

PLACE & PRACTICE



PLACE & PRACTICE

COVER:

Kevin DRAPER
Tree and Grid, 2014

Forged and welded steel,
Perspex and beeswax
80.0 x 70.0 x 70.0 cm



Regional Arts Australia is the national advocacy and industry development body for the arts in regional Australia. Arts and culture are at the heart of community life across regional Australia. Regional Arts Australia promotes, convenes, facilitates, and resources arts and cultural activity for the one-in-three Australians who live in regional, remote and very remote Australia.

REGIONAL ARTS AUSTRALIA'S MEMBER NETWORK IS:

**Arts NT | Artslink Queensland | Country Arts SA | Country Arts WA |
Regional Arts NSW | Regional Arts Victoria | Tasmanian Regional Arts**

REGIONAL
arts
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**REGIONAL ARTS VICTORIA | COUNTRY ARTS SA | ARTS NT | COUNTRY ARTS WA
REGIONAL ARTS NSW | ARTSLINK QUEENSLAND | TASMANIAN REGIONAL ARTS**



Australian Government
Regional Arts Fund

The Regional Arts Fund is an Australian Government initiative that supports sustainable cultural development in regional remote and very remote Australia.

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The Australian Government is proud to support the development and presentation of the inaugural Regional Arts Australia National Visual Arts Showcase. This Showcase is the only major national exhibition with a focus on regional artists, bringing together outstanding examples of the work being created beyond our city centres.

The artistic voice of regional Australia makes a vital contribution to the national dialogue as well as Australia’s culture and identity. The Abbott Government is committed to giving the sector the support it needs. We know that Australia’s artistic achievements are the achievements of talented people from all parts of Australia, the regions no less than the capital cities. We also know that there is an enthusiastic and discerning arts public throughout the regional cities and towns of our country.

The Government is providing funding for the Showcase through the national strategic projects component of the Regional Arts Fund which was established by the Howard Government in 1997. For nearly 20 years, this fund has enabled artists and communities in regional and remote Australia to create, experience and actively participate in arts and culture.

The Regional Arts Fund is one way the Australian Government is ensuring that our arts and cultural sector is sustainable, accessible and valued by all Australians.

We know that many nationally and internationally recognised visual artists reside and work in regional Australia and this Showcase provides a snapshot of the significant visual art generated by artists living in regional and remote communities.

Importantly, this initiative also brings together established artists in each state and territory to mentor emerging artists and provide opportunities for skills development.

The Government is committed to providing this support so the arts in regional Australia can continue to flourish and our artists and communities have the freedom to pursue excellence in creative practice.

I want to congratulate Regional Arts Australia for its leadership in developing and delivering this initiative and its ongoing role in activating arts and culture for artists and communities across the country.

The Regional Arts Australia National Visual Arts Showcase is a wonderful way to bring artworks created in regional and remote communities to a wider audience and for the enjoyment of all Australians.

Sen The Hon George BRANDIS QC
MINISTER FOR THE ARTS



Australia is fortunate to have the diversity and depth of talent we do amongst our artists working regionally and remotely. These artists make a major contribution to the social and cultural fabric of their communities, as well as the broader national arts ecology. Their work informs a richer understanding of ourselves, and a greater appreciation for the experience of living across this country.

This national exhibition puts a spotlight on the creative excellence of our regional and remote artists. I am delighted that the exhibition also includes support for artists that may be lesser known. The opportunity to network and exhibit at this level can only help to raise the profile of artists working in non-metropolitan areas. Mentoring is also a critical component of the Showcase, provided greater opportunities for emerging artists from regional and remote areas.

The Australia Council is committed to supporting regional and remote artists, and we continue to work closely with Regional Arts Australia to promote the talents and needs of artists in this important part of the arts sector.

Tony GRYBOWSKI
Chief Executive Officer
THE AUSTRALIA COUNCIL FOR THE ARTS



Welcome to the 2014 Regional Arts Australia (RAA) National Visual Arts Showcase. With the inaugural theme of *Place and Practice*, the Showcase brings together renowned regional and remote artists, many of whom have works in the nation's most significant collections. These artists have mentored other local artists to participate in Australia's most geographically diverse visual arts exhibition. I'm delighted that this initiative has culminated in such a beautiful collection of work that speaks volumes about the experience of living beyond the city limits, and does this so eloquently

This is the first major national showcase dedicated solely to the work of regional artists and the first of its kind held in Parliament House. The National Visual Arts Showcase aims to draw attention to the depth of talent of artists based in regional and remote Australia, providing a constructive opportunity to network, exhibit and further their careers.

RAA is a federation of the peak state-based regional arts organisations who work collaboratively at a national level to understand and resolve the issues, concerns and resource needs pivotal to the development and maintenance of a viable regional arts industry and a vibrant cultural life for the one in three Australians who live beyond city limits.

In 2014, we deliver Australia's largest and most anticipated regional arts event. Our biennial summit, *Arts and Edges*, takes place in Kalgoorlie-Boulder, Western Australia from 15-19 October, 2014. We look forward to sharing many more examples of inspirational regional arts practice with you there.

In all of the work we do, we are supported by the Ministry for the Arts and the Australia Council, and I thank them for their valued ongoing support and for the support they give to cultural practice in regional Australia. We are particularly grateful to the Presiding Officers, President of the Senate, the Hon Senator John Hogg and Speaker of the House, the Hon Bronwyn Bishop MP, for allowing us such an extended exhibition period in this prestigious space. We also thank the staff from the Department of Parliamentary Services for their invaluable help.

I would also like to acknowledge the initial impetus given to this project by Jane Scott, the early curatorial work of Jane Scott and Andrew Gaynor, and our National Visual Arts Showcase Project Manager, Leanne Santoro who has brought all the threads and ideas together and made this exhibition possible.

Dennis GOLDNER
President
REGIONAL ARTS AUSTRALIA



The presentation of the work of established and emerging regionally-based artists in Parliament House in Canberra in the highly visible Presiding Officers' Exhibition Area over March and April 2014 has generated a lively interest. This unique event presents a timely opportunity to draw critical interest to the challenges faced by artists working regionally and remotely. It also allows us to reflect on the great social and cultural value artists bring to their communities.

While much of the work Regional Arts Australia does is focussed on supporting artists working in communities on projects that build participation and engagement, this Showcase gives us pause to think about the artists, and enjoy their work for its own intrinsic value.

The question of what makes a great piece of art, whether that be photographic, representational painting, graphic art, sculptural installation or any other medium, is generally considered to be subjective. A work that affects one individual deeply may have little or no impact on another. This 2014 Showcase, with the theme *Place and Practice*, has provided a slightly different lens with which to view the work and to consider: What is it about the work that speaks of the place it was created? If it were created anywhere else, how might it differ? It is impossible to imagine that an artist living in Dunalley in Tasmania, or Nhulunbuy in the Northern Territory, would be working in isolation from the stories and experiences of the people and the place they live in. And that is what makes this show so exciting.

In developing this exhibition, RAA contacted over one hundred senior and respected visual artists who live and work in regional or remote Australia and invited them to nominate an emerging artist of high calibre who they believe would derive benefit from inclusion in such a showcase. Forty-eight nominations were received, and from this, we have selected, in each state and territory, an artist mentor and an artist mentee. There are fourteen works in total.

We estimate that in the seven weeks that this exhibition will be in place, over 10,000 Australians will pause in front of this collection and consider what it tells us about life beyond the metropolitan centres of this incredibly diverse and ancient continent.

For that reason, we hope this will be the first of many such exhibitions.

Lindy ALLEN
Executive Director
REGIONAL ARTS AUSTRALIA



Celebrating the theme of *Place and Practice*, the Regional Arts Australia National Visual Arts Showcase reveals the high quality of work being produced by regional and remote artists in Australia. It also demonstrates a range of influences and styles among the selected artists which mirrors the rich diversity of art practice throughout Australia. The land and environment have a significant presence in the work produced by many of the participating artists. Tasmanian artist Naomi Howard's painting *Cockatoo Flight Eagle Hawk Neck* was inspired by birds flying overhead as she walked along the Eaglehawk Neck isthmus, reflecting a long tradition in Australian landscape painting where artists ventured out of the city to find their subject matter. This was done most famously by the Heidelberg School of artists who spent time painting bush landscapes *en plein air* in the Heidelberg region outside Melbourne in the late nineteenth century. For Western Australian sculptor Kevin Draper, site-lines and horizons in the landscape are crucial to his work, with patterns found in nature reproduced in his sculptures, including the cover image *Tree and Grid*, in which the grid is a direct reference to plantation planting patterns prevalent in the Torbay region of the state where Draper lives.

In developing the concept of the Showcase, Regional Arts Australia (RAA) was responding to an expressed frustration of young and emerging artists who enjoyed the experience of living in regional Australia but were hampered by there being a much smaller pool of people in these areas who could challenge them conceptually and creatively. Making contacts within the urban arts community and accessing professional and skills development opportunities can be difficult, and few opportunities existed for emerging artists to participate in national projects and develop their careers. During 2012, with concurrent interest from the Australia Council in investigating how many artists were living and working in country areas of Australia, RAA set about gathering data on the number of people who could be defined as regional or remote artists, identifying how many of those artists had commercial gallery representation, had received grants in support of their work, and had national or even international profiles.

An initiative of former RAA Executive Director Jane Scott, the RAA National Visual Arts Showcase was designed to acknowledge the depth of talent of artists living in regional and remote areas as well as to locate and support lesser known artists living in these areas and to provide them with constructive opportunities to network, exhibit, and further their careers. Scott, working with freelance curator Andrew Gaynor, chose a peer-directed model for the Showcase, as opposed to the more traditional application of curatorial and aesthetic judgments. This model allowed for established artists with significant profiles to act as mentors and nominate less established artists to be their mentees. There was strong interest from artists; the names of almost one-hundred potential mentors were quickly added to the newly-established register. The mentor/mentee element of the Showcase was recognised at the outset as being particularly important as a way of ensuring longevity of support for mentee artists from their mentors. Many potential mentors immediately had nominees in mind, and a final selection of fourteen artists, seven mentors and seven mentees (two artists from each state/territory), was made by Scott and Gaynor in consultation with the artists.

This model allowed for established artists with significant profiles to act as mentors and nominate less established artists to be their mentees.



A requirement for involvement in the Showcase was that artists needed to be classified as regional or remote according to the Ministry of the Arts' Accessibility/Remoteness Index of Australia (ARIA) codes. The codes are defined as: 0 – metropolitan, 1 – inner regional, 2 – outer regional, 3 – remote, and 4 – very remote. The artists selected for the

Showcase were chosen from codes 1 to 4 inclusive, making it a true representation of regional and remote area artists. Due to the ARIA code definitions, as well as a range of existing exhibition opportunities for Australian Capital Territory (ACT) artists, the ACT was the only state or territory not represented by artists in the Showcase.

The relationships between the two artists from each state and territory vary. For some, the experience has been that of true mentorship as new knowledge and contacts are passed on, while for others, it builds on pre-existing affiliations and is more collaborative in nature. In the case of New South Wales mentor Ivan Durrant, his selection of long-time friend Tony Flint was the obvious choice. "Mentoring, in one form or another, has been going on forever, but I'm not quite sure who's mentoring who," Durrant said. Similarly, Kevin Draper now has the opportunity to take on the role of mentor to Joan May Campbell, his former teacher. "The RAA National Visual Arts Showcase has given me the chance to be the mentor for Joan as she was for me as a young artist," Draper said. For all mentees, working with the support of senior artists allowed for the exchange of knowledge and experience and important connections have been forged.

The RAA National Visual Arts Showcase was launched on 21 March 2013 by the Hon Simon Crean MP at Parliament House in Canberra, in his last official duty as Minister for the Arts. A selection of digital images of art work by the fourteen artists was shown to an audience that included members of the media, ministers, policy advocates and employees from various government departments, where the idea behind the project and its goals were well received.

In choosing to locate this important exhibition of regional artists' work in the Presiding Officers' Exhibition Area at Parliament House, RAA has sought to ensure a large amount of foot traffic. The fourteen artworks on display, a mix of paintings, sculpture and photography, and their creators, will receive a high level of visibility from diverse cross-section of Australian and national visitors. For the mentee artists, this is an invaluable opportunity to promote their work on a national scale and increase their national and international profiles.

Minor changes to the list of artists shown at the launch in 2013 were necessary, and the final fourteen artists selected to exhibit at Parliament House are: Angus Nivison and Charmaine Pike representing New South Wales, Gunybi Ganambarr representing the Northern Territory, Merete Megaritty, Jenny Watson and Chris Kunko representing Queensland, collaborators James Darling and Lesley Forwood, and Jaime Prosser representing South Australia, Gay Hawkes and Naomi Howard representing Tasmania, Ivan Durrant and Tony Flint representing Victoria, and Kevin Draper and Joan May Campbell representing Western Australia.

The peer networks which have been established through the Showcase will significantly expand the pool of like-minded artists and art professionals available to mentee artists. It will also provide them with increased exposure, an opportunity recognised by Tasmanian mentee Naomi Howard, nominated by Gay Hawkes. "Being given this opportunity to exhibit one of my paintings in the RAA National Visual Arts Showcase has been very much due to Gay's respect for me as an artist and her knowledge of the importance of regional artists' work being seen by a wider audience than where they live," Howard said.

RAA hopes the relationships forged as part of this Showcase will strengthen over time. This will be invaluable to the mentee artists as they to continue to develop their reputations and profiles and it will be an important legacy of this inaugural RAA National Visual Arts Showcase.

Leanne SANTORO
Project Manager

RAA NATIONAL VISUAL ARTS SHOWCASE

[with assistance from Jane Scott and Andrew Gaynor]



[ARTIST'S STATEMENT]
Rumble 2012
“The title of this large (200 x 360 cm) work is the stepping off point for the viewer. Is it simply a depiction of a massive thunderhead coming our way, green with menace and a promise of destruction? Though, like all dangerous things, possessing a type of compelling beauty. Maybe it is the far off sound of the future approaching all too quickly, a harbinger of things to come, an inkling of the kind of future mankind is ushering in. I don't know. All I can hope for, as the painter, is that you, the viewer, will place your own story on this work and claim it as your own.”

[MENTOR'S STATEMENT] “Charmaine Pike’s work has at its foundations a rock solid knowledge of drawing that, early on in her career, drew me to her work. In her more recent work there is a wonderfully deft touch for such a young painter. The drawing, the transparency, and the lightest of touches, combined with sure draftsmanship, evoke a wonderful sense of place. There is an oddness and sense of mystery that take this work out of the realm of traditional landscape; she is not just a painter of scenes. What is put in and what is left out play equal parts in producing truly powerful and emotive works. Something important is happening here.”

For *Place and Practice*, Angus mentored Charmaine Pike.

[ON BEING A REGIONAL ARTIST] Solitude is a word that springs to mind when Angus Nivison contemplates being a regional artist. “Isolation is great for getting to the essence of things and following your own path. Also my work tends to be landscape based, so it helps to live in it rather than drop in like a tourist.” If Nivison was city-based, he believes his work would be more architectural than it currently is, with a greater emphasis on the modernist grid. His last exhibition was mainly drawn from his time at the Art Gallery of New South Wales Studio at the Cité des Arts International in Paris. “I still think it would be about the things that matter to me, so I guess I would still be painting about the human condition and the consequences of it.”

[CV HIGHLIGHTS] Angus Nivison graduated from the prestigious Alexander Mackie College in Sydney in the mid-1970s. To date, he has held 21 solo exhibitions across Australia, and has been exhibiting regularly in group shows since 1974.

REPRESENTED IN THE FOLLOWING MAJOR COLLECTIONS:

- Art Gallery of New South Wales, NSW
- Australia Parliament House, Canberra, ACT
- Newcastle Region Art Gallery, NSW
- Artbank
- Macquarie Group Collection

RECEIVED THE FOLLOWING AWARDS OR GRANTS:

- 2011 AGNSW Studio, Cite Studio Residency, Paris, France
- 2011 Winner, The Eutick Memorial Still Life Award, Coffs Harbour Regional Gallery, NSW
- 2002 Wynne Prize, AGNSW, Sydney, NSW
- 2002 Muswellbrook Art Prize, Muswellbrook, NSW
- 1998 Kedumba Drawing Award, Blue Mountains, NSW

KEY EXHIBITIONS AT THE FOLLOWING VENUES:

- National Gallery of Australia, Canberra, ACT
- Art Gallery New South Wales, Sydney, NSW
- New England Regional Art Museum, Armidale, NSW
- Newcastle Region Art Gallery, Newcastle, NSW
- SH Ervin Gallery, Sydney, NSW
- Gallery A, Sydney, NSW
- Karlovy Vary Art Gallery, Czech Republic

REPRESENTED BY UTOPIA ART SYDNEY



Angus NIVISON
Rumble, 2012
acrylic, charcoal, pigments
and gesso on canvas,
200.0 x 360.0 cm
[PHOTO: Utopia Art Sydney]



[ARTIST'S STATEMENT]
***The Tomorrow Land* 2013**
In 2011 Pike travelled to the Larapinta Trail in Central Australia with a group of artists to paint the magnificent landscape of the West MacDonnell Ranges. She followed this with a visit to South Australia in 2012 to paint the Flinders Ranges. These trips had a great impact on her work and practice, and inspired many works, including *The Tomorrow Land*.

[MENTEE'S STATEMENT] “Angus Nivison taught me at TAFE from 1992 until 1994. His ongoing support of my work has given me a strong foundation for my practice and strengthened my resolve to persevere. I always learn a lot from talking to Angus and seeing his work. I admire his originality and the independence in his painting and marvel at the lightness of touch he maintains on a large scale. I feel it is a great privilege to be chosen by Angus to participate in this exhibition. It’s an interesting concept for a show which illustrates the importance of having a mentor.”
For Place and Practice, Charmaine was mentored by Angus Nivison.

[ON BEING A REGIONAL ARTIST] Charmaine Pike is a painter who subtly draws out the underlying psychological narratives of the Australian landscape. Her paintings sit within a tradition of Australian landscape painting, yet subvert it, making it at once familiar, joyous and uncannily emotional. “I used to be a studio painter but I now tend to just pack everything up and get out there in the landscape,” Pike said. “*Plein air* painting changed me. I guess it simply gave me more information, and more colour. I started using vibrant colours that I would never have thought to use until coming back from the desert. There’s just so much more going on than you think. I’ve always been a landscape painter. I’m so grateful to have grown up in Tamworth, with all the countryside, the big skies and hills everywhere.”

[CV HIGHLIGHTS] Charmaine Pike studied at the College of Fine Arts University of New South Wales and has exhibited extensively in Sydney and regional NSW, with a solo show at the Tamworth Regional Gallery.
In recent years Pike has been selected as a finalist in The Adelaide Perry Prize for Drawing, 2010, and in 2012 was selected as a finalist in the Norvill Art Prize as well as being invited to exhibit in the *Sydney Morning Herald*’s Australia Day exhibition at the Tim Olsen Gallery. In 2013 she was chosen as a recipient of the Enig Ng Artist Residency in Paris.

REPRESENTED BY DEFIANCE GALLERY, SYDNEY



Charmaine PIKE
The Tomorrow Land, 2013
acrylic on board, 90.0 x 120.0 cm
[PHOTO: Farina Foto, courtesy of Charmaine Pike, Defiance Gallery]



[ARTIST'S STATEMENT]
***Everyone lives downstream* 2004**
Everyone lives downstream, installed in Adelaide at Greenaway Art Gallery in November 2004, focused on the plight of the Murray-Darling system which was the basis for this ethical response. "It was soon after beginning a journey through the jungle of Sarawak in June 2004 that I saw a huge sign on a water treatment plant: 'Everyone lives downstream' – a simple and pertinent statement for the people of Sarawak, for the island of Borneo, for the island of Australia, for the people of the world," Darling said. "What is being passed on to us and what we pass on to others. Being positioned in the landscape, being placed in hydrological time."

[ON BEING REGIONAL ARTISTS] Farmers and conservationists, James Darling and Lesley Forwood are conceptual artists who make social, political and environmental statements with distinctive materials, the roots of the arid land eucalypt, the Mallee gum, which are sourced from their farm and are integral to the statements they make. Their farm, Duck Island, midway between Keith and the Coorong in the south east of South Australia, is known for its EU accredited composite cattle, its innovative management of extensive areas of native vegetation and for pioneering salt land agriculture.

[CV HIGHLIGHTS] James Darling and Lesley Forwood have been partners in life and work since 1976. They have exhibited widely in Australia and overseas and are renowned for their meticulous, site-specific constructions involving Mallee roots and local timbers, for which they have been acknowledged as equal contributors since 2005. "Nature is not a background" is an axiom associated with their work. Art is an everyday critical informant, a function of life. "You can't leave art out of anything," is a mantra that makes Duck Island their largest work of art.

[MENTOR'S STATEMENT] "Jaime Prosser, 37, is a mother of two children under two and a half years, a farmer's wife, and an artist. She first came to our attention with an understated series of oil paintings depicting rumpled white sheets, an ochre-walled shack and a naked light bulb whose very stillness spoke of the turbulence of erotic discovery. Since then she has won many awards using a range of media to express the issues of contemporary country life, including the discomforting reality of depression and suicide.

Jaime is widely recognised for her range of meticulous, painstaking pencil drawings bringing to life country topics, for example exhausted cowboys slumped against corrugated iron, with distinctive, personal vitality. *Rusty Tank near Pinnaroo* speaks of human aspiration, the impacts of time, and the clear crisp beauty of country that to some is as foreign as it is inhospitable, while to others has the immediacy and assurance of home."

For *Place and Practice*, James Darling and Lesley Forwood mentored artist Jaime Prosser.

- PUBLIC ART COMMISSIONS INCLUDE:**
- 2004 *Taunta Hut Marker*, Salt Creek, SA
 - 2003/04 *Fast Food*, at *National Limestone Sculpture Symposium*, Old Gaol, Mt. Gambier, SA
 - 2000 *Port Pirie Entrance Project: George's Corner to Boundary Road*, Port Pirie, SA
 - 1999 *Circlework*, Soldiers' Memorial Park, Keith, SA

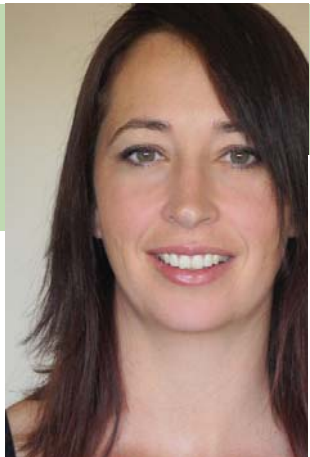
- KEY EXHIBITIONS AT THE FOLLOWING VENUES:**
- La Defence, Paris, France
 - National Museum of Australia, Canberra, ACT
 - Centro Cultural Conde Duque, Madrid, Spain
 - Seto Inland Sea, Kagawa Prefecture, Japan
 - Art Gallery of South Australia, Adelaide, SA
 - Artspace Visual Arts Centre, Sydney, NSW

REPRESENTED BY HUGO MICHELL GALLERY, ADELAIDE



James DARLING and Lesley FORWOOD
Everyone Lives Downstream, 2004
pigment print on Hahnemule paper.
Exhibited is an image, taken by Mick Bradley, of the original installation at Greenaway Art Gallery, Adelaide, November-December 2004. Details of the installation: Mallee roots, 3.1 x 1.6 x 27.0 m, Eucalyptus fasciculosa trunk, 2.9 x 2.7 m.
Dedicated to Mick Bradley, 1945-2013

[PHOTO: Mick Bradley 2004; printed 2014 by Atkins Technicolour 150.0 x 170.0 cm.]



[ARTIST'S STATEMENT]
Rusty Tank near Pinnaroo
2011
“This painting was inspired by an old tank sitting beside a road I had driven along many times on long trips through the Mallee. Each time we sped past I would take a look, and started to notice that it very rarely appeared exactly the same. Some part of its rusted structure would be more eroded, bent or simply missing each time. Finally I stopped for a closer look and was inspired by the way it appeared in that moment, with its entangled rust, but still showing the straight structural bones it began with.”

Jaime PROSSER
Rusty Tank near Pinnaroo, 2011
oil on canvas, 160.0 x 120.0 cm

[MENTEE'S STATEMENT] “James Darling and Lesley Forwood have played an influential role in my development as an artist, not only during this process but also over the last ten years. From my first solo exhibition, through to more recent shows where we have shown together, their critical feedback has been valuable. Living on neighbouring grazing properties, I have enjoyed sharing similar interests with them both. Our love of the land and our environment has been a common thread within our art and lives.”
For *Place and Practice*, Jaime has been mentored by James Darling and Lesley Forwood.

[ON BEING A REGIONAL ARTIST] Being a regionally-based artist is an all-encompassing experience for Jaime Prosser. Living on a property outside Keith, South Australia, combines work and recreation, an experience she finds endlessly inspiring. “When I lived in the city I didn’t find much inspiration there,” Prosser said. Instead, it’s the myriad of little things Jaime comes across during the course of a day that provide inspiration for her art practice.

[CV HIGHLIGHTS] Jamie Prosser received a Bachelor of Visual Arts from the University of South Australia in 1998. She has exhibited widely both as a solo artist and in a number of group shows in regional galleries around Australia. Her work can be found in the collections of the Victor Harbor Council, Naracoorte Art Gallery, and in private collections in the USA, England, Germany and Ireland.

- SELECTED AWARDS:**
- 2012 Best Local Artist, Limestone Coast Art Prize Winner
 - 2011 The City of Victor Harbor Acquisitive Prize, SA
 - 2011 Southern Ports Art Prize, Robe, SA
 - 2009 Best overall painting, Southern Ports Art Prize, Robe, SA
 - 2009 Outback Ergon Energy Waltzing Matilda Art Show, Winton, QLD
 - 2009 John Shaw Neilson Art Prize, Penola, SA
 - 2007 Best painting, Kapunda-Winner Best overall painting, Southern Ports Art Prize, Robe, SA

- SELECTED PUBLICATIONS:**
- 2011 *Australian Artist*, December issue
 - 2008 *Australian Artist*, December issue
 - 2008 *Australian Artist*, June issue
 - 2005 *SA Life* magazine, June issue
 - 2004 *Australian Artist*, July issue
 - 2003 *Australian Artist*, June issue
 - 2002 *Outback magazine*, August/September issue





[ARTIST'S STATEMENT]
***Tight Finish* 2012**
“Since 1973, my art has tended towards photorealism, film, or media events that use the press and television. In a way, there's a belief that if it's photographed or in the media, it must be true. My most recent work, which includes *Tight Finish*, uses and reflects the references of close-up plasma TV, sport-watching (horse-racing), blurred photographic birthmarks and domestic colour ink-jet printers with their unnatural gaudy, but spectacular PCM colours. I want to excite the viewer of my discovering how mind-blowingly beautiful accidental colours and shapes appear in man-made objects like video screens and printers – how much more you can love the world if you can appreciate such beauty from a simple domestic appliance. The magic cream on top is the close-ups of bulk speed, power, and flashy jockey colours. Horse-racing, or whatever subject is chosen, is in a way, incidental to the main thrust of my glorification of life, but I choose to paint subjects I have a deep personal interest in. The sport of horse-racing is one of these. I bought my first racehorse in 1970 and had a training license for a few years, and over the last forty-three years have moved in and out of horse-racing images with many exhibitions.”

[ON BEING A REGIONAL ARTIST] “For almost all of my 45 years of painting, I have used the motif of animals in one shape or form, or more importantly, their relationship with people. Research, that is, living with my subject, is absolutely necessary, whether it be the country or the city. I've always raised cattle and had many farms, and even at one stage, a thoroughbred stud, and in fact still have a small herd of Angus cows. The shift I made to Benalla from Nar Nar Goon in Gippsland in 1989 was driven by a rediscovery of the moody brilliant light in shearing sheds, which were abundant in north-east Victoria. As a bonus, there was a thoroughbred racetrack on the same road as my farm. With the current horse-racing series, TV has now become the main source: the close-ups that I could never get to see at the races. I could now finally shift away from the country, probably more as a breather and refresher, rather than a permanent situation. I did, however, live in the city from 1974 to 1978, when Caulfield and Flemington racetracks became major sources of material. This was intermingled with meat and slaughter paintings and sculpture, as I tried to link my love of the country and animals with the cold confronting diorama display of death in butcher shop windows to be found in every Melbourne suburban shopping strip.”

[CV HIGHLIGHTS] Ivan Durrant is one of Australia’s most accomplished realist artists. Often described as controversial and provocative, his career spans five decades. Over time, his subject matter has ranged from farm animals (both alive and dead) to horse racing; from film stars to shearing sheds. His approach has progressed from a naïve and childlike style to compelling photorealism portraits of everyday events and people.

REPRESENTED IN THE FOLLOWING MAJOR COLLECTIONS:

- Australian National Gallery, Canberra, ACT
- National Portrait Gallery, Canberra, ACT
- National Gallery of Victoria, VIC
- Art Gallery of South Australia, SA
- Art Gallery of Western Australia, WA
- Queensland Art Gallery, QLD
- Geelong Art Gallery, VIC

RECEIVED THE FOLLOWING AWARDS OR GRANTS:

- 2009 Sulman Prize, Art Gallery of New South Wales, NSW
- 1994-95 Artistic Director, Australia Felix Arts Festival, Benalla, VIC
- 1980 Best Experimental film Award, AFI (*Self Portrait, Blood Red*)
- 1976 Art Council of Australia Artist in Residence, New York City
- 1975 Maude Vizard-Wholohan Art Prize, SA

KEY EXHIBITIONS AT THE FOLLOWING VENUES:

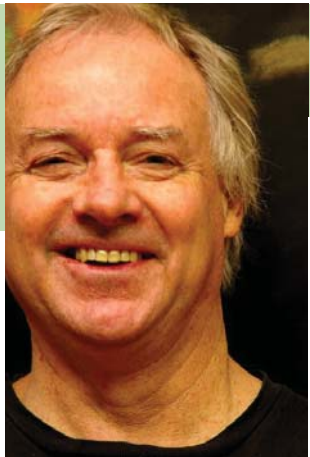
- Ballarat Fine Art Gallery, VIC
- Mornington Peninsula Regional Art Gallery, VIC
- Tolarno Galleries, Melbourne, VIC
- United Artists, Melbourne, VIC
- Benalla Art Gallery, VIC
- Ray Hughes Gallery, Sydney, NSW



Ivan DURRANT
Tight Finish, 2012
synthetic polymer paint on particle board,
102.0 x 148.0 cm
[PHOTO: Jamie Durrant]

[MENTOR'S STATEMENT] “Being a mentor to my close friend and painter Tony Flint, doesn’t quite fit. Yes, I’ve been at the game longer than Tony, but he had an abundance of talent at the beginning and is a creative quick learner. We’ve met usually for wine and a meal a couple of times a week for the last twenty years or so, so mentoring, in one form or another, has been going on forever, but I’m not quite sure who’s mentoring who. Like Monet and Manet, Picasso and Braque, our works have become similar in style – there’s just the possibility that I’ve surreptitiously edged Tony towards a photographic style, but more by accident than design.”

For *Place and Practice*, Ivan mentored Tony Flint.



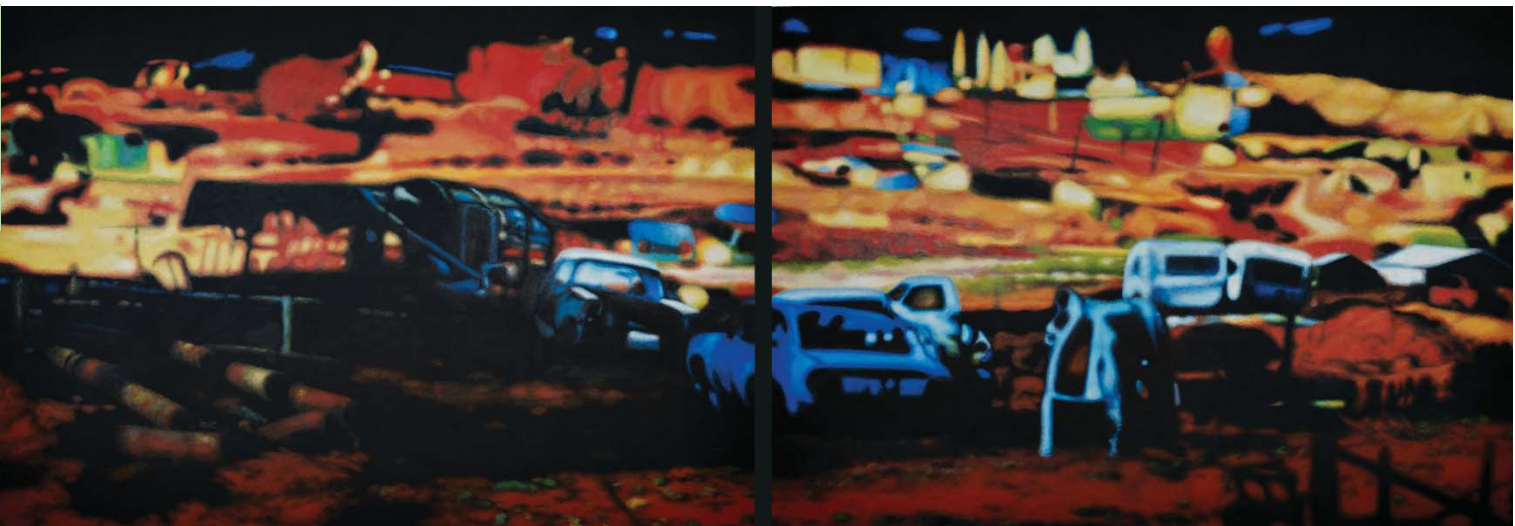
[ARTIST'S STATEMENT]
Villages of the Damned
2013
“I started painting as a hobby in 1975 and have had no formal training in the arts. In 1980 I started a series of works featuring home-made furniture and embalmed roadkill, and constructed trophy pieces and mixed-media installations, using the same materials. The surreal aspects of Ivan Durrant’s earlier meat paintings (pig’s and cow’s heads), and his last two series of works (Aussie Rules football players and racehorses) have been a great influence in regard to my latest paintings.”

SELECTED COLLECTIONS:
National Gallery of Victoria, VIC
Art Gallery of South Australia, SA
National Australia Bank
Toyota Australia
Artbank

[MENTEE’S STATEMENT] “In 1983, I was invited by Asher Bilu to show at United Artists Gallery, St Kilda, Melbourne, where I met Ivan Durrant. Since then I have become a close friend of Ivan and his family, and we frequently visit each other’s studios. Although Ivan is only three years my senior he was already an established artist when I first met him, with more than ten years’ painting and exhibiting under his belt, while I had only just started exhibiting, and so his experience, expertise and company was invaluable to me.”
For *Place and Practice*, Tony was mentored by Ivan Durrant.

[ON BEING A REGIONAL ARTIST] “I have never lived and worked as an artist in a city. I started painting and sculpting while living in Naracoorte, a small town in the south-east of South Australia, and I began exhibiting locally as well as in Melbourne and Adelaide during this time. I then moved to Andamooka, in 1996, an isolated opal mining town in the South Australian desert. Many years prior to this I spent my high school years in Woomera and then went mining in Andamooka, 120 kms away. When I returned I rented a farmhouse and studio near Glenrowan in north-east Victoria, at the invitation of Ivan Durrant. Three years later I moved back to the house and studio in Andamooka. During all this time I was still exhibiting in Adelaide and Melbourne as well as regional art galleries, and also had an artist residency in Fremantle, Western Australia. I had extended stays with artists and friends in both cities and met many other artists and people associated with the arts, but my heart remained with the bush. In 1998 my partner and I moved to Benalla where we bought a house with studio. The landscape has always been the major influence in my work. The landscapes of the desert, mining areas, and the north-east of Victoria feature predominately in my paintings, be they traditional or more surreal statements, and so I like having the landscape close by. Having worked in the mining and farming industries, and by living in the communities that depend on such industries, I think this leads to a greater understanding of the diversity of attitudes and opinions in such communities. Regional areas throughout Australia generally have good art networks, and many good artists, as well as healthy support for those artists. There are advantages and disadvantages as there are in cities. It depends on which way you want to look at it. When I’m working alone in the studio, I have the comfort of knowing that a quiet walk in the bush is not that far away. Or maybe a friend will call around with a bottle and we’ll forget about work for a while. I have always preferred to live and work in regional areas rather than cities, and so opportunities to exhibit in major shows are limited. All artists benefit, on some level, from exposure in shows such as the RAA National Visual Arts Showcase.”

[CV HIGHLIGHTS] Born in 1950 in Renmark, South Australia Tony has lived his entire life in country areas of Victoria and South Australia. The landscape has always been a major part of his life, as seen by its dominance in his artwork. He is an artist whose work concentrates on the Australian landscape, history and issues. Tony has held more than 30 solo exhibitions since 1980 and participated in 40 group exhibitions, including two two-person shows with Ivan Durrant. His work has been sought after by individuals as well as corporate collectors, and has been shown in regional galleries, as well as in Melbourne, Adelaide, Fremantle, Alice Springs, and the Gold Coast.



Tony FLINT
Villages of the Damned, 2013
acrylic on three-ply panel,
160.0 x 145.0 cm
[PHOTO: Jamie Durrant]



[ARTIST'S STATEMENT]
Tree and Grid 2014
“I have worked a lot with sculptural images that demarcate the spaces between forms, in particular the sometimes fragile crossing over of human activity and the natural environment. These works have taken many forms but generally have a forged metal organic symbol integrated into a structured shape. In this case the symbolic tree-forms grow through a grid pattern. The grid is a reference to plantation planting that is prevalent in the area. The difference between the natural bush and tree plantations was even more pronounced after major bushfires in the region. These works are visually permeable and respond to site-lines, horizons, and often reference the direction of sun and wind. The forging process (as in blacksmithing) is an important element for me and relates quite strongly to the agricultural hinterland of the region. The blacksmith techniques that I use weren't inherited through craft or art circles, but evolved from a mixed-farming agricultural tradition. I tend to use forged steel like a 'drawing' medium using free-form lines to build up the sculpture. A sense of lightness and permeability are important aspects of the final work.”

[ON BEING A REGIONAL ARTIST] “As a sculptor I had always wanted to build my own workshop, however, this would not have been possible in Perth. Here, being surrounded by six acres of land has given me the opportunity to create a studio and workshop from the ground up, customised to suit my particular work processes. It has been interesting and somewhat confronting to come back to the south coast of Western Australia after 25 years of living in the city. I think I have a more objective view of the region now, but the essence of the landscape is still the same.”

[CV HIGHLIGHTS] Kevin Draper is one of Western Australia’s highly respected mid-career sculptors. His metal artworks reflect his association with and comments directly upon the land and the notions of landscape. Included in numerous exhibitions in Australia and overseas, Kevin has also been a highly influential teacher and mentor for almost twenty years at Curtin University of Technology and the Claremont School of Arts.

REPRESENTED IN THE FOLLOWING MAJOR COLLECTIONS:
Art Gallery of Western Australia, WA
University of Western Australia, WA
Edith Cowan University, Perth, WA
Klubschule-Basel, Switzerland
Albany City Collection, WA
Janet Holmes à Court Collection

RECEIVED THE FOLLOWING AWARDS OR GRANTS:
2013 Commission, Albany Waterfront Project, Albany, WA
2010 3D Award, *Mt Romance Centennial Art Award*, Albany, WA
2012 3D Award, *Mt Romance Centennial Art Award*, Albany, WA
2009 Open Prize, *Sculpture By the Sea*, Cottesloe, WA
2006 Commission, Northcliffe Sculpture Walk
2005 Commission, Rawlinson Primary School (collaboration with Indra Geidans)
2001 Commission, Chinese Consulate, East Perth (Spowers Architects)

KEY EXHIBITIONS AT THE FOLLOWING VENUES:
Art Gallery of Western Australia, WA
Lawrence Wilson Art Gallery, Perth, WA
Perth Institute of Contemporary Arts, WA
Asago Sculpture Gallery, Asago, Japan
Fabrikmattenweg Studios, Basel, Switzerland
Sculpture by the Sea, Sydney, Perth, Denmark

Kevin DRAPER
Tree and Grid, 2014
forged and welded steel,
Perspex, beeswax,
80.0 x 70.0 x 70.0 cm



[MENTEE'S STATEMENT] “I have known Joan May Campbell since the 1970s. For me, as a young artist growing up in the Great Southern region of WA, Joan was an inspiring and influential artist from my local community. She had returned to Albany after many years in Singapore, England and the United States and brought some of that experience and vibrancy with her. She was involved with many local art committees and had a passionate belief in the arts, having the ability to affect change within a region. As a painter myself in that era, I found her paintings to be challenging, highly intuitive works that responded to the local coastline and hinterland with a powerful archetypical presence. Her art work today still resonates with a deep understanding of the local environment and the spiritual qualities that are found within the landscape. She has had numerous solo exhibitions and has been involved with many group exhibitions both locally and nationally. She has also worked with a variety of mediums including painting, photography, printmaking, computer generated images and sculpture. I had also lived outside of the region for a number of years before finally returning. I have been working as a sculptor for the last 25 years and my artwork shares similar responses and references to Joan’s art practice. I believe that as an artist in that era, the opportunities made available to Joan were limited because she lived in a regional centre. The RAA National Visual Arts Showcase has given me the chance to be the mentor for Joan as she was for me as a young artist.”

For *Place and Practice*, Kevin mentored Joan May Campbell.



[ARTIST'S STATEMENT]
Tree Energy – Cellular
2005
“My quest to study art has been with me since early school days and became synonymous with my spiritual quest for self-knowledge. I was especially interested in the meaning and purpose of art and the psychological importance of the process. I spent many years exploring materials, themes and processes with particular interest in texture, influenced by my granite environment. I worked mainly in a subjective way, seeking the essence of things and their metaphorical meaning and responding to whatever arose from within and without – given themes, reading, and daily and world events – through image and word, or whatever seemed appropriate at the time.”

The image of Joan May Campbell is by Kirsten Sivyer

[MENTEE'S STATEMENT] “Kevin Draper has been a long-time friend and became a student of mine in the core theory segment of the inaugural first year fine art program of Curtin University’s Albany campus in 1987. A gifted and keen student, his work showed from the beginning a direct and clear reflection of his regional background in subject, materials and processes, and had a direct appeal that required little theoretical underpinning. It had a strong aesthetic and well-crafted quality; rustic yet sophisticated.

Since those early days his work has grown beyond his specific local themes and images to express a more universal and archetypal breadth well beyond any parochial limitation, without losing his identification and sense of place. They are like tenuous drawings in space. In fact the element of space is more dominant and articulated – almost the main theme suggesting deeper, hidden levels of influence beyond the visual.”

For *Place and Practice*, Joan has been mentored by Kevin Draper.

[ON BEING A REGIONAL ARTIST] “My regional practice has been integral to my development as an artist. When I came here, there was little to assist someone wishing to develop a serious career. I was on the point of taking off for somewhere like East Sydney Technical College when I became pregnant. By the time my son was eight it became possible for me to study full-time for the first time aged 42. This also grounded me in the community as I became involved in every movement that seemed to promise some pathway to developing art on that level. When I returned to Albany, I had to develop an independent practice, absorbing all the influences of the place and its environment, especially through part-time teaching at all levels. I did not affiliate too much with specialist groups until much later and then not exclusively. I feel I am much more of an all-rounder because of this community connection. Had I stayed in the city I would not have developed my personal approach to art so readily, as the influences were wide, many and interesting, and I could be easily diverted. The lifestyle would have been more eclectic and I would have given a lot of attention to the wide range of cultural activities available in larger cities. I can only speculate how different my practice would be, but I suspect it would have been perhaps more sophisticated but less focused on my individuality of approach to art. I may have developed a more professional career at the expense of a down-to-earth commitment to community. Overall I have had three important parallel lines of development: My spiritual quest, the quest of self-understanding through art, and community service. It gives me a sense of self-fulfilment.”

[CV HIGHLIGHTS] Joan May Campbell has been exhibiting widely in both solo and group shows since 1966 and is highly respected by her peers. She received an Associateship in Fine Art from WA Institute of Technology (WAIT) (now Curtin University) in 1974/75, which she converted to a Bachelor of Fine Arts from Curtin University of Technology, Bentley, WA in 1981. Her work can be found in numerous private and public collections in Australia and the United States of America. In 2007, the City of Albany held a retrospective exhibition of her work.

SELECTED GRANTS AND AWARDS:

- 1996 Best Oil, Albany Art Prize
- 1992 WA Department for the Arts, Cultural Development Grant: \$15 000
- 1991 Grant to visit Contemporary Art Spaces in the eastern states.
- 1990 Best Oil, Albany Art Prize
- 1985 Painting Prize, Albany Art Competition
- 1983 Painting Prize, Albany Art Competition
- 1975 Painting Prize, Albany Art Competition
- 1973 Drawing and Print Prizes, Albany Art Competition



Joan May CAMPBELL
Tree Energy – Cellular, 2005
digital print on canvas,
127.0 x 122.0 cm



[ARTIST'S STATEMENT]
Remains 2013
"After the January 2013 bushfires in south-east Tasmania, I found amongst the ashes a few remains of my life. This little fire-box was made by my father and as a child I watched him use it to heat his soldering iron. The head and torso of the yearning figure are the remains of a carved gate I made to lead into my garden. I lost everything else but a few shards."

For *Place and Practice*, Gay mentored Naomi Howard.

[ON BEING A REGIONAL ARTIST] "As a regional artist one is supposed to keep a low profile. In Melbourne where I lived and worked from 1984 to 1994 it was healthy to be in a bigger pond and enjoy recognition from peers. After the fire these artists were my most generous professional support. The terrible beauty of Tasmania can be soporific and intellectual stimulation is very solitary but, as long as one escapes the island when possible, such peaceful isolation can be conducive to sustained work. There is also easy access to natural materials. This is the 'Rim of the Earth', as Tasman said, peopled by 'freaks and monsters', but to be born in Tasmania is to have a magnet in the heart and it draws one back for the term of one's natural life."

[CV HIGHLIGHTS] Gay Hawkes is one of Tasmania's best loved bush artists, one who creates sculptural and functional objects out of local timbers, detritus and driftwood. Her furniture is used to embody concepts, often political or social, crossing the boundaries between functionalism and sculpture. She passes on these skills in many community settings including schools, forensic acute mental health and private workshops. Hawkes has taught at every level of education from kindergarten to tertiary in several countries and has been invited as resident artist to twelve schools within Australia, four aboriginal communities, Melbourne Assessment Prison, the Forensic Acute Mental Health Unit, Townsville Hospital and the Health and Community Care Unit on Palm Island. During the devastating 2013 Dunalley bushfires, Hawkes lost her home, studio, journals, diaries, unseen work and works from her early and current years.

REPRESENTED IN THE FOLLOWING MAJOR COLLECTIONS:

- Australian Parliament House, Canberra, ACT
- National Gallery of Australia, Canberra, ACT
- National Gallery of Victoria, Melbourne, VIC
- Australian War Memorial, Canberra, ACT
- Powerhouse Museum, Sydney, NSW

RECEIVED THE FOLLOWING AWARDS OR COMMISSIONS:

- 2011 GeoAir Artist Residency Tbilisi, Georgia
- 2008 Finalist, Australian Inspirational Teachers' Awards
- 2007 Unions Tasmania, Womens' Committee banner (commission)
- 2001 Cill Riallaig International Artists' Centre, County Kerry, Ireland

KEY EXHIBITIONS AT THE FOLLOWING VENUES:

- 45 Downstairs, Melbourne, VIC
- Gallery Gabrielle Pizzi, Melbourne (*Queen of Australia Show*, touring to Alice Springs, Townsville, Canberra and Tasmania)
- Benalla Art Gallery, VIC
- Plimsoll Gallery, TAS



Gay HAWKES
Remains, 2013
found wood, metal,
55.0 x 34.0 x 30.0 cm
[PHOTO: Peter Whyte]



[ARTIST'S STATEMENT]
Cockatoo Flight Eagle Hawk Neck 2012
“A mob of sulphur-crested black cockatoos were flying ahead of me the morning I headed down to Eaglehawk Neck for a surf and to map out this part of my local country with charcoal on paper. There was no vantage point from which I could draw the whole of the Neck in one vista, so I positioned myself wherever I could get some perspective. Back in my studio I pinned the drawings up together and launched into my painting of a place, not only beautiful, but saturated with his and her stories, black and white, old and new. When completed, its name was easy – Cockatoo Flight Eagle Hawk Neck.”

[MENTEE'S STATEMENT] “I have been a keen follower of the extraordinary mind and works of Gay Hawkes for many a long year. Beginning with her three-legged stools made from horizontal scrub early in the 1980s right up to her Irish cottage inspired dressers made from recycled pine pallets which were completed scarcely one year before her studio at Dunalley was burned to the ground during wild bushfires. I have witnessed the way Gay Hawkes uses whatever is at hand to speak up about issues in life that she cannot evade. A beer box may become a canvas for painting on, newspapers can be twisted into lively dancing figures, and seaside grasses may burst into song or be woven into a crucified figure to rival the agony and beauty of early Renaissance sculptors in Europe. To have Gay open her artist's mind and heart to me as I found the courage to turn from being a cabinet-maker to finding a far greater freedom of expression as a painter, I have been blessed indeed. Being given this opportunity to exhibit one of my paintings in the RAA National Visual Arts Showcase has been very much due to Gay's respect for me as an artist and her knowledge of the importance of regional artists' work being seen by a wider audience than where they live.”

For *Place and Practice*, Naomi has been mentored by Gay Hawkes.

[ON BEING A REGIONAL ARTIST] “Surrounded by bush and keeping no pets, I live beside the sea amongst many wild animals and birds. In summer I practice walking with bare feet as a way of keeping in touch with the Earth and I slip into the bay most days for a short dip. Without shops to tempt me and no street lights to block out the night sky, living in this south-east region of Tasmania allows me to contemplate. Contemplation leads me to paint and through painting I enter into a deeper understanding about life as a human. If I lived in a city I imagine that I would find another route to get to the same place but it may have sharper corners and harder edges.”

[CV HIGHLIGHTS] Naomi Howard received a Bachelor of Fine Arts from the University of Tasmania in 1999. She has participated in a number of solo and group exhibitions in Hobart with her paintings and ceramics since 2005. In 2009 her work was shown in the Blake Prize Exhibition at the Sydney College of Art in Darlinghurst in Sydney.



Naomi HOWARD
Cockatoo Flight Eagle Hawk Neck, 2012
oil on Italian linen,
100.0 x 180.0 cm



[ARTIST'S STATEMENT] *Darra* 2012
This work identifies the reservoirs of the Ngaymil/Datiwuy clan. Ngalkan is an area on Ngaymil land and sea between the Gurrumuru and Cato Rivers that run into the Arnhem Bay. Within this area is another watercourse that leads up into a sacred area of a freshwater spring or Milngurr with special qualities called Balawurru. Gudurrku or Broлга dance here. Djanda the sacred goanna swim in the lagoon created by the spring, their actions as they swim causing patterns to be made on the surface that is covered by the totemic waterweed Darra. Gundalmirri is the deep name for this water.
Others inhabit these waters. Warrukay or Murrukula the Barracuda, the power totem for the Ngaymil. It spends most of its time in the salt waters. At certain times Warrukay will make its way up to Balawurru bringing the 'contamination' of muddied water with it. This has connotations of fertility. It is a place of fertility. Souls of Ngaymil are both delivered to and from this point between worlds real and spiritual. As the sacred songs used in mortuary are cyclic, narrating the Ancestral Events of the original Creator Beings is the journey of the Yolngu soul. This place is also shared with the Dhudi-Djapu clan. A baby's fontanelle is understood to be aqueous because of its recent emergence from the spring whence the waters broke. Warrukay is often depicted with its teeth bared as a warning to those trespassing Ngalkan. For those doing so have to confront the ire of the Barracuda. This is a built in safeguard for the protection of Rom, Yolngu law. The herringbone pattern refers to the weed Darra and the place Darrawuy.

Gunybi's chosen mentee passed away late in 2013.

[CV HIGHLIGHTS]
MOIETY Dhuwa | HOMELAND Yangunbi | CLAN Ngaymil | OTHER NAMES Robert

Gunybi Ganambarr was born in 1973 and has mainly lived and worked as an artist at Gāngan, sometimes based at Dhuruputjpi or Yilpara. He currently works out of the Buku-Larrnggay Mulka Centre at Yirrkala, NT. A ceremonial yidaki player who is sought after by elders, he accompanied the Yolngu delegations to the opening of the National Museum in Canberra 2001 and the Larrakitj installation at the Sydney Opera House 2002, and played at the opening of Djambawa Marawili's exhibition in the 2006 Sydney Biennale. Under the tutelage of artists like Gawirrin Gumana and Yumutjin Wunungmurra from his mother's Dhalwangu clan whilst living on their country, he has now assumed ceremonial authority. Gunybi Ganambarr first came to the notice of the Buku-Larrnggay staff as an artist with a carved and painted Ironwood sculpture of a Wurran or cormorant (a totemic species of his mother clan) in 2002. The wood's natural shape suggested itself to him and he commenced to reveal the bird within. He then added pigment to novel effect, while remaining entirely consistent with Yolngu madayin (law). His first recognition in a wider sphere was when he was invited by Brenda Croft of the National Gallery of Australia to enter the National Sculpture Prize in 2005. He submitted one of his first sculpted Larrakitj. In 2008 he was chosen as an exhibiting finalist in the Xstrata Coal Emerging Indigenous Artist Award at the Gallery of Modern Art at Queensland Art Gallery, which he went on to win. Gunybi has had the instinct to introduce radical new forms without offending community tolerance. He has introduced or developed novel forms such as double sided barks, heavily sculpted poles, incised barks, ironwood sculpture and inserting sculptures into poles.

REPRESENTED IN THE FOLLOWING MAJOR COLLECTIONS:
Australian Parliament House, Canberra, ACT
National Gallery of Australia, Canberra, ACT
National Gallery of Victoria, Melbourne, VIC
Australian War Memorial, Canberra, ACT
Powerhouse Museum, Sydney, NSW

REPRESENTED BY ANNANDALE GALLERIES, SYDNEY

Gunybi GUNAMBARR
Darra, 2012
natural earth pigments and sand on incised conveyor belt,
86.0 x 34.0 x 200.0 cm
This work is courtesy of the artist and Annadale Galleries.
[PHOTO: Murray Fredericks, Annadale Galleries]





[ARTIST'S STATEMENT]
Live at the Pony 2010
"Live at the Pony is a layered work with a number of fabrics and a miniature horse on a shelf. The contour outline of the pony contains a three-piece band. The Pony was a club in Melbourne. I continue to explore the combination of miniature figures with painting and also text."

[MENTEE'S STATEMENT] "Chris Kunko's work holds my interest because he studied as a mature age student and brings this life experience to his art practice. Chris has a European heritage and grew up in Adelaide. He was friends with the son of a surfboard maker at a beach there. Chris went to the workshop after school and helped shape boards and became a surfer. I met Chris as a third year painting student at the Queensland College of Art about five years ago. He was living at Fingal and still surfing. He worked as a labourer and had a young daughter. The subject matter of his paintings was his daughter, playing on the beach in a sunhat, exploring a rock pool, or with her young friends. The paintings were thick impasto and used a lot of pastel colours. I was drawn to their energy and honesty. I believe working in the surfboard studio played a part in the development of Chris' studio practice, underpinning skills required for building a stretcher, sanding, application of gesso and paint. The intimacy of the father-daughter relationship provided something unique."

For Place and Practice, Jenny mentored Chris Kunko

[ON BEING A REGIONAL ARTIST] "A great advantage of my location is that my studio is relatively private and that I have a view of my horses while I work. I can also shift seamlessly between work in the studio and work with my horses. I value the contact with horses and other animals on my small horse property, particularly the birds that regularly visit, something that would not be possible if I was based in the city."

[CV HIGHLIGHTS] Jenny Watson is one of Australia's most significant mid-career artists. With an extensive exhibition career dating from the mid-1970s, Watson has gone on to represent Australia at many prestigious international art events including being the nation's representative for the 1994 Venice Biennale.

REPRESENTED IN THE FOLLOWING MAJOR COLLECTIONS:

National Gallery of Australia, Canberra, ACT
National Gallery of Victoria, Melbourne, VIC
Art Gallery of New South Wales, Sydney, NSW
Art Gallery of Western Australia, Perth, WA
Museum of Contemporary Art, Sydney, NSW
Yokohama Museum, Japan

RECEIVED THE FOLLOWING AWARDS OR COMMISSIONS:

2005-6 Fellowship Grant, Visual Arts Board
2005 Arts Qld Grant
2003 New Works Grant
2000 Winner, National Works on Paper, Mornington Peninsula Regional Gallery
1990 Portia Geach Art Prize
1979 Alliance Francaise Fellowship

KEY EXHIBITIONS AT THE FOLLOWING VENUES:

Galerie TRANSIT, Belgium
The Factory, Kunsthalle Krems, Austria
Queensland College of Art, Griffith University, Brisbane, QLD
Muka Gallery, Auckland, New Zealand
Annina Nosei Gallery, New York, USA
International Art Space Kellerberrin, Kellerberrin, WA

KEY RECENT PUBLICATIONS INCLUDE:

2012 Julie Ewington, *Think big, and be loud—Three Generations of Australian Female Artists*, Art & Australia, 49, No 3, pp 448-455
2007 Rebecca Geldard, 'Innocence and Experience,' *Time Out*, London, 17 May
2004 Ken Bolton, 'Australian Women Artists: Sailing to Tahiti,' *Jamini: International Arts Quarterly*, November, pp 68 – 79

REPRESENTED BY ROSLYN OXLEY9, SYDNEY
ANNA SCHWARTZ GALLERY, MELBOURNE



Jenny WATSON
Live at the Pony, 2010
acrylic on rabbit skin glue primed cotton with organza overlay and velvet ribbon; plastic rider on shelf,
170.0 x 98.0 cm; 3.0 x 2.5 x 1.0 cm
[PHOTO: Roslyn Oxley9 Gallery, Sydney, courtesy of the artist and Roslyn Oxley9 Gallery, Sydney]



[ARTIST'S STATEMENT]

Toy Soldiers 1 2 3 2014

"This recent set of paintings is part of a continuing practice in portraiture. Faces are a part of the everyday. A face is the most physical part in which we connect to another being. They can remind us of another face, perhaps a relative or person we passed in the street; providing a cinematic effect. Toy Soldiers 1, 2, 3 are kids of my friends. These little battlers have freedom in their daily lives; freedom to skateboard, BMX, scooter, roller skate, ride ponies or go karts – obtainable by Aussie kids coming together as one under the stack hat uniform. They contain a stare that attempts to mirror your questioning and knowledge. It is possible to compare their exterior characteristics to those from a war-torn country, it is possible they are orphans or juvenile justice kids. Uncertain dangers and the right to grow peacefully may never be realised. Although Australia, on some global scale, is a peaceful place to raise a family, there are questions arising for future generations. I am sure that along with you and me these kids don't want to prepare for uncertainty."

[MENTEE'S STATEMENT] "Jenny Watson's publication from the Dell Gallery exhibition, *Material Evidence* (Griffith University Art Gallery), curated by Simon White, was a highlight of a painter friend's studio. The petite hardcover was my introduction to the work of Jenny Watson, who would become my painting and drawing lecturer and mentor. When I broke the news to the owner of this catalogue, Daniel Brinsmead, that I was attending classes by Jenny Watson he said blushing, 'What is she like?... is she hot?' The forever beauty of youth, with her disciplined and long career, as an artist Jenny has sustained and kept intact the freshness and truth of her psychological compositions. Somehow, magically, these masterpieces are created year in year out. Jenny's easy shifts from small paper drawings and prints to her large monumental paintings are where I draw inspiration, confidence, and no fear. After successfully graduating, I chose Jenny to supervise me for further study at Queensland College of Art in 2011. Put on hold for now, as family and finances, just like Paul Kelly sings... *things finally hit the skids*. In 2012, I was painting and labouring while attempting to study secondary education teaching. My studio practice was slow while mates who were doing mining gigs in coal, gold, CSG and oil were earning big dollars. I took on concreting work in Roma, Queensland, while waiting to start mining work. Five years of studying art and a creative life had led to this. When Jenny phoned with talk of the RAA Showcase, I was ecstatic! I had no studio and just a mattress on the floor. 2013 has been life-changing."

For *Place and Practice*, Chris has been mentored by Jenny Watson.

[ON BEING A REGIONAL ARTIST] "For Jenny Watson's belief in me and the RAA National Visual Arts Showcase opportunity I am thankful. My priority is to stay creative and contribute more positively to society in this way. I have met and discovered how large the artistic population in regional Australia is, more than ever during 2013 to date. This is where our government should be digging – in the mines/minds of artists out here. There isn't much need for borders, it's tough whichever direction you travel. My motivation is this fantastically beautiful place we call home and the people within it."

[CV HIGHLIGHTS] Chris Kunko was born in 1974 in Belair, South Australia. He studied visual art at TAFE in Murwillumbah before receiving a Bachelor of Fine Art from Griffith University, Queensland College of Art, Southbank in 2010. Kunko won the Eckersley's Visual Arts Award of Excellence in 2007 and the Griffith Award for Academic Excellence in 2009 and has been exhibiting in group shows since 2008.



Chris KUNKO
Toy Soldiers 1, 2, 3, 2014
oil on canvas,
50.0 x 58.0 cm each



[ARTIST'S STATEMENT]
Sculpture Group 2013
"I am attracted to wire and rickety structures, alluding to the natural world within the artificial space of the gallery, the contrast between hard/soft, transparent/opaque – sketches in steel. Focusing on small plinth sculptures, each piece by itself could possibly be considered monumental and if executed in a larger scale would be of a monumental 'classical' nature. By opting to show a myriad of these small-scale sculptures grouped closely together, the monumental aspect is diffused. Instead, now there is a play on the plinth itself and on what is a 'traditional modern sculpture' where the plinth seems to play an overly important role. The underlying 'theme' is addressing the juxtaposition of man-made and organic elements and the subject matter is found in the rural environment where I live. Within 100 metres of my home, a former railway cottage, there is the abandoned railway easement and sometimes it happens that the surrounding farmers haven't reclaimed the corridor of land that the line used to occupy. In these 'forgotten areas', groves of Melaleucas – the original vegetation before the farmers arrived – have now re-established themselves. The sculptures are mainly made out of organic found objects from within these groves juxtaposed with made-belief remnants of the railway construction – now in the process of being reclaimed by nature."

LEFT: Gwyn Hanssen Pigott
RIGHT: Merete Megarrity

[MENTEE'S STATEMENT] "My mentor, Gwyn Hanssen Pigott, passed away suddenly in London on 5 July 2013 at the relatively young age of 78. She had stayed on in London after showing recent work in an exhibition at Erskine, Hall & Coe, the distinguished West End gallery. According to all accounts she was her usual self; full of vigour and plans for the future. Only very rarely can one say that a person died as they had lived, yet for what I knew about the life of Gwyn, she lived life to the full, right until the end. To this day, I can't really comprehend that out of all the Queensland regional young artists she would have known that she chose me as her mentee. Sadly she is not here today to expand on her generous choice and it is obviously completely fictional on my part to even try to guess. My work Sculpture Group is part of a larger work named Sculpture Table. Gwyn saw this work when she came to visit my studio about six months before she passed away. She looked at it attentively and was intrigued by its title. I would like to hope that my work expresses a certain joy or lightness and that maybe this aspect combined with the grouping of the pieces led her to feel a certain fondness. One thing that I do share with Gwyn was her love for regional Australia. Early on in her career she was a regular teacher for the Queensland Flying Arts outreach programmes and conducted workshops in the remotest areas of Queensland. It's a curious coincidence that I received the Queensland Regional Art Prize in 2011, a prize for emerging artists organised by Flying Arts, the very same organisation for which she had tutored in the past, and that we have been brought together in this exhibition."

For Place and Practice, Merete was mentored by Gwyn Hanssen Pigott.

[CV HIGHLIGHTS] Born in Denmark and with a background as an art historian specialising in international contemporary art, Megarrity is an emerging artist currently enrolled at the Queensland College of Art in Brisbane. In 2010 Megarrity received a highly commended award at the Brisbane Institute of Art's end of year exhibition. In 2011 she won the Queensland Regional Art Awards' Wayne Kratzmann Art Prize and was a finalist in the Fleurieu Landscape Prize.



Merete MEGARRITY
Sculpture Group, 2013
wood, wire, plaster, cloth, paint, steel
and organic found objects,
various sizes maximum height 27.0 cm
[PHOTO: Carl Warner]

- Joan May CAMPBELL

Tree Energy – Cellular, 2005

digital print on canvas,
127.0 x 122.0 cm
- James DARLING and Lesley FORWOOD

Everyone Lives Downstream, 2004

pigment print on Hahnemule paper.
Exhibited is an image, taken by Mick Bradley,
of the original installation at Greenaway Art
Gallery, Adelaide, November-December 2004.
Image printed 2014 by Atkins Technicolour
150.0 x 170.0 cm.
Details of the installation:
Mallee roots, 3.1 x 1.6 x 27.0 m,
Eucalyptus fasciculosa trunk, 2.9 x 2.7 m.
Dedicated to Mick Bradley (1945-2013)
- Kevin DRAPER

Tree and Grid, 2014

forged and welded steel,
Perspex, beeswax,
80.0 x 70.0 x 70.0 cm
- Ivan DURRANT

Tight Finish, 2012

synthetic polymer paint on particle board,
102.0 x 148.0 cm
- Tony FLINT

Villages of the Damned, 2013

acrylic on three-ply panel,
160.0 x 145.0 cm
- Gunybi GANAMBARR

Darra, 2012

natural earth pigments and
sand on incised conveyor belt,
86.0 x 200 cm
- Gay HAWKES

Remains, 2013

found wood, metal,
55.0 x 34.0 x 30.0 cm
- Naomi HOWARD

Cockatoo Flight Eagle Hawk Neck, 2012

oil on Italian linen,
100.0 x 180.0 cm
- Chris KUNKO

Toy Soldiers 1 2 3, 2014

oil on canvas,
50.0 x 58.0 cm each
- Merete MEGARRITY

Sculpture Group, 2013

wood, wire, plaster, cloth, paint, steel
and organic found objects,
various sizes, maximum height 27.0 cm
- Angus NIVISON

Rumble, 2012

acrylic, charcoal, pigments and gesso
on canvas,
200.0 x 360.0 cm
- Charmaine PIKE

The Tomorrow Land, 2013

acrylic on board,
90.0 x 120.0 cm
- Jaime PROSSER

Rusty Tank near Pinnaroo, 2011

oil on canvas,
160.0 x 120.0 cm
- Jenny WATSON

Live at the Pony, 2010

acrylic on rabbit skin glue primed cotton
with organza overlay and velvet ribbon; plastic
rider on shelf,
170.0 x 98.0 cm; 3.0 x 2.5 x 1.0 cm

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THIS EXHIBITION AT PARLIAMENT HOUSE WOULD NOT HAVE BEEN POSSIBLE without the support of the Presiding Officers, President of the Senate, the Hon Senator John Hogg and Speaker of the House, the Hon Bronwyn Bishop MP. We also thank the staff from the Department of Parliamentary Services for their invaluable help.

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& PRACTICE