

imagine







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Imagine ...

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Imagine is about beginnings—

- The beginning of the world, the birth possibilities before us. It is the inaugural exhibition of the new Gippsland Art Gallery; a melding of worlds where the possible is fused with the impossible. Through the work of eighty artists from around the world, spanning the sixteenth century to the present, the impossible is just the beginning point. These artists share an overriding ambition to overcome the impossible by unleashing the potential of the imagination. Collectively they create a thing alive; a story for the ages that dances and sings as we navigate its pathways. Imagine is fuelled by dreams, by magic, by the weird and wonderful art stuff.

The imagination is life enriched; life supercharged. It is the energy that connects us as sentient beings, allowing us to dream and to desire. The imagination is the means by which we exist beyond our present state. It has given us the passion to find the means to fly—into the earth's atmosphere and beyond. The work in Imagine is a showcase for the imagination. The gallery becomes a warehouse of wonder—a supermarket of surprise. Our need for fact is thwarted by the impulse for fiction, which recasts the world through the eyes of a child.

In the beginning is nothing more than the seeds for all that follows. For <u>Brigita Ozolins</u> it is two numbers—the zero and the one—that are the foundation for the universe. This 'binary code' is a system for representing all that exists, at once driving the most advanced technologies and mimicking the molecular structure of which all matter is composed. In *Tree*, Ozolins creates a large-scale monolith, inspired by Stanley Kubrick's *2001: A Space Odyssey*. Like the film, Ozolins' monolith marks a shift in the development of consciousness, but unlike the film, it is made from wood. This towering form (whose height is twice the width, and width is twice the depth) emits an ungodly primeval rumble to suggest a transformation is taking place within its very structure.

But before physical matter appeared there was atmosphere; cloud vapours that sometimes have the appearance of solids. This was the breeding ground for tactile substance, and marks the purest connection between form and imagination. In a time before humans, echoes of our future selves appeared animated as brilliant phenomena in the sky; as in cloud photographs by Alexander James and Lesley Duxbury. James's Plume Cumulus, Disturbed by Electricity marks a beginning of human consciousness while Duxbury's The Formation of Clouds, in a way, marks an end. The former speaks of sublime and palpable energy while the latter, spewing out of the Loy Yang Power Station in the Latrobe Valley, speaks of the godlike powers of creation that humankind has gradually accrued. What was once the dominion of heaven is now the casual by-product of our earthbound industry.

Floating and flying forms have long inspired humans to take flight. We imagin that a life lived at least partially airborne is somehow a sign of a more fulfilled, multi-dimensional existence. <u>Jock Clutterbuck</u> straddles the airborne and the grounded within his images, which seem composed entirely of dream-matter. In *Cloud Chamber* and *Pool* we reflect on reflection itself; the symbols revealed to us relate to sensations we no longer have words for. They are as beautiful as they are mysterious. <u>Christie Torrington</u> presents two *Terrestrial Fragments: Plateau* and *Future Sphere*. Both are depictions of serene, floating worlds where humans are not present, but their traces are detectable. In the absence of gravity, matter itself transforms to produce a slightly uneasy environment where human future meets human past in a *Planet of the Apes*-style scenario. *Cumulus P Shift* by <u>Anita Iacovella</u> is the cyclops-like eye of God looking down from above, silently observing. A second, ghost-eye that hovers behind the first might be a gigantic tear, as if the heavens are weeping at the folly of man.

The sculptures of <u>Caroline Rothwell</u> are driven by the curiosity of a scientist and the discipline of a natural historian; she reimagines the relationship between humans and the natural world with sometimes surprising outcomes. Our heroine in *Weather Maker* has the childlike innocence of an Edith Blyton character, but as we approach and her balloon inflates and rises, we wonder where the fiction ends and reality begins. Similarly *Split* by <u>Amy Joy Watson</u> has a quasi-scientific air that reflects on humankind's feeble attempts at measuring and recording the atmosphere. This is a work about transformation that unhinges our reliance upon logic and knowledge.

Three photographs by <u>Jane Burton</u> from the series *Cul-de-Sac* suggest a darker relationship with the earth, which cannot be accounted for through science or observation. She suggests that the primal forces that created the earth have impregnated our own psychological makeup, informing our collective capacity to imagine. <u>Jason Cordero</u> goes one step further, suggesting that the earth itself is in possession of an immense imagination. Encountering *The Gates of Longing* it is difficult to deny the possibility of creation. Everything here seems designed by a creator, whose own radiant presence lingers just above the picture frame, casting a divine light upon the earth below. The 'longing' to which Cordero refers may be our constant search for the unattainable ideal. <u>Peter Daverington</u> shares this mood in two very different interpretations of an 'ideal'. In *The New Colony: from Bierstadt to Neuromancer* he waves the Creator's wand with the giddy zeal of a child. Floating steps lead us to a romantic's paradise—a recreation of the impossible vision of Albert Bierstadt. But having led us to the brink of impossibility Daverington smashes through it, with *The Hanging Gardens of Nineveh*. Here we discover a lucid Garden of Eden where Biblical might is in full evidence.

Daverington draws on the collective imagination of humankind to fathom a world that few could foresee, much less inhabit.

Sam Leach gazes at the world through the prism of multiple imaginations in Sebeok on Safari. Thomas Sebeok was the Hungarian semiotician who promoted the theory of an invisible language of signs that allows all living organisms to communicate. Leach goes further with elements drawn from Dutch and German landscape traditions, the pop art of Jasper Johns and science fiction. A trio of scientists wander above the mists to record the unfolding spectacle. Cameron May takes an alternative approach by producing, indeed, an alternate reality. Frustrated by his inability to actively explore the planet Mars, May created his own planet using advanced computer software. He then, as in Fabrication 19095, 11603, -162888, was able to document specific locations within his planet (including specific time-space co-ordinates). His work proves that landscape need not be confined to actual 'land'—a point demonstrated nearly 200 years ago by Jacques Arago following his expedition around the world alongside French explorer Louis de Freycinet. Arago was evidently struck by the astonishing landforms he discovered in Timor, to the point where his Montagnes volcaniques de Batouguede appear to us as forms of purest imagination. If Arago was charged with the duty of faithful observation he failed miserably; his stalagmite mountains

Ann Greenwood adopts a similarly lateral view of landscape; indeed the totemic symbols in her wool weaving *Guardians of the Freestone* have their basis in forms reflected in the still waters of Freestone Creek, turned ninety degrees. Here, the literal has been overcome by the imaginative faculty. Greenwood's need to translate nature as she sees it into forms that communicate directly with the subconscious bespeaks an underlying need we have as humans to 'humanise' our environment. Clive Murray-White achieves this manifestly in his monumental heads carved from marble. Flying Mountain-i betrays the capacity for inert material to become sentient; we imagine the marble having a consciousness that is aware of our presence. It generates an effect within the space greater than a piece of rock could be reasonably expected to produce. Kate Beckingham shares Murray-White's fascination for marble. In her two-panel work Monument she dislocates object from space to express a yearning for materiality. Marble is a recurring material in her images, where science and fiction meet antiquity and archaeology. This mash-up produces a disquieting effect, all the more-so because the content is not found but is constructed by the artist.

A people-less place is similarly a locus for human yearning the work of <u>Janina Green</u>. Histories, both personal and collective, lend a strange illumination to her work <u>Latrobe River near Yallourn North</u>—located near the place where Green spent her youth. Imagination crossed with memory produces a cosmic effect, where we see the world through the rose-coloured eyes of the artist. The effect is amplified in a work by <u>Vivian Cooper Smith</u> titled <u>Vision #2</u>. Here we find another manipulated photograph (pigment pen on type-c print) where reality has been pervaded by inexplicable agents. A green Pointillist apparition produces a somewhat supernatural effect of an ethereal presence or phenomenon moving through a rainforest glade. The effect is shared in <u>Chrysalis</u> by <u>Judy Dorber</u>, where the natural environment is seen as an alternative state, moving between sensual abstraction and truthful representation.

Drifting down from the heavens we encountered in the first pieces here, we discover the earth set ablaze in paintings by Peter Booth and Peter Gardiner. Booth's untitled work, known as Black Landscape with Fire and Comet, presents the Biblical apocalypse, where all trace of humankind has been seared from the earth. Booth presents a world of premonitions and demonic visions, proving that the imagination is sometimes a force to be feared—a quality shared in Shimmering Fear by Alan Chappelow. The immense psychological turmoil of Booth's painting is also an expression of anger about the accelerating decline of the planet at the hands of humankind. His sentiments are echoed in Gardiner's Ravensworth (Swamp Lantern III), which draws on dreams and the unconscious. The work is not so much a factual account of fire, but an expression of the primitive and subliminal fears that inhabit the subconscious. While Gardiner had direct experience of the Ash Wednesday bushfires, the present conflagration owes more to the Old Testament and the warnings of moral decay found in Bosch and Brueghel. His premonition of environmental catastrophe finds an alternative outlet in North/Black Lung, where we find a haunting and mysterious vision of the earth. A faithful observer of reality, here Gardiner also reveals the power of the dark side, where the imagination unshackles the artist's fear about the future of the world, to produce a frightening vision that straddles our world and the world of dreams.

The visions of <u>Daniel Crawshaw</u> similarly have their basis in reality, but seem no less fearsome or unreal. *Silva* is his series of four large paintings depicting the thick bush on the slopes of Mount Erica, Gippsland. During an expedition in 2012 the artist became disoriented in the depths of this bush, and feared that it would consume him. The sense of asphyxiation is profound, as is the connection with the Australian bush mythology that produced the cult of the lost child in the nineteenth century. An uncanny accompaniment to Crawshaw's impenetrable field is *Conjurer* by <u>Benjamin Armstrong</u>—a multi-limbed being who reminds us that science should not meddle with nature. Experience with John Wyndham's *Day of the Triffids* tells us to keep our distance, yet the *Conjurer* pulls us nearer, desiring to show us its tricks. The natural forms and materials provide little comfort, reminding us that mother nature has the greatest sense of imagination of all. The companion for this intriguing, anthropomorphic sculpture is *Victory*, an image of atmospheric munificence. The effect of these gathering clouds is not one of foreboding, but surprisingly, of welcome, as the dense and bulbous veil parts to allow shafts of light to illuminate the earth below. The large, benign eyes confirm the good tidings.

The capacity for nature to produce dazzling, kaleidoscopic patterns and effects—with a little help from the human imagination—is realised within the drawings and paintings of Becc Ország and Alice Wormald. Ország's work The Source of All Things (Birth of the Rivers) has its basis in late eighteenth century European landscape, when art and science joined forces to explore the mysteries of the universe. But where science sought answers artists tended to deepen the shroud of mystery, and Ország is no exception. She leads us to the very cusp of the source of life, only to thwart our access by mirroring her image in an Escheresque visual puzzle. In two quite different watercolour paintings, Untitled and Old Painting, Wormald draws on the inherent poetry within organic life but scrambles the prose to produce fragmented compositions. Recognisable elements of flowers, coral and rock gardens become the material to be interwoven in a playfut tapestry that is more unreal than real. The building blocks of the universe are also the foundation of art for Imants Tillers. Based not far from NASA's Deep Space Communication Complex near Canberra, Tillers was no doubt fascinated by the detection of black hole gravitational waves by astronomers in late 2015. However his subsequent multi-panel work Gravity Wave looks beyond science to find meaning in the universe, by investigating Aboriginal Western Desert painting. In bringing the two, seemingly oppositional themes together—one based on technology and the other on tradition—Tillers proposes a new kind of landscape with one eye on the cosmos and the other on the human soul.

Ecoking beyond the appearance of things to find other realities is the very essence of much traditional Aboriginal art. The collection of Arnhem Land bark paintings here, sourced from the Oenpelli and Milingimbi Communities, differ little from the bark paintings that have been produced by Indigenous Peoples for centuries. Originally painted with ochre on the interior walls of their bark houses, they began to be collected in 1912 by the anthropologist Baldwin Spencer. Most paintings depict animals in profile, sometimes shown with spears and other hunting weapons. A particular trait of the Oenpelli artists is to show sectional views of kangaroos that, like X-rays, reveal the inner organs of the animal. The appearance of these early bark paintings in galleries and museums caught the imagination of mainstream audiences, who in the 1970s became similarly exposed to the art of Papunya Tula in the Western Desert. These artists are unique in their representation of the mythological Dreamtime. The painting by Narpula Scobie Napurrula depicts two women sitting at the site of Mani Mani, to the south of Kintore Community. The sinuous lines—which appeared later in Imants Tiller's painting—represent the women who are sitting telling love stories in the sand. Daisy Leura Nakamarra describes two women camped at the site of Ilpilli during the Dreamtime, while an early painting by Michael Nelson Tjakamarra draws on design elements associated with the site of Pikilyi near Vaughan Springs. He relates the story of the Ipalu, the bush banana, which is a small green bananashaped fruit growing on a vine over a host tree. It is a design painted on the ground and on shields during ceremonies associated with the Ipalu.

The rich variety of contemporary Aboriginal art is revealed by <u>Angelina Pwerle Ngala</u>, who uses intense areas of dotting to create sublime and distinctive representations of the bush plum Dreaming. Pwerle Ngala is a prominent artist who lives and works in Ngkawenyerre, Utopia, in the Northern Territory. Her work here, *Bush Plum Country*, takes dot painting to a new level, with radiant fields of colour bringing to life the unseen spirits who populate the Dreamtime. A kind of intuitive response is provided by <u>Annika Romeyn</u> in *Luminous Earth*, which infers a spiritual dimension upon an ancient geological rock formation. What should be inert and static here becomes fluid with movement, as the rock face dances to some internal rhythm. As in traditional and contemporary Aboriginal art, Romeyn proposes that the earth is in possession of a cosmic consciousness, which dictates the ebb and flow of life on the planet. This much is also apparent in the work of <u>Louise Feneley</u>, whose large painting *Lost Mother* reminds us that humankind is part of a much larger universal system of life. The rock face here becomes a mournful elegy for a time when we could commune with nature, and nature was the life-giving mother of all. The subject is drawn from Arkaroola in South Australia, which the artist describes as 'a place of mystery, of power, and o an ancient atmosphere where humans can rightfully feel small and insignificant'.

The appearance of life on earth was never assured; for millions of years it existed as nothing more than globular agglomerations of biological sludge. The future of life depended on the outcome of a tussle between organic and inorganic substances, with one constantly transforming the other. If this process could have been documented and replayed on fast-forward, it might look something like Singularity, by the Norwegian artist Solveig Settemsdal. Accompanied by a pulsating symphonic work by composer Kathy Hinde, we witness the dawn of life on a grand scale as a glutinous, shivering blob fights its way out of a gelatine prison. Three companion works, Bust, Roam and Formation, are freeze-frames of the ongoing dance between conscious intention and unconscious material; caught in stasis they appear as granular, sculptural forms. The clinical means of presentation, which carries overtones of scientific or medical laboratories, lends weight to the notion that we are in the presence of an actual, biological experiment. Such an experiment might have led to the arrival of the first animals on earth, some 590 million years ago, and the subsequent arrival of protohumans (higher primates) around 40 million years ago, marking the beginning of a chain of events that has dramatically refashioned the face of the planet. In their earliest form humans were creatures of pure instinct, scouring the face of the earth for the means of survival. We might imagine them to look something like the haunted figures that inhabit the photographs of Polixeni Papapetrou. Her Salt Man and Hattah Man and Hattah Woman show figures in ghillie suits, or camouflage outfits—a means of disappearing into nature but also of re-establishing a primitive connection with nature. These vegetal humanoids drift aimlessly across the earth until such time as evolution gives them the means to develop.

The course of evolution has not always been as straightforward as it might seem. On occasion it throws up some spectacular freaks, that are as beautiful as they are strange. The Fledgling by Kye Hanley presents a newborn baby bird, who here appears as a misshapen amoeba-like form. This silently watchful being appears to be drifting off into the cosmos, as haunting as it is endearing. The Unsettled Dogs of Sam Jinks also present a quiet vulnerability; curled up in slumber these quixotic beasts remind us that one need not be fully human to understand humanity. They occupy an uncertain point in the evolutionary scale where science melds with the imagination. The impossible product of this union is, at least for Jinks, entirely plausible. Adam Laerkesen is an artist-scientist who summons mythological beings in real time. Alchemy is the overriding agent within his practice, with his Steam Cells the portals where matter appears and disappears. We await the outcome with a mix of excitement and apprehension.

A cat and a bird (that might be a toucan) exchange greetings before a rising sun in an untitled screenprint by Marie Taita Aihi. In a brief but brilliant career (highly superstitious, she abandoned art when a falling coconut grazed her head) Aihi was at the forefront of an influential period of graphic arts in Papua New Guinea in the late 1960s. Highly imaginative, her animals appeared as mischievous sprites and as carriers of traditional Papuan culture. Animals occupy a central position in the human imagination, reminding us of our own genetic roots and connecting us to a largely unknown realm of instinct and primitivism. These qualities are at the fore in prints by Martin King and Kye Hanley. King's relief etching, entitled Dawn Survey—Indigo, presents a lyrebird splaying its feathers only to reveal human skulls at its furthest tips. The receding light makes it hard to know what other treasures this remarkable creature is concealing within in its plume. In The Enduring Ancestor, Hanley imagines a prehistoric bird entombed in the earth, but still in empathy with the happenings above. Three composite birds by Michelle Cawthorn represent flights of pure fantasy, while the Silver Owl of Morning Bay by Joshua Yeldham keeps close watch. Yeldham is an artist, author and filmmaker in close communion with his animal roots and the intensely spiritual dimension that they bring to his way of life. The owl is especially potent for Yeldham; a recurring motif, it represents the apex of narrative and myth, imagination, and experience.

The arrival of humankind on earth was both a beginning and an end, with humans wielding immense powers of creation and of destruction. Yet we remain held in a perilous position; untold wonders lie ahead of us if we can only sidestep our self-inflicted annihilation. This duality is poignantly presently by Tanya Dyhin whose sculpture Rebirth reminds us that death is only another kind of birth. Her human skeleton in full floral bloom signals an awakening consciousness about the enduring cycle of life, but also its precarious balance. Its companion is Sleep with Moths II by Peter Madden, in which a charred-black skeleton, crumpled to the ground, gives rise to a forest of branches and a whisper of moths, grouped in reverential flutter. The cycle of birth-death-birth is here evocatively expressed as a nature morte for the ages. A study of a human skull in reflection quietly graces a wall nearby, perhaps pining for a return to flesh as it settles in for eternity. The painting, titled Narcissus Skull (Blue), by Adam Pyett, is a meditative piece that invites reflection in every possible sense.

The human spirit is at its most radiant at times of great suffering; the fires of the imagination draw the spirit inward where it can find respite. The art of <u>Julius Komjati</u> was guided by a rare spirituality that cast the exterior world aglow with a magical, almost spectral light. Captured during the First World War and imprisoned for sixteen month, he watched fourteen thousand of his co-captives perish in appalling conditions. These terrible experiences found expression in his etchings, which are among the most stirring and poetic responses to war. Each year Komjati sent etchings as Christmas cards to his dear friend 'Mrs Bernard'; the two here—from 1937 and 1946—show angels lending guidance and inspiration to earthbound souls. In her own latter-day etching *The Night has a Thousand Eyes*, <u>Gillian Kline</u> recalls Komjati's angels, now inhabiting the night sky. This image of peace and tranquillity reminds us that the earth and the heavens are the silent witnesses to our life's journey.

Our perception of the world around us changes from individual to individual, and is influenced by our position within the universe. Lesley Duxbury is acutely aware of this; in her work Where Night Meets Day she brings stars, sky, sea and moon into a cosmic alignment, merging two half-worlds in an invented whole. The arrangement of inverted and overlapping forms reveals a capacity to peer beyond appearances and to discover another reality. The common trajectories of art and science are also apparent in works by Tony Lloyd and Giles Alexander. Lloyd's Field Delay explores a sequence of cosmic phenomena through a heightened, cinematic effect, while Alexander presents two dramatic cloud studies with psychedelic overtones. The capacity for ordinary subjects to yield extraordinary effects is strongly apparent in Morning Glory (Pink) by Andrew Browne. As in the works by Lloyd and Alexander, the rendering of a commonplace motif in paint, such as an upended tree root on a river bank, is a transformative experience. These images carry strong associations with memory, with a hint of psychological menace. It's a formula perfected by Sarah Hendy, whose dreamlike Waiting for Daylight and its companion piece The Sheltering Sky mount a full-scale retreat from the physical world, into a metaphysical space beyond.

The more we peer into our world the more it fractures and unravels at the edges, revealing to us worlds within worlds. Where an image seems incomplete the imagination steps in to complete the picture. So it is with Zoë Croggon, whose seamless marriage of dancers and architecture in Untitled #6—where graceful movement meets rigid structure—confounds expectations to present a scene of supreme cohesion. The unlikely mateship brings monumentality to human flesh, and organic fluency to built form. In her Slow Light, Heidi Yardley meshes darkness and light in a juxtaposition of floral still lives. Where logic alerts us to an error, the imagination steps in to restore order. Peter Alwast unites multiple points in time within a single image. In his All We Know What is Down Below, a black and white 'stain' moves through a virtual space, where coloured shafts of light create a dense structural web. An exchange between real and virtual constructions of space thwarts our ability to fully comprehend the image, keeping it held just out of reach. Richard Dunn works along similar principles, but his series By Leaves We Live presents a complex mathematical algorithm of natural and human systems. The composition of each image follows the Fibonacci Sequence, in which a number is found by adding up the two numbers before it. The sequence is like a 'golden section' found in nature, producing a pattern that guides the growth of all living things. The imposition of colour abstractions over monochromatic images of tree branches fuses the natural and the mechanical, the visual and the

Tricky Walsh charts similar waters, savouring obsolescence and ghost-filled machines. A range of objects reveals an artist drawn to unanswerable questions; a dreamer who contemplates constellations and longs for the 'star-stuff'. Walsh's Waveform Generator (The Oramics Machine) is a homage to a diodefestooned machine built by British composer Daphne Oram, designed to record the electromagnetic spectrum. A one-off 'ad hoc arrangement of homebrewed construction', Walsh determined to build her own in an ode to the aesthetics of technological dysfunction. Drawing on the romance of 1930s pinball machines and public phone booths at night, Walsh forges her own path. Blurring mysticism with scientific reasoning, her diptych The Ionosphere I & II defies description in a cryptic amalgam of cosmic, mathematical and artistic equations. Complementary to Walsh in many ways, Daniel Agdag builds machines that supply answers for which there are no questions. These fabulous cardboard constructions in miniature are monuments to human eccentricity. Studying their intricate workings we might imagine them slowly groaning into life—and sometimes they do! A patient observer will see The Bird House and The State moving to an ancient clockwork rhythm.

Juz Kitson creates objects of quite a different kind; strange, beautiful and haunting, they transform the spirits of plant and animal matter into fetishistic wall sculptures. Informed by an imaginary taxonomy of horror, her work *Preserved in the ball of an eye that could once see* combines a bizarre amalgam of materials, from porcelain, wax and wood, to goat pelt and hair, to produce a talismanic object that plays with notions of shamanism and subversion. Jordan Wood continues the macabre with a series of ceramic masks, drawn from some future Wunderkammer. While each mask is unique, they share an unerring ability to peer beyond the fabric of reality, through dense ethnological spectrums and tribal references, to speak of profound psychological conditions.

Like Wood, Michelle Cawthawn renders dreams tangible, playfully oscillating between the material and the immaterial. Her large works Seed and Dolly have an illustrative quality that reminds us of carefree childhoods, innocence and the endless possibilities of the imagination. Possessing an interior quality not unlike the insides of a child's dress-ups box, Cawthorn's works complement the serene paintings of Julika Lackner. Her Color Bands #2 and #3 recalibrate atmospheric energy as a series of luminous, shimmering bands of pattern and colour. In Sway, Lackner reminds us that there is no more pleasurable experience on earth than standing in a shower of rain; she ably conveys the sensation of tingles on the skin and the giddy joy of life. Similarly, Kyle Hughes-Odgers recasts the world as a child's play box, full of wonder and possibility. In his Glitch 2 and Controlled Chaos we drift through another plane of existence (from which we glean new perspectives on our own). If there is a message being transmitted here it has been blissfully scrambled and cast into oceans anew.

Our world is similarly reimagined in the work of <u>Claire Pendrigh</u>, whose paintings and installations exude a pronounced interest in atmosphere, cosmology and phenomena. Driven by a scientist's thirst to explore and documer the world, Pendrigh has collaborated with scientists and astrophysicists to create her enigmatic works. Her *Star Clouds* are knitted cloud formations that emit breathing sounds; the sound relates directly to the dust occasionally ejected by R Coronae Borealis (RCB) stars, which causes their levels of brightness to fluctuate. *Álfasteinn*, on the other hand, emerged from Pendrigh's residency in Iceland, where she explored 'a conversation' between sky and earth in the uniquely Icelandic landscape. The refashioning of celestial phenomena as handmade object is also core to the sculptures of <u>Amy Joy Watson</u>. An 'eternal optimist', Watson coerces humankind's proclivity for imagining new and better worlds; her *Prism Arch* uses multi-coloured embroidery on watercoloured balsawood to produce an effect of levitation. Similarly her *Glow Star* and *Stretch* look as if they might float away at any moment. Watson's meticulous works are a delicately crafted response to concepts that are often at the limits of human apprehension, proving that the sublime has a domestic side too.

The infinite expanse and sublime beauty of the universe are subjects further explored by Lyndal Hargrave and Marisa Purcell. Hargrave's paintings Cloud Poetry and Emerald Alchemy magnify organic life to the point where recognisable forms recede in a kaleidoscope of patterns and grids, fragmented and prismatic. She charts an intuitive response to the twin concepts of fractal geometry and cellular biology. These scientific and mathematical sensibilities are shared by Purcell, whose painting Conceal reveals a fascination with theoretical physics borne out in the intangible, flimsy nature of reality. Here, the fabric of the universe pulls and stretches with stars caught like fish in a net; art, again, becomes a means of illuminating the unfathomable. Strange, optical effects are found also into the sculpture of Justine Khamara. Her mind-bending work Scalloped 2 flattens three-dimensional form, only to stretch and distend it in new and surprising ways. New approaches to rendering form are also proposed in Motorised Nebulous v.7, by Cameron May. A spinning cylinder creates imaginary worlds in moving miniature, taking us to places only the mind's eye can see. Similarly, Jason Sims seems to bend the laws of physics in his light-based work From Where I Stand... I. Where we stand literally governs our relationship to this work, with the inherent illusion of the form becoming real as a mirrored reflection. Sims seeks to evoke a desire within the viewer for the illusion to 'conquer what they know to be true'.

A spectacular optical effect is also achieved by Julie Rrap in Remaking the World #4. Here, a complex constellation of sleeping bodies—composed of the artist and her artist friends, representing a multitude of ages, races and sexes—becomes, in totality, a moving vision of unity. Rrap proposes to literally 'remake the world' through the portal of the human imagination, as realised through the collective power of dreams. But dreams need not always be flighty; Philip Wolfhagen creates dreamscapes that have their basis in real, or as he puts it, Definitive Landscapes. A dramatic shadowplay of darkness and light ensures these brooding fields are primed for an imaginative response. So too, do Diana Balhorn, Ali Fullard and Jenny Noone imagine landscapes of wonder, while Maxine Salvatore, in Shimmer, takes us to distant worlds and distant times through the agencies of the familiar. Indeed, everyday scenes are particularly effective at communicating notions of mortality, as demonstrated by Jacob van Ruisdael. His seventeenth-century etching The Little Bridge is both a homage to the simple life, and a metaphor-rich appeal for spiritual enlightenment.

Van Ruisdael also reminds us, in his inclusion of a dottering, elderly couple, that it is the company we keep—those near and dear—which so often determines the quality of our lives. In *All Nerves* Monica Rohan submits an arresting dual-portrait, the subjects both turned and conjoined in poetic parity. Albrecht Dürer produced a number of devotional images centred around the Virgin Mary and the Christ Child, but none were more moving than his *Virgin* and *Child Seated by the Wall*, originally printed in 1514. Dürer shared an especially close bond with his mother, and in a scene that might, in other hands, have become sickly and oversentimentalised, Dürer captures a moment of intimacy between a mother and her infant. We find this same, moving relationship within *Nocturne* by <u>Ian Bow</u>, an aluminium relief sculpture. Here, a mother lovingly tends to her daughter against a foreboding backdrop. This affirmation of devotion is evidence that the powers of the imagination are often forged by the fires of love.

As our passage through the human imagination comes to an end, we simultaneously arrive at the beginning in the work Large Alpine Landscape by Pieter Brueghel the Elder. Brueghel was one of the visionaries of the medieval period, whose powers of imagination loom large in the achievements of humankind. Yet here, in this apparently observational scene of the Swiss Alps, Brueghel seems to withhold his powers and, instead, allows the imagination of the earth to speak through him. As both the first and last work in this journey, we feel the echoes of time eternal vibrating through it. We too, are part of this echo; our imagination is the earth's imagination—and that of the universe. Daring to dream is to open one's heart to the magic of this universe, and to connect with wonders that we can only begin to imagine. \square







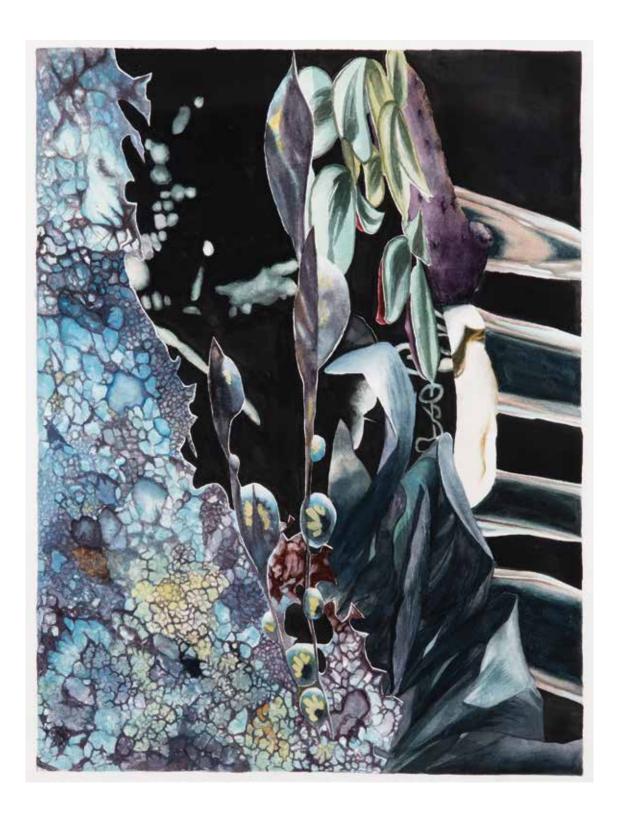




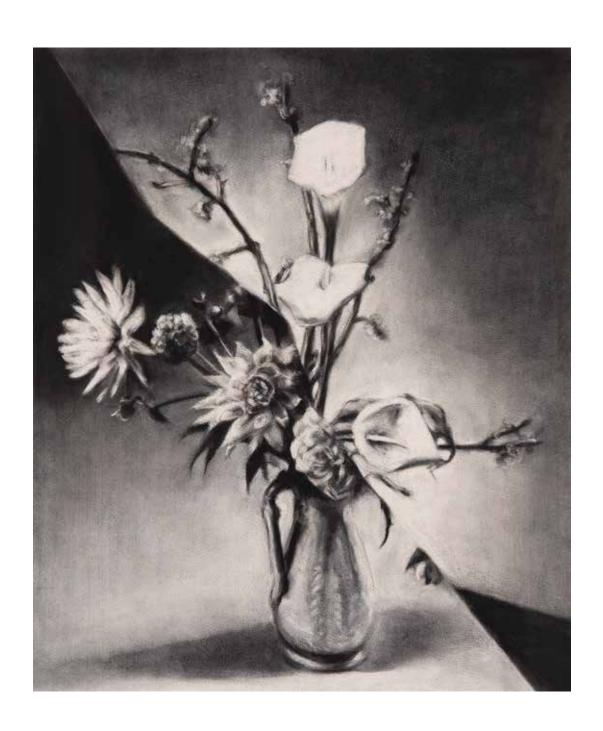


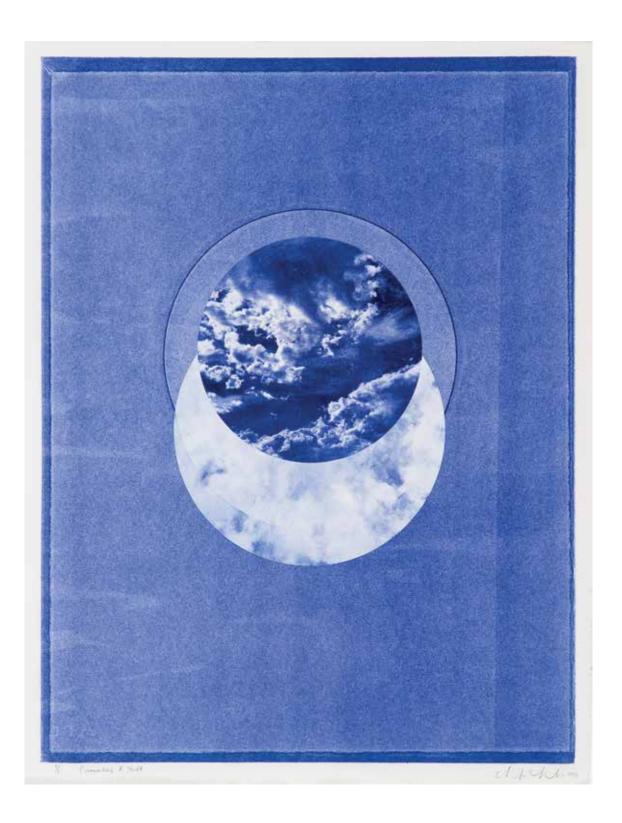
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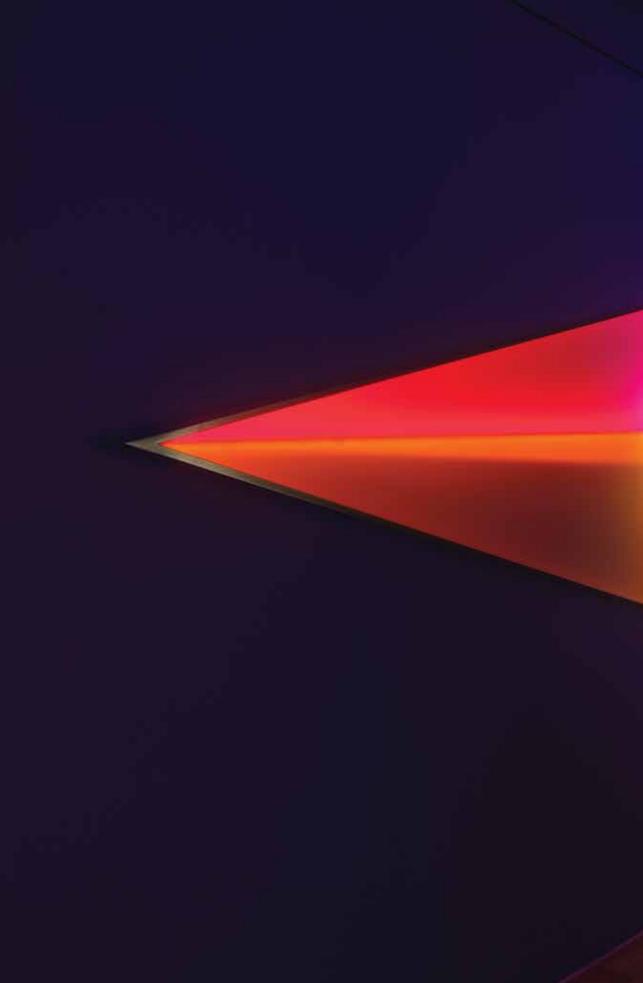








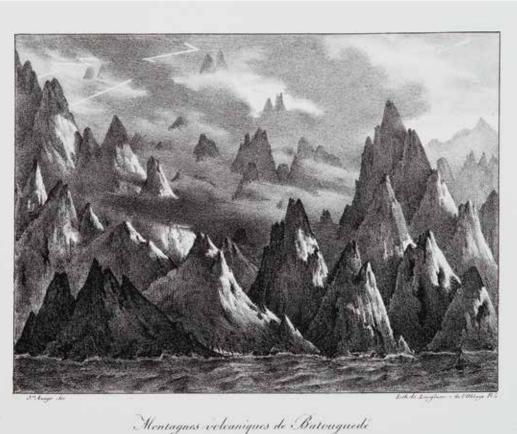






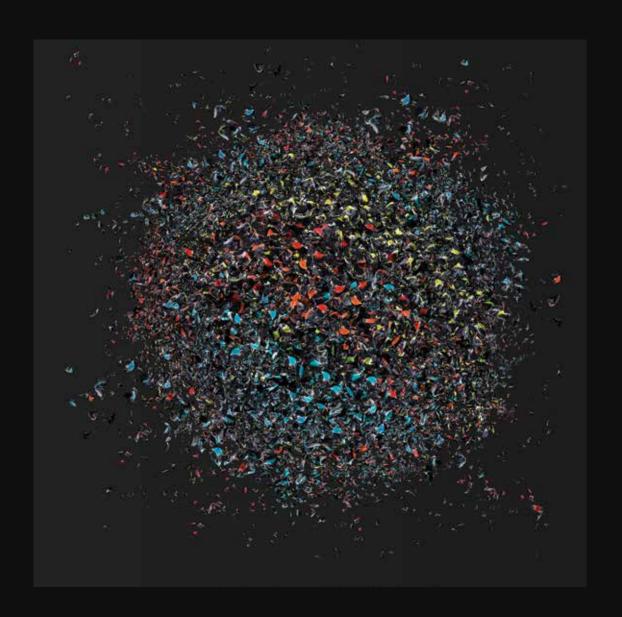






Montagues volcaniques de Batouguedé (timor)









Philip WOLFHAGENDefinitive Landscape No.2 1998 Definitive Landscape No.3 1998

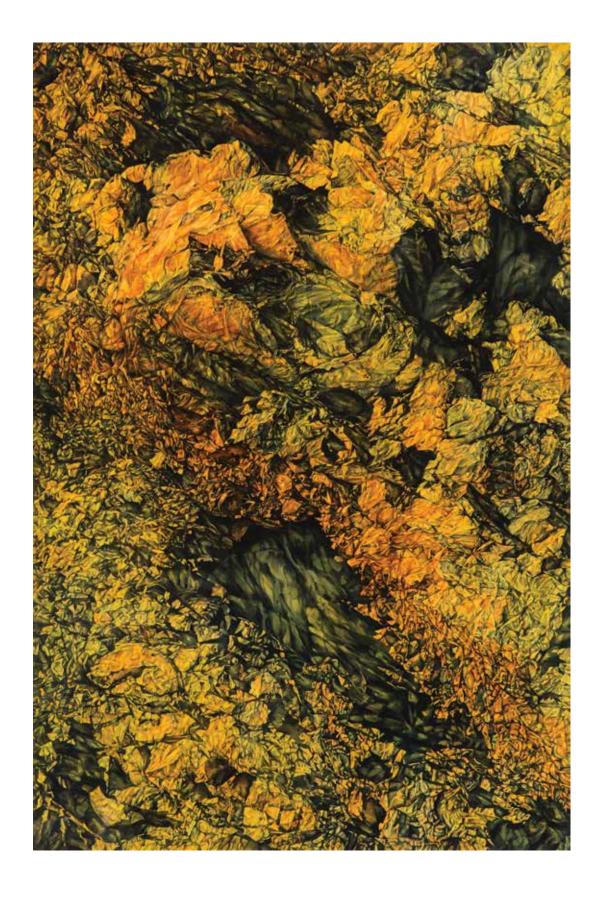




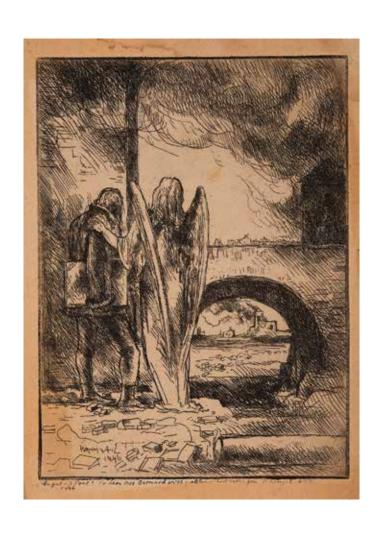


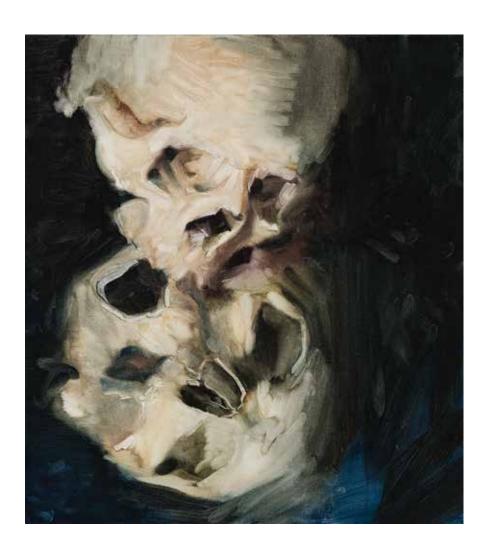


Angelina PWERLEBush Plum Country 2003

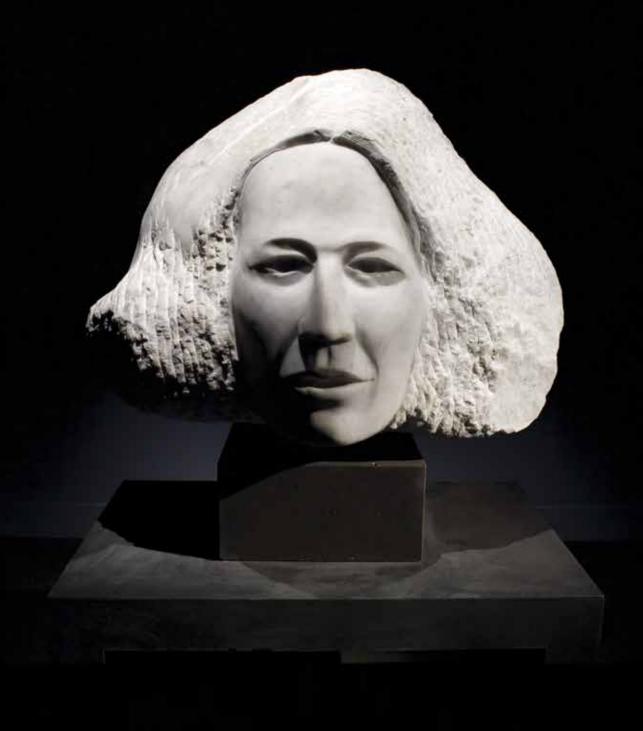












Flying Mountain-i 2012









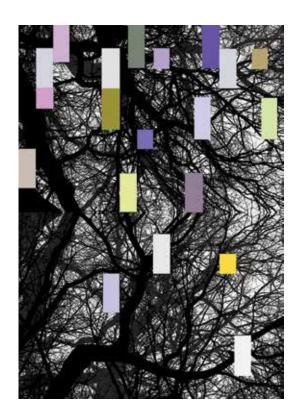




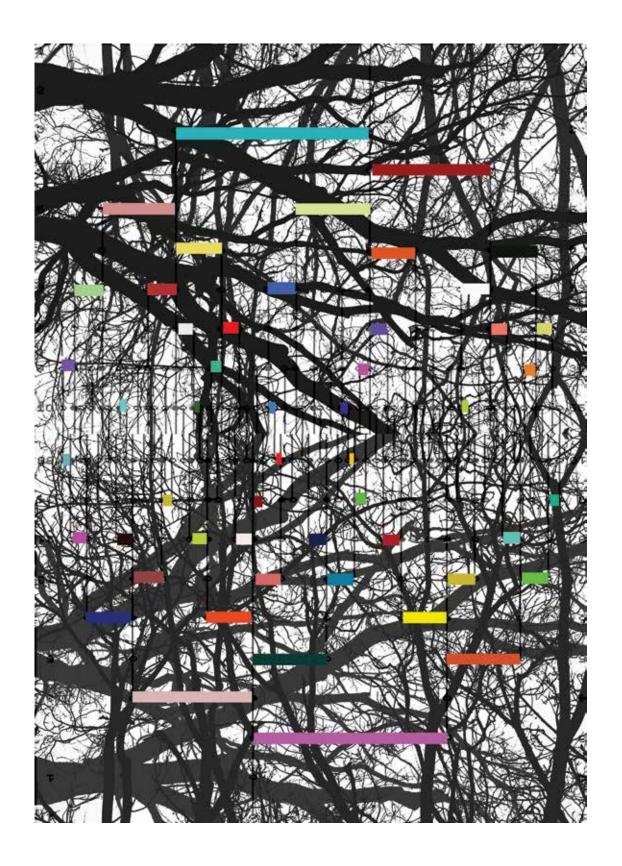


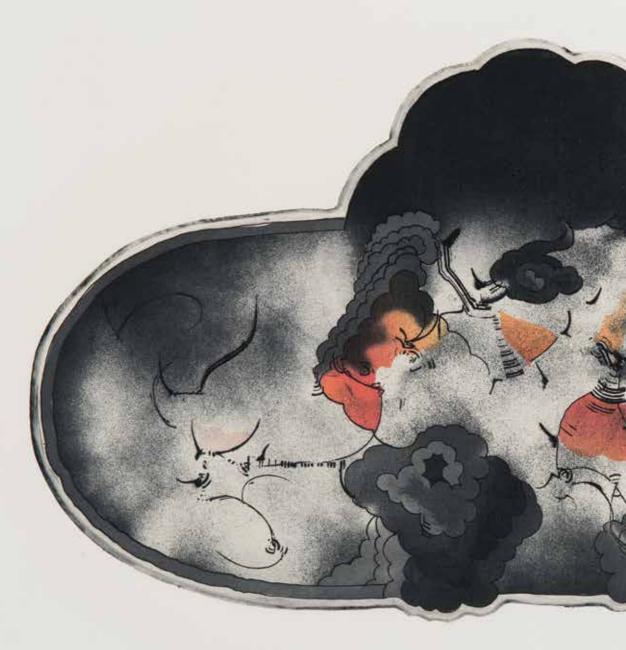












cloud chant



Ilbertaline 16









Diana BALHORNWind Direction – A Narrative 2013

Judy DORBER *Chrysalis* 2015

Kye HANLEY

The Enduring Ancestor 2015

Jenny NOONE

Safe as Houses 2013









Ali FULLARD

Wonder – Den of Nargun 2015

Alan CHAPPELOW

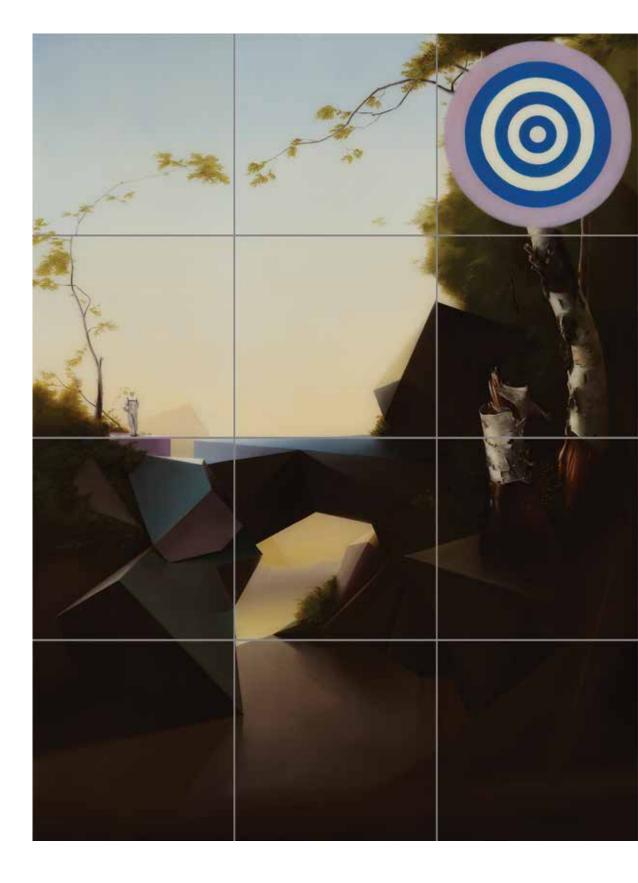
Shimmering Fear 2013

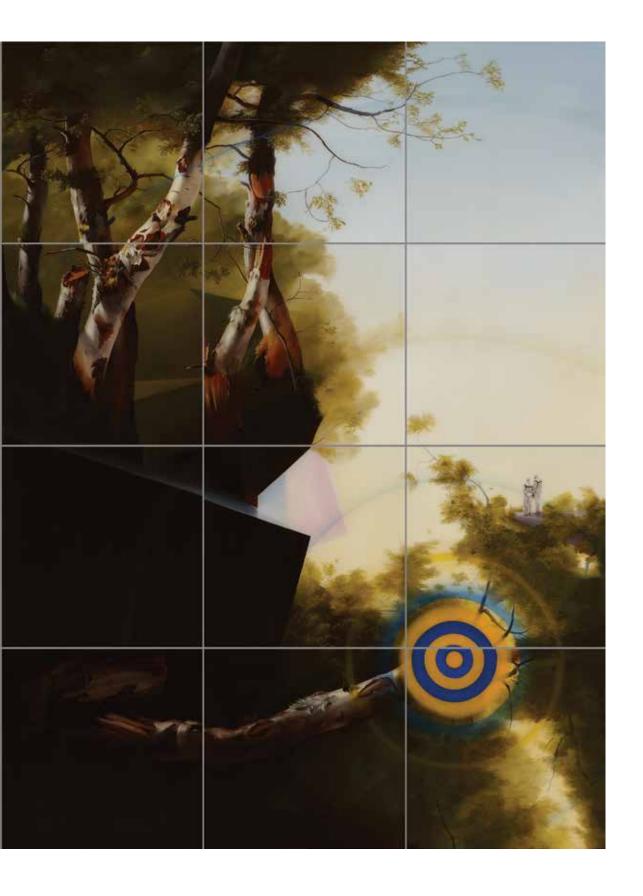
Gillian KLINE

The Night has a Thousand Eyes 2015

Maxine SALVATORE

Shimmer 2016



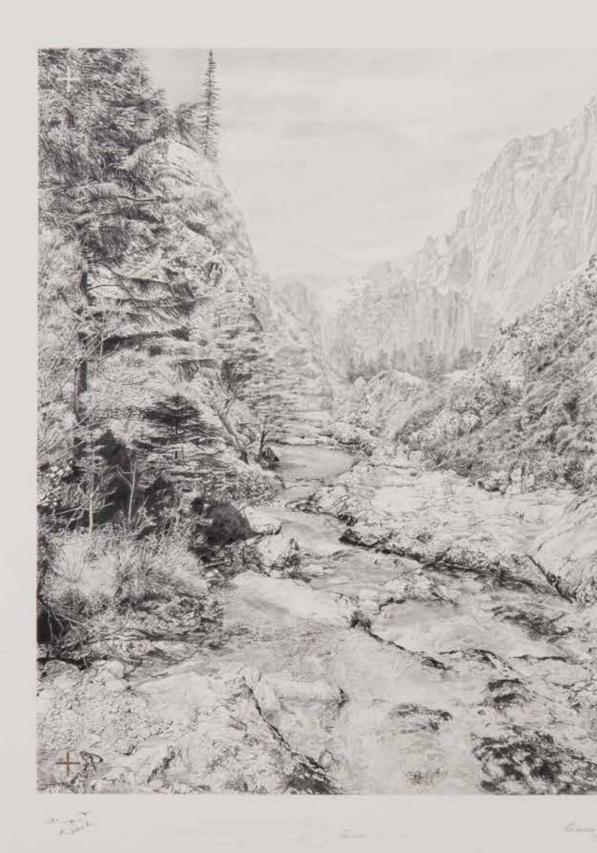


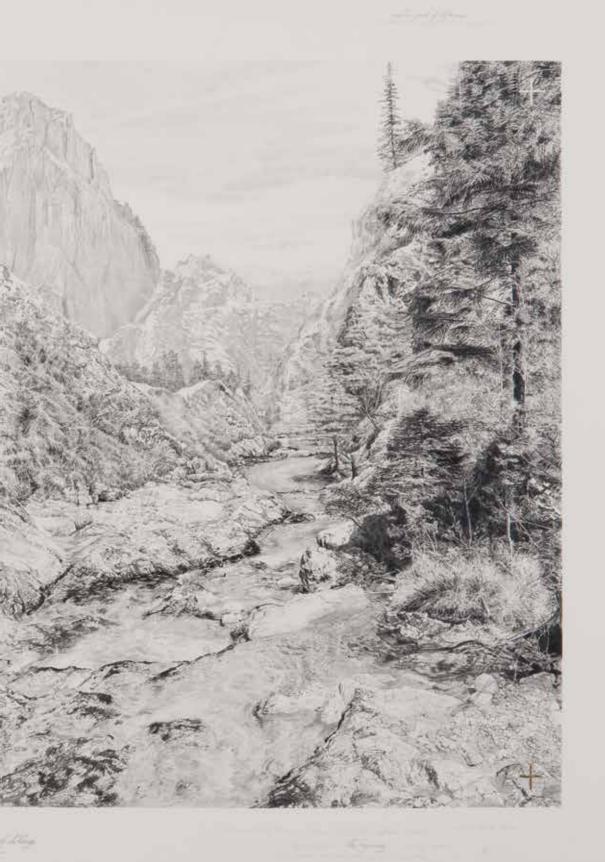
Sam LEACH Sebeok on Safari 2013











Becc ORSZAG

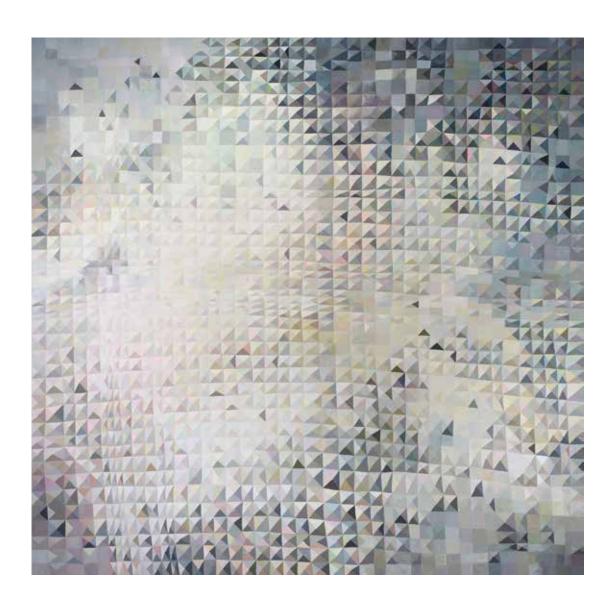










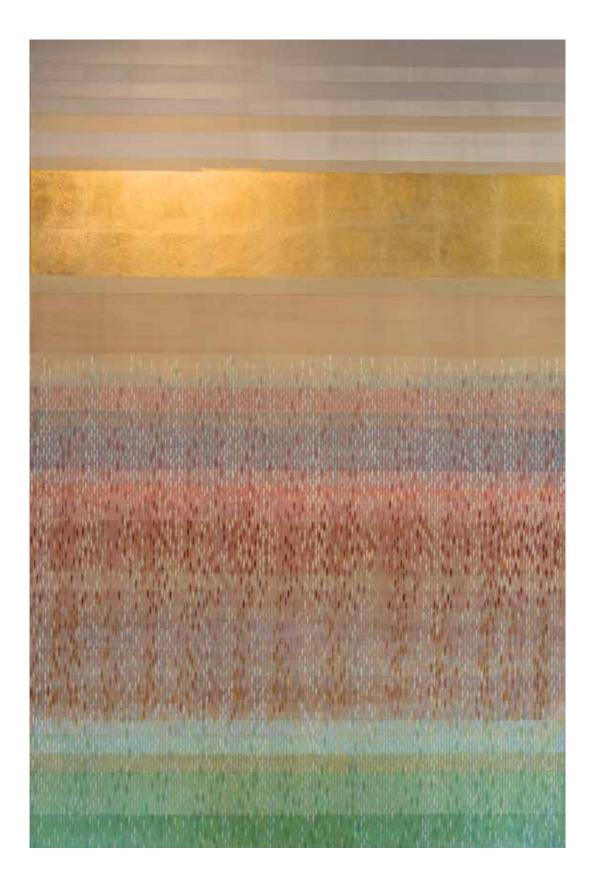














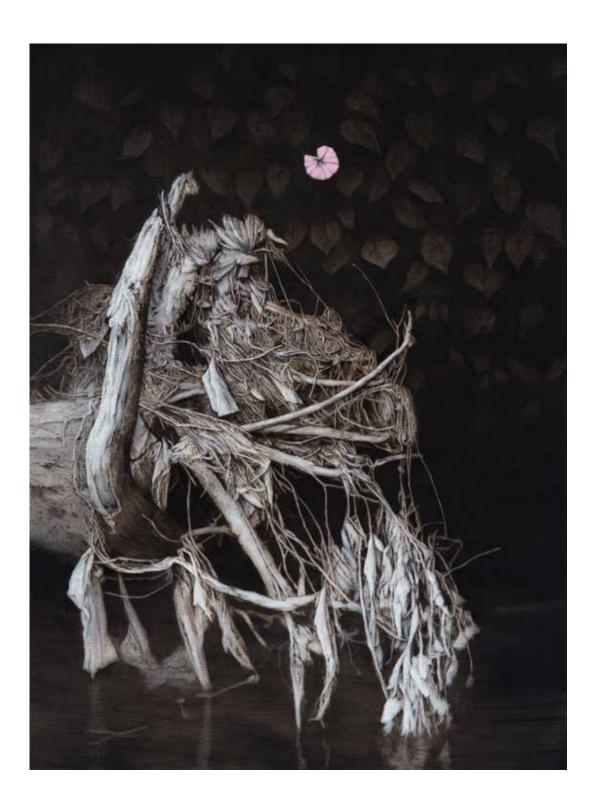




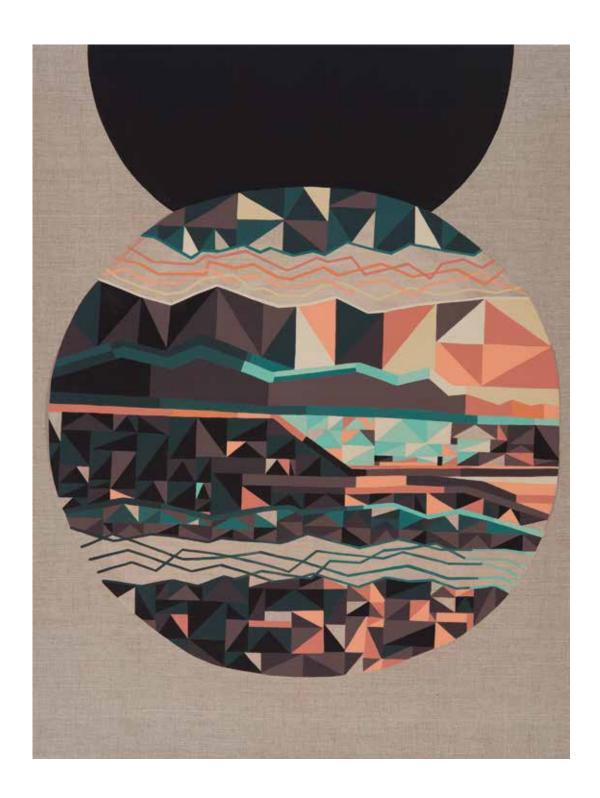
















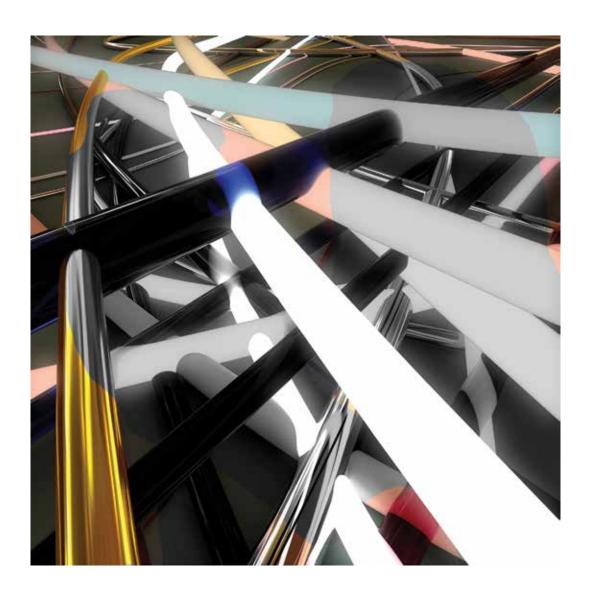




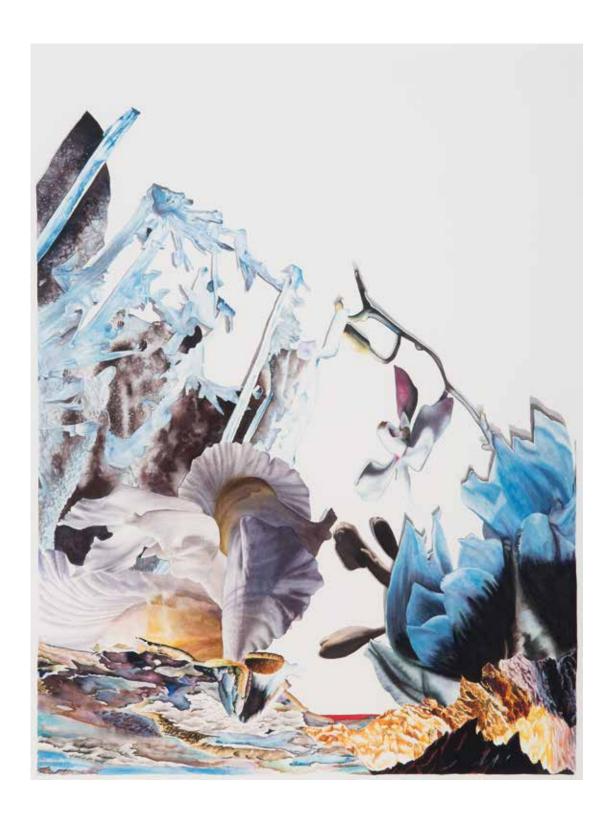




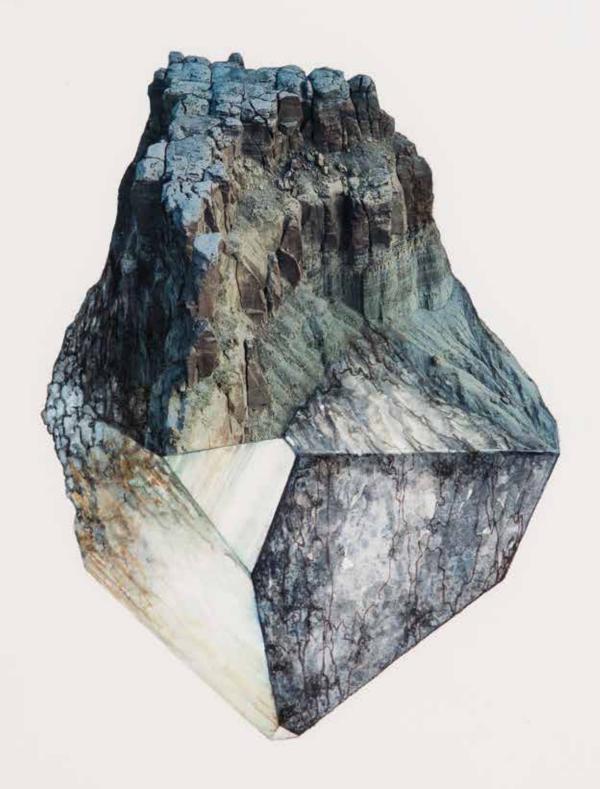




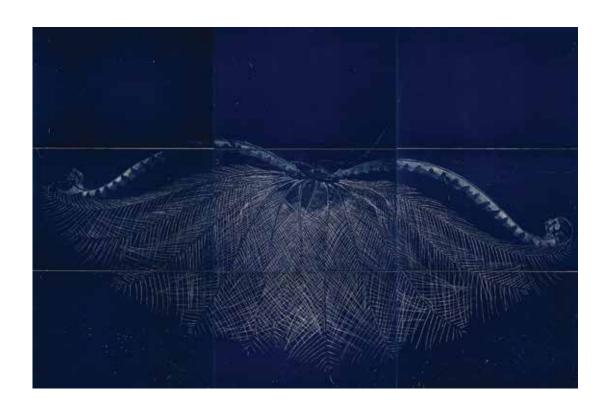


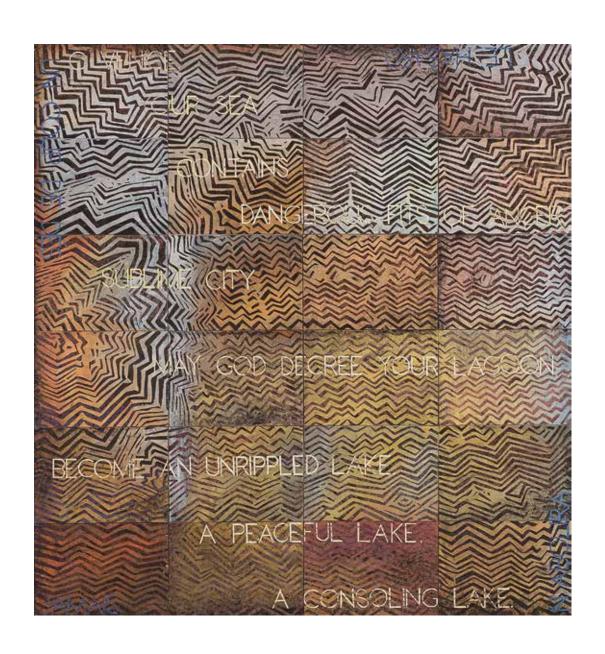
















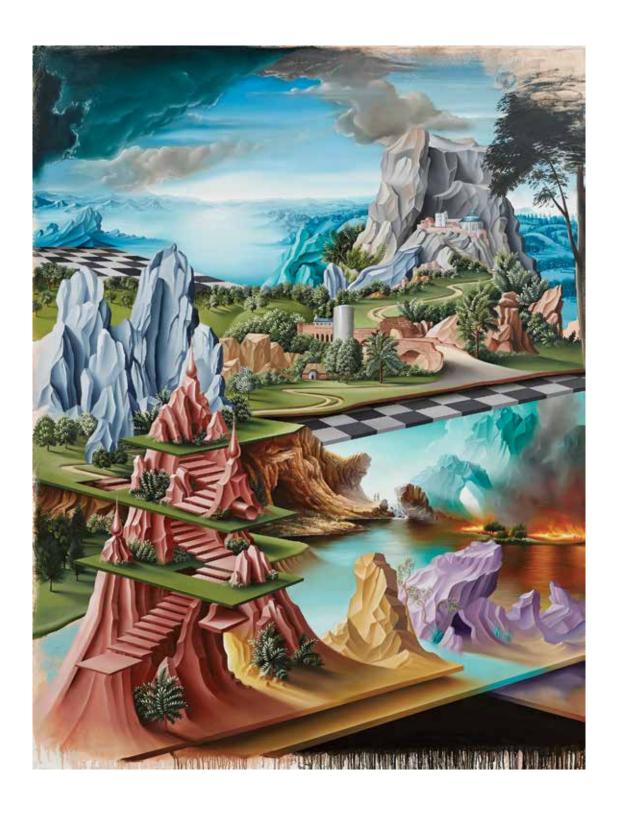










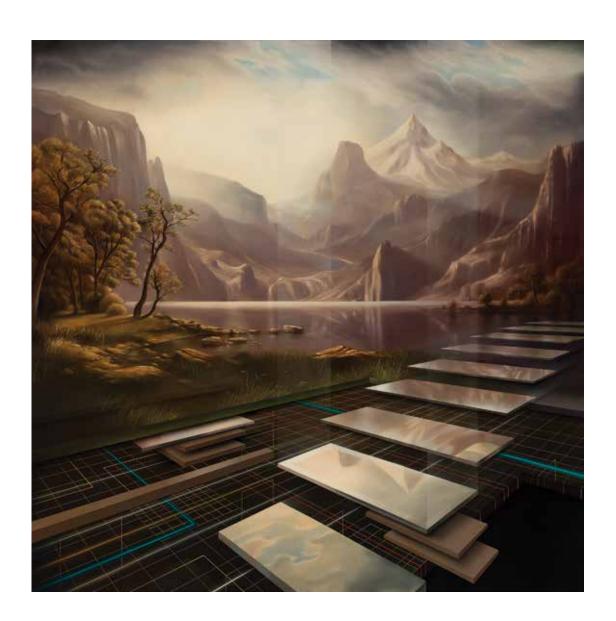






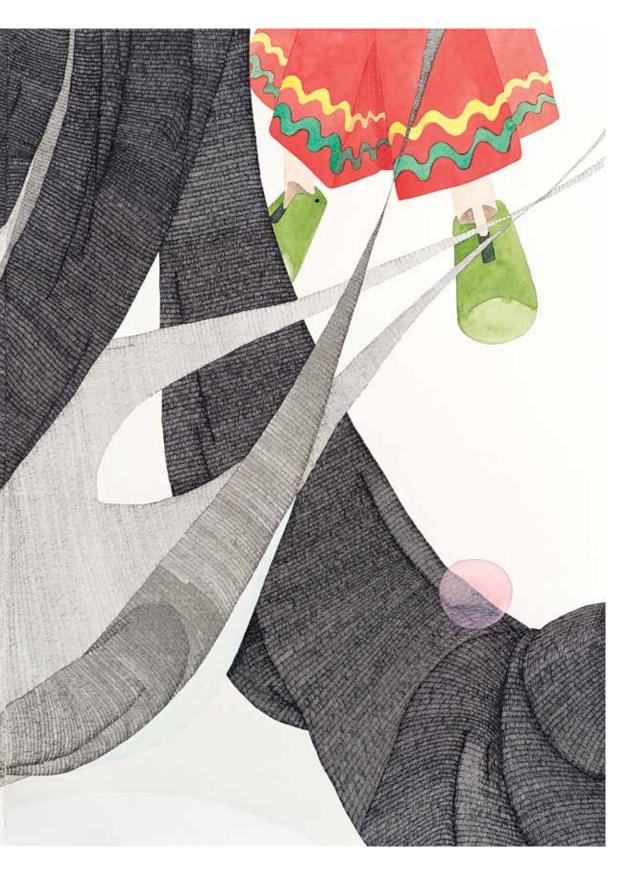
Jane BURTON Cul-De-Sac #2 2000 Cul-De-Sac #6 2000





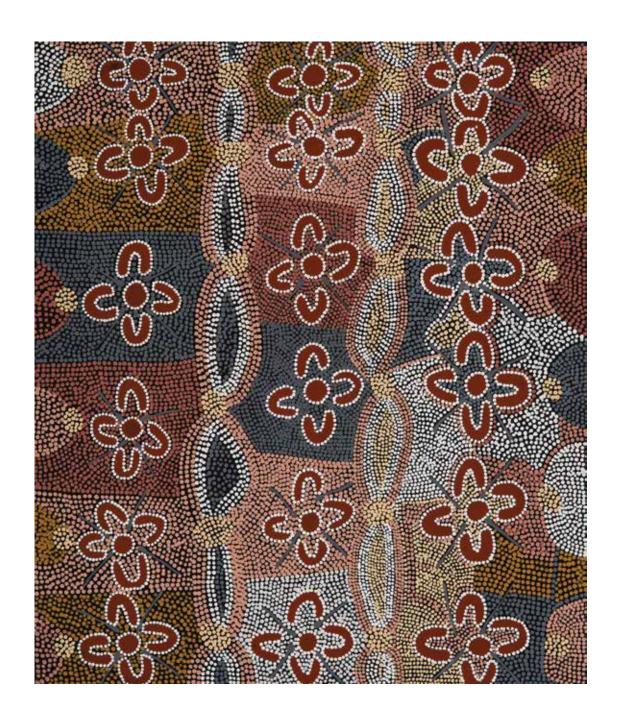








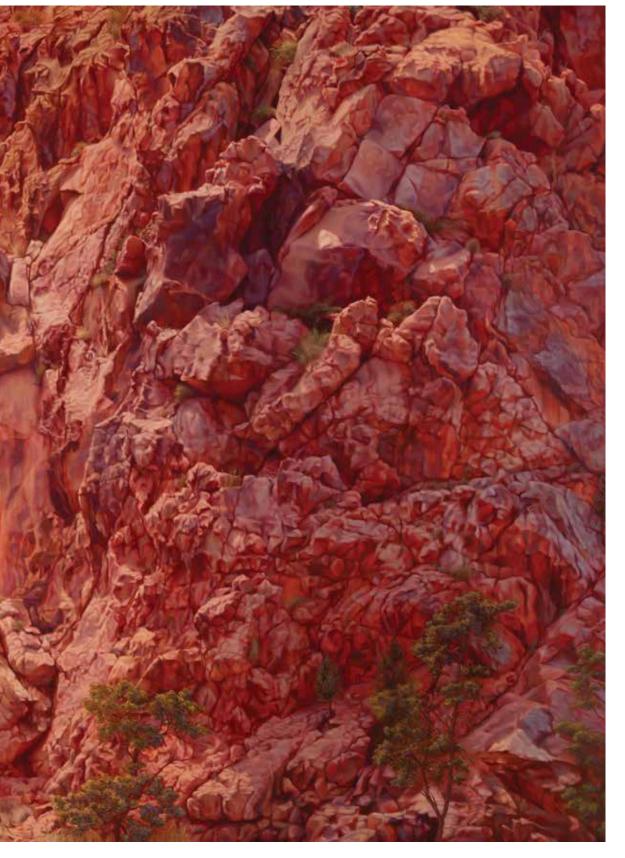












Louise FENELEYLost Mother 2015























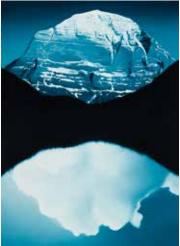


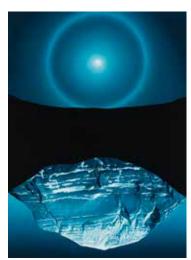












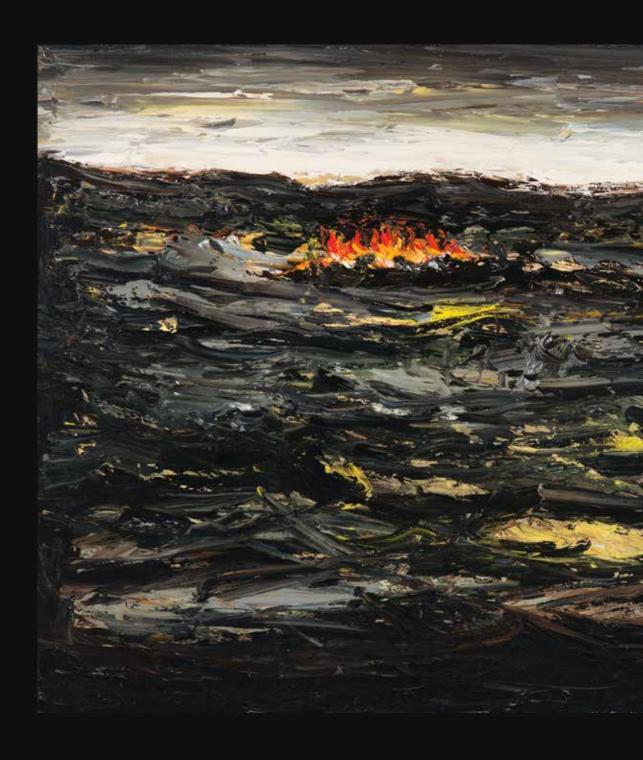


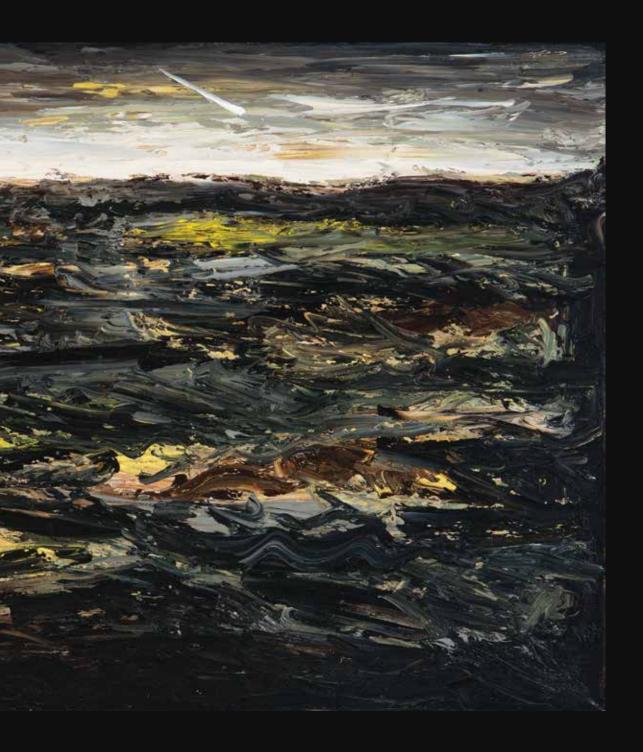














Birdland 3 2015

List of Works

Daniel AGDAG

Born Australia 1976

Daniel Agdag has exhibited nationally and internationally, including the Hong Kong Art Fair (2017); Fictitious Realities, The Gallery at Bayside Arts and Cultural Centre, Brighton (2017); Tokyo Art Fair (2016), Model Urban, Manningham Art Gallery (2016); Sydney Contemporary (2015); Principles of Aerodynamics, [MARS Gallery, Melbourne (2014); Melbourne Art Fair (2014); Paper Nights, [MARS] Gallery, Melbourne (2018)

Represented by [MARS] Gallery, Melbourne

The Bird House 2014
Boxboard, paper, brass, nickel, 11 jewel
Hermle carriage movement, mounted on
Victorian Ash wooden base under low iron
glass

58.5 x 30.5 x 30.5cm Private collection

The State 2016
Cardboard, trace paper, mounted on
wooden base with hand blown glass dome
58.5 x 30.5 x 30.5cm
Courtesy the artist

Marie Taita AIHI

Born Papua New Guinea c.1954

Marie Talia Ami was discovered in the late 1960s by artist and collector Georgina Beier, when Aihi was still a teenager working as a nursing assistant on Yule Island's Catholic Mission clinic. Beier introduced Aihi to screenprinting and sewing in July 1969. Her prints and textiles became highly sought after and she rose quickly to international attention after a series of press articles in 1970. Her work was featured in the exhibition Contemporary New Guinea art at the Otis Art Institute Gallery in Los Angelis in 1971, but soon after she abandoned her career when she attributed a falling coconut that grazed her head to jealous sorcery.

Untitled (Two Creatures) c.1969
Screenprint on paper
49.7 x 73.1cm (image)
62 x 84cm (sheet)
Collection Gippsland Art Gallery
Donated from the estate of Patricia Marie
White, 2013

Giles ALEXANDER

Born Great Britain 1975

After an Art Foundation at St Martin's Art School in London, Giles Alexander immigrated to Australia in 2000. He attended the National Art School in Sydney in 2003, and in 2005 won the MCQ International art prize at the MCA and the Murray Sime prize for painting at the

National Art School. In 2007 he won the Metro5 art prize in Melbourne. Alexander's work was selected for the director's residency at Haunch of Venison gallery in New York in 2009. He was nominated for the 2012 Sovereign Asia Art Award in Hong Kong. His work has been shortlisted for the Archibald and Sulman Prizes at the Art Gallery of New South Wales, as well as the Moran, Blake, Duke and Fleurieu Prizes. Alexander has held numerous solo exhibitions in Australia at galleries including Mori, GrantPirrie and Martin Browne Contemporary, and has also been exhibited widely at international art fairs including Art Hong Kong, London and Sydney Contemporary, Pulse Miami and Melbourne Art Fair.

Represented by NKN Gallery, Melbourne; and Nanda/Hobbs Contemporary. Sydney

I'm gonna break right into heaven, I can wait anymore 2015 Oil on raw linen 168 x 152cm

I was so much older then, I'm younger than that now 2015 Oil on raw linen 168 x 152cm

Peter ALWAST

Born Poland 1975

In 1999 Peter Alwast was awarded a Samstag International Visual Arts Scholarship and in 2001 completed a Masters in Fine Art at the Parsons School of Design in New York. In 2008 Alwast was the inaugural recipient of The Premier of Queensland New Media Art Award, hosted by The Gallery of Modern Art in Brisbane. In 2011 Alwast held solo exhibitions at Gallery 9, Sydney, and the IMA, Brisbane (Future Perfect). His work was included in the group exhibition Experimenta Utopia Now, which travelled to MONA, Tasmania, as well as Selectively Revealed at the Aram Art Gallery, Seoul, South Korea. The same year Alwast won the Jacaranda Acquisitive Drawing Award at Grafton Regional Gallery and he had an artist studio residency at Artspace, Sydney.

Represented by Gallery 9, Sydney

Giclée print on Hahneműhle paper (unique state) 98.5 x 99.5cm (image and sheet) Collection Gippsland Art Gallery Purchased, 2017

Jacques ARAGO

rance 1790—1855

Watercolourist and marine draughtsman Jacques Arago produced some of the earliest known views of Western Australia and south east Asia. Alongside fellow French artists Taunay and Pellion, he joined explorer Louis de Freycinet's officially-sponsored French expedition around the world aboard the Uranie in 1817-20. Arago wrote a series of letters to a friend giving an account of the voyage, published as Promenade autour du Monde (Paris 1822), which included three plates on Australian subjects and an atlas. The Uranie left France in September 1817 and sailed via the Cape of Good Hope to Shark Bay in Western Australia, arriving on 12 September 1818, where they remained for fifteen days. The ship subsequently sailed to Sydney via Timor and the Sandwich Islands, where it remained from 19 November to 25 December 1819.

[after] Jacques ARAGO with Langlumé (lithographer) France, active 1820s L'Abbaye (lithographer) France, active 1820s

Montagnes volcaniques de Batouguede (Timor) 1822 Lithograph on paper 14.9 x 20.1cm (image) 27 x 30.3cm (sheet) Collection Gippsland Art Gallery Donated by Simon Gregg, 2013

Benjamin ARMSTRONG

Born Australia 1975

Benjamin Armstrong completed a Bachelor of Fine Art at the Victorian College of the Arts in 1996. Notable recent projects have included *Primavera*, Museum of Contemporary Art, Sydney (2006); *NEWog* Australian Centre for Contemporary Art, Melbourne, (2009); *Walking Backwards to the Place I Come From*, Tolarno Galleries, Melbourne, (2010); *A First Life Residency Project in Landscape*, Xin Dong Cheng Space for Contemporary Art, Beijing, China (2011); *Conjurers*, Tolarno Galleries, Melbourne (2012); *Roundtable: The 9th Gwangju Biennale*, Gwangju, South Korea (2012); Sydney Contemporary (2013); and *You Imagine What You Desire*, the 19th Biennale of Sydney (2014). Armstrong's work was the subject of a major monograph, *Benjamin Armstrong: Holding a Thread*, published in 2010. He was awarded an Anne & Gordon Samstag International Visual Arts Scholarship in 2011.

Represented by Tolarno Galleries
Melbourne

Victory 2011
Ink and watercolour on paper
126 x 122cm
Courtesy Tolarno Galleries, Melbourne

Conjurer 2012 Wood and steel 195 x 95 x 112cm Private collection

Diana BALHORN

Born Australia 1961

Diana Balhorn is a Gippsland-based artist who works in printmaking, oil painting, photography and drawing. Her subjects have evolved from a lifetime of experiences in rural Australia. She has exhibited regularly with the Freestone Press at the Briagolong Art Gallery, and in 2016 participated in the Freestone Press exhibition Lore Makers at Fortyfivedownstairs, Melbourne.

Wind Direction—A Narrative 2013 Etching on paper (edition 7/20) 19.7 x 29.7cm (platemark) 28.4 x 37.8cm (sheet) Collection Gippsland Art Gallery Donated by Freestone Press, 2016

Kate BECKINGHAM

Born Australia 1985

Kate Beckingham is a Sydney-based artist, who completed a Master of Fine Arts at the Sydney College of the Arts in 2012, following completion of a Bachelor of Visual Arts (Honours) in 2010, also at the Sydney College of the Arts. Beckingham's recent solo exhibitions include *To those who keep going*, 55 Sydenham Road, Sydney (2016); *Hardcore Magic*, Sawtooth, Launceston (2016); *Worthwhile Risk*, Feltspace, Adelaide (2015). *Base Camp*, Galerie Pompom, Sydney (2014), and *Preservation*, Branch 3D, Glebe (2013). Beckingham is also one part of the collaborative project OK YEAH COOL GREAT.

Monument 2013
Inkjet prints on paper, two sheets
(edition 1/5)
61 x 41cm each (images & sheets)
Collection Gippsland Art Gallery
Purchased, 2016

Peter BOOTH

Born Great Britain 1940 Lives and works in Australia

One of the most successful and acclaimed artists of his generation, Peter Booth is one of the only Australian artists to be represented in the three major New York collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Guggenheim Museum. Booth represented

Australia at the 1982 Venice Biennale and has featured in a range of significant surveys of Australian art, including *The Field*, National Gallery of Victoria (1968); *Recent Australian Painting: A Survey 1970—1983*, Art Gallery of South Australia (1983); *Creating Australia: 200 Years of Australian Art*, Art Gallery of South Australia, and *Federation: Australian Art and Society 1901—2001*, National Gallery of Australia (2001). His major retrospective *Human/Nature* was staged at the National Gallery of Victoria in 2003.

Represented by Anna Schwartz Gallery Melbourne; and Olsen Gallery, Sydney

Untitled [Black Landscape with Fire and Comet] 1992 Oil on linen 152 x 274cm Collection Gippsland Art Gallery

© Peter Booth/Licensed by Viscopy, 2017

Ian BOW

Australia 1914—1990

After winning the Archibald Prize for portraiture in 1950, Melbourne-born lan Bow moved away from painting and began to focus on sculpture. Known for his versatility and technical innovation, Bow developed his own methods of lost-wax casting, experimenting with a range of metals from traditional bronze to aluminium. He worked on numerous publicommissions, including a relief sculpture for the Hamilton Art Gallery, Victoria, and the Capitol House fountain in Melbourne. He was featured in the Mildura Sculpture Triennial from its inception in 1961 until 1970. He twice staged solo exhibitions at the Sale Regional Arts Centre (today Gippsland Art Gallery), in 1967 and 1971.

Nocturne c.1967
Cast aluminium
30 x 49 x 4cm
Collection Gippsland Art Galler
Donated by the artist, 1967

Andrew BROWNE

Born Australia 1960

Melbourne-based artist Andrew Browne works primarily in painting, but also in photography, drawing, printmaking and sculpture. He has held numerous solo and group exhibitions over the last three decades, including *The MCA Collection:* The Loti and Victor Smorgon Gift (1995) and MCA Unpacked (2001), both at the Museum of Contemporary Art, Sydney; Black Attack (1996) and Shared Sky (2009 both at the National Gallery of Victoria; The Wynne Prize (2001, 2002, 2011) and Wilderness: Ralnayes Contemporary

Painting (2010) at the Art Gallery of New South Wales; Nocturne: Images of Night and Darkness, Geelong Gallery and Mornington Peninsula Regional Gallery (2002); and Sense of Place, Tarrawarra Museum of Art (2004). Browne's survey exhibition Horizon was staged at Gippsland Art Gallery in 2012, and later the same year he was included in The Rapture of Death.

Represented by Tolarno Galleries, Melbourne; and Lister Gallery, Perth

Morning Glory (Pink) 2016
Oil on linen
120 x 89.5cm
Collection Gippsland Art Gallery
Purchased with the assistance of John
Leslie OBF. 2016

Pieter BRUEGHEL THE ELDER

Netherlands (Belgium) c.1525—1569

Pieter Brueghel the Elder is generally considered the greatest Flemish painter of the sixteenth century. He was known as 'the Elder' to distinguish him from his elder son, also a painter. He signed his name 'Brueghel' until 1559, when he dropped the 'h' (which was subsequently reinstated by his sons). Brueghel was accepted as a master in the Antwerp painters' guild in 1551, where he was apprenticed to Coecke van Aelst. He travelled to Rome via the Swiss Alps in the early 1550s, returning home in about 1554. He settled in Antwerp but ten years later moved permanently to Brussels. He is sometimes called the 'peasant Brueghel', from such works as Peasant Wedding Feast (1567).

[after] Pieter BRUEGHEL THE ELDER with Joannes van Doetecum (engraver) Netherlands (Belgium) active c.1550s—1608 Lucas van Doetecum (engraver) Netherlands (Belgium) active c.1550s—1580s

Large Alpine Landscape c.1555-56
Etching and engraving on paper
36.8 x 46.8cm (platemark and sheet)
Collection Gippsland Art Gallery
Purchased with the assistance of John
Leslie OBE, 2014

Jane BURTON

Born Australia 1966

Jane Burton is a Melbourne-based photographic artist who has exhibited widely across Australia since the early 1990s. Born in Brisbane but raised in Tasmania, she completed a Bachelor of Fine Arts (Honours) in 1991, and was an Honorary Research Associate in 1993, both at the Tasmanian School of Art, Hobart. She has been awarded residencies in Beijing, London, and twice in Paris at the

Cité Internationale des Arts (1993 and 2013). Her solo exhibition In the Blood was staged at Gippsland Art Gallery in 2011, and she has participated in numerous group exhibitions including Body Parts (Art Gallery of New South Wales, Sydney, 2015); Sex (Strange Neighbour, Melbourne, 2015); Liminal Narratives (Gallery at Bayside Arts and Cultural Centre, Brighton, 2014), and The Shock of the Nude (Gippsland Art Gallery, 2013). A major survey exhibition, Eye of the Beholder, was staged at the Glen Eira Gallery in 2009.

Represented by Bett Gallery, Hobart; and Heiser Gallery, Brisbane

Cul-De-Sac #2 2000
Type C Photograph (edition 2/5, 120 x 120cm (image and sheet)
Collection Gippsland Art Gallery
Donated by the artist, 2016

Cul-De-Sac #5 2000
Type C Photograph (edition 5/5)
120 x 120cm (image and sheet)
Collection Gippsland Art Gallery
Donated by the artist, 2016

Cul-De-Sac #6 2000
Type C Photograph (edition 5/5)
120 x 120cm (image and sheet)
Collection Gippsland Art Gallery
Purchased, 2011

Michelle CAWTHORN

Born Australia 1970

Michelle Cawthorn is a multidisciplinary artist based in Sydney. Cawthorn holds a Bachelor of Fine Arts (Honours), a Bachelor of Art Education, and a Master of Fine Arts (Research) from the University of New South Wales. She has been a finalist in a number of important awards including the Sulman Prize (2017), Tim Olsen Drawing Prize (2014), for which she received a Highly Commended, the Woollahra Small Sculpture Prize (2015), and the Hazelhurst Art on Paper Award (2013 and 2015), for which she received the Local Artist Award in 2013. In 2012 she was the recipient of an Australian Post Graduate Award to undertake research in sculpture, performance and installation. Recent solo exhibitions include Bittersweet (Hazelhurst Regional Gallery and Arts Centre, Sydney); Birdland (M Contemporary, Sydney); and Little Triggers (AD Space, UNSW Art & Design, Sydney), all in 2015.

Represented by .M Contemporary, Sydney

Birdland 2 2015
Collage on watercolour paper
30 x 20cm
Private collection

Birdland 3 2015
Collage on watercolour paper
30 X 20cm
Private collection

Birdland 4 2015
Collage on watercolour pape
30 x 20cm

Seed 2015
Pen, graphite, watercolour and gouache

108 x 79cm

Dolly 2015
Pen, graphite, watercolour, gouache, coloured pencil, pastel and acrylic paint or Hahnemuhle paper
108 x 158cm
Private collection

Alan CHAPPELOW

Born Australia 1948

Alan Chappelow is a Gippsland-based artist who works with photography and printmaking. In 2017 he exhibited alongside Maxine Salvatore in the exhibition Alternate Types at Briagolong Art Gallery.

Shimmering Fear 2013
Photo-etching on paper (edition 7/20
14.3 x 26.7cm (platemark)
28.5 x 37.8cm (sheet)
Collection Gippsland Art Gallery
Donated by Freestone Press, 2016

Jock CLUTTERBUCK

Rorn Australia 104

Jock Clutterbuck is a sculptor and printmaker based in Castlemaine. He studied sculpture and printmaking at RMI1 1965-66 where he subsequently taught from 1969 to 1973, before taking up a role as the Senior Lecturer in Sculpture at the Victorian College of the Arts from 1974 to 2000. 1967 he moved to Gippsland, where he taught art in Warragul and Trafalgar. Clutterbuck was awarded the NGV Society Drawing Prize in 1966, the Australian Print Council Prize in 1969 and 1973, the Geelong Print Prize in 1972, the State Government Bicentenary Award for Sculpture in 1970, and the PCA Print Prize in 1973. A survey exhibition of prints and sculptures toured Victoria in 1997 through Stephen McLaughlan Gallery, Melbourne, and in 2008 the Castlemaine Art Gallery & Historical Museum staged a survey of Clutterbuck's sculpture and drawings 1990 to 2008. The Art of Jock Clutterbuck, a major monograph by Sasha Grishin, was published in 2013 by Australian Galleries and Macmillan Art Publishing.

Represented by Australian Galleries
Melbourne and Sydney

Pool 1971 Etching and colour stencil on paper (edition 5/15) 74.8 x 49.5cm (platemark) 98 x 74.8cm (sheet) Collection Gippsland Art Gallery Purchased, 1972

Cloud Chamber 1986
Etching, aquatint and colour stencil or paper (edition 4/20)
47.2 x 96.3cm (platemark)
69.6 x 103cm (sheet)
Collection Gippsland Art Gallery
Purchased with the assistance of John Leslie OBE, 2015

Vivian COOPER SMITH

Born New Zealand 1974 Lives and works in Australia

Vivian Cooper Smith is a photo-artist based in Melbourne. Born in New Zealand, he spent his childhood in Bangladesh, India, and Perth before moving to Melbourne in 2000. He has exhibited widely across Australia and is known for his conceptual approach to photography. Recent exhibitions include Apparition Apparatus, at Galerie Pompom, Sydney (2016); Concrete Compositions at Fort Delta, Melbourne (2015), and The Year of the Savage at West Space, Melbourne (2013). In 2015 Cooper Smith was included in the Sydney Contemporary Art Fair and a group exhibition at Galerie Pavlova in Berlin. He has been a finalist in the Josephine Ulrick and Win Schubert Photography Award and the Bowness Photography Prize, and in 2013 was the winner of the CCP Salon Patrick Corrigan AM Acquisitive Award.

Represented by Gaterie Pompom, Sydney

Vision #2 2016
Pigment pen on type-C photograph
(unique state)
72 x 100 (image and sheet)
Collection Gippsland Art Gallery
Purchased with the assistance of the
Gordon Darling Foundation, 2016

Jason CORDERO

Born Australia 197:

Adelaide-based Jason Cordero received a Bachelor of Visual Arts from the South Australian School of Art, University of South Australia in 1995. Since then Cordero has been awarded the John Leslie Art Prize at Gippsland Art Gallery in 2010, and has been a finalist in numerous other national landscape prizes in the last decade, winning the Heysen Prize in 2006 and Third Prize for Painting in the Waterhouse Natural History Art Prize in 2008. He has also won the People's Choice for the Fleurieu (2008), Glover (2007), and Heysen (2005 & 2007) prizes. Cordero's solo exhibition Between

the Hours was held at Gippsland Art Gallery in 2013, and his work featured in the 2011 book and exhibition New Romantics:

Represented by BMG Art, Adelaide; Colville Gallery, Hobart; Dickerson Gallery, Sydney; and Mossenson Galleries, Perth

Oil on linen

112 x 244cm

Collection Gippsland Art Gallery

Purchased with the assistance of the

Gippsland Art Gallery Society, 2010.

Daniel CRAWSHAW

Born Great Britain 1967

London-based Welsh artist Daniel
Crawshaw was born and grew up on the
English/Welsh border, subsequently
spending many years in mid-Wales. In
1990 Crawshaw completed an Honours
Bachelor Degree in Fine Art (Painting) at
the Leicester Polytechnic, and has since
travelled to and painted the mountainous
regions of Canada, Switzerland, Spain,
Wales and Australia. In 2012 Crawshaw
undertook a residency in Gippsland
through the Cowwarr Art Space, supported
by the Art Council of Wales. The works
he produced during and following this
residency formed his 2014 Gippsland Art
Gallery solo exhibition High Country Gothic,
which toured to The Gallery at Bayside
Arts and Cultural Centre, Brighton, and the
Western Plains Cultural Centre, Dubbo, in

Represented by Cowwarr Art Space, Cowwarr; and Martin Tinney Gallery, Cardiff Wales

Silva I 2013
Oil on canvas
200 x 185
Collection Gippsland Art Gallery
Purchased with the assistance of John
Leslie OBE, 2015

Oil on canvas
200 x 185
Collection Gippsland Art Gallery
Purchased with the assistance of John
Leslie OBE, 2015

Oil on canvas
200 x 185
Collection Gippsland Art Gallery
Purchased with the assistance of Johr
Leslie OBE, 2015

Oil on canvas 200 x 185 Collection Gippsland Art Gallery Purchased with the assistance of John Leslie OBE, 2015

Zoë CROGGON

Born Australia 1989

Melbourne-based artist Zoë Croggon works with sculpture, video, drawing and primarily, collage. She completed a Bachelor of Fine Art at the Victorian College of the Arts (Honours) in 2011, and has since held solo exhibitions at Daine Singer, Melbourne, Gertrude Contemporary, Melbourne, and the Perth Centre for Photography. Croggon has participated in group exhibitions at Heide Museum of Modern Art, Melbourne, Horsham Regional Art Gallery, Art Gallery of New South Wales, and the major exhibitions Lurid Beauty: Australian Surrealism and its Echoes and Melbourne Now, both at the National Gallery of Victoria, Melbourne. In 2017 her solo exhibition Tenebrae was included in the NGV Festival of Photography. Croggon is the recipient of an ARTAND Australia / Credit Suisse Private Banking Contemporary Art Award (2014), the Asia-Pacific Photobook Prize (2015) and the ACACIA Art Award (2010).

Represented by Daine Singer, Melbourne

Untitled #6 2012
Type-C print on paper (artist's proof 1/1
65 x 45cm (image and sheet)
Collection Gippsland Art Gallery
Purchased, 2016

Peter DAVERINGTON

Born Australia 1974 Lives and works in USA

New York-based Australian artist and musician Peter Daverington completed a Masters of Fine Art at the Victorian College of the Arts in 2006, where he received the prestigious KPMG tutorship to teach in the painting department. He has twice received Australia Council for the Arts project grants in 2005 and 2010 respectively; the John Coburn Emerging Artist Award in 2008, and most recently the Rupert Bunny Fellowship in 2011. Daverington studied Classical Arabic Music in Cairo for two years and Ottoman Art Music in Istanbul, specialising on Ney flute, while teaching himself Arabic calligraphy and language. Recent exhibitions include Lurid Beauty: Australian Surrealism and its Echoes at the National Gallery of Victoria, Melbourne (2015); The Garden at QUT Museum, Brisbane (2015); New Horizons at Gippsland Art Gallery (2013); and New Romantics: Darkness & Light in Australian Art at Gippsland Art Gallery (2011). Recent solo exhibitions include Weltandschaft (2016); Because Painting (2014); and From the Future with

Represented by ARC ONE Gallery, Melbourne The New Colony: from Bierstadt to
Neuromancer 2008-09
Oil and enamel on canvas
183 x 183cm
Collection Gippsland Art Gallery
Purchased with the assistance of the
Gippsland Art Gallery Society and the

The Hanging Gardens of Nineveh 2012 Oil on canvas 260 x 198cm Private collection

Judy DORBER

Born Australia 1948

Judy Dorber completed a Bachelor of Visual Arts at Monash University, Gippsland in 1994, and has since exhibited regularly throughout Melbourne and Gippsland. Recent group exhibitions include *Lore Makers* at Fortyfivedownstairs, Melbourne (2016) and *Freestone Printmakers* at Stephen McLaughlan Gallery, Melbourne (2015).

Chrysalis 2015
Two-plate aluminium etching on paper (edition 2/20)
19.6 x 24.7cm (platemark)
26.4 x 38.8cm (sheet)
Collection Gippsland Art Gallery
Donated by Freestone Press, 2015

Richard DUNN

Born Australia 1944

Richard Dunn studied architecture at the University of New South Wales and painting at the Royal College of Art, London. He lived in Europe from 1966-76, and New York 1984-85, as a fellow of the International Studio Program P.S.1 MOMA, New York. He was guest professor at the National Academy of Fine Art, Oslo, in 2000 and at the Kunstakademie Dusseldorf, for a semester in 2003-4, artist-in-residence at the Kunstasammlungen Chemnitz in 2000 and is presently External Examiner at Edinburgh College of Art for the Landscape Architecture MFA Art, Space & Nature. Dunn's solo museum exhibitions include Kunstasammlungen Chemnitz, Germany (2004 and 2005), and a retrospective survey at the Art Gallery of New South Wales, Sydney (1992), and Monash University Museum of Art, Melbourne (1994). Dunn is Emeritus Professor of Contemporary Visual Art at the University of Sydney.

Represented by Charles Nodrum Gallery Melbourne

By Leaves We Live #1 2009
Digital print on Moab Entrada cotton p
103 x 72.8cm (image)
106 x 76cm (sheet)
Collection Gippsland Art Gallery

By Leaves We Live #2 2009
Digital print on Moab Entrada cotton page 103 x 72.8cm (image) 106 x 76cm (sheet)
Collection Gippsland Art Gallery

By Leaves We Live #3 2009
Digital print on Moab Entrada cotton paper 103 x 72.8cm (image)
106 x 76cm (sheet)
Collection Gippsland Art Gallery
Donated by the artist. 2017

Albrecht DÜRER

Germany 1471—1528

Albrecht Dürer was born in the Franconian city of Nuremberg during the European Renaissance period. As a youth he was apprenticed to his father, a goldsmith, and the local painter Michael Wolgemut, whose workshop produced woodcut illustrations for major books and publications. Dürer revolutionized printmaking, elevating it to the level of an independent art form. He expanded its tonal and dramatic range, and provided the imagery with a new conceptual foundation. Aside from his stand-alone prints such as Adam and Eve (1504), Knight, Death, and the Devil (1514), and the iconic Melancholia I (1514), Dürer produced a number of prints in series, including The Apocalypse (1498), the Large Woodcut Passion cycle (c.1497—1500), and the Life of the Virgin (begun 1500). More than any other Northern European artist, Dürer was fascinated by Italy, visiting the country twice, from 1494 to 1495, and again from 1505 to 1507, and he wrote books about human proportion and a manual of geometric theory.

[atter] Albrecht DURER

Virgin and Child Seated by the Wall c.1800s
(originally printed 1514)

Engraving on paper
14.7 x 10cm (image)
18.1 x 11.6cm (sheet)

Collection Gippsland Art Gallery

Purchased with the assistance of the
Gordon Darling Foundation, 2016

Lesley DUXBURY

Born Great Britain 1950 Lives and works in Australia

Professor Lesley Duxbury uses both traditional and contemporary print media—photography and printmaking—to make works that question our perceptions of the natural environment. She studied at the Lancaster College of Art. 1968-70 and

the Maidstone Colleges of Art in 1970-73, and worked as an art teacher in London before emigrating to Australia. She studied for her MA at the Curtin University of Technology, 1991-93. Duxbury has been exhibiting for the past twenty-five years in Australia and the UK with solo exhibitions in Melbourne, Perth and Sydney, and more than fifty selected group exhibitions in Australia, Korea, Hong Kong and New Zealand. Her recent exhibitions include Narrating Place in Convergence at RMIT Design Hub, Melbourne (2013); Sky Lab at Latrobe Regional Gallery, Morwell (2012); Local Weather, Gippsland Art Gallery, Sale (2012); Luminous World, Art Gallery of Western Australia, Perth (2011); and Constable and Australia, National Gallery of Australia, Canberra (2006).

Represented by Stephen McLaughlan Gallery, Melbourne

The Formation of Clouds 2013
Inkjet prints (edition 1/3)
3 sheets, each 80 x 100cm
Overall 240 x 100cm
Collection Gippsland Art Gallery
Purchased with the assistance of the
Gippsland Art Gallery Society, 2013

Where Night Meets Day 2015
Inkjet prints and screenprints on paper (unique state)
2 sheets, each 49.5 x 74.6cm
Overall 99 x 74.6cm
Collection Gippsland Art Gallery
Purchased, 2015

Tanya DYHIN

Born Australia 1984 Lives and works in France

Paris-based multidisciplinary Australian artist Tanya Dyhin completed a Bachelor of Digital Media at the University of New Soutl Wales School of Media Arts in 2009, and is currently working towards a Master of Fine Arts (Research). In 2015 she was a finalist in the Redlands Konica Art Prize, and in 2014 was a finalist in the Kudos Awards and the Josephine Ulrick & Win Schubert Photography Award. In 2013 Dyhin was the NCCA St Petersburg Artist in Residence in Kronstadt, Russia, and in 2012 received an Australia Council Early Career Grant. Since 2010 she has presented solo exhibitions at the Perth Centre for Photography, Black Ey Gallery, Sydney, Firstdraft Gallery, Sydney, and Gallerysmith, Melbourne.

Rebirth 2015
Synthetic flowers and PVC skeletor
80 x 60 x 60cm
Private collection

Phenomenology (Full Spectrum Healing 2012-13 Sound installation Courtesy the artist

Louise FENELEY

Born Australia 1949

Adelaide-based Louise Feneley completed her Bachelor of Fine Art in Painting at the South Australian School of Art in 1970 and held three solo exhibitions the following year in Melbourne and Adelaide. She has exhibited regularly since the early 1970s, and has been a regular finalist in prizes such as the Blake Prize for Religious Art, the Eutick Memorial Still Life Award, the Portia Geach Portrait Award, the Waterhouse Natural History Prize, and the Nora Heysen Centenary Prize. In 2015 Feneley was awarded an Arts SA Grant for Research and Development in New York.

Represented by Hill Smith Gallery, Adelaide

Lost Mother 2015
Oil on Belgian linen
137 x 198cm
Courtesy Hill Smith Gallery, Adelaid

Ali FULLARD

Born Australia 1956

After obtaining a Fine Art Degree at the Melbourne State College, majoring in printmaking, Ali Fullard spent several years teaching art and craft in Melbourne secondary schools. In 1985 she moved to Gippsland, where she continues to each part time. Fullard has held two solo exhibitions at the Maffra Exhibition Space: While I Walk (2008) and Gippsland Gullies (2015), and she regularly exhibits with the Freestone Press, in and around Briagolong

Wonder—Den of Nargun 2015
Etching and aquatint on paper
(edition 2/20)
19.5 x 24.6cm (platemark)
27 x 38.8cm (sheet)
Collection Gippsland Art Gallery

Peter GARDINER

Born Australia 196เฺ

Peter Gardiner was born in Geelong but relocated to Newcastle in the early 1980s. He graduated with a Bachelor of Fine Arts from the University of Newcastle in 1990. Gardiner won the Kilgour Prize in 2016, the Callen Art Prize in 2011, the Musellbrook Art Prize in 2009, and the Maitland Art Prize in 2003. He has been selected as a finalist in the Wynne Prize the Dobell Prize for Drawing, at the Art Gallery of New South Wales, and the Mosman Art Prize. His work was included in Wildside at the Western Plains Cultural Centre, Dubbo, in 2015, and he has held residences at the Australia Council Studio in Barcelona, Spain, Hard Sleeper in China, Artspace, Woolloomooloo, Hill End, Bathurst, and the Western Plains Zoo in Dubbo.

Ravensworth (Swamp Lantern III) 2012 Oil on canvas

150 x 130cm

Collection Gippsland Art Gallery Purchased in memory of Tim Wright with donations from the Wright Family, 2012

North / Black Lung 2016
Oil on board
62.5 x 287cm
Collection Gippsland Art Gallery
Purchased, 2016

Janina GREEN

Born Germany 1944 Lives and works in Australia

Janina Green was part of the wave of Post-War European migrants who were settled in and around Yallourn and Newborough in the late 1940s. She received her formal education through the University of Melbourne and the Victoria College, Prahran, where she studied Fine Arts. She subsequently completed a Diploma of Art, majoring in printmaking, at RMIT. She has exhibited consistently since the 1980s, with recent solo shows including *Dark Matters* at CCP, Melbourne (2016); *Be Home Before Dark* at Gippsland Art Gallery and Colour Factory, Melbourne (2012); and *Maid in Hong Kong* at Monash Gallery of Art, Melbourne and Cowwarr Art Space (2009). M.33 has published two books on Janina Green: *Blush* (2011) and *A Country Practice* (2017).

Represented by M.33, Melbourne

Latrobe River near Yallourn North 2000 Hand coloured silver gelatin photographs on card 6 panels, each 78.5 x 78.5cm Collection Gippsland Art Gallery Donated by the artist. 2001

Kye HANLEY

Born Australia 1971

Kye Hanley is a Boisdale-based artist who works with the Freestone Press, Briagolong. She studied for a Diploma of Visual Arts at East Gippsland College of TAFE from 1998 to 2000, majoring in painting. Recent group exhibitions include Lore Makers (2017) and Genius Loci: Spirit of Place (2015), both at the Briagolong Art Gallery, and The Climate of Briagolong at Stephen McLaughlan Gallery (2014).

The Enduring Ancestor 2013
Etching and aquatint on paper
(edition 2/20)
19.5 x 24.6cm (platemark)
26.6 x 39cm (sheet)
Collection Gippsland Art Gallery
Donated by Freestone Press, 2015

The Fledgling 2016
Etching and aquatint on paper (edition 39.6 x 24.5cm (platemark) 43 x 26.5cm (sheet, visible)
Collection Gippsland Art Gallery

Lyndal HARGRAVE

Born Australia 1959

Since completing a Diploma of Education in Fine Art at the Queensland University of Technology, Brisbane-based Lyndal Hargrave has enjoyed a prolific exhibition history. Her recent solo exhibitions include New Geometricks at Edwina Corlette Gallery, Brisbane (2016); Geometricks II at Redland Art Gallery, Brisbane (2015); and Geometricks at Anita Traverso Gallery, Melbourne (2013). Hargrave was included in group exhibitions Sculpture 2013 at Brenda May Gallery, Sydney (2013); Renew at the Hervey Bay Regional Gallery (2012); and Time of Transition at the Gold Coast City Art Gallery (2008).

Represented by Edwina Corlette Gallery, Brisbane

Cloud Poetry 2015
Oil on canvas
150 x 150cm
Courtesy Edwina Corlette Gallery, Brisban

Oil on canvas 100 x 100cm Courtesy Edwina Corlette Gallery, Brisban

Sarah HENDY

Born Australia 1083

Sarah Hendy is a Melbourne-based artist who has exhibited widely throughout Australia. Hendy completed her Bachelor of Fine Art at the Victorian College of the Arts in 2006, and has since been shortlisted for numerous awards including the 2016 John Leslie Art Prize at Gippsland Art Gallery, the 2013 Archibald Prize at the Art Gallery of New South Wales, and the 2012 Doug Moran National Portrait Prize. In 2006 Hendy was the recipient of the John Vickery Scholarship and the Gary Fell Award. Recent solo exhibitions include The Opaque Skin of my Dreams at Gallery Ecosse, Sydney (2014), and Like thieves newly loose in that dark electric at Chalk Horse, Sydney, and in 2014 she featured in In Bloom at Gippsland Art Gallery.

Represented by Black Art Projects, Melbourne; and Gallery Ecosse, Sydney Waiting for Daylight 2012
Oil on paper
76 x 56cm
Collection Gippsland Art Gallery
Donated by the artist through the
Australian Government Cultural Gifts
Program, 2013

The Sheltering Sky 2012
Oil on paper
76 x 56cm
Collection Gippsland Art Gallery
Donated by the artist through the
Australian Government Cultural Gifts
Program, 2013

Kathy HINDE

Born Great Britain 1975

Kathy Hinde is an audio-visual artist whose works grow from partnerships between nature and technology, expressed through installations and performances that combine sound, sculpture, image and light. Hinde frequently works in collaboration with other practitioners and scientists, and has created light and sound installations in public spaces, including town high streets and nature reserves. She has shown work across Europe, Scandinavia, China, Pakistan, USA, Canada, Colombia, Mexico, Brazil and New Zealand. Hinde received an Honorary Mention at Prix Ars Electronica in 2015, and was runner up for the Sonic Arts Award and the Aesthetica Art Prize in 2014. In 2017 she received an Oram Award for innovation in the fields of sound and music

with Solveig SETTEMSDAL] Singularity 2016 Video (nine minutes duration) Courtesy the artists

Kyle HUGHES-ODGERS

Born Australia 1981

Kyle Hughes-Odgers is a multi-disciplinary artist who originally began as a street artist. Progressing his work both on and off the street, he held his first major solo exhibition with Turner Galleries, Perth, in 2010. This launched a path of exhibitions and public commissions across the world, including solo exhibitions in Berlin, Amsterdam, Madrid and Los Angeles. In addition Hughes-Odgers has created large scale murals in New York City, Washington DC, Los Angeles, London, Sheffield, Hong Kong, Singapore, Madrid, Berlin, Cambodia and Australia, including a gigantic 6 x 80 metre mural for the Perth International Airport. He has published five children's books through Fremantle Press.

Represented by Turner Galleries, Perth

Glitch 2 2015 Acrylic on linen 115 x 73cm Courtesy Turner Galleries, Perth

Controlled Chaos 2015 Acrylic on linen 115 x 73cm Courtesy Turner Galleries. Perth

Anita IACOVELLA

Born Australia 1970

Anita lacovella is a Geelong-based printmaker specialising in monotype and mixed-media processes, to explore internal and external spaces within the environment and nature. She completed studies in Art and Design at the Gordon Technical College in 1990, and graduated with a Bachelor of Arts (Visual Arts) in Printmaking at the University of Ballarat in 1993. Iacovella was a founding member of Volartile Contemporary Gallery and Studios Inc. and has travelled through the USA, Italy and Japan on study tours. She has exhibited regularly over the last twenty-five years and her work is held in public collections throughout Australia and overseas.

Represented by Port Jackson Press, Melbourne

Cumulus P Shift 2016
Monotype, photogravure and colla
paper
39.2 x 29.7cm (platemark)
41 x 32cm (sheet)
Collection Gippsland Art Gallery
Purchased 2016

Alexander JAMES

Born Australia 1976

Alexander James is a Sydney-based artist who works with photography, video and installation. James completed a Bachelor of Visual Arts (Honours) at the Australian National University in 2005 and a Master of Fine Arts at the University of Sydney in 2012. Recent exhibitions include Alpha 60 at Channels Festival, Melbourne (2015); Of Form/Combination at Dominik Mersch Gallery, Sydney (2014); and Weathersounds at the Australian National University, Canberra (2014), Photoville NYC, Brooklyn, New York (2013), James was awarded the University of Sydney-Power Institute Artist Residency at the Cite International des Arts, Paris in 2012, and is represented in the collections of Artbank and the Daryl Hewson Photographic Collection.

Plume Cumulus, Disturbed by Electricity 2012 Archival pigment prints (edition 1/5)

Archival pigment prints (edition 1/5) 180 x 300cm (diptych) Private collection

Sam JINKS

Born Australia 197

Sam Jinks has participated in major solo and group exhibitions in Australia and internationally since 2000. Recent solo exhibitions include *Immortality Project I*, Sullivan+Strumpf, Singapore (2017); Sam Jinks, Marc Straus, New York (2015); Time Machine, Sullivan+Strumpf, Sydney (2012), and Pieta, Gippsland Art Gallery (2011). Jinks was included in the group exhibition Reshaped Reality, which toured Denmark, Mexico and Spain (2016), and has also exhibited in China, Germany, Korea and Italy. His work features in a number of significant collections including the National Portrait Gallery, Canberra, Shepparton Art Museum, and Warrnamboo Art Gallery.

Represented by Sullivan+Strumpf, Sydney

Unsettled Dogs 2012
Silicone pigment resin human hair and fu
64 x 62 x 23cm
Collection RMIT Gallery, Melbourne

Justine KHAMARA

Born Australia 1971

Melbourne-based Justine Khamara completed a Bachelor of Arts (Honours) in 2003 and a Master of Fine Art in 2014, both at the Victorian College of the Arts. Khamara's recent solo exhibitions include Stratum (2016); Reconstructure (2013); and Now I am radiant people (2011), all at ARC ONE Gallery, Melbourne, and How Excellently We Did-diddilly-do-do Do It at Heide Museum of Modern Art, Melbourne (2007). Khamara was included in the group exhibitions Cut Up/Cut Out at Bedford Gallery, Lesher Centre for the Arts, Walnut Creek, USA (2016), and Cutting Edge: 21st Century Photography at Monash Gallery of Art, Melbourne (2015). In 2009 Khamara was selected for NEWog at the Australian Centre for Contemporary Art, Melbourne, and Primavera at the Museum of Contemporary Art, Sydney, in 2007.

Represented by ARC ONE Gallery, Melbourne

Scalloped 2 2015
Laser-cut UV print on hoop pine plywood acrylic paint
55 x 55 x 12cm
Courtesy ARC ONE Gallery Melbourne

Martin KING

Born Australia 195

Martin King completed a Master of Fine Arts at Monash University, Gippsland, in 2002, and since 1994 has been a Senior Printmaker at the Australian Print Workshop in Melbourne. In 2015 King held solo exhibitions at Gallerysmith, Melbourne (Forest of Dreams) and at King Street Gallery on William, Sydney (Dawn Survey #3). King has held over forty solo exhibitions through Australia and has exhibited in many group exhibitions both in Australia and internationally. In 2015 he was the inaugural winner of the Gippsland Print Award, and in 2014 he won the Rio Tinto Alcan Martin Hanson Memorial Prize at the Gladstone Regional Gallery. His work is represented in the British Museum, the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of New South Wales, and the Art Gallery of South Australia.

Represented by Gallerysmith, Melbourne

Dawn Survey—Indigo 2015
Relief etching on paper (edition 5/20)
3 sheets: overall 90 x 134.6cm
(platemarks); 94.2 x 139.6cm (sheet)
Collection Gippsland Art Gallery
Acquired as winner of the Gippsland Print
Award, 2015

Juz KITSON

Born Australia 1987

Juz Kitson is a wanderer and gatherer of no fixed address; she divides her time betweer Sydney and Jingdezhen, the 'porcelain capital' of China. Since graduating from her Bachelor of Fine Arts at the National Art School, Sydney, in 2009, Kitson has been involved in several significant projects including Magic Object, the 2016 Adelaide Biennial of Australian Art, Turn Turn Turn at the National Art School, Sydney (2015), and Primavera at the Museum of Contemporary Art, Sydney (2013). Recent exhibitions include You are here; right here, right now at Jan Murphy Gallery, Brisbane (2016); Changing Skin at Bathurst Regional Art Gallery (2015); and Desire and the Other at Nellie Castan Gallery, Melbourne (2012). Her work is in many significant collections including the Museum of Old and New Art (MONA). Hobart.

Brisbane; and GAG Projects, Adelaide

Preserved in the ball of an eye that could once see 2016

Jingdezhen porcelain, Southern Ice porcelain, paraffin wax, Merino wool,

Cashmere goat pelt, marine ply and treate pine

120 x 60 x 32cm

Gillian KLINE

Born Australia 1954

Briagolong-based printmaker Gillian Kline has a background in theatre arts and holds a Diploma of Fine Art from the Caulfield Institute of Technology, majoring in printmaking. In 2009 Kline established the Freestone Press Printmaking Studio at her home in Briagolong, and has exhibited regularly in Melbourne and Gippsland for over a decade. Her solo exhibition *Print* was staged at Gippsland Art Gallery in 2013.

The Night has a Thousand Eyes 2015
Copper plate etching on paper
(edition 2/20)
19.7 × 24.7cm (platemark)
26.7 × 39cm (sheet)
Collection Gippsland Art Gallery
Donated by Freestone Press, 2016

Julius KOM IATI

Hungary 1894—1958 Active in Great Britain 1928—c.1938

Hungarian-born artist Julius Komjati was drafted for service during the First World War while still a student, and was subsequently captured and imprisoned by the Romanian Army for sixteen months. After the war Komjati gained a strong reputation in Hungary and eventually received a government grant to further his art in England, where he had a profound impact upon the course of British etching. Over a ten-year period in London Komjati published seventy-four etchings. He was one of the few foreign members elected to both the Society of Painters-Etchers and the Royal Engravers.

Ava Maria (Christmas Card) 1937
Etching on buff paper
13.4 x 9.4cm (platemark)
15.1 x 11cm (sheet)
Collection Gippsland Art Gallery
Donated from the estate of Miss Marior
Paterson, 1980

Angel and Poet (Christmas Card) 1946
Etching on buff paper
15.2 x 11.2cm (platemark)
16.9 x 13cm (sheet)
Collection Gippsland Art Gallery
Donated from the estate of Miss Marion
Paterson, 1980

Julika LACKNER

Born Germany 1980 Lives and works in USA

Berlin-born Julika Lackner earned a Master of Fine Art from the Art Centre College of Design, Pasadena in 2006 and a Bachelor of Arts from the University of California, Santa Barbara in 2001. The Los Angeles-based artist has been exhibiting internationally regularly since 2002, and in 2008 she received the William T. Colville Foundation Artist Grant.

Represented by TW Fine Art, Brisbane; Sullivan Goss, Santa Barbara, USA; and MiN Gallery, Los Angeles, USA Sway 2011
Acrylic and alum-silver on canvas
107 x 89cm
Courtesy the artist

Color Bands #2 2014
Acrylic and alum-silver on canva: 182.8 x 121.9cm
Courtesy the artist

Color Bands #3 2014
Acrylic and gold on canvas
182.8 x 121.9cm
Courtesy the artist

Adam LAERKESEN

Born New Zealand 1965 Lives and works in Australia

Adam Laerkesen is a Sydney-based sculptor, who graduated from the Sydney College of the Arts with a Bachelor of Visual Arts in 1987. Laerkesen's recent solo exhibitions include Hypnopomp at Gippsland Art Gallery, Sale, and Dianne Tanzer Gallery + Projects, Melbourne (2013); Silence and Noise at Anita Traverso Gallery, Melbourne (2011); and Animist Exodus at Anita Traverso Gallery, Melbourne (2009). Laerkesen featured in the Gippsland Art Gallery touring exhibition Dreamweavers (2011-13), and in 2008 participated in the exhibition Biosphere at Manly Art Gallery and Museum with Stephen Crane. In 2012 Laerkesen was shortlisted for the Melbourne Sculpture Prize and the John Fries Memorial Prize, and his work is represented in several high profile private and corporate collections.

The Anitinomy Engine 2017
Found objects, carved foam, plaster, steam
boiler, copper pipes, wood, steel, acrylic
Dimensions variable
Courtesy the artist
Commissioned for Imagine, 2017

Sam LEACH

Born Australia 1973

Sam Leach's works are informed by art history, science, and philosophy. In 2015 Leach featured in Time Space Existance, a collateral event of the Venice Biennale, and a major monograph with essays by Andrew Frost and Tim Winton. In the same year he completed an Art OMI Australia Committee Fellowship Residency in New York. In 2010 Leach won both the Wynne and Archibald Prizes at the Art Gallery of New South Wales. His work has been extensively exhibited nationally and internationally. Recent solo exhibitions include Avian Interplanetary at Linden New Art, Melbourne (2017); Sam Leach at Future Perfect, Singapore (2013); The Ecstasy of Infrastructure at TarraWarra Museum of Art (2012); and Cosmists at 24HR Art, Northern Territory Contemporary Art, Darwin (2010).

In 2016 Leach was awarded a Doctorate of Philosophy (Fine Arts) at RMIT, having earned at Master of Arts (Fine Arts) by research at RMIT in 2009.

Represented by Sullivan+Strumpf, Sydney; and Peter Walker Fine Art. Adelaide

Sebeok on Safari 2013
Oil and resin on linen and wood
24 panels, each 50 x 50cm
Overall 200 x 300cm
Collection Gippsland Art Gallery
Purchased with the assistance of John
Leslie OBE, the Robert Salzer Foundation,
George Thomas and Deborah Somerville,
Margaret Ziffer and Rob Ziffer, Raynor and
Brian Castles, Annette and John Gibson, Di
A.R. and Mrs R.L. Aitken, and other private
donations. 2014

Tony LLOYD

Born Australia 1970

Melbourne-based artist Tony Lloyd was awarded a Masters of Arts (Fine Art) by research at RMIT in 2000. Lloyd has had artist residencies twice at The British School at Rome in 2007 and 2008, at Canvas International Art, Amsterdam, and at the 24HR Art studio in Beijing, and in 2017 was a resident artist at the Town Hall Gallery in Melbourne. Lloyd's work has featured in publications such as ART + Climate = Change from Melbourne University Press, and New Romantics: Darkness and Light in Australian Art by Simon Gregg, His recent solo exhibitions include The Distance at Gallery 9, Sydney (2017); Elemental at Cat Street Gallery, Hong Kong (2016); Slow Motion at Gallery 9, Sydney (2014); and Other Worlds at Dianne Tanzer Gallery, Melbourne (2013). In 2009 Gippsland Art Gallery presented Lloyd's major survey exhibition Lost Highways, and in 2012 he won the John Leslie Art Prize.

Represented by Gallery 9, Sydney; and Hil Smith Gallery. Adelaide

Field Delay 2013-14 Oil on canvas 3 panels, each 90 x 66cm Overall 90 x 198cm Courtesy the artist

Peter MADDEN

Born New Zealand 1966

Collage artist Peter Madden completed a Master of Fine Art at the Elam School of Fine Arts, University of Auckland in 2002. The New Zealand-based artist has exhibited regularly throughout Australian and New Zealand since the mid-1990s, with recent solo exhibitions including The heart is an infinity of massive chains, chaining little handfuls of air at Ivan Anthony, Auckland (2016): Memory believes before knowing

remembers at Robert Heald, Wellington (2016); and Forever is composed of nows at Station Gallery, Melbourne (2015). In 2014 the Pataka Art + Museum, Wellington, presented Madden's survey exhibition Coming from all the places you have never been.

Represented by Station Gallery, Melbourne

Sleep with Moths II 2008 Mixed media 58 x 76 x 66cm

Cameron MAY

Born New Zealand 1984

Wellington, New Zealand-based artist Cameron May completed a Bachelor of Arts (Fine Arts) at RMIT in 2014. May staged at solo exhibition at [MARS] Gallery, Melbourne in 2016, and in the same year presented For the Birds at Otari-Wilson Bush, Wellington, in collaboration with Johann Nortje. In 2015 May participated in Lightscapes in Knox Lane, Melbourne, and in 2014 he was featured in Cream: Materiality and Abstraction at the RMIT School of Art Gallery, Melbourne.

Represented by [MARS] Gallery, Melbourne

Fabrication 19095, 11603, -162888 2016 Inkjet print (edition 4/10) 147 x 86.5cm (image and sheet) Collection Gippsland Art Gallery Purchased, 2016

Motorised Nebulous v.7 2016 Acrylic, aluminium, LEDs, DC motor 38 x 30 x 38cm Courtesy [MARS] Gallery, Melbourne

MILINGIMBI COMMUNITY

The Milingimbi Community is a region in east Arnhem Land in the Northern Territory. Aboriginal people have occupied the area for more than 40,000 years. The traditional art and culture of the region came to national prominence in the 1970s. The style of Milingimbi bark painting is a mix between Oenpelli and Yirrkala bark painting, and makes frequent use of red ochre. Paintings generally depict figures from the Dreamtime against red, yellow or white crosshatching, instead of the dots and stippling used by Aboriginal artists in central Australia.

Bark Painting c.1970s
Natural ochre pigments on bark
54.5 x 24.3cm
Collection Gippsland Art Gallery
Donated by John Leslic OBE 1970

Clive MURRAY-WHITE

Born Great Britain 1946 Lives and works in Australia

Cowwarr-based sculptor Clive Murray-White has been included in many major national exhibitions including the Sydney Biennale. He has been shortlisted in Australia's major national sculpture prizes: The Melbourne Prize for Urban Sculpture (2011), the McClelland Contemporary Sculpture Survey Award, and the Helen Lempriere National Sculpture Award. Murray-White's work is in the collection of the National Gallery of Australia, Parliament House, Canberra, Victorian Supreme Court, Melbourne, and the National Gallery of Victoria. His survey exhibition Fragments of a Larger System—Clive Murray-White Sculpture: 1964-2008 was presented by Latrobe Regional Gallery, Morwell, in 2008.

Represented by Charles Nodrum Gallery, Melbourne

Flying Mountain-i 2012 Chillagoe marble, bluestone, powder coated steel 145 x 100 x 100cm

Daisy Leura NAKAMARRA

Born Australia c.1936 Pintupi/Luritja/Anmatyerre peoples

Daisy Leura Nakamarra was taught to paint by her husband Tim Leura Tjapaltjarri, a founder of the painting movement at Papunya. The couple had moved to Papunya with their six children when the community building program commenced. Nakamarra joined Papunya Tula Artists in the early 1980s and became one of its first female artists to achieve recognition. She is a respected Elder and believes in respecting the imagery relating to ceremony by keeping it out of her paintings Her artworks invariably portray native food themes.

Untitled (Women's Dreaming at Ilpilli) 1985
Nature ochre pigments on canvas
70.5 x 60.8cm
Collection Gippsland Art Gallery
Donated from the estate of Marjorie
Tipping, 2009

Narpula Scobie NAPURRULA

Born Australia c.1950 Pintupi/Walungurru peoples

Narpula Scobie Napurrula was born at Haasts Bluff around 1950 and commenced painting for the Papunya Tula Artists in the early 1980s—becoming one of the first women in Walunguuru to do so. Napurrula's husband Johnny Scobie Tjapanangka was a famous Pintubi artist, and her sister is Miţil Napurrula. Napurrula's traditional images

of the Dreamtime have been exhibited nationally and internationally.

Untitled 1985
Nature ochre pigments on canvas
101.4 × 50.6cm
Collection Gippsland Art Gallery
Donated from the estate of Marjoric
Tipping, 2009

Jenny NOONE

Born Australia 1962

Jenny Noone is a Sale-based artist active with the Freestone Press in Briagolong. Noone has exhibited regularly in group exhibitions with the Freestone Press, including *The Climate of Briagolong* at Briagolong Art Gallery (2014); and *Lore Makers* at Fortfivedownstairs, Melbourne (2016) and at Briagolong Art Gallery (2017). Noone featured in the *Gippsland Print Award* at Gippsland Art Gallery in 2015 and 2017.

Safe as Houses 2013 Linocut on paper (edition 7/20) 21.4 x 30.3cm (platemark) 28.7 x 38cm (sheet) Collection Gippsland Art Gallery Donated by Freestone Press, 2016

OENPELLI COMMUNITY

Also known as Gunbalanya, the Oenpelli Community is based about 60km north east of Jabiru in Arnhem Land. The art of this region is distinguished by the x-ray style paintings that use fine cross-hatching in ochre.

Untitled (Kangaroo) c.1970s

Natural ochre pigments on bark
48.5 x 46.6cm

Collection Gippsland Art Gallery

Donated by Mr. & Mrs. H. Adeney, 198.

Becc ORSZÁG

Born Australia 1986

Melbourne-based artist Becc Ország completed a Bachelor of Fine Art at RMIT in 2010 and has since exhibited regularly in group and solo exhibitions. Recent solo exhibitions include Sanctuary at Nicholas Projects, Melbourne (2016); The land, the way and the wall at Dianne Tanzer Gallery + Projects, Melbourne (2014); Improbable Journey at Gippsland Art Gallery, Sale (2014), and Autocue at Diane Singer, Melbourne (2011). In 2017 Ország exhibited with Jeremy Blincoe in The Myth-Makers at Gallerysmith, Melbourne, and in 2016 was included in Drawing to an End at [MARS] Gallery, Melbourne. Ország has been a finalist in the Hazelhurst Art on Paper Award (2017), the Paul Guest Prize (2016),

the M Collection Art Award (2016), and the Adelaide Perry Prize for Drawing (2016).

2016
Graphite pencil, carbon pencil, 24kt gold leaf on paper
76 x 105cm

Brigita OZOLINS

Born Australia 195

Brigita Ozolins is an artist and a senior lecturer at the Tasmanian College of the Arts, University of Tasmania, where she has taught since 2000. Ozolins' background is in libranianship and arts administration, and she subsequently completed a Bachelor of Fine Arts at the University of Tasmania's School of Art in 1999, and a PhD in 2004. Since the mid-1990s Ozolins has exhibited in almost 20 solo and 40 group exhibitions nationally and internationally, and her commissions include large scale projects for MONA (Museum of Old and New Art), the Tasmanian Museum and Art Gallery, the State Library of Tasmania, and the Soros Foundation in Latvia. In 2008 Ozolins received the inaugural *Qantas Contemporary Art Award*, and she has undertaken residencies in New York (2013), Riga (2008), London (2002), and Paris (2002).

Represented by Bett Gallery, Hobart

Tree 2016
Stained and varnished marine ply
soundtrack, speaker
240 x 120 x 60cm
Courtesy Bett Gallery, Hobart

Polixeni PAPAPETROU

Born Australia 1960

Melbourne-based photographic artist Polixeni Papapetrou received a PhD from Monash University, Melbourne, in 2007, following completion of a Master of Arts (Media Arts) at RMIT in 1997. Papapetrou has been the recipient of numerous grants from the Australia Council for the Arts and Arts Victoria. She is the recipient of the MAMA Art Foundation National Photography Prize (2016), the Windsor Art Award (2015), and the Josephine Ulrick and Win Shubert Photography Award (2009). Papapetrou has exhibited in major international photography festivals including The European Month of Photography, Berlin (2016) and the Daegu Photo Biennale, Korea (2016), Solo exhibitions include Beyond Eden at Monash Gallery of Art, Melbourne (2016); Elvis Immortal at Ararat Regional Art Gallery (2016), The Ghillies at Nellie Castan Gallery, Melbourne

(2013); and *Between Worlds* at Gippsland Art Gallery, Sale (2010).

Represented by Michael Reid Gallery, Sydney

Salt Man 2012 Pigment print on paper 120 x 120cm Courtesy the artist

Hattah Man and Hattah Woman 2012 Pigment print on paper 120 x 120cm Courtesy the artist

Claire PENDRIGH

Born Australia 1988

Tasmanian-based artist Claire Pendrigh works across multiple media including painting, installation and new media. Originally from Canberra, her practice has taken her to Iceland, New York and Japan, and she has exhibited in Australia, the UK, USA and Japan. Pendrigh completed a Bachelor of Visual Arts (Honours) in painting at the Australian National University School of Art in 2009, and a Graduate Diploma in Education the following year. Recent solo exhibitions include Some Stars Wobble at Sawtooth ARI, Launceston (2017); Tea Seas at Bunbury Regional Art Gallery and Studio Kura Gallery, Japan (2015); and Wonder at Moores Building Contemporary Art Gallery WA (2014). In 2014 Pendrigh joined with Christian Lock to present Cloudburst at CHASM Gallery in New York.

Star Cloud (RCrB) 2014
Hand knitted and crocheted wool, audic 100 x 100 x 150cm
Courtesy the artist

Star Cloud (MACHO-18.3325.148) 2014
Hand knitted and crocheted wool, audio
80 x 80 x 100cm
Courtesy the artist

Star Cloud (EROS2) 2014
Hand knitted and crocheted wool, audio
40 x 40 x 60cm
Courtesy the artist

Alfasteinn 2012
Oil and acrylic on liner
117.6 x 88.8cm
Private collection

Marisa PURCELL

Born Australia 197

Marisa Purcell is a Brisbane-born artist who began her career as a high school teacher before moving to Sydney in 1994, where she completed a Master of Visual Arts at the Sydney College of Art, University of Sydney, and a Master of Ard Administration at the University of New

South Wales. In 2015 Purcell won the Acrylic Prize in the Waverley Art Prize. In 2014 she was a finalist in the Blake Prize at the National Art School, Sydney, and in 2013 received a Highly Commended in the Waverley Art Prize. Recent solo exhibitions include Screen at Edwina Corlette Gallery, Brisbane; New Works at Olsen Irwin Gallery, Sydney; and Loom at Karen Woodbury Gallery, Melbourne, all in 2016. Purcell has undertaken artist residencies at the Cite Internationale des Arts in Paris (2004), and the La Macina di San Cresci in Chianti, Italy (2012).

Represented by Edwina Corlette Gallery, Brisbane

Conceal 2016
Mixed media on liner
183 x 168cm
Private collection

Angelina PWERLE NGALA

Born Australia 1947 Anmattverr peoples

Angelina (also spelt Angeline) Pwerle Ngala's paintings explore the Bush Plum Dreaming on her grandfather's country, Arlparra. Married to the painter and sculptor Louis Pwerle (deceased), Pwerle Ngala is the sister of painters Kathleen Ngala and Polly Ngala, all of whom paint the Bush Plum Dreaming. Pwerle Ngala was part of the Batik Project in 1988, and her work is featured in the Robert Holmes a Court Collection which has toured extensively within Australia and overseas. She was a finalist in the 23rd Telstra National Aboriginal and Torres Strait Islander Awards in 2006 and 2009, and was a finalist in the Wynne Prize at the Art Callery of New South Wales in 2009.

Represented by Niagara Galleries, Melbourne

Bush Plum Country 2003
Acrylic on canvas
180 x 120cm
Collection Annette Reeves and Bill Nuttal

Adam PYETT

Born Australia 1973

Adam Pyett graduated with a Bachelor of Fine Art (Painting) from the Victorian College of the Arts in 1994, and has exhibited regularly throughout Australia since. Recent solo exhibitions include From Another Room at Sophie Gannon Gallery, Melbourne (2015); Small Change at Neospace, Melbourne (2013); and Darkness and Light Alike at Block Projects, Melbourne (2011). In 2016 Pyett featured in Horsham Regional Art Gallery's Visiting Painting, and in 2014 was a finalist in the Geelong Contemporary Art Prize. Pyett's

survey exhibition *Still Life Painting* was presented by Geelong Gallery in 2017.
Represented by Sophie Gannon Gallery,

Narcissus Skull (Blue) 2007 Oil on linen 50.5 × 45.5cm Private collection

Monica ROHAN

Born Australia 1990

Brisbane-based artist Monica Rohan graduated from the Queensland College of the Arts, Griffith University in 2011 with a Bachelor of Fine Arts, and has exhibited regularly throughout Australia since. Recent solo exhibitions include Look Down at the Ground at Jan Murphy Gallery, Brisbane (2017); Funny Peculiar at Sophie Gannon Gallery, Melbourne (2016); Topsy-Turvy at Jan Murphy Gallery, Brisbane (2015); and In the Detail at Tweed River Regional Gallery (2015). In 2017 she was a finalist in the Sulman Prize, and in 2016 was a finalist in the Gold Award at Rockhampton Art Gallery, the Archibald Prize, and the Redlands Art Award

Represented by Sophie Gannon Gallery, Melbourne; and Jan Murphy Gallery, Brishane

All Nerves 2016
Oil on board
80 x 60cm
Courteey Sophic Cappes Callery Malbourn

Annika ROMEYN

Born Australia 1986

Annika Romeyn is a Canberra-based artist who completed a Bachelor of Visual Arts in Printmedia and Drawing at the Australian National University in 2010. Recent solo exhibitions include *Precipice* at the ANCA Gallery, Canberra (2017); *Passage* at Flinders Lane Gallery, Melbourne (2015); and *Luminous Earth* at the Canberra Contemporary Art Space, Canberra (2013). In 2016 Romeyn undertook a residency in the Robin Eley studio in Los Angeles, and in 2015 was awarded the Bathurst Regional Gallery Hill End Residency. Romeyn was a finalist in the 2014 *John Leslie Art Prize* at Gippsland Art Gallery.

Represented by Flinders Lane Gallery, Melbourne

Luminous Earth 2013
Watercolour on paper
150 x 100cm
Collection Gippsland Art Galler

Caroline ROTHWELL

Born Great Britain 1967 Lives and works in Australi

Born in the rural north of England, a trip to Australia at age 19 inspired Caroline Rothwell to become an artist. On returning to London she enrolled at the University of the Arts (Camberwell), and later completed postgraduate studies in New York and Auckland. Based in Sydney since 2004, Rothwell's recent solo exhibitions include Falling Suspended at Roslyn Oxley9 Gallery, Sydney (2017); Turbulence at Tolarno Galleries, Melbourne (2016); System at the Australian Print Workshop, Melbourne (2016); Antipodes: Cut Apart (with Tom Nicholson and Brook Andrew) at the Museum of Archaeology and Anthropology, University of Cambridge (2016); and Weathe Maker at Roslyn Oxley9 Gallery, Sydney. In 2014 Rothwell featured in Dark Heart, the Adelaide Riennial of Australian Art

Represented by Roslyn Oxley9 Gallery, Sydney; and Tolarno Galleries, Melbourne

Weather Maker 2014
Bronze, cupric nitrate patina, rope, thread aerosol can, digital print on PVC, motionsensor operated fan 400 x 160 x 160cm
Courtesy the artist and Roslyn Oxley9

Julie RRAP

Born Australia 1950

Born in Lismore, Julie Rrap was awarded a Bachelor of Arts from the University of Queensland in 1971, and a PhD from Monash University in 2010. In 1989 Rrap was included in the Australian Show, which toured to the Frankfurter Kunstverein and other venues in Germany, and Edge to Edge to major museums in Japan. Other significant group exhibitions include Photography is Dead! Long Live Photography at the Museum of Contemporary Art, Sydney (1995); Body at the Art Gallery of New South Wales (1998); and the 1986, 1988, 1992 and 2008 Biennales of Sydney. Rrap has been short-listed for numerous major prizes including the Helen Lempriere National Sculpture Award (2002) and the Clemenger Contemporary Art Award at the National Gallery of Victoria (2009). A major monograph, Julie Rrap: Body Double, was published in 2007 to coincide with a retrospective at the Museum of Contemporary Art, Sydney.

Represented by ARC ONE Gallery, Melbourne; and Roslyn Oxley9 Gallery Sydney

Remaking the World #4 2015
Pigment print on paper (edition 2/3)
160 x 160cm
Courtesy ARC ONE Gallery, Melbourn

Maxine SALVATORE

Rorn Australia 1040

Maxine Salvatore is a Briagolong-based artist who exhibits regularly with the Freestone Press printmaking studio. Salvatore has studied visual arts at East Gippsland TAFE, multimedia at the Victoria University TAFE, and photography at RMIT, and has participated in a number of workshops for alternative photographic processes at Gold Street Studios in Trentham East. In 2011 Salvatore was the lead artist for Illuminated by Fire, a major installation work created with the Briagolong community and presented at Federation Square, Melbourne. In 2017 she exhibited with Alan Chappelow in the exhibition Alternate Types at Briagolong Art Gallery.

Shimmer 2016
Photopolymer intaglio print on paper (edition 1/10) 19.5 x 29.8cm (platemark) 21.6 x 31.1cm (sheet, visible) Collection Gippsland Art Gallery Purchased 2016

Solveig SETTEMSDAL

Born Norway 1984 Lives and works in Great Britain

artist who is currently studying for a
Masters of Fine Art in sculpture at the
Slade School of Fine Art, having previously
completed a Bachelor of Arts (Fine Art)
Honours Degree at the Glasgow School of
Art in 2010. Settemsdal was awarded the
Jerwood Drawing Prize in 2016 for her work
Singularity. Her recent group exhibitions
include Høstutstillingen at the Statens
Kunstforening, Oslo (2014); Conversation
Pieces at Spike Island, Bristol (2015); Shadow
Optics at Lubomirov/Angus-Hughes Gallery,
London (2016); A Solid Above at Hardwick
Gallery, Cheltenham (2016); and Drawing
Biennial at Drawing Room, London (2017).
Selected solo exhibitions include Epilelesthai
at Test Space, Spike Island, Bristol (2015);
and Parameter at Edwardian Cloakrooms,
Bristol (2015).

Bust 2013 Digital print on acrylic, wood bracke 60 x 50cm Courtesy the artist

Roam 2014
Digital print on acrylic, wood bracke
50 x 50cm
Courteey the artist

Formation: Superior View 2014
Digital print on acrylic, wood bracke
50 x 50cm
Courtesy the artist

[with Kathy HINDE]
Singularity 2016
Video (nine minutes duration)
Courtesy the artists

Jason SIMS

Born Australia 1981

Jason Sims graduated with a Bachelor of Visual Arts (Honours) from the University of South Australia in 2006, and has since exhibited across Australia and internationally. He has staged three solo exhibitions at [MARS] Gallery, Melbourne: More or Less (2016), Timelines (2014), and Beyond (2013), in addition to a solo exhibition at the Art Gallery of South Australia in 2015, in conjunction with the SALA Festival. Sims featured in the group exhibition Patternation at the Hazelhurst Regional Gallery & Arts Centre in 2016, and was a finalist in the Kirra Illuminating Glass Award (2014); the Tom Malone Glass Prize at the Art Gallery of Western Australia (2013); and received a Project Grant from Arts SA in 2012

Represented by [MARS] Gallery, Melbourne

From Where I Stand... I 2015 Steel, acrylic, mirror, plywood, MDF and LED lighting

240 x 405 x 160cm (installation dimensions) Collection Gippsland Art Gallery Donated by the artist and [MARS] Gallery, Melbourne, 2016

Imants TILLERS

Born Australia 1950

Cooma-based artist Imants Tillers has exhibited widely since the late 1960s, and has represented Australia at important international exhibitions, such as the Sao Paulo Bienal in 1975, Documenta 7 in 1982, and the 42nd Venice Biennale in 1986. Major solo surveys of Tillers' work include Imants Tillers: works 1978—1988 at the Institute of Contemporary Arts, London (1988); Imants Tillers: 19301, at the National Art Gallery, Wellington, New Zealand (1989); Diaspora, National Art Museum, Riga, Latvia (1993); Diaspora in Context, Pori Art Museum, Pori (1995); Towards Infinity: Works by Imants Tillers, Museum of Contemporary Art (MARCO), Monterrey, Mexico (1999); and Imants Tillers: One World Many Visions, National Gallery of Australia, Canberra (2006). Tillers won the Wynne Prize at the Art Gallery of New South Wales for two consecutive years (2012-13) and in 2005 was awarded a Doctor of Letters (Honoris Causa) for 'his long and distinguished contribution to the field of arts' by the University of New South Wales.

Represented by ARC ONE Gallery, Melbourne; Roslyn Oxleyg Gallery, Sydney and Bett Gallery, Hobart Gravity Wave 2016 Synthetic polymer paint and gouache on 24 canvas boards 153 x 143cm

Michael Nelson TJAKAMARRA

Born Australia 1949 Pintupi peoples

Michael Nelson Tjakamarra was born at Vaughan Springs in the Northern Territory. In 1976 he moved to Papunya where he came into contact with many of the older artists then achieving widespread recognition, before he eventually began painting himself in 1983. In 1984 Tjakamarra won the Nationa Aboriginal Art Award and in 1987 was commissioned to paint an 8.2 metre-long mural for the Sydney Opera House. The following year Tjakamarra designed a 196 square metre mosaic for the forecourt of the new Parliament House in Canberra. He exhibited regularly for a number of years afterwards, with Gallery Gabrielle Pizzi in Melbourne and Utopia Art Sydney, before retiring from art.

Untitled c.1985 Acrylic on canvas 165 x 48.2cm Collection Gippsland Art Gallery Donated from the estate of John Leslie OBE 2017

Christie TORRINGTON

Born Australia 1979

Christie Torrington is a Sydney-based artist and illustrator. She studied painting and drawing at the College of Fine Arts (CoFA), University of New South Wales, and graduated with Honours in 2003. Torrington has exhibited regularly since 2000 in solo and group exhibitions in Australia, New Zealand and Japan. She was awarded the 2001 Ultimo Studio Project residency, the 2002 UNSW Students Association Arts Prize, the 2003 William Fletcher Trust Grant, and the Hunters Hill Art Prize Viewer's Choice Award in 2004. Torrington featured in *Drawing to an End* at [MARS] Gallery, Melbourne, and *Imagined Worlds* at Town Hall Gallery, Hawthorn Arts Centre, both in 2016

Terrestrial Fragment III (Plateau) 2016
Ink, watercolour and collage on paper
30 x 25cm
Collection Gippsland Art Gallery
Purchased, 2016

Terrestrial Fragment VI (Future Sphere) 2016
Ink, watercolour and collage on paper
30 x 25cm
Collection Gippsland Art Gallery

UNKNOWN ARTIST

Australian Aboriginal
Derby, Western Australia

Untitled c.1980s Natural ochre pigments on bark 53.4 x 25.5cm Collection Gippsland Art Gallery Donated by Mr & Mrs H. Adeney, 198.

Jacob VAN RUISDAEL

Netherlands c.1629—1682

Jacob van Ruisdael, widely considered the pre-eminent landscape painter of the Golden Age of Dutch Art (mid-seventeenth century), was a painter, draughtsman and printmaker. Van Ruisdael was born into a family of artists, all landscapists. Born in Haarlem, in around 1657 van Ruisdael moved to Amsterdam, but otherwise travelled little within his lifetime. His works today are found in the major international collections, including the National Gallery in London, the Rijksmuseum in Amsterdam, and the Hermitage Museum in Saint Petersburg.

The Little Bridge (also known as The Rustic Cottage) c.1650-55 Etching on India paper (second state) 19 x 26.9cm (platemark and sheet) Collection Gippsland Art Gallery Donated by Simon Gregg, 2013

Tricky WALSH

Born Australia 1974

Melbourne-born Hobart-based artist
Tricky Walsh earned a Bachelor of Arts
(Architecture) from Deakin University,
Geelong, in 1995 and a Bachelor of Fine Arts
from the University of Tasmania in 2002.
Walsh works in both a solo capacity and as
one half of The Collector Project with Mish
Meijers. Together Walsh and Meijers have
been awarded the Qantas Foundation Art
Encouragement Award (2012) and won the
2009 Hobart Art Prize. Recent exhibitions for
Walsh include Tiefenzeit at [MARS] Gallery,
Melbourne (2017), and Contemporary Art
Tasmania, Hobart (2016); Star Stuff at
[MARS] Gallery (2014); and Science Fictions
at Bett Gallery, Hobart (2012).

Represented by [MARS] Gallery, Melbourne; and Bett Gallery, Hobart

Phone Box 1: The Transmission of Star Stuff 2014

Timber, hand etched acrylic, lighting, bals wood, sound equipment, field recordings from the electromagnetic spectrum
95 x 50 x 45cm
Private collection

Phone Box 2: Waves Capable of Disturbing the Fther 2014

Timber, hand etched acrylic, lighting, balsa wood, sound equipment, historical sound recordings

95 x 50 x 45cm Courtesy Dr Marcus McMahor

The Ionosphere I & II 2014 Acrylic polymer paint on linen 2 panels, each 90 x 212cm Courtesy [MARS] Gallery, Melbourna

Waveform Generator (The Oramics Machine 2015

Wood, sound, lights, acrylic and paint Dimensions variable Courtesy Bett Gallery, Hobart

Amy Joy WATSON

Born Australia 1979

Adelaide-based artist Amy Joy Watson graduated from the Adelaide Central School of Art in 2008 with a Bachelor of Visual Art with Honours. Watson's recent solo exhibitions include Moon Dune at Hugo Michell Gallery, Adelaide (2016); 5 Years in a Balloon at Dianne Tanzer Gallery, Melbourne (2014); and How to Weigh the Air at West Space, Melbourne. Watson has participated in group exhibitions Mothership at Fontanelle, Adelaide (2017); Gravity and Wonder and the Penrith Regional Gallery (2016); and Fantastic Worlds at the Rockhampton Art Gallery (2015). She was a finalist in the Fleurieu and Gold Coast Art Prizes (both 2015) and in 2013 was awarded the Australia Council for the Arts Tokyo Studio Residency. Her work was also seen in the major exhibition Heartland—Contemporary Art from South Australia at

Represented by Hugo Michell Gallery, Adelaide

Split 2012

Balsa wood, watercolour, polyester thread, helium balloons, lead weights, enamel pain 220 x 200 x 90cm

Courtesy Hugo Michell Gallery, Adelaide

Glow Star 2012

Acetate, phosphorescent thread
Dimensions variable
Courtesy Hugo Michell Gallery, Adelaide

Stretch 2016

Balsawood, watercolour, metallic thread $75 \times 55 \times 55$ cm

Courtesy Hugo Michell Gallery, Adelaide

Prism Arch 2017
Balsawood, watercolour, metallic threac
184 x 87 x 32cm
Collection Gippsland Art Gallery
Commissioned for Imagine, 2017

Philip WOLFHAGEN

Born Australia 1969

Based in Longford, Tasmania, Philip
Wolfhagen studied at the Tasmanian
School of Art from 1983 to 1984, and from
1986 to 1987, before moving to Sydney,
where he studied at the Sydney College
of the Arts, University of Sydney, 1990.
In 2013 Wolfhagen was included in the
major survey exhibition Australia, held
at the Royal Academy of Arts in London,
and has also featured in New Romantics:
Darkness and Light in Australian Art at
Gippsland Art Gallery (2011); Curious
Colony at Newcastle Art Gallery (2010);
Time and Place at TarraWarra Museum of
Art (2008); Constable and Australia at the
National Gallery of Australia (2006); and
Depth of Field at the Monash University
Museum of Art, Melbourne (2003). In 2013
the Newcastle Art Gallery and Tasmanian
Museum and Art Gallery jointly presented
Illumination: The Art of Philip Wolfhagen, a
major survey exhibition that coincided with
the publication of a monograph.

Represented by Karen Woodbury Gallery. Melbourne; Bett Gallery, Hobart; Dominio Mersch Gallery, Sydney; and Philip Bacon Galleries, Brisbane

Definitive Landscape No. 2 1998
Drypoint engraving on paper
19 x 24.5cm (platemark)
27.7 x 38.4cm (sheet)
Collection of Peter and Nina Burk

Definitive Landscape No.3 1998
Mezzotint on paper
19 x 24.5cm (platemark)
27.7 x 38.4cm (sheet)
Collection of Peter and Nina Burk

Jordan WOOD

Born Australia 198

Jordan Wood completed a Bachelor of Fine Art at the Victorian College of the Arts in 2007, and a Postgraduate Diploma in Secondary Teaching at the University of Melbourne in 2014. Her works have been exhibited in a range of contexts, including group exhibitions As Long as the Night is Dark at [MARS] Gallery, Melbourne and Wagga Wagga Regional Gallery (2017); Horror Show at Strange Neighbour, Melbourne and Gippsland Art Gallery (2015) and solo exhibitions The Dark Passenger at Gippsland Art Gallery (2016); The Rehabilitation of Strewn Pieces at GoGo Bar (2015); Flat Space at Rubicon Gallery, Melbourne (2015); Gathering Uncertain at Seventh Gallery, Melbourne (2013); and Atrophia at West Space, Melbourne (2012).

Florence 2014
Ceramic
26.5 x 26.8cm
Collection Gippsland Art Gallery
Purchased, 2016
Sprout 2014
Ceramic
11.7 x 11.7cm

Yvette 2015 Ceramic 35.3 x 8.8cm Collection Gippsland Art Galler Purchased 2016

Gundry 2015 Ceramic 27.8 x 13.8cm Collection Gippsland Art Galler Purchased 2016

Penelope 2015
Ceramic
28 x 25.5cm
Collection Gippsland Art Gallery

Ace 2015 Ceramic 23.5 x 10.5cm

Spade 2015 Ceramic 26.5 x 16cm

Ceramic
23.3 x 27.1cm
Private collection

Adam 2016 Ceramic 20.4 x 23.4cm Collection Gippsland Art Galler Purchased, 2016

Ceramic
31 x 21cm
Collection Gippsland Art Galler

August 2016 Ceramic 22.1 x 19.8cm Collection Gippsland Art Galler Purchased, 2016

Lincoln 2016
Ceramic
25.2 x 22cm
Private collectio

Alice WORMALD

Born New Zealand 1987 Lives and works in Australia

Alice Wormald graduated from the Victoriar College of the Arts in 2011 with a Bachelor o Fine Arts (with Honours), and has exhibited regularly since. Wormald's recent solo exhibitions include *Inversion Scenes* at Daine Singer, Melbourne (2017); Offerings at Gallery 9, Sydney (2016); and *In the Unreal Air* at Blindside, Melbourne (2012). Wormald was included in group exhibitions *Imagined Worlds* at Town Hall Gallery, Hawthorn Arts Centre and Visiting Painting. Horsham Regional Art Gallery (both 2016); and *Synthetica*, a NETS Touring Exhibition that was presented at Gippsland Art Gallery in 2015. Wormald's work was also seen in *In Bloom* and *New Horizons* at Gippsland Art Gallery (2014 and 2013), and she was a finalist in the *John Leslie Art Prize* in 2012, 2014 and 2016.

Represented by Daine Singer, Melbourne; and Gallery 9, Sydney

Untitled 2013
Watercolour on paper
76 x 56cm
Collection Gippsland Art Gallery
Purchased with the assistance of the
Gippsland Art Gallery Society, 2013

Old Painting 2014 Watercolour on pape 38 x 28cm Private collection

Heidi YARDLEY

Born Australia 1975

Heidi Yardley, a Melbourne-based artist, graduated from RMIT with a Bachelor of Fine Art in 1999. Yardley was shortlisted for the Archibald Prize in 2013, 2014, and 2016, and the Doug Moran National Portrait Prize in 2009, 2011, and 2013. She has held two artist residencies in New York funded by the Ian Potter Cultural Trust (2011, 2014). Yardley's recent solo exhibitions include Lost Weekend at Neospace, Melbourne (2016); Shapeshifting at Jan Murphy Gallery, Brisbane (2015); Meeting the Shadow at Arthouse Gallery, Sydney (2015); and Unfamiliar at Chalk Horse, Sydney (2014). Yardley's work has appeared in Drawing to an End at [MARS] Gallery, Melbourne (2016); Sex at Strange Neighbour, Melbourne (2015); and In Bloom at Gippsland Art Gallery (2014).

Represented by Nicholas Thompson Gallery, Melbourne; Arthouse Gallery, Sydney; and Jan Murphy Gallery, Brisbane Slow Light 2014 Charcoal and gesso on paper 76 x 56.5cm Collection Gippsland Art Gallery

Joshua YELDHAM

Born Australia 1970

Joshua Yeldham is an author, filmmaker and artist based in New South Wales. He graduated from the Rhode Island School of Design in 1993 with a Bachelor of Fine Arts, and was the subject of a survey exhibition in 2014 (Surrender, at Manly Art Gallery & Museum). Yeldham's recent solo exhibitions include Surrender Tree at Arthouse Gallery, Sydney (2013); The Tongue has no Bone at Scott Livesey Galleries, Melbourne (2012); and Two Rivers at Cat Street Gallery, Hong Kong (2011). Yeldham was a finalist in the 2013 Archibald Prize, the 2009, 2011, 2012, 2013 and 2017 Wynne Prizes, and the 1998 and 2006 Sulman Prizes, all at the Art Gallery of New South Wales. Yeldham's most recent novel is Surrender: A Journal for my Daughter, published in 2014. Represented by Scott Livesey Gallery, Melbourne; Arthouse Gallery, Sydney; and Cat Street Gallery, Hong Kong

Silver Owl 2017
Hand carved aluminium with cane
60 x 30 x 30 cm
Courtesy the artist and Arthouse Gallery
Sydney

Imagine

9 December 2017—18 March 2018 Curated by Simon Gregg

Gippsland Art Gallery

Wellington Centre 68-70 Foster Street Sale Victoria 3850 T +61 3 5142 3500 www.giposlandartgallery.com

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Front cover image:

Giles ALEXANDER
I'm gonna break right into heaven, I can't wait anymore 201,
Oil on raw linen
168 x 152cm
Courtesy the artist, NKN Gallery, Melbourne

Back cover image:

Giles ALEXANDER I was so much older then, I'm younger than that now 2015 Oil on raw linen 168 x 152cm Courtesy the artist, NKN Gallery, Melbourne

Pages 2-3:

Split 2012 [detail]
Balsa wood, watercolour, polyester thread, helium balloons, lead weights, enamel paint 220 x 200 x 90cm
Courtesy Hugo Michell Gallery, Adelaide



