

From an island south

from.

AN ISLAND SOUTH

An Asialink/
Devonport Regional Gallery
Touring Exhibition



catalogue.

FOREWORD

Catalogue acknowledgements

From an island south.
An Asialink and Devonport Regional Gallery touring exhibition featuring Julie Gough, David Keeling, Jonathan Kimberley (collaborating with poet Jim Everett), Bea Maddock, David Stephenson, Richard Wastell and Philip Wolfhagen.

Curator: Jane Stewart
Program Manager: Sarah Bond

Acknowledgements

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The organisers would like to thank the artists and their respective galleries: Jonathan Kimberley and Richard Wastell are represented by Bett Gallery Hobart. Julie Gough is represented by Bett Gallery Hobart and Gallery Gabrielle Pizzi, Melbourne. David Keeling is represented by Bett Gallery Hobart, Liverpool St Gallery (Sydney) and Niagara Galleries (Melbourne). David Stephenson is represented by Bett Gallery Hobart and Boutwell Draper (Sydney). Philip Wolfhagen is represented by Bett Gallery Hobart, Christine Abrahams Gallery (Melbourne) and Sherman Galleries (Sydney).

We are grateful to the Bett Family for kindly lending Richard Wastell's painting *Last night I dreamed an island gentle*, 2003 and to the Devonport City Council for lending four works: *Leaving a Mountain*, 1992-93, Bea Maddock; *Not far from here. Manferns and firebombed forest, Styx Valley*, 2005, Richard Wastell; *Shifi: Cloudeglyph 110*, 2005, Jonathan Kimberley; *The Diminishing Paradise*, 1995, David Keeling.

Catalogue

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From an island south is presented in partnership by Devonport Regional Gallery and the Asialink Centre of The University of Melbourne.

This marks the first partnership between Devonport Regional Gallery and Asialink and is the only exhibition dedicated to Tasmania and its landscape that has been toured by Asialink in its 16 year history.

Tasmania is located 240 km off the south-east corner of mainland Australia; next stop Antarctica, 2000 km directly south. Surrounded by the Southern Ocean, Tasman Sea and Bass Strait, it is home to a population of close to 500,000 Australians. Incredibly, over a third of the state is reserved in a network of National Parks and the Tasmanian Wilderness World Heritage Area.

Devonport Regional Gallery director and curator Jane Stewart has selected works by prominent Tasmanian artists, Julie Gough, David Keeling, Jonathan Kimberley (collaborating with poet Jim Everett), Bea Maddock, David Stephenson, Richard Wastell and Philip Wolfhagen. Traditionally Australian art that investigates the landscape has depicted 'a sunburnt country' and wide-open spaces. These seven artists depicting the Tasmanian landscape however, are faced with a different reality; one of an island of environmental diversity and contradictions containing dense forests, dramatic coastlines and rugged mountains: a unique and inspiring environment.

Special thanks to Jane Stewart for her curatorial vision and dedication towards this project; the staff at Devonport Regional Gallery for their support; the artists for their enthusiasm and commitment; their representing galleries, in particular Bett Gallery Hobart. The organisers would also like to thank the supporters of this project including the Department of Foreign Affairs and Trade through the Images of Australia Branch, and the Australia Council for the Arts, the Australian Government's arts funding and advisory body, the Visual Arts and Craft Strategy an initiative of the Australian, State and Territory Governments.

Asialink is delighted to tour this exhibition through Asia and engage new audiences with some of Tasmania's most revered landscape artists.

Sarah Bond
Visual Arts Program
Asialink



from.

AN ISLAND SOUTH

Tasmania is an island of extraordinary beauty which rests beneath the south eastern tip of mainland Australia. Vast tracts of the coastline remain wild and undeveloped, while the highland reaches are still eerily uninhabited. Headlands have been battered into shape by ferocious westerlies whose sheer relentlessness has stunted trees, suppressed grasses, and wrecked ships in terrifying numbers. The main cities are small and nestled in picturesque valleys with generous glimpses of mountains, rivers, and beaches. Bushland is just beyond the suburbs and some of the world's oldest surviving forests and most isolated beaches are barely an hour away by car. There is a sense of escape, exploration, and solitariness. Winter fog softens mountain peaks while low lying light casts long shadows from ancient trees. Stars shine crisply from the sky's undisturbed blackness and, in summer, the Aurora Australis can be seen sweeping its pink, majestic pathway across the universe.

There is no doubt that this raw beauty has lured, inspired, enrapt, and obsessed artists since European occupation. However, the work of Tasmania's contemporary landscape artists does not represent the sublime alone. As the artists in *From an island south* have immersed themselves within Tasmania, they have stumbled across the complexities underlying the island's culture. Inevitably the artists have begun to breathe the politics, history and traditions of the island, aspects which have unavoidably found a way into their artwork. Each artist's career has been established around Tasmania's landscape and their own place within it. Whether they are Tasmanian by birth or by choice, the artists have used their art practice to develop and express a strong sense of Tasmania as home, and collectively their works tell an intriguing story of humankind's relationship to the island.

Philip Wolfhagen's relationship with the Tasmanian landscape is grounded in his family's long standing

connection with the farming land of the island's midlands where he has lived most of his life. His paintings of the grazed plains and windswept central plateau are fuelled by an intuitive knowledge of the area that comes only to one who has spent years in a particular place. For each solo exhibition he undertakes, Wolfhagen completes numerous paintings of one specific aspect of the region in order to capture its essential qualities. In these paintings the artist combines his innate understanding of the area with acute observational skill to develop works of extreme physicality. Although usually grand in execution, the paintings also exist as an intimate document between artist and land. Their textural surfaces are constructed as if Wolfhagen has tenderly remodelled the landscape, adjusting vital elements ever so slightly to create a world that is a small step from reality. The world he depicts is not bucolic, but neither is it quite as harsh as the actual toiled farmland or barren highlands. Instead, Wolfhagen's landscapes are gentle and a fraction hazey, as if a faithful but subtly altered memory of a unique place.

Study for high ground {2002} and *Study for Augusta drift* {2002} are painted as if the artist is positioned close to the ground, nestled amongst the native grasses and low lying scrub. In *Study for high ground*, the viewer's elevated position is further isolated by the plains below which appear to extend forever, their uninterrupted flatness much like the sea surrounding an island. In *Study for Augusta drift* the height and angle of the inland sand dune creates the sense that one is protected by their surrounds. In each work, the viewer feels part of the scene and despite the coldness and exposure one would experience if really visiting a Tasmanian place of this altitude, one is warmly, almost snugly, encapsulated by the immediate landscape.

Interestingly for paintings of this scale, there is an absence of a significant or overpowering land form.

Instead, Wolfhagen has invested a quietly beautiful but relatively inconsequential aspect of the environment with the same attention Romantic painters might have attributed a mountain range. The artist's closeness to the landscape is evidenced by this choice of modest subject which he has discovered by traversing the highlands on foot. But it is also his uncanny ability to mimic the earthly colours and southern light unique to this area which underlies the artist's understanding of the nature of this place. When united with the low perspective and large scale of each painting, Wolfhagen's precise distillation of colour imbues his work with particular intensity, creating within the viewer a sense that they are actually in the landscape experiencing the shifting weather and light patterns.

Similar emotive responses to the landscape are present in the photographs of [David Stephenson](#) who, since arriving in Tasmania from the United States in the early 1980s, has explored the island's inner and coastal regions seeking greater meaning behind the term 'wilderness'. Tasmania is ideal to this endeavour for it is an island whose population is caught between wanting to preserve the natural environment and developing these areas for industrial or tourism purposes. Stephenson writes:

Is wilderness a place devoid of the presence of humans? Does such a place any longer exist on Earth? Once the wilderness was battled for human survival, and was fenced out to create the enclosed garden, where nature could be controlled in the service of humankind. Now we are turning the garden into a wasteland, and the remnants of wilderness are embattled and enclosed, to be protected from encroaching human impact. Once the wilderness was a fearful, awesome, sublime place – does such a wilderness still exist?¹

The *Drowned Series* {2001–02} capture the lakes in Tasmania's central and western districts which were dammed during the mid to late 1900s by the Hydro Electric Corporation. These lakes are primary examples of a wilderness which has been tamed and reshaped by humankind. They exist in an area little visited by locals or tourists despite the uniqueness of the surrounding world

heritage listed forest and river systems for the terrain is steep, densely treed, damp and notoriously difficult to access. Ironically, these 'wilderness' characteristics create the perfect place to establish controversial, large scale industrial projects.

Stephenson's imagery is sophisticated in its ability to polarise the viewer's emotional response to the dammed lakes and their surrounds. At a fundamental level, the images depict these man made lakes in their naked reality – as irreparably altered expanses of water. The skeletons of trees rise from the water's still surface, islands float where mountains once stood, and there is no naturally formed gradient, sand, or scrub to separate the water's edge from the shore. In this sense, these landscapes appear barren, drowned, dead.

However, Stephenson brings a complex and paradoxical reading to this imagery. Although he does not deny the lifeless atmosphere of these environments, his treatment of each image stirs a sense of wonder in such unearthly places. The silvery surface of each lake is enchanting, mist shrouds the horizon, and clouds hover dramatically above each lagoon. These are supremely sublime elements which cast a breathtaking atmosphere over the artificial environments. It is as if the viewer has stumbled across a new wilderness which is, in Stephenson's own words, 'devoid of the presence of humans' ... 'fearful, awesome and sublime'.

Man's manipulation of the natural environment is also the impetus behind [Richard Wastell's](#) paintings, his recent imagery drawing from lakes similar to those visited by Stephenson, and the logged coups of old growth forest. *Not far from here. Burnt manferns and firebombed forest. Styx Valley* {2005} exposes the charred stumps of large manferns, their once upright posture twisted to suggest agony, emphasising the naked absurdity of the blunt, frondless trunks. Yellow sunlight bakes the exposed ground for possibly the first time ever and





fire blazes on the horizon creating ominous plumes of smoke. The scene is reminiscent of a moonscape and one senses Wastell is both bewildered and perversely fascinated by the transformed environment. The artist insists that this is not a political painting, but a raw and honest interpretation of the denuded forest – the newly emerging Tasmanian landscape. It is as Tasmanian writer Richard Flanagan observes of Wastell's latest work:

Though they will have forever after in Tasmania an undeniably political dimension, these are anything but political paintings. They are intensely spiritual paintings by a painter whose close technique becomes ever more capable of conveying an enormous emotion.²

In *Not far from here* the forest is devastated. The colours are hot and hyper-real – a world away from the gentle greys, greens and browns in Wastell's other painting *Last night I dreamed an island gentle* {2003}. In dramatic contrast, this image transports the viewer deep into the Tasmanian forest's interior. The large trees emanate silent grandeur. One feels safely enveloped within the unseen canopy, immersed within some other world. Lichen spores float between the trees, creating a snow-like curtain. These spores are timeless, alluring but untouchable, hovering gently and confusing the viewer's perception of space and distance. The painting provides a sense of shelter, a haven which embodies both the painter and the viewer. The artist's intimacy with the Tasmanian bush is the foundation for these depictions of the environment. Ultimately, *Last night I dreamed an island gentle* establishes a grave context for the image of the burning coup. It is a heart wrenching testament to the vulnerability of the forest and its fragile place within Tasmania's landscape.

Like Wastell's image of the burning forest, David Keeling's paintings are observations of an evolving Tasmania. By combining historic and contemporary elements intrinsic to Tasmania's story, Keeling addresses the relationship Tasmanians have developed with the land since colonisation. *The Diminishing Paradise II* {1995} provides

glimpses of a conflicting Tasmania, a place caught between modernisation and conservation. The work includes images of the island's main highway, a historic house, Macdonald's 'golden arches', the Pink Panther, an axe, and the night sky. These miniature dioramas question what is happening to the island, providing a multi-faceted picture of the struggle to balance new and old ways of life. The title suggests the artist is mourning changes within Tasmania such as the diminishing wilderness, the rapidity of suburban sprawl, and the increasing pace of life. Although these issues are relevant throughout the western world, they may be particularly apparent in a small community living on a small island such as Tasmania.

Strongly reflected in Keeling's work is his belief that 'if landscape is to survive as a form, then we can not rely on the Romantic or Nostalgic any longer. Too much is at stake to retreat into the comfortable view'.³ Keeling rarely paints the natural environment without referring to human presence. This presence might be represented quite literally by images of people in the landscape, but it is also alluded to in unpeopled landscapes by a parked car, a white-clothed table, or a bush track.

In a recent development of these ideas, Keeling's composition in *Hazards Forest I* {2006} suggests that the viewer is standing in a clearing before the painted forest. The trees are thin, delicate, and cast in an alluring silver light. They grow so closely together that the branches intertwine, making it difficult to navigate a way in. Although sunlight seeps through the canopy, the sky is obscured by tree forms creating a sense of enclosure. The effect is captivating. The viewer is low to the ground, cocooned amongst the trees, and encouraged to look closely at the colours, forms and patterns of trunks and branches which one might typically disregard when moving through the bush. Although exquisite, this section of native forest would usually make up part of a track leading to a celebrated location or vista. But here the forest

is the focus and the allusion to the viewer's presence within it is heightened by the artist's detailed attention to an otherwise inconspicuous scene.

However, Keeling's images are as much about absence as they are about presence. By referencing the generally blind and distracted states with which we pass through the natural environment, he emphasises the rift that is developing between contemporary culture and nature. Unlike the other artists in *From an island south*, he refers to sites which are often visited, or populated, by humans. Hence, the scenarios depicted are familiar but when captured in a painting they cause one to stop and question their relationship with nature.

The relationship between artist and place also underpins *Leaving a Mountain* {1992–93}, a painting in which Bea Maddock has captured her feelings for a location she knew well. When considering this work prior to making it, she wrote in her journal:

Now I'm close up to the mountain I feel wrapped around by it...If I want to do anything with it I will have to be on the spot – observe its moods and changes over a series of days.

The sheer six metre length of the completed work re-establishes Maddock's sense of being 'wrapped around' by the mountain. This perception is heightened by the artist's panoramic approach to capturing the land form. Maddock has divided the view into eight panels, each one recording a successive aspect of the mountain. Strong calligraphic lines move across the panels to construct the landscape and gradients of colour denote the layers of distance. She has recreated the landscape with even emphasis, focusing on its every aspect in an approach which is as much about embodiment as it is about observation.

Over a period of eleven years, Maddock developed this empathic but technical approach to establish a series of works relating to the Tasmanian landscape and the island's

Aboriginal tribal languages, particularly indigenous place names. These works sought to reinvest the land with its own largely forgotten history and culminated in the much celebrated *Terra Spiritus – a darker shade of pale* {1993–1998}.

Although not featured in *From an island south*, *Terra Spiritus* arose from Maddock's belief that she 'needed to make a statement about the whole of Tasmania'.⁴ It is a strong account of the relationship between Tasmanian people and the landscape. Spanning more than 40 metres, the work documents the entire circumference of Tasmania's coastline as it appears from the sea. Aboriginal place names are scribed beneath their relative landmark and the European equivalent appears in smaller print at the bottom of each drawing. The panorama is a means of encapsulation. The coastline defines the edge, encompassing everything within. The text signifies the disturbing ease with which contemporary Tasmanian place names have usurped their indigenous counterpart. Ultimately, *Terra Spiritus* is a powerful statement about Tasmania. It is the zenith of Maddock's successful artistic career, and the combination of precise drawing and referential place names captures Tasmania's history and geography in a deeply moving visual document of extraordinary succinctness.

Reclamation of indigenous language and relationship to place also underlies the collaboration between Aboriginal poet Jim Everett and artist Jonathan Kimberley. During the past eighteen months, the two have made regular visits to Everett's country in north east Tasmania where they have observed the environment while camping. Each responds to the natural landscape with a combination of immediacy and contemplation. While in the bush, Everett records the thoughts that occur in response to the surrounding land and Kimberley paints directly onto the canvas. They rework the text and images on returning to the studio.

Everett and Kimberley refer to the outdoor aspect of the work as 'bush painting'. They understand this process to be a collaboration with country, therefore investing the land with an interactive persona of its own. Everett's presence is critical to Kimberley's visual interpretation, and the indigenous approach to understanding the environment causes the painter to question western cultural perspectives. By employing a candid process reminiscent of the European tradition of plein air painting, Kimberley combines Aboriginal and Western approaches to landscape to engender a uniquely personal response to place.

Everett's poetry evokes visual responses related to his connection to this country. Ria-warrawah is the deep water spirit and the phrase 'respecting moon water moving along coastal veins' alludes evocatively to the visceral interchange between body and land, blood and water. His ancestral connection to this part of Tasmania is vital to the work produced in the collaboration with Kimberley. His words are warm and welcoming, inviting one to imagine freely the place he writes about. When woven through Kimberley's paintings, the result is a fresh, fluid, and balanced exchange of visual and textual imagery.

ria-warrawah within all-life circuitry {2006} and Kimberley's other painting, *Shift: Cloudglyph 110* {2005}, can be read from aerial and frontal perspectives. He follows the paths travelled by Aboriginal people and has loosely mapped the terrain from mountains to coast. However, the same lines that form the topographical image merge with the trunks and branches of trees. In each painting, Kimberley has built layer over layer, as if compelled to revisit the places he paints to record the various light and weather patterns, continuously building closer ties and understanding with place.

Indigenous artist [Julie Gough](#) has also established a substantial body of work about the relationship between

Tasmanian Aboriginal people and the environment. Although presently living in Northern Queensland in what she terms 'self imposed exile', Gough still feels strongly that Tasmania is home. She is a descendant of Tasmanian Aboriginal elder Manarlargenna {c1770–1835} and uses her art work as means of preserving and understanding her connection to her homeland.

The canvas buoys that make up *Lure* {2006} are an imaginary means of transport between Gough's present home in Queensland and her ultimate home in Tasmania. They are each embroidered with the name or number of various craft used to her and her people to the island: 'DJ 376' was the number of her latest flight to Tasmania in August 2006, 'Taroon' is the name of the passenger ship that brought her mother to the island in the 1950s, and 'Hunter' was a sealing vessel on which Gough's ancestor Woretemoetyerner worked for two years in the 1820s.

The buoys embody the artist's yearning for Tasmania, and are a metaphorical means of remaining afloat while moving from place to place. The rope of hair suggests the power of ancestral lineage and the traits that link us to past and present family. Gough says that the hair and the canvas also 'relate to the journeys of Aboriginal women to and from Tasmania since the late 1790s, and the lure/resonance of the island bringing them {usually} home'. She continues:

I prefer them {the suspended buoys} to seem as lures ... my own personal life preservers, enabling my and my mother's return to Tasmania through time.⁵

Through their connection to boats and planes, the buoys might also be potential means of contact with other places to which her past is connected such as Melbourne, where she was brought up, and other ancestral homes in Europe. *Lure* represents the complex nature of place and belonging, and are the artist's means of reconciling the many paths travelled prior to and during one's lifetime.

The work poignantly traces Gough's own connection to Tasmania through her family's history. While a strong reminder of the tragedy inflicted upon Tasmanian Aboriginal people, it is also invested with the remarkable continuation of a people overcoming the travesty of near-genocide.

In *From an island south*, the turbulent story of Tasmania's European occupation is woven into images of the island's highlands, forests, suburbs, bush, lakes, clouds, and coast. Collectively, these artists illustrate aspects of the island's way of life such as the fine line between city and bushland, the prominent position landscape holds in Tasmania's contemporary art movement, the affinity these artists have with the landscape, the effects of industrial development, and the past and present relationship Tasmanian Aboriginal people hold with the land and its inhabitants.

The seven artists in the exhibition engage with the Tasmanian landscape to glean greater understanding of their homeland. Their work reveals that although Tasmania is a place of natural wonder, it is also an island steeped in issues about ownership and control of the land. The island boundary creates a sense of isolation, providing those who live here with a clear identity unique to people from small, geographically defined places. It is also this small scale which makes it possible for artists to live as part of the city's cultural community while maintaining closeness to the natural environment.

Although each artist in *From an island south* is passionate about the Tasmanian landscape, their works are more than representational depictions of a beautiful place. These artists have immersed themselves within the landscape for many years. They live, breathe and work their subject matter, forever analysing and interpreting their surroundings. Although Tasmania is the source upon which each artist's work thrives, it might also be

considered that the environment lives on in their work. Most importantly, it is a strong sense of place which compels each artist to make work about their homeland. They capture elements of a contemporaneous Tasmania and fix it in time, collectively creating a prism of responses from this unique southern island.

Jane Stewart
Director, Devonport Regional Gallery

¹ Stephenson, David, 'Artist Statement', *Imagine Nature* [ex cat], ed. HAY, Peter, Plimsoll Gallery, Tasmanian School of Art, University of Tasmania, Hobart, 1996.

² Flanagan, Richard, 'Love Walks Naked', *We are making a new world* [ex cat], Bett Gallery Hobart, Hobart, 2006.

³ Niagara Galleries, www.niagara-galleries.com.au/artists/artistpages/theartists/keeling

⁴ Maddock, Bea, Interview with Diane Dunbar, *Terra Spiritus ... with a darker shade of pale* [ex cat], Queen Victoria Museum and Art Gallery and Bea Maddock, Launceston, 1998.

⁵ Gough, Julie, Email correspondence, August 2006.

Julie Gough
Return 2005
Abalone shell, manila rope
30 metres circumference
Collection of the Artist



artist.

JULIE GOUGH

Born Melbourne 1965
Lives and works in Townsville

Selected Solo Exhibitions include:

Intertidal, Gallery Gabrielle Pizzi, Melbourne, 2005;
Chase, Imperial Leather, National Gallery of Victoria,
Melbourne, 2002–04; *passages*, Mahatma Ghandi
Institute, Moka, Mauritius, 2002; *Heartland*, Gallery
Gabrielle Pizzi, Melbourne, 2001; *Tense Past*, Plimsoll
Gallery, Hobart, 2001.

Group Exhibitions include:

Zones of Contact, Habitus-Habitat, Perc Tucker Regional
Gallery, Townsville, 2005; *Cross Currents*, Linden Centre
for the Arts, St Kilda, 2005; *On Island*, Devonport
Regional Gallery, Devonport, 2005; *120 Degrees of
Separation*, Linden Centre for the Arts, St Kilda, 2004;
Outside Inside: Fragments of Place, Brigham University
Museum of Art, Utah, 2003; *What's Love got to do with
it?*, Royal Melbourne Institute of Technology, Melbourne,
2001; *Driving Black Home*, Art Gallery of New South
Wales, Sydney, 2001; *Biennale of Contemporary Art*,
Festival of Pacific Arts, Noumea, 2000; *Trace*, Liverpool
Biennial of Contemporary Art, Liverpool, 1999.



Julie Gough
Lure (detail) 2006
Canvas, plastic, polyester, shell
200 x 386 x 40 cm
Collection of the Artist



artist.

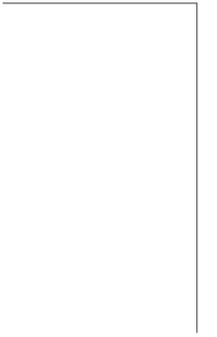
DAVID KEELING

Born Launceston 1951
Lives and works in Hobart

Selected Solo Exhibitions include:
Closer To Home, Bett Gallery Hobart, 2005; *10°C*, Niagara Galleries, Melbourne, 2005; *David Keeling*, Liverpool Street Gallery, Sydney, 2004; *Second Love Song*, Niagara Galleries, Melbourne, 2003; *Love Song*, Carnegie Gallery, Hobart, 2003; *David Keeling*, Dick Bett Gallery, Hobart, 2002; *David Keeling*, Niagara Galleries, 2001; *Second Nature*, Dick Bett Gallery, 2000.

Group Exhibitions include:
Senses of Place: Art in Tasmania, Plimsoll Gallery, Hobart, 2006; *Academici*, Monash Gallery, Melbourne & The British School at Rome Gallery, Rome, 2005; *Imaging the Apple*, Ballarat Fine Art Gallery, 2004; *Working Life*, *Art and Public Buildings*, Carnegie Gallery, Hobart, 2001; *Art and Land*, *Contemporary Australian Visions*, Noosa Regional Gallery, 2000; *John Leslie Art Prize*, *Art refers to landscape*, Gippsland Regional Gallery, Sale, 2000.

David Keeling,
The Diminishing Paradise II 1995
Oil on wood, overall 38 x 70 cm
(individually 4.3 x 8.2 cm)
Collection of Devonport City Council



artist.

JONATHAN KIMBERLEY

Born Melbourne 1969
Lives and works between Hobart and Kununurra,
Western Australia

Selected Solo Exhibitions include:

meenamatta lena narla puellakanny {*Meenamatta water country discussion*}, collaboration with Puralia Meenamatta {Jim Everett}, Bett Gallery Hobart, 2006; *Ur-Landscape: Post- Landscape* {*Blue Tier*}, Bett Gallery Hobart at Depot Gallery, Sydney and fortyfivedownstairs, Melbourne, 2005; *Living Water Travelling Water*, collaboration with Patrick Mung Mung, Bett Gallery Hobart, 2004; *Forests to Fields* {*Cloud Glyphs*} 1808–2003, Bett Gallery Hobart, 2003; *Cloud Glyphs*, Studio Exhibition, Kununurra, 2002.

Group Exhibitions include:

1966–2006 A Collection in Review, Devonport Regional Gallery, Devonport, 2006; *Recent Acquisitions*, Tasmanian Museum and Art Gallery, Hobart, 2005; *City of Hobart Art Prize*, Tasmanian Museum and Art Gallery, 2005; *Future Perfect*, collaboration with Gloria Andrews, Bett Gallery Hobart, 2003; *Back in time of peace*, collaboration with Marine Ky, Australian Galleries, Sydney, 2003; *Palimpsest #1*, 'Lake Mungo Paintings', Mildura Regional Gallery, Mildura, 1998.

Jonathan Kimberley,
Shift: Cloudglyph 110 2005
Acrylic and charcoal on linen
182 x 182 cm
{four panels each 91 x 91 cm}
Collection of Devonport City Council



Jonathan Kimberley
& Jim Everett (poet)
ria-warrawah within all-life
circuitry 2006
Acrylic, charcoal and pen
on linen, 120 x 120 cm
Collection of Jonathan Kimberley
& Jim Everett



ria-warrawah within all-life circuitry
(poem in collaboration with painting of the same
title by jonathan kimberley)

as clouds of travelling water take their turn
for waiting forests of all-life wanting a big drink
new water coming to rain and flood big rivers
there are spirits in this country and its deep dark waters
ria-warrawah, deep water spirit, rests here quietly touching
the clouds travel over country to water the new seeds
let the sun bring its warm for the seeds to drink
a new generation
fill the streams down deep rivers across meenamatta
respecting moon water moving along coastal veins
of all-life from light clouds to dark deep waters

puralia meenamatta
(jim everett), 2006



artist.

BEA MADDOCK

Born Hobart 1934, Lives and works in Launceston

Selected Solo Exhibitions include:

Terra Spiritus ... with a darker shade of pale, Queen Victoria Museum and Art Gallery, Launceston, 1998–99, toured to National Gallery of Australia, 1999, Queensland Art Gallery, Brisbane, 2000, Ivan Doherty Gallery, Sydney, 2000, National Gallery of Victoria, Melbourne, 2002, Museum of Contemporary Art, Sydney, 2002–03, and Tasmanian Museum and Art Gallery, Hobart, 2005–06; *Being and Nothingness: Bea Maddock – Work from three decades*, National Gallery of Australia and Queensland Art Gallery, 1992–93; *The Antarctic Suite*, Adelaide Biennale of Australian Art, Art Gallery of South Australia, 1990; *Bea Maddock Prints 1960–1982*, National Art Gallery, Wellington, New Zealand, 1982–83; *Survey 11: Bea Maddock*, National Gallery of Victoria, 1980.

Group Exhibitions include:

The Crossley Gallery 1966–1980, Perc Tucker Regional Gallery, Townsville, 2003; *Federation. Australian Art and Society 1901–2001*, National Gallery of Australia Travelling Exhibition, 2000–02; *Craft from Scratch – Eine Spur von Handarbeit*, Museum für Angewandte, Frankfurt and Art Gallery of South Australia, Adelaide, 2000–01; *On the ashes of the stars ... Stephane Mallarme – a celebration*, Monash University Gallery, Melbourne, 1998; *Drawn from Life*, National Gallery of Australia Travelling Exhibition, 1997–98; *Black Attack*, National Gallery of Victoria, Melbourne, 1996; *Looking at Seeing and Reading*, Ivan Dougherty Gallery, Sydney, 1993–94.

Bea Maddock,
Leaving a Mountain 1992–93
Pigment wash, graphite, oil stick
and encaustic on canvas, 128 x 600 cm
Collection of Devonport City Council



artist.

DAVID STEPHENSON

Born Washington D.C 1955
Lives and works in Hobart

Selected Solo Exhibitions include:

Skeletons, Bett Gallery Hobart and Boutwell Draper Gallery, Sydney, 2005; *David Stephenson: The Dome Project*, Candace Perich Gallery, New York, 2003; *Skeletons*, Bett Gallery Hobart, 2003; *Space + Light: David Stephenson Photographs, 1982–1996*, Tasmanian Museum and Art Gallery, Hobart, 2000; *Starlight: David Stephenson Photographs*, Cleveland Museum of Art, USA, 2000; *Dome*, CAST Gallery, Hobart, 2000; *Cupolas*, Australian Centre for Photography, Sydney, 2000; *Sublime Space: David Stephenson Photographs 1989–98*, National Gallery of Victoria, Melbourne, 1998.

Group Exhibitions include:

Senses of Place: Art in Tasmania, Plimsoll Gallery, Hobart, 2006; *First Impressions: Contemporary Australian Photograms*, National Gallery of Victoria, Melbourne, 2003; *Sky Lounge – Future Projections*, National Museum of Australia, Canberra, 2003; *Fieldwork: Australian Art 1968–2002*, National Gallery of Victoria, Melbourne, 2001; *Night Light: Photographs of heavenly bodies, 1885–2000*, Robert Klein Gallery, Boston, 2001; *Between Phenomena – The Panorama and Tasmania*, Plimsoll Gallery, Hobart, 2001.



David Stephenson,
Drowned No 137
{*Arthur's Lake, Tasmania*} 2002
Toned gelatin silver print
65 x 92 cm [limited edition of 15]
Collection of the Artist



David Stephenson.
Drowned No 16
{*Lake Gordon, Tasmania*} 2001
Toned gelatin silver print
65 x 92 cm {limited edition of 15}
Collection of the Artist



artist.

RICHARD WASTELL

Born Hobart 1974
Lives and works in Hobart

Selected Solo Exhibitions include:

We are making a new world, Bett Gallery at fortyfivedown stairs, Melbourne, 2006; *Not far from here*, Devonport Regional Gallery, Devonport & Bett Gallery Hobart, 2005; *World that I love*, Bett Gallery at Depot Gallery, Sydney, 2004; *Fires*, Bett Gallery Hobart, 2002; *Vision Machine*, Bett Gallery Hobart, 1999; *Enigmas and double visions*, Bett Gallery Hobart, 1997.

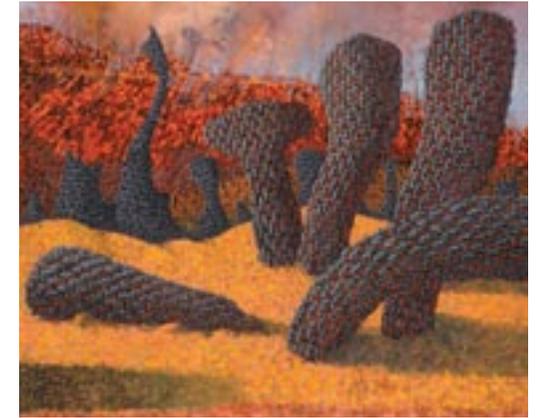
Group Exhibitions include:

Artists artist, Axia Modern Art, Melbourne, 2005; *Bodybag*, Academy Gallery, Launceston & Carnegie Gallery, Hobart, 2003; *Future Perfect*, Bett Gallery Hobart, 2003; *The shape of air {flat}*, Bett Gallery Hobart, 2002; Melbourne Artfair 2002, Royal Exhibition Building, Melbourne, 2002; *Poets and Painters*, Bett Gallery Hobart, 2002; Melbourne Artfair 2000, Royal Exhibition Building, Melbourne, 2000; *{painting}*, Plimsoll Gallery, Hobart, 2000; *Zero Horizon*, Contemporary Art Services Tasmania, Hobart, 1999.



Below:
Richard Wastell
*Last night I dreamed an island
gentle* 2004
Acrylic, oil, marble dust on canvas
120 x 360 cm
Collection of Bett Family

Right:
Richard Wastell
*Not far from here. Burnt Man ferns
and firebombed forest, Styx Valley* 2005
Oil and marble dust on linen
152 x 183 cm
Collection of Devonport City Council



artist.

PHILIP WOLFHAGEN

Born Launceston 1963
Lives and works in Longford

Selected Solo Exhibitions include:

Night Visions, Sherman Galleries, Sydney, 2006; *Luminary Traces*, Bett Gallery Hobart, 2006; *Night Beacons*, Christine Abrahams Gallery, Melbourne, 2005; *The Inner Edge*, Academy Gallery, Launceston & Sherman Galleries, Sydney, 2004; *Noctiluca*, Bett Gallery Hobart, 2004; *Archipelago*, Queen Victoria Museum and Art Gallery, Launceston, 2003; *Shifting light*, Christine Abrahams Gallery, Melbourne, 2003; *high ground*, Sherman Galleries Goodhope, Sydney, 2002.

Group Exhibitions include:

Australia and Constable, National Gallery of Australia, Canberra, 2006; *Senses of Place: Art in Tasmania*, Plimsoll Gallery, Hobart, 2006; *Great Escapes*, Lake Macquarie City Art Gallery, ?, 2004; *Depth of Field*, Shepparton Art Gallery, Shepparton & Monash University Museum of Art, Melbourne, 2003; *Painting Tasmanian Landscape*, Plimsoll Gallery, Hobart, 2003; *Uncommon World: Aspects of Contemporary Australian Art*, National Gallery of Australia, Canberra, 2000.



Philip Wolfhagen
Study for High Ground 2002
Oil and beeswax on canvas
80 x 180 cm
Collection of Philip
and Catherine Wolfhagen



Philip Wolhagen
Study for Augusta Drift 2002
Oil and beeswax on canvas
100 x 214 cm
Collection of Philip
and Catherine Wolhagen

