

WITHIN AND BEYOND

18 April to 16 May



Margaret Woodward, Owl, 2004

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From the Director

Within and Beyond 18 April – 16 May

The Grace Cossington Gallery is pleased to present *Within and Beyond*, an exhibition bringing together a selection of artworks produced by artists who live within the Hornsby and Ku-ring-gai regions of northern Sydney. The gallery sits on the boundary of these two areas and, through Abbotsleigh's October 1898 move to Wahroonga, there is a strong connection to the locality. The gallery namesake, Grace Cossington Smith, spent most of her life in her family home in Turramurra. Like the artists in this exhibition she found inspiration and beauty nearby but also sought the wider picture of art ideas and world events occurring beyond the home.

It is clearly evident from this exhibition that the Hornsby and Ku-ring-gai region has a great wealth of artistic talent and this is our first step in forging connections with the artists. We aim to be a vibrant destination in the region with a mix of innovative and culturally diverse exhibitions. We wish to engage the public in rich artistic dialogues with artists and artworks and our community is important in this plan.

Within and Beyond presents the work of twenty-nine artists who are linked by the location of their home:

Lucy Barker, Lyndall Beck, David Collins, Liz Cuming, John Crawford, Kate Downhill, Karen Farrell, Amanda Hale, Stephen Hall, Rew Hanks, Kristin Hardiman, Tannya Harricks, Ross Harvey, Sussie Heymans, Roslyn Kean, Michael Kempson, Ursula Laverty, Ana Pollak, Sandi Rigby, Alex Robinson, Anne Starling, Sally Stokes, Janet Tavener, Sherna Teperson, Ingrid van der Aa, Greg Warburton, Margaret Woodward, John Wright, Peter Zanetti.

This exhibition reveals the varied media of the artists through painting, drawing, printmaking, sculpture, video and photography. The subject matter is also diverse with inspiration drawn from the area, such as the Hawkesbury River, Ku-ring-gai Chase National Park and the tree filled suburban gardens and its wildlife but inspiration is also drawn from journeys, personal experiences and beliefs. Thank you to the artists for participating in *Within and Beyond* — and thank you to Lou Klepac and Herb Young for the loan of their Margaret Woodward artworks. *Mary Faith April 2015*



About the artist:

Lucy Barker's work is characterised by its playfulness and accessibility, both conceptually and visually. Although her work is often varied her materials always work in unison with her ideas to create work that speaks on many levels to a wide audience.

Lucy once went to school at Abbotsleigh (1992) and she has now returned to live in Wahroonga. She is currently studying a Masters in Digital Design at the University of Canberra. Her professional background is in design, art directing, copywriting and online content development with international training in traditional oil painting and a design degree in Visual Communications from UTS in Sydney.

www.lucybarker.com.au

About the artwork:

#selfiesculpture is a human sized display case that the audience is invited to enter. *#selfiesculpture* involves the audience in the enduring question- what is the role of art and artists? and frames it in today's digital context.

#selfiesculpture is:

an experiment in audience participation and documentation

a celebration of the historic role of photography in framing and recording artists' ideas

a feedback loop between the physical and digital that enables the artist to tap into online energy and engage with the audience

The photograph is of the artist inside *#selfiesculpture*. It was taken by Geoff Magee and is one of a series of 5 selfie sculpture in which Lucy tried to cover the different sides of herself.

#selfiesculpture, 2014



About the artist:

Lyndall Beck studied Fine Arts and printmaking and memorably learnt from Margaret Woodward at Hornsby TAFE. She has taught privately and at art centres in Hornsby and Ku-ring-Gai and currently is a director of on-line art school, Artclass Oz. Lyndall has participated in group and solo exhibitions from 1984 and received many awards such as the Hornsby Shire Art Prize. Whether it is drawn, painted, or etched; the attempt to capture moments, seeking the essence, and experiencing the act of creation, is both intention and motivation in Lyndall's art.

About the artwork:

Moments of time – loved face; expressions; held dear; filed somewhere....
white page white wash scrubbed clean each slide now faded

Trying to hold on to precious memories of people, times, places,
emotions, perishing like celluloid frames. We all slip into white wash.

Wash is an experimental piece that has evolved from a series of
portrait drawings.

Time and memory play in my mind like loops and spools of film - some
grainy, scratched and erased - spilling onto bleached surfaces of papers
and canvases.



Wash, 2015

About the artist:

David Collin's work relates to the environment in which he lives and the places he has been fortunate enough to visit. While trying to achieve some sense of place and using the landscape as a way into the painting, his concerns are primarily of a more abstract nature, relationships of colour, tone, shape and mark. David lives and works on Dangar Island in the Hawkesbury River.

www.david-collins.com.au

About the artwork:

Constellation was painted on location, on a cattle station, in the Pilbara region of Western Australia. After a few months of painting, camping and staring up each night into the inky vastness of the desert sky, I attempted to distill something of the experience.



Constellation, 2014

About the artist:

Liz Cuming has been a private and tertiary art teacher for many years but more recently organised outback tours for artists. For Liz any excuse is good enough to “hit the track” and head to remote areas, although Sydney, where her studio is located, remains home. Liz feels that a great day is one spent in peace painting our magnificent land. It is also an experience of challenge and surprise and she attempts homage to awe inspiring places in her painting.

Her painting practice demands reference to specific place and moment and she finds that visually the outback is innately abstract. Her plein air studies, photographs and memories develop into larger studio pieces on linen or heavy paper. Liz has exhibited regularly since 1984.

www.lizcuming.com.au.preview.cp-server.com

About the artwork:

Each year on my trek north I visit the visually stunning Breakaways near Coober Pedy; a range of mesas almost unbelievable in their diversity of colour, pattern, form and texture, rising from the stony gibber desert. It is a harsh environment with little surface water. Most years the vistas are superficially barren although they are host to desert plants and animals which have adapted to living with little water and extremes of temperature.

In May 2014, following unusually heavy local precipitation, the transformation was remarkable with verdant green sprouting throughout the warm base colours of the plains and hills. I love a good wow moment in the landscape and this had to be tackled in paint, painting plein air using my vehicle for shade, and taking photographs. The images emanating from seeing the landscape thus transformed took a while to surface, and have now led me to the next challenge – painting rain! I hope you enjoy *Breakaways Dazzle*.



Breakaways Dazzle, 2014

About the artist:

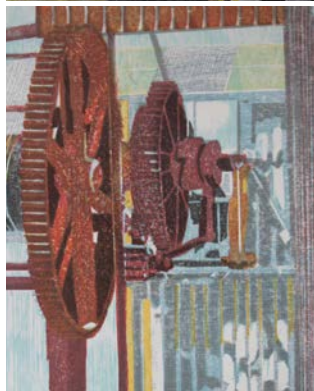
Through a long career in Architecture and Project Management John Crawford has always had a close association with drawing, illustrating, printing and works on paper. This, together with a regular involvement in sketching and painting and a study of printmaking at TAFE colleges has led to a creative and productive printmaking practice after retirement.

John works in woodblock, collagraph and dry point but concentrates mainly on woodblock printmaking in a contemporary adaptation of the Japanese method, Mokuhanga. John produces prints using water-soluble, non-toxic vegetable pigments and a hand held baren to burnish even pressure over the surface forcing the pigment on the block into the fibres of the paper. John's printmaking predominantly focuses on imagery representing trees and forests; landscape and climate; architecture, social and industrial history. All are important to him as an artist and as an environmentalist and conservationist.

Over the last 10 years John has exhibited extensively with several artists and groups including Northside Printmakers, Hornsby Art Society, Open Bite Printmakers and The Stables Print Studio.

About the artwork:

Many of my recent series of works have been inspired by details and components found at several historic properties. This interpretation of history through the image making of artifacts and architectural details led me to investigate Cockatoo Island. The industrial landscape associated with shipbuilding together with the remnants of military and civilian activities provides a comprehensive array of ideas and images depicting the massive industrial scale, the building forms and livelihoods that have evolved over a long period of time. My three works displayed in this exhibition celebrate the social and historic significance of large, powerful machines and the towering presence of cranes around the perimeter of the island. These works are part of a substantial series of prints relating to Cockatoo Island that formed a joint exhibition with artist Lyndall Beck, at the Mint Macquarie Street, Sydney between November 2012 and January 2013, *Remnants of the past – Cockatoo Island*.



Top: *Silent Machine 1 – Cockatoo*, 2012

Middle: *Cranks and Cogs – Cockatoo*, 2012

Bottom: *Cockatoo Sentinels 2*, 2012

About the artist:

Kate Downhill is primarily a painter. She uses textiles and references to graphic arts, crafts and popular culture both as a technique and subject matter. Many of her works are biographical and address personal narratives that also have cultural and historical implications.

About the artwork:

Operation Totem and *Operation Buffalo* are two code names for a series of nuclear tests carried out in Australia during the 1950's. My father was one of the British scientists involved in the development and testing of the Hydrogen bomb. I use the language of commemorative quilt making to pull together scraps of information and memory.

Left: *Operation Buffalo*, 2011

Right: *Operation Totem*, 2012



About the artists:

Amanda Hale and Karen Farrell are teachers and artists who formed their friendship at Hornsby TAFE in the early 2000s through eight years of shared ceramic classes. They are loyal to the clay as both a practical medium and aesthetically. It lends itself beautifully to be complemented with organic matter, materials given by the land. For Amanda and Karen, 'the beauty is already present within these mediums, we just have to arrange them to highlight it'.

About the artwork:

The river metaphor proves useful for its evocation of place and movement, community cohesion and cultural exchange. It represents transformation, change and growth. *Many being one and one being many* preserves the uniqueness of the individual while paying homage to the whole.

Many Being One and One Being Many, 2013



About the artist:

People have been speaking through marks made on clay longer than recorded history. Yet this timeless medium is still immediate and raw. The malleability of clay in nature contrasts with its permanence once fired. But its rock-like quality belies its brittleness, just as the sun moving over the landscape transforms what seems everlasting into unique moments of light and shade. Quick! Make your mark. The moment will never come again.

And the end of all our exploring, will be to arrive where we started, and know the place for the first time. TS Elliot

Amanda produces functional and sculptural vessels, wall pieces and outdoor sculptural installations. She exhibits her work extensively and is the recipient of a number of significant awards.

www.amandahale.com.au

About the artwork:

Coloured clay slips are painted onto hand rolled slabs of clay, fired to 1200 with a copper oxide wash to highlight the textures

I strive for the contrast between the ephemeral moment and the fired finish.



The sky is larger and more ethereal than the clouds that obscure it, 2014

About the artist:

Stephen Hall is an artist and teacher in a wide range of disciplines. The core of his practice is drawing but it has always been a multi-disciplinary, poly-stylistic practice. He works in printmaking, painting and sculpture, from representational to abstraction, expressive to meticulous and with frequent references to the history of art. Stephen often produces bodies of work exploring particular themes and the Don Quixote styled character Merry Andrew the Limner has inhabited many of Stephen's mixed media artworks since 2008. Stephen has had 15 solo exhibitions, the first in 1986. His work has been included in the many prizes and his awards include The North Sydney Art Prize Drawing Award 2013, The Kedumba Drawing Award 2011, The UNSW Alumni Art Prize 2007 and UNSW Paris Residency 2003. In 2004 he was awarded an MFA from the UNSW.

www.stephen-hall.com.au

About the artwork:

To Drink is a work that belongs to a 2014 body of work called *Merry-Andrew the Limner Through Water*, that explores the deep significance and poignancy water has for humanity; symbolically and literally. There are two types of works in this series. The first represents our cerebral practical side and they are detailed and carefully produced, with each one taking a minimum of three weeks to finish. The second type of work represents our emotional, spontaneous side, produced extremely quickly in an expressive energetic manner with most taking around an hour to finish.

To Drink is from the second type and deals with the very basic need we have for water to sustain life; despite this crucial importance it has for us, we so often contaminate water sources carelessly or even deliberately. In this image the water is clean and life giving and sees Merry-Andrew helping his horse Starlight to drink from this precious element. He has lead his horse to water and he has made it drink; he also harbours the hope that humanity will not only recognize the importance of water but also learn to respect and protect it.



To Drink, 2014

About the artist:

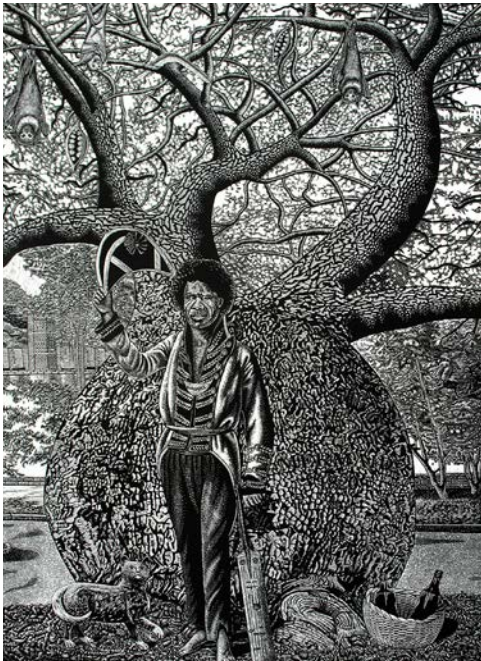
Rew Hanks is a Sydney based printmaker who has built a considerable reputation with his large-scale linocuts which are phenomenally intricate in detail. His narratives are amongst the most complex and challenging in contemporary Australian printmaking. He has held 16 solo exhibitions and over 60 group exhibitions nationally. His works are held in the National Gallery of Australia and most state and regional galleries. He has been awarded nine national print prizes and nine international print awards. Rew was awarded the artist in residency in the Royal Botanic Gardens in Sydney for 2010 and Taronga Zoo in 2011.

About the artwork:

During the last decade his linocuts have questioned the moral dilemma of cloning the Tasmanian tiger and its possible reintroduction into the Australian landscape. His post - modernist fables use irony and satire to tackle issues of bioethics, the maltreatment of the Indigenous people and Australia's legacy of colonialism. He has developed his own idiosyncratic pictorial language and presents tales for our amusement and edification.

Left: *King Bungaree at the Bottle Tree, 2010*

Right: *The Devil's Garden*



About the artist:

Kristin Hardiman is a portrait and equine artist. Her works, in oil, gouache, watercolour, ink or pencil are recognised for their realism and sensitivity. Kristin has won several major awards and is often sought to work by commission.

www.kristinhardiman.com.au

About the artwork:

I am an observer of life and like to depict the interaction between man and horse. Both artworks reveal this connection; with *Skybo* it is with the trainer before the race, with *Zara Dancer* it is with his jockey.



Top: *Skybo*, 2014

Bottom: *Zara Dancer*, 2013

About the artist:

Tannya Harricks studied design in the early 90's, and worked as a designer for the textile and fashion industry. Since 2008 she has focused solely on her personal art practice, primarily in drawing and painting. As well as several solo exhibitions, Tannya had paintings and drawings selected for numerous group shows and she has been the winner of the Hornsby Art prize amongst other awards. Tannya was artist in residence with Waverley council in the Bondi studios in 2013.

The honesty and richness of her painterly language, the sense of inherent knowledge and affection she has for her subject, but most fundamentally the skill and immediacy with which she has captured those moments, fleeting, transitory, ephemeral, the brief experiences of a certain time and place in human life which she has now recorded for our revisiting.

Jo Bertini 2014

www.tanyaharricks.com

About the artwork:

Belongil Beach, Byron Bay is suffering erosion due to king tides and beachside homes are being threatened.

Quintessentially Australian, 'the coast' and our relationship to it has long been a key part of our national identity. This was the foundation of the exhibition *Take me to the coast* at Bondi Pavilion Gallery October 2014. This painting, *Belongil Beach* was part of that exhibition.



Belongil Beach No1

About the artist:

Ross Harvey is a classical realist painter. He follows the traditional approach that does not use any mechanical aids in the production of his pictures. Ross works directly from the subject set up on a table before him using natural light. He never paints still life from photographs as he finds that the fascination of realist painting lies in discovering the magic and wonder of “ordinary” reality. He feels photographic images circumvent this process and all too often lead to dull mechanical results.

For Ross art is transcendence: the purpose of a work of art is to raise us above quotidian concerns and to make our experience of life more intense, and to fill us with wonder and exaltation. Most people never see the world clearly, and never discover the magic and mystery that surround us every moment of the day. The role of the realist is to reveal this magic.

www.rossharvey.com.au

About the artwork:

My pictures are oil on board, using an oil/resin medium and the smallest brushes I can find. I arrange the subject, block the picture in roughly on the first day, and when I am satisfied with the composition and the tones and colours, I paint the objects one by one. This is not mere copying, as quite apart from discovering each thing anew every time I paint it, I edit and select constantly. I am always conscious that I am making a picture, and not compiling an inventory. Each picture takes three to four months of fulltime work. There is often readjustment needed as I progress, and even though I begin with a concept of what the finished result will be, that concept can change as the work progresses, and the final conception is only revealed on the last day. Just as painting is a life-long journey of self-discovery, so each picture is also a journey of discovery, a step to the realisation of my concept of the ideal picture.

Left: *Blind Man's Bluff*, 2013-14

Right: *Madame Bergeret*, 2013-14

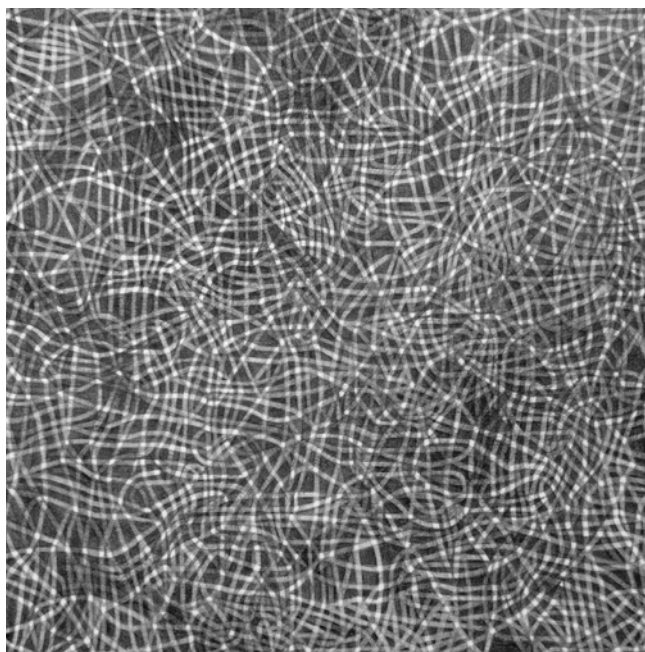


About the artist:

Sussie Heymans deals with alternative ways of viewing and perceiving the land and the earth. She sees the representation of the land in abstract terms of energy and frequency. Sussie investigates the multi-dimensional spiritual and physical connection of humanity with the earth, emerging from the concept that everything is essentially energy.

About the artwork:

Lens of the Land; Root System is an articulation of the concept of the underlying energy field. Through the 'lens of the land', the perception of interactions in the 'field' are imaged as interwoven branch forms and growth patterns. The woven images simultaneously depict things such as crystalline structure, constellations, woven forms, electronic circuitry, synapses, nerves, arteries, relationship.



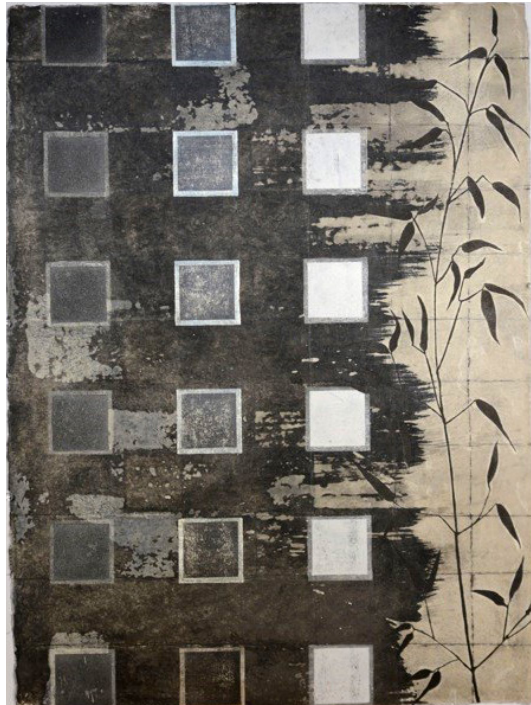
Lens of the Land; Root System, 2010

About the artist:

Roslyn Kean is recognized for her practice and understanding of traditional Japanese woodblock printing methods. Her works are a contemporary application of this multi block colour printing technique using handmade Japanese papers, sumi ink and vegetable pigments and applied gold leaf. Roslyn prints her works by hand using a relief baren. At school Roslyn was taught by Margaret Woodward and has since studied in Australia and in London and Tokyo. For many years Roslyn has lectured in printmaking and conducted residencies and workshops.

About the artwork:

My images reflect nature and architecture in the garden. There is a limited colour scheme evoking serenity and contemplation. Serenity and the sense of pattern have remained crucial ingredients throughout my work. I want to capture the essence of Japanese aesthetic through the peacefulness of my own environment and the spirit of nature.



Beyond the Courtyard Wall

MK

MICHAEL KEMPSON

About the artist:

Michael Kempson is an artist, curator, collaborative printer and academic. He is Senior Lecturer and Convenor of Printmaking Studies at the University of New South Wales Art & Design and the International Member at Large for the US based Southern Graphics Council International. Michael has been exhibiting since 1983 with a total of 26 one-person exhibitions and over 200 group exhibitions nationally and internationally.

In 2014 he was a commissioned artist for the Print Council of Australia Member Print and he was curated into Kyoto Hanga 2014: Australia and Japan at the Kyoto Municipal Museum in Japan. Michael is represented in major Australian and international galleries, many Australian regional galleries and corporate collections.

Michael also initiates printmaking projects and has developed extensive connections in the Asia-Pacific region in his position as Director of Cicada Press, a research group at UNSW Art & Design. As a master printmaker he has worked with approximately 170 significant Australian and International artists and his curatorial experience has involved 51 exhibitions.

About the artwork:

At this point in my life, as a new grandfather, I'm thinking much more about the world our young will inherit. After many visits to China where I encountered the obviously confronting cultural differences, a more

informed perspective was established through time spent with personal contact with friends established through my printmaking practice. In my recent etchings, like *This and That*, such experiences have coalesced into arrangements of motifs that include natural and manufactured objects. In this instance I was thinking about that childhood rhyme 'Sticks and stones may hurt my bones....'. The many stones depicted, often revered in China, are arranged like calligraphic characters in contrast to the distinctive Banksia seedpod, a symbol that can only reference Australian. These prim gatherings explore the complex dynamics of geopolitics, conscious of the reality of Australia's past engagement in the Asia/Pacific region, as well as offering restrained allusions to past domino theories. In this the 'Asian' century my prints ask: With the rise of China and possible decline of the USA, will Australians foster new relationships based on mutual respect rather than blatant self-interest, mindful of the fact we are a small power in need of protection? Will we facilitate open dialogue, independent of our treaty obligations, so to best comprehend the actions of nations like China, whose complex political and social paradigms generate domestic tensions, we often fail to comprehend? Is Australia starting to come to terms with the reality of our position in the world as a part of Asia, despite the yearnings of an Anglo-centric rump? And finally, mindful of the stark reality of our middle power status, can new friendships be forged with dialogue and deference or will we hark back to the pompous fear driven priggishness of our past?

This and That, 2012



About the artist:

Ursula Laverty is a silkscreen printmaker and from 1961 – 1986 exhibited regularly with Sydney Printmakers. Since then she has concentrated on painting and drawing.

About the artwork:

I used and enjoyed realism: which largely included space, religion and horses. Now I am into lines which include webs, wrought iron patterns, horses and branches.

Lines of Life, 2012



About the artist:

Ana Pollak's art is centred on her home of more than 25 years on Dangar Island in the Hawkesbury River north of Sydney, near the small settlement of Brooklyn. Although the island is well populated, there are no private cars and its slopes remain heavily wooded. Pollak's home and studio look out through the trees towards the ancient sandstone escarpments that line the river corridor. She has spent countless hours on the water in her 'dory' (a rowboat) up near Mullet Creek or by the river's remaining oyster leases, in all weathers and seasons. This environment is the most significant influence and source of artistic nourishment for Pollak.

Anne Ryan, *'Drawing Out, Dobell Australian Drawing Biennial 2014'*, Art Gallery of NSW, Sydney, 2014

www.anapollak.com.au

About the artwork:

Ana Pollak's work *Flux 2012*, which she describes as a 'hand-drawn film', is a short animation created from more than one thousand individual drawings made by the artist in her studio on Dangar Island in the Hawkesbury River. It is a lyrical work about silence and calm, energy and movement – a paean to nature and the passing of time. Anne Ryan.



Grasstree, 2014

About the artist:

After a career as a graphic artist Sandi Rigby turned to printmaking and etching. The subject of her work is mostly landscape and nature but it is sometimes as a result of travel or long bush walks throughout Australia, such as the Flinders Ranges, Macdonald Ranges, Bogong High Plains, Croajingolong Coast and the Great Ocean Walk. Sandi often produces a body of work in etchings, drawings paintings and artist books, working in very detailed either realist or stylised or sometimes in an abstract and conceptual manner. She was won many awards and has works hanging in galleries throughout Australia. Sandi has participated in a number of solo and group exhibitions.

About the artwork:

Mapping the Powerful Owl is a body of work I produced in 2013. My inspiration was the involvement in a campaign to try to protect a Blue Gum Forest from a development proposal that would have destroyed these owls ever diminishing habitat. The Powerful Owl is listed as vulnerable in NSW.

I produced a series of works with the Powerful Owl theme: very detailed etching plates, with mostly 2-plate etchings 25 cms square, very large paintings, and large pencil drawings on canvas.



Top: *Clever*, 2013

Middle: *Courageous*, 2013

Bottom: *Feathers and Text*, 2013

Above right: *Dinner for Two*, 2013

About the artist:

Alex Robinson is an emerging artist working predominantly with analogue photographic materials and obsolete cameras. His practice highlights the significance of photography's material quality and attempts to define an existence that transcends objective reality. His research explores the temporal ambiguity of photography, which allows us to look into the past and glimpse the future.

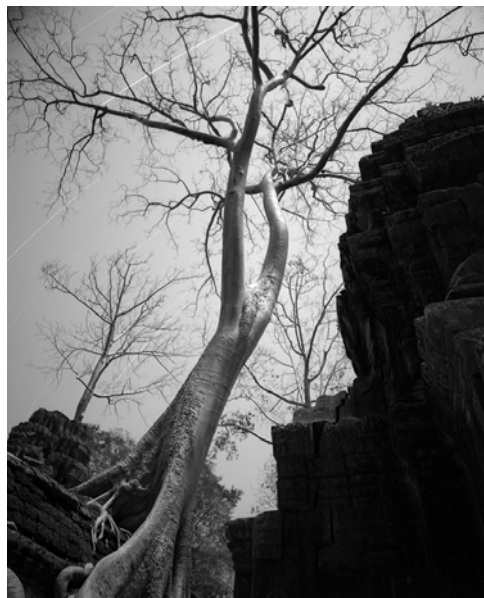
About the artwork:

It is believed that 500 years ago, the demise of the former Khmer capital Siem Reap was the result of this great city growing beyond its means. In the twenty-first century, Angkor Wat has become one of the most visited tourist sites in Asia. How are we then to challenge or accept the inevitable possibility of history repeating itself?

As we search a photograph to discover something previously unseen, what is revealed is the representation of time literally inscribing its presence on the surface of the film. The perspective and understanding of our place in the universe remains inevitably static. Regardless of differences in faith, it is the elusive mystery of the great beyond that unites us all. As the dichotomy of faith and scepticism are intrinsically tied, so too is the negative and positive, black and white, the visible and invisible.

Left: *Ta Prohm (II)*, 2014 from the series *Visible World*, 2014

Right: *Bayon (I)*, 2014, from the series *Visible World*, 2014



About the artist:

Anne Starling's art practice explores human interaction with the urban and industrial landscape and focuses on the neglect that has occurred due to misuse and exploitation by industrial manufacturers. Her work is an examination of the social and ecological structures of areas surrounding Rhodes in Sydney, Fremantle in Western Australia and Port Kembla in New South Wales. The relief and drypoint prints explore changes that occur in this environment, presenting a commentary on the degradation and pollution of the land through an interpretation of the post-industrial landscape.

Much of Anne's inspiration comes from personal observations of specific areas. Through photographs, sketches and the collection of data she has constructed narratives that explore the suburban fringe; locations where the physical environment is being continually transformed amid remnants of a post-industrial past.

About the artwork:

My works are personal, emotive responses to a changing landscape, including the environmental factors caused by human activity. In *Edge of Industry* the ruin dominates and is not merely part of the scene – it is the landscape. The print depicts the South Fremantle power station and explores how the natural landscape has been compromised to accommodate progress and industry.

In this work the power station sits under a veil of razor wire and pollution. Areas of the linoblock image have been scratched away, to indicate obliteration of the past. The structure stands as a monument to its former glory.

The notion of suburbia residing on the periphery of industry is explored in my print *Child's Play*. Children play on the iconic Hills Hoist – used as a set of monkey bars. Their 'playground' however is fraught with hazards. Beyond the Colorbond fence is a skyline filled with massive electricity towers, smoking chimneys and low flying aircraft. There is a certain comfort and familiarity in this image but all is not perfect in this vision of suburbia.

Left: *Child's Play*, 2011

Right: *Edge of Industry*, 2009



About the artist:

Painting for Sally Stokes is an attempt at making the invisible connections to a place visible. That mysterious force that drives one to sit and meander through a place and paint and draw the amazing variety within the bush that is metaphorically so like a life; the birth, the living times, the death and new birth through natural forces – often within the one dancing tree.

About the artwork:

This painting is our home – a house previously owned by John and Valerie Olsen – so the great tradition of Australian painting has lived within the house, the bush, the visiting birds, the resident goannas and the frogs. I want the colour to bring the sound, and energy of a place alive within the work; and to connect one to the great unknown that a painting brings.



House in the bush, Dural, 2014

About the artist:

Janet Tavener skilfully creates a dream-like photographic world using ice as her main medium. These water ice works possess deep bluish tones capturing a poetic resonance of loss and disappearance. They remind us that the shrinking polar icecaps are possible indicators of global climate change.

She invites us to consider issues relating to food modification, consumer culture, climate change and global warming. The work explores the geopolitics of food production and distribution, reminding us that a more sustainable approach to the consumption and production of our resources is now an imperative.

About the artwork:

In this series of work I continue the practice of sculpting my subject matter in ice and photographing the objects as they melt. The series consists of ten large format photographs of ice sculptures – five are of Asian fruits: the durian, bitter melon, Thai eggplant, star fruit and mangosteen, which were once seen as exotics here, but are now familiar sights on our supermarket shelves; and the other five are heirloom varieties of fruit grown in colonial Australia: the West Indian gherkin, pineapple, pears, figs and the pomegranate.

The results are literally strange fruit on many levels. On the immediate visual level we are confronted with familiar organic shapes in an incongruent medium, ice. This promptly strikes a discordant, yet arresting note – we think of fruits as nourishing and sustaining life, whereas ice carries no such association. On the literal level, what was once strange – Asian fruit – is, thanks to global food distribution networks, now familiar; and what was once familiar – the heirloom range – is fast becoming less so as fruit varieties are homogenised to suit a global marketplace.

Left: *Durian*, 2013

Right: *Pineapple*, 2013



About the artist:

Sherna Teperson is a conceptual artist with a multifaceted practice exploring issues of humanism and the environment. She works with everyday materials and objects that are ambiguous enough to invite multiple readings, both as symbol and raw substance. An integral part of her practice is to be open to the serendipity of accidental discovery and this balances the other aspect of her work, involving precision making. She sees all materials as carrying a residual 'consciousness', a history, and the pertinence of living with anthropogenic climate change influences both subject and material as cellular matter.

Her solo exhibitions present as an accumulation of small to medium handmade objects that form full-scale installations, the final work being considered through a poetic dimension. She would define this sense of poetic as being closer to the ancient Greek word *poiesis*, meaning 'to come into being' – implying an activity that transforms and continues after. So she seeks to inflect the inanimate in the mind of the viewer, to operate right on the threshold of the senses.

Left: *Snow Domes In The Age Of Retreating Ice Caps*, 2006-15

Right: *Carving my own thirst*, 2009-10



About the artwork:

Carving my own thirst is a gently subversive work in which I have carved replicas of used water bottles that had accumulated on a desk in my studio. How the viewer recognises these familiar forms yet finds their materiality changed, interests me, as this similitude contradicts our sensory memory; the sensation of fluid against the solidity of wood, an antithesis between wet and parched. By exploring the geometry of used plastic bottles through the medium of carving, I have aligned this work with the genre of the still life. In this particular context, the notion of archival, that protection and preservation of work, is brought into question. *Carving my own thirst* primarily contemplates these concerns within the context of unpredictable changes in global climate and the fragility facing our world. The use of balsa wood, with its innate archival properties for resisting fire and flood, project the work as possible artifacts of a future time.

In *Snow Domes in the Age of Retreating Ice Caps* I present a miniature tableau, encased in a plastic iceberg, that invites us to question climate change, bio technology and mass culture.



About the artist:

Ingrid Van Der Aa is an Australian citizen, born in the Netherlands. Her work concerns materiality, forms and shapes and recently she has added the theme of identity. Her inspiration mainly comes from the world around her and in particular nature and its beautiful shapes and forms. In Ingrid's art practice there is a recurring theme of the beauty of the Australian bush and trees in particular. The question of where she belongs, where are her roots, can she make new roots and new connections are all part of this theme. Her work represents a journey through nature and its lines and shapes, from paintings to sculpture and installation.

www.ingridvandraa.com

About the artwork:

Appeeling has layers of Perspex, where the top surface peels and warps off its rectilinear base. At the same time the work questions roots and becoming separated from the primary roots; questioning or revealing 'true colour'.

The work shows my passion for playing with materiality, structures, shapes and composition. *Appeeling* is part of an ongoing investigation into a 'soft' approach to Post Minimalism. This work challenges the relationship between form and formless and it provokes the arguments of the playful space in between or behind, combining a modernist past with a dislocated present.

In the current connected world, identities need to be fluid and open to constant change, so as to be flexible with the movements across borders. It is important to understand and accept differences, and to adopt and question aspects of other identities. I introduced the Dutch clog as an iconic Dutch symbol and as a reflection on form in association with my identity. In Australia I stumbled across the termite nests and their interesting forms and shapes. *Homeward Bound* explores the interdependence and interconnection of different structures and cultures. The artwork shows a transformation process between the two different objects: the termite nest and the wooden shoe.



Right: *Appeeling*, 2012

Far top: *Homeward Bound*

Far bottom: *Homeward Bound - gold*, 2015



About the artist:

Greg Warburton is currently Principal Artist at Studio Artes Northside in Hornsby where he teaches an art program three days a week to adults with intellectual disabilities. The rest of his time is spent in his studio at Concord or, as often as possible, out in the landscape drawing and painting. Portraiture has also been an important part of his art practice.

About the artwork:

The theme, *Within and Beyond*, resonates with a new body of work I'm doing based on ageing/dilapidated country buildings including houses, sheds, out-buildings and churches. I see them as 'skins' each containing a history, a story of its purpose, its location, its occupants. On another level one becomes aware that there is a narrative that goes beyond the skin. A narrative which speaks to the ebb and flow of life in the country.

This painting of a large abandoned shed in a field in Oberon is such a building. Buckling, rusting, leaning. It stands in defiance of its neglect, but also feels strangely familiar and inviting.

Oberon, 2015



MW

MARGARET WOODWARD

About the artist:

Margaret Woodward is a distinctly original artist and teacher. In 1956 she won a scholarship to the National Art School and was honoured with the Nancy Kilgour Memorial Prize on graduation. Margaret has been the recipient of the Le Gay Brereton Prize for Drawing, the Wynne Prize for landscape painting, and twice winner of the Portia Geach Memorial Prize among numerous other awards. Several of her drawings submitted for the Dobell Drawing Prize have been purchased by the Art Gallery of NSW. 'Each work provides discovery which demands more still, multitudes of possibilities which lead one on, including the connections which might arise from one's subconscious The revealing, the discovery of patterns of order, of connection, is at the heart of the work, really.' (quoted in Gavin Fry, *Margaret Woodward: Paintings 1950 -2007*, Beagle Press, 2008)



About the artwork:

Drawing is at the heart of Margaret's practice and Owl reveals her great sensitivity to line. Margaret was preoccupied by pond/waterlily drawings and paintings and she sensed the pond as a source of energy of generation and life.

Top: Owl, 2004

Left: Bottle and pears

Right: Small rainbow close to the shore



About the artist:

John Wright came to Australia from the UK and studied at the National Art School in Darlinghurst. He works in a variety of media and is currently drawing with steel and wire. John's work is figurative, seeking to capture movement in the figure be it animal or human.

About the artwork:

This work is about our fears of failure in the public as well as private domain. Its questions are masked by the joyous colours and themes used in its portrayal. The engraved sign comes from a B.B King song of the same name, *Don't look down if you want to keep flying*. The song, like the work, is a joyous and humorous one that conceals a deeper meaning.

Lester's Lounge



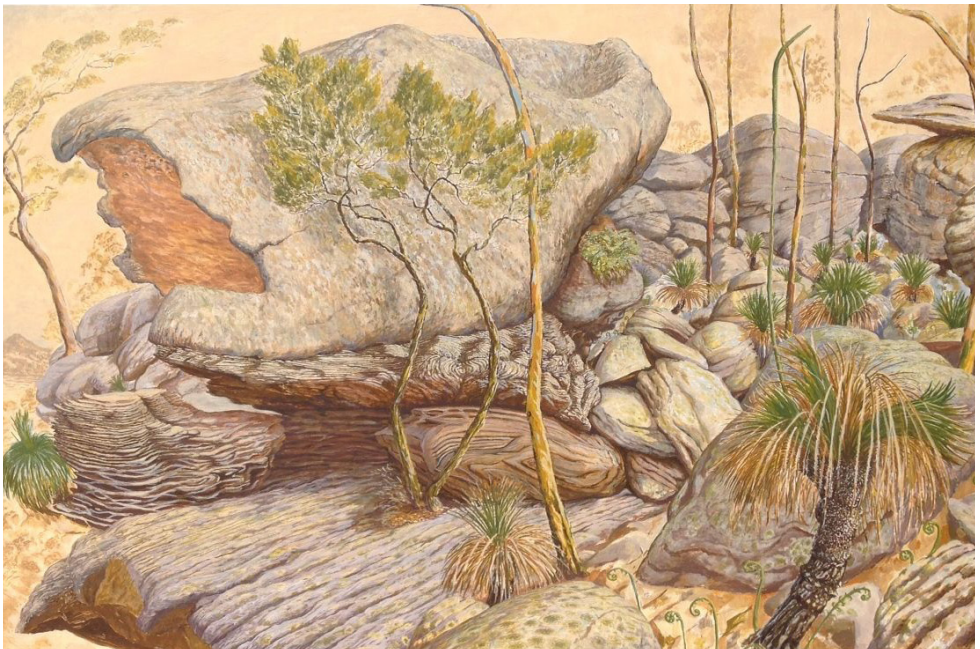
About the artist:

Spending time in the natural environment and making observational drawings from the landscape is at the centre of Peter Zanetti's practice. From there he may further develop his ideas and observations into prints such as linocuts or paintings. Peter paints pictures of the landscape to express his sense of wonder and appreciation for the mystery and beauty of life.

About the artwork:

My painting *Ku-Ring-Gai Fossil Tides*, is based on a sandstone cave located within a boulder that is situated on the escarpment behind my house. A recent fire helped to reveal the concentrated layering of ancient tides within the rock and the later intersection of a flood. The fact that these remote events remain visible but latent within the rock today fascinates me. It is one little pocket in the land but it has the power to connect us with the passage of deep time and the struggle for life.

Fossil Tides Ku-Ring-Gai, 2013



LUCY BARKER

#selfiesculpture, 2014

acrylic, aluminium, mdf

120 x 98 x 235 cm

LUCY BARKER

Stop, 2014

fuji pearl photographic paper

artist proof

76.2 x 50.8 cm

taken by Geoff Magee

LYNDALL BECK

Wash, 2015

mixed media on composition board

100 x 122 cm

DAVID COLLINS

Constellation, 2014

water mixable oil on board

115 x 118 cm

Courtesy the artist and Frances
Keevil Gallery

LIZ CUMING

Breakaways Dazzle, 2014

acrylic on stretched Belgian linen

200 x 200 cm

JOHN CRAWFORD

Cockatoo Sentinels 2, 2012

Japanese woodblock

edition of five

73 x 55 cm

JOHN CRAWFORD

Cranks and Cogs – Cockatoo, 2012

Japanese woodblock

edition of six

48 x 41 cm

JOHN CRAWFORD

Silent Machine 1 – Cockatoo, 2012

Japanese woodblock

edition of six

48 x 41 cm

KATE DOWNHILL

Operation Totem, 2012

acrylic on dress fabric on canvas

101 x 76 cm

KATE DOWNHILL

Operation Buffalo, 2011

acrylic on dress fabric on canvas

101 x 76 cm

AMANDA HALE

*The sky is larger and more ethereal than
the clouds that obscure it, 2014*

ceramic

110 x 110 x 5 cm

AMANDA HALE and KAREN FARRELL

Many Being One and

One Being Many, 2013

ceramic, wire

20 sq metres

STEPHEN HALL

To Drink, 2014

acrylic, gouache, pastel, charcoal

33 x 96 cm

REW HANKS

King Bungaree at the Bottle

Tree, 2010

linocut

100 x 71 cm

Courtesy the artist and Watters Gallery Sydney

REW HANKS

The Devil's Garden

linocut

100 x 75 cm

Courtesy the artist and Watters Gallery Sydney

KRISTIN HARDIMAN

Zara Dancer, 2013

pencil on paper

121 x 92 cm

Courtesy the artist and Aarwun Gallery Canberra

KRISTIN HARDIMAN

Skybo, 2014

oil on canvas

101 x 101 cm

Courtesy the artist and Aarwun Gallery Canberra

TANNYA HARRICKS

Belongil Beach No1

oil on linen

76 x 86 cm

Courtesy the artist and Art2muse, Double Bay

ROSS HARVEY

Blind Man's Bluff, 2013-14

oil on board

51 x 61 cm

ROSS HARVEY

Madame Bergeret, 2013-14

oil on board

51 x 61 cm

SUSSIE HEYMANS

Lens of the Land; Root

System, 2010

pencil on canvas

107 x 107 cm

ROSLYN KEAN

Beyond the Courtyard Wall

U/S, woodblock (with internal backlights)

76 x 56 cm

ROSLYN KEAN

Shutters are Closing II,

U/S, Woodblock on stained paper.

56 x 38 cm

MICHAEL KEMPSON

This and That, 2012

etching and aquatint

edition of 20

50.5 x 200 cm

URSULA LAVERTY

Lines of Life, 2012

acrylic on canvas

91 x 121 cm

ANA POLLAK

Grasstree, 2014

claywash on plywood

52 x 70 cm

ANA POLLAK

Flux (Ana Pollak Michael Harding)

digital video animation 16:9 ratio, black and white, stereo sound

02:48 min

ALEX ROBINSON

Bayon (I), 2014, from the series *Visible World*, 2014

silver gelatin photograph

edition of 7 + 2AP

60 x 48 cm (framed)

ALEX ROBINSON

Ta Prohm (II), 2014 from the series *Visible World*, 2014

silver gelatin photograph,

edition of 7 + 2AP

60 x 48 cm (framed)

SANDI RIGBY

Dinner for Two, 2013

etching

edition of 25

57 x 60 cm

SANDI RIGBY

Courageous, 2013

etching

edition of 25

49 x 51 cm

SANDI RIGBY

Courageous, 2013

etching

edition of 25

49 x 51 cm

SANDI RIGBY

Clever, 2013

etching

edition of 25

49 x 51 cm

ANNE STARLING

Child's Play, 2011

lino carborundum collograph

50 x 56 cm

Courtesy the artist and Port Jackson Press, Victoria

ANNE STARLING

Edge of Industry, 2009

lino etching collograph

69 x 99 cm

Courtesy the artist and Port Jackson Press, Victoria

SALLY STOKES

House in the bush, Dural, 2014

oil on canvas

185 x 153 cm

JANET TAVENER

Durian, 2013

digital print

85 x 85 cm

Courtesy the artist and Brenda May Gallery

JANET TAVENER

Pineapple, 2013

digital print

85 x 85 cm

Courtesy the artist and Brenda May Gallery

SHERNA TEPERSON

*Snow Domes In The Age Of Retreating
Ice Caps, 2006-15*

mixed media

dome: 69 x 90 x 65 cm

banana lounge: 90 x 200 x 104 cm

SHERNA TEPERSON

Carving my own thirst, 2009-10

balsa wood, pva glue

dimensions variable

INGRID VAN DER AA

Appeeling, 2012

acrylic

60 x 90 cm

INGRID VAN DER AA

Homeward Bound

plywood and treated termites nests

3m x 1.5m x 1.5m

INGRID VAN DER AA

Homeward Bound - gold 2015

Treated termites nests

Each 25 x 15 x 15 cm

GREG WARBURTON

Oberon, 2015

oil on birch panel

90 x 120 cm

Courtesy the artist and Mossgreen
Melbourne

MARGARET WOODWARD

Owl, 2004

Ink and watercolour,

21 x 16 cm

Private Collection

MARGARET WOODWARD

Small rainbow close to the shore

Oil on canvas

71 x 71 cm

Private Collection

MARGARET WOODWARD

Bottle and pears, 1993

screenprint, edition 72/80

63 x 46 cm (image) 72 x 92 cm

(framed)

Gift to GCS Gallery from Piers Laverty

JOHN WRIGHT

Lester's Lounge

mixed media

150 x 50 x 40 cm

PETER ZANETTI

Fossil Tides Ku-Ring-Gai, 2013

acrylic on board

67 x 101 cm



Gallery hours Monday to Saturday 10 am-5 pm **FREE ENTRY** | Gate 7, 1666 Pacific Highway, Wahroonga | 02 9473 7878
gcsgallery@abbotsleigh.nsw.edu.au | www.gcsgallery.com.au | An Anglican Pre K-12 Day and Boarding School for Girls