

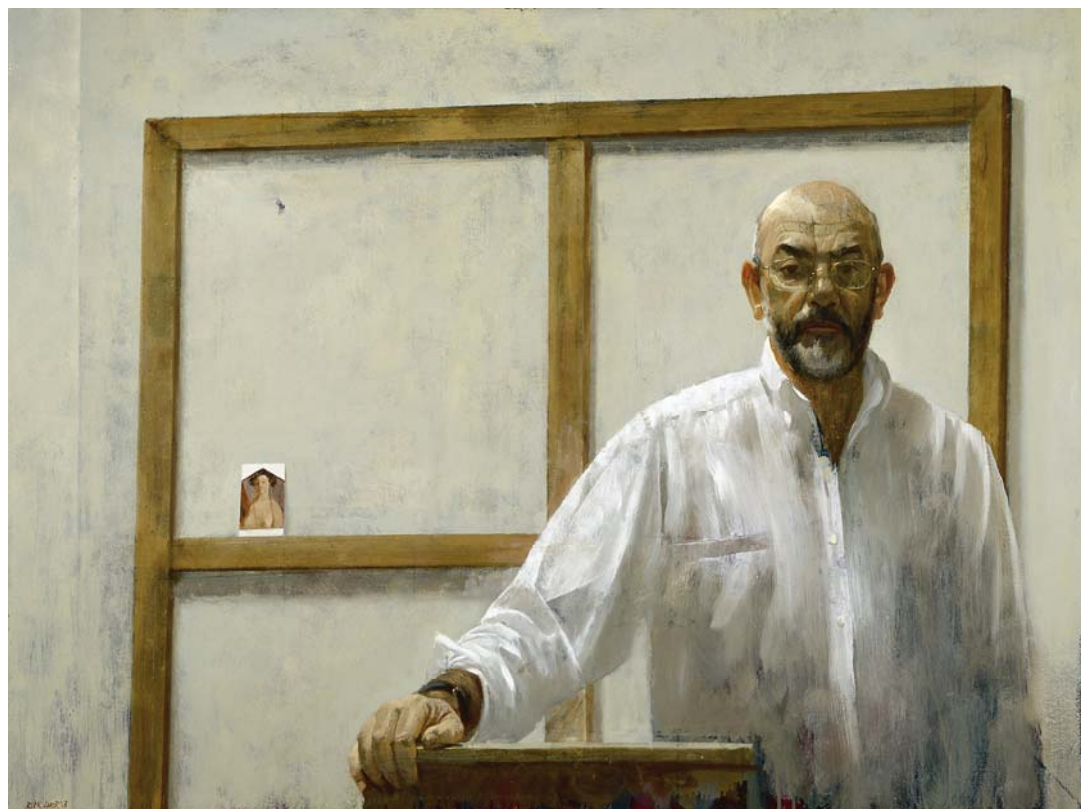
A SINGLE MIND

RICK AMOR

22 March – 13 July 2008

Education Kit

PART A: Background Information, Glossary and Key Artworks



Rick Amor
Self portrait with postcard of Greco Roman bust 2003
oil on canvas
97.0 x 130.0 cm
Collection of The University of Queensland
Purchased 2005
© Rick Amor



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RICK AMOR'S BIOGRAPHY

1948

On 3 March 1948 Richard Amor is born at Frankston, Victoria, the second child of Irma (née Morris) and Robert Amor, a primary school teacher, amateur artist and woodworker.

1950s

Amor is raised near the beach on Long Island, Frankston. He attends the Frankston Primary School and his parents encourage his early talent for drawing and painting. His sister Elizabeth (born 1939), an art student in the late 1950s, introduces him to books on modernist art, and the Italian metaphysical artist Giorgio de Chirico makes a strong impression.

1960–63

Amor attends Frankston Technical School, enjoying art lessons from his teacher John Anson but becoming increasingly unhappy at this sport-orientated school. His mother dies suddenly in August 1961 and Amor and his father move in with his Aunt Jean Amor. Although an extremely unsettled time, Amor begins to paint regularly and takes weekly art classes at the local Peninsula Art Society.

1964–65

Bob Amor builds a house with a studio at Erica Street, Frankston, where Amor lives with his father until 1970. In 1964 Amor enrolls in the Certificate of Art course at Caulfield Institute of Technology. The first year is spent at Frankston Technical School, where he is taught by Bruce Fletcher. His second year is based at the Caulfield campus under Fred Cress and Warwick Armstrong. Amor plays guitar and joins an art school jugband.

1966

Amor enrolls in an Associate Diploma of Painting at the National Gallery Art School in Melbourne under the tutelage of John Brack, Ian Armstrong, Murray Walker and Marc Clark. Brack in particular is a formative figure, encouraging his students to choose a career as a professional artist but stressing the difficulty of such a life. Amor wins the School's Hugh Ramsay Portrait Prize.

1967

Amor views an exhibition by former gallery student Jeffrey Bren at Melbourne's Tolarno Galleries, and Bren becomes a major influence. Amor is awarded equal first prize in the National Gallery Society Drawing Prize judged by Clifton Pugh.

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1968

Amor registers for National Service but is balloted out. He is awarded the last in a long tradition of National Gallery School Travelling Scholarships however, as the stipend is modest, chooses to remain in Victoria and paint full-time.

1969

Amor supplements the Scholarship payments by labouring on a friend's poultry farm in Mount Eliza. He shows his paintings to Melbourne art dealer Georges Mora who, although not willing to exhibit his work, is very encouraging.

1970

Amor rejoins his old jugband as a guitarist and meets Tina Schifferle,¹ the washboard player. In September he moves in with Tina in a shared house in Hawthorn and begins full-time employment at the Public Works Department's survey section as a field assistant. Amor and Schifferle marry on 27 November.

1971

The Amors move into another shared house in Prospect Hill Road, Surrey Hills, and their first child Liam is born on 15 May. Amor continues to paint at night and on weekends. John Brack introduces him to Melbourne art dealer Joseph Brown, who purchases two of Amor's paintings, enabling the family to rent a flat in Burke Road, Balwyn.

1972

Brown commissions Amor to paint his portrait (*Portrait of the art dealer Joseph Brown*, 1972) and in the course of the sittings suggests that Clifton Pugh could house the family at his artists' colony Dunmoochin in Cottles Bridge, Victoria. In December the family move to Dunmoochin to house-sit while Pugh is travelling. After Pugh prevails on Brown to support Amor, he offers the artist a modest but welcome retainer: \$250 per month for one portrait commission and a choice of four paintings.

1973

By arrangement through Brown, the Amor family move into the housekeeper's cottage at Sir Daryl and Joan Lindsay's residence, 'Mulberry Hill', in Baxter, Victoria. Amor assists with the general upkeep of the property in return for the cottage, which he also uses as a studio. He begins work for his first solo show.

1974

Amor holds his first solo exhibition at the Joseph Brown Gallery, Melbourne (25 February – 8 March). The Amors' second child, Zoe, is born on 23 March.

¹In 1983 Tina Amor (née Schifferle) changed the spelling of her name to Teana.

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1975–76

Amor's professional relationship with Brown ends abruptly. Amor finds work illustrating five English educational comics for Macmillan Publishing Company, which he compiles with his wife Tina, and receives a Visual Arts Board Grant from the Australia Council. The dismissal of the Whitlam government in November marks the commencement of his involvement with the Australian Labour Party and the Trade Union movement.

1977–81

Amor produces many posters, cartoons, banners and drawings for the Trade Union, as well as book illustrations, leaving little time for painting. In 1977 he is selected for the Archibald Prize at the Art Gallery of New South Wales for his portrait of Joan Lindsay (*Portrait of Joan Lindsay*, 1976, National Gallery of Australia, Canberra). In 1980 he receives a further Visual Arts Board Grant from the Australia Council and is appointed official artist in residence at Trades Hall. Around 1981 Amor starts to teach life drawing classes at the Royal Melbourne Institute of Technology and Pentridge Gaol. He forms a firm friendship with artist Andrew Southall and they often accompany each other on *plein air* painting expeditions. Amor also meets Stephen Murray-Smith, the founder and editor of the literary journal *Overland*. The magazine becomes an important outlet for his illustrations and he joins the magazine's Board, serving until 1998.

1982

Amor reaches an important turning point in his work, producing *Nightmare* (1982), and he begins to distance himself from politics to concentrate on painting. Following a difficult period, Amor and his wife separate in September. He meets art dealer William Nuttall at Niagara Galleries who agrees to represent him. Amor starts to produce woodcut prints.

1983

Amor creates his first 'running man' images based on memories of the Frankston Pier. He illustrates Edgar Allan Poe's *The Raven* for Gryphon Press, and produces linocut images for the novel *These are my People* by Alan Marshall. After his initial solo show at Niagara Galleries (28 July – 2 August), he goes on to exhibit with the gallery annually.

1984

Continues *plein air* painting excursions with Andrew Southall and meets artist Genny Haasz. She accompanies Amor on drawing trips around the Melbourne docklands and encourages him to 'free up' his technique. Amor's father dies in June. Two months later he meets Megan Williams, his future partner.

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1985

In February Amor makes his first visit to the UK to exhibit in *Four Australian Artists* with Clifton Pugh, David Rankin and Andrew Southall. The exhibition is organised by Adriane Strampp at Crane Kalman Galleries, London (21 March – 13 April). Amor travels to Paris and Amsterdam and visits Somerset in England, where he paints with Pugh. Returning to Australia in May, Pugh offers Amor a house at Dunmoochin, which he renovates to add a large studio.

1986

Amor makes frequent outdoor painting trips with Southall and Pugh. His studies of Williamstown and areas around the port fuel a period of sustained painting in the studio.

1987

Amor and Southall exhibit recent paintings in the joint exhibition, *Williamstown: The Bay, The Port*, at Niagara Galleries and United Artists Gallery, Melbourne (6 – 23 May). Amor travels to north-west New South Wales and western Queensland with Pugh and others, following the track of Australian explorers Burke and Wills. He is selected for the Archibald Prize for his portrait of Malcolm Turnbull, the beginning of his regular involvement with this prize.

1988

Amor wins the National Australia Bank Art Prize, providing him with his first period of financial security. He visits south-west Queensland and north-west New South Wales on painting trips. Port Jackson Press commission him to contribute to a print portfolio in memory of *Overland* editor Stephen Murray-Smith, prompting his return to etching.

1989

Amor produces his first sculptures. He and Williams travel to London, Paris, Giverny and south-west England. They visit Combe Sydenham, once his mother's family estate in Somerset, and he makes numerous sketches and watercolours of the area.

1990

In March a survey exhibition, *Rick Amor: Paintings and Drawings 1983–1990*, is organised by the Warrnambool Art Gallery and tours Victoria until 1991. Williams moves in with Amor at Dunmoochin. Clifton Pugh dies in October.

1991

Amor is awarded the Visual Arts/Craft Board (VACB) Barcelona Studio in Spain from July to November. During the residency he takes side trips to the Pyrenees and the Costa Brava. He and Williams also travel to Paris and Normandy and return home via London and New York.

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1992–93

Paintings based on studies from Spain are shown in Amor's annual solo exhibition at Niagara Galleries (26 April – 16 May 1992). In October *Rick Amor & the Graphic Arts: Selected Prints 1968–1991*, opens at Bendigo Art Gallery and tours Victoria and Tasmania until 1994. Amor travels in China and on his return to Australia purchases a property with Williams in Alphington.

1994

Amor and Williams move to Alphington. He begins informal outdoor painting excursions with friends every Friday morning.

1995

Amor holds his first solo exhibition of sculpture at Rex Irwin Art Dealer, Sydney (4 – 22 July).

1996

Amor is commissioned by Maudie Palmer, then Director of the Museum of Modern Art at Heide, to produce a large sculpture of the running man for the Sculpture Park (*Running man*, 1996–2003, Heide Museum of Modern Art Collection). Amor is awarded the VACB Greene Street Studio in New York and travels there with Williams via Los Angeles and San Francisco. A large number of studies are made for future paintings. He and Williams return to Australia via London, Edinburgh and Venice.

1997

A series of paintings from impressions of New York are exhibited at Tony Palmer Fine Art, Sydney (10 – 26 October).

1998

Amor undertakes an artist's residency at the College of Fine Arts, University of New South Wales in Sydney.

1999

Amor and Williams spend January in New York and attend Allen Ginsberg's last public performance at St Mark's Church. A Jasper Johns exhibition makes an impression and Amor discovers the art of the late American painter Edwin Dickinson. John Brack dies in February. In September, Amor is appointed by the Australian War Memorial as an official war artist to cover the peacekeeping mission in East Timor. He flies to Dili, via Canberra and Darwin, and travels in East Timor, recording daily army life and scenes of conflict.

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2000

In March *Rick Amor: Official War Artist in East Timor* opens at the Australian War Memorial, Canberra (2 March – 2 April). Amor is awarded the VACB London Studio in England from March to June. He and Williams also travel to Scotland, Ireland, France and Italy, and visit Arezzo and Monterchi to view frescoes by early Renaissance painter Piero della Francesca.

2001

The Solitary Watcher: Rick Amor and his Art, a monograph written by the poet and art critic Gary Catalano, is published by The Miegunyah Press.

2002

Rick Amor and Sculpture, a survey of Amor's sculpture, is mounted by the Benalla Art Gallery, Victoria (16 March – 8 May). In September *Rick Amor: The sea* opens at the Mornington Peninsula Regional Gallery, Victoria, reviewing Amor's interest in marine painting (24 September – 27 October). The National Portrait Gallery commission him to paint a portrait of Nobel Prize winner Peter Dougherty.

2003

Amor holds his twentieth anniversary exhibition with Niagara Galleries. He and Williams house-sit for friend and fellow Australian artist Jeffrey Smart in Tuscany. They travel extensively in the region to view frescoes by early Renaissance painters and visit Orvieto and Urbino in Umbria, then Rome. To mark the tenth anniversary of the Friday painting group that Amor initiated in 1993, *500 Fridays: contemporary 'plein air' painting* opens at the Geelong Art Gallery in February and tours Victoria until 2004.

2004

A review of Amor's self portraiture, along with that of artists Peter Churcher, Lewis Miller, Stewart MacFarlane and Kevin Lincoln, is presented in *The Painted Self* at Mornington Peninsula Regional Gallery, Victoria (13 July – 29 August). Following a brief period of ill health, Amor is diagnosed with Myelodysplastic Syndrome (MDS), a disease of the red blood cells.

2005

Amor begins treatment at the Peter McCallum Cancer Centre in March. In May *Rick Amor: Standing in the Shadows* opens at the McClelland Gallery + Sculpture Park, Victoria, surveying his painting and sculpture (8 May – 26 June). Amor undergoes a successful bone marrow transplant in June and is discharged from hospital only six weeks later. He begins painting immediately and is commissioned by the National Portrait Gallery to paint General Peter Cosgrove, head of INTERFET in East Timor while Amor was a war artist.



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2006

Amor travels to New York to celebrate the end of an arduous year, visiting a Samuel Palmer exhibition at the Metropolitan Museum of Art and the refurbished Museum of Modern Art. He undertakes a portrait commission of former High Court Judge and Governor-General of Australia Sir Ninian Stephen.

2007

With artists Philip Davey and Kevin Lincoln, Amor visits Tasmania to paint. The Australian Print Workshop invites him to work at the Venice Print Workshop in Italy. He undertakes a three-week residency in June alongside artists Jon Cattapan, Jan Senbergs and Louise Weaver. The prints are later exhibited at the Australian Print Workshop in *Fondamenti Nove* (24 November 2007 – 2 February 2008). In November Amor wins the McClelland Award for Sculpture.

Further reading

Gary Catalano, *The Solitary Watcher: Rick Amor and his Art*, The Miegunyah Press, Melbourne, 2001

Gavin Fry, *Rick Amor*, The Beagle Press, Sydney, 2008

A full exhibition history and bibliography is available at: www.niagara-galleries.com.au

Chronology taken from: Linda Short, *A single mind: Rick Amor*, exh. cat., Heide Museum of Modern Art, Melbourne, 2008, pp. 136–147.

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EXHIBITION OVERVIEW

A SINGLE MIND: RICK AMOR

Introduction

Over a period of forty years Melbourne artist Rick Amor (b. 1948) has established a reputation as one of Australia's most significant contemporary figurative artists. This survey of Amor's paintings and works on paper reveals the motivating forces behind his art, examining the evolution of themes and images arising from his deeply personal and singular vision of the surrounding world.

Almost from the moment Amor began his professional career he showed a reluctance to modify his ideas and purpose to suit prevailing artistic trends or movements. Instead he sought a path that would largely be the progress of his own making.

A single mind charts the development of Amor's imagery from the 1960s to today, surveying his urban and coastal landscapes, portraits and self portraits. A less familiar aspect of Amor's oeuvre is also presented in his formative works of the 1960s and 1970s, many of which are on public display for the first time. In this period the artist began to define his signature modes of subject and style, which he has continued to expand in his work to date.

1960s and 1970s

As a student of Melbourne's National Gallery School from 1966 to 1968 Amor began to determine his personal style. While many of his contemporaries pursued international modes of abstraction, or pop-inspired figuration, Amor responded to other interests. A spectrum of sources from the history of art assisted his search for a unique artistic voice. Influences at this time included early European, American and British modernists such as Pablo Picasso, Stuart Davis and William Roberts, and the imprint of Amor's teacher John Brack was also strong.

The subjects that Amor explored in his student and post art school paintings established important themes that have endured in his work, most notably the belief that art should deal with life. However, as is true for many artists, it was during this period that Amor experimented most spontaneously with ideas and techniques. Works from the 1960s and 1970s reveal an essential process of discovery and change that led Amor to his mature vision.

1980s

For Amor the 1980s heralded an important period of artistic growth. Many of the paintings he produced during this decade register transformative points in his working methods and approach to subject matter. Inspired to make works of a symbolic and monumental nature, Amor's preoccupations at this time shifted from a study of the external realm to an inner, psychological scrutiny. He began to draw

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on imagery from personal experience and memory, and the emotional landscape of his childhood emerges as a dominant theme. A freedom and dynamism also materialised in Amor's technique as he searched for a suitable mode of artistic expression to articulate these new concerns. He replaced the high-keyed colour and lively collage effects of his earlier works with a darker palette, looser brushwork and unsettling mood.

1990s to today

Amor's tendency to revisit and extend a subject has persisted throughout his career. The repertoire of themes and motifs that evolved in his early works, from the 1960s to the mid-1980s, find their fullest expression in his later imagery.

Among Amor's foremost and continuing concerns are the expressive possibilities of the landscape and urban life. Isolated coastal settings and desolate cityscapes inhabited by solitary figures are recurrent subjects in his paintings from the 1990s onwards. These scenes are translated into dramatic and poetic images that are capable of suggesting complex emotional states or encouraging philosophical contemplation of the human condition. As Amor's imagery has increased in formal and psychological complexity, the motivations behind the people or occurrences that he presents have become progressively ambiguous. His scenarios resonate evocatively with potential meaning, yet there is no fixed reading of these images. Instead Amor encourages speculation, weaving open-ended narratives that are loaded with suggestion, anxiety and mystery.

Self portraits and portraits

Amor has shown a long engagement with portraiture and the intriguing realm of self-representation. The self portraits on display present a chronological record of his shifting conceptions of selfhood, ranging from the intimate and personal to public declarations of his own position as a professional artist. With increasing artistic confidence Amor has examined his own image as both a valuable exercise in the straightforward documentation of physical appearance, and as a complex search for self-identification. In the artist's own words, self-study has provided him with 'a handy model' that in turn allows for 'fixing a time [in life] and answering questions, like, "Who are you?"'

Amor's ability to capture naturalistic likeness is also evident in his accomplished role as a portraitist, having undertaken many important formal commissions since the 1970s. Alongside his portraits of significant Australian public figures, Amor's subjects have frequently included his family and friends. His interest in the creative representation of human character is revealed by his ongoing fascination with the painted portrait.



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Drawings and prints

Drawing and printmaking play a central role in Amor's art and have been integral to the development of his painting since the 1960s. The selection of prints and drawings on display derive from the large number of works on paper that he produces both in the studio and directly from nature, or *en plein air*.

Amor's skill as a draughtsman underpins the technical precision of his larger oil paintings, which are executed from a synthesis of smaller sketches and preparatory works. These graphic investigations range from pencil and pen and ink documentations recorded in sketchbooks to detailed preliminary studies and expressive, large-scale charcoal drawings.

Often describing himself as a 'painter-printmaker', Amor has pursued most printmaking techniques and to date has produced almost three hundred editions. Encompassing all of his major subjects, his prints are used as 'a way into paintings' and his painting as 'a way into prints'. Printmaking allows Amor to distil his conception of a painting, refining his compositions through a careful reworking of the process. As demonstrated by the examples shown here, the most monumental of Amor's imagery operates just as effectively on an intimate scale.

Overview written by Linda Short, assistant curator, Heide Museum of Modern Art, for the exhibition *A single mind: Rick Amor*, 22 March – 13 July 2008.

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GLOSSARY OF ART TERMINOLOGY

Allegory: Subject matter presented as a narrative in which the characters, symbols and/or events signify a deeper, hidden meaning or tale.

Architecture: The design or style of a building.

Aquatint: An intaglio method of printmaking, producing tone that imitates the washes of watercolour. A metal plate of copper, zinc or steel is covered with a finely grained resist of resin dust, which is shaken over the plate and then fused by heat. This creates a rough surface texture so that the plate holds ink. The artist repeatedly immerses the plate in an acid bath to corrode different areas, progressively 'stopping out' (protecting from acid) any areas that have achieved the desired tonality, usually with varnish. A light tone requires a short time in the bath and a darker tone a longer period. The remaining ground is then cleaned off the plate. The plate is inked and then wiped back so that only the etched lines contain ink. The plate is then printed on moistened paper through a high-pressure press.

Chiaroscuro: An Italian term that translates as 'light-dark' in English. It refers to the technique of modelling form by gradations of light and shade in a drawing, painting or sculpture. It is most commonly discussed when the artist has used strong tonal contrast.

Composition: The way that objects and/or visual elements are arranged within an artwork.

Conté: A drawing medium made of compressed powdered graphite or charcoal mixed with a wax or clay base.

Charcoal: A black drawing medium created by burning sticks of wood (usually willow or linden) without the presence of oxygen. Charcoal smudges easily and is often adhered to paper through a sprayed fixative. Charcoal is used in both sketches and finished works.

Draughtsmanship: The ability to draw competently. It usually refers to skilled handling of drawing media and realistic depiction of objects.

Edition: In printmaking, the number of prints taken from one plate. Most artists produce a limited edition of prints, normally signed and numbered to indicate the unique number and totality of prints respectively, e.g. 43/100.

Etching: An intaglio method of printmaking that produces lines. A metal plate of copper, zinc or steel is covered with a waxy ground that is resistant to acid, such as bitumen. Using a pointed etching needle the ground is scratched off where a line is

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to appear in the finished piece, exposing the bare metal. A strong acid is used to corrode unprotected parts of the metal surface after the plate is cut. The remaining ground is then cleaned off the plate. The plate is inked and then wiped so that only the etched lines contain ink. The plate is then printed on moistened paper through a high-pressure press.

En plein air: A French expression meaning 'in the open air'; used to describe the act of painting in the outside environment rather than indoors.

Focal point: The point of interest or area to which the eye is drawn or focused in a work of art.

Figurative: Art that represents the human figure. It can also mean art that is representational.

Formal elements/qualities: The visual elements in an artwork, such as colour, line, shape, size, tone, texture, composition and scale.

Formalism: The aesthetic or interpretive emphasis on form (as opposed to content) in art.

Golden section: Also called the golden ratio, golden mean or divine proportion. A compositional device based on traditional proportion where a fixed length is divided in two so that the ratio of the shorter portion to the longer portion equals the ratio of the longer portion to the entire length. It is not able to be expressed as a finite number but, mathematically, it is approximately 1.618 or 8:13, and expressed as the ratio $b/a = a/(a+b)$. The golden section occurs frequently in geometry and nature and, as such, is said to possess beauty and harmony.

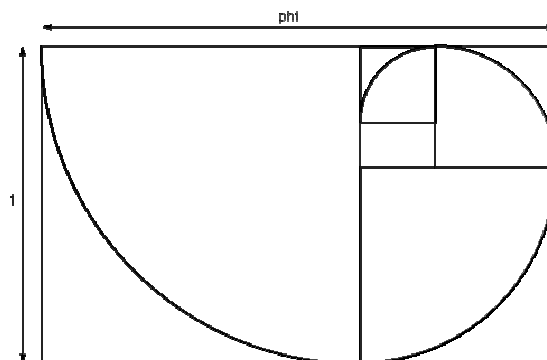


Image sourced from: local.wasp.uwa.edu.au/~pbourke/other/miscnumbers

Grisaille: A monochromatic painting in shades of grey, with the addition of another colour (usually brown/sepia). Grisaille was originally used by Renaissance artists to depict or imitate relief sculpture in paintings.



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Impasto: Thickly applied paint.

Intaglio: Any form of printmaking in which the image is produced by incising into the printing plate. The incised line or area retains the ink and creates the printed image. Intaglio methods include etching and aquatint.

Motif: A dominant feature or theme in a work of art (often recurrent).

Media: The materials used to create an artwork.

Mezzotint: An intaglio printmaking process that means 'half-tone' in Italian. The surface of a metal plate is roughened by a spur-like tool called a 'rocker'. When inked, this surface prints a rich, velvety black. The image is created by smoothing areas through burnishing and scraping to produce lighter tones (as the plate holds less ink).

Monochromatic: One colour with the addition of black and/or white.

Narrative: A story. In art it may be the representation of a story or events that take place over time (but may appear compressed into a single image).

Neo-Classicism: A revivalist art movement of the eighteenth century that looked toward the values and style of ancient Greek and Roman civilisations. It privileged proportion, order, symmetry, serenity and beauty.

Oeuvre: An artist's entire body of work.

Portrait: An image of a person that interprets their appearance and/or personality.

Perspective: A system for representing three-dimensional space in a two-dimensional artwork. Linear perspective or depth is achieved by making parallel lines appear to meet at a horizon line, or by making objects appear smaller and less detailed as they 'recede' into the 'distance'.

Relief print: An image created through a printmaking process (such as woodcut), where the raised surface/original face is that which holds the ink and is printed, with the carved areas retaining the colour of the printed surface/paper.

Representational: Art that has recognisable subject matter, usually based on 'real life'.

Romanticism: An art movement that was popular in the eighteenth century. It privileged emotion and imagination over rationalism, realism and order. The sublime in landscape was prominent subject matter.



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Realism: An art movement that originated in mid nineteenth-century France. It was pioneered by the painters Gustave Courbet and Jean Francois Millet. In its original sense, it implied an interest in everyday subject matter (rather than religious themes) as well as the accurate depiction of nature. Naturalism is the more accurate term used to describe the illusion of reality in art. Often these words are used interchangeably.

Sublime: Nature's ability to inspire awe, humility and terror, usually conveyed through infinite scale, e.g. imposing mountains juxtaposed with a small human figure.

Subject matter: The objects, forms or events represented in a work of art.

Technique: The way an artist uses media (art materials).

Tone: Darkness and lightness in colour.

Woodcut: A relief printing technique in which an image is carved into the surface of a block of wood with a knife or chisel. The raised or 'un-carved' areas are those that hold the ink, with the carved areas remaining the colour of the printed surface.

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AMOR'S INFLUENCES AND REFERENCES

Amor finds visual inspiration in classical and modern art. In particular, he studies the formal elements of individual artist's work, such as Vilhelm Hammershøi's colour palette or Nicolas Poussin's classical style of composition. Some of the artists whose work he admires include:

Visual Artists

Australian

John Brack
Albert Tucker

European

Michael Andrews
Francis Bacon
Edgar Degas
Piero della Francesca
Alberto Giacometti
Francesco Goya
David Hockney
Vilhelm Hammershøi

Fernand Léger
Giorgio Morandi
Pablo Picasso
Nicolas Poussin
James Pryde
Auguste Rodin
Jacques Villon

Rick Amor often draws inspiration for the subject matter and mood of his paintings from literature and film. Common themes that Amor responds to include alienation, disquiet, suspense, turbulence, myth, existentialism and ruminations on the human condition. The following texts and films have been key influences:

Literature

TS Eliot: *The Wasteland* (1922); *Prufrock* (1917)
WB Yeats' poetry
WH Auden's poetry
Percy Bysshe Shelley: *Ozymandias* (1818)
Franz Kafka: *The Trial* (1924); *The Castle* (1926)
George Orwell: *Nineteen Eighty-Four* (1949)
Ancient mythology

Film

Orson Welles: *The Trial* (1962)
David Lynch: *Lost Highway* (1997); *Mulholland Drive* (2001)
Roman Polanski: *The Tenant* (1976)

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ARTWORKS



Rick Amor
Morning train 1968
oil on canvas on composition board
80.2 x 101.0 cm
VCA Art Collection
University of Melbourne
Gift of the artist 2002
© Rick Amor

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Rick Amor
Tina ironing 1973
oil on canvas
122.0 x 97.0 cm
Tasmanian Museum and Art Gallery, Hobart
Purchased 1974
© Rick Amor

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Rick Amor
The runner 1988
oil on canvas
76.0 x 110.3 cm
Private collection, Melbourne
Courtesy Niagara Galleries, Melbourne
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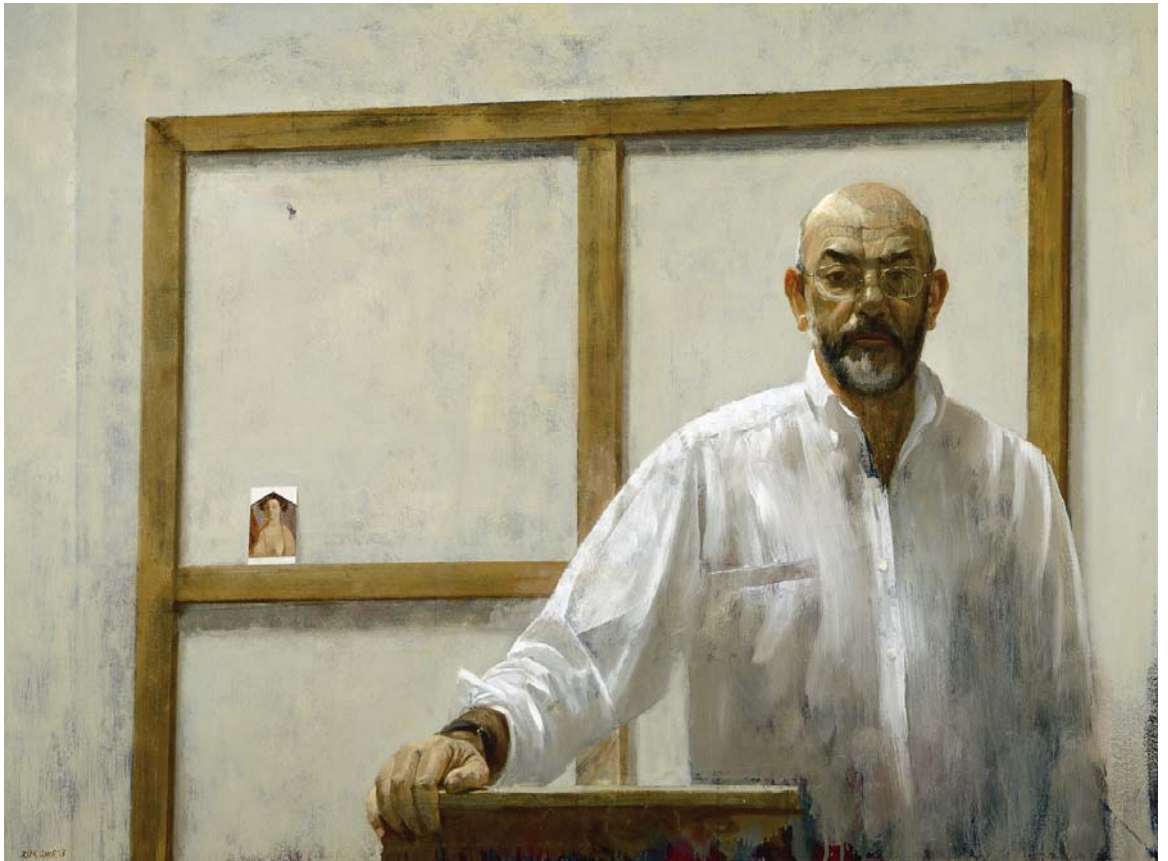
Rick Amor
Running man 1996–2003
bronze
180.0 x 175.0 x 65.0 cm
Heide Museum of Modern Art, Melbourne
Purchased with funds donated by an anonymous donor and Christine Collingwood
1995
Photographer: John Gollings, 2008
© Rick Amor

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Rick Amor
Morning in the outlying districts 2003
oil on canvas
176.8 x 196.4 cm
TarraWarra Museum of Art, Victoria
Gift of Eva and Marc Besen 2006
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Rick Amor
Self portrait with postcard of Greco Roman bust 2003
oil on canvas
97.0 x 130.0 cm
Collection of The University of Queensland
Purchased 2005
© Rick Amor

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Rick Amor
Studio with a covered painting 2006
oil on canvas
117.0 x 130.0 cm
Private collection, Melbourne
Courtesy Niagara Galleries, Melbourne
© Rick Amor

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Written by Stephanie Karavasilis, Education Officer, Heide Museum of Modern Art

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