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arts zine issue 35 march 2020

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JAMES JOHNSTON

PAGE 12

Self portrait as monkey with book, Acrylic on canvas, H30 x W20 ins.

© James Johnston 2019.

GALLERY ON DOWLING



A variety of leaves in blue, etching, H30 x W60 cm. Jeanne Harrison.

www.heleneleane.com

GEORGE GITTOES

21st February - 9th March

COOKS HILL GALLERIES

65 Bull St Cooks Hill, Newcastle, NSW.

<https://cookshillgalleries.com.au/>

Right: George Gittos | Lil Dave | Oil and spray on canvas | 91 x 60 cms | 2019



GEORGE GITTOES

on being there

8th Feb - 26th April

Newcastle Regional Art Gallery

1 Laman St. Cooks Hill. Newcastle, NSW.

RIGHT: *Soljah, Love and Pain*, 2019 stencils, oil on canvas 152.5 x 122.5cm

Artist collection Courtesy the artist George Gittoes.



The Ladies Pool, Ailyn River, H75 x W105 cm, acrylics on paper.



<https://www.debralieel-brown-artist.com/>

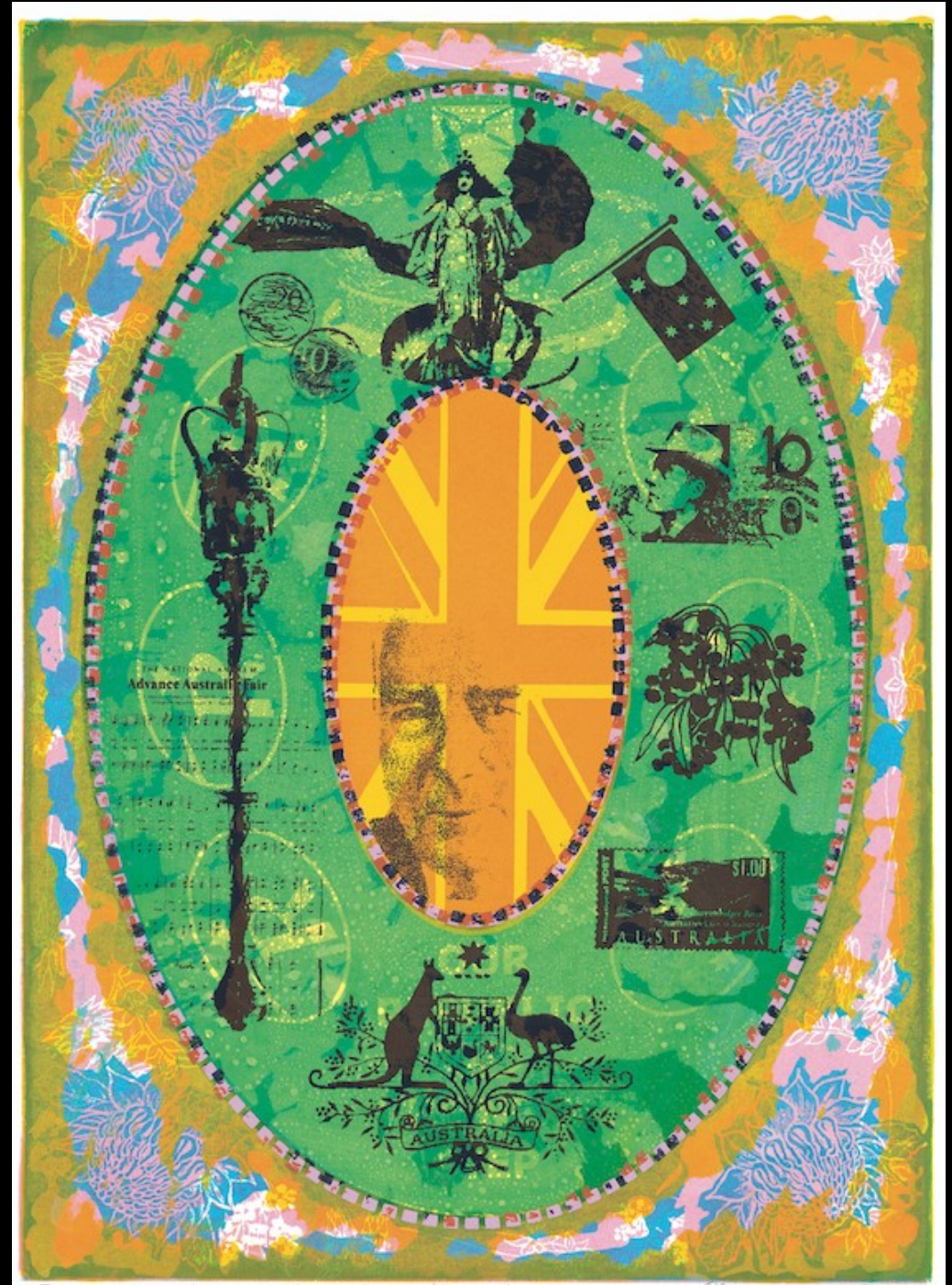
DEBRA LIEL - BROWN

ART QUILL STUDIO

Marie-Therese Wisniowski

<https://artquill.blogspot.com>

Federation - Republic, print, Marie –Therese Wisnioski.





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DUNGOG BY DESIGN GALLERY 224 Dowling St. Dungog NSW.

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DUNGOG BY DESIGN GALLERY 224 Dowling St. Dungog NSW.



Natural Environment, bronze, timber, carved, 90 × 49 × 70 cm. Michael Garth 2019.

slp

studio la primitive

CONTRIBUTORS

James Johnston

Art Quill Studio

Michael Garth

Brad Evans

Elizabeth Barden

Eric Werkhoven

Susan Hodgins

Maggie Hall

Naomi Downie

Robyn Werkhoven

Simone Bailey

Art Systems Wickham

Bernadette Meyers

Dungog by Design

Lorraine Fildes

Newcastle Studio Potters

Pamela Griffith

Barbara Nanshe Studio

Helene Leane



Red Earring, Dr Susan Carland, Acrylic on linen, H76 x W56 cm. Elizabeth Barden 2016.

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Front Cover: *Mirror Dog* - Acrylic on canvas, H2.5 x W2 ft.

James Johnston 2019.

EDITORIAL

Greetings to our ARTS ZINE readers, this is our first edition for 2020.

We wish all our readers and contributors a great 2020. However we would also like to express our sadness and sympathies for the terrible bushfire crisis Australia has experienced.

The March ARTS ZINE includes an eclectic selection of interviews and articles on painters, sculptors and writers.

We are very pleased to present international artist and musician **James Johnston** based in England. Already well known in the music world, Johnston is now wowing the art world with his dynamic expressionistic paintings.

Currently living in Cairns, realist painter **Elizabeth Barden** writes about her passion for portraiture.

Hunter Valley sculptor **Michael Garth** candidly talks about his life and his dynamic and impressive sculptures.

We also present ceramicist and sculptor **Susan Hodgins**, whose home and studio is nestled in the magnificent forests near Dungog, NSW.

Sydney based artist and photographer **Bernadette Meyers** presents *Threshold*.

Lorraine Fildes, our resident travel photographer and writer, this month features Public Sculptures around Melbourne.

We feature painter **Pamela Griffith's** exhibition at Wollongong Art Gallery, opening in March.

We are pleased to introduce Hunter Valley writer **Simone Bailey** who talks about her life and books.

Also introducing Sydney based artist and poet **Naomi Downie**, who is passionate about Community Art projects.

Don't miss out reading new poems by **Brad Evans, Maggie Hall** and **Eric Werkhoven**.

ART NEWS and information on forthcoming art exhibitions. The ARTS ZINE features articles and interviews with national and international visual artists, poets and writers, exploring their world of art and creative processes.

Submissions welcomed, we would love to have your words and art works in future editions in 2020.

Deadline for articles 15th April for May issue 36, 2020.

Email: werkhovenr@bigpond.com

Regards - your editor Robyn Werkhoven

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AN EVENT, Aqua pencil / pen on board, 25 x 25 cm. Robyn Werkhoven 2019.



JAMES JOHNSTON

JAMES JOHNSTON

James Johnston is a celebrated musician and painter based in England.

Establishing the London-based alternative rock band Gallon Drunk in 1990 as front man and main songwriter. He has also recorded and performed with a wide variety of other musicians, including, Nick Cave and the Bad Seeds and PJ Harvey.

Johnston began painting on small works in hotel rooms while on tour, developing into a daily studio practice. Now a prolific figurative painter, regularly exhibiting and his work has been used on book covers, as album artwork and featured in a variety of international arts publications.

"He has a remarkable gift for loose, raw, figurative painting, often infused with macabre humour and arresting colour, which straightaway imprints itself upon the viewer's imagination." - Prospero, July 2019.

Page 14: *The Corner Table*, Acrylic on canvas, H100 x W76 cm. James Johnston 2019.

Right: *Carrying the Animals*, Acrylic on canvas, H30x W20 ins. James Johnston 2019.



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Studio shot: James Johnston,
Kennington London. January
2020.

Photo: Nicola Borradaile

JAMES JOHNSTON - INTERVIEW

What attracted you to the world of Art?

When I was young I was drawn to both art and music. Music won out for a long time, then in 2017 I started working in gouache, small scale in hotel rooms while on tour with PJ Harvey. By the end of the very long tour I was totally engulfed with the need to go further with painting. I took on a studio and the work grew into an eight hour a day daily practice.

When did your artistic passion begin?

I've been involved in the art in general, with music for most part for all my adult life. For as long as I can remember it's what I've wanted to do. Basically since I was asked to leave a Philosophy degree course in London in 1985.

Right: *Glove Puppets*, Acrylic and gold paste on canvas, H91.4 x W61.0 cm .

James Johnston 2019.



Describe your work?

My work is primarily sourced from the imagination. I go in and start. It's for me a way to escape the blank page, and the traces of my own hand and ideas, to make it feel more like your finding or chasing something that's always different and unexpected. Chance, error, and random accidents all tend to opened door and suggest images that I then steer a painting towards. That's what I find most exciting. Inevitably the images tend to have a similar theme, even though they feel almost random at the time. It's often days later that I realise where in image will have come from, something I've seen, read about, past experiences etc. At the time of painting it's more a question of trying to keep your mind open and desperately try and finish a picture successfully. Hopefully something with some form of narrative, but open enough to have a mystery to it.

Why do you choose this material / medium to work with?

I use acrylics because they dry fast, I'm fairly impatient and like to work fast, the more time I have to wait and reconsider the more I tend to question what I'm doing or lose confidence in something. I like loose fast work, and have found that more I try to 'finish' a painting the more I kill it and suck the life out of it. In a similar way I lie quite a lot of fairly raw music.

How important is drawing as an element to your artwork?

It's what holds everything together for me, strong and direct.



'The Reading Room'

Acrylic on canvas

H70 x W50 cm.

James Johnston 2020.

What inspires your work / creations?

It's hard to pin that down due to the way I work. Most simply I'd say the work of others.

What have been the major influences on your work?

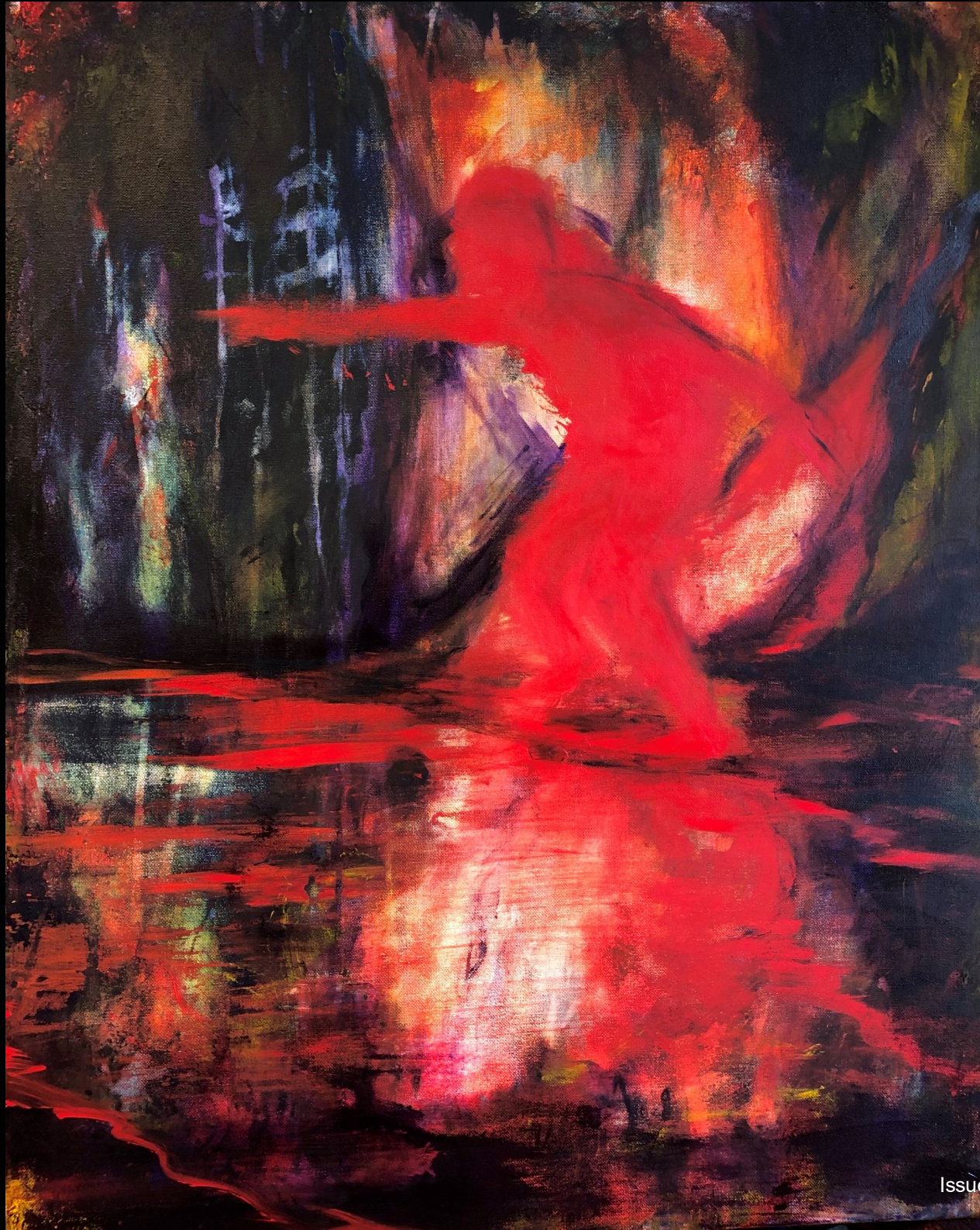
Seeing a Tutankhamun exhibition as a child. An amazing German Art in the 20th Century exhibition as a teenager. Medieval art, cave art, folk art, they all meld together somehow. My mother had a copy of Mad Man's Drum, a novel in woodcuts by Lynd Ward, I still have it now. I first looked through it as a young teenager, and somehow it really resonated, such a fantastic and strange book. Really beautiful and unsettling.

What are some of your favourite artworks and artists?

Edvard Munch uninvented guests, the Lascaux cave paintings at cave paintings in France, Nolde's watercolours, Wols, Victor Hugo, Marlene Dumas, Ida Appelbroog's Mercy Hospital paintings, Whistler nocturnes. Just a few things that come to mind.

Any particular style or period that appeals?

If I'm in a museum I'd tend to either go to Pre-Columbian Mexican, Ancient Egyptian, or painting from the mid-late 1800's to the present. I do particularly like Expressionist and Neo-Expressionist painting.



Blindness

Acrylic on canvas

H30 x W24 ins.

James Johnston 2019.

What are the challenges in becoming an exhibiting artist?

Getting your stuff out there, just getting people to see it. I live in London so I've been lucky to meet people over the years who've now been extremely helpful to me in putting me forward for things of just being kindly enthusiastic. The simplest thing is to start posting work online, and also trying not to be competitive, although looking at as much other work as possible is so important -avoiding "compare and despair" seems pretty important too in creating your own voice and having a confidence in your own work.

Name your greatest achievement, exhibitions?

I think everyone wants it to be the last thing they've done, it's pretty much what keeps you doing it.

What are you working on at present?

I'm simply going in and working. I've got some solo shows lined up in and outside the UK this year, so my overriding thought is to get as much done as possible for fear of humiliation and lack of work. The more I do, the more I enjoy it, it's quite an obsessive occupation.

What do you hope viewers of your art works will feel and take with them?

It's hard to say. The narratives are quite open, so the response will always be a bit different according to people's own taste and reference points. I do hope the paintings draw people in, have some mystery, and stir the emotions or imagination in the viewer somehow.

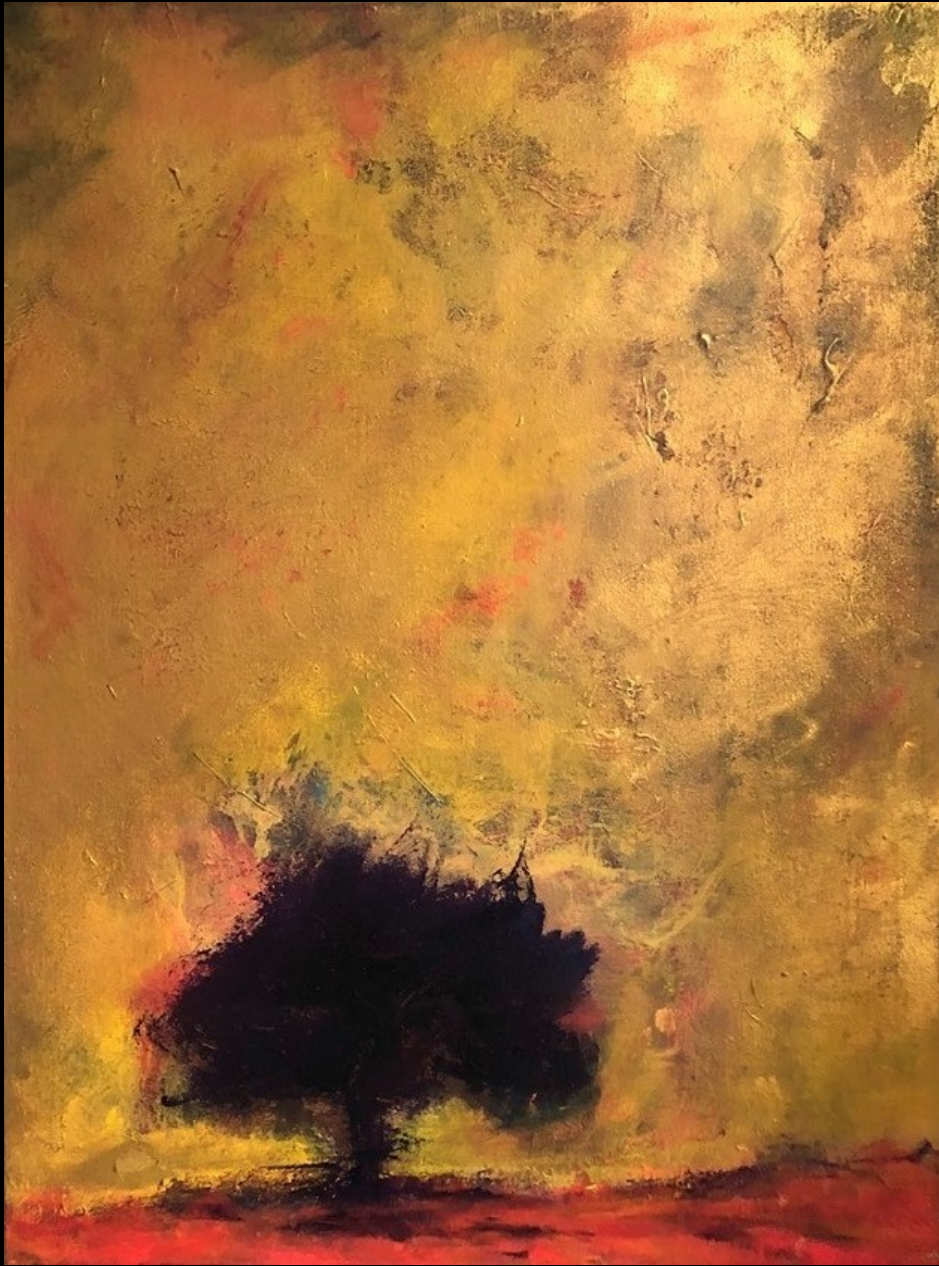


Buffalo

Acrylic on canvas

H30 x W24 ins.

James Johnston 2019.



Wild Olive Tree - Acrylic and gold paste on canvas, H24 x W18 ins.
James Johnston 2019.



All and Everyone - Acrylic and gold paste on canvas, H40 x W30 ins.
James Johnston 2019



I Saw You Do It

Acrylic and gold paste on
canvas.

H30 x W24 ins.

James Johnston 2019.

Your future aspirations with your art?

I'm really more concerned with what happens when I go in the studio rather than planning anything grand for myself. I'd rather just get on with it and see what happens.

Forthcoming exhibitions?

I'm in a show in London at the moment, resident artist with a solo show at Quo Vadis, and thrilled to be in a really interesting group show with the likes of Maggi Hambling, George Shaw, Rose Wylie and other really great painters, based on a visual interpretation of lyrics. Later this year I've got a show in a great UK gallery called Don't Walk Walk, and also in Oslo at the Schaeffer's Gate gallery, then also in Berlin and The Hague. It'll be the first time I've shown outside the UK so that's really exciting.



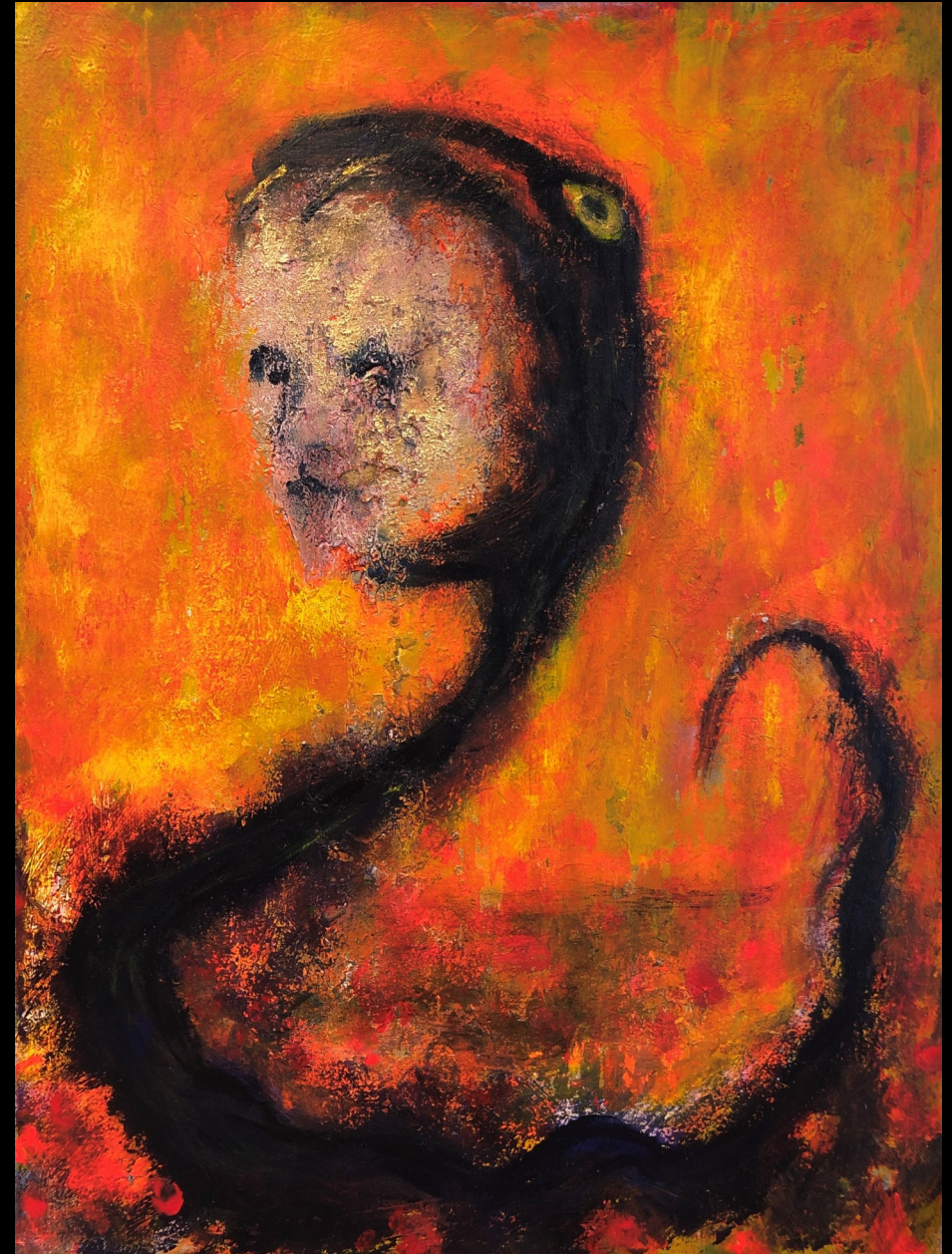
Party Hat , Acrylic and gold paste on canvas, H40 x W30 cm. James Johnston 2020.

James tell us about your music career.

I started the London band Gallon Drunk in 1990, and that's led to working with an amazing array of people. I was a member of Nick Cave and the Bad Seeds for several years, Faust, Lydia Lunch, and more recently live and on record with PJ Harvey, who I've also done some soundtrack work with. Her work ethic and supportive enthusiasm for the painting has been very inspiring and helpful.

I've worked on various soundtracks myself, plus a solo record and many other things over the years. The last Gallon Drunk record came out about 5 years ago. Now I'm basically focused on being in the studio painting rather than being on tour, but I love playing, so I imagine I'll get involved with something at some point soon.

- James Johnston 2020.

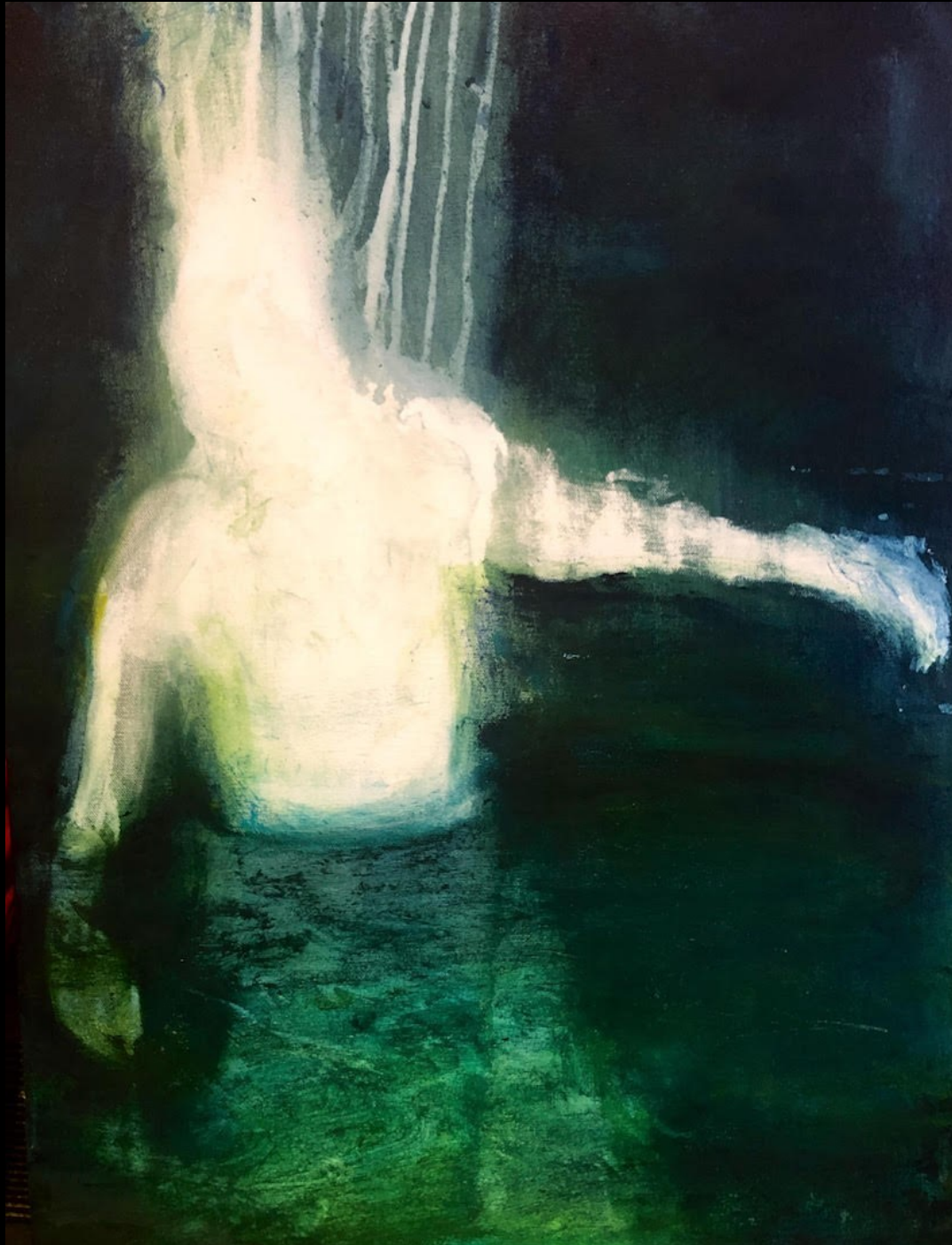


Song of Suburbia - Acrylic and gold paste on canvas, H24 x W18 ins.

James Johnston 2019.



And So Say All of Us
Acrylic on canvas
H24 x W18 ins.
James Johnston 2019.



[https://www.facebook.com/
jamesjohnstonhq/](https://www.facebook.com/jamesjohnstonhq/)

Figure in Water - Acrylic on canvas, H24 x W18 ins.
James Johnston 2019.

a song that started with 'Rose...'

We arrived at a place
looking vaguely familiar
& we began to walk down
a grassy slope -
perhaps pebbled or
cobbled thinly
and as we walked
I saw faces familiar
to me as a child
and although I wasn't
greeted in person, I sensed
no hostility, just a sense
of familial welcome
while all the time
this song was being played,

a song that I can still hear
in the fading wake of this dream,
a song that started with 'Rose...'
and continued on as we did -
entering the tiny house
we walked through
until we got to the back
& I saw people who are
now gone, talking quietly,
pleasantly - as they once did.
And I sat there with my wife,
closed my eyes
& listened to that song,
a song that started with 'Rose...'.

a song that I can still hear

Brad Evans © 2020

a way out

I was looking for
a way out

and struggled between
aisles groaning

with commodities and prices,
discounts and

make-believe bargains.

I stepped nearer the checkouts
and listened to a fury of transactions:

A feverish scanning,
the raucous din of sales.

I stepped back
a little perplexed

looking for
a way out.

Determined
I approach a gap

between tills and snuck past
the manned check-outs -

sensing a crime
uncommitted

and guilt
without reason

with no
need to buy.

Brad Evans © 2020



MICHAEL GARTH

MICHAEL GARTH

Michael Garth's home and studio is presently based in the Hunter Valley, NSW.

For over thirty years Garth has been making and teaching sculpture.

Garth says - "For years I have drawn most every night. The things I draw are objects I long to make. This longing eats at me like an obsession and it is exercised in the drawing".

Exhibiting in galleries and a finalist in major Australian Sculpture Prizes.

His dynamic sculptures are collected nationally and internationally.

Page 32: *THE FIREMAN*, Found objects & resin, H150 x W50 x D 50c m.

Right: *A Yellow Duck steps up*, Timber, Bronze, Stain, H40 x W40 x D30 cm.

This work was my response to Bird Flu and a homage to Gary Larson.

© Michael Garth 2020.





Nurse Betty, Found objects & resin, H150 x W60 x D50 cm.

© Michael Garth 2020.



The Same, Timber, Bronze & horn, H60 x W40 x D40 cm.

© Michael Garth 2020.



MADRID, Timber, bone, found objects & feathers, H70 x W50 x D50 cm.

© Michael Garth 2020.



PLENTY, Horn, timber & gold leaf, H40 x W18 x D15 cm.

© Michael Garth 2020.



NUMBER 4 OF 12

Found objects & carpet

H140 x W140 x D50 cm.

Michael Garth © 2019.

MICHAEL GARTH

A MAKER

Art and craft has always been my passion. As a child I could not understand the preoccupation Australians had with sport. Especially cricket.

When my father would come home pissed and be loud, drunk and abusive I would draw. When I draw and I would go to my happy place and could not here or see any of the drama that would upset if noticed. As I got older I found the same thing when I did craft and later sculpture.

Artist was never a career option for me in the 70's being a soldier's son I ended up in the army because that was what I thought was expected of me. It was a near nervous breakdown and a Psych visit that made me realise what I should be doing.

Due to financial necessity I began making art from found objects. This has evolved into a style where I try to preserve the visual integrity of an object so the story it carries can still be read in the completed artwork. The object should have a relevance to the work. The first successful sculpture I made like this was a work called The Digger, it was a ww1 soldier made from horse drawn farm machinery.



Found object is the inspiration for most of my work but I tend to diversify by carving and fabricating as I get bored with projects that go on too long so I make multiple works at a time and flit from one to another.

At the 20 year mark I realised that lots of people like my work but few would buy so I changed my philosophy of making what I thought would sell to making what I would like to own. This makes me an art collector as much as an artist. The mercenary nature of art making annoys me as I believe art should be free but the reality of kids needing braces meant selling work was important.

My success as a sculptor is measured by the straightness of my kid's teeth.

Inspiration for work comes from the objects I find but also from the observation and opinions I have on topics that are personal or political and sometimes absurd.

Tribal ceremonial art is of particular interest to me as it can carry the history of events in its appearance. An article I read years ago in a National Geographic showed a picture of a broken throne of an African king. It was beautifully carved but broken and repaired many times. The reporter asked why the repair work was so shoddy and was told it was deliberate as it served as a reminder of the good time they were having when it broke.

Commission work is my favourite as it gives me an opportunity to make a work that is specific in the desired outcome yet allowing my interpretation. My first real commission was for the Dubbo Viet Nam war memorial. While not a great artwork it was the pride I felt in being able to convey the feeling and images the veterans consider part of a terrible experience.

My all-time favourite art work is Jacob Epstein's Rock Drill, it is still a head of its time.

Surrealism has always attracted me as the mediative state that art takes me to allows me to think of my subconscious as another world where I see objects that exist and can bring them to this world and therefore allow me to share part of my psyche.

While I am a passionate maker I am a crappy marketer of my work. The thought of exhibiting always causes stress and anxiety and that hasn't diminished after 35 years of sculpture. However the supportive environment of The Creator Incubator Gallery has allowed me to enjoy showing my work so I have been having a solo show on a regular yearly basis. The feedback, comments and occasional sale helps me to justify the huge amount of time I dedicate to making.

For a long time I thought my art had to be deep and meaningful for anyone to take me as serious artist, it was when I began to make what I wanted to own that humour started to be important in my work. Art should instil emotion and thought in the observer and I like to see people smile at my work. - Michael Garth 2020.



When Bullshit Fly's
Bronze & timber
H15 x W15 x D15 cm.
Michael Garth 2019.



Offer the Bloody Seat, Bronze & timber, H30 x W 25 x D25 cm.
© Michael Garth.



Its About Time, Materials : Rose Wood, found box, gold leaf, Timer and Glass lens,
H120 x W25 x D 25 cm. © Michael Garth.



Concerning War, Recycled Timber, recycled steel, resin, H180 x W80 x D40 cm. Concerning Peace Exhibition Maitland Regional Art Gallery, © Michael Garth, 2018.



CRY HAVOC, and detail, Recycled Timber, cast bronze, expelled 303 shell casings. H160 x W45 x D30 cm. Concerning Peace Exhibition Maitland Regional Art Gallery 2018.



CONCERNING PEACE

All Rights Reserved on article and photographs © Michael Garth 2020.

MINDSCAPE

Behind the base line, the self is constantly reinvented.

The miraculous impossibility of each thought, wrestled and subjected to more tests.

Which words will make this transition, to rise above this landscape?

Set forth the intention

Set forth the various delay tactics

and you may find me there concocting up a more lethal mix,

alas I must admit it seems quite similar.

To what end, if it isn't a new beginning.

To draw these finite comparisons and reach forth with these longer tentacles,

areas previous off limit, to retain a proportion of tactile stuff.

Herald forthwith how this is done time and time again

An exercise of restraint and wild imagination

A line, a drawing, a photo shoot

and there you go it is instantly recorded.

- Eric Werkhoven © 2020

BIRD

This or that space, between and beyond us is in part, the space birds and body.
A jolt went through me, as I realized its significance in addressing the leap
towards liberation.

To imagine the power beneath their wings.

To imagine the power along the entire length of our arms and torso.

The dance of flying, means I have to strengthen my shoulders, my chest
and my eyesight to scan the distance, below and within.

And I practise this most diligently, to attune my strength to that of a bird in flight.

Eric Werkhoven © 2020.



ELIZABETH BARDEN

ELIZABETH BARDEN

“Elizabeth Barden was born in 1965 and has lived and worked in Cairns for 30 years. Her first two solo exhibitions at the Cairns Gallery were figurative, and she became increasingly captivated by telling the stories of people by painting their portraits, thereby giving them a voice through public engagement with the works and the sharing of their lives and backgrounds. This ‘storytelling’ has become her focus. The paintings refer to our human condition, the empathy that is at the core of our humanity, and that empathy is conveyed to the living or to generations yet to be born. “

Barden is represented in the Australian National Portrait Gallery with her portrait of indigenous performer Christine Anu ‘Waiting for Zipporah’.

Page 46: *Beth, Looking Forward*, Oil on linen, 20 x 20 cm. Elizabeth Barden 2019.

Right: *Jayaism*, Oil on linen, H35 x W27 cm. Elizabeth Barden 2019.





Mermaids Make Waves

Oil on linen

H18 x W16 cm.

Elizabeth Barden 2019.

ELIZABETH BARDEN - INTERVIEW

What is your background?

I was born in Brisbane in 1965, my father was an engineer working internationally, and he was passionate about sailing. In his own time he built boats, for himself and others; my mother continued a family heritage of being an accomplished 'maker' of many things.

I was therefore invested in many skills from a young age. For example, I was expected to be able to help sand and varnish a boat, help to tile a floor, and learn to sew. By my teens, I was screen printing my own fabric to make into my own clothes that I had designed, and making funky jewellery to sell.

My parents instilled a strong work ethic and the idea that if you were going to do something, do it well, with integrity. Lessons in patience and persistence were also delivered – my Dad would say 'if you glue two bits of timber together each night, eventually you will build a boat'. It means to keep moving forward, even if progress seems slow or tedious. Although I am certain I did my share of complaining about my chores and tasks, I am now infinitely grateful for this foundation of integrity and grit.

When did your artistic passion begin and how did you pursue it?

Somewhere in my childhood, before I can even remember, my creative tendencies were recognised and encouraged. I was also fortunate to have had a school teacher who insisted on being able to draw with accuracy and confidence. There seemed to be always an acceptance that when I finished school, my place in the world would be in a creative field, paired with a conservative practicality regarding earning an income. I don't think being a full-time artist was considered, and there are a whole lot of creative industries around today that simply did not exist at the time. Hence, I became qualified as a Secondary School Art teacher. I majored in painting and drawing, with tutors such as Archibald prize winning William Robinson, and multi-finalists Ian Smith and Joe Furlonger. I spent many hours in the life drawing classes. My time spent working as an art teacher in regional and remote areas of Queensland exposed me to a variety of cultures and community. I have hustled in various creative ventures to fund my ultimate goal, to keep painting and exhibiting.

破茧成蝶



How did you arrive at being a contemporary figurative artist?

I have always been interested in people – bodies and faces. At the time that I began to realise that I wanted to paint and take those pieces to an audience, the commercial galleries around Cairns were mainly catering to a tropical décor aesthetic. I chose to work in other fields for my income, to be able to paint what I wanted to paint. For many years I taught private art classes. I gained the confidence to apply for solo exhibitions.

My first two solo exhibitions at the Cairns Gallery were figurative. The first was 'A Shore Thing' inspired by a lifetime of growing up around water - sailing on it, swimming in it, holidaying near beaches. The second was 'Seeing Secrets' which drew upon my people watching and the intrigue of never really knowing what people hold within. I became increasingly captivated by telling the stories of people, in painting individuals, thereby giving them a voice through public engagement with the works and the sharing of their lives and backgrounds. I hope that my portraits reveal me as an observer and a storyteller. I invite people to ask about the story, to celebrate the beauty or strength of character. These become part of our collective story and history.

As Chris Saines Director of QAGOMA said last year, when judging the inaugural Brisbane portrait prize, 'People will never stop being interested in other people. It's what makes us fundamentally human before we are other things. It's what causes most of us to crave the company of others, to want to bind ourselves into a community. The age old convention of portraiture is more relevant than ever'

In seeking suitable subjects for my paintings, I have met with people that I would not otherwise expect to meet. It has been life-enriching to connect with the most inspiring humans.

Right: *Warrior*, Oil on canvas, H60 x W40 cm. Elizabeth Barden 2019.



What are some of the challenges?

Working from my studio in Far North Queensland, I am particularly motivated to fight the 'tyranny of distance' which impacts on the fine art practices of regionally based artists, and to actively encourage and inspire other artists to do the same, to overcome the challenges and grapple with the logistics involved in exhibiting on a national level and beyond. I hope to cancel the notion of underrepresented and replace it with underestimated. Early on, I made the commitment to enter national prizes, and I would work hard to find the ways to be able to support this. Initially, attending these exhibitions was my only way of connecting with other artists who held similar visions and who inspired me. In the early days of artist websites, the then Director of the National Portrait Gallery, Andrew Sayers, encouraged me to invest in setting up my own, which was a good move. We are in a time where we can now easily communicate with the most incredibly inspiring and generous artists from all over the globe, and that sense of belonging and support is a wonderful thing. We can also harness various platforms to share, market and sell our work, which is a constant learning curve.





What have been some of your greatest achievements?

I have been a 6 times finalist in the Portia Geach Memorial Art Prize, twice a finalist in the Shirley Hannan Art Award, twice a finalist in the Lethbridge Art Prize, a finalist in the Kennedy Art Prize, a finalist in the inaugural Brisbane Portrait Prize, in the Lester Portrait Prize, and most recently The Darling Portrait Prize.

Highlights for me have included being represented in the Australian National Portrait Gallery with my portrait of indigenous performer Christine Anu 'Waiting For Zipporah', in the Cairns Regional Council collection, the Cairns Gallery, Emmanuel College at the University of Queensland, in various private collections nationally and internationally; and to have participated in group shows in Australia and internationally.

Left: *Christine Anu*, Acrylic on linen, H640 x W1130 mm. Elizabeth Bareden 2002.



*Christine Anu,
Waiting For Zipporah*
Acrylic on linen.
H490 x W420 mm.
Elizabeth Barden 2002.
Permanent Collection
National Portrait Gallery,
Australia.

What's in your future?

I believe in having an inquisitive and optimistic mindset. I will always strive to improve my knowledge and learn new techniques. I have travelled a good deal around Australia, but it is only in the past decade or so that I have really been able to travel overseas. I want to travel as much as I can and immerse myself in painting and learning.

My sights are set on producing work for another solo exhibition. I have a vision for how that will play out, the logistics are being considered so there is not much I would share at this time. It is most certainly still a bit of a long journey, however it has been instilled in me that you don't have to be moving fast, you just have to be moving forward. Make a plan, act with purpose. I am very encouraged that there seems to be a worldwide interest in contemporary figurative realist painting. I see it as addressing a need to identify with others and have a sense of what others are experiencing, sharing that which ties us all, finding empathy and compassion in the human condition. In this world of globalised instant imagery, I believe painting continues to maintain a significant role in recording the permanence of humanity.

- Elizabeth Barden © 2020.

<https://elizabethbarden.com/>



Hold Tight, Acrylic
on canvas, 60 x 60 cm.
Elizabeth Barden 2018.



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Naomi Downie's - Journey

Naomi Downie is a creative person, living in Inner West of Sydney, NSW who is passionate about community and spiritually.

Over the years her practise has included championing people to explore their own artistic being. As Project Youth Worker in her tweenies she curated a large scale art exhibition & Editor of a Council Youth Magazine, in eastern suburbs of Melbourne. Later as an Art Therapist she facilitated workshops in community organisations such as Mercy Hospital & Silverwater Women Dentation Centre. In her thirties she entered in the Aged Care industry as a Diversional Therapist, facilitating Art experiences for groups & individuals .

Her creative journey has explored many outlets such as dance, theatre, spoken word performance & films. In Newcastle during the Fringe festival she co-edited a Community Poetry/Visual Arts Book titled "Poesies", as well as event planning a multicultural poetry night, as a bridge towards harmony between beliefs & cultures . . During this time, she exhibited her paintings, photography & etchings in many group shows in local galleries in Newcastle. Mentored by Poetry at the Pub Late Bill Iden, a monthly meeting place that continues to this day.

A spiritual quest began which lead her to experiment with many religions. This time of seeking became inspiration for poetry and illustrations for her published book "The Hidden Self", alongside B. Williamson, poet & artist. Launched in Melbourne 2009 in Gertrude street with live improvisation musicians playing as the poems were spoken. That same year she held a major showing, exhibited her series of 7 Days of Creation, acrylic paintings on Creation Myths at Synergy Gallery in Northcote, Melbourne, as a part of the High Street Festival titled "Recovery". She showed at "Figure & Ground" 4 works in acrylic looking at body & its relationship to earth.

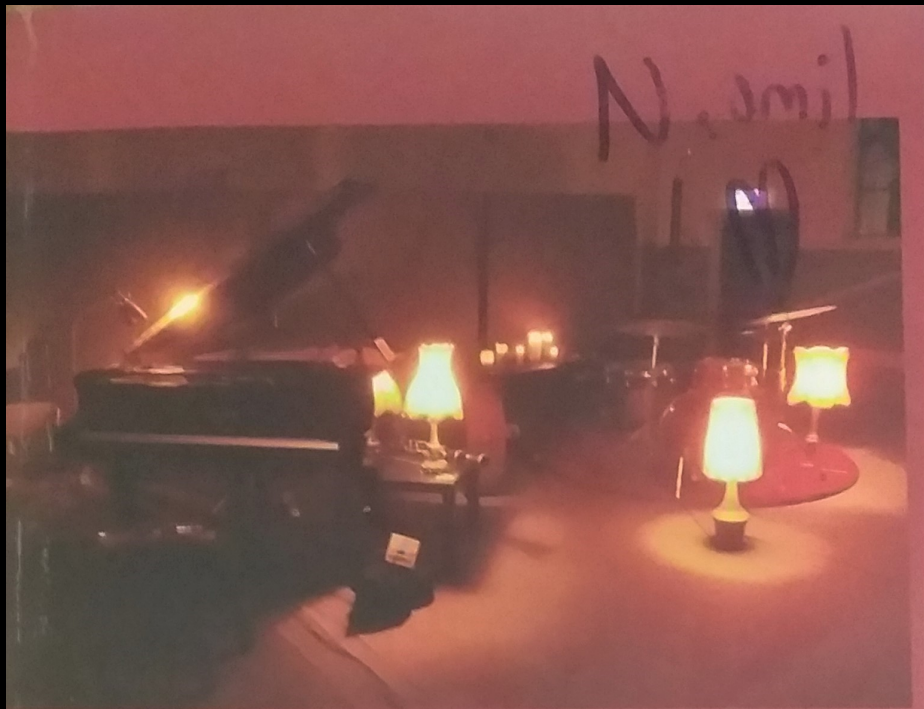
In Sydney, she contributed to the Glebe Uniting Church by curating their Multi-Media Exhibition, as well as leading faith & arts evenings & workshops. She also discovered a weekly jazz venue Colbourne Ave, which became a place of refuge. Later inspiring her to create a Jazz “Colbourne Ave Zine” with her poetry & paintings of the musicians & opening it up for others to have their photos thoughts & stories published alongside her. The Zine was launched to fireworks & jazz improvisation, with contributors reading their pieces.

Since early 2018 she has become a member of Annandale Creative Arts Centre and is an artist in residence there. She has given talks on faith & arts at "The Meeting Place" & co-run The Artist Way course. She is one of 5 of the co-founders of Johnston Street Jazz, where she books jazz bands as one of the curators of the evening.

In 2019 she exhibited her first Solo Exhibition, a series of oil paintings titled 'Water & Stillness' to be shown at Orchard Gallery, inspired by retreats held by Christian Mediation, started by Benedictine Monk John Main. She is also a member of Harrington St Artist Collective; which hosts group shows in Chippendale, Sydney and exhibits there in group shows for 6years. 2019 she was a part of 40 artists who explored the concept of Land for creative conversations under the guidance of local indigenous people. This is generated new poems & art for her.

She is currently has plans to have a group show in Balmain developing the theme of water & contemplation.

- Naomi Downie © 2020.



COLBOURNE AVE

The Hidden Self



Naomi Downie & Bee Williamson

ACKNOWLEDGE COUNTRY

Acknowledge your own country
the patch of land, the grass, the tree,
the sky as the sunset colours change;
the view that watches you.
As you wait,
in the presence of each other.

The quality of light and shade
Moving
As time rushes by
In the stillness of this moment
I see God as the Artist.

I gather peace and contentment
To hold in memory
For rougher more lonely times
The lapping water, flying fish,
reflections of clouds & boat masks
ripple across the deep

I found myself becoming grounded in this space
New to Balmain,
My most recent roof above my head
Each day since my move here
I spend time by the water
Absorb the air
Feel the weather
Breathing in fresh sounds
Tuning into the surrounds
Quietly Be

I acknowledge the people who walked this way before...
Wangal People of Eura Nation
Who fished, played in the sun feed their children
Before resting under the stars...
I pray that I am Welcome here
Ask permission to stay?

Let's acknowledge Country
Brings us closer to the truth
Brings us present to each other

I yearn to stop watching the view
But to emerge with it
Becoming the view
Observer no longer but joining into the beauty
No longer the stranger witnessing
But a part of the living moving water, air, space & Land

We are the Environment
We are the Earth

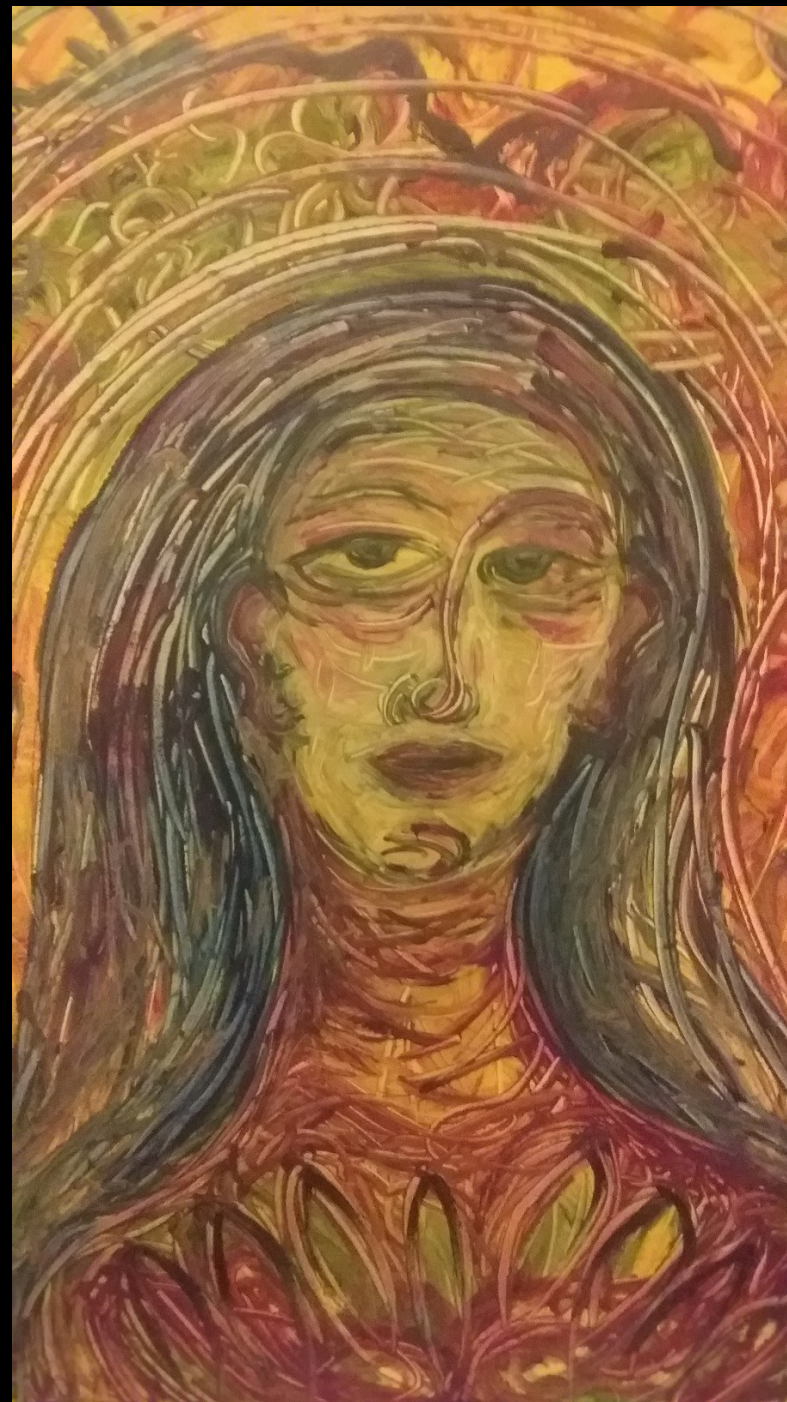
Not Separate but made from the same elements

The water within me
Calms with the river
The earth within me responds to the soil under my feet
The air around I breath, breathes me

Breaths us.

- Naomi Downie © 2020.

Right: *Our Lady of Sorrows. Infertility*, Oil on paper, H80cm x W60 cm. Naomi Downie 2019.



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SPIRIT OF PLACE

Spirit of Communication, between birds

Spirit of place

of being in nature, within nature

as a part of it, not separate

Breathing with it

Relaxing into place

Letting the air in

Letting light touch you

Hearing birds call, chat & play

People canoeing

Water moving

Happy sounds, all around

Worth the trip!

Breaking out of the bubble

Of city life, attractions

Constantly moving

Lights flickering

Traffic lights tinkling

Sirens singing ringing in alarm

Different cultures vultures

Clashing life in chorusing choirs

Bringing hope of stimulation of the NEW

New music, New tastes, New experiences, New openings, New Art!

The new knocks day & night

In this Shire National Park my heart rests a little

My defences drop

As beauty gathers her skirts around me

The sounds of my voice quieten, my mind with it

Excitement of being here

catching up with each other

conversation flows until

the silence behind the bird's song

silence within the tress sing

as breezes caressing the leaves, find my ears

The earth under my feet

Calls me deeper into this

This reality

This experience

This is not TV

Life is Around us

Life with in us

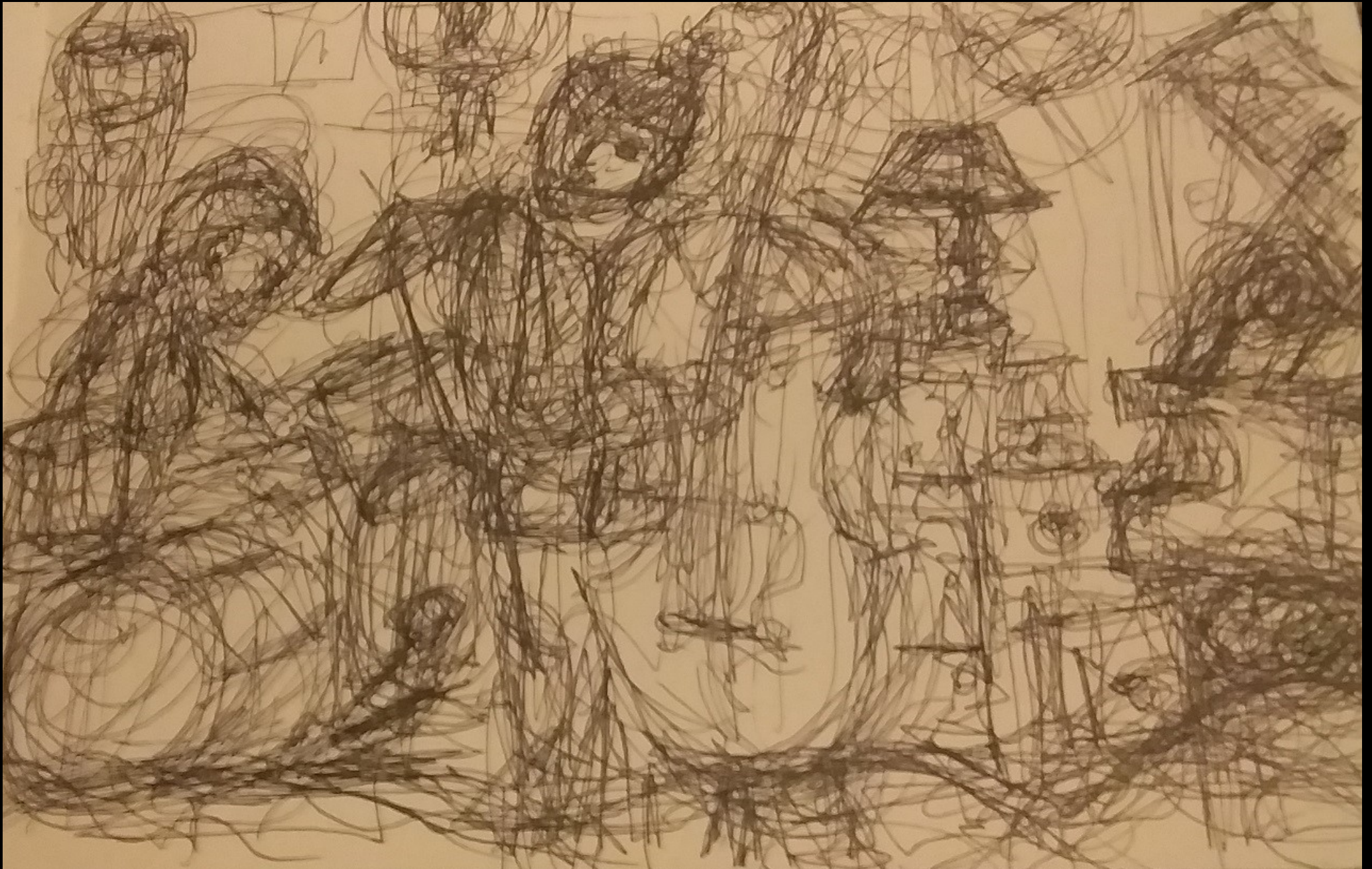
Life is calling unto Life

Life holding, unfolding, beholding

Beauty around, beauty within us

Humanity Shared.

- Naomi Downie © 2020.



Bohemian Grove Trio, pen on paper A5, Naomi Downie 2019.



Late Afternoon, Balmain, Oil on paper, H60 x W80cm. Naomi Downie 2019.



The Conversation, Dangar Island, Oil on paper, H60 x W80cm. Naomi Downie 2019.

MESSAGE STICKS

These Sticks This Earth

Stomping

Stomping legs stand apart feet firm

Listening to the Ground

Calling up the spirits

Many sticks rattling

in my hands

I roll them together

Crackling them against one another

No written language

Must be heard on the wind

In the trees themselves

So many sticks

Many messages

From different tribes tonight

Important collective story

Needs to be told

At this Our Curwaboree

Bones talking, tonight is ceremony

I stomp

I feel the earth

The ground beneath us

Greet it, honour its power

O Ancient of Days

The storm outside is gathering

Electric thoughts clashing

Clouds of tears

Bursts of tensions building

For change is coming

Birth is ripe

Crack this shell, this seed

Old reality cracks

Its protective covering,

like a hard macadamia nut shell

Before sweet new life

Can emerge

The ancestors are in our bones

Urging us on

The fire burns our creation

Our sex our conception

Is already here

The new beginning, has always
been with us

In every ending beginning is set free

They kiss like lovers do

As friends do

Like hope does with faith

From the earth, it rises

From the peoples before us, it rises

From the future, it rises.

Energy of Life, is rising

Through me

Like sap through a tree

I rise, Arise, I rise

Till I am in the knowing

I see the knowing

That knows all

All knowing

Knowing All

We Are the Knowing

- Naomi Downie © 2020.



Naomi Downie in her studio, photograph courtesy of artist.

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Left: *Dust to Dust; tribute to Fireman Sam*

Oil on board H70 x W40 cm. Naomi Downie 2019.



SUSAN HODGINS

SUSAN HODGINS

Susan Hodgins was born in Cessnock NSW in 1956. Her home and studio is nestled in scenic bush land near Dungog. Living most of her life in the Hunter Valley and teaching, High School Visual Arts from 1978 - 2015.

Hodgins has been exhibiting from 1986 to present day in Newcastle and Hunter Valley Independent Galleries, plus in group shows at Maitland City Art Gallery (Brough House) and then Maitland Regional Art Gallery (High St) .

Page 72: *Fossils and seven birds*, Ceramic, found objects and acrylic on board
H40 x W19 x D10 cm. Susan Hodgins.

Right: *Renaissance Gala*, Acrylic on canvas with applied found objects
H70 x W50 x D5 cm . Susan Hodgins.





Renaissance Eastern Rosella

Acrylic on canvas with applied found
objects

H80 x W60 x D5 cm.

Susan Hodgins.

SUSAN HODGINS - INTERVIEW

Childhood adventures in backyard bushland at Kilaben Bay, Lake Macquarie, and later, long timeless walks through deep, majestic, “other worldly” rainforest gullies around my home near Dungog in the Hunter Valley, have helped shape my artistic sensibilities. I have always been mesmerised by the surfaces and layers of the forest floor and fascinated by evidence of past physical processes and the remnants of human interaction. I enjoy collecting botanical specimens for identification, watching and listening for birds and discovering “unseen” microcosms. Being immersed in these monumental yet intimate spaces has provided points of departure for imagination and invention.

Many years of my adult life have been spent as a secondary school visual arts teacher. This may have limited the amount of time available for me to pursue my own artistic endeavour. However, inspirational interactions with students and rewarding connections to their artistic explorations have enriched my own identity as an artist. Conceiving and generating learning materials for Visual Arts programs has been a productive creative process. Teaching Art History and Contemporary Art practices has also informed my work and created opportunities for my own expression. During this time have I woven the thread of my own art making practice throughout various galleries in the Hunter Valley in solo and group shows.



Braided Renaissance Cockatoo

Acrylic on canvas

H80 x W60 cm.

Susan Hodgins.

In my work I have experimented with the positioning of opposites as they relate to Australian culture and my own experiences – culture/nature, bush/city, Australian/European, contemporary/historical, created /found. This particularly relates to the paintings of various local Australian birds (plus one domestic cat) as Baroque or Renaissance women, with visual borrowings from Rembrandt and Raphael. Some of these works include attachments of cultural objects from early 20th Century Australia, such as the top of a vintage treadle sewing machine cabinet, as an added physical layer placed upon the painted surface.

These works can be looked at in a number of ways – as statements about Colonialism, as ironic iconic representations of Australian birds, or they can be enjoyed for the personified psychological expression enabled by their presentation as traditional portraits. The portrait of a friend's cat may have other interpretations.



Feathered Baroque Cat, Acrylic on canvas, H70 x W50 cm. Susan Hodgins.

I have always loved finding and collecting objects. (I sometimes think of my house as a big sculptural assemblage that needs more work.) It therefore makes some sense that I am interested in exploring the possible relationships that could be discovered between the physical creation of something new, and the use of objects that have had a previous life or purpose.

In my “Fossil” series of works, artefacts from my obsessive ongoing personal collection (type setters’ drawers, latches and fastenings, old frames, broken fragments, boxes, fencing wire) are combined with ceramics and painting in mixed media assemblages, where arranging elements becomes a “game” and new symbolic relationships are revealed.



“Fossils 3”

Ceramic, found
object assemblage

H35 x W85 x D4cm.

Susan Hodgins.



Fossils 1, Ceramic, found object assemblage, H35 x W55 x D4 cm. Susan Hodgins.

Type setters' drawers offer compositional and expressive opportunities. Grid structures lead to more games with variation and repetition. Relationships between the parts are important, such as the fluted lines on a key that continue into the striations on a ceramic feather fossil. Overlooked, discarded or rejected relics can be appreciated for their overlooked glory. Fossils are made by human hands rather than natural processes. Previously living things – cicadas, leaves, gumnuts, people, shells, pumpkin stalks - are presented as ceramic fossils. Human artefacts are included physically in their various states of beautiful decay. The fossil works could be interpreted as a warning about the consequences of present day inactions. Some include plastic bread tags and straws. We as the audience may be future humans looking back at an archive of remnants, although, perhaps the smiles evident on the human faces point to some happier outcome. Meanings are open ended and not prescribed.



Recently, my “Fossil” works have been created in unstructured boxes, where I still tend to adhere to the vertical/horizontal pictorial composition. (I am admirer of Mondrian.) I create a geometric breakup of space using found objects such as piano parts, cricket bales, textile spools and other relatively straight sided elements. I have also returned to painting birds, although in less colourful hues, directly onto the surface of these assemblages. Birds as subject matter in the Visual Arts and popular culture have become somewhat ubiquitous....but so are birds.

Audiences are sometimes invited to participate in “viewing riddles”. In “Fossils with Seven Birds”, various manifestations of birds are created from objects and paint. Some are more obvious than others. The box contains a collection of constructed specimens which suggest the things contained within may not now exist, or perhaps the invented fanciful “birds” do exist somewhere else.

Left: Fossils and Bush Turkey, Ceramic, found objects and acrylic on wood, H46 x W16 x D9 cm. Susan Hodgins.



Fossils and Kookaburra

Ceramic, found objects
and acrylic on wood

H21 x W21 x D7 cm.

Susan Hodgins.

Another area of my artmaking practice involves the making of ceramic busts of women. I sometimes ask myselfand have been asked....why women? Although they are not self portraits in the traditional sense, they probably have a quite a close connection to aspects of my female identity. (I do check in the mirror to analyse where wrinkles form, as a visual reference.) The earlier ceramic busts were more often life sized works sometimes bordering on caricature, which were inspired by people I had come across in everyday life, although they were never specifically portraits. I was interested in portraying human imperfections and idiosyncrasies with empathy and sometimes humour.

I have moved on to making miniature busts of social groups, which could be rearranged to generate different interactions. Some of these have been presented on found object plinths. More recently, I have become interested in presenting these sculptures as observers – as being aware of things around them, including other works in the exhibition (such as the assemblages) and the audience in the viewing space itself.



I am currently working towards a group exhibition at *Back to Back* Gallery in Cooks Hill Newcastle, in October this year entitled “*Observed, Collected, and Constructed*”, where I will be exhibiting a number of assemblages, ceramic sculptures and mixed media paintings. The title suggests the idea of “specimens” (natural objects) observed in nature, collected, constructed/made/reinterpreted artistically, and the various ways we as the audience may view the natural world and its history through our human lens.

My work is regularly exhibited in Dungog with other members of the Dungog by Design Artisan Collective. “*Dungog by Design Artisan Collective*” comprises a group of local artisans who collectively present their handmade work in a beautiful historic exhibition shopfront at 224 Dowling St Dungog in the Hunter Valley NSW. “*Dungog by Design*” has a focus on the skilful making of contemporary artworks and objects which embrace design principles and traditions in innovative ways.

- Susan Hodgins © 2020.



Above: *Prue*, Ceramic, glass, fibre, Approximately life size, Susan Hodgins.

Page 87: *Charmaine*, Ceramic, glass, fibre, Approximately life size, Susan Hodgins.

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Memories of Time

Caught between a dream and waking silence, eyes open. Trains pass by in frantic motion, roads full of clotted steel and plastic fascia overwhelm

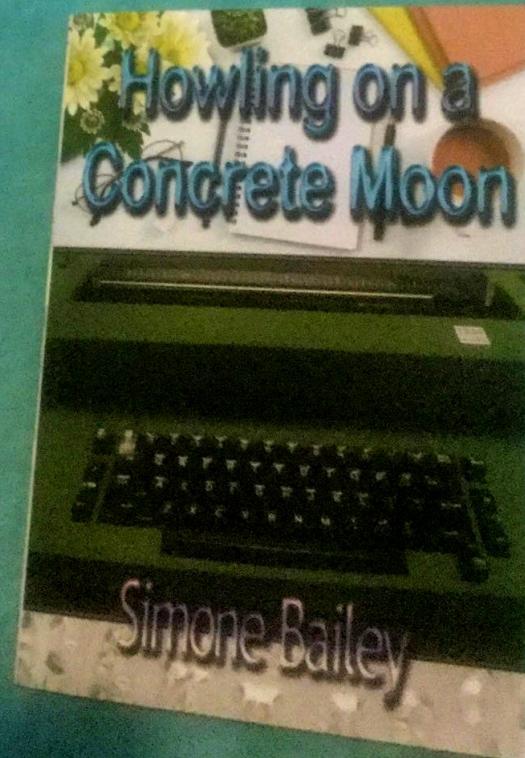
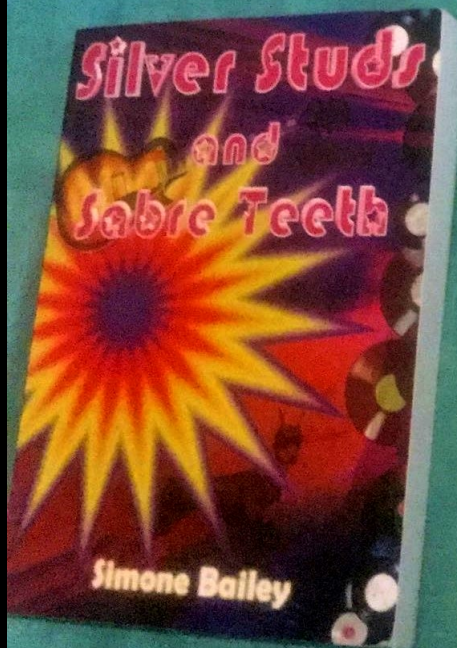
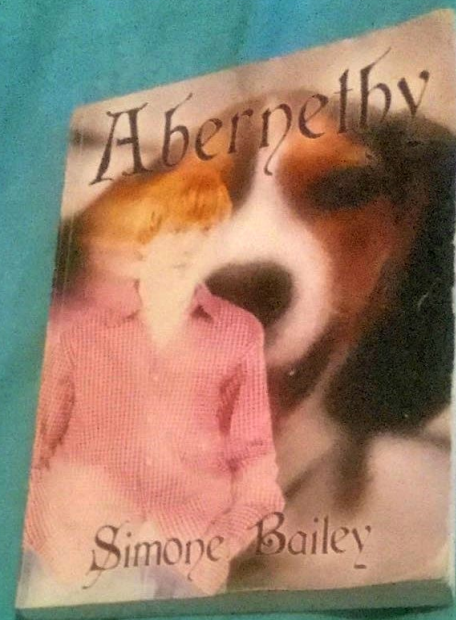
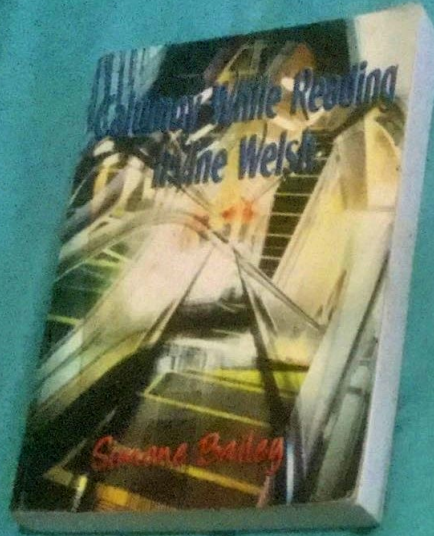
Above . . . birds of aluminium skin appear and disappear leaving trails of visited memory for destined place that has already been . . . ‘ Day by Day ‘ people pray to whom, for what?

Christmas time . . . the air is thick with hope and lost desire, another year, the next horizon,
Second Advent, no calendar this year as we fall into the next

‘ To see more clearly, to love thee more dearly, to follow thee more nearly . . .

Day by Day.’

- Maggie Hall © 2020.



SIMONE BAILEY

AUTHOR SIMONE BAILEY

At the age of twenty, Bailey moved to Sydney and began working as a paralegal/secretary specialising in criminal law, during this time she studied courses in drama, writing, and English Literature at Sydney University.

Her awareness of various infamous facets of the law became useful knowledge her first satirical novel *Calumny While Reading Irvine Welsh*, published in 2008.

The young adult fiction *Abernethy* was published in 2010, and the satirical work *Silver Studs & Sabre Teeth* published in 2014.

Simone launched her fourth book, “Howling on a Concrete Moon” on September 2019 at the Muswellbrook Regional Arts Centre.

Simone presently lives in Muswellbrook, New South Wales, with her husband Peter and their two sons. When not writing, she works as an English tutor and an AIN.

Contact Simone Bailey for information on books:

<http://www.bingellsblog.blogspot.com>



Simone Bailey's launch of her fourth book, “Howling on a Concrete Moon” on September 2019 at the Muswellbrook Regional Arts Centre.

Photograph courtesy of Simone Bailey.

AUTHOR SIMONE BAILEY - INTERVIEW

Where did you grow up ?

I grew up in rural NSW – a tiny town called Merriwa, which is famous for its annual Festival of the Fleeces. The misspelled ‘fleece’ is of course jarring to me as a writer, but there is a lot to be said for the spectacle that is the Running of the Sheep wherein a flock of sheep gambol and cavort down the main street (Pamplona has nothing on Merriwa!). I was educated by nuns during my tender years, and then finished school at Merriwa Central. My Year 12 class was the second Year 12 to go through – all seven of us. Like many country kids, I moved to The Big Smoke and found my niche as a paralegal specialising in criminal defence law. I considered undertaking a law degree but knew deep down I wanted to be a writer. I did undergo pre-admission English literature at Sydney University, and am qualified as an Assistant in Nursing. I am also studying to attain a Certificate IV TAE, with a view to expanding on my other job, which is English tutoring. A small town and criminal law provide great inspirations for plot and characters! After winning awards for short stories, I eventually moved on to the ‘Mt Everest’, ie, the novel.

What attracted you to the world of literature?

I love a good book, and I adore words and language. When I was a youngster, we only received two television channels, and if there was nothing worth watching, or if the parents were commandeering the television, I would just pick up a book and have a read. My father was also a passionate reader, and our house was jam-packed with books of varying genres and several editions of encyclopaedias. My sister had the *Narnia* series, and I loved those stories. There were loads of *Boys Own* type annuals around the house, and an early edition of *Blinky Bill*. Birthday and Christmas presents from my family and godmother were always books. What wonderful memories!



Simone Bailey's launch of her fourth book, "Howling on a Concrete Moon" on September 2019 at the Muswellbrook Regional Arts Centre.

Photograph courtesy of Simone Bailey.

When did your passion for writing begin?

Around the age of seven, when I worked out how to structure a sentence. I guess I learned about narrative voice by osmosis, and I decided to write an adventure series with a first-person narrative from the point of view of my father's horse. Can you imagine a cynical and dismissive Mr Ed?

What inspires you?

Usually news stories, anecdotes from friends, or sense-related associations (such as hearing a song that triggers a memory, which in turn evolves into a story). Often the resulting story is never about the actual triggering anecdote. My most recent novel, *Howling on a Concrete Moon*, started when I was thinking about the day of the Whitlam dismissal and my own personal memory (which was a nun sticking her head in the classroom and gleefully making the announcement). The story evolved from that piece of history, but it is in no way *about* that piece of history.

Describe your work

I vacillate between adult satire and young adult. *Calumny While Reading Irvine Welsh* and *Silver Studs & Sabre Teeth* are both satirical in nature, whereas *Abernethy* is completely different: it's about a fourteen-year-old who befriends a talking beagle (the titular character) who becomes a Jiminy Cricket type father figure to him whilst his own father is in gaol awaiting the outcome of an appeal to the Court of Criminal Appeal over the severity of his sentence for a white collar crime. My latest, *Howling on a Concrete Moon*, takes a completely different direction in that it's a first person narrative from the point of view of a seventeen-year-old girl writing her memoirs in 1982. It's also told in present tense, which was a style I was keen to explore.

Why did you choose this theme?

I thought the Whitlam dismissal was something most Australians 'of a certain age' would find relatable, along with some other historical news events that are referenced in *Howling on a Concrete Moon*. Also, the cringey teenaged angsty moments! There are some dark and taboo (for the setting) themes in the book, and this was a new direction for me. I wanted to try a different style of writing, and these ideas seemed to go hand-in-hand with the present tense narrative.



Simone Bailey, photograph courtesy of writer.

How do you go researching detail and ensuring your books are realistic?

The saying goes: 'Write what you know and know what you write!' My first novel, *Calumny While Reading Irvine Welsh*, was very easy. As I mentioned, my background is criminal law and I have a healthy disregard for tabloid television, therefore I was able to use the knowledge in this book. The protagonist is also a passionate cook (I love cooking). Don't they say a first novel is just a thinly disguised autobiography?

I also used legal knowledge in *Abernethy*, but I know no talking beagles, so I relied on my imagination! The teenaged protagonist in this story takes part in his school musical, so I watched You Tube performances from school productions, and read the comments to acquire a grasp of the contemporary teen vernacular. As mentioned, I tend to use anecdotes and quirks of people I have met. For example, I used to play trivia with a young man who was in the process of playing chess with a fellow in Belgium, and he'd get out a magnetic chess set, replicate his competitor's move (advised by the competitor in an email) before making his own move, which he'd later advise via return email. This was long prior to the now commonplace online apps. I thought that very interesting, so used it as a trait in one of the secondary characters (whom himself had been based upon a client from my legal days). It was also necessary to research how young people felt when they discovered one of their parents had indulged in marital infidelity.

Silver Studs & Sabre Teeth

Silver Studs & Sabre Teeth, another adult satire, was a labour of love because it involved viewing YouTube clips of T-Rex and interviews with their late singer Marc Bolan. The title is a loose reference to a lyric in the T-Rex song *Metal Guru*. One of the secondary characters is a Marc Bolan impersonator, who makes his appearances when he rescues the protagonist Hector, after Hector flees naked from an erroneously raided massage parlour. Hector's plight came about when I recalled an amusing story from a friend who had worked in nude massage. The same-sex marriage in the novel was inspired by a story from another friend, who attended the same-sex marriage of her friends at the British consulate (one member of the couple had dual citizenship), prior to the legalisation. The legal loophole appealed to me, and I thought it would make a great sub-plot. I had the couple in question look over my manuscript after my friend described the Consulate, and views from window etc.



Howling on a Concrete Moon

Howling on a Concrete Moon takes part in 1982. I tend to use musical pop culture references to help establish a picture in the reader's mind (eg, having narrator remember attending a friend's home in 1975 and the older brother playing a *Livin' in the 70s* by Skyhooks). In this day of Google, there is no problem ensuring any historical references are accurate. As for the more unpleasant aspects of the novel, I read interviews with people who had been in similar situation to the protagonist Tess and used that material as a guide to how Tess would react.

Of course, there is the tried-and-true method of speaking to a person who does the same job as you feel one of your characters does or has the same interests your character has. My work tends to be very character and dialogue driven, which makes things a little easier in that regard: less technical stuff to research!



Do you have a set method/routine of working?

No, I'm more your 'seize the moment' type of author.

What aspects of your writing do you find easiest and most difficult?

I find dialogue the easiest. The most difficult thing for me is the 'set-up'. I can imagine a scenario, but I find figuring out the build-up to the situation a little laborious.

When you're not writing, what do you like to read?

I'm a huge fan of US novelist Carl Hiassen. He writes great social satire and has a wonderful way with language. I also enjoy John Irving, whose novel *A Prayer for Owen Meany* is the book that made me understand what my English teachers meant about imagery, language, and themes. For language and insight into the foibles of people, you can't beat Tom Wolfe. I've been reading a lot of Ben Elton lately, too. Other authors I enjoy include Marion Keyes, Maeve Binchy, and Stephen King.

What have been the major influences on your work?

That society is rather absurd. My first ever novel was inspired by Tom Wolfe's *The Bonfire of the Vanities*, which is one of my all-time favourite books.

Is there a particular reason for your choice of style/genre?

As mentioned, people have a propensity to behave in silly ways when they have no need to behave thus, which in turn amuses and frustrates me. It gives me a chance to address this, and if I can entertain a reader, then that's a wonderful feeling! - Simone Bailey © 2020. <http://www.bingellsblog.blogspot.com>



Art in Public Places Melbourne Australia

LORRAINE FILDES

Art in Public Places Melbourne Australia

Expression through art is accepted as a part of everyday life in Melbourne. The streets and laneways are full of art. Creativity can be seen at every turn. This generates a vibrant and energetic culture. In Zine magazine March 2019 I did an article on Graffiti in the Lanes of Melbourne and for the Zine March 2020 edition I want to introduce you to the public sculptures in Melbourne - the CBD area, Queen's Park and along the Yarra River.

You will be stunned by these sculptures. Some objects are figurative in their design, whilst others are abstract. Some of the sculptures have meanings and messages, whereas others relate to Melbourne's past. There is a great variety of subject matter - people, animals, plants and totally abstracted sculptures. There is great diversity in the material used by each artist, including the materials used in the past such as stone and bronze to modern materials such as steel, expanding foam, fibro-glass and concrete derivatives.

Public art has evolved to become an important part of the Melbourne's tourist drawcard. The tourist information centre will provide you with maps for the Graffiti Walk and for the CBD Sculpture Walk. Melbourne's Docklands precinct opened in the early 2000s and it has an incredible array of street sculpture. I will be visiting Melbourne in early April and will complete the Docklands Public Art Walk. This walk is said to have a display of 36 ultra-modern sculptures – so I will aim to capture the essence of the Art Walk for you.

In the early 1990s the Melbourne City Council allocated one per cent of council's capital works budget towards funding public artworks, with the goal of integrating public art into the design and development of the city. It is because of this type of funding for art works that Melbourne can be considered the Public Art Capital of Australia.

Set out below are the sculpture images that I photographed in the CBD and Queen's Park areas and along the Yarra River. Next to each sculpture is the title of the sculpture, the artist's name, the medium used, location of the artwork and information about the artist and the idea behind the sculpture.

Page 56: *Raising the Rattler Pole - The Last of the Connies*, David Bell. (Refer to page 60.)



Simon Perry

Title: *The Public Purse*

Medium: Calca red granite and stainless steel

Artist: Simon Perry

Date installed: 1994

Location: Bourke Street Mall

In January 1994, the City of Melbourne called for design submissions for unique and distinctive forms of street seating. Simon Perry's *The Public Purse* was one of the works selected.

The Public Purse is site-specific, and addresses elements of environment and public space with a gentle humour. Perry says of this red-granite sculpture that it 'signifies an interaction between the city and citizens, the public and the private'.

Simon Perry is a British sculptor and academic, based in Melbourne. He uses a variety of sculptural techniques including casting, carving and fabrication. His works have been created in bronze, concrete, granite, steel, aluminium, wood and stone.



Petrus Spronk

Title: *Architectural Fragment*

Medium: Bluestone

Artist: Petrus Spronk

Date installed: 1993

Location: Corner of Swanston and
La Trobe Streets

Sited outside the State Library of Victoria, the pyramidal, Port Fairy bluestone sculpture represents a fragment of the library emerging from the pavement as an archaeological artefact might.

Born in Holland, Petrus Spronk emigrated to Australia in 1957 and trained as a ceramicist and sculptor in South Australia.

Spronk's inspiration was Percy Bysshe Shelley's poem 'Ozymandias', which speaks of the fragile and transient nature of all that is human. The sculpture, like a fallen classical monument, reflects the past and alludes to the transience of the present.



Gillie and Marc

Title: *He Knew This was Going to be a Year of Good Fortune*

Medium: Bronze

Artists: Gillie and Marc Schattner

Date installed: 2018

Location: St. Collins Lane, Melbourne

A 1.8 metre high sculpture of Dogman which has been created in honour of the Chinese Year of the Dog. It features Gillie and Marc's iconic Dogman character holding a giant, ruby red apple. Just as red is a lucky colour in Chinese culture, the Chinese word for apple, 'ping', sounds like the word for peace! The artists created Dogman holding an apple to spread the message of diversity and acceptance for all beings, and inspire the pursuit of a better world.

Gillie and Marc Schattner are an Australian collaborative artist couple. Gillie and Marc are known for their animal, human-animal hybrid and abstract sculptures, which have been exhibited as public works of art around the world.



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Title: *Raising the Rattler Pole - The Last of the Connies*

Medium: A 10 meter high stone (mineral polymer) and copper W Class Tram in 1:1 scale.

Artist: David Bell

Date installed: 2013

Location: Corner of Spencer and Flinders Streets

Three photos were necessary to capture the true feel of this incredible sculpture. Photo 1 shows the tram from the side. Photo 2 shows the complex underbelly of a tram. Photo 3 shows one of the highlights of this sculpture, in that it lights up at night.

David Bell designs and constructs large scale, 3D public art. He began his working life in theatre stage management. He moved on to film and television where he worked as a senior props maker, set decorator and art director. This twenty year career taught David how to use diverse materials and methods and enabled him to produce a fantastic 3D sculpture for the city of Melbourne .



Alison Weaver and Paul Quinn

Title: *Three Businessmen Who Brought Their Own Lunch: Batman, Swanston And Hoddle* Medium: Bronze

Artists: Alison Weaver and Paul Quinn

Date installed: 1994

Location: Corner of Swanston and Bourke Streets

The sculptors named the three businessmen after leading figures who established the city of Melbourne – Swanston, a prominent businessman and banker in Melbourne, Batman, who founded the first settlement in Melbourne and Hoddle, who designed the layout of the CBD of Melbourne.

There is a certain whimsical charm about these life-size sculptures of three businessmen carrying lunchboxes. Artist Alison Weaver claims that while the men are named and motionless, they are also intended to be anonymous and to represent being 'trapped in the perpetual motion of consumerism'.

Weaver says her interpretation of the businessmen is driven by humour rather than by iconoclasm.



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Title: *Ophelia*

Medium: Steel mesh, expanding foam, fibro-glass skin, mosaic tiles.

Artist: Deborah Halpern

Date installed: 1992

Location: Main entrance to Southgate

Deborah usually begins her mosaic work with sketches and next the figure is created from steel mesh and sprayed with expanding foam. Deborah then carves the shape of her piece and covers it with a fibro-glass skin. Finally, ceramic tiles are adhered to the skin to create the mosaic sculpture. All Deborah's pieces are decorated with a 'big face.' This is her signature and it gives her artworks life and emotion.

For nearly 20 years Ophelia, has watched over the entrance to Southgate from her courtyard position next to the Yarra River. Ophelia was inspired by the character from Hamlet, full of both love and sadness. The artist says Ophelia is the cousin of Angel, that lives upstream at Birrarung Marr. Together they bring life and humanity to the river.

ANGEL



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Title: *Angel*

Medium: Ceramic, steel, concrete

Artist: Deborah Halpern

Date installed: 1988

Location: Birrarung Marr parkland on the Yarra River

Deborah's monumental sculpture *Angel* that was commissioned by the NGV in 1988 and placed in the moat of the NGV until it was relocated to the wonderful Birrarung Marr parkland on the Yarra River in 2006.

Deborah Halpern is one of Australia's celebrated sculptors, known for her colourful mosaic work. Halpern's works are simple in form but vibrate energy to the observer. Her creatures are created in a style that recalls visions of Gaudi, Picasso and the playful surrealism of Miro.



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Title: *Larry La Trobe*

Medium: Bronze

Artist: Pamela Irving

Installation Dates: 1992 and 1996

Location: Corner of Collins and Swanston Streets

Pamela Irving created Larry La Trobe in 1992 as part of the Percent for Art Program and Swanston Street redevelopment. Larry is based on her own dog, Lucy, and she named it after her uncle Larry. The surname 'La Trobe' was added to link the dog to Melbourne - Charles La Trobe was the first Lieutenant-Governor of the state of Victoria.

Irving claims that the dog is iconic to Australia (some similarity to the dingo form) but representative of any dog breed. She hoped the sculpture would generate a sense of Australian larrikinism in the viewer. From the moment it was unveiled, Larry La Trobe became one of Melbourne's most loved sculptures.

Despite being anchored to the site with 30 centimetre bolts, Larry disappeared in August 1995. Council immediately launched a campaign for his return, but to no avail. On hearing of the theft, Larry's most ardent admirer, Peter Kolliner, who had owned the foundry where he was cast, offered to produce another one. Irving altered the new Larry's colouring to affect some individuality (he has a redder tinge) but in all other respects he is the same.

Larry was officially welcomed home on 16 September 1996.



Richard Stringer

Title: *The Queen Bee*

Medium: Anodized aluminium sheet, cast aluminium

Artist: Richard Stringer

Date installed: 2007

Location: Eureka Tower, Riverside Quay, Southbank

Stringer had discussed the idea of making a permanent installation on various building projects designed by Katsalidis. The Eureka Tower was the building selected.

The gold finish of Stringer's works complimented the golden glass apex of the building designed by Katsalidis. The work was begun in January 2006 at Stringer's Richmond studio and the completed work was installed in December 2007.

This giant sculpture of a colony of gleaming, golden bees could be thought of as a metaphor for a hive of frenetic activity and harmonious high-density city living.



Daniel Jenkins



Title: *Weather Vanes*

Medium: Hand-beaten copper, gold leaf detail

Artist: Daniel Jenkins

Date Installed: 1993

Location: Corner Bourke and Swanston Street.

Each of the four weathervanes takes the shape of an animal: horse, pig, fish and bird. They are positioned high on tram poles to move around with each gust of wind. The vanes have been conceived to represent specific aspects of Melbourne: the bird symbolises the city's parks and gardens; the horse symbolises its culture and sport; the fish refers to its waterways; and the pig represents the city's hope and future - the latter a tongue-in-cheek reference to 'pigs can fly'.

Daniel Jenkins was born in Kansas, USA, in 1947, and arrived in Australia in 1981. He studied extensively in Europe, and is a jeweller and silversmith by trade. The technique Jenkins employed on *Weather Vanes* is repoussé, the metal beaten from its underside to give shape and relief to the design. Jenkins said of the sculpture, 'I wanted each of these weather vanes to be cartoon-like and even frivolous. We take our cities for granted and with the daily pedestrian bustle it is always business as usual. It takes something very unusual to attract someone's eye. I want people to look up and smile!'



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Title: *Time And Tide*

Medium: Bluestone, white marble bronze and stainless steel

Artist: Akio Makigawa (1948-1999)

Date installed: 1994

Location: Corner of Swanston and Little Collins Streets

Time and Tide was commissioned by the City of Melbourne through its Percent for Art Program. This sculpture is monumental in scale, it comprises horizontal and vertical elements, which extend some 20 metres over its Town Hall Plaza site. Fibre optics are embedded in the concrete and the light they emit creates a different mood night and day. The individual elements of Time and Tide loosely represent a tree (signifying growth, knowledge and the land), a flame (signifying rebirth and transcendence), and a shell (signifying the ocean).

Born in Japan in 1948, Akio Makigawa arrived in Australia in 1974. He worked as a sail maker in Perth before studying sculpture at the Curtin University. Makigawa moved to Melbourne in 1991, where he undertook many public commissions, both in Melbourne and interstate. Makigawa died in 1999.



Bronwyn Snow

Title: *Resting Place*

Medium: Steel, Jarrah timber

Artist: Bronwyn Snow

Date installed: 1994

Location: Corner of Swanston Street and Little Lonsdale Street

Resting Place is a steel and jarrah seat sculpture that combines aesthetics and function. The double-sided seat provides a place to rest and take in the surroundings.

The decorative elements of the seat include: two serpents - traditionally a symbol of healing, rebirth and female power - towering sunflowers, which watch over the seated, and ivy. The artist Bronwyn Snow claims of the work that it is 'a stopping point, a resting place for the weary spiritual traveller'.



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Title: *Shadow Form III*

Medium: Steel on a concrete plinth

Artist: Robert Juniper (1929 –2012)

Date installed: 1988

Location: 140 William Street

This sculpture stands in front of the building which was formerly BHP House. The steel sculpture represents a clump of steel plants. The concrete plinth is a handy seat for office workers.

Robert Juniper was born in the wheat belt town of Merredin, Western Australia. He left Australia to study commercial art and industrial design at the Beckenham School of Art, England. He returned to WA in 1949 and taught art.

Since 1974, Robert Juniper has devoted himself full-time to painting, sculpting and printmaking. In 1992, he designed the coat of arms for the Commonwealth Law Courts in Perth. His artwork is held in numerous state gallery collections and also by the Australian National Gallery in Canberra.



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Title: *Ceremony and Vehicle for Conveying Spirit*

Medium: Silicon bronze, galvanized and mild steel

Artist: Maurie Hughes

Date installed: 1996

Location: Corner of Russell Street and Little Collins Street.

This sculpture was linked to the redevelopment of Telstra's former Russell Street exchange and funded by Telstra and the City of Melbourne's Urban & Public Art Program. It was commissioned with a brief to "incorporate the functional and visually meaningful elements of the vent"; the vent is part of a decommissioned Telstra tunnel.

Hughes's sculpture has three elements: the chimney flue, two archways and the plinths on which each stands. The wheels on the chimney and the smaller wheels on the base of one of the gates suggest movement. The chimney flue conveys symbolically the opening through which forces trapped under the earth can be released into the air. This element of the complex sculpture, with its urn and archways, is central to the commission.

Hughes worked at the art department at Frankston's TAFE for 26 years, 10 years as head teacher. He has been making things for as long as he can remember. Over the decades, he's incorporated steel, wire, wood and a melee of other found objects to create installations and sculptures.



A N D R E W R O G E R S

Title: *Rhythms of the Metropolis*

Medium: Bronze (470cm in height)

Artist: Andrew Rogers

Date installed: 1996

Location: 200 Queen Street, Melbourne

This large bronze sculpture celebrates the rhythmic energy of the city. Other large scale editions of *Rhythms of the Metropolis* are located in USA and Israel. The maquette for this sculpture is in the permanent collection of the National Gallery of Australia, Canberra.

Rogers is a contemporary sculptor born in Australia. His works are found around the world. He believes a sculpture in the public domain must be able to be appreciated in a single viewing. The sculpture is usually seen by chance as the viewer goes about daily activities.

He had no formal arts training, and the process of mastering sculpture was a journey full of life, stories and memories, which have enriched his forms. He aims to capture the world's vibrancy and beauty while also allowing for reflection and remembrance.

Rogers says "To express one's self is a timeless need – sculpture is a manifestation of this need and therefore relevant and beneficial."



Chris Reynolds

Title: *A History Apparatus – Vessel, Craft and Beacon*

Medium: Steel and fibreglass sculpture on a bitumen, concrete and bluestone foundation

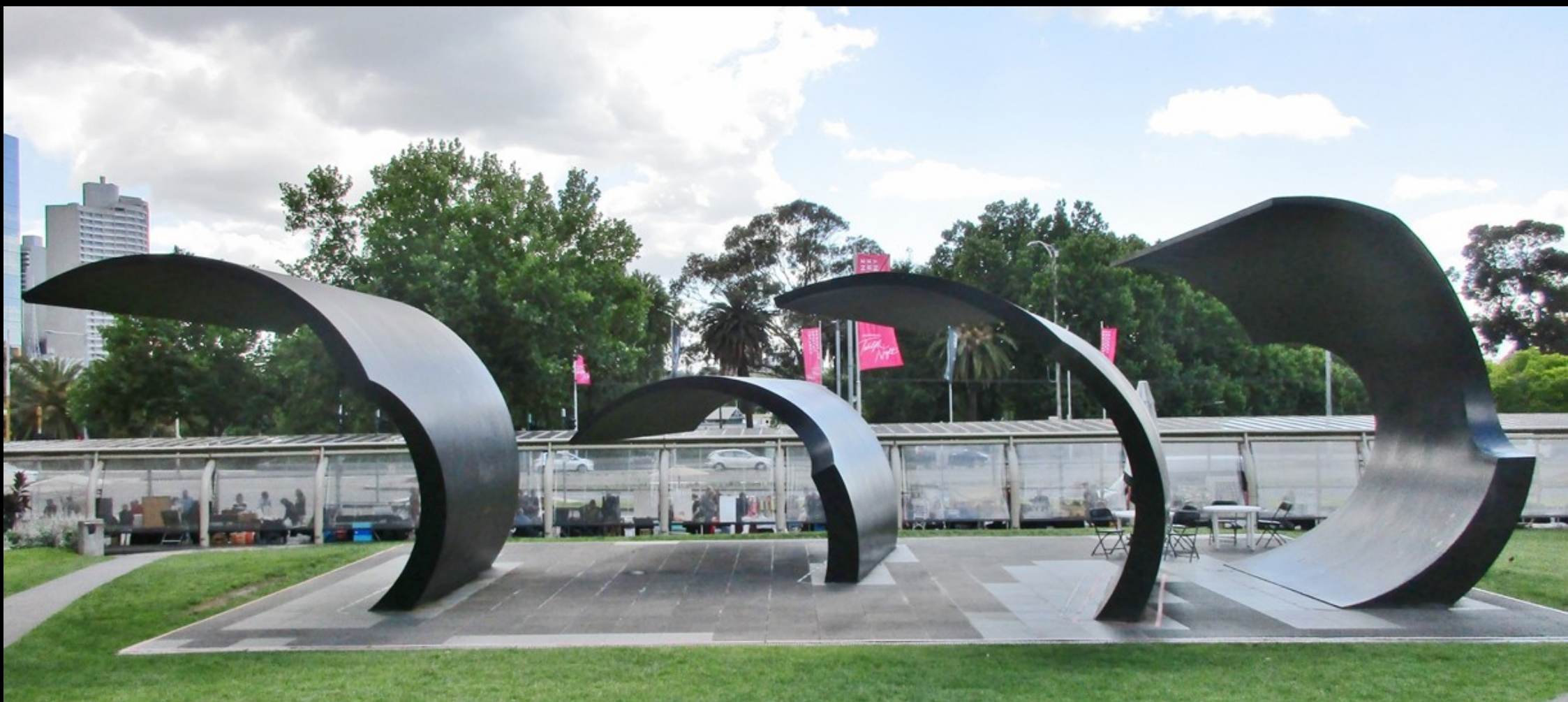
Artist: Chris Reynolds

Date installed: 1995

Location: Corner of Bourke and Russell Streets

The sculpture *A History Apparatus – Vessel, Craft and Beacon*, by Chris Reynolds was a collaborative effort of the artist, the Australian Metal Workers Union and Aerospace Technology of Australia. Each of these organisations has an illustrious past, and while the work references these histories it also comments on the continuity of time and how we all construct our histories, presents and futures.

The work comprises three main elements - the vessel, craft and beacon - and three lesser elements - the chord, snip-ring and trestle. The main components of this sprawling sculpture, 24 metres in length, refer to the temporal concepts that anchor us in the world: the vessel represents the past, the craft represents the present and the beacon the future.



INGE KING

Title: *Forward Surge*

Medium: Bronze

Artist: Inge King (1915-2016)

Date installed: 1981

Location: Arts Centre Melbourne, 100 St Kilda Road

The *Forward Surge* sculpture consists of four imposing five-metre-tall black steel waves. These waves, surging towards the city, create a rhythmic horizontal flow giving a powerful sense of motion – rolling and straining forward. This is an appropriate symbol for Melbourne's rapid growth in the 1970s and remains a relevant symbol to the present day. In addition, the sculpture reminds its viewers of the proximity of the sea.

Forward Surge was not designed as a playground, but you'll often see young children trying to climb to the top, before the slope becomes too steep and they fall back down to earth.

German-born Australian sculptor Inge King is a Melbourne institution. Since moving to Australia in 1950, King has been at the forefront of developing and diversifying non-figurative sculpture in Australia. She was a founding member of the Centre 5 group of sculptors. This group aimed to "help foster greater public awareness of contemporary sculpture in Australia".



T O M B A S S

Title: *The Genie*

Medium: Bronze

Artist: Tom Bass

Date Installed: 1973

Location: Queen Victoria Gardens

In 1971, sculptor Peter Corlett presented the concept of a children's play sculpture to Melbourne City Council. The commission for this sculpture went to Bass. The Genie's design is a synthesis of Western and Eastern art forms and combines the characteristics of an Egyptian cat with a lion. It was designed to attract the attention of children. Its form and textured surface are intended to encourage play and to extend children's experience of art by inviting direct physical contact.

Tom Bass was born in Lithgow, NSW, in 1916. After a hiatus in his studies during the war, he graduated from the National Art School in 1948. Bass is one of Australia's leading sculptors, he has created some of the country's most significant works, such as the entrance sculpture at Canberra's National Library, Trial of Socrates at Wilson Hall (University of Melbourne), and Ethos in Canberra's Civic Square.



J O H N O L S E N

Title: *Frog*

Medium: Bronze

Artist: John Olsen

Date installed: 2013

Dimensions: 200 cm (height)

Location: Children's Pond, Queen Victoria Gardens

John Olsen, one of Australia's most significant and accomplished artists, has created a super-sized frog, cast in bronze and towering more than two metres tall.

Frog is a remarkable sculpture that draws attention to the fragility of our environment and the essential role that frogs play as bio-indicators of a healthy and strong environment and society – when the frogs are singing so is the community.



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Title: *The Pathfinder* (aka *The Hammer Thrower*)

Medium: Bronze

Artist: John Robinson

Date installed: 1974

Location: Queen Victoria Gardens

Mining giant Conzinc Riotinto (now known as Rio Tinto) commissioned Robinson's *The Pathfinder*, which they planned to install in their proposed new building. When the building failed to go ahead, the 'dynamic' sculpture of the hammer thrower in action was placed on long-term loan with the City of Melbourne, which sited the bronze in the Queen Victoria Gardens. The hammer held by the figure has been stolen several times and duly returned or replaced by another.

John Robinson was born in London in 1935. As a child he was evacuated to Australia during the war to escape the German bombing of London. He returned to Australia in 1952, where he rediscovered his early talent for sculpture. Returning to England in 1969, he devoted himself to sculpture full time.

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Threshold



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This series describes the continual conversation between the wind, waves, rocks and people. It's about the constancy of the tides and light in seascapes.



It is my daily practice to search out beauty everywhere. Each day I observe the ocean, it changes moment by moment, hour by hour. It's certainly not hard to find beauty here. Even when it is wild and angry there is an ancient, primal beauty about the energy and drama of the waves and that is captivating. The ocean is epic! The local park is a fine place to appreciate the passing of the seasons, leaves changing colour, falling and budding, birds nesting and so on, but there is something truly epic about living by the ocean. Everything is on such a massive scale that humans can't begin to replicate. Even when all is calm and gentle, the sun sparkles on every flicker of water over the entire surface of the deep for as far as your eye can see. Then when the wind picks up, the waves pound the shore with thunderous force. I have huge respect for the sea.





My motivation for making art is to draw people's attention to the beauty in everyday life with the intention that they appreciate the earth enough to protect it. It takes time to contemplate nature and soak in the wonder that we can so easily take for granted. My process is slow and repetitive. I revisit the same places and themes over and over in an attempt to delve into the mystery. I'm very observant in my art making and intentional about every element in the frame. This series is made with the camera and then further developed with drawing. The exposures are long and slow - contemplative. I allow plenty of light into the camera because I see so much light on the surface of the water and light represents love to me. So it is a positive force that I hope shines through my images.





There is more mystery in the ocean than we can ever hope to fathom, so these images ask more questions than they answer.

Questions about
life,
light,
origin,
love,
beauty,
faithfulness,
eternity,
memory
and
hope.



The series, Threshold, speaks of the place where the ocean meets the rocks and shore. A place that is between the two worlds of land and sea. Where wind, waves, sand, rocks and people are in conversation. The air, land and water hold memories of thousands of years. I wonder if they hold memories of the future - can future memories hang in the air? I believe so - that's what dreams and visions are. When I spend time alone, by the ocean, I feel future memories and eternal dreams are very tangible. The shore birds are aware of them as they soar the tideline searching for fish. It's a sacred place.

I find the tideline a fascinating place to wander, with its offerings from the deep. Treasures washed up and strewn along the shore in the most artistically arranged manner. The sea is teeming with life, yet we barely interact with any of it. Just under the surface, there is a entirely foreign world, that we can't live in because we breathe differently. And the ocean inhabitants can't survive in our world. Yet the wind and waves can interact with us and they do; through all of our senses.



Over the years, as I've spent many, many hours by the sea, the voice of the wind and waves has sometimes whispered and at other times shouted into my soul. I've felt every emotion from love and comfort to grief and sheer terror. In this series I haven't attempted to convey all of those, these images aim to express the light and mystery of the shore.

- Bernadette Meyers © 2020.

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www.breeze.pics



Cast Iron Lighthouse, Belmore Basin, Oil on canvas, H84 x W107cm. Pamela Griffith 2019.

Wollongong Then and Now

PAMELA GRIFFITH

Wollongong Art Gallery

22 March - 14 June 2020.

An exhibition of Illawarra landscapes painted by Pamela Griffith in 2019, and photographs from the collection by Charles Kerry, depicting the same locations some 130 years apart.

<http://www.wollongongartgallery.com>



Wollongong Lighthouse, Flagstaff Point, Oil on canvas, H50 x W 70cm. Pamela Griffith 2019.



*Stanwell Creek, Acrylic on canvas, H66 x W56cm.
Pamela Griffith 2019.*

Wollongong Then and Now

Australian art, from artworks by Indigenous Australian artists that reflect powerful connections to country, to early post-settlement landscapes documenting the unique features of the Australian environment to more recently contemporary visions of an environment in crisis.

Artist Pamela Griffith's exhibition *Wollongong Then and Now* explores the residue of colonisation as it has evolved over time.

Responding to photographs of the region taken by Charles Kerry 130 years ago Griffith revisits and depicts the same landscapes today paying witness to the changes that have continued unabated since that time and to the things that once lost can never be retrieved. It is a valuable lesson of which current and future generations should constantly be reminded.

Pamela Griffith is a consummate artist whose passion for Australian fauna and flora and the landscape in which they flourish has been the subject of her work over many years and across multiple mediums. We would like to thank Pamela for the unbridled enthusiasm and commitment she has provided this project.

We hope you not only enjoy the exhibition but like Pamela, take time to consider the continuing impact we have on the landscape around us.

John Monteleone, Gallery Program Director, Wollongong Regional Art Gallery, © 2020.

Painting the Illawarra

Joanna Mendelssohn

Over a century ago, from 1890 to 1917, the Sydney based photographic studio Kerry & Co, headed by the entrepreneurial photographer Charles Kerry, showed Australians the beauty and the variety of the land in which they lived. He and his staff made thousands of photographs of both the growing cities and the bush – from rainforest to the desert. Some of these are in the collection of the Wollongong Art Gallery, while the original glass plate negatives are in the Museum of Applied Arts & Sciences.

Kerry had an especial affection for the rainforests around Wollongong which were recorded in all their lush beauty. They recorded the soft vegetation of American Creek and Fairy Meadow Creek, the tall gums and tree ferns at Kembla, the panoramic view from Bulli Road and the dangerous rocks at Coalcliff. Occasionally he showed the changing nature of the city, with the growing industrial harbour and rows of neat workers' cottages.

There are relatively few paintings of Wollongong's streetscapes made at the same time as Kerry's photographs. The Wollongong Art Gallery owns a small oil painting by Lavinia Figtree, showing the corner of Crown and Church streets. It is clear that the centre of Wollongong's central business district was once best described as a country town.

The idea of art becoming a record of time as well as place, has long intrigued Lavinia Figtree's granddaughter, the artist Pamela Griffith. One of her recent works is an exquisite folded watercolour book showing the streetscape along Crown street. It is effectively the same subject as that painted by Lavinia Figtree, but now it is a lively urban scene.



Bulli Beach, Acrylic on canvas, H30.5 x W30.5cm. Pamela Griffith 2019.



Wongawilli Colliery, Acrylic on canvas, H41 x W51cm. Pamela Griffith 2019.

For over 50 years Griffith has made aspects of the Australian landscape the prime subject of her art. Her closeness to her grandmother, who lived in Wollongong, has led to many of her paintings and etchings exploring different aspects of the landscape of the Illawarra and its natural life. Her subjects range from the edges of the Royal National Park in the north, to the Shoalhaven in the south. She relishes both the pastoral tranquility of dairy herds chewing their cud near the misty escarpment and the the ghostly beauty of the abandoned Wongawilli Colliery, rising above the bush which is slowly reclaiming the land.

Her large study of Governor Game Lookout near Garie Beach shows Gynea Lillies flushing their deep pink against the clear blues of sky and sea. The early European botanists were entranced by these giant flowers which still keep the name the Dharawal people first gave them many thousands of years ago. Other paintings of the approach to Wollongong show the elegant sweep of Sea Cliff Bridge, surely one of the most beautiful feats of engineering imaginable. Griffith captures the contrast between the smooth curves of the road as it loops around the untamed hills of Coalcliff next to the sea. The grey of the road serves to emphasise the intense blues of the sea, the many moods of the sky, and the mottled rugged greens and browns of the hills. Other grand vistas show the landscape from Bulli, the red sun reflected in Lake Illawarra, the historic lighthouse at Belmore Basin, the golden sands of Wollongong's beaches and the streaky clouds over the wide stretch of Fisherman's Beach.

The landscapes are intermingled with intimate studies of life interacting with the land. Some paintings focus on birds – black swans, white-necked heron and cormorants. Others show the people soaking up the sun, playing on the beaches, or swimming in the ocean pools. The baths at Austinmer, surrounded by Norfolk pines, serve as a reminder of this region's long history as a centre of Australia's beach culture.

Some of Kerry & Co's photographs recorded the region's developing industrial landscape. There is a similar approach to recording the present in Pamela Griffith's painting as they show the impact of time weathering the now derelict structures.

By showing Griffith's paintings and etchings in conjunction with Kerry's photographs this exhibition enables the viewer to simultaneously look at both times past and time present. It is possible therefore to imagine a time future, when a viewer will see Griffith's work as a unique record of the Illawarra in the years leading up to 2020, and marvel at how times have changed.

- Joanna Mendelssohn © 2020.

Associate Professor **Joanna Mendelssohn** is an art historian specialising in Australian art.



Seacliff Bridge from Stanwell Park Beach, Acrylic, H 90 x W119.5cm.

Pamela Griffith 2019.

<https://pamelagriffith.com/>

CHARLES KERRY PHOTOGRAPHS



Wollongong Harbour, Sepia photograph, Charles Kerry 1890.



Wollongong Harbour, Sepia photograph, Charles Kerry 1890.



Clifton Bulli Road, Sepia photograph, Charles Kerry 1890.



Stanwell Park Creek, Sepia photograph, Charles Kerry 1890.

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ART NEWS

ART news



ART QUILL STUDIO

A Brief History of Art Quill's Journey

Marie-Therese Wisniowski

Based in Arcadia Vale, Lake Macquarie, New South Wales, in 2001 my husband and I founded and established Art Quill & Co Pty Ltd, which runs two divisions. The first division is a small publishing house that publishes artists' printmaker books, literary novels and books on methodology. The second division is Art Quill Studio, which is an independent art/print studio that I manage.

As a director and resident artist of Art Quill Studio I specialize in the areas of ArtCloth exhibition installations, wearable art, and limited edition prints on paper as well as tutoring print based workshops and writing articles for journals, magazines and my blogspot - <https://artquill.blogspot.com>

Art Quill Studio's blogspot was established in August 2010 and since that time a new post has been compiled and published on a weekly basis. The blogspot receives approximately 20,000 to 30,000 national/international visitors a month. Some of the categories that feature on the blogspot include art essays, art exhibitions, art resources, art reviews, author interviews, resource reviews, ArtCloth textiles, wearable art, prints on paper, art and craft fairs, workshops, technical articles, glossaries, guest artists and guest editors.

I was delighted and honoured that earlier this year artists and writers, Eric and Robyn Werkhoven accepted my invitation to be featured as Guest Artists on the Art Quill Studio blogspot. The post, ERIC & ROBYN and the MYTHICAL BEASTS will be published on March 14th 2020. It is a captivating story, which revolves around their colourful art and life's journey. I want to thank Eric and Robyn Werkhoven for sharing their story. I know you will enjoy their artistic journey as much as I have! - Marie-Therese Wisniowski 2020.



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Photographs courtesy of artists Eric & Robyn Werkhoven, Studio La Primitive - www.studiolaprimitive.net



<https://artquill.blogspot.com>

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GALLERY ON DOWLING 120

Gallery on Dowling 120, Dungog NSW.

Helene Leane and Jeanne Harrison

In 2020 Dungog is quite a hub for the Arts, attracting many artists to establish studios and galleries. Art lovers and visitors to Dungog can enjoy browsing the interesting antique shops and contemporary art and craft galleries. Good coffee and tasty food is available at a variety of charming sidewalk cafes along Dowling Street.

Gallery on Dowling is a new gallery in Dungog. It is an initiative of Helene Leane and Jeanne Harrison, both printmakers and painters who have exhibited widely in the Hunter over many years.

Jeanne and Helene are active members of Newcastle Printmakers Workshop and have exhibited in the Hunter Valley and Sydney. They are both prize-winning artists. Helene exhibits with Dungog By Design Artist Collective and over the years she has participated in many prestigious exhibitions including New York.

The gallery will showcase a variety of printmaking techniques by Helene and Jeanne including collagraph, etching, drypoint and monotype. Their artworks are landscape based but often with an abstract element that intrigues the viewer.

Also on display will be an arrangement of hand sewn, felted and knitted textile jewellery by Pamela Priday, Pat Davidson, Janette Kearns Wilson and Margaret Butchmann.

Established printmaker Pauline Tickner also has a collection of beautiful artist books.

Opening hours: Thursday to Saturday 10am to 4 pm. Sunday 11am to 3 pm.

www.helenelean.com



Helene Leane in front of the Gallery.



Transmutation, Collagraph plates, Jeanne Harrison.



Rain Song 1, Artist book, Pauline Tickner.



Felted Brooch, Pamela Priday.



Woodlands, H40 x W60cm. Acrylic, Helene Leane

120 Dowling St. Dungog, NSW.

Opening hours: Thursday to Saturday 10am to 4 pm. Sunday 11am to 3 pm.

www.heleneleane.com

ART SYSTEMS WICKHAM



40 ANNIE ST. WICKHAM, NEWCASTLE NSW.

www.art-systems-wickham.com/

Phone: 0431 853 600

Director: Colin Lawson

ART SYSTEMS WICKHAM CALENDAR 2020

FEBRUARY 21 - MARCH 1

MEMORIES

ROBERTA WISEMAN & SANDRA MINTER

6 – 15 MARCH

PRINTS & WORKS ON PAPER -

FRANK CELTLAN

MARCH 20 – APRIL 5

POKOLBIN PAINTINGS -

REBECCA RATH

APRIL 10 - 16 CLOSED

CLOSED EASTERBREAK/WEEKEND

APR 17 – MAY 3

BLEND - PAINTERS INK

MAY 8 – 17MAY

RECENT WORK – GARRY JONES



40 ANNIE ST. WICKHAM, NEWCASTLE NSW.

www.art-systems-wickham.com/

Phone: 0431 853 600

Director: Colin Lawson



February 14 – March 1

“The Things that Make Us”

Liv Hamilton , Jasmine Poole

& Christopher Sewell

March 6 – March 22

“The Enchantment with Nature”

Hunter Art Community

March 27 – April 12

“Writers Festival”

Sylvia Ray and others

April 17 – May 3

“Of Magic and Myth”

Emilie Tseronis & David Matheson

57 Bull Street Cooks Hill NSW Hours: Fri Sat Sun 11am - 5pm

www.newcastlepotters.org.au



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57 Bull Street Cooks Hill NSW Hours: Fri Sat Sun 11am - 5pm

www.newcastlepotters.org.au



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March 6 – 22

The Enchantment with Nature

Hunter Valley Artists and Newcastle Studio Potters Inc

The Enchantment with Nature.

“Let Nature stun you and creative energy will flow into you without any effort on your part “ – Thomas Moore.

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The artists are drawn from the Hunter region and have been invited to join Newcastle Studio Potters Inc members to celebrate our diverse artistic community. The thirty-seven artists' interpretation of the theme may be as varied as the mediums chosen – clay, paint, fibre, metal, glass, wood, photography and print.

57 Bull Street Cooks Hill NSW

Hours: Fri Sat Sun 11am - 5pm

www.newcastlepotters.org.au

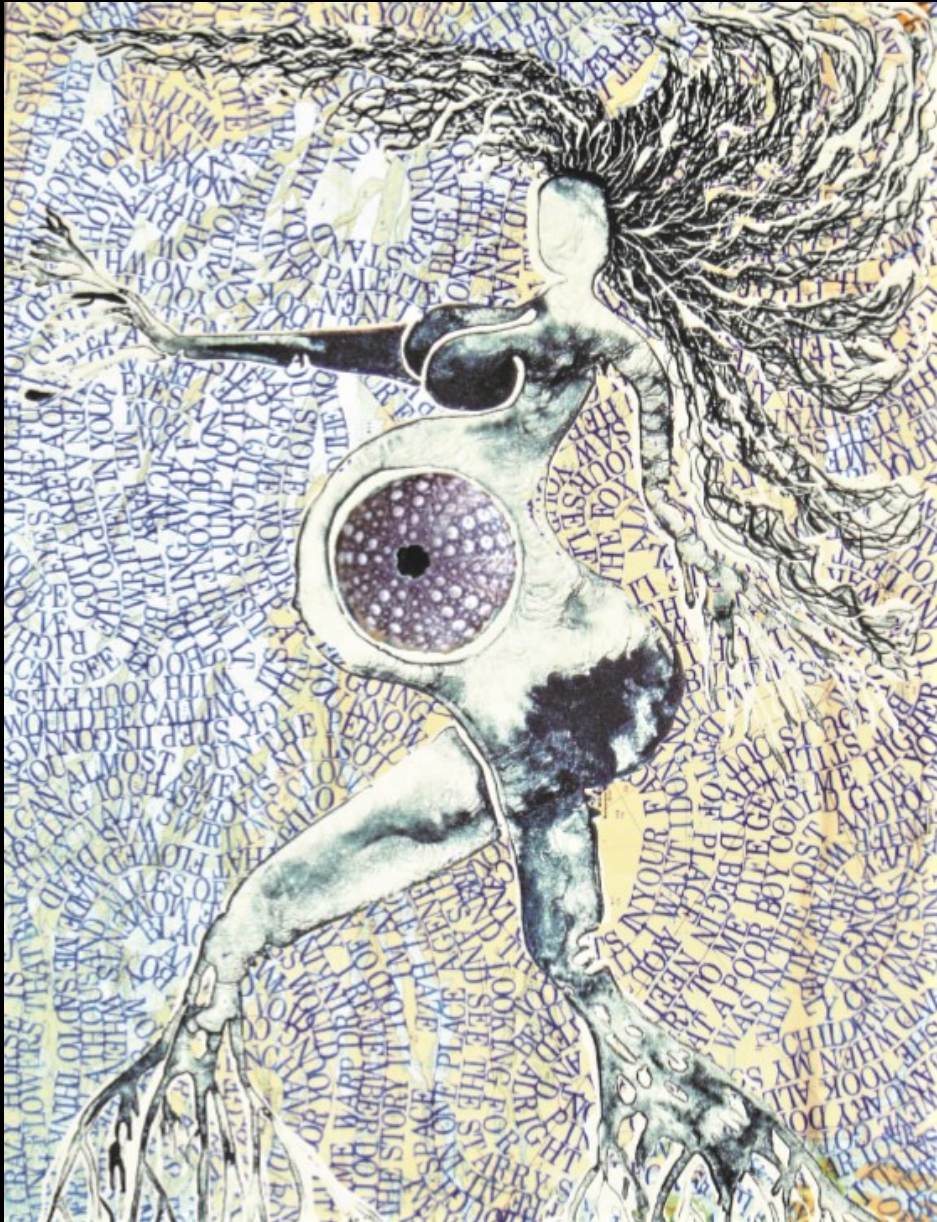


Image by Anne - Maree Hunter

SHELF LIFE

March 27 - April 1

A group exhibition in conjunction with the Newcastle Writers Festival 2020 Artistic responses to works featured in the festival.

57 Bull Street Cooks Hill NSW

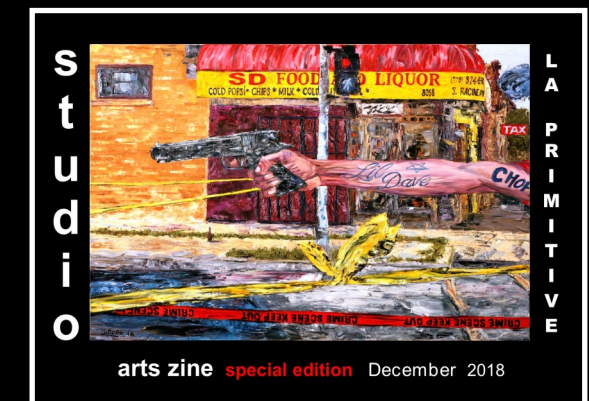
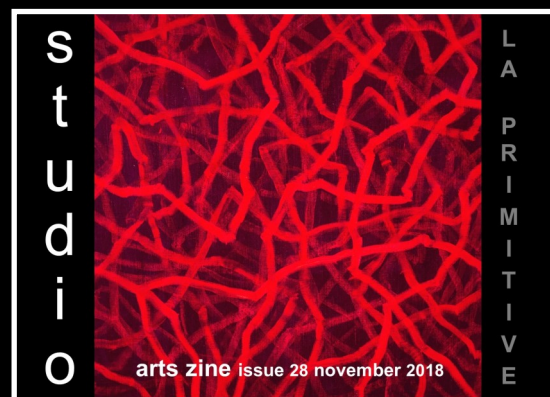
Hours: Fri Sat Sun 11am - 5pm

www.newcastlepotters.org.au

STUDIO LA PRIMITIVE ARTS ZINE

Since October 2013 Robyn Werkhoven has published the Online Art and Literary magazine STUDIO LA PRIMITIVE ARTS ZINE. Featuring artist's interviews, exhibitions, art news, poetry and essays.

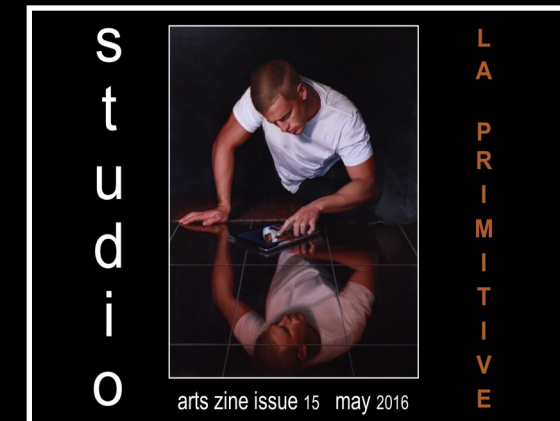
Arts Zine in 2017 was selected by the NSW State Library to be preserved as a digital publication of lasting cultural value for long-term access by the





Click on cover to view the issue.





studio la primitive



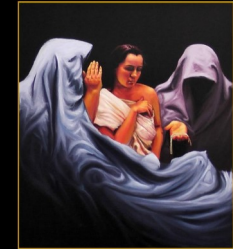
slp arts zine issue 1 oct 2013

studio la primitive



slp arts zine issue 2 nov 2013

studio la primitive



slp arts zine issue 3 dec 2013

Click on cover to view the issue.

studio la primitive



slp arts zine issue 4 march 2014

studio la primitive



arts zine issue 5 may 2014

studio la primitive



arts zine issue 6 july 2014

studio la primitive



arts zine issue 7 september 2014

studio la primitive



arts zine issue 8 nov/dec 2014

studio la primitive



arts zine issue 9 march 2015

POETRY & SCULPTURE



ERIC WERKHOVEN



POETRY & SCULPTURE

The publication includes a collection of poems written over recent years, penetrating and profound observations on life. And a selection of Eric's dynamic and prolific sculptures.

Enquiries contact:

E: werkhovenr@bigpond.com

Page 134: Left - Front cover, *The Fall*, Autoclaved aerated cement / cement / lacquer, H32 x W46 x B38cm. Eric Werkhoven 2013.

Page 134: Right - *Goddess*, Autoclaved aerated cement / adhesive cement / lacquer, H82 x W25 x B20cm. Eric Werkhoven 2010.

Right: Eric Werkhoven, Photograph by Robyn Werkhoven.





studio la primitive *jewellery*

Dungog By Design Gallery 224 Dowling St, Dungog NSW.

www.studiolaprimitive.net



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DUNGOG BY DESIGN *GALLERY*

224 Dowling St Dungog NSW



<https://nanshejewellerystudio.com/>

Barbara Nanshe Studio

Handmade. Ethical. Bespoke. Unusual. Original. Individual



Shop 1-3 The City Arcade, 120 Hunter Street, Newcastle, NSW.

Tuesday, Wednesday, Thursday and Friday- 9am to 5pm

Rhino Images - Art and the Rhinoceros



Lorraine Fildes and Robert Fildes

Rhino Images - Art and the Rhinoceros

Lorraine Fildes and Robert Fildes.

Art and the Rhinoceros - There are over three hundred Rhino images in this book.

Whether in the ancient past or in the present the rhinos are always represented as huge, powerful and solitary animals. The book includes paintings, drawings, woodcuts, etchings, rock carvings and sculptures of the rhino all depicting the power of the animal.

These images of the rhino range from early civilisations such as in China, Roman Empire, Indus civilisation in Pakistan/ India area and from Southern Africa down to current day images of paintings and sculptures produced by modern day artists.

The text indicates where you may find these wonderful images as well as the websites of the artists concerned, the caves where the rhino images have been found and the places where posters use the rhino image.

There are very few of these magnificent wild animals left in the world, so unless they are protected and managed, artistic images will soon be the only viewing option.

Rhino Images – Art and the Rhinoceros, First Edition, 2017, is available for download at The Rhino Resource Centre web site.

Direct Link : http://www.rhinoresourcecenter.com/index.php?s=1&act=refs&CODE=ref_detail&id=1518479271

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Collector of Lost Children, Aqua pencil / pen on board, H25 x W25 cm. Robyn Werkhoven 2019. www.studiolaprimitive.net