

Art2Muse

A vibrant art gallery

Located in the heart of Double Bay, Art2Muse Gallery attracts locals, designers, national and international art lovers who can also view and purchase artworks online. Established in 2001 by Katrina Hampton, Art2Muse Gallery represents a diverse range of artworks from 45 established artists at an affordable price. The gallery has been operating in Double Bay since 2008 with an exciting program of regular exhibitions and provides ongoing personalised service. In November 2014 Art2Muse Gallery was the first Australian gallery to be invited to participate in the Contemporary Istanbul Art Fair in Turkey.

We offer a home consultation service to advise on artworks. An initial visit to your home or office will include photographing the space and discussing your preferences. We will then produce a catalogue of recommended artworks superimposed on your walls as a preview before trying the pieces in your home. The \$99 consultation fee is then deducted from your first art purchase.

Here is a selection of available artworks by Godwin Laus. Please feel free to contact us for high resolution photographs and catalogues of artworks you are interested in and to discuss your requirements.

Katrina Hampton

Director Art2Muse Gallery

Katrina Hampton
Art2Muse Gallery
www.art2muse.com.au
357 New South Head Rd Double Bay Sydney
P. O. Box 211 Woollahra NSW 1350 Australia
Phone: 0424 809 849 Email: katrina.hampton@art2muse.com.au

Godwin Laus

Godwin migrated to Australia from Malta in 1981. After completing a graphic design course at Randwick TAFE in 1987, he worked as a graphic designer for various companies for a number of years. He graduated with Honours in 2004 at the National Art School Sydney, majoring in painting. He also completed a Diploma of Education in Visual Arts at ACU University, Strathfield graduating in 2006.



Anecdotes - 2017

I have always been intrigued by the idea of memory. Does time play any part in the way we remember our past? Do our memories become distorted as time goes on? In our minds, memories stand as undeniable truths but I have come to see that time plays a major role in shaping our recollections.

This very distortion is the primary idea behind these works. We see huge plants dwarfing tiny buildings in the distance. Giant lizards and insects buzzing around flowers which tower into the sky. I am not dealing with some alien landscape where monsters and flora seem to have taken some other evolutionary path. It is a way of considering this distortion when it comes to the way we remember things from the past.

Although the works are figurative, they are built on very strong abstract elements. There are lines, shapes and grids cutting through open spaces. Straight and diagonal lines similarly slice through sky and sea. These elements do not exist in nature, they are the driving force behind the psychology of the work making the viewer feel calm, energized, uneasy, strange or a combination of all these emotions at the same time. Strong shadows seem to be cast by objects coming from outside the picture plane. While this underlying abstract structural grid holds true of most figurative works, I have allowed these elements to sit right on the surface rather than serve as a foundation that is buried underneath, making them an integral part of the work. - Godwin Laus

The Lost Domain - 2016

These works are primarily inspired by my own past experiences, as well as from literature. The works of British writer John Fowles and also Alain-Fournier's novel titled "Le grand Meaulnes" helped greatly to clarify my ideas whilst working within this theme. I also have to mention Thomas Hardy, whose novels I have loved since my adolescence. The landscape in Hardy's works is a major factor that determines the fate of his characters, like a silent protagonist.

Working mostly within the landscape genre, these works deal with places and states that capture the golden moment.

Although they are loosely based on existing places in the real world, they really are there to serve as allegories for states and past experiences that exist only in memory, impossible to return to in reality. Although they are very personal for me, the artist, the idea is that they are open enough to remind the viewer of his or her own golden moments.

I like to refer to these works as visual poems. - Godwin Laus

The relationship between the world around me, the visible world, and what I paint is an ambiguous one. I am not interested in representing the world at its face value in my painting. There are many devices that can do that much better and quicker than I can, cameras, iphones, ipads, can give you the perfect image in one instant. There is no meaning for me to try and create a mere representational picture that echoes the living world. I make use of my surroundings in order to disclose something that comes from within, in response to the world around me. An alchemistic change takes place that involves subject matter, materials, combined with myself and the visual world that changes all these things into something other than what they were at the start. The line between abstraction or figuration blurs, fades and loses meaning. Another world emerges from a painting, a personal and distinctive world, related to what is seen but not enslaved by it. Line, colour, tone, shape, these are the "senses" of painting. When the painting is viewed from close quarters, another more ethereal quality emerges. The image fades and is replaced by pure and sensory aspects. Paint that is sometimes thick or thin, transparent or opaque, brush strokes that are varied, connecting passages, layers, a variety of shapes that either fuse together or clash, marks, daubs and lines, running and connecting. This is the real soul of the painting. We are living in a time where each artist has to stake out his own space and relevance. He has to create a certain process and progression that is both personal and individual. Godwin Laus

Contemporary painting retains from its modernist and conceptualist background the belief that every artist's work should stake out a position that a painting is not only a painting but also the representation of an idea about painting. That is one reason there is so little contradiction now between abstract and representational painting. In both cases, the painting is there not to represent the image; the image exists in order to represent the painting. - Barry Schwabsky, *Painting as Art? Vitamin P - New perspectives in Painting*

Education

- 1984-87 Graphic Design Diploma, Randwick TAFE, Sydney
- 2001-03 BFA, National Art School, Sydney
- 2004-05 BFA, Honours, National Art School, Sydney
- 2006 Graduate Diploma of Education, (visual arts), ACU

Exhibitions

- 1994 Alice Doyle Arts Prize, Watsons Bay
- 1994 Balmain Arts Competition
- 1995 Finalist, Waverely Council Arts Competition
- 2001 Painting Competition 2001, NAS
- 2003 555, Stanley Street, Darlinghurst
- 2003 Grids, figures and rats, NAS
- 2003 Degree Show, Cell Block, NAS
- 2004 Refugees: Artists impressions St George Regional Museum, Hurstville
- 2004 Honours Exhibition, Cell Block, NAS
- 2004 Drawcard Exhibition, Cell Block, NAS
- 2004 Finalist, Waverley Art Prize, Sydney
- 2005 Drawcard Exhibition, Cell Block, NAS
- 2007 Finalist, Waverely Art Prize, Syd
- 2008 Transitions 08,12 Mary Place Gallery, Paddington
- 2009 RedArt 2009
- 2009 Drawcard Exhibition, National Art School Gallery
- 2010 Dark, light and life, Gig Gallery, Glebe
- 2010 Finalist, Hornsby Art Prize
- 2011 ArtFido Art Prize Exhibition
- 2011 Finalist, Waverely Art Prize, Sydney
- 2013 The Birds and the Bees, Mills Gallery, Sydney
- 2013 Finalist, Hornsby Art Prize, Sydney
- 2016 The Lost Domain, Art2Muse Gallery
- 2016 Warringah art Prize: Highly Commended
- 2017 Northern Beaches Art Prize Finalist
- 2017 Anecdotes at Art2Muse Gallery, Sydney

Awards

- 1994 Alice Doyle Arts Prize (Landscape)
- 2001 Winner (Avant Garde Section) NAS
- 2003 Chroma Award for Painting NAS
- 2007 Waverley Art Prize - Highly commended
- 2011 Finalist, Waverely Art Prize, Sydney

- 2013 Finalist, Hornsby Art Prize, Sydney
- 2016 Warringah art Prize: Highly Commended
- 2017 Northern Beaches Art Prize Finalist



The Incredible Strangeness of a Familiar Place

\$2,400 Oil on canvas, 66 x 81cm



Ivy

SOLD Oil on canvas, 66 x 81cm



A Floating Jellyfish

\$2,400 Oil on canvas, 66 x 81cm



Knucklebones

\$2,400 Oil on canvas, 66 x 81cm



Devil's Point – A Very Loud Silence

\$2,200 Oil on canvas, 76 x 76cm



A White Sea

\$1,250 Oil on canvas, 61 x 71cm



That Demon Sun

\$1,800 Oil on canvas framed, 71 x 56cm



All These Yellow Afternoons

\$1,800 Oil on canvas framed, 71 x 56cm



Wild Plant: Borage

SOLD Oil on canvas framed, 71 x 56cm



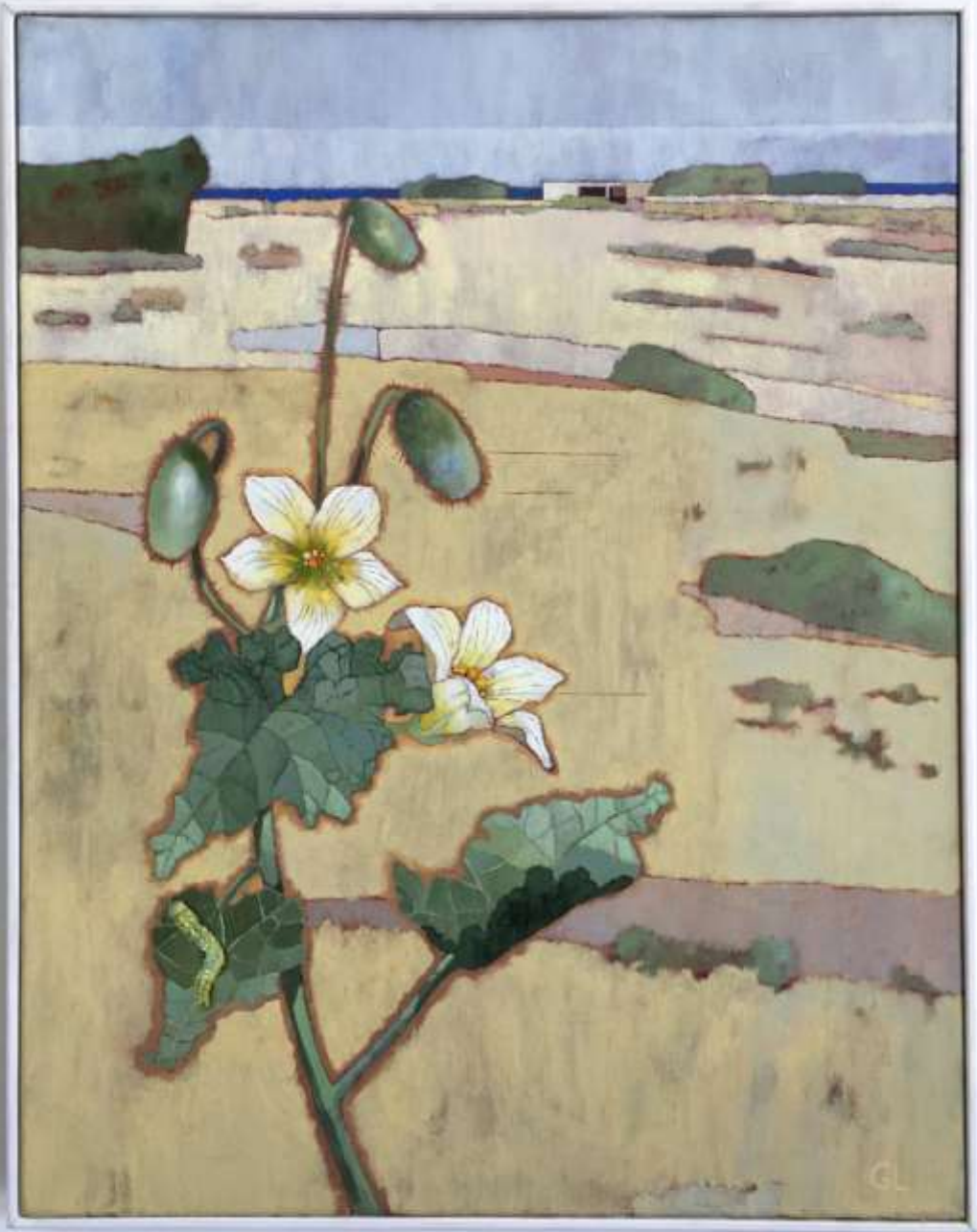
Wild Plant: Poppy

SOLD Oil on canvas framed, 71 x 56cm



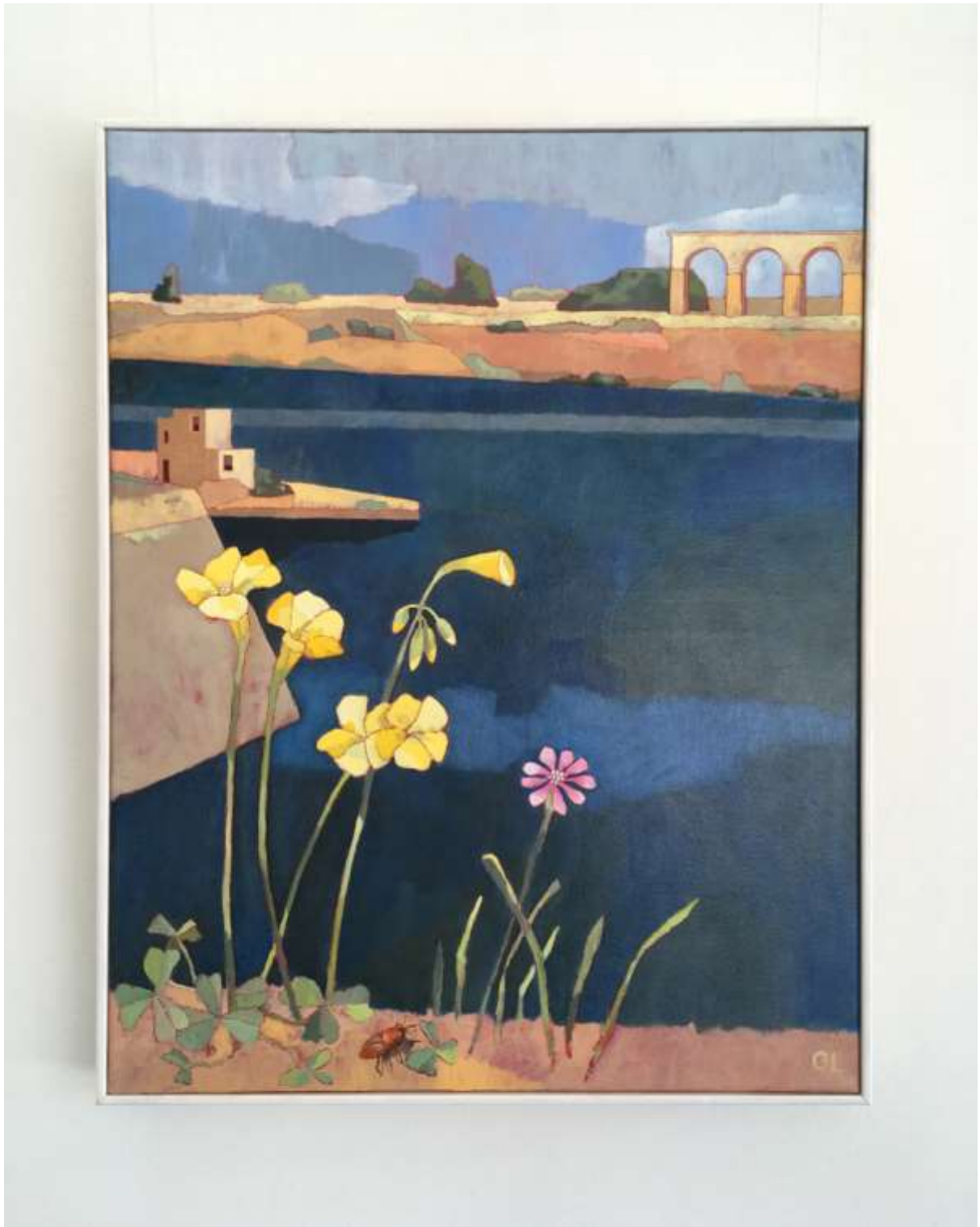
Wild Plant: Sula

SOLD Oil on canvas framed, 71 x 56cm



Wild Plant: Squirting Cucumber

SOLD Oil on canvas framed, 71 x 56cm



Wild Plant: Cape Sorrel

SOLD Oil on canvas framed, 71 x 56cm



Skoll

\$1,600 Oil on canvas framed, 51 x 91cm



Found Objects

\$1,600 Oil on canvas framed, 51 x 91cm



The Day I Found Alice

\$1,600 Oil on canvas framed, 51 x 91cm



Anecdotes

\$1,500 Oil on canvas framed, 46 x 86cm



Down to the Sea

\$1,950 Oil on canvas, 66 x 81cm



Fallow

\$1,950 Oil on canvas, 66 x 81cm



Meadowland

\$1,950 Oil on canvas, 66 x 81cm



On A Lane in Spring

\$1,950 Oil on canvas, 66 x 81cm



South Country Harvest

\$1,950 Oil on canvas, 66 x 81cm



Yellow Meadows

\$1,950 Oil on canvas, 66 x 81cm



Back to the Garden

\$1,250 Oil on canvas, 61 x 71cm



Primeval Garden

\$1,250 Oil on canvas, 61 x 71cm



Rambling Through a Wild Country

\$1,250 Oil on canvas, 56 x 71cm



Rugged Coastline

\$1,250 Oil on canvas, 61 x 71cm



Still Waters

\$1,250 Oil on canvas, 61 x 71cm



The Valley on a Yellow Day

\$1,250 Oil on canvas, 61 x 71cm



Beneath The Boughs

\$1,950 Oil on canvas, 66 x 81cm



Field and Coppice

Interior by Brett Mickan Interior Design