

GRAFTON REGIONAL GALLERY



JANDA

JACARANDA ACQUISITIVE DRAWING AWARD

2020

Introduction

It is with great pleasure that the Grafton Regional Gallery presents the 2020 Jacaranda Acquisitive Drawing Award (JADA), especially in these challenging times. The JADA is the Gallery's flagship biennial art prize graciously sponsored by the Friends of Grafton Gallery.

It is with great anticipation and excitement that the project develops every two years and, as the gallery expands in 2020, the JADA continues to celebrate Australian contemporary drawing at its finest.

This year that tradition of excellence continues with 56 artists selected from a record 659 entries for the exhibition which will continue its touring legacy, travelling to communities across Australia promoting contemporary drawing to regional audiences for the next two years.

The JADA celebrates drawing in all its forms. From the expressive and the abstract, to the hyper-realism that is beyond belief, the works evoke a poetic and emotional response to our environment and the human condition. Many of the finalists selected question and challenge the notion of the traditional drawing, while others provide a contemporary perspective and reinvigorate those traditions.

I would like to sincerely thank all the artists who entered the JADA for sharing their wonderful works and congratulate the finalists: Katka Adams, Tim Allen,

Kim Anderson, Oliver Ashworth-Martin, Matt Baker, Marjan Bakhtiarikish, Penny Bennett, Cher Breeze, Darren Bryant, Jude Crawford, Michael Cusack, Jan Davis, Christine Druitt-Preston, Mark Dustin, Yvonne East, David Fairbairn, Philip Faulks, Matt Foley, Todd Fuller, Joanna Gambotto, Damian Gascoigne, Julianne Gosper, Jody Graham, Elizabeth Green, Alexander Hamilton, Beric Henderson, Dave Hickson, Debbie Hill, Catherine Hockey, Jim Howe, Julie Hutchings, Cedar Jeffs, Jennifer Keeler-Milne, Caroline Kennedy, Elena



Kolotusha, James Iain McKellar, Noel McKenna, Robert Moore, Celia Morgan, Julie Nash, Kellie O'Dempsey, Catherine O'Donnell, William Platz, Lyn Raymer, Alessia Sakoff, Tim Spellman, Tulli Stevens, Hiromi Tango, Luke Thurgate, Sarah Tomasetti, Teo Treloar, Leonardo Uribe, Craig Waddell, Emma Walker, Christina Waterson and Christine Willcocks.

I would like to especially thank our exhibition judge Peter McKay, curatorial manager Australian Art at the Queensland Art Gallery — Gallery of Modern Art, for his support of this project and for taking on the responsibility of judging our prestigious prize. I would also like to thank Andrew Frost for his poetic words that provide a great insight into contemporary drawing in Australia.

Special thanks goes to the preselection panel: Peter Wood (CEO, Arts Northern Rivers), Brett Adlington (Director, Lismore Regional Gallery, Michael Zavros (artist and 2002 JADA winner) and Heather Brown (President, Friends of Grafton Gallery) for their valuable assistance in selecting the final 56 artists. It was a rewarding and astounding task.

I would also like to thank to the Yulgilbar Foundation for its sponsorship of the catalogue and S&D Welch Removals and Storage for again, handling the artworks with professionalism and care.

Finally, I would like to sincerely thank the Friends of Grafton Gallery for their amazing fundraising efforts that provide a significant contribution to the major prize of \$45,000. Without their hard work and dedication, the Gallery would not be able to provide such a substantial amount to support contemporary Australian drawing.

Niomi Sands,
Director
Grafton Regional Gallery

An Unbroken Line:

THE JACARANDA ACQUISITIVE DRAWING AWARD 2020

An Unbroken Line: The Jacaranda Acquisitive Drawing Award 2020

Drawing is the oldest art form. It speaks to us across millennia, reflects traditional cultures, and embodies the emerging aesthetics of the present moment.

The traces of line and colour that remain from ancient works connect us to the fundamental practice of mark making. Those iconic works of rock art and cave painting, early writing and mathematical inscriptions, are not just an opportunity to look back through time to the very beginnings of human culture – in itself a sublime experience in the older sense of that word, a breathtaking incredible moment – but it is to also realise the connection between deep time and now.

To use the term ‘drawing’ is as broadly meaningful as saying ‘music’ or ‘dance’ or ‘architecture’. The word connotes a broad practise, yes, and we understand the general meaning, and that it also implies a set of self-imposed limits, and that there are somehow things that are *not drawing*, but are related to it. Yet as generations of artists have proven, new territory can be found.

The act of drawing is a fundamental process of the hand and eye and the multifarious styles of drawing, and the places that it occupies across the landscape of contemporary art, indicates that it is as pliable and as applicable to the modern world as it was tens of centuries ago.

The Jacaranda Acquisitive Drawing Award has a reputation of bringing together some of the best examples of contemporary drawing practice, and the 2020 selection and winner chosen by curator Peter McKay is an example of both the breadth and quality of work produced by Australian artists.

We can divine within the finalists a number of different currents. There is evidence of what we might call a traditionalist approach to drawing, while another grouping explores abstraction. There are examples of a conceptual approach to the practice, and works that skirt the edges of representation asking what is a drawing? What is it meant to be? And what can it be?

Within these broad stylistic tendencies there is also a recurrence of a number of classic subjects such as the portrait, the landscape, nature studies, abstraction, and a perhaps unclassifiable group that’s connected by an exploration of psychological and emotional states.

Works grouped together by subject serve to illustrate the very different approaches by this year’s artists. Matt Baker’s *Disruptive Peace*, Yvonne East’s *Run out of STEAM - taxidermy the art teacher* and David Fairbairn’s *Drawn Together_Double Portrait V.H. & J.E.L No 5* for example - represent a variety of approaches to a similar subject, in this case the figurative representation of the human form that connects to the idea of the ‘portrait’ to varying degrees.

Baker’s work is an emotionally engaged study of a man in quiet contemplation, a mood created by the artist’s approach to creating his image, an expressive but contained style. One might say the same of East’s approach but you would not mistake the work of one artist for the other. East’s images of a woman and giant rabbit has the cool aesthetics of photographic realism, a carefully composed image imbued with humour and irony.

More contrasts abound. When you consider Marjan Bakhtiarikish’s *The Wanderer* in relation to Julie Hutchings’ *Fading Away* or Tim Spellman’s *Riley*, we are seeing, on the one hand, a deliberate evocation of a classical approach to craft and subject, while on the other, an equally calculated exploration of the nature of representation, Hutchings connecting to abstraction, and Spellman’s to a process akin to mechanical reproduction. Jude Crawford’s *Time* is a flowing and expressive work, capturing an intimate moment in family life, concerned not so much with process as it is with immediacy.

One of the most dominant groups in the selection for 2020 are those works that connect to a representation of the landscape, either as a subject or as a setting. Tim Allen’s *Outcrop and Backburn*, *Blue Mountains* and Kim Anderson’s *When I Left My Body on a Distant Shore* share a particular clarity in their representation of place, and one might consider them quite different.

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Yet Allen's choice of place and subject is as symbolic as Anderson's. With last year's catastrophic bushfires and the destruction of vast areas of the Blue Mountains, Allen's drawing becomes emblematic of our place in time and our relationship to nature, while Anderson's work depicts a personal gesture that speaks to the same historical moment.

The landscape in art has often been seen as an educative, scientific or emotionally symbolic subject. There is an array of examples in the selection that connect contemporary drawing to classical treatments. Mark Dustin's eerie waterfall, Christine Druitt-Preston's *Emerson Road, Rosebank*, Catherine Hockey's *Untitled (Cutting 1)*, Kellie O'Dempsey's *Tempest* and Sarah Tomasetti's *Kailash North Face IV*, represent a variety of approaches to recording and reproducing images of landscape to varying degrees inseparable from the manner of their creation. In other words, personal style means a lot when dealing with familiar subject matter. In these works we can feel these images of the natural world shifted and altered by the artist's individual choices and stylistic quirks.

Celia Morgan's *exits and entries* and Alessia Sakoff's *Regrowth IV* are nominally landscapes but contained within them seeds of something very different. In Morgan's case the landscape has an ethereal quality - as though representing a landscape of the mind - while Sakoff's work hovers at the very edge

of representation. Cedar Jeff's *Depth of Field* and Caroline Kennedy's *Vallaurius Storyboard 2020* offer the viewer a very refined and minimal view of their subjects but no less engaged with the places and subjects they depict. Perhaps an outlier to this group, but connected in subject, is Alexander Hamilton's *Carbon Monoxide Scape Apple HQ Federation Square Melbourne 3*, an eccentric work where the landscape gives way to multiple views, and a mix of styles.

The deployment of drawing as an aid to scientific observation has a long history, and this careful application of drawing is a well-established practice within contemporary art. Oliver Ashworth-Martin *Phases* and Julianne Gosper's *The Sentinel* are both outstanding works, both for their observation and masterful use of the medium, but are also evidence of the artist's eye. In this context Julie Nash's *Plankton under the Scope* is a playful combination of scientific observation and an application of drawing that echoes centuries of ceramic art.

While Jennifer Keeler-Milne's *Burnt, blackened, charred, scorched burnt offerings* and Debbie Hill's *Who Mourns - Ark Series* have connotations of the museum object they can also be considered as votive offerings, objects which stretch drawing into three dimensions and recall the precious objects of the past, hopefully seeking to inform the future. Christine Willcocks' *When Great Trees Fall* by contrast memorialises the past, a remnant object of a former glory.

Abstract art and conceptual practices are connected insofar as both are very much aware of the artwork as object. Where abstraction sets out to explore the sensory impact of line, colour, form and tone, and so on, conceptual art typically foregrounds its key ideas, often in relationship to its status as a work of art.

Darren Bryant's *Imaginary Terrains*, Jan Davis's *il faut cultiver notre jardin* make reference to landscape but both are equally concerned with the nature of a mark on the surface of the work - Bryant's referencing digital imaging, Davis's work suggesting an entire tradition of de-skilled Twombly-esque image making. Christina Waterson's *A Secret Truth* has an almost inscrutable quality to it as it extends the practise of drawing and the nature of abstraction into three dimensions. Tulli Stevens' *Marlanya "Continue, keep on"* reminds us that abstraction is in fact a kind of representation, seen through different eyes and a different tradition.

This tension between representation and abstraction finds expression in the work of a number of other artists in the selection. Beric Henderson's *Tsunami* and Jim Howe's *Nabatsky* connect to real world subjects but their rendering creates a mysterious balance between what is seen, and how it's interpreted. Hiromi Tango's *Healing Circles: Sakura and Mandarin* is the thing in itself - a drawing that not so much represents something as exists to undertake a mission - to heal through form and colour.

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Michael Cusack's *Expanded drawing*, Emma Walker's *Afterlife* and Craig Waddell's *Tears of Flowers Suspended in Time* embrace abstraction as a means to produce their full sensory effect, their titles alluding to a subject, but the content of the works open to interpretation. Penny Bennett's *Blue Circle 1* has a quasi-scientific feel, as though these intense lines are a depiction of the magnetic surface of the sun, and the blue circle of the title is picking out something important for us to consider. In this work abstraction connects very decisively to a conceptual frame.

One might not consider Teo Treloar's *This Is Impermanence* or Lyn Ramer's *H.M.A.S. Story Book 1* as conceptual works, perhaps because they are both figurative and representational. Yet both artists' drawings are deeply connected to questions of spectatorship and the nature of the image. Treloar's hyper-detailed drawing is a playful and reflexive commentary on the nature of creation and of viewership, while Ramer's image of visitors in a gallery puts the practice of drawing within the institutional frame of the museum. Dave Hickson's *Glass of Water and Coffee Pot - after Chardin* is likewise a deconstruction of an image, another work in the selection exploring an expanded drawing practice.

There is no mistaking Leonardo Uribe's *Immigration Form 80, Page 2* as a conceptual piece. On the one hand it is very concerned with its subject, but on the other it is a very deliberate

questioning of the status of drawing as a means to record experience. One might well question whether this subject is a 'drawing' at all, but its intention and execution render that question moot.

The other major grouping of works in the 2020 finalists is the selection of pieces that in one way or another speak directly of the artist's subjective experience, and reflect this through degrees of expressionistic brio. Works such as Jody Graham's *Zoomed*, Katka Adams' *The Process (of René Bolten)*, Philip Faulks' *Teetering Tower*, Todd Fuller's *Letters to Theo*, Damian Gascoigne's *High Wind Over Hasegawa*, William Platz's *Puppet Plane Panic (Blue Pushmi-Pullyu)*, Luke Thurgate's *The Confirmation* and Joanna Gambotto's *Interior Fusion 1*, demonstrates that each artist brings a uniquely individual twist to their subject, united by a maximal or intense approach to colour, line and tone. Noel McKenna's *Hamlet* and Robert Moore's *May-73* both demonstrate that less can be more, both fluidly minimalistic yet as expressive as any other work.

But there is another kind of subjective response to subject, one recorded with a steely and self-aware eye. James Iain McKellar's *The French Bergère* celebrates an intense personal observation while Catherine O'Donnell's *Beyond The Curtain Beats a Loving Heart* is an example of the artist's exacting work in charcoal, an ongoing record of the architectural features of Western Sydney. Matt Foley's *Exit Left* speaks to this same

suburban experience, which in the time of COVID is often an eerie and often lonely place.

These broad categories and approaches, and the uniting themes and subjects of the 2020 Jacaranda Acquisitive Drawing Award are of course open to interpretation - and they are of course subjective - so my apologies to artists who feel they may be misrepresented here in my interpretation of these connections. But what is undeniable is the vitality, range and quality of the work.

When we ask what is a drawing? What is it meant to be? And what can it be? We need only consider the finalists in this election to discover some answers to these questions. A drawing is a possibility that is uncovered through the process of doing. While there are traditional limits to materials, and to potential surfaces, practice proves otherwise. In the delimited field of contemporary art, a drawing potentially has no limit. And so the answer to the question of what can it be, is that it can be *anything*. This is a liberating thought, as it frees both the artist and viewer, and opens up pure possibility.

I find this incredibly exciting, because it means two things; one is that the future will unveil and discover more applications for this most ancient of art forms; the other is that drawing is still alive - and so it will always be.

Dr. Andrew Frost
Writer, art critic, lecturer and broadcaster



Katka Adams THE PROCESS (OF RENÉ BOLTEN)

Clunes, NSW

In René's studio, an organised chaos of significant objects sets the mood and inspires him. While applying paint with random strokes, the smell of turpentine fills the space.

René has worked as an artist for more than 40 years and was granted permanent residency on the basis of being an asset to Australian culture.

Originally from the Netherlands, the Dutch master is also a highly regarded

teacher in the Northern Rivers of NSW where we both live. The creative process itself, not the finished product, is what matters most to René, who can be captivated by one piece over several years.

Katka Adams



Tim Allen OUTCROP AND BACKBURN, BLUE MOUNTAINS

Woodford, NSW

During 'iso' I'd walk into the bush directly from the studio to work plein-air. The backburn (protection from the Green Wattle fire from January) had opened

up the bush along the fire trail I run on. Exploring off-track to find newly revealed sandstone and charting bush regrowth was part of my artistic practice, part exercise and partly a meditative practice

— travelling by exploring more deeply into the local ecosystem at a time when travel further afield wasn't possible.

Tim Allen



Kim Anderson WHEN I LEFT MY BODY ON A DISTANT SHORE

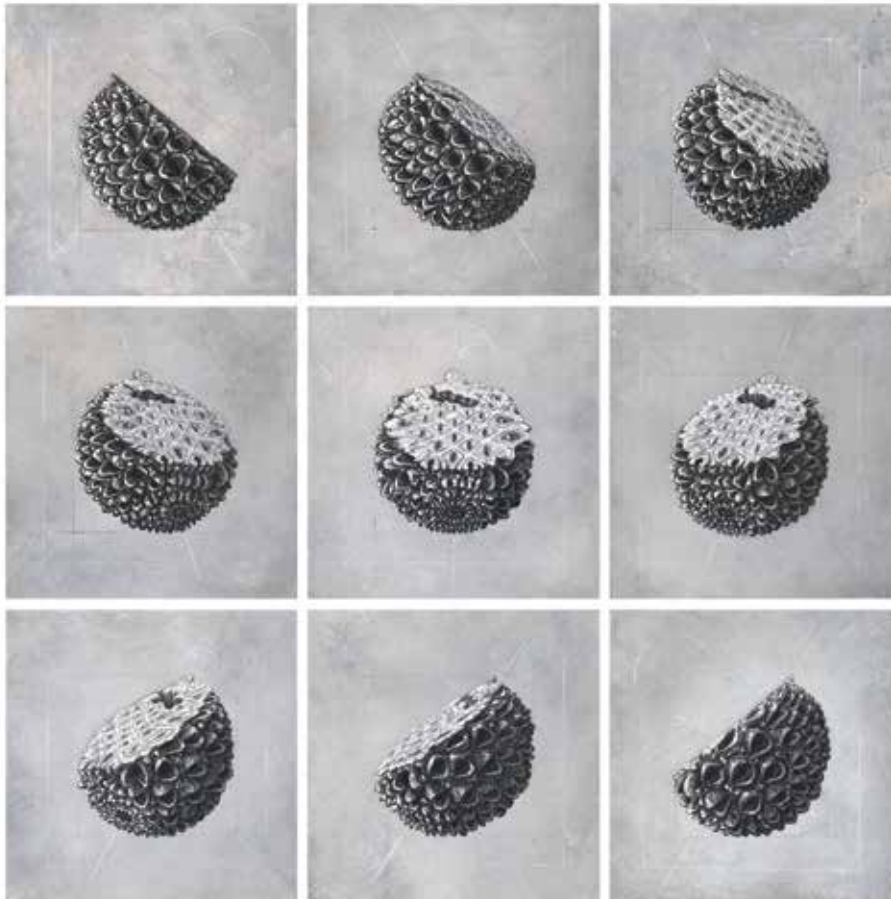
Soldiers Hill, VIC

I am fascinated by the physical manifestation of grief and anxiety associated with climate change and the decimation of fragile ecosystems. My drawings are based on photographs I take of myself physically interacting with

rugged, isolated terrains in a solitary performance that oscillates between reverence, mourning, despair and solace. This interaction is witnessed only by a camera lens, and then translated into drawing through a lengthy process of

meticulous, emotionally-laden mark-making. This work arose out of a 2019 residency on the Isle of Skye, where I felt vulnerable, humbled and penitent in the face of nature's vastness and resilience.

Kim Anderson



Oliver Ashworth-Martin PHASES

South Melbourne, VIC

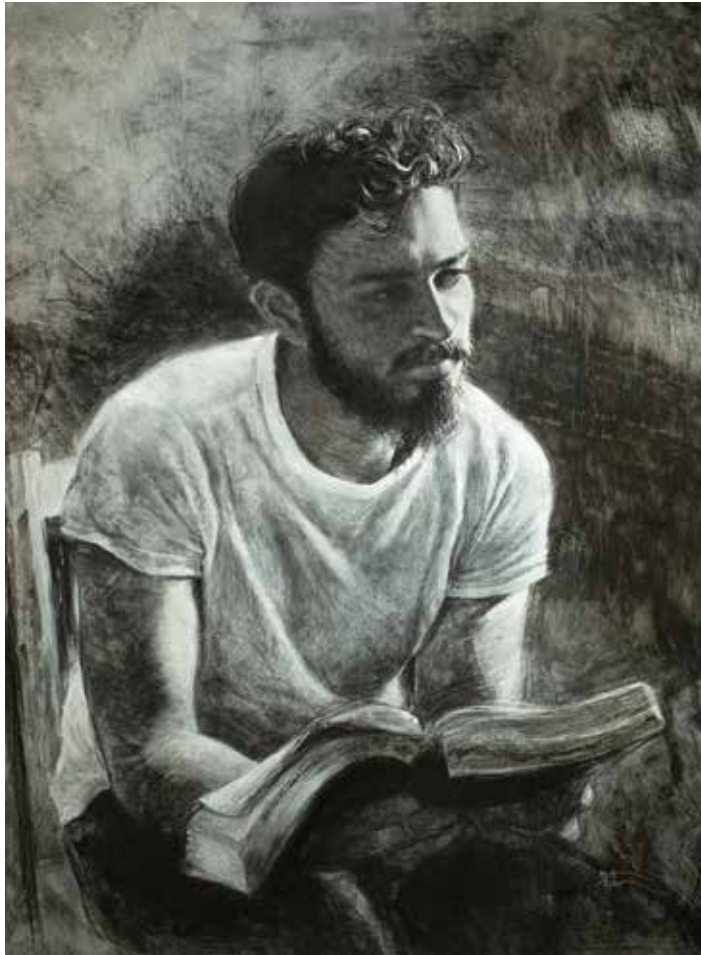
As an artist I have always been fascinated by the interface between science and art. My practice often references early botanical and scientific illustrations of the complex seed pod, while also exploring the powerful cyclical, mystical and

totemic symbolism these natural forms evoke.

Through a series of augmented and abstracted studies of the *Allocasuarina* seed pod (sheoaks), *Phases* points to the elusive thread that binds the natural

world together in a magnificent fractal, mathematical and rhythmic order. We can only capture this complexity as a moment in time, as life is endlessly coming into form, moving through form and once again leaving form.

Oliver Ashworth-Martin



Matt Baker DISRUPTIVE PEACE

Lawrence, NSW

Many people are responding to current world events in angry and aggressive ways. Intolerance is rampant. Revenge is the popular justice of choice.

People are searching for answers, truth and purpose.

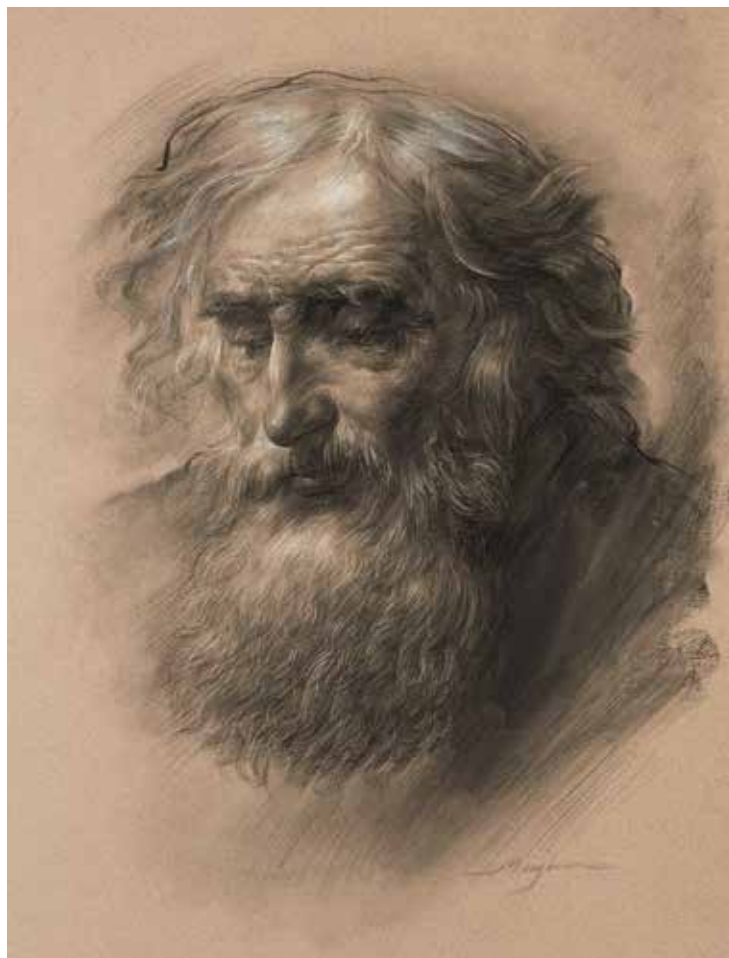
Shannon is someone who bucks the trend and instead demonstrates forgiveness, grace and love.

Perhaps peaceful moments spent seeking guidance from The Creator are more important than peaceful protests.

Art is a powerful tool for exposing the problems within society, but it's important

to me that art is also used to suggest solutions to these problems. This artwork attempts, in a small way, to encapsulate an idealistic response to the racism and tension that the world finds itself embroiled in during these times. Fight hatred with love.

Matt Baker



Marjan Bakhtiarikish THE WANDERER

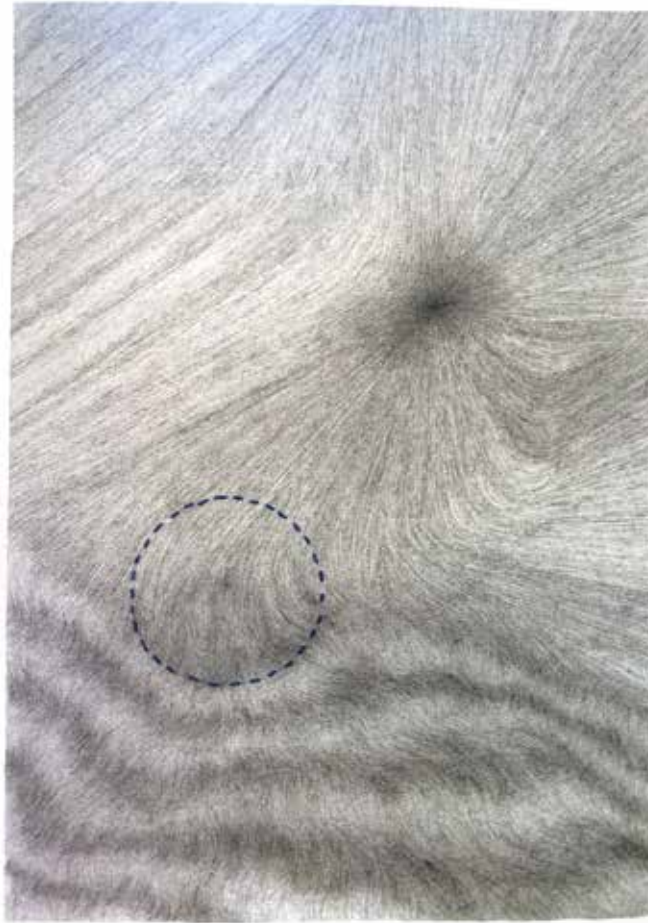
Albany, WA

The Wanderer represents the archetype for all of us as we endure our personal and solitary journey through life; in our struggle to transcend the existential crises of our personal lives in the face of uncertain, collective tragedies.

Nonetheless, *The Wanderer's* downcast eyes evoke a quiet sense of equanimity in the wisdom of a life lived to the fullest. *The Wanderer's* aging features and flowing beard – created by the brush loaded with charcoal, deliberate finger

dabs, crisp accents of the charcoal point and the final glow from the highlights – all create the cogent pathos of the drawing.

Marjan Bakhtiarikish



Penny Bennett BLUE CIRCLE 1

Tweed West, NSW

Dots on paper can become a face or a tree or a ripple. In this work I explore the creation of movement through inference.

Each dot is a thing in and of itself, and yet when considered with the surrounding dots, its individuality is lost to a greater whole.

Strands of wool are similar in that each, by itself, is almost insignificant, and yet when spun together they can create a strong and durable material; a continuous line.

The holes created when stitching are negative points that destroy the paper and the flow of the pen marks.

Penny Bennett



Cher Breeze MOMENTS WITH SELF

Halfway Creek, NSW

The paper is blank.
I look at my reflection many times.
It stares back .

I think I see myself, but can't find what I
thought should be there.

I look deeper into the marks of time.

Moving the pencil searching for
something I believe is lost.

Cher Breeze



Darren Bryant IMAGINARY TERRAINS

Goonellabah, NSW

The work utilises linear meandering, contour-like lines and geometric paper folds in triptych, creating a sequential and horizontal reading of the image.

A meditative and intuitive process of drawing, which is then folded to create optical effects as a way to depict a sense of imaginary terrain. The pleating and

patterning creates unexpected forms from the play of light and shadow.

Darren Bryant



Jude Crawford TIME

Dubbo, NSW

In these times there is a rampant demand for our attention by the workplace to the point where there seems (outwardly) an acceptance of work increasingly taking over our private lives.

Time is finite and yet, paradoxically, being present to the moment hints at access to the infinite, such as those seemingly timeless moments which hold and give wisdom with joy, with ease.

When I am internally still, I have fun and feel closer to proper perspective. I remember what it is that I truly value and my most important of duties.

Jude Crawford



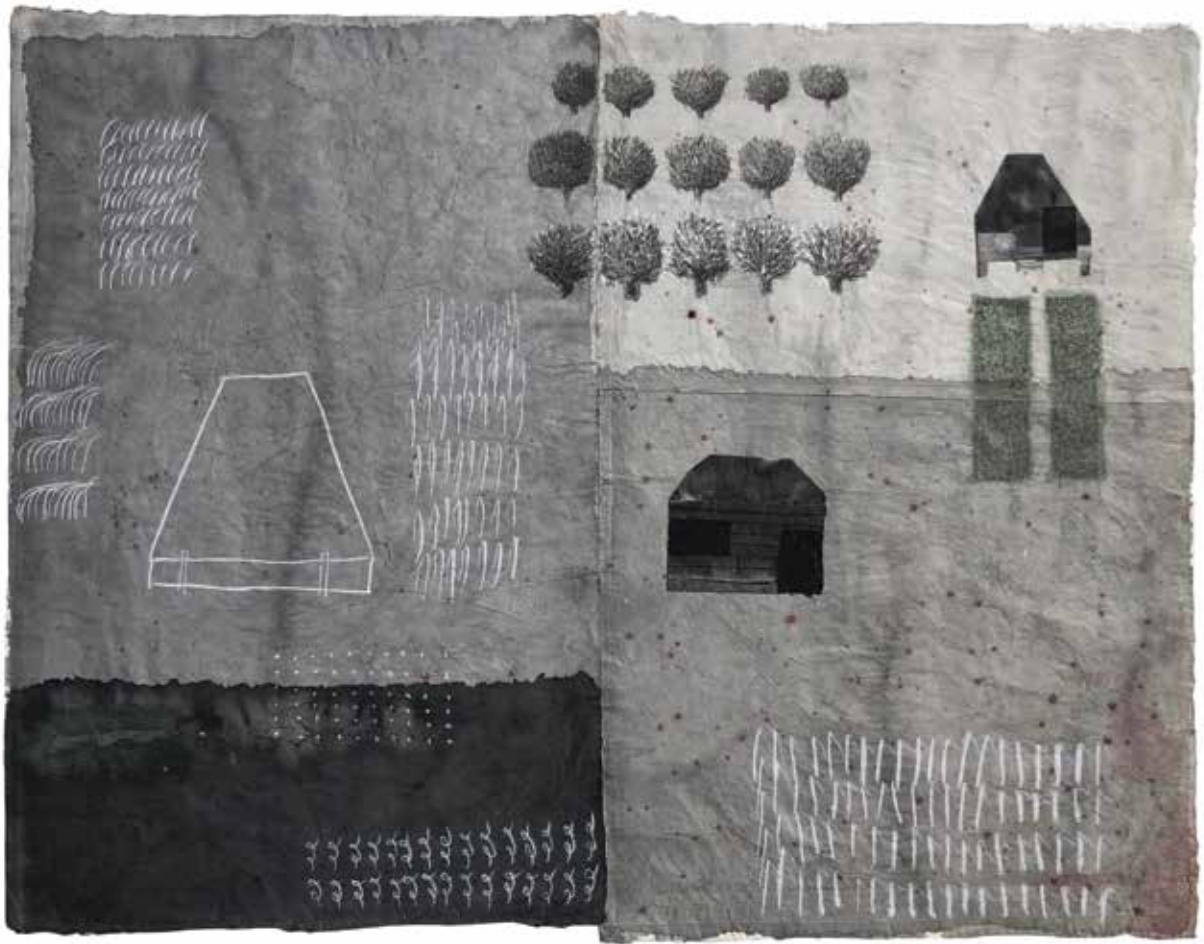
Michael Cusack EXPANDED DRAWING
Mullumbimby, NSW

Drawing is a very physical activity. In this large scale drawing, the paper support acts as a ground for a range

of interventions: erasures, cuts, rips, and tears; until a form is realized. The drawing is patched and pieced together.

Ideas are formed erased and redrawn. The process is one of addition and subtraction.

Michael Cusack



Jan Davis IL FAUT CULTIVER NOTRE JARDIN

Tullera, NSW

Il faut cultiver notre jardin is the concluding line to *Candide*, Voltaire's 1795 satirical novella which details a young man's pursuit of meaning in the world. As with all good literature, there are many interpretations of what Voltaire

meant by 'we must cultivate our garden'. I have chosen to conceive of it as both a plea to enrich our own minds, and as an observation that a practical engagement with the soil. To produce one's own food is the ultimate source of human fulfilment.

This garden drawing is but one small harvest from my own attempts at cultivation.

Jan Davis



Christine Druiitt-Preston EMERSON ROAD, ROSEBANK

Miranda, NSW

For 25 years I have made an annual pilgrimage to Rosebank, a place for which I feel a deep and abiding affinity. I have watched the garden grow and listened to its sounds, observing the impact of the seasons, climate and weather on its patterns and textures.

I began this drawing the summer of 2015, completing it in November 2019, days before being evacuated because of approaching fires.

This drawing is of a garden that has been lovingly nurtured and has nurtured many. It is the garden of friends who unselfishly have allowed me to make it mine.

Christine Druiitt-Preston



Mark Dustin GR1600

Spotswood, VIC

GR1600 is an analogue reproduction of a digitally sourced, media-manufactured image, depicting an artificial paradise. The chosen image is an iconic symbol of the supposed overflowing purity of nature, which has been corrupted to become a mass-produced image, and consequently intended to be subconsciously consumed as the ultimate portrayal of the ideal.

GR1600 is an exploration of a yearning to expose the artificiality that exists in the creation of media images, alongside an exploration of the processes used, particularly photography and its potential for manipulation of the real.

My work can be seen to investigate the wider contexts of a digitally saturated

world in an attempt to re-encode ambiguity and challenge authenticity. With *GR1600*, the remnants of perfect sunsets and pristine landscapes are deteriorated, in an intersection between the digital and the analogue, and between reality and artifice.

Mark Dustin



Yvonne East RUN OUT OF STEAM - TAXIDERMY THE ART TEACHER

Neutral Bay, NSW

This taxidermy rabbit mount is one of my favourite 'models' for teaching art students how to draw at University of New South Wales Art and Design. Australian

arts and education sectors have been decimated. Without teaching work I'm feeling a little like the rabbit... not quite right and completely stuffed.

Preserved as a relic and perhaps a curiosity for scientific investigation in the future.

Yvonne East



David Fairbairn DRAWN TOGETHER - DOUBLE PORTRAITS V.H & J.E.L NO 5
Wedderburn, NSW

Most of my portraits are obsessive observations of ordinary men and women in their later years. Nevertheless, their narratives are both complex and varied.

This work is one of a series of drawings made under the title *Drawn Together* that seeks to examine the relationship

and connections between two very old friends and my own interaction with them.

The encounter between one sitter and the artist is particularly intense in the single portrait, but quite different when exploring the relationship between

two sitters who are often engaged in conversation with one another leaving the artist to be mostly the observer.

Painting and drawing two women in their early eighties, I could also see a reflection of my own aging process.

David Fairbairn



Philip Faulks TEETERING TOWER

Brunswick, VIC

Teetering Tower was made at the end of 2019 during a time of foreboding, when national insecurity and environmental stress evoked a sense of a fast - approaching tipping point more clearly

as each day passed. The eerie feeling that something's coming brought to mind the cautionary tale of the unstable tower of Babel and its inevitable collapse.

This ancient warning seemed prescient to the moment, and indeed proved an apt metaphor for what has now arrived.

Philip Faulks



Matt Foley EXIT LEFT
Mylneford, NSW

The drawing is about shopping at supermarkets, an experience that nearly everyone can relate to. It portrays

shoppers as participants in an artificial and staged experience. When their shopping is done they quietly exit

and disappear into the unknown – exit (stage) left.

Matt Foley



Todd Fuller LETTERS TO THEO

Forest Lodge, NSW

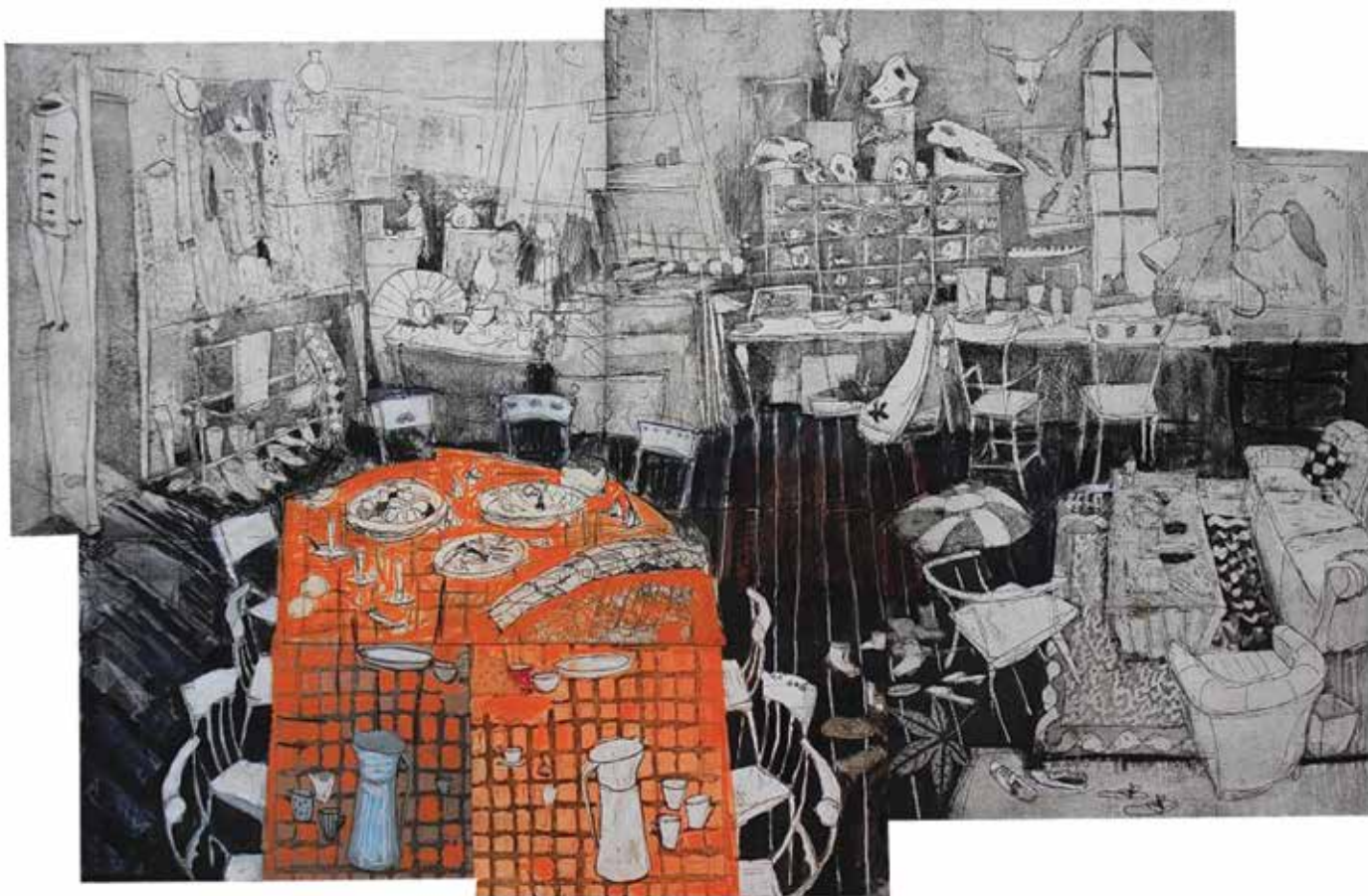
The grounds of Saint Paul's (Saint Remy, France) is a haunting place. The monastery is best known as the place that Vincent van Gogh spent time after he infamously cut off his ear. He was a patient from May 1889 to May 1890 and initially filled his days by painting

the grounds seen from his room. When standing where he slept, you cannot help but feel enveloped in his iconic paintings, the view largely unchanged. As we move through this animation, I invite you to explore the location through a fictional, alternate, hand drawn reality. Following

Van Gogh's famous brother Theo, we move through reality, memory and the illusions the site still conjures.

This work was created through the NG Art Creative Residency, Provence, France.

Todd Fuller



Joanna Gambotto INTERIOR FUSION 1

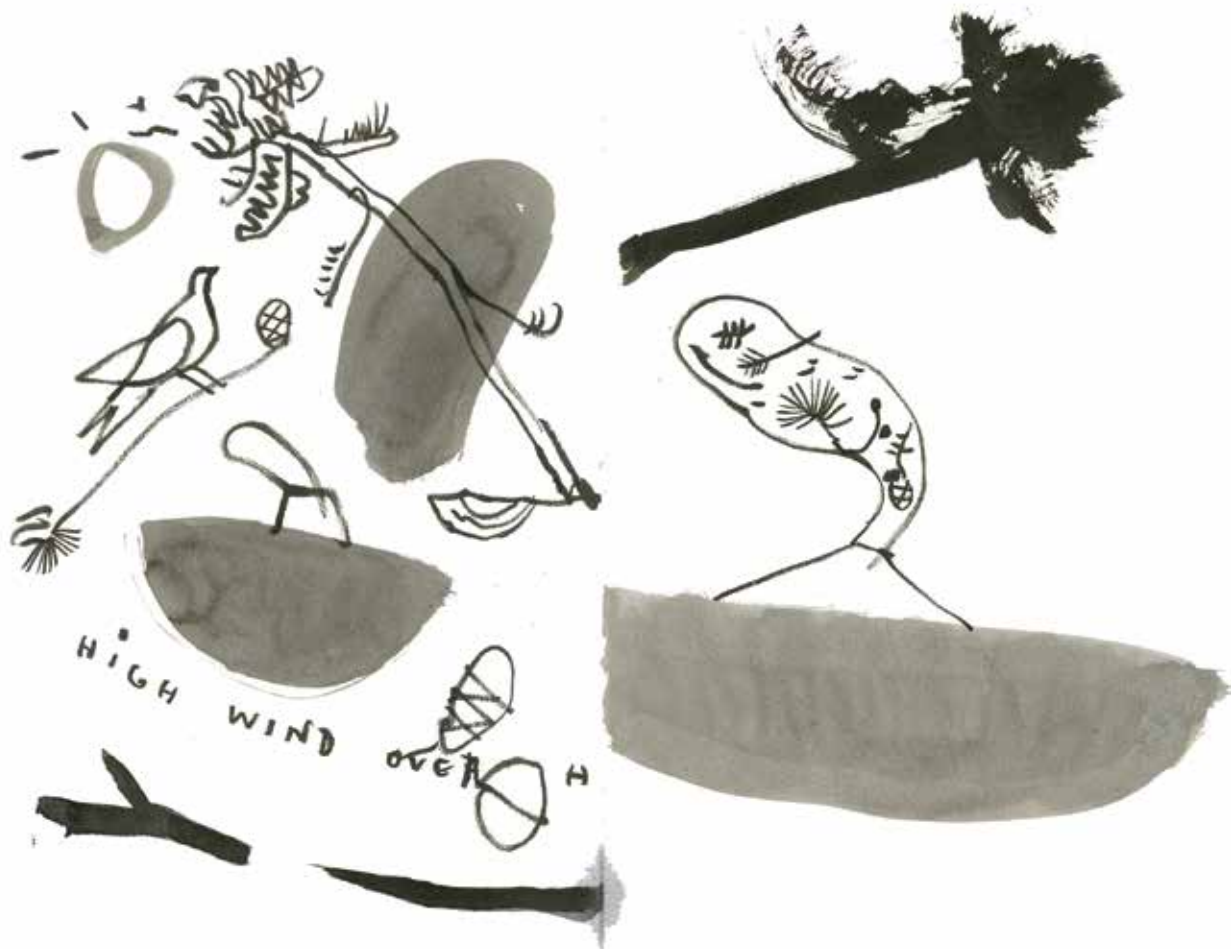
Avalon Beach, NSW

Interior Fusion 1 belongs to a body of work developed during my time in Hill End as part of the Artist in Residence program in 2019. I spent one month

visiting local cottages and making countless, quick sketches of the interiors, which later evolved into series of etchings. Playfully merging a few images into one,

the work pays tribute to the beauty of Hill End's historic cottages and invites the viewer to sneak a peek into the lives of their occupants.

Joanna Gambotto



Damian Gascoigne HIGH WIND OVER HASEGAWA

Leichhardt, NSW

This work is part homage to Hasegawa's 'Pine Trees' (1595) and part re-enactment. I like to sample drawings, co-opting myself into the narrative.

The intention was to spring ahead, to make Hasegawa's next drawing.

I worked quickly in open sketchbooks, strokes leaping across the soft border of the fold. Then, carefully removing the centre staples, something unexpected happened. Drawings on one side of the fold were now paired with another,

unrelated side. Strange truncated arcs emerged, interrupted brush strokes, unexplained empty spaces. I had a choice to make, accept chance or restore the product of conscious will. I chose chance.

Damian Gascoigne



Julianne Gosper THE SENTINEL

Waterview Heights, NSW

My fascination with palm cockatoos started years ago when I was very fortunate to see one of these elusive creatures in the wild at Cape York.

They are the largest of all cockatoos and are the only species apart from humans

that manufacture an implement to create an individual rhythmic drum beat.

The sentinel watches for predators and makes a very loud alarm cry to warn the flock. Using only charcoal and an eraser I wanted to capture the intense personality

of this creature, the 'don't mess with me look'.

Palm cockatoos are under threat because of habitat loss due to mining.

Julianne Gosper



Jody Graham ZOOMED

Newtown, NSW

Artworks in *Zoomed* were made using mark making instruments, constructed from broken and discarded material. I like drawing with strange tools because it helps me surrender control. The prospect

of unexpected results occurring when I draw like this is higher and I value the difficult pleasure it brings.

Portraits are of friends I linked with on Zoom in the coronavirus isolation

period. I did this to inspire creativity, stay connected and gain a better perspective on how the pandemic was playing out in other people's lives.

Jody Graham



Elizabeth Green WOOD THICKET

Kenthurst, NSW

My work is constantly informed by the evolving relationship between humans and the natural world. Nature is complex; delicate yet resilient, fragile yet powerful.

Our continued impact on the climate has made this dichotomy more glaring than ever. *Wood Thicket* places the viewer within an intimate bush scene as a gentle

morning light filters through. Nestled amongst the tangled branches, we feel secreted away and able to quietly listen and connect with the land.

Elizabeth Green



Alexander Hamilton

CARBON MONOXIDE SCAPE APPLE HQ FEDERATION SQUARE MELBOURNE 3

Melbourne, VIC

My work investigates urban, metropolitan and rural space using photographs I take photocopied onto watercolour paper. The photocopied image is then partly erased, partly drawn over with a variety of drawing techniques. Lines in white, black

and colour meander and spread, leading the eye into an ambivalent architectural landscape that constantly shifts between the familiar and the imagined. Intersecting lines and free shapes no longer abide by standard rules, our

hierarchy of associations not as useful. We're in a different place, narrative structures of conflicting perspectival syntaxes and reconstructions distort, perhaps delivering a glimpse of our far too complex world.

Alexander Hamilton



Beric Henderson TSUNAMI

Port Macquarie, NSW

Tsunami explores an extreme oceanic outcome of accelerated climate change and global warming, partly inspired by recent scientific evidence that ocean currents are speeding up as the

temperature rises. The drawing is based on images selected from thousands of ocean photos I have taken over the past couple of years, laid down with ink on paper. The style of line is intended to

convey both directionality and energy of the currents. The oceans are global highways that can quickly spread a range of toxic waste from plastics and oil spills to radioactivity (eg. Fukushima). The oceans demand our respect.

Beric Henderson



Dave Hickson GLASS OF WATER AND COFFEE POT - AFTER CHARDIN
Ocean Shores, NSW

This work arose out of a fascination for the space, form and light in a work by the 18th century French painter Jean Baptiste Simeon Chardin. I transcribed Chardin's *Glass of Water and Coffee Pot* (1760) into cardboard and then into a selection of

found and sculpted materials; attempting to blur the line between drawing and sculpture, between three and two-dimensional space. Chardin makes this point in reverse by beautifully painting an illusion of the four-dimensional world. His

work becomes a play of geometry and form, with ephemeral and permanent everyday objects standing in for and representing the human condition.

Dave Hickson



Debbie Hill WHO MOURNS - ARK SERIES

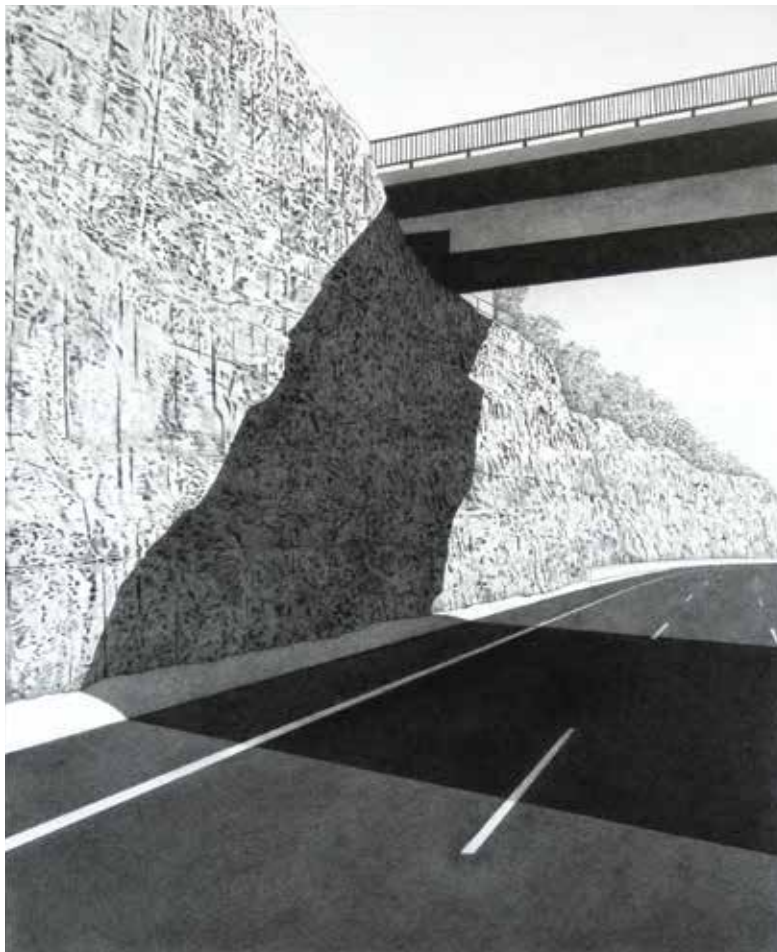
Ballarat, VIC

Who Mourns is a response to the devastation of many of our ecosystems. The ark is a representation of the

ecological 'islands' that are home to some of our most critically endangered species. I have utilised porcelain to demonstrate

the fragility of the environment and graphite to draw attention to the species that are on the verge of disappearance.

Debbie Hill



Catherine Hockey UNTITLED (CUTTING I)

Forster, NSW

This drawing is a rendering of a photo taken while driving along the Pacific Highway. Its exact location is not as important to me as the idea it conveys of us as humans; carving our way through the landscape, shaping it to allow our

passage through it. There was a time when our path through the landscape was constrained by its topography. That has not been the case for a long time. We cut through the obstacles and lay down the asphalt that paves our way. The rock

is cut away and left with breaks and tool marks. The road is like a ribbon weaving through the rock and the bridge overhead creates a shadow that cascades like a dark waterfall.

Catherine Hockey



Jim Howe NABATSKY

North Fremantle, WA

I have no specific intention,
the beginning seems to know nothing
of the end,
but I do so enjoy losing myself in
the journey.

Each new mark presents new options
and resolutions.

It becomes my narrative that ultimately
demands a conclusion,
but not for words .

That's what you are looking at.

What do you see.

Jim Howe



Julie Hutchings's FADING AWAY

Crafton, NSW

Through my arts practice I am currently exploring the process of aging and memory loss.

Fading Away represents the fragility of the mind.

The disappearance of a person, not in the physical sense, but the essence of their

personality. As individuals we will all be touched by some form of mental illness or just the progression of age.

Julie Hutchings



Cedar Jeffs DEPTH OF FIELD

Brunswick Heads, NSW

The trees featured in these drawings are found in my local area of the Northern Rivers. I am inspired by the changing structures and shapes that are produced

over time as they adapt to their natural environment.

In these drawings I explore the dynamic and transformative nature of light by

closely observing the subtle and varied tonal shifts that occur throughout the day. These impressions are then translated through investigative mark making.

Cedar Jeffs



Jennifer Keeler-Milne
BURNT, BLACKENED, CHARRED, SCORCHED BURNT OFFERINGS
Glebe, NSW

Burnt, blackened, charred, scorched burnt offerings is a response to the January 2020 bushfires. It's a small cabinet of curiosities featuring plant specimens, leaves and charcoal that were

collected from fire-affected areas on the south coast of NSW near Moruya and Yatte Yattah. I responded to each element through the creation of a drawing using charcoal. As an artist who has used

charcoal for much of her career, I wanted to both celebrate the charred, and commemorate the damage and resilience of the Australian landscape.

Jennifer Keeler-Milne



Caroline Kennedy VALLAURIS STORYBOARD 2020

Fitzroy North, VIC

In 2020, I was invited as an Artist In Residence at AIR Vallauris in the region of Côte D'Azur France. Vallauris is famous for its ceramics and I decided to experiment using the medium for the first time. Here

I created a series of small sketches on panels, exploring the local area of Vallauris in France. The sketches were developed into a series of monochromatic blue snapshots onto ceramic tiles. Creating

observational storyboards, I captured fragments of local colour and some of the many characters of Vallauris in order to give permanence to a memory; a souvenir.

Caroline Kennedy



Elena Kolotusha RUSTED

Pakenham, Vic

I see modern realistic still life as a platform for emotional expression because it provides me with the opportunity to study and look closer, bringing to the viewer the beauty of simple things. I would explain my drawing style as 'observational. It demands a lot

of technical skill, but I want the work to affect the viewer at a deeper level.

Small and familiar everyday objects always appeal to me. In this drawing all objects were purposefully selected and positioned. On one level I was attracted to the textures and shapes, but there

is also an underlying emotional aspect. Old forgotten rusted keys and scissors – nobody uses them anymore and nature claims them. Covering them with humble but beautiful rust. All, these colours and textures are found in natural world like in this dry gum leaf or intricately patterned giant moth.

Elena Kolotusha

Elena Kolotusha, *Rusted*, 2020, coloured pencils on textured pastel paper, 52 x 39 cm (unframed). Courtesy of the Artist.



James Iain McKellar THE FRENCH BERGÈRE

Eureka, NSW

A tree change from Sydney to the Northern Rivers gave us the opportunity to reside at Deux Belettes, a 16th Century-style French chateau, lovingly built in Alstonville over the past 30 plus years. This French Bergeré sat in the corner of our

bedroom. I pondered the many stories it could tell; of those who may have sat there, from its youth, to growing old with its current owners. A well-worn, beautiful chair that deserved to be drawn. I chose to render the chair using black graphite

and white conte crayon on grey paper. It allowed me to portray the many layers – wood, velvet and the craftsmanship that produced such a visually appealing piece of art. The medium I used allowed me to capture the delicacy of the chair's weathered beauty.

James Iain McKellar



Noel McKenna HAMLET

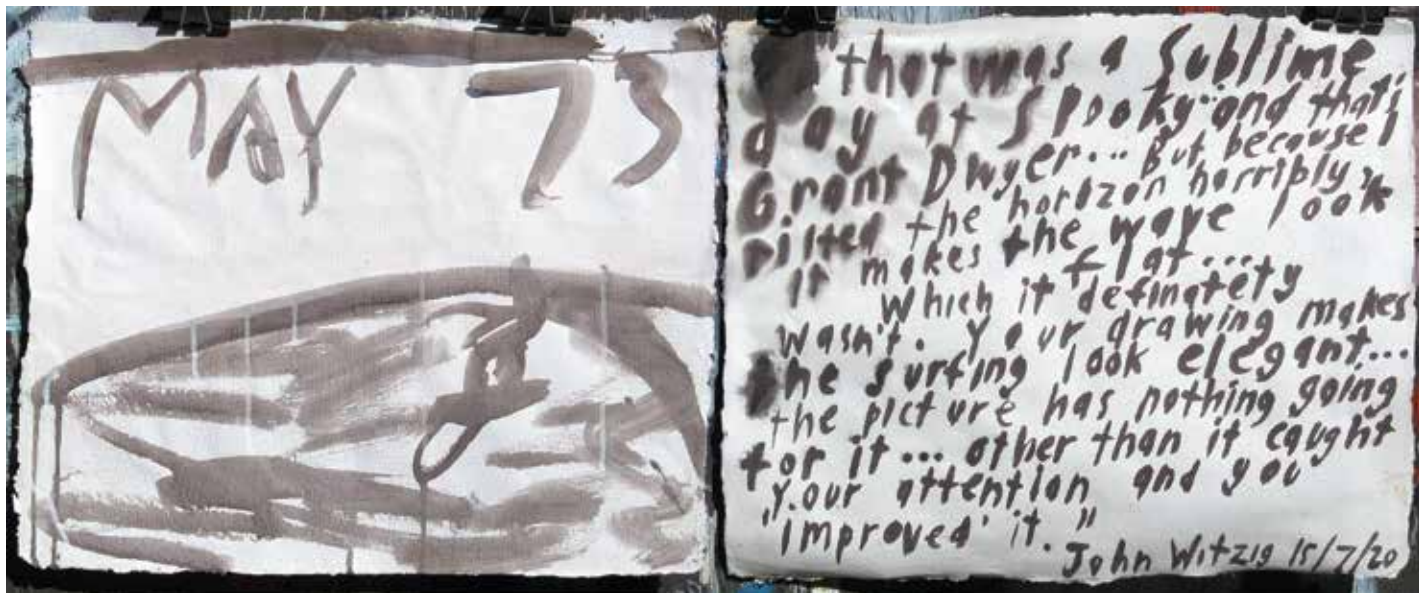
Rose Bay, NSW

My work is about a particular breed of dog, the French Bulldog, which is a very popular and expensive breed. They have

a lot of health problems — breathing and leg joints, arthritis as they age — due to overbreeding to achieve their

particular look. Hamlet is the name of a local French Bulldog from my neighbourhood.

Noel McKenna



Robert Moore MAY-73

The Pinnacles, NSW

The initial drawing *May-73* was created in response to a proof sheet made by the photographer John Witzig.

The negative used was never printed.

I liked the idea of taking an unseen image of John's and 'printing' it myself using drawing.

I used the title of *May-73* because John wrote it on the proof sheet in texta as an identifying mark. I asked John to title

the drawing to give it some context as to when and where the image was created.

John responded with the accompanying text, which I used to complete the drawing.

Robert Moore



Celia Morgan EXITS AND ENTRIES

Glen Davis, NSW

This work traces points of departure and arrival, cycles of exits and entries, comings and goings. But above all else, this work is about impermanence. In the epic landscape of our life's imaginings, it is the presence of impermanence that remains

consistent. This work is also an homage to the land, which in its overwhelming majesty and magnitude, has the capacity to humble and awe. Like the wanderer contemplating the great unknown, here the vista symbolically represents

an encounter with the immeasurable vastness of time, the immensity of space and the incomprehensibility of our place within it. The little blip that is our moment of living here.

Celia Morgan



Julie Nash PLANKTON UNDER THE SCOPE

Sawtell, NSW

Plankton are the most diverse and ancient organisms on earth. These mysterious, microscopic organisms float in ocean currents around the world, providing invaluable benefits to the planet.

Phytoplankton drift close to the surface using light to photosynthesize, providing approximately 50 percent of the planet's

oxygen. Zooplankton are the animal species, with a key and diverse role in the ocean's carbon cycle. Together they form an important part of the oceanic food chain, feeding aquatic animals both big and small.

However, climate change from carbon emissions is increasing ocean

temperatures and acidity, resulting in devastating effects on plankton numbers, growth and size. These precious organisms need to be protected to sustain a healthy marine ecosystem and to supply us with enough oxygen to survive.

Julie Nash



Kellie O'Dempsey TEMPEST

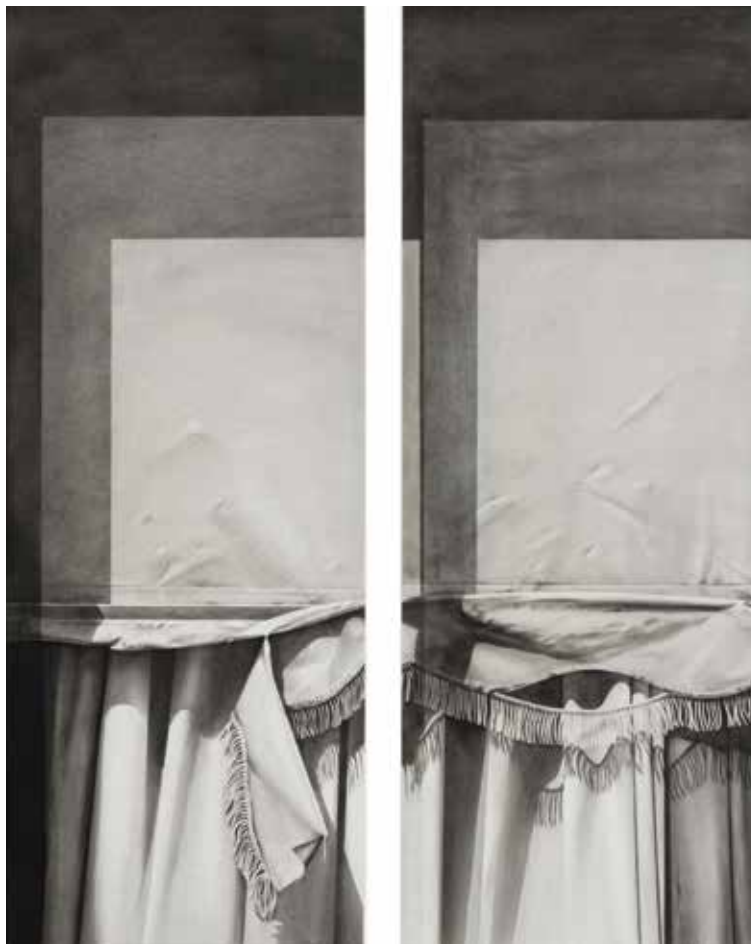
New Farm, QLD

The Tempest meditates on the current environmental crisis as a crisis of consciousness. Slowly a charcoal grey landscape hypnotically moves and swells as a storm nears. Expanding formations animate silently, providing a window to a shifting world. As storms and extreme weather patterns become more frequent

and potentially devastating, the question is asked: Are we safe when the storm clouds gather? The ephemeral nature of charcoal as a medium, the way it can be brushed away and then darkened, blurred and redefined, captures the dynamism and the evanescence of a stormscape. The charcoal separates and merges as the clouds rearrange, and the starkness

of dark and light create a sense of uncertainty. As the clouds gather closer in the animation, the uncertainty gives way to foreboding. The transition feels inevitable; the storm will come. We are aware of the coming danger; we are watching it move towards us. What will we do about it?

Kellie O'Dempsey



Catherine O'Donnell BEYOND THE CURTAIN BEATS A LOVING HEART
Glenbrook, NSW

My practice is anchored in the suburbs, depicting the urban aesthetic which shapes and informs our everyday lives. In *Beyond the curtains beats a loving heart*, I have taken a much closer look at suburbia with a focus on an ordinary

window cropped to the point where only the window dressings are on view. My aim, to extract the sense of humanity that emanates from lived-in spaces. I employ realism to ignite the imagination of the viewer and invite them to look beyond

the mundane and banal. Seeking to reinterpret and reinvigorate inhabited environments by accentuating attributes of life and longevity, beyond physicality.

Catherine O'Donnell



William Platz PUPPET PLANE PANIC (BLUE PUSHMI - PULLYU)

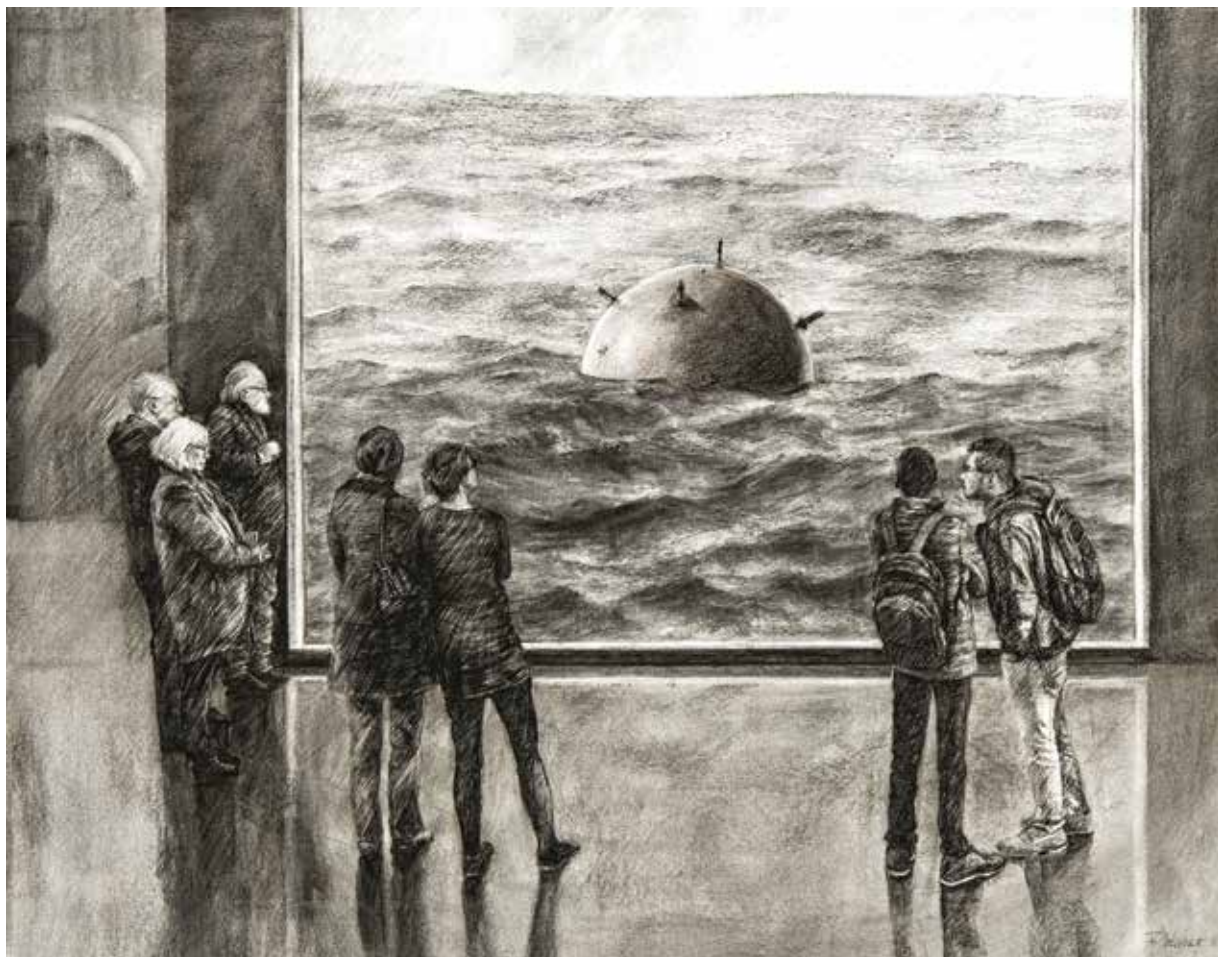
Chelmer, QLD

This work is the latest in a series of drawings made by puppets (draughtspuppets). Puppets are strange creatures to invite into the drawing process. They are clever but unpredictable, and always on the cusp of a frightening autonomy. Recently,

the puppets have been obsessed with drawings that synthesize Hugh Lofting's mythical pushmi-pullyu with Western traditions of the centaur. Puppet sympathies for the centaur, as a hybrid creature, are understandable. The centaur is old-ferocious-beautiful-wise-feral-

luscious-extravagant-fantastic. The pushmi-pullyu, similarly, is a complex and irrational creature — bicephalous and erratic. I have observed, in the studio, that puppets and pushmi-pullyus favour narratives of doom.

William Platz



Lyn Raymer H.M.A.S. STORY BOOK I

Bendigo, Vic

'a credible threat...mines work more on the mind than on the ships'

H.M.A.S. was a hidden book that I would seek out as a child and then worry those pages until I found the image I most

feared; one that would then fall as a shadow in sleep. My drawing is faithful to that 'storybook' image.

The irony of light pixar-coloured images floating across news telecasts are but a

potent reminder of the heavier, harder, darker shape that holds real dread. Charcoal and conte is my chosen medium, and erasers chase the light to reveal the hard place.

Lyn Raymer



Alessia Sakoff REGROWTH IV
The Junction, NSW

Beauty is in all the unpredictable and uncontrollable forces of nature. From overgrown weeds and vines, to the regrowth of new seedlings from the carcass of a fallen tree, every detail is

a sign of life and should be realised. Drawing landscapes out of the abstract and chaos, I aim to motivate audiences to protect this beauty and strength. The balance between abstraction and

representation is also a symbol of our current position on the scales of environmental harmony, and we choose which way we tip.

Alessia Sakoff



Tim Spellman RILEY
Kaleen, ACT

I have worked for many years with drawing machines ranging from simple, handmade low tech to high tech plotting machines.

Riley is a further development of my work with plotting machines assisted by the unique software developed by John Mills.

The process starts with a photograph which is manipulated in Photoshop and then drawn on an old Mutoh plotter.

Tim Spellman



Tulli Stevens MARLANYA “CONTINUE, KEEP ON”
Mullaway, NSW

This artwork consists of one single continuous line across the entire painting, a line symbolising hope and new beginnings. “*Marlanya*” is the

Gumbaynggirr word for “Continue, keep on” representing a collective journey of healing, growth and knowledge sharing. Drawing inspiration in the creation of this artwork from the recent bush fires that

destroyed a vast amount of our country, we are reminded of how important it is to have a strong community connection.

Tulli Stevens



Hiromi Tango HEALING CIRCLES: SAKURA AND MANDARIN
Zetland, NSW

The circle is a recurring motif of healing across many cultures. The circle focuses us inward while at the same time connecting everyone around us, a symbol of the cycle of life, rebirth, regeneration and the interrelatedness of things. It is associated with a state of completeness,

of being whole. For some cultures, healing circles are a place of safety and restoration in traditional justice systems.

Circle drawing has become a focus between my ongoing interest in nature and nurture. The circle is like a cell, one of the basic building blocks of living things. I

am fascinated by the energy generated by the meditative act of circle drawing.

I draw *Healing Circles* to create a moment of calm and positive energy for all who engage.

Hiromi Tango



Luke Thurgate THE CONFIRMATION

Adamstown, NSW

My recent work explores the cultural mechanism of mythologisation. I am interested in storytelling, and how this conditions our experience of the world. I have been responding to various formal and narrative signifiers used by cultural

institutions to define power, transgression and otherness. I am specifically fascinated by the construction and deconstruction of identity and the way myth becomes a 'Trojan Horse' for values.

In this drawing I have restaged a work by Spanish Baroque artist Diego Velazquez. I want to elicit a tension between menace and pathos, hiding and revealing, the abject and the familiar.

Luke Thurgate



Sarah Tomasetti KAILASH NORTH FACE IV

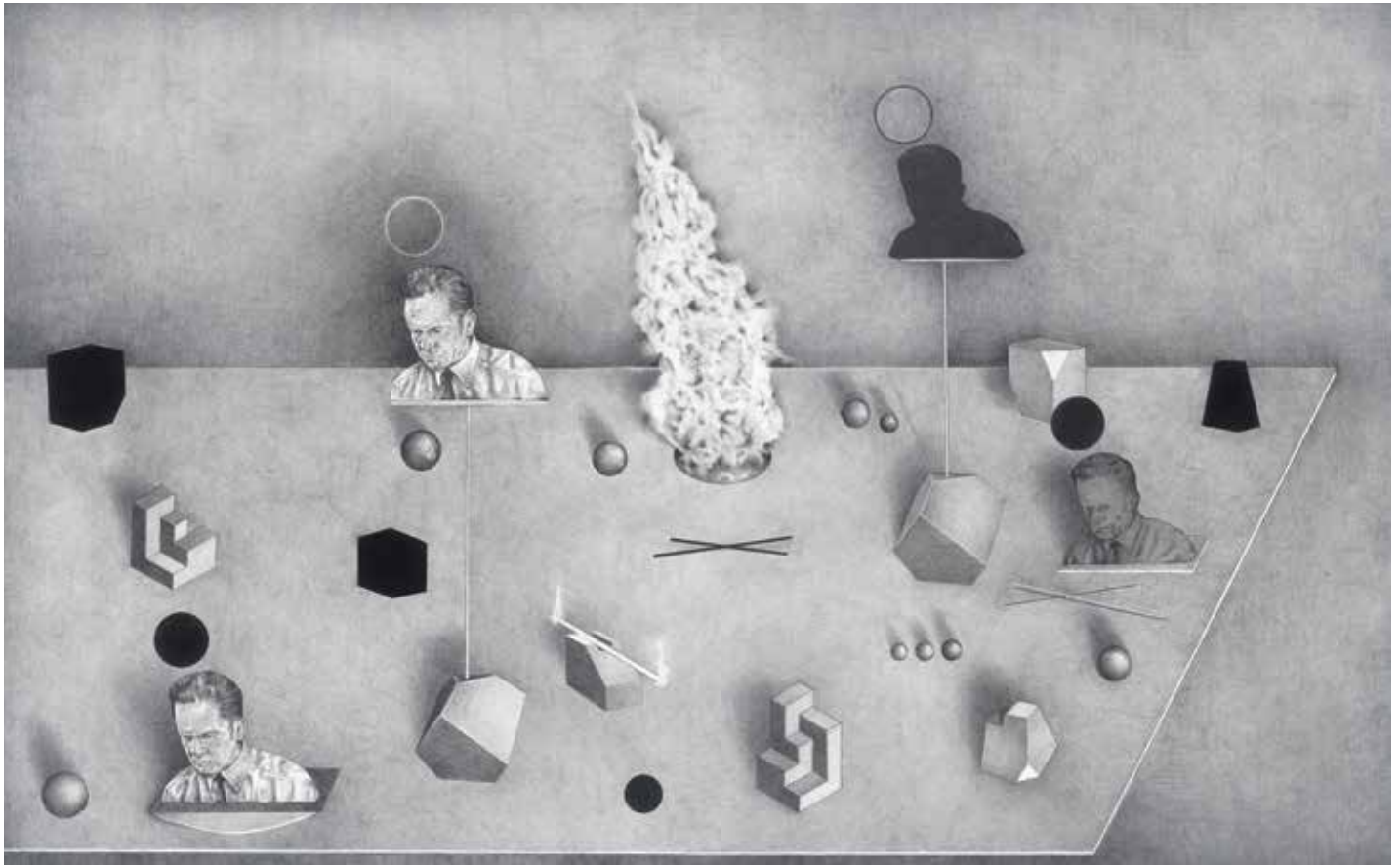
Clifton Hill, Vic

The surface of the work *Kailash North Face IV* is constructed from lime and marble dust with a length of muslin laid beneath to allow the fresco 'skin' to be detached from the wall once cured. The

curing process continues over the first days and weeks, allowing different marks to be made as it hardens, so the rock face is by turns brushed, drawn and finally etched from the working surface. The muslin threads at the edge of the work

echo the prayer flags that criss-cross the landscape along the pilgrimage route at the base of this most sacred of peaks on the Tibetan Plateau.

Sarah Tomasetti



Teo Treloar THIS IS IMPERMANENCE

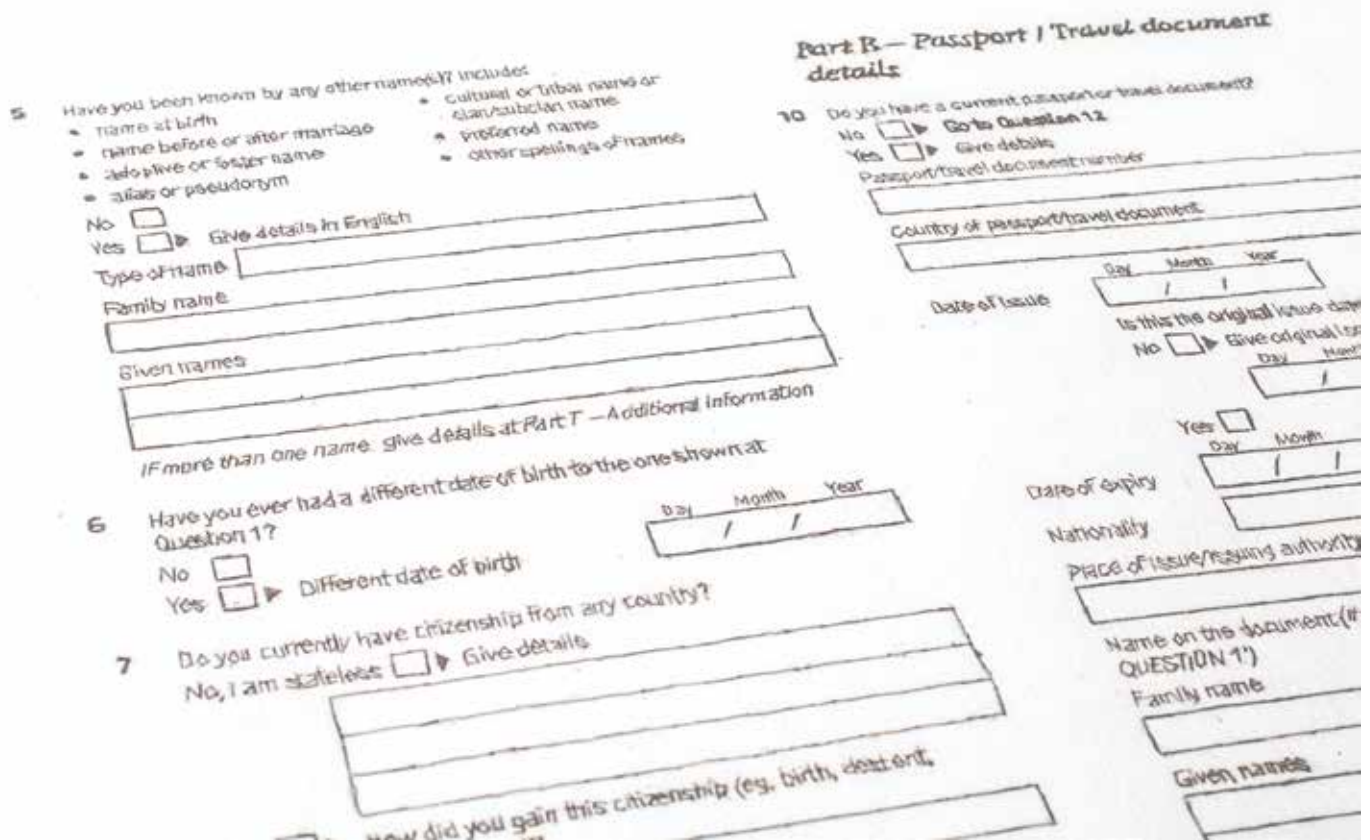
Austinmer, NSW

This is Impermanence, 2019 is a graphite pencil drawing that reflects on multiple ideas, including my own experience with depression and anxiety, contemporary concepts of masculinity,

the master engravings of Albrecht Durer, and the existential literature of Franz Kafka. The drawings are intended to present a speculative visual platform for viewers to engage with, allowing

them to deconstruct the image and find meaning on their own terms. My drawing is a manifestation of these experiences and ideas.

Teo Treloar



Leonardo Uribe IMMIGRATION FORM 80, PAGE 2

Katoomba, NSW

When we apply to live in a new country we supply facts and figures that define our identity in the eyes of the government. Personal information that is at the same time deeply impersonal.

The mountains of paperwork involved in applying for my permanent residency

inspired me to interrogate the concept of identity in the series *Immigration Form 80*.

Using hair as a medium is both "beautiful and symbolic" and a literal marker of my identity, my DNA.

Creating this work has required lots of patience – a metaphor for the immigration process and the frustration we immigrants feel while waiting for a visa to be granted.

Leonardo Uribe



Craig Waddell TEARS OF FLOWERS SUSPENDED IN TIME

Annandale, NSW

My work titled *Tears of Flowers Suspended in Time* is influenced and inspired by nature and other forms from my surrounds; the action paintings of Abstract Expressionism and post-Abstract Expressionism. This work explores ideas

of the alchemy of the subconscious and the metaphysical aspects of material itself; the idea of chance imagery and the interaction of the viewer's own interpretation of the visual world. It offers a window into an uncertain time,

a keyhole into a world that cannot be premeditated, where the elements have a voice of their own, where the material is not merely a tool of exploration but becomes the driving force for something new and unexpected.

Craig Waddell



Emma Walker AFTERLIFE

Mullumbimby, NSW

Afterlife, was a large piece of paper that sat on the studio wall for about six months. It was a sounding board, a place to move my body, a surface on which to be free. I would start my day with fistfuls

of charcoal, sweeping, scratching and rubbing, the floor beneath a mounting pile of charcoal dust. Months passed and a variety of expressions moved across its countenance. What gradually emerged

was a drawing that mirrored my own triumphs and frustrations. A piece of paper that now wears the visible imprints of a human struggling through a very difficult year.

Emma Walker



Christina Waterson A SECRET TRUTH

Billinudgel, NSW

With a predominantly sculpture-based practice, I wanted to respond to the challenge of the JADA not with just a sculptural work, but a work springing from the foundation of drawing. *A Secret Truth* emerged slowly from a

pencil-drawn grid, transforming the overt 'masculinity' of geometry into the 'feminine' energy of fragility, strength, and the curve. I began to refer to the work as a spine, and realised that's exactly what it is. *A Secret Truth* represents the challenge

of standing tall and – beyond that – of standing up for oneself; something I've struggled with for years. Ultimately this work is a self-portrait.

Christina Waterson



Christine Willcocks WHEN GREAT TREES FALL

Mullumbimby, NSW

While walking on a beach north of Wollongong, I noticed a scattering of black rocks. Picking one up, I immediately recognised this to be a piece of coal. The gesture of holding this lugubrious piece

of rock felt political; the beauty and the brutality of nature is all-encompassing. Over millions of years, ancient trees have fallen, slowly rotting in order to provide this expendable, fossil fuel.

The title of this work is from a poem by Maya Angelou:

When great trees fall, rocks on distant hills shudder...

Christine Willcocks

List of Works

Katka Adams

The Process (of René Bolten), 2019, pastel and pencil on Arches paper, 77 x 83 cm (unframed). Courtesy of the Artist.

Tim Allen

Outcrop and backburn, Blue Mountains, 2020, watercolour, ink, pastel and charcoal on paper, 110 x 79 cm. Courtesy of the Artist and Defiance Gallery.

Kim Anderson

When I Left My Body on a Distant Shore, 2019 -2020, ink, charcoal and pastel on paper, 75 x 105 cm (unframed). Courtesy of the Artist and Flinders Lane Gallery, Melbourne and Penny Contemporary, Hobart.

Oliver Ashworth-Martin

Phases, 2019, charcoal and soft pastel on archival board, 70 x 70 cm (unframed). Courtesy of the Artist.

Matt Baker

Disruptive Peace, 2020, charcoal, ink and watercolour on clay board, 61 x 45.5 m (unframed). Courtesy of the Artist.

Marjan Bakhtiarikish

The Wanderer, 2020, charcoal and white chalk on toned pape, 67 x 50 cm (unframed). Courtesy of the Artist and Studio Gallery, Margaret River.

Penny Bennett

Blue Circle 1, 2020, pigment Ink on archival paper with hand-stitched blue wool, 106.5 x 77.5 cm. Courtesy of the Artist.

Cher Breeze

moments with self, 2020, graphite on paper, 52 x 108 cm (unframed). Courtesy of the Artist.

Darren Bryant

Imaginary Terrains, 2020, felt-tip pen with paper folds. 26 x 48 cm. Courtesy of the Artist.

Jude Crawford

Time, 2020, graphite on paper, 88 x 90 cm. Courtesy of the Artist.

Gallery Director: Niomi Sands | Administration Officer: Avron Thompson
Gallery Development Officers: Rochelle Summerfield and Sarah Nash
Gallery Assistants: Cass Samms and James Bowles-Leeson

Catalogue Design: Marie Taylor

On exhibition at Grafton Regional Gallery October 2 to November 22, 2020 and on tour from January 2021 to January 2022

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Michael Cusack

Expanded drawing, 2020, mixed media on paper, 137 x 168 cm (unframed). Courtesy of the Artist and Olsen Gallery, Sydney.

Jan Davis

il faut cultiver notre jardin, 2020, ink, pastel and stitching, 76 x 99 cm (unframed). Courtesy of the Artist and grahame galleries + editions, Brisbane.

Christine Druitt-Preston

Emerson Road, Rosebank, 2015 – 2019, artist book - permanent marker on Sumi paper; concertina format continuous drawing. Cover - 17 x 12 cm; double page 16.5 x 23 cm; total length 252 cm. Courtesy of the Artist and Artsite Galleries.

Mark Dustin

GR1600, 2020, graphite and spray paint on aluminium. 61 x 42 cm unframed. Courtesy of the Artist.

Yvonne East

Run out of STEAM - taxidermy the art teacher, 2020, graphite on paper, 85 x 95 cm (unframed). Courtesy of the Artist.

David Fairbairn

Drawn Together - Double Portraits V.H & J.E.L No 5, 2019, acrylic, gouache, ink, pastel and charcoal on paper, 106 x 134 cm (unframed). Courtesy of the Artist.

Philip Faulks

Teetering Tower, 2019, ink and pencil on paper, 76 x 56 cm. Courtesy of the Artist.

Matt Foley

Exit Left, 2020, charcoal and graphite on paper, 48 x 83 cm (unframed). Courtesy of the Artist.

Todd Fuller

Letters to Theo, 2019, digital video: chalk, charcoal and acrylic animation on paper, 5:58 minutes. Courtesy of the Artist and MAYSPACE.

Joanna Gambotto

Interior Fusion 1, 2020, collage, etching, pastel, charcoal, ink, pencil on paper, 54 x 87 cm (unframed). Courtesy of the Artist.

Damian Gascoigne

High Wind Over Hasegawa, 2020, brush and ink on paper, 59.5 x 42 cm (unframed). Courtesy of the Artist.

Julianne Gosper

The Sentinel, 2020, charcoal on Snowden cartridge, 70 x 50 cm (unframed). Courtesy of the Artist.

Jody Graham

Zoomed, 2020, ink, acrylic, oil stick, pastel and hand stitching with string on paper, 114 x 117 cm. Courtesy of the Artist.

Elizabeth Green

Wood Thicket, 2020, charcoal and ink, 125 x 125 cm (unframed). Courtesy of the Artist.

Alexander Hamilton

Carbon Monoxide Scape Apple HQ Federation Square Melbourne 3, 2020, lightfast inks, pit pen gouache, charcoal pencil airbrush photocopy, acid-free papers on watercolour paper, 89.5 x 128 cm (unframed). Courtesy of the Artist and Jacob Hoerner Galleries, Melbourne.

Beric Henderson

Tsunami, 2019, ink on wood, 90 x 90 cm. Courtesy of the Artist.

Dave Hickson

Glass of Water and Coffee Pot - after Chardin, 2020, pencil, pen, acrylic paint, spray paint, nails, wire, screws and wood, 25 x 29 x 8 cm. Courtesy of the Artist.

Debbie Hill

Who Mourns - Ark Series, 2020, graphite on handbuilt and etched porcelain, 12.5 x 17 x 10 cm. Courtesy of the Artist.

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The Grafton Regional Gallery would like to especially thank Major Sponsors: The Friends of Grafton Gallery (FoGG) | The Yulgilbar Foundation | Catalogue Essay: Andrew Frost | Judge: Peter McKay, Curatorial Manager of Australian Art at Queensland Art Gallery and Gallery of Modern Art | Editing: Lesley Apps | Preselection panel: Brett Adlington, Director - Lismore Regional Gallery, Heather Brown, President FoGG, Peter Wood CEO, Arts Northern Rivers and Michael Zavros - Artist, winner and acquired artist of past JADA exhibitions and the 521 artists who submitted entries.

Catherine Hockey

Untitled (Cutting I), 2020, carbon copy tracing and pencil, 50 x 41 cm (unframed). Courtesy of the Artist.

Jim Howe

Nabatsky, 2020, pencil on paper, 57.5 x 57.5 cm (unframed). Courtesy of the Artist.

Julie Hutchings

Fading Away, 2020, charcoal and pastel on paper, 58 x 73 cm (unframed). Courtesy of the Artist and Gallery One, Southport.

Cedar Jeffs

Depth of Field, 2020, graphite on rag paper, 34 x 81 cm (unframed). Courtesy of the Artist.

Jennifer Keeler-Milne

Burnt, blackened, charred, scorched burnt offerings, 2020, 7 domes: 24 x 14 cm. Courtesy of the Artist and Australian Galleries, Sydney and Melbourne.

Caroline Kennedy

Vallauris Storyboard 2020, 2020, hand-painted ceramic tiles, 150 x 40 cm (10 tiles, each: 16.5 x 29 cm). Courtesy of the Artist.

Elena Kolotusha

Rusted, 2020, coloured pencils on textured pastel paper, 52 x 39 cm (unframed). Courtesy of the Artist.

James Iain McKellar

The French Bergère, 2020, graphite and white conte crayon on grey Canson paper, 80 x 64 cm. Courtesy of the Artist.

Noel McKenna

Hamlet, 2020, ink on paper, 29 x 42 cm (unframed). Courtesy of the Artist and Darren Knight Gallery, Sydney.

Robert Moore

May-73, 2019 – 2020, ink, pigment, acrylic binder on handmade paper, 40 x 100 cm. Courtesy of the Artist.

Celia Morgan

exits and entries, 2020, graphite on paper, 27 x 140 cm. Courtesy of the Artist.

Julie Nash

Plankton under the Scope, 2020, graphite, watercolour, paper and glass, 33 x 33 cm. Courtesy of the Artist.

Kellie O'Dempsey

Tempest, 2019, digital video: charcoal on paper animation, 4:05 minutes. Courtesy of the Artist.

Catherine O'Donnell

Beyond the curtains beats a loving heart, 2020, charcoal on paper, 100 x 38 cm (unframed). Courtesy of the Artist and MAYSPACE.

William Platz

Puppet Plane Panic (Blue Pushmi-Pullyu), 2020, ink, gouache and pastel primer on cast carbon fibre, 67 x 138 cm (unframed). Courtesy of the Artist.

Lyn Raymer

H.M.A.S. Story Book I, 2020, charcoal and conte on fabriano, 80 x 100 cm (unframed). Courtesy of the Artist.

Alessia Sakoff

Regrowth IV, 2019, ink and gouache on paper, 14.8 x 21 cm (unframed). Courtesy of the Artist and Flinders Street Gallery (Surry Hills).

Tim Spellman

Riley, 2020, ballpoint pen on paper, 84 x 59 cm. Courtesy of the Artist.

Tulli Stevens

Marlanya "Continue, keep on", 2020, acrylic and paint pens on canvas, 91.5 x 91.5 cm (unframed). Courtesy of the Artist.

Hiromi Tango

Healing Circles: Sakura and Mandarin, 2019, waxed coloured pencil on archival paper, 76 x 112 cm. Courtesy of the Artist and Sullivan + Strumpf.

Luke Thurgate

The Confirmation, 2020, charcoal and pastel on mat board, 101 x 81.5 cm (unframed). Courtesy of the Artist and .M Contemporary, Sydney.

Sarah Tomasetti

Kailash North Face IV, 2019, oil, graphite and incision on fresco plaster, 120 x 88 cm (unframed). Courtesy of the Artist and Australian Galleries Melbourne and Sydney.

Teo Treloar

This is Impermanence, 2019, graphite pencil on paper, 56 x 76 cm. Courtesy of the Artist and Andrew Baker Art Dealer.

Leonardo Uribe

Immigration Form 80, Page 2, 2019, human hair on paper, 48 x 38 cm (unframed). Courtesy of the Artist.

Craig Waddell

Tears of Flowers Suspended In Time, 2020, watercolour, ink, pastel, oil paint, studio waste, gouache, acrylic and charcoal, 150 x 120 cm (unframed). Courtesy of the Artist.

Emma Walker

Afterlife, 2020, charcoal, graphite and pastel on perforated paper, 150 x 150 cm (unframed). Courtesy of the Artist and Arthouse Gallery, Sydney and Gallersmith, Melbourne.

Christina Waterson

A Secret Truth, 2020, pencil on rag, cotton, timber and Perspex, 70 x 14 x 8 cm. Courtesy of the Artist.

Christine Willcocks

When Great Trees Fall, 2020, graphite and watercolour, 97 x 74 cm (unframed). Courtesy of the Artist and Flinders Lane Gallery, Melbourne.

The Grafton Regional Gallery is supported by the NSW Government through Create NSW. The Grafton Regional Gallery is a cultural facility of Clarence Valley Council.

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