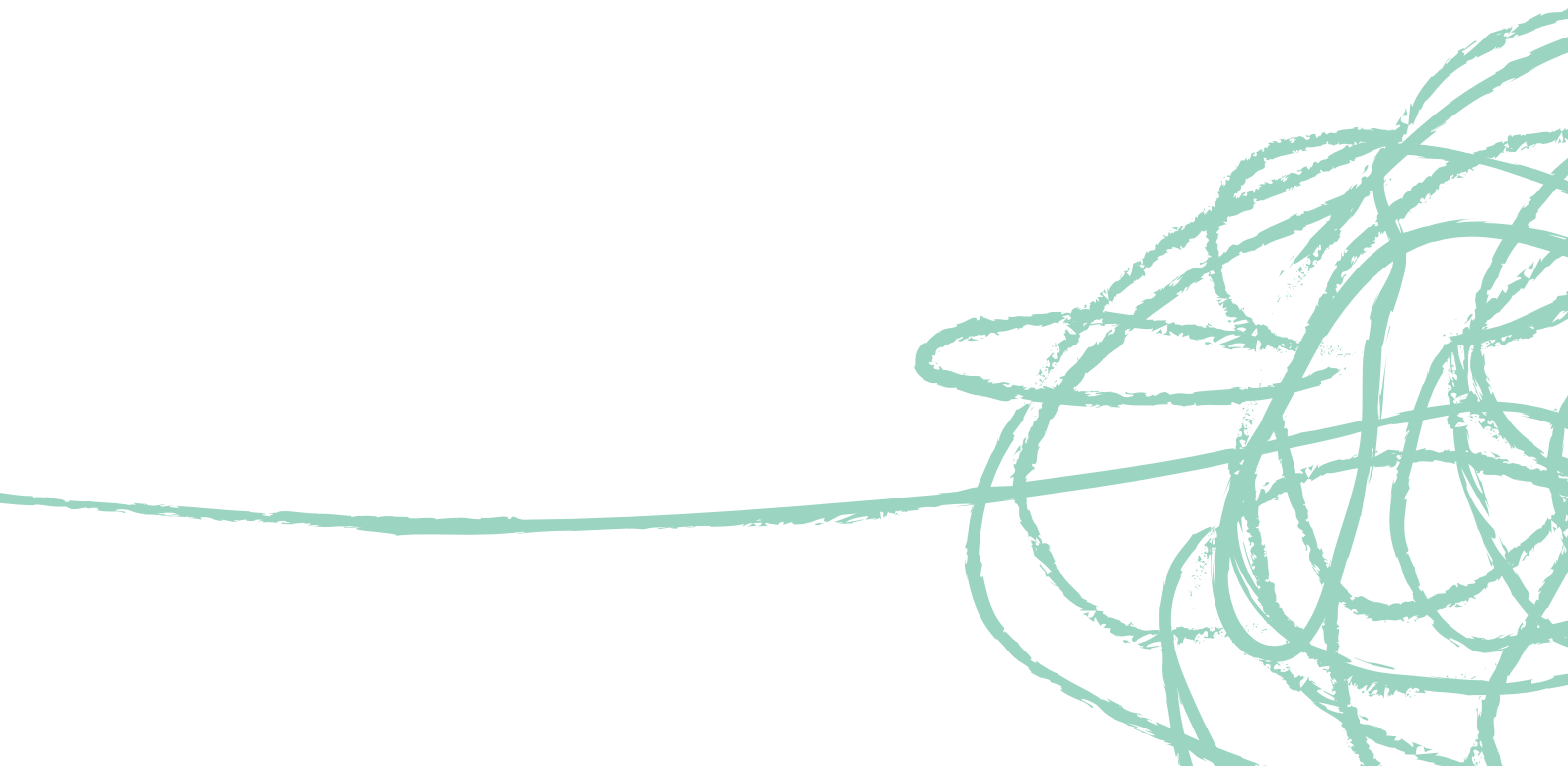


JADA

Jacaranda Acquisitive Drawing Award 2022





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Acknowledgment of Country

Grafton Regional Gallery acknowledges the Bundjalung, Gumbaynggirr and Yaegl people as the Traditional Owners of the land on which we live and work. We honour the First Nations people's culture and connection to land, sea and community. We pay our respects to their Elders past and present.

Touring Venues:

Manning Regional Art Gallery

Tamworth Regional Gallery

Redcliffe Art Gallery

Coffs Harbour Regional Gallery

Nulla Nulla Macleay Regional Gallery

Gympie Regional Gallery



Artists

Holly Anderson

Kim Anderson

Jordan Andreotta

Cher Breeze

Lew Brennan

Matt Butterworth

Sophie Cape

Joshua Charadia

Tango Conway

Maryanne Coutts

Carolyn Craig

Louise Daniels

David Eastwood

David Fairbairn

Emma Fielden

Todd Fuller

Ian Gunn

Trudi Harley

Spencer Harvie

Ree Hegh

Ileigh Hellier

Debbie Hill

Bridget Hillebrand

Catherine Hockey

Sharon Hunjas

Julie Hutchings

Alan Innes

Alun Rhys Jones

Locust Jones

David King

Sandra Kiris

Hyn - Hee Lee

Chelsea Lehmann

Penny Mason

James Iain McKellar

Jennifer Mills

Sarah Mufford

Reena Naidu

Eva Nolan

Jessica Nothdurft

Kellie O'Dempsey

Catherine O'Donnell

Belle Palmer

Anastasia Parmson

Amanda Penrose Hart

Maria Petrova

Lucy Ray

Kat Richards

Craig Ruddy

Peter Sharp

Remnim Alexander Tayco

Luke Thurgate

Floria Tosca

Kate Vassallo

Paul White

Taya Woods (Romaie Balak)

Foreword

The 2022 Jacaranda Acquisitive Drawing Award (JADA) celebrates Australian contemporary drawing at its finest. This year the tradition of excellence continues with 56 artists selected from 641 entries for the exhibition, which will continue its touring legacy travelling to communities across the east coast of Australia promoting contemporary drawing to regional audiences throughout 2023 and 2024.

The biennial JADA is the Grafton Regional Gallery's flagship art prize generously sponsored by Friends of Grafton Gallery (FoGG).

This year's JADA celebrates the diversity of contemporary drawing with many of the finalists challenging the notion of traditional drawing, while others provide a new perspective and/or reinvigorate those traditions in their work. The exhibition encapsulates the extraordinary spectrum of current drawing practice, from the expressive and abstract, to hyperrealism, and works that evoke a poetic and emotional response to our environment, the human condition, and current global events.

I would like to sincerely thank all the artists who entered the JADA for sharing their wonderful works and congratulate the finalists:

Holly Anderson, Kim Anderson, Jordan Andreotta, Cher Breeze, Lew Brennan, Matt Butterworth, Sophie Cape, Joshua Charadia, Tango Conway, Maryanne Coutts, Carolyn Craig, Louise Daniels, David Eastwood, David Fairbairn, Emma Fielden, Todd Fuller, Ian Gunn, Trudi Harley, Spencer Harvie, Ree Hegh, Ileigh Hellier, Debbie Hill, Bridget Hillebrand, Catherine Hockey, Sharon Hunjas, Julie Hutchings, Alan Innes, Alun Rhys Jones, Locust Jones, David King, Sandra Kiris, Hyun - Hee Lee, Chelsea Lehmann, Penny Mason, James Iain McKellar, Jennifer Mills, Sarah Mufford,

Reena Naidu, Eva Nolan, Jessica Nothdurft, Kellie O'Dempsey, Catherine O'Donnell, Belle Palmer, Anastasia Parmson, Amanda Penrose Hart, Maria Petrova, Lucy Ray, Kat Richards, the late Craig Ruddy, Peter Sharp, Remnim Alexander Tayco, Luke Thurgate, Floria Tosca, Kate Vassallo, Paul White and Taya Woods (Romaie Balak).

My special thanks is extended to the exhibition judge Suzanne Cotter, Director of the Museum of Contemporary Art, Sydney, for her support of this project, and for taking on the responsibility of judging this prestigious prize, and to Jonathan McBurnie, artist and Director of Rockhampton Museum of Art, for his inspiring essay that provides great insight into current contemporary drawing practice in Australia.

A huge thank you to the preselection panel: Grafton Regional Gallery Exhibition and Collections Officer Caity Reynolds; FoGG President Heather Brown; Artist and Queensland College of Art Visual Arts Program Director Julie Fragar; and New England Regional Art Museum Director Rachael Parson, for their valuable assistance in selecting the final 56 artists, which was a difficult task given the quality of the large number of entries. It is always rewarding to view the depth of contemporary drawing represented across the entries received.

Finally, thank you to the Yulgilbar Foundation for their amazing continued support of the Gallery and of this significant project, and of course to the FoGG for their incredible fundraising efforts, which enables them to provide a significant contribution toward the major prize of \$35,000. Without their hard work and dedication, the Gallery would not be able to provide such a substantial prize to support contemporary Australian drawing.

Dr Niomi Sands, Gallery Director

Thinking About Drawing and its Wonderful Slipperiness

In 2019, I was a finalist in the respected and long running drawing prize, the Dobell, at Sydney's beautiful National Art School Gallery. I have long grappled with the very concept of the art prize, and most of my sporadic participation with prizes has been somewhat excruciating, with the supposed role of art butting up against the undeniable mechanics of the art industry and its gatekeepers. I can see the value of prizes, but they remain an uncomfortable experience for me personally. However, the Dobell (like the Jacaranda) has a reputation for *serious drawing*, and I thought if ever there was a prize I may feel somewhat comfortable to be a part, this must surely be it. I was not wrong; it was a humbling and encouraging experience to be exhibited shoulder to shoulder with some friends, colleagues, and many who I consider to be greats, artists who inspired a near-obsessive reverence for, particularly during my years at art school. The exhibition was of a very high standard, and if I did not love every work, I could appreciate some aspect of it, whether technical, conceptual, or otherwise. One work, however, was more difficult to rationalise.

Melbourne-based Justine Varga had entered a photographic work. It was a smallish, gestural affair, quite graphic, printed matte in black and white. Referred to as a 'photogenic drawing', I could see the argument for its being a drawing in the context of expanded drawing. My own PhD thesis examined the very nature of drawing as a discipline, and its many and varied applications that extend far outside of what we would typically refer to as a drawing, into other media, particularly digital media, which I characterised as Metadrawing. Perhaps a little pretentious, but it summed up what I was banging on about quite neatly, which is

that technologies can extend a discipline to terrain far from our usual associations, beyond the traditions and conventions that usually define them.

There have been many a catalogue essay and journal article written about the contemporary 'resurgence' of drawing, but this perspective is erroneous. Drawing has maintained a strong presence in artist's practices for centuries, and the contemporary idiom is no different. What has changed in recent years, however, is the perceived role of drawing. Many commentators argue the merits of the primacy of drawing, a contemporary realisation of the importance of certain fundamental laws of process and form that are a part of the heuristic processes of drawing, and these arguments are not without merit. In parallel to this view is the digital emancipation of drawing from mere preparatory process; many of drawing's fundamentals are not applied to programming. Drawing is now largely-separated from the dismissive associations of commercial art and illustration that have prevailed for some decades. The change in attitude toward drawing, even since my own (relatively) recent undergraduate experience, has been surprising. Between commencing first year in 2004, and finishing honours at the end of 2007, the attitude had shifted from constant (and, frankly, numbingly tedious) verbal hen-peckings of 'too illustrative', and a general resistance to showing drawings outside of life drawing class, to exhibiting several series of drawings for my final assessment, and drawing subjects becoming some of the most popular classes. To be free of these associations allows a clarity of purpose for the artist who chooses to draw, not to mention several wonderful ironies.

While there have been many successful practical jokes played upon the contemporary art, few of these have been played through drawing recently. This is interesting in that drawing has a long association with satire, particularly in mass culture. Comics, cartoons and caricatures form a mischievous, subversive and innovative part of drawing's history. Perhaps the root of this grows from the discipline's directness, and its 'inner-ness'. By this, I mean that there is barely any mediation or filtration that occurs between the mind thinking of the mark and the hand marking the mark. This immediacy has been celebrated by many, and invokes associations of genius; the uninhabited and fluid flights of the mind made visible.

I myself do not accept Varga's Dobell entry as a drawing- not because it sits outside of any particular definition of what drawing can be, but because it ruled itself out as one, by virtue of being an editioned work (an edition of five, from memory). The definition of drawing is incredibly broad, amorphous and negotiable, but is universally conceptualised in connection to the uniqueness and unrepeatability of the sketch, indexical and inseparable from the artist's hand. Jaques Derrida's essay 'Signature Event Context' is directly applicable to drawing's unrepeatability. Derrida's definition of writing is not necessarily tethered to text as such, but, citing Condillac, including pictographic, hieroglyphic and ideographic writing within this definition.¹ Here Derrida asserts the unrepeatability of the signature, which is an index of the event as well as being an identifier of the signer. So there's that.

While Derrida's essay is not written in the context of drawing, Derrida's notion of *signature* has numerous parallels to the act of drawing, and implications for both photography and printmaking. Varga ended up winning the Dobell, selected by Judge Ben Quilty. Perhaps it was the work's clear separation from the rest of the exhibition (it certainly did stand alone, maybe deliberately so), or perhaps the artist's insistence of the work's legitimacy as a drawing appealed to the judge, who does have an affection for rebels and outsiders. Whatever the case, it put more than a few artistic noses out of joint, and signalled a sort of crisis within both contemporary printmaking and photography: here was a successful contemporary artist making photographic prints, paradoxically denying their formal efficacy as by virtue of the insistence that they were actually drawings. And there's the rub: at what point was the cultural cachet of printmaking and photography perceived to have lagged behind drawing, the perennial runt of the (commercial) art world litter? At a guess, I would think sometime between the birth of the smartphone and the censorship of Tumblr. The disappointing part of Varga's win was not, however, some sort of exasperated 'betrayal' of the prize itself, or that the work was not technically a drawing ('we *all* draw with light, darling', a deliciously bitchy artist friend, who shall stay unnamed, said to me on the night— but in its own way, this comment actually vindicated Varga's work). No. It was the lack of rigorous critical discussion or debate of the artistic context of this win. Despite the grumblings, have a google and be

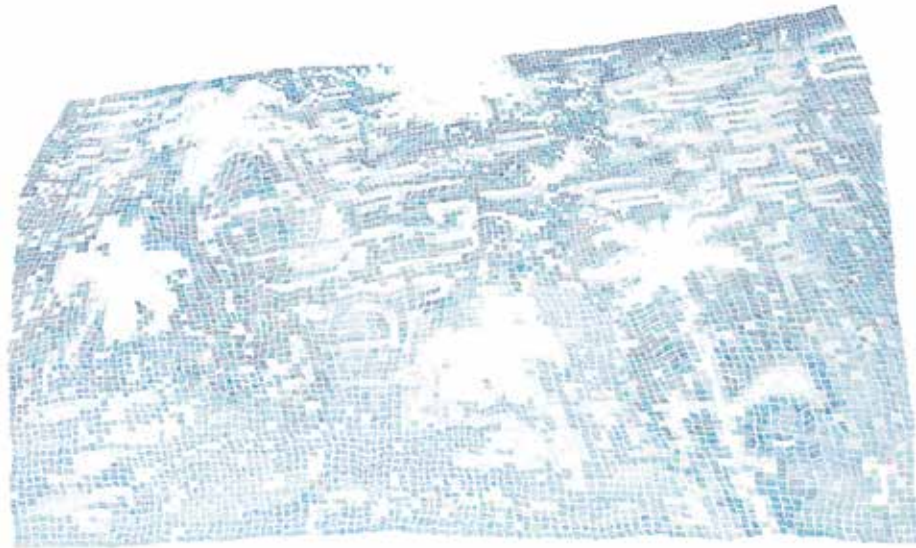
awed by the uniform congratulation over the win. I cannot help but feel that this was a lost opportunity for a good conceptual shake-up of what drawing, painting and photography are (or could be) all about. Perhaps this is too much to expect from an art prize result, but a close examination (at least in the Australian context) has been needed for quite some time. And let's not forget that oftentimes, the best work comes from disciplines that are not being closely watched; look at textile-based work today, or ceramics ten years ago, or drawing ten years before that. Now, everybody is making wobbly, overglazed ceramic figures, and coloured pencil drawings of wistful girls in the forest. Will everybody, in another five, be making photographic prints-no-actually-drawings? I suppose time will tell.

While I could appreciate the spirit of Varga's insistence (subversion and trend-bucking is an aspect of the drawing discipline that I am extremely fond of), it did make me realise how rigid the principles of printmaking and photography could be, and so often are, and how much I appreciate artists who feel the same way (if I were a printmaker, I would probably frame it with some other context too). At the end of the day, the difficulty in defining drawing is a big part of its slippery charms. It is a discipline that, thanks to its history, is deeply embedded in the processes of art, of mass culture, and digital technology. It is a discipline that resists categorization, and encourages innovation and gesture, itself a wonderful place to be as an artist.

NB: I have thought and written a lot about drawing over the years, and asked to write the essay to accompany the Jacaranda, I thought I might revisit some of my past efforts and see how my perspective has changed, and the answer was: not so much. What I did discover here (other than a few particularly lumpen passages) was a continued dialogue on my favourite discipline, and, as in my own drawing practice, I couldn't resist a little cannibalism. The following essay includes some remarks and redigested tracts from my 2014 thesis, an essay written for Brooke Carlson in 2015 called 'Traces', and an essay I wrote for Carolyn Craig and Damien Dillon in 2021 called 'Drawing, Printmaking, Photography, What Is and Isn't, and Does it Actually Matter?'. It is interesting to note here that in all of the pieces I revisited, there was a tendency to consider drawing amid the broader visual arts context, no longer as a preparatory process for other media, but as an subversive, even adversarial method of working.

Jonathan McBurnie,
Artist, writer and Director of Rockhampton Museum of Art

1 Jacques Derrida, 'Signature Event Context', Translated by Alan Bass. In *Margins of Philosophy*. (Chicago: University of Chicago, 1982), 312.



HOLLY ANDERSON

Lives and works on Meanjin Land, Auchenflower, QLD

Pool (five flowers)

Holly Anderson uses drawing to investigate sensory experiences with light and landscape. The pool presents a game of three surfaces for drawing; its tiled floor, shifting water body, and reflective surface, must be collapsed into one autonomous plane.

In *Pool (five flowers)* Anderson uses a myopic hand to delineate small squares akin to the obscured tiles at the bottom of a pool. Unit by unit, a surface is built across the paper. By remaining attentive to the natural deviations of the hand in her grid, a naturalistic movement arises, as tonal shifts push depths back and forth.

As the squares skip into negative space, light suddenly creates form from the blankness of paper. Five splashes break the surface, five suns conceal the grid beneath their shine, or perhaps five flowers float on the surface. Regardless, *Pool (Five flowers)* studies the grid for mapping surface tension and observes a strange plasticity of the lit world.

Holly Anderson, *Pool (five flowers)*,
2022, pencil on paper,
22.5 x 70 cm, (unframed).
Courtesy of the Artist.



KIM ANDERSON

Lives and works on Djadjawurrung Land, Campbells Creek, VIC

Falling, Flying

I am fascinated by the physical manifestation of a psyche in turmoil, and the ever-shifting relationship between our inner and outer worlds. Much of my work involves a deeply personal psychological scrutiny as I navigate the complexities of human experience.

Falling, Flying represents a return to my practice after undergoing hand surgery for a ruptured tendon in late 2021. The forced hiatus from drawing – in many ways my lifeline but also the cause of my injury – had a profound impact upon my mental health. Intensified by the anxious, tumultuous time we live in, it felt like the bottom had dropped out of my existence, leaving me adrift without a means to cope.

Many months of recovery has allowed for deep introspection, leading me to deeply question what drives me to be an artist. There have been countless falls and false starts but ultimately – I hope – transformation and renewal.

Kim Anderson, *Falling, Flying*, 2022, graphite, charcoal and ink on paper, 75 x 105 cm, (unframed).
Courtesy of the Artist, Flinders Lane Gallery, Melbourne and Penny Contemporary, Hobart.



JORDAN ANDREOTTA

Lives and works on Noongar/Bibbulmun Country, Como, WA

Castle Fun Park

My drawing captures the remnants of Mandurah's now abandoned Castle Fun Park, a theme park that rose to prominence in the 1980s. Due to the construction of the Mandurah bypass bridge and changing interests of the community, Castle Fun Park lost many of its visitors and most of its buildings were razed when the park closed in the early 2000s.

Today, the graffiti-covered remnants of a lone castle are now all that stand above the surrounding overgrown vegetation, acting as a reminder of what once was. To me, these remains are a metaphor for how ephemeral our existence is and brings attention to the idea that all things will one day fade in time.

Jordan Andreotta, *Castle Fun Park*,
2021, graphite on paper,
42 x 60 cm, (unframed).
Courtesy of the Artist.



CHER BREEZE

Lives and works on Gumbaynggirr Country, Halfway Creek, NSW

Crossing George St

Crossing George St arose out of the 2021 Yulgilbar Fellowship, which I undertook in Sydney earlier this year. I spent time observing and drawing countless quick sketches of people as they moved around George St, crossing in all directions with the freedom of no cars, or standing still as if lost upon this once traffic-chaotic, busy street... people moving with an extra effort of social distancing.

The many immediate drawings are now evolving into a series of work reimagining the movement of people within the city, the energy and empathy I felt while in this bustling space.

I worked through a vigorous process of redefinition and mark making, trying to portray the movement and energy existing between people, between the marks made and what's left behind, between figure and ground, between representation and abstraction...

Cher Breeze, *Crossing George St*, 2022, charcoal and coloured pencil on paper, 42 x 108 cm, (unframed). Courtesy of the Artist.



LEW BRENNAN

Lives and works on Gubbi Gubbi Country, Cooran, QLD

The Art of Cocktails

The Art of Cocktails was created for an exhibition that celebrated the opening of the Pomona Distillery in my neighbouring town. The image is of the very bright and talented cocktail mixer Swe preparing cocktails based on gin which is distilled right here in Pomona for customers' pleasure. This freehand charcoal drawing is on Fabriano paper and encapsulates my love of mixed textures, dimension, movement, and hopefully transfers the emotion of the moment to the viewer.

My drawing and painting have been a continuum since a child, committing to realism and working to master my own self-taught techniques with my chosen mediums.

I create for myself, working in charcoal and in oil paints. To me, the art of drawing with a burned stick of wood onto paper is primal in its application and spiritual in its essence.

My ultimate goal with each creation is to capture and transfer emotion. My subjects vary but rarely stray too far from respecting small-town culture, remote spaces, and the living things within them.

Lew Brennan, *The Art Of Cocktails*, 2021, freehand charcoal drawing on Fabriano Paper, 61 x 91.5 cm, (unframed). Courtesy of the Artist and Cusack and Cusack Gallery.



MATT BUTTERWORTH

Lives and works in the Kulin Nation, Reservoir, VIC

Terror (firma)

For me, drawing is about exploration and mark making.

I made marks using the things that were themselves subject matter. Flora. I used flowers, leaves, sticks and bleach. These became shadows, negative silhouettes, which I then worked over with pastel. I set out to embrace chance. I worked intuitively, responding to the work rather than dictating it.

I wanted to speak to this land on which we live. On which others have lived before us. To honour their narratives.

Matt Butterworth, *Terror (firma)*, 2022, pastel and bleach on cotton, 100 x 70 cm, (unframed). Courtesy of the Artist, Australia wide by Studio Gallery Group and across the U.S. and Shanghai by Han Feng.



SOPHIE CAPE

Lives and works on Dharawal Land, Gerringong, NSW

To my revenge by heaven and hell

The work of Sophie Cape explodes with violence across the canvas, it is vast in scale and performative in execution.

Drawing is at the core of her practice, directly actioned by her body's physicality.

Working at the mercy of the elements, free from constraints, her marks are instinctual and emotional acts of raw expression.

Cape uses unconventional approaches and mediums in an attempt to excavate her unconscious within the exquisite tragedy of human nature.

Her psychological self-portraits offer a theatrical encounter with the spectator in the hope of breaking through language, to touch life.

Sophie Cape, *To my revenge by heaven and hell*, 2022, charcoal, ink, raw pigment, rust on polyester, 100 x 150 cm, (unframed). Courtesy of the Artist and Olsen Gallery.



JOSHUA CHARADIA

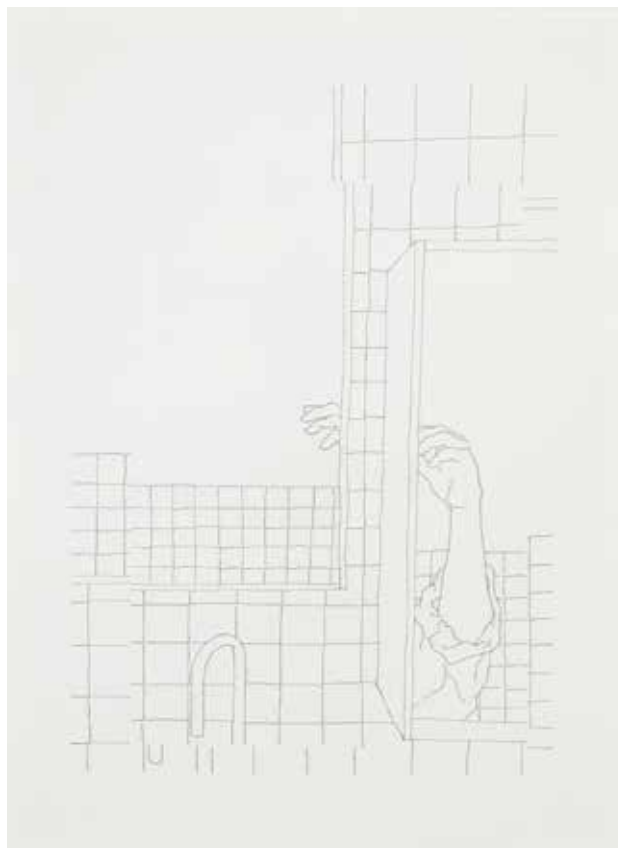
Lives and works on Gadigal Land, Potts Point, NSW

Nocturne 15

My Nocturnes series explores the nature of consciousness and perception through depictions of the industrial landscape at night. Working from photographs, I use charcoal to capture the peculiar beauty of these scenes which rarely earn our attention. Embracing the spirit of Romanticism, I approach this work through the lens of the personal and emotive. I reposition the mundane and ubiquitous as dynamic, mysterious, and evocative, capturing moments of the sublime in the everyday.

I photograph my reference images in low light and in passing, resulting in an acute motion blur. This serves as a metaphor for sensory experience in today's world, which is often truncated, redacted or fugitive. Familiar structures become abstract lines and shapes, and the solid becomes fluid, making for images that are familiar but just out of reach. Through the considered process of drawing I highlight the complexities of detail and form hidden within these scenes and refocus the viewer's attention to that which normally exists at the peripheries of consciousness and vision.

Joshua Charadia, *Nocturne 15*, 2021, willow charcoal on Hahnemühle paper, 71 x 50 cm, (unframed). Courtesy of the Artist and N.Smith Gallery.



TANGO CONWAY

Lives and works on Gadigal Land, Forest Lodge, NSW

Close to Real

Tango Conway uses traditional drawing techniques to investigate theatrical dynamics in the life drawing studio.

Her drawings emphasise structural compositions both real and imagined, to create contrived scenes that play with notions of representation. After editing and erasing the structural marks made in preparatory sketches, the final works take on a simplified quality that conceals the process from which it came from.

Conway's practice celebrates drawing as a medium from start to finish.

Tango Conway, *Close to Real*,
2022, ink on paper, 76 x 54 cm,
(unframed). Courtesy of the Artist.



MARYANNE COUTTS

Lives and works on Gadigal Land, St Peters, NSW

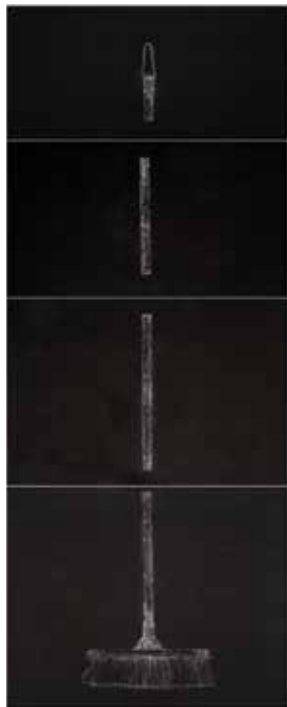
Applebee 2021 (Seasons)

As moments, weeks and years pass me by, I work with various drawing projects to explore the fluidity of change that unravels inside the events of my life.

This drawing is comprised of three 24-hour drawings in which I record my street from midnight to midnight on three separate days. The first was in winter, the second in spring and the third, the height of summer.

The winter drawing came early in Sydney's second lockdown. Working on a single drawing that I changed and saved roughly every 15 minutes, I sequenced these moments as a record of that particular cold winter's day, when nearly everyone was inside. Spring equinox brought another day of drawing and then in mid-summer I structured my image around a discarded door. At 5 am, a man with a truck came by and took it, leaving my drawing to find its way into a new scenario.

Maryanne Coutts, *Applebee 2021 (Seasons)*, 2022, animated drawing, 2:00 minutes.
Courtesy of the Artist and Australian Galleries.



CAROLYN CRAIG

Lives and works on Gadigal Land, Marrickville, NSW

Drawn with dust: Soiled subjects and affectual dirt

Contemporary society likes to distance itself from the spectral shadow of superstition and ritual yet we continue to demarcate subjects based on primal ideas of filth and contagion. Subjects of low capital value are relationally soiled whilst high value persons are associated with purity and hygiene.

My personal history follows me in life like a spectral cloud of dust – it hovers over opportunity with abjection. It leaks into the tidy boardrooms of men with contagion and fear.

I keep trying to make myself clean enough for social acceptance and I remember my mother's voice telling me that brooms are the symbol of poor women all over the world – we sweep up the dirt of others. Hold your breathe while you sweep Carolyn – she said. We don't want to breathe this in.

I have an obsession with brooms. I want to be clean.

Carolyn Craig, *Drawn with dust : Soiled subjects and affectual dirt*, 2022, white charcoal on black board paint: video performance 2:25. Courtesy of the Artist.



LOUISE DANIELS

Lives and works in Lutruwita (Tasmania), on Palawa Land, Ulverstone, TAS

Ancient Feast 1

Ancient Feast 1 continues my creative interpretation of the traditional life of my ancestor, Woretemoeteryenner, and the colonial times she and her people endured.

The shells have fallen from middens in the dunes at Little Musselroe Bay in Tebrakunna, our Country in Lutriwita (Tasmania). Many still contain ash from the fires of the Old Ones, and plant matter holds it together.

Families feasted at the hearth on the bounty of that beautiful area – shellfish, vegetables, birds and marsupials. Our women and girls were taken from that bay by the sealers who plundered Bass Strait early in the 19th century. Many were cruel. Our men were shot as they ate with their loved ones by the campfire, and their blood flowed red into that white sand.

Louise Daniels, *Ancient Feast 1*, 2022, found charcoal from Tebrakunna, red and white acrylic paint on Canson Montval 300gsm paper, 51 x 89 cm, (unframed).
Courtesy of the Artist.



DAVID EASTWOOD

Lives and works on Gadigal Land, Enmore, NSW

Prop

Prop is a charcoal drawing based on a 3-D scan of the artist's right arm, transforming the human form into an uncanny prosthesis. The work references the fragmented bodily artefacts traditionally found in artists' studios, such as anatomical casts moulded from classical sculptures.

The mediation of the body via digital scanning technology produces a slick, unfleshlike variation on the human form, resulting in an image that could be interpreted as a relic from antiquity or a posthuman avatar.

David Eastwood, *Prop*, 2021,
charcoal on paper, 56 x 76 cm,
(unframed). Courtesy of the Artist
and Robin Gibson Gallery.



DAVID FAIRBAIRN

Lives and works on Dharawal Land, Wedderburn, NSW

Double Lives_D.F. & S.A. No.15

With the advent of COVID-19 I was unable to work with my regular sitters. Fortunately for me, my partner the artist Suzanne Archer offered to sit for me in regular two-hour sessions.

This evolved into exploring the double portrait that included both of us.

I believe it is not that common for an (male) artist to express the closeness and intimacy of a relationship in a substantial body of work. While I have made works of Suzanne extending back to the early 1980s, this is the first time I have made work that includes both of us in such personal poses.

What distinguishes these works from previous series is the familiarity and unique insights that are generated by a relationship that extends back more than three decades. I came to understand that in terms of portraiture this close collaboration with my partner, also a practising artist, proved an eye-opener.

David Fairbairn, *Double Lives_D.F. & S.A. No 15*, 2021, willow charcoal over acrylic gouache etching on paper, 60 x 76 cm, (unframed).
Courtesy of the Artist and Nanda Hobbs Gallery, Sydney.



EMMA FIELDEN

Lives and works on Gadigal Land, Marrickville, NSW

Andromeda and the Milky Way

In this performance drawing for video, two performers create spiralling galaxies of charcoal to muse upon the inevitable collision of two galaxies, and our deep human desire for connection.

As the performers move their black-clad bodies across the white paper background, each orbit of charcoal brings their galaxies closer together, swelling, hypnotically chasing the possibility of an eventual union.

This action personifies the grand cosmic coalescence of our Milky Way and the Andromeda Galaxy, which will collide and unite in four billion years. Yet, when this happens, there is almost no chance of any two stars or planets colliding.

Here, we see a human experience reflected in the stars: two cosmic bodies moving towards one another, across space and time, without any certainty of a real connection.

Emma Fielden, *Andromeda and The Milky Way*, 2021, performance drawing, 6K video with sound, 4 hours 33 minutes, performed by Emma Fielden and Lizzie Thomson, filmed by Dara Gill, edition of 3 + 2AP. Courtesy of the Artist and Dominik Mersch Gallery.



TODD FULLER

Lives and works on Gadigal Land, Arncliffe, NSW

1727 – PIETER FOR ADRIAAN

1727 explores what appears to be the first evidence of a European same-sex relationship in Australia as well as what could be considered the first European trial and recorded gay-hate crime.

The incident at the heart of the animation involved two young Dutch sailors off the coast of Western Australia nearly 50 years before Captain Cook 'found' Australia.

In 1727, an East Indies Trade vessel veered off-course to see the land we now know as Western Australia and was shipwrecked on a reef. According to diary notes and the ship's log, these sailors performed the act of sodomy and were then marooned on separate islands as punishment for their crime.

From the reference material available, Fuller speculates the nature of this relationship in this hand-drawn animation on maps.

Todd Fuller, 1727 - PIETER FOR ADRIAAN, 2021, digital video (charcoal and acrylic animation on paper), 6:06 minutes, Edition 6/8. Courtesy of the Artist and .M Contemporary, Sydney.



IAN GUNN

Lives and works on Gubbi Gubbi Country, Tandur, QLD

Stolen spaces (diptych)

There is an immeasurable cost in the transformation of the environment.

The birds' world becomes smaller because we place ourselves above all nature, it is inevitable that we lose species.

But of course I believe in nature's ability to fight and adapt. Already many bird species are creating habitat and doing well in urban environments.

So however hard we resource hungry humans try. Nature will overcome.

Ian Gunn, *Stolen spaces*
(diptych), 2022, ink and acrylic on
aluminium and board,
70 x 145 cm, (unframed).
Courtesy of the Artist.



TRUDI HARLEY

Lives and works in the Kulin Nation, Williamstown, VIC

Lace Collar

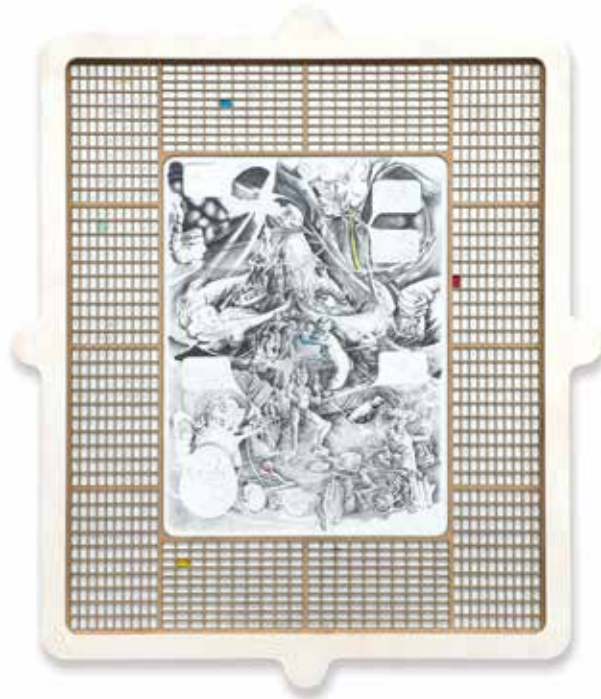
There is a certain sense of quiet dignity associated with old things, those items we store away and bring out on special occasions, they evoke memories and reconnect us to the past.

The 'collar', more commonly associated with fashion trends and its ability to neatly finish a garment about the neck, is perhaps more widely referenced in the classification of social standing such as 'white collar' and 'blue collar' than this nod to the Victorian era.

As the daughter of a seamstress I grew up constantly appreciating the fashion movements of yesteryear, admiring influences on modern directions; often reincarnates of bygone eras.

This detailed piece of work acknowledges the traditional practice of drawing, strongly likened here to the delicate process of creating handmade lace. I reference themes and objects drawn from the everyday, exploring the notion that shared memories and experiences contribute to a sense of belonging and community.

Trudi Harley, *Lace Collar*, 2022,
coloured pencil on toned paper,
50 x 70 cm, (unframed). Courtesy
of the Artist.



SPENCER HARVIE

Lives and works on Meanjin Land, East Brisbane, QLD

MonsterMountain (Scene 3)

MonsterMountain (Scene 3) is an ink and graphite drawing set in a specifically fabricated frame depicting multiple characters clambering around a beastly mountain with eyes and a mouth.

The main monstrous motif in this drawing recalls 'hellmouth' or 'jaws of hell' images seen in European art of the Middle Ages. In this work's appropriation of this historical image we see the addition of new zany characters, monsters, and the artist's sprawling handwritten notes.

The custom artist's frame in which this drawing is housed contains hundreds of gridded cells, each with a number or word inside. Some cells in the frame's grid are coloured and appear to correspond to the same coloured imagery found in the drawing.

In this way, the correspondence between the frame and the cryptic drawing highlights tensions between ideas such as system and chaos, order and madness, and label and image.

Spencer Harvie, *MonsterMountain (Scene 3)*, 2021, graphite and ink on board in artist's frame 110 x 80 cm, (unframed).
Courtesy of the Artist.



REE HEGH

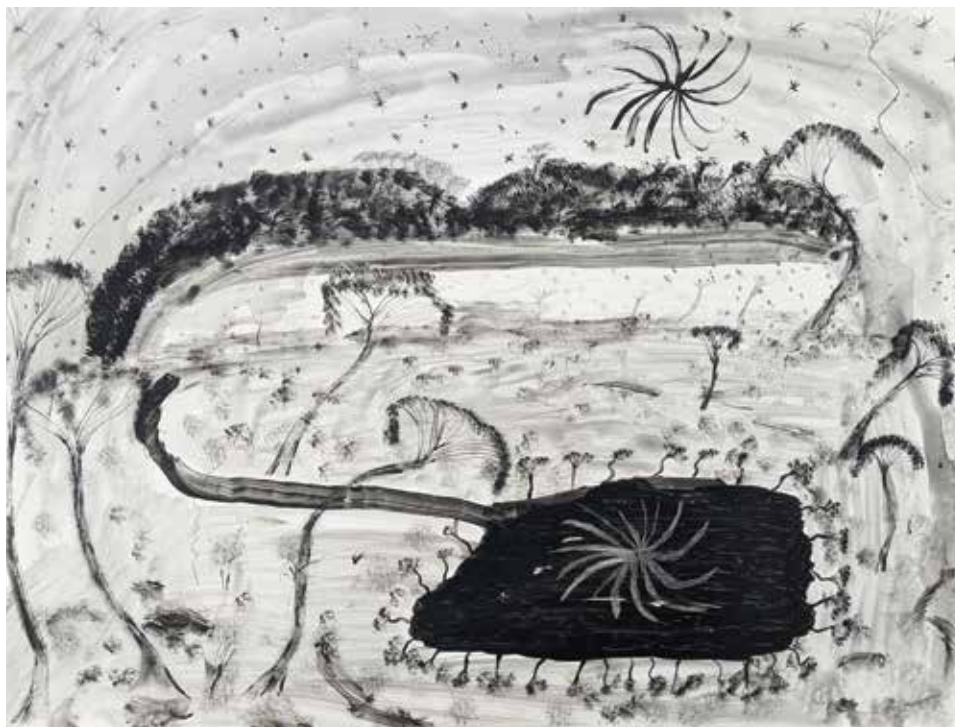
Lives and works in the Bundjalung Nation, Ocean Shores, NSW

Lozenge

Lozenge is a piece that shares elements of drawing and sculpture. The title refers to the diamond shape of the little tunnels that hold the sharpened wooden sticks that are tool-like. The ends of the sticks are dusted in black pigment, indicating they may have been used to create the overlapping, criss-cross weathered marks, etched into the surface of the form.

Lozenge also suggests a relationship with the throat as it describes a medicinal tablet recommended to soothe a cough. Yet, the sharpness, heaviness, marked surface, and jagged form, communicates caution for an object or experience that appears helpful in name but may in fact, be harmful.

Ree Hegh, *Lozenge*, 2022, cement, pastel, wood, paint and ink, 11.5 x 34 x 10.5 cm.
Courtesy of the Artist.



ILEIGH HELLIER

Lives and works on Awabakal Land, Merewether, NSW

Lagoon and dancing trees

I walk to a lagoon that is close to my house as often as I can. At the end of the walk is a small patch of grass and a wooden seat that looks out across the lagoon to the bush behind it. It is different each time but I always see a kookaburra. Or a sea eagle, and other birds, sometimes snakes and echidnas. I feel lucky when I do. I take fruit and water or tea if it's cold, and I sit.

I realise the simplicity of it all.

The trees are dancing. They are magic. The lagoon is dark and mysterious. A place to reflect like it is reflecting the sun in the sky. I have never been there at night but there are stars in the sky because I like to draw little stars.

This walk and its simple but pure beauty, has informed my entire art practice. In that way, it is not so simple.

IleIGH Hellier, *Lagoon and dancing trees*, 2022, ink on ampersand board, 45 x 60 cm, (unframed).
Courtesy of the Artist.



DEBBIE HILL

Lives and works in Lutruwita (Tasmania), on Palawa Land, Hobart, TAS

Cinerary Urn (Tasmania)

My works respond to the devastation of many species of flora and fauna in our country. I aim to celebrate and bring them to the fore in our thinking through my drawings and ceramics.

Cinerary Urn (Tasmania) turns the idea of the urn as a vessel for the storage of ashes on its head, leaving the vessel empty and celebrating with drawings of a few of Tasmania's critically endangered flora on the exterior.

I am aiming to rejoice with what we have here and now, before they may become the contents of the urn in the future.

Debbie Hill, *Cinerary Urn (Tasmania)*, 2022, graphite on handbuilt porcelain, platinum lustre, 18 x 12 x 12.5 cm.
Courtesy of the Artist.



BRIDGET HILLEBRAND

Lives and works in the Kulin Nation, Carnegie, VIC

Bound

In quiet contemplation while listening to the rain, ink is brushed on dampened washi paper forming delicate bleed lines.

Small repeated pencil lines are added, suggesting the marking of time.

Intimate acts of folding and stitching provide evidence of repeated handling.

A moment in time has been drawn and bound.

Bridget Hillebrand, *Bound*, 2022,
ink, pencil, cotton thread on Washi
paper, 60 x 35.5 cm, (unframed).
Courtesy of the Artist.



CATHERINE HOCKEY

Lives and works on Worimi Land, Forster, NSW

Overtake

Overtake is a sequence of small drawings, renderings of images captured while overtaking a truck and trailers. The images of the moving truck was captured from a moving vehicle. Our direction is the same but our purpose is different. As I move alongside the truck I am at eye level with the wheels as they move across the tarmac.

Both vehicles are engrossed in the speed, noise, wind and rhythm of moving through the landscape. The landscape has been engineered to suit our needs. There are alterations and violations of nature to suit human requirements. I aim to represent a landscape and pose questions about elements within and point out something that is visible but taken for granted.

Catherine Hockey, *Overtake*, 2022,
carbon copy drawing on paper
bound into a concertina book,
19 x 130 x 17 cm.
Courtesy of the Artist.



SHARON HUNJAS

Lives and works on Meanjin Land, Clayfield, QLD

They Painted It Pink

Sharon Hunjas is a Brisbane-based artist with an obsession for palm trees, breezeway blocks, and beach shacks, which has resulted in a unique and quirky collection of artworks.

Her illustrations are hand-drawn and brought to life digitally. She loves exploring urban and beachside streets, finding homes, natural elements and shapes that provide inspiration, whether it be a 1960's Fibro shack, a rundown workers' cottage or a fabulous frangipani tree.

A creative background and a work history in architectural antiques has helped to create a contemporary yet vintage feel to her work and use of colour.

The aim of Sharon's art is to convey a happy, feel-good and positive emotion for the viewer.

Sharon Hunjas, *They Painted it Pink*, 2022, black pen on paper + digital colouring, 50 x 40 cm, (unframed). Courtesy of the Artist.



JULIE HUTCHINGS

Lives and works in the Bundjalung Nation, Carrs Creek, NSW

Fire & Flood

The drawing *Fire & Flood* is my response to our sensitive landscape after recent volatile natural disasters.

The Clarence Valley and surrounds has had its fair share of droughts, fires and floods... all equally devastating in their destruction.

My approach to the artwork was to make gentle sympathetic marks and gestures in charcoal as if to caress the landscape.

Mother Nature will go on reminding us that we are the caretakers and protectors of this planet.

Julie Hutchings, *Fire & Flood*,
2022, charcoal and pastel on
paper, 90 x 64 cm, (unframed).
Courtesy of the Artist and
Gallery One, Southport.



ALAN INNES

Lives and works on Meanjin Land, Taringa, QLD

Trucks on the overpass

The scene is an assemblage of elements in and around the Caltex Truck Stop in Port of Brisbane. It is primarily the outcome of an interest in industrial landscapes; but it also stems from an interest in graphics and signage, in composition, and in visual wit and humour.

The truck stop was an ideal opportunity to explore those interests. The parking sign and trucks are, in fact, part of the same view on site... but the signs are associated with trailers illegally parked on the side of the road adjacent to the truck stop.

Alan Innes, *Trucks on the Overpass*, 2022, pen and pencil on paper, 50 x 50 cm, (unframed).
Courtesy of the Artist.



ALUN RHYS JONES

Lives and works on Gumbaynggirr Country, Bellingen, NSW

Flux

Alun Rhys Jones is an Australian-based artist whose practice focuses on themes related to identity, media, and contemporary culture. Recent work has investigated the use of the body, gender, and identity, in an increasingly digitalised and consumer-driven society.

The charcoal drawing *Flux* acts as a response to the strange and elusive quality of time experienced by many during the recent global pandemic.

Many people staying at home during the coronavirus crisis noticed the perception of time to pass more strangely than usual. While some found each day dragged on and on, others found the passing of several weeks to fly by eerily quickly.

This drawing aims to evoke a sense of these times; of how time felt during the past two years; shifting and elusive, blurred but razor sharp, agonising, debilitating and full of ennui.

Alun Rhys Jones, *Flux*, 2022,
charcoal on Stonehenge paper,
140 x 140 cm, (unframed).
Courtesy of the Artist.



DAVID KING

Lives and works on Wiradjuri Country, Orange, NSW

A Celestial Glimpse

The Moon is an enigma, and has been since the dawn of civilisation. What a perfect balance is created between Earth and Moon in a cosmic dance. The tides rise to greet it as they feel its invisible pull. We somehow feel it too. Maybe it's because our bodies are largely made of water; or maybe it's something more. Something primal and ancient. It has long been believed to affect our emotions. So much so that this belief has given rise to the word 'lunatic.' Though it can't be substantiated, we do know it has an influence on our blood pressure and our circadian rhythms at the very least.

Most people are awed by the sight of a full moon rising in the east. It's humbling when you think about it; that this celestial stone has seen the rise and fall of every kingdom and every generation. It represents to us a timeline that is impossible for our brains to properly comprehend.

I personally feel a connection to it that is hard to explain. I've chosen it as a subject for that very reason; hoping to capture something of the glorious wonder that is the Moon.

David King, *A Celestial Glimpse*,
2022, charcoal and pastel,
90 x 120 cm, (unframed).
Courtesy of the Artist.



SANDRA KIRIS

Lives and works on Dharawal Land, Heathcote, NSW

Journey

My drawing symbolises the act of movement, travelling, a sense of passing through time and space. A journey can take many guises, physical, emotional, spiritual, creative.

The 'journey' in my drawing however, expresses a personal sense of my own mortality. A journey implies a beginning and an end but for me, the often meandering, complicated, rich texture of life is the focal point.

Abstraction is a perfect vehicle to reveal metaphysical concepts and I am still amazed at the expressive power of simple drawn lines.

Sandra Kiris, *Journey*, 2022, chalk
pastel and charcoal on paper,
100 x 75 cm, (unframed).
Courtesy of the Artist.



HYUN HEE LEE

Lives and works on Gadigal Land, Paddington, NSW

Autumn Poem

'For the Chrysanthemum to bloom in autumn, the cuckoo must have cried since spring'.

The poem *By the Chrysanthemum* by the modern Korean poet Seo Jeong-ju inspired me to create this work which, in its entirety, speaks about the theory of the order of the universe as experienced and symbolised by the chrysanthemum.

My work shares the sentiments of this poem, of underlying loss and melancholia, but with the implication that winter will pass and bring new life and hope with spring.

My art practice is linked to my Korean heritage and traditions with particular interest in the religion and philosophy which forms the basis of Korean culture. Throughout my drawing practice I use the traditional mediums of Korean paper (hanji), ink and pencil, but I contemporize my work by developing personal and modern methods of mark making such as burning, hand embroidery, stitching and cutting.

Hyun Hee Lee, *Autumn Poem*, 2021, ink, pencil, silk thread, Korean mulberry paper, 124 x 71 cm, (unframed). Courtesy of the Artist and Arterial Gallery. Sydney.



CHELSEA LEHMANN

Lives and works on Gadigal Land, Marrickville, NSW

The Guild (After Rembrandt)

In my drawing *The Guild (After Rembrandt)*, I respond to the pictorial decisions Rembrandt made in his painting *Syndics of the Drapers' Guild* (1662) by emphasising how these changes are visualised by X-ray.

In the X-ray image of Rembrandt's painting, produced in the mid-20th century, the hazy appearance of the figures and the spectral presence of some of their earlier positions, contributes to an overall sense of the shifting reality of the painting during its making.

Drawing with charcoal and pastel over a print of the X-ray (approximately half the scale of the original painting), I reimagine the temporal sequence of *The Syndics* by accentuating some of the former positions of the main protagonists and adding new ones, as well as other fictional extensions to these 'ghosts,' such as hands and collars, and incidental marks that index adjustments and gestures built into the painting's surface.

Chelsea Lehmann, *The Guild*
(After Rembrandt), 2021, charcoal,
pastel and ink on etching paper,
82 x 118 cm, (unframed). Courtesy
of the Artist.



PENNY MASON

Lives and works in Lutruwita (Tasmania), on Palawa Land, South Launceston, TAS

Erratics

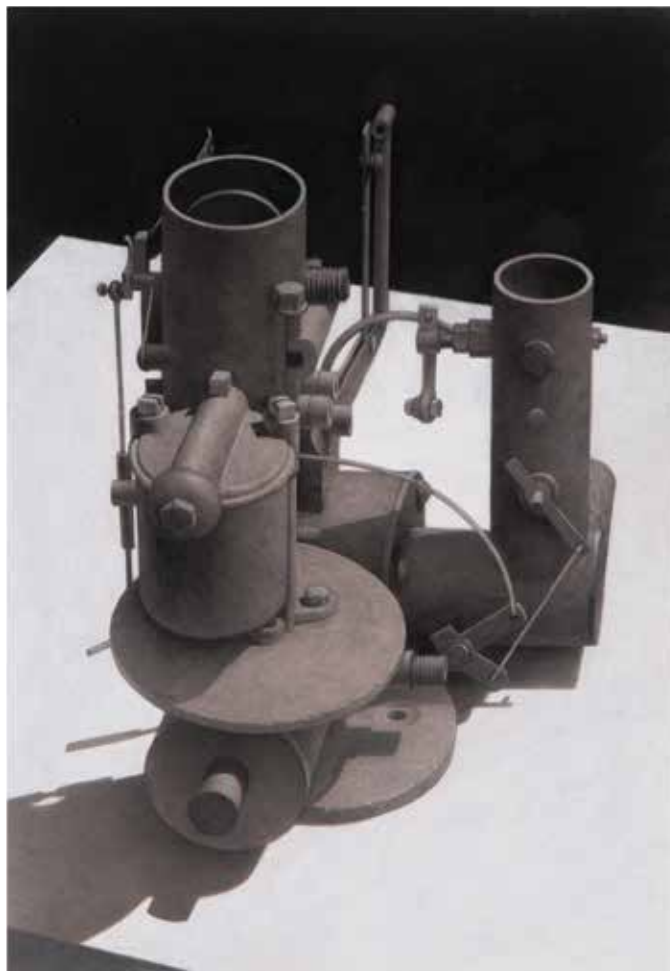
This work is based on recollections of a moonlit walk through sand dunes. A walk that led to musing on ideas that circulate around the representation of land, country, sites, and views. How this place affected me, its history and the impact of my presence were concurrent thoughts.

The work draws from decorative traditions inspired by the natural environment. Motifs include pebbles, fragments of plants, bone and shell.

The composition recalls the constant rearrangement of the physical world by the haphazard processes of natural and human generated activity. In this case, the action of human and animal foot traffic along a dark, sandy path strewn with ancient deposits of calcified beach debris lit by moonlight.

The random format emphasises the role of chance in systems where interrelated components flow together in time and geography.

Penny Mason, *Erratics*, 2022,
watercolour and ink on paper,
37 x 37 cm, (unframed).
Courtesy of the Artist.



JAMES IAIN MCKELLAR

Lives and works in the Bundjalung Nation, Eureka, NSW

Carburettor

This depiction of an old carburettor was from a small sketch I drew some time ago, whilst a member of the Royal Art Society in Sydney.

I was drawn by the play of light and shadows presenting an interesting silhouette. In the beginning you see only shapes and monotone colours but gradually it builds towards the realistic image of the robust design of early mechanics.

James Iain McKellar, *Carburettor*,
2021, graphite and white Conte
Crayon on Grey Canson Paper,
81 x 55 cm, (unframed).
Courtesy of the Artist.



JENNIFER MILLS

Lives and works in the Kulin Nation, West Footscray VIC

Homer

Homer is a recent watercolour drawing based on a found photograph of an unknown man dressed as Homer Simpson. It's a good attempt but this costume is fooling no-one. The yellow paint that covers Homer's face has stained his white collar, his "real" eyes peek through glued-on plastic ones, and dark sideburns protrude from a frayed rubber yellow swimming cap.

To Homer's left, nearly half of the original photograph has been removed, leaving a blue-fringed void where "Marge" presumably once was. Homer beams for the camera, seemingly oblivious to her removal or perhaps, complicit in her departure and he's celebrating his newfound freedom as a single man.

Jennifer Mills, *Homer*, 2022, watercolour on paper, 40 x 58 cm, (unframed). Courtesy of the Artist and Darren Knight Gallery.



SARAH MUFFORD

Lives and works on Gumbaynggirr Country, Coffs Harbour, NSW

Haft Rangi

I have been using the grid system of square and semi-circle as an organising principle for my geometric abstractions for some time. Intertwined is the need to explore figure/ground hierarchies and processes of embedding, overlay and transparency. Key to this is the paper substrate and ensuing happenstance when using water-based media on the horizontal.

The largest of the Geo Collage series, *Haft Rangi*'s matrix of hand-cut, collaged found and altered papers, began as a simple way of dealing with the complexities of colour. They are assembled with reference to the technique of overglaze painted tiles in Iran, called Haft Rangi (Persian for seven colours).

It's been six years since I travelled through India, Iran and Southern Spain but only now am I beginning to get close those wondrous feelings of sitting on the cold, tiled floor of a Masjid in Esfahan where pattern descends, envelops, and overwhelms.

Sarah Mufford, *Haft Rangi*,
2022, found paper, watercolour,
pigmented ink, mineral
interference pigment, acrylic
polymer and graphite on cotton
rag, 140 x 140 cm, (unframed).
Courtesy of the Artist.



REENA NAIDU

Lives and works on Gadigal Land, Dulwich Hill, NSW

Olive Tree

Olive Tree is an intricate drawing with tiny marks of archival ink on linen and inspired by my friend's story of the olive tree in her backyard.

The tree was planted by her grandfather 60 years ago, who tamed and nurtured it for many years. Unfortunately, due to health issues he passed away.

I wanted to create a memory of the tree before it was cut back so my friend could remember her grandfather and know that he is not too far away.

A quiet reflective work and intuitively driven, the hand-drawn image of *Olive Tree* is of special significance, it is a symbol of peace, love and friendship.

Reena Naidu, *Olive Tree*, 2021, ink on linen, 95 x 80 cm, (unframed).
Courtesy of the Artist.



EVA NOLAN

Lives and works on Gadigal Land, Hillsdale, NSW

Erasure

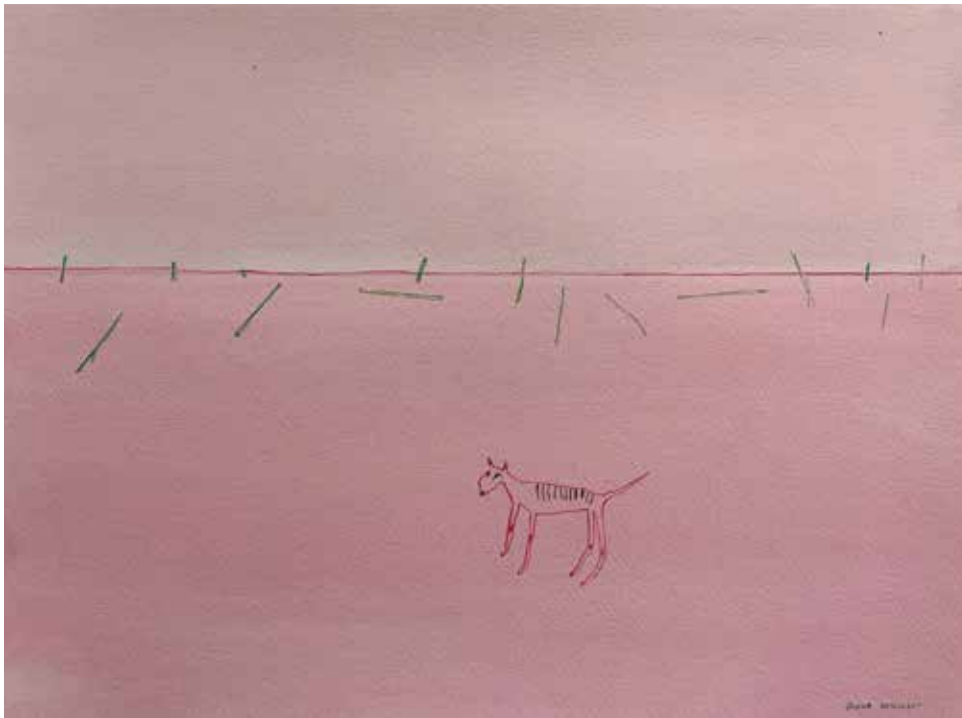
Eva Nolan is an emerging, Sydney-based artist currently undertaking a PhD at UNSW Arts, Design and Architecture. Her research investigates themes of entanglement within multispecies ecologies and explores the intersection of analogue and digital approaches to drawing.

Nolan's drawings are created beneath a magnifying lens, entwining a plethora of diverse species teeming with life. Her practice challenges traditional scientific drawing and offers a contemporary reimagining of biological illustration to illuminate interspecies relationships.

Erasure investigates how digitisation can reveal otherwise hidden narratives within traditional drawing practice. The drawing depicts 24 Australian native species, 15 of which are threatened and two recently made extinct. The animation slowly erases the individual species according to their conservation status as listed on the International Union for Conservation of Nature's Red List.

Using the digital glitch as a metaphor for the disappearance of our native wildlife, *Erasure* challenges audiences to reflect on the presence, or absence, of our Earth companions and to consider our role in their continued survival.

Eva Nolan, *Erasure*, 2021, graphite pencil on paper; 4k digital animation, 32 x 32 cm (unframed).
Courtesy of the Artist and Olsen Gallery.



JESSICA NOTHDURFT

Lives and works on Meanjin Land, Brighton, QLD

Thylacine Sighting

I have been fascinated with the thylacine for as long as I can remember. Maybe I will finally get to see one in my lifetime or maybe it's just a fairytale.

It's sad to me that the excessive hunting, combined with habitat destruction and introduced disease, let it die in the first place. I hope the de-extinction scientists will be successful. If we lose anymore biodiversity we won't exist. Here's hoping.

Jessica Nothdurft, *Thylacine Sighting*, 2022, ink on paper, 38 x 29 cm, (unframed).
Courtesy of the Artist.



KELLIE O'DEMPSEY

Lives and works on Meanjin Land, New Farm, QLD

Wish You Were Here 2

Wish You Were Here reimagines liminality as a bizarre world of uncertainty caught in a state of suspended animation. Stealing its title from Pink Floyd's introspective track, *Wish You Were Here* is a visualisation of the experience of being a primary carer. Here an individual is in a perpetual balancing act in an undefined landscape of collage. Figurative and abstract forms gently smash together in an experimental drawing of collaged paper and projection. Through repetitive rhythm, tangled lines, monotonous loops in an unspecified time, this work blends the physical and the psychological for a moment of hypnotic reprieve.

This work realises the emotional balancing act experienced when holding space for someone sick and possibly nearing the end their life.

As a female, often the unpaid and unacknowledged labour associated with the responsibility of care for family is both accepted and expected. For me, I found myself in a surreal world of endurance as I manage emergencies, hospitals, jobs, and my life in a suffering gig economy during COVID. The potential for loss of self always imminent.

This playful and absurd drawing installation is a futile call for assistance as I continually attempt to maintain balance.

Kellie O'Dempsey, *Wish you were here 2*, 2021, mixed media
+ projection, 150 x 150 cm,
(unframed). Courtesy of the Artist.



CATHERINE O'DONNELL

Lives and works on Dharug Land, Glenbrook, NSW

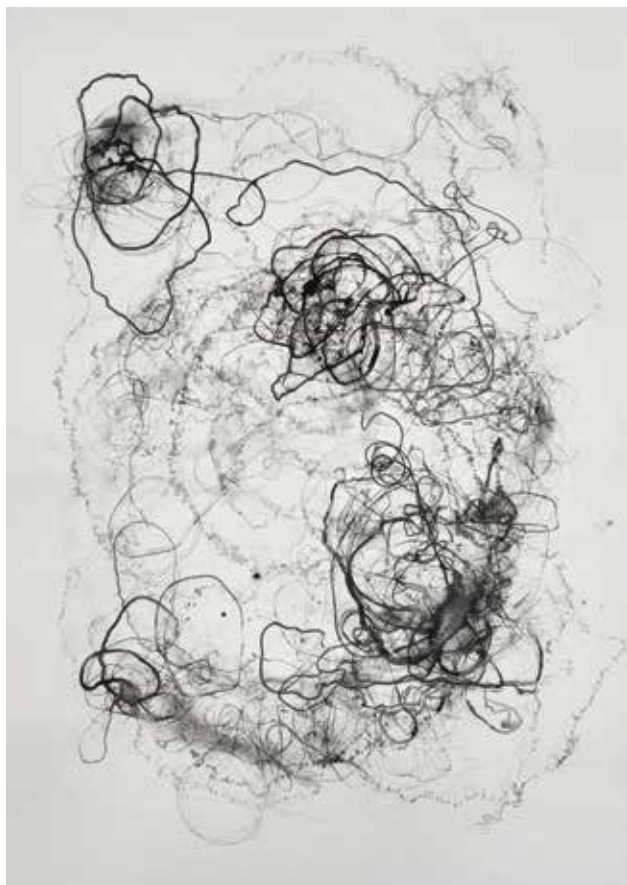
Glenbrook Window #1

My practice is anchored in the suburbs, depicting the suburban aesthetic which shapes and informs our everyday lives. In this drawing, I look closer at suburbia focusing on an ordinary window cropped to the point where only the window dressings are on view.

I aim to extract the sense of humanity that emanates from lived-in spaces, by reinterpreting and reinvigorating inhabited environments, accentuating attributes of life and longevity, beyond physicality.

This drawn curtain signifies human existence and is the opening between reality and illusion, becoming the space for the imagination and an invitation to view the mundane with fresh eyes.

Catherine O'Donnell, *Glenbrook Window #1*, 2021, charcoal on paper, 75 x 46 cm, (unframed).
Courtesy of the Artist and Dominik Mersch Gallery.



BELLE PALMER

Lives and works on Ngunnawal Country, Turner, ACT

Art wanker

Currently I have been developing a series of work that uses sex toys as a way to process my feelings about the history and current inequity in art spaces. I have been envisioning setting up an exhibition in which I create fake conceptual paintings and drawings that use cock rings and vibrators as the main implement.

This drawing was created using suspended vibrators with drawing implements attached to them, that moved through pigmented powder over the canvas.

Belle Palmer, *Art wanker*, 2022,
pigment powder on primed
canvas, drawn with sex toy
drawing machines, 150 x 100 cm,
(unframed). Courtesy of the Artist.



ANASTASIA PARMSON

Lives and works on Gadigal Land, Darlinghurst, NSW

Untitled (Remember To Water The Plant)

I create drawing installations of domestic interiors. *Untitled (Remember To Water The Plant)* is a micro installation that comprises a genuine vintage Artek shelf, a house plant, a mug, and a framed picture that is part of an ongoing Family Portraits series. All those details outline glimpses into who I am. The drawing installation is one fragment of a larger body of work, exploring the notion of 'home'.

Drawing has been my way of creating pockets of familiarity, of tracing my place in the world. The interiors I create are my 'home', they serve as anchor points that allow me to stay grounded and be myself, seamlessly integrating elements of all the cultures I have assimilated throughout my life.

Even though my work is filled with personal stories, I prefer to leave space for the viewer to read their own stories between the lines.

Anastasia Parmson, *Untitled (Remember To Water The Plant)*, 2021, paint and ink on wood, plastic, ceramic and board, 70 x 110 cm, (unframed).
Courtesy of the Artist.



AMANDA PENROSE HART

Lives and works on Gadigal Land, Sydney, NSW

3 Rivers Meet 2022

To draw is to unravel, deconstruct, explore and repack the truth. To look isn't to see – to see is what is most important – sounds obvious but to see is everything.

I have followed a wonderful painter called Berthe Morisot one of the first female *plein air* painters. She painted portraits, yet her approach to a landscape was similar in nature to her approach to portraiture. The light falls on a cheek the same as it falls on a hill. My drawings attempt the same panache. This drawing done in the Clarence area while on a residency is about the importance of the river, the rubbish in the river and, of course, the power of the river. I can't help but think of the recent devastation from the floods.

When I'm out *plein air*, I collect all the rubbish from the river's edge and throw it in my ute. I have included a piece of bread wrap in this drawing – the packet said it was made from recycled materials but it was not biodegradable and still ended up in the Mann River

I often describe the moment you begin a painting or drawing similar to entering a cold pool. Slide in slowly taking quick breaths as the cold water surrounds you.

Put your head under the water and it is a different world; one of bent perspective and muted sounds. The black line at the bottom of the pool has a mind of its own – zigzagging on its own volition.

I work with fleeting light, the seasons, flies and weather. Rubbish amongst the hills and rivers – a primitive reality materialises.

Amanda Penrose Hart, *3 Rivers meet*, 2022, graphite, turps, wax and plastic on paper, 42 x 148 cm, (unframed). Courtesy of the Artist and King Street Gallery.



MARIA PETROVA

Lives and works in the Kulin Nation, Sunshine West, VIC

Next Door

In my drawings, though I closely observe the finer details as a way to build intimacy, I steer away from exacting accuracy and realism in overall form, preferring to instead capture the energy of the subject and to express the feelings within.

This work is a meditation on missed opportunities to connect, while at the same time a hopeful expression of future possibilities, the promise contained in the future unknown, which might be hiding behind the next door we see.

Maria Petrova, *Next Door*, 2021, mixed media on paper (pen, pencil and spray paint), 50 x 70 cm, (unframed). Courtesy of the Artist.



LUCY RAY

Lives and works in the Kulin Nation, Carlton, VIC

A pair of hounds, a stone table, empty bowls, a highway median strip

Lucy Ray's work blends the real and the imagined in scenes that combine the sense of being to an outsider, feelings of being alone but not alone, and bridging the ordinary and the uncanny. She strives to capture the natural world and small everyday things contemplatively by presenting an altered interpretation.

Recurring themes in her work include loneliness, nostalgia, and the notions of sonder and liminality. These themes are explored through detailed drawings composed of multi-layered graphite marks on paper, a meditative process that creates a textured dimensionality.

Creating narratives in bleak and desolate environments, populated by strange figures and out-of-place objects, invites the viewer to contemplate more than what is seen in her work. The works become a peculiar mirror on which the viewers can layer their own perceptions and meaning.

Lucy Ray, *A pair of hounds, a stone table, empty bowls, a highway median strip*, 2022, graphite on paper, mounted to panel, 70 x 120 cm, (unframed).
Courtesy of the Artist.



KAT RICHARDS

Lives and works on Djadjawurrung Land, Maldon, VIC

Still moment

Still moment explores a pathway to nature's connectedness, through energetic resonance, cycles, and symbols. Inspired by nature's magnificence, these works were developed via a meditative process and explore the dialogue between abstraction, representation, and subjective inner reflections.

The primordial circle – a symbol of simplicity, unity, and continuation, translates here as a glimpse of the moon's passage through the sky and its endless cycle of ebb and flow.

By rendering in contemplative linework, each mark is etched in a rhythmic vertical pattern, slowing down with the breath to capture the transience of each moment.

Kat Richards, *Still Moment*, 2021,
indian ink, acrylic marker on
Arches Aquarelle 640gsm,
106 x 142 cm, (unframed).
Courtesy of the Artist.



CRAIG RUDDY (1968 - 2022)

Lived and worked in the Bundjalung Nation, Bangalow, NSW

Bruce Pascoe Study

Whilst collating Craig's work with friend and artist Michelle Dawson, we happened upon this beautiful charcoal study of Bruce Pascoe created by Craig in 2021.

I recall Craig's process was to create a multitude of studies of his sitter/subject in a variety of materials, in this instance simply using charcoal to capture Bruce's brooding disposition.

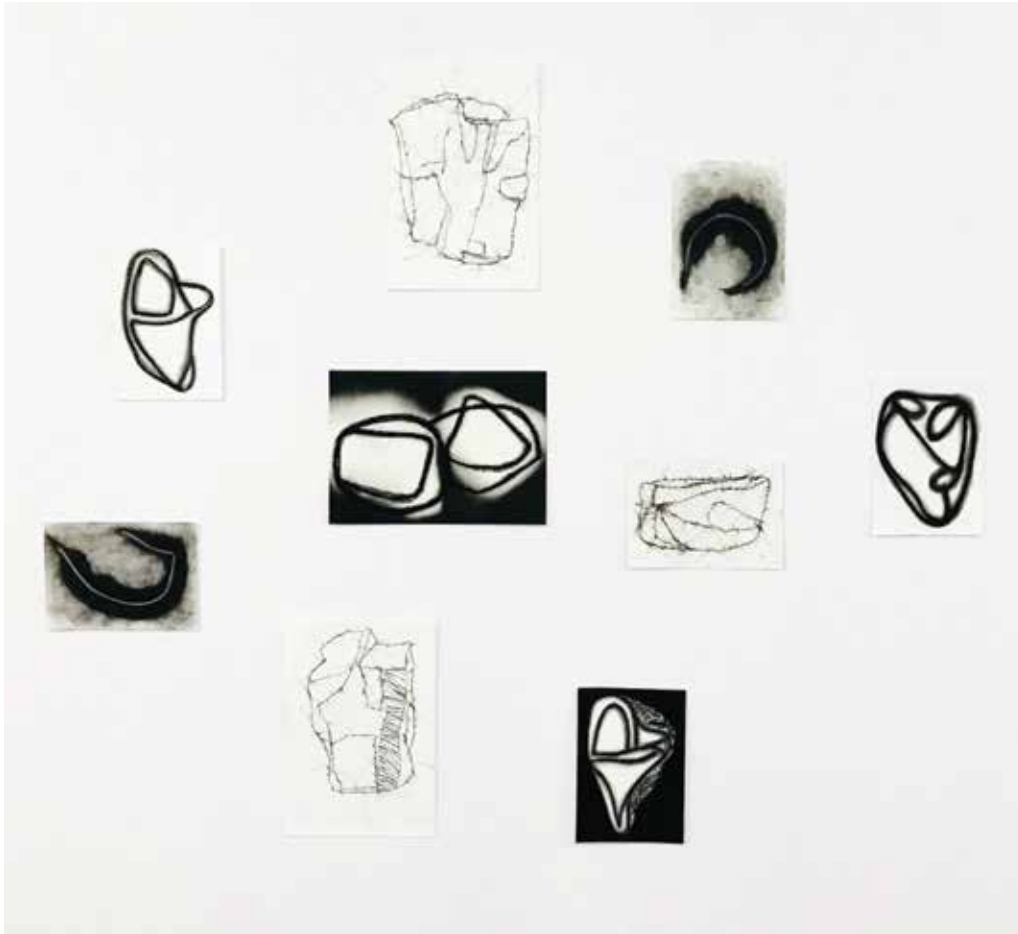
We were instantly struck by the emotive beauty of this drawing, of the freedom, strength, and sensitivity of line. A hallmark of Craig's work. This felt to us like the assured work of a master and as such we were excited to submit it to the JADA on Craig's behalf.

I know that Craig would be thrilled this work has been selected for exhibition, as he adored this body of work and had the pleasure to celebrate Bruce Pascoe, a living legend.

— Roberto Meza Mont (Craig Ruddy's life partner)

Craig Ruddy (1968 - 2022),

Bruce Pascoe Study, 2021,
charcoal, 105 x 76 cm, (unframed).
Courtesy of the Artist and
Roberto Meza Mont.



PETER SHARP

Lives and works on Gadigal Land, Grays Point, NSW

Leaves, Rocks and one Shell

The work I make may appear abstract but it all starts with drawings made in the landscape and then the forms are filtered through various media to disrupt and force a visual transformation. This in turn creates questions about how we see ourselves in nature.

I'm trying to present a familiar subject in an unfamiliar way so the viewer can get a different point of view.

Peter Sharp, *Leaves, Rocks and One Shell*, 2021, Charcoal and spray paint on 9 sheets of paper, 150 x 150 cm, (unframed). Courtesy of the Artist, Liverpool Street Gallery, Sydney and Nicholas Thompson Gallery, Melbourne.



REMNIM ALEXANDER TAYCO

Lives and works on Gadigal Land, Ashfield, NSW

In twos

While my art is centred on landscapes, the subject of my work is diverse and varied; from landscapes of the natural world to that of the built environment. My landscapes are very rarely a realist rendering of places. Rather, the images represent an eclectic collection of selected memories, impressions, and imaginings.

I am drawn to creating images that reflect the complexity and diversity of the world in which we inhabit. The incorporation of geometric shapes into surreal, romantic scenes provides a contrast that is aesthetically appealing to me.

In twos is a work that was created with this contrast in mind, with the frame acting as an extension to the image itself.

Remnim Alexander Tayco,

In twos, 2022, ink on gesso panel,
66 x 53 cm, (unframed).
Courtesy of the Artist.



LUKE THURGATE

Lives and works on Gadigal Land, Rushcutters Bay, NSW

When we were young

When we were young is a direct reference to the monstrous figures in the late paintings and prints of Spanish artist Francisco Goya. The monster in my work is a surrogate other, a thing constructed from borrowed parts and amplified within its environment.

I am attempting to create tensions between the familiar and the uncanny, the seductive and the repulsive, the serious and the silly, by hybridising signifiers from a range of sources including the Western Art Canon, Catholic iconography, Hollywood, queer cultural archives, and my own personal history.

Luke Thurgate, *When we were young*, 2022, charcoal and pastel on paper, 77 x 112 cm, (unframed).
Courtesy of the Artist and .M Contemporary Gallery.



FLORIA TOSCA

Lives and works on Gadigal Land, Coogee, NSW

Exotica 1

Exotica 1 was drawn over six months of lockdown. It is a creative investigation of the Wunderkammer, or cabinet of curiosities. Before museums, collectors would curate their objects from an ever-expanding world, in beautifully crafted displays.

I had different plans when I began, starting with the human skull and thinking about death and decay. As I worked in isolation, I began to hear reports of pockets of nature thriving in the absence of human activity. Coyotes, deer, and wild boar entering urban areas. Insects and birds enjoying a reprieve from unsustainable farming practices.

Over the past few years, our world has expanded in unexpected ways, and the cycle of life — decay, death and regeneration — has been brought to the forefront of our Anthropocentric existence with the emergence of the COVID-19 virus. I want to capture this intuitively contradictory situation and highlight the beauty and opportunity that death and decay can create.

Floria Tosca, *Exotica I*, 2022, pencil and gouache on paper, 89.5 x 117 cm, (unframed).
Courtesy of the Artist and Nanda Hobbs Gallery Sydney.



KATE VASSALLO

Lives and works on Ngunnawal Country, Turner, ACT

Drifter

Designing materially driven systems as a methodology, I combine rules, repetitious labour and serendipitous material textures when making artworks. Equal parts chance and conscious decision-making in the studio, rules dictate the composition, colours and density in my abstractions. The repetitious nature of my mark making becomes an abstract visual record of time and labour. While making, I like to consider the ambiguous, nostalgic associations that my artworks can connect with.

This coloured pencil drawing started as a random scatter of points on a sheet. These points formed a base structure that was then segmented and filled in with thousands of fine, straight, ruled lines.

One focus of this drawing was to consider colour and optical perception. The whole drawing was made using the same set of coloured pencils. Each segment within the composition uses these pencils in different sequences, changing the way individual colours appear.

Kate Vassallo, *Drifter*, 2022,
coloured pencil on paper,
76 x 56 cm, (unframed). Courtesy
of the Artist.



PAUL WHITE

Lives and works in the Kulin Nation, Bulleen, VIC

More Mines Silver Lined (Broken Hill)

More Mines Silver Lined (Broken Hill) depicts a core mine in Broken Hill; a landscape that has been radically changed by human intervention. It is a drawing made from a photograph that I captured from the sky in a light plane.

Broken Hill is one of Australia's longest-lived mining communities, and its massive ore body has created one of the world's largest deposits of silver, lead and zinc. However, over time, through the process of mining these deposits, the landscape has been transformed. The ground has literally been torn open, the earth and its life-sustaining properties gutted, exposed, and made waste, highlighting the effect our material needs have.

The work invites viewers to imagine what the land was before we came upon it, and to question what may lay ahead for it; how much are we willing to take?

Paul White, *More Mines Silver Lined (Broken Hill)*, 2021, pencil on paper, 140 x 100 cm, (unframed).
Courtesy of the Artist.



TAYA WOODS (ROMAIE BALAK)

Lives and works in the Noongar Nation, Swan View, WA

Barkininy

Meaning "bite" in Noongar Language, *Barkininy* represents the emotional 'bite' in mental health. This piece represents the thoughts and feelings I have dealing with mental health but what I find is sometimes we can find the beauty in our struggles.

Being stuck in our own head can give you the chance to make it a nice place to be.

Taya Woods (Romaie Balak),
Barkininy, 2022, digital drawing,
71 x 91 cm, (unframed). Courtesy
of the Artist.

LIST OF WORKS

Holly Anderson, *Pool (five flowers)*, 2022, pencil on paper, 22.5 x 70 cm, (unframed). Courtesy of the Artist.

Kim Anderson, *Falling, Flying*, 2022, graphite, charcoal and ink on paper, 75 x 105 cm, (unframed). Courtesy of the Artist, Flinders Lane Gallery, Melbourne and Penny Contemporary, Hobart.

Jordan Andreotta, *Castle Fun Park*, 2021, graphite on paper, 42 x 60 cm, (unframed). Courtesy of the Artist.

Cher Breeze, *Crossing George St*, 2022, charcoal and coloured pencil on paper, 42 x 108 cm, (unframed). Courtesy of the Artist.

Lew Brennan, *The Art Of Cocktails*, 2021, freehand charcoal drawing on Fabriano Paper, 61 x 91.5 cm, (unframed). Courtesy of the Artist and Cusack and Cusack Gallery.

Matt Butterworth, *Terror (firma)*, 2022, pastel and bleach on cotton, 100 x 70 cm, (unframed). Courtesy of the Artist, Australia wide by Studio Gallery Group and across the U.S. and Shanghai by Han Feng.

Sophie Cape, *To my revenge by heaven and hell*, 2022, charcoal, ink, raw pigment, rust on polyester, 100 x 150 cm, (unframed). Courtesy of the Artist and Olsen Gallery.

Joshua Charadia, *Nocturne 15*, 2021, willow charcoal on Hahnemühle paper, 71 x 50 cm, (unframed). Courtesy of the Artist and N.Smith Gallery.

Tango Conway, *Close to Real*, 2022, ink on paper, 76 x 54 cm, (unframed). Courtesy of the Artist.

Maryanne Coutts, *Applebee 2021 (Seasons)*, 2022, Animated Drawing, 2:00 minutes. Courtesy of the Artist and Australian Galleries.

Carolyn Craig, *Drawn with dust : Soiled subjects and affectual dirt*, 2022, white charcoal on black board paint: video performance 2:25. Courtesy of the Artist.

Louise Daniels, *Ancient Feast 1*, 2022, found charcoal from Tebrakunna, red and white acrylic paint on Canson Montval 300gsm paper, 51 x 89 cm, (unframed). Courtesy of the Artist.

David Eastwood, *Prop*, 2021, charcoal on paper, 56 x 76 cm, (unframed). Courtesy of the Artist and Robin Gibson Gallery.

David Fairbairn, *Double Lives_D.F & S.A. No 15*, 2021, willow charcoal over acrylic gouache & etching on paper, 60 x 76 cm, (unframed). Courtesy of the Artist and Nanda Hobbs Gallery, Sydney.

Emma Fielden, *Andromeda and The Milky Way*, 2021, performance drawing, 6K video with sound, 4 hours 33 minutes, performed by Emma Fielden and Lizzie Thomson, filmed by Dara Gill, edition of 3 + 2AP. Courtesy of the Artist and Dominik Mersch Gallery.

Todd Fuller, *1727 – PIETER FOR ADRIAAN*, 2021, digital video (charcoal and acrylic animation on paper), 6:06 minutes, Edition 6/8. Courtesy of the Artist and .M Contemporary, Sydney.

Ian Gunn, *Stolen spaces (diptych)*, 2022, ink and acrylic on aluminium and board, 70 x 145 cm, (unframed). Courtesy of the Artist.

Trudi Harley, *Lace Collar*, 2022, coloured pencil on toned paper, 50 x 70 cm, (unframed). Courtesy of the Artist.

Spencer Harvie, *MonsterMountain (Scene 3)*, 2021, graphite and ink on board in artist's frame 110 x 80 cm, (unframed). Courtesy of the Artist.

Ree Hegh, *Lozenge*, 2022, cement, pastel, wood, paint and ink, 11.5 x 34 x 10.5 cm. Courtesy of the Artist.

Ileigh Hellier, *Lagoon and dancing trees*, 2022, ink on ampersand board, 45 x 60 cm. Courtesy of the Artist.

Debbie Hill, *Cinerary Urn (Tasmania)*, 2022, graphite on handbuilt porcelain, platinum lustre, 18 x 12 x 12.5 cm. Courtesy of the Artist.

Bridget Hillebrand, *Bound*, 2022, ink, pencil, cotton thread on washi paper, 60 x 35.5 cm, (unframed). Courtesy of the Artist.

Catherine Hockey, *Overtake*, 2022, carbon copy drawing on paper bound into a concertina book, 19 x 130 x 17 cm). Courtesy of the Artist.

Sharon Hunjas, *They Painted it Pink*, 2022, black pen on paper + digital colouring, 50 x 40 cm, (unframed). Courtesy of the Artist.

Julie Hutchings, *Fire & Flood*, 2022, charcoal and pastel on paper, 90 x 64 cm, (unframed). Courtesy of the Artist and Gallery One, Southport.

Alan Innes, *Trucks on the Overpass*, 2022, pen and pencil on paper, 50 x 50 cm, (unframed). Courtesy of the Artist.

Alun Rhys Jones, *Flux*, 2022, charcoal on Stonehenge paper, 140 x 140 cm, (unframed). Courtesy of the Artist.

Locust Jones, *Fear and Fury*, 2021, drawing animation, 4:51 minutes, 120 x 100 cm, (unframed). Courtesy of the Artist and Dominik Mersch Gallery.

David King, *A Celestial Glimpse*, 2022, charcoal and pastel, 90 x 120 cm, (unframed). Courtesy of the Artist.

Sandra Kiris, *Journey*, 2022, chalk pastel and charcoal on paper, 100 x 75 cm, (unframed). Courtesy of the Artist.

Hyun – Hee Lee, *Autumn Poem*, 2021, ink, pencil, silk thread, Korean mulberry paper, 124 x 71 cm, (unframed). Courtesy of the Artist and Artereal Gallery, Sydney.

Chelsea Lehmann, *The Guild (After Rembrandt)*, 2021, charcoal, pastel, ink on etching paper, 82 x 118 cm, (unframed). Courtesy of the Artist.

Penny Mason, *Erratics*, 2022, watercolour and ink on paper, 37 x 37 cm, (unframed). Courtesy of the Artist.

James Iain McKellar, *Carburettor*, 2021, graphite and white Conte Crayon on Grey Canson Paper, 81 x 55 cm, (unframed). Courtesy of the Artist.

Jennifer Mills, *Homer*, 2022, watercolour on paper, 40 x 58 cm, (unframed). Courtesy of the Artist and Darren Knight Gallery.

Sarah Mufford, *Haft Rangi*, 2022, found paper, watercolour, pigmented ink, mineral interference pigment, acrylic polymer and graphite on cotton rag, 140 x 140 cm, (unframed). Courtesy of the Artist.

Reena Naidu, *Olive Tree*, 2021, ink on linen, 95 x 80 cm, (unframed). Courtesy of the Artist.

Eva Nolan, *Erasure*, 2021, graphite pencil on paper; 4k digital animation, 32 x 32 cm (unframed). Courtesy of the Artist and Olsen Gallery.

Jessica Nothdurft, *Thylacine Sighting*, 2022, ink on paper, 38 x 29 cm, (unframed). Courtesy of the Artist.

Kellie O'Dempsey, *Wish you were here 2*, 2021, mixed media + projection, 150 x 150 cm, (unframed). Courtesy of the Artist.

Catherine O'Donnell, *Glenbrook Window #1*, 2021, charcoal on paper, 75 x 46 cm, (unframed). Courtesy of the Artist and Dominik Mersch Gallery.

Belle Palmer, *Art wanker*, 2022, pigment powder on primed canvas, drawn with sex toy drawing machines, 150 x 100 cm, (unframed). Courtesy of the Artist.

Anastasia Parmson, *Untitled (Remember To Water The Plant)*, 2021, paint and ink on wood, plastic, ceramic and board, 70 x 110 cm, (unframed). Courtesy of the Artist.

Amanda Penrose Hart, *3 Rivers meet*, 2022, graphite, turps, wax and plastic on paper, 42 x 148 cm, (unframed). Courtesy of the Artist and King Street Gallery.

Maria Petrova, *Next Door*, 2021, mixed media on paper (pen, pencil and spray paint), 50 x 70 cm, (unframed). Courtesy of the Artist.

Lucy Ray, *A pair of hounds*, a stone table, empty bowls, a highway median strip, 2022, graphite on paper, mounted to panel, 70 x 120 cm, (unframed). Courtesy of the Artist.

Kat Richards, *Still Moment*, 2021, indian ink, acrylic marker on Arches Aquarelle 640gsm, 106 x 142 cm, (unframed). Courtesy of the Artist.

Craig Ruddy (08/08/1968 – 04/01/2022), *Bruce Pascoe Study*, 2021, charcoal, 105 x 76 cm, (unframed). Courtesy of the Artist and Roberto Meza Mont.

Peter Sharp, *Leaves, Rocks and One Shell*, 2021, Charcoal and spray paint on 9 sheets of paper, 150 x 150 cm, (unframed). Courtesy of the Artist, Liverpool Street Gallery, Sydney and Nicholas Thompson Gallery, Melbourne.

Remnim Alexander Tayco, *In twos*, 2022, ink on gesso panel, 66 x 53 cm, (unframed). Courtesy of the Artist.

Luke Thurgate, *When we were young*, 2022, charcoal and pastel on paper, 77 x 112 cm, (unframed). Courtesy of the Artist and .M Contemporary Gallery.

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