

HABITAT

Environmental Art of the Darling Downs

John Mullins Memorial Art Gallery | Dogwood Crossing, Miles



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CURATORIAL ESSAY BY ANNE KEAM AND ASHLEIGH CAMPBELL

“Initially part of a vast, shallow inland sea, a series of volcanic eruptions over millions of years formed heavy clay sheets around Dalby and Chinchilla, the red soils around Toowoomba, the stony clay soils near Stanthorpe, the heavy black soils of the extensive Condamine River flood plain and the distinctive round, flat-topped basalt cones – ‘sugarloafs’ – that stand as sentinels in the open, well-grassed plains.” (French, 2010)

Habitat: Environmental Art of the Darling Downs draws together the work of artists and scientists who have lived and worked on ‘The Downs’ over the past century; documenting its unique biological compositions and responding to its beauty, hardships and stories. The exhibition provides insights into the biodiversity and life sustained on this vast stretch of land, as manifested in the songlines of our first Australians, documented by the early explorers and redefined throughout the history of settlement: a history of flood and famine, axe and plough, roads and wires, pipelines and open cuts.

The Darling Downs is a large region of rich agricultural land in southeast Queensland. The region is contained by the Great Dividing Range to the east, the majestic Bunya Mountains to the north and the mighty Condamine River on the west; it also takes in the Granite Belt to the south, reaching the Macintyre and Dumaresq Rivers on the New South Wales border.

Inhabited for over forty thousand years by clans of the first Australians, the area was rich in native flora and fauna that sustained people from the Barunggam, Jarowair, Giabal and Keinjan tribes. (French, 2010) The indigenous people know the land and its inherent seasonal changes and were able to nurture and control it to sustain their needs. For many generations they moved across the land, heeding tribal boundaries, hunting native animals, gathering endemic fruits and using fire during the burning seasons to manage the vegetation.

It is conservatively estimated that there was a population of around fifteen thousand indigenous Australians living in the southwest Queensland area before European contact. It is important to acknowledge that there were considerable frontier conflicts between Aboriginal people and European people (especially between 1840 and 1860 as documented in the letters and journals of explorers and pioneers), which coupled with infectious disease and state-sanctioned violence, rapidly decimated the Aboriginal population. (Copland M., One Hour More Daylight, 2006) This is our uncomfortable but undeniable silent history.

In 1827 the English botanist and explorer Allan Cunningham set out from Moreton Bay penal colony in search of new species and more suitable land for cultivation. He crossed the Great Dividing Range through a gap in the mountains, now known as Cunningham’s Gap. He was taken by the rich virgin country before him. He described the view in a letter to the Governor of New South Wales, Sir Ralph Darling, who he named the area after.

“(I) descended into a beautiful and well-watered valley, affording abundance of the richest pasturage and bounded on each side by a bold elevated range.” (Lee, 2003)

Cunningham travelled this ‘Northern District’ of the new country, collecting specimens and documenting his observations of the ancient, seemingly untouched land. Cunningham’s favourable descriptions coupled with the pressure for suitable farming land and the desire to stake a claim and create his own prosperity, led Scotsman Patrick Leslie to follow the explorer’s marked tree line over the Great Dividing Range in 1840. Leslie explored as far north as Gowrie Creek returning to what is now the Warwick area to take up the vast run Toolburra. A month later his brother Walter accompanied by twenty one ticket-of-leave men, overlanded 5,700 sheep into the Darling Downs to establish the head station Canning Downs. (Jopson & Newell, 1972)

Over the next four years enterprising selectors followed hot on the heels of the Leslie Brothers taking out their own vast runs including Glengallon, Westbrook and Jimbour; names that still echo on The Downs today. This was the beginning of a new pastoral era in Australia. The volcanic plains of the Darling Downs had built up organic matter in the soil over many centuries resulting in very fertile soil covered in lush grasses excellent for grazing. The gentle climate was conducive to growing crops and livestock such as sheep proved to be well suited to the area. The good seasons saw the colourful squatters and aristocratic pastoralists prosper. (Jopson & Newell, 1972)

In 1842 one of the first villages on The Downs sprang up around the intersection of tracks where the bullockies rested their teams after crossing the range. An inn was built to service travellers and became an important meeting place. In 1847 a new premises called the Royal Bull's Head Inn was built from local hardwoods to meet the demands of the rapidly growing area. The building, as depicted in **June Hill's** bark assemblage **Bull's Head Inn, 1981** once stood proud in the countryside and still stands, now overlooking a shopping complex in Drayton on the southern outskirts of Toowoomba, an important link to the pioneering past of the Darling Downs.

Around this time, Prussian scientist and explorer Ludwig Leichhardt was travelling the land, making comprehensive assessments of the geology, flora and fauna. Between 1844 and 1848 he travelled through the Darling Downs on four of his privately funded expeditions. Tragically his final expedition to cross the continent from Cecil Plains on the Darling Downs to Swan River in Western Australia was never completed and the expedition party was never found. Leichhardt was an independent young man, inspired by the pursuit of knowledge in the Great Age of gentlemen scholars. He was only in his twenties but spoke six languages and studied the natural sciences at some of Europe's most esteemed universities. It is believed that in his brief four years exploring "he contributed more to the scientific knowledge and understanding of Australia than any other inland explorer." (Bell, 2004)

"It is almost impossible to visualise the landscape as Leichhardt and his party saw it. 160 years of settlement have almost reversed the vegetation cover - the dreaded Brigalow scrubs filled with tangled fallen timber have been replaced by open cultivation paddocks and cleared grazing, while the remnants of the formerly open eucalypt forests have become heavily timbered with seedling growth and an explosion of the invasive Cypress Pine. The change of fire regime from Aboriginal use has accelerated the increased cypress and eucalypt growth as woody weeds." (Bell, 2004)

In 2013, Brigalow based artist **Di McIntyre** followed part of Leichhardt's first expedition (Oct 1844 - Dec 1845) from Jimbour Station, near Dalby which was the last known outpost of European civilization on the Darling Downs at that time, to Port Essington (Darwin), with fellow artist Bill Gannon. They used Leichhardt and his botanists' journal descriptions to retrace their steps and document the landscapes and camps along the way. McIntyre recalls:

"Our next stop was Charley's Creek Crossing at the property known as 'The Shanti' (near Camp 7)... In fact, it is almost the same as the original sketch John Gilbert drew on the expedition.

I found this a lovely revelation that there are some places that remained unchanged in nearly 200 years."

The work **Charley's Ghost, 2014** was created from a sketch McIntyre made on the trip while camped at 'The Shanti'. Inspired by the beautiful tree, perhaps standing when Leichhardt passed, and thinking of Charley, the Aboriginal tracker in Leichhardt's expedition team and considering what became of him. (McIntyre, 2014)

During the 1850's pastoral enterprises were booming on The Downs and the number of sheep had increased to one and a half million across the grasslands to the Condamine River. (Jopson & Newell, 1972) A wealthy 'squattocracy' was built on the back



William George Wilson ***Kings Creek, Pilton, Darling Downs QLD*** 1891 Oil on panel 25.5 x 38 cm

Toowoomba City Collection 509, Toowoomba Regional Art Gallery

of the income generated by the sprawling sheep runs. **William George Wilson** (1849-1924) the son of a successful Scottish squatter was born near Moreton Bay and spent much of his life moving between Britain, Europe and Australia. He studied fine art at the Royal Academy Schools before returning to Australia to manage his father's property 'Pilton Station' on the Darling Downs. Wilson ran the property for several years but yearned to develop his career as an artist. The three small poetic oil paintings from 1891 depict the bush scenery at Pilton as it was before the turn of the twentieth century. (Design & Art Australia Online, William George Wilson, 2009)

By the 1860's the reign of the squatters or 'Pure Merinos' as they were often irreverently referred to, was winding down,

squeezed out by the pressure for closer settlement. Many such as Wilson returned to their homelands once their sheep and cattle production became less profitable on the reduced acreage. From 1868 government policy forced the squatter's hand, breaking up vast runs, half of which were resumed and cut up into smaller blocks suitable for selectors seeking agricultural enterprises. (Kitson, 2010) Over three decades the family farm or selection was favoured especially by Irish and German immigrants. This wave of settlement changed the landscape of the Darling Downs into a patchwork of pastoral villages. These independent settlers took advantage of some of the most fertile soils in the world, in places up to 30 feet deep, to start dairy herds and grow a variety of cash crops. (French, 2010)

"... the native grasses were now replaced by wheat and Lucerne; the landscape was dotted with butter and cheese factories and the iconic Southern Cross windmill, manufactured in Toowoomba." (French, 2010)

Into the twentieth century, this wide harsh land tested the mettle of the new settlers who fought the same demons farmers fight today - flood, drought, fire, low commodity prices and high costs to establish their pastoral dream. An unwelcome botanical newcomer to Queensland and NSW brought additional untold hardship to life on the land. By the 1920s millions of acres of agricultural land, particularly in the fertile Brigalow Belt on the Darling Downs, had been rendered useless for farming by what proved to be a biological invasion of Prickly Pear (*Genus Opuntia*), a cactus species from South America introduced with the plan to establish a cochineal industry. The cochineal insect feeds on the cactus and a scarlet dye is produced from the crushed insects. The British government had hoped to establish their own supply of cochineal breaking Mexico's monopoly, as the dye was used to create the distinctive red coat of the British army soldier. (The State of Queensland, Department of Employment, Economic Development and Innovation, 2011)

The scourge of the Prickly Pear did not prevent the government from allocating infested land to new settlers, many from the mother country, who came full of hope for a new life

"(in) a land of opportunity... where the sun shines every day and where every man is equal"
(Lindsay, 2007)

were met with a sea of Prickly Pear that prevailed in dense stands upon the land that held their dreams. Despite chopping, burning and poisoning regimes many dispirited families walked off their land before an extraordinarily successful biological control measure was introduced in 1925.

The Neilsen family were one such family. After buying their 50 hectare property near Taroom in 1915 to run cattle, they were

finally defeated by the pear in 1926. Mrs Beryl Neilsen did so much poisoning of the pear that the arsenic pentoxide soaked into her boots and disfigured her toes. **Jessie Noble** (nee Neilsen) was deeply affected by this as a young girl. In later life she created the clay sculpture ***It came too late*** which depicts the Prickly Pear engulfing her father, Mr Roley Neilsen who went on to become a prickly pear inspector. (Miles Historical Village, 2014)

Former Jackson artist **Betty Searle's** work ***Pear Clearing*** was donated to the Miles Historical Village and portrays the dispiriting task of clearing the Prickly Pear only to have it regrow almost overnight, as shown in the 1933 black and white educational film *The Conquest of Prickly Pear* created by the Commonwealth Prickly Pear Board. Families stood shoulder to shoulder in this epic fight, but if a solution was not soon found, land would have been abandoned en masse.

In 1912, the Prickly Pear Travelling Commission was formed and after broad ranging research that took scientists to India, South Africa and the Americas, the larvae of the *Cactoblastis cactorum*, a moth that feeds on a variety of Prickly Pear, was discovered. It was imported from its native Argentina, successfully bred and the eggs distributed to the affected areas, in an eradication program spanning nineteen years. To date it is still Australia's most successful biological control measure, as it only destroyed the target species. What little Prickly Pear remains continues to be controlled by the cactoblastis moth. (McAlpine & Seabrook, Prickly Pear, 2010) **Robert Moore's** abstract painting ***Darling Downs prickly pear, 2006*** shows the plant as remnant patches of growth that can still be seen along the roadsides and in paddocks across The Downs today.

Chinchilla artist **Sylvia Secomb (Mann)** celebrated the successful defeat of the pear in her work ***The Scourge Defeated, 1988***. Within the work we see the lifecycle of the *Cactoblastis* moth on the prickly Pear. Secomb's work has an environmental and social focus.

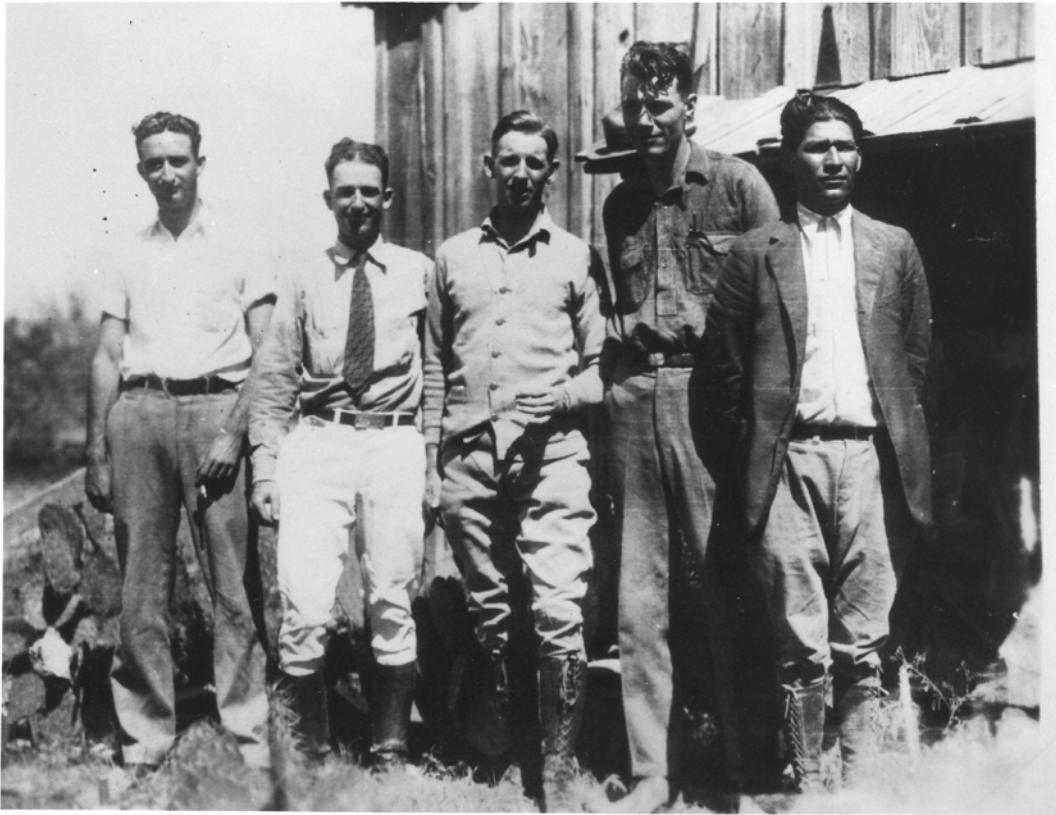


Image from Ronald Mundell's (pictured centre) travels to Central America 1928 Courtesy of the Mundell family

*"Habitats are rarely constant.
They are subject to continual change -
both natural and manmade. History has shown
that mankind either adapts to these changes or
migrates to a new habitat."
(Secomb (Mann), 2014)*

In 1928 **Ronald Mundell** (1900-1941) a local Condamine lad and recently graduated entomologist from the University of Queensland, was part of the team sent to collect insects for the biological control program that would halt and conquer the invader. Through the letters to his mother and the photographs he took on his travels, his trip reads like a 'boys own' adventure. Meanwhile his family at 'Redmarley' Condamine had a cattle property to run, as well as continuing the fight against the pear

on their own property (Mundell D. , 2014). A selection of Ronald's letters and photographs as well as an arsenic bottle and spear that the Mundell family used to apply arsenic to the pear, form part of this exhibition.

Ronald's nephew **David Mundell** married an English girl Priscilla Pelly in 1972. The couple continue to live and work the property 'Nelgai' at Condamine. David, a member of the Miles and District Historical Association, has seen a thick resurgence of Prickly Pear on a block of recently cleared land. He wonders if the *Cactoblastis cactorum* needs assistance from a human hand once again to repopulate. His wife **Priscilla Mundell** is a long term member of the Miles Art Group. Living far from her homeland and contending with the inevitable ups and downs of life in rural Australia, she has always found the natural waterhole on their



Kenneth Macqueen **From My Window Darling Downs** c. 1938/39 Watercolour and pencil on paper 68 x 78 cm

Gift of the artist, 1939. Toowoomba City Collection 079, Toowoomba Regional Art Gallery Reproduced by kind permission of Revan and Nell Macqueen

property to be a great source of solace and joy as evident in her painting **Arubial Lagoon, 2014**.

*“The lagoon is two kilometres long and an oxbow
from the old river (Condamine) course...
After rain it teems with birdlife...
The waterlilies are finally returning after the
1965 drought and the influx of the European Carp.
It is also a waterhole for the cattle, kangaroos
and other wildlife.” (Mundell P. , 2014)*

By the 1930's the Darling Downs was seeing good times again and was often referred to as the 'Garden of Queensland' producing dairy products, grain, cattle and other produce such as fine fruit from the Granite Belt. The network of railway lines spreading throughout the region and the advantage of refrigeration supported this growth and ensured produce could reach markets in the best condition. This agricultural success saw some of the small villages across The Downs start to grow

into the large service towns of today - Toowoomba, Pittsworth, Warwick, Dalby and Stanthorpe. (French, 2010)

Millmerran farmer and leading modernist artist **Kenneth Macqueen** (1897 - 1960) documented the quintessential pastoral landscape of the Darling Downs. In the course of working his land a farmer has ample time for observation. Macqueen captured the rhythms of the farming cycle, pastoral vistas and the ever-changing sky in luminous watercolour. His works reveal a deep understanding of the land he lived on and loved. The artworks **From my window Darling Downs, c. 1938/39** and **Untitled (Tall brigalow trees and rolling hills leading to Mt Emlyn), 1928** depict Macqueen's Downs vistas and leave the viewer with a palpable sense of a moment in time, in the quiet country, as the cloud's shadows roll across the green paddocks. Macqueen was a master of capturing this sense of moment and drama in The Downs landscape.



Jo Smiles ***Approaching Harvest, from Wobba Ridges to Kogan Hills*** 1977 Oil on composite board 76 x 91 cm

Dalby Town Collection. Reproduced courtesy of the artist.

William Bustard (1894 -1973) was a contemporary of Macqueen's. He served in World War 1 in France, Italy and Greece before immigrating to Australia. As a well-trained glass-artist and painter, he fell in love with Queensland and travelled the state painting in return for board and lodging. (Design & Art Australia Online, William Bustard, 1996) ***Darling Downs Farm, 1939*** shows a typical Downs farmhouse, shaded by a large tree under which the routines of the dairy farm play out. **Brian Williams'** painting ***Near Drayton, c. 1960*** also depicts the idyllic Downs rural lifestyle.

Dalby artist **Jo Smiles** often examines the horizontal landscape, a defining feature of The Downs. Although the flat landscape can be assumed monotonous at first glance, its very flatness

becomes a stage for the often dramatic events of weather and light. In Smiles' painting ***The Linseed Crop, 1973*** the wind ripples through the young crop, appearing like a sea of purple, greens and blues washing onto the shores of the distant Bunya Mountains. Her painting ***Approaching Harvest, from Wobba Ridges to Kogan Hills, 1977*** is less stylistic. From an aerial perspective, it shows how an expanded crop range and mechanised broad-acre farming added new colour and lines to the patch-worked patterning of the Darling Downs.

Artist **Joseph Furlonger** does not restrict his landscapes to rural vistas but embraces the labour of the land as a subject in itself, creating bold and robust art works. In 2012 he drove to the Darling Downs from his home in the Brisbane Valley to paint the



Joseph Furlonger **Round Up Ready Field, near Dalby** 2012 Acrylic bound pigment 91 x 122 cm

Courtesy of The Hughes Gallery, Sydney

agricultural scenes. (Hughes, 2012) His works **Round Up Ready Field, near Dalby, 2012** and **Applying Herbicide, 2012** show conservation farming techniques that involve retaining stubble from harvested crops to help prevent erosion and assist in the retention of precious moisture in the soil. Herbicides are then applied with spray rigs, crawling like swift insects across the paddocks, to wipe out the weeds that compete with the soon-to-be-planted-crops. The next crop is planted directly into the stubble of the previous crop.

Drought and plague are unwelcome yet inevitable cycles of life on the land. Drought is woven throughout the story of Australia. It has been a regular visitor to The Downs and climate change scientists predict that in the future, the Darling Downs will experience longer dry periods interrupted by more intense rainfall

events. Chinchilla artist **Sylvia Secomb (Mann)** observes:

"In the farming industry every regeneration is preceded and followed by an opposing degeneration.

This is the cycle of life." (Secomb (Mann), 2014)

Her hand-coloured lino etching **Drought Diary, 2010** poignantly references this frequent climatic event that inflicts sustained devastation on man and nature alike.

In the good years comes an abundance of grain, a celebration for the farmer and a feast for smaller creatures. It is purported that the earliest recorded mouse plague in Australia occurred on the Darling Downs in 1917. (Land Protection Office, Department of Natural Resources and Mines, 1998) Dalby artist **Sally Charlton** recalls her early childhood spent on a property in the Wandoan area where the family lived through numerous mouse plagues.



Dion Cross **Grass Harvester** 2014 Steel sculpture 150 x 60 x 180 cm

Courtesy of the artist Image: Spowart + Cooper

“As children, we were paid to collect buckets full of mice and spent many hours devising and building ingenious traps that caught multitudes of mice at any one time...

At times it was not unusual to wake in the night to find mice nesting in my long hair.” (Charlton, 2014)

In her delicately cut artist's book **Mouse House, 2014** Charlton plays with word associations that transition from the house mouse (*mus domesticus*) in its natural environment to the mouse attached to the home desktop. “As an adult my life is still greatly influenced by mice - but now they are connected to a computer.” Unlike in the case of the Prickly Pear no scientific human intervention has successfully consigned destructive mouse plagues to history.

Expensive farming plant such as tractors, zero-till cultivators, harvesters and chaser bins are a familiar sight on The Downs as they work the land and reap the harvest. The technology developed over the past decades has found efficiencies for grateful farmers. Self-taught Chinchilla sculptor **Dion Cross** is a man of the land. In his spare time he welds discarded metal objects such as tools, engine parts and heavy chain to create his artworks. **Grass Harvester, 2014** is a reflection of the recent dry times on The Downs and the increased population of kangaroos that graze on pasture grasses and damage crops. Cross has skilfully combined machinery parts to form the body of a kangaroo and painted the form in the iconic John Deere colours, merging the native animal with harvesting machinery. This sculpture was recently awarded first place in the 2014 Western Downs Regional Artists' Exhibition.



Barbara Hancock **Brigalow Landscape** 2014 Acrylic on canvas 120 x 120 cm

Courtesy of the artist

Wandoan artist **Barbara Hancock** and her husband purchased a property in 1980 that had been part of the 1962 government-initiated Brigalow Development Scheme which through broad scale mechanical clearing methods opened up 4.4 million hectares of productive land that had resisted the axe of pioneer settlers. Unlike earlier closer settlement schemes it provided both infrastructure and financial assistance and allocated blocks large enough to provide a family a decent living. Ironically five decades later farmers are still struggling against vigorous Brigalow regrowth and there is also concern about the consequent loss of Brigalow habitat and the effect on the larger ecosystem. As such, government agencies are now developing policies to bring back the endangered Brigalow habitat. (McAlpine & Seabrook, The Brigalow, 2014) Hancock's painting **Brigalow Landscape, 2014** embraces the possibility of a landscape for all; the Brigalow, wildlife, humans and their stock.

"...this rugged, hardy, drought resistant, Brigalow (Acacia Harpophylla) is still growing strongly and a vital part of this habitat..."

The rows of Brigalow trees beside the road cast long shadows on the bitumen, reminding me of the native Aborigines and European ancestors who trod this way and lived their life here too. The Brigalow tree has been useful and cursed, but I see it in the changes of the seasons, its colour, changing from a dull grey to rust through to almost aqua and it has the most graceful attitude with leaves curved and at times shimmering in the sun. The shade it provides is dense and a welcome refuge from the sizzling hot summer sun that would otherwise suck the life out of every living thing." (Hancock, 2014)

While the promise of productivity and the allure of a rural lifestyle have drawn thousands of families to toil its rich soils, the beauty of The Downs has also engaged new residents and inspired esteemed artists to capture its splendour. The south-western part of the Darling Downs is portrayed in a delicate pencil sketch by twice Dobell Prize winning artist **Nick Mourtzakis** in his early-career work ***Landscape, Texas, 1974***. Notable Australian artist **Sam Fullbrook** (1922 - 2004) lived for a time at Biddeston on The Downs. He won the Art Gallery of New South Wales' Wynne Prize for landscape painting in 1963 and 1964 and the Archibald Prize for portraiture in 1974. In ***Tor at Southbrook, 1980*** he used broad hyper-coloured pastel strokes to capture the 'sugarloaf' mountain protruding from the well-grassed plains of his home. He mused:

*"this beautiful volcanic country" (is) too soft for oils...
lending itself to watercolours and pastels."*
(Durack & King, 1985)

Toowoomba artist **Allan Bruce** has taught a generation of artists to draw as a former lecturer at the University of Southern Queensland. Inspired by Chinese scroll paintings he studied while completing his MA in London, he now constructs epic drawings on rolls of builders Tyvek. As a keen bushwalker he finds the scroll the perfect format to capture vast panoramas. ***Stanthorpe, Late Winter, 2008*** is a three metre long panoramic view in acrylic and coloured pencil from the top of the Mt Marley granite outcrops in the south-eastern corner of The Downs. Bruce states:

*"Stanthorpe is one of those towns where the
natural and built environment coalesces
almost seamlessly. The views from the granite
outcrops of Mt Marley are always impressive,
but certain times of year provide their own magic,
such as when the wattle blooms."* (Bruce, 2014)

In ***Evening on Gowrie Mountain, 2003*** **Brian Malt** employs a vibrant colour palette. He uses the pink afternoon glow to set off the familiar Downs landmark, that farewells travellers heading west as they slip over the western Toowoomba range and onto

the plains below. His work presents a picturesque and settled view of the Darling Downs, with patterns of tone and texture across the land.

Meg Cullen's *Grass Trees, Bunya Mountains, 2013* offers a panoramic view of the Darling Downs from the northern vantage point of the Bunya Mountains. Vast stands of native timbers were cleared from the Bunyas by 'loggers' in the early pioneering days but fortunately in August 1908; 27,950 acres of virgin rainforest were declared National Park. This pocket of subtropical rainforest dotted with the ancient Bunya Pines (*Araucaria bidwillii*) and Hoop Pines (*Araucaria cunninghamii*) is an island of biodiversity, supporting over thirty rare and threatened species of plants and animals. (The State of Queensland, Department of Environment and Resource Management, 2011) Cullen's gentle and faithful pastel drawing depicts a vista that would have been surveyed by the Jarowair people, the custodians of the mountains who triennially gathered with people from right across Queensland and New South Wales to feast on the protein-rich bunya nuts, trade items, participate in ceremony and exchange knowledge. (Rowlings-Jensen, 2004)

Scientists, collectors and botanical artists draw our attention from the landscape's big picture down to the finer detail, encouraging us to acknowledge the special roles that each individual species plays in supporting and maintaining the delicate ecosystem. These people help us to understand the processes at work, the interconnectivity between parts and the balance required to continue as a resilient whole. The knowledge gained from research helps us to gauge present and possible threats to the landscape.

In the 1980's a group of naturalists formed the **Lake Broadwater Natural History Association** (LBNHA). The group established valuable connections with universities, scientists and government departments and together they helped to record, preserve and interpret the natural history of Lake Broadwater, a shallow lake covering approximately 350 hectares in the Brigalow Belt South

bioregion, 20 kilometres southwest of Dalby. The nationally significant collection, developed over thirty years, provides a comprehensive representation of the complete Lake Broadwater ecosystem. It includes zoological, botanical and fossil collections as well as a collection of aboriginal artefacts from the area. This collection has recently been gifted to Western Downs Regional Council to ensure its safe keeping into the future.

Lake Broadwater is part of the tribal lands of the Barunggam people. On display from the collection is a stone mortar used by aboriginal people for grinding Nardoo (*Marsilea drummondii*), an Australian aquatic plant that can survive long, dry periods without water. The collection includes other stone tools including millstones, hammerstones, axe heads, scrapers and flakings. (Scott, 1988)

Within the collection and included in this exhibition are the fossilised bones and teeth of the megafauna species *Diprotodon*, a giant wombat-like marsupial that weighed over two tonnes and roamed the Darling Downs during the Pleistocene era. These specimens were found on the fossil-rich banks of the Condamine River by amateur collector and LBNHA co-founder **Malcolm Wilson** in 1990, just as Leichhardt had also discovered and written about a century earlier. The *Diprotodon* is believed to be the largest marsupial to roam Australia. There is contention amongst the scientific community as to whether human interaction or climatic events caused megafauna species to die out. In 2006 Queensland PhD researchers Dr Gilbert Price and Dr Gregory Webb studied a ten-metre-deep section of Condamine River bed and found evidence of a severe drought on the Darling Downs around 40-50,000 years ago, to deduce that natural climate change was the likely cause of megafauna extinction in Australia. (Queensland University of Technology, 2006)

Dr Webb said the research had unearthed indicators that the Darling Downs had been a semi-arid environment 40,000 years ago, rather than sub-tropical or tropical.

“Sedimentological information shows that the Darling Downs was experiencing repeating cycles of wet and dry conditions, resulting in droughts and periodic flash flooding from storms, during the time when the megafauna populations were declining. The research found no evidence of humans being involved in the accumulation of fossils in the catchment at the time of deposition, but is perfectly consistent with their decline being caused by increasing aridity... So it’s most likely that Australia’s giant kangaroos and other megafauna in this area were driven to extinction by the hands of Mother Nature.”

In her work ***Searching for Life in the Anthropocene I, 2014*** Toowoomba artist and former scientist **Jennifer Wright (Summers)** reflects on what the landscape may have looked like during this period. She examines the big picture and acknowledges the resilience of life through major extinction events.

“When I see this landscape, I see how the land was formed by volcanic activity and a magma ‘hot spot’ 26 million years ago.

I also see the swampy areas after which Toowoomba was named and I reflect on how life evolved here: megafauna and past forests which have left fossils still being found in Gowrie Creek and how the First Peoples would have camped around the swamp, gathered food and shared their stories in dances and songs.” (Wright (Summers), 2014)

Anthropocene Nest, 2014 made from plastic bags and pelican bones captures the artist’s sense of solastalgia, a term coined by the Australian philosopher Glenn Albrecht, relating to the associated feelings of existential distress caused by the rapid environmental changes occurring around her. Through her work Wright (Summers) challenges her viewers to consider their environment and poses questions about our future.



Gillian Scott ***Grevillea x 'Robyn Gordon'*** 1993 Watercolour on paper 25 x 35 cm

Courtesy of the artist

Marine biologist, botanist and avid collector **Gillian Scott** was the first Australian botanical artist to win the coveted Gold Medal of the Royal Horticultural Society (U.K.) in open international competition, with her display of twenty-two species of mistletoes of Australia. Scott lived on a farm near Biddeston on the eastern Downs from 1980 - 1989 and then in Toowoomba until the end of 2013 where she joined the Toowoomba Field Naturalists.

"Living on the farm at Biddeston gave me the necessary peace and quiet, sometimes too much of it, needed for the detailed depiction of plants."
(Gillian Scott, 2014)

Scott collected plant material throughout southern Queensland for many years and painted or drew nearly every plant she found. She edited the 1988 bicentennial publication *Lake Broadwater*: the natural history of an inland lake and its environs and invited other botanical artists and friends such as Betty Ballingall

and Betty Temple-Watts to contribute scientific drawings of local specimens to the publication. Her drawings ***Amyema quandang var. bancroftii***, ***Lysiana exocrapi*** and ***Grevillea x 'Robyn Gordon'*** and ***Fungi of the Darling Downs c. 1983*** are included in this exhibition.

For **Grace Lithgow**, a keen naturalist and member of the Chinchilla Field Naturalists and the Queensland Wildlife Artists, Australia's floral emblem the wattle (*Acacia*), particularly those species of the Chinchilla and Murilla Shires, have been an abiding passion. Her family properties were located on either side the Barakula State Forest and her regular passage between them made opportunities for observation and sketching plentiful. (Lithgow, 1997) This exhibition shares twelve acacia botanical studies from Lithgow's Chinchilla Gold series from the Chinchilla Community Art Collection courtesy of Chinchilla White Gums Art

Gallery. Through her work Grace hopes that people will come to recognise some of our unique local species.

Myall Park Botanic Garden (MPBG) located near Glenmorgan is dedicated to 'advancing the study of Australian flora and fauna biodiversity'. The Garden grew out of wool-grower David Gordon's (1899-2001) passion for native Australian plants in the early 1940's. Riding Australia's wool boom gave Gordon the financial opportunity to act on his botanical passions. He sent plant collectors across Australia to search for plant material, particularly arid and semi-arid plants. The collected material was carefully identified and propagated and an area of 132 acres was reserved to establish an irrigated garden to plant out the collection. Two horticulturists were employed to manage the growing collection and handwritten records were made of all propagation, survival rates and planting locations. A detailed catalogue was built up of all seeds collected and stored in the Garden's dedicated seed storage area. Since 1992 the Garden has been managed by a committee of passionate artists and scientists that reside locally and across the continent and the world. Myall Park Botanic Garden has played a significant role in encouraging Australian's to include native plants in their home gardens and public landscapes.

In the process of building his collection some exciting botanical magic occurred for Gordon. In the 1950's grevilleas from different parts of Australia were planted in close proximity resulting in a number of hybrids spontaneously coming forth. These were nurtured and three stalwarts went on to be propagated for sale to the wider community. David and his wife Dorothy named the new hybrids after their daughters and *Grevillea* 'Robyn Gordon', *G.* 'Sandra Gordon' and *G.* 'Merinda Gordon' became household names. (Myall Park Botanic Garden Inc. , 2012) **Dorothy Gordon** played an integral part in supporting her husband's botanic dream. As a talented botanical artist in her own right, her work is on permanent display in the Garden's art gallery. Her work **Christmas Beetles, 1983** is included in this exhibition.

Queensland Government Botanist and consulting botanist for Myall Park Botanic Garden **Dr Nita C Lester** found herself 'marooned inland' on a property in Glenmorgan on the Darling Downs. She used this situation as an opportunity to continue her university studies and expand her botanical knowledge.

"The Brigalow bioregion has an extensive diversity of both flora and fauna. This depth stimulated my research and numerous articles and books have been written as well as art works created." (Lester, 2014)

Lester's pen and ink drawing ***Grevillea* 'Dorothy Gordon'**, 2014 shows the most recent *Grevillea* hybrid to be discovered at MPBG.

Toowoomba artist and former biologist **Dr Victoria Cooper** has a long-term connection with Myall Park Botanic Garden and values it as a place where artists, naturalists and scientists can collaborate. Cooper says:

"I am inspired by how people and life in this landscape survive in the naturally occurring drought/flood cycle across the central and western regions of eastern Australia... I was drawn to the Garden as a focal point for my investigations in the narrative of fresh water through art, science and myth."

In 2007 Cooper and her partner Doug Spowart met with friends and artists including Carol McCormack, to locate the site on the Condamine River that links with the local tributary Dogwood Creek, to form the source of the Balonne River, ultimately joining the Murray-Darling river system.

"This confluence seemed a logical place to collect specimens of riverine detritus, to search for microscopic aquatic fungi."

The concertina artist book **7 Gates, 2009** is one of three books created from the microscopic exploration at the site. It is the artist's response to:

"the presence and absence of water, and the evidence of the seen and unseen presence of life in these murky silted river systems and the landscape that depends on them."



Victoria Cooper **7 Gates** 2009 Concertina artist book, pigment inks on watercolour paper 26 x 13 x 2cm unfolding to 260cm
Image courtesy of the artist.

The accompanying digital presentation of the book **7 Gates: Reading the Book, 2014** transcends the physical form of the book. The sounds of water are montaged with an animation creating a sensory space for the 'reading' of the narrative. (Cooper, 2014)

Carol McCormack has also been involved with and holds 'the Garden' close to her heart. Over the past 46 years she has often traversed the land around Myall Park and her property 'Dilga' in Glenmorgan on the western boundary of The Downs. McCormack learnt to paint in the early 1970's under the guidance of Flying Arts School founder Mervyn Moriarty and has been influenced by subsequent tutors such as Sam Fullbrook, Clifton Pugh and Joe Furlonger. Now whenever she is moving through the land, whether it is travelling for pleasure, moving stock or chasing feed in times of drought, her paints always travel with her. (McCormack, 2014) Her painting **Confluence, 2014** also depicts the Condamine River's convergence with Dogwood Creek and shows how the various explorers named the tributaries one after another.

Drillham artist **Patricia Hinz** grew up on the coast, relocating to the Western Downs as a teacher in 1970. She married a local grain and cattle farmer and grew to love the country she had once judged as dry and barren. She has watched the area develop and change over the past forty years but is grateful for her little slice of bush paradise, where she looks out of her studio veranda at the eucalypts and leaf litter. Her work **Sanctuary, 2014** focuses on the little things and implores the viewer to become aware.

*"I read once that if you want to discover a new species look in your own back yard.
We don't even know what we are destroying as we tear through the landscape moulding it into what we think we want or need.
Every day I see insects and small creatures that I know nothing about.
All that I am sure of is that they all have a part to play in our ecosystem.
If we remove one species it is not in isolation – it affects the whole habitat."* (Hinz, 2014)



Carol McCormack **Confluence** 2014 Acrylic on canvas 610 x 915 cm

Courtesy of the artist

Toowoomba based artist **David Usher's** work ***Jacob's Ladder (and the shipwrecked soul)*, 2013** is a personal reflection that examines how the environment can reconcile the "spiritually corrupted soul" and provide solace in times of need. Based on the biblical story, this metaphorical painting is about finding a familiar and meaningful place in nature where one can go to gather thoughts and heal. (Usher, 2014) This work is a reminder to us, indigenous or not, to maintain our connection to the land as humans.

In 2012 Usher invited recognised artist Euan Macleod to exhibit his paintings at The University of Southern Queensland. The pair took the opportunity to spend a few days together painting *en plein air*. They wandered the quarries around the eastern escarpment of the Toowoomba Range, responding to the

dramatic landscape. The emotive painting ***Harlaxton Quarry #4*, 2012** was one of Usher's intuitive responses to the site and the weather they experienced that day. It captures the energy of the landscape and the blue metal pit that continues to grow into the side of the mountain to meet the demands of providing aggregate road base for the ever expanding network of roads on the Darling Downs. This work:

"conveys the relationship between the apparent 'stillness' of the scarred earth and the often frantic and changing nature of the sky."

The Darling Downs has developed into a productive and self-sufficient region that is serviced by crisscrossing transport and telecommunications networks. As the previous agricultural development visibly marked the land, this infrastructure has also



Angela Goulton ***On the way to Dalby (Telegraph Poles)*** n.d Mixed media 90 x 68 cm

Dalby Town Collection

delineated the landscape with lines of roads, rail and wires. Corridors have also been cleared to make way for high-voltage power lines to carry electricity from the new power stations and to pipe coal seam gas from the recent gas fields to the Port of Gladstone for export. **Angela Goulton's** mixed media work ***On the way to Dalby (Telegraph Poles)*** reminds us of the communication networks that trace the reach of settlement stamping the landscape with its structures.

In 2008, Brisbane artist **Phil Bazzo** spent time in the Murilla Shire painting scenes for his exhibition *About Miles*, at Dogwood Crossing. The town of Miles is situated on the intersection of the Leichhardt Highway connecting travellers north/south and the Warrego Highway the major east/west connection. His triptych ***Miles: at the Crossroads, 2008*** references the abundance of

trucks, especially cattle trucks, which park in the main street of Miles each evening, so drivers, can rest before continuing their long journeys to distant cattle markets. The title of the work also hints at the revolution the town and greater region was facing at the time.

The agricultural lands of the Darling Downs lie across part of the loaded coal and gas reserves of the Jurassic-Cretaceous Surat Basin. In recent years the Western Downs region has experienced a boom. The lexicon used to describe and name the region has shifted from terms such as the 'food bowl of Queensland' to the 'Energy Capital of QueenslandTM' with a preference to identify the area using the geological term, the Surat Basin. The Surat Basin was the site of the first hydrocarbon discovery in Australia around 1900 when a deep-water well flowed gas

from the Jurassic sand. (Chelsea Oil and Gas, 2014) Since then the area deep below the surface of the earth has been explored and surveyed. It is estimated that the Surat Basin contains “6.3 billion tonnes of thermal coal, 565 billion cubic metres of coal seam gas, six million barrels of oil and 2.6 million barrels of liquid petroleum gas.” (Queensland Government , 2012)

In December 1961 the Bureau of Mines and Resources discovered oil reserves beneath the ground at Moonie in the southwest part of the region, becoming the site of Australia’s first commercial oil field. Although a very small field consisting of less than one percent of Australia’s oil and gas reserves, its success led to the construction of Australia’s first trunk pipeline in 1969, linking the Moonie field with the oil refineries in Brisbane, 330km to the east. (The Australian Pipeliner, 2005) The event was commemorated by artist **Herb Carstens** (1904-1978) in his painting ***Moonie Drama, c. 1963***. Carstens was a plumber by trade, a member of the Queensland Art Society and helped to establish the Toowoomba Art Gallery. His painting reflects the excitement of this new discovery and is possibly the first artwork to indicate the imminent explosion in natural resource development on the Darling Downs.

Over the past ten years Darling Downs communities have witnessed the rapid increase in resource exploration and extraction. What were traditional agricultural communities are now being worked by powerful multinational mining companies, competing for the area’s natural resources. In Australia different laws govern the ownership of what is above the ground and what is below. While farmers own their topsoil, resources below can be bought and mining leases and tenements now cover the properties.

The associated identity of these once-strong agriculturally-dominated communities is shifting as emergent industries, related to the mining and energy sector bring new prospects and people to The Downs. The major projects planned and occurring within the resource sector on the Western Downs now and into the next decade include:

“4 major liquefied natural gas upstream projects with 1 domestic project, 187 coal seam gas fields, 52 field compression stations, 10 central gas processing facilities, 10 water treatment plants, 5 trunk gas pipelines, 37 coal projects incorporating over 50 coal sub-projects, 10 gas power stations, 4 solar power stations, 1 wind power station, 1 coal power station, 1 integrated gasification combined cycle power station, 11 underground coal gasification projects and two sub projects, 1 rail project with four additional spur lines, 15 electricity sub stations and 10 transmission lines/network projects, 4 trunk water pipelines, 1 grain-liquid ethanol plant (Dalby-bio refinery) (and) 3 bentonite mines.”
(Advance Western Downs, 2013)

While there are understandable concerns within communities about the rapid social change, environmental effects and competition for natural resources (especially water) that the new investment brings, it is certain that the Darling Downs has moved into a new phase of existence and another shared identity will be created by residents.

Nicki Laws Kingsthorpe vet, cattle breeder, wife, mother, gardener and textile artist used her art to call attention to the disappearance of an entire town, her neighbouring town Acland, which was resumed for the expansion of the New Hope Coal mine. Nicki reflects:

“Learning about Acland was my own crossroads; it made me understand that everyone has stories, which have worth. Stories can be incorporated into art to be shared with others.

When you learn about people’s lives and the deep connections they have to their local communities and the environment they live in, you understand that at the end of the day it is human and natural capital that matters most.” (Laws, 2014)



Helen Dennis ***El Dorado - Streets of Gold*** 2014 Acrylic on canvas 91 x 61 cm

Courtesy of the artist Image: Spowart + Cooper

Laws also brings to mind the many local businesses that have thrived and new business opportunities that have become possible in this boomtown environment. Her textile work ***Habitat Gone, 2014*** reminds us that ancillary opportunities also change our landscape. Laws says:

*“How our rural landscapes have changed.
Next to our farm there is a large and noisy
factory trucking out transportable buildings
for mining camps 24/7.
How did this come to happen here,
on chocolate soil as rich as cake mix,
that was farmland for generations? Packed in,
identical dongas now fill our field of view,
in place of trees and grazing stock.”*
(Laws, 2014)

Chinchilla artist **Helen Dennis** contemplates the contemporary gold-rush situation on the Western Downs in her work ***El Dorado – Streets of Gold, 2014***. Helen says

*“The Coal Seam Gas industry has brought with it
to the town of Chinchilla, a new boom period.
Virtually overnight landowners,
builders and local business owners have
become entrepreneurs,
and in some cases millionaires,
in their new El Dorado.
Housing Estates now cover once rural land
on all sides of Chinchilla.
The once low socio-economic status of the
rural poor has been altered by the big money jobs
of the Coal Seam Gas companies.*



Sylvia Secomb (Mann) ***Synergism - Towards Regeneration I*** 2010 Acrylic and medium on canvas 91 x 213 cm

Courtesy of the artist

*House and land prices have become comparable
with urban areas and unobtainable to
many traditional rural dwellers.
The once unassuming,
though steady rhythm of rural life,
has evolved into a hectic pursuit of the glitter of gold.
Chinchilla now has literally 'streets of gold'
upon which to walk."
(Dennis, 2014)*

Coal seam gas development seems at first glance more able to cohabit with the existing agricultural enterprises. However landowners find themselves with numerous separate encroachments on their land as areas, only hundreds of metres apart, are fenced off for wells and other infrastructure and a once rural vista is transformed into an industrial landscape. Of great concern is the question of pollution and depletion of the underground water provided by the Great Artesian Basin into which the wells are drilled. Fears that limited scientific research and no baseline studies were done in the area prior to the boom

has landowners concerned that governments are prepared to risk the health of this precious resource before fully understanding the consequences. Underground water is the lifeblood of the cattle and livestock industries not to mention also relied upon as water for gardens and even drinking water in some areas.

Many local people are casting their thoughts towards the future when inevitability the finite mineral resources will have run their course and the mining companies depart. What will remain? Will agriculture and grazing have a future? Will the regions ecosystems remain resilient?

Chinchilla artist **Sylvia Secomb (Mann)** considers the future of farming in her triptych ***Synergism - Towards Regeneration I*, 2010**. Sylvia says:

*"Synergism is working with the divine (in this case
Mother Earth) towards the regeneration of the body...
Not all change is detrimental though -
the supply of electricity to farming communities
in the 1960's was a great boon but this has
now brought its own problems.*

*With increased population and increased
(power) usage the quest for coal and gas
has also increased.*

*This quest is most often conducted on the
best food producing land.*

*What will we be leaving for those who come after?
(Secomb (Mann), 2014)*

Habitat: Environment Art of the Darling Downs highlights the naturalists, artists and scientists, past and present who have illustrated the unfolding story of this land. Many have generously shared personal stories of their experiences and contemplations through their creative passions. These people document history, making ideas and the plight of hidden creatures visible. They allow viewers to see familiar landscapes through an alternative perspective. Although facing times of great change and uncertainty they have demonstrated faith in the land that sustains them and expressed the imperative for everyone to play their part in ensuring the Darling Downs has a sustainable future for all.

*“This land has seeped into our bones and clasped
our hearts so much that we never want to live
anywhere else.” (Hancock, 2014)*

LIST OF ARTWORKS

- Barbara Hancock **Brigalow Landscape** 2014 Acrylic on canvas 120 x 120 Courtesy of the artist
- Gillian Scott **Amyema quandang var. bancroftii** c.1980 Watercolour on paper 80 x 55 Courtesy of the artist
- Gillian Scott **Lysiana exocarpi** c.1980 Watercolour on paper 80 x 55 Courtesy of the artist
- Gillian Scott **Grevillea X 'Robyn Gordon'** 1993 Watercolour on paper 25 x 35 Courtesy of the artist
- Gillian Scott **Fungi of the Darling Downs** 1983 Watercolour on paper 80 x 55 Courtesy of the artist
- Jennifer Wright (Summers) **Searching for Life in the Anthropocene 1** 2014 Tea bags, feathers, fabric pen & ink, watercolour 60 x 75 Courtesy of the artist
- Jennifer Wright (Summers) **Anthropocene Nest** 2014 Plastic bags, pelican bone 58 x 37 x 15 Courtesy of the artist
- Nicki Laws **Treasured Species** 2014 Hand felting, free machine embroidery, collage elements 82 x 58 Courtesy of the artist
- Nicki Laws **Habitat Gone** 2014 Free machine embroidery, collage elements, print 82 x 58 Courtesy of the artist
- Nicki Laws **Reparation** 2014 Free machine embroidery, hand felting, beads 82 x 58 Courtesy of the artist
- Allan Bruce **Stanthorpe, Late Winter** 2008 Acrylic and colour pencil on Tyvek 130 x 330 Courtesy of the artist
- Joe Furlonger **Applying Herbicide** 2012 Acrylic bound pigment 122 x 84 Courtesy of The Hughes Gallery, Sydney
- Joe Furlonger **Roundup Ready Fields, near Dalby** 2012 Acrylic bound pigment 91 x 122 Courtesy of The Hughes Gallery, Sydney
- Sally Charlton **Mouse House** (Artist Book) 2014 Paper, computer wire 12 x 15 (varied when open) Courtesy of the artist
- Patricia Hinz **Sanctuary** 2014 Mixed media 98 x 68 Courtesy of the artist
- Carol McCormack **Western Downs** 2014 Acrylic on canvas 61 x 91.5 Courtesy of the artist
- Carol McCormack **Confluence** 2014 Acrylic on canvas 61 x 91.5 Courtesy of the artist
- Di McIntyre **Charley's Ghost** 2014 Mixed media 95 x 75 Courtesy of the artist
- Helen Dennis **El Dorado - Streets of Gold** 2014 Acrylic on canvas 91 x 61 Courtesy of the artist
- Sylvia Secomb (Mann) **Synergism - Towards Regeneration 1** (Triptych) 2010 Acrylic & medium on canvas 91.5 x 213 Courtesy of the artist
- Sylvia Secomb (Mann) **Drought Diary** 2014 Hand coloured lino etching 35.5 x 148 Courtesy of the artist
- Dion Cross **Grass Harvester** 2014 Steel sculpture 150 x 60 x 180 Courtesy of the artist
- Dion Cross **Reggie the Wedgie** 2014 Steel sculpture 70 x 150 x 80 Courtesy of the artist
- Dion Cross **Cheeky Poss** 2014 Steel sculpture 50 x 110 x 25 Courtesy of the artist

LIST OF ARTWORKS (Continued)

- Priscilla Mundell **Arubial Lagoon** 2014 Mixed media 76 x 99.5 Courtesy of the artist
- Nita C. Lester **Pandorea pandorana 'Wonga Wonga Vine'** 2014 Pen & ink 40 x 30 Courtesy of the artist
- Nita C. Lester **Grevillea 'Dorothy Gordon'** 2014 Pen & ink 40 x 30 Courtesy of the artist
- Nita C. Lester **Three Emus** 2014 Pen & ink 30 x 40 Courtesy of the artist
- Victoria Cooper **7 Gates** (Concertina Artist Book) 2009 Pigment inks on watercolour paper 26 x 13 x 2 unfolding to 260
Courtesy of the artist
- Victoria Cooper **7 Gates: Reading the Book** 2014 Digital media presentation Variable Courtesy of the artist
- David Usher **Jacob's Ladder (and the Shipwrecked Soul)** 2013 Oil on canvas 63 x 33 Courtesy of the artist
- David Usher **Range Crossing Study** 2013 Oil on canvas 63 x 33 Courtesy of the artist
- David Usher **Harlaxton Quarry #4** 2012 Oil on canvas 63 x 33 Courtesy of the artist
- Meg Cullen **Grass Trees, Bunya Mountains** 2013 Pastel 60 x 80 Courtesy of the artist
- Dorothy Gordon **Christmas Beetles** 1983 Watercolour on paper 56 x 46 On loan from Philip and Nita Lester
- Sam Fullbrook **Tor at Southbrook** 1980 Pastel on paper 60 x 66.2 Acquired 1980 by Visual Arts Board for presentation to
Trustees of the Toowoomba City Art Gallery. Toowoomba City Collection 053, Toowoomba Regional Art Gallery
- William George Wilson **Kings Creek, Pilton, Darling Downs, QLD** 1891 Oil on panel 25.5 x 38 Toowoomba City Collection
509, Toowoomba Regional Art Gallery
- William George Wilson **Bush scene, winter, Darling Downs** 1891 Oil on panel 38 x 25.5 Toowoomba City Collection 510,
Toowoomba Regional Art Gallery
- William George Wilson **Pilton, Darling Downs** 1891 Oil on panel 25.5 x 38 Toowoomba City Collection 511, Toowoomba
Regional Art Gallery
- Kenneth Macqueen **From my window Darling Downs** c1938/39 Watercolour and pencil on paper 68 x 78 Gift of the artist,
1939. Toowoomba City Collection 079, Toowoomba Regional Art Gallery
- Kenneth Macqueen **Untitled (Tall brigalow trees and rolling hills leading to Mt Emlyn)** 1928 Watercolour and pencil on
paper 68 x 78 Toowoomba City Collection 1712, Toowoomba Regional Art Gallery
- Brian Malt **Evening on Gowrie Mountain** 2003 Synthetic polymer paint on canvas 89 x 179 Toowoomba City Collection
1572, Toowoomba Regional Art Gallery
- William Bustard **Darling Downs farm** 1939 Watercolour on paper 58 x 73 Toowoomba City Collection 1975, Toowoomba
Regional Art Gallery
- Herb Carstens **Moonie drama** c.1963 Oil on composite board 103.5 x 88.5 Lionel Lindsay Gallery and Library Collection 003,
Toowoomba Regional Art Gallery

LIST OF ARTWORKS (Continued)

Robert Moore ***Darling Downs prickly pear*** 2006 Oil, enamel and charcoal on board 40.2 x 60 Toowoomba City Collection
1632, Toowoomba Regional Art Gallery

Brian Williams ***Near Drayton*** c.1690 Oil on composite board 61.5 x 77.5 Gift of the Toowoomba City Council, Toowoomba Arts Society through 1960 Centenary Art Competition, prize winner of Oil Section. Toowoomba City Collection 099, Toowoomba Regional Art Gallery

Sylvia Secomb (Mann) ***The Scourge Defeated (Cactoblastis and Prickly Pear)*** 1988 Acrylic on board 111 x 85.5
Chinchilla Community Art Collection

Grace Lithgow ***Acacia pernnervis/juluania*** n.d Pen on paper 25.5 x 39 Chinchilla Community Art Collection

Grace Lithgow ***Acacia curranni/trintera*** n.d Pen on paper 25.5 x 39 Chinchilla Community Art Collection

Grace Lithgow ***Acacia longispicata/shirlia*** n.d Pen on paper 25.5 x 39 Chinchilla Community Art Collection

Grace Lithgow ***Acacia glucocarpia/spectibilis*** n.d Pen on paper 25.5 x 39 Chinchilla Community Art Collection

Grace Lithgow ***Acacia hardonis/confertia*** n.d Pen on paper 25.5 x 39 Chinchilla Community Art Collection

Grace Lithgow ***Acacia chinchillensis/deanei*** n.d Pen on paper 25.5 x 39 Chinchilla Community Art Collection

William Bustard ***Untitled (Landscape with Eucalypts)*** n.d Watercolour on paper 37 x 26 Dogwood Crossing, Miles Collection

June Hill ***Bull's Head Inn*** 1981 Eucalyptus, melaleuca bark, banana trash and burning 60 x 47 Dogwood Crossing, Miles Collection

Phil Bazzo ***Miles: At the Crossroads*** (Triptych) 2008 Acrylic and balsa wood on canvas 60.8 x 166.7 Dogwood Crossing, Miles Collection

Betty Searle ***Pear Clearing*** n.d Oil on composition board 69 x 100 Miles Historical Village Museum Collection

Jessie Noble ***It Came Too Late*** n.d Clay sculpture 32 x 20 17.5 Miles Historical Village Museum Collection

Angela Goulton ***On the Way To Dalby (Telegraph Poles)*** n.d Mixed media 89.5 x 68 Dalby Town Collection

Nick Mourtzakis ***Landscape, Texas Old*** 1974 Pencil drawing on paper 15 x 29 Dalby Town Collection

Jo Smiles ***Approaching Harvest, from Wobba Ridge to Kogan Hills*** 1977 Oil on composite board 68 x 96 Dalby Town Collection

Jo Smiles ***The Linseed Crop*** 1973 Synthetic polymer paint on canvas 76 x 91 Dalby Town Collection

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John Mullins Memorial Art Gallery

Dogwood Crossing, Miles

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Curated and produced by Dogwood Crossing, Miles.

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Special thanks to the artists, scientists, institutions and individuals who loaned work for the exhibition.

Toowoomba Regional Art Gallery

Chinchilla White Gums Art Gallery

Gallery 107 @ Dalby

Miles Historical Village Museum

Myall Park Botanic Garden

Lake Broadwater Natural History Association

The Hughes Gallery, Sydney

Philip and Nita Lester

David and Priscilla Mundell

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Cover image: Allan Bruce ***Stanthorpe, Late Winter*** 2008 Acrylic and colour pencil on Tyvek 130 x 330 cm Courtesy of the artist.



