

Artist's Statement

Belinda Broughton

Brown Bags was done in 2020, about eight months after my husband and I lost everything except what we carried in our two cars, to the Black Summer Bushfires. Following is the statement I wrote at the time:

'In this year of years, 2020, it seems important to not add to the world's great waste piles. I like the idea of work that can return to the earth. Besides which, too often, I forgot my green bags. The supermarket gave me these beautiful brown ones.

Everything depicted on them turned up on our burnt place within months of the fire. Some, like the butterfly, within a week. Lest I forget, here it is, a small record of our place, during this year of years.' Ink on paper has been a favoured medium since losing my home and studios because it is portable and inexpensive.

Books:

Not Looking for Signs was at the publisher at the time of the fires and was compiled for an exhibition, also on the subject of Solastalgia, that opened only six weeks after the fires in the centre of the fire-grounds, here in the Adelaide Hills.

Echidnas Don't Live Here Any More, (2022) Contains most of the poems I wrote since the day after the fires, and thus it contains a record of my recovery thus far, including poems written specifically for other fire victims. They tell me that they feel heard.

Bio

Belinda decided to be an artist when she was a little bush kid of 10 in remote North Queensland.

By contrast she has only been seriously applying herself to writing poetry since 2004. In that time, she has had numerous poems published in-print and on-line in journals and anthologies. She has four collections of her poems published, the last two of which were created as part of visual arts exhibitions.

She has had 15 solo exhibitions and been included in numerous group shows in South Australia where she lives.

Belinda lives near Lobethal in the Adelaide Hills. Lobethal is the centre of the Cudlee Creek fire grounds burnt during the Black Summer fires. She and her husband sustained total loss. Recently she has done large drawings on walls of the local arts space, Fabrik Arts and Heritage. The first, called Drawing with No Name, was part of an exhibition called Solastalgia – an Antidote. It was 13 metres long and used charcoal from her burnt home. The second was a six-metre drawing done in ink over two days, as narrative artist for the National Regional Art Conference 2021.

In 2021, Broughton produced a 16-minute poem, for Flocking Together, a moving-image community art work created by illuminart Australia and collaborators, projected onto the facades of the old Onkaparinga Woollen Mills. She has recently been invited to speak and present her poetry for community groups, and government forums, in response to fire recovery.

Artist's Statement

Rosalind Crisp

dis-membering nature

Dancer/choreographer Rosalind Crisp will perform work from her project DIRt (Dance In Regional disaster zones), based on her practice of dancing in devastated logged and burnt sites in East Gippsland, initiated with artists and ecologists in 2017.

DIRt asks what can dance do? in the face of our unrelenting ecological destruction of Australia.

www.omeodance.com/dirt

Bio

Born in Omeo, 1958.

Trained at Victorian Ballet School Melbourne and European Dance Development Centre in the Netherlands.

Established Omeo Dance studio in Sydney in 1996.

Associate Artist of the Atelier de Paris, Paris 2003 – 2012.

Created over 20 major works, toured to hundreds of festivals in Australia and internationally. Numerous awards include a Chevalier de l'Ordre des Arts et Lettres (Dame of the Arts) from the French government.

Returned to East Gippsland in 2017.

Began DIRt (Dance In Regional disaster zones) with artists and ecologists, in response to the deepening extinction crisis.

Established Orbost Studio for Dance Research in 2021 with co-artist Andrew Morrish, hosting an artist residency program.

www.omeodance.com

DIRtywork was devastating, intelligent and profoundly embodied... Crisp, at the height of her powers, proves that the most exciting Australian dancers are not the young and athletic, but dancers with decades of knowledge and experience, who are still discovering why embodiment is so vital today.

Rennie McDougall

The Monthly 02/2019

Artist's Statement

Karena Goldfinch

Threshold

These pieces began during lockdown in 2020. Our world slowed and we paused to embrace our local environment.

The local birds were a constant solace during that time and a reminder of how fragile we were and still are in this world.

Noren were traditionally used to guard the entrance of a house or business from dust, dirt, bad smells and smoke. They appear as a fragile response in a world of great change.

"I don't love you as if you were rare earth metals, conflict diamonds, or reserves of crude oil that cause war.

I love you as one loves the most vulnerable species: urgently, between the habitat and its loss."

Love in a Time of Climate Change
By Craig Santos Perez

Bio

I came to photography late in life after a career in complementary therapies. A subsequent move to the Central Highlands saw me well placed to observe and photograph the birds that inhabit our local area. Birds are a constant delight to me and stalk them whoever I can.

My inspiration comes from nature, its fragility, its strength and our hand upon it.

A visit to a logging coupe 11 years ago shocked me to the core. The fact that this destruction was continuing straight after Black Saturday when so much forest habitat had been destroyed in that fire was confounding to say the least and it propelled me into wanting to protect these precious places.

Artist's Statement

Linda Knight

Mapping Extinctions explores beyond-the-human timescales by speculating on how we might map nature and wildlife during geologic upheaval. Soon the only way to experience wildlife will be through web videos. The body of work takes as its starting point the devastating effects of the 2020 Australian bushfires which burned 11 million hectares and killed 5 billion animals. Dis-located drawings of animals reference the dispassionate specimen drawings made by botanists sailing on early colonial sailing ships, and their blue colour is a deliberate pun on the idea of recording something in perpetuity – as a form of blueprint should animal cloning become a possibility. The lost orientation of the animals in *Mapping Extinctions* comments on the long-term impacts of colonisation on Indigenous lands, enacted through the catastrophic effects of bushfires that occur more frequently due to improper land knowledge and management.

Bio

Linda Knight specialises in critical and speculative arts practice. Linda is also a methodologist, she devised the 'Inefficient Mapping' protocol for projects informed by 'post-' theories. In her role as Associate Professor at RMIT University, Australia Linda creates transdisciplinary projects across creative practice, digital media, and early childhood. Linda is the Director of Mapping Future Imaginaries, an international research network of artists, academics, designers, and industry specialists exploring ideas about our future lives and the world.

Artist's Statement**Pip McManus**

For more than a decade much of my art practice has been concerned with the way we connect as social beings with our environment, wherever that may be – both on a personal and universal level. An avalanche of new media is constantly reshaping our perceptions and often distancing us from daily events. In this technology obsessed world, gleaned through the lens of lightning edits and media grabs, the natural rhythms of organic systems continue to be pushed to the verge of collapse before we are willing to take notice.

Bio

Pip McManus is an Alice Springs based artist, originally trained in ceramics, but who now works across many media. In recent years she has focused on design work and public art commissions. She was the sole Australian artist to be represented in the 2014 international Taiwan Ceramics Biennale, showing her video piece Night Vessel. Her work is represented in major collections and her video work Ichor was awarded the national 2008 Alice Prize. She was also a finalist in this year's Alice Prize. Other major shows include Threads of Connection (Pankow Museum, Berlin, 2016), Object Gallery's travelling Hyperclay exhibition (2011 –2014), Sequences and Cycles (Araluen Art Centre, Alice Springs 2011), Immemorial, (Manila, Philippines 2010), Australian Ceramics Triennale Sydney (2009) and Australian Ceramic Stories (Dubbo Regional Gallery 2008). "Without having abandoned my traditional medium, ceramics, I am increasingly drawn to employing other media in order communicate to a wider audience."

Artist's Statement

Bridget Nicholson

The Journey is a component/detail taken from *Touch this earth lightly*, a collection of 986 pairs of ceramic shoes, and recordings of stories collected from people across Australia. This project started whilst I was living in the Hunter Valley NSW where a proposal to dam the Williams River had divided the town. The purpose was to find away to make the cultural and emotional attachment to land, place and environment visible and felt. This grew into a broader Australia wide story of people and belonging. Their vessel is the first thing I ever made at art school, it has been with me as a reminder of life's journey. Other works in this show include *Hommage* (photo gravure prints and gold leaf), *Hide* (felt dress), *My Place* felt sac, and *Night Void*, felt sac. All works come from my personal search for, connection, and belonging to land, place and being.

Bio

Bridget lives and works on the lands of the Gunaikurnai (South Gippsland). She has been an architect and urban designer before finally finding her way into making in a more poetic language. Bridget is a multi-media visual artist best known for her immersive installations. Her work derives from a need to question human ecology and the making of place within this context, with particular focus on an Australian experience.

Bridget's work is process driven and evolves through conceptual engagement with ideas and materials. Narrative, history and working with artefacts that tie contemporary work into its past. She won the Yering Sculpture Prize for an installation *Hold* and received a judges mention in the Tom Bass Prize for Figurative Sculpture. Bridget has been published in *Ceramics Technical*, the *Journal of Australian Ceramics* and *Garland* magazines. She has presented at many Arts Conferences and is currently working on a book that has emerged through the 10 years of making *Touch this earth lightly*.

Artist's Statement**Gaye Shield**

Painting is my passion and has been as long as I can remember. I care deeply for those things around me – people, animals, and the landscape – colour and line bring my subjects to life. My work is spontaneous, I love what I do.

Bio

As Margaret Ollie once said, “some artist’s are obsessed”, Gaye is inspired by this wonderful country, it’s people , animals and landscape. Born in Grafton, Gaye now lives in Dungog, NSW where her surroundings and friends encourage her work. Exhibiting since 1990, Gaye has had many achievements, awards and exhibitions. She has been a member of the Royal Art Society for twenty years. Painting is her great love.

Artist's Statement

Michael Shirrefs

Solastalgia and recollection are interwoven, because the connections between place and memory are so powerful. Yet our reflections of wonder and regret, imagination and loss, are tinged with a sonic poignancy that goes beyond words. It's in the sounds of our voices in the landscape.

Bio

Michael is a composer and sound-designer, based in South Gippsland. He is also a radio documentary maker with over thirty five years of experience with the ABC. Michael also has a PhD in Contemporary History.



Australian Government



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