Firstly, I would like to express my pleasure at opening this exhibition — the works by the Kirrily Hammond and Maryanne Wick confirms my view that our visual world depends on what we inherit and how that is enriched through travel, discovery and finding our personal aesthetic within time and place.

Distance is a curious state and emotion, but when translated into images it acquires something deeper, almost unfathomable. For an Australian artist to live and work in the northern hemisphere, especially a Danish one, as Hammond does, distance has an uncanny feeling, of both sameness and difference, what we might say as having an antipodal effect. In other words, distance, depending on where you stand in the world, can equate to much the same thing. Perhaps colours and climate change, sunsets may have a colder glow and the moon larger for longer, and northern landscape and architecture a crisper and older history, but ultimately, where-ever you are, timelessness is a quality defined by distance and the existential notion of the solitary traveller moving through time and place, and this, is evident in Kirrily Hammond's work.

In her painting 'The window', a muted view of the landscape is composed through a frame from within a house and this, perhaps comes closest to representing the artist's presence in her work here, otherwise I see her as a time-traveller moving through landscapes. But the view is transient, a moment at dusk, where stillness and quietness could be almost the same as somewhere in rural Australia, only it isn't. Similarly, her paintings 'Gloaming' and 'Siding', have the same ambience. We might ask is Hammond dismantling boundaries rather than erecting fences of national difference, portraying a surreal sense of being somewhere or anywhere? Or does the artist carry her home with her where-ever she goes? Is there perhaps not a subliminal code that constructs what one sees as having something of what we were conditioned by; are her Nordic landscapes a yearning to belong or are they the traveller passing by.

Perhaps Hammond is close to the mark in that we are all travellers passing through landscapes or cities, though one work defies this reading, *Lisbon Courtyard*, a painting in which creates a surreal spatial stillness that halts us at the red archway, leaving us standing in the hot Portugese sunshine during siesta. Here the boundary is intact, we can neither seemingly pass through the gate or entrance and thus remain the outsider. But that is not an unusual position that we inhabit especially in this digital world – However, Kirrily Hammond does give us a key to her insider world through her 'quiet' paintings, where we know that she has been there and that these works, like all works of art, are invitations into the artist's life and vision.

While dealing with considerably different subjects and compositions **Maryanne Wick's** paintings of ancient pots, figurines and vessels, immobile, historical remnants, they also possess a humble timelessness. Her palette is subdued, her compositions simple, the stilled life of objects that were once actively part of everyday life that are now relics of a certain place and time. Museum pieces and we are all familiar with the act of reverence when we are in museums. We are also aware of how these items have been preserved and thus the notion of archaeological 'distance' is with us again, operating as it ought to with respect to antiquity. I am reminded of a quote about anachronic time, ''The time of art … resembles the topography of memory itself',1 and Wick's paintings not only captures a precise aspect of object memorialisation, but that memory can and does resonate as something familiar, even when it belongs to another time and elsewhere in a foreign land.

We might think of Giorgio Morandi or the Melbourne artist Kevin Lincoln's still lives of bottles and bowls, but in these ancient vessels there is a universal linkage, about survival, and about markers of our communal past. These objects that Wick's has painted are like Hammond's paintings, they are 'quiet' pictures, serene and tonally muted, but the difference between these two artists' works is that Wick's has unearthed 'still life ghosts' which silently shift time. But no matter how old they are, it is important to remember that the present always reshapes the past. So, in this, Wick's brings antiquity back to the present, and she is contemporising the precious past.

I would to congratulate Kirrily and Maryanne for living in two worlds and bringing them together for us here in this exhibition. May travel and timelessness continue to reign.

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[1] Alexander Nagel and Christopher s Wood. ***Anachronic Renaissance***, Zone Books, New York, 2010, p. 45