

Amalea Smolic

Artwork statement:

Eye-Land
2022
acrylic on canvas
100 x 100 cm

Eye-Land is a painting, but first it was a story. I have lived in Tasmania my whole life, and sometimes it feels so isolated, so separated from the world. But really, we are all connected, through the water, through the eyes of strangers, floating through time. I have lived in various homes, but always I have come back to the farm in Richmond.

Driving past the little city of Hobart I often wondered what all those lights in all the tall buildings were for – surely people don't work all night, and all day in little boxes like that? But they do. Houses are like little boxes too. But they're also like little people. The buildings have eyes, but only some have the lights switched on. I've seen many strange things on this island, from 'Crazy Steve', a bushman who lived up in a forest behind my old home, religious cults, delusional demi-gods who think they can defeat fire, beautiful waterfalls. Sometimes I wonder, - was Steve really so crazy? Aren't the forests the most beautiful places to be? And what about the sea! Ah yes, the beloved Derwent. The Derwent that almost swallowed me whole, floating away in a blow-up pool.

And what about the cute little fluffy things that run around everywhere, the farmers cows, baby lambs that grow rotund from the richness of the land. What about the people in corner stores, the CEOs, the homeless, the taxi drivers, the tourists? Why do people love this funny little triangle of land at the edge of the earth so much?

Edge. There's a funny term. Flat earthers think it really has edges. I met one, once. Well, probably more than once. They infuriated me so much, that I had to go on a long walk in the forest. The land isn't flat. Take a walk up the mountain, and you'd know. There's no use arguing with stupid though. Eyes. I love eyes. I love when people look with their eyes, and really see. So many people have the glazed look of a cold roadkill. It's sad; it is so damn sad. But the waterfalls are pretty. Pretty like the tears I've cried. Pretty like the ocean. Pretty like the last time my father saw the sea before he lost his mind completely. And the sunsets. The free light show in the sky.

What a gift it is to be able to see. What a pleasure to exist, in such a unique place. With all it's stories. With all it's people. On this eye land.





Andy Moneghittie

Artist bio:

I have always been fascinated by the intricacies and untold narratives of place – currently that place is the landscape of lutruwita / Tasmania. I typically use photography in combination with expressive printmaking and / or bookmaking to create new visual narratives allowing for the process to dictate part of the story.

Andy is an emerging artist, having completed a Bachelor of Fine Arts at the University of Tasmania in 2020 and is currently exploring the potential of old-world printing processes by reinventing them in the contemporary art space.

Artwork statement:

Eternal Cascade

2022

gum bichromate montage, framed

80 x 94 cm

My engagement with the landscape comes firstly through the lens - an observational obsession with the structure and narrative embedded within place, in this case Knocklofty Reserve.

The nature of the gum printing process allows for an expressive rendition of the complex layers of the dense bush. Elegant trees rise through the shrouded pigment, while others fall, as I witness the ecological cycle. Each fragment offers a momentary window where voids and imperfections appear.

Feeling lost, I follow the flow of the cascading bark, an endless traversal through this raw and captivating landscape.





Anna Brooks

Artist bio:

Anna Brooks has lived in Hobart for the past 19 years. She completed a Bachelor of Fine Arts with Honours in 2021. Her preferred media are printmaking and photography, including combinations of these. She has a great love of the natural environment which provides the primary inspiration for her art practice. She has previous tertiary degrees and employment in Botany and Psychology. And she is a keen bushwalker. Anna is an emerging artist and has exhibited annually in group exhibitions over the past 3 years. She was a finalist in the Henry Jones Art Prize 2021 and the Bay of Fires Art Prize 2022.

Artwork statement:

Aerial landscape
2022
archival digital ink jet print, framed
74 x 112 cm

Eucalypts with smoke 1
2021
drypoint etching, framed
57 x 82 cm

My works were inspired by several experiences of bushfire, and by my concern that climate change is predicted to increase the occurrence of high fire-risk weather in southern Australia. An increase in bushfires is likely to produce significant effects on vegetation and landscapes. *Aerial landscape* is composed from several photographs and several monotype prints, which I digitally collaged and edited to make one seamless image. I chose the mostly black and white colouring with vestiges of red to suggest a burnt landscape. *Eucalypts with smoke 1*, is from a series of four drypoint prints, each with a unique background created by different amounts of plate tone and by different treatments of the paper prior to printing.





Corinna Howell

Artist bio:

Corinna Howell is a Japanese-Tasmanian artist working in Hobart, Tasmania. Corinna is a graduate of a Bachelor of Fine Arts with Honours at the School of Creative Arts and Media, University of Tasmania, and primarily works in painting and drawing. Corinna's most recent ventures draw close to her home(s). Drawing inspiration and direct reference from old family photos and landscapes, she has focused on the feeling of *longing*. Having lived a life geographically and at times emotionally detached from her immediate family, she aims to paint portraits of identities that are long gone, or times spent long ago.

These images ring bittersweet, and speak of a lifestyle difference between past and present - namely, the pace, distance and realm of modern travel and life. These images are a solemn and bittersweet homage to memories and relationships she feels a longing for. Having spent most of her practice painting portraits and people, she now aims to place more focus on the environments her figures find themselves situated in.

Artwork statement:

Soft bush land (view of king river)

2022

acrylic and oil on canvas

92 x 66 cm

Skinny trees (view of king river)

2022

acrylic and oil on canvas

96 x 76 cm

These two works were painted after a recent short residency on the West Coast of Tasmania. In the forests surrounding the King River near Strahan, the damp, pink and mossy growths within the green foliage feels fresh and alive. There were pictures exhibited at the Galley Museum in Queenstown of a landscape near here but from a different time; where the trees still look the same, preserved in black and white.

The climate near a temperate rainforest is a breath of fresh air when you live most of your life near the city and the farmlands of the North West coast of Tasmania.

These paintings depict areas of a layered, misty and stripy landscape that can be seen close to or near the King River along the West Coast Wilderness Railway (departing Regatta Point Station, Strahan).





Elizabeth Braid

Artist bio:

Elizabeth Braid is a Tasmanian artist, who lives and works in the island's North West, on Tommeginne country. Generations of Braids have called this coastal community home. However, in the 90s Liz spent much of her childhood in Northern India, schooling and playing in the foothills of the Himalayas. Living intermittently between two cultures, has lent her a natural outsider's eye, informing her practice as an observer of the relationship between self and place.

Artwork statement:

coming shimmer
2022
oil on canvas
38 x 60 cm framed

I am deep in an exploration of the sea, the light and the ephemeral way the horizon shifts before our gaze. In some ways this is true of the exterior world of climates and ecologies, and also the horizons of our interior world. The horizon between pleasure and pain, safety and risk, arousal and numbness, meaning and despair. We all go down to the sea in some way, and fear the deep, and watch our raging storms and desires lift us up, almost destroy us and then return to a quiet shimmering beauty.



Eloise Daintree

Artist bio:

Eloise is a 23 year old plangermaireener / palawa woman, recently graduated from the University of Tasmania with a bachelor and honours degree in fine art, majoring in painting.

Eloise's recent work is exploring her indigenous heritage, inherited knowledge and respect of country, through paint. Exploring daily walks through country assists in a deeper connection to the landscape, from the hills surrounding her home, to the intricacies of the flowers scattered amongst the village streets.

Artwork statement:

My skin is white, and eyes are blue. A product of colonisation.
My appearance does not speak for the erasure of my ancestors and my culture.

This work explores the beginning of an authentic making process that relays my inherited connection, respect, and knowledge of country and landscape.

Upon my walks through the village and paddocks surrounding, I encounter native and introduced species of botanicals. These flowers collectively represent the paths taken through paddocks, back streets, and gravel roads carving out the landscape.

Always Was, Always Will Be

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Emma Bingham

Artist bio:

Completing a BFA with Honours at the University of Tasmania in 2021, Emma Bingham was selected for the National Graduate Show: *Hatched*, currently showing at Perth Institute of Contemporary Art, WA and is a finalist in this year's Women's Art Prize, Tasmania. She has recently commenced a 12 month studio residency at Salamanca Arts Centre, Hobart.

Artwork statement:

Mapping series

2022

ink and relief on chalkboard

30 x 30 cm framed

Witnessed from above, my body's relation to the earth shifts. It becomes conversational: the informative, mapping lines are a narrative, written across the landscape.



Jade Irvine

Artist bio:

I am an emerging artist in lutruwita/Tasmania with a strong complementary writing-based practice. Intensely interested in the landscape genre, my painting practice has been a foundational part of my creative work.

I graduated with a Bachelor of Arts & Fine Arts in 2019, and have since worked on art writing commissions for the National Gallery of Victoria and the National Gallery of Australia. I am currently completing my Honours in Humanities, with my thesis focussing on small museum object collections in lutruwita/Tasmania.

Artwork statement:

This is a series of works in response to a recent trip to the North West region of lutruwita/Tasmania. I was inspired by my time in Stanley, and incomparable views I witnessed on the coast at Marrawah. This was my first time visiting these dynamic places and through these works I hope to capture the emotions I felt when among these landscapes.





James McAlpine

Artist bio:

I have a BSc in Mechanical Engineering from Strathclyde University (Glasgow) and have been a practicing engineer for forty years. I completed a BFA at the University of Tasmania's Art School in 2018. I majored in painting but found an outlet for expression both in 3rd year Printmaking and 2nd Year Photography. I attained Honours in Fine Arts in 2021.

Artwork statement:

South Hobart in the Mist

On a winter's morning this is the view from my back yard. It evokes the feeling one experiences living in South Hobart in the winter.

The Sorrel Mill South Hobart Then and Now

As part of my Honours project, I studied the colonial industries of South Hobart.

The painting depicts the Sorrel Mill in the lea of kunanyi/Mount Wellington, as it was and overlaid by what is there now.

My practice has evolved to embrace the atmospheric. I have been inspired by JMW Turner's work (1775-1851) particularly his paintings of atmospheric extremes and the work of the Australian artist Clarice Beckett (1887-1935), who utilise paucity of detail to enhance the ethereal feel of her paintings.

In emulating these two painters of renown, I have found that the Tasmanian landscape and weather, lends itself to exploit the atmospheric, particularly in autumn and winter.

Living in South Hobart the northern bank of hills is normally shrouded in mist on winter mornings. As the sun comes up the mist burns off, gradually exposing the trees to view. The timing factor is crucial to capturing the ideal scene.





Jeewan suwal

Artist bio:

Jeewan Suwal received his Master in Applied Design and Arts (2019) from Curtin University, Perth, Western Australia; Master's in Fine Arts (2012) and Bachelor in Fine Arts (2010) with honors from Banaras Hindu University, India. He is also the recipient of I.C.C.R Scholarship (2006-2010) from Government of India. He has participated in numerous art exhibitions and workshops internationally. He moved to Tasmania in the beginning of 2020 just before the Covid19 hit the state. And he has been working as a freelancer visual artist. Meanwhile, He has exhibited his work in Henry Jones Art Prize and participated in Henry Jones Artist in Residency Program in 2021

Jeewan paintings are intimately concerned with psychological and emotional aspects of place. He explores the ways that painting can be used to combine memories of home, new experiences in new place and an overall sense of place that is not tied to just one location. Through visual representation, he explores the intersection between mental, emotional and geographical factors that shape our experience and understanding of place. Exploration through being lost in place; curiosity from wandering and appreciating the awareness that comes from drifting through a place or situation is reflected in his body of work.

Artwork statement:

My paintings are intimately concerned with psychological aspects of Place. Present paintings are my abstract exploration of Hobart that combine my emotion, memories and experiences of the place which is not only tied to just one location.

Through painting, I explore the intersection between mental, emotional and geographical factors that shape our experience and understanding of place.





Josh Prouse

Artist bio:

I am a Tasmanian Aboriginal artist, working and living in the mountains of Glenlusk, in the south of the island.

I work with my hands, specialising in the use of reclaimed metals, incorporating blacksmithing and jewellery techniques into my work, with an emphasis on the act of making.

My work focuses on the histories of the colonised island known as Tasmania - examining these narratives through the scope of an Indigenous person, reworking found materials, extruding the knowledge they hold. I examine injustices of the past in a contemporary setting, appropriating skills and materials typically associated with the industrial industries that helped build this colonised island. Through this process I have formed my own making- and material-language, defining my practice under 'BLAKsmith'. Through making intimate objects, I am able to focus on the small details of not only my work, but the small histories of this island.

Artwork statement:

The evolving, living, perishing landscape of teralina. Glaucous hues reverberate, emerging again through the blak limbs and trunks of the gums. White ash permeating the sub soil, regeneration is fostered. Regeneration of land, regeneration of questioning, regeneration of mentalities. The country can heal, but can we?



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Liam Ross Baker

Artist bio:

Liam Ross Baker is an emerging artist based in Hobart, Tasmania. His work explores the everyday through a filter of the surreal using figuration and symbolism to create narrative and to explore the human experience as he knows it to be. He hopes to capture the fleeting and overlooked moments with an intensity that brings them to a new light, one deserving of attention.

Liam works on large format canvas's using oil and acrylic to explore multiple painting techniques from grisaille to implementing elements of chance and illustration.

Artwork statement:

Window Views are the result of having spent a week living in isolation due to contracting covid 19 on a night out in Hobart. The works are comprised of views of the landscape that are visible from my bedroom in Sandy Bay, and also from my studio in Newtown.

During my time spent with this view from my room for days on end, I became engrossed in the immediate and familiar landscapes I've disregarded on a daily basis as mundane, and how I in fact rely on these consistencies, whether it be consciously or not.



Nathaniel Hiller

Artist bio:

I'm a Tasmanian landscape artist who loves to explore colour and light, depth and movement as well as nature's abstractions. I love the outdoors, photography, adventure sports and family holidays. Painting is my way of reliving and exploring the experience.

I love experimenting with how detail can work with looser styles to create an overall impression. The space between the photo and the lived experience, emotion and memory.

Artwork statement:

Saturation

The idea for the painting *Saturation* came from a series of semi submerged, split level photos I took from a kayak near Honeymoon Bay on Tasmania's East Coast. The photos were a little different, very inspiring, random and somewhat abstract. The colours and shapes combined with the water's fluidity to create some amazing compositions. The colours were so intense they looked like the saturation had been adjusted. The series of photos gave me an excuse to experiment a little. To be a little looser and more fluid with my painting. I wanted to recreate the feeling of being there, warmed by the sun, immersed in the water, saturated with colour. To recreate the moment. It is quite an overwhelming place especially when the sky is blue and the wind is still.

Anticipation

Walking out of the shadows of the trees down to Honeymoon Bay on a warm, blue Tasmanian day is spectacular. It's the point where you run if you are a child. You release. You explore. The sun warms you. The colours heighten. Your senses enhance. The crickets chirp. The heat sizzles. The sand is hot.





Qom Hart

Artist bio:

Qom Hart is a young Tasmanian emerging artist: recently graduating from the University of Tasmania with a Bachelor of Fine Arts and Bachelor of Arts. He has experience in a range of mediums including painting, printmaking and digital art. He has exhibited across various Hobart galleries and created murals for the Clarence City Council and TasWater. Hart is currently running a commission based painting and framing business on the Eastern Shore, and plans to shift his art towards digital formats.

Artwork statement:

The Last Tree

For better or for worse, I've witnessed Tasmania face rapid transformation over my short lifetime. Where we go from here is still murky. What is clear is that we live in a momentous period in history where our decisions today will have enormous ramifications for the future. So the choice is clear, will we continue to live in the shadow of deforestation, pollution and unchecked advancements in technology: or will we project a shining light of change right now and hope that it reaches into the future?

Carlton Beach

Carlton Beach is an acrylic painting depicting the local landscape at sunset on Halloween in 2021. The sky on this night was filled with rich orange colours akin to the thematic jack-o'-lanterns. Lenticular clouds took a bizarre form, stacking on top of one another and creating a shadow across the sky. Images of this phenomenon were captured and sourced from The Mercury for this painting.





Rhiannon Hamilton

Artist bio:

I have always been drawn to creativity and expressed this mostly as a writer. Words were always my escapism and connection back to place. Painting became my next expression for this. The paints could tell stories that sometimes my words couldn't find. Tasmania's east coast is a common theme in my work, depicted fragmentally like memories or the feelings that linger.

Artwork statement:

Some landscapes rush out to meet us and others are more like impressions, tugging faintly at parts of our past. Tasmania's east coast does all of the above for me. Painting takes me back home to my childhood in Bicheno. I have always been interested in intertidal spaces and in the gestures left by a quiet tide or a full-bodied easterly. I immersed myself in this space growing up. The coast is prone to salty bouts of submersion and relief. My painting process undergoes similar progressions. For me, it's a part of coming home and letting go. As an emerging artist my work is new in its telling, though as old as my sense of place.



Skye Mescall

Artist bio:

I grew up on the Central Coast of NSW, moving around Sydney and the UK, before returning and having my own children who grew up in the same sun and coastal air. My family and I visited lutruwita/Tasmania with the intention of exploring this place in the form of a long working holiday. Four years later and we are firmly ensconced and loving this island and this city. I completed my Bachelor of Fine Arts (Hons) in 2020 and have recently participated in multiple group shows in local galleries. I'm currently studying a Masters of Fine Arts at UTAS looking at the role of digital phone photography in both our experience of place and in perhaps new interpretations of landscape.

I work across a range of media from oil painting to digital film, combining a background in both traditional techniques and a career in graphic design. These little postcard works have traces of both memories of multiple experiences of place and traces of their own creation.

The landscape of luturwita/Tasmania is spectacular and everchanging and each weekend drive or walk has its own beauty. However, being such a recent visitor, I always feel my distance. My works speak of this shifting distance and closeness, between belonging in or to a place and just passing through. kunanyi/Mount Wellington is beginning to feel at least a marker of home; a comforting and protective watcher, sitting above the city we live in and holding my family and my home.

Artwork statement:

These little paintings are windows into my own Hobart as I search for a relationship to this place. The city holds to my heart in the day to day building of a life, my feet on these footpaths and the cold wind in my lungs. But some days I feel how I sit on its surface, a drop of water on a waxy landscape. The paintings have glimpses of social media posts, of tracked maps on my phone, of tiny lichens on rocks, of things handheld and vistas to the sea. Unintentionally and almost unnoticed, as the images sift and shift, kunanyi/Mount Wellington appears in all of them cradling nipaluna/Hobart in its hollows; an enduring measure of the day, and a beacon to home.





Sophie Hall

Artwork statement:

This print is Ted's Beach - Lake Pedder. 2022 marked 50 years since the lake was flooded and covered the pink quartzite beach of Lake Pedder.

I chose this shot because it includes my personal favourite classic Tasmanian landscape properties, such as the beautiful pink sunsets and the still water that has a clear reflection.

This screen-print is a CMYK print – it is made up of four layers of 4 different colours (cyan, yellow, magenta, and black). the different angles of the bitmapped dots layered on top of each other creates different colours and dimension to the print to give it a photographic style.

Sophie Hall Bio:

Sophie Hall is a 24 year old woman who was born and raised in Hobart, Tasmania. Hall recently graduated from the University of Tasmania with a Bachelor of Fine Arts with Honours. Hall majored in printmaking and is currently an artist in residence at Moving Creatures Printmaking studio.

Sophie's work often explores themes around mental health and her honours project was about empowering women in male dominated sports. Hall mainly works in copper etching and more recently has focused on screen-printing, on paper and on t-shirts. Her main style attributes to her printmaking are bitmapping and text.



Tessa Rose Parsons

Artist bio:

Tessa Parsons is a mixed-media emerging artist based in nipaluna/Hobart. Tessa completed a Bachelor of Arts at the University of Sydney in 2018, a Diploma of Visual Arts at RMIT University in 2019 and a Master of Teaching at the University of Tasmania in 2022 (specialising in primary school teaching with proficiency in the Arts). Tessa's artworks are inspired by reflecting on intuition and experiences in relation to people and places. She has an interest in working in public and communal environments where art can be shared and accessed by everyone.

@tessa_rose_art

Artwork statement:

'Wild flowers growing' integrates landscapes from Mount Eliza and Queenstown. The mountains in the background were inspired by the grand rocks and monstrous shapes surrounding Queenstown whilst the centred mountain like figure resembles Mount Eliza in Southwest lutruwita/Tasmania. 'Seasonal abundance' merges kunanyi and the growth of wild flowers in the bush of Mt Nelson. Being sheltered by giant eucalyptus trees in Mt Nelson's bush whilst contemplating kunanyi and encountering small ponds inspired this painting. The native flora in the foreground of both pieces characterises an abundance of colour and life emerging in the spring. Layering memories and visualisations of multiple landscapes recreates an imaginary landscape that is healthy and copious.

