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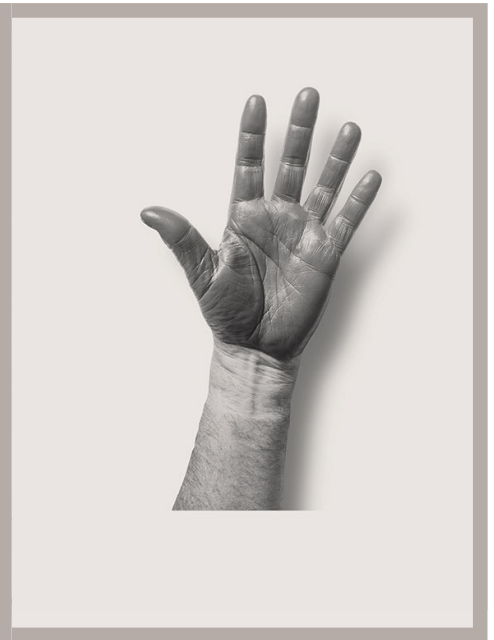
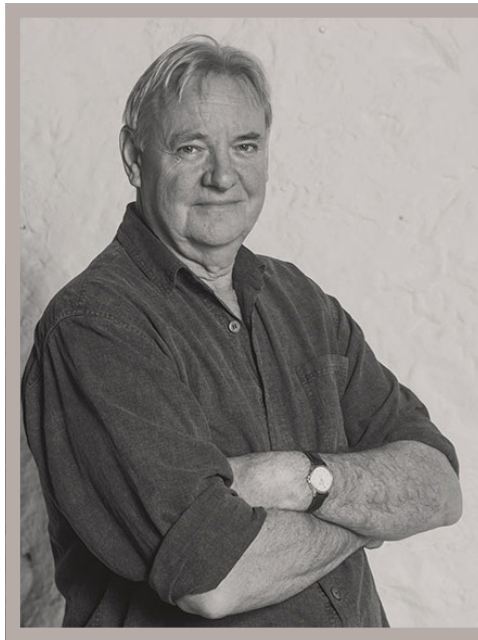
I am influenced by us as global people.

My work is about migration and settlement – how we are connected and disconnected. I find myself returning to the themes of islands, boats, and communication towers in my work.

I've always had art in my life – my mother was a painter and my dad loved to collect objects. So the idea of becoming an artist wasn't so farfetched. I completed my Bachelor of Fine Arts at the University of Tasmania. I loved the art school, and it was the driver for me to move here from Germany.

Tasmania is a good place to work. It's quiet, but not too quiet; at the end of the world, but connected. I've always loved to make and create. I still do that today, and it brings me joy.

# nick glade-wright — painter



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We are a nation of people who have come from somewhere else.

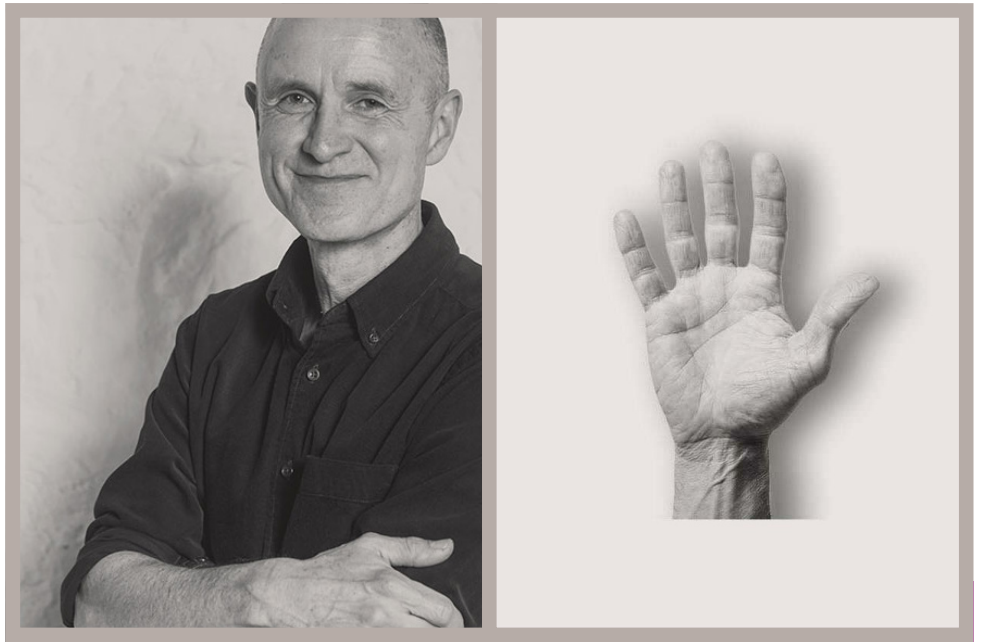
Being a migrant from the 1960s, I have been interested in the narrative of journeys and integration – like the convict experience, immigration, asylum seekers, and refugees. The process of leaving one's homeland to journey to a new country – whether as a free settler or immigrant, a convict or asylum seeker – has been a regular subject for my work. The concepts of human assimilation and integration I have often expressed through my landscapes.

My grandmother was a professional artist and, as a child, I had always been drawn to the magic I felt and saw in her garden studio in the 1950s in England. But I have always tried to steer an independent path in my work, responding to things in my life that move me.

I gained a scholarship to study Interior Design at RMIT. This is where I learned about colour and its uses – psychological and emotional. I came to Hobart in 1977 and found myself being lured into painting where I enjoyed the immediacy of mixing and playing with colour.

Even if a painting has a strong narrative content, I paint with stylised forms and the various processes of an expressionist. We are a modern society with many issues, past and present, to resolve. As an artist, I want to express my feelings about our unique landscapes, but also to express my attitudes towards human dilemmas within this island state.

# adrian barber — painter



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An artist must first be moved if he is to move others.

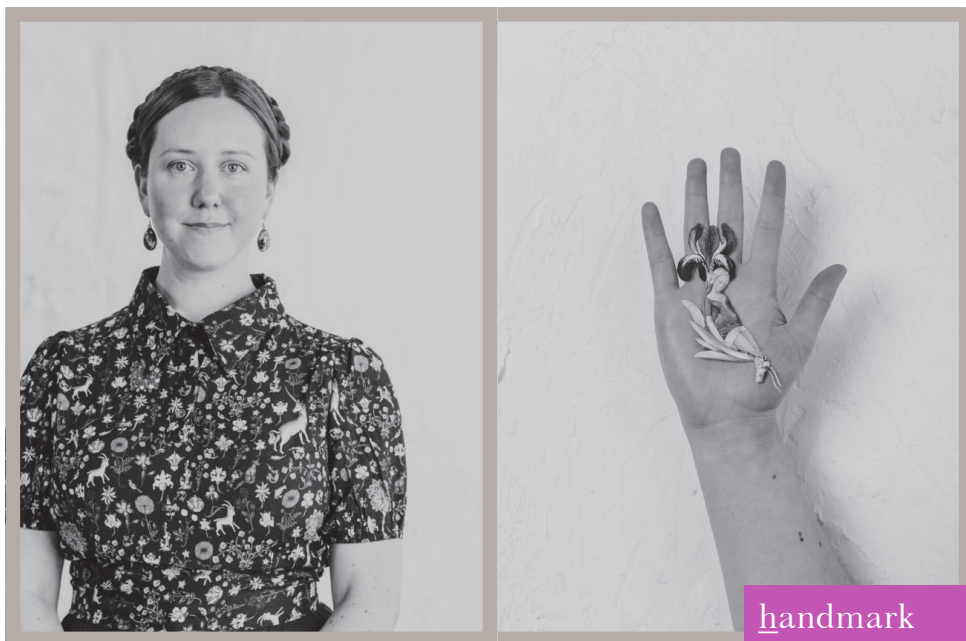
The power of the natural world to exert a therapeutic effect – to arrest thought and to allow personal transcendence – is the highest aim of my work. Living in Tasmania allows me direct access to the primal landscape that is the source of my work.

My home is nestled in the forest on our mountain (kunanyi). I walk its slopes daily, and I venture further into the state's more remote and rugged places for days of solitary rambling. Observing its light, forms, and detail, and experiencing its mystery, I am continually deepening my relationship with place.

I feel fortunate that I can combine my love of bushwalking with the act of creation to provide for my way of life. I enrolled in the Adelaide Central School of Art in 2000 and found a new world opening up. But three years later, back home in Tasmania, I found myself sketching the rocks on Mt Wellington and resolved to make this my life's work.

Emotive passages of light, pathways to unknown places, structures of mountain and rock, the hypnotic patterning of lichen on stone; these are some of the subjects that undergo transformation back in the studio.

# bethany van rijswijk — artist



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My work asks the viewer to look closely, to acknowledge the festival of relationships that surrounds us, and to reconsider our supremacy within it.

I am a collage artist and writer based in nipaluna/Hobart. Following my studies in ancient history, mythology and folklore, my artistic practice developed from a desire to make visible these enchanted worlds of myth and ritual.

Offering up other worlds created from the remnants of our own, my hand-cut collages seek to challenge some of the 'oppressive phantasms' of our time through fantasy and folklore.

Increasingly concerned with the 're-enchantment' of the industrial world, I often return to the themes of botanical folklore, magic, the invisible, thresholds, seasonal rites, and pre-industrial time.

Although my work often engages with the mythical and fantastical, it also finds its origins in my relationship with the land on which I was raised and still reside. Through the medium of collage, familiar notions of scale and import may be disrupted. Flowers and toadstools can tower over humans, children can gather pollen from the undersides of bees, and dew-soaked leaves can be parted to reveal other worlds.