hold spiritual significance, to people and of place. Doherty weaves memories of childhood holidays into new imaginings. Nysztor's works capture the stillness of the landscape that belies the hidden stories that lay underneath.



Alan Muller
*Derbarl Yerrigan, Warlitje Boodja
(Wedge Tailed Eagle Country)*
Acrylic on canvas
100 x 100 cm
\$4,400

Alan Muller

Alan Muller is a painter of the spiritual significance of our place - namely the Swan River as the Derbarl Yerrigan and the surrounding City of Perth as Whadjuk Noongar Country. Alan's intricately detailed and moody works depicting night skies and aerial views of the landscape are comprised of a layering of both spontaneously and intricately applied marks.

Muller is represented by Melody Smith Gallery. He has exhibited across Australia. His works are in the collections of Artbank, The University of Western Australia, Central TAFE, Royal Perth Hospital, City of Perth, City of Fremantle, and private collections.



Penny Coss
Lake in Bloom
 Oil on canvas, 100 X 100 cm
 \$3,900



Penny Coss
Oyster Bay Series 1
 Acrylic on paper, framed
 75 x 85 cm
 \$1,700

Penny Coss

The locations that Coss explores in her work are part of an ongoing relationship that she has between Oyster Bay in Sydney Harbour, and the lakes where she lives in Perth.

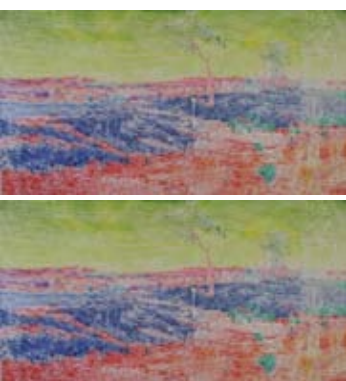
Originally from Sydney, Coss has a deep relationship with Oyster Bay and the surrounding bush and hinterland where she once lived. Now based in Perth, she draws inspiration from her local lakes, the contemplative place she walks with her dog. Coss cares deeply for these landscapes. They are her quiet places, both in being in them, and in yearning for them.

A practising artist of over 20 years, Coss is represented by Perth Galleries and Harrison Galleries in NSW. She has exhibited widely throughout Australia and in Japan and New Zealand. Significantly she is in the collections of Wesfarmers, Artbank, BankWest, Edith Cowan University, Leeuwin Estate Collection, Macquarie Bank, the University of NSW and many private collections.



Ron Nysztor
Substratum
 Oil on canvas, 120 x 140 cm
 \$4,500

Substratum explores an underground netherworld inhabited by archival images of Thylacines. The exposed formations are set on a red ground as opposed to the pale sands in reality.



Ron Nysztor
Stay/young 1, Stay/young 2
 Oil on canvas, 850 x 150 cm (diptych)
 \$5,500

Iconic Australian imagery has been fused with Arthur Streeton's *Golden Summer Eaglemont*. A watermark of the now extinct thylacine hides below the image.



Michael Doherty
Mullewa 1968, A good Year For Television
 Oil on linen, 60 x 60 cm
 \$1,200

Mullewa 1968, A good year for Television is a memory composition. The artist recalls a holiday as a child in the Mullewa region near Geraldton.

The hospitable family he stayed with would bring him and his brother to the local drive-in, where *Dr Zhivago* played every night. Doherty remembers waiting for the sun to set and the isolation of the landscape.

The figure of the robot from 'Lost In Space' was iconic in 1960s television and would fire the young Doherty's imagination. As a still image it is not conclusive whether it is going backwards or forwards-towards the metropolis or further into the 'outback'? Or through the past or the present? The lone linesman surveying the tracks pays tribute to B grade Westerns.



Michael Doherty
Nightfall in the Pilbara
 Oil on plywood, 120 x 120 cm
 \$2,800

In *Nightfall in the Pilbara*, Doherty hints at the timeless sculptural forms typical of the North-Western landscape. He captures the twilight, with its layers of bejewelled colour. Using a palette knife, Doherty sweeps paint across the painting, leaving

random marks and colours, building up a layered landscape.

Michael Doherty

A major thematic concern in Doherty's work is layering- a layering of meanings, and through his painting technique, a layering of paint and glazes. Imagery is sourced from his own memory, and from memories of places that may no longer exist. These real and imagined memories bring atmosphere to his paintings through often juxtapositions.

Doherty frequently references popular culture, recent artistic trends and filmic scenes. The titles of his work add detail add dimension to his work. Doherty's works hold a surreal quality to them, through these combined narratives. He has exhibited across Western Australia, New South Wales, in Japan and Paris. He is in the collections of Royal Perth Hospital, Murdoch Hospital Collection, New Norcia Collection, King Edward Memorial Hospital, the Ministry of Justice and private

Ron Nysztor

Ideas of slowness, order or harmony amidst chaos are ongoing themes in Nysztor's work, as are concepts of basic physics, time and space.

Clear links in the diverse approaches and techniques used throughout Ron's career are apparent. Through consistent practice underlying themes and the particular use of relatively unassuming subject matter the work attains a compelling intrigue; it communicates a strong sense of the metaphysical expressed through unlikely and extra ordinary means.

Ron Nysztor has artwork in the collections of the Art Gallery of Western Australia; Kerry Stokes Collection; Federal Court of Australia; Edith Cowan University; Artbank; Bankwest; ANZ Bank; Industrial Relations Court of Australia; National Native Title Tribunal (WA); Princess Margaret Hospital; Royal Perth Hospital; and in private