MICHAEL REID
MURRURUNDI

Evan Shipard
Rivus Spiritus

What was the inception point for Rivus Spiritus?

Rivus Spiritus – the Stream of Spirit – is a continuation of work referencing Australian waterscapes in the Southern Highlands.

My work is a reflection on the poetry of the landscape – a response to the light and mood evoked by the dawn or early evening.

How does this collection build on your first solo exhibition with Michael Reid, La Prima Luce: The First Light?

This body of work takes things a little further. I've often leant into the theatrical aspects of light and drama in a landscape, and with these paintings, I've introduced distortion and invented environments, but all still tethered to the physical waterways. I often come back to the Monet quote, "The real subject of every painting is light."

You've recently returned from a three-month residency in Rome through the William Fletcher Foundation. What kind of impact has this extended period away had on your practice? Has it changed your approach to, or consideration of, the Australian landscape? And what was the nature of the work you completed while in Rome?

I've painted in Italy over many trips, but this recent residency at the British School allowed me to truly live and establish a base in Rome, with a well-appointed painting studio. Access to the academics and lectures allowed me to think about the work and history in a new light. There is a sense of wonder of what has been, which I have started to explore in my studio work. There is also the connection to a lineage of artists who have made painting pilgrimages to Italy since the 18th century, and a connection to those artists and artisans/alchemists who defined the approach and techniques that we still use today from the Renaissance.

This exhibition sees you return to the Wingecarribee, a river of great importance to your work. Did returning to the river bring about any fresh revelations? Could you describe, for our readers, the value of returning to the same locations as a painter, teasing out new aspects of the landscape over time?

There's something about the allusive nature of the Southern Highlands, and the Wingecarribee River stitches together a number of locations for me that have a sentimental quality. These locations are evocative at dawn, midwinter and in the early evening and, for me, are not just a place for painting but also a place for solitude, introspection and to read in. There is a quality of peace – the water lapping over the river stones and the sounds of birdsong. In these moments, the world seems to be offering up something individually, an experience for those who care to pause, listen and see.

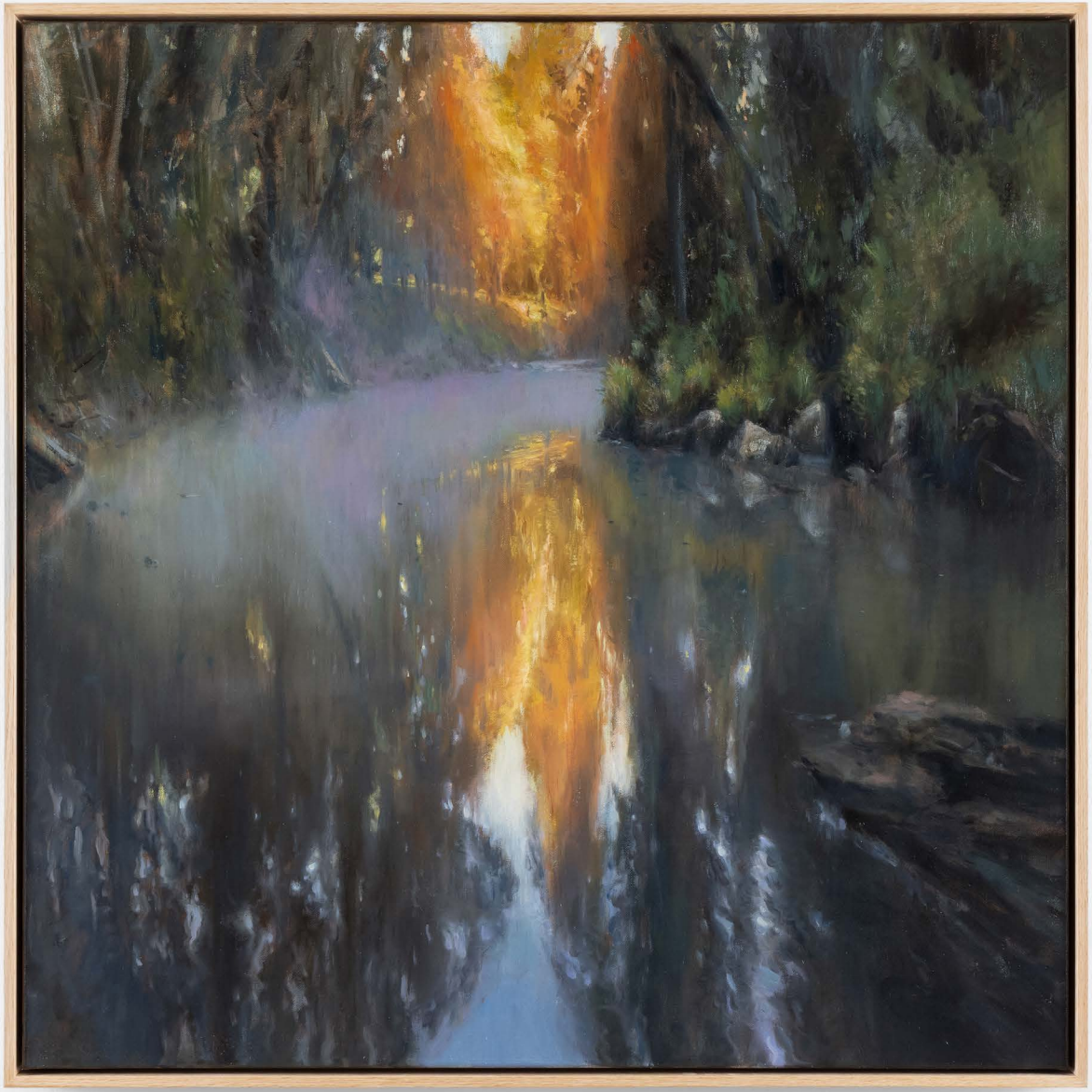
INTERVIEW. 3

ARTWORKS. 5–12

Sweet is the Breath of Morn
Down the Great River
And Eden Raised in the Vast Wilderness
Fresh as the Dawning Light
The Winding Wingecarribee II

GALLERY CONTACT DETAILS. 14


BLACK LETTER
PRESS



Evan Shipard
Sweet is the Breath of Morn 2026
oil on linen
90 x 90cm, framed in timber
$4,800



Evan Shipard
Down the Great River 2026
oil on linen
90 x 90cm, framed in timber
$4,800





Evan Shipard

And Eden Raised the Vast Wilderness 2026

oil on linen

90 x 90cm, framed in timber

$4,800





Evan Shipard
Fresh as the Dawning Light 2026
oil on linen
90 x 90cm, framed in timber
$4,800





Evan Shipard
The Winding Wingecarribee II 2026
oil on linen
85 x 85 cm, framed in timber
$4,600

MICHAEL REID

MURRURUNDI

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Wednesday - Sunday 9:30am - 5pm

Michael Reid Murrurundi acknowledges the Wonnarua people as the traditional owners of the land on which our gallery stands. We pay our respects to Indigenous Elders past, present and emerging.