



# Steve Lopez Encountered



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An Orange Regional Gallery and S.H. Ervin Gallery partnership exhibition.

S.H. Ervin Gallery, 26 March – 9 May 2022  
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Curated by Kon Gouriotis OAM.

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Front cover image: *Orange Venus*, 2005–21, oil on canvas, 105 x 86 cm  
Back cover image: *Exposed Wood, Mont St Quentin*, 2017, oil on canvas, 140 x 160 cm  
Page 1 portrait: Steve Lopes at Millthorpe NSW studio. Photography Riste Andrievski  
Page 120 portrait: Steve Lopes at Sydney NSW studio. Photography Saskia Wilson

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Stella Downer Fine Art



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Foreword  
Bradley Hammond,  
Director, Orange Regional Gallery

'Steve Lopes Encountered' presents a collection of paintings and works on paper from 1997 to 2022.

Staged through a partnership between Orange Regional Gallery and S.H. Ervin Gallery, this is the first survey of the Sydney-based artist, who also keeps a studio in the village of Millthorpe in the Central West region of New South Wales.

Curated by Kon Gouriotis OAM, the exhibition explores the ways in which the artist reflects on our age of complexity, volatility and crisis through thematic narratives of migration and place, the body on the land and the land without the body.

Thanks to the many collectors who have generously loaned works, the exhibition presents a comprehensive gathering of previously unseen works alongside well-known and award-winning pieces.

Over the past few years, I have enjoyed many conversations with Lopes, whose passion for painting and drawing is at the centre of his life. Through his work he makes sense of his encounters with particular people and places. He is an avid traveller who engages deeply with specific sites that are layered with the histories of others. For Lopes, painting is a way of excavating and imagining those human experiences that seem to have merged with the earth, resulting in dissonant and dreamlike interpretations.

Take as just one example Lopes' *Exposed Wood, Mont St Quentin*, painted in 2017.

On a grey evening in late autumn 2016, Lopes entered a fenced-off woodland area on the outskirts of the small French town of Péronne. Making his way deeper into the trees he was struck by an unsettling and strangely tranquil clearing.

It would be easy to overlook the significance of this overgrown site today, closed to the public and surrounded by an encroaching neighbourhood, which

Lopes describes as being just like any suburban area anywhere.

It was in this neglected place almost a century earlier that the 2nd Division of the Australian Army famously captured the strategic point of Mont St Quentin, the last German stronghold of the Somme during World War I. The short but brutal uphill battle would cost more than 3,000 Australian lives, with similar casualties on the other side.

The site would have been very different when Arthur Streeton, Louis McCubbin and Frederick Leist visited and painted the ravaged landscape in the years during and immediately after the Great War. The scars and devastation were still raw and keenly felt by those who were by some miracle, or sheer blind luck, still living. The Battle of Mont St Quentin is also the dramatic subject of a detailed diorama by Charles Web Gilbert that is permanently installed in the Australian War Memorial. Gilbert created it in 1920, complete with heroic figurines going 'over the top' and others laying dead in the mud.

Lopes' *Exposed Wood, Mont St Quentin* presents the sombre remnants of the Australian trenches as they are today, eroding silently in a sparse wood with a muted sun filtering through bare branches. A tangle of roots and rubble suggests that the area may have been used as a dumping ground by builders. There are pamphlets scattered about by the breeze, which have settled in the upper branches of the trees.

It is a forlorn place, amplified by Lopes' use of slate and blue-grey oils to create a melancholic tenor through the work that is set in tension with a warm pink tempera ground suffusing subsequent layers, making the scene enigmatic. Transparent layers of a chalky blue are brushed thinly over this pink in the sky, enhancing the poetic ambiguity of the light, which is at once luminous and fading.

The uninhabited scene seems eerily silent, especially when we learn of the horror and chaos that unfolded on this spot. The place that was changed forever in the crucible of war is now a faint echo. While the painting depicts the place where the Battle of Mont St Quentin took place, it is also about the dissipation of those events.

War obliterates and erases lives in a cataclysm, but the glacial flow of the subsequent years works

amnesia into our personal and collective memories. Over time, the lives and ordeals of those who endured the Somme are lost again. They depend on the living to continually and actively reimagine them into being, as Lopes has done, or they disappear.





34. *Impossible Find*, 2018, oil on canvas, 140 x 170 cm

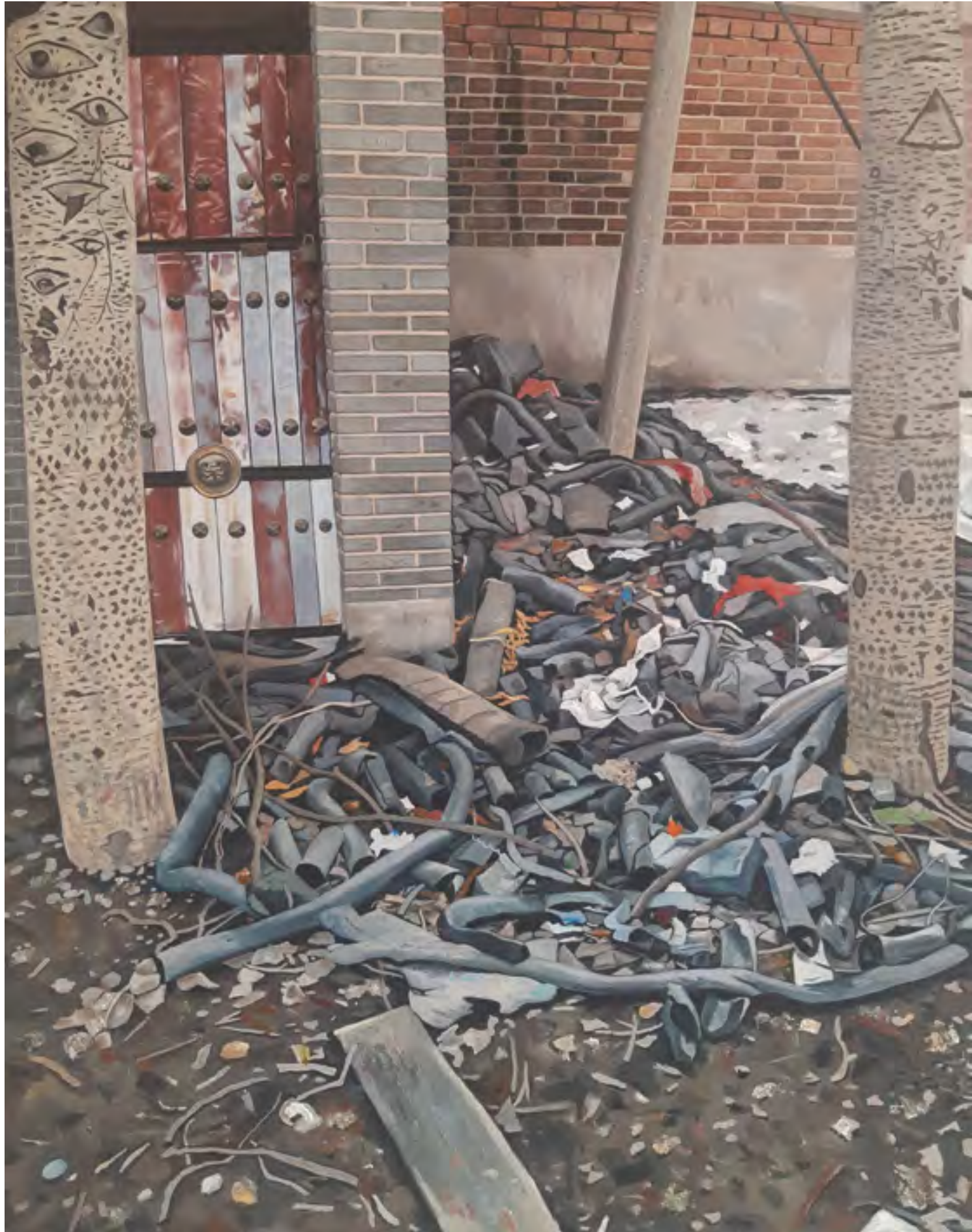


58. *Scarborough Park*, 2016, oil on canvas, 33 x 37 cm



22. *Jingli Man*, 2020, oil on board, 37 x 42 cm



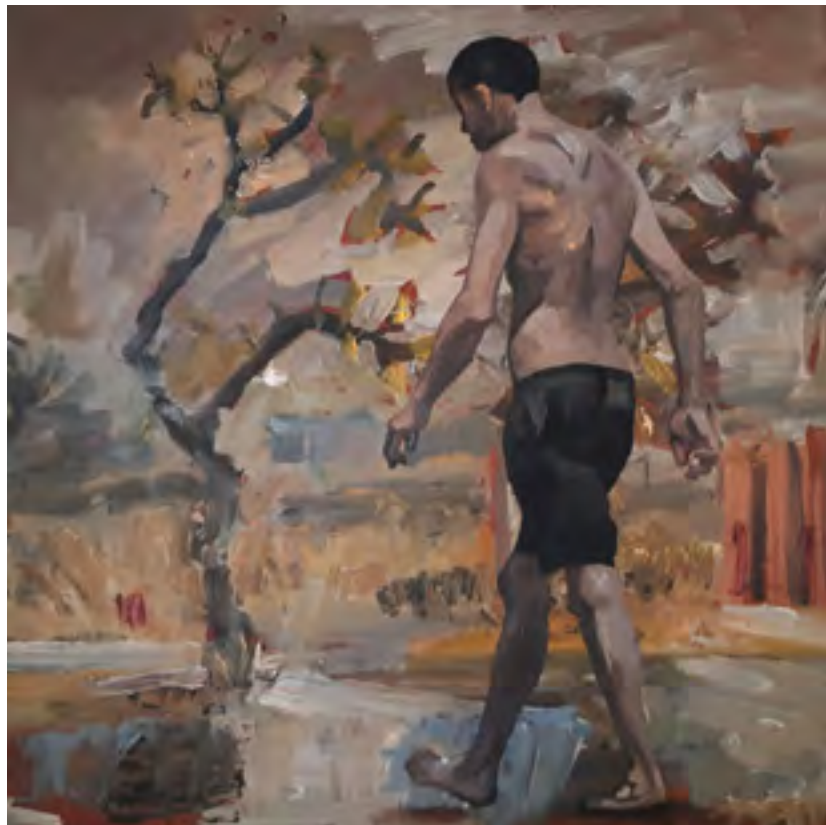


70. Bei Gao - Still Life, 2014, oil on board, 100 x 75 cm  
39. Aurora Track, 2017, oil on canvas, 130 x 130 cm





37. *Untitled Figure*, 2018, oil on board, 45 x 45 cm  
17. *Boy and Bare Tree Bowed*, 2020, oil on board, 60 x 59 cm  
62. *Fortress Savona (Italy)*, 2015, oil on board, 27 x 34 cm  
32. *Red Flag Figures*, 2019, oil on canvas, 110 x 100 cm



38. *Aurora Figure*, 2017, oil on canvas, 60 x 50 cm  
14. *Barefoot Figure*, 2020, oil on board, 40 x 40 cm



74. *Toy Soldier*, 2020, oil on board, 95 x 95 cm



## Interpreting Encounters Kon Gouriotis

This catalogue and the exhibition have been arranged with the goal of interpreting Steve Lopes' encounters by presenting around 90 paintings plus works on paper. A list of Lopes' professional exhibitions provides insights into his practice, while a chronology contextualises the works into the artist's life. Together they show the importance of Lopes' family, travel, his artist residencies, and mentorships with other artists.

The curatorial concept for the 'Encountered' exhibition presents a non-linear narrative of interrelationships in Lopes' use of voids and barriers, and the passages inspired by the artist's forms and subjects. Lopes likes to bring the past into his work, examining subjects such as his dual Australian-Italian heritage. He constantly questions everything, including his creative processes. He is patient, allowing some works, such as *Orange Venus*, 2005-21, years to find their place. But he can also wake them up by applying some kind of 'shock therapy', such as washing them down with a hose or roughing them up with sandpaper. Intensely studying the methods of Western and Eastern painters reaffirms his traditional approaches to materials as well as form and structure, but in an instant there is the sharp absence of all, as in *Fortressa Savona (Italy)*, 2015.

A body lies in a foetal position on cobblestones, on a thin black blanket with bold orange trim. The back of an army-style jacket and keffiyeh-patterned headscarf

appear under a faintly floral, brownish blanket at their feet. The head rests on a sort of bag, higher than the body, and another brownish bag leans against the wall. We're not allowed to see the face or know the gender of the figure. The body blocks an entrance with two black doors. The viewer's perspective is from above, and cropped to bring us closer. The scene, painted in 2018, is contextualised by the title *Sleeping Syrian - Paris*. But the image is representative of all homeless and stateless migrants escaping desperate situations: whether from Syria or northern Africa or, more recently, the invasion of Ukraine. The year the painting was made is irrelevant - what matters is humanity. The drama of this person's life is hidden in the motionless body. Who are they? Why are they lying there? Do visitors walk over them? Where is their next meal coming from?

Another painting made in 2018, with a narrative that is purposely elusive, is *Untitled Figure*. A lone male, wearing grey clothes and a white Muslim skullcap. The figure approaches a chequered tiled path and a crude building. The tiles, familiar in both domestic and public spaces, have an air of celebration, and their placement is almost surreal. In this scene, the tiles are an apparition. The sole figure is a refugee, and the crude building is a Belgian bunker from the Great War.

What is the correct artistic response to the human toll of war? With *Untitled Figure* and *Sleeping Syrian - Paris*,

*"Lopes' people appear unaware of each other or anything around them. Their pedantic movements are frozen moments. The tonal gradation of his colours is at one moment carefully considered for harmony then, arrestingly, he uses opposing colours with unrestrained and apparently uncontrolled marks."*



Lopes painted what he encountered – a catastrophic refugee crisis on the streets of Europe. In *Russell's Top*, 2015, in a more disarming way and in harmony with the passage of time, Lopes has employed a serene view, from the tops of weathered cliffs to the calm ocean, to turn his vision to the land experienced by young Anzacs at Gallipoli. A landscape without figures, *Russell's Top* asks the viewer to imagine other points of view: perhaps that of Australian soldiers the same age as the artist's two young sons, or young Turkish soldiers imagining their shores being overrun by invading Anzacs. The honesty and realism of Lopes' works reveals our shared humanity.

In this exhibition an imaginative narrative comes into focus through form and content. Lopes' technique is

masterful: he creatively moves from the actual depiction of an encounter, as with *Sleeping Syrian – Paris*, to imagined scenes, as in *Untitled Figure*. These paintings have other sources: magazines, books, music, photos and television – wherever images occur. In his diaries, there are enthusiastic collections of colourful lolly wrappers from a trip through India, pictures ripped out of newspapers of people going about their day-to-day business, drawings of native flora, little diagrams with brief descriptions. There are long passages of writing. Pages from these diaries included in the exhibition illustrate another aspect of Lopes' character: a commitment to presenting authentic encounters.

He is a collector of transient objects, which are spread throughout his home and studio. Many of these

objects feature in his paintings. A group of 2020 works – including *The Dutch Bottle & Makassan*, *Toy Soldier*, *Best Offer*, *Uncommon Figures* and *Railway Club* – are a mixture of bold and subtle placements of his collected objects. These and other paintings can recall an Australian past without Europeans, next to memento mori or industrial objects. People in the paintings and works on paper can easily be placed in time, this century or last, by their clothes.

Lopes' people appear unaware of each other or anything around them. Their pedantic movements are frozen moments. The tonal gradation of his colours is at one moment carefully considered for harmony then, arrestingly, he uses opposing colours with unrestrained and apparently uncontrolled marks. Initially, his

narratives are difficult to unlock and his technical variety suggests an absence of planning. But with time the stories and ideas become clear, because we can recognise ourselves.

Lopes is alert to nature's emotive power, and how this can be conveyed through natural forms such as trees. His trees can be concealed by lush foliage, as in *Scarborough Park*, 2016, but when bare, tilted, fallen, twisted and cruelly lopped, such as in *Quaxi Figures*, 2014, they are most dramatic. In *Last Witness Landscape*, 2017, crude lifeless trunks are juxtaposed with debris of branches and defoliated bare trees. This painting is a spliced composition, of violence and hope, in which a variety of encounters are imagined into a single landscape. Its vast intertwining spaces also show



Lopes' profound interest in describing spaces around and within his subjects.

In paintings such as *Reprisal Landscape*, 2017, he creates 'empty' spaces in ominous places. The variety of spaces and the inconsistencies defy description: gaps, openings, hollows and sockets. Gaps in barriers, openings in buildings, hollow shells, signs with holes, skulls with eye sockets, empty containers, hollows in farm and mining machinery. Many of these spaces suggest psychological voids that are infinitely absorbing, never to fill the vastness. People move or stand in these vacant spaces, or hang over them, as in *Seine Figure - Île de la Cité*, 2010, or leap into them, as in *Seine Figure*, 2009.

The exhibition includes a small group of *plein air* 'wet-on-wet' paintings, including *Creek Bed Study*, 2018.

There is little doubt that Lopes has produced his most successful paintings from working *en plein air*: almost all of these works start from some sort of outdoor encounter and are then developed in the studio. The studio space and out-of-studio moments and encounters are interrelated and crucial to his work. He is truly a fiend when it comes to travel and being outdoors; he needs both to grow. The slicing of Lopes' painted compositions characterises his work and allows an expansiveness of place and multiple expressions of humanity.

And if Lopes has a method with his *plein air* paintings when they enter his studio, it is instinct. A range of compositions, feelings and encounters seem to multiply beyond the sites he has visited, which is why his actual and his imagined narrative paintings have an elusive quality. In the studio, Lopes is able to compose, using





his transient collected objects, other sources and the spectrum of brush marks to build on paintings or drawings made in the landscape. For example, the *Sleeping Syrian – Paris* was first drawn in the early-morning spring light before many Parisians were awake, and was then painted months later in Lopes' studio. In *Opportunity Figure II*, 2018, the body of a young woman was added in the studio, while the concrete debris and the land around it were painted at a World War II defence site in Darwin.

*Whalers Study*, 2003, is another imagined painting. Surprisingly small, with compacted content depicting a whale's skeleton dispersed among five whalers performing various 'cleaning' actions, this beautifully composed painting shows off Lopes' early anatomical competence, tonal synchronisation and capacity for narrative ambiguity. Does the picture invite us to lament the whalers' arduous labour? Their complicity in the extinction of whales? The narratives Lopes evokes in a single work draws one closer to that work. From a curatorial perspective, this painting opened conversations about other paintings and Lopes' own intentions.

*Creek Bed Study*, painted in the landscape, is at the opposite end of the spectrum. Its attention is to impressions of light and colour created on the creek bed. Lopes uses broad expressive brushstrokes with an *alla prima* process, a method he employed in other early works, such as *Village Dancer Study*, 2011, and *Huang Shan West*, 2015. At 90 x 90 centimetres, *Creek Bed Study* is quite large for a *plein air* work. The most striking development in this picture are the high-toned colours, which contrast with the middle tones of many other paintings in the exhibition. Its significance emerges when that work is connected to the occasional

brilliant light and colours such as are found in *Aurora Track*, 2017, *Inside the Outpost*, 2020, and the smaller *Opportunity Figure III*, 2021. The most recent works in 'Encountered', from 2022, seem to follow the same high tonal key set by *Creek Bed Study*.

When the *Village Dancer Study* is compared to *Creek Bed Study* and *Whalers Study* the question as to what is imagined and what is real emerges. This painting's ambiguity in time and space emphasises timelessness. The single figure is frozen in some sort of acrobatic backward handspring on a hard built surface, suspending reality in a way that uplifts Lopes' curiosity about human wondrousness. Lopes treats movement as an element of a narrative. Some images, such as *Village Dancer Study*, are visibly dramatic; others, such as *Orange Venus* and *Dreaming of Filicudi*, 2016, have lighter subjects. Some are still; others, such as *Exposed Wood*, *Mont St Quentin*, 2017 – of a battlefield on the Western Front in France during World War I – are filled with the residue of violence.

Most arresting, when encountering Lopes' works, are the ideas and images they make imaginable. To be able to return to these works and look at them from a slightly different viewpoint is to free up any limitations of sight.

*"This painting's ambiguity in time and space emphasises timelessness. The single figure is frozen in some sort of acrobatic backward handspring on a hard built surface, suspending reality in a way that uplifts Lopes' curiosity about human wondrousness."*









11. *The Brutus Crew*, 2021, oil on canvas, 30 x 40 cm  
24. *Opposite the Park*, 2020, oil on board, 42 x 42 cm  
45. *Possession Cart*, 2017, oil on board, 70 x 75 cm







25. *Railway Club*, 2020, oil on canvas, 100 x 120 cm,  
52. *Warren Ellis*, 2017, oil on canvas, 180 x 130 cm



48. *Sky Above*, 2017, oil on canvas, 130 x 180 cm



76. *Barrier Object*, 2012, oil on board, 30 x 40 cm



75. *Feijicun Transition*, 2013, oil on canvas, 130 x 180 cm



56. *Portrait of Bartolo*, 2016, oil on canvas, 78 x 60 cm  
44. *Little Village Figure*, 2017, oil on canvas, 93 x 76 cm



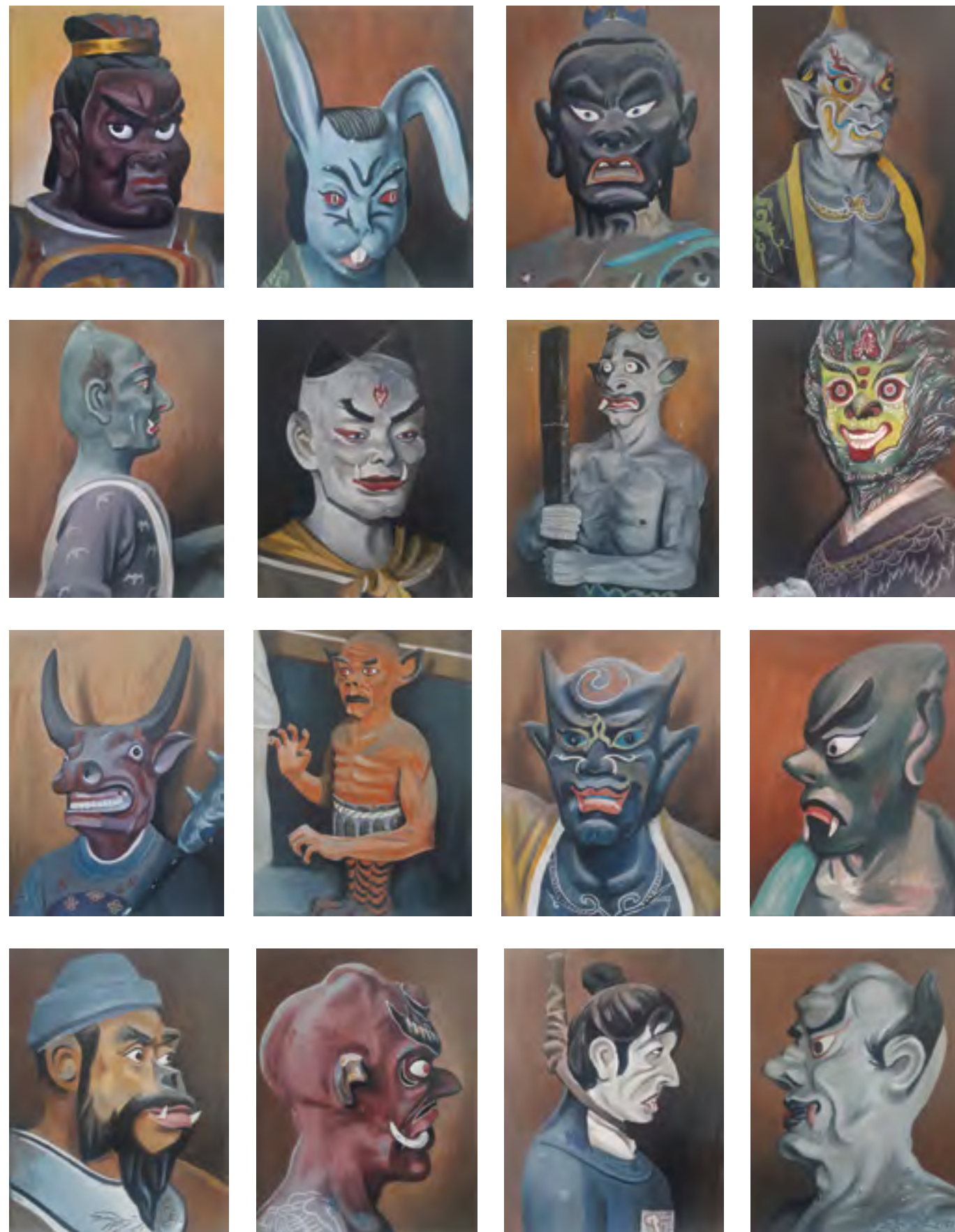






















55. *Hunter*, Filicudi, 2016, oil on canvas, 110 x 90 cm

20. *Huffy*, 2020, oil on canvas, 60 x 45 cm











04. *Girl with Tropical Plant*, 2022, oil on canvas, 125 x 125 cm



05. *Summer Figure*, Millthorpe diptych, 2022, oil on gessoed panel, 20 x 30 cm  
07. *Opportunity Figure III*, 2021, oil on board, 38 x 30 cm

















112. *Abandoned Car Kiandra*, 2007, intaglio etching on Hahnemühle paper, 28 x 50 cm, printed by Tom Goulder (Duckprint)

94. *Untitled study*, 2021, pastel, ink, marker and pencil, 40 x 60 cm

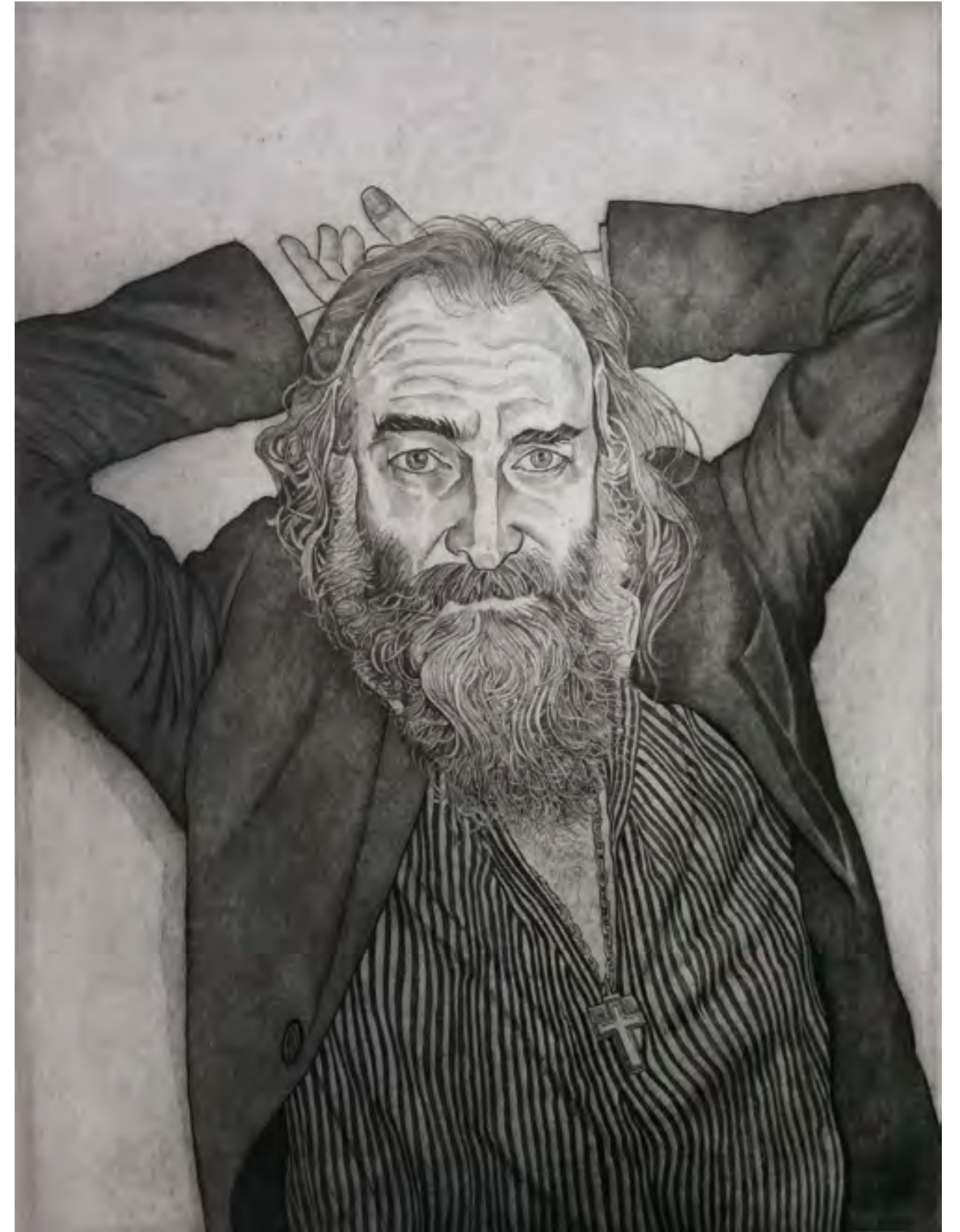
99. *Cronulla Figure*, 2019, ink, marker, gouache and collage, 50 x 50 cm



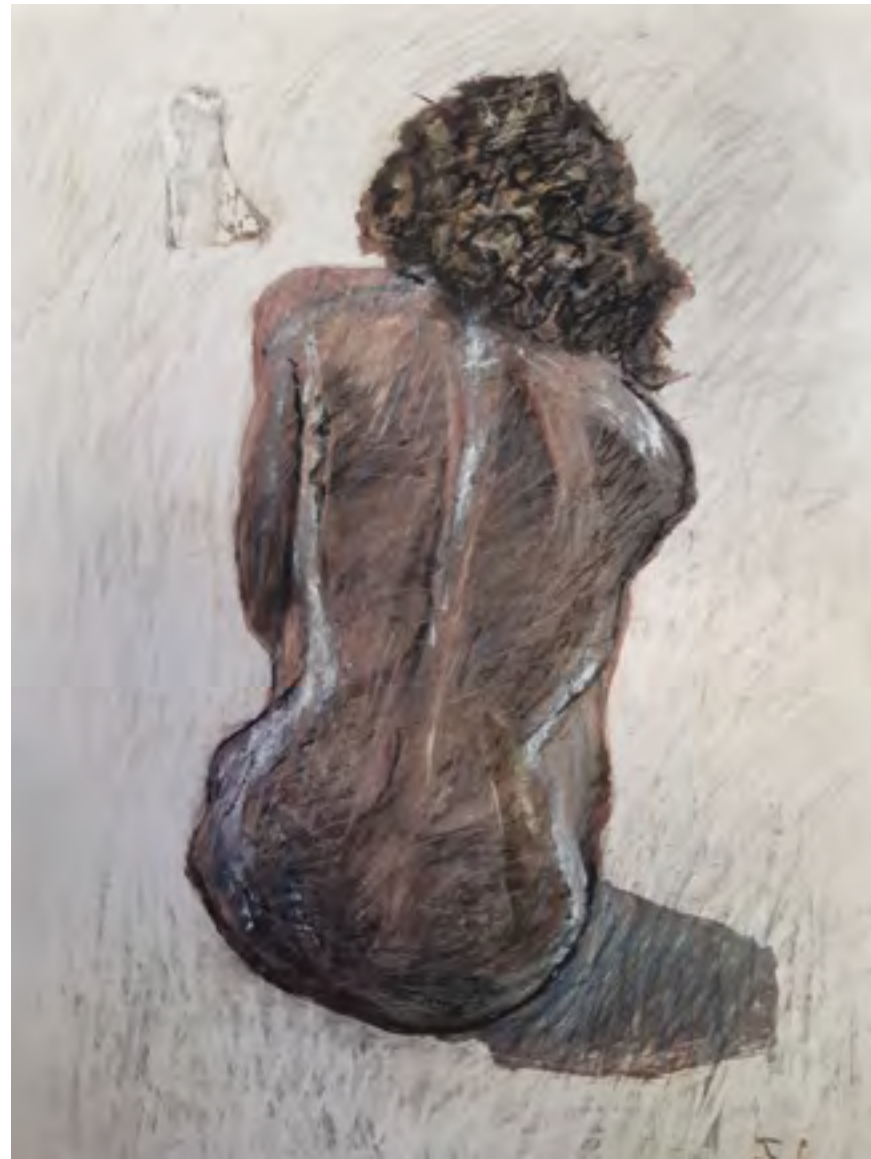


105. *Bei Gao Figure*, 2013, etching and silkscreen, 50 x 70 cm, printed by Tom Goulder (Duckprint)

103. *Shrapnel Valley View*, 2015, intaglio etching and Chine-collé on paper, 30 x 70 cm, printed by Tom Goulder (Duckprint)



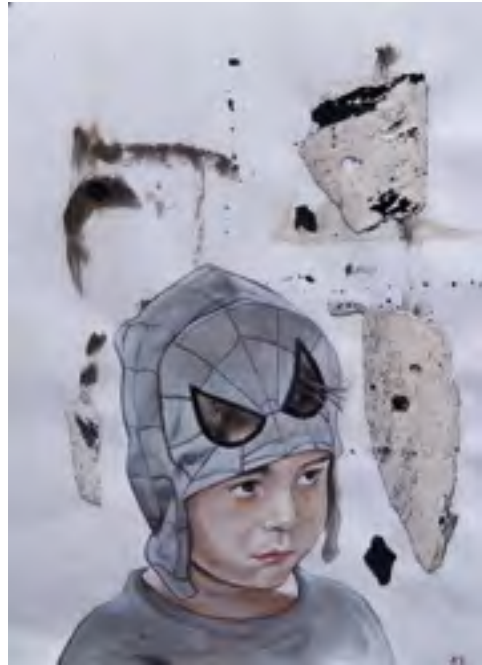
102. *Warren Ellis*, 2017, intaglio etching on Hahnemühle paper, 70 x 50 cm, printed by Tom Goulder (Duckprint)



106. *Untitled Figure Study*, 2013, acrylic, ink and charcoal, 50 x 40 cm  
107. *Untitled Figure*, 2012, acrylic, ink and charcoal on card, 40 x 28 cm  
06. *Clod*, 2021, oil on gessoed card, 32 x 23 cm



91. *Figure with Horse Icon*, 2021, intaglio etching, 70 x 50 cm, printed by Tom Goulder (Duckprint)



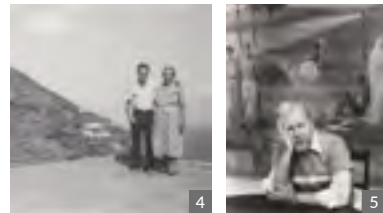
## List of Works

### Paintings

01. *Figures with Dog and Tomb*, 2022, oil on canvas, 50 x 50 cm, © Steve Lopes
02. *Figure with Horse Icon*, 2022, oil on canvas, 125 x 125 cm, © Steve Lopes
03. *Framework Figure*, 2022, oil on canvas, 90 x 90 cm, © Steve Lopes
04. *Girl with Tropical Plant*, 2022, oil on canvas, 125 x 125 cm, © Steve Lopes
05. *Summer Figure, Millthorpe diptych*, 2022, oil on gessoed panel, 20 x 30 cm, © Steve Lopes
06. *Clod*, 2021, oil on gessoed card, 32 x 23 cm, exhibited in 2021 at Stella Downer Fine Art, Sydney, in 'Sans Souci', © Steve Lopes
07. *Opportunity Figure III*, 2021, oil on board, 38 x 30 cm, exhibited in 2021 at Stella Downer Fine Art, Sydney, in 'Sans Souci', © Steve Lopes
08. *Shaw Island, Whitsundays QLD*, 2021, oil on board, 30 x 40 cm, © Steve Lopes
09. *South Grafton*, 2021, oil on canvas, 90 x 90 cm, exhibited in 2021 at S.H. Ervin Gallery in 'Salon des Refusés' (Wynne Prize), collection of Julien Playoust
10. *Orange Venus*, 2005–21, oil on canvas, 105 x 86 cm, exhibited at The King's School Art Prize 2021, collection of The King's School
11. *The Brutus Crew*, 2021, oil on canvas, 30 x 40 cm, © Steve Lopes
12. *Unnamed Wood*, 2021, oil on canvas, 30 x 60 cm, exhibited in 2021 at Stella Downer Fine Art, Sydney, in 'Sans Souci', © Steve Lopes
13. *Atoning Figures*, 2020, oil on canvas, 108 x 123 cm, exhibited in 2022 at Grace Cossington Smith Gallery, Sydney, in Grace Cossington Smith Art Award, © Steve Lopes
14. *Barefoot Figure*, 2020, oil on board, 40 x 40 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', private collection
15. *Best Offer*, 2020, oil on canvas, 92 x 150 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', © Steve Lopes
16. *Cracker Man – Crisp Street*, 2020, oil on board, 33 x 37 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', collection of Euan Macleod
17. *Boy and Bare Tree Bowed*, 2020, oil on board, 60 x 59 cm, exhibited in 2021 at Stella Downer Fine Art, Sydney, in 'Sans Souci', © Steve Lopes
18. *Dancing on Rossiter*, 2020, oil on board, 33 x 34 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', collection of Julien Playoust
19. *Dogs of the Neighbourhood*, 2020, oil on canvas, 98 x 112 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', © Steve Lopes
20. *Huffy*, 2020, oil on canvas, 60 x 45 cm, exhibited in 2021 at Stella Downer Fine Art, Sydney, in 'Sans Souci', © Steve Lopes
21. *Inside the Outpost*, 2020, oil on canvas, 130 x 170 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', collection of Mike Mitchell
22. *Jingli Man*, 2020, oil on board, 37 x 42 cm, © Steve Lopes
23. *Opportunity Figure II*, 2018, oil on board, 31 x 45 cm, exhibited in 2018 at Stella Downer Fine Art, Sydney, in 'Impossible Find', collection of Kon Gouriotis
24. *Opposite the Park*, 2020, oil on board, 42 x 42 cm, exhibited in 2021 at Queenscliff Gallery, Victoria, in 'Steve Lopes – New Works', © Steve Lopes
25. *Railway Club*, 2020, oil on canvas, 100 x 120 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', © Steve Lopes
26. *Rain Figures*, 2020, oil on canvas, 30 x 30 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', collection of Riste Andrievski
27. *The Dutch Bottle & Makassan*, 2020, oil on canvas, 70 x 92 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', © Steve Lopes
28. *Uncommon Figures*, 2020, oil on canvas, 152 x 153 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', © Steve Lopes
29. *Untitled Figures*, 2020, oil on canvas, 35 x 45 cm, exhibited in 2021 at Queenscliff Gallery, Victoria, in 'Steve Lopes – New Works', © Steve Lopes
30. *After the Harvest*, 2019, oil on canvas, 110 x 110 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', collection of Mike Mitchell
31. *Carpentaria Still Life*, 2019, oil on canvas, 75 x 75 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, 'Still and Still Moving', collection of Greg Livingstone
32. *Red Flag Figures*, 2019, oil on canvas, 110 x 100 cm, exhibited in 2021 at Stella Downer Fine Art, Sydney in 'Sans Souci', © Steve Lopes
33. *The Back Garden*, 2019, oil on canvas, 98 x 158 cm, exhibited in 2020 in Paddington Art Prize, Sydney, at Menzies Art Brands NSW, and at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', © Steve Lopes
34. *Impossible Find*, 2018, oil on canvas, 140 x 170 cm, exhibited in 2018 at Stella Downer Fine Art, Sydney, in 'Impossible Find', © Steve Lopes
35. *Messines*, 2018, oil on board, 60 x 135 cm, © Steve Lopes
36. *Sleeping Syrian – Paris*, 2018, oil on board, 60 x 80 cm, exhibited in 2018 at Stella Downer Fine Art, Sydney, in 'Impossible Find', © Steve Lopes
37. *Untitled Figure*, 2018, oil on board, 45 x 45 cm, exhibited in 2018 at Stella Downer Fine Art, Sydney, in 'Impossible Find', collection of Kon Gouriotis
38. *Aurora Figure*, 2017, oil on canvas, 60 x 50 cm, exhibited in 2017 at Mitchell Fine Art, Brisbane, in 'Island of Misfits', collection of David Hayes
39. *Aurora Track*, 2017, oil on canvas, 130 x 130 cm, exhibited in 2017 at Mitchell Fine Art, Brisbane, in 'Island of Misfits', © Steve Lopes
40. *Dreaming of Filicudi*, 2016, oil on canvas, 100 x 100 cm, exhibited in 2016 at Stella Downer Fine Art, Sydney, in 'The Late Riser', and at Juniper Hall, Sydney, in the 2016 Doug Moran National Portrait Prize, © Steve Lopes
41. *Exposed Wood, Mont St Quentin*, 2017, oil on canvas, 140 x 160 cm, exhibited in 2018 at Gallipoli Memorial Club as Gallipoli Art Prize winner, collection of The Gallipoli Memorial Club; version II exhibited in 2018–19 at Parliament House Canberra in 'Lest We Forget', collection of Parliament House Canberra
42. *Jamberoo study II*, 2017, oil on board, 55 x 42 cm, exhibited in 2019 at Stella Downer Fine Art, Sydney, in 'Tree Change', and at Linton & Kay Gallery, Perth, in 'Pocket Views', © Steve Lopes
43. *Last Witness Landscape*, 2017, oil on canvas, 130 x 183 cm, exhibited in 2018 at Anzac Memorial, Sydney, New England Regional Art Museum, Armidale, and Bathurst Regional Gallery, in 'Salient: Contemporary Artists at the Western Front'; and at S.H. Ervin Gallery in the 2020 'Salon des Refusés' (Wynne Prize), © Steve Lopes
44. *Little Village Figure*, 2017, oil on canvas, 93 x 76 cm, exhibited in 2017 at Mitchell Fine Art, Brisbane, in 'Island of Misfits', © Steve Lopes
45. *Possession Cart*, 2017, oil on board, 70 x 75 cm, exhibited in 2018 at Stella Downer Fine Art, Sydney, in 'Impossible Find', © Steve Lopes
46. *Reprisal Landscape*, 2017, oil on canvas, 94 x 120 cm, exhibited in 2018 at Anzac Memorial, Sydney, New England Regional Art Museum, Armidale, and Bathurst Regional Gallery, in 'Salient: Contemporary Artists at the Western Front', © Steve Lopes
47. *Settlement Souvenir Still Life*, 2017, oil on canvas, 66 x 80 cm, exhibited in 2017 at Mitchell Fine Art, Brisbane, in 'Island of Misfits', collection of Erin Salguero
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49. *South View, Afternoon Study, Jamberoo*, 2017, oil on board, 55 x 50 cm, exhibited in 2019 at Stella Downer Fine Art, Sydney, in 'Tree Change', © Steve Lopes
50. *The Butcher's Floor*, 2017, oil on canvas, 67 x 42 cm, exhibited in 2017 at Mitchell Fine Art, Brisbane, in 'Island of Misfits', © Steve Lopes
51. *The Eggman*, 2017, oil on canvas, 108 x 98 cm, exhibited in 2017 at Mitchell Fine Art, Brisbane, in 'Island of Misfits', collection of Mike Mitchell
52. *Warren Ellis*, 2017, oil on canvas, 180 x 130 cm, exhibited in 2019 in Brisbane Portrait Prize at Brisbane Powerhouse, © Steve Lopes
53. *Crown Study*, 2016, oil on board, 28 x 28 cm, collection of Jane Stark
54. *Huang Shan West*, 2015, oil on board, 35 x 35 cm, exhibited in 2015 at NockArt Gallery, Hong Kong, in 'Peaks and Valleys', and in 2018 at Hurstville Museum & Gallery, Sydney, in 'Steve Lopes – From the Studio', © Steve Lopes
55. *Hunter, Filicudi*, 2016, oil on canvas, 110 x 90 cm, exhibited in 2016 at Stella Downer Fine Art, Sydney, in 'The Late Riser', © Steve Lopes
56. *Portrait of Bartolo*, 2016, oil on canvas, 78 x 60 cm, exhibited in 2016 at Stella Downer Fine Art, Sydney, in 'The Late Riser', © Steve Lopes
57. *Sanita*, 2015, oil on board, 24 x 36 cm, exhibited in 2015 at Fiumano Fine Art, London, in 'The Trip to Italy', and in 2016 at Stella Downer Fine Art, Sydney, in 'The Late Riser', © Steve Lopes
58. *Scarborough Park*, 2016, oil on canvas, 33 x 37 cm, exhibited at Hurstville Museum & Gallery, in Georges River Art Prize, winner of local artist category, collection of Georges River Council

59. *Self-portrait – Islands*, 2012–16, oil on board, 40 x 35 cm, exhibited in 2016 at S.H. Ervin Gallery, Sydney, in 'Salon des Refusés', © Steve Lopes
60. *Dirt Market*, 2015, oil on canvas, 100 x 120 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', © Steve Lopes
61. *Dongyue underworld figures*, 2015, oil on canvas, 16 panels, dimensions variable, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', and at Mosman Art Gallery in the 2018 Mosman Art Prize, © Steve Lopes
62. *Fortressa Savona (Italy)*, 2015, oil on board, 27 x 34 cm, exhibited in 2018 at Stella Downer Fine Art, Sydney, in 'Impossible Find', collection of Kon Gouriotis
63. *People Daily*, 2015, oil on canvas, 40 x 145 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', © Steve Lopes
64. *Russell's Top – Gallipoli*, 2015, oil on canvas, 128 x 180 cm, exhibited in 2015 at Mitchell Fine Art, Brisbane, in 'Gallipoli', © Steve Lopes
65. *Snow Dog and Figure*, 2015, oil on canvas, 40 x 65 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', © Steve Lopes
66. *Still Life – Reaching*, 2021, oil on canvas, 60 x 98 cm, © Steve Lopes
67. *Trench Life*, 2015, oil on canvas, 130 x 180 cm, exhibited in 2015 at Mitchell Fine Art, Brisbane, in 'Gallipoli', and Orange Regional Gallery in 'Australasian Painter 2007–2017', © Steve Lopes
68. *Yellow Mountain West View*, 2015, oil on canvas, 92 x 92 cm, exhibited in 2015 at NockArt Gallery, Hong Kong, in 'Peaks and Valleys', and in 2018 at Hurstville Museum & Gallery, Sydney, in 'Steve Lopes – From the Studio', © Steve Lopes
69. *Bei Gao Figure*, 2014, oil on board, 80 x 70 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', © Steve Lopes
70. *Bei Gao – Still Life*, 2014, oil on board, 100 x 75 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', © Steve Lopes
71. *Creek Bed Study*, 2018, oil on canvas, 90 x 90 cm, exhibited in 2019 at Stella Downer Fine Art, Sydney, in 'Tree Change', private collection
72. *Fossil Bay (NZ)*, 2014, oil on canvas, 40 x 40 cm, exhibited in 2014 at Waiheke Community Art Gallery, in 'Waiheke Island Artist Residency', and at Stella Downer Fine Art, Sydney, in 'Outsider', © Steve Lopes
73. *Quanxi Figures*, 2014, oil on canvas, 110 x 120 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', © Steve Lopes
74. *Toy Soldier*, 2020, oil on board, 95 x 95 cm, exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Still and Still Moving', collection of John Feitelson
75. *Feijicun Transition*, 2013, oil on canvas, 130 x 180 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', and in 2016 at Newcastle Art Gallery in 2016 Kilgour Prize, © Steve Lopes
76. *Barrier Object*, 2012, oil on board, 30 x 40 cm, exhibited in 2012 at Stella Downer Fine Art, Sydney, in 'Junk', © Steve Lopes
77. *Midnight to Midnight*, 2012, oil on canvas, 100 x 100 cm, exhibited in 2016 at Linton & Kay Galleries, Perth, in 'Open Cut', © Steve Lopes
78. *Smiler Hales and the Euriowie diggings*, 2012, oil on canvas, 100 x 120 cm, exhibited in 2012 at S.H. Ervin Gallery, Sydney, New England Regional Art Museum, Armidale, and Broken Hill Regional Gallery, in 'Not the Way Home: Painting the Desert', © Steve Lopes
79. *Garden Arch*, 2011, oil on canvas, 40 x 60 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', © Steve Lopes
80. *Inchoate Road*, 2011, oil on canvas, 34 x 90 cm, exhibited in 2012 at Stella Downer Fine Art, Sydney, in 'Junk', collection of Tania Conran
81. *Trader*, 2011, oil on canvas, 80 x 85 cm, exhibited in 2015 at Gallerysmith, Melbourne, in 'Exit Town', © Steve Lopes
82. *Untitled Object II*, 2011, oil on board, 30 x 45 cm, exhibited in 2012 at Stella Downer Fine Art, Sydney, in 'Junk', © Steve Lopes
83. *Village Dancer Study*, 2011, oil on board, 30 x 40 cm, exhibited in 2011 at Red Gate Gallery studio exhibition, Beijing, and in 2013 at Stella Downer Fine Art, Sydney, in 'China Studies', © Steve Lopes
84. *Seine Figure*, 2010, oil on board, 45 x 60 cm, exhibited in 2010 at Fiumano Fine Art, London, in 'Parc Life', © Steve Lopes
85. *Untitled Figure – Doors to the Drydock*, 2010, oil on canvas, 60 x 60 cm, exhibited in 2010 at Colville Gallery, Hobart, in 'Doors to the Drydock', © Steve Lopes
86. *Kneeling Figure, Mt Ruapehu*, 2009, 67 x 150 cm, oil on board, exhibited in 2010 at Hazelhurst Regional Gallery and Bathurst Regional Gallery in 'On This Island', collection of Euan Macleod
87. *Seine Figure*, 2009, oil on canvas, 80 x 100 cm, exhibited in 2010 at Fiumano Fine Art, London, in 'Parc Life', © Steve Lopes
88. *Sodor of Iron Figure*, 2008, oil on board, 90 x 110 cm, exhibited in 2009 at Stella Downer Fine Art, Sydney, in 'Sons of Los', © Steve Lopes
89. *Reg Mombassa*, 2006, oil on board, 110 x 100 cm, exhibited in 2008 at State Library of NSW in Doug Moran National Portrait Prize, © Steve Lopes
90. *Whalers Study*, 2003, oil on board, 21 x 42 cm, exhibited in 2004 at Brian Moore Gallery, in 'Ambergris', collection of Luke Jurcevic
91. *Figure with Horse Icon*, 2021, intaglio etching, 70 x 50 cm, printed by Tom Goulder (Duckprint), exhibited in 2021 at Queenscliff Gallery, Victoria, in the Peebles Print Prize, © Steve Lopes
92. *Untitled Invert – print II*, 2021, digital print on archival 310 gm Hahnemühle paper, 30 x 22 cm, © Steve Lopes
93. *Untitled Invert – print III*, 2021, digital print on archival 310 gm Hahnemühle paper, 30 x 22 cm, © Steve Lopes
94. *Untitled study*, 2021, pastel, ink, marker and pencil, 40 x 60 cm, © Steve Lopes
95. *Islands & Figure*, 2020, acrylic, oil, ink and collage, 30 x 40 cm, collection of Julien Playoust
96. *Portrait Study II*, 2020, ink, marker and pencil, 17 x 13 cm, © Steve Lopes
97. *Portrait Study III*, 2020, ink, marker and pencil, 17 x 13 cm, © Steve Lopes
98. *Untitled portrait*, 2020, intaglio etching on paper, 10 x 7 cm, printed by Tom Goulder (Duckprint), © Steve Lopes
99. *Cronulla Figure*, 2019, ink, marker, gouache and collage, 50 x 50 cm, © Steve Lopes
100. *Russell's Top Gallipoli*, 2019, intaglio etching, 50 x 70 cm, printed by Tom Goulder (Duckprint), hand-coloured by the artist, exhibited in 2019 at Geelong Gallery, Victoria, in Geelong Print Awards, and at Queenscliff Gallery, Victoria, in Peebles Print Prize, © Steve Lopes
101. *Untitled Figure and Hieroglyphics*, 2018, two-colour etching and aquatint, 30 x 30 cm, printed by Tom Goulder (Duckprint), © Steve Lopes
102. *Warren Ellis*, 2017, intaglio etching on Hahnemühle paper, 70 x 50 cm, printed by Tom Goulder (Duckprint), exhibited in 2020 at Mitchell Fine Art, Brisbane, in 'Director's Choice', © Steve Lopes
103. *Shrapnel Valley View*, 2015, intaglio etching and Chine-collé on paper, 30 x 70 cm, printed by Tom Goulder (Duckprint), © Steve Lopes
104. *Beijing Portrait*, 2014, woodblock print, 40 x 38 cm, printed by Tom Goulder (Duckprint), © Steve Lopes
105. *Bei Gao Figure*, 2013, etching and silkscreen, 50 x 70 cm, printed by Tom Goulder (Duckprint), exhibited in 2013 at Stella Downer Fine Art, Sydney, in 'China Studies', © Steve Lopes
106. *Untitled Figure Study*, 2013, acrylic, ink and charcoal, 50 x 40 cm, © Steve Lopes
107. *Untitled Figure*, 2012, acrylic, ink and charcoal on card, 40 x 28 cm, © Steve Lopes
108. *Beijing Suite III*, 2011, ink and gouache on Stonehenge paper, 20 x 15 cm, © Steve Lopes
109. *Calculated Figures – Triptych*, 2011, ink, gouache and collage, 40 x 90 cm, exhibited in 2012 at Stella Downer Fine Art, Sydney, in 'Junk', © Steve Lopes
110. *Figure with Orchid*, 2008, two-colour etching and aquatint, 28 x 16 cm, printed by Tom Goulder (Duckprint), © Steve Lopes
111. *Whipstick*, 2008, monotype print, printed by the artist, 30 x 30 cm, exhibited in 2008 at Impressions On Paper Gallery, ACT, in 'Steve Lopes Prints', © Steve Lopes
112. *Abandoned Car Kiandra*, 2007, intaglio etching on Hahnemühle paper, 28 x 50 cm, printed by Tom Goulder (Duckprint), first version exhibited in 2008 at Impressions On Paper Gallery, ACT, in 'Steve Lopes Prints', © Steve Lopes
113. *The Artist's Brother*, 2007, intaglio etching on Stonehenge paper, 50 x 70 cm, printed by Tom Goulder (Duckprint), exhibited in 2008 at Impressions On Paper Gallery, ACT, in 'Steve Lopes Prints', © Steve Lopes
114. *Nightjar*, 2004, two-colour etching and aquatint, 40 x 40 cm, printed by Tom Goulder (Duckprint), exhibited in 2008 at Impressions On Paper Gallery, ACT, in 'Steve Lopes Prints', © Steve Lopes
115. *Man with Whale Skull*, 2003, intaglio etching on Hahnemühle paper, 70 x 50 cm, printed by Tom Goulder (Duckprint), exhibited in 2004 at Brian Moore Gallery in 'Ambergris', collection of National Gallery of Australia
- Artist's sketchbooks, variable dimensions, ink, © Steve Lopes

# Chronology



**1971** Born at St Margaret's Hospital, Darlinghurst, Sydney, to parents Giovanino and Maria. Spends first year in Duke Street, Kensington. Parents move to Hamer Street, Kogarah Bay, in 1972. Speaks Italian until he goes to school at age four.

**1975** Starts kindergarten at Mater Dei Primary School, Blakehurst, which is run by nuns and has a convent onsite. Develops a love of drawing in Year 1 by copying *The Muppets* and *Asterix* comics.

**1983** Starts high school at Marist Brothers Kogarah. Completes first oil paintings in Year 10 art class. Also studies ancient and modern history.

**1984** Sees first major paintings on school trip to Canberra, at 'The great Impressionists: masterpieces from the Courtauld Collection of Impressionist and Post-impressionist paintings and drawings' exhibition.

**1987** Cricket becomes a passion during high school. Teaches himself how to bat. Plays first of five seasons of grade cricket for Petersham Marrickville club, later playing for the University of NSW (UNSW) and Waverley clubs.

**1989-91** Starts art school at City Art Institute. Among last intake to study at Flinders St campus before it becomes a faculty of UNSW as College of Fine Arts, with a campus in Paddington. Studies life painting, taught by Alan Oldfield, Alun Leach-Jones, Idris Murphy and Peter Blayney. Studies drawing with Dr Trevor Weekes and Andrew Christofides. Graduates with a Bachelor of Fine Art.

**1990** Pays way through art school by working as newspaper artist at News Limited, Holt Street, Surry Hills. Subject of

his first published artwork, in *The Weekend Australian* arts section, is Australian actor Graeme Blundell, who purchases picture. Works with 36 artists in dedicated art department, doing illustrations for politics, arts and features sections of *The Australian*, *Daily Telegraph*, *Daily Mirror* and *Sunday Telegraph* newspapers. Introduced to hard-drinking culture of writers, artists and journalists, frequenting bars in Surry Hills and Kings Cross, especially the Aurora and the Evening Star.

**1991** First exhibition is surrealist group show, Arthaus Gallery, South Dowling Street, Paddington.

**1992** Lives in New York. Studies at the Art Students League at night, including figurative classes with Harvey Dinnerstein. Studies Old Masters at The Metropolitan Museum of Art. Stays at Kenmore Hotel on 23rd Street. Works as assistant to photographer James Barthman and art director Edna McNabney at Maple Communications and American *MAD Magazine*. Meets the magazine's founder William M. Gaines and long-time artist Mort Drucker. Travels to Chicago and visits Museum of Contemporary Art and blues clubs. Takes road trip to Memphis, Arkansas and Mississippi, meeting and drawing blues legends including Buddy Guy and Junior Wells. Gets caught up in Los Angeles riots before flying back to New York.

**1993** Returns to News Limited. Works second job as editor of Australian *MAD Magazine* at Horwitz Publications. Is youngest editor of an Australian national newsstand publication, which then has a circulation of 80,000 copies. Writes satire and creates artworks for the magazine. Meets future wife, editor Lesley Conran, at Horwitz Publications. Paints surreal

landscapes and figures. Goes to New York and visits Museum of Modern Art and The Frick Collection, where he is introduced to work of American artists Leon Golub, Philip Pearlstein and Chuck Close, and is influenced by their use of reference material. Busy streets around apartment on corner of West End Avenue and 103rd Street inspire his figurative drawing. Buys house in Kogarah Bay, two streets from family home.

**1994** Travels briefly to New York, attending night classes at the Art Students League, working from life models. Becomes lead artist on weekly 'Access All Areas' music column in *Daily Telegraph*, meeting international touring musicians.

**1995** Interviews surrealist painter James Gleeson in his home studio in Castlecrag, Sydney, for article on Gleeson and Sir William Dargie for *Amnesia* magazine. Paints American basketballer Michael Jordan's jeans, for Jeans for Jeans Day charity auction, helping raise \$5,000. Meets creator of Warner Brothers animations, Chuck Jones, in Sydney. Meets *The Simpsons* creator, Matt Groening during work visit to San Diego. Regularly visits and paints in and

around Orange NSW, where Lesley grew up. Creates 50-page, fully illustrated graphic novel as a program for Sydney production of Ben Elton play, *Gaspig*. Theatre reviewer is unimpressed with play but writes that audience members should buy the excellent program and then "flee the building".

**1996** Marries Lesley on 14 January, honeymooning in Thailand. Interviewed by art critic Sebastian Smee for *The Sydney Morning Herald*. Stages first solo exhibition, at Toast II Gallery, Commonwealth Street, Surry Hills. Builds studio at his home. Meets one of his early art influences, Jeffery Smart, at a lecture at the Art Gallery of New South Wales.

**1997** Quits jobs and goes overseas with Lesley. First destination is India, including New Delhi, Gujarat, Rajasthan, Varanasi, Mumbai and Udaipur. Spends five months travelling across Europe, studying at art galleries at each stop. First admires works of Expressionists in Germany. Makes first visit to Louvre in Paris before seeking out Flemish Masters such as Frans Hals in Antwerp, Harlem and The Hague in Belgium, and Amsterdam in the Netherlands. Travels to Vienna in Austria

and on to Italy, visiting Venice, Florence, Tuscany, Rome and father's family on island of Filicudi, Sicily. Is first family member to return to island since his father visited in 1967, having emigrated to Australia in 1962. Stays with relatives in family home, meeting numerous aunts, uncles and cousins, and completing many drawings and paintings. Settles in London, in a flat at 98 Holland Road, Willesden Junction. Visits all major galleries many times. Sets up studio in flat. Studies printmaking at London Print Studio. Takes trips to Spain, Ireland, Paris and New York. One of his portraits is exhibited at Mall Galleries in London in the Royal Institute of Oil Painters' annual exhibition. Sees highly publicised 'Sensation' show at Royal Academy of Arts in London and is taken by work of figurative artist Jenny Saville. Attends Paula Rego retrospective at Tate gallery, London. Travels to Edinburgh to study at John Singer Sargent survey show.

**1998** Sees Lucian Freud show, 'Some new paintings', at Tate gallery. Takes trips to Paris, New York and Italy. Visits Filicudi to help restore family properties. Starts first major series of works on Italian family and Sicily.



7. Apartment rooftop, Hell's Kitchen, New York; 8. With fellow Australian cartoonists and American artist Chuck Jones at the Australian Cartoonists' Association's Stanley Awards, InterContinental, Sydney; 9. With art director Edna McNabney, New York; 10. As Editor of Australian *MAD Magazine*, with American *MAD* artist Sergio Aragones; 11. Interviewing artist James Gleeson; 12. Painting at Lake Canobolas, Orange; 13. Lesley in Varanasi India; 14. With sons Luca (left) and Ben

1. First home, Duke St, Kensington; 2. Great-grandparents' fruit shop, Bourke St, Sydney; 3. Grandmother, Maria Natoli. Grandfather, Giovanni Natoli; 4. Father, Giovanino, and grandmother, Maria Bonica, Filicudi, Italy; 5. Painting lecturer Alan Oldfield; 6. In cricket whites

Self-portrait exhibited at Mall Galleries in Royal Institute of Oil Painters' annual exhibition. Studies Goya's paintings and etchings in Madrid. Returns to Australia.

**1999** Son, Beniamino, is born. Starts etching with master printer Tom Goulder at Duckprint Fine Art, Camperdown, beginning an ongoing professional relationship and friendship.

**2000** Works on series of paintings for solo shows, including 'Arrivals'. Paints portrait of boxer Kostya Tzsyu for Sporting Archibald prize at the Art Gallery of NSW, which is bought by Tzsyu. Finalist in 'Salon des Refusés' exhibition at S.H. Ervin Gallery, Sydney (first of nine times). Subject of three-page editorial feature by Joyce Morgan in *The Sydney Morning Herald's* 'Spectrum' section. Finalist in Doug Moran National Portrait Prize (first of eight times). Finalist in Brett Whiteley Travelling Art Scholarship award (also in 2001). Imagery in paintings becomes markedly more imaginative.

**2001** Son, Luca, is born in November. Portrait of Whitlams musician Tim Freedman selected for 'Salon des Refusés' exhibition. Accompanies father on his first trip to Filicudi, Sicily, since honeymooning there in 1967. Paints on the island and gathers reference material for future work. Studies

Caravaggios in Rome and reads about the artist's life in *M*, by Peter Robb. Visits Naples to study at Capodimonte Museum.

**2002** First Queensland exhibition, 'Introduced Species', at Gallery 482, Brisbane, with art dealer Joe Airo-Farulla. Buys 100-year-old cottage in Millthorpe in Central West NSW. Travels to UK and stays in London with friend and patron Richard Wiggins. Visits all major London galleries.

**2003** Chosen in \$50,000 Metro Art Prize in Melbourne. Has first solo show in Melbourne, at Pollock Gallery. Meets artist Euan Macleod at Hazelhurst Gallery, Sydney, and starts friendship. Joins Brian Moore Gallery, Paddington, Sydney, managed by Paul Flynn. Curator Glenn Barkley buys *National Park* series of prints for Wollongong University. Wins first prize at Carnivale Arts Festival, for Italo-Australian artists. Painting, *Blue Breeze*, makes front cover of Australian *Art Market Report*. Publishes *Ambergris* book, printed by Artisan Press. Exhibits at Metro 5 Gallery in four-person show with John Olsen, Tim Storrier and Jason Benjamin.

**2004** Exhibits 'Ambergris' series at Brian Moore Gallery. David Bowie purchases signed, limited edition *Ambergris* book. Paints portrait of friend and art collector, judge Roddy Meagher, and does talk

with him at S.H. Ervin Gallery. Exhibits 'Elemental Man' series at Gallery 482. In September, travels to Europe and joins Fiumano Fine Art gallery in London. Sells pictures at Chelsea Art Fair. Visits Paris and studies at Picasso Museum, the Louvre and Marmottan Monet museum. Introduced to Scottish painter Peter Howson by mutual friend and works with him in his Glasgow Studio. Visits artist David Blackburn at his Yorkshire studio. On return to Sydney at end of year meets artist William Kentridge at his Museum of Contemporary Art exhibition.

**2005** Exhibits 'Passage' solo show at Brian Moore Gallery. Visits southern France with Lesley, including the Maeght Foundation in Saint-Paul de Vence, the Marc Chagall National Museum in Nice, the Madoura ceramics studio in Vallauris, and Antibes. Revisits Peter Howson in Glasgow.

**2006** Two works chosen in Doug Moran National Portrait Prize. Does five-week residency at Arthur Boyd's Bundanon studios, and exhibits paintings at Brian Moore Gallery. Examines masters students' work for Newcastle University Fine Art department. Exhibits 'Silver Valley' solo show at Gallery 482. Exhibits 'Visitation' solo show in Melbourne. Selected in Kilgour Prize, for figurative art, and Kedumba Drawing Award. National Gallery of Australia, Canberra acquires three works on paper. Visits Paris and studies at Louvre.

**2007** Founds *Artist Profile* magazine with Paul Flynn, who takes on role of editor. Launches publication at Museum of Contemporary Art in Sydney and National Gallery of Victoria. Visits artist John Wolseley at his Whipstick property near Bendigo.

**2008** Visits London, exhibiting at Chelsea Art Fair. Invited to Francis Bacon retrospective preview at Tate. Meets painter Julian Schnabel. Travels to Madrid and studies Goya's black paintings and Velasquez's works. Starts painting 'Parc life' in Paris. Reviews Emil Nolde retrospective and Picasso exhibition at Grand Palais and interviews French figurative painter François

Bard for *Artist Profile*. Portrait of artist and musician Reg Mombassa selected for Doug Moran National Portrait Prize. Joins Stella Downer Fine Art in Sydney. Camps at Three Mile Dam in the Snowy Mountains and starts 'Sons of Los' series, based on landscape around Eucumbene. Interviews Euan Macleod, regularly visiting his studio. Undertakes series of *plein air* painting trips with other artists.

**2009** Meets Jan Senbergs at his Melbourne studio. Travels with Senbergs, Euan Macleod, Ann Thomson, Idris Murphy and Lucy Culliton, among others, to New Zealand for 'On this Island' painting project. Visits Castlepoint, Wellington and Mount Ruapehu. Exhibits 'Sons of Los' series at Stella Downer Fine Art in Danks Street, Sydney. Does residency in Tasmania, painting ship builders at Incat Tasmania in Moonah, on Derwent River.

**2010** Travels to New York and writes on Leon Golub exhibition at The Drawing Centre. Visits The Metropolitan Museum of Art, studies Otto Dix's work at Neue Galerie, and sees William Kentridge exhibition and Marina Abramovic, 'THE IS PRESENT' at the Museum of Modern Art. Travels to London for solo show, 'Parc Life', at Fiumano Fine Art, Connaught Square (supported by Australian Embassy, London). Contacts and writes on Leon Kossoff for feature article for *Artist Profile*. Visits Denmark and studies Gauguin's works in Copenhagen. Takes side trip to Seebüll, Germany, to see Nolde Museum and studio. Returns to Australia and has solo show, 'Eternals', at Dwyer Fine Art, Melbourne. Travels to Tasmania for 'Doors to the Drydock' solo show at Colville Gallery, opened by Australian writer Richard Flanagan. Invited to study New Walk Museum's German Expressionist Collection in Leicester. Invited on painting residency to Fowlers Gap research centre near Broken Hill with 12 prominent artists, which culminates in 'Not the Way Home' exhibition. Sets up Port Kembla studio space in workshop of master printer Tom Goulder.

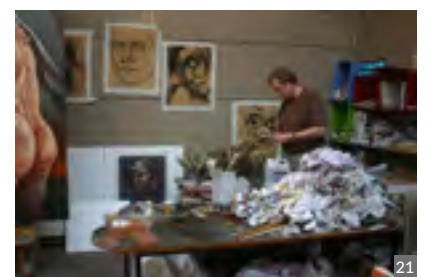
**2011** Undertakes five-week Red Gate Gallery residency in Beijing, receiving grant from Australian Consulate in China and giving speech to Central Academy of Fine Arts students on figuration. Exhibits 'Junk' series in Sydney at Stella Downer Fine Art to good reviews. In foreword of exhibition catalogue, artist Idris Murphy writes, "The very fact of Steve Lopes surviving the fickleness of the art world and being able to continue with a vision, and the courage that it takes, is one of the markings that are inherent in his approach". Interviews John Olsen at his Bowral studio. Participates in three-month Taronga Zoo artist residency with artists including John Olsen, Wendy Sharpe and Jenny Sages. Travels to Alice Springs for painting trip with other artists and paints at Ormiston Gorge, Ellery Creek, Standley Chasm and Finke River.

**2012** From August to October, travels in Europe, first with Euan Macleod in Scotland, for a month of painting in Ayr, Loch Doon, Prestwick, Glasgow and surrounds. Takes in Philip Guston retrospective at Inverleith House, Edinburgh. Holds joint exhibition of Scottish *plein air* works with Macleod in London at Fiumano Fine Art. Travels to Filicudi, Italy, with Macleod and paints on island. Travels to Rome, sketching the Forum and other ancient ruins. Undertakes private study at museums, including Renato Guttuso retrospective at Complesso del Vittoriano, and Caravaggios at Borghese Gallery and church of San Luigi dei Francesi (where he realises he is studying the works next to Norwegian artist Odd Nerdrum).

**2013** Demolishes home in Kogarah Bay and rebuilds, keeping his studio intact. Moves to Woollooware in Sydney's south for 18 months during rebuild, renting the childhood home of painter and friend Idris Murphy. Holds first survey show, 'The Solitary Watcher', at Coffs Harbour Regional Gallery (curated by Dr Leigh Summers). Begins friendship with artist Kevin Connor, who lends his sketchbooks for private study. Undertakes residency at Australian



15. Western Front artists' trip, Paris, May 2017, left to right: back row, Susan Jarvis, Ian Marr; middle row, Euan Macleod, Michelle Hiscock, Harrie Fasher, Amanda Penrose Hart, Glennis Murphy, Idris Murphy, Robert Linnegar; front row, Bill Nuttall, Annette Reeves, Paul Ferman, Diedre Bean, Steve Lopes, Wendy Sharpe, Robert Veel, Ross Laurie, Paul Duffy. Photo by Luke Sciberras;



16. Venice, Italy; 17. With family, Filicudi, Italy; 18. Madrid, Spain; 19. Working with master printer Tom Goulder; 20. Father, Giovanino, and cousin, Maria, skinning rabbit, Filicudi, Italy; 21. Peter Howson's studio, Glasgow, Scotland



Research Council Centre of Excellence for Free Radical Chemistry and Biotechnology, Melbourne, and exhibits work later in year at London's Griffin Gallery. Flies to London for opening, and gives talks. Visits Paul Flynn in Beijing. In Beijing, meets artist Guo Jian in his studio and undertakes private study at Central Academy of Fine Art, National Museum of China, Caochangdi and 792 art districts, and commercial galleries.

**2014** Undertakes residency on Waiheke Island, New Zealand, with 10 other artists, including Elisabeth Cummings, Joe Frost, Euan Macleod, Idris Murphy, Reg Mombassa and Peter O'Doherty. Exhibits *plein air* works at Waiheke Community Art Gallery, and plays harmonica in concert with Dog Trumpet's Mombassa and O'Doherty. Exhibits works from China residency in 'Exit Town' exhibition, at Gallersmith, Melbourne. Goes to Gallipoli, Turkey, for 'Your Friend the Enemy' artist project, for 100-year ANZAC Centenary Project. Completes 90 works during 17-day trip, including 45 paintings. Filmed by Bruce Inglis for 'Your Friend the Enemy' documentary. Produces box set of Gallipoli prints with Duckprint Fine Art, which are shown at Melbourne Art Fair. Regularly visits artist George Gittoes at his Arncliffe Yellow House. Undertakes Clive James project, painting *en plein air* at locations described in James's *Unreliable Memoirs* book. Exhibits works at cultural centre in town square of Kogarah, James's home town. Exhibits 'Outsider' solo landscape show at Stella Downer Fine Art. Paints portrait of Melbourne artist Jan Senbergs, which is chosen as finalist in Kilgour Prize and is now in Senbergs' private collection. Exhibits in First China-ASEAN Art Biennale in International Cultural Centre, Nanning, China, curated by Guo Jian. With artists Euan Macleod and Luke Sciberras, organises two-week 'The Blow-ins' residency and exhibition in Broken Hill, including 12 prominent artists. Large work acquired by Broken Hill Regional Art Gallery.

**2015** Exhibits solo 'Gallipoli' show at Mitchell Fine Art, Brisbane, and joins gallery. 'Your Friend the Enemy' exhibition shown nationally along with documentary film for 100-year ANZAC commemoration. Travels to China and Hong Kong for three-week Nock Art Foundation residency with artists Tim Allen and Dapeng Liu. Paints at Yellow Mountain, China. Exhibits works from residency later in year at NockArt Gallery, Hong Kong, accompanied by Lesley. Travels to Italy with Euan Macleod, painting in Milan, Genoa, Florence and Rome, and studying works of Piero Della Francesca in Arezzo and Sansepolcro. Travels solo to Naples, drawing locals for sketchbook project. Studies at Capodimonte Museum and seeks out Caravaggios *in situ* at museums and churches throughout city. Stages joint exhibition of Italian *plein air* works in 'Trip to Italy' exhibition in London with Euan Macleod. Has private viewing of Frank Auerbach retrospective at Tate Britain. Sees 'Goya: The Portraits' exhibition at National Gallery, London. Flies to Amsterdam with Macleod to see Rijksmuseum and Van Gogh Museum before heading home. Stops writing for Artist Profile to focus on painting.

**2016** Makes first visit to Guy Warren's bush studio at Jamberoo. Is one of 12 artists to take part in Moonee Beach residency and exhibition in Coffs Harbour. Stages 'The Late Riser' solo exhibition at Stella Downer Fine Art, depicting family members from Italy. Publishes accompanying *The Late Riser* booklet. Takes part in Queenstown residency in New Zealand with Luke Sciberras, Euan Macleod, Amanda Penrose Hart, Elisabeth Cummings and Kevin Connor. Takes family road trip to Mildura, Lake Mungo and Broken Hill, sketching and sourcing reference material for new works.

**2017** Travels with group of artists to France and Belgium for 'Salient' painting project, reinterpreting landscape of World War I

Western Front. Stays on in Paris, completing 100 figurative drawings; studies Chaïm Soutine's works at Musée de l'Orangerie, and visits his grave; and meets Australian musician Warren Ellis for a portrait sitting. Exhibits 'Island of Misfits' at Mitchell Fine Art. Travels to Darwin, Kakadu and Arnhem Land for residency. Visits Oenpelli and paints at Bill Gadagi campsite at Hawk Dreaming. Travels with Aboriginal guardians Christine and Don Christopherson. Exhibits *plein air* works at Mitchell Fine Art later in year. Has solo exhibition, 'Impossible Find', at Stella Downer Fine Art, exhibiting his sketchbooks for first time.

**2018** Work from 'Salient' Western Front residency shown at Anzac Memorial, Hyde Park, Sydney. Show coincides with official launch of renovated memorial, opened by Prince Harry and Meghan Markle. Attends opening ceremony. Exhibition travels to New England Regional Art Museum, Bathurst Regional Art Gallery and Muswellbrook Regional Art Centre. Wins Gallipoli Art Prize, judged by Barry Pearce and Jane Watters. Art critic John McDonald writes: "You won't find a more

dedicated artist anywhere". Commissioned to paint work depicting Mont St Quentin for Parliament House, to coincide with centenary of end of World War I. Travels to Tasmania with family; does series of figure drawings. Undertakes and helps organise residency at Jamberoo rainforest with other artists, culminating in 'Jamberoo Mountain Road' exhibition at Shoalhaven Regional Gallery.

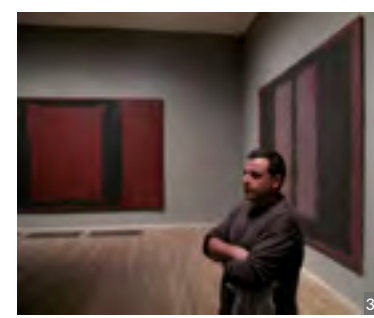
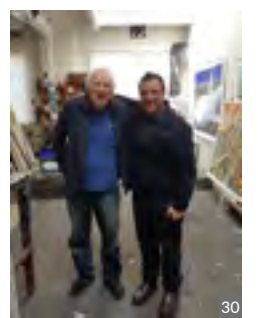
**2019** Travels to Queenstown, New Zealand, with Amanda Penrose Hart. Visits the Remarkables. Glenorchy, Gore Museum and Nugget Point Lighthouse, and paints 30 oils. Invited to exhibit his private art collection at S.H. Ervin Gallery alongside those of ceramicist Merran Esson and painter Guy Warren. Has joint exhibition of rainforest-inspired works with Esson at Stella Downer Fine Art.

**2020** Paints throughout COVID-19 pandemic at home studio and Millthorpe. Subject of cover story for art journal *Artist Profile*. Travels to Clarence Valley with artists Sophie Cape, Ann Thomson, Euan Macleod and Robert Moore, among others, for

Grafton Regional Gallery residency, which culminates in 'River to the Sea' exhibition six months later. Exhibits series, 'Still and Still Moving', at Mitchell Fine Art.

**2021** Exhibits 'Sans Souci' show at Stella Downer Fine Art and solo show at Queenscliff Gallery, Victoria. Wins Kings School Art Prize. Selected in 'Salon des Refusés' exhibition at S.H. Ervin Gallery. Travels to Queensland for residency in Whitsunday islands.

**2022** At the age of 50, has major survey exhibitions at S.H. Ervin Gallery and Orange Regional Gallery, curated by Kon Gouriotis.



22. Bundanon residency; 23. With Elisabeth Cummings in New Zealand, photo Lesley Conran; 24. Red Gate residency; 25. Painting in New Zealand. Photo by Tony Lopes; 26. Painting on Filicudi with cousin, Maria. Photo by Euan Macleod

27. With Euan Macleod, Filicudi, Italy; 28. With Nicholas Harding and Paul Flynn; 29. With Lesley; 30. With Jan Senbergs, Melbourne; 31. Etching in studio; 32. With Kevin Connor; 33. Rothko Room - Tate Modern; 34. Working with Ann Thomson at Jamberoo, 2018, photo Lesley Conran

## Artist’s History

### Education

#### 2004–05

- Private study with Scottish painter Peter Howson, Glasgow

#### 1998

- The London Print Studio, England (lived and worked in London 1997 and 1998)

#### 1991

- New York Art Students League, United States

#### 1989–91

- Bachelor of Arts in Fine Arts, College of Fine Art, University of New South Wales, Sydney

### Solo Exhibitions

#### 2022

- ‘Steve Lopes Encountered’, S.H. Ervin Gallery, Sydney, and Orange Regional Gallery
- ‘Crystalline’, Stella Downer Fine Art, Sydney

#### 2021

- ‘Sans Souci’, Stella Downer Fine Art, Sydney
- ‘Steve Lopes – New Works’, Queenscliff Gallery, Victoria

#### 2020

- ‘Still and Still Moving’, Mitchell Fine Art, Brisbane
- ‘Pocket Views’, Linton & Kay Galleries, Perth

#### 2019

- ‘Tree Change’, Stella Downer Fine Art, Sydney

#### 2018

- ‘Impossible Find’, Stella Downer Fine Art, Sydney
- ‘Steve Lopes – From the Studio’, Hurstville Museum & Gallery

- ‘Three Weeks at Carss Park’, Stella Downer Fine Art, Sydney

#### 2017

- ‘Island of Misfits’, Mitchell Fine Art, Brisbane
- ‘Far from Here’, Colville Gallery, Hobart

#### 2016

- ‘The Late Riser’, Stella Downer Fine Art, Sydney
- ‘Open Cut’, Linton & Kay Galleries, Perth

#### 2015

- ‘The Trip to Italy’, Fiumano Fine Art, London, England
- ‘Peaks and Valleys’, NockArt Gallery, Hong Kong
- ‘Steve Lopes – Gallipoli’, Mitchell Fine Art, Brisbane
- ‘Exit Town’, Gallerysmith, Melbourne

#### 2014

- ‘Outsider’, Stella Downer Fine Art, Sydney
- ‘Paintings For Clive James’, Kogarah Cultural Centre, Sydney

#### 2013

- ‘China Studies’, Stella Downer Fine Art, Sydney
- ‘The Curious Watcher – Steve Lopes’, survey show, Coffs Harbour Regional Gallery

#### 2012

- ‘Junk’, Stella Downer Fine Art, Sydney
- ‘Steve Lopes – Changing Landscapes’, Fiumano Fine Art, London, England

#### 2010

- ‘Parc Life’, Fiumano Fine Art, London, England
- ‘Eternals’, Jon Dwyer Fine Art, Melbourne
- ‘Doors to the Drydock’, Colville Gallery, Hobart, Tasmania

#### 2009

- ‘Sons of Los’, Stella Downer Fine Art, Sydney

#### 2008

- ‘Steve Lopes Prints’, Impressions On Paper Gallery, ACT

#### 2007

- ‘Ex Nihilo’, Michael Carr Gallery, Sydney

#### 2007, 06, 05, 04 & 03

- Pollock Galleries, Melbourne

#### 2006

- ‘Silver Valley’, Gallery 482, Brisbane
- ‘Bundanon Paintings’, Brian Moore Gallery, Sydney

#### 2005

- ‘Passage’, Brian Moore Gallery, Sydney

#### 2004

- ‘Elemental Man’, Gallery 482, Brisbane
- ‘Ambergris’, Brian Moore Gallery, Sydney

#### 2002

- ‘Introduced Species’, Gallery 482, Brisbane

#### 2000

- ‘The Arrivals’, Gallery Savah, Sydney

#### 1996

- ‘Access’, Toast II Contemporary Art Gallery, Sydney

### Selected Group Exhibitions

#### 2021

- ‘The Kings School Art Prize 2021’, winner, The Kings School, North Parramatta, Sydney
- ‘River to the Sea’, Grafton Regional Gallery, NSW
- ‘Salon des Refusés’, alternative Wynne Prize selection, S.H. Ervin Gallery, Sydney

#### 2020

- ‘Salon des Refusés’, alternative Wynne Prize selection, S.H. Ervin Gallery, Sydney
- ‘Percival Portrait Painting Prize’, Perc Tucker Regional Gallery, Townsville, Queensland
- ‘Director’s Choice’ and ‘Primavera’, Mitchell Fine Art, Brisbane

- ‘Summer’, Stella Downer Fine Art, Sydney
- ‘Art Aid’, Gippsland Art Gallery, Victoria

#### 2019

- ‘At home with art’, Guy Warren, Steve Lopes, Merran Esson, S.H. Ervin Gallery, Sydney
- ‘Outback Art Prize’, Broken Hill Regional Gallery, NSW
- ‘Calleen Art Award’, Cowra Regional Art Gallery, NSW
- ‘Geelong Acquisitive Print Awards’, Geelong Art Gallery, Victoria
- ‘Peebles Print Award’, Queenscliff Gallery, Victoria
- ‘Brisbane Portrait Prize’, Brisbane Powerhouse, Queensland
- ‘Tattersall’s Club Landscape Art Prize’, Tattersall’s Club, Brisbane

#### 2018–19

- ‘Salient: Contemporary Artists at the Western Front’, Anzac Memorial, Sydney; New England Regional Art Museum, Armidale; Bathurst Regional Gallery, NSW; Tweed Regional Gallery, NSW

#### 2018

- ‘Lest We Forget’, Parliament House, Canberra
- ‘Outback Art Prize’, Broken Hill Regional Gallery, NSW
- ‘The Art of Friendship’, Gallery Lane Cove + Creative Studios, Sydney
- ‘Jamberoo Mountain Road’, Shoalhaven Regional Gallery, NSW
- ‘Paddington Art Prize’, Menzies Art Brands, Kensington, NSW
- ‘Tattersall’s Club Landscape Art Prize’, Tattersall’s Club, Brisbane
- ‘Percival Portrait Painting Prize’, Perc Tucker Regional Gallery, Townsville
- ‘Western Front’, The Australian Club, Melbourne, curated by Bill Nuttall
- ‘Mosman Art Award’, Mosman Art Gallery, NSW

#### 2017

- ‘Australasian Painters 2007–2017’, Orange Regional Gallery, NSW
- ‘Parliament Plein Air Painting Prize’, Parliament House, Sydney
- ‘KAAF Art Prize’, Korea-Australia Arts Foundation, Sydney

- ‘Kakadu’, selected artists’ exhibition, Mitchell Fine Art, Brisbane
- ‘Colville Contemporary’, West End Art Space, Melbourne
- ‘Lloyd Rees Art Prize’, Colville Gallery, Hobart
- ‘Fragrant Impressions’, NockArt Gallery, Hong Kong
- ‘Europe paintings’, Stella Downer Fine Art, Sydney
- ‘The Phantom Art Show’, Australian Galleries, Sydney; Broken Hill Region Gallery, NSW; Coffs Harbour Regional Gallery, NSW; Newcastle Art Gallery, NSW

#### 2016

- ‘Doug Moran National Portrait Prize’, Juniper Hall, Sydney
- ‘Kilgour Prize’, Newcastle Art Gallery, NSW
- ‘Percival Portrait Painting Prize’, Townsville Regional Gallery, Queensland
- ‘Rick Amor Drawing Award’, Ballarat Regional Gallery, Victoria
- ‘Salon des Refusés’, alternative Archibald selection, S.H. Ervin Gallery, Sydney
- ‘Mosman Art Award’, Mosman Art Gallery, Sydney
- ‘Parliament Plein Air Painting Prize’, Parliament House, Sydney
- ‘Paint My Place’, Moonee Beach residency exhibition, Coffs Harbour Regional Gallery, NSW
- ‘The Dog in Australian Art’, Orange Regional Gallery, NSW
- ‘Antipodean Inquiry: An exhibition of work by Australian and New Zealand artists’, Yavuz Gallery, Singapore

#### 2015

- ‘Your Friend the Enemy’, S.H. Ervin Gallery, Sydney; Drill Hall Gallery, Australian National University, Canberra; Bathurst Regional Gallery, NSW; Pataka Art + Museum, Porirua City, New Zealand (curated by John McDonald and Terence Maloon)
- Hong Kong Affordable Art Fair, Hong Kong, with NockArt Gallery
- ‘Parliament Plein Air Painting Prize’, Parliament House, Sydney
- ‘Six Gallery Artists’, Stella Downer Fine Art, Sydney

- ‘Private Lives: the artist as collector’, collection of Euan Macleod, S.H. Ervin Gallery, Sydney

#### 2014

- ‘First China-ASEAN Art Biennale’, International Cultural Center, Nanning, China
- ‘Doug Moran National Portrait Prize’, Juniper Hall, Sydney
- Melbourne Art Fair, ‘Your Friend the Enemy’, Royal Exhibition Building, Melbourne
- ‘Parliament Plein Air Painting Prize’, Parliament House, Sydney
- ‘Kilgour Prize’, Newcastle Art Gallery, NSW
- ‘Swan Hill Print & Drawing Acquisitive Awards’, Swan Hill Regional Art Gallery, Victoria
- ‘Blow-In Art Collective’, Broken Hill Regional Gallery, NSW
- ‘Waiheke Island Artist Residency’, Waiheke Regional Gallery, New Zealand; Bowen Galleries, Wellington, New Zealand
- ‘Touching Our Land’, Queen Street Gallery, Paddington, Sydney

#### 2013

- ‘Doug Moran National Portrait Prize’, Juniper Hall, Sydney
- ‘Eutick Memorial Still Life Award’, Coffs Harbour Regional Gallery, NSW; Parliament House, Sydney
- ‘Zoologica’, group exhibition, Stella Downer Fine Art, Sydney
- ‘Salon des Refusés’, alternative Archibald selection, S.H. Ervin Gallery, Sydney
- ‘Insight Radical: Where Science Meets Art’, Griffin Gallery, London
- ‘Summer Show’, Fiumano Fine Art, London, England
- ‘Mosman Art Award’, Mosman Art Gallery, Sydney
- ‘Gallery Artists’, group exhibition, Colville Gallery, Hobart, Tasmania

#### 2012

- ‘Not the Way Home: Painting the Desert’, S.H. Ervin Gallery, Sydney; New England Regional Art Museum, Armidale; Broken Hill Regional Gallery, NSW; Stella Downer Fine Art, Sydney; Walcha Gallery of Art, NSW; Buratti Fine Art, Perth

- Melbourne Art Fair, Melbourne, with *Artist Profile* magazine
- 'Salon des Refusés', alternative Archibald selection, S.H. Ervin Gallery, Sydney
- 'Eutick Memorial Still Life Award', Coffs Harbour Regional Gallery, NSW
- 'St George Art Awards', highly commended, Hurstville Museum & Art Gallery, Sydney
- 'Larapinta Trail', group exhibition, Nowra Regional Gallery, NSW

#### 2011

- 'Kedumba Drawing Award', invited artist, Kedumba Art Gallery, Wentworth Falls, NSW
- 'Stations of the Cross', invited artist, St Ives Uniting Church, NSW
- '30 to Collect', Arthouse Gallery, Sydney
- 'Gallery Artists', group exhibition, Colville Gallery, Hobart, Tasmania
- 'Zoo AiR', Taronga Zoo artists in residence exhibition, The University Gallery, Newcastle, NSW
- 'Kilgour Prize', Newcastle Art Gallery, NSW
- 'The Larapinta Trail', group exhibition, Defiance Gallery, Sydney

#### 2010

- 'On this Island, meeting and parting: eleven prominent artists paint New Zealand', touring exhibition, Hazelhurst Regional Gallery, Sydney; Bathurst Regional Gallery, NSW; Bowen Galleries, Wellington, New Zealand; King Street Gallery, Sydney
- 'The Kings School Art Prize', invitational, The Kings School, North Parramatta, Sydney
- 'Adelaide Perry Prize for Drawing', Presbyterian Ladies' College, Croydon, Sydney

#### 2009

- Edinburgh Art Fair, Scotland, with Fiumano Fine Art, London, England
- 'Black Swan Prize for Portraiture', Art Gallery of Western Australia, Perth
- Jon Dwyer Fine Art, Melbourne

#### 2008

- 'Kilgour Prize', Newcastle Art Gallery, NSW
- 'Summer Exhibition', Fiumano Fine Art, London, England

- 'Doug Moran National Portrait Prize', national tour
- 'About People', John Miller Galleries, Newcastle, NSW
- 'Albany Art Prize', Albany Regional Art Gallery, Western Australia
- 'Stanthorpe Art Prize', Stanthorpe Regional Art Gallery, Queensland

#### 2007

- 'Manning Prize: Images of the Human Body', Manning Regional Art Gallery, NSW
- 'Kilgour Prize', Newcastle Art Gallery, NSW
- 'Conrad Jupiters Art Prize', Gold Coast City Art Gallery, Queensland
- 'Painting 2007', group show, John Gordon Gallery, Coffs Harbour, NSW

#### 2006

- Bundanon residency, Arthur Boyd Studios, Bundanon, NSW
- 'Doug Moran National Portrait Prize', two works selected, national tour

#### 2006 & 04

- 'Kedumba Drawing Award', invited artist, Kedumba Art Gallery, Wentworth Falls, NSW

#### 2005

- London Art Fair, Battersea, with Fiumano Fine Art, London, England
- 'Hazelhurst Art on Paper Award', Hazelhurst Regional Gallery and Arts Centre, Gymea, Sydney

#### 2004, 01 & 00

- 'Salon des Refusés', alternative Archibald selections, S.H. Ervin Gallery, Sydney

#### 2004

- 'Arte di Ritorno', Berio Gallery, Genoa, Italy

#### 2003

- 'Metro 5 Art Prize', Metro 5 Gallery, Melbourne
- 'Shirley Hannan National Portrait Award', Bega Valley Regional Gallery, NSW
- 'Brian Moore Memorial Show', Brian Moore Gallery, Sydney

#### 2002

- 'Small Gems', Metro 5 Gallery, Melbourne
- 'Naked' and 'Gallery Artists Exhibition', Brian Moore Gallery, Sydney

- Jacaranda Drawing Award, Grafton Regional Gallery, NSW
- Waverley Art Prize, Waverley, Sydney

#### 2004, 03, 02 & 01

- Hills Grammar Award, Kenthurst, Sydney

#### 2002, 01 & 99

- 'Mosman Art Award', Mosman Art Gallery, Sydney

#### 2001

- 'The Alice Prize', Araluen Arts Centre, Alice Springs, Northern Territory
- 'Conrad Jupiters Art Prize', Gold Coast City Art Gallery, Queensland

#### 2001 & 00

- Brett Whiteley Travelling Art Scholarship, finalist, Art Gallery of New South Wales

#### 2000

- 'Doug Moran National Portrait Prize', national tour
- 'Lloyd Rees Memorial Youth Awards', Atrium Gallery, ABC Centre, Sydney
- 'Shell National Print Awards', Fremantle, Western Australia

#### 1999

- 'Alice Bale Awards', Glen Eira City Council Gallery, Caulfield, Melbourne

#### 1998

- Royal Institute of Oil Painters, Mall Galleries, London

#### 1997

- Sotheby's Fine Art Auctions, New York, drawings
- Royal Institute of Oil Painters, Mall Galleries, London

#### 1995

- Curated group exhibition, Orange Regional Gallery, NSW

#### 1991

- College of Fine Arts Graduates' Exhibition, University of New South Wales, Sydney

#### Collections

- National Gallery of Australia, Canberra
- Parliament House, Canberra
- Gallipoli Memorial Club
- The Bundanon Art Collection
- State Library of New South Wales

- The Sydney University, University Art Collection
- The ANU Art Collection
- University of Wollongong Art Collection
- The University of Melbourne Library
- La Trobe University Art Collection
- Broken Hill Regional Art Gallery
- Somerville House, Brisbane
- Shoalhaven Regional Gallery
- Grafton Regional Gallery
- Coffs Harbour Regional Gallery
- The Kings School
- Waiheke Regional Gallery, New Zealand
- BHP Billiton
- Time Warner, New York
- Rolls Royce, London
- British Biotech, London
- Winsor and Newton, Australia
- Private collections in Australia, the UK, Italy and the US

#### Residencies and Awards

#### 2021

- Winner, The Kings School Art Prize, The Kings School, North Parramatta, Sydney

#### 2020

- Artist in residence, Clarence Valley, 'River to the Sea', Grafton Regional Gallery, NSW

#### 2018

- Winner, The Gallipoli Art Prize, The Gallipoli Club, Sydney
- Artist in residence, Jamberoo, 'Jamberoo Mountain Road', Shoalhaven Regional Gallery, NSW
- Artist in residence, Carss Park Artist Cottage, Sydney

#### 2017

- Artist in residence, Western Front battlefields of France and Belgium, 'Salient: Contemporary Artists at the Western Front' national touring exhibition
- Winner, Georges River Art Prize, Local Artist, Hurstville Museum & Gallery, Sydney
- Artist in residence, Arnhem Land and Kakadu, 'Kakadu', selected artists, Mitchell Fine Art, Brisbane

#### 2016

- Artist in residence, Queenstown, New Zealand, Nock Art Foundation
- Artist in residence, Moonee Beach, Coffs Harbour Regional Gallery, NSW

#### 2015

- Artist in residence, Hong Kong and Yellow Mountain, China, Nock Art Foundation

#### 2014

- Invited artist painting residency, Gallipoli, 'Your Friend the Enemy' national touring exhibition and documentary film
- Artist in residence, Waiheke Island, Waiheke Regional Gallery, New Zealand

#### 2012

- Artist residency, Australian Research Council Centre of Excellence for Free Radical Chemistry and Biotechnology, Melbourne, The University of Melbourne, 'Insight Radical: Where Science Meets Art', Griffin Gallery, London
- Artist in residence with Euan Macleod, Prestwick, Scotland

#### 2011

- Invited artist expedition, UNSW Fowlers Gap Research Centre, Broken Hill, 'Not the Way Home', national touring exhibition
- Artist in residence, Red Gate Gallery Artist in Residence Program, Redgate Studios, Beijing, China; awarded Australian Embassy Beijing Artist Merit Grant
- Taronga Zoo Artists in Residence program, Sydney; 'Zoo AiR', The University Gallery, Newcastle, NSW

#### 2009

- Invited artist painting residency; Wellington, Castlepoint and Tongariro National Park, New Zealand; *Artist Profile* magazine; 'On this Island' touring exhibition

#### 2006

- Artist in residence, Bundanon, NSW

#### 2000

- Winner, Skygarden Art Prize, Sydney

#### 1999, 01 & 03

- Winner, Carnivale Arts Festival, Italo-Australian Artist Award, Sydney

#### 1997

- Royal Institute of Oil Painters, Young Artist Award, Mall Galleries, London

#### Publications

- Kon Gouriotis, 'Steve Lopes – Uncomfortable Beauty', cover and feature article, *Artist Profile*, Issue 52, Spring 2020
- John McDonald, 'Steve Lopes' review, *Good Weekend* section, *The Sydney Morning Herald* and *The Age*, 28 July 2018
- Ashleigh Wilson, 'Pilgrimage lights path to Gallipoli Prize', *Nation* section, *The Australian*, 19 April 2018, p 6
- Nick Galvin, 'At the end of the day he remembers', *The Sydney Morning Herald*, 19 April 2018, p 9
- Brad Manera, 'The Western Front 100 years on', *The Australian Financial Review*, 23 March 2018
- Maria Stoljar, *Talking with Painters* podcast, episode 47, 2018
- Lena Owen, 'Fitting in with Misfits', *The Creative Issue*, 16 June 2017
- Lesley Conran, Steve Lopes as printmaker, *Artist Profile*, Issue 39, 2017
- John McDonald, 'Anzac 100, artists experience inner battle', *Spectrum* section, *The Sydney Morning Herald* and *The Age*, 28 April 2015
- Fiona Purdon, 'Battle lines', *The Sunday Mail*, Brisbane, 10 September 2015
- John McDonald, *Your Friend the Enemy*, 100-year Anzac commemoration publication, 2015
- Joel Meares, 'James unlocks heart of suburbia', *The Sydney Morning Herald* and *The Age*, 31 May 2014
- Sue Forster, 'China Studies – Steve Lopes' new collaboration with Duckprint', *Imprint Magazine*, Summer 2014, p 19
- Chris Wallace, 'Reclaiming art', *The Canberra Times*, 7 December 2013
- Leah Haynes, 'Steve Lopes China', *Art Monthly*, December 2013
- Steve Lopes, guest editor, *Artist Profile*, Issue 25, 2014
- Lynne Dwyer, 'Junk', *Spectrum* section, *The Sydney Morning Herald*, 4–5 August 2012, p 12

- Idris Murphy, 'Steve Lopes: Junk', *Art Almanac*, July 2012, pp 40–41
- Lynne Dwyer, 'Fowlers Gap', *Spectrum* section, *The Sydney Morning Herald*, 9–10 June 2012, p 13
- John McDonald, 'Outback inspiration', *The Sydney Morning Herald*, 16 June 2012
- James Compton, 'Not the Way Home', *Artist Profile*, Issue 18, 2012
- *The Daily Telegraph* (UK), 'Changing landscapes', *Arts Review* pages, 30 September 2012
- Elizabeth Fortescue, 'Desert trek proves creatively fertile', *The Daily Telegraph*, 23 May 2012, p 67
- John McDonald, 'Uncertain moments', *Spectrum* section, *The Sydney Morning Herald* and *The Age*, 28 April, pp 12–13
- Sean O'Brien, 'Postcards from the desert', ABC Open, 23 March 2011
- Dylan Rainforth, 'Steve Lopes', *Visual Arts* section, *The Age*, 8 June 2010, p 15
- Elizabeth Fortescue, 'Tour de force', *The Daily Telegraph*, 29 March 2010, p 26
- Owen Craven, *On this Island*, exhibition catalogue, March 2010
- Paul Flynn, 'On this Island', Steve Lopes profile, *Artist Profile*, Issue 9, 2009, pp 37–77
- Lissa Christopher, 'Open Gallery', *Spectrum* section, *The Sydney Morning Herald*, 22 November 2009
- Paul Flynn, 'Sons of Los' catalogue, July 2005, 42 pages
- *Art Collector Magazine*, '50 Most Collectable Artists', January–March 2008, p 100
- Diana Streak, 'Capital Times', *The Canberra Times*, 31 May 2008
- Jill Stowell, 'Kilgour's debut', *The Newcastle Herald*, 16 December 2006
- Alison Harper, 'Art Market News', *The Australian Art Market Report*, Issue 16, Winter 2005
- Alexandra Wilcox, 'The art of making money out of art' (top 10 investment artists), *The Herald Sun*, 6 March 2005, p 6
- John McDonald, 'In love with Archibald', *The Financial Review*, 1 April 2004
- Patricia Anderson, 'Faces in the crowd', *The Weekend Australian*, 10 April 2004
- Paul Flynn, 'Passage' catalogue, July 2005, 22 pages
- Valerie Lawson, 'A judge of character', *The Sydney Morning Herald*, 13–14 March 2004
- Dominique Angeloro, 'Critic's Picks', *The Sydney Morning Herald*, 12 March 2004
- Alice McCormick, 'Tiny Paper Walls', *The Australian Art Market Report*, Issue 11, Autumn 2004
- *The Australian Art Market Report*, front cover image, Issue 10, Summer 2004
- Phil Brown, 'Burning passion', *Brisbane Times*, 15 July 2004
- Geoff Elliott, 'Marketwatch', *The Australian*, 3 March 2004, p 25
- Andrew Taylor, 'Spotlight' review, *The Sydney Morning Herald*, 23 February 2005, p 11
- Tom Gilling, *Ambergris, Paintings of Steve Lopes*, The Artisan Press, 2004, 62 pages
- *International Artist magazine*, figure painting special, 2004, p 84
- *The Australian Art Market Report*, cover image, Summer, December 2003
- *The Age*, News section, 25 May 2002
- Bruce James, 'Archie's sea change', review, *The Sydney Morning Herald*, 25 March 2000
- *Artist's Palette* magazine, 10-page feature article, July 2000
- Joyce Morgan, 'Drawn, hung and quartered', *The Sydney Morning Herald*, 3-page profile in Summer Times section, 5 January 2000
- Sebastian Smee, *Metro* review feature, *The Sydney Morning Herald*, 5 April 1996
- Angus Fontaine, profile, *The Daily Telegraph*, 28 March 1996

## Acknowledgements

We acknowledge the Traditional Custodians of the land where we work and live, and celebrate the diversity of their connections to the land and waters of Australia. We pay our respects to Elders past, present and emerging.

### From Steve Lopes

Sincere thanks to the following people.

My sons, Ben and Luke, who teach me every day.

My wife, Lesley. Kon Gouriotis for his belief in my art. Bradley Hammond and Lucy Stranger at Orange Regional Gallery, and Jane Watters at S.H. Ervin Gallery. My dealers, Stella Downer and Mike Mitchell.

Euan Macleod for his friendship and advice.

For their contributions to this exhibition, their encouragement and cooperation, and their friendship as travelling companions on painting trips over the years: Tom Goulder, Riste Andrievski, Julien Playoust, Susan Jarvis, Chris O'Doherty, Sharon Mitchell, Idris Murphy, Franck Gohier, Bruce Inglis, Amanda Penrose Hart, Luke Sciberras, Robert Linnegar, Ann Thomson, Paul Flynn, Joe Rolella, Michael Nock, Natalie O'Connor, Max Germanos, Elisabeth Cummings, Edna McNabney, Beevor Roll, Owen Craven, Warren Ellis, John McDonald, Maria Stoljar, James Compton, Angela Malone, Salvatore Zofrea, Francesca Fiumano, Trevor Weekes, Richard and June Wiggins, Soula Mantalvanos, Theo Mantalvanos, Judith Pugh, Joe Kinsela, Sonia Penny, Linton Partington, Gary Kay, Louisa Chircop, Terry Pontikos, Eric Lobbecke, Craig Stephens, the Cannon Hill mob, Friday painters' lunch group Tim Allen, Dapeng Liu, Ron McBurnie, Sophie Cape, Joe Frost, Jan Senbergs and Helen Beresford. And Kevin Connor and Guy Warren for the inspiration.

Special thanks to my brother Tony. And Mum, Papa, all the Conran and Lopes family members, and my family in Filicudi.

The following individuals and institutions for their generosity in lending works for the exhibition: Julien Playoust, The King's School, Mike Mitchell, David Hayes, Erin Salguero, John Robertson, The Gallipoli Club, the National Gallery of Australia, Tania Zats, Jane Stark, Luke Jurcevic, John Feitelson, Greg Livingstone and Euan Macleod; and those lenders who wish to remain anonymous. Thanks also to all my private collectors and all the gallery and exhibition staff who have helped me over the years.

### At Orange Regional Gallery

Bradley Hammond, Director  
Claire Buchanan, Gallery Services Coordinator  
Cecilie Knowles, Public Engagement and Education Officer  
Lucy Stranger, Curator & Exhibition Coordinator  
Allison Campbell, Collections Manager

### At S.H. Ervin Gallery

Jane Watters, Director  
Katie Yuill, Assistant Curator  
Isabella Cornell, Assistant Curator  
Hannah Bradshaw, Weekend Supervisor  
Lauren Scott, Weekend Supervisor





*"I'm not particularly wedded to any particular approach, but going back through these works I've noticed themes that keep recurring regarding the human presence in my work. As a figurative artist, even in most of my landscapes I will tend to search out elements of human occupation and presence. I guess I have a real need to engage with people throughout my work. My paintings touch on aspects associated with assimilation into new territories, community, and the individual adapting to and coping with the constantly changing world."* – Steve Lopes

Lopes is a painter known for his figurative landscapes. He often works *en plein air*, painting vignettes of places that he uses as references for large-scale studio works. 'Steve Lopes Encountered' – with exhibitions at Orange Regional Gallery and S.H. Ervin Gallery – is a survey of the artist's paintings and works on paper that tracks the development of his practice, subject matter and narratives, and provides insights into his vision.

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