



A DECOLONIAL GEOGRAPHIC

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19 MARCH - 30 APRIL 2017

ARTISTS

RICHARD BELL, JON CATTAPAN, JUAN DAVILA, KERRY GREGAN,
RAAFAT ISHAK, PENNY MASON, ALEX PITTENDRIGH, JESSICA RANKIN,
JUDY WATSON, MEGAN WALCH & RUTH WALLER

CURATOR

FERNANDO DO CAMPO

INTRODUCTION

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In 2016 Fernando do Campo was commissioned to curate an exhibition under the Devonport Regional Gallery's Guest Curator Program. A *decolonial geographic* is the result of the commission and do Campo's ongoing research into the potentiality of representation. do Campo's exhibition proposal for the Gallery was awarded Exhibition Development Funding by the Contemporary Art Tasmania Touring Committee and is currently being considered for a national tour.

In bringing the work of eleven Australian artists together, do Campo surveys the intent and motivation of artists who are themselves investigating their place within, and outside of landscapes; landscapes that may be broad or seemingly confined; landscapes that carry the 'guilt' of the past or hidden atrocities; and landscapes that embrace cultural diversity. In his catalogue essay, do Campo opens a line of enquiry that teases out the idea of landscape - from traditional Western or idealist notions of place and representation to the potential for landscape to be recognised as a 'medium'. As curator, he investigates the cultural legacy of colonialism and offers up the notion of a 'decolonial geographic' that presents viewers with ideas and images that are not bound by Western European modes of thinking and representation.

Recognising the influence of colonisation and its after-effects, and making necessary changes and shifts in our geo-spatial thinking is a global project. The recognition and teaching of indigenous languages is one area that has been addressed in some countries, yet indigenous histories are missing from many school curricula. Fernando do Campo recognises that art in its many forms can contribute to the decolonial conversation and his dedication to this project is evident in his selection of works and writing.

On behalf of Devonport Regional Gallery, I would like to congratulate the curator, Fernando do Campo, and thank the artists for enthusiastically embracing the project.

Ellie Ray - Director, Devonport Regional Gallery

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J.M.W. Mitchell published his seminal essay *Imperial Landscape* in 1994. While his writing marked a significant critique of the ways that the Westernized world had been producing and thinking 'landscape', it is maybe unfortunate, that much of what he claimed in that piece remains radical today.

'...If Kenneth Clark is right to say that "landscape painting was the chief artistic creation of the nineteenth century," we need at least to explore the relation of this cultural fact to the other "chief creation" of the nineteenth century - the system of global domination known as European imperialism...'¹

There seems to be a deeply ingrained certainty across the old world and their 'new world' that landscape must be maintained as both a historical and contemporary genre of painting; and is one to be nationalised, rejoiced and disseminated.

From Mitchell's nine theses on landscape I will here borrow four:

Landscape is not a genre of art but a medium

Landscape is a natural scene mediated by culture. It is both a represented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package

Landscape is a medium found in all cultures

Landscape is a particular historical formation associated with European imperialism²

There is no better case study for the landscape, as described by Mitchell, than in the southern world, especially Britain's two last major colonies: Australia and New Zealand. Isn't it then

¹ Mitchell, W.J.T., *Landscape and Power*, Chicago Press, 1994, p. 13

² Mitchell, W.J.T., *Landscape and Power*, Chicago Press, 1994, p. 5

curious that these two nation-states define their contribution to Western art history (and often their contemporary national identity) through their engagement with the genre of landscape painting?

One could call such a curiosity the result of the colonial project, a project that still churns today. In Tasmania, we can observe this well. The island state's public art collections proudly house early representations of the colony, its claimed lands and its inhabitants. Their authors are the English painter, the pioneer, the settler, the explorer; their subject is the picturesque, the pastoral, the natural and the sublime. Natural formations were commonly used to frame the ruins of a settlement or the edge of farmed lands and as historian Nic Haygarth writes, it was the picturesque '...which imposed the civilizing element of an historical past or pastoral present upon uncultivated nature...'³. Such aesthetic conventions established by painters in the colonial period of Tasmania's history were carried through to the late nineteenth and early twentieth centuries, also permeating the realm of wilderness photography. When landscape appeared frightening, the male gaze (lens) was able to tame it while remaining safely outside of it.

The antipodes were the ideal territory (and their invasion at the prime time within art history) for the representation of landscape to conduce the colonial project. We see this lingering in Australia, and fertile in Tasmania – the island's romantic realism; its commitment to wilderness photography; its celebration of a masculine psycho-geography; the 'Tasmanian-gothic'; and even the tourism industry's need to confirm a mysterious and uncanny wilderness as depicted in the film *The Hunter, 2011*.

Only when knowing where to look will we stumble across a critique on coloniality that exists within the discourse of landscape. This might sound odd, but potential definitions of decoloniality have only emerged in recent years; primarily from Latin American thinkers and

³ Haygarth, N, *The Wild Ride: Revolutions that Shaped Tasmanian Black and White Photography*, published by the National Trust of Australia (Tasmania), Bokprint Printing, Launceston, 2008

writers. It's through a decolonial imaginary that one locates coloniality as a permeating force. In considering how, then, it might be possible to engage with the contemporary Australian landscape, I have to recognise that my own affinity to place is troublesome; that politics, histories and culture cannot be removed from any landscape. I sit writing this essay in Sydney's inner-west, within the territory of the Gadigal people, though this exhibition will first take place within the territory of the Punnilerpanner people, in East Devonport, which happens to be the first place I lived in Tasmania. I have an affinity to both these sites and their landmarks. The late John Berger wrote 'Landmarks don't fully explain themselves, but they offer a reference point that can be shared...'⁴ Indeed, every landscape is a lexicon of narratives. Every site holds the strata of colonial actions and our engagement is mediated via their repercussions.

While coloniality frames every view, capitalism is our modus operandi. The Anthropocene, our current stratigraphic epoch, has been called many things. Donna Haraway may be closest to the truth when calling it the Capitalocene⁵; a spatio-temporality defined by the resourcing of everything on the earth, including people, for commodity purposes. This epoch flounders in colonial residue. Unfortunately, I do not think that white guilt (or in my case Latin guilt) is very useful. To dream of a socio-political landscape that functions pre-colonialism or to accept some form of post-coloniality is flawed.

In a recent lecture at Cape Town University, Argentinian semiotician Walter Mignolo introduced the possibility of decoloniality by pointing towards coloniality as a force that has been hiding under the guise of modernity. To recognise this 'coloniality' signifies a new way of being in the world where we question forms of genderised and radicalised classification that have occurred. The unprecedented expanse of land the Europeans invaded when they arrived in the Americas triggered a need to classify and create a notion of 'other'. It was the

⁴ Berger, John, author. | Overton, Tom, editor, 'Landscapes: John Berger on Art', Brooklyn, Verso, 2016, p. 243

⁵ Haraway, D, in Davis, H., and Turpin, E., *Art in the Anthropocene: Encounters amongst aesthetics, politics, environments and epistemologies*, Open Humanities Press, London, 2015, p. 259

need to labour uncultivated lands that required colonial hierarchies of power to emerge. He then invited his students to dwell in the border, a term he called 'border-thinking'.⁶

It might be worth pausing to differentiate a concept of decoloniality from postcoloniality or a process of decolonisation. As opposed to functioning within a post-colonial discourse, whereby we claim a new temporality in opposition to the prior, Anibal Quijano proposed coloniality as an analytical concept that defines the living legacies of colonialism as ingrained in social order and applied by succeeding postcolonial powers.⁷ With that in mind, and returning to Mignolo, if we can see a potential for the social and the individual to recognise the histories and currencies of coloniality, then how do we define sites? *Can* we define sites? Let us dwell in the border instead of trying to draw it. What could a decolonial topography of Australia begin to feel like, rather than look like? Can we go further than what theorist Homi Bhabha has coined a 'third-space'?⁸ To what literary critic and filmmaker Trinh T. Minh-ha calls the 'greyzone'⁹ – not as an in-between that needs resolving but rather one that requires dwelling – this is where all contemporary landscapes exist. The decolonial project dwells in that space.

As an almost contradictory salutation, this exhibition gives nod to the Western-gazed and high-gloss representations of monthly publication *National Geographic* (1888-ongoing). *A decolonial geographic* pauses to examine what southern thinking can offer the contemporary consciousness of landscape painting. Painting maintains a commitment to the pictorial,

⁶ Walter Mignolo, The concept of De Coloniality, lecture presented at the Centre for Indian Studies in Africa, Cape Town University, South Africa, August 2014 (<https://www.youtube.com/watch?v=skoL6ngD7Gs>)

⁷ Quijano, Anibal, Coloniality of Power, Eurocentrism and Latin America, *Nepantla: Views from South*, Volume 1, Issue 3, 2000, pp. 533-580

⁸ Homi Bhabha, 'The commitment to Theory from The Location of Culture', New York, Routledge, 1994, pp. 19-39

⁹ 10 Trinh T Minh-Ha, *Between Dog and Wolf*, audio lecture, delivered at Skowhegan School of Art, Maine, 1996, distributed through the Critical Thinking Program, MFA Fine Arts, Parsons The New School for Design, 2014

while landscape maintains a marriage to the magic and failures of the simulacrum. For the contemporary landscape painter these responsibilities carry the heavy conventions of coloniality. There is a space where the postcolonial subject realises they are still a creature of capital and coloniality; and in that realisation, the critical citizen sees landscape anew.

We must recognize Australian Aboriginal sovereignty and the existence of non-Western forms of representing, working and living the landscape. It is only then that we can begin to discuss our dialectic to it. New agricultural models must be conceptualised in order to feed a land so populous that the stratigraphic make-up of our planet is shifting because of it. Here, the pastoral convention must exist within the urban imaginary. There exist new orders of hierarchy as to our human engagement with natural and constructed environments and the agency of all things. In the later, the privilege of the human gaze must be questioned at every moment of representation. We must find ways to dream of sustainable environs; maybe in a new species-order will we find viable definitions of sustainability. In a decolonial gesture every citizen needs to question their claim over the land. Only then will it be possible to redefine borders and revisit the politics of peoples seeking asylum.

If we are as fluid as we pretend, then how does the we conceptualise new social topographies? How does one share, no – how does one speak – of all of this? *Share* is the wrong word; it implies a form of ownership over landscape assumed since coloniality. *Speaking* requires language, and in all cultures, sites and times, language is forever forming.

A decolonial geographic brings together the work of eleven Australian artists whose practices maintain a rigorous and established engagement with painting. The question of *why painting?* asked often and by many; is as relevant to the broader decolonial project as it is answered by it. Coloniality utilises, and perpetuates, painting as one of its primary tools of power. As Australian artist and theorist Helen Johnson writes in *Painting is a Critical Form*, it is in painting that we find a rejuvenated medium for asking questions. Painting becomes relevant again if we celebrate an open space where ambiguity is seen as a generative force.¹⁰

¹⁰ Johnson, Helen, *Painting is a Critical Form*, 3-ply, Muckleford, and Minerva, Sydney, 2015

It is within a commitment to *painting* rather than *landscape* that I cast the lens of a decolonial potentiality on the practices of these eleven artists.

Returning to Mitchell, if we consider landscape a medium rather than a genre, we can then locate painting practices that are responsive and critical of the sites we actually inhabit. It is not about the depiction *of* but rather the critical engagement *with* the potentiality of representation(s). Landscapes are human-centric environments; colonised, gendered, political, re-mobilised, and filled with language, abstractions and surveillance.

The artists in *A decolonial geographic* are often working from the border - the 'greyzone'. Architectural modernist precedents, hold colonial strata; as does the way that people are surveillance and mobilised through metropolis. Some represent the possibility of a queer landscape; some the importance of a woman's gaze on the land. Sometimes colonial language is used to highlight the history of indigenous oppression and sometimes to re-configure the complex legacies of romanticism. An engagement with natural forms, colour and moments is sometimes entangled with European art history and sometimes with the phenomenology of climate or a relationship to country that pre-dates colonisation.

These artists do not claim a decolonial answer or a resolute response to the complexities of our socio-temporal topography, geographic naivety or human privilege. Rather, I see in their practices the potentiality for painting to be a fellow producer of the decolonial project, and to re-claim the immense power inherit in re-recognising landscape as neither discipline nor genre - but as a medium.

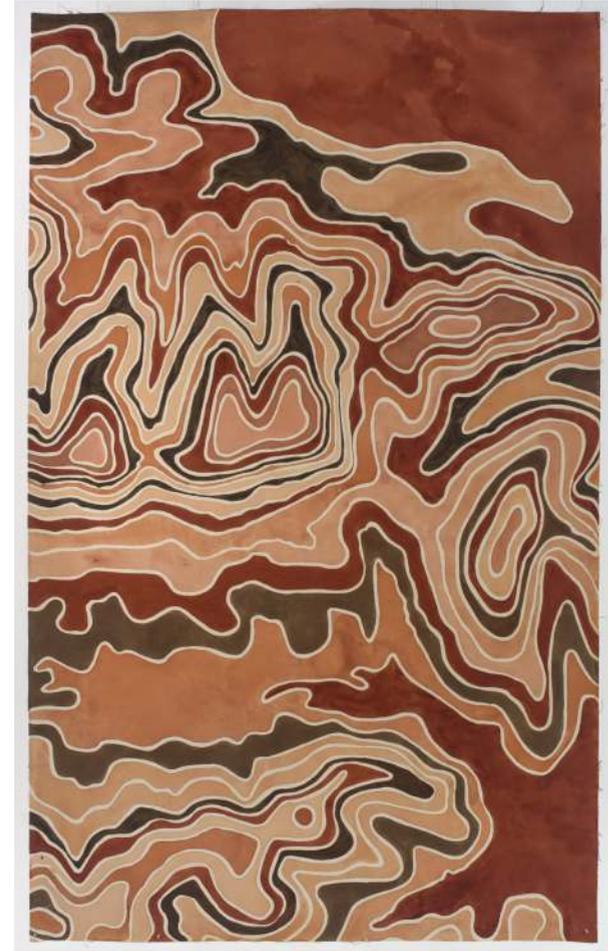
Fernando do Campo, 2017



Alex Pittendrigh, *Present, and alien*, 2016-2017, Raku clay, oyster shells, gesso, synthetic polymer paint, porcelain, silicon glue, on plywood plinths, overall dimensions variable
Courtesy of the artist and Murray White Room, Melbourne
Photography: Taryn Ellis



Richard Bell, *Kick Some Body Else*, 2008, acrylic on canvas, 240 x 180 cm
Courtesy of the artist and Milani Gallery, Brisbane



Judy Watson, *Mt Rael*, 2016, acrylic and pencil on canvas, 245 x 148 cm
Courtesy of the artist and Milani Gallery, Brisbane



Jon Cattapan, *Fall of the Valley Kings*, 2016, oil on linen, 185 x 250 cm
Courtesy of the artist, Station Gallery, Melbourne & Dominik Mersch Gallery, Sydney
Photography: Jon Cattapan



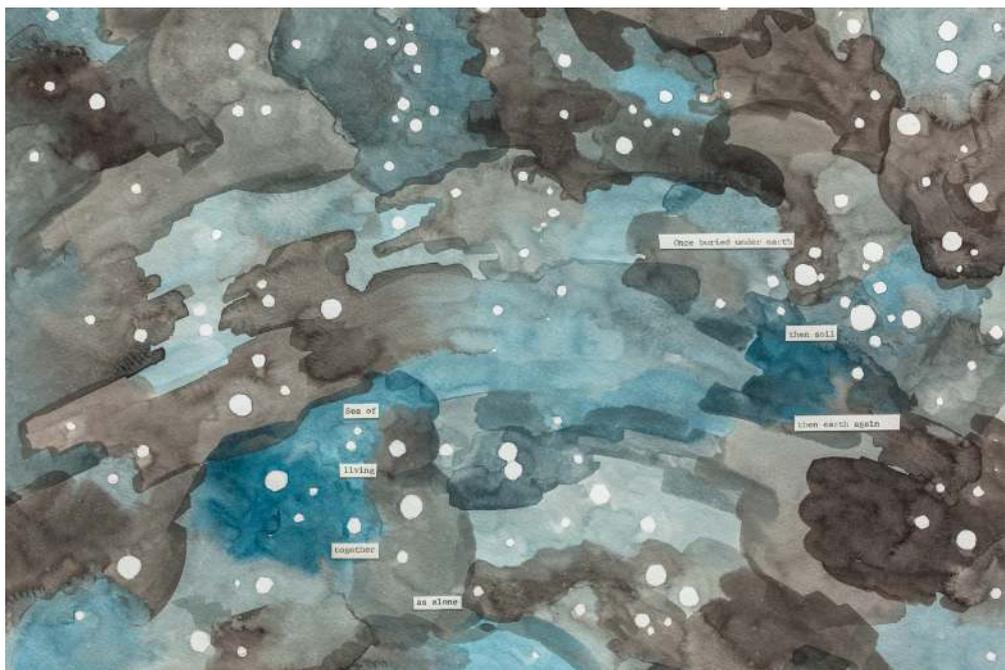
Juan Davila, *Ohhhhhh!*, 2014, oil on canvas, 200 x 250 cm
Courtesy of the artist and Kalli Rolfe Contemporary Art
Photography: Mark Ashkanasy



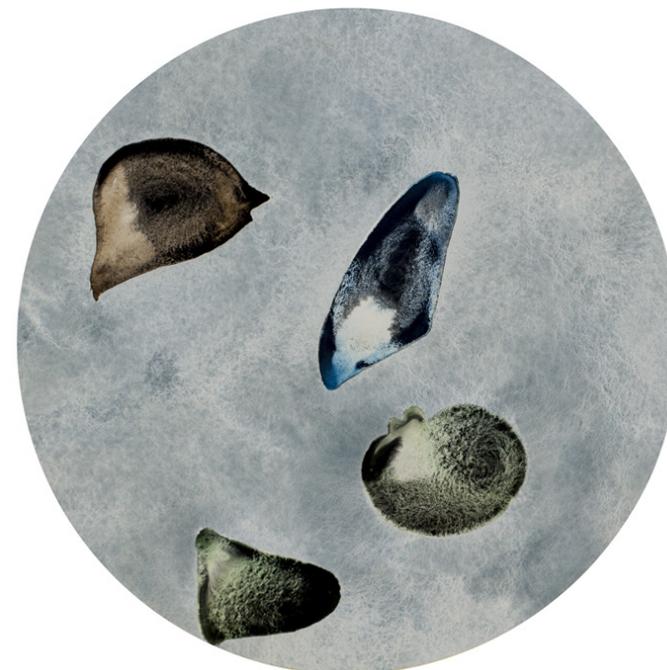
Ruth Waller, *Bellini Revisited*, 2013, acrylic on linen, 108 x 76 cm
Courtesy of the artist and Watters Gallery, Sydney
Photography: David Patterson



Raafat Ishak, *Paw Paw*, 2011, oil on cotton duck, 42.5 x 30 cm
Courtesy of the artist and Sutton Gallery, Melbourne
Photography: Andrew Curtis



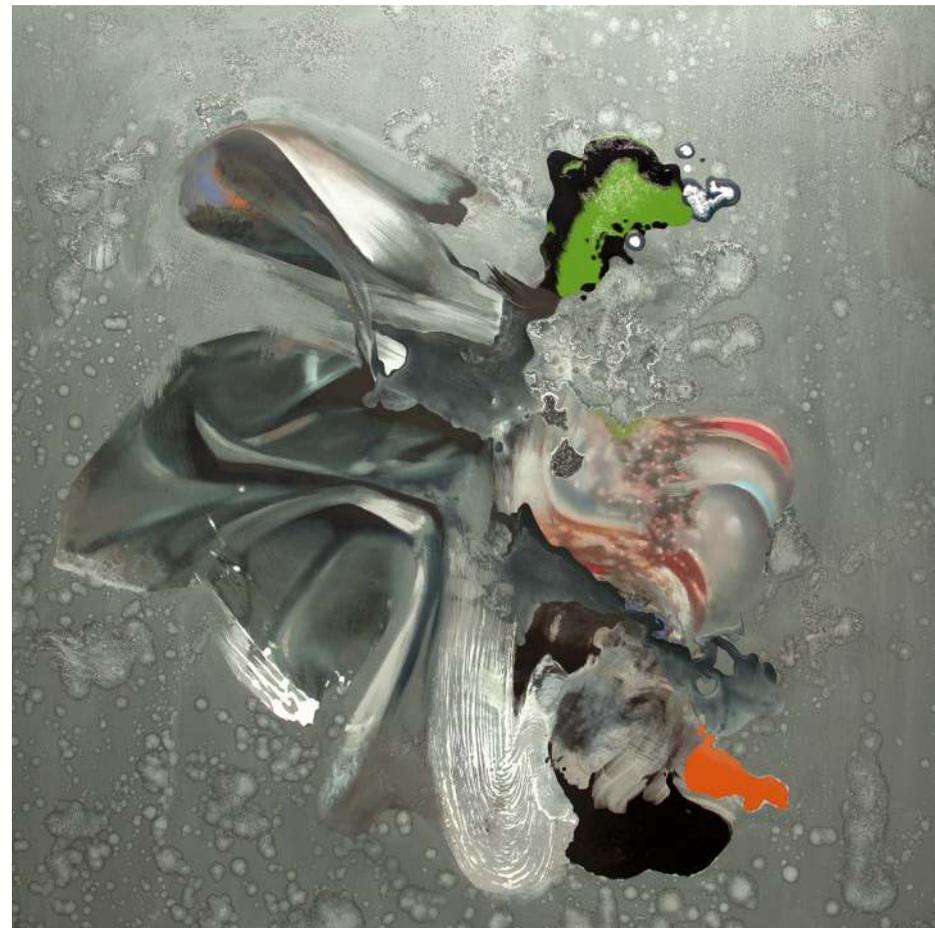
Jessica Rankin, *To the Complex Never*, 2016 (detail), ink, graphite and collage on paper, 106.7 x 106.7 cm
Courtesy of the artist and Anna Schwartz Gallery, Melbourne



Penny Mason, *Weather Events*, 2016-2017 (detail), silver foil, crayon, pencil, ink and watercolour on paper, 34 cm in diameter each (11 units)
Courtesy of the artist
Photography: Penny Mason



Kerry Gregan, *Shovin*, 2007, oil on canvas, 152 x 152.5 cm
On loan from the collection of Poppy & Crosby Lyne, Tasmania
Photography: Jack Bett



Megan Walch, *The Rough Guide*, 2015-2016, oil and enamel on composite panel, 130 x 130 cm
Courtesy of the artist and Bett Gallery, Hobart
Photography: Megan Walch

BIOGRAPHIES

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CURATOR

FERNANDO DO CAMPO (b. 1987, Mar del Plata; lives and works between Sydney and New York). do Campo has undertaken residencies with the University of Tasmania, Cite International des Arts, Paris and BMUKK, Vienna. Grants and awards have been received from such organisations as the Regional Arts Fund, Arts Tasmania, Ian Potter Cultural Trust and the Australia Council for the Arts. In 2014 do Campo became the inaugural General Sir John Monash Cultural Fellow. Fernando was Artistic Director, Sawtooth ARI (2009-2013), Team Leader, Australian Pavilion, Venice Biennale (2013) and Curatorial Assistant, The New School Art Collection (2014-2016). While at The New School Fernando was also a member of the research group *CDRL (Curatorial Design Research Lab)*. He has curated freelance exhibitions and projects for Junction Arts Festival, Contemporary Arts Tasmania; Schloss Laudon, Vienna; and Parsons School of Design, New York. do Campo launched the *HSSH (House Sparrow Society for Humans)* in December 2015 and is represented by Praxis Gallery, Buenos Aires and New York. do Campo is Associate Lecturer, UNSW Art & Design, Sydney.

ARTISTS

RICHARD BELL (b. 1953, Charleville, Queensland, Kamilaroi people, lives and works Brisbane). Bell is a member of the Kamilaroi, Kooma, Jiman and Gurang Gurang communities. Solo exhibitions include: *Richard Bell: Imagining Victory*, Western Plains Cultural Centre, Dubbo (2015); *Embassy*, Perth Institute of Contemporary Arts, Perth (2014); *Imagining Victory*, Artspace, Sydney (2013) and *Uz vs Them*, Tufts University, Boston (2011). Survey exhibitions: *Positivity*, Institute of Modern Art, Brisbane (2006); *I am not sorry*, Location One, New York (2009). Group exhibitions include: *See You at the Barricades*, Art Gallery of New South Wales, Sydney (2015); *Action at a Distance: The Life and Legacy of John Stewart Bell*, Naughton Gallery, Belfast, Northern Ireland (2014); *My Country, I Still Call Australia Home*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2013); Asian Art Biennial, Taiwan (2013); Moscow Biennale of Contemporary Art, Moscow (2013); *Culture Warriors: National Indigenous Art*

Triennial, National Gallery of Australia, Canberra (2007); *Revolutions – forms that turn*, Biennale of Sydney (2008). Collections include the National Gallery of Canada, Ottawa; and the National Gallery of Australia, Canberra. Bell is represented by Milani Gallery, Brisbane.

JON CATTAPAN (b. 1956, Melbourne; lives and works Melbourne). The Ian Potter Museum of Art, University of Melbourne, presented *The Drowned World: Jon Cattapan works and collaborations* in 2006. In 2008 Cattapan took up a commission through the Australian War Memorial to become Australia's 63rd official war artist and was deployed to Timor Leste. He was awarded the prestigious Bulgari Prize (2013) and the Gold Art Award (2016). Public collections include the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of New South Wales, the Queensland Art Gallery | Gallery of Modern Art and the Museum of Contemporary Art, Sydney. Cattapan is represented by Station, Melbourne and Dominik Mersch Gallery, Sydney.

JUAN DAVILA (b. 1946, Santiago, Chile; lives and works Melbourne). Davila was included in the Biennale of Sydney (1982, 1984); *Popism*, National Gallery of Victoria, Melbourne (1982); and *Perspecta*, Art Gallery of New South Wales, Sydney (1983, 1987). Other exhibitions include *The Moral Meaning of Wilderness*, Monash University Museum of Art, Melbourne, Griffith University Art Gallery, Brisbane and Drill Hall Gallery, Australian National University, Canberra (2011); *Andy and Oz: Parallel Visions*, The Andy Warhol Museum, Pittsburgh (2007); *Documenta 12*, Kassel, Germany (2007) and *Arte Contemporaneo Chile: Desde el Otro Sitio/Lugar*, National Museum of Contemporary Art, Seoul and Museo de Arte Contemporaneo, Santiago, Chile (2006). Davila's work was the subject of a retrospective at the MCA, Sydney, and the National Gallery of Victoria, Melbourne, in 2006. Davila is represented in public collections throughout Australia, New York's Metropolitan Museum of Art and the Museo Extremeño e Iberoamericano de Arte Contemporáneo in Spain. Davila is represented by Kalli Rolfe Contemporary Art, Melbourne.

KERRY GREGAN (b. Sydney 1950, died Launceston 2007) Solo exhibitions include: *Undercurrent*, Ten Days on the Island, Burnie Regional Gallery, Tasmania, 2007; *Nailor's Fields and other paintings*, Bett Gallery, Hobart 2005; *From Cherry Tree Hill*, Contemporary Arts Tasmania, Hobart, 2000; Noosa Regional Gallery, Queensland, 1994. Group exhibitions include:

The Colour of Music, Adelaide Central Gallery, Adelaide, SA, 2006; *Contemporary Aspects of Tasmanian Art*, Queen Victoria Museum & Art Gallery, Tasmania, 2006; *Distance*, Sherman Galleries, 1999; *Wynne Prize*, Art Gallery of New South Wales, 1975, 1978. Gregan is most Australian and New Zealand public art collections, including: the Art Gallery of New South Wales, Sydney; the National Gallery of Australia, Canberra; New parliament House, Canberra; Tasmanian Museum and Art Gallery, Hobart; Govett-Brewster Gallery, New Plymouth and the Auckland City Art Gallery, Auckland. The estate of Kerry Gregan is represented by Bett Gallery, Hobart.

RAAFAT ISHAK (b. 1967, Cairo; lives and works Melbourne). Solo exhibitions include *Proposition for a banner march and a black cube hot air balloon* (in collaboration with Tom Nicholson), Shepparton Art Museum, Victoria (2012); and *Raafat Ishak: Work in Progress*, The Ian Potter Museum of Art, University of Melbourne (2010). Recent group exhibitions include: *Shifting Geometries*, Embassy of Australia, Washington DC (2012); *The Other's Other*, Artspace, Sydney (2012); *Alienation*, Barjeel Art Foundation, Sharjah, United Arab Emirates (2012); *The Future of a Promise*, Venice Biennale (2011); *NEW010*, Australian Centre for Contemporary Art, Melbourne (2010); *Cubism and Australian Art*, Heide Museum of Modern Art, Melbourne (2009); and *The 6th Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2009). Collections include the Barjeel Art Foundation, the National Gallery of Victoria, Melbourne; the Queensland Art Gallery | Gallery of Modern Art, Brisbane; and the Ian Potter Museum of Art, University of Melbourne. Ishak is represented by Sutton Gallery, Melbourne.

PENNY MASON (b. Hobart, 1950, lives and works Launceston) Solo exhibitions include: *Floating Worlds*, RAFT South, Hobart (2016), *Figuring Presence*, Sawtooth ARI, Launceston (2014), *Found in Translation*, s.p.a.c.e Gallery, Launceston (2014). Group exhibitions include: *Artist and the Collection; Re-imagined*, Queen Victoria Museum and Art Gallery, Launceston, Tasmania, 2015; *Swerve*, collaborative installation with David Marsden & Sue Henderson (as *art3*), Carnegie Gallery, Hobart (2012); *Space Antics*, (as *art3*), Burnie Regional Art Gallery, Burnie (2011). Mason won the Tasmanian Art Award at Eskleigh (2015) and the Bay of Fires Art Prize (2014). She undertook a residency at the Cite Internationale des Arts, Paris in 2012. Collections include: National Gallery of Australia, Canberra, Tasmanian Museum & Art Gallery, Queen Victoria Museum & Art Gallery and Artbank.

ALEX PITTENDRIGH (b. 1956, Melbourne, lives and works Melbourne). Recent solo exhibitions include *Decorum & Motionlessness*, Robert Heald Gallery, Wellington (2015); *Le Désert* (with Marie Jeanne Hoffner), Contemporary Art Tasmania, Hobart (2014); and the ART#2 ACCA Regional Tour: Hamilton, Hamilton Art Gallery, Victoria (2011). Group exhibitions include *Lurid Beauty: Australian Surrealism and its echoes*, National Gallery of Victoria, Melbourne (2015); and *Wilderness*, Art Gallery of New South Wales, Sydney (2010). Pittendrigh has undertaken Australia Council Studio residencies at the British School in Rome and the Art Gallery of NSW residency at the Cite Internationale des Arts, Paris. Pittendrigh is represented by Murray White Room, Melbourne.

JESSICA RANKIN (b. 1971, Sydney, lives and works New York). Rankin has participated in numerous group exhibitions in the United States, Europe and Australia. Recent solo exhibitions include *Struggling with Words that Count* (with Julie Merehtu), Carlier Gebauer, Berlin (2016); *Field of Mars*, Anna Schwartz Gallery, Melbourne (2016); *Dear Another*, Salon 94, New York (2014); Jessica Rankin, White Cube, London (2007); and *The measure of every pause*, PSI Contemporary Arts Center, New York (2006). Group exhibitions include *Earthfold*, Julie Mehretu and Jessica Rankin, Museum Dhondt-Dhaenens, Deurle, Belgium (2016), *The First International Biennial of Contemporary Art of Cartagena de Indias*, Cartagena (2014); *Art/ Sewn. Tradition, Innovation, Expression*, Fie Myles, New York (2011); and *T_XT_RT*, Jenkins Johnson Gallery, San Francisco (2011). Rankin is represented by White Cube, London and Anna Schwartz Gallery, Melbourne.

JUDY WATSON (born 1959, Mundubbera, Queensland, Waanyi people, lives and works in Brisbane). Watson co-represented Australia at the Venice Biennale in 1997. Solo exhibitions include the scarifier, Tarrawarra Museum of Art, Healesville (2016); and *A Case Study Judy Watson*, Lake Macquarie City Art Gallery, Lake Macquarie (2016). Her work was included in *Artist and Empire: Facing Britain's Imperial Past*, Tate Britain, London (2015); and *Indigenous Australia: Enduring Civilisation*, British Museum, London (2015). Work is held in public collections such as the National Gallery of Australia, the British Museum and the Library of Congress in Washington DC. In 2015 Watson received the Australia Council Visual Arts Award. Watson is represented by Milani Gallery, Brisbane, and Tolarno Gallery, Melbourne.

MEGAN WALCH (b. 1967, Hobart, lives and works Hobart). Walch is an alumni of the Tasmanian School of Art; the San Francisco Art Institute (through a Samstag Scholarship); the Skowhegan School of Painting and Sculpture; and the Marie Walsh Sharpe Art Foundation Space Program, Manhattan. Group exhibitions include *Primavera*, Museum of Contemporary Art, Sydney (2000); *Kindle and Swag - The Samstag Effect*, University of South Australia (2004); *Artists to Artists*, Ace Gallery, New York (2002); *Wilderness*, Art Gallery of New South Wales (2010), and the *Skullbone Experiment*, Queen Victoria Museum and Art Gallery (2014). Residencies include Taipei National University for the Arts (2002); Khon Kaen University, Asialink, Thailand (2004); and Australia Council Studio, Tokyo (2014). Walch is represented by Bett Gallery, Hobart.

RUTH WALLER (b. 1955, Sydney; lives and works Canberra). Waller has exhibited with Watters Gallery, Sydney, since 1981. The Canberra Museum and Gallery featured a thirty-year survey of her work in 2010. Group exhibitions include Adelaide Biennale of Australian Art, Art Gallery of South Australia (1990); *The Body*, National Gallery of Australia, Canberra (2005); *Making it new - focus on Australian contemporary art*, MCA, Sydney (2009); *Theatre of the World*, Museum of Old and New Art, Hobart (2012); and *Encounter & Immersion: a dual exhibition by Denise Ferris & Ruth Waller*, Yo-Chang Arts Museum, National Taiwan University of Arts (2015). She has been awarded three Australia Council Studio Residencies: Verdaccio, Barcelona and most recently at HIAP studios in Helsinki. Collections include the National Gallery of Australia, the National Gallery of Victoria and the Art Gallery of New South Wales. Waller is represented by Watters Gallery, Sydney and Nancy Sever Gallery, Canberra.

LIST OF WORKS

LIST OF WORKS

Richard Bell
Kick Some Body Else, 2008
Acrylic on canvas
240 x 180 cm
Courtesy of the artist and
Milani Gallery,
Brisbane

Juan Davila
Ohhhhhh!, 2014
Oil on canvas
200 x 250 cm
Courtesy of the artist and
Kalli Rolfe Contemporary Art

Juan Davila
All Alone, 2015
Oil on Canvas
200 x 270 cm
Courtesy of the artist and
Kalli Rolfe Contemporary Art

Kerry Gregan
Tallowood, 2007
Oil on canvas
Triptych: 183 x 91.5 cm (each stretcher)
183 x 274 cm (overall size)
Courtesy of Bett Gallery,
Hobart

Kerry Gregan
Sheoak, 2007
Oil on canvas
137 x 137 cm
Courtesy of Bett Gallery,
Hobart

Kerry Gregan
Shovin, 2007
Oil on canvas
152 x 152.5 cm
On loan from the collection of
Poppy & Crosby Lyne,
Tasmania

Raafat Ishak
Paw Paw, 2011
Oil on cotton duck
42.5 x 30 cm
Courtesy of the artist and Sutton Gallery,
Melbourne

Raafat Ishak
Fig, 2011
Oil on linen
42.5 x 30 cm
On loan from the collection of
Jacinta Halloran and Michael Loughlin,
Melbourne

Raafat Ishak
Persimmon, 2011
Oil on linen
42.5 x 30 cm
On loan from the collection of
Jacinta Halloran and Michael Loughlin,
Melbourne

Raafat Ishak
Feijoa, 2011
Oil on cotton duck
42.5 x 30 cm
On loan from the collection of
Mr & Mrs G Shinewell,
Melbourne

Penny Mason
Weather Events, 2017
Silver-foil, crayon, pencil, ink and
watercolour on paper
34 cm in diameter each (11 units)
Courtesy of the artist

Alex Pittendrigh
Present, and alien, 2016-2017
Raku clay, oyster shells, gesso, synthetic
polymer paint, porcelain, silicon glue,
on plywood plinths.
Overall dimensions variable.
Courtesy of the artist and
Murray White Room,
Melbourne

Judy Watson
Mt Baw Baw, 2016
Acrylic and pencil on canvas
241 x 148 cm
Courtesy of the artist and
Milani Gallery, Brisbane

Judy Watson
Mt Donnabuang, 2016
Acrylic and pencil on canvas
242 x 147 cm
Courtesy of the artist and Milani Gallery,
Brisbane

Judy Watson
Mt Rael, 2016
Acrylic and pencil on canvas
245 x 148 cm
Courtesy of the artist and
Milani Gallery, Brisbane

Megan Walch
The Rough Guide, 2015-2016
Oil and enamel on composite panel
130 x 130 cm
Courtesy of the artist and Bett Gallery, Hobart

Megan Walch
The Rough Guide 2, 2015-2016
Oil and enamel on composite panel
130 x 130 cm
Courtesy of the artist and Bett Gallery, Hobart

Jessia Rankin
Thought to Belong, 2016
Ink and collage on paper
106.7 x 106.7 cm
Courtesy of the artist and
Anna Schwartz Gallery,
Melbourne

Jessica Rankin
Easy Noise, 2016
Ink, graphite and collage on paper
106.7 x 106.7 cm
Courtesy of the artist and
Anna Schwartz Gallery,
Melbourne

Jessica Rankin
To the Complex Never, 2016
Ink, graphite and collage on paper
106.7 x 106.7 cm
Courtesy of the artist and
Anna Schwartz Gallery,
Melbourne

Jon Cattapan
Blue Terrain, 2016
Oil on linen
185 x 250 cm
Courtesy of the artist,
Station Gallery, Melbourne
& Dominik Mersch Gallery,
Sydney

Jon Cattapan
Fall of the Valley Kings, 2016
Oil on linen
185 x 250 cm
Courtesy of the artist,
Station Gallery, Melbourne
& Dominik Mersch Gallery,
Sydney

Ruth Waller
Meanwhile in the Mountains, 2013
Acrylic on linen
108 x 76 cm
Courtesy of the artist and
Watters Gallery,
Sydney

Ruth Waller
Bellini Revisited, 2013
Acrylic on linen
108 x 76 cm
Courtesy of the artist and
Watters Gallery,
Sydney

Ruth Waller
After Gauguin, mineral in blue, 2013
Acrylic on linen
108 x 76 cm
Courtesy of the artist and
Watters Gallery,
Sydney

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