

***Far Enough! Aesthetic Responses
to the Far South Coast NSW***

30 September - 5 November 2011

Opening 6.00 pm Friday 30 September



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FAR ENOUGH! AESTHETIC RESPONSES TO THE FAR SOUTH COAST NSW

Blaise Lallemand *Untitled* (Detail) 2011 84.0 x 112.0 cm Ink jet print on canson archival rag paper
See page iv for artist statement

FAR ENOUGH!



FAR ENOUGH!

AESTHETIC RESPONSES TO THE FAR SOUTH COAST NSW

Blake Gibson

Dislocated (1-6)

(Detail) 2011

55.5 x 71.0 cm

Ink on paper, mat board,
acrylic sheet

See artist statement
next page

30 SEPTEMBER - 5 NOVEMBER, 2011

BEGA VALLEY REGIONAL GALLERY
ZINGEL PLACE, BEGA. NSW 2550

ACKNOWLEDGEMENTS

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- NSW National Parks and Wildlife Service
- Bega Valley Regional Gallery • Wildart
- Bega Valley Shire Council • Forests NSW
- ANU School of Art • ANU Photography
- Sapphire Coast Marine Discovery Centre
- NSW Office of Environment and Heritage
- Eden Aboriginal Lands Council • ABC South East Region • ANU Student Equity • South East Arts Region

We wish to thank the following individuals (in no particular order):

Bill Brown, Andrew Grey, Ossie Cruse, Chris Allen, Steve White, Franz Peters, Peter Sands, Robyn Kesby, Stephen Dovey, Wendy Noble, Prue Acton, Andrew Wong, Aimée Curtis, Michael Saxon, Judith Ajani, John Blay, Phil Gibbons, Martin Linehan, Anne Felton, Sue Norman, Mick Heart, Megan Bottari, Leah Szanto, Deborah Tranter, Jo Vincent, Stuart Hay, Indra Esguerra, Stuart McMahon

Artwork presented in this exhibition was inspired by field research undertaken as part of *The Eden Project*, a 2011 Field Study investigating regions either side of the population belt along the Sapphire Coast of NSW from February to June, 2011.

For more information about *The Eden Project*:
www.fieldstudies.com.au



Catalogue Design: John Reid, Heike Qualitz,
Amelia Zараftis. Amanda Stuart
October, 2011

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Blaide Lallemand

Untitled 2011

See catalogue cover

These photographs blur the boundaries of representing accurately the landscape of the Far South Coast with my psychological filters of memory, expectation and possible projected fears of how this landscape may be manipulated for development.

Blake Gibson

Dislocated (1-6)

See previous page

With only a small pad of paper and some pens brought along on solitary walks into the bush, drawings were created with the purpose not to discover — or locate — a place, but to contemplate my own relationship to wilderness. The drawings are meant to suggest ambiguous yet specific forms observed in nature. The forms in the drawings are diminutive and dislocated from their natural context. There is the sense of quietude and ease, as well as alienation. A point of departure for this work is the field of ecopsychology, which examines the alienation from nature caused by the development of modern civilizations. While these works reflect a complicated relationship to wilderness, they also take solace in the fleeting nature that still exists.

Gina Chapman

Birds of Many Feathers

2011

Dimensions variable

Found leaves

Birds of Many Feathers references the birds that I observed during field trips and travel from Canberra to the Far South Coast. The form of the leaves often looked like feathers especially as they began to rot and decay. This inspired me to create this work.





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CONVENING THE EDEN PROJECT

JOHN REID

As if the attractions of the Far South Coast were not obvious – the temperate forests, the Tasman Sea, the uplifting influenza you catch from breathing them in – Prue Acton, spirited activist and painter, and Andrew Wong, professional campaigner and photographer, arranged to meet with me to canvas a proposal for a 2011 Field Study “down the coast”.

We met at the Street Theatre on the 27th July, 2010. Both Prue – a personification of the sea, and Andrew – an incarnation of the forest, prescribed a compelling case for artists (who need to be forever vigilant about the preservation of beauty in the world) to help local communities from Bermagui to Eden to sustain their defense of the region’s natural heritage.

Oddly enough, the fundamental importance of a natural heritage amenity for mental and physical wellbeing is not obvious to many people – at least not until its gone. After more than three decades of intense natural resource extraction, the natural heritage of the Far South Coast is dwindling away, especially the native forests. We agreed on a title for the prospective Field Study, The Eden Project, and outlined an approach to test its viability with visual artists from the ANU School of Art and musician/composers from the ANU School of Music.

A forum was held at the School of Art on 23 September, 2010, to canvas four potential Field Study proposals for 2011. The basic idea of The Eden Project was for artists and composers to be extensively briefed to respond aesthetically to the Sapphire Coast and the regions either side of it – the marine environments to the east and the forests leading up the escarpment to the west. Forty artists expressed their interest by adding their email address to the contact list. Although half this number would never make the bus, more artists would subscribe at the beginning of the new academic year. The Eden Project was a goer. Convening the Field Study would begin immediately to ensure that a program would be ready for field implementation in early 2011.

As part of a succession plan for the long-term development and viability of the Field Studies program, three experienced artists, Amelia Zараftis, Amanda Stuart and Heike Qualitz, were engaged to jointly undertake the field co-ordination of The Eden Project. As a bonus for the program, Amelia, Amanda and Heike made substantial contributions to the preparatory stages.

Names of local experts, local cultural practitioners, professionals associated with government and community environmental

Opposite page:

Meeting with Ossie Cruse
(centre), Aboriginal Elder,
Monaroo Bobberrer Gudu
Cultural Centre, 3rd February,
2011.

(From left to right) Amelia Zараftis, Amanda Stuart and Heike Qualitz, Eden Project Field Co-ordinators, introduce themselves and the Project. Ossie kindly agreed to confer with artists participating in the Project during fieldwork.
Photograph: John Reid





3 **Community meeting** helps shape the Field Study fieldwork itinerary. Bega Valley Council Chambers, Bega, NSW. 24th February, 2011.

agencies, media representatives, academics with relevant research experience, and community activists with impressive track records of commitment, were added to a list, contacted, and invited to contribute to artist briefings. NSW National Parks and Wildlife in Bombala and the Monaroo Bobberrr Gudu Centre near Pambula kindly agreed to provide camping accommodation for the Study in the SE forests and on the coast respectively. The Bega Valley Regional Gallery was also very supportive with the provision of a Field Study exhibition slot in their 2011 calendar. ANU Student Equity came on board as a valued partner with whom to develop the program's educational and out-reach opportunities.

A community meeting was held in the Bega Council Chambers on 24 February. Attended by twenty members of Far South Coast communities, the meeting made valuable suggestions and helped to refine an inspirational schedule of field locations to assist the visiting artists to identify and understand the more crucial environmental issues that prevail.

Informative meetings also took place on the ANU campus. Dr Judith Ajani and Ms Indra Esguerra contributed to the inaugural briefing in 2010 and Dr Phil Gibbons, Michael Saxon and

John Blay met with participating artists in early 2011.

By the time artists and musicians had arrived at the ANU Schools of Art and Music for the 2011 academic year an exciting fieldwork agenda had been compiled for the final briefing, which was held on Thursday 3 March.

Also see: www.fieldstudies.com.au



Natural Forests Exhibition
Choir. Bermagui Community Hall,
9 June 2011

Chris Allen (centre front), speaks
to his lyrics for a 'Forest Song'.
Geoffery Badger (right)
composed the music.
Photograph: Dianna Budd



Nunnock Swamp
South East Forests National
Park NSW 2011
Photograph: John Reid

THE EDEN PROJECT FIELD CO-ORDINATION

AMELIA ZARAFTIS, AMANDA STUART AND HEIKE QUALITZ

The Eden Project Field Studies comprised of two 7 day field trips to the Monaro escarpment and the Far South Coast region of NSW in April and June 2011. Prior to the field trips, a series of background briefing sessions took place at the ANU School of Art, where scientists and other experts were invited to provide participating artists with insights into their specific area of knowledge.

At an initial briefing, writer and naturalist John Blay spoke about his current research into the Bundian Way, an ancient Aboriginal pathway linking Twofold Bay to the Snowy Mountains. His ongoing interest into mapping indigenous pathways and recording shared history leads him to spend extensive amounts of time in areas of wilderness. ANU Scientist, Dr Philip Gibbons (Senior Fellow, Fenner School of Environment and Society) offered an engaging overview of his research into trees with hollows in South Eastern Australia and their importance as habitat trees. At a second briefing Michael Saxon, Biodiversity Conservation Manager from NSW Office of Environment and Heritage (OEH), gave a presentation about threatened species in the region and showed fauna imagery captured by remote sensing cameras in the South East Forests National Park.

In the lead up to the first field trip, torrential rain caused extensive flooding and significant damage to infrastructure across the South East region. Vast areas of National Park were closed, roads and bridges washed away. With a last minute recommendation to pack gumboots, a lengthy convoy of vehicles departed for Alexander's Hut near Nunnock Swamp. The first field trip aims at offering the artists an orientation to the region, the week was spent consulting with local experts, who shared their knowledge. The field studies group would like to acknowledge Franz Peters, Stephen Dovey and Robyn Kesby, all of NSW National Parks and Wildlife Service (OEH), for their support for the project.

At Alexander's Hut, NSW National Parks and Wildlife Service Ranger Jo Vincent and her team joined the group to give an overview on the history of the hut and particular characteristics of the surrounding grassland and forest. The group spent two nights at Alexander's Hut, before setting up camp at Jigamy Farm, location of the Monaroo Bobberrer Gudu Aboriginal Cultural Centre. Elder Ossie Cruse, who generously hosted the group at Jigamy farm, also dedicated time to introduce us to the history of the Keeping Place, show us cultural artifacts and share parts of his family's story.



Alexanders Hut
Near Nunnock Swamp, South
East Forests National Park NSW
2011
Photograph: John Reid



Michael Saxon, Biodiversity Conservation Manager (OEH), briefs artists prior to Field Trip 2, School of Art, Photograph: John Reid

Martin Linehan (Operations Manager, Southern Region Forests NSW) provided artists with a tour of a single aged forest south of Eden, where thinning operations were underway. Martin described the 70 year regime relating to the harvesting of native forests in the region, advances in forest harvesting techniques, as well as the social and economic factors associated

with the timber industry in the Eden region. Steve White, through the Sapphire Coast Marine Discovery Centre, led a tour of the Eden fish processing facility, the Eden wharf and a guided snorkeling tour to observe fish in their natural environment. Local koala expert Chris Allen (NSW NPWS) joined us to share his passion about the region's koala history and raised

awareness of the reasons and consequences of its dwindling population. Chris invited Eden Project participants to join in a koala survey in the foothills of Gulaga Mountain, where participants surveyed a specifically allocated area as part of a larger koala research. During the process of carefully searching through leaf litter, evidence of current habitation (in the form of koala scat)

Artist Briefing Thursday 3 March

3.00pm Baldessin Annex Drawing Room

The Eden Project Field Study provides field research opportunities for advanced undergraduate, honours and postgraduate students at the ANU Schools of Art and Music. Two 7-day trips to the field location during the April and June teaching breaks will form the foundation of the Study followed by a public exhibition in the Bega Valley Regional Gallery, Bega, NSW, in October. Field Study procedures provide excellent prospects for conceptual development and for interaction with expert community informants. Fieldwork support for artist long-term engagement with the field community is also available. At least 8 enrolled students must register for the Study to proceed. Invitation extended for Sapphire Coast and ANU alumni artists and musicians to join the Field Study (own transport may be required)

The Field Location incorporates both terrestrial and marine environments: (i) The forested and cultivated catchments of the Monaro Tableland escarpment that extend down to the Sapphire Coast around Eden, NSW, to merge into (ii) The marine environments of the Tasman Sea. Field accommodation: vehicle-based camping (multiple locations for Trip 1)

The Artist Briefing will cover academic requirements for the Study, field logistics, and elaborate on the thematic scope for field research. Powerpoint presentation of field location

Field Study Schedule

Artist Briefing	Field Study Convenor (Drawing Room, BA, SoA)	Thursday 3 March
Study Registration	Slips available: Submission deadline: (School of Art Reception)	Thursday 3 March Friday 11 March
Participant Briefings	ANU Researchers Field Study Co-ordinators (Venues: TBA)	Thursday 24 March Monday 4 April
Field Trip 1	Orientation / Field Research	Monday 11 to Sunday 17 April
Field Trip 2	Field Research	Monday 6 to Sunday 12 June
Exhibition	Bega Valley Reg Gallery	Friday 30 September to Friday 4 November, 2011

There are extensive research opportunities and field experiences from which to choose

Scope • Aboriginal sensibilities to country • Shared histories: Aboriginal and other cultures • Catchment ecosystem integration: upper-catchment wetlands / streams / rivers / coastal wetlands / estuaries / ocean • Forest logging and forest conservation • Koala conservation • Fishing and dairy industries • Coastal urbanisation • Aesthetic visualisation of iconic narratives ('Sapphire Coast Heritage Tourism Strategy'. Google for pdf) • Submarine environments

Highlights • Intellectual stimulation and inspirational sensory experience • Confer with vibrant and active community members including Aboriginal elders, national park rangers, natural museum curators, historians and storytellers, landholders, shire development officers, conservation activists, commercial fishing men and women, cheese makers, journalists, local artists • Camp in native forests, by wetlands, in coastal national parks • kayak coastal estuaries • snorkel with marine experts • visit and/or stay at (bci) Green Cape Lighthouse / historic Davidson Whaling Station / Montague Island • go to sea in a charter boat

Convenor John Reid **Field Co-ordinators** Amanda Stuart, Heike Qualitz, Amelia Zarafits
Contact e john.reid@anu.edu.au m 0416 249 090
web www.fieldstudies.com.au (Active for The Eden Project from Wednesday 9th March)

was found – to the delight of all!

While the second field trip was mainly focused on art production, we had an opportunity through Sue Norman, a founding member of Wildart, to meet the local Aboriginal Elders craft group. Sue has been working as the oral historian and facilitator of the group, encouraging the continued practice of traditional crafts. We also had the the unique opportunity to stay at Davidson Whaling Station, a place richly steeped in history on the southern side of Twofold Bay. In addition, a geological survey tour of Eden, conducted by Dr Anne Felton (Earth and Marine Sciences, ANU) was arranged, as well as a chance to join the Wildart group for an immersive experience in Goodenia rainforest.

The ANU artists were joined for the second field trip by a group of artists who had participated in the Land Arts program at the University of New Mexico (UNM), along with Professor Bill Gilbert, convenor of the program, and host John Reid. The ANU and UNM artists shared stories about the Land Arts and Field Studies programs and memorable nights around the campfire. Artists also participated in a show and tell session (via laptop) at Jigamy Farm, discussing the diverse ways in which artists continue to respond to environments.

Promotional Flyer Distributed in the Schools of Art and Music, ANU

EDEN

PROJECT

Field Study 2011



Throughout our time in the region, a number of other community members contributed to an insightful orientation to the area. The range of issues and stories relayed to the group made it evident that the region will remain a valuable source for artistic material. And lastly, from a (novice) field co-ordinators point of view we would like to thank all participants and John Reid, as convenor and inspiration.



Above: **Photographs by Rob Blakers and Richard Green** mounted in the Community Hall, Bermagui, NSW, as part of the photographic exhibition, *Natural Forests - Australia's Wilderness Coast*, an initiative of the South East Region Conservation Alliance Inc to celebrate the UN International Year of Forests. The opening night was on the cultural events calendar for The Eden Project Field Trip 2. Photograph: John Reid

Opposite page: **Night camp**, Jigamy Farm, Pambula Lake, NSW, the perfect base camp for The Eden Project Field Trips 1 and 2 .
Photograph: Heike Qualitz

Right: **Art in the wild**, Eden Project artists meet members of Wildart in the Goodenia Rainforest, near Pambula, NSW, for a day of inspirational fieldwork.
Photograph: Heike Qualitz





Annie Franklin

Skye's mirror (Detail)

2011

17.2 x 155.2

Oil on Cedar panels

a mirror in my hand
a different perspective
sky in the water
sky on the forest floor
Skye steps out of the mirror
a forest inside a forest
a forest giant in my hand
like a precious jewel
that needs protecting
the forest in my hand

WILDART SUE NORMAN

Wildart - Artists for the South East Forests

The end of the 1980s was a very exciting time in the battle for the south east forests. Like-minded people formed groups to protect local wild places and joined together in a concerted campaign of political action. Wildart was one of these groups, with its members drawn from the full reach of the Eden woodchip mill. After a court case, Forests NSW were forced to publish logging plans in advance. Wildart was formed to use this information, gathering each month to sketch and paint these forests to show the beauty being lost.

For twenty-two years Wildart have continued these monthly excursions into the landscape creating a unique experience of shared inspiration and developing an aesthetic. We have come to know the waratahs in the shining gum forests of Errinundra, the secret pinkwood gullies and the distant views from the coastal range.

In 1989 Wildart invited high-profile artists to join an artists' action in the Nullica forest, a coastal range wet sclerophyll forest of great biological wealth. The image of artists burying their heads in the sand at the edge of the forest to be logged was broadcast around the world. In 2010 the group were involved in community actions to save the Yurrangalo, the



Above: **Wildart protest** (See article adjacent)

last of these forests to face the chipper.

The work we produce on these trips has been presented in many exhibitions in Sydney, Melbourne, Canberra and throughout the Bega Shire. As well as showing our artistic responses to the local environment, we have addressed pressing environmental issues in major themed exhibitions held in the Bega Valley Regional Gallery. These multimedia events addressed the history of land use in *landscape over time and emotion*, the consumer society in *Wildart sells out* and climate change in *Atmosphere*

of Hope - a show that toured to Canberra and Sydney where it was mounted in the NSW State Parliament House.

The group is made up of visual artists, musicians, poets, playwrights, ecologists, cake makers, filmmakers and style gurus; and we have shared the joy of working together as artists. The group is informal and unfunded, some are full-time artists and others work in other jobs, usually related to art practice in some way. We value the life we have been able to share in this beautiful and unique place and offer this model as a way of living our lives in art and nature.

HOW FAR VISUAL ARTS EDUCATION PROGRAM

AN INITIATIVE OF THE ANU REGIONAL PARTNERSHIPS PROGRAM

AMELIA ZARAFTIS

In late 2010, I was approached by John Reid, Co-ordinator, Environment Studio and Convenor, Field Studies, School of Art, Australian National University (ANU), to work as a Field Co-ordinator with two other artists, Heike Qualitz and Amanda Stuart, for a proposed Field Studies program in 2011 [see: www.fieldstudies.com.au]. This program, entitled The Eden Project, was to focus on forest and ocean environments either side of the populated strip along the Far South Coast, NSW. At the time, John provided me with a copy of *Engaging Visions. Engaging Artists with the Community about the Environment*, a book that outlines a 4 year collaborative research project, The Engaging Visions Research Project (EV Project), between the ANU and the Murray-Darling Basin Authority [see: <http://soa.anu.edu.au/publication/engaging-visions>].

Evaluation for the EV Project, which involved four Field Studies programs in four States, was undertaken by Dr Rod Lamberts, Deputy Director, ANU Australian National Centre for the Public Awareness of Science (CPAS), Carolyn Young, PhD candidate, ANU School of Art, and Charles Tambiah, Researcher, CPAS. Both Carolyn and Charles also participated in the EV Project as contributing artists. Through

reading the *Engaging Visions* book and from subsequent meetings with Charles and John, I became more aware of how the distinctive ANU Field Studies program is experienced by the communities which host the ANU artists.

After the program's field trips, the artists return to the field location to hold an exhibition of the work they have created in response to their field research. While field trips present many opportunities for both planned consultation and incidental discussions between artists and community members, research conducted under Engaging Visions Research Project disclosed another important aspect. The resulting exhibition is often the starting point for many community members to genuinely engage with the artists via the contemplation of their artwork, which has been made in response to local community environmental concerns. The EV Project confirmed that host communities were interested in wider and ongoing interaction and engagement between artists and the community, and amongst their responses, community members requested art workshops and school visits by artists participating in Field Studies programs.

Motivated by audience engagement experiences in my recent work as a gallery



Amelia Zاراftis

Cancellation mark 1

(Detail) 2011

61.0 x 43.0 cm

Fluorescent pink
paper, eucalypt leaves,
reflective safety tape,
rice starch, acid free
craft glue

Can visual symbols prompt us to deviate from a predetermined course, to change our minds?

Environmental land management is a high visibility issue, with complex and interwoven social, political and cultural factors. This work refers to the use of the symbol 'X', which has many context specific meanings. In forestry the X is applied over the top of a previously used symbol in order to cancel it out, representing an instance where a change of mind has occurred.

Research into the history and current forestry practices of the South Coast region informs my work. Sources included important research on trees with hollows in south eastern Australia by Phil Gibbons et al (ANU Fenner School of Environment and Society); as well as a guided tour of a silvicultural thinning operation in a single aged forest south of Eden, provided by Martin Linehan (Forestry NSW).

educator, I began to imagine a more focused development of resources, specifically designed to actively engage visitors and local community, within the exhibition. Initial discussions with Leah Szanto, Community Programs Officer at Bega Valley Regional Gallery, led to the potential for developing an Education Kit available to regional teachers, designed to encourage and support an excursion to the Bega Valley Regional Gallery. Also identified was the possibility for the development of a Children's Trail to assist in the cultivation of intergenerational dialogue around a fine art exhibition when families visit the gallery.

Meanwhile, John Reid met with Dr Deborah Tranter, Director of Student Equity at the ANU, to discuss the possibility of involving the Field Studies program in the ANU Regional Partnerships Program. This program works intensively with high school students in selected regional areas, including a number of high schools in the Monaro and South Coast region. It aims to raise the aspirations and awareness of young people in regional areas about the opportunities for tertiary education, and to help improve their academic achievement.

I subsequently met with Deborah, and with Dr Nerilee Flint, Education Advisor, ANU Student

Equity, to discuss the development of a gallery based Education Program. We acknowledged that the Field Studies model for art production is a rich educational tapestry; the generation of fine art informed by science and community consultation reaches across the curriculum to span multiple subject areas including SOSE, History, Biology and Geology. The opportunity to provide gallery centred education programs for regional students, based on art made in response to environments familiar to the students and exploring issues specific to the region, was one we felt would be of interest and relevance to those students.

I am delighted to say that I am now working as a Project Officer with the ANU Student Equity and Regional Partnerships Program to develop gallery based education programs for Upper Primary and Lower Secondary schools across the region. In response to the exhibition *Far Enough! Aesthetic responses to the Far South Coast NSW*, the education program has been titled *How far? Visual Arts Education Program*.

Tailored to suit the learning needs of each school group participating, the Education Program will run for a three-week intensive period, engaging students from both coastal

and inland schools. The Program will introduce students to the Field Studies model of art production, involve students in discussion about visual and conceptual attributes of selected works and utilise drawing activities as a tool for student investigation of ideas and techniques within the gallery.

Currently under development, the *How far? Visual Arts Education Program* is informed by research into the participating artists' practices. These artists are providing artist statements and images of their works, and identifying the scientific and region specific concepts which underpin their works in the exhibition. At the time of writing, the Education Program is booked to capacity, with 20 school groups scheduled to visit the Bega Valley Regional Gallery during The Eden Project Field Study exhibition, Friday 30 September to Saturday 5th November, 2011.

My involvement, first as a Field Studies co-coordinator and participating artist, and second as a developer of, and an arts educator with, the Education Program, has proved to be a wonderful opportunity for me to combine my passion for arts education, art production, and community engagement. I sincerely thank the host communities; the participating artists; the teachers and students who will participate in

the program; and my ANU colleagues for their advice and support in bringing this project into being.

September 2011



Oung Niennattrakul

Trees of reflexion 2011

212.0 x 30.0 x 21.0 cm

Commercial printing paper

Through this project in the South East Forests of NSW, I became aware that the REFLEX brand of printing and photocopy paper is still largely manufactured from wood chip derived from natural stands of Australian native forests. Conservation activists would encourage Australian Paper to rely on plantation timber. This work is exploring the concept of using ethically responsible product and recycling, with young trees appearing to be growing out of the stacks of paper. We all understand it can take hundreds of years for native trees and forests to mature and, with modern machinery, in a very short time they are felled and processed, destroying contiguous ecological communities and habitat for wild creatures.

THE ARTISTS



Kevin Adrian Miller
The submerged forest
(whiteness) 2011
33.5 x 167.5 x 5cm
Pigment print on glass

"Nor, in some things, does the common, hereditary experience of all mankind fail to bear witness to the supernaturalism of this hue. It cannot well be doubted, that the one visible quality in the aspect of the dead which most appals the gazer, is the marble pallor lingering there; as if indeed that pallor were as much like the badge of consternation in the other world, as of mortal trepidation here. And from that pallor of the dead, we borrow the expressive hue of the shroud in which we wrap them. Nor even in our superstitions do we fail to throw the same snowy mantle round our phantoms; all ghosts rising in a milk-white fog-Yea, while these terrors seize us, let us add, that even the king of terrors, when personified by the evangelist, rides on his pallid horse."¹

¹ Herman Melville, *Moby-Dick* (London: Vintage, 2007 (first published in 1851)), 212



Joseph Mougel

Bellbirds 2011

Paper cups, electronics

Bell Miners live in communal groups in the forests of south eastern Australia. Many of the forests are managed by the timber industry. Due to the culling of trees, the forest fails to support the diversity of insect and animal life that a mature forest would normally sustain. As trees are removed from the forest, the timber industry ships them to Japan to be processed into paper, which then returns to Australia in the form of consumer goods.

Bellbirds recreates the birds' natural habitat through a collection of coffee cups and sound installation, which will ultimately allow for audience interaction with the piece. The variously branded cups are evidence of the diversity of businesses offering society caffeinated beverages, while the paper from which the cups are made suggests the plethora of trees absent from the forest. A recording of the bird's intermittent calls emanates from the cups. As viewers enter the space, they trigger the birds to defend their forest from intruders, leading to a crescendo of sound. The installation maintains the frequency and intensity of the birdcalls for the period of time that the viewers remain in front of the piece, only returning to the original intervals of bird calls and silence after the audience has left the immediate area.



Kerry Shepherdson

Disappearing (Triptych) (Detail)

2011

70.0 x 70.0 cm

Acrylic on canvas

Photographer: Stuart Hay

My work was inspired during a Koala survey excursion in the Dignam's Creek area of Kooraban National Park. Chris Allen of the NSW Department of Environment, Climate Change and Water led our search for faecal pellets beneath the known Koala food trees such as Ironbark and Stringybark Eucalyptus, in a pre-determined site on a grid patterned map of the area. As a volunteer and an artist, being able to count koalas without even sighting one was a pivotal experience for me. I became aware of the value of koala faecal samples for monitoring evidence of their existence and their genetic diversity in the coastal forests region. The environmental variables that may be impacting on their dwindling numbers such as loss of the old growth food trees due to logging and the impact of human habitation suggested a way for me to consider my artistic response to the issues.

In my painting I imagined an old aged Eucalyptus koala food tree of times past, and what might have become of it as a valuable wood commodity. I referred to the cartographical grid, in each of the reductive segments of the tree that represent the logging process. I then introduced welding cuts, whirring saws and beautiful colours and design of paper products that might be at the outcome of such a process. The giant of the forest is reduced and transformed into patterns suggesting shards of wood and piles of wood chips. The forlorn ghost of a koala attempts to climb the tree that it knows, but the tree is gone and the koala must move on in the search for food to survive.



Suzanne Poutu

Fragmentation Of Interest

(Detail) 2011

33.5 x 56.0 cm

watercolour – collage on
Sanders Waterford rag-paper

Photographer: Stuart Hay

The Eden Project presented interesting and broad topics of contested and ongoing debate.

My focus is on Eden and Nunnock Swamp, including: the plight of dwindling fauna and flora; the need to provide for community desires; the saving of unique forest and coastal areas; as well as the local aboriginal people who are working to regain their identity and sense of place.



John Reid

Walking the Solar System

Pambula Lake, NSW 2011

65.0 x 65.0 cm

Digital photograph on rag

When I walk the solar system I see the planets doing their thing. They remind me that the Universe is utterly dispassionate. It is entirely up to us, certainly not our Gods, to ensure that the Earth remains a place that will provide our children a future worth having.

Opposite page:

Heike Qualitz & Kevin Miller

In the spirit of... II

2011

33.0 x 48.2 cm

pigment on rag

wed to a land of many songs
where the sea meets the river, meets
the sheltered cove
I met the ancient ones below.





Yoshimi Hayashi

Just one cup series:

All roads lead to Bega

2011

3.0 x 13.0 x 1.5 cm

Mixed media

Photographer: Stuart Hay

What does it really mean to know a place? How do we know that we actually know it at all? Why does it matter that one own a bit of a place? Why do we find it so necessary to make a mark on a place or to collect a memory of our visit? To leave those memories or to be left with and burdened by someone else's life journey summarized in a small shiny utensil. Is it a functionless taboo object or should we just use it and live in this moment?

Bill Gilbert

heaven to earth/terrestrial

navigation/lepus 2011

76.20 x 76.20 cm

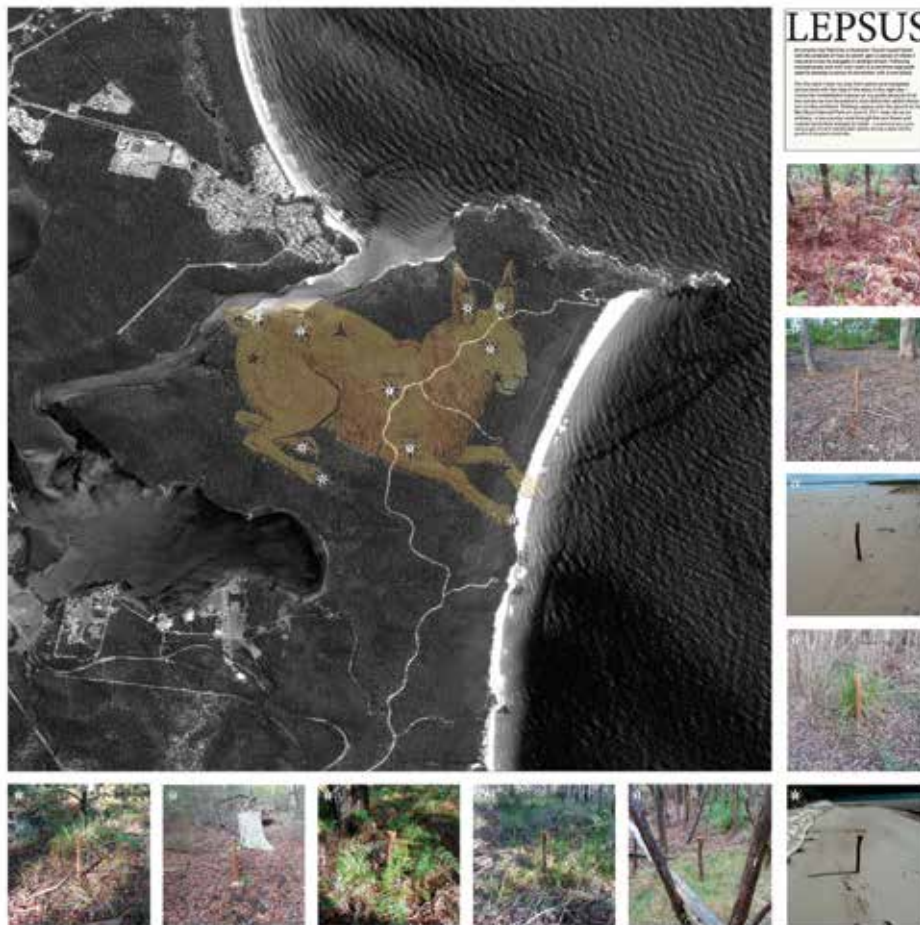
Digital print

Design:Szu Han Ho

Digital Printing: Brian Kimura

Arriving for the first time in Australia I found myself faced with the problem of how to orient; gain a sense of where I was and a way to navigate in strange terrain. Following marked roads and well worn trails is a common approach used to develop a sense of connection with a new place.

For this work I took my clue from sailors and navigated across land with the help of the stars in the night sky. I chose the constellation Lepus as my guide because of the stories we non-Australians read about the rabbit infestation on this continent. Walking Lepus onto the ground at the Ben Boyd National Park on June 8, 2011 took me on an arbitrary, cross country route through the rain forest and coastal scrub from estuary to ocean. I located the star points using a gps unit and marked each spot by driving a stake into the ground at the given coordinate.







Gordon Robinson

Tideline 2011

65.0 x 110.0 cm

Oil on paper

Chris Watson

Rivers of Connection 2011

30.0 x 24.0 x 2.0 cm

Clay with ochre slip





Opposite page:

Dianna Budd

Summer 2 Eden 2011

45.7 x 90 cm

Acrylic and oil on canvas

The port of Eden is dependent on fishing. There is a fine balance between environmental issues of the sea and the impact of humans. This has been and will be a continually evolving interaction. Whaling, seals, abalone (mutton fish), deep sea and estuary fishing have continually sustained human habitation. Eden is paradise to recreational fishermen. In *Fishing 1 & 2* patterning is suggested such as basket weave, an archetype centuries old (as is the art of fishing) to signify threads of time on one level with ambiguous narratives on another. I draw and paint figures in the landscape where figure and ground dissolve - moment and memory co-exist.

Felicity Green

Mangroves 1, Pambula

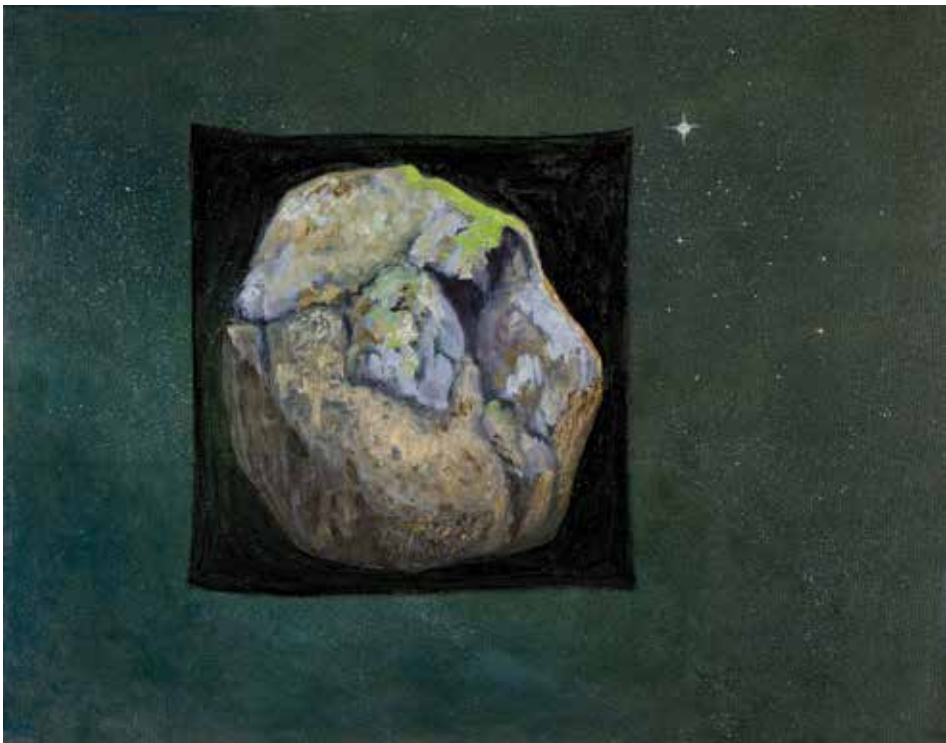
River 2011

51.0 x 62.0 cm

Oil on canvas

The Mangrove Forests have all but disappeared from our coasts and estuaries. We are not blind to their importance or their fate, just out of time. Painting them has opened a space for me to represent nature without any transformation other than that of emotion.





AG Stokes

Granite 2011

55.0 x 70.0 cm cm

Oil on canvas

Photographer: Stuart Hay

Opposite page:

Marzena Wasikowska

Moon Bay, NSW 2011

40.0 x 60.0 cm

Digital photograph





Helen Braund
Surface Tension
2011
33.0 x 50.0 cm
Inkjet print

The interconnectedness between our bodies and our environment is fundamental and seemingly obvious, but somehow in our contemporary world it can be easy to feel removed and disengaged from nature. In this work the boundaries between our physical selves and the natural world blur as internalised landscapes and imagined worlds emerge from the body.

Caroline Huf
Decomposition
2011

Pixilation animation,
video loop

Landfills are both beautiful and disturbing. In this work documentation of the Merimbula tip is sequenced into video so that the images of rubbish decay through time. This work was done with the assistance of the staff at the Merimbula tip, Gary Louie (then waste co-ordinator) and the Bega Valley Shire Council waste management, and the waste workshops tutor Steven Holland.





Opposite page:

Amanda Stuart

Sirius descending 2011

120.0 x 23.0 x 33.0 cm

Copper wire, mild steel
barbed wire, ochre, sand,
salt lick

My practice researches the tense relations between wild dogs, dingoes and humans in South Eastern Australia. This work is a meditation on the historical, cultural and social implications of humans, colonisation and outsider species. I would like to acknowledge and thank Franz Peters and the staff of National Parks and Wildlife Service (Bombala and Southern Region) for their generous assistance and support with accessing and interpreting the region.

Vedanta Nicholson

Paper Product 2011

29.5 x 25.6 x 41 cm

Newspaper, masking
tape, wallpaper glue

The destruction of old growth forests and their replacement with rapid growth plantations to meet economic demands has been one of the main factors in the demise of the koalas natural habitat on the Far South Coast. Can we sit back and watch the rapid decline of our much-loved and unique fauna?



Helen Neeson

Azure Kingfisher 2011
170.0 x 60.0 x 20.0 cm
Shibori dyed silk,
machine embroidery,
mixed media

The impossibly vibrant blur of the Azure Kingfisher in flight ...breathtaking and precious. Dependant on pristine river environments, how many will survive the endless onslaught of harvesting south-east forests?



Opposite page:

Rhonda Ayliffe

Kooraban Koalas 2011
58.0 x 140.0 cm
Archival inkjet photographic
print

In spring of 2010 I heard a strange sound emanating from the forest of the Kooraban National Park behind my home. It was a mixture of a bellow/roar/grunt of monstrous proportions. Surely someone or something was being killed in a hideous fashion in the depths of the park. Weeks later, as word of the dreadful sound passed around, I received a call from Chris Allen, aka National Parks koala survey man – and over the phone Chris made a frighteningly accurate imitation of that scary sound: "What you heard was a male koala announcing his territory". Wow. What a way to find out that you live next to arguably the most vulnerable koala population in the land of Oz...





Lucy Jurek-Macey

In the Pinkwoods 2011

50.5 x 75.5 x 1.5 cm

Acrylic

Being a part of the Wildart group I have had the privilege of seeing and experiencing some of the most beautiful forests along the south-east coast. Some of these places are hidden and at times not so easily accessible unless there is a passion to go on the less travelled road as this group tends to do. One such place is in the pinkwood gullies off the Ben Boyd Road. The play of light on the trunks and branches of the trees reaching upwards with the delicately covered tops has left a lasting impression on me.

Cedra Wood

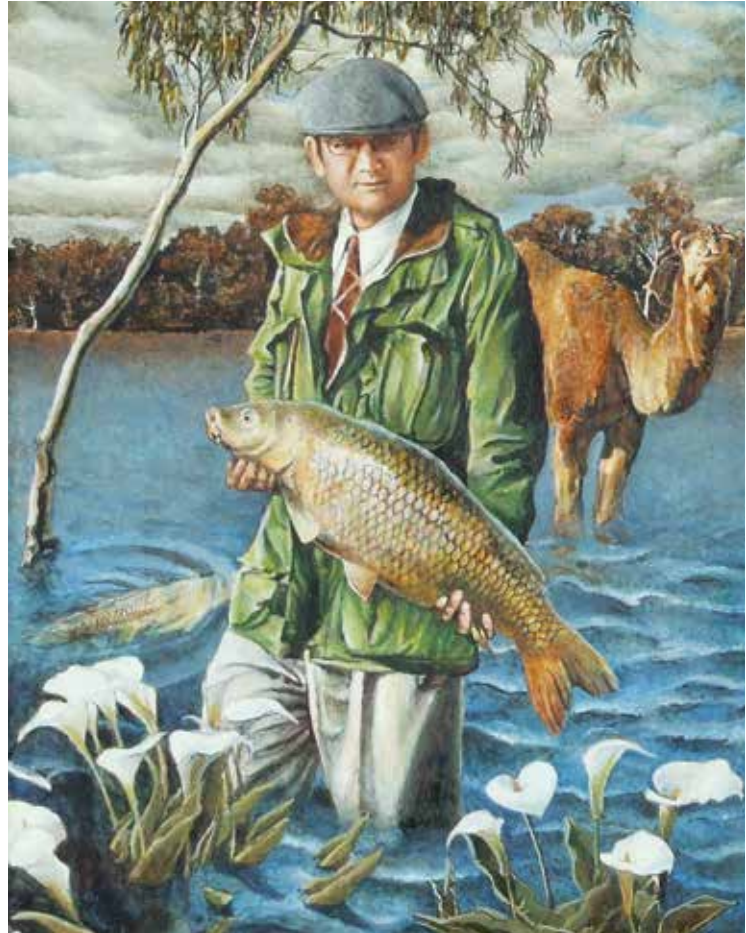
Man with Attendant Camel

2011

25.4 x 20.3 cm

Egg tempera on panel

When I was a kid, my mom explained to me that the difference between a flower and a weed is that a weed is a flower that grows where it's not wanted. I'm interested in the idea of what makes something desirable, from community to community, and from person to person, and have found that there seems to be an incredibly fine line between exotic and threatening, and a narrow margin between tediously common and unsettlingly alien. The discussions about the species that thrive in Australia have intrigued me since I visited; it's a complicated process, trying to figure out one's place in the world: what belongs, what doesn't, and who decides.





David Keating

Boombust moving forward

2011

41.5 x 48.0 x 32.8 cm

Wood (mountain ash),
steel/rubber wheels and
axle, paint

'The places I've been — the things
I've seen!'

Richard Nipperess

Prohibited (Detail) 2011

2 panels each 122.0 cm x 61.0 cm
photocopied drawings, text, collage
and acrylic paint, dissection and
reassembly on board

There are approximately 115 species of birds, animals and plants classified as threatened in the South East Forests and Coastal Plains of Australia. Ranging from vulnerable to critically endangered, there is the potential for some species to become extinct. It is thought that since European settlement in Australia from 1788, up to 23 species of birds, 4 species of frogs and between 17 and 27 species or subspecies of mammals have become extinct. Australia has more endangered species than any other continent on the planet. There are some nine ecological communities classified as threatened. It seems we are increasingly prohibiting things and activities in our environment, including dogs, cats, horses, trail bikes, mountain bikes, firearms, camping, fishing, fires, riding, walking, smoking, diving, parking, driving and of course drinking. Through our varied actions that lead to irreparable alteration or destruction of habitat and ecological communities, we may well be progressively 'prohibiting' the little creatures that are wholly dependent upon those habitats for lifestyle, food and homes. We may only ever get to see mere 'copies' of many of them in the future.





Sally Simpson

*Specimens from the
Flood: Tathra Beach
2011*

52.0 x 70.0 x 20.0 cm
Driftwood, baling plastic,
fish bones, pearls,
kangaroo bones, fishing
implements, glass and
timber display case.

Photographer: Stuart Hay

'The materials were found on site after the flood. The combination of natural and man-made materials refers to the layers of meaning in each landscape, and the way meaning and the land both change over time.

Rosina Wainwright

Fished out 2011

Variable 85.0 x 130.0 x 35.0 cm

Nylon, steel, plaster, paper

When I think of nets I think of death and destruction. Nets have been used to collect birds, butterflies, small animals and most notably marine life. Nets dragged along the sea bottom damage its fragile ecology. Many nets also collect 'by-catch', fish which is not needed for market and is thrown back into the sea. In Australia, despite attractive public relations material, fisheries are not well managed. Our oceans have been devastated by decades of overfishing and yet they are a very significant source of protein for many people. Only 3% of the world's oceans are protected. We are looking at the strong possibility of the loss of most of the world's fish.





Samita Lissaman

Alexander's Hut 2011

30.0 x 39.0 cm

Charcoal on Arches Velin
paper

The drawings were created entirely with a small stick poked into the fire until it ignited, then when the flame died down leaving the tip of the stick with glowing embers, I applied to the paper. While it was still hot it left scorch marks and holes on the paper, when it cooled it was used as charcoal. The drawings are representations of the grasses that were growing in the nearby paddocks. We spent two nights at Alexander's Hut on the first leg of our Eden Project Field Trip. It was a beautiful mountain setting but I could imagine the loneliness and hardship encountered by the early settlers, especially in winter. I loved the big open fireplace, it would have been the heart of the dwelling. The fire would have warmed the body as well as the soul.

Liz Coats

Streaming #5 2011

109.5 x 88.5 cm

Acrylic media on polycotton
canvas

Photographer: Stuart Hay

I began these Streaming paintings, thinking about how we individually sense and interpret connective fabric in the surrounding environment; how shapes are informed by their internal consistency; and seeing through spaces in between that are never empty. Scatters and interweavings of related matter invite analogies with forces in nature that can't usually be seen directly. I am also reflecting on ways of being in natural environments and how much we impact on those environments. The painting was made during a residency at Megalo Print Studio, Canberra.





***Dissappearing into the Nunnock
forest***

South East Forests National Park
NSW 2011

Photograph: Heike Qualitz