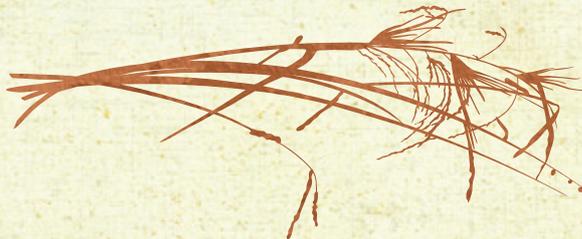
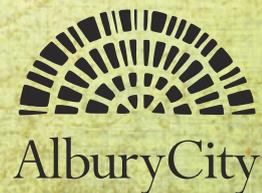


Linking Artists with
Regenerative Farmers

earth
CANVAS



This project has been assisted by the
Australian Government's Visions of Australia program



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Introduction

In Australia, the way we produce food and fibre has come to rely increasingly on industrial principles of production. This approach has led to many environmental and human health losses.

Regenerative agriculture is emerging as an alternative approach. Its principles focus on the health of nature and people, and on how all things are interconnected. It is more than sustainability; it is the active rebuilding or regenerating of an ecosystem towards full health.

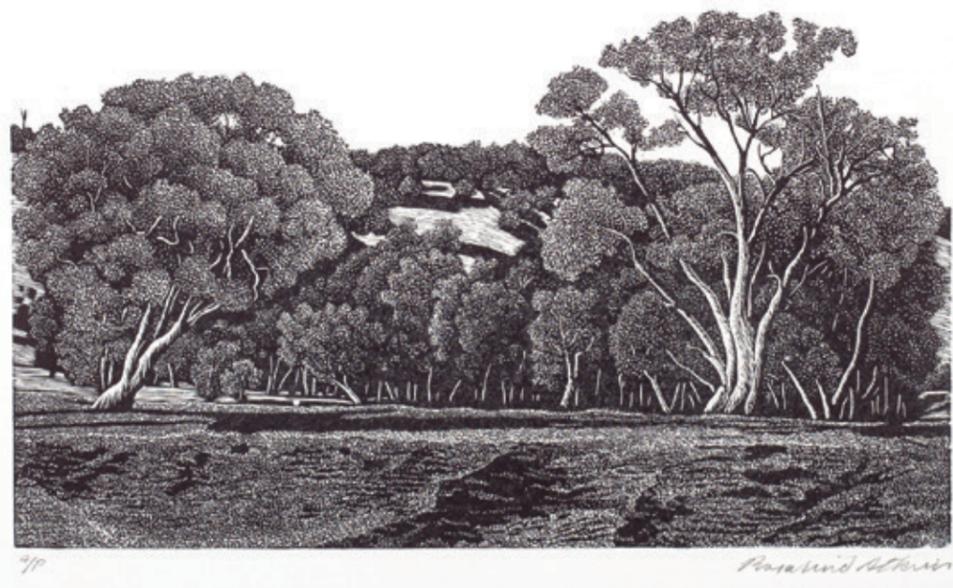
The Earth Canvas project invited contemporary artists to work on regenerative farms between the Murray and Murrumbidgee rivers in southern New South Wales. The project aimed to link the artists' perspective on the land with the farmers' management of the land. What was revealed was a mutual creativity of approach and deep empathy with the landscape.

This exhibition explores the experiences of both the regenerative farmer and the artist, their respective engagement with the land and their vision for a healthier world.

The artists and farms involved in the Earth Canvas project are:

- Rosalind Atkins, working with the Wearn Family at Yammaconoona, Little Billabong
- Jenny Bell, working with the Coughlan family at Mount Narra Narra, Holbrook
- Jo Davenport, working with the Austin Family at Mundarlo, Mundarlo
- Janet Laurence, working with Rebecca Gorman and family at Yabtree West, Mundarlo
- Idris Murphy, working with the Coughlan family at Eurimbla, Gerogery
- John Wolseley, working with Gillian Sanbrook at Bibbaringa, Bowna

Earth Canvas was developed by regional collaborative Earth Canvas: Art in Ag, curated by Albury LibraryMuseum, and supported by the National Museum of Australia. This project has been assisted by the Australian Government's Visions of Australia program.



Rosalind Atkins, Yammaconoona 1, 2019

Earth Canvas

Sasha Grishin AM FAHA

Emeritus Professor, Australian National University

Although landscapes have existed in art since very early times, and landscape as an autonomous art genre may go back several hundred years, the transformation of 'landscape art' to 'environmental art' is relatively recent. In this transformation, artists no longer think of themselves as people who stand in front of the landscape to record it, but instead see the landscape and themselves as part of a single broader whole. Once the landscape ceases to be the external 'other' – something to be perceived and captured in an artwork – and is seen as a living continuum of which they themselves are an integral part, then the whole relationship with the land changes.

Similarly, and within a similar time span, there has been a changing attitude to farming the land. Farming to produce crops and livestock is a very ancient practice that over time developed into an industry, where high crop yields and overgrazing in the short term were justified as an efficient return on monetary investments. At roughly the same time as a number of artists realised that they could no longer consider the land as something external to them, some farmers also concluded that they were not independent of the land they were farming; it was a finite resource that required understanding and care to enable them to sustain their farming practice as well as their very survival. These farmers could be referred to as 'regenerative farmers' – in other words, people who, through their farming practice, sought to nurture, preserve and regenerate their lands.

While it is true that many landscape artists have not been drawn to an exploration of their oneness with the environment and are content with capturing a particular beauty spot or recording the conditions of light over a passage of countryside, and many farmers continue to view their key role as to maximise profits in their farming practice regardless of the cost to the environment, the tide is turning.

Earth Canvas is a pioneering project that couples six well-established artists, for whom the land is central to their practice, with a number of regenerative farmers situated between the Murray and Murrumbidgee rivers in southern New South Wales, with their efforts recorded by a professional art photographer. Six 'Open Days' were held in November 2019 with the artists and farmers, and attracted over 500 people.

On many levels, this is a collaborative venture between artists, who, in their practice, have arrived at a new understanding of the land with which they work in their art, and farmers, who have also arrived at a new relationship with the land they occupy as part of their farming. One product of this collaboration is a national touring exhibition that brings to a wide audience observations about the changing nature of land use in the age of rapid climate change and at a time when more and more people are concerned about the ethical treatment of animals, the deterioration of our soil, forests and waterways, and the origins of the food we eat.

Artists are frequently the conscience of our society and its ethical vanguard. They may push the boundaries of the accepted norms of the age and, with time, create new norms that will gain widespread recognition. While farmers, through the nature of their practice, tend to be bound to their land in what, to some, would appear as relatively remote locations, many artists are very mobile or, at times, even itinerant, and their artworks can travel widely and be viewed broadly within a national and international context. It has been the intention in Earth Canvas to communicate, to a very broad audience, ideas concerning new attitudes to the land by some of Australia's leading artists and farmers – to inform and influence not only an art audience, but also the broader public, who will consume the food produced on the farms, as well as other farmers, who will become aware of improved farming practices that will benefit the environment, soils and streams, and ultimately, the quality of the food produced.

Many of the artists involved have prominent national and international reputations and adopt an ethical stance in their work. John Wolseley, who was recently the subject of a major exhibition at the National Gallery of Victoria, is Australia's leading environmental artist. For over half a century, he has questioned different ways of collaborating with the environment while recording its complexity and diversity. Janet Lawrence, another artist with a strong international reputation and the subject of a recent major exhibition at the Museum of Contemporary Art in Sydney, uses her created environments to question, in a profound manner, our place within the environment and the ways in which we explore, preserve and codify this relationship.

Rosalind Atkins, predominantly a printmaker, has devoted much of her life to gaining an understanding of trees. Not only is she meticulous in her techniques of art making, but also one feels that each of her artworks may be viewed as a microcosm that comments on a much broader whole. Idris Murphy's art practice is tied up with the landscape and with articulating the inner life of the land – one that is felt, rather than simply seen. His paintings, drawings and sculptures are witness to an inner voice, energy and private revelations. The painter Jo Davenport seeks out a human and emotive response to the land that she translates into vibrant and memorable images. Jenny Bell is not a visitor to the farming landscapes that she explores in her artworks, but appears as a native who has lived on farms for almost 30 years. Bell is co-manager of a family regenerative farm near Goulburn, and there is a directness and honesty in her art as she engages with her local landscape. Tony Nott, a veteran art photographer who has been a farmer and a senior lecturer in photography for many decades, brings an insider's view to the Earth Canvas project.

This Earth Canvas exhibition is a significant and pioneering event that sends an unambiguous message that farming practices need to change, and land managers need to see the landscape from a creative and sustainable, regenerative perspective and not purely in terms of a short-term financial balance sheet. By seeing the landscape through the eyes of some of Australia's leading artists, this message sneaks up on the visitor as an unexpected personal revelation. It has the power to change farming practices that have been entrenched, sometimes for generations. At its most basic level, the message is: if farming practices fail to change, we will all face the prospect of extinction.¹

¹ For an extensive discussion of the theory of landscape art in Australia, Aboriginal and Torres Strait Islander ideas of belonging to Country rather than owning the land, and the history of European landscape painting in Australia, see Sasha Grishin, *Australian Art: A History* (Melbourne University Publishing, 2013).



Jo Davenport, *Mundarlo*, 2020



Idris Murphy, *Pink Water with Log*, 2019

A note from Earth Canvas Chairman, Gillian Sanbrook

The mosaic patterns and symmetry of the farmed landscape, and the ways man-made patterns have impacted the flow of natural processes on the countryside, triggered the idea of inviting six leading Australian artists and six regenerative farmers in southern New South Wales to work together on the Earth Canvas project.

The Earth Canvas team endeavoured to create an opportunity for people to look at the landscape from a creative perspective and to give more consideration to the health of the environment. It also gave the general public a chance to spend a day on a regenerative farm during the November 2019 Open Days.

The artists were asked to create a body of artworks to express their experience of a regenerative farm. It was hoped the experience would encourage land managers and food consumers and agencies to see the landscape in a more empathic way, and thereby help to create a healthier world.

Earth Canvas was a win-win project for everyone concerned. During the on-farm Open Days, over 500 visitors experienced first hand what a regenerative farm looks like. The artists shared their responses to the landscape, and gained a deeper understanding of land management, and food and fibre production. The regenerative farmers shared how they work with nature to build a healthy ecosystem as well as a profitable business, and saw their land anew through the eyes of the artists they were paired with. The shared experience gave the participating artists, farmers and visitors a fuller appreciation of the land's patterns, colours, and natural and man-made formations.

Artists are important for the whole community. In the same way that regenerative farmers have a symbiotic connection to their land and to the animals they raise, an artist must attempt to bridge the gap between themselves and the subject of their art. As John Wolseley has said: If you want to paint bamboo, you have to draw, draw and draw bamboo, until you become the bamboo.

Historically, Europeans have managed land by containing it within boundary fences, with little consideration for their neighbouring human communities, or for the waterways, soils and plants beyond the titled land. The farming systems introduced by the early colonisers disregarded the age-old land management practices of the country's First Nation peoples. Unlike European farming methods, the Aborigines' Dreamtime stories, songlines, and hunting, gathering and food production methods respected and were in harmony with the land and its ecosystem.

The Earth Canvas exhibition is for everyone. It is an opportunity to engage with a 21st-century way of working with the landscape. It is designed to allow the viewer to look at the works of art and photographic images of the land that inspired the artists. It will give visitors an opportunity to see the beauty and rhythm of nature. Humans are a part of the natural process, and we need to feel and breathe and think about how our decisions affect the landscape into the future.

Gillian Sanbrook
Chairman Earth Canvas

Jill Coghlan, Bill Wearn, Joy Wearn, Gillian Sanbrook and Ian Coghlan at Eurimbla.



Photography, Farming and Painting

'An Earth Canvas Story' by Tony Nott

One beautiful sunny morning on Bibbaringa, I had been wandering around for about an hour trying to get a photograph that would do justice to the hills behind the shearing shed, with no luck. The light was sumptuous and the colours were amazing, and everyone at Idris Murphy's workshop was making the most of it. I went over to see Jo Davenport, who was sketching the same hills. When I admired her work, she said: 'I had to leave out the trees in the foreground to make the composition work.'

'Exactly!' I thought. 'That's the difference between photography and painting, and the link to farming that painting has.'



Tony Nott, *Yellow Lichen Mt Narra Narra*, 2019

Photography is essentially a discourse of the real, whereas painting is a discourse of the imagination. I couldn't just 'leave out the trees', because they are there and the camera will record them. I could change my position, lenses, etc. (in fact, I had been doing this all morning), but I still couldn't get the image 'to work'. Photoshop is a possibility, but that is a whole other issue.

Painting isn't tied to the real in the same way. It is an expression of the experience of the real; it is the real re-imagined, and herein lies its link with farming. Farming is also a re-imagining of the real – the landscape.

Photography is more like a 'national parks' approach to the landscape, a show and tell... Look, but don't touch. Leave everything as it was. Whereas farming is an intervention in the landscape – a re-imagining of it. You can move the trees in both!

For millennia, humans have been intervening in the landscape, re-imagining it, turning it into a softer, easier place, one with more food. Human intervention in the landscape has had the intent of benefiting only one species: us. The impact on other species ramped up dramatically in the 19th century with steam power and mechanisation, then took a huge leap in the late 20th century with the advent of new genomics, fertilisers, pesticides, herbicides and mechanisation on an industrial scale. It was called the 'green revolution' and had massive benefits for humankind in the form of food production. The green revolution saved millions from starvation and lifted millions out of poverty.

The world population went from 2.5 billion in 1950 to currently around 8 billion. The rest of the species on the planet have not fared so well.

The single-minded approach of manipulating the environment to suit mainly humans has now reached a turning point. Change has been so great, not only has it resulted in the extinction of thousands of species and the collapse of many fragile ecosystems; it now threatens all species and the whole of the current environment. It now affects us. If humans keep going down the current path, with a 'business-as-usual' approach to consumption and the production of goods and materials, including food, a total collapse of the entire ecosystem is now the most likely result.

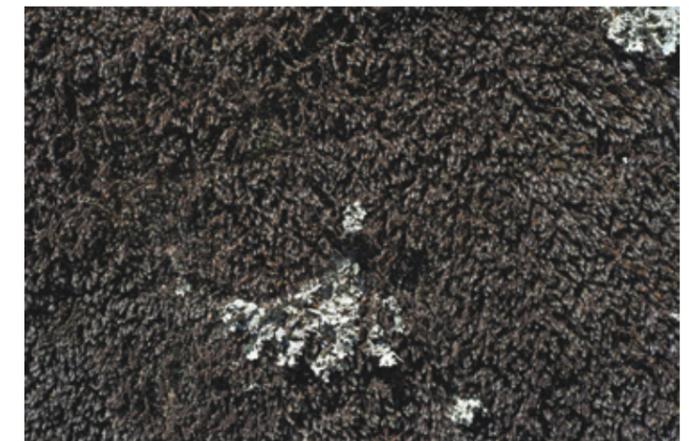
The world population is predicted to stabilise at around 10 billion in the next century if production, social structure and the environment don't collapse in the interim. A collapse would cost the lives of billions of people and would likely be driven by a lack of access to reliable clean water, food and energy.

Regenerative farming is but one cog in a big wheel that is trying to turn away from production – 'landscape change' – that benefits only humans, to a model that includes all life; a model that increases biodiversity, stabilises and improves the natural capital, and makes all life healthier.

Earth Canvas is but one technique for demonstrating the benefits of this inclusive approach for both society and the landscape.



Tony Nott, *Beetle Track Mt Narra Narra*, 2019



Tony Nott, *Black Moss Mundarlo*, 2019



Tony Nott, *Green Moss Bibbaringa*, 2019

Mt Narra Narra, Holbrook

The Coughlan Family

Michael and Anna breed 4,000 Hereford cattle and produce beef across two properties – Mt Narra Narra Station, their home farm at Holbrook and Michael's family property Tarabah at Morundah.

When the Coughlans purchased Mt Narra Narra, they were told by 'good producers' that the cost for beef production was 95 cents per kilogram. With a sale price of 90 cents per kilogram, they could see that this wasn't sustainable.

They then discovered Holistic Management and undertook training in its methods in 1998 and again in 2008.

Cattle are now rotated daily among the properties' 180 permanent paddocks. Since implementing planned grazing, the Coughlans have found that their cattle experience no health issues and there is no need to drench or vaccinate them. Because paddocks have time to recover, by the time stock return, there is enough grass for them and no need for hay or supplements. The cost of production is now under 60 cents per kilogram.

In addition to the economic benefits and the healthy state of their animals, the Coughlans' land is also regenerating. They have seen a vast improvement in ground cover on their property. Ground cover benefits soil in multiple ways, including through increased photosynthesis, reduced soil erosion, improved moisture retention and by providing a habitat for beneficial insects. This supports the ecosystem process of the mineral cycle, in which elements cycle through living organisms, soil, water and atmosphere.

Holistic Management has improved the Coughlans' quality of life. They spend much more time together as a family and their property is 'kid safe', with quiet cattle and no chemicals or large items of equipment. While water is still an issue at times, as the property is mostly dams and springs, the daily rotation means the water points have time to recover. It no longer feels like they are 'chasing their tail'.

Michael and Anna describe themselves today as 'calmer', and 'more observant of new plants and animals'. Since they implemented Holistic Management, two endangered species – the plains-wanderer bird and pygmy perch fish – have been discovered on their properties.

The Coughlans describe experiencing an immediate synergy with artist Jenny Bell. When she discussed her work with them, Jenny quoted the Romanian sculptor Constantin Brancusi: 'Simplicity is complexity resolved.' She explained that 'simple' doesn't mean 'easy'; the most important aspects of something require deep concentration, experience and discernment. When she heard the quote, Anna immediately responded: 'That's what we do.'

The Coughlans didn't see the artwork in progress and describe viewing it for the first time, hanging in a large shed on their property, as 'mind-blowing'. It was only at the next day's Open Day that they learnt they were represented in the work.

Michael and Anna hoped that visitors to their Open Day would take away that there is more than meets the eye. While there is an apparent simplicity to how they farm, it involves working with the existing complexity of nature. They very much see themselves as custodians who can leave the land in a better condition than they found it.



Jenny Bell

Artist Statement

“Nature holds the key to our aesthetic, intellectual, cognitive and even spiritual satisfaction. – E.O. Wilson“

When I joined the Earth Canvas project to work with Anna and Michael Coughlan at Mt Narra Narra, I didn't anticipate the revelations that would unfold as I confronted the puzzles hidden within this property and the processes the Coughlans were applying to regenerate their land. On my first visit to the property there was a coat of green across the whole valley and, at a superficial glance, not much evidence of what distinguished this farm from its surrounds.

On a wet day I watched and drew as the Coughlans worked in the yards with their cattle; at other times, I sat in the paddocks and painted. I researched the history of the ownership of this land since settlement and canvassed the idea of a portrait of Anna and Michael as the force to be reckoned with in this portrait of a farm – but all in some way missed the mark. It wasn't on the surface of this farm that I would find its essence.

At our first meeting, Anna, Michael and I were asked to define our purpose and our practice. I remember that we found instant common ground in response to Brancusi's great truism: 'Simplicity is complexity resolved.' On a conventional farm the Coughlans' enterprise would have required equipment, inputs and a labour force to grow the grass and tend the livestock; instead, they used human ingenuity and a holistic plan to harness nature's forces – streamlining their operation to its barest essentials, while maintaining production in a flourishing ecosystem.

As an artist I felt in harmony with this guiding principle, but how could I mirror their thoughtful, pared-down boldness visually?

I decided to use their example of trusting in nature's forces and their shedding of extraneous detail as a template for my approach and found one day the riddle was solving itself. It began when I started shaping pieces of wood into beings and not knowing – or needing to know – why.

It was what you could not see at Mt Narra Narra that had given me my way in.

The life force beneath our feet was the hidden secret driving this farm, stimulated by the Coughlans' decisions and management of their animals. Their holistic view unleashed synergies in their landscape and challenged the dominant credo of our time – that competition drives productivity – when in fact, on this farm, it is cooperation.

Lifblood attempts to celebrate this, imagining a fragment of the world beneath our feet, its microbes, its symbiotic relationships and its interaction with the atmosphere – the interface on which all life on earth depends.

And amidst these living organisms, to my amazement, the last crucial link surfaced: the portrait of Anna and Michael that I thought I had abandoned.

Nature really did hold the key.

Lifblood may look – and, in fact, is – simple, but as the great thinker and ecologist Allan Savory reminds us, 'simple' doesn't mean 'easy'.



Jenny Bell, Lifblood, 2019

Mundarlo, Mundarlo

The Austin Family

Nick and Deanna run a beef cattle enterprise on a 1,450-hectare property that has been in Nick's family since the 1940s. Nick moved away for study and then work, but when he and Deanna returned as a 'bit of an experiment', they fell in love with the place and never left.

Nick, who trained and worked as an engineer, credits Deanna for broadening his outlook. Early into their marriage, Deanna, who doesn't come from a farming background, questioned the early Saturday morning wakeups to go fencing. As a teacher, she believed weekends were for leisure; but for Nick, it was what had always been done. Eventually, Nick realised that Deanna had a point. It was the first challenge to his self-described 'conservative, mechanical mindset'.

Next was the Millennium Drought (2001–09). Despite being initially well set up to feed their animals, the cracks started to form when they couldn't cut enough grass to prepare for the next season, forcing them to borrow money. Long hours meant Nick had little time to spend with his young family. The Austins were compelled to re-evaluate.

At the end of the drought, they employed a Holistic Management educator and consultant for a year. As part of the program, the Austins established their holistic context, a part of Holistic Management in which participants document what they want to achieve.

They wanted their business to supply enough money, and for them to have enough time, to do the things they wanted to do. They also had a clear vision of what they wanted the landscape to look like: robust, healthy grasslands with scattered trees, more trees along creek beds and well-functioning ecosystems.

Beyond their family and farm, the Austins also wanted their community to be thriving. They see the production of healthy beef and restoring the health of the natural environment as part of this.

The road was far from easy – after many years of drought, floods devastated nearly all of their crops. The harvest of those crops had been part of their plan to transition to Holistic Management and they were left trying to increase cattle numbers with little money in the bank.

Since implementing regenerative agriculture, however, the Austins now turn a profit and have gained that precious work/life balance. They now have time to spend with their children, and reduced stress levels enable them to make better decisions. Ecologically, their land has improved immensely. Deanna describes being more aware of and grateful for what they have been able to achieve.

Nick reflects on how regenerative agriculture has moved him from a structured, mechanical mindset to being 'a little bit spiritual' in his relationship with nature. He has a newfound interest in how energy moves through the landscape and how it can be harnessed.

A key ecosystem process is energy flow. Nearly all life depends on the ability of plants to convert energy from sunlight into edible forms through photosynthesis. Animals, including humans, are fuelled by this energy.

While Nick and Deanna took artist Jo Davenport to the places they found special on their property, Nick shared how he had learnt that he couldn't impose his will on the land or control the elements and had to respond to whatever came their way.

The Austins were surprised by their Open Day, both in terms of how many people came and how proactive their visitors were in learning more and doing their own part to help the environment. They reflected on how Jo had fostered in them an appreciation for the nature that surrounds them and had given them a different perspective.

Deanna hoped that visitors to the Open Day would embrace the connection with the elements and 'appreciate what we've been given in Mother Nature'. Likewise, Nick hopes that the beauty of rural Australia is celebrated and that people can be thankful for a country in which water can be drunk straight from the river. He believes that you can produce food and fibre without destroying the environment, and that cattle, if managed correctly, can actually be used to regenerate the landscape.

Nick Austin, Jo Davenport and Gillian Sanbrook at Mundarlo.



Jo Davenport

Artist Statement

The painting *Beneath the Surface* was in direct response to the ecological impact on the Murray–Darling Basin last year, made immediately visible by the image of thousands of Murray cod lying dry on the riverbanks. As an artist living on the Murray River downstream from Albury, I found seeing part of the Murray–Darling system in such a state of decay deeply distressing. The fact that the decline was preventable, and failed to consider the environmental ramifications, is deplorable.

Therefore, when I was asked to participate in the Earth Canvas platform, I was pleased to be part of a solution to heal our land and our environment and to share a positive creative vision with others who also have a deep concern for and love of our land.

Nick and Dea Austin, farmers of Mundarlo, and I came to the same conclusion: that we would like the theme of the Earth Canvas platform on Mundarlo to be about the elements – earth, wind, fire and water – and the healing power of landscape.



Jo Davenport, *Beneath the Surface*, 2019



Jo Davenport, *River's Edge I*, 2019

I visited Mundarlo several times over the next months and spent many hours perched high on the bank of the Murrumbidgee River, which flows through their property, painting numerous small studies using charcoal from the campfire, water from the river, and earth pigments along with other mixed mediums. These studies then informed the larger studio painting *Mundarlo*.

Working intuitively and organically, I sought the healing power of the landscape. I reflected on the relationship between our tendency to gain strength and wisdom from hardship and nature's capacity for renewal and regeneration. Each painting is a celebration of the generous life force of the land; a sense of rebirth and a contemplation of the fragility and intimacy of the landscape.

In a similar way, Nick and Dea found nature's incredible capacity to renew when they switched to regenerative farming practices. Simply by working with nature, rather than against it, they found they were able to rebuild the health of the soil by restoring its carbon content. This, in turn, positively impacted the health and nutritional value of the ground cover, and therefore the productivity of the farm and the health of the land they cared for. Their management plan has also had a positive impact on the native wildlife, which can now be found in perfect order on the property.

Yammacoona, Little Billabong

The Wearn Family

Joy and Bill breed and grow 2,500 Angus cattle and 3,400 Merino, composite and black-faced Suffolk sheep on 5,500 hectares, across five properties, on both sides of the Hume Highway.

The Wearn family both come from farming backgrounds and are graduates of the former Orange Agricultural College. They describe their initial farming as 'high input', using large amounts of water, fertilisers, pesticides and mechanisation to increase production. Joy reflects that while they were taught a very mechanical model, they were also empowered to question, to read and to talk to others.

Increasing labour costs, ill thrift (slower growth rates than expected in animals and plants) and watching paddocks 'blow away' during the Millennium Drought forced Joy and Bill to question what they were doing.

Their first course of action was to participate in the Grazing for Profit School. They then began pasture cropping (sowing annual cereal crops into perennial pasture), monitoring and planned rotation of grazing pastures. Further research led them to Holistic Management principles, which they now implement 'to the best of our ability'.

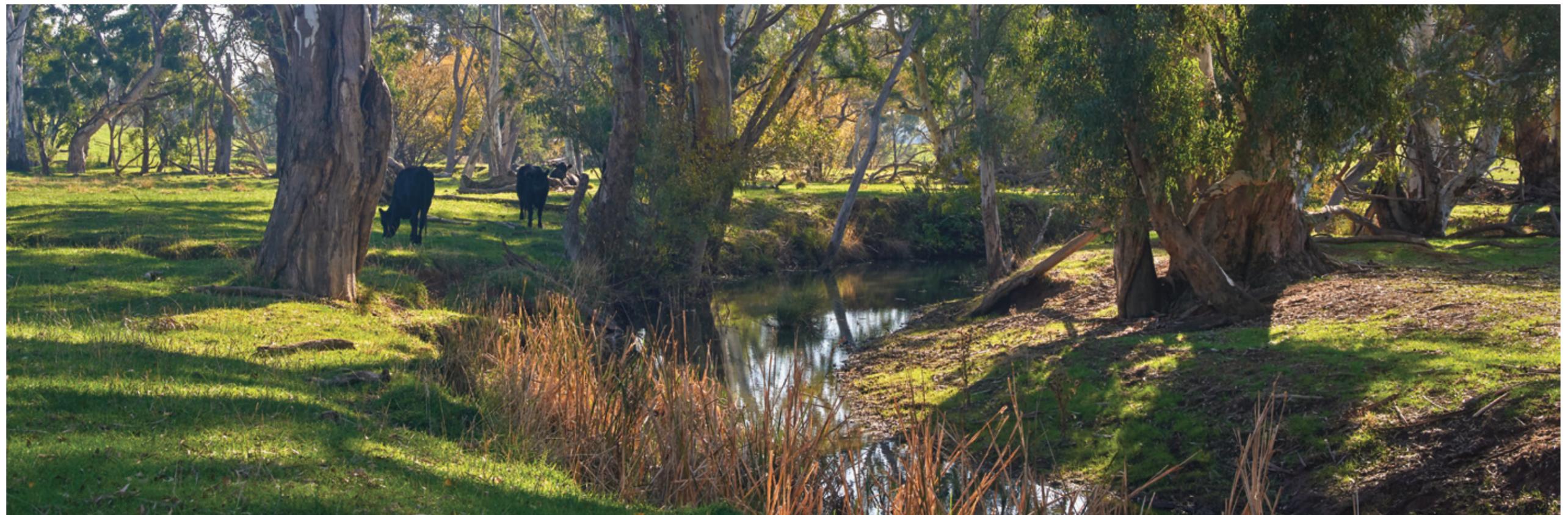
Their goals were to rehydrate the soil, have clean water, grow the best feed possible, and have vegetation for shade. For this, they turned to Natural Sequence Farming. Joy and Bill reflect that while previous farmers had spent a 'small fortune' draining the property, they were now working to re-create wetlands. 'Agriculture is constantly learning,' they say.

Regenerative farming has a slower pace and has allowed Joy and Bill a much greater connection to the land through observation and being in the moment. Moving stock is a pleasure and not a chore.

Prior to visits by the artist Rosalind Atkins, Joy sent her photos of the farm – in particular, of the trees. Rosalind felt keenly the sense of connection and continuity: Joy and Bill have planted thousands of trees understanding that it is the next generation which will see them mature and reap the benefits.

The family's Open Day was a relaxed affair. Rosalind was surprised by the wide range of reasons people gave for visiting, including being concerned about ecology and working in agriculture. One visitor reflected positively on the generative conversations that took place between farmers and their broader communities, and commented that such events 'extend the network of agency for change'.

Certainly, the Wearn family's hope for the day was that visitors would gain an understanding of regenerative agriculture and would share this with others.



Rosalind Atkins

Artist Statement

Like many people, I am concerned for the future. What gives me hope is when I see people actively involved in making changes to how we care for the natural world through a practice of farming with the land, not to the land. What I found at Joy and Bill Wearn's property, Yammacona, was action that is thoughtful and thought that is active. There is an understanding that they are custodians of the land on which they farm. Listening to them talk about how they work with the land was to see passion and care for every aspect. I was particularly interested in the trees and the role they play in the ecology of the land, their cooling effect on the earth, the habitat and shade they provide for animals, birds and humans, and their beauty.

*"The 'natural world' invites us to share with it; the land speaks, it does not detonate. In this sense the world is given to us as a gift. In this shared world in all its shapes and forms lies a deeper connection to the unity of time and sense of place, as well as to life and its mystery."*²

I do feel privileged to have been part of this project and to work at Yammacona. It was a few months after my husband had died and I was quite raw. Added to that, I had just had an accident and broken the thumb on my dominant hand. To be in that landscape gave me the first moments of peace I had experienced for a long time. I went without a plan, as it was beyond me at the time, but I had faith that something would emerge. What I made was dictated by my physical ability to hold tools and work, so I started with what I could use and over the following months as I regained the use of my hand the method of working changed.

The prints I made in response to my time at Yammacona play with scale. My hope for the monotypes printed from the grasses I collected while walking was to bring into focus the small details of the land. For the wood engravings, I hoped that I could convey a sense of the relationship among all the elements of the landscape and how I saw it. The cattle were the curious witnesses to my endeavours in their home and they became the subjects of my woodcuts. Together, the works sum up my experience, which was so much more than the physical outcome of being in that place.



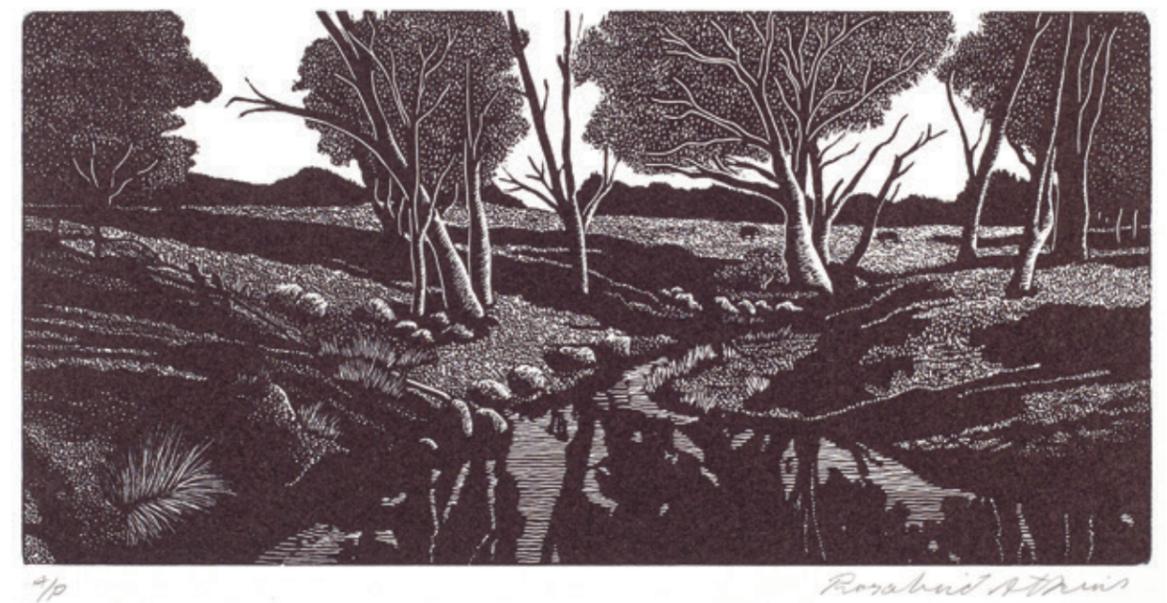
Rosalind Atkins, Angus 2, 2019



Rosalind Atkins, Grass - green, 2019



Rosalind Atkins, Grass - white 2, 2019



Rosalind Atkins, Yammacona 2, 2019

Bibbaringa, Bowna

Gillian Sanbrook

Gillian purchased Bibbaringa – at the time, an overgrazed property – with the intention to regenerate the land. The now-thriving 950-hectare property is home to a beef cattle business.

Previously, Gillian was involved in a family Merino breeding business in the Riverina. She recalls feeling unable to get out of a cycle of reactive decision-making and high inputs. Meeting Allan Savory, and hearing his theories on moving livestock through the landscape and on building ecosystems, led the family to implement Holistic Management. When this property was sold, the decision to continue practising regenerative agriculture was 'obvious', she says.

The intention for Bibbaringa included increasing biodiversity, building up organic matter and establishing 100 per cent ground cover all year round. Over 60,000 trees have been planted, with land being specifically managed to regenerate native trees, shrubs and grasses. The cattle finishing business is adapted to climate conditions each season.

Once good ground cover had been established at Bibbaringa, Gillian implemented Natural Sequence Farming. This works to slow the flow of water through the landscape by means of specific plantings of trees and shrubs and building leaky weirs and contours. Together with improved plants and soil structure, these techniques support the ecosystem process of the water cycle by increasing the soil's ability to rehydrate.

Gillian reflects that she has an intimate relationship with the land as a regenerative farmer. She feels she is a part of the landscape, working with it and not trying to control it. She is rewarded with beauty, awareness and a profitable business while building the ecosystem.

She believes that all farmers have a relationship with nature, but that a deeper connection is lost by wanting to control nature and being focused on maximising economic outcomes.

Reflecting on the Open Day, Gillian says that while everyone was welcome, she wasn't going to force people to attend. She and artist John Wolseley believed in what they were doing and trusted that the right people would come. While climate change wasn't brought up implicitly, it was assumed that everyone agreed it was an issue and that something needed to be done about it.

Gillian says that everybody is part of the solution to climate change and that we all need to make good decisions and think about what we buy and do and eat. She thinks we will get through the current climate crisis, and trusts in human intelligence to not let the planet die; but we need to revitalise it now, she says.



John Wolseley

Artist Statement

I am camped here in Gill Sanbrook's cabin high up on Bibbaringa land – perched on top of the world. To the east I can see Lake Hume and a long way into Victoria. To the south, towards Woomargama over a deep valley, I can see a fragment of snow on the flanks of Mt Kosciuszko. Yesterday, I carried my painting things through the long blond grass, and strung my collapsible camp table between the wires of the fence. I clipped a large sheet of paper on it and then drew the lolloping meadows as they moved down to the two dams. A wedge-tailed eagle flew round me and then glided down towards Albury. In the afternoon a rufous songlark kept up a chatter from the branches of a dead tree.

Last year, I surveyed and documented this amazing bit of land in a number of ways. I took photographs when Doug Smith flew me along the Hume dam and then back over the farm. Then I walked all over it, taking more photos from ground level. Later, I pinned photos stolen from Google Earth on my studio wall near Bendigo. This week, I think I may have been unconsciously channelling the invader Major Mitchell, the first European to survey this Riverina land, who was prone to use military terminology. I feel I have been engaging in a 'flanking manoeuvre' – the term used to describe the movement of an armed force around a flank to achieve an advantageous position. My own 'flanking manoeuvres' have been to draw this valley from a number of different positions, and then to put all the different perspectives and graphic systems from my other drawings and photographs into the making of the three oil paintings in this exhibition.



John Wolseley, *What would the world be, once bereft of wet and wildness? Let them be left, O let them be left, wildness and wet, Long live the weeds and the wildness yet* – G M Hopkins, 2019-20



John Wolseley, *Healing the Fowlers Creek gulch, Bibbaringa 8, 2019-20*

As I sat drawing this morning, I could recognise all the modifications and changes that have been made to this farm. Like so much of the land in southern Australia, it had been drastically dumbed down by the white settlers who have blitzkrieged, cleared, ripped up and radically changed the land and its biota.

It's the old and terribly sad story: tree cover being reduced, water washing the vital topsoil down the valley and causing gullies and gulches, and a general deterioration and drying out of the soil. Looking down today, I could see Gill's heroic attempts to rectify this; all the new planting – great slabs of trees placed in a kind of counterpoint around the creeks and wetlands. What had once become a kind of drain had been slowed down with weirs and hosts of trees, and been turned back into chains of ponds with their filtering beds of phragmites reeds and cumbungi bulrushes. And I could see water glinting in the sun as it carried out its own flanking manoeuvres, moving along contour banks around the hills with marvellous serpentine flourishes.

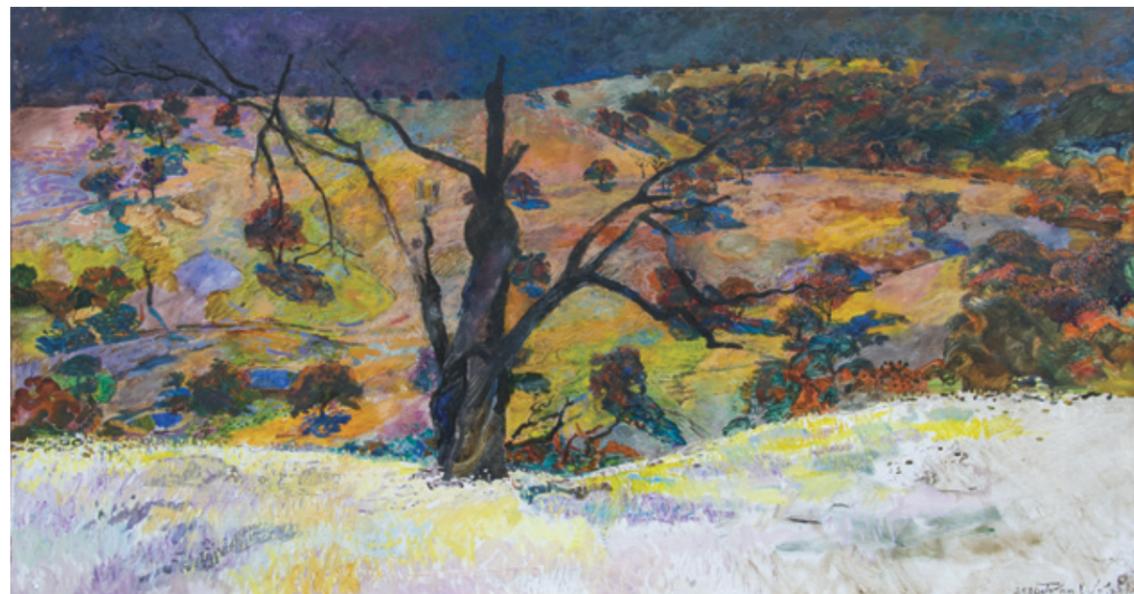
Last year, when I was doing the workshops for artists and farmers here, I used to go on rather a lot about how in order to see and truly paint the earth one must try and enter into it and become one with it. I like to say that this applies both to the whole landscape, and to all the creatures that live within it – including the rich hordes of invertebrates (beetle larvae, worms and microbes, and so on). You must 'find your inner beetle,' I would say. For me, it's all about how Zen Buddhist artists attempt to understand and experience landscape from within, which is so different from our tendency in the European tradition to comprehend or paint from an external point of view. This year I have become obsessed with finding the 'inner animal' within the landscape. I am searching for the 'inscape' or 'instress' of the land, as Gerard Manley Hopkins would say.

I always find it difficult to articulate what I am trying to do. I suspect it's often got to do with creating a model, a distilled and pared-down re-creation or analogue, of this vast 'earth animal' I am looking at. I like to use words like 'animal', or 'bird' or 'insect' because, as I draw and paint it, the landscape starts to take the form of a giant creature, lying there in the valley beyond my easel. This strange shape-shifting process starts to happen as I peer at my photographs. Then when I start drawing, animal forms emerge from the landscape like the Cheshire cat in Alice's Adventures in Wonderland.

Each day the land reveals more of itself to me; it shows me how it is made up of so many different elements and processes that correspond to the organs of a living animal's body. The strata of granite and sandstone emerge as rib cage or vertebrae. The flow of creeks and chains of ponds remind me of lymphatic systems. The light catches the flow of water where it glides over the rim of the dam and takes the form of throats and lymph nodes. Then, when the water fans out into the swampy wetland it becomes a spleen. The swamp does mimic a spleen or thymus gland in the way it filters impurities and builds resilience. And there, sparkling in the light, are the purple flowers of our native thyme, *Prostanthera* sp., a micro example of these landscape/human synchronies. Our own thymus glands are named after their resemblance to the Greek thymos – the bud of thyme. Peter Andrews wrote:

*"I view the landscape as a living organism. All the processes which occur in a living body occur in some form in the landscape. The landscape needs a vascular system with its own flow pattern and storage pattern. The landscape needs energy. It needs water. It needs to be able to move nutrients around. It needs to maintain a natural chemical balance."*³

The drawing has grown quite rampantly today. It really is becoming some kind of organic or visceral creature, but it's not telling me yet if it's animal, bird or insect. This is how I like it. What seems to be happening now is that as I build up the picture, modifying this passage or discarding that, it starts to take over – showing me the next move and really being quite bossy. This kind of thing often seemed to happen when I did my burnt bush works in the Mallee – dragging my paper against the burnt fingers of the scrub, so that the landscape itself was drawing on the paper. There would then emerge – come into focus on the paper, as it were – a more specific type of Being, something avian or piscine or insectivorous. Often back there in the Mallee my drawings seemed to be pulled towards insectness, while here in the Riverina things seem to move towards something strangely primordial. My painting *What would the world be, Bibbaringa 2* seems to me to have the feel of a winged and feathered pterosaur struggling to emerge out of the earth. As I write this, I can see I might be sounding rather fanciful, even fantasist. But I would be happy to protest that this kind of painting does have a strong affinity with the approach of some other old artists sitting on mountains – the great classical Chinese artists. They often painted the landscape and its creatures as being in a state of metamorphosis – the trees and mountains and wind and water being part of the primordial matrix of undifferentiated matter, from out of which the ten thousand creatures shiver into being, and then fade back into the great Tao.



John Wolseley, *Slow water and the rufous songlark, Bibbaringa 3, 2019-20*



John Wolseley, *Chains of ponds, contour banks and the return of the reed warbler, Bibbaringa 1, 2019-20*



John Wolseley, *Study for Chains of ponds and contour banks, Bibbaringa 4, 2019-20*

Eurimbla, Gerogery

The Coghlan Family

Ian and Jill operate Red Poll and Shorthorn cattle studs across two properties - Eurimbla at Gerogery and Little Waters in the Mitta Valley. Ian and Jill have the pleasure of having their foundation cows and sires grazing on their pastures throughout their lives. These foundation stock breed the young bulls, joined heifers and fat steers that are sold to other cattle enterprises and select markets. Eurimbla genetics are sold throughout Australia and more broadly to other countries.

Ian and Jill have always focused on the health and wellbeing of their cattle but since implementing regenerative agriculture, they have seen noticeable improvements to soil cover and pastures and the health of their cattle. Ian and Jill describe regenerative grazing as like putting your cattle in your best paddock every day.

Jill undertook the course on Holistic Management first and believes regenerative farming has a huge role to play in countering climate change and providing optimum health for soil, livestock and people.

Holistic Management involves planned grazing where cattle can work to stimulate photosynthesis and soil biology. Photosynthesis is the process where plants cycle carbon from the air, through their roots and into the soil, feeding microbiology. As plant and animal matter decompose, it builds organic matter. The microbes convert this organic matter to stable carbon compounds (called 'humus'), forming the foundation of new soil. If the soil biota can function to its optimum, carbon can be stable. A healthy balanced soil will also reduce methane as healthy grasses manage gut bacteria.

By treading plant matter and fertiliser (manure) into the soil, cows are contributing to the organic matter that is being converted to humus. Rotating the mob ensures time for the plants in each paddock to grow and photosynthesise before they are once again grazed upon.

A lifelong farmer, Ian reflects that one really needs to have a change of mindset to implement regenerative farming. While it hasn't always been straightforward, he says, he believes in its importance and says he and Jill have seen some real benefits.

Running a stud farm has specific requirements around breed planning and running cattle in peer groups, and then recording their performance. The ideal for Holistic Management is to run cattle in the biggest groups the land can accommodate, but Ian says there is room for flexibility. The Coghlan's have been able to meet their needs and still be consistent with Holistic Management. The learning is ongoing.

While Ian has always felt part of the land, he says it has been rewarding seeing Jill's interest, excitement and passion for the operation of the property grow. She describes feeling a change in her relationship with, and awareness, of the land.

The Coghlan's describe the time artist Idris Murphy and his wife Glennis spent with them at Eurimbla as 'stimulating': 'We learnt from them, and they learnt from us.'

Ian and Jill would point out to Idris things that were familiar to them, such as calves forming peer groups or cows being assigned nursery duty. Idris says the experience and the Coghlan's' extensive knowledge brought him out of his 'bubble'; it was akin, he says, to looking at the universe at both the macro and micro level.

For Jill, the most important outcome of the project, both their Open Day and Idris's artworks, is the way it created empathy for the landscape. Her hope is that all visitors left feeling a connection to the land.



Idris Murphy

Artist Statement

Like any set of ideas, like ideology too tightly held, like the language of painting and language itself, if it is not open, it can close in on itself and be constrained in ways that are not easily recognised, usually to our detriment.

This doesn't mean jettisoning all, but recognising other possibilities. The root meaning of the word 'recognise' can be useful here: to re-cognise is to see or know anew.

One way of finding these other ways of thinking and seeing has been by bringing artists and regenerative farmers together. This unique venture has seen new relations formed and new possibilities imagined.

Its rewards have included many new friendships, where I have learnt much about the care taken with land and animals, about the make-up of soils, and about ways to protect and conserve the land.

In contemplating the usefulness of maps and mapping in how we make our way in the world, the writer Robert Macfarlane sees that we must also work at other levels.

*"We cannot navigate and place ourselves only with maps that make the landscape dream-proof, impervious to the imagination. Such maps – and the road map is first among them – encourage the elimination of wonder from our world. And once wonder has been chased from our thinking about the land we are lost."*⁴

Over this time, painting on site in what was a new area of country, both mapped and to be re-imagined via the studio, all these connections enabled me to reassess old assumptions about painting the Australian landscape.

What was reaffirmed, however, in relation to many of the questions raised about how we live in this extraordinary country, was the connection with indigenous people and their concepts and approaches.

In his book *Sand Talk*, Tyson Yunkaporta gives us hope of this recognition.

"Solutions to complex problems take many dissimilar minds and points of view to design, so we have to do that together, linking up with as many other us-tuos as we can to form networks of dynamic interaction. I'm not offering expert answers, only different questions and ways of looking at things. While I'm good at stimulating connective thinking, I'm certainly no authority on any of the ideas in this book and my point of view is marginal, even in my own community, but there is fertile ground at the margins.

*The hope is this; that from this liminal point of view us-two might be able to see things that have been missed, glimpse an aspect of the pattern of creation and run a few thought experiments to see where that pattern takes us. It worked for Einstein, who seldom set foot in a lab but simply said, 'If this, then this, then this', creating simulations in a Dreaming space to produce proofs and solutions of startling complexity and accuracy. In this space, even what he thought of as his greatest mistake later turned out to be his greatest discovery."*⁵



Idris Murphy, *Eurimbla no. 2*, 2019



Idris Murphy, *Eurimbla no. 3*, 2019

⁴ Robert Macfarlane, *The Wild Places* (Granta, 2008), p. 145

⁵ Tyson Yunkaporta, *Sand Talk: How Indigenous Thinking Can Save the World* (Text Publishing Co, 2019), p. 23

Yabtree West, Mundarlo

Rebecca Gorman and family

Rebecca runs a diverse 1,200 hectares of hilly high country and river flats along the Murrumbidgee River. She uses the tools of recovery and diversity to help enhance the ecosystem.

She grew up on a mixed farm south of Wagga Wagga, then pursued a career in journalism in Sydney. Despite living in the city, she always remained interested in the environment, and especially in permaculture (the development of sustainable and self-sufficient agricultural ecosystems). She was led to Natural Sequence Farming and Holistic Management after seeing these practices used on a friend's property. Rebecca describes reading Peter Andrews and Allan Savory as being like a revelation; she had known there was 'something out there like this' and jumped in wholeheartedly.

Rebecca's practices include maintaining constant ground cover, slowing the flow of water, and building up plant diversity. Parts of the property that had suffered from erosion and overgrazing are beginning to recover.

Yabtree West attempts to operate in a closed-loop. Closed-loop farming recycles nutrients and organic material back into the soil thereby maintaining its health. Animals eat grasses, which their digestive systems convert to manure, which is then used as fertiliser for the soil in which the grasses grow.

Rebecca notes that there is a need to be patient, as the transition to regenerative farming cannot all be done in one season. There were challenges involved in developing the required knowledge and in understanding the farm's capacity in terms of ecological, rather than economic, benefit. While coming from a farming background, she admits she didn't understand how brilliantly a diverse ecosystem will organise itself when allowed to 'make its own arrangements'.

One of the key ecosystem processes is community dynamics, which refers to the relationships between organisms in an ecosystem. Greater diversity in plants, animals and microorganisms means more contributors to a balanced ecological community which is better able to self-correct. Humans play an important role in this process and any interventions on the farm need to be monitored for unintended consequences.

As part of an Acknowledgement of Country, a smoking ceremony was performed by Ngiyampaa man Damien Kennedy. Rebecca describes his message, which focused on seeking harmony, as 'beautiful' and 'generous' especially as they stood on lands that were once communal and are now private.

Rebecca feels the land should be part of the community – not only in relation to food production. While it's sometimes complex to figure out easy ways to share the land, she believes strongly that creativity, and thinking outside of boundaries, like artists do, is the key.



Janet Laurence

Artist Statement

Helping to regenerate the land is one of the most important things we can do. In order to care for it, we need to love it; and in order to love it, we need to know it. Sharing the knowledge that is held by scientists, farmers and experts is what art can do, and forms the core of this special project. The learning and relationships formed by this privileged experience will continue to influence my work and the way I live on this land.

Regenerative farming is the necessary healing that this land requires after so many years of mistreatment from colonisation, imported species and methods, and misinformed land management. The indigenous principles of listening to the land marry into regenerative farming methods; together, they can renew our relationship to the land and renew the earth itself.



Janet Laurence, Notes from the land: Biodiversity, 2020



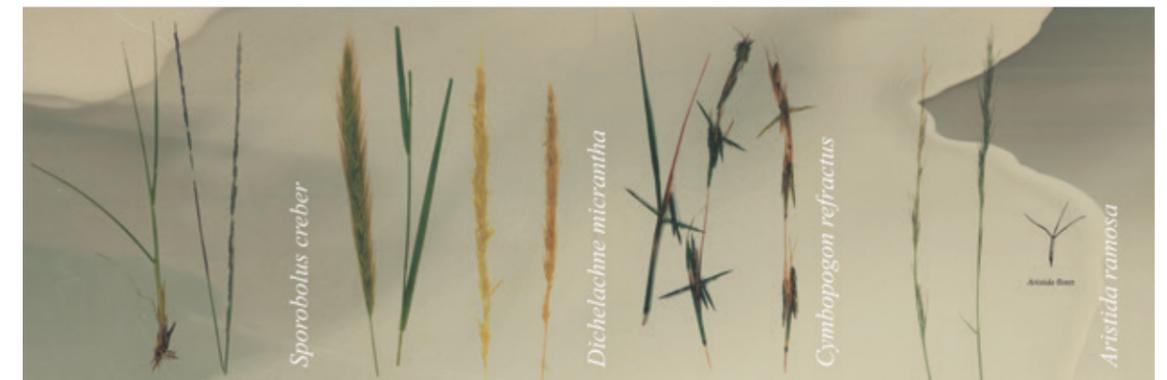
Janet Laurence, Notes from the land: Habitat, 2020



Janet Laurence, Notes from the land: Reciprocity, 2020

My work has been evolving slowly, moving between a performative project held on site at Yabtree West, and a series of exhibition works that trace the complex symbiotic processes that are being nurtured by Rebecca on the farm. The great trees along the river have taken root in my memory and remain the dominant theme throughout the work. For me, these trees express hope and habitat.

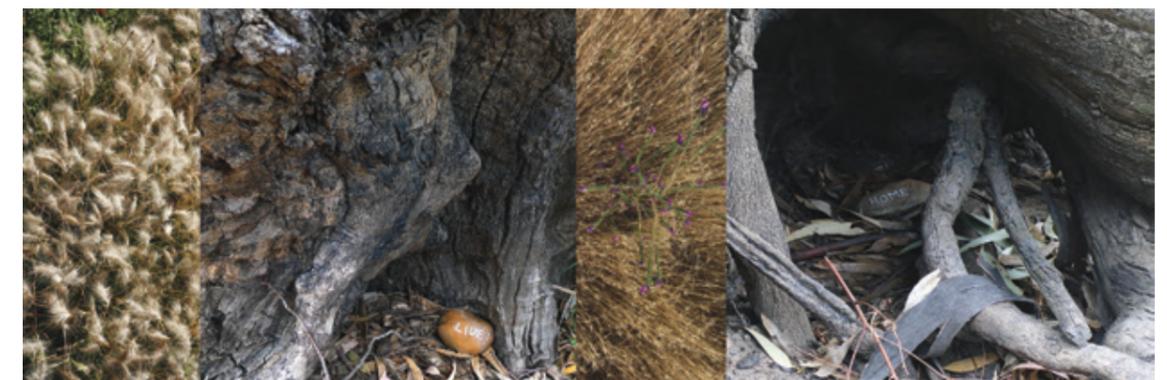
The work brings together fragments and moments in time, documenting snapshots of extended processes. Each visit revealed to me a new way of seeing the farm, from drought, to very wet, and the various stages of the regeneration process. I look forward to visiting again in five, ten and fifteen years' time.



Janet Laurence, Notes from the land: Biodiversity, 2020



Janet Laurence, Notes from the land: Resilience, 2020



Janet Laurence, Notes from the land: Reciprocity, 2020

List of Works

Rosalind Atkins

Courtesy of the artist and Australian Galleries



Grass – white, 2019
Monotype
2019
76.5 x 50cm



Grass – black, 2019
Monotype
2019
76.5 x 50cm



Grass – black & green, 2019
Monotype
2019
76.5 x 50cm



Grass – green, 2019
Monotype
2019
76.5 x 50cm



Grass – white 2, 2019
Monotype
2019
76.5 x 50cm



Grass – black 2, 2019
Monotype
2019
76.5 x 50cm



Yammacoona 1, 2019
Wood engraving
2019
11.5 x 20cm
Edition of 20



Yammacoona 2, 2019
Wood engraving
2019
10 x 20cm
Edition of 20



Angus 1, 2019
Woodcut
2019
46 x 60cm
Edition of 10



Angus 2, 2019
Woodcut
2019
38.5 x 60cm
Edition of 10

Jenny Bell

Courtesy of the artist and Australian Galleries



Lifeblood, 2019
Le franc and bourgeois flashe vinyl paint on hoop pine plywood
91cm x 14.52m

Jo Davenport

Courtesy of the artist and Arthouse Gallery, Darlinghurst



Beneath the Surface, 2019
Oil on Belgian linen
124.5 x 124.5cm



Mundarlo, 2020
Oil on Belgian linen
186 x 186cm



Leaden Reflections, 2019
Ink, charcoal and gouache
53 x 53cm



Reflected Landscape, 2019
Ink and charcoal on paper
53 x 53cm



Study, 2019
Charcoal and ink on paper
53 x 53cm



River's Edge I, 2019
Ink, charcoal and mixed media on paper
53 x 53cm



River's Edge II, 2019
Ink, watercolour, oil pastel on paper
53 x 53cm



Stillwater, 2019
Mixed media on paper
53 x 53cm

Janet Laurence

Courtesy of the artist, Dominik Mersch Gallery, Sydney, ARC ONE Gallery, Melbourne and Hugo Mitchell Gallery, Adelaide



Notes from the land: Biodiversity, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm



Notes from the land: Biodiversity, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm



Notes from the land: Habitat, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm



Notes from the land: Habitat, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm



Notes from the land: Reciprocity, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm



Notes from the land: Reciprocity, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm



Notes from the land: Reciprocity, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm



Notes from the land: Resilience, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm



Notes from the land: Resilience, 2020
Images printed on duraclear transparency floating above a mirror surface within an acrylic box
30 x 90 x 3cm

Idris Murphy

Courtesy of the artist and King Street Gallery on William, Sydney



Eurimbla no. 1, 2019
Acrylic paint on YUPO 100% polypropylene
27 x 34.5cm



Eurimbla no. 2, 2019
Acrylic paint on YUPO 100% polypropylene
27 x 34.5cm



Eurimbla no. 3, 2019
Acrylic paint on YUPO 100% polypropylene
27 x 34.5cm



Eurimbla no. 4, 2019
Acrylic paint on YUPO 100% polypropylene
27 x 34.5cm



Eurimbla no. 5, 2019
Acrylic paint on YUPO 100% polypropylene
27 x 34.5cm



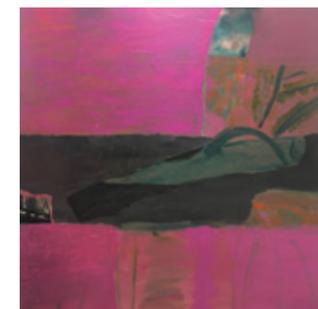
Eurimbla no. 6, 2019
Acrylic paint on YUPO 100% polypropylene
27 x 34.5cm



Eurimbla no. 7, 2019
Acrylic paint on YUPO 100% polypropylene
27 x 34.5cm



Eurimbla no. 8, 2019
Acrylic paint and collage
27 x 34.5cm



Pink Water with Log, 2019
Acrylic paint on board and collage
140 x 141cm

Tony Nott

Courtesy of the artist



Black Moss Mundarlo, 2019
Digital Photograph
30 x 42cm



Beetle Track Mt Narra Narra, 2019
Digital Photograph
30 x 42cm



Yellow Lichen Mt Narra Narra, 2019
Digital Photograph
30 x 42cm



Green Moss Bibbaringa, 2019
Digital Photograph
30 x 42cm

Christopher Williams

Christopher Williams, Bibbaringa Dawn Soundscape, 2019

John Wolseley

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney



Chains of ponds, contour banks and the return of the reed warbler,
Bibbaringa 1, 2019-20
Oil on Masonite
73 x 122cm



What would the world be, once bereft of wet and wildness? Let them be left,
O let them be left, wildness and wet, Long live the weeds and the wildness
yet – G M Hopkins. 2019-20
Oil on Masonite
92 x 122cm



Slow water and the rufous songlark, Bibbaringa 3, 2019-20
Oil on Masonite
58 x 76cm



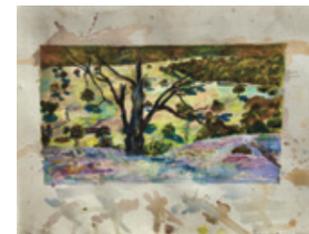
Study for Chains of ponds and contour banks, Bibbaringa 4, 2019-20
Watercolour and coloured pencil on cotton paper
57 x 76cm



Lolloping hills and the two dams, Bibbaringa 5, 2019-20
Graphite and watercolour on cotton paper
58 x 76cm



A natural history of slow water, Bibbaringa 6, 2019-20
Watercolour graphite and coloured pencil on cotton paper
57 x 70cm



Study for Slow water and the rufus songlark, Bibbaringa 7, 2019-20
Watercolour and gouache on cotton paper
57 x 76cm



Healing the Fowlers Creek gulch, Bibbaringa 8, 2019-20
Watercolour on cotton paper
70 x 73cm



Study for What would the world be, once bereft, of wet and wildness,
Bibbaringa 9, 2019-20
Charcoal and pastel on drafting film
86 x 120cm

Artist Curricula Vitae

Rosalind Atkins Curriculum Vitae

DATE, PLACE OF BIRTH

20 May 1957, Terang, Victoria, Australia

QUALIFICATIONS

Master of Visual Art (Research) 2008, La Trobe University
Graduate Diploma of Fine Art 1983, RMIT
Bachelor of Fine Art 1982, RMIT

EXHIBITIONS (Solo)

2018 ON REFLECTION, Australian Galleries
2015 LOOKING OUT.... The Art Vault, Mildura
2013 ROSALIND ATKINS & EX DE MEDICI, Australian Galleries, Melbourne
2012 ARBORESENCE, Australian Galleries, Melbourne
2010 ARBOREAL, La Trobe Regional Gallery, Morwell, Vic
2009 Australian Galleries Works on Paper, Melbourne and Sydney
TREES, The Art Vault, Mildura
2008 A DISCOURSE WITH TREES, La Trobe University Visual Art Centre,
2006 Gould Library, Carleton College, Minnesota, USA

SELECTED GROUP EXHIBITIONS

2017 GEELONG PRINT AWARD, Geelong Art Gallery
2015 GEELONG ACQUISITIVE PRINT AWARD, Geelong Art Gallery
2014 KYOTO HANGA INTERNATIONAL PRINT EXHIBITION, Kyoto
2013 IMPACT8, Dundee, Scotland
2012 SWAN HILL PRINT & DRAWING AWARDS, Swan Hill Regional Gallery
2011 GEELONG ACQUISITIVE PRINT AWARD, Geelong Art Gallery, Geelong
CARBON COPY, Monash University, Caulfield, Vic
UNFOLDED PROJECTS, Monash University, Caulfield, Vic
DOWN UNDER, UP, Minnesota Center for Book Arts, Minneapolis USA
2009 Southern Graphics Council Conference, Chicago, USA
2008 VISUAL WORD, Project Space RMIT University, Melbourne
PRINT TRADITIONS Sources of Australian Printmaking, Geelong Art Gallery,
2007-8 WHY THE TREE, Ballarat Fine Art Gallery, Ballarat
2007 BUSAN INTERNATIONAL PRINT ART FESTIVAL Busan, Korea
2006 BEING AT BUNDANON, Touring exhibition, NSW & Vic regional galleries
SWAN HILL PRINT & DRAWING AWARDS, Swan Hill Regional Gallery
19 AUSTRALIAN ARTISTS, Warren Wilson College, Asheville, NC, USA
2005 GEELONG ACQUISITIVE PRINT AWARD, Geelong Gallery, Geelong
Australian Galleries Works on Paper, Melbourne
2004 CONTEMPORARY AUSTRALIAN PRINTS FROM THE COLLECTION,
Art Gallery of New South Wales, Sydney
2003-4 GIANT-ANCIENT & HISTORIC TREES, Geelong Gallery, Geelong
SPIDERS & FLIES", newcontemporaries, Sydney
WALLPAPER, Australian Galleries works on Paper, Melbourne
2016-7 State Library of Victoria Amor/Baldessin Fellowship

COLLECTIONS

Public and private collections in Australian and overseas.

Jenny Bell Curriculum Vitae

Lives and works near Breadalbane, NSW

1980 - 81 Art Certificate, East Sydney Technical College, Sydney
1982 Higher Art Certificate, East Sydney Technical College, Sydney
1983 - 84 Bachelor of Art, Sydney College of the Arts, Sydney

SOLO EXHIBITIONS

2018 'Some Experiments Underneath a Horse', Australian Galleries, Sydney
2015 'Accord', Australian Galleries, Royston Street, Sydney
2012 'Splitting Posts Series – paintings, drawings, collages 2011-12', Australian Galleries,
Derby Street, Melbourne
2011 'Shedding light', Goulburn Regional Art Gallery, Goulburn, NSW
2009 'Robert', Mori Gallery, Sydney
2007 'Grave (nos 60-69)', Mori Gallery, Sydney
2005 'Grave', Mori Gallery, Sydney
2003 'Drawings', Mori Gallery, Sydney
2002 'Eleven dams', Casula Powerhouse, Casula, NSW
2001 'Eleven dams', Mori Gallery, Sydney
2000 'Gaining ground', Mori Gallery, Sydney
1997 'Bohara" Breadalbane', Mori Gallery, Sydney
1995 'Ploughed Paddocks', Goulburn Regional Art Gallery, NSW
1993 'Cows', Mori Gallery, Sydney
1989 'Land on which grass is grown', Canberra Contemporary Art Space, Canberra
'In My Father's Paddock', Mori Gallery, Sydney
1988 'Portraits from the Breadalbane Plain', First Draft Gallery, Sydney

SELECTED GROUP EXHIBITIONS

2017 'Sculpture: medium and small scale – Mixed Sculptors', Australian Galleries, Sydney
2015 'An exhibition of paintings, sculpture & works on paper', Australian Galleries, Royston Street,
Sydney
2014 'one of each', Australian Galleries, Derby Street, Melbourne
'Australia Day 2014 Celebratory Exhibition', Australian Galleries, Royston Street, Sydney
'Australia Day 2014 Celebratory Exhibition', Australian Galleries, Derby Street, Melbourne
2013 'Australian Galleries exhibition', Manning Regional Art Gallery, Taree, NSW
2012-13 'Summer Stock Show', Australian Galleries, Derby Street, Melbourne
2012 'En Plein Air', Winds of Change Weereewa Exhibition, Goulburn Regional Art Gallery,
Goulburn, NSW
2011 'large exhibition of small works', Australian Galleries, Royston Street, Sydney
'large exhibition of small works', Australian Galleries, Derby Street, Melbourne
2007 'Climate Changing Climate', Goulburn Regional Art Gallery, Goulburn, NSW
2006 'Homeground', Ivan Dougherty Gallery, Sydney
2003 'Salon des Refusés', S.H. Ervin Gallery, Sydney
2002 'Group show', Mori Gallery, Sydney
2001 'Salon des Refusés', S.H. Ervin Gallery, Sydney
2000 'Drawing Show', Mori Gallery, Sydney
1997 'Salon des Refusés', S.H. Ervin Gallery, Sydney
1996 'Salon des Refusés', S.H. Ervin Gallery, Sydney
1995 'Octette', Eva Breuer Fine Art, Sydney
1994 'Drawing on Inspiration', Ivan Dougherty Gallery, Sydney

- 1993 'Translating Bunker to Bunker', Tin Sheds Gallery, University of Sydney, Sydney
 1992 Portia Geach Portrait Prize, S.H. Irvin Gallery, Sydney
 1989 'Drawings', Sylvester Studios, Sydney
 'Fresh Art', S.H. Irvin Gallery, Sydney
 'The Art of Assemblage', EMR Gallery, Sydney
 'Faber Castell Award', Conference Room, Sydney Showground, Sydney
 1988 'Horse Installations', Blaxland Gallery, Sydney
 1987 'NSW Traveling Art Scholarship', Blaxland Gallery, Sydney
 1984 'Reserve for Traveling Stock', Biennale Project, Street space, Sydney
 'Vertigo', Sydney College of the Arts, Sydney
 1983 'Bunker to Bunker', Art Unit, Sydney
 1982 'Women's Work', Cell Block Theatre, Sydney

AWARDS

- 1992 Portia Geach Portrait Prize (Highly Commended), S.H. Irvin Gallery, Sydney
 1984 Sydney College of the Arts Scholarship, Sydney

CURATOR

- 1995 'In A Certain Light' - Co-curator with Felicity Fenner, Clarice Beckett and Olive Cotton, Ivan Dougherty Gallery, Sydney

SELECTED BIBLIOGRAPHY

- Beckett, Clarice; "A private conversation", Art and Australia, Spring Vol 41, 2003
 Bell Jenny; Dawson Jane; "The Field? Yes it was Splendid", The Field Revisited catalogue of the National Gallery of Victoria, 2018
 Crawford, Billy; "Agenda", Contemporary Art Magazine, March 1990
 Dawson, Janet; "Look Again: the work of Janet Dawson in the collection of the National Gallery of Australia", Art Monthly, Issue 259, May 2013
 Fenner, Felicity; Australian Art Collector, spring/summer edition 2002
 Fenner, Felicity; Sydney Morning Herald, 22 August 1992
 Fenner, Felicity; Eyeline Magazine, Winter 1989
 Grishin, Sasha; Canberra Times, 17 July 1989
 Kerr, Joan and Holder, Jo; Past Present, The National Women's Art Anthology, Craftsman House, Sydney, 1999
 Loxley, Anne; "From birds of prey to a stuffed cicada", Sydney Morning Herald, 31 July 2002
 Lynn, Elwyn; The Australian, 10 March 1995
 MacDonald, John; Sydney Morning Herald, 11 March 1995
 Reid, Michael; "A collectors secret: buy what you like", The Weekend Australian, 02 February 2000
 Stephens, Helen; "Taking a stand", Art Monthly Australia, November 2011
 Watson, Bronwyn; Sydney Morning Herald, 9 April 1993

Jo Davenport Curriculum Vitae

Born in Australia 1957

EDUCATION

- 2011 Master of Fine Art (Visual Arts), Victorian College of the Arts, University of Melbourne
 2010 Postgraduate Diploma of Visual Art, Victorian College of the Arts, University of Melbourne
 2007 Advanced Diploma in Fine Arts, Riverina Institute of TAFE
 2002 Certificate Fine Arts, Riverina Institute of TAFE
 2004 Intensive Colour Theory, Victorian College of the Arts, Melbourne
 1998 Fabric Printing I and II, Riverina Institute of TAFE
 1986 Bachelor Fine Arts, Charles Sturt University, Albury
 1979 Visual Arts (Painting), Albury Technical College

EXHIBITIONS SOLO

- 2020 Revival, Flinders Lane Gallery, Melbourne,
 2019 Mundarlo, Earth Canvas, Mundarlo. NSW
 2019 Red Sky in the Morning, Arthouse Gallery, Sydney,
 2018 The Nature of Landscape, Flinders Lane Gallery, Melbourne,
 2017 Beyond Landscape, Arthouse Gallery, Sydney
 2017 Mapping Hill End, Bathurst Regional Art Gallery, Bathurst
 2016 Surrounded by Sky, Flinders Lane Gallery, Melbourne
 2016 Here & Now, MAMA Murray Art Museum Albury
 2016 Mapping Hill End, Works on Paper, Arthouse Gallery, Sydney
 2015 Surface Tension, Arthouse Gallery, Sydney
 2015 A Natural Response, Flinders Lane Gallery, Melbourne
 2014 An Intimate Landscape, Arthouse Gallery, Sydney
 2014 Time Recalled, Flinders Lane Gallery, Melbourne
 2013 REMEMBERED, Arthouse Gallery, Sydney
 2012 Marking Time, Arts Space, Wodonga
 2012 Remembered Landscape, Flinders Lane Gallery, Melbourne
 2006 View, Wilson Street Gallery, Albury

EXHIBITIONS GROUP

- 2020 Renewal, Arthouse Gallery, Sydney
 2020 Summer, Arthouse Gallery, Sydney
 2019 On the Fringe, Flinders Lane Gallery, Melbourne
 2019 Reflections of Fading Sky, Arthouse Gallery, Sydney
 2019 Selected Works, Arthouse Gallery, Sydney
 2018 Summer Salon 2018, Arthouse Gallery, Sydney
 2018 The Way You Came, Arthouse Gallery, Sydney
 2018 Under the Sun, Arthouse Gallery, Sydney
 2018 Landscape Show 2018, Arthouse Gallery, Sydney
 2018 Biennale of Australian Art, Ballarat
 2017 Sydney Contemporary, Arthouse Gallery, Carriageworks, Sydney
 2017 Thirty by Thirty, Sydney Children's Hospital, Randwick
 2017 DENFAIR, Flinders Lane Gallery, Melbourne
 2017 On Paper, Arthouse Gallery, Sydney,
 2016 Under the Sun 16, Arthouse Gallery, Sydney
 2016 FUSE, Flinders Lane Gallery, Melbourne
 2015 Unfolding Splendour, Arthouse Gallery, Sydney

2014 Under the Sun 14, Arthouse Gallery, Sydney
 2014 Loaded Brush, The Art Cabriolet Annual Art Show, Melbourne
 2014 Melbourne Art Fair, Flinders Lane Gallery, Melbourne
 2014 PRIME 14, Arthouse Gallery, Sydney
 2014 Highlights from Studio II, Arthouse Gallery, Sydney
 2013 In the Scheme of Things, Landscape Show, Arthouse Gallery, Sydney
 2013 Action/Abstraction, Wangaratta Regional Art Gallery, Wangaratta
 2012 The Studio Show II, Flinders Lane Gallery, Melbourne
 2012 Space, Flinders Lane Gallery, Melbourne
 2011 VCA Masters Graduate Exhibition, Margaret Lawrence Gallery, Melbourne
 2011 Proud, Margaret Lawrence Gallery, Melbourne
 2011 Alliance Française Award Exhibition, Melbourne
 2011 Loosing & Finding, Arts Space, Wodonga
 2011 Exploration 11, Flinders Lane Gallery, Melbourne
 2011 Paint 6, Pigment Gallery, Melbourne
 2010 Hume Building Society Acquisitive Art Award, Arts Space, Wodonga
 2010 VCA Graduate Exhibition, Margaret Lawrence Gallery, Melbourne
 2010 The Art of Love & Desire, VCA Gallery, Melbourne
 2010 Proud, Margaret Lawrence Gallery Melbourne
 2010 Off the Page, Adamshurst, Albury
 2010 Art@St Mathews exhibition, Albury
 2009 NSW Country Energy Art Prize for Landscape, Traveling Exhibition
 2009 Hume Building Society Acquisitive Art Award, Arts Space, Wodonga
 2008 Art@St Mathews Exhibition, Albury
 2008 A Sense of Place, Adamshurst, Albury

AWARDS, RESEARCH AND TRAVEL

2019 Finalist King's School Art Prize, Sydney
 2017 Finalist Paddington Art Prize, Sydney
 2017 Finalist Chippendale World Art Residency
 2015 Artist in Residence, The Bathurst Regional Art Gallery, Hill End
 2014 Study tour, New York
 2013 Study tour, China
 2013 Trinity Art Prize featured Artist, Wodonga
 2013 Finalist Tattersall's Landscape Art Prize, Brisbane
 2013 Painting research and development trip, Morocco
 2012 Finalist R & M McGivern Award, Maroondah
 2011 Awarded Langridge Painting Prize, Victorian College of the Arts, Melbourne
 2011 Study tour, Hong Kong
 2010 Awarded Shelmerdine Acquisitive Art Award, Victorian College of the Arts, Melbourne
 2010 Awarded Alliance Francoise Award, Victorian College of the Arts, Melbourne
 2010 Awarded Pigment Gallery Award, Victorian College of the Arts
 2010 Awarded People's Choice Award - Hume Building Society, Albury Wodonga
 2010 Finalist Hume Building Society Acquisitive Art Award
 2010 Study tour, Japan
 2009 Finalist - \$35,000 NSW Country Energy Art Prize for Landscape Award, Lismore Regional Gallery, Travelled Regional NSW
 2009 Finalist Hume Building Society Acquisitive Art Award, Albury Wodonga
 2009 Study tour, Central Australia painting retreat
 2008 Finalist - JazzART Award, Wangaratta Regional Art Gallery
 2007 Study tour, Europe

CATALOGUES, REVIEWS & PUBLICATIONS

2020 Wandering Through the Landscape, essay Emma Kate Wilson, Artist Profile Magazine, Issue 51
 2019 Red Sky at Night, essay by Elli Walsh
 2019 The Light Beneath the Layers, Jo Davenport's Abstract Art, North East Living Magazine, Spring 2019 issue
 2019 Art Imitates Love of Land, Cover Story, The Border Mail Weekender 17 August, 2019
 2018 Jo Davenport Monograph 2011-2018
 2018 The Nature of Landscape review by Marguerite Brown
 2017 Home Design Magazine, Artist Feature 'Artscape' Vol 20 No. 5 p.145
 2016 Art Guide Magazine, To the River, Tracey Clement, Sep/Oct 2016, Issue 103, p.70-74 artguide.com.au/to-the-river
 2015 Belle Australia, October 2015, p. 146
 Australian Residential Architecture and Design House, Issue 102
 Look, Art Gallery Society of NSW, September 2015
 Art Almanac Australia, September 2015
 Surface Tension, Arthouse Gallery Catalogue Essay, 7 Sept - 3 Oct 2015
 Art Collector Issue 73, July-September 2015
 A Natural Response, Flinders Lane Gallery Catalogue Essay, Louise Martin-Chew, 14 July - 1 Aug 2015
 2014 The Tailored Interior, Natale, Greg, Hardie Grant Books, p.37, 119, 203
 The Art Cabriolet Loaded Brush, Catalogue, 20 Nov 2014
 Look Magazine, Art Gallery Society of NSW, 2014 p. 3
 Artist Jo Davenport, DAILYIMPRINT, Walton, Natalie, 19th September
 An Intimate Landscape, Catalogue essay, Gibson, Prue 10 September - 4 October
 Transient Marks:Jo Davenport, The Artsy Forager, Frenz, Lesley, 10 September
 Country Home Ideas Magazine, Scott Kate, Vol.14 No.4 August
 Art Collector Magazine, online, 4 April
 The Big Picture, Country Style Magazine, Imhoff, Virginia, March
 Painting Song of Joy, The Border Mail, 26 March
 Time Recalled, Catalogue essay, 18 February - 8 March
 Jo Davenport: Time Recalled, The Melbourne Review, Luxford, Phe, February
www.melbournereview.com.au/arts/article/jo-davenport-time-recalled
 Now Showing: Time Recalled by Jo Davenport, Indie Art & Design, Carolyn Price, 20 February
 Art Collector Magazine, Issue 67, January - March
 2013 Artist puts School in the Picture, The Border Mail, Thomas, Di, 24 August
 Sculpture and the Enemies, Issue 2, Harrington, Katherine
 Remembered, Arthouse Gallery Catalogue Essay, 8 - 25 August
arthousegallery.files.wordpress.com/2013/07/jd13_catalogue.pdf
 Landscape Great Inspiration, The Border Mail (Pulse Magazine), Wallace, Sue, 3 August p.63
 A Kaleidoscope of Colour, The Border Mail (Pulse Magazine) Wallace, Sue, 16 February
 Australian Residential Architecture and Design House, Issue 90
 Action Abstraction, Mangan, Di, 9 February - 24 March
www.flg.com.au/Exhibitions/Exhibitions%202013/FLG_theartists_davenport_ActionAbstraction.html
 2012 The Ephemera of a Remembered Landscape, Skerlj, Laura
 Why Nature is my Muse, Border Mail Pulse Magazine, Wallace, Sue, 22 Aug
 The Best of Art, The Age, 28 Aug. 2012
 Remembered Landscape, Art Collector Australia Issue 62, 2012
 Space, The Melbourne Review August, Phe Luxford, 2012
 Space - The Melbourne Review
www.melbournereview.com.au/arts/article/Space

2011 VCA Master of Visual Art Seminar Program
www.vca.unimelb.edu.au/mva/seminarprogram
Skerlj, Laura, ad infinitum: again and again, in the same way; forever

COLLECTIONS

Artbank Australia
University of Melbourne
Star Casino Sydney
Leeuwin Estate Art Collection
Lois Going Collection New Zealand
Norman Foster Club House Tai Po, Hong Kong
Bathurst Regional Art Gallery, Permanent Collection
Wangaratta Regional Art Gallery, Permanent Collection
Mercy Hospital, Albury
Hill Top, Albury Wodonga Hospital
ArtStream Investment Group Pty. Ltd.
Private collections in Australia, UK, France, Canada, Japan, USA

REPRESENTED BY

Flinders Lane Gallery, 137 Flinders Lane, Melbourne VIC 3000
+61 3 9654 3332
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www.flg.com.au

Arthouse Gallery, 66 McLachlan Ave, Rushcutters Bay 2011
+61 2 9332 1019
contact@arthousegallery.com.au
www.arthousegallery.com.au

STUDIO

Jo Davenport
P.O. Box 699, ALBURY NSW 2640
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jodavenport@bigpond.com
www.jodavenport.com.au

Janet Laurence Curriculum Vitae

RECENT PROJECTS

EXHIBITIONS

- 2020 Yu Hsiu Museum of Art, Taiwan
Entangled Garden of Plant Memory,
Courants Verts, Espace Fondation EDF, Paris, France
- 2019 After Nature, MCA Sydney
The Palm at the End of the Mind, Johnston House, Melbourne, Australia
Arboreal Narratives, Grace Cossington Smith Gallery, Sydney, Australia
Nach der Natur, Koenig Museum, Bonn, Germany
Continuous Regeneration, Columbia Circle, Shanghai, China
- 2018 Elixir Lab, Inhotim, Brazil
What Colour Is The Sacred, Arc One Gallery, Melbourne
Phytophilia, Hugo Michell Gallery, Adelaide
Matter of the Masters, Art Gallery of New South Wales, Sydney
Inside the Flower, IGA Berlin
MovingPlants, Ronnebaeksholm, Copenhagen
Warning Shot, Topography of Art, Paris
Lost Habitats, Nautilus Exhibition, Oldenburger Schloss, Germany
- 2016 Deep Breathing (Resuscitation for the Reef), Australian Museum, Sydney, Australia
Troubled Water, UNSW Galleries, Sydney, Australia.
H2O Water Bar, Paddington Water Reservoir, City of Sydney, Sydney, Australia.
The Pleasure of Love, October Salon, Belgrade
Love Actually, Momentum, Berlin
AUFTRAG LANDSCHAFT, Schloss Biesdorf, Berlin, Germany.
Oceans, Musée de la Chasse et la Nature, Paris, France
Cuenca Biennale, Cuenca, Ecuador
Anthropocene, Fine Arts Society Contemporary, London, UK
- 2015 Deep Breathing 2015 Artists 4 Paris Muséum National D'Historie Naturelle, Paris
Till its Gone, Istanbul Modern, Turkey
Art Speaks Out, Ikonotv, Berlin
- 2014 Blood and Chlorophyll, Lake Macquarie City Art Gallery, Australia
What Marcel Duchamp Taught Me, FAS Contemporary, London
The Skullbone Experiment: A Paradigm of Art and Nature, Launceston Museum, Tasmania, Australia
- 2013 Animate/Inanimate, TarraWarra Museum of Art, Healsville, VIC
½ Scene, Australia China Art Foundation (ACAF), Melbourne, VIC
SCANZ : 3rd Nature, New Plymouth, New Zealand
Resistance, Fine Art Society, London, UK
Negotiating this World, NGV, Melbourne
- 2012 After Eden, Sherman Contemporary Art Foundation, Sydney
The Alchemical Garden of Desire, McClelland Gallery, VIC
- 2011 Found/Lost, China Arts Projects, Osage Gallery, Beijing, China
- 2010 In the Balance: Art for a Changing World, Museum of Contemporary Art, Sydney
Waiting, 17th Biennale of Sydney: The Beauty of Distance – Songs of Survival in a Precarious Age, Royal Botanic Gardens, Sydney
Handle With Care: 2008 Adelaide Biennial of Australian Art, Art Gallery of South Australia,
Abundant Australia: 11th Venice Architecture Biennale, Australian Pavilion, Venice, Italy

PERMANENT SITE SPECIFIC WORKS

2015	Veiling Glass Medicine Maze, Novartis Sydney NSW
2011	Tarkine (For a World in Need of Wilderness), Macquarie Bank, London, UK
2010	Ghost, Lake Macquarie Gallery, NSW
2007	The Memory of Lived Spaces, Changi T3 Airport Terminal, Singapore
2006	Waterveil, CH2 Building for Melbourne City Council, Melbourne
2003	The Breath We Share, Sidney Myer Bendigo Art Gallery, Vic
2003	Elixir, Echigo-Tsumari Triennial, Japan, permanent installation
2000	In the Shadow Olympic park
1996	Edge of the trees Museum of Sydney

Idris Murphy Curriculum Vitae

EDUCATION & EMPLOYMENT [SELECTED]

1988-2007	Lecturer, College of Fine Art (COFA), University of New South Wales, Sydney 1997 Head of Drawing, National Art School, Sydney 1994 Doctorate of Creative Arts, University of Wollongong, NSW 1989 Graduate Diploma (Education), SCAE, Sydney 1982 Lecturer, University of Wollongong, NSW (instrumental in establishing printmaking department of newly founded School of Creative Arts) 1976-77 Post Graduate (painting & printmaking), Winchester College of Art, UK 1966-71 Diploma (painting), National Art School, Sydney
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SOLO EXHIBITIONS [SELECTED]

2017	Real Presence King Street Gallery on William, Sydney New Work Alcaston Gallery, Melbourne
2016	Drawing Breath [works on paper & heliographs] King Street Gallery on William 2015 Tide-Lands King Street Gallery on William 2014 Landscapes Inscapes King Street Gallery on William

Idris Murphy & Paul Martin, Warburton Art Gallery, Edinburgh UK 2013 Everywhen King Street Gallery on William 2011 Interrogating Appearances King Street Gallery on William 2010 I & Thou: Survey Exhibition 1986-2008 Broken Hill Regional Art Gallery, NSW

Idris Murphy at Bett Gallery Hobart, Tas 2009 I & Thou: Survey Exhibition 1986-2008 Hazelhurst Regional Art Gallery, NSW; Street Gallery on William 2007 new paintings King Street Gallery on William 2005 equilibrium of contradictions king street gallery on burton, Sydney

Axia Gallery, Melbourne 2004 desert paintings king street gallery on burton contemporary australian prints: from the collection Art Gallery of New South Wales, Sydney

John Gordon Gallery (in assoc. with king street gallery on burton), Coffs Harbour, NSW 2003 flags of convenience king street gallery on burton 2002 Desert Country Axia Modern Art, Melbourne 2001 petrithor king street gallery on burton

Recent Work Bonython Meadmore Gallery, Adelaide 1999 works on paper king street gallery landskips king street gallery on burton 1997 real presence king street gallery on burton 1995 constant revision king street gallery on burton 1993 other roads king street gallery on burton 1990 New Work Editions Southbank Galleries, Melbourne 1989 Recent Work Macquarie Galleries, Sydney 1987 Selected Prints- Sydney Theatre Company, Wharf Theatre, Sydney 1983 Orange Festival Orange, NSW 1978 Upstream Galleries, London 1972 Recent Work Macquarie Galleries

AWARDS & RESIDENCIES [SELECTED]

2017	The Western Front, France [Salient - Contemporary Artists on the Western Front New England Regional Art Museum & travelling]
2014	Gallipoli 'En plein aire' project conceived by Robert Linnegar- in association with Artist Profile Magazine Waiheke Island Residency in association with Waiheke Community Arts Centre, New Zealand
2013	Gallipoli 'En plein aire' project conceived by Robert Linnegar- preliminary visit 2011 Working tour of Fowlers Gap & Broken Hill, NSW by invitation of Artist Profile Magazine 2009 Working tour of New Zealand's North Island by invitation of Artist Profile Magazine 2002 Launch screening of 'Two Thirds Sky- artists in desert country' Art Gallery of New South Wales (with

Gloria Petyarre, Jenny Sages, Peter Sharpe, Judy Watson); additional screenings on SBS
1994 Irish Arts Council Studio, Tyron Guthrie Centre, Ireland 1987 Cite internationale des arts
residencies, Paris

Moya Doring Memorial Residence, Paris 1983 Cite internationale des arts residencies,
Paris 1977-79 Dyason Bequests Fund for Australian Artist's Overseas 1976 Australian Arts
Council Special travel scholarship: Europe and America

Rockhampton Art Prize, Rockhampton Regional Art Gallery, Qld 1975 Keith and Elizabeth
Murdoch Travel Fellowship - Judged by Fred Williams & Peter Pinson 1972 Hunters Hill Art
Award, Hunters Hill Municipal Council, Sydney

Tony Nott Curriculum Vitae

Born: South Australia
Address: Tonanni, 328 Hore Rd., Bowna via Albury NSW 2642
Mobile: 0414 404203
Education: Master of Arts, Visual Art, Sydney College of the Arts, Sydney University
Bachelor of Arts (Photography), Victoria College
Bachelor of Science, University of Adelaide

TEACHING POSITIONS HELD

1999-2005 Senior Lecturer in Photography, School of Visual & Performing Arts,
Charles Sturt University, Albury
1997-1998 Lecturer in Photography, National Art School, East Sydney
1991-1996 PT Lecturer Sydney College of the Arts, Sydney
1993-1996 0.5 Lecturer, Department of Design, University of Western Sydney, Nepean
1991-1994 PT Lecturer, College of Fine Arts University of NSW, Sydney
1994-1996 PT Lecturer, Sydney Institute of Technology, Sydney
1989 Lecturer, University of Western Sydney, Macarthur
1987-1989 Lecturer, Photography Studies College, Melbourne

SOLO EXHIBITIONS

1997 Mummy what's that? SIDE ON, Sydney
1993 Views from the Palace, FIRST DRAFT WEST, Sydney
1991 Place of Ceremony, Place of Pleasure Part II, TIN SHEDS GALLERY, Sydney
1990 Place of Ceremony, Place of Pleasure, FIRST DRAFT WEST, Sydney

GROUP EXHIBITIONS AND PROJECTS

2020 Faces of Australia, NATIONAL MARITIME MUSEUM, Darling Harbour
2019 Aftermath, ALBURY LIBRARY MUSEUM
2015 Facing WW1 - stories of loyalty loss & love, MUSEUM OF BRISBANE
2010 Present Tense, NATIONAL PORTRAIT GALLERY, Canberra
2009 Face of Willoughby, CONCOURSE WILLOUGHBY (permanent exhibit)
2008 Face of Brewarrina
Assisted in Curating Snap! Capturing Generation Y ALBURY LIBRARY MUSEUM
2007 Eureka Prize for Science Photography (finalist), AUSTRALIAN MUSEUM, Sydney
2006 Face of Sydney, CUSTOMS HOUSE SYDNEY
2005 Stories of the Upper Murray, Video and Exhibition produced through Murray Arts
2004 Face of the Barossa, BAROSSA VALLEY ART GALLERY
2003 Face of Brisbane, MUSEUM OF BRISBANE
2003 Archibald Photographic Prize (finalist), NSW ART GALLERY, Sydney
2002 Face of Albury, ALBURY REGIONAL ART GALLERY, Albury
2000 Transference, WAGGA REGIONAL ART GALLERY, Wagga Wagga
1999 National Photographic Award (finalist), ALBURY REGIONAL ART GALLERY, Albury
1995 The First Age, WESTSPACE, Melbourne
1993 KODAK Fund Tenth Anniversary Show, AUSTRALIAN NATIONAL GALLERY, Canberra
1993 Arranging Nature, C.C.P Melbourne, and VICTORIAN REGIONAL GALLERIES
1988 Vacant / Possession, LINDEN GALLERY, Melbourne
1986 COLOUR: a Survey Show curated by Martyn Jolly, A.C.P., Sydney
1986 Australian Graduating Students Exhibition, DEVELOPED IMAGE GALLERY, Adelaide

REPRESENTED

City of Sydney Collection
Barossa Valley Art Gallery
Museum of Brisbane
Australian National Gallery, Canberra
Australian Museum, Sydney
Australian Maritime Museum
Murray Art Museum Albury
Various private collections

Christopher Williams Curriculum Vitae

Christopher Williams is a sound artist/composer working in radiophonic art; sound installation; and live electronic music. He is a Soundstream New Music Composer-in-Residence (2019-2021).

From 1989 to 2013 Christopher produced radiophonic works for ABC Audio Arts, and was awarded a PhD from the University of Technology, Sydney (2019) for his research into radiophonic art.

He was the inaugural recipient of the Catapult Mentorship for an established artist, which enabled him work with German sound artist/composer Johannes S. Sistermanns (2019); and received an Innovating Practice Grant (Arts SA, 2020) to assist with the technical development of his sound studio practice.

His radiophonic compositions have been undertaken through residencies at the Electronic Music Unit of Elder Conservatorium; the Studio für elektronische Musik, Bauhaus University, Weimar; the Spatial Information Architecture Laboratory, RMIT; IHOS Opera; Another Room, Berlin; and the Istituto Musicale Mascagni, Livorno.

Christopher was awarded a Prix Italia, a New York Festival medal, and a ZKM Soundscape Composition prize, and was a finalist in the 2019 Karl Sczuka Prize.

His work has been presented at the Akademie der Künste, Berlin; ZKM//Zentrum für Kunst und Medien, Karlsruhe; Samstag Museum of Art; National Gallery of Victoria; IHOS Opera; Elder Hall; Praxis Artspace; Futurespace, RIAus; Greenaway Art Gallery; and the New York, SALA, Adelaide Fringe, and Mildura Palimpsest Festivals.

christopherwilliams.com.au

John Wolseley Curriculum Vitae

John Wolseley

Born UK 1938 arrived Australia 1976

Website: johnwolseley.net

Represented by Roslyn Oxley9 Gallery, Sydney and Australian Galleries, Melbourne.

SELECTED SOLO EXHIBITIONS

- 2019 John Wolseley: one hundred and one insect life stories, Roslyn Oxley9 Gallery, Sydney
- 2018 The Life of Inland Waters, Australian Galleries, Melbourne
- 2016 John Wolseley, Mallee-Maquis-Desert-Rainforest 1990-2016, Hamilton Art Gallery, Victoria
- 2015 Heartlands and Headwaters: John Wolseley, National Gallery of Victoria, Melbourne
- 2013 Desert drypoints, wetland woodcuts and the magnificent mangrove lithograph series, Nomad Art, Darwin
- 2012 Catalyst: John Wolseley, Australian Print Workshop, Melbourne
- 2010 John Wolseley: Carboniferous, Roslyn Oxley9 Gallery, Sydney
- 2008 Natural Selection - Mallee/Maquis, Roslyn Oxley9 Gallery, Sydney
- 2007 Landmarks II Australian Galleries, Collingwood
Travelling West to Sunset Tank, Australian Galleries, Collingwood
- 2006 The Wood, The World and The Parrot, Roslyn Oxley9 Gallery, Sydney
- 2005 Bird on a Wire, Roslyn Oxley9 Gallery, Sydney
- 2004 After the Fire, Leaf Surge, Seed Flight, New Growth, New Prints, Australian Galleries, Melbourne
- 2003 Memory of Fire, Australian Galleries, Melbourne
- 2002 Six months in the Royal National Park: Drawings and Paintings by John Wolseley, Sydney Grammar School
- 2001 Tracing the Wallace Line, Roslyn Oxley9 Gallery, Sydney
Tracing the Wallace Line, Bendigo Art Gallery, Bendigo
- 1998 Land Marks, Australian Galleries, Collingwood
- 1996 Patagonia to Tasmania: Origin Movement Species Tracing Southern Continents, The Queen Victoria Museum and Art Gallery, Launceston and the Ian Potter Gallery, University of Melbourne

SELECTED GROUP AND JOINT EXHIBITIONS

- 2019 John Wolseley and Mulkun Wirrpanda – two old artists looking for shellfish Australian Galleries, Melbourne
John Wolseley and Mulkun Wirrpanda – Maypal/Molluscs and the warming of the seas, Geelong Art Gallery, Geelong
- 2017 Midawarr/Harvest: The Art of Mulkun Wirrpanda and John Wolseley, National Museum of Australia, Canberra, (touring to Darwin, Melbourne)
- 2015 Märrma dilak manda ñathawu ñarruma gurra – Two Old Artists Looking for Food, Roslyn Oxley9 Gallery, Sydney
RAAKLIJNEN, Museum voor Schone Kunsten Gent, Ghent, Belgium
- 2014 Drawing Out: The Dobell Australian Drawing Biennial, 2014, Art Gallery of New South Wales, Sydney
- 2013 The Skullbone Plains Experiment, Queen Victoria Museum and Art Gallery, Launceston and Ivan Dougherty Gallery, Sydney
- 2012 8th Biennale of Sydney: All our relations, AGNSW Sydney
- 2011 Out of Australia, prints and drawings from Sidney Nolan to Rover Thomas, British Museum, London

- 2010 Propositions for an Uncertain Future: five responses through art, to a fountain without water, Mockridge Fountain, City of Melbourne
Djalkiri We are standing on their names, (touring exhibition) Nomad Arts, Darwin
Bushfire Tarrawarra Museum of Art, Melbourne
Contemporary Australian Drawings 1, RMIT Gallery, Melbourne
- 2009 Refugia: Siobhan Murphy, Dominic Redfern, John Wolseley, Murray Darling Palimpsest, Mildura Art Gallery, Mildura
- 2008 The Ecologies Project, Monash University Museum of Art, Melbourne

SELECT RECENT BIBLIOGRAPHY

- 2017 Will Stubbs (ed) Midawarr Harvest: The Art of Mulkun Wirrpanda and John Wolseley, Canberra, National Museum of Australia
- 2015 Cathy Leahy and Helen McDonald, Heartlands and Headwaters: John Wolseley, Melbourne, National Gallery of Victoria
Sasha Grishin, John Wolseley Landmarks III, Melbourne, Thames and Hudson
- 2014 Sasha Grishin, Australian art: A history, Melbourne, Miegunyah Press/Melbourne University Publishing
Ann Ryan, Drawing out, Dobell Australian Drawing Biennial, Art Gallery of New South
- 2011 John Wolseley and Barry Hill, Lines for Birds: poems and paintings, Perth, University of Western Australia
- 2010 Paul Carter Ground Truthing: Explorations in a creative region, Perth, University of Western Australia
- 2009 Alex Taylor, 'John Wolseley', in J. Hoorn (ed.) Reframing Darwin, Melbourne University Publishing, Melbourne
- 2008 Eric Waddell, 'La peinture cartographique de John Wolseley,' Cahiers de Géopoétique, No.6, pp. 66-77.
- 2007 Barry Hill, 'Holding Landscapes: John Wolseley's Mapping into Australia' Heat 14, Sydney

RECENT AWARDS / PRIZES

- 2005 Honorary degree, Doctor of Science, Macquarie University, Sydney
New Work Grant, Victorian Arts/Craft Board, Australia Council for the Arts
Visual Arts Board Emeritus Award, Australia Council
- 2004 Trustees of Art Gallery of New South Wales, Watercolour Prize
- 2003 Creative Fellowship, State Library of Victoria

SELECTED COLLECTIONS

- Art Gallery of New South Wales
Art Gallery of South Australia
Art Gallery of Western Australia
Museum and Art Gallery of the Northern Territory
National Gallery of Australia
National Gallery of Victoria
Queensland Art Gallery

“This Earth Canvas exhibition is a significant and pioneering event that sends an unambiguous message that farming practices need to change, and land managers need to see the landscape from a creative and sustainable, regenerative perspective and not purely in terms of a short-term financial balance sheet.

By seeing the landscape through the eyes of some of Australia’s leading artists, this message sneaks up on the visitor as an unexpected personal revelation.”

Sasha Grishin AM FAHA

Emeritus Professor, Australian National University



The Earth Canvas exhibition is a collaboration between Earth Canvas and Albury LibraryMuseum.

Earth Canvas

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