

An abstract painting by Edwina Corlette, featuring a vibrant palette of blues, greens, yellows, and whites. The composition is dominated by broad, expressive brushstrokes that create a sense of movement and depth. A prominent feature is a large, dark blue, textured shape in the upper right quadrant, which appears to be a stylized figure or object. The background is a mix of light and dark green, with yellow and white highlights scattered throughout, suggesting a landscape or a complex, layered scene. The overall effect is one of dynamic energy and emotional intensity.

**EDWINA CORLETTE**

**BRIDIE GILLMAN**

*'Sight Lines'*

26 February – 18 March 2025



## *Sight Lines*

Sight Lines began with a stay on Bundjalung Country at Brays Creek in the Tweed Caldera, New South Wales, painting under the shelter of a horse stable as cloud and drizzle cycled through for days. This stay led to a studio in Murwillumbah and the paintings in Sight Lines were made in response to observations along the 33km winding road that connects the two places. This connecting line is full of lines – ridge lines, fence lines, tree lines, shadow lines, tyre lines, sight lines. These are reflected in these new paintings where fresh gestures, surfaces and forms of mark making are explored alongside the ever-intriguing pursuit of translating experiences through colour. The works in Sight Lines hold feelings of calm, wonder and awe alongside uneasiness as an outsider. Importantly, the making process invites slow looking and reflection - a step forward in getting to know a new place.

*Bridie Gillman, February 2025*

## *An Essay by Emma-Kate Wilson*

For Bridie Gillman's latest exhibition *Sight Lines* at Edwina Corlette, Brisbane, the paintings invite a moment of pause. A moment to be in the landscape. Hear the wind and rain. Watch the shadows dance in the foliage. Gillman invited this energy in the repetition of line, form, and colour—translated from the rural typology. Engaging not only the senses we resonate with on an immediate basis (like smell, sight, touch, taste, hear), but also the ones we don't—memory and emotion—for a tapping into the subconscious.

In her large-scale abstract paintings, Gillman presents her recollections of Bundjalung Country in Northern NSW. The landscape through the Tweed Valley—Brays Creek and Murwillumbah—and her observations of the winding 33km road between the two. One the artist comments is full of lines: ridge lines, fence lines, tree lines, shadow lines, sight lines, tyre lines, dotted lines, and solid lines. These are translated into fresh gestures, textured surfaces, and expressive mark making.

Vast in size at 168 x 213cm, *Breathing in a cloud* (2024) was one of the first artworks the usually based in Brisbane artist created on her residency in the country. After a time when she was struggling to create in her home studio in the city. Painting in a horse shed in Brays Creek, Gillman observed a sense of working in a micro-climate specific to her location up the mountain. The feeling of being in a cloud with the weather rolling through. The artwork, full of varying shades of grey, buzzing on the canvas, replicates the sense of drizzle and immersion in the elements.

With Gillman's studio in the heart of Murwillumbah town, she builds on the canvases first worked on in the farm. In *Between the lines* (2025), 153 x 122cm, the artist has used old pieces of canvas, stitched together for a geometric abstract, in varying shades of green, thick with paint. The viewer may view the artworks as the artist views this rural landscape. Divided, gridded, agricultural, with light peeking through the composition. She comments that each painting starts with a specific memory or observation — holding an initial reference point and isolating the colours. Perhaps the ridge lines or the blues and purples of the eucalyptus mountains.

Paintings like *Listening to the grass* (2024) and *Shifting shapes* (2024) are full of dark and textured mark making, quickly worked and full of energy. More so than the artist's other series of works. Here, the artist reveals her interest in exploring new methodologies of mark-making. What before would be painted out, are now held onto. The artworks reveal the action, the moment of life they are created within, and the moment they set out to capture. Painting, sewing, drawing, and sanding back are all used on the surface. Colour pulled forwards and pulled back, adding depth and that sense of looking through the landscape at the light and shadow that form.

Completely green with darkly worked lines, *Listening to the grass* evokes being in the landscape during the day. But *Shifting shapes* represents the isolation of the country at night and the sense you get from being the only person around. Gillman says this work is like night vision; your eyes adjust to the light and the dark. Where things move and push in and out, a vibration. Shapes becoming other. In particular as she notes her isolation in these new places. Away from people. Immersed in the landscape.

Here is where the magic of *Sight Lines* is revealed as Gillman captures her sense of being light and unburdened, and completely alone, in awe of the environment with time to reflect. We are witness to how art allows for a tapping, an entering, of another realm, where reality and fiction intermingle with memory and emotion.

*Emma-Kate Wilson, February 2025*



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*Inhale the night* 2024  
oil on linen  
122 x 102 cm  
\$6,000



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*That purple storm approaching 2025*

oil on linen

61 x 51 cm

\$3,200



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*Between the lines* 2025  
oil on sewn linen  
153 x 122 cm  
\$8,000



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*Found Wool, Murwillumbah, 2* 2025

tufted wool

41 x 36 cm

\$2,600



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*Through the window, sunny clock, butter tiles.* 2025  
oil on linen  
137 x 107 cm  
\$6,800





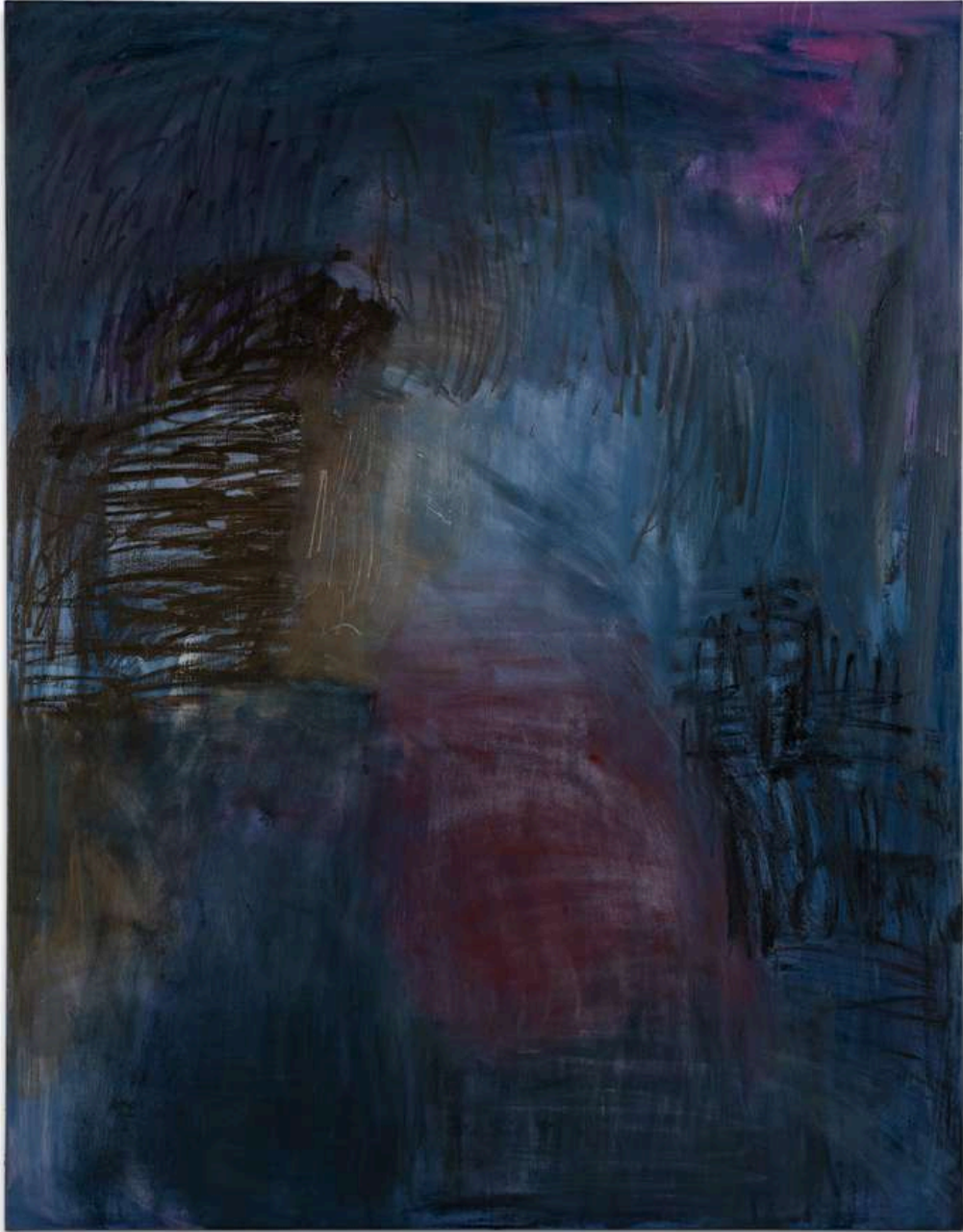
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*Breathing in a cloud* 2024  
oil on linen  
168 x 213 cm  
\$11,000



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*Learning to look* 2024  
oil on linen  
168 x 183 cm  
\$10,000



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*Shifting shapes* 2024

oil on linen

137 x 107 cm

\$6,800

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*Fenced* 2025  
oil on linen  
51 x 51 cm  
\$2,700





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*Beneath the ridge* 2025

oil on linen

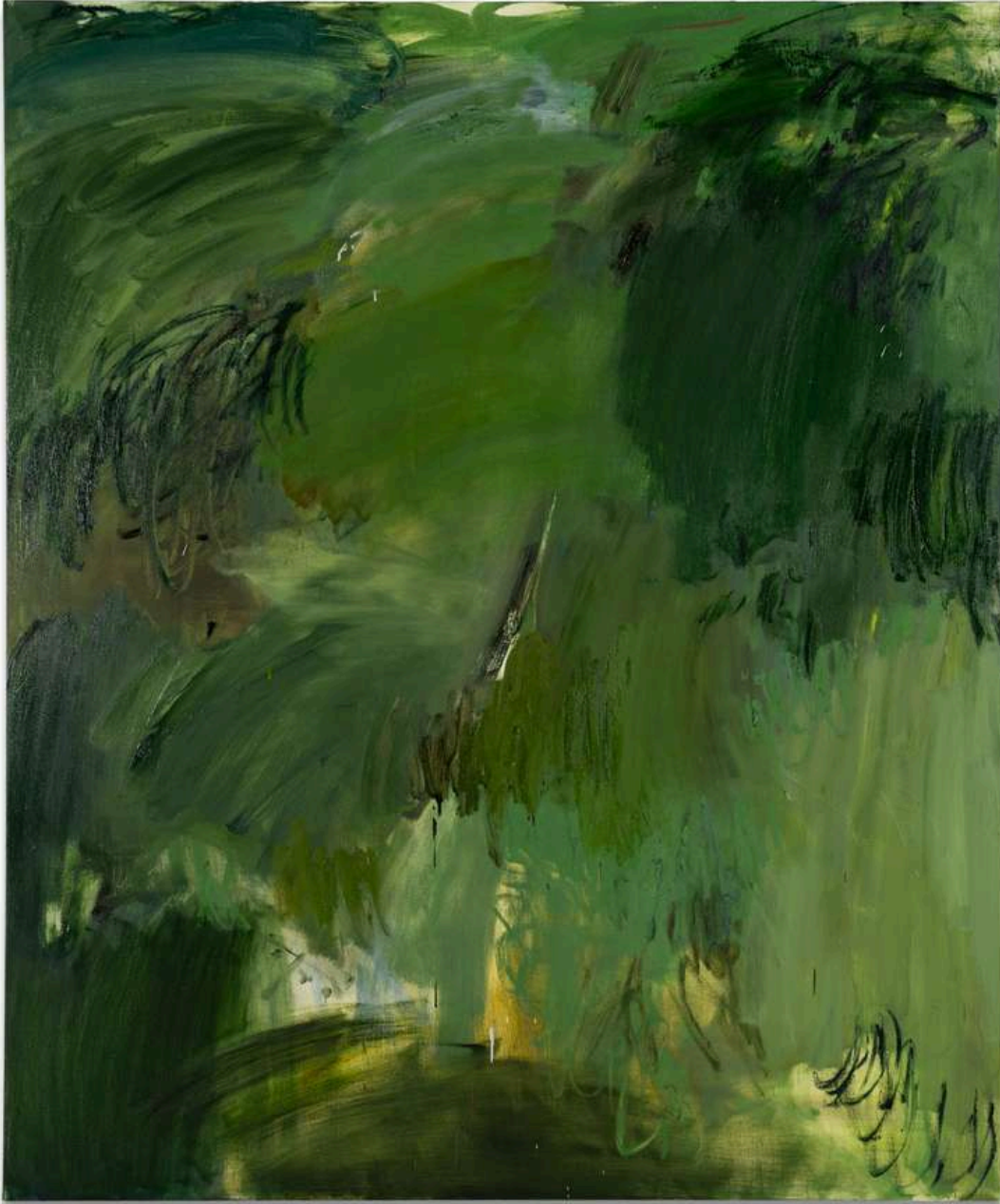
153 x 137 cm

\$7,500



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*After the rain* 2025  
oil on linen  
122 x 198 cm  
\$9,000



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*On the bend, hugging the river.* 2025

oil on linen

183 x 153 cm

\$9,500



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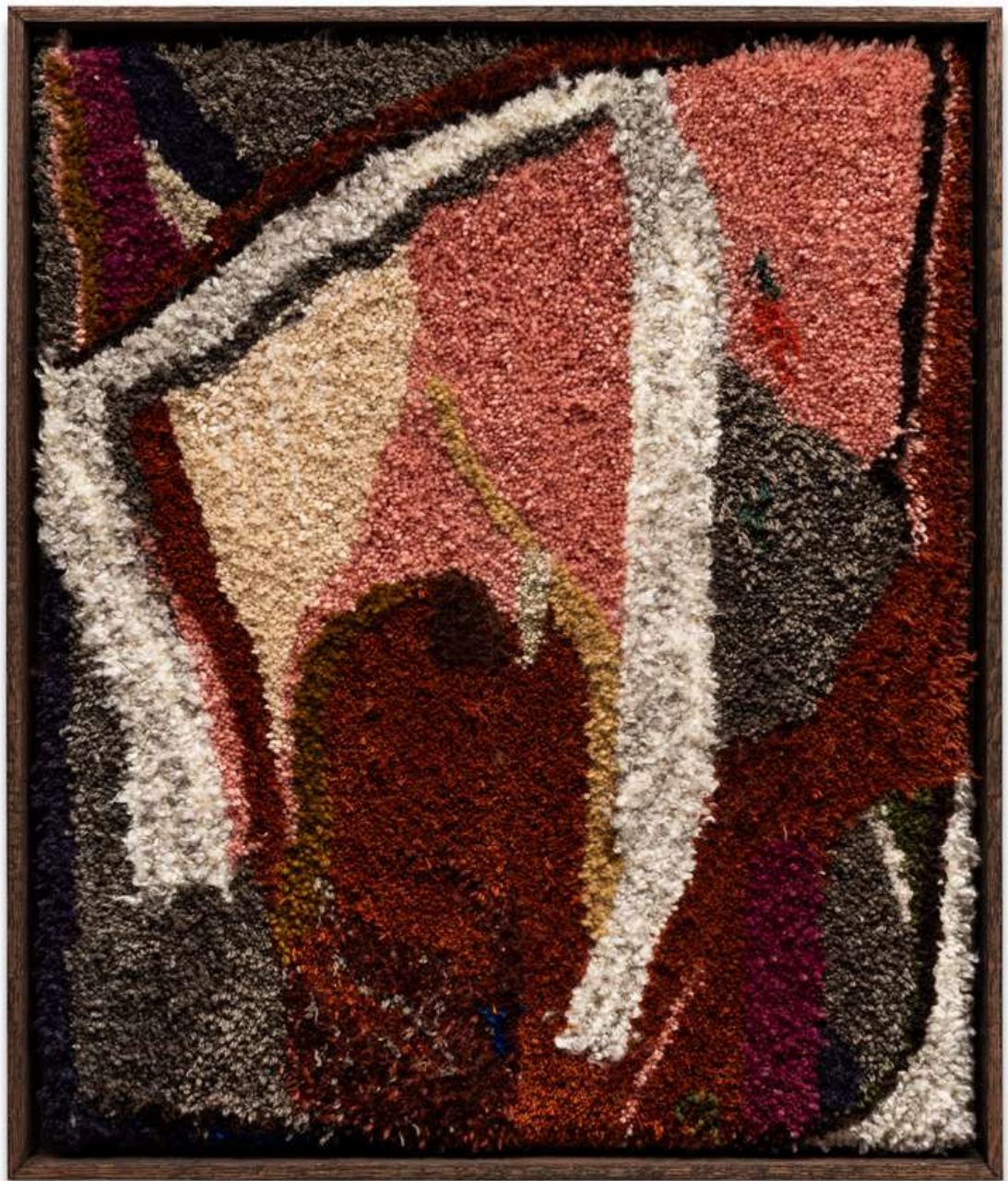
*Straight* 2024  
oil on linen  
36 x 31 cm  
\$950





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*Seeds sown* 2025  
oil on sewn linen  
36 x 31 cm  
\$1,050



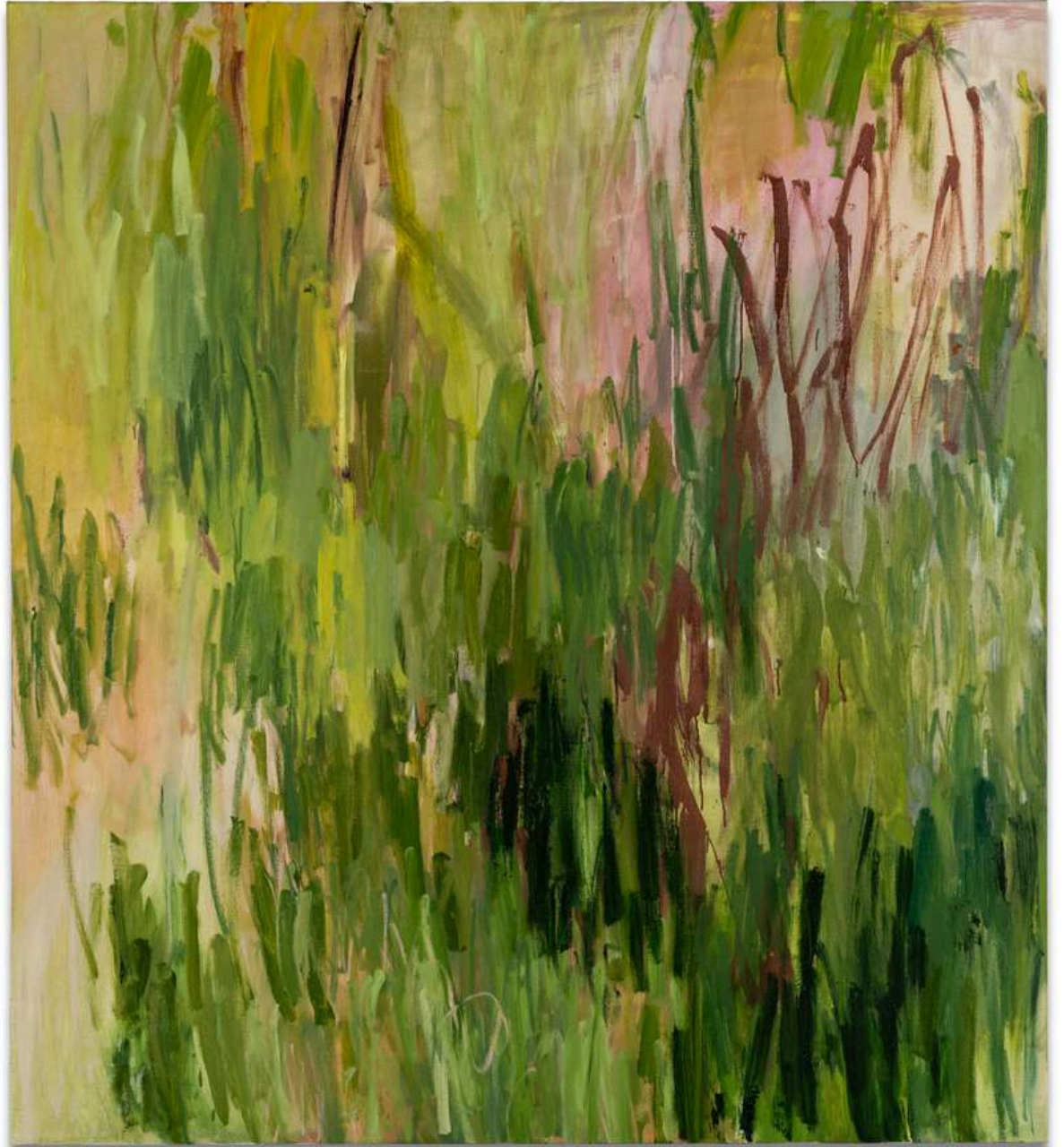
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*Found Wool, Murwillumbah, 1* 2025  
tufted wool  
66 x 56 cm  
\$3,500



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*Tree lines* 2025  
oil on linen  
61 x 51 cm  
\$3,200



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*Listening to the grass* 2024

oil on linen

168 x 153 cm

\$9,000

## **BRIDIE GILLMAN**

Bridie Gillman is an alumna of Queensland College of Art, graduating with a Bachelor of Fine Art (First Class Honours) in 2013. In 2019 she was a finalist of the Brett Whiteley Travelling Art Scholarship, winner of the Moreton Bay Art Award and finalist in the Fisher's Ghost Award at Campbelltown Art Centre. She is a past finalist of the Redland Art Award, the MAMA National Photography Prize, Murray Art Museum Albury, and PRIZENOPRIZE, Gold Coast (all 2016), as well as the 2013 GAS Graduate Art Show, Griffith University Art Museum, Brisbane. Her work has been exhibited in solo and group exhibitions throughout Australia and internationally including the Museum of Brisbane, Metro Arts, Brisbane, The Walls, Gold Coast, Blindside, Melbourne and Run Amok, George Town, Malaysia and she has undertaken residencies at Rimbun Dahan, George Town, Malaysia, in 2015 and Ketjil Bergerak, Yogyakarta, Indonesia, in 2014.

*Carrie McCarthy*

## CURRICULUM VITAE

Lives and works in Queensland

### EDUCATION

2013 Bachelor of Fine Art with Honours (Class 1), Queensland College of Art, Australia

### SOLO EXHIBITIONS

- 2025 'Sight Lines', EDWINA CORLETTE, Brisbane
- 2024 'The Bend', Hugo Michell Gallery, Adelaide  
'Ground Work', EDWINA CORLETTE, Brisbane
- 2023 'Watching Walls', EDWINA CORLETTE, Brisbane
- 2022 'Wash over me', EDWINA CORLETTE, Brisbane  
'Quiet of day', Hugo Michell Gallery, Adelaide
- 2021 'Unreliable Memories', Arterial Gallery, Sydney  
'Amongst', EDWINA CORLETTE, Brisbane
- 2020 'A Space Between Walls', Hugo Michell Gallery, Adelaide  
'With the Sun in My Eyes', EDWINA CORLETTE, Brisbane
- 2019 'Before the leaves turn', SCAPE at Studio 125 Gallery, Christchurch, New Zealand  
'Wide Eyed', EDWINA CORLETTE, Brisbane
- 2017 'After', Innerspace Contemporary Art, Brisbane  
'Overnight', EDWINA CORLETTE, Brisbane
- 2016 'From here', Spiro | Grace Art Rooms, Brisbane  
'You and I, we've got the same blood running through us', Cut Thumb, Brisbane
- 2015 'Round Island Tour', Run Amok Gallery, George Town, Malaysia  
'Makeshift Monuments', A-CH Gallery, Brisbane  
'Moonbird', Gallery Ten, Hobart
- 2014 'Translations', The Hold Artspace, Brisbane
- 2013 'Baggage Claim', Witchmeat ARI, Brisbane

### SELECTED GROUP EXHIBITIONS

- 2025 'See the Sun', curated by Bridie Gillman, EDWINA CORLETTE, Brisbane
- 2024 'How to Swim', curated by Sally Anderson, EDWINA CORLETTE, Brisbane

- 2023 Girra: Fraser Coast National Art Prize Finalists Exhibition, Hervey Bay Regional Gallery  
 'Meningat 25 Tahun Reformasi', collaboration with Woven Kolektif, Cemeti Institute, Yogyakarta  
 'Responsive Forms', Hugo Michell Gallery, Adelaide
- 2022 'After Fairweather', Caboolture Regional Gallery
- 2021 'CASCADE', Outer Space, Brisbane  
 'Sculpture and Art in Residence', SCAPE, Ōtautahi Christchurch  
 'Liminal States', The Old Lock Up, Maroochydore
- 2020 'New Collectors', Hugo Michell Gallery, Adelaide
- 2019 Brett Whiteley Travelling Art Scholarship, Art Gallery New South Wales, Sydney  
 '15 Artists', Redcliffe Art Gallery  
 'Breathing Room', collaborative show with Woven Kolektif, Cement Fondu, Sydney  
 'Brisbane Art Design', Museum of Brisbane  
 'Looking Here Looking North', Casula Powerhouse Arts Centre, Sydney
- 2018 'SCAPE', Studio 125 Gallery, Christchurch, New Zealand  
 'The Platform 10', EDWINA CORLETTE, Brisbane  
 '10th Anniversary Exhibition', EDWINA CORLETTE, Brisbane
- 2017 'Woven', Verge Gallery, Sydney
- 2016 'AusAsia', Metro Arts, Brisbane
- 2015 'Anywhere Elsewhere', Jan Murphy Gallery, Brisbane  
 'The height of a mountain, the width of a valley', Metro Arts, Brisbane  
 'The moment something is understood it begins to be forgotten', Blindside, Melbourne  
 'Blue Monaro', The Walls Artspace, Gold Coast
- 2014 'Day-Day! [dédé]', Galeri Lorong, Yogyakarta, Indonesia  
 'Air', 107 Projects, Sydney

#### AWARDS AND PRIZES

- 2024 Finalist, The John Leslie Art Prize, Victoria  
 Finalist, Redland Art Awards, Redland Art Gallery
- 2023 Finalist, Girra: Fraser Coast National Art Prize, Hervey Bay Regional Gallery
- 2022 Finalist, Redland Art Award, Redland Art Gallery, Brisbane
- 2020 Finalist, The Elaine Bermingham National Watercolour Prize, Brisbane
- 2019 Winner, Moreton Bay Art Award, Brisbane  
 Finalist, Brett Whiteley Travelling Art Scholarship, Art Gallery of New South Wales  
 Finalist, 15 Artists, Redcliffe Art Gallery, Brisbane

- 2018 Finalist, Fisher's Ghost Award, Campbelltown Art Centre  
2016 Finalist, PRIZENOPRIZE, The Walls Artspace, Gold Coast  
Finalist, Redland Art Award, Redland Art Gallery, Brisbane  
Finalist, MAMA National Photography Prize, Murray Art Museum Albury

#### RESIDENCIES

- 2024 Bundanon Residency, Illaroo, New South Wales  
2023 CórteX Frontal, Arraiolos, Portugal  
2019 Kedewatan Residency, Ubud, Indonesia  
2018 Summer Studio Residency, Outer Space, Brisbane  
2017 Carbon, George Town, Malaysia  
2015 Residency with Rimbun Dahan at Hotel Penaga, George Town, Malaysia  
2014 Residency with Ketjil Bergerak, Yogyakarta, Indonesia

#### PUBLICATIONS/MEDIA

- 2023 'The Memory Remains', Denizen magazine, pp. 212 - 213.  
2015 'Anywhere, Elsewhere', Artist Profile magazine  
'Monuments: Bridie Gillman', Common Ground Journal, pp. 50 - 57

#### COLLECTIONS

Artbank

Private collections in Australia and the USA



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