

I am a mid-career nipaluna/Hobart based artist working within and across the disciplines of painting, printmaking, drawing and sculpture. I create large immersive organic abstractions on paper and tenuous, storied art-forms in miniature.

My work comes through a thoughtfully researched and embodied encounter with place, a growing yet fragile connection to lutruwita Country. It is a catalyst to a process of reaching inside my Irish/European colonial descendent self. Through this an experiential dimension takes form, where multi-layered time-space and the rupture of our colonial past-present are concurrent.

I situate my being here within a journey through many stories across time and place. Recently I have sought to trace the life journeys of my 'settler' ancestors, their creations upon and encroachments onto Aboriginal land. Drawing on memory and imagination, I look for the gaps, the silences and the erasures within recorded family history. Listening to place becomes entangled with the shadows I carry in me.

I am drawn to arts residencies through the opening they provide for immersive engagement with place and the benefits of solitude they offer. Residencies are for me a rare opportunity to become absorbed in creative process through an unbroken reflective interaction that engenders responsibility. Through these periods I am more than usually in touch with my sense of vast and storied time. Somewhere, buried in my body, I feel a fragile connection with my ancestors of long ago, before colonial invasion, and I call on them.

My work is a deep response to intangible energies and the ephemeral life of matter. I attempt to create a subtle energetic zone that is fleeting, almost habitable yet not quite reachable: I look to the way liquid media moves across paper, coalescing to mirror ripples in sand and water (or an unrest that is ever-promising to surface); the way light and shadow shifts through trees, stirring movement across the page as I draw; the way sediments from the shoreline evoke multitudinous impressions that rouse (and haunt) consciousness...The experience of matter, thought and feeling become inseparable.

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In the course of creating this recent work, I spent time on Lunawanna-alonah Country of the Nuenonne people. The wounding and survival of Lunawanna-alonah Country is intensely affecting. My intention was to live and listen in a sensitive reciprocity with this place, in touch with my own historical consciousness.

It was necessary to deeply consider how the dream of a tranquil island veils the reality of our colonial past and present. The process of creating inside this schism, and inside my own consciousness, has, for many years, been taking form...I see Lunawanna-alonah as a microcosm of the larger Tasmanian/Australian story, wherein the quiet resonance of land, water and sky, and the unspeakable in our history hover.

Wandering the Lunawanna-alonnah coast-line each day gave rise to a certain spatial and temporal experience...a stream of consciousness, wherein atmospheres of unsettled memory and resonances that induced an expansion of 'being' oscillated within. Land and water were shrouded in late winter light, evoking an amorphous world of obscured details and muted colours. Bodies of land, water, sky and self blurred, submerged in the constance of light rain. In the grey, I gleaned a world of minutely detailed shoreline ephemera, appearing life-like through the processes of formation and erosion - the washed up remains of ancient life forms, imaginary creatures and other story fragments.

By night I created large watery fields on paper, wherein I continued to drift amid the intangible otherness of expanded environment. At night, sound travelled across space in a mesmeric and sometimes haunting way. It travelled into my pictures...the page becoming a threshold through which boundaries touch and separate, never to settle, expressing a 'sense of place' which is tentative, shifting, shadowed, journeying...never fully revealing.

Tenuous and storied watercolours in miniature, informed by night time shadow play with shoreline ephemera, were my resource to think and feel through things at a hand-held scale. The story travels forward in linear time (in a parade of its own), yet like memory it reaches back, calls forth a mythical place of origin. (July 2021)