

MUNDARING ARTS CENTRE PRESENTS

# LANDSCAPES OF THE MIND

SHIRE OF MUNDARING INVITATIONAL ART ACQUISITION EXHIBITION

9 FEBRUARY – 1 APRIL 2018

## GALLERY 1



### SARAH ELSON

In *Lament of the Labellum* series Sarah Elson has removed the labellum from common ornamental orchids. Each petal is individually removed from the plant, cast, formed or forged and strung together. The labellum, also known as the lips, is the medial orchid petal, it is the landing pad for fertilisation; its sole purpose is to attract a pollinator, it is a point of attraction, connection and the continuation of life. By pulling away the individual labellum and spreading it apart, Sarah is in effect pulling away the potential of each new flower, yet at the same time immortalizing it as an enduring, although sharp and hard, symbol of the flesh.

Born in South Australia (1971) Sarah moved to WA with her family as a child and lived firstly in Glen Forrest and then Mt Helena where she helped grow and nurture a vineyard. A visual arts graduate from Curtin University and current sessional academic, Sarah was a recipient of the Samstag International Visual Arts Scholarship in 2001. In 2003, she completed a Masters in Fine Art at the Chelsea School of Art and Design in London. Her work is represented in several national collections including The Art Gallery of Western Australia, John Curtin Gallery Collection, Edith Cowan University and the Janet Holmes à Court Collection. Sarah is a member of Art Collective WA.

*Lament of the Labellum-anaphora 4, 2017*  
Recycled Stirling silver on fine silver wire  
22 x 5 x 8 cm  
Photographer Eva Fernandez



### BEC JUNIPER

Bec Juniper's work looks at cycles of geology, sediment, erosion, flood, fire and drought: those really Australian things that remind us of where we are. Our interaction here is significant but seems ephemeral in the face of such grand nature, nonetheless there is an imprint of man in the face of those forces, and after all nature is fragile and fierce all at once. There is a battle going on at the ground level that is clearly visible from above. One can see an X-ray view of past events as a picture made by nature on the ground plane. It is ever-changing, an ancient earth that contains constant movement and surprise.

A graduate from Hobart University in Photography, Fine Art and Design in 1998. She currently exhibits regularly at Wagner Contemporary, Sydney NSW, Linton and Kay Gallery, Perth WA, Jahroc Gallery, Margaret River WA & Fox Galleries, Melbourne VIC. Her work is represented in a number of local government and corporate collections throughout Australia.

*Rain after fire (detail), 2018*  
Mixed media on canvas  
90 x 120 cm  
Photo courtesy of the artist



### ANDRÉ LIPSCOMBE

Truth to materials, through the recognition of the corporeal and haptic topology of paint, is central to a painting process focussed upon addition and subtraction. Leaving painted films to build up through a series of pours, brushed veneers and erasures trace a body of thought and primacy of affect of a way of being in the world.

For Heidegger, a sense of being is hidden or concealed, and things as they truly are can be discovered through a process of 'unconcealing'. Finding truth is an act, a journey, not a thing. It is found by removing things, rather than by putting things together.

André Lipscombe is a visual artist based in Perth, whose practice is centred upon a formalist approach to painting and drawing. He has exhibited regularly since graduating from Curtin University in 1983. Over 30 years he has conducted studio practices in Perth, Esperance and Melbourne. He is primarily associated and exhibits with Art Collective WA.

*Green Painting (diptych) (detail), 2016*  
Acrylic paint on plywood  
30 x 21.5 x 3 cm  
Photographer Victor France

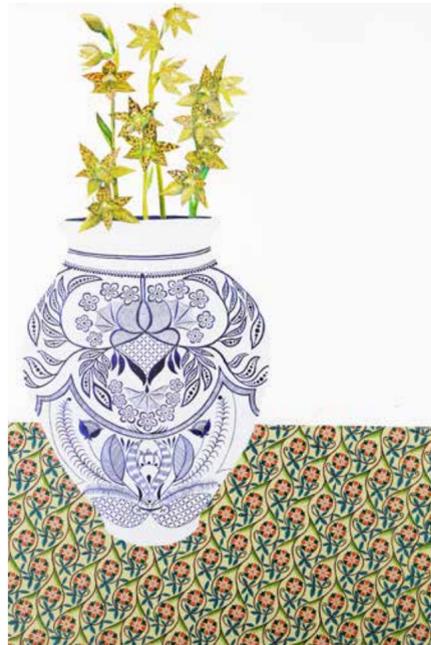


### DESMOND WOODLEY

Desmond Woodley's work is influenced by the landscapes of his youth, growing up in the Wheatbelt, where he feels a strong connection to the land. Desmond now lives in the Shire of Mundaring and continues to examine the landscape through his raw and intuitive style of mark making. He primarily works with acrylic, pastel, charcoal and gouache on canvas or paper.

Born in 1948, Desmond (Des) Woodley is an Aboriginal artist of Noongar heritage. Desmond is recognised as a survivor of the Stolen Generation; he was removed from his mother by Native Welfare when he was six years old to be placed in the New Norcia mission. He worked at Meelah Station in the Eastern Goldfields as a musterer, followed by working fence lines around the Moora district. Desmond was in a serious accident a number of years ago, and has attended DADAA arts workshops in Midland since 2004. He has exhibited in *Revealed* twice (2015 & 2017) along with many other important group shows including *Mine Own Executioner* (2010) at the Mundaring Arts Centre. He has works in the Janet Holmes à Court Collection.

*Old Man Kookaburra (detail), 2017*  
Acrylic on canvas  
76 x 102 cm  
Photographer Peter Zylstra



### YVONNE ZAGO

Yvonne Zago works primarily within the framework of painting and ceramics. Influenced by the natural world her works sit at the intersection between reality and imagination; what she physically perceives and what she concocts in her mind from childhood memories and personal interpretation. She explores the possibilities of painting through what is often a fantastical representation of the environment around her, using various techniques to create texturally layered worlds that are almost dreamscapes.

Yvonne Zago (born 1980) is an emerging Australian artist, based in Perth, WA. After completing a BA in Visual Arts (Hons) in 2003 at the Western Australian Academy of Performing Arts, she has exhibited in both group and solo shows since her first in 2008. She has been a finalist in both the Kennedy and Moran prizes and her work is held in public and private collections within Australia and overseas.

*Thelymitra benthamiana in Arnaud's Floral Vase, 2018*  
Oil and acrylic on Cotton rag  
76 x 56 cm  
Photo courtesy of artist

## GALLERY 2



### AT THE HEART

In Gallery 2, a selection of 16 previously acquired artworks echo the ideas explored by the invited artists in Gallery 1. For Mac Betts landscape was not seen as a record of a particular visual experience but a generalisation from many experiences, the distillation of an essential form. Sieglinde Battley paints what she sees, hears, feels and thinks every day and at night. She makes up stories about this concoction and puts it on paper and canvas. Michele Theunissen attempts to create sensations through colour and the matter of paint. The artists represented in this exhibition express a deep connection to their environment in distinctly different ways.

### REPRESENTED ARTISTS

SIEGLINDE BATTLE	MARIE HAASS
MERRICK BELYEA	JOAN JOHNSON
MAC BETTS	BERNARD KERR
ALEX BODDINGTON	BRIAN MCKAY
GREG CROWE	MICHELE THEUNISSEN
ROSA DELLA TORRE	MAB VANDETH
DAVID GREGSON	RICHARD WOLDENDORP
GUY GREY SMITH	

Brian McKay  
*Quicksilver (detail), 2007*  
Auto enamel on etched and sealed stainless steel  
50 x 50 cm

## FOREWORD

In 1985 the Shire of Mundaring commenced collecting artworks by artists who live or have lived in the Shire or have a close connection to the community of Mundaring. The acquisition of artworks occurs during an annual exhibition that follows a triennial format, alternating between Retrospective, Invitational and Open in approach. This format has resulted in the development of a significant art collection, and is a valuable cultural record of the Shire of Mundaring. The collection now has over a hundred artworks. A common reference in many works is the ancient plateau of the Darling Scarp with its rolling hills, steep gullies, laterite hilltops covered with an abundance of floral diversity in a jarrah and marri forest. This unique landscape of wonder, surprise and intrigue is a hotspot of biodiversity and continues to be a magnet for creative individuals.

This year it is a privilege to present a number of works by five invited artists; Sarah Elson, Bec Juniper, André Lipscombe, Desmond Woodley and Yvonne Zago. Their artworks, whilst varied in theme and philosophical approach, are inquiries into process, material, memory and being. A common factor that these works offer us however, is the evocative way they prompt us to think about our connection to this unique environment.

Sarah Elson's work references the ecology and life cycles of the environment. Life, growth and death and the flow of living energy are central themes in her enterprise. She uses an almost alchemical process of making that is the result of rigorous experimentation based on a deep knowledge of materials and techniques when making her metal casts of organic forms. Sarah's work embodies the contradictory qualities of both fragility and permanence. Fragility is amplified by her choice to display the work suspended from the ceiling where the fine metal 'labellum' are threaded together to create a new identity and suggest new life borne from a precious landscape.

Bec Juniper also references landscape in her works but uses a range of abstract strategies in order to evoke perceptual and emotive responses to the Western Australian environment. Bec's investigation into cause and effect of painterly materials conjures a tactile and immersive feeling of the land. The works have an indeterminate scale, they speak of a way of knowing the land through perception and emotional response. The viewer is not sure if it is a micro or macro view, it could be moss or mountains, river tributaries or leaf capillaries. The surface textures, colours and marks are intuitive and based on years of astute observation and a deep love of the land.

André Lipscombe's exploration with the materiality of paint is defined by both concept and process. The material shapes the work; literally, through a process of very fine meditative applications of paint layers, poured or brushed, layer, upon layer by which manner the paintings emerge. Carved incisions reveal that which has been hidden and that which has been before in a palimpsest of former artistic decisions. The work references memory and the qualities inherent in the material he uses. Discarded house paint collected

or gifted brings with it a memory of urban spaces; a history of human actions, and how the urban or suburban landscape records change over time as culture evolves and leaves distinctive traces of tastes, styles and fashions. These works speak of a continuous process of development, dissolution and aesthetic response.

Desmond Woodley uses colour and mark making strategies in order to conjure the landscape from his memory. Desmond has been painting for just over five years. His way of knowing the landscape is strongly influenced by his Noongar heritage and the memories from his time spent mustering cattle in the Goldfields and repairing fence lines around the Moora district in Western Australia. Desmond suffered a stroke several years ago and his use of paint and charcoal is restricted by the agility in his left hand. He selects colours directly from the tube and, under his direction, his helpers move large canvases in order to enable him to paint sections. He delights in the process. His composition in recent works is strongly left sided. This creates an intense dynamic and an interesting insight into the workings of his mind. He paints at DADAA twice a week, absorbed in an imaginary world that is an obvious reprieve from the limits of his reality.

Yvonne Zago's recent body of work investigates how the natural world can be a powerful wellspring of creativity and inspiration in the development of ornamentation, decoration and design. The intricate and complex varieties of indigenous native flora are inspiration for the fantastic plant forms that appear in her work. Repetition of pattern and figurative elements reference an idealised landscape that is both exotic and somewhat eccentric. Mythical creatures, 'guardians' of the environment, suggest fantasy and whimsy in idiosyncratic imagined spaces. Yvonne uses both ceramic and paper as surfaces on which to display her adept skill with the brush. The juxtaposition of the decorated object and the production of an image that includes a painting of the object sets up a captivating artistic dialogue that allows one to contemplate the interesting relationship between images and objects; the real and the imagined.

The works in this exhibition are linked by the artists' connection to this place. They are diverse in approach and material but all express an idiosyncratic and sensitive reaction to their environment. The extent to which living in or responding to this landscape impacts on our being is difficult to ascertain, but these artists use a range of strategies and responses that communicate and share perceptions and feelings that make a connection to this place manifest in their art and offer the viewer the opportunity to share in their experiences.

Jenny Kerr  
Curator

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SHIRE OF MUNDARING INVITED ART ACQUISITION EXHIBITION

MUNDARING ARTS CENTRE | 9 FEBRUARY - 1 APRIL 2018

## LIST OF WORKS

- |   |   |         |    |   |         |
|---|---|---------|----|---|---------|
| 1 | Desmond Woodley<br><i>Old Man Emu</i> , 2017<br>acrylic on canvas   | \$750   | 10 | Yvonne Zago<br><i>Thelymitra crinita (Blue Sun Orchid)<br/>in a vase of spirits</i> , 2018<br>oil and acrylic on cotton rag paper | \$2,250 |
| 2 | Sarah Elson<br><i>Lament of the Labellum - anaphora 6</i><br>2017, recycled Sterling silver, copper,<br>fine silver wire                    | \$2,400 | 11 | Yvonne Zago<br><i>Nature Guardians</i> , 2017<br>hand built and hand painted<br>stoneware   | \$2,700 |
| 3 | Sarah Elson<br><i>Lament of the Labellum - anaphora 8</i><br>2017, recycled Sterling silver, copper<br>on beading thread                    | \$2,800 | 12 | Yvonne Zago<br><i>Diuris species (Donkey Orchids) in<br/>Nature Guardians vase</i> , 2018<br>oil and acrylic on cotton rag paper  | \$2,250 |
| 4 | Sarah Elson<br><i>Lament of the Labellum - anaphora 7</i><br>2017, recycled Sterling silver, fine silver wire                               | \$2,600 | 13 | Bec Juniper<br><i>The Noble Mineral</i> , 2018<br>mixed media on canvas   | \$4,800 |
| 5 | Sarah Elson<br><i>Lament of the Labellum - anaphora 5</i><br>2017, recycled silver, gold, fine silver wire                                  | \$2,900 | 14 | Bec Juniper<br><i>After Fire Event</i> , 2018<br>mixed media on canvas  | \$4,600 |
| 6 | Sarah Elson<br><i>Lament of the Labellum - anaphora 9</i><br>2017, recycled Sterling silver on fine silver wire                             | \$2,600 | 15 | Bec Juniper<br><i>After Water Event</i> , 2018<br>mixed media on linen  | \$5,800 |
| 7 | Yvonne Zago<br><i>Arnaud's floral vase</i> , 2015<br>hand painted stoneware   | NFS     | 16 | André Lipscombe<br><i>Sotto voce (diptych)</i> , 2015<br>acrylic paint on board   | \$3,600 |
| 8 | Yvonne Zago<br><i>Thelymitra benthamiana (Leopard Sun<br/>Orchid) in Arnaud's floral vase</i> , 2018<br>oil and acrylic on cotton rag paper | \$2,250 | 17 | André Lipscombe<br><i>Unconcealed painting</i> , 2016-18<br>acrylic paint on board  | \$5,760 |
| 9 | Yvonne Zago<br><i>Where they dwell</i> , 2017<br>wheel thrown and hand painted<br>stoneware (form thrown by Bernard Kerr)                   | \$2,900 | 18 | André Lipscombe<br><i>Gauntlet painting</i> , 2017<br>acrylic paint on board  | \$3,600 |
|   |   |         | 19 | André Lipscombe<br><i>Painting warming #2</i> , 2017<br>acrylic paint on acrylic sheet  | \$1,440 |



20	André Lipscombe <i>Painting interior</i> , 2016 acrylic paint on wood	\$3,600	27	André Lipscombe <i>Cultivated painting</i> , 2018 acrylic paint on board	\$5,760
21	André Lipscombe <i>Painting warming #1</i> , 2016 acrylic paint on acrylic sheet	\$1,440	28	Desmond Woodley <i>Nullaki</i> , 2018 acrylic on canvas	\$750
22	André Lipscombe <i>Infield</i> , 2016 acrylic paint on plywood	\$4,320	29	Desmond Woodley <i>Jigalong Sunset (triptych)</i> , 2017 acrylic on canvas	\$2,100
23	André Lipscombe <i>Green painting (diptych)</i> , 2016 acrylic paint on wood	\$3,600	30	Desmond Woodley <i>Old Man Kookaburra</i> , 2017 acrylic and pastel on canvas	\$750
24	André Lipscombe <i>Uneven painting</i> , 2018 acrylic paint on plywood	\$3,600	31	Desmond Woodley <i>Lily</i> , 2018 acrylic on canvas	\$400
25	André Lipscombe <i>Bicameral painting</i> , 2018 acrylic paint on plywood	\$5,040	32	Desmond Woodley <i>Albany Beach</i> , 2018 acrylic on canvas	\$400
26	André Lipscombe <i>Painting after Deep River</i> , 2018 acrylic paint on board	\$1,440	33	Desmond Woodley <i>Untitled (Tjyllyungoo)</i> , 2017 acrylic and pastel on canvas	\$350

## PUBLIC PROGRAM

# LANDSCAPES OF THE MIND

SHIRE OF MUNDARING INVITED ART ACQUISITION EXHIBITION



Sunday 25 February & Sunday 11 March | 11am - 3pm @ MAC | Suitable for all ages | FREE

### ARTIST DEMONSTRATION WITH YVONNE ZAGO

Meet exhibiting artist Yvonne Zago in Gallery 1 as she demonstrates her exquisite painting techniques and talks about the inspiration for her captivating artworks.

Sat 3 & Sun 4 March | 10am-3pm @ MJAC | Suitable for 16+ yrs | \$180 or \$162 MAC Member

### DRAWING MARATHON WITH MARIE HAASS

Explore beyond your drawing limit over two days of immersive drawing with Collection artist Marie Haass. Working independently on day 1 and collaboratively on day 2, participants will work from still life and live models in a series of concentrated exercises. Learn to approach your artwork fearlessly and see what you're capable of!

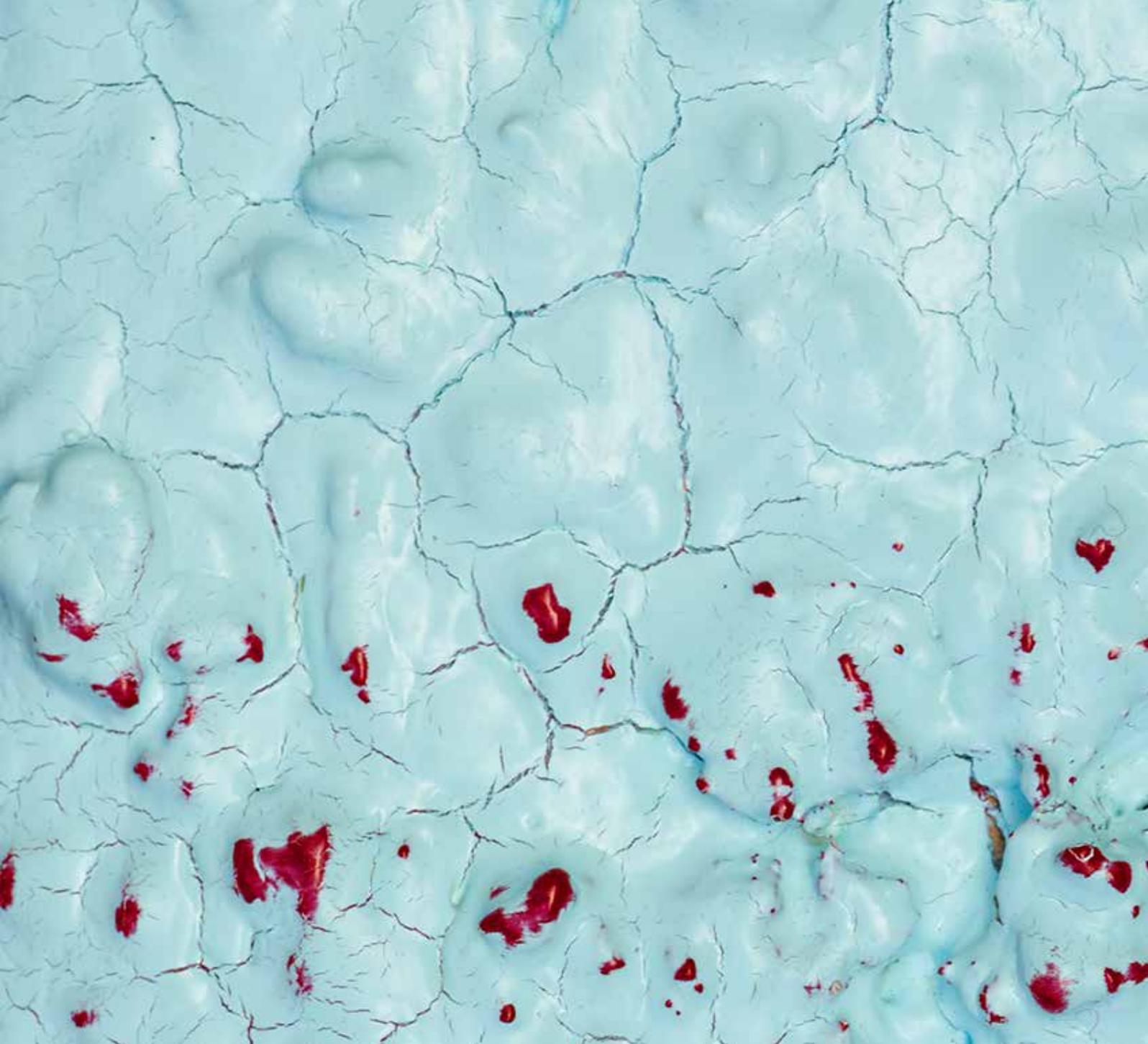
Sunday 25 March | 1pm - 2.30pm @ MAC | Suitable for 16+ yrs | \$5 or \$4.50 MAC Member

### GALLERY TALK & MEET THE ARTISTS

Engage directly with the works of art in Gallery 1 and meet the invited artists as they discuss their artworks with curator Jenny Kerr. Then join in a discussion with curators and collectors about what art they collect and why, what they look for and have recent changes to the arts environment affected the way they view Collections and collecting?

BOOKINGS ESSENTIAL [WWW.MUNDARINGARTSCENTRE.COM.AU](http://WWW.MUNDARINGARTSCENTRE.COM.AU) | T: 08 9295 3991





André Lipscombe, *Paint Warming #1* (detail), 2017, acrylic paint on acrylic sheet, 30 x 21.5cm, Photographer Victor France



OPEN TUE TO FRI 10AM - 5PM, SAT & SUN 11AM - 3PM | CLOSED MON & PUBLIC HOLIDAYS

7190 GREAT EASTERN HWY MUNDARING WESTERN AUSTRALIA 6073 | T: 08 9295 3991

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